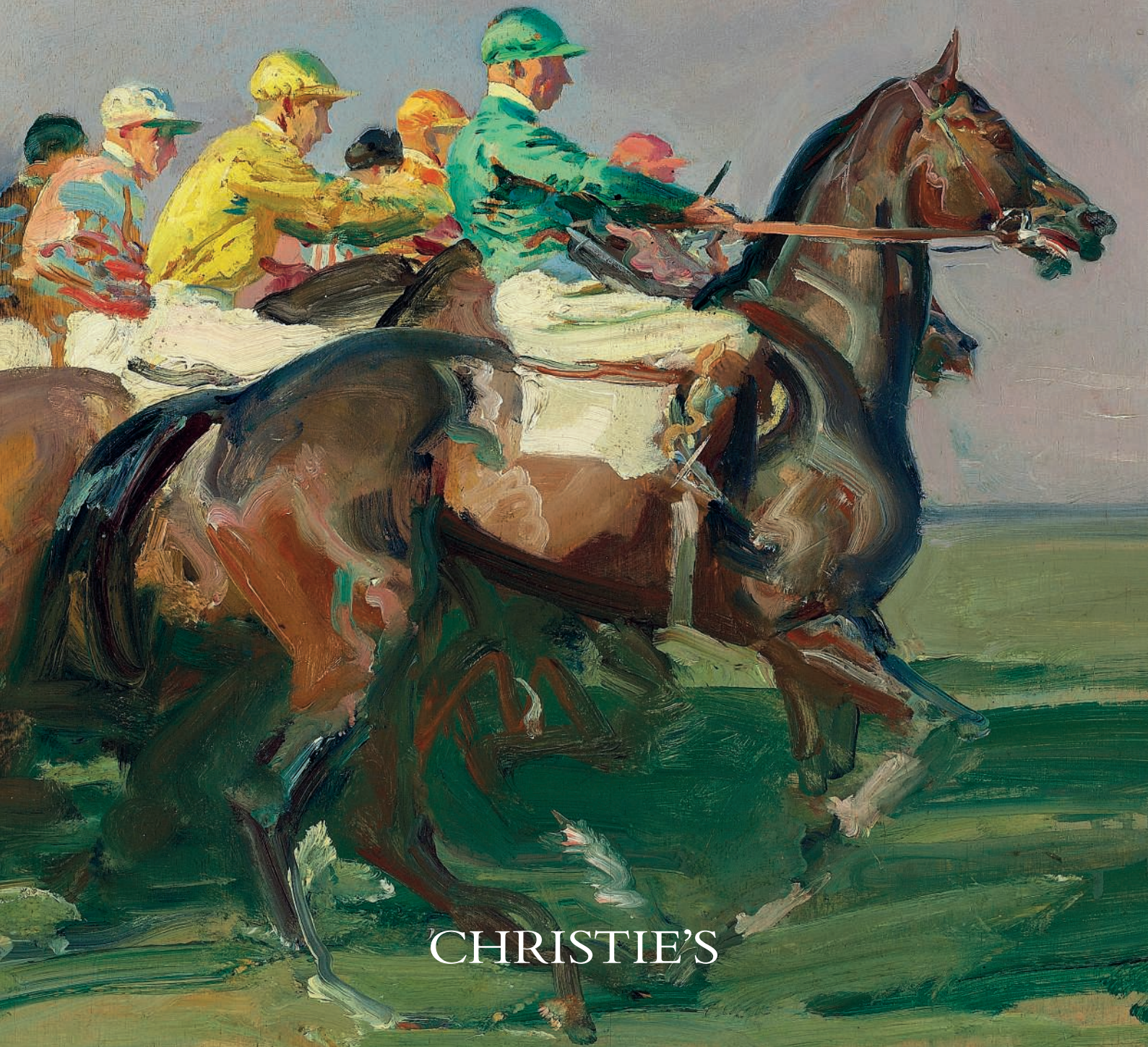


IN THE FIELD:

AN IMPORTANT PRIVATE COLLECTION OF SPORTING ART

London 12 December 2019



CHRISTIE'S









Sedbury
S.J.
1740-







**IN THE FIELD:
AN IMPORTANT PRIVATE
COLLECTION OF SPORTING ART
THURSDAY 12 DECEMBER 2019**

AUCTION

Thursday 12 December 2019
at 11.00am (Lots 1-37)

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

WITH THANKS TO

Tim Cox
David Fuller
Jenny Hand
Katrina Kalmanson
Tristram Lewis
David Oldrey
Lorian Peralta Ramos
Richard Wills

VIEWING

Saturday	7 December	12.00pm – 5.00pm
Sunday	8 December	12.00pm – 5.00pm
Monday	9 December	9.00am – 8.00pm
Tuesday	10 December	9.00am – 4.30pm
Wednesday	11 December	9.00am – 4.30pm

AUCTIONEER

James Hastie

MOST WORKS ARE AVAILABLE TO
VIEW BY APPOINTMENT PRIOR TO
THESE DATES

OPPOSITE:
Lot 35 (detail)

FRONT COVER:
Lot 15 (detail)

BACK COVER:
Lot 8 (detail)

INSIDE FRONT COVER:
Lot 33 (detail)

INSIDE BACK COVER:
Lot 21 (detail)

PAGE 2:
Lot 13 (detail)

PAGE 3:
Lot 4 (detail)

PAGE 4:
Lot 7 (detail)

PAGE 5:
Lot 24 (detail)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **MAX-18835**

AUCTION RESULTS

UK: +44 (0)20 7839 9060
christies.com



Browse this auction and view real-time results on your iPhone, iPod Touch, iPad and Android

CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to reserves.

These auctions feature

CHRISTIE'S LIVE
Bid live in Christie's salerooms worldwide
register at christies.com

CHRISTIE'S

View catalogues and leave bids online at christies.com

VICTORIAN, PRE-RAPHAELITE & BRITISH IMPRESSIONIST ART DEPARTMENT

WORLDWIDE SPECIALISTS

HEADS OF DEPARTMENT

James Hastie

(European & British Art)

Tel: +44 (0)20 7389 2168

Harriet Drummond

(International, British Drawings & Watercolours)

Tel: +44 (0)20 7389 2278

Giles Forster

(Sculpture)

Tel: +44 (0)20 7389 2146

LONDON

Peter Brown

Brandon Lindberg

Rosie O'Connor

Sarah Reynolds

Annabel Kishor

Clare Keiller

Tel: +44 (0)20 7752 3204

NEW YORK

Deborah Coy

Laura H. Mathis

Morgan Martin

+1 212 636 2387

HONG KONG

CC Wang

Melody Lin

Tel: +852 9448 9918

GLOBAL MANAGING DIRECTOR

Karl Hermanns

Tel: +44 (0)20 7389 2425

REGIONAL MANAGING DIRECTOR, EMEA

Armelle de Laubier-Rhally

Tel: +44 (0)20 7389 2447

PRIVATE SALES, INTERNATIONAL BUSINESS DIRECTOR

Alexandra Baker

Tel: +44 (0)20 7389 2521

BRITISH & EUROPEAN ART AUCTIONS

AUCTION CALENDAR 2019

**TO INCLUDE YOUR PROPERTY IN SALES PLEASE CONSIGN TEN WEEKS BEFORE THE SALE DATE.
CONTACT THE SPECIALISTS OR REPRESENTATIVE OFFICE FOR FURTHER INFORMATION.**

12 DECEMBER

BRITISH ART

LONDON

12 DECEMBER

EUROPEAN ART

LONDON

Subject to change

SPECIALISTS AND SERVICES FOR THIS AUCTION



John Stainton
Deputy Chairman,
Old Master Paintings



Brandon Lindberg
Senior Specialist,
Head of Sale



Sarah Reynolds
Specialist
sareynolds@christies.com



Clare Keiller
Cataloguer



Peter Brown
International Specialist



James Hastie
Head of Department,
European & British Art



Annabel Kishor
Associate Specialist,
British Drawings &
Watercolours



Nicholas White
Senior Director



Clare McKeon
Consultant



CC Wang
Representative,
Hong Kong



Jane Blood
Representative,
Great Britain

EMAIL

First initial followed by last name@christies.com (e.g. James Hastie = jhastie@christies.com) For general enquiries about this auction, emails should be addressed to the Sale Coordinator(s).

SALE COORDINATOR

Lucy Cox
Tel: +44 (0)20 7389 2243
Fax: +44 (0)20 7752 3088

HEAD OF SALE MANAGEMENT

Lottie Gammie
Tel: +44 (0)20 7389 5151
Fax: +44 (0)20 7752 3088

SERVICES

ABSENTEE AND TELEPHONE BIDS

Tel: +44 (0)20 7389 2658
Fax: +44 (0)20 7930 8870
Internet: www.christies.com

AUCTION RESULTS

UK: +44 (0)20 7839 9060
Internet: www.christies.com

CATALOGUES ONLINE

Lotfinder®
Internet: www.christies.com

CLIENT SERVICES

Tel: +44 (0)20 7839 9060
Fax: +44 (0)20 7389 2869
Email: info@christies.com

POST-SALE SERVICES

Florencia Moscova
Post-Sale Coordinator
Payment, Shipping, and Collection
Tel: +44 (0) 207 752 3200
Fax: +44 (0) 207 752 3300
Email: PostSaleUK@christies.com

christies.com

COPYRIGHT NOTICE

No part of this catalogue may be reproduced, stored in a retrieval system or transmitted by any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of Christie's.
© COPYRIGHT, CHRISTIE, MANSON & WOODS LTD. (2019)



1

λ1

JOHN STRICKLAND GOODALL, R.I., R.B.A. (1908-1996)

Henley Regatta

signed 'John S. Goodall' (lower left)
pencil, pen and black ink, watercolour and bodycolour on paper
11½ x 14½ in. (28.3 x 36.8 cm.)

£1,000-1,500

US\$1,300-1,900
€1,200-1,700

PROVENANCE:

with Christopher Wood, London.
with Mallet & Son, London, 1996, where acquired by the present owner.

EXHIBITED:

London, Christopher Wood Contemporary Art, *John Strickland Goodall, R.I., R.B.A., Edwardian Memories*, 19-30 April 1994, unnumbered.

λ2

JOHN STRICKLAND GOODALL, R.I., R.B.A. (1908-1996)

The Royal Enclosure, Ascot

signed 'John S. Goodall' (lower right)
pencil, pen and black ink, watercolour and bodycolour, heightened with touches of gold on paper
10 x 12½ in. (25.4 x 31.8 cm.)

£1,500-2,000

US\$2,000-2,600
€1,800-2,300

PROVENANCE:

with Christopher Wood, London.
with Mallet & Son, London, 1996, where acquired by the present owner.

EXHIBITED:

London, Christopher Wood Contemporary Art, *John Strickland Goodall, R.I., R.B.A., Edwardian Memories*, 19-30 April 1994, unnumbered.

λ3

JOHN STRICKLAND GOODALL, R.I., R.B.A. (1908-1996)

Cowes

signed 'John S. Goodall' (lower left)
pencil, watercolour and bodycolour on paper
8¾ x 12¾ in. (22.2 x 32 cm.)

£1,000-1,500

US\$1,300-1,900
€1,200-1,700

PROVENANCE:

with Christopher Wood, London.
with Mallet & Son, London, 1996, where acquired by the present owner.

EXHIBITED:

London, Christopher Wood Contemporary Art, *John Strickland Goodall, R.I., R.B.A., Edwardian Memories*, 19-30 April 1994, unnumbered.

10

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



2



3

4

JAMES SEYMOUR (C. 1702-1752)

Traditionally identified as Mr Martindale's chestnut colt 'Sedbury', led by a groom

signed with initials, inscribed and dated 'Sedbury/J:S/1740' (lower left)

oil on canvas

27½ x 32¾ in. (69.8 x 83.2 cm.)

£50,000-80,000

US\$65,000-100,000

€58,000-92,000

PROVENANCE:

Major Victor McCalmont (*); Sotheby's, London, 14 July 1993, lot 123.
with Richard Green, London, 1997, where acquired by the present owner.

James Seymour was the son of James Seymour senior (1658-1739) an amateur artist and supplier of plate for racing trophies, suggesting a family involvement with horses. There is little known about Seymour junior's life, but it is thought that he owned his own racehorses. Sally Mitchell describes his work as 'very precise and quite beautiful...He takes the utmost care with everything he paints (S. Mitchell, *The Dictionary of British Equestrian Artists*, Suffolk, 1985, p. 386).

The present lot is said to depict Mr Martindale's chestnut colt *Sedbury*, dressed in an elaborate blue rug and led by a groom. *Sedbury* was got by Mr Crofts's *Partner*, out of the famous *Old Montague Mare*. Martindale purchased the horse in 1740, the same year as this painting and also the year *Sedbury* won the Kings Plate at Guildford, Salisbury, Canterbury and Newmarket.

Seymour is known to have painted *Sedbury* several times and there are various engravings published by the likes of James Roberts, Thomas Butler, Thomas Spencer and T. Bradford among others as one of several popular series of racehorses in the 1740s-1750s.



5

THOMAS SPENCER (1700-1763)

Flying Childers

signed, inscribed and dated 'Childers Belonging to his Grace/the Duke of Devonshire,/1725/Thos. Spencer pinxt/1725' (lower right) and further inscribed and dated 'Childers Belonging to his Grace/The Duke of Devonshire 1724' (lower left)
oil on canvas
40 x 49 $\frac{3}{4}$ in. (101.6 x 126.4 cm.)

£50,000-80,000

US\$65,000-100,000

€58,000-93,000

PROVENANCE:

Probably commissioned by Sir Edward O'Brien, 2nd Bt., M.P. for Co. Clare, d. 1765, and by descent to his son, Sir Lucius O'Brien, 3rd Bt., M.P., d. 1795, and by descent to his son Sir Edward O'Brien, 4th Bt., M.P., d. 1837, and by descent to his son Sir Lucius O'Brien, 5th Bt. who succeeded as 13th Baron Inchiquin, M.P., d. 1872, and by descent to his son Edward Donough O'Brien, 14th Baron, K.P., d. 1900, and by descent to his son Lucius William O'Brien, 15th Baron, d. 1929, and by descent to his son Donough Edward Foster O'Brien, 16th Baron, Dromoland Castle; James Adam & Sons, Dublin, 4 December 1962, lot 450 (£850 to Mrs. Braga, whose grandfather was the 14th Baron Inchiquin). Anonymous sale; Christie's, New York, 6 December 1996, lot 5, where acquired by the present owner.

Flying Childers was bred by Colonel Leonard Childers of Cantley Hall, Doncaster, foaled in 1715 by the *Darley Arabian* (imported from Aleppo, circa 1704) out of *Betty Leedes*. He was sold as a yearling to William, 2nd Duke of Devonshire, in whose livery three of the figures in the present picture are shown. In the two seasons 1737 and 1738 he was a top-class performer for the Duke, winning several races at Newmarket. After an exceptional racing career, he retired to stud at Chatsworth. The prefix 'Flying' was a soubriquet added later as his racing performances grew into legend that was unchallenged prior to the appearance of *Eclipse*, some forty years later.

As such a celebrated champion, *Flying Childers* was painted by several early 18th century British Sporting artists including John Wootton, James Seymour and Thomas Stringer, and his portrait adorns the walls of several major collections of Sporting Art, such as The Paul Mellon Collection. The present lot was painted more contemporaneously than most, just three years after *Flying Childers* stopped racing in 1722. The popularity of these paintings led to a variety of contemporary engravings, including Houston's 1755 engraving of Seymour's portrait under which the caption ran: *Childers, the Fleetest Horse that ever ran at Newmarket*.



6

JOHN FREDERICK HERRING, SEN. (1795-1865)

Mr. Gascoigne's 'Jerry' with Ben Smith up at Doncaster, held by his training groom Mr Crofts

signed and dated 'J.F. Herring/1824.' (lower right)

oil on canvas

22 x 29¾ in. (55.8 x 75.5 cm.)

£70,000-100,000

US\$90,000-130,000

€81,000-120,000

PROVENANCE:

Anonymous sale; Christie's, London, 24 June 1977, lot 60.

Anonymous sale; Sotheby's, London, 13 November 1996, lot 33, where acquired by the present owner.

LITERATURE:

Annals of Sporting, London, November, 1824.

O. Beckett, *J.F. Herring & Sons*, London, 1981, pp. 73, 96, no. 18.

ENGRAVED:

Thomas Sutherland, published by W. Sheardown & Son, Doncaster, 1824, later reissued by S. & J. Fuller.

The present lot depicts the horse *Jerry*, a rare black colt who was bred by his Yorkshire owner, Mr Richard Gascoigne. *Jerry* was sired by the 1813 Epsom Derby winner *Smolensko* and was the third of fifteen foals produced by Gascoigne's mare *Louisa* between 1819 and 1837. *Jerry* is painted here mounted by the jockey Ben Smith wearing Mr Gascoigne's colours and led by his groom, Mr James Croft, one of the best trainers of the day. *Jerry* was Smith's sixth and final winner of the St Leger, and was one of only two mounts for Mr Gascoigne, the other being *Soothsayer* on whom he had won another St Leger thirteen years earlier in 1811. The Great St Leger was run at the Doncaster Racecourse on 20 September 1824, with a field of 23 runners down from an original subscription of 77. *Jerry* was ridden by Smith and started the 9/1 third favourite behind *Streatham* and *Brutandorf*. *Jerry* won the race from Lord Sligo's *Canteen*. Shortly after his win in the St Leger, *Jerry* was purchased by Lord Kelburne for 2,000 guineas, and he raced six times for Kelburne in 1826 and 1827, winning twice.

Oliver Beckett details a scandal concerning the Doncaster St Leger where 'a crooked owner, one Mr Robert Ridsdale, had bribed Harry Edwards to pull the favourite, *Jerry*. He then laid heavily against the horse, but the plot was discovered and Edwards was replaced on the day by Ben Smith. Ridsdale and his friends were unable to hedge their bets in time, and lost a packet when *Jerry* won' (O. Beckett, *J.F. Herring & Sons*, London, 1981, pp. 73).

The Doncaster Gazette arranged for Herring to paint the winners of the St Leger from 1815 onwards, which greatly increased his reputation as an equestrian artist. The pictures were then engraved and published first by Messrs Sheardown & Son, owners of the Gazette, and subsequently by S. and J. Fuller, and then by Baily Bros. The present lot was the first published in the series. In all, Herring painted thirty-four winners, thirty-one of which were made into prints.





7

SAMUEL HENRY ALKEN (1810-1894)

Start for the Derby; and Winning the Derby, 1851

the first, signed 'H. Alken' (lower right), inscribed and dated 'Start for the Derby 1851' (lower left) and further inscribed and dated 'Teddington/the Property of John Massey Stanley Esqr/winner of the Epsom Derby/1851' (on the reverse); the second, signed 'H. Alken' (lower right), inscribed and dated 'Winning the Derby 1851' (lower left) and further inscribed and dated 'Teddington/The property of John Massey Esqr/1851' (on the reverse)

oil on canvas

15 x 21½ in. (38.2 x 53.4 cm.)

a pair (2)

£30,000-50,000

US\$39,000-65,000

€35,000-58,000

PROVENANCE:

probably, commissioned by Sir John Massey Stanley Errington, 12th Baronet (1810-1893), 1851. with Edward Speelman, London, 1996, where acquired by the present owner.



Sir Joseph Hawley's *Teddington*, trained by Alec Taylor and ridden by Job Marson, won the 1851 Derby by two lengths at 3-1 odds. The painting of the finish shows *Marlborough Buck* beaten by two lengths in second, with *Neasham* another length away in third. Interestingly this pair of paintings appears to have been commissioned by Sir John Massey Stanley Errington, who befriended Hawley in Italy and who is credited with having developed the younger man's interest in racing. Errington's card, attached to the reverse of one of the pictures, lists his address as 31 Avenue Champs Elysées. Another pair of paintings by Alken of Hawley's 1858 Derby Winner *Beardsman* was sold at Sotheby's, London on 7 June 2006.

8

JOHN FERNELEY, SEN. (1781-1860)

The Earl of Jersey's 'Riddlesworth' with J. Robinson up at Newmarket

signed 'J. Ferneley/ Melton Mowbray.' (lower right) and inscribed and dated 'RIDDLESWORTH/3 y^{rs} old.

1831' (lower centre)

oil on canvas

34 x 42 in. (86.4 x 106.7 cm.)

£150,000-200,000

US\$200,000-260,000

€180,000-230,000

PROVENANCE:

Commissioned from the artist by George Villiers, 5th Earl of Jersey, 1831, for £21.

with Arthur Ackermann & Son, London, *circa* 1950.

Sir Humphrey de Trafford, Bt., MC.

with Edward Speelman, London, 1996, where acquired by the present owner.

EXHIBITED:

Leicester, Leicester Museums & Art Gallery, *John Ferneley 1782-1860*, 15 October-13 November 1960, no. 25.

LITERATURE:

The account books of John Ferneley, mss, vol. 2, 1824-1833, no. 324, as 'Portrait of the Horse "Riddleworth" and Jockey, Mr J. Robinson'.

Major G. Paget, *The Melton Mowbray of John Ferneley (1782-1860)*, Leicester, 1931, p. 139, no. 324.

ENGRAVED:

by E. Duncan & J. Webb, published by Ackermann.



Riddlesworth, a chestnut colt with a white blaze, was foaled in 1828 out of *Fillagree* by *Emilius*, himself a winner of the Derby and Riddlesworth Stakes and Champion sire of Great Britain and Ireland in both 1830 and 1831. Owned by George Child Villiers, 5th Earl of Jersey and trained by James Edwards *Riddlesworth* only raced for one season in 1831, but won four of his five starts, including the aptly named Riddlesworth Stakes and the 2000 Guineas, finishing second in his final race, the Derby. Considered to be the best horse of the year, he was ridden to victory by George Edwards in his first race, the Riddlesworth Stakes, but by his second race James Robinson had taken on the role of jockey. Robinson is shown here in the Earl of Jersey's colours, on Newmarket Heath, to commemorate *Riddlesworth's* victory in one of the great Classics, the 2000 Guineas, a contest which he started as odds-on favourite after the triumphs of his first two races. The Heath, with rubbing-down houses depicted in the background is a celebrated image in British racing and has been depicted by many of the greatest sporting artists: most notably George Stubbs, in *Gimcrack on Newmarket Heath with a trainer, a jockey and a stable lad* (Private Collection) (fig. 1).

Finishing second out of a field of twenty-three in the Derby, *Riddlesworth* was sold off the back of this success for 2,500 guineas to Sir Mark Wood, at which time he was favourite for the St Leger. However, by 25 August it was reported that he was ill and sadly he dropped out of the famous Classic at Doncaster, never to race again. By the time of his retirement he'd earned 4,650 guineas in prize money and went on to a successful stud career, first in Germany and then in America.

James Robinson, known as 'Jem', was one of the most successful British jockeys of the 19th century. In a career which lasted until he fractured his leg and collar bone in 1852, he won twenty-four Classic races, including an unprecedented six Derby wins, a record which was finally surpassed by Lester Piggott in 1976.

John Ferneley, Sen., was one of the most gifted painters of sporting subjects of his generation. His works are some of the most important records of 19th century Sporting Britain. The sixth son of a Leicestershire wheelwright, Ferneley's precocious talent was spotted at a young age by the Duke of Rutland who, in 1801, is said to have persuaded the artist's father to allow him to become a pupil of Ben Marshall, himself of Leicestershire origin, who was then working in London. Ferneley studied and lodged with Marshall between 1801 and 1804 and was enrolled by him in the Royal Academy Schools. Ferneley's rise to prominence was fast, exhibiting his first picture at the Royal Academy in 1806. By 1814 he had set up his studio in Melton Mowbray, the hub of the fox-hunting scene with three fashionable packs - the Quorn, the Belvoir and the Cottesmore, providing hunting six days a week. Each winter an influx of 250-300 sportsmen, distinguished by birth, profession and intellect and unaccompanied by their wives, entered into a world devoted to the chase. Ferneley flourished with a steady stream of patronage and his work became increasingly desirable. His patrons included many of the famous sportsmen of the day, and members of some of the most prominent aristocratic families.



Fig. 1: George Stubbs, *Gimcrack on Newmarket Heath with a trainer, a jockey and a stable lad*, circa 1765 (Private Collection)
© Christie's Images / Bridgeman Images 2019



9

JOHN FREDERICK HERRING, SEN. (1795-1865)

The Hon. Edward Petre's chestnut colt 'The Colonel' with William Scott up

signed and dated 'J.F. Herring. 1828.' (centre right)

oil on canvas

19¼ x 25¼ in. (48.8 x 64.1 cm.)

£50,000-80,000

US\$65,000-100,000

€58,000-93,000

PROVENANCE:

Sir Harold Parkinson, K.B.E., J.P.

Mr and Mrs Jack R. Dick, Connecticut.

Mr and Mrs Jack R. Dick Collection of English Sporting and Conversation Paintings. Part One;

Sotheby's, London, 31 October 1973, lot 18.

Anonymous sale; Sotheby's, London, 20 November 1985, lot 138.

with Richard Green, London, 1993, where acquired by the present owner.

LITERATURE:

P. Willett, *The Thoroughbred*, 1970, p. 53, illustrated.

O. Beckett, *J.F. Herring & Sons*, London, 1981, p. 100, no. 43.

Bred by Mr Wyvill of Burton Constable in 1825, *The Colonel*, a chestnut colt, was got by *Whisker*, winner of the Derby, out of *My Lady's Dam*. Sold as a yearling to the Hon. Edward Petre of Stapleton Park (1794-1848), who owned four St Leger winners and was one of the artist's principal patrons before he ran out of money, the horse won the important Champagne Stakes at Doncaster at two years old. In those days the winning owner was required to present six dozen bottles of Champagne to the Race Club. In 1828 *The Colonel* dead heated with the Duke of Rutland's *Cadland* for the Derby but lost the run off later that afternoon. However, his reputation was amply restored with victory in the St Leger after which Mr Petre sold him to King George IV as a likely candidate for the Ascot Gold Cup, a race the King was particularly anxious to win. In the event he ran moderately in that race in 1829 but almost justified his purchase when second in 1830. News of the defeat reached the King when on what proved to be his death bed at Windsor within a fortnight of the race. Passed on to King William IV the horse lost another race at Ascot in 1831 after being beaten in a run off following a dead heat with *Mouche* and was then retired to the Royal Stud at Hampton Court. After William too died in 1837 the stock was all sold with *The Colonel* making the best price of 1,500 guineas before export to Germany, where he had success as a stallion.

Edward Petre lived at Stapleton Park near Pontefract, and owned several classic winners, including four winners of the St Leger, three in successive years (*Theodore*, 1822; *Matilda*, 1827; *The Colonel*, 1828; and *Rowton*, 1829). Stapleton Park was demolished circa 1930.

The Colonel is shown here ridden by his usual jockey William Scott (1797-1848), known generally as Bill and brother of the horse's trainer John Scott (1797-1871). The latter still holds the record at forty one for the number of classic winners trained, which remarkable total included sixteen winners of the St Leger, of which Bill rode nine. They were born at Chippenham, Newmarket, and their father was a former jockey and trainer. Both boys entered their father's stables at a young age, although despite early successes John soon gave up riding races after having to lose 2½ stone to ride in a £70 plate. In 1815, he and William moved north to the stable of James Croft at Middleham, Yorkshire, where John had charge of *Filho da Puta*, who won the St Leger Stakes that year. Later, in 1825, they went into partnership, and John bought Whitewall House, Malton, Yorkshire, whose ample training stables steadily expanded with their success. There, William had the opportunity to ride numerous good horses, and was soon known as one of the best jockeys of his day, while John was acclaimed the 'Wizard of the North', training in total forty classic winners, including sixteen winners of the St Leger, eight Oaks and six Derbys. *The Colonel* was one of the brothers' early triumphs.





λ10

JAY BOYD KIRKMAN (B. 1958)

Hurdle Race, Newbury

signed and dated 'Kirkman 87' (lower left)

pastel on paper

39¼ x 53½ in. (99.7 x 135.3 cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

with The Tryon Gallery, London.

Anonymous sale; Sotheby's, London, 12 November 1997, lot 406, where acquired by the present owner.





λ11

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

Charlie Smirke and Noel Murless at Kempton Park

signed and inscribed 'Smirke holds forth/to Murless/Alfred Munnings' (lower right) and inscribed and dated 'Kempton/Park/1954' (upper centre) pencil on the reverse of an invitation to an exhibition 6 x 4¾ in. (15.2 x 12 cm.)

£1,000-1,500

US\$1,300-1,900
€1,200-1,700

PROVENANCE:

with Richard Green, London, 1998, where acquired by the present owner.

EXHIBITED:

London, Richard Green, *Annual Exhibition of Sporting paintings*, 1998, no. 21.

Legendary British racehorse trainer Sir Charles Francis Noel Murless won nineteen classics and was the first to amass a six-figure sum in a season. Sir Charles moved to Newmarket's Warren Place stable a year before this sketch was drawn.

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



λ12

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

Hethersett: a poster design

coloured lithograph
33 x 30 in. (83.8 x 76.2 cm.)
executed in 1907

£800-1,200

US\$1,100-1,500
€930-1,400

PROVENANCE:

with Richard Green, London, 1996, where acquired by the present owner.

Munnings spent six happy years apprenticed to Page Bros., a Norwich firm of lithographers, studying at the Norwich School of Art in the evening. After his apprenticeship ended he continued to supplement his income producing poster designs whilst establishing himself as a painter.

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

λ13

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

The Green Meadow

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

oil on canvas

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

Painted *circa* 1920

£120,000-180,000

US\$160,000-230,000

€140,000-210,000

PROVENANCE:

Mrs N.C. Tuffnell, Sunninghill, Berkshire, by 1956.

Anonymous sale; Christie's, London, 5 June 1998, lot 174, where acquired by the present owner.

EXHIBITED:

London, Alpine Club Gallery, *Pictures of the Belvoir Hunt and Other Scenes of English Country Life by A.J. Munnings, A.R.A.*, April 1921, no. 37.

London, Royal Academy, *Exhibition of works by Sir Alfred Munnings, K.C.V.O., P.P.R.A.*, 10 March-30 June 1956, no. 136, illustrated pl. 30 (lent by Mrs N.C. Tuffnell).

Painted only two years after the end of the First World War, in which Munnings was an official War Artist (see lot 32), *The Green Meadow* compares to other fresh, *plein-air* compositions of the same period incorporating one of Munnings's favourite themes, gypsies. The location of the picture is unknown, but Munnings indicated in the catalogue accompanying his 1956 Royal Academy exhibition that it was in Hampshire where he painted gypsies and hop-pickers at Binstead from 1913 into the 1920s. He was introduced to the subject through his friend Olive Branson, another artist who every September would travel there in a gilded caravan to paint the hop-picking activities. From the beginning, Munnings was captivated by their colour and nomadic life and befriended many of the families. Picturesque adults, black-eyed children, dogs of all varieties, colourful ponies and horses all mingled together 'standing along the hedges on each side were caravans of all shape, sizes and descriptions: round, Romany, beehive tents; old army bell-tents. There were at least two to three hundred souls' (A.J. Munnings, *An Artist's Life*, Bungay, 1950, p. 288).

Munnings painted the gypsies in their camps or, as in the present picture, working with horses, so vital to their way of life for transport, or for horse trading. The gypsies's keen camaraderie and bond with the horse was legendary.

The structure of the painting mirrors that of *Arrival at Epsom Downs for Derby Week* from 1920 (Birmingham City Art Gallery, Birmingham) with figures leading horses from left to right, a large open sky and free brush strokes typifying Munnings's contribution to British Impressionism.

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



λ14

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

Fortune tellers at Epsom

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

oil on canvas

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

£120,000-180,000

US\$160,000-230,000

€140,000-210,000

PROVENANCE:

with Arthur Tooth, London, 1928.

Viscount Cowdray, Dunecht, Aberdeenshire, by 1951.

with Richard Green, London, 1996, where acquired by the present owner.

EXHIBITED:

Aberdeen Art Gallery, *Festival Exhibition: Paintings from North East Homes*, 1951, no. 82, as 'Gypsy Scene' (lent by Viscount Cowdray).

In the early part of the twentieth century, Derby Week at Epsom was the great annual gathering for gypsies. Munnings travelled to Epsom for the first time in 1913, when he was invited to join a fellow artist to paint. Here, in one place, two passions in Munnings's art—horses and gypsies—collided.

Gypsies were a common sight at race meetings, and gypsy women would often wander amongst the crowds telling fortunes for money, as alluded to in the present lot. For Munnings, these women made particularly good subjects. 'The women had,' he recalled, 'somewhere in the back of their caravans, great black hats with ostrich feathers, laid away for gala days... Nobody could beat their style of dress, with black silk apron over a full-pleated skirt, a pink or mauve blouse showing off a tough, lithe figure; strings of red beads, and wonderful earrings glinting under blue-black hair' (A.J. Munnings, *An Artist's Life*, Bungay, 1950, p. 289). Here, the three titular women are dressed in the colourful finery Munnings so admired; beyond them, Munnings paints a more muted background filled with milling crowds, tents, and stands. He achieves simultaneously the busyness of Epsom while focusing on his main subjects and their work.

Munnings continued to paint gypsies regularly over many years, both at hop-picking in Hampshire and at Epsom. 'Of all my painting experiences, none were so alluring and colourful as those visits... More glamour and excitement were packed into those six weeks than a painter could well contend with... Never in my life have I been so filled with a desire to work as I was then.' (A.J. Munnings, *op. cit.*, pp. 287-9). This interest grew into an ardent admiration for their way of life, and it initiated some of Munnings's most creative and innovative paintings. Despite not idealising the gypsies as other artists had, Munnings saw his first significant financial and critical success, with contemporary art critics and collectors immediately appreciating the importance and technical virtuosity. His non-romanticised visions lead these paintings to be seen almost as a historical record to this bohemian life. As Hugh Stokes professed in the 1928 City of Norwich exhibition catalogue, '[I]f the Romany are likely to become a memory in rural England, it is to Munnings that the future will be indebted for a record of the past.'

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



λ15

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

A Start at Newmarket

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

oil on panel

17 $\frac{3}{8}$ x 21 $\frac{1}{2}$ in. (45 x 54.6 cm.)

Painted *circa* 1937

£400,000-600,000

US\$520,000-770,000

€470,000-690,000

PROVENANCE:

L. Morris, by whom purchased at the 1938 exhibition.

with St James's Street Galleries, London.

Anonymous sale; Christie's, London, 20 June 1996, lot 53.

with Richard Green, London, 1996, where acquired by the present owner.

EXHIBITED:

London, Leicester Galleries, *Paintings by A.J. Munnings, R.A. since 1928*, April-May 1938, no. 65, as

'Study at Newmarket'.

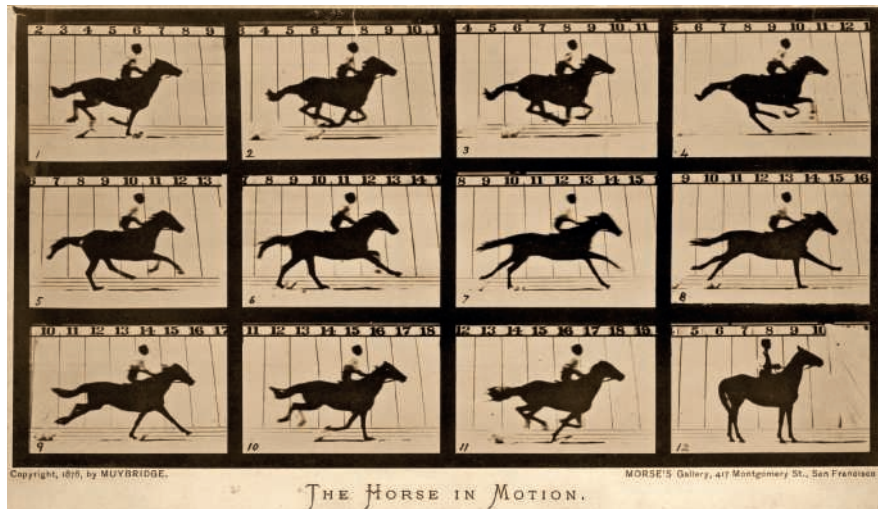


Fig. 2: Eadweard Muybridge, The Horse in motion, 'Animal Locomotion' series, circa 1878 (Private Collection)
© Bridgeman Images 2019





Horse racing fascinated Munnings from a very early stage in his career. After two days watching horse racing at Bungay in his home county of Suffolk, he felt that his life had changed: 'I saw the thoroughbred horses and jockeys in bright silk colours, going off down the course...The peaceful School of Art, the smelly artist's room faded away, and I began to live!' (A.J. Munnings, *An Artist's Life*, Bungay, 1950, p. 65).

In 1915 Munnings exhibited his first *Start* at the Royal Academy, which showed a line up at the St Buryan races. Munnings explored and evolved the subject matter throughout his life, and it came to dominate his work after the Second World War. His strong composition and sculptural qualities were consistent, usually depicting a horse and jockey seen in profile in the foreground and a line of other riders receding into the distance. For Munnings the start of the race epitomised the power and beauty of the horse, capturing the moment of stillness before the race begins when the horses, jockeys and spectators erupt into a mass of energy and excitement. The present scene is charged with the nervous tension of the thoroughbred horses, vividly captured through their glistening, tense bodies and their energetic pacing. The central horse's ears are pricked forward in eagerness to get going as he strains against the pressure of the bit in his mouth as his jockey holds him back. At Newmarket, where the painting was executed, Munnings was given special permission by the clerk to position his car at the post and he kept his own horse box as a studio. He later disclosed that 'each start is a fresh picture for me, as they have been, meeting after meeting, year after year' (A.J. Munnings, *The Finish*, Bungay, 1952, p. 207).

The present lot illustrates a number of early influences on Munnings's technique. In the early 1900s on short trips to Paris he visited the *Académie Julian*, the starting point for many of the most important painters of his generation. During this time it is believed that Munnings saw the work of Edgar Degas, also known for his energetic and striking racing scenes, and whose influence may be seen not only in the choice of subject matter but also in the vivid treatment of the lively horses (fig. 1). Another influence came about with the arrival of photography and the technique of cropping an image for greater impact, which Munnings experimented with in his earlier career (fig. 2). He first used the idea of cropping a scene in early 1898 in the painting *Evening on the Suffolk Marshes*. The artist's fluid application of paint used to indicate the furthest jockeys and their only part-appearance convey a sense of motion and suspense.

Newmarket racecourse was considered by Munnings to be 'the most beautiful course in the world', and is the scene of some of his most dramatic sporting paintings. At Newmarket, Munnings was at work on one of the oldest racecourses in England, established in 1605 by King James I. In painting there, he was continuing a tradition established by Wootton, Seymour and Stubbs in the first half of the 18th century.



Fig. 1: Edgar Degas, *The Gentlemen's Race, before the start*, 1862 (Musée D'Orsay, Paris)
© Bridgeman Images 2019

Responses to Munnings's *Start* paintings have been consistently strong. Mary Chamot writing in 1937 (the year the present lot was executed) stated that Munnings, 'holds the field [of sporting painting] almost alone...He is a brilliant technician, knows how to make his brush-work, as well as his colour, expressive of form, and of course he has a perfect knowledge of his subject' (M. Chamot, *Modern Painting in England*, London, 1937, p. 92). In reviewing the 1938 exhibition at the Leicester Galleries in which the painting was shown, the *Studio* critic noted that 'One cannot help but admire particularly the glossy sheen and streaky highlights on the bodies of his horses, giving, as they do, such strength to the animal forms' ('A.J. Munnings, R.A.: Painter of the Horse', *The Studio*, V. 116, 1938, p. 20). In March 1984 *The Start at Newmarket* sold at Christie's for £220,000, then a world record for a work by a 20th century British artist. The current record for a *Start* was achieved in 1998 in New York when a painting from the collection of the Los Angeles Turf Club sold for \$2,312,500.

Horses remained a life-long interest for Munnings and, in his last lectures to students at London University's Royal Veterinary College's Medical Association, he reaffirmed this: 'He told us if there were no horses in the world, life would not be worth living. He said he expressed his love for them through painting and by studying them and he never tired of looking at them...He spoke of the smell of dew at early morning gallops and the clatter of horse's hoofs at the start of a race with the horses milling around, waiting to get under starter's orders; a moment of tension with their nostrils flaring and their adrenaline slowing. 'Always the start - never the finish,' he said' (J. Goodman, *What A Go! The Life of Alfred Munnings*, London, 1988, p. 250).

We are grateful to the Curatorial staff at The Munnings Art Museum for their help in preparing this catalogue entry.

This work will be included in Lorian Peralta-Ramos's forthcoming *catalogue raisonné* of the works of Sir Alfred Munnings.



λ16

FREDERIC WHITING (1873-1962)

The winning horse

signed 'FREDERIC WHITING.' (lower right)

oil on canvas

28 $\frac{7}{8}$ x 45 $\frac{1}{2}$ in. (73.5 x 115.5 cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

Anonymous sale; Phillips, East Anglia, 4 July 1991, lot 226.

Anonymous sale; Sotheby's, London, 12 November 1997, lot 294, where acquired by the present owner.



λ17

FRANK MOSS BENNETT (1874-1953)

At the Sportsman's Arms

signed and dated 'F.M. Bennett 1937' (lower left)

oil on canvas

24 x 30 $\frac{1}{8}$ in. (61 x 76.5 cm.)

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

PROVENANCE:

Anonymous sale; Bonhams, Knightsbridge, 18 March 1993, lot 129.
with Richard Green, London, 1996, where acquired by the present owner.

18

JOHN FREDERICK HERRING, SEN. (1795-1865)

Feeding Time; and The Best of Friends

the first, signed with initials and dated 'J.F.H./1850.' (lower right); the second, signed with initials and dated 'J.F.H. 1851.' (lower right)

oil on paper, laid on board
9 $\frac{7}{8}$ x 13 $\frac{1}{2}$ in. (25.1 x 33.2 cm.)

a pair (2)

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

PROVENANCE:

Anonymous sale; Bonhams, Knightsbridge, 16 March 1995, lot 70.
with Richard Green, London, 1996, where acquired by the present owner.

EXHIBITED:

London, Richard Green, *Sporting Paintings*, 1995, no. 20.





In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



19

ARCHIBALD THORBURN (1860-1935)

Blackcock displaying at the Lek

signed and dated 'Archibald Thorburn 1901' (lower right)
pencil, watercolour and bodycolour, heightened with gum arabic on paper
18¾ x 31 in. (47.6 x 78.8 cm.)

£50,000-80,000

US\$65,000-100,000
€58,000-92,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 22 November 1995, lot 207.
with Richard Green, London.

Anonymous sale; Christie's, London, 5 June 1998, lot 94, where acquired by the present owner.

Thorburn was the best-known ornithological artist of his time. The son of a portrait miniaturist, his earliest work was illustrating W. F. Swaysland's *Familiar Wild Birds*, soon followed by his plates for Lord Lilford's extraordinarily wide-ranging publication *Coloured figures of the Birds of the British Islands*, published in seven volumes between 1885 and 1898. Much influenced by Joseph Wolf, and his insistence on studying birds from life, Thorburn spent most of his time sketching in the field, and his large scale watercolours have a remarkable immediacy and sense of movement as a result of this. He made extensive sketching tours around the British countryside, and took particular pleasure in returning to Gaick, Inverness-shire, where in 1889 he saw his first ptarmigan and red deer.

Blackgame were a favourite subject for him as he loved depicting the rich depth of colour of their feathers. The lek, a courting ritual or fight similar to the rut for deer, gave him the perfect opportunity to portray the open plumage of two male birds in great detail.



Archibald



Archibald Thorburn
1910



20

ARCHIBALD THORBURN (1860-1935)

Basking in the noonday sun: A Covey of Grey Partridge

signed and dated 'Archibald Thorburn/1910' (lower left) and with inscription as titled (on the reverse)
pencil and watercolour, heightened with bodycolour and touches of gum arabic on paper
22 $\frac{5}{8}$ x 31 in. (58.1 x 78.8 cm.)

£50,000-70,000

US\$65,000-90,000
€58,000-81,000

PROVENANCE:

Purchased from the artist, and by descent.
with Grundy & Smith, Manchester.

John Renton, Stubbington House, Ascot.

Anonymous sale; Christie's, London, 5 June 1998, lot 105, where acquired by the present owner.

21

JOHN FREDERICK HERRING, SEN. (1795-1865)

John Barker of Leighton Hall, Yorkshire, and John Batsby, with pointers on a grouse moor

signed and dated 'J.F. Herring/Augt. 12. 1824' (lower right, on a boulder)

oil on canvas

40¼ x 57⅞ in. (102.2 x 146.4 cm.)

£250,000-350,000

US\$330,000-450,000

€290,000-410,000

PROVENANCE:

Probably commissioned by John Barker, Leighton Hall, Yorkshire, 1824, and by descent to J. Barker; Christie's, London, 15 May 1908, lot 88 (30 gns to Canon Lambert).

Canon Lambert, and thence by descent.

Anonymous sale; Christie's, London, 15 November 1996, lot 57.

Anonymous sale; Christie's, New York, 1 December 1999, lot 19, where acquired by the present owner.

EXHIBITED:

London, Richard Green, *Sporting Paintings*, October 1999, no. 10.



Stories of John Frederick Herring's early life tend towards the romantic, and many are perhaps more fanciful than factual, but what is known is that he lived with his father Benjamin, a fringe maker and upholsterer, his mother Sarah and eight siblings in Blackfriars from 1795 until 1814. Whilst there he is said, like many young boys throughout the centuries, to have become obsessed with the latest, fastest mode of transport: in this instance the crack coaches of the turnpike age which passed his father's shop on Newgate Street daily. Legend has it that his first drawing lesson came from the driver of one such coach, the London-Woking, and that the sketching of horses occupied his spare time from an early age, and led to his first commissions painting inn signs. The next known fact is that in September 1814 Herring arrived in Doncaster just in time to witness the Duke of Hamilton's *William* winning the St Leger. Whether that timing was by design or just pure luck is a matter for speculation, and indeed the rumours as to why he moved to Yorkshire abound: he may have eloped; fled disapproving parents after a hasty marriage; or just have boarded the London-Doncaster coach on one of its daily passages past his father's shop. Whatever his reasoning, the move to Doncaster proved to be a fortunate one, and after six years working as a coach driver on both the local Yorkshire and London routes, all the while continuing to paint in his leisure time, Herring secured enough of a reputation to allow him to turn to art full time. Amongst his most important early patrons was Mr Hawkesworth of Hickleton Hall who secured Herring several commissions during his first year as a professional artist from the local gentry, including Sir Bellingham Graham and the Hon. Edward Petre (see lot 7).

By the time the present work was painted in 1824 Herring's reputation in Yorkshire was firmly established through paintings such as *The Countess of Darlington's Carriage Ponies*, dated 1823, which is in the collection of Lord Barnard at Raby Castle (exhibited at Washington, National Gallery, *The Treasure Houses of Britain*, 1985-6, no. 438). It is, therefore, highly likely that John Barker commissioned this magnificent portrait from the artist of the day in order to cement his standing in the local community, choosing to depict himself as an elegantly attired country gentleman enjoying a day's shooting alongside his friend John Bratsby. Significantly Herring has dated the painting Aug. 12, in other words the Glorious Twelfth, signifying the start of the grouse season. The title states that John Barker was the owner of Leighton Hall in Yorkshire, however there appears to be no surviving record of the house.

A very similar painting by Herring of these two sitters, currently in a French private collection, was identified by a descendant of John Batsby as *Mr. John Batsby and friend with their guns and pointers on the Yorkshire Moors* (A. Vandervell and C. Coles, *Game and the English Landscape*, New York, 1980, p. 115, illustrated). The only variations appear to be that the pointer on the right is looking backwards and the pose of the gentlemen is slightly altered. Since both paintings are the same size, it is probable that Herring produced one painting for each of the two friends, John Barker and John Batsby. Both pictures demonstrate Herring's virtuosity as a landscape artist and portraitist, skilfully capturing the characters of his sitters and their surroundings and indicating that he had yet to cement his reputation as a painter of race winning thoroughbreds and gleaming hunters.





22

FRANK CALCRAFT TURNER (1772-1846)

Squire Osbaldeston's celebrated trotter 'Tom Thumb' racing against time

indistinctly signed, inscribed and dated 'Painted by FC Turner 1830' (lower right)
oil on canvas
18¾ x 26 in. (47.7 x 66 cm.)

£7,000-10,000

US\$9,000-13,000
€8,100-12,000

PROVENANCE:

Mr England, the umpire who is timing the horse in the picture, and by descent to his grandson,
G. Yates; Christie's, London, 14 December 1928, lot 84 (200 gns to Ackermann).
with Arthur Ackermann & Sons, London.
Anonymous sale; Sotheby's, London, 12 November 1997, lot 250,
where acquired by the present owner.

LITERATURE:

The Field, 17 December 1925, illustrated.

ENGRAVED:

by H. Pyall, published by Ackermann, 1831.

Trotting races developed as a popular betting event towards the end of the 18th century. *Tom Thumb*, was one of two trotters purchased by Squire Osbaldeston from an Englishman living in America as American bred trotters were thought to be superior. At this time, few horses could trot sixteen miles an hour in a harness, so Osbaldeston wagered a bet with his friend George Payne that *Tom Thumb* could trot at 16 miles an hour. A further bet was made on the same day that the same horse could trot 16½ miles within the hour. The match took place, before huge crowds, on the Cambridge to Royston Road on 30 August 1830 and *Tom Thumb* completed the distance with only eight minutes to spare, winning the Squire his bets worth about £2,500.



23

JOHN FREDERICK HERRING, SEN. (1795-1865)

A young gentleman on a bay hunter

signed and dated 'J.F. Herring/1830.' (centre right, on the tree roots)

oil on canvas

22½ x 30 in. (56.3 x 76.2 cm.)

£50,000-80,000

US\$65,000-100,000

€58,000-92,000

PROVENANCE:

with Richard Green, London, 1995, where acquired by the present owner.



24

JOHN FREDERICK HERRING, SEN. (1795-1865)

Group Portrait of three generations of the Sorby Family of Button Hall, Sheffield

signed and dated 'J.F. Herring/1828' (centre right, on the tree trunk), and recorded as having been inscribed 'Portrait of John Sorby Aged 73yrs on his Horse Patrick, Edwin Sorby Aged 36yrs Horatio Sorby Aged 9 yrs & Dogs Boneo & Smack/February 1828' (on the stretcher)

oil on canvas

28 x 40¼ in. (71.2 x 102.2cm.)

£120,000-180,000

US\$160,000-230,000

€140,000-210,000

PROVENANCE:

John Sorby (1775-1829), and by descent until J.B. Waterhouse; Christie's, London, 20 November 1964, lot 47 (4,500 gns to Leggatt) with Leggatt Brothers, London.

Mr and Mrs Jack R. Dick, Connecticut.

Mr and Mrs Jack R. Dick Collection of English Sporting and Conversation Paintings. Part One; Sotheby's, London, 31 October 1973, lot 23.

Anonymous sale; Christie's, London, 8 June 1995, lot 60.

with Richard Green, London, 1996, where acquired by the present owner.

LITERATURE:

O. Beckett, *J.F. Herring and Sons*, London, 1981, p. 100, no. 40.

The present portrait of three generations of the wealthy Sorby family of Sheffield was commissioned by John Sorby in 1828. The family owned vast tracts of land in the Attercliffe area of Sheffield and were cutlers who had made their fortune in the edge-tool manufacturing business. In commissioning a grand portrait of himself and his heirs depicted out in the field enjoying countryside pursuits, John Sorby was demonstrating the family's distance from their manufacturing origins and establishing their name as one of the leading families of Yorkshire.

A fine example of Herring's early Yorkshire portraits, before he turned his focus increasingly on racehorses and animals, the Sorby family portrait depicts the patriarch John, aged 73, in the centre in a dark coat, buff breeches and gaiters and a top hat, on his dark bay hunter, *Patrick*. His son, Edwin, aged 36, stands to the right, in a fashionable brown velvet coat, buff breeches and waistcoat, with a black cap, holding a gun, whilst his young son Horatio, aged 9, in a dark blue coat, grey breeches, white waistcoat and red cravat with a brown velvet cap, is mounted on a dappled grey pony. The scene is completed by the pair of setters, *Boneo* and *Smack*.

The painting remained in the Sorby family collection until 1964 when it was sold in these rooms by a descendant, J.B. Waterhouse for 4,500 guineas. It then passed into the celebrated Sporting Art collection of Mr and Mrs Jack R. Dick in Connecticut, before being sold in the two day sale of their property in 1973.





25

JOHN FREDERICK HERRING, SEN. (1795-1865)

'Levity' by 'Château Margaux' out of 'Helga', with a foal at foot

signed and dated 'J.F. Herring. Sen. 1843.' (centre right, on the water trough)

oil on canvas

28¼ x 36½ in. (71.6 x 92.7 cm.)

£30,000-50,000

US\$39,000-64,000

€35,000-58,000

PROVENANCE:

Mr. G. Attenborough; Christie's, London, 2 July 1874, lot 152 (25 gns to Fores).
Anonymous sale; Bonhams, Knightsbridge, 17 November 1994, lot 25.
with Richard Green, London, 1995, where acquired by the present owner.

Bred by Mr G. Walker in 1831, *Levity* was born out of *Helga* and her sire was *Château Margaux*. *Levity* ran for Mr Balchin in 1833 and 1834, winning once as a two-year-old at Lewes. Given the date, it is likely the picture portrays her 1843 filly *Queen Elizabeth* by the champion stallion *Camel*. However, it could also be her 1842 filly by the same horse which Mr Cockerell, who had by then acquired her, named, rather appropriately, *Hump*.



26

JOHN FREDERICK HERRING, SEN. (1795-1865)

Mr William Taylor Copeland's brown colt 'Mustapha Muley' in a stable

signed and dated 'J.F. Herring. Sen' 1842.' (centre right) and inscribed 'Mustapha Muley' (upper right)

oil on canvas

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

£30,000-50,000

US\$39,000-64,000
€35,000-58,000

PROVENANCE:

William Taylor Copeland, and by descent.

Anonymous sale; Sotheby's, London, 8 March 1989, lot 139.

with Richard Green, London, 1993, where acquired by the present owner.

Mustapha Muley, bred and owned by William Taylor Copeland (1797-1868), was foaled in 1838, by *Muley* out of a mare by *Orville* or *Walton* out of *Mufti's* dam. He came third in the Derby, when racing for the first time. His owner, William Taylor Copeland was a pottery manufacturer and the head of the famous Spode China Company in Stoke-on-Trent. He was also an active politician being Lord Mayor of London in 1835 and Member of Parliament for Stoke-on-Trent (1837-1852 and 1857-1865). Copeland even interceded on Herring's behalf when the artist was suffering financial difficulties, paying off his debts of £500 and subsequently commissioned a number of paintings in order to reverse his fortunes, and provided him with a place to live at this time. As a keen sportsman he kept a stud of racehorses at his country residence at Leyton in Essex, which included *King Cole*, *Chantilly*, and *Mustapha Muley*, all of whom were painted for Copeland by Herring in 1842.



27

EDMUND HAVELL, JUN. (1819-1894)

Sir John Cope with his hounds on the steps of Bramshill House, Hampshire

signed with initials and dated 'EH/1837' (centre right)

oil on canvas

36¾ x 57½ in. (93.4 x 146 cm.)

£25,000-35,000

US\$33,000-45,000

€29,000-40,000

PROVENANCE:

John Hargreaves, Malton Erlogh, Berks (!); Christie's, London, 2 May 1896, lot 74 (21 gns to Simpson).

Walter Hutchinson, by 1948.

with Frost & Reed, London.

Anonymous sale; Christie's, New York, 3 December 1998, lot 100,

where acquired by the present owner.

EXHIBITED:

London, Hutchinson House, *National Gallery of British Sports and Pastimes*, 1945, no. 209.

Sir John Cope, 11th Bt. (1768-1851) is depicted on the steps of Bramshill House, one of England's most important Jacobean houses, which had been acquired by the family in 1699 by Sir John Cope, 6th Bt. (1673-1749). Thomas Peers Williams, M.P., and Captain Edward Gordon R.N. are also on the steps. Sir John was Master of the country now known as the Garth and South Berks. He had purchased the hounds in 1817 after the death of Reverend Henry Ellis St. John in 1816, who had purchased the Duke of Bridgewater's pack. An avid hunter, Sir John was a solicitor by profession, and upon his inheritance from his brother Sir Denzil Cope, 10th Bt. (1766-1812), he is said to have remarked 'Hang the law; now for foxhunting'.

One great day's run ended virtually on the doorstep of Windsor Castle, a few hours after the birth, in London, of Prince Edward, afterwards King Edward VII. In commemoration, Queen Victoria sent Sir John a hunting crop. Years later when the Queen died and King Edward gave up the Royal Buckhounds, he expressed a wish to become Master of the Garth.

Bramshill House was originally owned by Edward, 11th Baron Zouche of Harringworth (1556-1625). In 1638, Bramshill was acquired by Randall MacDonnell, 2nd Earl of Antrim, who sold it two years later to Robert Henley. During the 18th century, the Copes made significant alterations to the steps and front door, leaving much of the rest of the house unchanged. ('Bramshill House', *Country Life*, 10 October 1985, p. 1015). Bramshill remained in the Cope family until 1935 when it was acquired by Lord Brocket. The Red Cross used the house as its headquarters during World War II and it was sold to the Home Office in 1953.

There is a larger version (86 x 110 in.) of this painting in an English private collection (Lord Brocket, Bramshill House sale; Sotheby's London, 16 July 1952, lot 14).





28

DEAN WOLSTENHOLME, JUN. (1798-1882)

The Meet of the Essex Harriers

signed 'DWolstenholme' (lower right)

oil on panel

16½ x 23¾ in. (41.9 x 60.4 cm.)

£4,000-6,000

US\$5,200-7,700

€4,700-6,900

PROVENANCE:

H.R. Taylor, Oakleigh, Cheam, Surrey, by 1928.

Major Guy Paget, Wheeler House, Husbands Bosworth, by 1949.

with Richard Green, London, 1996, where acquired by the present owner.

EXHIBITED:

Leicester, Leicester Museum and Art Gallery, *Sport in the Midlands: An Exhibition of Sporting Paintings Drawings and Prints*, 12 December 1928 - 13 January 1929, no. 54, as 'Meet of Harriers' (lent by H.R. Taylor).
Kingston upon Hull, The Ferens Art Gallery, *Sporting pictures*, June 1949, no. 35 (lent by Major Paget).

LITERATURE:

W.S. Sparrow, *A Book of Sporting Painters*, London, 1931, p.178, illustrated.

In the catalogue for the 1949 exhibition at the Ferens Art Gallery, Paget described the picture as Wolstenholme junior's 'best picture'.



29

AUGUSTE JOSEPH DELESSARD (FRENCH, 1827-1890)

Duck Shooting

signed and dated 'A. Delessard N.Y. 1861' (lower right)

oil on canvas, oval

29½ x 63 in. (74.9 x 160.1 cm.)

£5,000-8,000

US\$6,500-10,000

€5,800-9,300

PROVENANCE:

Anonymous sale; Christie's, New York, 6 December 1996, lot 100, where acquired by the present owner.



■30

JOHN FERNELEY, SEN. (1781-1860)

The Quorn Hunt in Full Cry, with Lord Rancliffe, Mr Francis Holyoake, Mr James Maxse on 'Cognac', Lord Elcho, Captain Horatio Ross, Mr John Ferneley, Mr Valentine Mayer, Sir Harry Goodriche and Squire Osbaldeston

signed, inscribed and dated 'J. Ferneley/Melton Mowbray./1825.' (lower right)

oil on canvas

26½ x 87½ in. (67.3 x 222.3 cm.)

£100,000-150,000

US\$130,000-190,000

€120,000-170,000

PROVENANCE:

probably, commissioned by Valentine Mayer, Esq., 1825.

with Arthur Ackermann, London, 1961.

Anonymous sale; Christie's, London, 15 April 1994, lot 69.

with Richard Green, London, 1995, where acquired by the present owner.

EXHIBITED:

London, Richard Green, *Annual exhibition of Sporting paintings*, 1994, no. 9.

LITERATURE:

probably, Major Guy Paget, *The Melton Mowbray of John Ferneley*, London, 1931, p. 134, no. 209 (as one of three hunt pictures, 1825)



The present picture is perhaps one of the three hunting scenes mentioned in the artist's account books, no. 209, 'V. Maher [sic.] Esq., 1825, £94.10.0'. Two of three pictures commissioned by Valentine Mayer were offered in these Rooms from the H.J. Joel Collection, 13 July 1984, lot 10 *Tally Ho!* and lot 11 *The Kill*. While the present picture is wider than either of the Joel pair, which measured 26½ x 63¼ in., it is of the same unusual height, and its subject would suggest that it was designed as the central picture of the three.

These long hunting full cry paintings were a speciality of Ferneley's, and no other sporting artist has left us with such a record of hunting in the first half of the nineteenth-century with, in many cases, the names of the followers shown.

The Quorn hunt is one of the world's oldest fox hunting packs, and was established 1696. Its country is mostly in Leicestershire, together with some smaller areas of Nottinghamshire and Derbyshire. The group of riders are all identified, with John Ferneley including himself in the composition. Ferneley may be the figure clearing the fence dressed in black, as since he wasn't a member of the Quorn hunt, he wouldn't have been able to ride in a red coat.



λ31

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

Dunkery Beacon, Exmoor

signed 'A.J. MUNNINGS' (lower left)
oil on board
20 x 30 in. (50.8 x 76.2 cm.)

£40,000-60,000

US\$52,000-77,000
€47,000-69,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 24 March 1994, lot 108.
Anonymous sale; Christie's, New York, 3 December 1998, lot 178,
where acquired by the present owner.

Munnings, a countryman at heart, had a singular love of the dramatic and distinctive landscapes around Exmoor in Devon, and Withypool in particular, where he and his wife had a house. The works that Munnings produced there have an especially intimate and personal feel since typically they were unsolicited and painted purely for pleasure. The present work, for instance, has been painted on a board with a very distinctive grain which creates a

sense of shimmering heat and light in the pale blue sky. Munnings contrasts the vibrant green fields with the foliage of the trees which is slowly turning orange, implying an early autumn day, not dissimilar to that in *Withypool looking towards Winsford Hill, Exmoor*, from 1956, sold at Christie's, South Kensington on 12 March 2015, lot 49 for £158,500.

In 1940 Castle House in Dedham, Munnings's principal residence, was requisitioned by the army and he and Violet decamped to Exmoor on a more permanent basis. But with his election as President of the Royal Academy in 1944 his Exmoor idyll was intruded upon with a stream of letters, telegrams and requests to attend the Academy in war-torn London. However, they continued to return to their beloved Devon over the years where Munnings produced some of his most personal and evocative landscapes, and these works have helped establish him as one of Britain's foremost impressionist painters.

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



λ32

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

Forest Scene: Man and Horses drawing timber

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

oil on canvas

20 x 24 in. (50.8 x 60 cm.)

£70,000-100,000

US\$91,000-130,000

€82,000-120,000

PROVENANCE:

James Putnam, Farringham House, Devon, *circa* 1920.

Anonymous sale; Christie's, New York, 3 December 1998, lot 200, where acquired by the present owner.

EXHIBITED:

Bournemouth, Russell Cotes Art Gallery, *An Artist's Life: Retrospective Exhibition of Works of Sir Alfred Munnings, K.C.V.O., P.P.R.A., LL.D.*, 2 April-4 June 1955, no. 999, as 'Forest Scene, Man and Horse Drawing Timber, 1914-18 War' (lent by James Putnam).

London, Royal Academy, *Exhibition of works by Sir Alfred J. Munnings, K.C.V.O., P.P.R.A.*, 10 March-30 June 1956, no. 122 (incorrect dimensions, lent by James Putnam).

In January 1918 Munnings was commissioned by Lord Beaverbrook's Canadian War Memorials Fund to paint the actions of the Canadian Cavalry Brigade on the Western Front. For several months, he immortalised their activities in a series of fluid *plein-air* studies, including an equestrian portrait of Major-General the Right Hon. Jack Seely on his horse *Warrior*, one of the inspirations for Michael Morpugo's *War Horse*. With the German army's advance across France and Flanders the brigade fell back and Munnings's time as a war artist seemed to be coming to an end. Ever resourceful, he displayed many of his works at the Canadian representative's headquarters where they were seen by two Colonels from the Canadian Forestry Corps and on the recommendation of Lord Lovat, their commanding officer, he was invited to record their work. Munnings later recalled 'I started afresh on another adventure – an adventure which had no danger and no risks and which took me into some beautiful parts of France' (A.J. Munnings, *An Artist's Life*, Bungay, 1950, p. 313).

In the forests of Normandy he witnessed the scale of their operations with the felling and processing to satisfy the relentless demand for timber for duck boards, trenches, railways and bridges that traversed the war zone. By this time the Forestry Corp had eighty-nine sawmills and Munnings remembered 'Each company had a hundred and twenty horses, all half-bred Percheron types, mostly blacks and greys. A rivalry existed between the companies as to which had the best-conditioned teams. I painted pictures of these teams at work...' (A.J. Munnings, *op. cit.*, p. 315). The subject of the present picture is one of a small series that he painted during a two week stay in and around the forest at Dreux. Munnings remained in France until the middle of May and in a few months had produced forty-five works which were exhibited in January 1919 as part of the *Canadian War Memorials Fund Art Exhibition* at the Royal Academy before moving to their permanent home at the Beaverbrook Art Gallery in New Brunswick, Canada. They were widely acclaimed by contemporary critics (see *The Studio*, February, 1919, p. 110) and probably hastened his election as A.R.A. later that year. Their success inspired him to paint replicas of some of the most popular pictures. Twenty of these, including the present work, were bought by James Putnam of Farringham House, Devon, who was a keen Munnings collector and also owner of the bull Munnings depicted in his celebrated picture *The Friesian Bull* now in Lady Lever Art Gallery, Liverpool.

The first version, which has a much browner palette, is titled *A Grey Team in the Forest of Dreux, Normandy* whereas the present picture, with the trees depicted in leaf, was included in the artist's retrospective exhibition at the Royal Academy in 1956.

We are grateful to the Curatorial staff at The Munnings Art Museum for their help in preparing this catalogue entry.

This work will be included in Lorian Peralta-Ramos's forthcoming *catalogue raisonné* of the works of Sir Alfred Munnings.



λ33

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

Huntsmen with hounds, Zennor Hill, Cornwall

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

oil on canvas

30½ x 35½ in. (77.4 x 92 cm.)

Painted circa 1913

£600,000-800,000

US\$780,000-1,000,000

€700,000-930,000

PROVENANCE:

with W. Boswell & Sons, Norwich.

Edward Adcock.

Charles A. Bunting, in collaboration with James Hardy, and by descent to his son,

Dr Charles F. Bunting.

Anonymous sale; Christie's, London, 1 July 1993, lot 51.

with Richard Green, London, 1993, where acquired by the present owner.

EXHIBITED:

Bury St Edmunds, Borough of Bury St Edmunds, School Art Buildings, *Loan Collection of Pictures*

Illustrative of the Work of A.J. Munnings, R.A., 16 August-30 September 1939, no. 19.

Bournemouth, Russell Cotes Art Gallery, *An Artist's Life: Retrospective Exhibition of Works of Sir Alfred Munnings, K.C.V.O., P.P.R.A., LL.D.*, 2 April-4 June 1955, no. 854 (lent by Mrs Charles Bunting).

London, Royal Academy, *Exhibition of works by Sir Alfred J. Munnings, K.C.V.O., P.P.R.A.*,

10 March-30 June 1956, no. 75 (lent by Mrs Charles Bunting).

Dedham, Castle House, *Sir Alfred Munnings (1878-1959)*, 13 May-14 October 1979, no. 7, Tudor Gallery (and on long term loan 1979-1992).

Manchester, City Art Gallery, *Sir Alfred Munnings*, 13 December 1986-25 January 1987, no. 32 (illustrated).

This exhibition later travelled to Manchester, Athenaeum Gallery; York, City Art Gallery and Bath, Victoria Art Gallery.

LITERATURE:

Colour Magazine, 19 August 1923, p. 13, illustrated. as 'A Glorious Hunting Morn'.

S. Booth, *The Munnings Collection: Castle House, Dedham, Home and Studios of Sir Alfred Munnings*, Suffolk, 2011, p. 4, illustrated.



Sir Alfred James Munnings, *Preparatory drawing from the 'Lamorna' sketchbook*
(Sir Alfred Munnings Museum, Dedham)
© Estate of Sir Alfred Munnings, Dedham, Essex. All rights reserved, DACS 2019





Sir Alfred James Munnings, *Study of a Horse with Huntsman up* (Sir Alfred Munnings Museum, Dedham)
 © Estate of Sir Alfred Munnings, Dedham, Essex. All rights reserved, DACS 2019

Munnings moved from Swainsthorpe near Norwich to the artist's colony at Lamorna, Cornwall in 1913. As he was never a studio man he was curious to see the country that had attracted the famous community of painters of the Newlyn School in the 1890s and the new wave of painters in the first decade of the century. Munnings was also eager to paint *en plein air* pursuing the light's effects, a key element of the Newlyn School of painting.

The artist describes his first Cornish painting in his autobiography, *An Artist's Life*: 'A grey sky; a boulder strewn hill with flat spaces of grey granite showing amongst the heather-clad sides sloping down to the moor below. Beyond that undulating moors, fields and stone walls. Farther away, Guava Cairn, grey against the yet paler grey of the faint distant horizon beyond Morvah, and through all this the Land's End road curving away out of sight. Coming up the hill with hounds was Ned on the on the grey, the scarlet coat in low tones, the black velvet cap the darkest note of colour - a splendid sight' (A.J. Munnings, *op.cit.*, Bungay, 1950, p. 276).

During the years from 1912 until the outbreak of World War I, Munnings hunted with the Western Foxhounds near Zennor on the craggy, north coast of Cornwall. Munnings developed several hunting compositions at Zennor, set against the spring sky-line. Munnings was a keen huntsman and was often inspired by events he experienced. It is very likely that he saw this scene as he painted two versions of this composition with the huntsmen silhouetted against the horizon. At the time, Munnings used as models two grey horses *Grey Tick* and *The Duchess*, as well as a brown mare and a local lad named Ned Osborne. Osborne was according to Munnings 'a primitive Cornish youth, a simple soul, who grew into a useful combination of groom-model, and posed for many a picture'. He features in almost all of Munnings's hunting pictures from this period up until the First World War. 'He had the right coloured face and figure for a scarlet coat and black cap. Often did this patient fellow sit as a model for me and he liked it' (A.J. Munnings, *op. cit.*, pp. 272-73).

The Zennor pictures often juxtaposed the formalised traditions of hunting with the primitive, barren and untamed landscape. Munnings employs the same blue-grey pigments to depict the grey mare to the right of the composition as he does to paint the iridescent sky and granite rocks. Similarly the brown mare to the left is blended naturalistically into the muddy ground. Munnings thus merges the horses with the land. Set on a slant, the composition is typically dynamic, with the hound in the foreground heading directly towards the viewer, opening up the picture plane. The Megalithic structure that can be glimpsed behind the left-hand figure was possibly inspired by Zennor Quoit, an ancient burial ground high above the coast.

The present work, considered to be one of Munnings's finest Cornish hunting scenes, was the inspiration for a larger oil, from the collection of the late Bing Crosby, *On the Moors*, painted in 1919 and exhibited at the Royal Academy in 1931.

This painting was in the collection of Charles Bunting (1878-1950) who formed his important collection of paintings by Munnings in collaboration with James Hardy. Bunting maintained a lifelong friendship with Munnings and his wife, Violet, often attending horse races together. The paintings were split between the two men and Bunting's pictures passed to his son, Dr Charles F. Bunting, and many of the works were sold in The Bunting Collection sale in these Rooms, on 12 June 2002.

We are grateful to the Curatorial staff at The Munnings Art Museum for their help in preparing this catalogue entry.

This work will be included in Lorian Peralta-Ramos's forthcoming *catalogue raisonné* of the works of Sir Alfred Munnings.





34

HEYWOOD HARDY, A.R.W.S., R.P.E. (1842-1933)

Drawing Covert

signed and dated 'Heywood Hardy 1907' (lower left), further signed, inscribed and dated 'Drawing Covert/Heywood Hardy/Dec 23rd '07' (on a label attached to the reverse) and further signed and dated 'Heywood Hardy/Dec 23rd '07' (on a partial label attached to the reverse)

oil on canvas

36½ x 48½ in. (92.8 x 123.2 cm.)

£60,000-80,000

US\$78,000-100,000

€70,000-93,000

PROVENANCE:

with Richard Green, London, 1996, where acquired by the present owner.

Heywood Hardy was born in Bristol and studied painting in London, Antwerp and Paris. He came from a family of artists, his father, James Hardy, was a well-regarded landscape painter and his older brother, James Hardy junior, painted horses and dogs, often in English and Scottish Highland hunting settings. Hardy himself painted a wide variety of subjects, but is most well known for his hunting and coaching scenes, exhibiting at all the major exhibitions of the day including the Royal Academy, the British Institution, Suffolk Street, the Old Watercolour Society and the New Gallery. Hardy was also a skilful etcher and illustrator who contributed to *The Illustrated London News* and *The Graphic*. In the present lot Hardy depicts the huntsman in a red coat astride his horse, sending the hounds into a copse to flush out the fox.





35

ALFRED SHELDON-WILLIAMS (FL. 1867-1881)

English Sports; and Scottish Sports

the first, indistinctly signed and inscribed 'English Sports/by A Sheldon... ' (on the stretcher); the second, indistinctly inscribed 'Scottish Sports' (on the stretcher)

oil on canvas, vignettes, nine circular paintings on each canvas
16 x 16 in. (40.7 x 40.7 cm.), overall; 5¼ in. (13.3 cm) diam.; and smaller

a pair (2)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

Anonymous sale; Christie's, New York, 1 December 1999, lot 30, incorrectly catalogued as J.F. Herring Junior, where acquired by the present owner.



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



λ36

DAVID SHEPHERD (1930-2017)

In thick cover

signed and dated '-David Shepherd- 80' (lower right)

oil on canvas

26 x 52¼ in. (66 x 132.9 cm.)

£40,000-60,000

US\$52,000-77,000

€47,000-69,000

PROVENANCE:

Anonymous sale; Christie's, London, 7 March 1991, lot 24.

with MacConnal-Mason, London, 1996, where acquired by the present owner.

λ37

DAVID SHEPHERD (1930-2017)

In the heat of the day

signed and dated '-David Shepherd-'65' (lower right), inscribed

"'IN THE HEAT OF THE DAY'"(on the stretcher) and further signed and

inscribed 'David Shepherd/Winkworth Farm/Hascombe. Goldalming.'

(on the stretcher)

oil on canvas

24 x 36 in. (61 x 91.4 cm.)

£20,000-30,000

US\$26,000-39,000

€24,000-35,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 16 April 1998, lot 173.

with Richard Green, London, 1999, where acquired by the present owner.



36



37

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** (A 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 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. 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 CONDUCTING 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:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute related to bidding 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 you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- 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 when 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 £225,000, 20% on that part of the **hammer price** over £225,000 and up to and including £3,000,000, and 13.5% of that part of the **hammer price** above £3,000,000. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of 'VAT Symbols and Explanation' for further information.

2 TAXES

The successful bidder is responsible for all 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**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some **lots**, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale.

Brexit. If the UK withdraws from the EU without an agreed transition deal relating to the import or export of **property**, the UK VAT rules only will apply. If your purchased **lot** has not been shipped before the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. Further information can be found in the 'VAT Symbols and Explanation' section of our catalogue.

For **lots** Christie's ships to the United States, sales or use tax may be due on the **hammer price, buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. 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 **λ** 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 1,000 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:

(a) 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
(b) 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:

(a) 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**.

(b) 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**.

(c) 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.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) 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.

(f) 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**.

(g) 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:

(i) 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;

(ii) 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

(iii) 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:

(a) This additional **warranty** does not apply to:

(i) 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;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed estimate;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room 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)(iii) 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:

(i) 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;

(ii) 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;

(iii) 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:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) 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:

(i) 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.

(ii) 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. 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.

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

(d) 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.

(e) 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:

(a) When you collect the **lot**; or

(b) 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):

(i) 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 us 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.

(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 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 or contact us at arttransport_london@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 or contact us at arttransport_london@christies.com.

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the lot. If Christie's exports or imports the lot on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) 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, whalebone, 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.

(d) 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.

(e) 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.

(f) Gold

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

(g) 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.

(h) 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.

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.CHIRSTIES.COM

Details of all lots sold by us, including catalogue descriptions and prices, may be reported on 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.

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

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, 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

IMPORTANT NOTICE:

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

BREXIT: If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.

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 hammer price . VAT at 20% will be added to the buyer's premium 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 hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium 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 address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU address: <ul style="list-style-type: none"> • if you register to bid with an address within the EU or UK (as applicable above) you will be invoiced under the VAT Margin Scheme (see No Symbol above). • if you register to bid with an address outside of the EU or UK (as applicable above) you will be invoiced under standard VAT rules (see † symbol above)
‡	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 hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . 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:

Non-VAT registered UK buyer or Non-VAT registered EU buyer (please refer to the below category if you are a Non-VAT registered EU buyer and the UK has withdrawn from the EU without an agreed transition deal)		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot 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 hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium 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 lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer (please refer to the below category if the UK has withdrawn from the EU without an agreed transition deal)	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot 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 buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer price and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non-EU buyer or Non-VAT registered EU buyer (if the UK has withdrawn from the EU without an agreed transition deal) or EU VAT registered buyer (if the UK has withdrawn from the EU without an agreed transition deal)		If you meet ALL 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 buyer's premium .
	† 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 hammer price providing you export the wine while 'in bond' directly outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK using an Excise authorised shipper. 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.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

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. To receive a refund of VAT amounts/Import VAT (as applicable) a non-EU or EU

buyer (as applicable) must:
 (a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); and
 (b) provide immediate proof of correct export out of the EU or UK (as applicable) pursuant to (a) above 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. Prior to the UK withdrawing from the EU without an agreed transition deal, **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'.

○

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

△

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.

□

Bidding by interested parties.

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

△ **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 △ next to its **lot** number. 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.

○ **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 ○ next to the **lot** number.

○◆ **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 who agrees prior to the auction to place an irrevocable written bid on the **lot**. If there are no other higher bids, the third party commits to buy the **lot** at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ○◆.

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 irrevocable written bid. Where the third party is the successful bidder, Christie's will report the **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**.

□ **Bidding by parties with an interest**

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol □. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

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.

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

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.

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.

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

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.

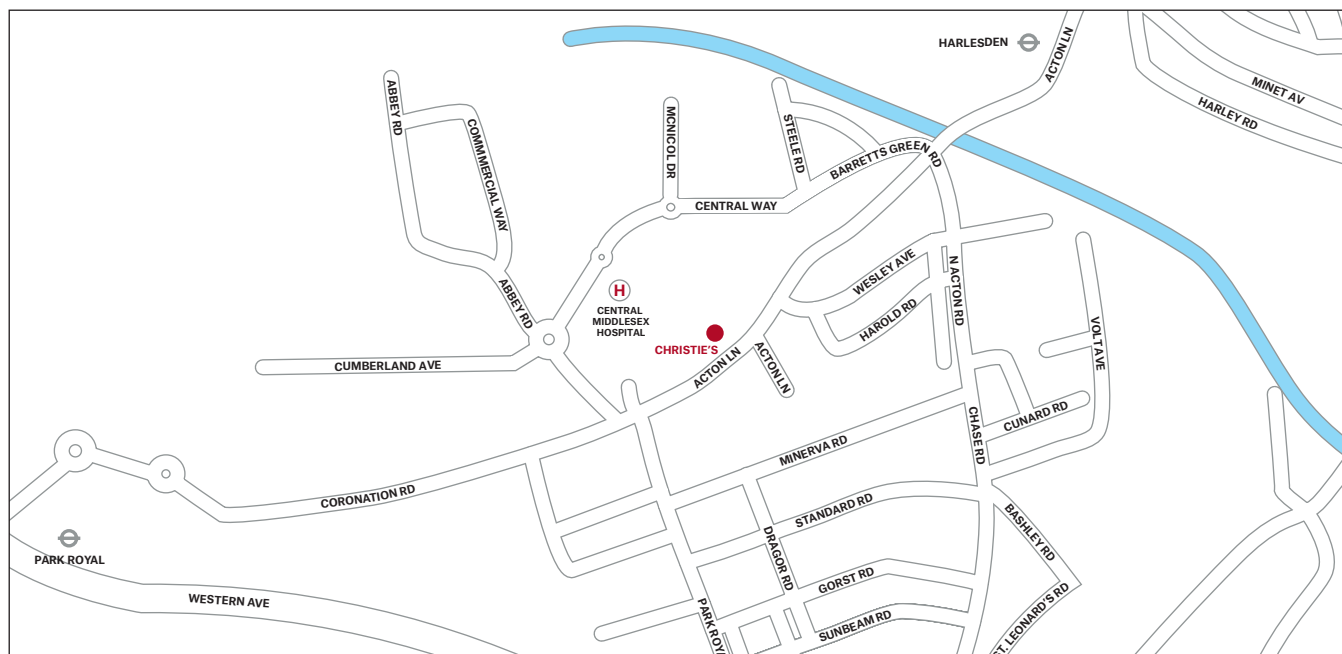
CHRISTIE'S PARK ROYAL

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.





JOHN WOOTTON (SNITTERFIELD, WARWICKSHIRE C. 1682-1764 LONDON)
Portrait of a gentleman, traditionally identified as William, Duke of Cumberland (1721-1765), on a dark bay hunter with a hound
signed 'JWootton' (lower left, 'JW' in ligature)
oil on canvas
49 x 53 $\frac{3}{8}$ in. (124.4 x 135.6 cm.)

AN IMPORTANT PRIVATE COLLECTION

London, 13 December 2019

VIEWING

7-12 December 2019
8 King Street
London SW1Y 6QT

CONTACT

Adrian Hume-Sayer
ahume-sayer@christies.com
+44 (0)20 7389 2696

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



Property from the collection of Dr. Jeffrey Sherwin
WILLIAM ROBERTS, R.A. (1895-1980)
The Wiring Party
signed 'William Roberts.' (lower left)
red chalk and watercolour, squared for transfer
11 x 15 in. (28 x 38 cm.)
Executed circa 1915-1918.
£100,000 – 150,000

MODERN BRITISH ART EVENING SALE

London, 21 January 2020

VIEWING

14 – 21 January 2020
8 King Street
London SW1Y 6QT

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



THOMAS GAINSBOROUGH, R.A. (SUDBURY 1727-1788 LONDON)

*Double portrait of Master John Truman Villebois (c. 1773-1837)
and his brother Henry Villebois (1777-1847)*

oil on canvas

61¼ x 52 in. (156.9 x 132.1 cm.)

£1,000,000-1,500,000

OLD MASTERS EVENING SALE

London, 3 December 2019

VIEWING

29 November – 3 December 2019

8 King Street

London SW1Y 6QT

CONTACT

Henry Pettifer

hpettifer@christies.com

+44 (0)20 7389 2084

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

WRITTEN BIDS FORM

CHRISTIE'S LONDON

IN THE FIELD: AN IMPORTANT PRIVATE COLLECTION OF SPORTING ART

THURSDAY 12 DECEMBER 2019 AT 11.00 AM

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

CODE NAME: MAX
SALE NUMBER: 18835

(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 £225,000, 20% on any amount over £225,000 up to and including £3,000,000 and 13.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 22.5% 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

18835

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:

ART. WORK.

Kick-start your career in the art world
with a Christie's Education.

[LEARN MORE AT CHRISTIES.EDU](https://christies.edu)

CHRISTIE'S
EDUCATION

LONDON | NEW YORK | HONG KONG
DEGREE PROGRAMMES • CONTINUING EDUCATION • ONLINE COURSES

For gainful employment disclosures visit christies.edu/Gedt.html

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman
Guillaume Cerutti, Chief Executive Officer
Stephen Brooks, Deputy Chief Executive Officer
Jussi Pylkkänen, Global President
François Curiel, Chairman, Europe
Jean-François Palus
Stéphanie Renault
Héloïse Temple-Boyer
Sophie Carter, Company Secretary

INTERNATIONAL CHAIRMEN

Stephen Lash, Chairman Emeritus, Americas
The Earl of Snowdon, Honorary Chairman, EMEA
Charles Cator, Deputy Chairman, Christie's Int.
Xin Li-Cohen, Deputy Chairman, Christie's Int.

CHRISTIE'S EUROPE, MIDDLE EAST, AND AFRICA (EMEA)

Prof. Dr. Dirk Boll, President
Bertold Mueller, Managing Director, EMEA

SENIOR DIRECTORS, EMEA

Zoe Ainscough, Cristian Albu, Maddie Amos,
Simon Andrews, Katharine Arnold, Upasna Bajaj,
Mariolina Bassetti, Ellen Berkeley, Jill Berry,
Giovanna Bertazzoni, Peter Brown, Julien Brunie,
Olivier Camu, Jason Carey, Karen Carroll,
Sophie Carter, Karen Cole, Isabelle de La Bruyere,
Roland de Lathuy, Eveline de Proyart, Leila de Vos,
Harriet Drummond, Adele Falconer, Margaret Ford,
Edmond Francey, Roni Gilat-Baharaff, Leonie Grainger,
Philip Harley, James Hastie, Karl Hermanns,
Rachel Hilderley, Jetske Homan Van Der Heide,
Michael Jeha, Donald Johnston, Erem Kassim-Lakha,
Nicholas Lambourn, William Lorimer,
Catherine Manson, Susan Miller, Jeremy Morrison,
Nicholas Orchard, Keith Penton, Henry Pettifer,
Will Porter, Julien Pradels, Paul Raison,
Christiane Rantzau, Tara Rastrick, Amjad Rauf,
William Robinson, Alice de Roquemaurel,
Matthew Rubinger, Tim Schmelcher, John Stainton,
Nicola Steel, Aline Sylla-Walbaum, Sheridan Thompson,
Alexis de Tiesenhausen, Cécile Verdier, Jay Vincze,
David Warren, Andrew Waters, Harry Williams-Bulkeley,
Tom Woolston, André Zlattinger

CHRISTIE'S ADVISORY BOARD, EUROPE

Pedro Girao, Chairman,
Contessa Giovanni Gaetani dell'Aquila d'Aragona,
Thierry Barbier Mueller, Arpad Busson,
Kemal Has Cingillioglu, Hélène David-Weill,
Bernhard Fischer, I. D. Fürstin zu Fürstenberg,
Rémi Gaston-Dreyfus, Laurence Graff,
Jacques Grange, H.R.H. Prince Pavlos of Greece,
Terry de Gunzburg, Guillaume Houzé,
Alicia Kopolowitz, Robert Manoukian,
Contessa Daniela d'Amelio Memmo, Usha Mittal,
Polissena Perrone, Maryvonne Pinault,
François de Ricqlès, Eric de Rothschild,
Çiğdem Simavi, Sylvie Winckler

CHRISTIE'S UK

CHAIRMAN'S OFFICE, UK

Orlando Rock, Chairman
Noël Annesley, Honorary Chairman;
Richard Roundell, Vice Chairman;
Robert Copley, Deputy Chairman;
The Earl of Halifax, Deputy Chairman;
Francis Russell, Deputy Chairman;
Julia Delves Broughton, Nicholas White, Mark Wrey

DIRECTORS, UK

Marco Almeida, Guy Agazarian, Alexandra Baker,
Jane Blood, Piers Boothman, Claire Bramwell,
Louise Broadhurst, Robert Brown, Antonia Calnan,
Lucy Campbell, Erin Caswell, Sarah Charles,
Ruth Cornett, Jessica Corsi, Nicky Crosbie,
Laetitia Delaloye, Armelle de Laubier-Rhally,
Freddie De Rougemont, Eugenio Donadoni,
Virginie Dulucq, Christopher O'Neil-Dunne,
Arne Everwijn, Nick Finch, Emily Fisher, Peter Flory,
Nina Foote, Christopher Forrest, Giles Forster,
Zita Gibson, Alexandra Gill, Keith Gill, Angus Granlund,
David Gregory, Christine Haines, Annabel Hesketh,
Peter Horwood, Adrian Hume-Sayer, Kate Hunt,
Pippa Jacob, Simon James, Imogen Kerr, Tjabel Klok,
Robert Lagneau, Tina Law, Adriana Leese, Tom Legh,
Jon-Ross Le Haye, Brandon Lindberg, Noah May,
Murray Macaulay, Graeme Maddison, Sarah Mansfield,
Astrid Mascher, Roger Massey, Michelle McMullan,
Daniel McPherson, Neil Millen, Leonie Mir, Chris Munro,
Patricia Nobel, Rosalind Patient, Anthea Peers,
Sara Plumbly, Euthymia Procopé, Lisa Redpath,
Alexandra Reid, Sumiko Roberts, Meghan Russell,
Patrick Saich, Amelie Sarrado, Julie Schutz, Tom Scott,
Dominic Simpson, Nick Sims, Clementine Sinclair,
Katie Siveyer, Timothy Triptree, Mary-Claire Turkington,
Thomas Venning, Julie Vial, Anastasia von Seibold,
Gillian Ward, Amelia Walker, Jud Wei-Ting,
Ben Wiggins, Bernard Williams, Georgina Wilsenach

ASSOCIATE DIRECTORS, UK

Ksenia Apukhtina, Lucy Beckett, Harriet Bingham,
Hannah Boissier, Sarah Boswell, Phill Brakefield,
Jenny Brown, Laure Camboulives, David Cassidy,
Alexandra Cawte, Marie-Louise Chaldecott,
Ivy Chan, Jack Coleman, Amandine Consigny,
Claudio Corsi, Hugh Creasy, Katia Denysova,
Grant Deudney, Milo Dickinson, Amanda Dixon,
Ekaterina Dolinina, David Ellis, Rachel Evans-Omeyer,
Paola Saracino Fendi, Martina Fusari, Pat Galligan,
Elisa Galuppi, Constanza Giuliani, Adeline Han,
Celia Harvey, Daniel Hawkins, Anke Held,
Sophie Hopkins, Jude Hull, James Hyslop, Wei-Ting Jud,
Guady Kelly, Amy Kent, Julia Kiss, Zoe Klemme,
Rachel Koffsky, Polly Knewstubb, Rebecca Lazell,
Rob Leatham, Tessa Lord, Stephanie Manstein,
Ottavia Marchitelli, Georgie Mawby,
David McLachlan, Lynda McLeod, Toby Monk,
Alice Murray, Rosie O'Connor, Clara Paschini,
Christopher Petre, Antonia Pitt, Alastair Plumb,
Eugene Pooley, Sarah Rancans, Sarah Reynolds,
Marta Saporiti, Pat Savage, Annabelle Scholar,
Hannah Schweiger, Angus Scott, Charles Scott,
Valeria Severini, Graham Smithson, Annelies Stevens,
Iain Tarling, Sarah Tennant, Susann Theuerkauf,
Flora Turnbull, Damian Vesey, Alice Vincent,
Annie Wallington, Tony Walshe, Harriet West,
Annette Wilson, Julian Wilson, Miriam Winson-Alio,
Suzanne Yalcin-Pennings, Charlotte Young







INDEX

A

Alken, S.H., 7

B

Bennett, F.M., 17

D

Delessard, A.J., 29

F

Ferneley, J., Sen., 8, 30

G

Goodall, J.S., 1-3

H

Hardy, H., 34

Havell, E., Jun., 27

Herring, J.F., Sen., 6, 9, 18, 21, 23-26

K

Kirkman, J.B., 10

M

Munnings, Sir A.J., 11-15, 31-33

S

Seymour, J., 4

Sheldon-Williams, A., 35

Shepherd, D., 36, 37

Spencer, T., 5

T

Thorburn, A., 19, 20

Turner, F.C., 22

W

Whiting, F., 16

Wolstenholme, D., Jun., 28



CHRISTIE'S

8 KING STREET ST. JAMES'S LONDON SW1Y 6QT