



Property from the Collection of Mrs. Elizabeth R. Moran

**35**

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

*Shrimp Leading Ponies Across the Ringland Hills, Norfolk*

signed and dated 'A. J. Munnings/1911' (lower left)

oil on canvas

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

\$300,000-500,000 | £230,000-370,000 | €260,000-430,000

**PROVENANCE**

Captain John Edmund Audley Harvey, London, by 1913.  
His sale; Christie's London, 7 May 1920, lot 102, as *Norfolk Hillside*.  
with Frost and Reed, London, acquired at the above sale.  
Anonymous sale; Sotheby's, London, 19 May 1982, lot 67.

**EXHIBITED**

Manchester, Athenaeum Gallery, *Alfred Munnings 1878-1959*, 13 December 1986-25 January 1987; also York, York City Art Gallery, 7 February-8 March 1987; Bath, Victoria Art Gallery, 21 March-19 April 1987, no. 26.

Norwich, Norwich Castle Museum, *Alfred Munnings*, 9 January-18 February 1990, no. 15.

Saratoga Springs, NY, National Museum of Racing and Hall of Fame, *The Mastery of Munnings*, 8 July-4 September 2000, p. 21, unnumbered, as *Leading Ponies on Ringland Hills*.

Chadds Ford, PA, Brandywine River Museum, *Alfred J. Munnings from Regional Collections*, 6 June-1 September 2008, as *Leading Ponies on Ringland Hills*.

Middleburg, VA, National Sporting Library and Museum, *Munnings: Out in the Open: The Open-Air Works of Sir Alfred James Munnings*, 24 April-15 September 2013, pp. xiv, 3, 10-11, 126, pl. 7, illustrated, also illustrated on the cover, as *Leading Ponies on Ringland*.

**LITERATURE**

N. Garstin, 'The Paintings of A. J. Munnings,' *The Studio, An Illustrated Magazine of Fine and Applied Art*, vol. 59, no. 243, 14 June 1913, p. 255, illustrated, as *A Norfolk Hill-Side*.

Sir A. J. Munnings, *An Artist's Life*, London, 1950, illustrated after p. 168, as *Shrimp Riding the Dun-Colored Horse on Ringland Hills*.

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 with the artist's collection of ponies that would come to define this period of Munnings's *oeuvre* and create some of his most celebrated pictures.

Shrimp, whose real name was Fountain George Page, was so called due to his diminutive stature as 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.

Painted during their second summer in Ringland Hills, the image of Shrimp riding bareback on the dun colored pony with the flash of yellow at his neck, is redolent of all Munnings's images of his 'paradise' painting ground. We are grateful to Lorian Peralta-Ramos, Tristram Lewis and the Curatorial staff at The Munnings Museum for their assistance in preparing this catalogue entry.



Property from the Collection of Mrs. Elizabeth R. Moran

**33**

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

*A Park Meeting, The Eclipse Stakes, Sandown Park*

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

oil on panel

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

\$200,000-300,000 | £150,000-220,000 | €180,000-260,000

**PROVENANCE**

Hutchinson & Co. (Publishers) Ltd.

Their sale; Christie's, London, 20 July 1951, lot 53, as *A Summer Meeting: Eclipse Stakes, Sandown Park*.

McNicoll (probably Ian MacNicol Galleries, Glasgow), acquired at the above sale.

with Scott & Fowles, New York, by November 1951.

George Dunton Widener (1889-1971), Philadelphia, by 1954.

Private collection, Florida.

Their sale; Christie's, New York, 7 June 1985, lot 161.

with Richard Green, London.

**EXHIBITED**

New York, Scott & Fowles, *Paintings by Sir Alfred J. Munnings*, 12 November-1 December 1951, as *Eclipse Stakes, Sandown Park*.

Palm Beach, Society of the Four Arts, *An Exhibition of Paintings and Sculpture*, 11 December 1953-3 January 1954, no. 1099, as *A Park Meeting*. Coral Gables, Lowe Galley, *Racing*, 14 January-7 February 1954, no. 32.

(possibly) London, Bond Street Galleries, *Exhibition of Landscapes, Horse Studies, and Drawings by Sir Alfred J. Munnings*, 1956, no. 108, as *Sandown Park*.

Saratoga Springs, NY, National Museum of Racing and Hall of Fame, *The Mastery of Munnings*, 8 July-4 September 2000, pp. 56-57, unnumbered, as *Eclipse Stakes, Sandown Park*.

Middleburg, VA, National Sporting Library and Museum, *Munnings: Out in the Open: The Open-Air Works of Sir Alfred James Munnings*, 24 April-15 September 2013, pp. 75, 98-99, 129, pl. 57, illustrated.

**LITERATURE**

Sir A. J. Munnings, *The Finish*, London, 1952, illustrated after p. 216, as *The Paddock at Sandown before the Eclipse*.

C. Berry, *The Racehorse in Twentieth Century Art*, London, 1989, after p. 32, illustrated.



While the majority of Munnings's *Starts* depict the broad, open heathland of the course at Newmarket, he made smaller groups of parade and start pictures at other courses, in each case realizing the importance of finding the identifying features that established the character of each track. Here the subject is the saddling paddock at Sandown Park, Surrey, with the magnificent beech trees set behind. Sandown is a dual race course running both flat and National Hunt (jumps) races depending on the season. Every July it holds the prestigious Eclipse Stakes, a difficult, right-handed race for three and four year olds, run over one mile and two furlongs with an uphill finish. Inaugurated in 1886 it was then the richest race in England with a prize fund of £10,000 donated by Leopold de Rothschild, although presently the prize money is £750,000.

Munnings recalled a similar scene at Sandown in his memoirs, 'In the paddock, saddling for first race... Grouping in three dimensions all very beautiful. Thought how well they looked going out by the big beeches. Spots of charming color.' (*The Finish*, 1952, p. 47). It is a sight familiar to all race goers, and in *A Park Meeting, Eclipse Stakes, Sandown Park* Munnings encapsulates the sense of anticipation in the air. The sunlight gleams on the horses' flanks and the brightly colored silks of the jockeys, as owners and trainers impart last minute tips and spectators crowd in the distance to decide between the runners and riders.

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

# CHRISTIE'S

## EUROPEAN ART PART I

NEW YORK | 13 OCTOBER 2021 | 19990



Property from the Collection of Mrs. Elizabeth R. Moran

**32**

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

*Study of a Jockey in the Duke of Westminster's Colors*

oil on panel

12 x 9 in. (30.5 x 22.9 cm.)

\$15,000-20,000 | £12,000-15,000 | €13,000-17,000

**PROVENANCE**

Anonymous sale; Bonhams, London, 22 July 1993, lot 6, as *A Sketch of a Jockey*, with Frost and Reed, London.

**EXHIBITED**

Chadds Ford, PA, Brandywine River Museum, *Alfred J. Munnings from Regional Collections*, 6 June-1 September 2008, as *Yellow Silks*.

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

Property from the Collection of Mrs. Elizabeth R. Moran

**36**

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

*After the Race, Cheltenham*

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

oil on canvas

36½ x 45½ in. (91.8 x 115.6 cm.)

Painted circa 1937-1939.

\$700,000-1,000,000 | £520,000-740,000 | €610,000-860,000

#### PROVENANCE

Emanuel J. Rousuck (1898-1970), New York.  
with Newman Galleries, Philadelphia.

Arnold Webster.

with Frost and Reed, London.

Private collection, US.

Anonymous sale; Sotheby's, New York, 28 May 1981, lot 136.

#### EXHIBITED

Glasgow, The Royal Glasgow Institute of the Fine Arts, *Annual Exhibition*, 1937, no. 21.

(possibly) London, The Leicester Galleries, *Paintings by A. J. Munnings since 1928*, April-May 1938, no. 22.

Saratoga Springs, NY, *Exhibition of Sporting Art*, 1-15 August 1981, no. 13, illustrated.

Saratoga Springs, NY, National Museum of Racing and Hall of Fame, *The Mastery of Munnings*, 8 July-4 September 2000, p. 57, unnumbered, as *After the Race*.

Chadds Ford, PA, Brandywine River Museum, *Alfred J. Munnings from Regional Collections*, 6 June-1 September 2008, as *After the Race*.

Middleburg, VA, National Sporting Library and Museum, *Munnings: Out in the Open: The Open-Air Works of Sir Alfred James Munnings*, 24 April-15 September 2013, pp. 88-89, 129, pl. 51, illustrated, as *After the Race*.

#### LITERATURE

Sir A. J. Munnings, *The Finish*, London, 1952, pp. 284-286.

Breaking with the two hundred year historical tradition of racing compositions featuring a horse galloping across the finishing line, Munnings brought to the portrayal of the racing occasion a revolutionary freshness and brilliance. His focus was directed towards the minutes prior to the start of the race; the preparations for saddling (see lot 33) and the dramatic moments as the horses and jockeys jostled for an advantageous starting position. However, Munnings's interests also lay in the direct aftermath of a race, scenes not usually depicted before. 'The one subject of all that I longed to put on canvas was to be called "After the Race".' (Munnings, *The Finish*, p. 284.) 'The subject I wanted to paint was of unsaddling... A winter afternoon with bright sun...many horses are returning after a steeplechase. With extended nostrils and quivering tails they come to a stand; the jockeys, dropping their reins, dismount and unsaddle, and all too soon the steaming horses are led away and the scene is ended. ... The principal figure in the scene I wanted to paint was a jockey about to dismount... and the horse was a grey.' (*op. cit.*, pp. 284-5.)

However, as with so many of his racing pictures, Munnings struggled to capture the scene exactly as he saw it in his mind's eye, creating four different versions of it. Two others are in museum collections: a similar sized picture at Southampton Art Gallery, UK; and a larger version (40¾ x 63¾ in.) forms part of The Paul Mellon Collection at the Virginia Museum of Fine Arts, in Richmond. The final variant was only 30 x 40 in. and is currently untraced. While in each of the known versions the grouping on the left showing the bay horse being unsaddled, ears pricked and neck taught with nervous energy, remains the same, the pose of the grey horse is significantly altered in the present work. Here the grey appears more weary after a strenuous run, with neck stretched low and ears back. The colors of the jockey are also changed from yellow silks in the other compositions to the light blue and pink of Lord Astor's colors.

William Waldorf, 2nd Viscount Astor (1879-1952) was one of the pre-eminent owner-breeders during the first half of the 20th century. His horses were trained, without exception, by Alec Taylor, known as the 'Wizard of Manton', who ran the historic Manton stables near Marlborough. The Astor family were important patrons of Munnings, commissioning a number of works from the artist over his career and helping establish his reputation during the 1920s and 30s.

As the jockey in *After the Race, Cheltenham* is wearing Astor's colors it seems more than likely that the present work is the second of the 'After the Race' series. In his memoirs Munnings recalled that while for the first canvas he used a horse of his own, the second was painted at Manton using a dark grey horse of Sir Victor Sassoon's. 'A lad in colours posed on him in the act of dropping the reins before dismounting.' (*op. cit.*, p. 285.)

The backdrop for the painting is the enclosure at Cheltenham. The inauguration of the Gold Cup in 1924 popularised Cheltenham racecourse, regarded as challenging due to its undulating and variable ground. The race is now a major feature of the British sporting calendar, and is regarded as the pinnacle of jump racing. Munnings first attended the Cheltenham March Meeting in 1920 while on his honeymoon with his second wife Violet, staying at the Lygon Arms in nearby Broadway. It was the first of many visits, and the course also became the inspiration for one of Munnings's most celebrated saddling enclosure paintings, *The Saddling Paddock, Cheltenham March Meeting* (c. 1947, Private Collection).

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



Property from the Collection of Mrs. Elizabeth R. Moran

**34**

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

*Who's the Lady? and Two Studies*

signed 'A. J. Munnings' (lower left); inscribed and initialed 'This was smaller canvas with HRH Princess Mary on grey that I put aside/for a larger one as shown in this Exhibition with Lord Harewood and the/Bramham Moor Hounds. In 1946 I had the canvas relined/and enlarged, making the figure of HRH into the central figure/(Lucy Glitters) and then surrounding her with members of the/Nonsuch Hunt as now seen. Ex-R.A. 1955-/Twice brought for R. A. and taken back for improvements. -AJM' (on a label on the reverse)

oil on canvas

44½ x 70 in. (112.1 x 177.8 cm.)

The studies:

inscribed and dated 'Study for "Who's the Lady?"/1952.' (lower left), oil on board, 10½ x 16¼ in. (26.7 x 41.3 cm.);  
inscribed and dated 'Studies for "Who's the Lady?"/1952.' (lower right), oil on panel, 10½ x 19 in. (26.7 x 48.3 cm.)

\$800,000-1,200,000 | £590,000-880,000 | €700,000-1,000,000

#### PROVENANCE

The artist, until at least 1956.  
with St. James's Gallery, London, by 1961.  
Sylvia M. Myers, Walton Manor, Bletchley.  
Her sale; Christie's, London, 21 November 1969, lot 24, illustrated as the frontispiece.  
Patricia Thompson (Mrs. D. B. Thompson), acquired at the above sale.  
Her sale; Sotheby's, London, 14 November 1979, lot 58.

The studies:

Anonymous sale; Christie's, New York, 1 May 1981, lot 96.  
Anonymous sale; Christie's, New York, 1 May 1981, lot 97.

#### EXHIBITED

London, Royal Academy, 1955, no. 151.  
Glasgow, Ian MacNicol Galleries, *Exhibition of Paintings by Sir A. J. Munnings K.C.V.O., P.P.R.A., LL.D.*, 10-31 October 1955, no. 4.  
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. 288.  
Wolverhampton, Municipal Art Gallery, *Exhibition of Paintings by Sir Alfred Munnings, K.C.V.O., P.P.R.A.*, July-August 1956, no. 27.

London, Bond Street Galleries, *Exhibition of Landscapes, Horse Studies and Drawings by Sir Alfred Munnings, KCVO. PPRA*, 1956, no. 50.  
Dedham, Essex, The Munnings Art Museum, lent in honor of the artist's centenary, 1978.  
London, Windsor & Eaton Fine Arts Co., 1978.  
Chadds Ford, PA, Brandywine River Museum, *Alfred J. Munnings from Regional Collections*, 6 June-1 September 2008.

The studies:  
Chadds Ford, PA, Brandywine River Museum, *Alfred J. Munnings from Regional Collections*, 6 June-1 September 2008, as *Study for Who's the Lady* (both).

#### LITERATURE

*The Daily Mirror*, London, 30 April 1955, illustrated.  
'Solved - The Mystery of the Lady on the Horse,' *The Daily Express*, 4 December 1955, illustrated with a detail.  
'Modern Art 'a Disease', Sculptor's Comment at Wolverhampton,' *Birmingham Daily Post*, 21 July 1956, p. 7, illustrated with a photo of the work on exhibition.  
*The Connoisseur*, November 1961, illustrated.  
K. McConkey, *An English Idyll, A Loan Exhibition of Works by Sir Alfred Munnings*, exh. cat., London, 2001, pp. 20-21, illustrated.

This grand, ambitious canvas by Sir Alfred Munnings is the epitome of style and glamour. Harking back to a bygone era it shows an elegantly dressed woman sitting side-saddle on her stylish grey hunter surrounded by the red coats of dozens of men clamoring to be introduced to the glamorous Amazon. Superficially at least this is the story, expertly executed by the deft brushstrokes of an artist who had reached maturity and mastered his art. However, behind this lie a number of different threads that bring together everything Munnings was about.

According to a label in Munnings's handwriting on the stretcher the picture began life as a smaller canvas and as a working study of H.R.H. The Princess Royal, only daughter of George V, and aunt to the present queen, Her Majesty Queen Elizabeth II. In 1922 H.R.H. The Princess Royal had married Henry Lascelles, 6th Earl of Harewood, heir to one of Britain's great estates. Munnings was commissioned to paint three paintings over the next decade for Harewood House in Yorkshire, including *H.R.H. the Princess Royal on 'Portumna' and the Earl of Harewood, Master of the Bramham Moor Hunt, on 'Tommy'* which was exhibited at the Royal Academy in 1930. It is to this painting that the label alludes. Seemingly Munnings was dissatisfied with the work that he had begun on the figure of Princess Mary on her grey, *Portumna*, and cast the original canvas aside to begin work on a larger piece that would become the finished painting.

This act was entirely characteristic of the artist's working process, as was his decision to return to the picture and reline and enlarge the canvas to its present size. Munnings's memory on dates is often somewhat hazy: on the label he claims to have restarted the painting in 1946, but the two studies that accompany this work are dated 1952. The third study, shown in the photograph of Munnings's studio, remains at Castle House, Dedham, now The Munnings Museum. Nevertheless, at some stage after the Second World War, Munnings picked up the canvas again and returned to work.

By then Munnings had an established artistic practice having painted commissions for so many members of the British aristocracy and other leading lights of society. He was knighted in 1944, the year that he became President of the Royal Academy, a post which he held for the next five years. This had brought him a level of relative comfort and stature, and he was increasingly able to paint subjects that caught his interest.

A great hunting enthusiast Munnings was an avid reader of the satirical novels of Robert Smith Surtees (1805-1864). Surtees was a keen horseman, and an even keener observer of character, who captured the foibles and mannerisms of the hunt and those connected to it. Munnings devoted several pages of his memoirs to his love of Surtees: 'From the day when I opened the pages of Surtees, the horse-and-rider side of me took on an entirely new and lively growth. Books open our eyes - even more than pictures - to the surrounding world...' (A. J. Munnings, *The Finish*, London, 1952, p. 314.)

It was Surtees and his humorous observation of the world around him that inspired Munnings to paint *Who's the Lady?* as well as his other conversation pieces *Why weren't you out yesterday?* (Private collection) and *Two Busvines and a Cutaway* (Private collection). While there appeared to be general speculation as to who the lady in the present work actually was when it was first shown at the Academy in 1955, Munnings's label on the reverse names her as Lucy Glitters. Lucy was a beautiful young woman who featured in *Mr. Sponge's Sporting Tour*, and who Mr. Sponge eventually married. She is surrounded by gallant members of the 'Nonsuch' or 'None such' Hunt, another delightful play on words, all jostling for her attention.

Munnings would have been amused to learn that the speculation as to who the lady really was continued long after his death in 1959. His widow Violet, Lady Munnings claimed that she had been the model for the huntswoman, and lamented that she could not afford to buy the picture back for the collection at Castle House (*Yorkshire Evening Post*, 19 September 1963). Previous catalogue entries have listed the subject as H.R.H. The Princess Royal surrounded by members of the Nonsuch Hunt. Now it appears that *Who's the Lady?* is in fact a complex blend of sitters and subject: a portrait; a hunting scene; a conversation piece; and a satire all brought together by a skilled artist with a love of horses and a wry sense of humor.

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





Property from the Collection of Mrs. Elizabeth R. Moran

**37**

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

*The Seventh Earl of Bathurst, M.F.H. of the V.W.H. with Will Boore, Huntsman*

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

oil on canvas

38 x 40½ in. (96.5 x 102.9 cm.)

Painted circa 1921.

\$400,000-600,000 | £300,000-440,000 | €350,000-520,000

#### PROVENANCE

Seymour Henry Bathurst, 7th Earl Bathurst, CMG, TD, JP, DL (1864-1943), the sitter, commissioned from the artist.  
with Frost and Reed, London.  
Private collection, New York.  
Their sale; Christie's, New York, 30 October 1985, lot 332, as *The Seventh Earl of Bathurst with his Hounds and Huntsman, Will Boore at Kilkenny*.

#### EXHIBITED

Norwich, Norwich Castle Museum, *Loan Collection of Pictures Illustrating the Work of Alfred J. Munnings, R.A.*, 16 August-30 September 1928, no. 203, as *Portrait of the Rt. Hon. the Earl of Bathurst with the V.W.H. hounds*.  
Louisville, Kentucky Derby Museum, organized by Frost & Reed Ltd., *Exhibition of Fine Sporting Paintings*, 22 April-6 May 1986, no. 1, illustrated on the cover.  
Saratoga Springs, NY, National Museum of Racing and Hall of Fame, *The Mastery of Munnings*, 8 July-4 September 2000, pp. 37-38, unnumbered.  
Chadds Ford, PA, Brandywine River Museum, *Alfred J. Munnings from Regional Collections*, 6 June-1 September 2008, as *The Seventh Earl of Bathurst*.  
Middleburg, VA, National Sporting Library and Museum, *Munnings: Out in the Open: The Open-Air Works of Sir Alfred James Munnings*, 24 April-15 September 2013, pp. 51, 62-63, 128, pl. 38, illustrated.

#### LITERATURE

G. Mair, 'The Art of Mr. A. J. Munnings, A.R.A.' *The Studio, An Illustrated Magazine of Fine and Applied Art*, vol. 87, no. 374, May 1924, p. 246, illustrated, as *The Rt. Hon. The Earl of Bathurst*.  
Sir A. J. Munnings, *The Second Burst*, London, 1951, p. 230.  
Hon. G. Bathurst, 'A Man and His Century,' *The Field*, 22 November 1952, p. 891, illustrated.

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 immortalized 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.

In the second volume of his autobiography Munnings recalls one such painting of the Earl of Bathurst and his hounds. As was his practice during this period, Munnings painted the portrait of Lord Bathurst during sittings in his studio in Glebe Place, Chelsea. He then travelled to the Earl's seat at Cirencester Park in order to capture the horses and hounds that completed the scene. As well as sketching the animals Munnings painted the figure of the Earl's huntsman, Will Boore, who posed on a wooden horse in the large library on a pouring wet day. The final setting for the background was Kilkenny Farm with its distinctive stone walls, as shown beyond the huntsmen and hounds.

Described by the artist as 'the most modest person I have ever met' and 'a dear, kind man' (Munnings, *op. cit.*, p. 230), the 7th Earl of Bathurst took over as Master of the Vale of the White Horse Hunt in 1892 upon the death of his father, and continued in his position for the next 51 seasons until his death in 1943. The famous pack of hounds bred by Bathurst in the kennels at Cirencester Park were his 'life', so much so that he went on to publish a book on the subject, *The Breeding of Foxhounds* in 1926.

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

# CHRISTIE'S

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