

THE SPORTING
HORSE

6 July - 19 August 2017



FRONT COVER: MIRJAM VERHOEFF (b. 1939)

Final furlong

pencil

initialled 'MV' (lower centre)

25 x 31½ in. (63.5 x 80 cm) £5,500

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The exhibition brings together stylistically diverse artworks across a range of media to explore the profound, shifting relationship between horse and human in the modern era. This is an era defined by the horse's liberation from manual labour, one that has developed and valued the horse's unique qualities of speed, intelligence, courage and *joie de vivre*.

From the founders of the sporting genre in the early eighteenth century to today's young artists, the contributors to this exhibition are united by their appreciation of these characteristics. John Wootton's substantial painting depicts the great racehorse Hobgoblin, the artwork's value

and scale reflecting that of its subject. John Ferneley Senior's *Portrait of Sir Francis Grant*, meanwhile, celebrates the fashionable heyday of fox-hunting, then a novel opportunity for gentlemen to ride their own horses in a sociable and challenging context. Some of the contemporary artists, such as Mirjam Verhoeff and Jeremy Houghton, have developed distinctive techniques for evoking speed almost to the point of abstraction, while Jo Taylor's work testifies to the power of the horse as an archetype in fantasy and the imagination. What emerges across the range of exhibits is an enduring affinity for the horse in art, as well as unalloyed passion for the versatility and spirit of this magnificent animal.



PIERRE GEORGES JEANNIOT (1848–1934)

Polo

oil on canvas

signed 'Jeanniot' (lower left)

18 x 24 in. (45.7 x 61 cm) £8,950



JEREMY HOUGHTON (b. 1974)

Close finish

watercolour

signed 'J Houghton' (upper left), initialled and dated 'JH 2014' (upper right)

18 $\frac{7}{8}$ x 15 in. (38 x 48 cm) £3,450

JEREMY HOUGHTON (b. 1974)

Polo at Cowdray

watercolour

signed 'J Houghton' and embossed 'JEREMY HOUGHTON' (lower left), initialled and dated 'JH 2013' (upper right)

10 x 15 in. (25.4 x 38.2 cm) £1,650



JEREMY HOUGHTON (b. 1974)

Prince Harry

watercolour

signed 'J Houghton' and embossed 'JEREMY HOUGHTON' (lower right), initialled and dated 'JH 2014' (upper left)

14 $\frac{7}{8}$ x 19 in. (37.7 x 48.3 cm) £3,450





JEREMY HOUGHTON (b. 1974)

Odds are on

oil on canvas

initialled 'JH' (lower right)

23½ x 33¾ in. (59.6 x 84.7 cm) £5,200



MIRJAM VERHOEFF (b. 1939)

The start

charcoal

signed with monogram, stamped and dated '02' (lower centre)

19¾ x 25¼ in. (50.2 x 64.1 cm) £3,750

SUSAN CRAWFORD (b. 1941)

Istabraq

oil on canvas

signed and dated 'S.L. Crawford 1999', and

titled 'ISTABRAQ' (lower centre)

20 x 30 in. (50.8 x 76.2 cm) £48,500

Istabraq (born 23 May 1992) is a retired Irish thoroughbred racehorse most famous for his hurdling. Although bred for the flat (his sire Sadler's Wells won the Irish 2,000 Guineas over 1 mile), he won the Champion Hurdle at Cheltenham on three occasions. Owned by John Patrick McManus and Sheikh Hamdan bin Rashid Al Maktoum, he was trained by Aidan O'Brien and ridden by Charlie Swan in all of his twenty-nine races over jumps. Susan Crawford is one of the most highly regarded contemporary British horse painters; a committed realist, she is proficient at conveying physicality as well as mood.





PHILIP BLACKER (b. 1949)

Yeats

bronze

signed and numbered, 1 of 9

16 x 23 x 5 in. (40.5 x 58.5 x 12.5 cm) £7,250

Yeats, born at Barronstown stud in April 2001 and named after the painter Jack Butler Yeats, is an Irish thoroughbred racehorse owned by John Magnier. He has won seven Group One races and is the only horse ever to win the Ascot Gold Cup four times consecutively.



CAMILLA LE MAY (b. 1973)

Eclipse

bronze

signed and numbered, 1 of 9

5 x 5¼ x 1⅝ in. (12.7 x 14.6 x 3.8 cm) £1,500

Eclipse (1764–1789), named after the solar eclipse of 1 April 1764, was an undefeated eighteenth-century British thoroughbred, who ran and won eighteen races. He went on to become a renowned sire, and is a

contributor to 80 per cent of living thoroughbreds and more than a hundred previous Derby winners. This bust is after a George Stubbs painting of the horse.

JOHN WOOTTON (c.1682–1764)

Hobgoblin, a bay racehorse, held by his jockey, on Newmarket Heath

oil on canvas

40 x 50 in. (101.6 x 127 cm) £21,000

Hobgoblin was a top-class bay racehorse, sired by Aleppo out of a mare by Wharton's Careless, and owned by Edward Coke of Longford Hall, Derbyshire. Behind Hobgoblin and his jockey is a vignette of the horse winning his most important race, at Newmarket on 26 October 1729. It was the third year of a 20-guinea sweepstakes, for which eleven grandees of the turf including the Dukes of Devonshire, Bolton, Rutland, Hamilton and Somerset and the Lords Halifax and Manners variously entered horses each year. Coke died young and Hobgoblin passed under his will to Lord Godolphin, who stood him in his stud at Gog Magog, Cambridgeshire. A host of romantic

legends surround the stud's most famous horse, the Godolphin Arabian, including his rivalry with Hobgoblin. It is said that the two stallions were raced in a contest to determine who should cover the prized mare Roxana; the Arabian emerged victorious.

John Wootton was the pre-eminent painter of sporting and landscape subjects for most of the eighteenth century and a forerunner to George Stubbs. He is famous for a series of works of Newmarket, as well as for his distinguished patrons, including King George II and Sir Robert Walpole.



CIRCLE OF JAMES SEYMOUR

(1702–1752)

Flying Childers Galloping

oil on canvas

16 x 22¾ in. (40.6 x 57.7 cm) £19,500

Flying Childers is often cited as the first great thoroughbred racehorse. Bred by Colonel Leonard Childers and foaled in 1715, he was sired by the Darley Arabian (one of the three foundation stallions) out of Betty Leedes. As a yearling he was sold to William, second Duke of Devonshire. Although lightly raced, he was unbeaten and was described as ‘the fleetest horse that ever ran at Newmarket’; the prefix ‘Flying’ became part of his name as his reputation grew.

Seymour, a self-taught artist with a passion for horse racing, is considered one of the three founders of the sporting school. Until very recently this painting was considered to be by Seymour himself.



JOHN FRANCIS SARTORIUS

(c.1775–1831)

'The Wellgap' Newmarket

oil on canvas

25 x 30 in. (63.5 x 76.2 cm) £18,000

Sartorius was from a distinguished family of artists: both his father and grandfather were important animal painters with a particular interest in horses. This topography appears in several important sporting pictures of the era, including James Seymour's *The Well Gap at Newmarket with a string of horses belonging to the Duke of Devonshire*.

PROVENANCE:

G. M. Cherry; W. Newton, Leamington Spa;
Christie's, 26 July 1946 lot 146 (5 gns to Cluny);
Christie's, 17 November 1989 lot 77.





WILLIAM BARRAUD (1810–1850)

Bay hunter in a landscape

oil on canvas

signed and dated 'W Barraud 1845' (lower left)

24½ x 30 in. (62.3 x 76.2 cm) £13,800

GEORGE HENRY LAPORTE

(1799–1873)

The race

oil on canvas

25 x 30 in. (63.5 x 76.2 cm) £9,800



JOHN RATTENBURY SKEAPING, R.A.

(1901–1980)

Racing

watercolour

signed and dated 'JOHN SKEAPING 66'
(lower left)

20½ x 27½ in. (52 x 69.8 cm) £2,950





JOSEPH ZBUKVIC (b. 1952)

Heading out

watercolour and acrylic
signed and dated 'J Zbukvic 10'
(lower right)
14 x 21 in. (35.5 x 53.3 cm) £3,250



JOSEPH ZBUKVIC (b. 1952)

Trackside instructions

pencil and watercolour
signed and dated 'J Zbukvic 12'
(lower right)
11 x 18¾ in. (27.9 x 47.6 cm) £2,950

LIZZIE SHUTTLEWORTH

Racing 1

oil on canvas
signed 'E SHUTTLEWORTH'
(lower left)
20 x 28 in. (50.8 x 71.1 cm)
£1,800



LIZZIE SHUTTLEWORTH

Racing 2

oil on board
signed 'E SHUTTLEWORTH'
(lower left)
23¾ x 23¾ in. (60.3 x 60.3 cm)
£2,200





MICHELLE McCULLAGH (b. 1986)

Upon a white horse

oil on board

14.5 x 23 in. (36.8 x 58.4 cm) £1,600



MICHELLE McCULLAGH (b. 1986)

All three

oil on canvas

26 x 52 in. (66 x 132.1 cm) £2,850

MICHELLE McCULLAGH (b. 1986)

Keeping an eye

water-soluble

8 x 9 in. (20.3 x 22.9 cm) £320





MARCUS HODGE (b. 1966)

Before the show

oil on canvas

25½ x 37½ in. (65 x 95 cm) £5,400



MARCUS HODGE (b. 1966)

Courage

bronze

stamped and numbered, 2 of 9

23 x 14½ x 5 in. (58.4 x 36.8 x 12.7 cm) £7,700



MARCUS HODGE (b. 1966)

Marwari head

bronze

stamped and numbered, 6 of 9

8½ x 7 x 3 in. (21.6 x 17.8 x 7.6 cm) £2,700



JO TAYLOR (b. 1969)

Ghost horse

mixed media on paper

signed 'J. Taylor' (lower left)

32 x 26 in. (81.3 x 66 cm) £4,500

JO TAYLOR (b. 1969)

The big dream

charcoal on paper

signed 'J. Taylor' (lower left)

22 x 33 in. (55.9 x 83.8 cm) £1,850



JO TAYLOR (b. 1969)

Horse chaos

ink on paper

signed 'J. Taylor' (lower right)

10 x 12 in. (25.4 x 30.5 cm) £800





JOHN EMMS (1844–1912)

'Donna Elvira'

oil on canvas

signed and dated 'JNO EMMS 1901' (lower left), and titled 'DONNA ELVIRA' (lower centre)

21 x 27 in. (53.3 x 68.5 cm) £7,800



JOHN FREDERICK HERRING SNR (1795–1865)

Stable companions

oil on canvas

22¼ x 30¼ in. (56.5 x 76.8 cm) £14,500

**ATTRIBUTED TO THOMAS SPENCER
(1700–1763)**

*Equestrian portrait of William, second Duke of
Portland (1708–1762) in a landscape*

oil on canvas

29¾ x 41½ in. (75,5 x 105,5 cm) £26,000

PROVENANCE:

with Sothebys, London, 28 February 1962, lot 91,
as John Wootton; Arthur Ackermann and Son Ltd,
London, by 1962; Rutland Gallery, London;
Collection of Lady King of Wartnaby.

Spencer was renowned for his elegant and lively
horse paintings, as well as miniature portraits. He
worked on a series of horse portraits with James
Seymour between 1740 and 1746, and he might
have been a pupil of Seymour's prior to this. The
artists' styles were similar, but Spencer's tend to
use a softer palette. His work is represented in the
Tate Collection.



JOHN FERNELEY SNR (1782–1860)

Portrait of Sir Francis Grant on 'Grindal'

oil on canvas

signed and dated 'J. Ferneley/ 1851'

(lower right)

34 x 44¼ in. (86.3 x 112.4 cm) £58,000

John Ferneley Snr, arguably the most gifted painter of sporting subjects of his generation, was particularly skilled at portraying equine characteristics and topographies, making his works an important record of nineteenth-century sporting Britain. The sixth son of a Leicestershire wheelwright, Ferneley's early talent was spotted by the Duke of Rutland, who secured him an apprenticeship with Ben Marshall between 1801 and 1804; during this period he also attended the Royal Academy Schools. Ferneley rose quickly to prominence, first exhibiting at the Royal Academy in 1806; by 1814 he had set up his studio at the hub of the fox-hunting scene, in Melton Mowbray. There, three fashionable packs, the Quorn, Belvoir and Cottesmore, provided hunting six days a week for an influx of 250–300 gentlemen each winter. Ferneley flourished

in this environment, with many prominent sportsmen and aristocrats becoming patrons.

Ferneley met Sir Francis Grant, P.R.A. (1803–1878), a hunting enthusiast, during the 1820s when the latter became one of his pupils. Following Grant's launch as a professional artist in the 1830s, he and Ferneley frequently collaborated, with Grant contributing the human portraits and Ferneley the animals. This painting is a wonderful example of this partnership: the face is a self-portrait by Grant. The work is a fine example of Ferneley's brilliance in rendering a remarkable horse portrait as well as his skill in conveying a sense of space and fresh air in the harmonious palette of the scenery, punctuated by the vibrant red of the huntsmen's coats.



JAMES SEYMOUR (1702–1752)

Sir William Jolliffe's hounds

oil on canvas

initialled and dated 'JS/ 1747' (lower left)

26 x 36¾ in. (66 x 93.3 cm) £28,000

James Seymour was born in London, the son of an amateur artist, banker and art dealer. Through his father's membership of the Virtuosi Club of St Luke, Seymour met leading artists of the day including John Wootton, and gradually taught himself drawing and painting. Seymour's passion for racing was not limited to art: he was a gambler and may have owned racehorses (indeed he is thought to have bankrupted his father through his ventures!).

Now considered one of the three founders of the sporting school, along with John Wootton and Peter Tillemans, Seymour was a prolific producer of sporting art, which was his only subject, for an international market in Europe and America. Sir William Jolliffe, an MP and keen huntsman with estates in Yorkshire, Surrey and Essex, was one of his most important patrons. An ink drawing at the Leeds City Art Gallery is a study for this subject.





LIONEL DALHOUSIE ROBERTSON EDWARDS R.I., R.C.A. (1878–1966)

Ranksboro Gorse

gouache

signed and dated 'Lionel Edwards/ 1926' (lower left), and titled
'Ranksboro Gorse/ the Cottesmore/ March 1926' (lower right)

12 x 15 in. (30.5 x 38 cm) £14,500

Born in North Wales, Edwards trained in London and became the youngest member of the Sketch Club at the age of nineteen. He was a prolific author, artist and illustrator. This picture in his preferred medium shows the Cottesmore Hunt, one of the oldest in Britain. Edwards claimed his sketch was made on the coldest day he had ever worked *en plein air*.



LIONEL DALHOUSIE ROBERTSON EDWARDS, R.I., R.C.A. (1878–1966)

On Dean Hill, Hursley

watercolour

signed, dated and inscribed 'Lionel Edwards 51/ Hursley' (lower left)

14¼ x 29 in. (36.2 x 73.7 cm) £8,850



**LIONEL DALHOUSIE ROBERTSON
EDWARDS R.I., R.C.A. (1878–1966)**

The meet

watercolour

signed 'L. Edwards' (lower left)

12 x 15 in. (30.5 x 38 cm) £4,250



**LIEUTENANT-COLONEL GEORGE
DENHOLM ARMOUR (1864–1930)**

On the scent

black ink, chalk and watercolour

signed 'G.D. ARMOUR' (lower right)

9¾ x 17¼ in. (24.8 x 43.8 cm) £1,900

MICHAEL LYNE (1912–1989)

Huntsman and hounds

pencil, watercolour and bodycolour

signed and dated 'Michael Lyne./ 1947.'

(lower right)

12½ x 20 in. (31.8 x 50.8 cm) £1,250



MICHAEL LYNE (1912–1989)

On the scent

pencil, watercolour and bodycolour

signed and dated 'Michael Lyne./ 1947.'

(lower right)

12½ x 20 in. (31.8 x 50.8 cm) £1,400



JONATHAN ARMIGEL WADE (b. 1960)

Passing by

oil on board

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

5 x 7 in. (13 x 17.7 cm) £1,950





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BACK COVER: JOSEPH ZBUKVIC (b. 1952)
Heading out (detail)



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