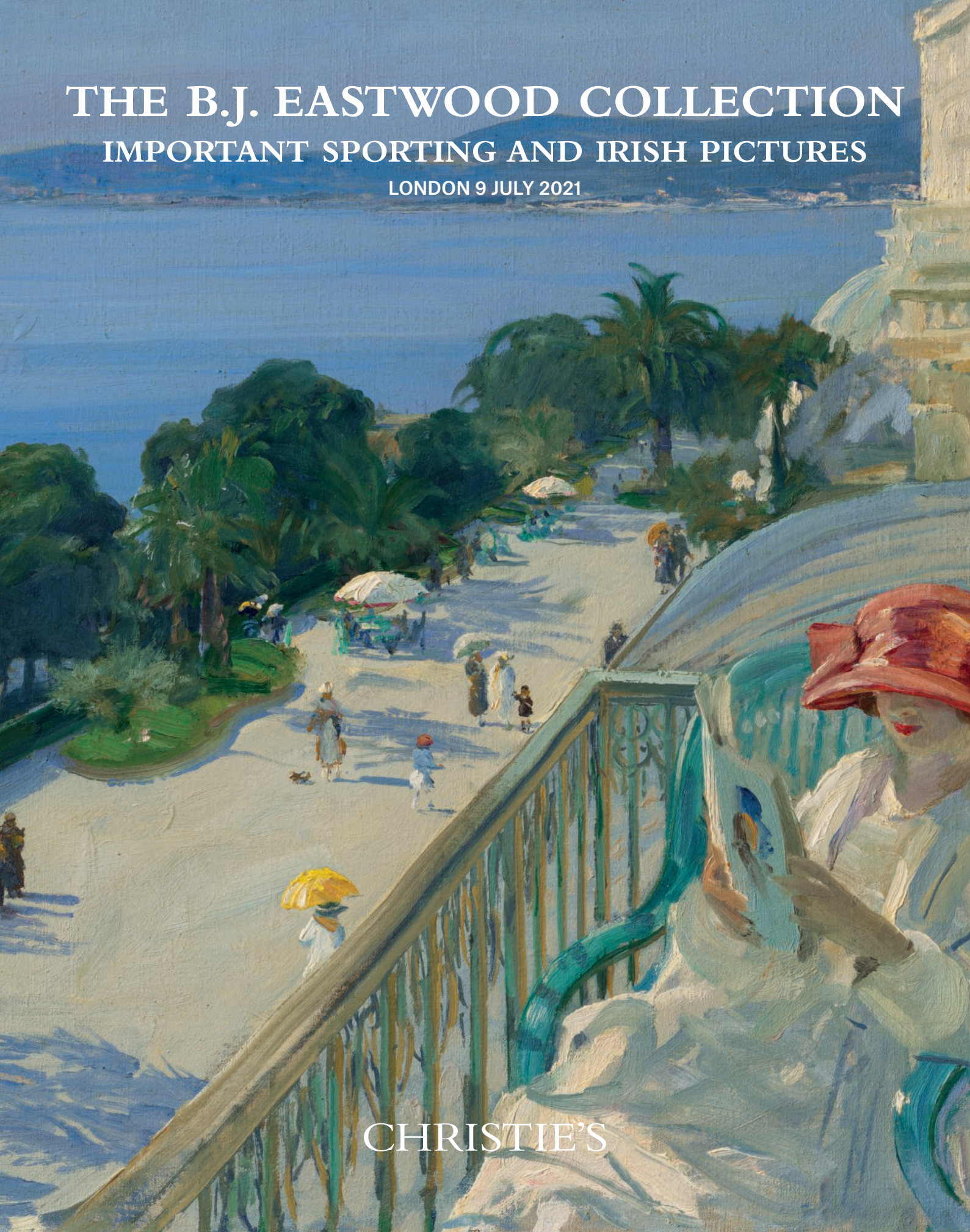


THE B.J. EASTWOOD COLLECTION

IMPORTANT SPORTING AND IRISH PICTURES

LONDON 9 JULY 2021



CHRISTIE'S







THE B.J. EASTWOOD COLLECTION: IMPORTANT SPORTING AND IRISH PICTURES

FRIDAY 9 JULY

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Friday 9 July
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Opposite: Lot 7 (detail)
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B.J. EASTWOOD: COLLECTOR



B.J. Eastwood, © Kelvin Boyes / Presseye.com

I first met Barney Eastwood, always known as BJ, when he came to the wonderful house sale that we organised at North Mymms Park in late September 1979. Mymms contained a dazzling array of European furniture and decorative arts collected in the late 19th Century by J. Pierpont Morgan's sister Mary and her husband Walter Hayes Burns, who ran the English side of the Morgan business. BJ came to the view with his great friend and erstwhile business partner Alfie McLean and I showed them round. Intrigued by what they had seen they came back for the sale and made a number of interesting purchases. So began an association and friendship which lasted more than 40 years until BJ's death in March last year, a shared trust that greatly enriched my working life and for which I will always be grateful.

He had already been collecting since the mid 1970s but from Mymms on BJ became a regular presence at our presale views and, unusually for the time, often at the sales as well. He always wanted to gauge the atmosphere, read the room, hear all the saleroom chat, what the dealers were saying – he soaked it all up. He loved the excitement of the auction process, each stage of the lead up to the hammer falling, the thrill of the chase. His quick intelligence and enquiring mind, allied to great charm and a very good sense of humour, were a winning combination. He always knew the right questions to ask and he had a special style of rhetorical question that always gently teased out the answer. He was immensely modest about his own knowledge, which in fact was considerable, and always wanted to learn so he had great respect for expertise and professionals. For those who gained his trust he was the most loyal and least demanding client and friend.

He was particularly drawn to collection sales and house sales - I think because they told the whole story, the narrative. And for those the 1980s were a golden era

with Jim Joel's collection from Grosvenor Square in 1980, Godmersham Park in 1983, Belton and Elveden Hall in 1984 and of course the remarkable line up of Irish house sales, Adare Manor in 1982, Luttrellstown Castle in 1983 and Powerscourt in 1984.

Sport was a leitmotif through his life, both in leisure and business. As a teenager he was a talented Gaelic football player and was a member of the Co. Tyrone team which won the All Ireland Minor Championship in 1948 when he was 16. He went on to create his highly successful bookmaking business and racing was an abiding interest.

So with his love of the turf it was natural that he should become interested in sporting pictures. The sale of Jim Joel's collection in 1984, where he acquired the Herring *Preparing for the Doncaster Cup*, brought focus to that market. There had not been such a galaxy of sporting art since the series of sales of the Jack Dick collection in 1974, 1975 and 1976, which was still much talked about in the market a decade later – and there are three works from the Dick collection in this catalogue (Ben Marshall, James Pollard and James Ward).

In tandem with the 18th and 19th century sporting paintings there was a lifelong enthusiasm for the work of Sir Alfred Munnings. BJ assembled an extraordinary collection of his paintings demonstrating the full range of the artist's subjects and showing his skill in every area, from the classic racing subjects, with *Silks and Satins*, *Eph Smith in the Royal Colours*, and *Going out at Kempton*, (acquired circa 1974/75 and almost certainly the first work by Munnings to enter the collection), through to the impressive hunting portraits of the early 1920s, *John J. Moubray, Master of Foxhounds* and *Major Mead on his favourite Hunter* and the two great large scale early works, *The Vagabonds* of 1902 and *The Coming Storm* of 1910.

Eph Smith in the Royal Colours, was a very special favourite and in any tour of the collection there was always a stop in front of it to tell the story. One of the great privileges of my job is looking at works of art with people who have done and created so much in their life and hearing what they see, what they respond to, what moves them. So often it is something I had not even thought of, and so one learns by looking with other eyes.

BJ was a very private man and the collection was intensely personal, acquired not for show or prestige but for the enjoyment of himself, his family and those close to him - it was the least ostentatious way of collecting and it was from the heart.

That quiet determination and perseverance that had enabled him to assemble such a remarkable series of pictures by Munnings also helped him in the pursuit of his other great collecting passion, Irish painting and in particular the work of Jack Butler Yeats. Again BJ's collection presents the full survey of the artist's career from the early works, *A Summer Day* of 1913 and *The Kerry Mascot* of 1915, through to the works of the 1940s with *Now* of 1941 and *The Old Days* of 1942. It is very striking how BJ's collection of Yeats' works encapsulates his great sporting passions and interests, football, racing and horses, and boxing. So *The Kerry Mascot: On the Road to Croke Park*, which is about the All Ireland Final between Co Kerry and Co Wexford in 1914, recalls BJ's own journey to Croke Park, (the home of Gaelic Football), in 1948. The two men on the left of *A Summer Day* may be discussing a tip for the Kerry Races, announced on the poster behind them and *The Old Days* depicts a bare knuckle fight Yeats had witnessed in the 1890s, while *Among Horses* explores the relationship between man and horse, a recurrent theme in Yeats' work, portraying them as free and noble creatures.

Always a champion of Irish painting and very well informed on the market, through the 1980s and 1990s BJ added to the collection well chosen works by many of Ireland's most celebrated artists of the late 19th and early 20th Century such as Walter Osborne, Sir John Lavery, Roderic O'Connor, Sir William Orpen, Paul Henry and Gerard Dillon. And of course his twin interests of Irish painting and the turf are drawn together in John Fergus O'Hea's majestic *Punchestown Races*, painted to commemorate the Prince of Wales' visit in 1868.

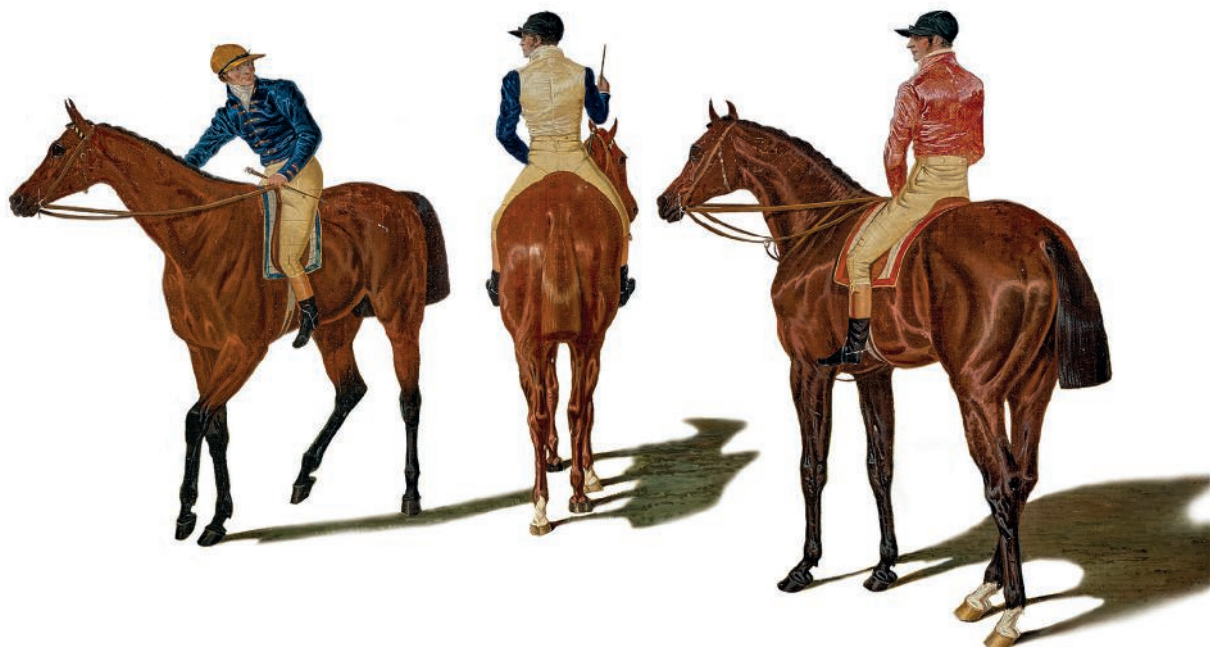
Sport also brought about the connection with Lucian Freud. They had a shared passion for racing and Freud had a ringside seat at Barry McGuigan's World Title Fight in 1985, one of the high points of BJ's more publicly known role as a boxing promoter and manager of six world champions.

Despite his self-effacing modesty I hope that BJ would be proud of his remarkable achievement in assembling all the superb works in this catalogue and that he would be flattered and perhaps a little amused to see the sale of his collection take its richly deserved place in the rollcall of the great collection sales that inspired him to start his own.

Charles Cator

Deputy Chairman Christie's International

June 2021



λ1

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

Study of Eph Smith in the Royal Colours in the Paddock at Epsom

signed and inscribed 'Study of E. Smith Royal Colours./A. J. MUNNINGS'
(lower right) and with inscription 'Violet Munnings' (on the reverse)

oil on board

13⁷/₈ x 23¹/₂ in. (35 x 59.7 cm.)

Painted in 1954.

£30,000-50,000

US\$43,000-71,000

€35,000-58,000

PROVENANCE:

Anonymous sale; Christie's, London, 4 March 1977, lot 95.

Acquired by B.J. Eastwood by 1986.

A preparatory study for *H.M. The Queen and 'Aureole' in the Paddock at Epsom before the Coronation Cup at the Derby meeting, 1954* (sold in these Rooms, 30 June 2016, lot 16, £2,098,500, fig. 1). A larger example of the finished picture was exhibited at the Royal Academy in 1957 (no. 148) and presented by Viscount Astor to the Queen. Munnings painted a number of preparatory studies of the different figures in the finished painting, of which this is one.

The Coronation Cup first took place in 1902 to celebrate the accession to the throne of King Edward VII, the Queen's great-grandfather. The race in 1954 was particularly resonant as it was run almost exactly on the anniversary of H.M. The Queen's own Coronation which had taken place at Westminster Abbey on Tuesday 2 June 1953. Joined by her trainer, Captain Cecil (later Sir Cecil) Boyd-Rochfort and her racing team, as well as her mother and sister, Princess Margaret, Her Majesty stood in the Paddock at Epsom alongside other owners. She then watched the race from the Royal Box as *Aureole* won the race by five lengths. This was followed by wins at the Hardwicke Stakes at Royal Ascot, and in the King George VI & Queen Elizabeth Stakes at Ascot in July 1954, a race the Queen had named after her parents.

Aureole was the Queen's most successful racehorse, and earned her the position of leading owner in 1954, winning four out of his five races. A bright chestnut with a white blaze and three white socks, he was sired by *Hyperion*, the Derby and St Leger winner in 1933 and a leading sire. His dam *Angelola*, second in the 1948 Oaks and winner at the Yorkshire Oaks, also came from a royal line of breeding. *Aureole* was bred by King George VI, the Queen's father and, being temperamental and excitable, was known to have relished chasing stud staff around his field as they tried to retrieve him for stabling in the evenings. He was trained by Captain Boyd-Rochfort at Freemason Lodge Stables in Newmarket, and became a champion sire in 1960 and 1961.

(Eric) Eph Smith (1915-1972) rode over 2000 winners between 1930 and 1965. There were only four other jockeys who had ridden more at the time of his death. Before 1936 he was leading apprentice for three years running and during his career he was among the top five jockeys ten times.

We are grateful to the Curatorial staff at The Munnings Art Museum, and Lorian Peralta-Ramos for their assistance in preparing this catalogue entry.



fig. 1. Sir Alfred Munnings, *H.M. The Queen and 'Aureole' in the Paddock at Epsom before the Coronation Cup at the Derby meeting, 1954*, Private Collection. Photo © Christie's Images 2016 Ltd. © Estate of Sir Alfred Munnings, Dedham Essex. All rights reserved, DACS 2021



λ2

JACK BUTLER YEATS, R.H.A. (1871-1957)

The Kerry Mascot; On the Road to Croke Park

signed 'JACK. B./YEATS' (lower left), inscribed 'On the Road/to Croke Park'
(on the reverse)

oil on panel

14¼ x 9¼ in. (36.1 x 23.4 cm.)

Painted in 1915.

£200,000-300,000

US\$290,000-420,000

€240,000-350,000

PROVENANCE:

with Victor Waddington, Dublin, where purchased
by Joseph Brennan in 1942.

Sir Hugh Beaver, and by descent to

Mrs C. Lawson-Tancred, London.

Anonymous sale; Christie's, London, 23 June 1994,
lot 30, where purchased by B.J. Eastwood.

EXHIBITED:

Dublin, *Five Provinces*, 1915, catalogue not traced.

London, Grafton Galleries, *Allied Artists'*

Association 8th Salon, March 1916,

catalogue not traced.

Dublin, Royal Hibernian Academy, *88th Exhibition*,
1917, no. 111.

Dublin, Mills Hall, *Drawings and Pictures of Life in
the West of Ireland*, April - May 1919, no. 9.

London, Little Art Rooms, *Drawing and Pictures of*

Life in the West of Ireland, May - June 1919, no. 13.

Dublin, National College of Art, *Irish Exhibition of
Living Art*, June - July 1945, no. 13.

LITERATURE:

T. MacGreevy, *Jack B. Yeats: An Appreciation and
An Interpretation*, Dublin, 1945, p. 23, pl. 2.

H. Pyle, *Jack B. Yeats: A Catalogue Raisonné of the
Oil Paintings, Vol. I*, London, 1992, p. 86, no. 98.





Jack Butler Yeats, *The Kerry Mascot*, from *Sketchbook 184*.
 Artwork: © Estate of Jack B Yeats. All rights reserved, DACS 2021.

Yeats sketched the colourful figure of the Kerry Mascot before attending the All Ireland Gaelic Football final between Kerry and Wexford at Croke Park in Dublin in November 1914 (H. Pyle, *Jack B. Yeats. A Catalogue Raisonné of the Oil Paintings, Vol. I*, London, 1992, p. 86, no. 98a. The sketch is in Sketchbook 184 [109], Yeats Archive, National Gallery of Ireland). Jack mentioned the match in a letter to the New York lawyer and art collector John Quinn. He noted that Kerry won and that 'it was a fine match and there were 20,000 people at it. Wexford had all the scoring in the first half. Kerry not getting a point. So when Kerry got their first score in the second half, all the Kerry men in the crowd gave tongue' (letter of Jack B. Yeats to John Quinn, 17 December 1914, republished in D.J. Foley (ed.), *The Only Art of Jack B. Yeats*, Dublin, 2009, pp. 85-86). The Mascot, a man wearing a flamboyant green sash, that is draped across his head as well as his torso, beats a drum on the steps leading down to the banks of the Royal Canal. Lines of spectators walk along the edge of the water and over the bridge in the distance. The grey winter sky and the large industrial type buildings on the left form a neutral background to the vibrant character of the Mascot. The rippled waters of the canal and its pale green banks dominate the composition leading the eye into the distance.

The Gaelic Athletic Association was founded in 1884, as part of the Irish Cultural Revival. Rapidly becoming a hugely popular organization it revived the traditional Irish sports of hurling and Gaelic football. In 1913 it acquired the Jones Road Sports Ground, renaming it Croke Memorial Park. It is now synonymous with the GAA and is the location where the annual finals draw thousands of fans from all over the country. Yeats's painting commemorates the occasion and ceremony surrounding an early and obviously memorable manifestation of this event.

The ostentatious figure of the Mascot contrasts with the simplicity and reserved appearance of his fellow citizens. The absurdity of his appearance must have appealed to Yeats who delighted in sketching such interactions between performers and ordinary folk. The militaristic aspect of the Mascot's demeanour may have reminded the artist of the spectacular parades and costumed events that he had seen in Sligo and Mayo in 1898, when they formed part of the centenary commemorations of the 1798 rebellion. This experience had a profound impact on Yeats's awareness of Irish nationalism and inspired him to focus on Irish subject matter in his work and eventually to relocate to Dublin from England permanently in 1910.

The brushstrokes are varied with broad sweeps evident in the sky while the waters of the canal and the costume of the Mascot are painted in small strokes of pure colour. The latter is notable for the range of colours and brushstrokes that are used in its formation. Strong blues are evident in the jacket and the face is sculpted out of black, red and pink pigment. The sash is made of an intricate combination of broad strokes of blue, green and yellow paint. Its pale green blue tone is augmented by the same distinctive colour used in the banks of the canal. The gold and silver drum seems to be miraculously conjured up through an instinctive blending of pigment. In comparison the figures of the two young boys, whose backs are seen beside the Mascot, as they walk down the steps, are painted more simply in strokes of black and pink.

Dr Róisín Kennedy



JACK B.
YEATS

JACK BUTLER YEATS, R.H.A. (1871-1957)*The Old Days*

signed 'JACK B. YEATS' (lower left), inscribed 'THE OLD DAYS'
(on the reverse)

oil on canvas

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

Painted in 1942.

£500,000-800,000

US\$710,000-1,100,000

€580,000-930,000

PROVENANCE:

Purchased by Professor Leonard Abrahamson at the 1943 exhibition.
Purchased by John Huston, St Clearan's, Loughrea, County Galway on 1 September 1959.
Purchased by Nesbit Waddington, Drogheda in 1978.
Acquired by B.J. Eastwood in November 1994.

EXHIBITED:

Dublin, National College of Art, *Irish Exhibition of Living Art*, September - October 1943, no. 19.
Dublin, National College of Art, *National Loan Exhibition*, June - July 1945, no. 110.
Edinburgh, Royal Scottish Academy Galleries, *Society of Scottish Artists 52nd Exhibition*, 1946, no. 153.
Leeds, Temple Newsam House, *Loan Exhibition*, June - August 1948, exhibition not numbered.
London, Arts Council of Great Britain, Tate Gallery, *Loan Exhibition*, August - September 1948, no. 30: this exhibition travelled to Aberdeen, Art Gallery; and Edinburgh, Royal Scottish Academy.
Paris, Galerie Beaux-Arts, *Peintures*, February 1954, no. 21.
Belfast, Museum and Art Gallery, *Jack Butler Yeats: Paintings*, February - March 1956, no. 11.
Edinburgh, Mound Galleries, *Loan Collection*, 1957, no. 208.
New York, Willard Gallery, *Jack Butler Yeats: Paintings*, March 1962, no. 5.
Dublin, National Gallery of Ireland, *Jack B Yeats: A Centenary Exhibition*, September - December 1971, no. 72: this exhibition travelled to Belfast, Ulster Museum, January - February 1972; and New York, Cultural Centre, April - June 1972.
London, Theo Waddington, *Jack B Yeats: Oil Paintings*, October - November 1978, no. 9.
Dublin, Waddington Galleries, Royal Hibernian Academy, *Jack B. Yeats*, February - March 1995, no. 19.

LITERATURE:

The Master, Dublin, p. 10, illustrated.
Sunday Independent, Dublin, November 1943.
Irish Independent, Dublin, 7 November 1943, p. 2.
Evening Mail, Dublin, November 1943.
Exhibition catalogue, *Jack Butler Yeats: Paintings*, New York, Willard Gallery, 1962, n.p., no. 5, illustrated.
J. White, *Jack B Yeats: Drawings and Paintings*, London, 1971, pp. 83, 152, no. 72, illustrated.
Exhibition catalogue, *Jack B Yeats: A Centenary Exhibition*, Dublin, National Gallery of Ireland, 1971, pp. 83, 152, no. 72, illustrated.
Exhibition catalogue, *Jack B Yeats: Oil Paintings*, London, Theo Waddington, 1978, n.p., no. 9, illustrated.
H. Pyle, *Jack B. Yeats: A Catalogue Raisonné of the Oil Paintings, Vol. I*, London, 1992, pp. 497-498, no. 541, illustrated.
H. Pyle, *Jack B. Yeats: A Catalogue Raisonné of the Oil Paintings, Vol. III*, London, 1992, p. 233, no. 541, illustrated.
T.G. Rosenthal, *The Art Of Jack B. Yeats*, London, 1993, pp. 200, 300, pl. 180.





Celebrations in Regent Street, London, circa 1910.
 Photographer unknown. Photo: © SSPL/Getty Images.

This depiction of a boxing match is based on a memory that Jack Yeats had of an incident that he witnessed in London as a young man. Painted in 1942, the work, as the title suggests, recalls a time when omnibuses and cabs were pulled by horse. In an interview for the BBC in 1947, Yeats recalled two bus ostlers fighting in the middle of a London street, when he was living there in the 1890s. One of them left the two horses that he was supposed to harness to a cab, standing around, adding to the disruption (H. Pyle, *Jack B. Yeats. A Catalogue Raisonné of the Oil Paintings, Vol. I*, London, 1992, pp. 497-98). The heads of these animals can be seen in the right foreground of the composition, in front of the cab, from where they appear to be watching the melee. To the left an omnibus is full of passengers who stare down at the boxers. A man stands on the steps watching the fight with great interest. Pyle speculates that the two gentlemen in the lower right foreground may be the artist and his friend Dan Vincent. At the end of the street, behind a wall and metal railings, a large cemetery amid an expanse of green parkland extends to the horizon. The vertical blue and purple forms of the tombstones punctuate its surface.

The two protagonists dominate the foreground. Their sleeves are rolled up and they face each other fists first in the pose of practiced boxers. Their forms are made from thick pigment, scraped through with a brush handle to suggest movement and dynamism. Yeats had specialized in sketching boxing matches when he had lived in London and is clearly remembering the skill of these sportsmen and the excitement of such events in his production of

this work. Flecks of strong yellow and green denote the fall of sunlight on the omnibus, its passengers and the elaborate lantern that hangs from the building beside it, on the extreme left of the composition. The streetscape to the right is in shadow and its façade is constructed out of strokes of deep reds and blues. The dancing boxers, surrounded by wheel spokes and horses convey a world of constant movement. The comparative stillness and space of the graveyard beyond adds a note of poetic poignancy to the scene. Any sentimentality is however offset by the incongruous actions of the hot headed ostlers and the curiosity of their spectators.

When the painting was exhibited at Waddington's Gallery in 1943 a reviewer described it as 'one of the most important and brilliant compositions that we have exhibited here. It will probably live through the years as a Yeats of Yeats' (GHG, *Irish Independent*, 7 November 1943, p. 2). It was acquired at that exhibition by Professor Leonard Abrahamson, a prominent Dublin physician and cardiologist (grandfather of the film director, Lenny Abrahamson). The painting subsequently came into the collection of the American film director John Huston, who had a home in Galway. Its combination of intense drama and cinematic setting may have appealed to such a figure. The painting is exceptional in its bringing together of a daring treatment of form, iridescent colour and sharp observation of human action.

Dr Róisín Kennedy





λ4

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

Silks and Satins of the Turf, under Starter's Orders

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

oil on canvas

20 x 32¼ in. (50.8 x 81.9 cm.)

£300,000-500,000

US\$430,000-700,000

€350,000-580,000

PROVENANCE:

Private Collection, New York.

Anonymous sale; Christie's, New York, 9 June

1988, lot 178, where acquired for the
present collection.

LITERATURE:

A.J. Munnings, *The Finish*, London, 1952,
illustrated after p. 216, as 'Moving up'.





fig. 1 Edgar Degas, *The Race Course - Amateur Jockeys near a Carriage*, circa 1876-87, Musée D'Orsay, Paris © Bridgeman Images



fig. 2. Sir Alfred Munnings, *Sketch for The Start*, circa 1953, The Munnings Art Museum, Dedham. © Estate of Sir Alfred Munnings, Dedham Essex. All rights reserved, DACS 2021.

Racing fascinated Munnings from an early stage in his career. After two days at the race meeting on Bungay Common, Suffolk, in 1899, 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 artists' room faded away, and I began to live!' (A.J. Munnings, *An Artist's Life*, London, 1950, p. 65).

However, it wasn't until 1915 that Munnings exhibited his first *Start* at the Royal Academy, which showed a line up at the St Buryan point-to-point races in Cornwall. Munnings evolved the subject matter throughout his life, and it came to dominate his work after the Second World War. His strong compositional 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, encapsulating the moment of stillness before the race begins when the horses, jockeys and spectators erupt into a mass of energy and excitement.



fig. 3. *Alfred Munnings at the races, circa 1950*, The Munnings Art Museum, Dedham.
© Estate of Sir Alfred Munnings, Dedham Essex. All rights reserved, DACS 2021.

In *Silks and Satins of the Turf, under Starter's orders* Munnings has captured the moment of anticipation as the horses prepare to line up ahead of the start. Whilst the main grouping, in their gorgeously coloured silks and satins, appear to form one mass, steadily gathering pace, the two outlying horses add a heightened sense of tension. Whilst the jockey on the right chooses to keep his flighty horse away from the pack, the jockey in blue at the rear fights to retain control of his excited ride, and prevent a false start. As a young student Munnings travelled to Paris to train at the *Académie Julian*, the starting point for many of the most important artists of his generation. Whilst in France he saw the work of Edgar Degas, also known for his energetic and striking racing scenes (fig. 1), whose influence may be seen not only in the choice of subject matter but also in the vivid treatment of the lively horses.

Munnings returned to the idea of the Start again and again, desperate to capture the elusive moment perfectly (fig 2). He was fascinated by the beauty of the spectacle, and how the weather and the light affected the colouring of the scene. 'Orange satin, cerise-and-white, blue-and-yellow, emerald green – a large field waiting, waiting, regrouping. At each start, determining to retain the picture in my mind, too often an incident, something a horse is doing

distracts, and once again my purpose is thwarted. This is the best picture I have ever seen – why can't I paint it?' (Munnings quoted in S. Booth, *Sir Alfred Munnings 1878-1959*, London, 1978, p. 212.)

The painting was probably executed at Newmarket, considered by Munnings to be 'the most beautiful course in the world', and the scene of some of his most dramatic sporting paintings. Munnings regularly drove over from his house in Dedham to watch the horses exercising on Newmarket Heath and to attend the races (fig. 3). He was given special permission by the clerk to position his car at the starting post and he kept his own horse box as a studio. Newmarket, one of the oldest racecourses in England, was established in 1605 by King James I and in painting there, Munnings was continuing a tradition established by Wootton, Seymour and Stubbs in the first half of the 18th century.

We are grateful to the Curatorial staff at The Munnings Art Museum for their assistance in preparing this catalogue entry. This work will be included in *Tradition and Modernity: the Works of Sir Alfred Munnings* by Lorian Peralta-Ramos to be published 2022.

λ5

JACK BUTLER YEATS, R.H.A. (1871-1957)

A Summer Day

signed 'JACK. B. YEATS' (lower right), inscribed "'A SUMMER DAY'"
(on the reverse), inscribed again 'A SUMMER DAY' (on the inside of the
stretcher), inscribed again 'A SUMMER DAY' four times
(on each turnover edge)

oil on canvas

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

Painted in 1914.

£500,000-800,000

US\$710,000-1,100,000

€580,000-930,000

PROVENANCE:

Mr and Mrs Armitage, September 1947.

Mrs C. Lawson-Tancred.

Her sale; Sotheby's, London, 20 July 1966, lot 112,
where purchased by Victor Waddington, London.

Mr and Mrs Walter Bick, Toronto, 1971.

with Waddington Galleries, London, where
purchased by Mervyn and Pat Solomon,
March 1978.

Anonymous sale; Christie's, Castletown House, 29
May 1980, lot 115.

Acquired by B.J. Eastwood in September 1988.

EXHIBITED:

London, Walker Art Gallery, *Pictures of Life in the
West of Ireland*, June - July 1914, no. 39.

Dublin, Royal Hibernian Academy, *Exhibition for
Belgian Relief Fund*, 1915, no. 177.

London, Grafton Galleries, *Allied Artists'
Association 11th Salon*, July 1919,
exhibition not numbered.

London, Victor Waddington, *Jack B. Yeats: Oil
Paintings*, September - October 1967, no. 2.

Montreal, Waddington Fine Arts, *Jack B. Yeats:
Retrospective Exhibition*, March - April 1969, no. 2.

Toronto, University of Toronto, Hart House Gallery,
Jack B. Yeats: Paintings, February 1971, no. 2.

Dublin, National Gallery of Ireland, *Jack B. Yeats: A
Centenary Exhibition*, September - December 1971,
no. 37: this exhibition travelled to Belfast, Ulster
Museum, January - February 1972; and New York,
Cultural Centre, April - June 1972.

London, Victor Waddington, *Jack Butler Yeats:
Paintings*, February - March 1975, no. 1: this
exhibition travelled to Montreal, Waddington
Galleries, May - June 1975.

London, Theo Waddington, *Jack B. Yeats: Oil
Paintings*, October - November 1978, no. 2.

Dublin, Waddington Galleries, Royal Hibernian
Academy, *Jack B. Yeats*, February - March 1995,
no. 3.

LITERATURE:

Exhibition catalogue, *Jack B. Yeats: Oil Paintings*,
London, Victor Waddington, 1967, n.p., no. 2,
illustrated.

Exhibition catalogue, *Jack B. Yeats: Retrospective
Exhibition*, Montreal, Waddington Fine Arts, 1969,
no. 2, illustrated.

H. Pyle, *Jack B. Yeats: A Biography*, London, 1970,
pp. 117, 129.

Exhibition catalogue, *Jack B. Yeats: Paintings*,
Toronto, University of Toronto, Hart House Gallery,
1971, no. 2, illustrated.

Exhibition catalogue, *Jack B. Yeats: A Centenary
Exhibition*, Dublin, National Gallery of Ireland, 1971,
pp. 53, 148, no. 37, illustrated.

J. White, *Jack B Yeats: Drawings and Paintings*,
London, 1971, pp. 53, 148, no. 37, illustrated.

Exhibition catalogue, *Jack Butler Yeats: Paintings*,
London, Victor Waddington, 1975, n.p., no. 1,
illustrated.

Exhibition catalogue, *Jack B. Yeats: Oil Paintings*,
London, Theo Waddington, 1978, n.p., no. 2,
illustrated.

H. Pyle, *Jack B. Yeats: A Catalogue Raisonné of the
Oil Paintings, Vol. I*, London, 1992, p. 79, no. 92,
illustrated.

H. Pyle, *Jack B. Yeats: A Catalogue Raisonné of the
Oil Paintings, Vol. III*, London, 1992, p. 38, no. 92,
illustrated.





Jack Butler Yeats. Photographer unknown.
Photo: © Zuri Swimmer / Alamy Stock Photo.

This early oil painting is based on a scene that the artist sketched in Tralee, Co. Kerry in the summer of 1913 (Sketchbook 180, Yeats Archive, National Gallery of Ireland). A man is resting on a line of barrels outside a public house. His crutches are balanced carefully, and he reclines with his head on his hand in a conventional melancholy pose. Two men stand in the doorway of the pub, deep in conversation and oblivious to the figure. They carry walking sticks and are dressed in smart jackets and hats, indicating from other such figures in Yeats's work that they are farmers in town on business. Their attire contrasts with that of the crippled man whose trousers are patched in pale blue fabric. The street is empty and the buildings cast deep shadows across the side street to the right. The activity inside in the pub is obscured by the screens across its windows but the large advertisements and colourful sporting prints hint at the conversation that might be heard in its interior. The circus, sports and a race meeting are advertised.

The painting presents a positive image of life in an Irish country town, even romanticizing the figure of the crippled man. While he rests, activity surrounds him, even the barrels on which he lies refer to commerce and industry. The composition is built up in strong geometric formations. The rectangular doorways and window frames of the buildings and pavements contrast with the rounded forms of the barrels and the undulating figure of the reclining man. The rough surface of the street is conveyed through the irregular application of paint, reminiscent of the great realist paintings of the 19th century. Pale blue and grey tones dominate the palette. These are dramatically contrasted in certain parts by intense reds such as those found in the metal rims of the barrels reflecting back sunlight, and in the window of the shop in the alleyway.

Yeats was intensely interested in depicting different social types in his work of these years. He produced a series of oil paintings as illustrations for George Birmingham's *Irishmen All*, in 1913, which comprised of depictions of the principal characters to be found in the West of Ireland. Unlike more conventional and clichéd images of Irish life, *A Summer Day* presents the figures as individuals and balances humour with an empathetic quality that was recognized as a distinctive contribution of Yeats's representation of Irish life. Hilary Pyle connects this concern with the plight of ordinary Irishmen and women, as seen in this work, to other well-known paintings such as *Bachelor's Walk, In Memory* (1915, National Gallery of Ireland) (H. Pyle, *Jack B. Yeats. A Biography*, London, 1970, p. 117). Social inequality reached a low point in Ireland in 1913 with the Dublin Lockout but Yeats had already witnessed it on his visits to the Congested Districts Board regions of Galway and Mayo in 1905. While acknowledging poverty in his work, Yeats offsets its negative effects by focusing on sympathetic individuals who are presented as an intrinsic part of the community in which they exist. In *A Summer Day* he presents the vagrant as stoic and philosophical as he lies in the sunlight, taking in the chatter and goings on of the town.

Dr Róisín Kennedy



HIP-KERRY
PRACES
AUGUST 15

SPORTS

λ6

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

Norwich Flower Market

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

oil on canvas

17½ x 21 in. (43.5 x 53.4 cm.)

Painted in 1909.

£50,000-80,000

US\$71,000-110,000

€59,000-93,000

PROVENANCE:

Purchased from the artist in 1909 for 25 gns, and thence by descent until sold,

Anonymous sale; Sotheby's, London, 11 November 1987, lot 37, where acquired for the present collection.

EXHIBITED:

King's Lynn, King's Lynn Art Gallery, *Loan exhibition*, 1909, no. 266.

London, Sotheby's, *An English Idyll: A loan exhibition of works by Sir Alfred Munnings*, 5 - 25 January 2001, no. 17.

Throughout his career Munnings drew inspiration from the world around him. His early works focused on everyday scenes of life in rural Norfolk at the turn of the century. Although horse fairs and farm sales dominate his work at this date, in *Norwich Flower Market* Munnings has turned the focus on a flower seller and his wares.

Drawing inspiration from artists such as Jean-François Millet and George Clausen Munnings has captured a rural labourer hard at work. The eye is drawn to the brilliant white clusters of flowers in the foreground, which contrast with the man's brown fustian clothes. Beyond stands his donkey and cart, painted in precise detail by Munnings, surrounded by vivid flowers of every hue, captured in short brushstrokes laden with paint. Painted after Munnings's sojourn in Paris, *Norwich Flower Market*, clearly demonstrates the influence of the Impressionists on his technique and choice of composition. The picture is a celebration of the quotidian, elevated into art in a glorious riot of colour.

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

This work will be included in *Tradition and Modernity: the Works of Sir Alfred Munnings* by Lorian Peralta-Ramos to be published 2022.





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

The Coming Storm

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

oil on canvas

40½ x 50 in. (102.9 x 127 cm.)

Painted in 1910.

£600,000-800,000

US\$850,000-1,100,000

€700,000-930,000

PROVENANCE:

Edward O. Adcock.

James C. Hardy.

The Hardy Collection of Paintings and Watercolours by Sir Alfred Munnings; Christie's, London, 9 November 1989, lot 160, where acquired for the present collection.

EXHIBITED:

Norwich, Norwich Castle Museum, *Loan Collection of Pictures by AJ Munnings, R.A.*, 16 August - 30 September 1928, no. 91, lent by James Hardy.

Bury St Edmunds, School of Art, *Loan Collection of Pictures by A.J. Munnings, R.A.*, 16 August - 30 September 1939, no. 41, lent by James Hardy.

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. 44, lent by James Hardy.

London, Sotheby's, *An English Idyll: A loan exhibition of works by Sir Alfred Munnings*, 5 - 25 January 2001, no. 24.

LITERATURE:

The Connoisseur, vol. 72, 1925, p. 115.

A.J. Munnings, *An Artist's Life*, London, 1950, pp. 217-8.

J. Goodman, *What A Go! The Life of Alfred Munnings*, London, 1988, pp. 90-1.

H. Mallalieu, 'The Canvas of a Countryman', *Country Life*, 4 January 2001, p. 41, fig. 5 (illustrated).



fig. 1. Alfred Munnings at *The Bush Inn*, Norfolk, circa 1910, The Munnings Art Museum, Dedham.
© Estate of Sir Alfred Munnings, Dedham Essex. All rights reserved, DACS 2021.





fig. 2. Sir Alfred Munnings, *The Coming Storm*, circa 1925, Art Gallery of New South Wales, Sydney. Photo © Art Gallery of New South Wales/Bridgeman Images. © Estate of Sir Alfred Munnings, Dedham Essex. All rights reserved, DACS 2021.

Munnings's love of the rural Norfolk landscape and lifestyle dominated his art in the first decade of the 20th century. In the summers of 1910 and 1911 he went on extended painting expeditions from his home at Swainsthorpe to the nearby Ringland Hills, making his headquarters at The Falcon Inn at Costessey. Here he found ready subjects and models in the horse dealers, families of gypsies and ponies that congregated at the fairs and public houses throughout the summer months. However, it was the images of the gypsy boy Shrimp on the artist's 'white' Welsh mare that would come to define this period of Munnings's *oeuvre* and create some of his most celebrated pictures.

Shrimp (fig. 1), whose real name was Fountain George Page, was so called due to his diminutive stature – he measured around five feet tall. The illegitimate son of a housemaid at Narford Hall near Swaffham, Shrimp, like Munnings, preferred horses to people and had run away from home to work with the animals that he loved. When Munnings met him through the horse dealer James Drake, he was sleeping under Drake's caravan. In 1908, money changed hands between Drake and the artist, and Shrimp became Munnings's full-time model and horse-minder. In return, Munnings paid him a wage and bought him a new suit of clothes, consisting of a tight pair of 'dealer' trousers, a pearl-buttoned Georgian waistcoat, a cloth cap, and a yellow neckerchief. In this garb he made a handsome model with the grey mare that Drake sold to Munnings in 1910 for twenty pounds. Shrimp was not only an excellent horseman, he also had an eye for a picture, and one day in the summer of 1910 his prophecy of a change in the weather led to one of the most outstanding paintings of their travels, *The Coming Storm*.

Following in the footsteps of the Impressionists, Munnings painted *en plein air*, capturing the play of light on the animals and landscape before him. He loaded a cart with canvases, including one forty by fifty that would ultimately become the present picture, and stationed himself in a gravelly hollow on the Ringland hills, working on that spot for several weeks in unbroken sunshine. The heat grew increasingly oppressive, and on one particular afternoon Shrimp warned Munnings of an impending break in the weather. Munnings chose to ignore the gathering thunder clouds until suddenly the light changed dramatically, at which point he swapped the canvas on his easel with an unfinished painting of the same subject on a dull day. He then worked rapidly to create an astonishing impression of Shrimp riding

the Welsh mare and leading *Augereau*, also a grey, to safety. In *The Coming Storm* Munnings has caught the horses and rider in 'the spotlight of the last ray of sunlight piercing the ominous sky.' (J. Goodman, *What a Go! The Life of Alfred Munnings*, London, 1988, p. 90.)

The effect is startling. The painting retains much of the spontaneity of a *plein air* sketch, particularly in the loose handling of the foreground, and the deft brevity with which Munnings has captured the erect figure of Shrimp in his bright yellow neckerchief. Nevertheless, we know that Munnings continued to work on the picture at a later date when he added in the background details of the bustling fairground, presumably from memory. The painting demonstrates the increasing mastery of his brush and understanding of light and colour. For instance, the two greys are bathed in white and yellow with little splashes of blue in the grey of the shadows to heighten the effect of the beam of sunlight. The vibrant colours and thick impasto of the blue and green caravans, and the yellow highlights on the wheels, merry-go-round and gypsies' clothing contrast with the thin layers of grey paint in the overcast sky.

The picture was later worked up by Munnings over a number of years into a larger 72 x 50 in. canvas of the same title which was exhibited at the Royal Academy in 1925 (no. 200) where it was purchased for £850 for the National Gallery of New South Wales (fig. 2). Whilst the catalogue for the 1928 exhibition at Norwich Castle Museum calls the present work the 'original painting' for *The Coming Storm*, due to its sheer scale and impact it cannot be considered as a study. There are also a number of key compositional differences, such as the replacement of the caravans and merry-go-round with tents in the later version. The present work was bought by two of Munnings's important early patrons, Edward Adcock and James Hardy, presumably shortly after it was completed and it was widely exhibited during the artist's lifetime. It remained in Hardy's collection until the collection was sold in 1989 at Christie's, London, when it was purchased by the present owner.

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

This work will be included in *Tradition and Modernity: the Works of Sir Alfred Munnings* by Lorian Peralta-Ramos to be published 2022.



8

SIR WILLIAM ORPEN, R.A., R.H.A. (1878-1931)

Portrait of Lady Evelyn Herbert

signed and dedicated 'ORPEN/DEAR LITTLE PEACEFUL BY WOPPY'
(lower left)

oil on canvas

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

Painted in 1915.

£80,000-120,000

US\$120,000-170,000

€93,000-140,000

PROVENANCE:

Anonymous sale; Christie's, London, 12 June 1987,
lot 110, where acquired for the present collection.

Lady Evelyn Herbert, the sitter for the present work, was the only daughter of the 5th Lord Carnarvon, the wealthy aristocrat and amateur archaeologist who financed the excavation of Tutankhamun's Tomb in the Valley of the Kings. In November of 1922, Lady Evelyn was with her father and famed Egyptologist Howard Carter as they became the first people in over three millennia to enter the tomb of the famous boy King. Furthermore, according to the diary of Lord Carnarvon's brother, Mervyn Herbert, Lady Evelyn was the first person in modern times to ever enter the inner burial chamber, as her slender frame allowed her to squeeze through a small gap in the wall. It was here they were to find the perfectly intact sarcophagus of the young pharaoh, and his golden death mask; one of the greatest surviving masterpieces of ancient Egyptian art.

According to the artist's studio book, Orpen was commissioned to paint this portrait in 1915, for which he received a fee of £500. At the time of painting, Lady Evelyn would have been only 13 or 14 years of age, and here Orpen captures her fresh-faced youth in the rendering of her features, as she sits, gazing pensively to the side, a small smile playing on her lips. It was only seven years later that this budding debutante was to make history alongside the other intrepid explorers who discovered Tutankhamun's resting place. As she grew towards adulthood, Evelyn became increasingly close to her father, brought together by a shared interest in Egyptology. Lead archaeologist Howard Carter referred to Lady Evelyn as her father's 'devoted companion in

all his Egyptian work' (H.V.F. Winstone, *Howard Carter and the Discovery of the Tomb of Tutankhamun*, Gloucester, 2006, p. 142), accompanying him on his annual trips to Egypt, and she was to remain by her father's side up until his untimely death in Egypt in 1923, shortly after the tomb's discovery.

The portrait has a particularly personal inscription on the lower left of the canvas, which reads '*Orpen, Dear Little Peaceful by Woppy*'. Of particular interest is the use of Orpen's nickname 'Woppy', the term by which he was affectionately known to his mistress, Florence Evelyn St George and her family. The inscription here suggests that Mrs St George may have had involvement with this very commission. She and Orpen entered into a relationship sometime around 1908 after she took up a house in Berkeley Square, and it is well known that she used her influence a number of times from this point onwards to help the artist gain commissions. As the eldest child of wealthy New York banker, George Baker, Mrs St George was highly connected within upper echelons of London society, and it is perhaps within this sphere that she first came to know the prominent Carnarvon family. Given the personal nature of the inscription, it is likely that the families knew each other well, and one plausible suggestion is that Lady Evelyn was perhaps a friend of Mrs St George's daughter Gardenia, who was affectionately known as Poppy or Popcorn. Gardenia, who was also painted by Orpen on numerous occasions, and Evelyn were only a few years apart in age, and may well have been friends during their adolescence.



9

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

The Terrace, Cap d'Ail

signed 'J Lavery' (lower left), signed again, inscribed and dated 'THE TERRACE. CAP D'AIL/BY/JOHN LAVERY/1921' (on the reverse)

oil on canvas

25 x 30¼ in. (63.5 x 76.8 cm.)

Painted in 1921.

There is a study for *The Amazon*, circa 1910 on the reverse.

£400,000-600,000

US\$570,000-850,000

€470,000-700,000

PROVENANCE:

Acquired directly from the artist by the previous owner in 1925.

Their sale; Phillips, London, 16 June 1987, lot 53, where acquired for the present collection.

EXHIBITED:

London, Alpine Club, *Pictures of Morocco, The Riviera and other Scenes by Sir John Lavery, R.A., with Portrait and Child Studies by Lady Lavery*, 1921, no. 8.

LITERATURE:

K. McConkey, *Sir John Lavery*, Edinburgh, 1993, pp. 144, 226, pl. 184.

K. McConkey, *John Lavery, A Painter and his World*, Edinburgh, 2010, pp. 150, 152, illustrated.



Eden Grand Hotel in Cap d'Ail, France. Photo: © Historic Images / Alamy Stock Photo.



On 10 February 1921, the Laverys left London for the Riviera, and a belated winter holiday (they would have travelled earlier, but builders were adding an extension to their home at 5 Cromwell Place, London. Initially they hoped to remain in France until the beginning of May, but this was brought forward to late April). Checking-in at the stylish Eden-Grand Hotel, at Cap d'Ail, the weather, as the artist reported to his daughter, Eileen, was 'simply divine' and 'the place, dreamland', outshining 'the basking days of Tangier' (letters dated 6 and 21 March 1921, private correspondence). In the previous winter, the artist had made his last visit to the Moroccan city and after an extended tour, had taken the decision to sell his house there. For him, the *côte d'azur* presented new and more interesting possibilities.

Subdued during the Great War, the Riviera was poised for revival. A long-time favourite with wealthy British *hivernants* and more recent 'White' Russian refugees, it had attracted Impressionist and Fauve painters such as Monet, Renoir, Matisse and Derain in the middle years of the Third Republic. And now, with the reawakening of the grand hotels and the development of more luxurious modes of travel, rail passengers - Scott Fitzgerald's rich 'playboy' American visitors - could arrive in style at the fashionable watering-holes of Monte Carlo, Nice and Cannes (the following year would for instance, see the introduction of the famous '*train bleu*'). At the more select resort of Cap d'Ail, Lavery found much to admire (the Laverys had of course visited Nice in December 1913, *en route* to Tangier, and they were already well-aware of its growing appeal). Secluded bays and charming nearby coastal towns such as Beaulieu and Villefranche, fringed the southern slopes of the Alpes Maritimes, and looked onto the azure depths of the Mediterranean. With an exhibition pending, he was however, 'getting on with some canvases of sunshine', for this was a 'busman's holiday'. The steep pathway up to Eze, Beaulieu viewed from Cap Ferrat, the gardens of Ralph Wormeley Curtis and Lisa Colt Curtis's showcase Villa Sylvia, and the caves in the blue bay known as 'La Mala', all provided subjects. The richness and



Sir John Lavery, *The Honeymoon*.
Sold Christie's, London, 12 May 2006 (£915,200).

variety of these works give the sense of someone turning away from the grim realities of the war years which, for the artist working in northern France, over-ran into the summer of 1919. (Although his role as Official War Artist had come to an end, Lavery received a special commission in 1919 to visit, and record the field hospitals and ordnance depots of the Western Front, including the huge temporary cemetery at Étapes).

One of the most remarkable pictures produced during the whole intense Riviera interlude was *The Terrace, Cap d'Ail* - not simply for its portrayal of the *grande luxe* of a fine hotel, but for its vibrant colour and striking composition. London balconies had afforded Whistler and Monet aerial views of the metropolis at the turn of the century, but here, the splendid terrace overlooking the matchless bay, with Beaulieu and Cap Ferrat in the distance and Hazel Lavery perusing a magazine, presented Lavery with much richer fare. They talked about renting a villa and returning the following winter for a much longer period - a plan that the painter was unable to realize when in the autumn of 1921, the ceasefire in Ireland brought Michael Collins and the other Irish leaders to London (McConkey, 2010, pp. 152-157). Nevertheless, at that moment in March, looking from his balcony and writing to Eileen, he could conclude: 'You cannot imagine how beautiful the landscapes, gardens, villas and sea are - pictures at every turn' (letter to Eileen Lavery, dated 6 March 1921, private correspondence).

Before he left London there had been overtures from the Chenil Gallery, in Chelsea, to hold his next exhibition in the larger premises of the Alpine Club off Conduit Street in London's West End, which they would hire for the occasion (in the end this would turn into a joint show with Hazel's drawings and paintings). The show was a great success. Applauded by critics for 'the absolute truth of the colour impression that makes each of his landscapes so homogeneous and complete', it was accompanied by a catalogue introduced by Lavery's pupil, Winston Churchill (P.G. Konody, 'Art and Artists, Sir John and Lady Lavery', *The Observer*, 23 October 1921, p. 10). In his much-quoted foreword to the accompanying catalogue Churchill noted that Lavery, '... shows us sunlight in all its variety ... gay and pellucid and pleasurable on the Riviera ... We are presented with the true integrity of an effect. And this flash is expressed in brilliant and beautiful colour with the ease of long mastery' (W.S. Churchill, 'Foreword', *Pictures of Morocco, the Riviera and other scenes etc.*, London, Alpine Club, 1921, pp. 3-4. For fuller reference see McConkey, 2010, p. 152).

There was recent first-hand experience of working with his master in these words. And the whole 'gay and pellucid and pleasurable' Riviera experience was summed up in that perfect day on the hotel balcony overlooking the garden forecourt in *The Terrace, Cap d'Ail*.

Professor Kenneth McConkey



10

SIR WILLIAM ORPEN, R.A., R.H.A. (1878-1931)

The Artist's Model, Yvonne

signed and dated 'ORPEN/1917' (lower right)

oil on canvas

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

Painted in 1917.

£60,000-80,000

US\$85,000-110,000

€70,000-93,000

PROVENANCE:

Anonymous sale; Christie's, London, 12 June 1987, lot 116, where acquired for the present collection.

Painted in 1917, the sitter for this engaging war-time portrait was Yvonne Aubicq, daughter of the Mayor of Lille, and Orpen's lover between 1917 and 1928. Yvonne was serving as a nurse at the time, and she met Orpen whilst he was recovering from a serious illness caused by sulphur poisoning that almost cost him his life. Her stunning complexion and loving personality gave Orpen renewed energy, both artistically and personally, during one of the most difficult periods of his life, and he fell deeply in love with her shortly thereafter. 'She was then just 20 years old, ravishingly beautiful, with tousled blonde hair, a fresh, light complexion and blue eyes. Her features were delicate' (B. Arnold, *Orpen: Mirror to an Age*, London, 1981, p. 337).

Orpen was an Official War Artist, receiving pay equal to a British Army 'Major' in exchange for recording the war effort. Towards the end of the war, Orpen came to the realisation that the powerful paintings he did of Yvonne did not fit into this genre, so he devised a daring scheme to metamorphose these celebrated works into valid contributions to his role as a war artist. 'When he submitted them to the Intelligence section at G.H.Q. to get them passed for exhibition by Major A.N. Lee, he gave the title of 'The Spy' to both pictures. He developed a typical First World War story to go with the title. The girl, he explained, was a German Spy called Frieda Neiter who had been arrested by the French and found guilty. As a last request she asked that she be allowed to face the firing squad in a dress of her own choosing. The gallant French agreed, and she appeared before the fusiliers draped in an army greatcoat. When the orders for her execution were given she let fall the coat, and stood naked before the soldiers. They flinched for a moment at

the sight of her unparalleled beauty, but obediently squeezed the triggers of their rifles and she fell in a lifeless, crumpled heap on the ground!' (*ibid.*, pp. 334-335).

After a series of letters from Colonel Lee's intelligence unit questioning the authenticity of his account about the spy, Orpen was summoned to the War Office for cross-examination. Realising that his elaborate story had gone too far, the artist revealed the truth. 'In fact, I was in black disgrace. My behaviour could not have been worse, according to Intelligence (F), or whatever they were then called at G.H.Q.' (W. Orpen, quoted in *ibid.*, p. 337). The couple were carefully monitored right up until the signing of the Treaty of Versailles in June 1919.

Yvonne became one of Orpen's most recognisable models of the period, and his 'War' exhibition of 1918 made her famous amongst the British public overnight. Newspaper's at the time referred to her as 'his most famous model' and 'his constant champion'. Their relationship ensued until 1928 when the couple had a dramatic break-up, resulting in Orpen giving Yvonne a generous settlement. This not only included his black Rolls Royce, but also his chauffeur, Charles Grover-Williams, a successful Grand-Prix racing driver for Bugatti. When Orpen's relationship with Yvonne fell apart, Grover-Williams grew closer to the French model and they subsequently married in 1929. Together with her husband, Yvonne formed a small unit called 'Chesnut', which contributed to the resistance in Northern France.





■λ11

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

John J. Moubray, Master of Foxhounds, dismounted with his wife and two mounted figures with the Bedale hounds in a landscape

signed and dated 'A.J. MUNNINGS 1920' (lower right)

oil on canvas

48¾ x 68¾ in. (123.9 x 173.7 cm.)

Painted in 1920.

£400,000-600,000

US\$570,000-850,000

€470,000-700,000

PROVENANCE:

Commissioned by John J. Moubray, M.F.H. of the Bedale, 1920, and by descent to Major R. Moubray.

The Trustees of the late Major R. Moubray; Christie's, London, 12 June 1986, lot 188, where acquired for the present collection.

EXHIBITED:

London, Royal Academy, 1922, no. 216 as 'John Mowbray [sic.] Esq., Ex-M.F.H., Beadle, and his wife. Presentation Portrait'.

LITERATURE:

A.J. Munnings, *The Second Burst*, London, 1951, pp. 139, 142-144.

B. Parrish, *Yours with love AJ: Letters from Sir Alfred Munnings to his wife, Violet, 1920-1922*, Dedham, 2020, pp. 42-55, no. 3A-F, (illustrated p. 42).





fig. 1. Sir Alfred Munnings, *A bay hunter (recto); and Bedale Truman (verso)*, Private Collection Photo © Christie's Images 2010 Ltd. © Estate of Sir Alfred Munnings, Dedham Essex. All rights reserved, DACS 2021.



By the early 1920s Munnings had established a growing practice as a portrait painter, earning regular commissions each year to paint Masters of hounds, huntsmen, and various notables on horseback. As Munnings mused in his autobiography 'I have often wondered had there been no 1914-18 war whether painting people on horseback would have absorbed the best part of my efforts in the years that followed.' (A.J. Munnings, *The Second Burst*, London, 1951, p. 137).

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 a number of equestrian portraits of the officers, most memorably Major-General the Right Hon. Jack Seely on his horse *Warrior*. These portraits were shown at the Royal Academy in January 1919 alongside his Canadian War records, to great acclaim, and probably hastened his election as an A.R.A. later that year. In the summer exhibition of that year Munnings included a portrait of Lord Athlone in uniform on horseback, where it was prominently displayed in the first room. This led to many commissions which continued to preoccupy the artist until the outbreak of the Second World War.

One such painting was *John J. Moubray, Master of Foxhounds, dismounted with his wife and two mounted figures with the Bedale hounds in a landscape*. Moubray was M.F.H. of the Bedale from 1904-5, and again from 1910-20. Originally hailing from Naemoor, Perthshire he had moved to Yorkshire (the Bedale hunt kennels are in Northallerton) when he married a local girl, Miss Booth, in 1893. The present work was commissioned by Moubray in 1920 to commemorate his time as Master of the Bedale, and exhibited at the Academy in 1922. Munnings recalled the piece fondly:

'Mr Mowbray [sic.], Master of the Bedale, was the living image of what we all expect "John Bull" to be. He was, without question, the best type of Englishman I ever saw. Both he and his wife came to London for sittings, and after that I went to stay at the Catterick Bridge Hotel to paint horses and hounds. From there he showed me that part of the Yorkshire country in his car. ... I admired Mr. Mowbray and I shall not forget him as long as I retain one vestige of memory.' (*op. cit.*, pp. 142-3)



fig. 2. Sir Alfred Munnings, *The Bramham Moor Hounds at Weeton Whin*, 1927, Private Collection Photo © Christie's Images 2019 Ltd. © Estate of Sir Alfred Munnings, Dedham Essex. All rights reserved, DACS 2021.

Munnings worked outdoors sketching the family's hunters and the hounds in order to work these studies up into the final, large canvas (fig. 1. *A bay hunter (recto)*; and *Bedale Truman (verso)*, sold Christie's, New York, 27 January 2010, lot 184). In letters to his wife Violet, he recounted how he used the car to explore Richmond and its surrounds 'I have been seeing some wonderful country!' ... 'woods and fields going farther and farther on – dipping down into pale grey misty lines, until they disappeared, and the blue of the hills behind ended.' (*op. cit.*, p. 144). His delight in the beauty of the area and its autumnal colours of gold, yellow and brown found its way into the canvas he was working on. Whilst the eye is naturally drawn to the scarlet coat of Moubray, and the gleaming flanks of his horse, it is then pulled further into

the picture by the distant hills painted in shades of green, blue, purple and brown. The light falls across the canvas from the left, illuminating the ruins of Richmond Castle seen beyond the distant huntsman. Munnings was a master at creating depth and perspective in his portrait commissions, and this was used to great effect in another Yorkshire scene, *The Bramham Moor Hounds at Weeton Whin*, painted a few years later and sold in these Rooms on 11 July 2019, lot 53, £2,171,250 (fig. 2).

We are grateful to the Curatorial staff at The Munnings Art Museum, and Lorian Peralta-Ramos for their assistance in preparing this catalogue entry.

λ12

PAUL HENRY, R.H.A. (1876-1958)

Mountains and Lake, Connemara

signed 'PAUL HENRY' (lower right)

oil on canvas

28 x 32 in. (71.1 x 81.2 cm.)

Painted in 1934.

£120,000-180,000

US\$170,000-250,000

€140,000-210,000

PROVENANCE:

with Combridge's Gallery, Dublin.

Anonymous sale; Christie's, London,

9 March 1990, lot 258, where acquired for the present collection.

EXHIBITED:

Belfast, Ulster Museum, *An Irish Portrait:*

Paul Henry, November 1997 - April 1998,

exhibition not numbered.

Dublin, National Gallery of Ireland, *Paul Henry*,

February - May 2003, no. 89.

LITERATURE:

S.B. Kennedy, *Paul Henry*, London, 2000, p. 119, pl. 120.

Aer Lingus Magazine, 'The Art of Paul and Grace Henry', vol. 33, November - December 2000, p. 57, illustrated.

S.B. Kennedy, exhibition catalogue, *Paul Henry*, Dublin, National Gallery of Ireland, 2003, pp. 17, 118, no. 89, illustrated.

S.B. Kennedy, *Paul Henry: with a catalogue of Paintings Drawings and Illustrations*, London, 2007, p. 269, no. 853, illustrated.

Considered by many to be the most recognizable Irish landscape artist of the twentieth century, Paul Henry began his artistic career as a textile designer, studying at the Government School of Design in Belfast. He travelled to Paris in 1898 to study at the Académie Julian and at Whistler's Académie Carmen. Whilst in Paris he met Grace Henry (née Mitchell) whom he married in London in 1903. In London he received encouragement from Walter Sickert and made a living giving classes, writing pamphlets, and submitting illustrations to the daily papers. He returned to Ireland in 1910 and lived for nine years on Achill Island, where he learned to capture the peculiar interplay of light and landscape specific to the West of Ireland.

As S.B. Kennedy writes of the present work in his 2007 monograph *Paul Henry: with a catalogue of Paintings Drawings and Illustrations*, 'An unusually large canvas for Henry, painted at about the time of his visit with Mabel Young to County Kerry in 1934. Here the visual emphasis is placed on the group of cottages in the foreground, caught in light and delineated with the warm greens of a surrounding meadow; behind are several layers of undulating bogland rendered in browns, ochres and blues as they recede into the distance. Overall there is a sense of timelessness; there is no evidence of a human presence save for the cottages. The paint has been applied with

great care and with little variation in the impasto and the sense of freshness and clean air, which pervades the whole composition, also typifies much of the artist's work of the mid-and-late 1930s' (S.B. Kennedy, *op. cit.*, 2007, p. 269).

This delightfully fresh picture shows Henry at the height of his powers in the early-mid 1930s, a time when his domestic circumstances - which always reflected directly on his work - had become settled after the turmoil from the breakdown of his marriage to Grace in the late 1920s, a period much dominated by the use of dark umbers and olive greens in his paintings. From the early thirties, however, until the end of his career his mood brightened with Mabel, and this is reflected in the brighter palette and a sense of lightness expressed in free, spontaneous brushwork that characterized his output. In the case of *Mountains and Lake, Connemara*, we see his use of the vast sky, clouds and mountains painted in bright blues and whites reflected in the still water to frame the cottages and peat stacks brightly in the centre ground. A closely related painting, *A Connemara Village*, was sold by Christie's on 14 May 2004, lot 148 (£251,650) and is now in The National Gallery of Ireland, Dublin.





■ 13

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

The Vagabonds

signed and dated 'A.J. MUNNINGS/1902' (lower right)

oil on canvas

50% x 80½ in. (128 x 204.5 cm.)

Painted in 1902.

£700,000-1,000,000

US\$1,000,000-1,400,000

€820,000-1,200,000

PROVENANCE:

Charles A. Bunting, Norwich, by 1928.
The Executors of the late Mrs A. Walton and the Trustees of the late J.A.B. Walton; Christie's, London, 8 March 1990, lot 137, where acquired for the present collection.

EXHIBITED:

London, Royal Academy, 1902, no. 15.
Liverpool, Walker Art Gallery, *Autumn Exhibition*, 15 September 1902 - 3 January 1903, no. 188 (£180).
South Africa, Pietermaritzburg, Town Hall, *The Art Loan Exhibition of Pictures*, June 1903 - June 1904, number untraced.
Norwich, Norwich Castle Museum, *Loan Collection of Pictures by A.J. Munnings, R.A.*, 16 August - 30 September 1928, no. 213, lent by Charles Bunting.
Possibly, Montreal, Eaton's Fine Art Galleries, *Exhibition of Paintings by A.J. Munnings*, 1935, no. 37, as 'The Vagabond'.
Bury St Edmunds, School of Art, *Loan Collection of Pictures by A.J. Munnings, R.A.*, 16 August - 30 September 1939, no. 22, lent by Charles Bunting.

London, Sotheby's, *An English Idyll: A loan exhibition of works by Sir Alfred Munnings*, 5 - 25 January 2001, no. 9.

LITERATURE:

'Royal Academy, First Notice', *St James's Gazette*, 5 May 1902, p. 15.
'The Royal Academy - Second Notice', *Illustrated London News*, 17 May 1902, p. 726.
'Royal Academy Pictures' Supplement to *Illustrated London News*, 17 May 1902, p. VII (illustrated).
Academy Notes, London, 1902, p. 11.
Unpublished letter from A.J. Munnings to Charles Bunting, 28 December 1949 (The Munnings Museum).
A.J. Munnings, *An Artist's Life*, London, 1950, pp. 140-1.
J. Goodman, *What A Go! The Life of Alfred Munnings*, London, 1988, p. 61.
J. Goodman, *The Life of Alfred Munnings, 1878-1959*, London, 2000, p. 47.





fig. 1. Sir Alfred Munnings, *Study for 'The Vagabonds'*, circa 1902, Private Collection. Photo © Christie's Images 2002 Ltd. © Estate of Sir Alfred Munnings, Dedham Essex. All rights reserved, DACS 2021.

It took until January 1947 for Alfred Munnings to recognize the full extent of what he had achieved in 1902 with *The Vagabonds*. Despite his 'antics' that bemused the farmer near Middleton Hall in Norfolk where the picture was painted, his *magnum opus* did not sell at the Royal Academy exhibition that year. And although it went subsequently to his early patron, Charles Bunting, it represented considerable investment of time - and memory. (A.J. Munnings, *An Artist's Life*, London, 1950, p. 141. Munnings eventually sold the picture for £30.) It had been as a child wandering down this same muddy lane that he first chanced upon a gypsy encampment and ran away in fear. His initial disappointment at the lack of press acclaim in 1902 was no doubt related to the fact that this was the most extensively planned of his early compositions. When re-exhibited in the large Norwich Castle exhibition in 1928, it was accompanied by two oil and three watercolour studies, and his original pencil sketch (fig. 1). We may assume that these were reinforced by drawings and colour notes of individual horses, while a study of the man in the 'Tilbury' gig accompanied by a dog, remains unlocated. (*op. cit.*, p. 140 talks of 'gouache studies done on grey paper on the spot' and tells us that the picture was 'enlarged from a watercolour' (unlocated). The unlocated study of the man in the gig is illustrated, Sotheby's 2001, p. 11.)

However, what was so important about *The Vagabonds*? In this age of large exhibition-pieces, critics were used to seeing canvases that lacked the vital freshness of the studies that had gone into their making. Yet this was

emphatically not the case with the present picture. Munnings recalls working on the motif, as he sought to capture the all-enveloping atmosphere of the winter landscape - a season whose savage beauties would never deter him in later years. The subject was also clear in that gypsy horse-traders were not an unusual sight in the by-ways of East Anglia. However, while much-admired forerunners such as George Clausen and Henry Herbert La Thangue had concentrated on farm-labour and the rural population, the English gypsy was from a special category, freighted with folklore and legend, and of central European origin. Wealth for these itinerants was measured in horseflesh, while their nomadic lifestyle was regarded with envy in some 'intellectual' quarters, and dark suspicion in the minds of the rural *bourgeoisie*.

Valorised in the mid-nineteenth century in George Borrow's evergreen novel, *Lavengro, The Scholar, the Gypsy, the Priest* (1851) and its sequel *The Romany Rye* (1857), the gypsy became an object of great curiosity in the age of pioneering anthropologists. He was also seen as seer and sage, at the time of the formation of the Gypsy Lore Society in 1888 and although it fell into disuse in the following decade, the society was revived within a few years of Munnings's painting, when the activities of so-called 'Simple Lifers' caught the imagination in some quarters of the urban intelligentsia. These new bohemians included artists like Augustus John who would take to the horse-drawn caravan, leaving new-fangled motorcars to 'Mr Toad'. (N. Wilson,



fig. 2. Lucy Kemp-Welch, *Colt Hunting in the New Forest*, Presented by the Trustees of the Chantrey Bequest 1897, Tate.
© The estate of Lucy Kemp-Welch. Photo © Tate

Gypsies and Gentlemen: The Life and Times of the Leisure Caravan, London, 1986, pp. 77-82 (for references to Munnings and John); see also L. Tickner, *Modern Life and Modern Subjects*, Yale, 2000, p. 54 ff.) Munnings led the way in this. As he recalled to his painter-friend, Norman Garstin,

In Norfolk I used to buy my various models about May – one or two ponies from this man and one from that – and get the string of them together; take my man and gypsy boy and go off with a caravan for the summer, staying in a place where I could find meadows for my ponies, an inn for myself, and a place for the caravan ... (N. Garstin, 'The Paintings of AJ Munnings', *The Studio*, vol. LIX, 1913, p. 260.)

In later years this setting was provided by the Ringland Hills, but in essence, the nomadic life was prefigured in the present work. Munnings confessed that in November 1901 when studies were made for the present work, he thought himself in competition with Lucy Kemp-Welch, whose *Colt-Hunting in the New Forest* (fig. 1) had been one of the stars of the Academy in 1897 and was much discussed within his family circle. (Munnings 1950, p. 141.)

No doubt the drama of the chase, with its echoes of Lady Butler and Caton Woodville, appealed to the tastes of his aunts and uncles. But for a young painter who was studying Stubbs and commuting to Paris to improve his observational skills in the atelier Julian, the scene on a winter day, in a

Norfolk lane was more prosaic and, in a sense, more demanding. (Munnings 1950, p. 114; Goodman, 2000, pp. 34, 37, 80-1, for Stubbs; Munnings 1950, pp. 152-9; Goodman, pp. 49-53, for Paris.) As the writer in *St James's Gazette* observed, he was 'lifting the commonplace into importance'. ('Royal Academy, First Notice', *St James's Gazette*, 5 May 1902, p. 15.) There were no thrills in *The Vagabonds*, just the challenge of making his animals move in unison under the grey sky of a November day. The task, as T. Martin Wood later observed was to 'show us the horse not cut out from the actual atmospheric conditions' and for this, the heritage of 'Impressionism' and 'the technical example of Sargent' was vital. (T. Martin Wood, 'The Art of AJ Munnings ARA', *The Studio*, vol. LXXVII, 1919, p. 10.) In 1947, as the artist realised when visiting his early patron, the way was paved to the 'Ford', 'Ringland' and 'Gypsy Life' sequences of the teens and twenties. Back in 1902, *The Vagabonds* was prescient.

Professor Kenneth McConkey.

We are also grateful to the Curatorial staff at The Munnings Art Museum, and Lorian Peralta-Ramos for their assistance in preparing this catalogue entry.

λ14

JACK BUTLER YEATS, R.H.A. (1871-1957)

Among Horses

signed 'JACK/B. YEATS' (lower left), inscribed 'AMONG HORSES'
(on a wooden baton attached to the stretcher)

oil on canvas

20 x 27 in. (50.8 x 68.6 cm.)

Painted in 1947.

£400,000-600,000

US\$570,000-850,000

€470,000-700,000

PROVENANCE:

Purchased by Frank L. Vickerman
at the 1947 exhibition.

Private collection, Dublin.

Acquired by B.J. Eastwood in November 1994.

EXHIBITED:

Dublin, Victor Waddington, *Jack B. Yeats:*

Oil Paintings, October 1947, no. 19.

Leeds, City Art Gallery, Temple Newsam House,

Loan Exhibition, June - August 1948, no. 4.

London, Arts Council of Great Britain, Tate Gallery,

Loan Exhibition, August - September 1948, no. 70:

this exhibition travelled to Aberdeen, Art Gallery;

and Edinburgh, Royal Scottish Academy.

Sligo, Town Hall, *Loan Collection*,

August 1961, no. 40.

LITERATURE:

W.T. Oliver, *Irish Independent*, 24 June 1948, p. 5.

H. Pyle, *Jack B. Yeats. A Biography*, London,

1970, p. 163.

H. Pyle, *Jack B. Yeats: A Catalogue Raisonné of the*

Oil Paintings, Vol. II, London, 1992, p. 754, no. 836,

illustrated.

H. Pyle, *Jack B. Yeats: A Catalogue Raisonné of the*

Oil Paintings, Vol. III, London, 1992, p. 319, no. 836,

illustrated.

T.G. Rosenthal, *The Art of Jack B. Yeats*, London,

1993, pp. 121, 285, pl. 81.



This late oil painting by Jack B. Yeats is a fantasy painting, but one that reveals his close observation of nature and the world around him. Hilary Pyle describes *Among Horses* as expressing a moment 'of sheer joy' and notes how Yeats's paintings of the 1940s 'pluck drama, incident, characters from former experiences and float above reality' (H. Pyle, *Jack B. Yeats. A Biography*, London, 1970, p. 163).

A man sits on a rock in the middle of an open field. The flowing waters of a river or inlet of the sea and mist-covered mountains of the distant coastline dominate the background. Four cantering horses race around the figure, their different coloured coats reflecting light, transforming them into wild spirits of pure energy. The man extends his hand out towards them in a gesture of friendship and assurance. His static and rigid pose contrasts with their lively dynamic bodies. The man's hat, formal attire and his pale theatrically made-up face make him appear as a bizarre intrusion into the landscape as if he were a mystic or travelling performer seeking to commune with these noble beasts. The chestnut horse nearest him seems to acknowledge his signal with its bowed head. The relationship between humankind and horse is a major theme in Yeats's work, from his early depictions of race meetings

and country fairs in rural Ireland to mature work, like this one, where the animal is used to heighten the emotional content of the painting. This image of an isolated interaction between the human figure and the noble horse amid a barren terrain recalls other notable paintings such as *My Beautiful*, *My Beautiful* (1953, Private Collection) and *The Singing Horseman* (1949, National Gallery of Ireland).

Among Horses was acquired by Frank Vickerman at an exhibition in the Waddington Gallery in 1947. It was described as 'one of the finest things here' in a review of the Yeats exhibition at Temple Newham in Leeds, where it was exhibited in 1948 (W.T. Oliver, *Irish Independent*, 24 June 1948, p. 5). Vickerman, a wool merchant and successful racehorse owner, was an important collector of Yeats's work. His collection also included what is now regarded as one of Yeats's most popular paintings, *For the Road* (1952, National Gallery of Ireland).

Dr Róisín Kennedy



Jack Butler Yeats, *The Singing Horseman*, 1949. The National Gallery of Ireland, Dublin.
Artwork: © Estate of Jack B Yeats. All rights reserved, DACS 2021



λ15

GERARD DILLON (1916-1971)

Girl Hiding

signed 'Gerard Dillon' (lower right), signed again and inscribed
"'GIRL HIDING"/by Gerard Dillon' (on the reverse)

oil on panel

16 x 20 in. (40.6 x 50.8 cm.)

Painted in 1954-55.

£80,000-120,000

US\$120,000-170,000

€93,000-140,000

PROVENANCE:

Purchased by Mr and Mrs Stoddard, California,
at the 1955 exhibition.

Acquired from the above by the previous owner in 1988.

Their sale; Whytes, Dublin, 26 April 2005, lot 28, where
acquired for the present collection.

EXHIBITED:

London, Piccadilly Gallery, *George Campbell and
Gerard Dillon*, June 1955, no. 50.

Gerard Dillon's *Girl Hiding* was painted during the mid-1950s, at a significant juncture in the artist's career. The painting exemplifies his exploration of the idyll of Western Ireland, and the present work was executed at the culmination of a transitional, yet highly celebrated period. *Girl Hiding* is one of the last paintings from a series of figurative works set in Connemara, before the artist's focus shifted toward abstraction. Born into a Nationalist Catholic family in Belfast, Dillon grew up during a period of political and religious upheaval, which effected both his personal and artistic outlook. *Girl Hiding* depicts a rural scene, likely painted in the coastal towns along the West Coast of Ireland, and perhaps even specifically Connemara, a location that Dillon repeatedly returned to for inspiration. Indeed, one of the primary attractions of rural areas such as this was that they were so distinctly separate from the conflict in the North of Ireland, and the remote coastal Isles gave him a feeling of having found a land free of the oppression he felt as a Nationalist living in an Ireland under British command.

Within this work we see the amalgamation of several themes previously explored by Dillon. A female figure dressed in blue dominates the foreground of the painting, engaging the viewer, whilst at the same time, she coyly looks from her hiding place behind a tree to where two young men ride across a beach on horseback. Her eminent interest in the figures and desire to interact with them seems at odds with her concealed position. A small bird is perched on her raised hand, a motif favoured by Dillon, which perhaps calls to mind the iconography of Saint Francis whom Dillon depicted several times, including in the painting *St Francis*. Whilst having minimal connection to Ireland, the Christian saint who was associated with animals and the natural world, seemed in keeping with the rural Irish scenes

Dillon favoured at this time. As James White notes in his 1994 biography, the inclusion of a St Francis of Irish origins also 'no doubt appealed to his sense of humour', given Dillon's full Christian name was 'Francis Gerard' (J. White, *Gerard Dillon: An Illustrated Biography*, Dublin, 1994, p. 59). To the right of the composition, two young men can be seen on horseback, looking in the direction of the concealed girl. These young country men, dressed in simple tunics are a common subject in Dillon's earlier work, and recall the horse-riding figures from Omev Island to the West of Connemara, who Dillon included in a series of works painted between 1950 and 1951.

Full of energy and colour, in many ways *Girl Hiding* has an exceedingly modern feel. The brightly coloured fruit bowl in the foreground for example is highly modernist in depiction, with its bold delineated forms, and play on traditional perspective. However, Dillon also felt a deep connection to Ireland's rich past. He was particularly interested in old stone carvings, such as the early medieval Celtic crosses at Monasterboice, and the Stone Age decorative etchings at Newgrange Tumulus, whose simple outlines resonated for Dillon with the air of simplicity surrounding the inhabitants of Connemara. Furthermore, in the rendering of the figures in *Girl Hiding*, Dillon skilfully balances a charming simple quality with a strong sense of narrative. Despite the developed storytelling here, there is also a sense of naivety in the artist's observation, with no overpainting or tonal adjustment to give a sense of realism or increased perspective. White writes of an occasion where an outspoken friend remarked that a child may have painted some of Dillon's pictures, to which the artist responded: 'that is the greatest compliment you could pay me, I am always trying to see with a child's innocence and sincerity' (J. White, *ibid.*, p. 59).



JACK BUTLER YEATS, R.H.A. (1871-1957)*Now*

signed 'JACK. B. YEATS' (lower right), inscribed "'NOW'" (on the reverse),
inscribed again twice 'NOW' (on the inside of the stretcher)

oil on canvas

36 x 48 in. (91.4 x 121.9 cm.)

Painted in 1941.

£400,000-600,000

US\$570,000-850,000

€470,000-700,000

PROVENANCE:

with Victor Waddington, London.

Mr and Mrs Walter Bick, Toronto, by 1971.

Acquired by B.J. Eastwood in November 1994.

EXHIBITED:

Dublin, Royal Hibernian Academy, 1942, no. 24.

London, Wildenstein, *Jack B. Yeats: Oil Paintings*,
February - March 1946, no. 2.

Southport, Atkinson Art Gallery, *55th Spring
Exhibition of Modern Art*, March 1946, exhibition
not numbered.

Boston, Institute of Contemporary Art, *A First
Retrospective American Exhibition*, March 1951,
exhibition not numbered: this exhibition travelled
to Washington D.C., Phillips Gallery, 1951; San
Francisco, M.H. de Young Memorial Museum,
1952; Colorado Springs, Fine Art Centre, 1952;
Toronto, Art Gallery, 1952; Detroit, Institute of Arts,
1952; and New York, National Academy, 1952.

York, City Art Gallery, *Jack B. Yeats: An Exhibition
of Oil Paintings*, 1960, no. 25.

London, Waddington Galleries, *Jack B. Yeats*,
March - April 1963, no. 16.

Dublin, Dawson Gallery, *Jack B. Yeats: Paintings*,
June - July 1966, no. 13.

London, Victor Waddington, *Jack B. Yeats: Oil
Paintings*, September - October 1967, no. 11.

Montreal, Waddington Fine Arts, *Jack B. Yeats:
Retrospective Exhibition*, March - April 1969, no. 10.

Toronto, Hart House Gallery, *Jack Butler Yeats:
Paintings*, February 1971, exhibition not numbered:
this exhibition travelled to Montreal, Museum of
Fine Arts, 1971.

Dublin, National Gallery of Ireland, *Jack B. Yeats: A
Centenary Exhibition*, September - December 1971,
no. 85: this exhibition travelled to Belfast, Ulster
Museum, January - February 1972; and New York,
Cultural Centre, April - June 1972.

LITERATURE:

Exhibition catalogue, *Jack B. Yeats*, London,
Waddington Galleries, 1963, n.p., no. 16,
illustrated.

Exhibition catalogue, *Jack B. Yeats: Paintings*,
Dublin, Dawson Gallery, 1966, n.p., no. 13,
illustrated.

T.G. Rosenthal, *Jack B Yeats*, London, 1966,
n.p., no. 8, pl. XII.

Exhibition catalogue, *Jack B. Yeats: Oil Paintings*,
London, Victor Waddington, 1967, n.p., no. 11,
illustrated.

Exhibition catalogue, *Jack B. Yeats: Retrospective
Exhibition*, Montreal, Waddington Fine Arts, 1969,
n.p., no. 10, illustrated.

Exhibition catalogue, *Jack Butler Yeats: Paintings*,
Toronto, Hart House Gallery, 1971, n.p., exhibition
not numbered, illustrated.

J. White, *Jack B. Yeats: Drawings and Paintings*,
London, 1971, pp. 93, 153, no. 85, illustrated.

Exhibition catalogue, *Jack B Yeats: A Centenary
Exhibition*, Dublin, National Gallery of Ireland, 1971,
pp. 93, 153, no. 85, illustrated.

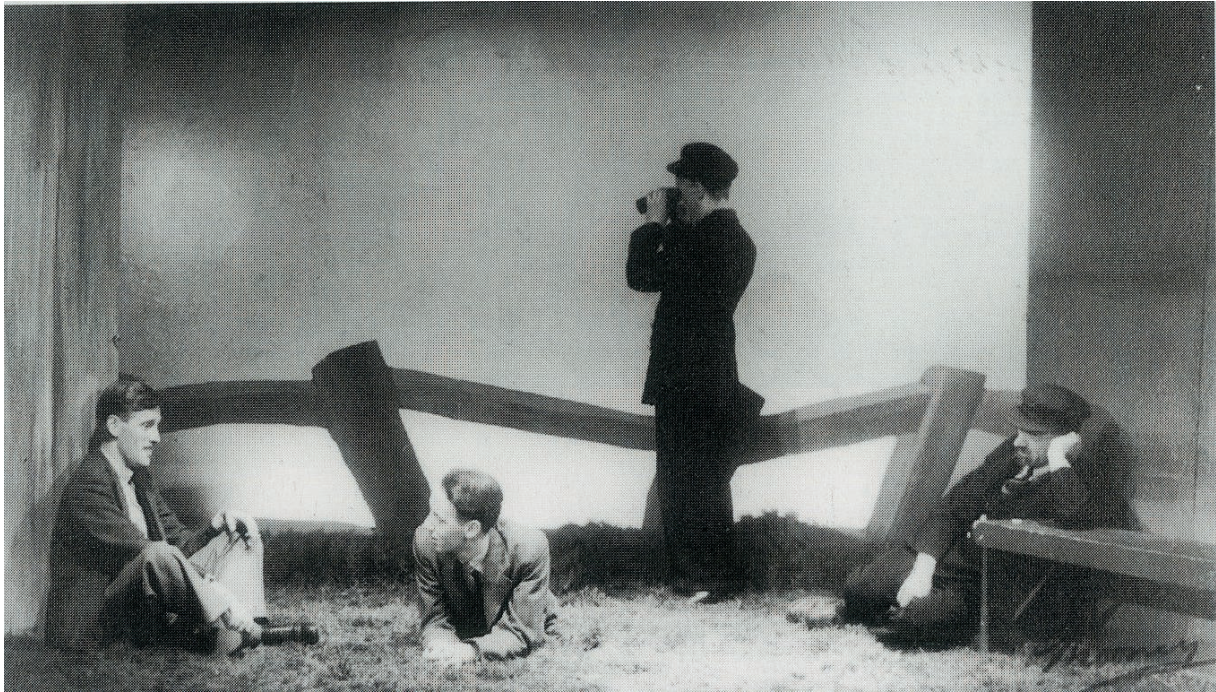
H. Pyle, *Jack B. Yeats: A Catalogue Raisonné of the
Oil Paintings, Vol. I*, London, 1992, p. 481, no. 522,
illustrated.

H. Pyle, *Jack B. Yeats: A Catalogue Raisonné of the
Oil Paintings, Vol. III*, London, 1992, p. 224, no. 522,
illustrated.

T.G. Rosenthal, *The Art of Jack B. Yeats*, London,
1993, pp. 199, 300, pl. 177.

B. Arnold, *Jack Yeats*, New Haven and London,
1998, pp. 314, 328.





Jack Butler Yeats, Set design for *Harlequin's Positions*, Act III, performed by Abbey Experimental Theatre, 5 June 1939. Artwork: © Estate of Jack B Yeats. All rights reserved, DACS 2021.

This large ambitious painting was made in the early years of the Second World War when Jack B. Yeats, then aged 70, was about to achieve commercial and critical success as Ireland's leading artist as well as receiving serious attention in the British art world. *Now* exemplifies the monumentality of his later work. John Rothenstein contemplated buying it for the Tate Gallery in 1945 (B. Arnold, *Jack Yeats*, New Haven and London, 1998, p. 328).

Now encapsulates the illusory world of theatre and performance that Yeats was so concerned with in his work. Apart from painting, he also wrote several plays. Three of them, *The Silencer*, *Harlequin's Positions* and *In Sand* were produced in various Dublin theatres between 1939 and 1949. Yeats was an inveterate theatre-goer throughout his life. *Now* draws on Yeats's memory of circus and variety performances of the past but its title suggests the immediacy of the performance and its direct and continuing relevance to the spectator. The title may have some relevance to the war itself, from which the Irish Free State remained neutral. It depicts a theatrical show in an enormous old fashioned theatre with what appears to be an open roof but which could be interpreted as an exaggerated depiction of an elaborately decorated ceiling. The painted landscapes along the interior wall to the left at the rear of the auditorium have a similar ambiguous effect that seem to permeate the fabric of the building and open it to nature and the outside world. In the left foreground the conductor strikes up the music. The heads of the orchestra players are just visible above the front of the stage below him. The master of ceremonies dressed in formal attire, with his top hat in hand, gets proceedings underway on stage. The act, constrained into the lower right of

the composition, is like a circus entertainment with horses being driven at speed across the boards. A groom in a dark blue costume holds their reins. Balanced on the back of one of the steeds, is the statuesque form of a golden haired woman. She wears a long blue dress and holds aloft a staff. Although she is in the position of the Haute Ecole rider, whose great act was to stand on the racing horse, this figure appears ethereal and more like an apparition than a real woman or a circus performer.

Much of the composition is devoted to the tiered seating of the auditorium which extends across the space. Filled with the unfathomable faces of the audience, it evokes the anticipation and excitement of live theatre. The bowed figure of the conductor with his baton held aloft acts as a bridge between the darkened world of the spectator and that of the bizarre activities on stage. The light from the opened ceiling illuminates this central part of the composition, reflecting light on the red and yellows of the musicians' heads and the edge of the orchestra pit behind them. The delicate construction of the scenery and the narrow setting for the performance is made of cold blues and purples differentiating it from the rest of the composition. The great curving forms of the architecture of the theatre encourage a sense of movement and change. One of Yeats's most enigmatic paintings, *Now* evokes a world where anything may happen and where anything is possible. When exhibited at the Royal Hibernian Academy in 1942 it provoked great interest and was praised by the artist, Mainie Jellett for its 'brilliant colour and artistic feeling' (B. Arnold, *Jack Yeats*, New Haven and London, 1998, p. 314).

Dr Róisín Kennedy



RODERIC O'CONOR (1860-1940)*The Rushing Stream*

oil on canvas

19½ x 24 in. (49.5 x 61 cm.)

Painted circa 1891-92.

£100,000-150,000

US\$150,000-210,000

€120,000-170,000

PROVENANCE:

with Roland, Browse & Delbanco, London.

Godfrey Neal, and by descent.

Anonymous sale; Sotheby's, London, 16 May 1996,

lot 466, where acquired for the present collection.

EXHIBITED:London, Roland, Browse & Delbanco, *Roderic O'Conor*,
July 1961, no. 29.London, Roland, Browse & Delbanco, *Roderic O'Conor:*
A Selection of His Best Work, June - July 1971, no. 10.London, Roland, Browse & Delbanco, *Roderic O'Conor*,
October - November 1994, no. 1.**LITERATURE:**Exhibition catalogue, *Roderic O'Conor*, London, Roland,
Browse & Delbanco, 1961, n.p., no. 29, illustrated.J. Benington, *From Realism to Expressionism: The Early*
Career of Roderic O'Conor, London, 1985, p. 254, pl. 5.J. Benington, *Roderic O'Conor: A Biography, With a*
Catalogue of His Work, Dublin, 1992, p. 199, no. 79.J. Benington (intro.), exhibition catalogue, *Roderic*
O'Conor, London, Roland, Browse & Delbanco, 1994,
n.p., no. 1, illustrated.

The Rushing Stream illustrates an early phase in O'Conor's evolution of his 'striped' method of painting, directly influenced by the graphically expressive brushwork of Van Gogh's later works. At this juncture the Irishman had only been in Pont-Aven for a few months, having arrived there late in 1891. He would have been quick to explore the Bois d'Amour, one of the principal beauty spots in the Breton town, which bordered the fast-flowing River Aven with its numerous mills and mill races. The settlement had quickly become a popular artists' destination from the 1860s such that, by the time of O'Conor's arrival, it was celebrated both in writing and in art:

'At a point where the river Aven ... spreads out into a broad estuary, is the little port of Pont-Aven, built four miles from the sea. ... the water rushes past flour-mills and under bridges with perpetual noise, and a breeze stirs the poplar trees that line its banks on the calmest day' (H. Blackburn, *Breton Folk, an Artistic Tour in Brittany*, 1881, p. 128).

Whilst on other occasions Roderic O'Conor would depict the winding paths amongst the steeply wooded slopes (see for example *The Glade*, 1892, Museum of Modern Art, New York), on this occasion it was the river itself that drew his attention, with its swirling eddies and waves crested by foam, interrupted at intervals by large boulders.

Focusing on a small stretch of water and river bank, and choosing to crop the skyline completely from his composition, O'Conor deploys short directional brushstrokes that follow and emphasise the flow of the currents. Even the

painting of the far river bank with its scrubby trees and lush grass echoes the sensation of flickering movement, in which unusually the gestures of varying colours have been allowed to remain distinct, rather than being blended together. The Irish painter's brilliance as a colourist comes through in his repetition of accents of the same hues throughout the picture, with pale blue 'stripes' in the riverbank as well as the water, and a Venetian Red lending warmth to the stream as well as to the trunks of the trees.

At this stage in his career O'Conor had yet to meet Paul Gauguin, however he had already encountered Theo van Gogh, Vincent's art dealing brother, in September 1890 in Paris. The connection reinforced an affinity for the work of the Dutch painter that began in 1889 with their shared participation in the annual exhibitions of the Salon des Indépendants. By 1891-92 O'Conor, virtually uniquely, was ready to apply his precocious understanding of Van Gogh's methods to his own paintings. The strong rhythmic patterning described by Van Gogh's brush in a work of 1887 such as *Kitchen Gardens on Montmartre* (Stedelijk Museum, Amsterdam), which O'Conor could have seen at the 1888 Indépendants show, would have given him the confidence to further explore the potential of this technique whilst based in rural Brittany. Within six months of executing *The Rushing Stream*, his radical 'striping' of unmixed colours had reached its full expression in works such as *Yellow Landscape, Pont-Aven* (Tate, London).

Jonathan Benington



18

RODERIC O'CONNOR (1860-1940)

Maisons Rouges à Pont-Aven

with estate stamp 'atelier O'CONNOR' (on the reverse)

oil on canvas

25¾ x 21½ in. (65.3 x 54.6 cm.)

Painted *circa* 1894-95.

£200,000-300,000

US\$290,000-420,000

€240,000-350,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 16 May 2002, lot 64, where acquired for the present collection.

EXHIBITED:

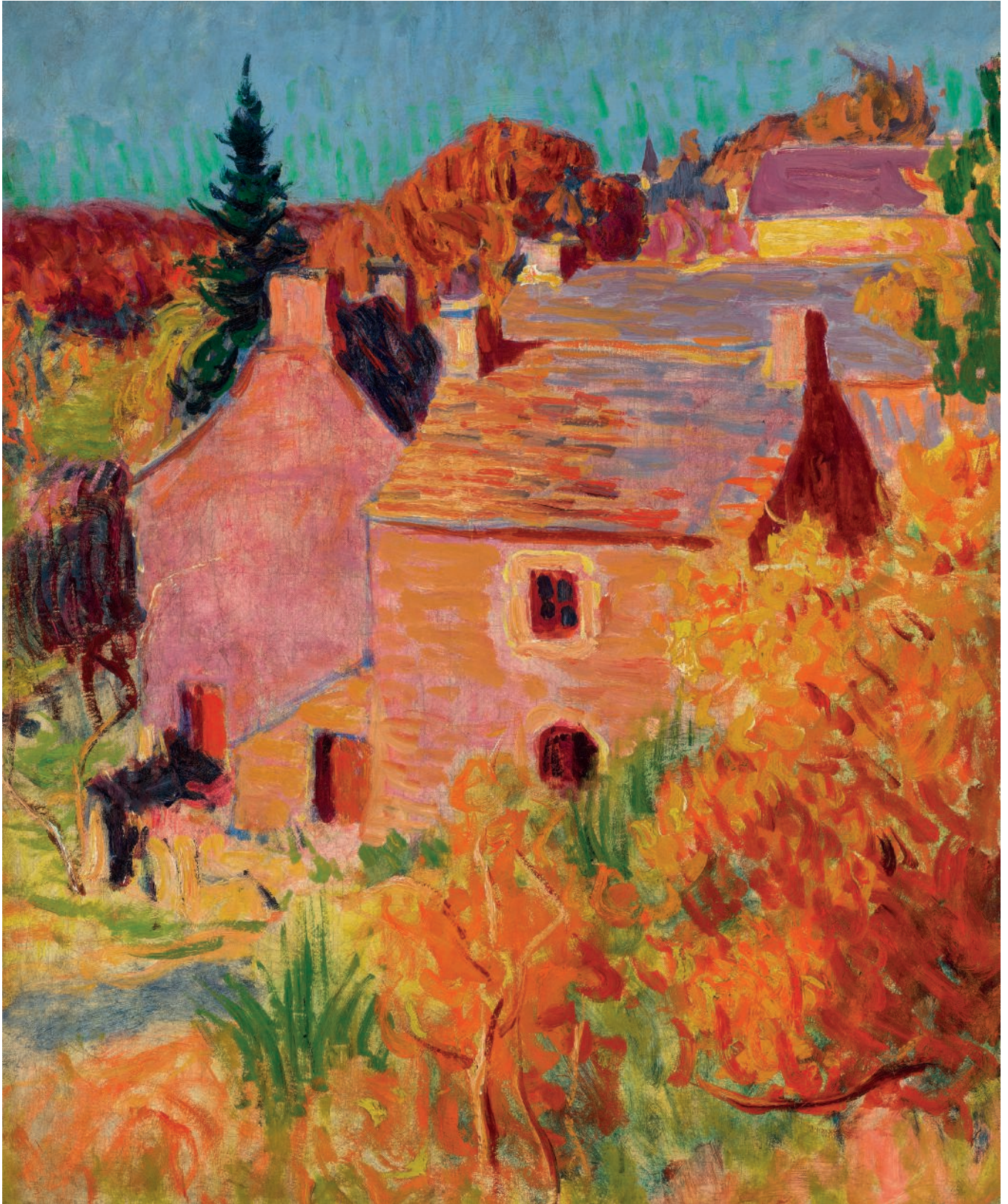
Concarneau, Musée de Pont-Aven, *Kenavo Monsieur Gauguin*, June - September 2003.

In the early 1890s O'Connor painted many Breton landscapes that included distant views of traditional farmhouses. However, village scenes such as the present one are comparatively rare in his oeuvre. As a resident of more than one international artists' colony, the Irishman always tended to gravitate towards the fringes of his chosen places of work, affording more genuinely rural views and fewer interruptions whilst painting *en plein air*. The examples set by Paul Gauguin and Emile Bernard may, however, have inspired him to look again at the vernacular buildings that surrounded him, in some of which he had chosen at times to take board and lodging. The precise location of *Maison Rouges à Pont-Aven* is not known, however the way the houses seem to blend effortlessly into the landscape with their sagging eaves and stubby chimneys is typical of the locale. O'Connor's eye has been drawn in particular to the roofs rising in parallel up the hillside, a feature he studied in at least one other painting, *Roof tops, a village*, which shares the same vertical format and a similar palette of orange, russet, blue and green.

The lively brushwork of *Maisons Rouges à Pont-Aven*, with its scumblings and undisguised calligraphic movements, suggests that it was executed outdoors, most probably in one or two sittings. The entire picture surface, including the sky and the foliage, is energised as a result, the better to convey the extreme heat of what was most probably a midday sun. O'Connor has deliberately exaggerated local colour to create his canvas, inspired no doubt by the paintings of Gauguin that he brought back from Tahiti in 1893, as well as the landscapes such as *David's Mill at Pont-Aven* that the French artist painted during the summer months of 1894 when he and O'Connor were together.

Gauguin had just spent two months recovering from the broken ankle he sustained in a fight with local sailors at the fishing port of Concarneau – a fight in which O'Connor had also participated – and once recovered, the latter had lent him his studio at the nearby manor of Lezaven. Gauguin's painting of David's Mill could well have been one of the works executed in that very studio, observed perhaps by O'Connor given that the building could easily accommodate two artists. The predominance of orange in Gauguin's palette and the way the landscape rises steeply around and above the buildings, pushing the sky to the very top of the picture, are features shared with O'Connor's *Maisons Rouges à Pont-Aven*. However, O'Connor shuns the firm outlines and flat colours that remained typical of Gauguin's synthetist approach, preferring instead to remain faithful to the more painterly and expressive handling that typified his Breton work of 1892-93. The differences between the two artists show that, despite 'Gauguin's strength of character and convincing style of talk' making 'a deep impression on the young, or youngish Irishman', as Clive Bell recounted, O'Connor did not abandon his principles. Indeed there are even vestiges of his Van Gogh-inspired 'striping' method in the sky and the rooftops of *Maisons Rouges à Pont-Aven*.

Jonathan Benington



λ19

JACK BUTLER YEATS, R.H.A. (1871-1957)

The Dark Man

signed 'JACK. B. YEATS.' (lower right), inscribed 'THE DARK MAN'
(on the turnover edge)

oil on canvas

18 x 24 in. (45.7 x 61 cm.)

Painted in 1913-19.

£200,000-300,000

US\$290,000-420,000

€240,000-350,000

PROVENANCE:

Purchased directly from the artist by
Mrs Helen Hackett, New York, August 1929.
John Scott Trotter, USA, 1960.
with Victor Waddington, London,
with Waddington Galleries, London, where
purchased by B.J. Eastwood.

EXHIBITED:

London, Little Art Rooms, *Pictures of Life in the
West of Ireland*, May - June 1919, exhibition not
numbered.
Dublin, Royal Hibernian Academy, 1920, no. 181,
catalogue not traced.
Dublin, Stephen's Green Gallery, *Drawings and
Paintings of Life in the West of Ireland*, February -
March 1921, no. 10.
Paris, Galeries Barbazanges, *Exposition d'Art
Irlandais*, January - February 1922, exhibition not
numbered.
London, Victor Waddington, *Jack B. Yeats: Oil
Paintings*, March 1973, no. 1.

LITERATURE:

J.W.G., *Freeman's Journal*, 5 April 1920, p. 2.
Colour Magazine, London, February 1921, p. 14,
no. 1, pl. 5.
J.W.G., *Freeman's Journal*, 21 February 1921, p. 2.
Exhibition catalogue, *Jack B. Yeats: Oil Paintings*,
London, Victor Waddington, 1973, n.p., no. 1,
illustrated.
H. Pyle, *Jack B. Yeats: A Catalogue Raisonné of the
Oil Paintings, Vol. I*, London, 1992, p. 113, no. 128,
illustrated.
H. Pyle, *Jack B. Yeats: A Catalogue Raisonné of the
Oil Paintings, Vol. III*, London, 1992, p. 53, no. 128,
illustrated.





Jack Butler Yeats, *The Dark Man* from Sketchbook 180, 1913.
 Artwork: © Estate of Jack B Yeats. All rights reserved, DACS 2021.

Jack B. Yeats regarded *The Dark Man* as one of his most important paintings. It depicts a blind man being led through the busy streets of a country town and is based on a sketch that the artist made in Tralee, Co. Kerry in 1913 (H. Pyle, *Jack B. Yeats. A Catalogue Raisonné of the Oil Paintings, Vol. I*, London, 1992, p. 113. The sketch is in Sketchbook 180 [105], Yeats Archive, National Gallery of Ireland). The man holds on to the shoulder of an older, more formally attired gent. The poses of the two figures contrast. The relatively frail figure of the blind man holds his head upwards while his more solidly built companion strides forward purposefully. Behind them a busy streetscape of brightly painted shop façades, a horse drawn cart, a donkey pulling a dray and men and women attending to their business form a colourful and visually rich backdrop. The closed eyes of the blind man evoke the sensual surroundings in which he walks. These include not only the strong sunlight and bright colours but the sounds and smells of the animals and the shouts and chatter of the townspeople as they rush about their affairs.

The outsider is a central theme in Yeats's oeuvre, and this included those whose physical differences marked them out from society. In an 1899 watercolour, also entitled *The Dark Man*, Yeats depicts a blind beggar who sits with arm outstretched with a card around his neck proclaiming, 'Pity the Dark Man Christians your charity on the Dark Man bestow that his affliction you may never know' (H. Pyle, *Jack B. Yeats. His Watercolours, Drawings and*

Pastels, Dublin, 1993, p. 80). In the later painting, none of the other figures pays the blind man any attention. Clearly the blind man being guided along was a familiar sight in Tralee and not worthy of notice, except by the visiting artist.

The work was critically acclaimed when it was exhibited at the Royal Hibernian Academy in Dublin in 1920 and at a one man exhibition, *Drawings and Paintings of Life in the West of Ireland*, in the city in 1921. The *Freeman's Journal* thought *The Dark Man* to be 'the most ambitious effort' in the latter exhibition and praised the dramatic vividness of the composition, noting 'the skill with which Mr. Yeats has avoided sentimental pitfalls' (JWG, *Freeman's Journal*, 21 February 1921, p. 2). Seeing the work at the RHA, the same writer noted that *The Dark Man* 'bears the stamp of personality' (*Freeman's Journal*, 5 April 1920, p. 2). Another reviewer, comparing Yeats's empathetic approach to Irish life to that of the writer John M. Synge, wrote that 'The charm of Mr. Jack Yeats lies superbly in the unaffected naiveté of his scenes. His countryfolk are superb as they stand before us invested with the boyish glamour of their associations' (quoted in B. Arnold, *Jack Yeats*, New Haven and London, 1998, p. 235). The painting was sold by Yeats to the New York gallerist, Helen Hackett in 1929.

Dr Róisín Kennedy



WALTER FREDERICK OSBORNE, R.H.A. (1859-1903)*In St Stephen's Green*

signed 'Walter Osborne.' (lower left)

oil on canvas

28 x 36 in. (71.1 x 91.4 cm.)

Painted *circa* 1895.

£150,000-250,000

US\$220,000-350,000

€180,000-290,000

PROVENANCE:

Mrs Dames Longworth, London.

Her sale; Christie's, London, 24 November 1933, lot 32.

Dr. Cremin, Dublin.

Dr. Dargan, Dublin.

Mr and Mrs E.A. McGuire.

Their sale; Christie's, Newtown Park House, Dublin,

20-22 September 1976, lot 464.

Acquired by B.J. Eastwood in August 1988.

EXHIBITED:

Brussels, Musées Royaux des Beaux-Arts de Belgique,

Irish Art Exhibition, May - June 1930, no. 118.**LITERATURE:**T. Bodkin, *Four Irish Landscape Painters*, Dublin, 1920, no. 782.W.G. Strickland, *A Dictionary of Irish Artists, Vol. II*, Shannon, 1969, p. 207.J. Sheehy, *Walter Osborne*, Cork, 1974, p. 138, no. 422.

In St Stephen's Green, *circa* 1895, belongs to a celebrated body of work portraying the Irish working class on the streets of Dublin. Osborne occupied a large studio at 7 St Stephen's Green, and started to look to the streets of Dublin for inspiration, and the resulting body of work is among his most celebrated. Here, Osborne has depicted a seemingly tranquil scene of people seated on a row of public benches under dappled sunlight. An elderly man with a light grey beard occupies the centre of the composition, with a meandering line of figures to his right, all pensively gazing out into the scene before them. Seated next to him is a young woman holding a child, her expression worn and weary. The contrast between young and old contributes to a visual allegory for the different stages in life, a theme explored by Osborne in many of his works from this period. In the left foreground we can see a shaggy white haired dog, gazing towards the viewer, its face described using only a few carefully placed brush marks to indicate its eyes and nose. At first glance, this vibrant impressionistic scene is joyous and carefree, but on closer inspection Osborne has painted his subjects in a manner faithful to the hardships of working class life in Dublin. The figures appear to be lost in their own thoughts, and the weight of their hardship is intimated by the resigned expression and stooped posture of the mother. Osborne's desire to authentically represent what he could see before him, whilst also empathising with his subjects, was a profoundly modernist activity.

In St Stephen's Green relates closely to one of Osborne's most famous masterpieces, *In a Dublin Park, Light and Shade*, 1895 (National Gallery of Ireland, Dublin), which is renowned for its vivid depiction of the Irish working class. *In St Stephen's Green* exhibits a similar group of figures; the elderly man with a bowler hat and walking stick next to the young woman with a

child on her lap, almost as though it is the same moment captured from a different viewpoint. The dappled light of the sun falling down upon them softens the scene, providing the figures with a moment of rare calm and rest, and their companionable yet solitary reflection resonates with the viewer.

The surface of the work is adorned with energetic brushwork that brings the dynamic lighting conditions to life, exemplifying his preoccupation with rendering light and shade. Executed on an impressive scale for a work with such vivid spontaneity, *In St Stephen's Green* is testament to Osborne's mastery of depicting sunlight, informed by his devotion to painting *en plein air* in previous years. Such qualities demonstrate the significant influence that the new continental art movements he was exposed to during his travels in Northern Europe and England had on Osborne. In 1881, Osborne left Ireland to study at the *Koninklijke Academie voor Schone Kunsten van Antwerpen*, where Vincent Van Gogh was to study only 5 years later. Along with contemporaries such as Roderic O'Connor, Osborne subsequently visited the thriving artistic communities of Brittany, and he spent considerable time in Pont-Aven. It was here that Osborne recognised that the principal modernist painters were painting directly from nature, and his artistic practice shifted towards a more Impressionistic approach. He then moved to England where he became associated with British Impressionists such as George Clausen, Henry Herbert La Thangue and Wilson Steer. Indeed, Osborne played an instrumental role in the introduction and promotion of British and European *plein air* painting to Irish Art, and *In St Stephen's Green* exemplifies the artist's preoccupation with fusing the continental approach to painting with quintessential Irish subject matter.



WALTER FREDERICK OSBORNE, R.H.A. (1859-1903)*Life in Connemara, a Market Day*

signed and dated 'Walter Osborne./-98' (lower left)

oil on canvas

25 x 31½ in. (63.5 x 80 cm.)

Painted in 1898.

To be sold with accompanying letters from the artist to the original purchaser, Mr Edward Lloyd Edwards.

£150,000-250,000

US\$220,000-350,000

€180,000-290,000

PROVENANCE:

Purchased by Edward Lloyd Edwards from the 1898 exhibition, and by descent to Mrs Martin Whitworth. Her sale; Phillips, Bryn Oerog, Langollen, 27 March 1993, lot 182, where acquired for the present collection.

EXHIBITED:

London, Royal Academy, 1898, no. 858.

LITERATURE:

J. Sheehy, *Walter Osborne*, Cork, 1974, p. 146, no. 516.

Painted in 1898, *Life in Connemara, a Market Day* depicts a lively market scene in Connemara, a coastal district in County Galway, Ireland. More specifically, the scene is likely set in the small fishing village of Roundstone, with its distinctive 'L'-shaped harbour. Purchased directly from the Royal Academy in 1898, the present painting is in fact one of the rare pictures that Osborne sold when first exhibited, attesting to the strength of the work. Indeed, whilst Osborne has since achieved much posthumous success and was well respected amongst his artistic peers, during his lifetime many of his exhibited paintings remained unsold. Arguably it is in Osborne's later works, such as the present lot, that the artist was really coming into his own stylistically, making his sudden and untimely death at the age of just 43 perhaps all the more tragic.

In *Life in Connemara, A Market Day*, we see the charming depiction of a regular market day for the people of Roundstone. Loosely painted figures gather on the waterfront, as local women sell goods from their baskets. Beyond, we see the rolling landscape of Connemara with its expansive hills and clear blue coastline, picked out in broad painterly brushstrokes. The most striking figures however are perhaps the local women, with their brightly coloured dresses and rich scarlet headscarves. The female figure to the lower left of the canvas in particular engages with the viewer, stopped it seems almost as if pausing for a photograph. The hustle and bustle of the market was a subject that Osborne revisited on numerous occasions, including in his notable Dublin market pictures of the 1890s, such as *The Fishmarket, Patrick Street*, 1893, which is now in the collection of the Hugh Lane Gallery, Dublin. Whilst similar in subject matter, the rural Western Irish market scenes which inspired him at this time were much less sober than the

Dublin ones, and as exemplified in *Life at Connemara, A Market Day* with its lively colour palette, more vividly painted. As the journalist and close friend of Osborne, Stephen Gwynn, noted in his 1943 article remembering Osborne, 'somewhere in the nineties – he tried Galway, and artistically the result was enchanting. What drew him was the old town down by the quays and the picturesqueness of the Claddagh women and their fish baskets' (S. Gwynn, 'Walter Osborne and Ireland 1859-1903', *An Irish Quarterly Review*, Vol. 32, No. 128, December 1943, p. 465).

Life in Connemara, A Market Day was executed at a particularly interesting time in Osborne's career, and during the 1890s there were several substantial shifts to his style. The piece still somewhat follows in the tradition of natural *plein air* painting that preoccupied him for much of his early years as an artist, and thematically, rural communities had been a thread running throughout Osborne's work from his earliest years as a painter. However, following his move to Dublin in 1895, surrounded by new influences and no longer in frequent contact with the *plein air* practitioners of his youth and the New English Art Club, Osborne transitioned to a much more adventurous manner of painting, with looser brushwork and a bolder palette. Here we see his use of bright colours, such as the bold red of the female figures' scarves, and painterly brushstrokes bringing the busy scene to life, and there is a directness and confidence in the rendering of the figures. As Jeanne Sheehy notes in the exhibition catalogue for the National Gallery of Ireland's Osborne exhibition, in these later works we see that 'This is a painter in full control of his medium and his expression' (J. Sheehy, exhibition catalogue, *Walter Osborne*, Dublin, National Gallery of Ireland, 1984, p. 98).



■22

JOHN FERGUS O'HEA (C.1838-1922)

Punchestown Races, 1868

oil on canvas

52 x 84¼ in. (132 x 214 cm.)

sold with a key to the principal characters featured in the painting two in the lot (2)

£100,000-150,000

US\$150,000-210,000

€120,000-170,000

EXHIBITED:

Dublin, *Dublin Exhibition of Arts, Industries, Manufactures & Loan Museum Works of Art, 1872*, as 'The Prince and Princess of Wales at Punchestown Races, 1868'.

London, Olympia, *Irish Exhibition in London, 6 - 8 August 1888*, as 'Punchestown, 1868 - Portraits of the Prince of Wales, the Duke of Abercorn, the Prince of Saxe-Weimer, Duke of Teck and racing celebrities of the day'.

The renowned annual three day Spring festival at Punchestown has been a fixture on the horse racing calendar since 1 April 1850, when the Kildare Hunt Club had their inaugural race meeting. This fixture was revived in 1861 by the Marquis of Drogheda, but it did not become the popular race meeting known to this day until 16 April 1868.

The Prince of Wales, who was then 26 years old, was familiar with County Kildare from the time he had spent training in the Curragh Camp with his regiment, the 10th Hussars. Prince Edward had a keen interest in racing and was a fervent sporting enthusiast. There was another motive to his visit - it was believed that it would gain popularity for the Monarchy in Ireland. It is known that Queen Victoria was not keen for the young Prince to attend the races, as it had the potential for the Prince to gain a reputation for only being interested in such pastimes. However, the Prince reassured his mother, Queen Victoria that his attending the event was not just for his own amusement, but as a duty. The journey to Punchestown began at Kingsbridge Station (now Heuston Station) with the Prince and Princess of Wales, Lord Abercorn (Lord Lieutenant) together with their entourage including Lord Hamilton, Lady Georgia Hamilton, Lady Albertha, Prince Edward of Saxe-Weimar, Prince Teck, among others, who are depicted in the picture and are identified in the key that accompanies the work. In 1868 the railway did not reach further than the village of Sallins, also in County Kildare and the remainder of the long journey was by carriage.

An account of the famous occasion was later recorded in the *Society Pictorial* and published in *The Kildare Observer* in 1904, which observed: 'The arrival of the gorgeous cavalcade, the stately equipages and scarlet liveries of the Lord Lieutenant, and then the *céad míle fáilte* of the vast multitude as the future King and Queen of England alighted from their carriage, the Duke of Abercorn escorting the Princess, who out of compliment to Ireland wore a charming gown of green poplin trimmed with old Limerick lace.' Apparently, there were approximately one hundred and fifty thousand people at Punchestown in attendance to see the great event of the Prince of Wales' Plate. The race was established for the first time that year to mark the occasion of the Royal visit.

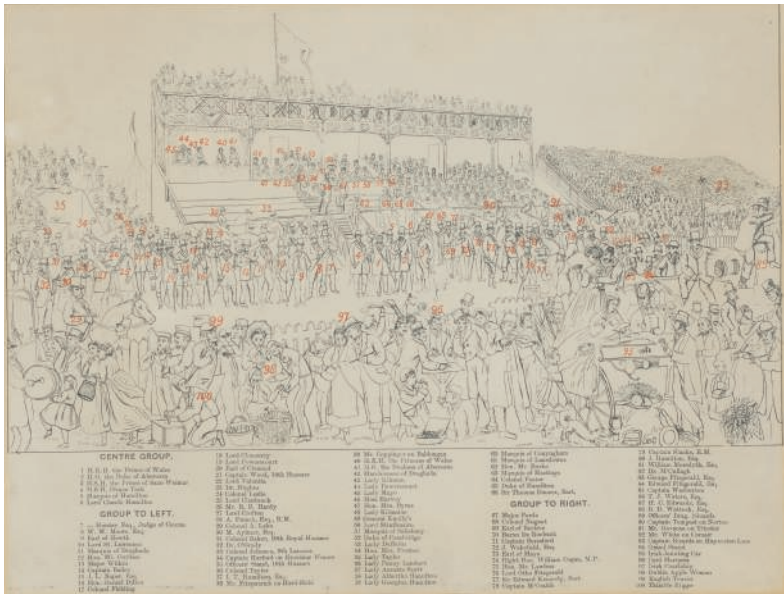
Photographic technologies were beginning to advance and remarkably, the first known photographs of the Punchestown festival record the Royal visit of 1868. The photographs were taken by John Chancellor, who ran one of the most successful photographic studios in Dublin. It was Chancellor who commissioned John Fergus O'Hea to paint this commemorative depiction

of the Prince of Wales's visit to Ireland's national racing fixture. John Fergus O'Hea had studied at the Cork School of Design in the late 1850s. He was a political cartoonist and illustrator of considerable note and sometimes published under the pseudonym 'Spex'. He was also the co-founder of the sartorial magazine *Zozimus*, an Irish publication similar to *Punch*. O'Hea produced souvenir prints of Chancellor's photograph under his direction. Working with printing techniques may give reason to the possibility that the painting's medium could partly be created on an early form of a printed or projected base.

John Chancellor loaned the Punchestown painting to the Dublin Exhibition of Arts, Industries, Manufactures & Loan Museum in 1872. This exhibition was organised by brothers Arthur and Edward Guinness (later 1st Earl of Iveagh). The exhibition showcased many of the great works from Irish Collections in the spirit of the Manchester Art Treasures exhibition of 1857. O'Hea's work was titled as *The Prince and Princess of Wales at Punchestown Races, 1868* and was priced at the very significant sum of 600 guineas. Unfortunately it failed to sell. Reviewed by the *Irish Sportsman and Farmer* and published in *The Nation* on 5 October 1872, the painting commissioned by Chancellor commemorated 'the visit of the heir to the throne and the Princess of Wales to our great national race meeting. It presents faithful portraits of the best-known supporters of the Irish Turf; famous jockeys and racing cracks; and while the magnitude of the work evidences the enterprise and public spirit of Mr Chancellor, the manner in which it has been executed reflects no small credit on the talented artist, who, though still young, is by no means indistinguished...'. The unsold painting was exhibited again in 1888 at the well-publicised Irish Exhibition at Olympia, London. It was listed with the more descriptive title *Punchestown, 1868 - Portraits of the Prince of Wales, the Duke of Abercorn, the Prince of Saxe-Weimer, Duke of Teck and racing celebrities of the day*.

The Royal visit to Punchestown in 1868 was also painted by Henry Barraud before O'Hea's version. Similarly, Barraud also based it to some extent on Chancellor's photographs. The painting also featured at the same 1872 exhibition in Dublin. Thomas Sangar executed a print after Barraud's painting which was, according to *The Art Journal* 'a "sporting print" of the highest order' and an 'agreeable acquisition to all lovers of field-sports' (*Art Journal*, vol. X, 1871, p. 31).

We are grateful to Dr Brendan Rooney for his assistance in cataloguing this picture.







23

JAMES WARD, R.A. (1769-1859)

Confidence; and Disappointment

both etched with initials 'I W RA' (on the reverse)

oil on panel

19½ x 36¾ in. (48.6 x 92.4 cm.)

Painted in 1841.

a pair (2)

£70,000-100,000

US\$100,000-140,000

€82,000-120,000

PROVENANCE:

The Mr and Mrs Jack Dick Collection (Part Three);
Sotheby's, London, 23 April 1975, lot 140.

LITERATURE:

C.R. Grundy, *James Ward R.A.*, London, 1909,
p. 46, no. 410 and 411.

O. Beckett, *The Life and Work of James Ward*,
Lewes, 1995, pp. 95, 195-6 (illustrated).

Described in his obituary in the *Illustrated London News* as 'Gentle in manner, amicable in disposition', over James Ward's long and illustrious career his subjects ranged from portraits to animals, sporting scenes, landscapes, allegory and history painting. Ward excelled in his depictions of animals, and often painted horses, although he rarely treated racing subjects – indeed these works are believed to be unique. Painted in 1841, these panels formed part of a series of twenty works depicting horses' moods.





λ24

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

Major Mead on his favourite hunter

signed and indistinctly dated 'A.J. MUNNINGS./19[2?]' (lower right)

oil on canvas

21 x 25 in. (53.4 x 63.5 cm.)

Painted circa 1921.

£70,000-100,000

US\$99,000-140,000

€82,000-120,000

PROVENANCE:

with Arthur Tooth & Sons, London.

Anonymous sale; Christie's, London, 6 March

1986, lot 172, where acquired for the present

collection.

Although there is no record of Major Mead in Munnings's autobiography this fine equestrian portrait was painted in either 1921 or 1931, when similar commissions dominated Munnings's artistic output (see lot 11 for further details). The picture has all the freedom of Munnings's *plein air* sketches, and may have been worked up in the studio afterwards to create a final portrait. The bucolic setting is likely to relate to a real location, although it is similar to the backdrop used in a number of Munnings's portraits at this date, such as *Miss Ruth Brady on Bugle Call*. These 1920s-30s equestrian portraits are some of the artist's finest works, epitomising a golden era of elegance and refinement.

We are grateful to the Curatorial staff at The Munnings Art Museum, and Lorian Peralta-Ramos for their assistance in preparing this catalogue entry.



λ25

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

Point-to-Point

signed and dated 'A. J. MUNNINGS 1906' (lower right)

oil on canvas

11½ x 15 in. (29.3 x 38.1 cm.)

Painted in 1906.

£30,000-50,000

US\$43,000-71,000

€35,000-58,000

PROVENANCE:

Possibly, with The Leicester Galleries, London.
Anonymous sale; Christie's, London, 11 June 1982,
lot 226, where acquired for the present collection.

EXHIBITED:

Possibly, London, The Leicester Galleries, *An exhibition of "Horses, Hunting, and Country Life" by A.J. Munnings*, March 1913, no. 16.
London, M. Newman Gallery, *100 Years of Art 1830-1930*, November 1974.

LITERATURE:

Connoisseur, November 1974 (illustrated in colour).

Point-to-Points are informal horse races organised by the local hunt which arose from the tradition of steeplechases from village to village. Munnings held a deep appreciation for countryside traditions and pastimes and his early works, in particular, are a celebration of rural life.

Point-to-Point race meetings with their gatherings of riders and spectators allowed the young artist to capture the hustle and bustle of the crowd and the atmosphere of anticipation. The present work was probably painted at the Swardeston meet in Norfolk which features in a number of comparable pictures from this period.

We are grateful to the Curatorial staff at The Munnings Art Museum, and Lorian Peralta-Ramos for their assistance in preparing this catalogue entry.

λ26

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

Going out at Kempton

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

oil on canvas

19¼ x 30 in. (48.9 x 76.2 cm.)

Painted *circa* 1936-7.

£250,000-350,000

US\$360,000-490,000

€300,000-410,000

PROVENANCE:

Samuel B. Eckert, Goshenville, Pennsylvania (†);

Sotheby's, New York, 17 April 1974, lot 176.

with Roy Miles Fine Painting, London, where acquired for the present collection.

EXHIBITED:

London, The Leicester Galleries, *The English Scene: Horses, Racing, Landscapes and Studies by Sir Alfred J. Munnings, P.R.A.*, October - November 1947, no 18.

London, Sotheby's, *An English Idyll: A loan exhibition of works by Sir Alfred Munnings*, 5 - 25 January 2001, no. 119.

LITERATURE:

A. J. Munnings, *The Finish*, London, 1952, comparable version illustrated after p. 56.

A. Edelstein (ed.), *Art at Auction 1973-4*, London, 1974, p. 85.

S. Booth, *Sir Alfred Munnings 1878-1959*, London, 1978, pp. 218-219.

Whilst the majority of Munnings's *Starts* depict the broad, open heathland of the course at Newmarket (see lot 4), he made smaller groups of parade and start pictures at other courses, in each case realising the importance of finding the identifying features that established the character of each track. Kempton Park was established in 1878 on a large country estate close to Hampton Court on the outskirts of London. Famed for its steeplechases and winter racing calendar, Kempton Park differed from Newmarket or Epsom in its encircling stands of trees that had been preserved when the courses were laid out.

In *Going out at Kempton* Munnings sets the horses and jockeys against the course's distinctive wooded backdrop. With the sky almost closed off by the large trees, Munnings darkens the colour key of the painting and creates a striking contrast between the green surround and the shining horses and glossy silks. By using a low view of the parade - he worked from the steps of an old paddock - Munnings allows the viewer to enter the paddock with him in order to assess the quality of the mounts before they go down to the start. This unique perspective also lends an edge of humour to the painting as the grooms are almost entirely blocked from view by their magnificent charges.

The picture probably dates to around 1936 or 1937. A racecard from Kempton in January 1937, now in the collection of The Munnings Museum, shows a number of rapid pencil sketches of the paddock with a note from Lady Munnings stating they were used by her husband 'for his pictures'. A comparable study on panel from 1936 also helps date the present work.

When the painting was sold in 1974 there were two accompanying letters from Munnings to the then owner, Mr Samuel B. Eckert, dated 11 February and 14 April 1954. These mentioned that there were two versions of the picture, but that this one was sold immediately after the 1947 Leicester Galleries exhibition to a Glasgow dealer. The other version, which measured 24 ½ x 30 in., remained in Munnings's studio until it was exhibited at the Royal Academy in 1958. It was then purchased by E.H. Hammond who subsequently sold the picture along with four other Munnings at Sotheby's, London in December 1958. Chosen as one of the black and white illustrations that peppered Munnings's memoirs, it was accompanied by some lines from Munnings's 1939 diary recalling a similar day at Sandown: 'The usual thing - rugged horses being led round in striped blankets, paddock-sheets, and then stripped. ... Thought how well they looked going out.' (A.J. Munnings, *The Finish*, London, 1952, p. 47).

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

This work will be included in *Tradition and Modernity: the Works of Sir Alfred Munnings* by Lorian Peralta-Ramos to be published 2022.



27

JAMES POLLARD (1755-1838)

The London-Edinburgh Royal Mail coach setting a brisk pace on a summer day

signed and dated 'J. Pollard. 1821' (lower left)
oil on canvas
30½ x 40½ in. (77.5 x 102.9 cm.)
Painted in 1821.

£25,000-35,000

US\$36,000-49,000
€30,000-41,000

PROVENANCE:

James Woolworth Donahue, Brookfield, New York.
The Mr. & Mrs. Jack R. Dick Collection (Final Part);
Sotheby's, London, 28 April 1976, lot 179.

LITERATURE:

N.C. Selway, *James Pollard, 1792-1867, Painter of the Age of Coaching*, Leigh-on-Sea, 1965, p. 25, no. 6 (illustrated).

N.C. Selway, *The Golden Age of Coaching and Sport as Depicted by James Pollard*, Leigh-on-Sea, 1972, p. 23, no. 3.

James Pollard (1792-1867) grew up in Islington, North London, near the great Mail route to the North of England, which has been considered to have had a strong influence on the subject matter of his works. Pollard's father Robert was a pupil of Richard Wilson, R.A., before pursuing a career as a renowned engraver and print publisher. It is suggested that it was his father, who made up his mind that his son James should be a painter of horses after artists such as Ben Marshall.

Initially following his father's profession, Pollard began concentrating on etchings and aquatinting. However, it was not until the 1820s that the unique charm of his assured draughtsmanship was truly respected. Commissioned in 1821 by the King's print seller, Edward Orme, to paint a mail coach scene on a signboard for an inn, the sign was subsequently exhibited in his shop window on Bond St. It was greatly admired and was the catalyst that led to further commissions. Later in his career, he worked with John Frederick Herring, Senior on several horse racing paintings. Pollard painted mainly the backgrounds and spectators, while Herring painted the horses. He exhibited at the Royal Academy during the years 1821 to 1839 and also at the British Institution in 1824 and 1844.



28

JAMES SEYMOUR (1702-1752)

Lord Portmore's 'Snap', a saddled chestnut hunter held by a groom, with a setter in a landscape

signed and dated 'J. Seymour/1743/Snap' (lower left)

oil on canvas

41 x 48 in. (104.1 x 122 cm.)

Painted in 1743.

£80,000-120,000

US\$120,000-170,000

€93,000-140,000

PROVENANCE:

Major Guy Paget, Wheeler House, Husbands
Bosworth, by 1928.

Anonymous sale; Christie's, London, 23 June 1972,
lot 26 (10,000 gns. to Ackerman).

R.A. McCaig.

with Roy Miles Fine Painting, London, where acquired
for the present collection.

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, number untraced.

London, Allendale House, *Loan Exhibition of Sporting
Pictures in Aid of the London Foot Hospital*,
February 1931, unnumbered.

Preston, Harris Museum and Art Gallery, *British
Sporting Paintings Exhibition*, 4 - 30 October 1943,
number untraced, lent by Major Guy Paget.

Charles 'Beau' Colyear, 2nd Earl of Portmore, was a Whig politician who sat in the House of Commons between 1726 and 1730. In 1739 he served as a founding Governor of the Foundling Hospital, a charity dedicated to the salvation of abandoned children. Master of Horse to King George II and a leading racehorse owner, he was a key patron of Seymour, commissioning at least eight works from the artist. The inscription 'Snap', below the artist's signature and date, may have been added by a slightly later hand.

We are grateful to Richard Wills for his assistance in cataloguing this picture.



BEN MARSHALL (1768-1835)

'*Bravura*', an iron-grey filly, with James Robinson up, with her owner Sir Robert Keith Dick, Bt., her trainer mounted on a grey pony to the left, on Newmarket Heath

signed, inscribed and dated 'Bravura/B. Marshall/1825' (centre left, on the trough)

oil on canvas

40 x 50½ in. (101.6 x 128.3 cm.)

Painted in 1825.

£150,000-200,000

US\$220,000-280,000

€180,000-230,000

PROVENANCE:

Alfred H. Caspary; Parke-Bernet Galleries, New York, 29 - 30 April 1955, lot 252. Huntington Hartford, New York. The Mr. and Mrs. Jack R. Dick Collection (Part Two); Sotheby's, London, 26 June 1974, lot 70. Anonymous sale; Christie's, London, 18 April 1986, lot 56, where acquired for the present collection.

EXHIBITED:

London, Spink's, *Catalogue of Sporting Pictures*, 1926, no. 10. New York, Gallery of Modern Art, *Paintings from the Huntington Hartford Collection in the Gallery of Modern Art*, 1964, no. 2.

LITERATURE:

Sporting Magazine, vol. LXVII, 1826, p. 349.

T.H. Taunton, *Portraits of Celebrated Racehorses*, London, 1827, vol. II, pp. 226-228 (illustrated). W. Shaw Sparrow, *British Sporting Artists*, London, 1922, p. 177, no. 22. *Connoisseur*, March 1966, pp. 200-203, no. 3. P. Willet, *The Thoroughbred*, London, 1970, p. 52 (detail illustrated). A. Noakes, *Ben Marshall, 1768-1835*, Leigh-on-Sea, 1978, p. 50, no. 179.

ENGRAVED:

J. Webb.

This superb work by Marshall formed part of the celebrated Dick Collection sold in a series of sales at Sotheby's in the 1970s. *Bravura* was foaled in 1821 by *Outcry* out of *Prodigious* and was bred by G. Dawson of Haddington, North Berwick. She was sold to Mr R. Pettit and later purchased by Sir Robert Keith Dick, Bt. She won seven races in 1824, including the Woodpark Stakes at Epsom. Her filly *Barcarolle* won the 1,000 Guineas at Newmarket in 1838. James Robinson (1794-1873) rode winners of twenty-four British Classic Races. His six wins in The Derby set a record which was not surpassed until Lester Piggott won his seventh Derby in 1976, while Robinson's record of nine wins in the 2000 Guineas remains unequalled.





30

JOHN FREDERICK HERRING, SEN. (1795-1865)

Preparing for the Doncaster Gold Cup, 1825, with Mr. Whittaker's 'Lottery', Mr. Craven's 'Longwaist', Mr. Lampton's 'Cedric', and Mr. Farquharson's 'Figaro'

signed and dated 'J.F. Herring/1827' (lower right)
oil on canvas
18¼ x 36 in. (46.4 x 91.5 cm.)
Painted in 1827.

£150,000-200,000

US\$220,000-280,000
€180,000-230,000

PROVENANCE:

Mrs. J. Lockwood.
The H.J. Joel Collection of English Sporting
Pictures; Christie's, London, 13 July 1984, lot 21,
where acquired for the present collection.

The 1825 Gold Cup at Doncaster was won by *Lottery* (initially called *Tinker*), foaled in 1820 by *Tramp* out of *Mandane*. He was bred by Richard Watt at Bishop Burton in Yorkshire, and owned by Thomas Whitaker of Downthorpe Hall. *Lottery* could be temperamental and difficult, but was outstanding when on form. The 1825 Doncaster Gold Cup was famously hard-fought, with *Lottery* beating Mr Craven's *Longwaist* by a neck, with Mr. Lumley's *Falcon* in third, followed by *Figaro*, *Cedric* and others.

Painting at the height of his powers, this was one of Herring's most sought-after subjects. The artist painted a larger variant of the composition, dated 1825, and two other versions on the same scale as the present work, also dated 1827.



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In Christie's opinion a work by the artist.

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

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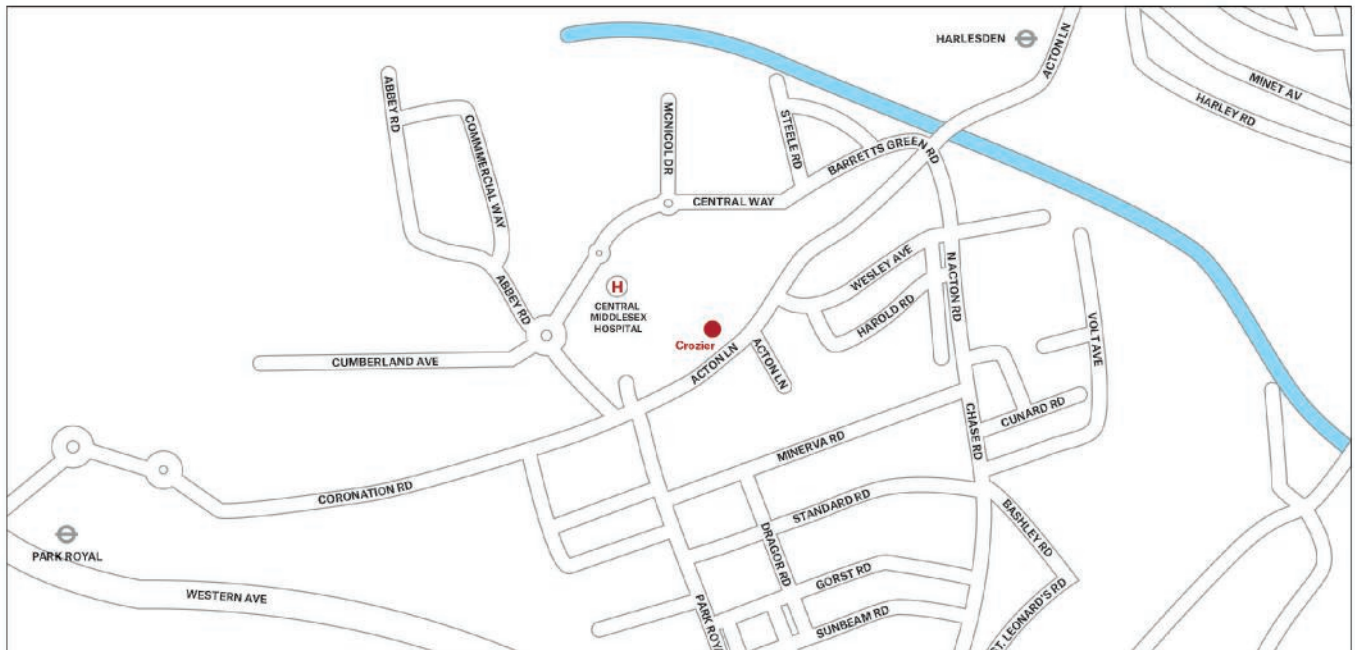
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LUCIAN FREUD (1922-2011)

Young Man with Arms Folded

conté and crayon on paper

19¼ x 14¼in. (49 x 36.2cm.)

Executed in 1944

£800,000 - 1,200,000

**20TH/21ST CENTURY
LONDON EVENING SALE**

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20/21

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PROPERTY FROM THE B.J. EASTWOOD COLLECTION
LUCIAN FREUD (1922-2011)
A Plate of Prawns
oil on canvas
8¾ x 10⅝in. (22.2 x 26.9cm)
Painted in 1958
£800,000 – 1,200,000

**20TH/21ST CENTURY
LONDON EVENING SALE**

London, June 30 2021

CONTACT

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Head of Evening Auction
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+44 207 389 2683

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

20/21

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CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S LONDON

**THE B.J. EASTWOOD COLLECTION:
IMPORTANT SPORTING AND IRISH PICTURES**
FRIDAY 9 JULY AT 1.00 PM

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

CODE NAME: EASTWOOD
SALE NUMBER: 20659

(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 £450,000, 20% on any amount over £450,000 up to and including £4,500,000 and 14.5% of the amount above £4,500,000. 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:
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20659

Client Number (if applicable) _____ Sale Number _____

Billing Name (please print) _____

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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:

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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)

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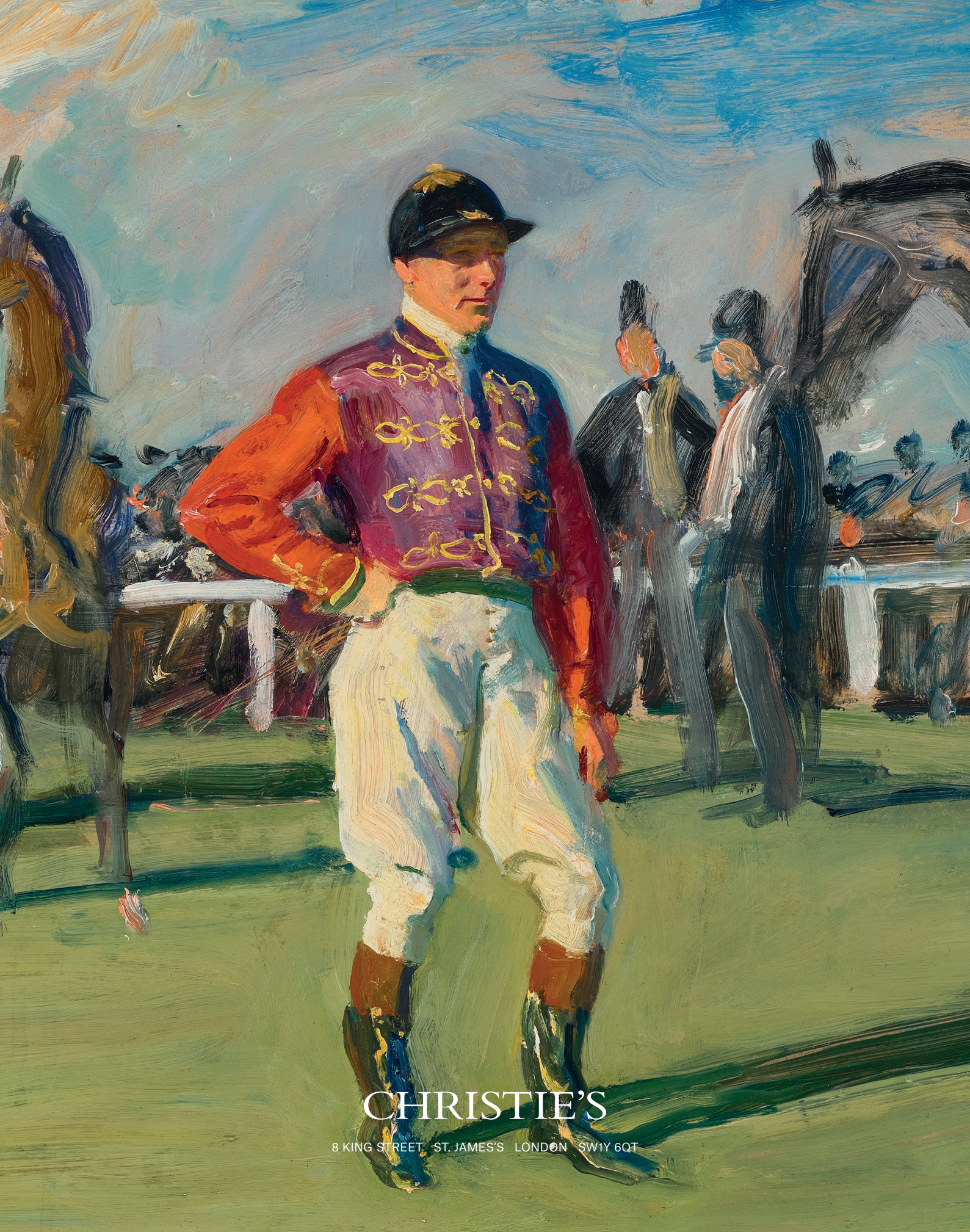
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