

Animal and Sporting Paintings  
in the Penkhus Collection:  
The Very English  
Ambience of It All

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September 12 through November 6, 2016



Hillstrom Museum of Art





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**Opening Reception** Monday, September 12, 2016, 7-9 p.m.

**Nobel Conference Reception** Tuesday, September 27, 2016, 6-8 p.m.

This exhibition is dedicated to the memory of Katie Penkhus, who was an art history major at Gustavus Adolphus College, was an accomplished rider and a lover of horses who served as co-president of the Minnesota Youth Quarter Horse Association, and was a dedicated Anglophile.



Hillstrom Museum of Art

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## DIRECTOR'S NOTES

The Hillstrom Museum of Art welcomes this opportunity to present fine artworks from the remarkable and impressive collection of Dr. Stephen and Mrs. Martha (Steve and Marty) Penkhus. *Animal and Sporting Paintings in the Penkhus Collection: The Very English Ambience of It All* includes sixty-one works that provide detailed glimpses into the English countryside, its occupants, and their activities, from around 1800 to the present. Thirty-six different artists, mostly British, are represented, among them key sporting and animal artists such as John Frederick Herring, Sr. (1795-1865) and Harry Hall (1814-1882), and Royal Academicians James Ward (1769-1859) and Sir Alfred Munnings (1878-1959), the latter who served as President of the Royal Academy. Works in the exhibit feature images of racing, pets, hunting, and prized livestock including cattle and, especially, horses. Both these animals are depicted in the sole work included by a French artist, the famed Rosa Bonheur (1822-1899), acknowledged as one of the greatest animal painters in the history of Western art.

The Penkhuses have been collecting British sporting and animal paintings since 1986, when they acquired *Cotherstone*, an 1843 depiction of a prize-winning racehorse by that name, painted by John Frederick Herring, Sr. They were not only taken by the artist's sympathetic equine portrayal but were also impressed by his reputation and the fact that another of his depictions of *Cotherstone* was in the collection of the Queen Mother. The Penkhuses' collecting was much enjoyed by their late daughter Katie, who was an art history major at Gustavus Adolphus College and to whose memory they have requested this exhibition be dedicated. Like Katie, Steve and Marty have been motivated by a love of animals, especially horses and dogs, and by a deep Anglophilia of the sort to which the subtitle of this exhibit, *The Very English Ambience of It All*, refers. Such a devotion to English culture is not unique to the Penkhus Family, as evidenced by the high popularity of *Downton Abbey*, the recently-concluded period drama that chronicled the lives of those involved in a grand English manor in the period before and after the First World War, a time that saw great economic and cultural change. Like many of the paintings in this exhibit, *Downton Abbey* celebrates a variety of aspects of English life, in a way that tied together different groups of society that although economically unequal were united by a shared culture immersed in the landscape of England and the animals and people that played out their stories in it.

There are four sections in this exhibit: Livestock, Racing (subdivided into Flat Racing and Jump Racing or Steeplechasing), Pets, and Foxhunting. Foxhunting was for centuries a common aspect of English country life, one that at least initially was considered crucial in order to protect smaller livestock on which foxes preyed. Because the fox has a limited number of natural predators, hunting them was part of the normal agricultural calendar. Presently foxhunting is not practiced in England and it was outlawed by the Hunting Act of 2005. There are works in the Penkhus Collection that have the "following of the hounds" as their subject matter. They were chosen because they reflect a love of the countryside unspoiled by industry, a simpler time, the beauty of the horse, the correctness and skill of the riders, and the handsome hounds, much as the storyline of *Downton Abbey* reflected the culture of the hunt. The Collection, in all of its categories, has been a way to enjoy horses, dogs, and other animals, and humankind's relationship to them over time.

The Hillstrom Museum of Art would like to acknowledge the efforts of F. Turner Reuter, Jr., who took on the task of writing a general essay and individual object texts for this catalogue. Reuter is an acclaimed historian, connoisseur, and collector of sporting and animal art who has published extensively on the subject, is owner of Red Fox Fine Art in Middleburg, Virginia, serves as a member of the board of trustees of the National Sporting Library & Museum (also in Middleburg), and was Master of the Piedmont Fox Hounds of Upperville, Virginia from 1996-2002. The Museum also thanks art historian Dr. William H. Gerdtz, Professor Emeritus of Art History at the Graduate Center of the City University of New York, whose interests and expertise encompass many aspects of both British and American art, for recommending Turner Reuter to work on this catalogue. And, above all, the Museum thanks Steve and Marty Penkhus for all their generous support of this exhibition and for sharing their fine collection.

Donald Myers  
Director  
Hillstrom Museum of Art







John Alexander Harrington Bird (British, 1846–1936)  
***Mrs. Ambrose Clark's Bay Mare "Meadowsweet II" with Michael Tighe Up,***  
 after 1914  
 Oil on canvas,  
 22 1/8 x 29 7/8 inches

## The Penkhus Collection of British Sporting Art, 1800–2000

“The very English ambience of it all”

By F. Turner Reuter, Jr.

Much has been written in the past, both here and abroad, about British sporting art, but I think the most compelling recent assessment of the genre was penned in 2003 by one of the Founder Trustees of the British Sporting Art Trust, Robert Fountain, who wrote, “Sporting pictures gladden the hearts of lovers of country life. They stir pleasant memories and not necessarily superficial emotions: nostalgia for past youthful enthusiasms and a rapidly vanishing way of life; identification with the excitement, humour, pain and the history of the sport; the beauty of dogs, hounds and horses, and the landscape in which they are placed; the very English ambience of it all . . . .”<sup>1</sup> Fountain’s remarks, from his preface to the landmark retrospective *Sporting Art in Britain, A Loan Exhibition to Celebrate Twenty Five Years of the British Sporting Art Trust, January 2003*,<sup>2</sup> certainly gladdened the heart of this author who, as an avid practitioner of many field sports, has spent a lifetime exploring the relationship between art and country life. Therefore, it was with great pleasure that I was asked to contribute this essay and the catalog descriptions for this exhibition of sixty-one paintings from the Penkhus Collection of British sporting art organized by the Hillstrom Museum of Art. These works were all carefully acquired over a period of thirty years beginning in 1986 by Steve and Marty Penkhus, who are admitted Anglophiles who find a true connection with art and traditional country life.

Before examining these paintings as a group and seeing how each fits contextually in the development of 19th and 20th century sporting art in Britain, thoughts about the origins of the genre warrant a mention. Guy Paget writes in his book, *Sporting Pictures of England*, “England had ever been the land of horse and the hound. The Romans had imported British hounds and decked their triumphs with them; even before the Tudors, stallions had been imported from Asia, North Africa, and Europe to improve the native breed and a pack of hounds was a central part of a nobleman’s establishment. Finally Charles II placed racing on a national basis. All of these causes particular to England called for a particular form of art. At first the supply was crude.”<sup>3</sup> Paget then continues, “Some ten years after the Restoration, Francis Barlow [1626/7–1704] originated the English Sporting Prints. Fifty years later [John] Wootton [1678/82–1764] was painting masterpieces at Badminton, Althorp and Longleat. By 1783 [George] Stubbs [1724–1806] had painted the

*Grosvenor Stag Hunt* at Eaton, *Training, Hunting and Shooting* at Goodwood, and at Wentworth its famous frieze of racehorses. He published his fundamental study *Anatomy of the Horse* in 1766.”<sup>4</sup>

It is through these early sporting paintings of English country life that one finds the first visual images that recorded and defined the conformation of horse and hound, tack and accoutrement, landscape and buildings, and the fashion and habits of the various layers of society prior to the 19th century. King George III was interested in such paintings and established The Royal Academy of Arts in 1768 because he felt the need to promote the visual arts in Britain. His motive was to raise the professional status of artists through training and exhibition, all with the idea of creating and maintaining a standard of excellence. There were forty original members at the Royal Academy in London, including painters, engravers, printmakers, draughtsmen, sculptors, and architects. The Royal Academy Schools naturally followed and are the oldest in Britain to provide professional training. Their curriculum was modelled after the French Académie royale de peinture et de sculpture, which was founded in 1648.<sup>5</sup> Numerous members of the Royal Academy were foreigners, and since an academicians’ responsibilities included instruction, certainly a European stylistic influence was felt by the Academy’s first students.

Parallel with the newly established influence of the Royal Academy and Robert Fountain’s contention of “the very English ambience of it all,” another current was brewing. As Paget contends, country life and the arts in England were in lockstep. He wrote of the times, “During the 18th century the breeding of horses, dogs, cattle, sheep and pigs had taken the place of war and become the ruling passion of the country gentleman; with this went love for country life, shooting, hunting, racing, gardening. But for this passion, Whitehall might have become a Versailles and wealth and fashion might have been concentrated in London as in Paris. But in England, even the government of the country had to give way to it, and the sittings of Parliament were regulated by the shooting and hunting seasons. In England alone the real home of the ruling class is in the country, not in the capital, from the monarch to the well-to-do tradesman.”<sup>6</sup>

And as daily life all over Britain tended to drift naturally toward country pursuits, so too did the arts that chronicled this phenomenon. Paget wrote further, “Early in the eighteenth century, the demand sprang up for portraits of racehorses, hunters, and hounds, followed by those of cattle and sheep. As the breeds of the latter improved (and nearly every county had its own special breeds) so the breeder wished them to be more widely known, to add both to his fame and profit, and so the sporting artists of the seventeenth century evolved this most profitable, if not highest, form of art.”<sup>7</sup> This fascinating topic is best told by Stephen Deuchar in his book *Sporting Art in Eighteenth-Century England, A*

*Social and Political History*,<sup>8</sup> recommended reading for the serious student and connoisseur.

Thus the stage was set for what in the minds of many would become the most dynamic period in the development of sporting art in Britain, the perfect storm of supply and demand for the genre fast developing in the early 1800s. Who then was a sporting artist and what became standard qualifications for success? Simply put, any artist painting a sporting subject had to be a multi-tasker, with the ability to master the landscape and to paint both animal and human forms. These individual talents, pieces of the puzzle if you will, were all required to fit believably together in a finished composition. Additionally, an artist was expected to precisely portray animal and human subjects with attendant accessories. Patrons were field sportsmen, born and bred to the country life, who demanded correctness in all respects. Accuracy in a Huntsman’s livery or in a jockey’s silks, boots, and breeches were just as critical as a trainer’s and owner’s likeness and their associated fashion. Failure in this regard caused an artist’s future to be in jeopardy.

In the Royal Academy Schools an artist certainly learned about compositional design and techniques for both landscape and portraiture. But not really until George Stubbs came on the scene and revealed to his contemporaries the intricacies of the animal and human form through his published papers (*The Anatomy of the Horse*, London, 1766, and *A Comparable Anatomical Exposition of the Human Body with that of a Tiger and Common Fowl*, London, 1804-6<sup>9</sup>) was there a method for an artist to study and understand how these shapes could be drawn as they actually appeared. Now an artist was more able to paint from the inside out, rendering a third dimension on a flat canvas. James Ward (1769-1859), one of the first to pay heed to Stubbs and the earliest artist represented in the Penkhus Collection, had by 1809 completed *A Suffolk Punch*. Ward’s studio was near that of Stubbs in London, where he learned from the great master. Ward no doubt was also influenced by the Royal Academy, attending classes and exhibiting there as an

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Associate member by 1807 and as a full Royal Academician by 1811. The Royal Agricultural Society commissioned Ward to paint various breeds of English cattle because his work met its standards for accuracy in conformation and withstood the critical acclaim of breeders; results which fueled the growing demand for the genre across England and naturally warmed the heart of King George III and supported his vision for British art.

This exhibition is divided into four general categories: Livestock, Foxhunting, Racing, and Pets. The paintings in each category are presented chronologically from the earliest picture to the latest. Additionally, a prominent theme running throughout the exhibit relates to various activities involving horses, which were central to all aspects of urban and rural life in England until the advent of the railroad in the 1830s and 1840s. The horse was used for work in agriculture and for hauling in commerce as well as for short and long distance conveyance of individuals as passengers astride or traveling by buggy and coach. Later, by 1900, with the advent of the automobile, truck, and tractor, everyday use of horses for work and transport purposes witnessed an almost singular future, one in which the equine became an animal of leisure used in organized entertainment activities such as foxhunting, racing, and pleasure riding (“hacking out”). And don’t forget horses were to be commonly shown on the line, unmounted and held by attendants in popular livestock competitions, judged strictly by conformation standards. Other farm animals such as cattle, swine, sheep and poultry, just as horses, were shown in town and country fairs all over England to promote the best attributes of pure breed livestock.

## LIVESTOCK

The category of the exhibition, Livestock, includes seven paintings, ranging in date from c. 1809 to 1910, by artists ranging from James Ward through Sir Alfred Munnings (1878–1959), and depicting horses and cattle at work and at rest. As noted in the Oxford Dictionary, the term “livestock” means “farm animals regarded as an asset;”<sup>10</sup> more simply put, the term refers to animals that are bred and raised to generate income through work or sale. In Britain, however, all manner of livestock were also objects of entertainment and were shown by their owners in competitions in which they were judged to a breed standard. Naturally in the era before photography, likenesses of winners and champions of these competitions were commissioned by proud owners. And to fill a growing new demand from well-to-do livestock breeders, the animal painter emerged as a specialist artist producing paintings imprinted with the unique look and feel of “the very English ambience of it all.” Yet the feeling of a deliberate slow pace that underlines the close relationship between the farmer and his livestock in these



Sir Alfred Munnings, KCVO, PRA, RP, RWS (British, 1878–1959)  
*Young Herdsman at Mendham, 1910*  
Oil on canvas, 28 ¼ x 36 inches

paintings was perhaps a sanguine attitude on the part the painters of the day because they sensed the industrial revolution heralded an end of the simpler rural life and its natural rhythms.

## FOXHUNTING

In the next category of the exhibit, Foxhunting, there are thirty-three paintings dating between 1816 and 1992, by sixteen artists beginning with Henry Thomas Alken (1875–1851) and ending with David Stribbling (b. 1955). The field sport known as foxhunting relates to the activity of chasing a fox with a pack of hounds guided and followed by mounted horsemen. English royalty of the fifteenth century first partook in the sport of stag and hare hunting



John Sanderson Wells, RBA, RI (British, 1872–1943)  
*Jogging Home, c. 1920*  
Oil on canvas, 24 x 16 inches

as an organized activity of leisure with horse and hound. As the foxhound breed developed away from the heavier-boned, slower bloodhound type toward a lighter-framed, swifter dog, so too there was seen a change in the conformation of the horses needed to follow this fleet hound pack across countryside. Naturally, hunt followers had to go faster to keep in touch on a run. To the delight of many riders known as “thrusters,” speed was addictive. A younger, bolder rider went hunting “to go fast” as a means to an end and not to experience the finer points of venery. By the 19th century, the traditional upper class sport of foxhunting had been largely defined by the father of modern foxhunting, Hugo Meynell (1735–1808), with rigid standards in all aspects from hound breeding to manners in the hunt field. By the 20th century the sport was open to a wider cross section of the general population. Nevertheless, the important traditions and manners of foxhunting in England were maintained and rigorously practiced throughout the colonies of British Empire. Subsequently the sport spread across a world influenced by occidental customs.



Neil Cawthorne (British, b.1936)  
*Three Fences from Home—Ascot*, by 1970  
 Oil on canvas, 20 x 30 inches

## RACING

Racing, the next category of the exhibit, is divided into two parts, Flat Racing and Jump Racing or Steeplechasing. It includes thirteen paintings and one engraving, ranging in dates from 1811 to 1970, and features a dozen artists, from Clifton Thompson (1775–1828) to Neil Cawthorne (b. 1936). Although racing on the flat in England first occurred in Roman times, it wasn’t until the reigns of Charles I (1625–1649), Charles II (1649–1685), and George I (1714–1727) that the sport became organized and developed serious traditional standards, much like those observed in the practice of foxhunting. In his book, *The*

“Simultaneous with the development of racing on the flat, racing over jumps gained equal popularity in England. It was practiced first in Ireland in the 18th century, where horsemen wagered among themselves of their ability to get from one village church to another first, guided over the landscape from steeple to steeple—hence, literally ‘steeple chasing.’”

*History of Horse Racing*,<sup>11</sup> Roger Longrigg covers the sport in depth from ancient times to the modern era, with particular attention to British racing. This volume is a must read for those interested in knowing how the sport really functions from top to bottom. Paul Mellon, a consummate sportsman, race horse breeder, and British sporting art collector, wrote the foreword for Longrigg. In it, he opines, “This is a book of men and manners as well as of horses, training and breeding. We see the gradual suppression of the worst kinds of excesses, chicanery, and scandal of the early Turf and the constant (and to a large extent successful) efforts of men of good will, who loved racing, to bring the sport under sensible discipline and control. We follow the physical development and refinement of the thoroughbred from its misty origins among native British and European mares crossed with Eastern importations down to the modern racehorse with all the ability, beauty and symmetry, but also with an eye on his decline in stamina and his increasing fragility . . . It reminds one of a sort of *mille fleurs* tapestry; but the flowers and their background are vivid men and women, great horses—deep bay, bright chestnut, and grey, racing down long green sweeps of grass, multicolored gay silks, flashing whips, a shine of golden guineas, silver bells and silver plates.”<sup>12</sup> And who better to reflect on “the very English ambience of it all” than Mr. Mellon, who in life held racing to the highest standard while at the same time became a connoisseur of the arts the likes of which the 20th century has no equal.

Simultaneous with the development of racing on the flat, racing over jumps gained equal popularity in England. It was practiced first in Ireland in the 18th century, where horsemen wagered among themselves of their ability to get from one village church to another first, guided over the landscape from steeple to steeple—hence, literally “steeple chasing.” Chasing became more popular as owners, trainers, and riders drifted away from foxhunting toward racing over fences to win wagers and for glory. The sport was loosely organized in England by 1830, but soon developed its own rules and unique traditions. Individual race courses were developed throughout the

land whereby meetings or race days were regularly scheduled to fill the demands of horsemen and spectators in search of a day afield. As with racing on the flat, natural seasonal rhythms also fell into place with racing over jumps. John Oaksey writes a thorough explanation of the history and origins of steeplechasing in *The Guinness Guide to Steeplechasing*.<sup>13</sup>

## PETS

The last category of the exhibit is titled Pets and it includes seven pictures painted by six artists, ranging in dates from 1879 to 2002. An examination of sporting art in any nation would not be complete without considering the role of pets in the genre. Throughout history, “. . . pets have filled a myriad of roles: treasured servants and workers, childhood companions, teaching tools, status symbols, even beloved family members. Including the pet in art is a natural offshoot . . . to authentically depict . . . a national landscape and culture.”<sup>14</sup> Certainly in Britain, in all areas of life, both rural and urban, pets played a significant role. The Royals and nobility for centuries had kept pets, especially small dogs of spaniel breeds, in both their town and country residences. By the 19th century, the industrial revolution had created a well-to-do middleclass, especially in urban sections of Britain where interaction with domestic animals was on the wane. “Changing liberal values among this new class stressed kindness towards animals, acknowledging their individuality as living creatures and not merely economic assets. These interrelated cultural developments lead to an increasingly large segment of society keeping animals for pleasure, rather than for work or food. Particularly pets became associated with middleclass prosperity and happiness; it was then that the term “pet” entered common usage.”<sup>15</sup> Canine pets of pure breeds, for instance, were registered and judged by a recognized kennel club standard, while mixed breeds, although not eligible to qualify, were equally loved. Pet supply businesses sprang up all over Britain to provide for the needs of pet owners; whether for dogs, birds, or fish and you name it, pets of all sorts became the rage and each type naturally fit within a unique character of “the very English ambience of it all.”

The serious collector of British sporting art, as well as the casual observer of the genre, may bear in mind many historical milestones that contributed to the development of the art form between 1800 and 2000, but perhaps among the most significant of these factors were the following three. First, when George Stubbs published his anatomical findings in 1766, an artist came to understand how to paint animals that looked like animals and not one dimensional paper cut-outs resting on the flat surface of a canvas. Second, the development of the railroad system, along with the advent of the automobile, truck, and



John Emms (British, 1841-1912)  
*Ready for Action*, after 1890  
Oil on canvas, 14 x 12 inches

tractor, changed the primary use of the horse as an animal of labor and transportation to an animal of leisure; hence the term “sporting art” and its definition undertook a more literal meaning. Third, when Eadweard Muybridge published his findings about motion in 1882 in *The Attitudes of Animals in Motion, Illustrated with the Zoopraxiscopes*, artists then knew how quadrupeds moved each leg at various gaits and could then paint horses and hounds correctly at speed instead of in the traditional “rocking horse” manner.

One more contribution to the recognition of the importance of British sporting art must not be overlooked, that being the one made by Paul Mellon. A 1929 graduate of Yale College, Mr. Mellon decamped for England during the time his father, Andrew Mellon, was U.S. Ambassador to the Court of St. James, attending Claire College, Cambridge University from 1929 to 1931. During free time away from his studies, Mr. Mellon hunted regularly with various Leicestershire foxhound packs, went racing and chasing, and began collecting manuscripts, rare books, and some sporting paintings. These topics at the time were passé, and, surprisingly, even the works of the great George Stubbs were overlooked. By 1959 Mr. Mellon had met Basil Taylor “. . . then the leading expert on sporting art and the works of George Stubbs.”<sup>16</sup> The two both agreed “. . . that conventional art history did not deal squarely with sporting art.”<sup>17</sup> It was at this time that Mr. Mellon began acquiring British sporting art at a rapid pace. “Mr. Mellon’s public service included significant contributions to the Virginia Museum of Fine Arts. He was a member of the Board of Trustees from 1938, two years after the museum opened, until 1979, becoming the longest-serving trustee in the museum’s history.”<sup>18</sup> In 2007 Malcolm Cormack published for the VMFA the book *Country Pursuits, British, American and French Sporting Art, from the Mellon Collections in the Virginia Museum of*

*Fine Arts*, in which the author writes, “No compilation such as this would be possible without the comprehensive catalogues of the Mellon sporting art collection by Judy Egerton and Dudley Snelgrove, published between 1978 and 1981 . . . .”<sup>19</sup> Further generosity came from Mr. Mellon when he donated most of his British art collection to his alma mater in New Haven by founding The Yale Center for British Art, which opened to the public in 1977 in the Louis I. Kahn Building across from the Yale University Art Gallery (1953).<sup>20</sup> And it is here where, in 1978, the seminal Paul Mellon Collection catalogues to which Malcom Cormack refers were published, these being *British Sporting and Animal Paintings 1655-1867*<sup>21</sup> and *British Sporting and Animal Drawings c. 1500-1850*.<sup>22</sup> Mr. Mellon consummately embodies in heart and soul all that is best of “the very English ambience of it all” and he argued “British Sporting Art has always, blindly and mistakenly, been grossly underrated.”<sup>23</sup>

Thus, Paul Mellon’s reaffirmation of a neglected genre, artist Stubbs’ anatomical studies and exemplary style of painting, the changing use of the horse in a post-industrial revolution society, and Muybridge’s studies of animals in

motion, were all critical factors in the evolution of British sporting art to the zenith it is known and appreciated today. With these thoughts in mind it has been with great satisfaction that I have had the occasion to examine and discuss the collection of Steve and Marty Penkhus in such detail herein. The opportunity has allowed me to revisit in depth the two hundred year period of British sporting art, from 1800 to 2000, that has been such a significant specialty of my own career over the last forty-five years. And it has also rekindled memories of the early 1970s in Britain, where I lived for a time and read English Literature at the University of Exeter and where I hunted on Exmoor with the Dulverton East Fox Hounds and the Devon and Somerset Stag Hounds and went racing and chasing whenever I could. Back then I first experienced the English countryside, its people, their country way of life, and many of their field sports—all subjects painted by the artists represented in this exhibition. From these initial encounters I was badly bitten by the bug of “the very English ambience of it all,” a bite from which I have gladly never recovered.

<sup>1</sup> Robert Fountain, *Sporting Art in Britain, A Loan Exhibition to celebrate Twenty-Five of the British Sporting Art Trust*. (London, England: The British Sporting Art Trust, January 6–22, 2003) Preface, p. v

<sup>2</sup> Ibid, p. v

<sup>3</sup> Guy Paget, *Sporting Pictures of England*. (London, England: Adprint Limited, 1945) p. 8

<sup>4</sup> Ibid, p. 8

<sup>5</sup> Royal Academy of Arts, *Royal Academy of Arts*. Royal Academy of Arts. Web. 6 June. 2016.

<sup>6</sup> Guy Paget, *Sporting Pictures of England*. (London, England: Adprint Limited, 1945) p. 8

<sup>7</sup> Ibid, p. 8

<sup>8</sup> Stephen Deuchar, *Sporting Art in Eighteenth-Century England: A Social and Political History*. New Haven: Yale University Press, 1988. Its dust jacket states in part . . . . “Today, enthusiasts of sporting art tend to be enthusiasts of rural sport, and the work of most sporting artists has been ignored by connoisseurs. However, the widespread but comparatively recent recognition of the ability of Stubbs in particular has reawakened a general curiosity about the genre as a whole. Building on this Deuchar demonstrates that interest of sporting art goes beyond the interest of its subject matter, and his study of its development in the eighteenth century is a valuable source for understanding the interaction of art and society.”

<sup>9</sup> Terence Doherty, *The Anatomical Works of George Stubbs*. (London, England, Secker and Warburg, 1974) p. ix

<sup>10</sup> “Livestock.” Def. 1. *OxfordDictionaries.com*. Oxford Dictionaries. Web. 6 June. 2016.

<sup>11</sup> Roger Longrigg, *The History of Horse Racing*. (New York, Stein and Day, 1972)

<sup>12</sup> Ibid, p. 7

<sup>13</sup> Gerry Cranham, Richard Pitman, John Oaksey, *The Guinness Guide to Steeplechasing*. (Guinness Superlatives Limited, 1979) p. 9

<sup>14</sup> F. Turner Reuter, Jr. and Claudia P. Pfeiffer, *Afield in America, 400 Years of Animal & Sporting Art*. (Middleburg, VA, The National Sporting Library and Museum, October 11, 2011–January 14, 2012) p. 107

<sup>15</sup> Ibid, p. 108

<sup>16</sup> Malcolm Cormack, *Country Pursuits, British, American and French Sporting Art, from the Mellon Collections in the Virginia Museum of Fine Arts*. (Virginia Museum of Fine Arts, Richmond, in association with University of Virginia Press, Charlottesville and London) p. vii

<sup>17</sup> Ibid, p. viii

<sup>18</sup> Ibid, p. vi

<sup>19</sup> Ibid, p. x

<sup>20</sup> Yale Center for British Art, *Yale, The Paul Mellon Centre for Studies in British Art*. Web. 4 July. 2016

<sup>21</sup> Judy Egerton, *British Sporting and Animal Paintings 1655-1867 The Paul Mellon Collection*. (The Tate Gallery for the Yale Center for British Art, 1978)

<sup>22</sup> Judy Egerton and Dudley Snelgrove, *British Sporting and Animal Drawings c. 1500-1850 Paul Mellon Collection*. (The Tate Gallery for the Yale Center for British Art, 1978)

<sup>23</sup> Paul Mellon, “A Collector Recollects” Introduction to *Selected Paintings, Drawings & Books*, Exh. cat. (YCBA, New Haven, CT, 1977)

## LIVESTOCK



James Ward, RA (British, 1769–1859)

***A Suffolk Punch***, c. 1809

Oil on paper laid down on canvas, 12 ¼ x 17 ¼ inches

Signed with monogram, stamped on the stretcher JW, RA.

A label on verso reads Exhibited RA 1809 #486 [sic]

Provenance: Arthur Ackermann and Peter Johnson Ltd, London

Illustrated: Tamsin Pickeral, *The Horse: 30,000 Years of the Horse in Art*. London, England: Merrell, 2006, p. 138

Note: Algernon Graves, *The Royal Academy of Arts Exhibition Records vol. 4*. London, S.R. Publishers Ltd: 1970, p. 143 does not contain an 1809 exhibit #486. However, #111 from 1809 describes Ward's painting titled *A Suffolk mare; a study from nature*.

In his book, *The Life and Work of James Ward, R.A., 1769-1859, The Forgotten Genius*, Oliver Beckett covers the life and times of one of Britain's foremost animal painters in particular detail and aplomb. Beckett writes of the artist, "His compositions have an unforced naturalness that breathes the air of England, of an England still untrammelled by industrialism."<sup>1</sup> In *A Suffolk Punch*, Ward illustrates his cleverness of draftsmanship by placing the Suffolk-bred mare boldly on an empty picture field; the animal's attitude sensitively rendered. An introduction to anatomical studies of artist George Stubbs (1724–1806) and a Royal Academy School curriculum early on provided Ward with skills which sustained the artist's long career. He exhibited more than 300 paintings at the Royal Academy and often contributed works to the British Institution and the Society of Artists. His patrons were usually well pleased that their commissions, whether of horses, sheep, cattle, other livestock, and pets, correctly revealed the characteristics of individual breeds. A "Suffolk Punch" is a kind of chestnut-colored English draft horse from Suffolk in East Anglia; the "punch" refers to its massive, solid appearance and strength.



John Frederick Herring, Sr. (British, 1795–1865)

***Harnessed Coach Horse in a Stall*, 1840**

Oil on canvas, 13 ¼ x 18 inches

Signed and dated 1840

Label on verso inscribed By J.F. Herring – 28 Aug. 1840

Provenance: Sotheby's New York, 06/10/1988 lot 104a

Herring began his career as a coach painter and coachman driving the London to Doncaster Coach. With a natural talent for drawing and with much practice, by 1818 he was exhibiting animal and sporting works at the Royal Academy. In his book, *J.F. Herring & Sons*, Oliver Beckett details the life and works of J.F. Herring, Sr. and his family and writes, "John Frederick Herring was born into a world that was ready to receive him, and to reward his particular talent . . ." <sup>2</sup> A point which underlines the premise in *The Very English Ambience of It All* is that by 1800 the stage was set for arguably the most dynamic period in the development of sporting art in Britain, the perfect storm for supply and demand for the genre. And the Herring family, along with Charles Towne (1763–1840), the Alken family, and others artists of the day were in the thick of it.

The horse depicted in *Harnessed Coach Horse in a Stall* is a bay gelding with a short docked tail, most likely a Cleveland Bay, Norfolk Trotter, or even a hunter, and is in single harness; likely driven to a two-wheel gig or hooded gig which was very popular with the landed gentry of the day. A High Flyer Phaeton, popular in the Regency period due to the Prince of Wales and a number of other four-wheel phaetons like the Stanhope or the T-Cart would also have been correct with the harness as shown. <sup>3</sup>



John Frederick Herring, Sr. (British, 1795-1865)

***Two Harnessed Cart Horses***, 1853

Oil on canvas, 28 ¼ x 36 inches

Signed and dated 1853

Provenance: Frost & Reed Ltd., London; Sotheby's New York, 06/07/1991, lot 157

Literature: Oliver Beckett, *J.F. Herring & Sons*. London, England: J. A. Allen & Co LTD, 1981, p. 123, no. 251

*Two Harnessed Cart Horses* depicts work horses at rest in a farm yard, standing by a wheelbarrow filled with the hay of a noontime feeding. These workhorses remain in harness for the day's work of pulling and hauling, perhaps even seasonal plowing, planting, or mowing as evidenced by the foliage of the trees in the background, all in green leaf of the spring and summer season. Perhaps the farm laborers unseen in the composition have retired to a lunch meal on an estate cottage near this stable yard. Barnyard ducks, kept for eggs and meat for the table, are also feeding from the spillage of hay and grain from the barrow. What is puzzling in the composition is the appearance of the red-bordered, blue blanket slung over the fence. Is this just an artist's device intended to add color? Perhaps, but a blanket, often referred to in the vernacular as a "cooler," is used to cover the back and hind quarters of a hot and sweating horse in an effort to cool it out.



John Frederick Herring, Jr. (British, 1820–1907)

***Harnessed Grey in a Barn*, 1855**

Oil on canvas, 15 x 20 inches

Signed and dated 1855

Provenance: Poole Collection, TX; Kurt E Schon Ltd. New Orleans, LA, 1989

Illustrated: ed. Julie Britt, *The Poole Collection*. New Orleans, LA: Kurt E. Schon Ltd, 1980, p. 52

Exhibited: International Museum of the Horse, Lexington, KY, 4/2–8/29, 1980; Art Museum of South Texas, Corpus Christi, TX, 9/11–11/2, 1980; Oklahoma Museum of Art, Oklahoma City, OK, 1/11–2/28, 1981; Museum of Sunrise, Charleston, WV June 29–August 15, 1981; Pain Art Center, Oshkosh, WI, August 22–October 31, 1982; Hood Museum of Art, Dartmouth College, NH, December 12, 1982; Abilene Fine Arts Museum, Abilene, TX, February 20–March 28, 1983

John F. Herring, Jr. grew up in somewhat of a family enterprise commonly known as J. F. Herring & Sons. Many of the later commissions which Herring Sr. undertook until about 1850 were a family collaboration and were finished with the aid of his sons John and Benjamin. *Harnessed Grey in a Barn* is entirely by the hand of John Jr. and depicts a grey workhorse in harness at noontime rest inside a farm building feeding on hay fallen from the manger. Perhaps the farmer unseen in the composition has retired to a lunch meal as well. Two goats shown eating hay were sources of milk and meat for the table. Likewise, chickens, the rooster and hen, shown picking and scratching for bugs and grain spillage in the straw, were fowl that also provided eggs and meat. Rural English country life depicted in paintings by the Herrings features an interdependence of the farmer and his livestock, man and domesticated animal hard at work in daily seasonal rhythms of agriculture. And these rhythms were not without entertainment for country folk from the farm, who would gather at rural fairs and livestock shows held to exhibit their stock and compete for best in show prizes, ploughing and hauling contests, and even in the widely accepted sport of cockfighting.



John Frederick Herring, Jr. (British, 1820–1907)

***Farm Horses Returning from Work***, after 1855

Oil on board, 10 x 14 inches

Signed

Provenance: Frost and Reed, London; Sotheby's New York, 06/09/1989 lot 138

Although Oliver Beckett suggests that “JF (Herring), Jr. lacked the anatomical knowledge and sheer painterly expertise of his parent,”<sup>4</sup> *Farm Horses Returning from Work* demonstrates Herring, Jr. could at times be in sync with his father. This painting contains qualities Beckett attributes to the efforts of Herring, Sr., whose work “. . . was valued by his patrons, as much for its veracity and polish as for the excellently rendered glimpses of heath and copse, or sunlit cloud at which he was a master.”<sup>5</sup> *Farm Horses Returning from Work*, although a painting of diminutive scale, certainly has a bold and big appearance about it. The team being led in by a farmer, perhaps at the end of the day, casts lengthening shadows on the lane. Herring, Jr. has chosen a composition in which the team is not in profile but is quartering toward the viewer, a foreshortening technique not all sporting artists could manage successfully. The result gives the feeling of a deliberate, slow pace, and it underlines the close relationship between the farmer and his livestock. Perhaps the artist, aware that an end to the simpler rural life and its natural rhythms was at hand, rendered the composition with these shadows and darkening clouds moving across an otherwise bright blue sky, each harbingers of the industrial revolution and a soon-to-occur radical change in the use of the equine in agriculture.



Marie Rosalie (called Rosa) Bonheur (French, 1822-1899)

***A Day in June*, 1860**

Oil on canvas, 23 ¼ x 34 inches

Signed and dated 1860

Provenance: James Graham and Sons, New York, NY; Geraldine Rockefeller Dodge, St Hubert's Giralda, Madison, NJ, 1990; Sotheby's New York, 06/08/1990 lot 278

Although Rosa Bonheur was not British, her chief source of income in the 1860s and 1870s came from British patrons. "Hailed as one of the foremost painters of the 19th century, Rosa Bonheur lived to see her name become a household word. In a century that did its best to keep women in 'their place,' Bonheur, like George Sand (to whom she was often compared) defied the social and legal codes of her time. To the horror and bewilderment of her contemporaries, she earned her own money, managed her own property, wore trousers, hunted, smoked, and lived in retreat with women companions in a chateau near Fontainebleau named The Domain of Perfect Affection."<sup>6</sup> *A Day in June* shows livestock at rest in the heat of the day, with horses and cattle in an extensive fenced pasture for grazing. Under two trees, one each in the foreground and background, the livestock are swishing flies and resting in what shade is available. These animals couldn't be more naturally posed. But the central focal point is the central grey horse possessing a wonderfully rendered anatomy and elegant presence. Bonheur knew her livestock and how these animals grazed a field, how the grass was cropped short by teeth but the weeds were left untouched in spotted clumps over the ground.

*Director's Addendum*

Bonheur was by far the most famous in a family of artists that included her father Oscar-Raymond, a portrait and landscape painter, and her fellow *animalier* siblings, painters Auguste and Juliette and sculptor Isidore. Indeed, she was for a time one of the most popular of all European artists, and her masterpiece, the huge painting *The Horse Fair* (1852-1855), after being shown at the Salon in Paris was sent on a highly successful tour of the United States and Great Britain and was later purchased by Cornelius Vanderbilt for the Metropolitan Museum of Art, New York. Bonheur was very highly regarded in England and she met Queen Victoria, who requested a private showing of *The Horse Fair* at Buckingham Palace. She was highly honored in her native France as well and in 1865 was decorated with the Legion of Honour by the Empress Eugénie, the first female artist to receive that honor.



Sir Alfred Munnings, KCVO, PRA, RP, RWS (British, 1878-1959)

***Young Herdsman at Mendham*, 1910**

Oil on canvas, 28 ¼ x 36 inches

Signed and dated 1910

Provenance: Sotheby's New York, 06/07/1989, lot 372; Artis Group Ltd. New York, NY

Illustrated: Turner Reuter, Jr., "Thoroughly Unmodern Munnings," *Spur Magazine*, July/August 1991, p. 89

Alfred Munnings wrote early in his career, "To my mind, a cow, although perhaps not as romantic and beautiful an animal as the horse, is better subject for the artist."<sup>7</sup> And given a choice, Munnings preferred to paint *en plein air*, out in the open, especially scenes of country life with livestock of all breeds. His painting *Young Herdsman at Mendham* was just that, painted outside with bold confident brush strokes, thick dabs of oils quickly applied to render in dappled sunlight the young herdsman and his charge resting at the roadside during a journey from the pasture to the barn and milking. Around this time, AJ, as the artist was sometimes called, was still living in rural England at Mendham in Suffolk, but would soon move to Lamorna on the Cornish coast to join the established colony of artists working in the style of French Impressionism. In Suffolk, then Lamorna, and wherever he was to settle next, "Munnings was on a lifetime quest for the perfect 'spot', not only in the sense of physical location but as an exalted, perfect nexus of inspiration, creativity and expression."<sup>8</sup> In *Young Herdsman at Mendham*, one sees in the finished work that Munnings had found just the perfect 'spot.'

#### *Director's Addendum*

Munnings was elected to the Royal Academy in 1926 and in 1944 he was elected its President. This was the peak of his career and among his friends and patrons were Winston Churchill, members of the Royal Family, and wealthy American families such as the Astors. His reputation suffered after a 1949 speech to the Academy, broadcast by the BBC, in which he attacked modern artists including Pablo Picasso (1881-1973) and Henri Matisse (1869-1954). Munnings has regained popularity in the last two decades and set a record auction price in 2004 of nearly eight million dollars for his 1921 painting *The Red Prince Mare* and he was the subject of a 2013 film titled *Summer in February*, based on a 1995 book by novelist Jonathan Smith.



## FOXHUNTING



Henry Thomas Alken (British, 1785–1851)

***Taking a Fence***, 1816

Oil on panel, 14 ½ x 18 ¼ inches

Signed and dated 1816

Provenance: Cox and Company, London; Sotheby's New York, 06/07/1991 lot 70

Henry Thomas Alken, commonly known as Henry Sr., Old Henry, and sometimes Ben Tally Ho, until 1816 was by far the best artist of the extended Alken family. Living nearly all his life in London, Alken painted scenes of country life, especially foxhunting and racing subjects. Many of these were reproduced as prints by the foremost engravers of the day, including “One of the most famous sets of sporting prints of all time, best known as ‘The midnight steeplechase’ or ‘The first steeplechase on record’ but correctly entitled ‘The night riders of Nacton’ . . . .”<sup>9</sup> Alken enrolled in the Royal Academy Schools beginning in 1772, where he won awards and exhibited but never was named an Academician. Also an author, “In 1816 he wrote and published *The Beauties and Defects in the figure of a Horse* and in 1821 illustrated *The National Sports of Great Britain* . . . he was a most competent engraver, and produced a book called *A treatise on etching*.”<sup>10</sup> Art critics and collectors agree that Alken’s best paintings were executed before 1825/1830 and were unhurried and full of a bright palette.

*Taking a Fence* portrays two foxhunters who have been spit out of the action along with one and a half couple (three) of hounds, all together racing to catch up with the main pack, Huntsman, and Master. The horses have trimmed short-docked tails and wear double bridles. The riders are in the straight upright position at speed, a seat that would begin to change to the forward seat in another seventy-five years. In *Taking a Fence* the viewer sees that the painting is signed



Henry Thomas Alken (British, 1785–1851)

***Going Out in a Snow Storm***, after 1830

Oil on canvas, 10 x 14 ¼ inches

Signed

Provenance: Frost and Reed Ltd, London; Sotheby's New York, 06/07/1990 lot 18

twice, obviously first with the artist's signature and next, perhaps most importantly, it is signed "all over," marked by the artist's hand with color, brushstroke, style, and composition.

*Going out in a Snow Storm* shows two foxhunters hacking home after a day with hounds. The gentleman with scarlet coat would have been awarded hunt buttons and the collar color of his hunt, while the other horseman, perhaps a groom wearing the livery of a hunt servant or his employer, rides alongside, here on the gentleman's first horse of the day. Note the gentleman would be riding his second horse of the day, for when his first would tire halfway through the afternoon, the liveried hunt servant would have switched the horse he was keeping fresh for his employer by riding slowly at the back of the field.



Charles Towne (British, 1763–1840)

***Portrait of a Black Hunter in Landscape*, 1826**

Oil on canvas, 14 x 17 inches

Signed and dated 1826

Provenance: Sotheby's New York, 04/12/1996 lot 40

Despite being raised in poverty, Charles Towne had a natural talent for drawing, starting with chalks and then brushed ink. He next found work painting crests on coach and carriage doors in Liverpool, where he copied paintings by successful artists of the past as well as his contemporaries. He first exhibited at the Society for Promoting the Arts of Painting and Design, later known as the Liverpool Academy, where in 1812 he became a member, serving as Vice-President during 1812 and 1813. Sally Mitchell writes, “When he copied Stubb’s reapers and haymakers, he attracted a little publicity, particularly as Stubb’s objected and the RA committee requested the destruction of the paintings, but Towne refused . . . Towne acknowledged this whole incident as ‘the commencement of becoming an artist.’”<sup>11</sup> After this notoriety, Towne began receiving animal and sporting compositions, especially equine, from varied patrons, and his career was “off to the races” so to speak. *Portrait of a Black Hunter in Landscape* exhibits a very light and sensitive palette. The central figure of the composition, the dark brown or black hunter, is raised and is framed by the old tree on the right and the big blue sky above, while the landscape falls off and down to an extensive river bottom in the distance. Other horses rendered with less detail, standing and grazing midway back in the composition, make for a particularly successful sense of depth. The white spots on the black hunter’s withers, back, and behind the shoulder are not flaws in the painting but depict actual white hairs that have grown out on the coat after saddle sores.



Thomas Blinks (British, 1860–1912)

***Tally Ho***, 1893

Oil on canvas, 24 x 18 inches

Signed and dated 1893

Provenance: Newman Galleries Inc.,  
Philadelphia, PA; Sotheby's New York,  
06/09/1995 lot 64

Thomas Blinks, a foxhunter from an early age, drew and sketched scenes of English country life from childhood. Dreaming to be an artist but apprenticed to a tailor by his father, he ran away to his uncle to pursue a career in the arts. Soon his father recanted and Blinks began his studies of horse flesh. There is little evidence he received formal training, gaining most of his experience through observation of horses, their anatomy, and how they moved, anywhere he could. Blinks was the product of the Victorian era and his paintings ooze with “The very English ambience of it all.” Sally Mitchell writes, “Blinks’ horses show very good action and he was fond of portraying big long limbed ‘blood’ horses. He loved horses and hounds and showed a strong understanding of both in his work.”<sup>12</sup> He exhibited in London at the Dudley Gallery in 1881 and the Royal Society of British Artists in 1882, and by 1883 his work hung at the Royal Academy and Royal Institute of Oil Painters. *Tally Ho* is an unusual composition for a foxhunting painting because the central figure is not with the Master or other members of the field. The phrase “Tally Ho” means that a fox has been sighted away above ground and hounds will soon be on the line (of scent). Perhaps Huntsman, hounds, Master, and field are breaking cover at the rear ground of the painting, all lost to sight, and the central figure is keeping up with lead hounds far ahead. Blinks is shown here, in this action picture, at his best.

## FOXHUNTING CONTINUED



George Goodwin Kilburne, RBA, RI (British, 1839–1924)

***Full Cry***, 1898

Oil on canvas, 12 x 18 inches

Signed and dated 1898

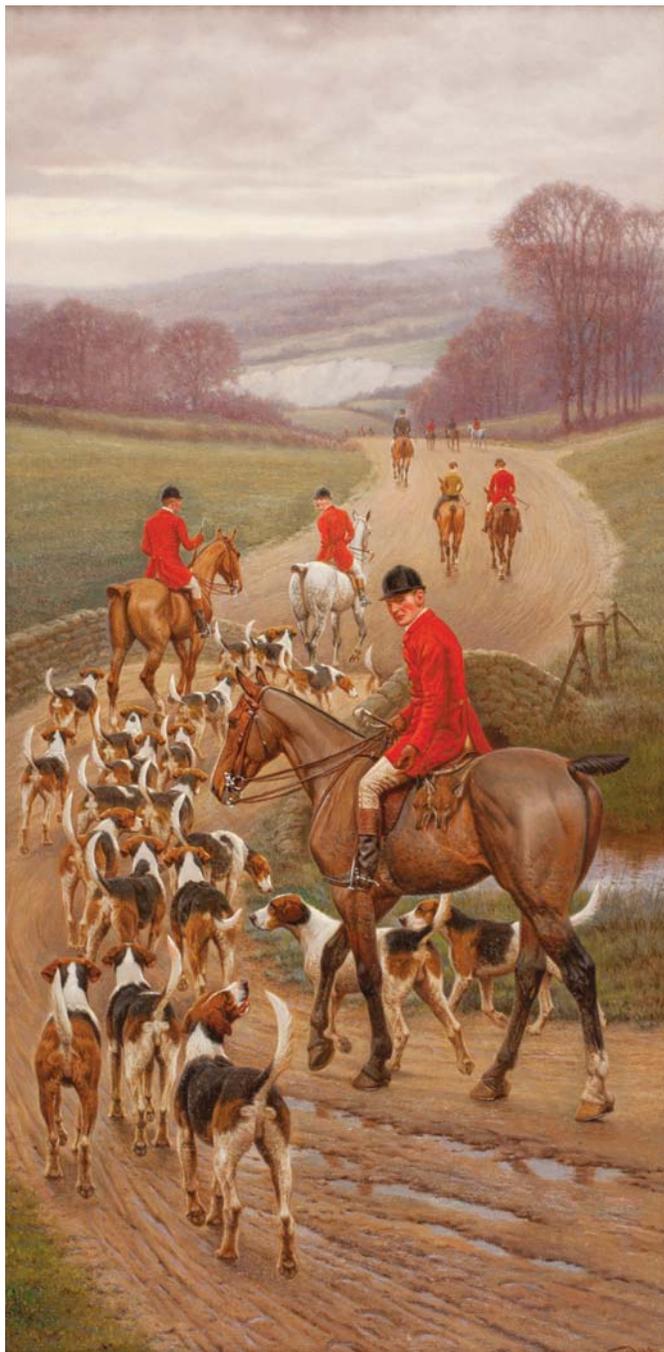
Provenance: MacConnel-Mason, London, 1988

Kilburne in *Full Cry* shows one of the first examples of horses galloping at speed without the “rocking horse” leg position, made possible with the photographic studies in *The Attitudes of Animals in Motion Illustrated with the Zoopraxiscope* by the Englishman Eadweard Muybridge<sup>13</sup> (see Frank Algernon Stewart’s paintings *Over the Ditch* and *The Meynell—Away from Sutton Cross Roads* for additional examples of correct motion). The Huntsman, nearest the pack, urges his hounds forward on the line of a fox with the field, including a dashing lady riding boldly aside. Etiquette calls for the field never to pass or even crowd the Huntsman, but here a top-hatted gentleman on a roan cob seems to be having difficulty making his manners and unable to steady his rank mount. Kilburne hailed from Norfolk, England, where he studied engraving and produced numerous prints, later turning his work toward both the oil and watercolor mediums. He exhibited at the Royal Society of British Artists and the Royal Institute of Painters in Watercolor. Although *Full Cry* is of small scale, the painting reads as a sizeable work, illustrating pleasant use of color and deft brush work that provide a finished scene exemplary of English foxhunting at the turn of the 20th century.



Alfred Duke (British, active 1893-1900)  
**Fox**, c. 1900  
Oil on canvas *en grisaille*, 11 x 9 inches  
Signed  
Provenance: Private Collection, Charleston, SC

Very little is known about Alfred Duke other than he was born near Manchester in Disley, and that he painted animal and field sporting works, with foxhunting a favorite subject, especially foxhounds. In *Fox*, Duke chose the medium known as *en grisaille* or gray tones used for the purpose of reproduction. This technique was implemented in water color or oils using mixtures of black and white pigments to achieve an end result. Completion time was faster than in works using a full range of colors, thus the technique was less expensive. The fox in Duke's painting looks like one being pushed by a pack of hounds, tired, but not exhausted, pausing to listen to the hounds, or even startled by a hunt servant riding flank as a whip. His expressive eyes are knowing, and his body language is confident and cunning. This Mr. Reynard is destined to get away safely.



Edward Algoner Stewart Douglas  
(British, fl. 1860–1918)

***End of a Good Day*, 1907**

Oil on canvas, 24 x 12 ¼ inches

Signed and dated 1907

Provenance: ex. col. of Anthony N.B. Garvan,  
PA; Christie's New York, 06/05/1993 lot 106

Little is known about Douglas except that he exhibited ten paintings of foxhunting subjects at the Royal Academy between 1880 and 1892, including *Foxhounds in Covert*, 1880; *After a Long Run*, 1883; *The Huntsman's Favorites*, 1884; *Listen how the hounds and horn, etc.*, 1887; *Lord Portman's Hounds*, 1890; *A Hunting Morning*, 1891 and *The First Flight*, 1892. Sally Mitchell writes, "He is said to have worked in conjunction with Ackermann's for many years, who published a set of four coursing scenes in 1887 engraved by C. R. Stock . . . a pair of hunting scenes was engraved by Edward Gilbert Hester."<sup>14</sup> Douglas presents the pair *A Blank Day* and *End of a Good Day* with different weather conditions facing the Huntsmen hacking home to kennels after the day's sport. In the image on the muddy road, *End of a Good Day*, Douglas presents the hounds more in front of the Huntsman, held and packed up by two whips crossing the bridge, with other



Edward Algernon Stewart Douglas  
(British, fl. 1860-1918)

***A Blank Day***, 1907

Oil on canvas, 24 x 12 ¼ inches

Signed and dated 1907

Provenance: ex. col. of Anthony N.B. Garvan,  
PA; Christie's New York, 06/05/1993 lot 106

members of the field further along down the road in the distance. Notice the fox masks hanging from the near side of the Huntsman's saddle seat. These trophies would have been collected from a brace (two) of foxes caught by hounds this day hunting. *A Blank Day* shows hounds packed up nicely by the Huntsman and whips, with only one hound being tapped back into place as the group journeys home to kennels, followed by stragglers of the field at the end of the day. There is nice camaraderie between the Huntsman and his whip, to whom he is turning in his saddle to speak about the day as snow continues to fall. Both these paintings are a reflection of how and why weather plays such a unique factor with "the very English ambience of it all."



Heywood Hardy, ARWS, PRE, ROI (British, 1842-1933)

***The Meet***, before 1920

Oil on canvas, 18 ½ x 24 inches

Signed

Provenance: MacConnel-Mason, London, 1991

Hardy first studied in Bristol, where he was born, then in Paris at the École des Beaux-Arts, and later in Antwerp. Returning to England he spent time in Bath, later moving to London for a time and finishing his career in Worthing. He was a member of Royal Society of Painters-Etchers and Engravers by 1880 and was exhibiting at the Royal Institute of Oil Painters in 1883, later becoming its president. He was also an Associate Member of the Royal Society of Painters in Water Colours. Hardy specialized in foxhunting compositions, paintings of coaching subjects, and even portraits of people just out riding. Stella Walker writes, "Heywood Hardy must be considered one of the most prolific Victorian painters typical of the period, whose quality of brushwork and application was often obscured by a conventional approach to the subject. And unacceptably dated when confronted by the trends of the new century."<sup>15</sup> By the late 20th century Hardy's work was back in vogue and noted by Stella Walker: "This trend for appreciation of the early sporting art of this century (21st) will surely continue for these pictures have already become a part of a fast disappearing heritage."<sup>16</sup> In *The Meet*, Hardy portrays the gathering of hounds and horses before the Huntsman and his pack move off for the day, followed by the Master who leads the group of mounted followers known as the field. Here we see a gentleman, probably the owner of the country house, in green riding habit with top hat on foot welcoming the Huntsman and staff. Others in the background are offered a stirrup cup, a small glass of sherry or port, while the terrier man is speaking to one of the whips. All elements of the painting record strict traditions which are maintained even today.



*Going to the Meet*



*The Meet*



*A Good Start*



*Going Strong*

George Derville Rowlandson (British, 1861–1928/30)

***Foxhunting Scenes***, a set of twelve, each executed before 1920, titled individually in ink on their mats: ***Going to the Meet, The Meet, A Good Start, Going Strong, A Momentary Check, Well Over, A Friendly Gate, From Scent to View, Loose Horse, Hark Away, With the Leaders, The Kill***

Watercolor on paper, each sight size 10 x 14 inches

Each signed J. D. Rowlandson

Provenance: The Fine Arts Gallery, New Orleans, LA

G. D. Rowlandson was born in India but soon moved to England where he began his studies at the Gloucester Art School in Westminster, continuing them later in Paris. He exhibited at the Royal Institute of Painters in Water Colours between 1911 and 1918. Not much else is on record about the artist, but Sally Mitchell writes, “He contributed illustrations to *The Illustrated London News* and the *English Illustrated Magazine*, his work being mostly military or equestrian subjects, and a number of hunting scenes.”<sup>17</sup> Rowlandson uses a light palette in his well executed illustration of a day spent over hill and dale of an English country side. The titles for the set of twelve water colors describe in order how this typical day out with hounds unfolds in the very British traditional manner.

*continued on pages 30 and 31*

FOXHUNTING CONTINUED



*A Momentary Check*



*Well Over*



*A Friendly Gate*



*From Scent to View*

George Derville Rowlandson (British, 1861-1928/30)

*Foxhunting Scenes*, a set of twelve, each executed before 1920, titled individually in ink on their mats: *Going to the Meet*, *The Meet*, *A Good Start*, *Going Strong*, *A Momentary Check*, *Well Over*, *A Friendly Gate*, *From Scent to View*, *Loose Horse*, *Hark Away*, *With the Leaders*, *The Kill*

Watercolor on paper, each sight size 10 x 14 inches

Each signed J. D. Rowlandson

Provenance: The Fine Arts Gallery, New Orleans, LA

*continued from page 29*



*Loose Horse*



*Hark Away*



*With the Leaders*



*The Kill*



George Wright (British, 1860–1942)

***Halt at the Inn***, before 1920

Oil on canvas *en grisaille*, 13 x 19 inches

Signed

Provenance: Sotheby's New York, 06/04/1987 lot 353

There is little evidence that George Wright had any formal training, but records indicate he exhibited regularly at the Royal Academy starting in 1892. He also exhibited with the dealers Ackermann and the Grand Central Galleries, both in London. He often practiced the technique *en grisaille* in his paintings, which meant the use of only two oil pigments, black and white and their mixture together. In *Halt at the Inn*, Wright depicts a period scene from the mid to late 19th century. The tell-tale clue is how the tails of each horse have been docked or trimmed. Docking a tail means the tailbone itself is shortened in length by amputation. Beginning in the 1700s it became fashionable to dock not only tails, but also the ear tips of horses. The second fashion soon died out. Tail docking fell out of vogue by the 1920s but wasn't outlawed on equines in England until 1949. In this composition each horse has had a "hunter's full short dock" or "strongly pulled short dock" tail. There is little indication of the existence of the automobile in the composition, which supports that it was Wright's intention to portray earlier times.



George Wright (British, 1860–1942)  
***Kings Head***, before 1920  
Oil on canvas *en grisaille*, 17 x 24 ¾ inches  
Signed  
Provenance: Sotheby's New York, 06/04/1987 lot 350

Here in *Kings Head*, Wright depicts a Huntsman on the grey horse with his hounds afoot at a country inn, The Kings Head, where he and two other horsemen and a hunt servant are resting and taking refreshments after a hard day out hunting. It was often the case that hounds were hacked to the morning's meet from their kennels, and regularly after moving off from the meet, foxes' flight took the pack in the opposite direction of home. Thus, after four or five hours out in a hunt's territory, the return to the kennels could be a long journey. An indication of the time period Wright intended for his work is provided by the appearance of the hounds with trimmed ears and the horses with docked tails, fashions from the mid to late 19th century in English foxhunting.



George Wright (British, 1860–1942)  
*Huntsman Passing a Ploughman*, after 1920  
Oil on canvas, 16 x 24 inches  
Signed  
Provenance: Sotheby's New York, 07/071991 lot 197

Stella Walker's research finds, "George Wright, small, dapper and a prolific worker, could paint very competent horse portraits and also produce lively hunting and racing scenes. Regularly every fortnight he would turn up at Ackermann's with a couple of pictures under his arm for which he received twenty guineas."<sup>18</sup> In *Huntsman Passing a Ploughman*, the Huntsman, riding the grey through, chats casually with a local farm worker by the gate about livestock in the countryside or some such, while leading the pack to the next covert to be drawn. His first whip is out in front on the chestnut horse and will soon be off to flank the next cast, watching for a fox to "Tally Ho" away. The Master and field all bring up the rear. Hounds, horses, Huntsman, and staff present a peaceful scene, all carrying out their jobs with relaxed confidence.



Frank Algernon Stewart (British, 1877-1945)

***Over the Ditch***, after 1920

Pencil and watercolor on paper, sight size 10 1/8 x 19 inches

Signed

Provenance: Sporting Gallery and Bookshop, New York; Sotheby's New York, 06/04/1990 lot 352

Stewart was educated in Hastings and studied under the artists George Ward at Rochester and Fred Brown at the Slade. In 1901 he went on to Paris for classes at the Académie Julian, returning to England and eventually settling with his wife in Cheltenham, Gloucestershire for the balance of his life. Stewart, himself a keen foxhunting man, portrays in *Over the Ditch* a day out with hounds in open country at full cry, during the golden age of the sport in England, those being the years between the two world wars. The Huntsman in buff livery, seen out ahead in close contact with his fast moving pack, is followed by ladies and gentlemen of the field, each determined not to be left out of the action and riding hard to keep up. Notice how skillfully the lady sits aside, stuck tight to her sidesaddle landing over the ditch just leapt, while the gentleman to the right is urging his mount on not to refuse. The season is winter, with leafless trees and browned water reeds showing along the banks, but the sod fields are still the lovely English green. Foxhunting at this level is not a sport for those who are faint of heart, and it takes horses of particular ability to carry their mounts across the demanding hill and dale country of Britain.



Frank Algernon Stewart (British, 1877-1945)

***The Meynell—Away from Sutton Cross Roads***, after 1920

Watercolor on paper, sight size 9 x 28 inches

Signed, inscribed on verso in pencil: *From a Meet at Sutton Cross Roads, A Find at the Sutton Spath: Sir Peter Farquhar, Maj. B. Hardy, Lady Noreen Bass, and Mr. Knowles*

Provenance: Sotheby's New York, 06/04/1993 lot 230

Literature: F. A. Stewart, *Hunting Countries*. New York, NY: Charles Scribner's Sons

Stewart's water color *The Meynell—Away from Sutton Cross Roads* depicts a day out with the Meynell Hounds, originally founded in 1816 by Hugo Meynell, located near Sudbury with hunt territory partly in Derbyshire and partly in adjoining Staffordshire. This composition is quite complicated because there is so much individual action. On the left the Huntsman, riding full gallop to keep up with the pack, which has gone out of the composition, blows his horn for tail hounds to stay with him, while followers push from all directions in the image toward the action. A label on verso provides interesting facts of the run and reads: *From a Meet at Sutton Cross Roads, A Find at the Sutton Spath: Sir Peter Farquhar, Maj. B. Hardy, Lady Noreen Bass, and Mr. Knowles*. The Sutton Cross Roads Meet must have been a favorite fixture because the field includes upwards of one hundred horses. Oh "the very English ambience of it all!"



Cecil Charles Windsor Aldin, RBA (British, 1870–1935)

***The Blackmore Vale***, c. 1918

Watercolor on paper, sight size 17 x 36 inches

Signed

Provenance: Sotheby's New York, 06/09/1995 lot 325b

Exhibited: British Sporting Art Trust, Leicestershire, London, West Sussex. *Cecil Aldin (1870–1935) A Loan Exhibition of His Art: Paintings and Posters, 1990–1991*. London, England: The British Sporting Art Trust, 1990, illustrated pg. 14 pl. 4

Illustrated: British Sporting Art Trust, Leicestershire, London, West Sussex. *Cecil Aldin (1870–1935) A Loan Exhibition of His Art: Paintings and Posters, 1990–1991*. London, England: The British Sporting Art Trust, 1990, pg. 14 pl. 4

Note: A study for this watercolor is illustrated in Cecil Aldin, *Hunting Scenes*, New York, NY: Charles Scribner's Sons, 1936. p. 76–77

Stella Walker writes, "Cecil Charles Windsor Aldin was born in 1870 and during his long life his dedication to hunting always impeded his profession as an artist. Humour and *joie de vivre* might be considered the salient motifs of his work and, as a result, a happy spontaneity pervades his pictures of the sporting scene in that halcyon era at the beginning of the century."<sup>19</sup> Encouraged to draw at an early age by his mother, who was an amateur artist, Aldin received his first training at South Kensington School of Art, taking courses in anatomy. Next he studied under the sporting artist Frank Calderon (1865–1943) at Midhurst, Sussex, where he was bitten by the sport of foxhunting, from which he never recovered. After marriage, he and his wife moved to Bedford Park, Chiswick, where he and fellow artists formed the London Sketch Club. By 1898 he was admitted to the Royal Society of British Artists. In 1899 he published his first of dozens of sets of prints. These prints, usually signed limited editions, were mainly of hunting, racing, and coaching subjects, but the ones he created of the interior life of country inns outsold all others. Aldin painted mainly in watercolor and pastel, but from time to time worked in oil. His drawings on paper were generally in ink. In his watercolor, *The Blackmore Vale*, Aldin illustrates the field at full cry negotiating a sizeable bank with a drainage ditch at the base of both the take-off and landing sides. It took a bold horse and a skillful rider to leap over the ditch from flat ground on the approach, up and onto the bank crest, hesitate, and then bounce off the crest and over the landing ditch to the flat ground on the other side.



John Sanderson Wells, RBA, RI (British, 1872-1943)

***A Hunt Passing a Coach***, c. 1920

Oil on canvas, 24 x 16 inches

Signed

Provenance: Christie's New York, 05/24/1989 lot 443

Wells studied at the Slade School of Fine Art, London, and the Académie Julian, Paris. During his career he specialized in coaching and foxhunting subjects, despite the fact that he had little experience with the latter. He was elected to the Royal Society of British Artists in 1896 and Royal Institute of Painters in Water Colours in 1903, regularly exhibiting at each society, the Royal Academy, and various other commercial art galleries in London from 1890 to 1940.

*A Hunt Passing a Coach* shows Wells' skill in creating depth, with the coach and four quartering away from the viewer while the Huntsman and pack are moving nearly head on. No profiles are shown and there is no room for weak knowledge of anatomy from the artist, contributing to a successful foreshortening technique that allows a three-dimensional result in the canvas. As the coach is heading away and past the hounds, the blinkered coach horses have their ears pinned, not being able to see the hounds they can smell, yet hounds of the pack and hunt horses are not in the least concerned with the loud sound from the coachman's horn and carry on forward with ears pricked. A lady looking out of the coach is cordially greeted by the Huntsman.



John Sanderson Wells, RBA, RI (British, 1872–1943)

***Jogging Home***, c. 1920

Oil on canvas, 24 x 16 inches

Signed

Provenance: Frost and Reed Ltd, London; Casson Galleries, Boston, MA; Sotheby's, New York, 06/04/1987 lot 364

*Jogging Home* shows Wells' understanding of movement in both equines and canines trotting down a country lane. The painting feels alive, and the viewer, as if standing in a field looking at Huntsman, hounds, and hunt servants passing quickly by, can hear the clip clop of feet and deep breaths of the horses and hounds, the squeaks of leather from saddles and clinks of metal bits, and the sharp voice of the Huntsman calling "pack up" to the only errant hound, on the grass in the foreground of the composition.



Michael Lyne (British, 1912–1989)

***Going to the Meet: Single Figure***, after 1972

Watercolor on paper, sight size 8 x 13 inches

Signed

Provenance: Estate of Michael Lyne ; Red Fox Fine Art, 1990

Exhibited: Red Fox Fine Art, VA, Michael Lyne Exhibit, 1990

Stella Walker writes of the artist, “Michael Lyne frankly admits in his own books that Munnings and Lionel Edwards were major influences in early in his career.”<sup>20</sup> She continues, “But he had wise thoughts to record on the problems facing the painter of the hunting scenes. Perfection of draughtsmanship was an essential, but of the conflicting demands of the artist and the sportsman he wrote, ‘ . . . the former must arrange the interests of the latter upon his canvas and must be cautious indeed with regard to artistic license. Composition plays little part in the life of a sportsman, but it is all important to the painter. A moment of time must be captured, and the arrested figures shown must convey a clear history of what is happening—it must have the atmosphere of the moment, it must be composed as a picture should be and yet not a sporting detail must be missed.’”<sup>21</sup> Lyne was a true countryman, a foxhunter and beagler early on. Artistic training at Cheltenham School of Art led him into his career in art, and he also published five books about country sport. Among his many noted patrons was the connoisseur Paul Mellon. Lyne also produced limited edition prints and a few models of coursing subjects cast in bronze.

*Going to the Meet: Single Figure* is a sensitive watercolor study of a gentleman in proper formal attire astride a full clipped and braided chestnut hacking to the meet. The painting follows the artist’s own precepts—as elucidated in the quote above—by capturing a moment of time and indicating through its figures what is occurring, while also being a well-composed picture with momentary atmosphere that nevertheless does not omit any important sporting details.



Michael Lyne (British, 1912–1989)

***The Vale of White Horse, Moving Off from Lushhill***, between 1972 and 1980

Oil on canvas, 28 x 42 inches

Signed

Provenance: Frost and Reed, London; private collection, Millbrook, NY; Red Fox Fine Art, Middleburg, VA; private collection, Britain

*The Vale of White Horse, Moving Off from Lushhill* is an impressive oil depicting the V.W.H. just as the Huntsman collects hounds and is moving off from the meet to his first draw. Signature white clouds and blue sky contain fully half of the upper canvas, with a distant view of the country side filling the lower horizon, which focus the eye on horses, hounds, riders, and foot followers in the near foreground. Lyne's artistic approach, that a picture must capture a moment of time and that it must be well-composed as a picture but without missing the sporting details, is evident in this painting.<sup>22</sup>



Violet Mary Brown  
(American, fl. 1884–1925)  
***Foxhounds***, 1925  
Oil on canvas,  
11 ¼ x 17 ¼ inches  
Signed and dated 1925  
Provenance: English Patina  
Inc., Charleston, S.C.

Very little information is available for Violet Mary Brown other than by 1884 she had settled in San Francisco and was studying at the School of Design and teaching in the California public school system.<sup>23</sup> By 1925 she decamped to England where she studied at the Central School of Arts in Plymouth, later exhibiting between 1928 and 1930 at the Royal College, the Dudley and New Dudley Galleries, all in Birmingham, and at the Walker Art Gallery in Liverpool.<sup>24</sup> *Foxhounds* is a head and shoulder sketch of two hounds, or “one couple” in foxhound vernacular (four would be two couple). These hounds are English and can be identified by their trimmed ears, a fashion which died out about the turn of the 20th century. Brown portrays the hounds relaxed and in repose but ears just pricked, perhaps by a familiar voice or other sound just heard.



David Stribling (British, b. 1955)

**Fox**, c. 1992

Oil on canvas, 16 x 19 ½ inches

Signed

Provenance: Cox and Company Ltd, London

After being shown an image of his own work, *Fox*, Stribling writes on July of 2015, “How nice to see this fox painting again! It was one of my early wildlife oil paintings and it would have been done around 1992/3. At that time, I had a small framing business and gallery in Preston, Lancashire in the UK. Of course it was before the internet and Cox and Company gallery in St. James, London specialized in sporting and wildlife art. I used to send them photos of new paintings I had completed and Robert Cox would telephone me which ones he would take. I have been painting wildlife ever since. For the last couple of years I have developed a more painterly style.”<sup>25</sup> Stribling now also has a Kindle book available at Amazon titled *Wildlife Oil Painting: David Stribling’s amazing methods revealed*. The oil *Fox* shows a *Vulpes vulpes* bathed in sunlight, paused and alert. Perhaps late traveling back to the den after the customary nocturnal search for food, this red fox is painted in the nearly photorealist style of Stribling’s early oeuvre.

## FLAT RACING



Clifton Tomson  
(British, 1775–1828)

***Orville, A Dark Bay Stallion with a Groom in a Landscape with Nottingham Cathedral Beyond***, 1811

Oil on canvas, 27 ½ x 35 ½ inches

Signed, inscribed *Nottingham* and dated 1811

Provenance: Mr. Robin Compton, Newly Hall, Yorkshire; Christie's New York, 06/05/1987 lot 96

Literature: Theo Taunton, *Famous Horses*. London, England: Sampson Low, Marston & Co. Ltd, 1895, pgs. 82–83

Note: An engraving after Clifton Tomson was drawn by J. Scott, printed by William Bishop and is illustrated in Charles Lane, *British Racing Prints, 1700–1940*. London, England: The Sportsman's Press, 1990, pg. 174, pl. # 101

A close look at one of the earliest paintings in the Penkhuis Collection, *Orville, A Dark Bay Stallion with a Groom in a Landscape with Nottingham Cathedral Beyond*, exposes subtle changes occurring in British animal and sporting art by the beginning of the 1800s. Sally Mitchell writes about Tomson, “He could be referred to as a transitional artist, as he painted in the ‘modern and naturalistic style’ that had been developed by Stubbs and B. Marshall, but was still slightly tinged with the naivety and woodenness of the 18th century.”<sup>26</sup> Orville, foaled in 1799, was bred and owned by Lord Fitzwilliam (4th Earl Fitzwilliam) and sold to the Prince of Wales in 1805. Among his significant wins on the flat were the St. Leger, 1802; the Doncaster Free Handicap, 1804; Somerset Stakes, 1805 and 1807; Brighton Gold Cup, 1805; and the Newmarket Free Handicap, 1807. Orville was later twice named Leading Sire in Great Britain and Ireland in 1817 and 1823. Shown in the canvas being posed by his stud groom, Orville at age twelve looks in top shape for work in the breeding shed. At the beginning of the 19th century, owning and campaigning thoroughbreds, especially on the flat, was really a sport for the Royals and titled British aristocracy. But racegoers from all walks of life crowded the courses on race days



(after) Clifton Tomson (British, 1775-1828)

***Orville, A Dark Bay Stallion with a Groom in a Landscape with Nottingham Cathedral Beyond***, 1812

Engraving on paper, sight size 17 x 24 inches

Drawn by John Scott, printed by William Bishop, August 20, 1812

Provenance: Arthur Ackermann and Son, London

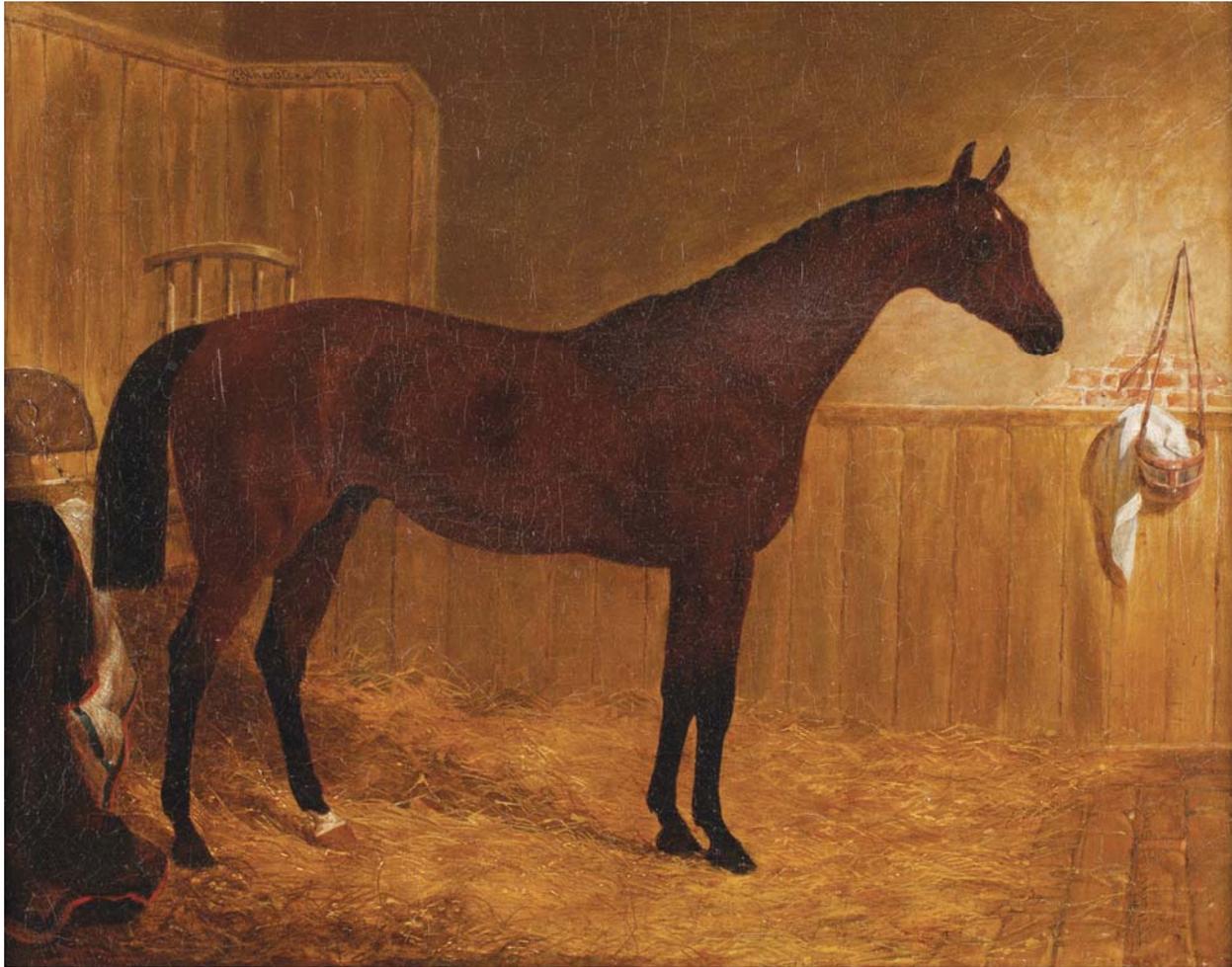
Illustrated: Charles Lane, *British Racing Prints, 1700-1940*. London, England: The Sportsman's Press, 1990, pg. 174, pl. # 101

for entertainment and wagering. Strict customs for racing etiquette, attire, and manners evolved, and these are still traditionally practiced today.

The engraving of the original painting, *Orville, A Dark Bay Stallion with a Groom in a Landscape with Nottingham Cathedral Beyond*, was drawn by John Scott (1774-1828) who worked from London as a line engraver of sporting and animal subjects.<sup>27</sup> In the drawing for this engraving, which was printed August 20, 1812, Scott took artistic license, especially with the rendition of the stud groom.

*Director's Addendum*

A multipart inscription across the bottom of the print not only notes that it is a "proof," but also gives, in great detail, a record of Orville's races, how much money he earned for his owners, a full physical description, and an account of his forebears and horses he sired upon being "sent to the Stud."



John Frederick Herring, Sr. (British, 1795-1865)

**Cotherstone**, 1843

Oil on canvas, 13 ½ x 17 ½ inches

Signed, inscribed Cotherstone, and dated 1843

Provenance: ex. col. Thomas Sutherland Dawson, Norton, Durham; The Poole Collection, TX; Kurt. E Schon. Ltd, New Orleans, LA 1989

Literature: Oliver Beckett, *J.F. Herring & Sons*. London, England: J. A. Allen & Co LTD, 1981, p. 148

Illustrated: ed. Julie Britt, *The Poole Collection*. New Orleans, LA: Kurt E. Schon Ltd, 1980, p. 37

Exhibited: International Museum of the Horse, Lexington, KY, 4/2-8/29, 1980; Art Museum of South Texas, Corpus Cristi, TX, 9/11-11/2, 1980; Oklahoma Museum of Art, Oklahoma City, OK, 1/11-2/28, 1981; Museum of Sunrise, Charleston, WV June 29-August 15, 1981; Pain Art Center, Oshkosh, WI, August 22-October 31, 1982; Hood Museum of Art, Dartmouth College, NH, December 12, 1982; Abilene Fine Arts Museum, Abilene, TX, February 20-March 28, 1983

Note: For another painting of Cotherstone by Herring, Sr., see Sotheby's New York, June 9, 1989, lot 77, followed by Christie's, London/South Kensington, December 10, 2014, lot 69

Herring Sr. painted at least two versions in oil of the racehorse Cotherstone in 1843, including a larger version. Cotherstone, a bay colt foaled in 1840, was by Touchstone, out of Emma by Whisker. Bred and owned by Mr. John Bowes, the foal was sickly from birth through second year. By the spring of his three-year-old season, he began training well, and his owner backed him for the Epsom Derby to be run several months hence in June of 1843. Prior to running at Epsom, Cotherstone won the Riddlesworth Stakes, the Column Produce Stakes and then the Two Thousand Guineas Stakes. As the favorite for the Derby at short odds of 13/8, Cotherstone won by two lengths with jockey William Scott in the irons. Mr. Bowes' bet with the bookmakers before his horse's first start paid the staggering sum of 23,000 pounds. A second place finish in the St. Leger deprived Cotherstone of the English Triple Crown honors. Bowes sold his champion in 1844 to The 3rd Earl Spencer who immediately retired his new horse to stud.

*Director's Addendum*

Cotherstone was portrayed numerous times, including by Herring, Jr. The elder Herring painted at least two depictions in oil in 1843, including a larger version that was owned by the 3rd Earl Spencer. He also painted, that same year, a large work featuring in its center a vignette of Cotherstone with William Scott in the saddle, with six similar images of Cotherstone's forebears around the central one, a work that was owned by Queen Elizabeth the Queen Mother and then passed to the Royal Collection of Her Majesty Queen Elizabeth II. The Penkhus painting of Cotherstone was the first in their collection, acquired in 1986. Artist Herring, Sr. was considered the most important British racing artist of his generation, and his works have been shown in prominent London museums including the Tate Gallery, the Courtauld Gallery, and the Victoria and Albert Museum.



Harry Hall (British, 1814–1882)

***Rapid Rhone***, 1864

Oil on canvas, 22 x 30 inches

Signed, inscribed *Rapid Rhone*, and dated 1864

Provenance: Poole Collection, TX; Kurt E Schon Ltd, New Orleans, LA 1986

Illustrated: ed. Julie Britt, *The Poole Collection*. New Orleans, LA: Kurt E. Schon Ltd, 1980, p 55, titled *Robin Rhone* [sic]

Exhibited: International Museum of the Horse, Lexington, KY, 4/2–8/29, 1980; Art Museum of South Texas, Corpus Christi, TX, 9/11–11/2, 1980; Oklahoma Museum of Art, Oklahoma City, OK, 1/11–2/28, 1981; Museum of Sunrise, Charleston, WV June 29–August 15, 1981; Pain Art Center, Oshkosh, WI, August 22–October 31, 1982; Hood Museum of Art, Dartmouth College, NH, December 12, 1982; Abilene Fine Arts Museum, Abilene, TX, February 20–March 28, 1983

*Rapid Rhone* is a sensitive and appealing portrait of a racing fit thoroughbred horse with beautiful conformation standing in profile in a loose box showing his nearside. Foaled in 1860 by Melbourne out of the dam by either Lannercost or Retriever, Rapid Rhone lived up to his name for owner Lord Glasgow, winning the Newmarket Two-Year-Old Stakes of 1862 at Newmarket. Sally Mitchell writes about Hall, “. . . this artist [was] first recorded working at Tattersalls, London. He contributed to Tattersall’s [sic], *British Racehorses* and *The Sporting Review*, and he was for a while chief artist on *The Field* and also contributed to *The Illustrated London News*.”<sup>28</sup> These publications for which Hall illustrated are rich sources for the study of “the very English ambience of it all,” especially *The Field*, which today is still in print. Hall exhibited regularly at the Royal Academy, the British Institution, and the British Artists of Suffolk Street. Well before John Frederick Herring, Sr.’s death, Hall had moved to Newmarket to fill the needs of portraits commissioned by owners of racing winners. Many of these paintings of winners were engraved, more than one hundred of which were published in *The Sporting Magazine*. Hall was also a very competent painter of the human form, which appeared in more complicated compositions in the figures of owners and trainers standing by their horses with jockeys-up, seated in the irons.



Henry Stull (American, 1851-1913)  
***A Racehorse with Jockey Up***, c. 1893-1895  
Oil on canvas, 23 x 28 inches  
Signed  
Provenance: Sotheby's New York, 04/12/1996 lot 65

Americans since the colonial days were naturally influenced by the British in all manner of field sports; activities on the turf no exception. What is most interesting about Henry Stull's patrons for action portraits was that when the English-born photographer Eadweard Muybridge (1830-1904) published his findings in *The Attitudes of Animals in Motion Illustrated with the Zoopraxiscope*, which dispelled the traditional view of how a horse was painted in the "rocking horse style" at the gallop, Stull began painting the gait properly. But his patrons, sticklers for correctness in all aspects of an equine commission, refused for a time any new canvases showing how a horse really ran. In *A Racehorse with Jockey Up*, the jockey silks are similar if not identical to a portrait Stull did of *Lamplighter* dated 1898, owned by Mr. and Mrs. Walter M. Jeffords and sold by Sotheby's in a single owner sale in New York on October 28, 2004. It is interesting to note that *Lamplighter's* owners, S.S. Brown and later Pierre Lorillard, had silks other than the one shown in the portrait. Similar colors were registered to another partnership of Leigh (the trainer) and Rose (the owner), who won the Kentucky Derby in 1894 with a horse named Chant. There are three known portraits by Stull of jockeys wearing these silks: this one, *Lamplighter*, and a third of the horse *Hanospun*.<sup>29</sup>



Allen Culpeper Sealy (British, 1850–1927)

***Red Eyes***, 1895

Oil on canvas, 15 7/8 x 22 inches

Signed, dated 1895, and inscribed on verso on stretcher “Winner of Cesarewitch Stakes”

Provenance: Christie’s London, 05/28/1999 lot 71

Sealy exhibited landscapes at the Royal Academy but was primarily known as a sporting artist painting commissions of thoroughbred winners. *Red Eyes* is a portrait of the bay foaled in 1889, by Goggles out of Miss Florry by Cardinal York, first owned by the Hartopp family in 1891, then by Mr. J. Cannon until June or July of 1893 when sold to Mr. Ellis. Red Eyes, shown here in the portrait, is posed on a racecourse (perhaps Newmarket) under tack with the jockey up wearing the silks of Mr. Ellis of straw jacket and scarlet cap. The bay was a standout, winning the Warwick Lady’s Plate Handicap, Warwick, 1892; the Harpenden Hertfordshire Handicap, 1892, Hertfordshire; the Devonshire Plate, 1892, Devonshire; the Beaufort Handicap Plate, 1892, Gloucester; the Goodwood States Handicap, 1892, Goodwood; the Queens Plate Derby, 1892, at Newcastle with M. Cannon up; and dead-heated with Cypria in the Cesarewitch Stakes, 1892, ridden by T. Loates. *Red Eyes* shows the long stirrup length and upright seat style of the jockey, typical in English racing for centuries, but which would begin changing on September 30, 1898, when the American jockey Tod Sloan traveled to Britain and rode five consecutive winners at the Newmarket Racecourse using much shorter stirrup lengths and the forward seat “monkey crouch” position.<sup>30</sup>



Alfred Wheeler (British, 1851-1932)

***Florizell II***, 1896

Oil on canvas, 20 x 28 inches

Signed, inscribed *Florizell II*, and dated 1896

Provenance: Christie's New York, 06/09/1988 lot 75

Alfred Wheeler was son and pupil of John Alfred Wheeler (1821-1903), and like John Frederick Herring, Jr., who aided his father, John Frederick Herring, Sr., so too did Alfred often work on John Alfred's commissions. Sally Mitchell writes, "There is much confusion between the work of John Alfred Wheeler and Alfred Wheeler because their style was very similar and both frequently signed 'J. A. Wheeler' and sometimes 'A. Wheeler senior.' Alfred's work, which tended to be lighter and more photographic than that of his father, is thought to have been far less prolific, but it would seem likely that he helped his father exclusively at the end of his life, hence the old man's name on what would appear to be Alfred's work."<sup>31</sup> Alfred received on his own account commissions of Classic winners from important patrons including Baron Rothschild and H.R.H. Prince of Wales. It was for the latter he painted *Florizell II*, shown here in a large canvas with other entries nearing the post. *Florizell II*, a bay colt, was foaled in 1891 by St. Simon out of Perdita II by Hampton. *Florizell II* won multiple stakes races as two- and three-year-old, including the St. James Palace Stakes, 1893, Ascot; the Two-Year-Old 41st Triennial Stakes, 1893, Ascot; the Corinthian Plate Handicap, 1893, Goodwood; the Royal (Post) Stakes, 1893, Newmarket; the High-Weight Handicap, 1893, Brighton; the Prince of Wales Plate, 1894, Epsom; the Princes Handicap, 1894, Gatwick; the Manchester Cup, 1894, Manchester; the Gold Vase, 1894, Ascot; the Goodwood Cup, 1894, Goodwood; the Jockey Club Cup, 1894, Worcester, and the Ascot Gold Cup, 1894, Ascot.



Emil Adam (German, 1843-1907)

***St. Maclou with H. Mornington Cannon Up*, 1902**

Oil on canvas, 31 ½ x 41 ¼ inches

Signed, dated 1902, and inscribed St. Maclou

Provenance: Baird-Carter's Gallery, Jermyn St., London; Alfred J. Mucklow, 35 Cranborn St. Leicester Sq. London; Fasig-Tipton/Cross Gate Gallery, Saratoga Springs, NY, 08/08/1997 lot 48

Emil Adam, although German, often contributed to the genre of British sporting art through commissions of English subjects from British patrons. Here in *St. Maclou with H. Mornington Cannon Up*, the artist portrays in a painterly style the thoroughbred St. Maclou, a bay colt foaled in 1898, by St. Simon out of Mimi by Barcaldine, with H. Mornington Cannon in the irons. St. Maclou was bred by Sir Tatton Sykes, and won the Biennial Stakes in 1902 at Newmarket; the Lincolnshire Handicap, 1903, Doncaster; the November Handicap, 1903, Manchester; the October Plate, 1903, Kempton Park; and the Kennett Plate, 1903, Newmarket for owner Col. H. McCalmont. As in the Penkhys Collection portrait of *Florizell II* by Alfred Wheeler, St. Maclou's jockey is also riding with the soon to become old fashioned long stirrup leather lengths. Stella Walker writes of the Bavarian, "... Emil Adams [sic] was acclaimed in the English magazine *The World* as 'the finest horse painter in Europe' and was considered unequivocally by the Duke of Westminster as 'the only artist I know who can really conceive and paint on canvas a Thoroughbred as it really is.' Seven of his repetitive portraits hang in the Jockey Club Rooms at Newmarket to illustrate the artist's undoubted ability to suggest the elegance and quality of the contemporary race horse, but he rarely chanced his reputation by painting Classic winners in motion."<sup>32</sup>



Percy Earl (British, fl. 1900-1930)

***Prominent Horses, Jockeys, and Silks*, 1900**

Watercolor and gouache on paper, sight size 14  $\frac{3}{4}$  x 21  $\frac{3}{4}$  inches

Signed by initials and dated 1900

Inscriptions on the original mat give the title and date, identify the central horse as "Diamond Jubilee," and give the names of the jockeys (left to right, "K. Cannon" (wearing the colors of A. Stedall), "J. Reiff," "Tod Sloan," "B. Rigby" (wearing the colors of J. Musher), "H. Jones" (wearing the colors of the Prince of Wales), "S. Loates," "Lester Reiff," "Otto Maddien," "Mornington Cannon" (wearing the colors of the Duke of Portland), "F. Rickaley," and "J. H. Morgan.")

Provenance: Sotheby's New York, 06/04/1993 lot 248

Percy Earl, often correctly or incorrectly known as Thomas Percy Earl, hailed from a prominent family of late 19th and early 20th century British sporting artists steeped in painting works chronicling "the very English ambience of it all." Related to George Earl and his artist daughter, Maud Earl, Percy's work is less well known and records of him exhibiting anywhere cannot be found. It seems, however, according to Sally Mitchell, "He contributed cartoons to *Vanity Fair* (1909-10)."<sup>33</sup> *Prominent Horses, Jockeys, and Silks* is a particularly good watercolor showing eleven horses and jockeys posing near the start in an interesting group. Here in the composition one notes some jockeys have adopted the Tod Sloan shorter stirrup length while others maintain the traditional position.<sup>34</sup> The artist positions horses in profiles from either side, head on and rear facing, which demonstrates his knowledge of anatomy and attitude of his subject.

## JUMP RACING OR STEEPLECHASING



Lionel Dalhousie Robertson Edwards, RCA, RI (British, 1878-1966)

***Grand National Canal Turn, 1907***

Watercolor on paper, sight size 14 x 20 inches

Signed, dated 07, and inscribed *Canal Turn, Grand National, March 07*

Provenance: Fastig Tipton/Cross Gate Gallery Auction Saratoga Springs, NY, 08/11/1996 lot 159

Stella Walker devotes an entire chapter in her book *British Sporting Art in the Twentieth Century* to Lionel Edwards. In it she writes, "In 1947, in his seventieth year, Lionel Edwards published his autobiography *Reminiscences of a Sporting Artist* and intensely relevant to his life and work is the dedication—"To mine own kindred"—for he added 'it is no presumption to claim kinship with all those who love similar pursuits'. Social and art historians alike must rejoice that this artist has left for posterity an incomparable record of his sporting diversions enjoyed for more than sixty years in the 20th century."<sup>35</sup> Edwards exhibited at the Royal Institute of Painters in Water Colours and the Royal College of Art, and at the beginning of his career illustrated regularly for *The Graphic* in London.

Edwards' watercolor *Grand National Canal Turn* depicts a fence in arguably the most challenging steeplechase on the planet, known as the Grand National. The jump in the composition, called the Canal Turn, has been painted at least once by most sporting artists who depict steeplechasing subjects, since the race was first run at the Aintree Racecourse in Liverpool in 1835. Edwards oddly did not have number cloths under the saddles in this composition, which would more easily identify each runner by starting post position. The race runs over four miles, and thirty fences paid a purse to the first five finishers and a prestigious trophy to the winner, who in 1907 was Eremon, a seven year old gelding owned by Mr. A. Newey and ridden by S. Howard (not shown in the composition).



Lionel Dalhousie Robertson  
Edwards, RI, RCA  
(British, 1878-1966)  
***Racehorse, Jockey Up,  
Fourth Race, a Study,***  
after 1920  
Pencil, watercolor, gouache on  
buff paper, sight size 13 x 9  
inches  
Signed  
Provenance: Spink & Sons Ltd,  
London  
Exhibited: Spink & Sons, London,  
*20th Century British Sporting  
Pictures, 1980s/90s*

In *Racehorse, Jockey Up, Fourth Race, a Study* one notes Edwards includes a saddle/number cloth, shown here as the number seven, which identifies a horse's post position at the start and allows those watching a race when horses are on the far side of the course to know the order of running through the aid of binoculars. Also noted here the jockey stirrup length is shorter than the traditional up right style but not as short as was custom for that of flat race jockeys who adopted the "monkey seat" of Tod Sloan.<sup>36</sup> This medium length was used by steeplechase riders who need extra leg to stay on over jumps.

*Director's addendum*

Both works by Edwards in the Penkhus Collection are in the artist's preferred medium of watercolor (with gouache also used in the earlier work) rather than in oil. The artist was underappreciated following his death, possibly partly because of this, but an exhibition featuring his work, in 1986 at the British Sporting Art Trust, led to greater recognition of his ability, and art historian J.N.P. Watson in his monograph on Edwards published that same year described him as "the finest hunting artist that ever lived."



John Alexander Harrington Bird (British, 1846–1936)

***Mrs. Ambrose Clark's Bay Mare "Meadowsweet II" with Michael Tighe Up***, after 1914

Oil on canvas, 22 1/8 x 29 7/8 inches

Signed

Provenance: Mrs. Ambrose Clark, Long Island, NY; Christie's New York, 06/09/1988 lot 74

Exhibited: The Society of the Four Arts, Palm Beach, FL, 1954; Lowe Art Museum at the University of Miami, FL, 1954

Literature: ed. E.J. Rousuck, *F. Ambrose Clark Collection of Sporting Paintings*. New York, NY: 1958, p. 36–37

The Edwardian era witnessed a veritable crush of sporting artists working in England. Notably among these was Harrington Bird who studied at the Royal Academy Schools in London. In 1875 he moved to Montreal, Canada, as Director of Art for the Board of School Commissions, and while in North America he exhibited at the Royal Canadian Academy where he became an associate member. By 1885 he was back in London taking commissions for important patrons like Mrs. Ambrose Clark for whom he painted *Mrs. Ambrose Clark's Bay Mare "Meadowsweet" with Michael Tighe Up*. Meadowsweet, bred in the United States, was by Yankee out of the mare Campo and first raced over fences in America, winning the Brook Steeplechase in 1912 at Piping Rock on Long Island. After, the bay mare sailed for England, winning numerous important steeplechases across the pond including: the Coventry Handicap Chase, 1913, Birmingham; the Southern Handicap Chase, 1913, Lingfield; the Reading Chase, 1914, Newbury; the Coventry Chase Handicap, 1914, Birmingham; the Southern Handicap Chase, 1914, Lingfield; and the Grand Annual Steeplechase, 1914, Cheltenham. Michael Tighe, shown in the portrait, rode Meadowsweet only once, winning Cheltenham's Grand Annual Steeplechase of 1914. Meadowsweet is posed in movement adding an interesting and unusual dimension to the composition. The rider sits elegantly on the mare wearing the now customary shorter stirrup leather length and maintaining a give and take of light hands with the reins. An attention-grabbing sidebar is the fact that Mrs. Clark's husband, F. Ambrose Clark, and Paul Mellon, each philanthropic Americans, field sport enthusiasts, and practicing anglophiles, were founding members of The British Sporting Art Trust.



Neil Cawthorne (British, b. 1936)

***Three Fences from Home—Ascot***, by 1970

Oil on canvas, 20 x 30 inches

Signed

Provenance: Sotheby's New York, 06/09/1995 lot 332

Cawthorne's painting *Three Fences from Home—Ascot* shows four chasers, as opposed to hurdlers, over the sticks with another furlong to run and two fences to meet before the run in to the finish. In these last stages of a steeplechase the pace quickens and, for a jockey, meeting these last jumps in stride can make the difference between winning or just placing. The second to last fence is of course important, but the last, particularly if two or more are to meet it together, becomes the pivotal moment. Chases, as opposed to hurdles, are longer races over higher and less forgiving obstacles, although the pace is not as fast. Cawthorne has chosen the setting of late fall or winter, evidenced by the landscape with trees barren of leaves, sweated silks, and gloves worn by some jockeys, and the horses shown as trimmed with a full or trace clip. The turf is green and remains so in Britain everywhere, even all winter, a feature of the landscape which contributes again to "the very English ambience of it all." Cawthorne apprenticed under John Kenney (1911-1972) for a time before going out on his own and painting foxhunting commissions for the likes of the Duke of Beaufort and His Royal Highness Prince Charles. He has exhibited in Leicestershire, his home neck of the woods, and in Newmarket as well as in America. With his patrons' authorization, Cawthorne supplemented his income by producing limited edition prints of some of his paintings.



Peter Howell (British, b. 1932)

***Elston Lane—Shrewton***, mid 1980s

Oil on canvas, 15 x 18 inches

Signed, titled on verso on tack over edge

Provenance: Criswick Associates, Inc., New York, NY; Sotheby's New York, 06/09/1995 lot 357

Stella Walker writes about the self-taught artist Peter Howell in her book, *British Sporting Art in the Twentieth Century*: "In 1972 Peter Howell held his first one man exhibition at Ackermann's. Its title 'The Racing Scene' aptly emphasized the artist's dedication to the turf as a source of inspiration. It was also obvious that his approach was stamped with professional understanding though his artistic execution was subtle and original in concept . . . It is the essence of the sporting scene that breathes conviction and today has become the hallmark of Peter Howell's work."<sup>37</sup> *Elston Lane—Shrewton* is a relatively small-scale work for the artist whose canvases regularly are full wall size. Howell worked in oil and his technique is succinctly described by Stella Walker: "Observed in delicate tones against the faint mist that haunts English horizons many of these pictures possess an insubstantial quality but simultaneously excite by their latent realism and authority. Equine action and conformation are rarely distorted though impressionism prevails."<sup>38</sup> Howell has been highly collectable not only in England but throughout North America, where for decades he has exhibited in New York City, Saratoga, Lexington, Kentucky and at the racing centers in California and Toronto, Canada.



Camel Turner Camel Not...

## PETS



Edmund Havell, Jr. (British, 1819–1894)

***An Apple for "Tomtit"***, 1879

Oil on canvas, 37 ½ x 50 inches

Signed and dated 1879

Provenance: Helen F. Boehm, Palm Beach, FL; Sotheby's New York, 04/12/1996, lot 84

Note: Helen F. Boehm was married to Edward Marshall Boehm, an American figurative expressionist sculptor, known for his porcelain models of birds and other wildlife. He and his wife founded the company E.M. Boehm Studios in 1950.

Havell worked throughout the second half of the 19th century and exhibited at the Royal Academy from 1835 to 1893. *An Apple for "Tomtit"* depicts a lady in full hacking attire, feeding her horse Tomtit an apple treat for a job well done. The lady is wearing sidesaddle habit and would ride aside (not astride) as was custom for females of the day. Her loyal dog and hacking companion, most likely a pointer, lies on the straw at Tomtit's foot waiting patiently for instructions and its own treat. By the appearance of the stall, how it is built and maintained, and how the horse is turned out (groomed), one can assume this painting was a commissioned work from a patron of significant means. In 19th century times in Britain in both rural and urban settings and for the wealthy and the poor, pets played a significant role. However, with the onset of the industrial revolution, interaction with large domestic animals, especially horses, was on the wane; not, however, for Tomtit and his mistress.



Edwin Loder (British, 1827-1885)

***Jack Russell Terrier***, c. 1880

Paper laid down on board, 7 x 6 inches

Signed

Provenance: Arthur Ackermann & Peter Johnson Ltd, London, 2003

Edwin Loder, son of British sporting artist and horse portrait painter James Loder (1784-1860), followed in his father's footsteps after twenty years in the 62nd Regiment of Foot serving primarily in India. Loder worked from his studio in Bath where he took commissions for animal and sporting portraits, including foxhunters, livestock, and various canines of field sport breeds. Sally Mitchell states in her book *The Dictionary of British Sporting Artists* that Edwin Loder "... did not have the same ability (of his father) and would appear to be aware of the fact."<sup>39</sup> Despite Mitchell's observation, *Jack Russell Terrier* sensitively portrays a terrier of diminutive scale in profile with a background of only painted paper. Ears, just as eyes, reveal an attentive pet, focused on something, most probably its owner, outside of the composition.



John Emms (British, 1841-1912)

***A Saddled Hunter and Jack Russell Terrier*, 1893**

Oil on canvas, 20 x 26 inches

Signed and dated 1893

Provenance: Fastig Tipton/Cross Gate Gallery, Saratoga Springs, NY, 08/11/1996

Emms exhibited at the Royal Academy beginning in 1866 and was a keen foxhunter when time permitted. Paintings by the artist that are dated are rare indeed. And dated efforts often illustrate his best efforts, usually being commissioned by a patron not concerned with a bargain, but more for quality in the finished work; allowing the artist not to be rushed. *A Saddled Hunter and a Jack Russell Terrier* depicts a dark brown or black horse with docked tail, for use presumably as a hack and hunter for a lady who will ride aside, seated on the sidesaddle. The horse is also wearing a double bridle that includes two bits and two reins, one attached to a long shank that gives its rider a good set of breaks if necessary. Finishing touches of the horse's turn out are painted hooves and a dampened mane and tail; note the grooming equipment on the straw covered floor. The well-rendered terrier perched atop a pile of bedding completes the composition, which is contained in the framework of a spacious masonry box stall.



John Emms (British, 1841-1912)

***Ready for Action***, after 1890

Oil on canvas, 14 x 12 inches

Signed

Provenance: MacConnal-Mason, London, 1989

A true countryman, John Emms was a keen foxhunting man who understood hounds and terriers as well as any Huntsman, and it was his paintings of these canines that brought him the most acclaim. A full grown foxhound, even in retirement, did not make an ideal pet, but hunt terriers, because of their small sizes, were ideal for household companions as well as specialists for digging and bolting any Mr. Reynard that had gone to ground. Sally Mitchell writes about the artist, "It is said that Emms wore a long black coat and a wide brimmed black hat; he and his family lived a fairly Bohemian way of life. When he sold a picture he would take the family to London, where they stayed at the best hotels, bought new clothes and generally 'lived it up' until the money was spent."<sup>40</sup> In *Ready for Action*, these three terriers rendered with strong, bold brush strokes laid down on the canvas with paint plentiful of impasto are seen to the viewer to have heard noises, which illustrate each is indeed ready for the action of a day out with horse and hound! Bohemians personified, no less! But burning the candle at both ends resulted in health problems for Emms, who by the early 1900s had become destitute, trading paintings to landlords for rent and to innkeepers for food and beverage.



Dianne Flynn (British, b. 1939)

***Making Friends***, c. 1995

Oil on canvas 20 x 30 inches

Signed

Provenance: Fastig Tipton/Cross Gate Gallery Auction Saratoga Springs, NY, 08/08/1997 lot 181

Dianne Flynn was born in Huddersfield, Yorkshire, where she attended art classes at the art schools Huddersfield and Batley, then at the Manchester School of Art at Manchester Metropolitan University, Manchester, England, where she graduated in 1973 with a Diploma of Art & Design. After a year at Leeds Polytechnic she was awarded an Art Teacher's certificate in 1974. She exhibited at the Royal Society of Portrait Painters, the Royal Overseas League, and the Pastel Society, and at numerous commercial art galleries in England, Europe, America, Hong Kong, and Tokyo. *Making Friends* and *Young Friends* are both portraits of young sitters with their pets in outdoor compositions full of light. The young girls are dressed in lovely, if not a bit old fashioned, clothing that is nevertheless reminiscent of "the very English ambience of it all" exhibition theme. As noted in the preface regarding pets and the advent of post-industrial-revolution Occidental mores of a new middle class society, "Changing liberal values among this new class stressed kindness towards animals, acknowledging their individuality as living creatures and not merely economic assets. These interrelated cultural developments led to an increasingly large segment of society keeping animals for pleasure, rather than work or food. Particularly pets became associated with middle class prosperity and happiness; it was then that the term 'pet' entered common usage."<sup>41</sup>



Dianne Flynn (British, b. 1939)  
***Young Friends***, c. 1995  
Oil on canvas 16 x 20 inches  
Signed  
Provenance: MacConnel-Mason, London



Barrie Barnett (American, b. 1959)

***Jack Russell Terrier Bust***, 2002

Pastel on paper, 10 x 8 inches

Signed and dated 2002

Provenance: Dog and Horse Fine Art and Portraiture, Charleston, SC

Barrie Barnett, who received her first commission at the age of twelve, began her formal training in classical realism at age nine in Baltimore, Maryland. By the age of twenty her studies led to emulate prominent portrait painters, and for the next decade or so she painted children by commission for families in the American Southeast. Her agents included Portraits South and Portraits, Inc. of New York, and she is a member of the American Society of Portrait Painters. By 1998 Barnett began a specialty painting dogs in pastel, a medium she taught at the Pastel Society of America in New York, where she is a member. She has exhibited in New York City, Palm Beach, and Carmel, and now lives on a houseboat in Sausalito and a studio in Sonoma, both in California.<sup>42</sup> *Jack Russell Terrier Bust* sensitively reveals the terrier's personality through its eyes and ears; each provide clues to the pet's attitude of the moment.

## FOOTNOTES

- <sup>1</sup> Oliver Beckett, *The Life and Work of James Ward, R.A., 1769-1859, The Forgotten Genius*. (Sussex, England: The Book Guild Ltd, 1995) p. xxviii
- <sup>2</sup> Oliver Beckett, *J.F. Herring & Sons*. (London, England: J. A. Allen & Co Ltd, 1981) p. 17
- <sup>3</sup> Longstaff, Robert. Message to F. Turner Reuter Jr. 27 June 2016. E-mail
- <sup>4</sup> *Ibid*, p. 76
- <sup>5</sup> *Ibid*, p. 19
- <sup>6</sup> Anne Klumpke, *Rosa Bonheur: The Artist's (Auto)biography*. (Ann Arbor, Michigan: The University of Michigan Press, 1997) Dust Jacket, inside front cover
- <sup>7</sup> National Sporting Library & Museum, *Munnings: Out in the Open*. (Middleburg, VA: National Sporting Library & Museum, 2013) p. 280
- <sup>8</sup> *Ibid*, p. 3
- <sup>9</sup> Sally Mitchell, *The Dictionary of British Equestrian Artists*. (Woodbridge, Suffolk: The Antique Collectors' Club, 1985) p. 77
- <sup>10</sup> *Ibid*, p. 79
- <sup>11</sup> *Ibid*, p. 430
- <sup>12</sup> *Ibid*, p. 124
- <sup>13</sup> Eadweard Muybridge, *The Attitudes of Animals in Motion Illustrated with the Zoopraxiscope*. (San Francisco, USA: Muybridge, 1881)
- <sup>14</sup> Sally Mitchell, *The Dictionary of British Equestrian Artists*. (Woodbridge, Suffolk: The Antique Collectors' Club, 1985) p. 197
- <sup>15</sup> Stella A. Walker, *British Sporting Art in the 20<sup>th</sup> Century*. (London: The Sportsman's Press, 1990) p. 24
- <sup>16</sup> *Ibid*, p. 24
- <sup>17</sup> Sally Mitchell, *The Dictionary of British Equestrian Artists*. (Woodbridge, Suffolk: The Antique Collectors' Club, 1985) p. 367
- <sup>18</sup> Stella A. Walker, *British Sporting Art in the 20<sup>th</sup> Century*. (London: The Sportsman's Press, 1990) p. 27
- <sup>19</sup> *Ibid*, p. 43
- <sup>20</sup> *Ibid*, p. 118
- <sup>21</sup> *Ibid*, p. 118
- <sup>22</sup> *Ibid*, p. 118
- <sup>23</sup> Edan Milton Hughes, *Artists in California 1786-1940*. (San Francisco, CA: Hughes Publishing Company, 1986) p. 67
- <sup>24</sup> Penkhus, Steve. Message to F. Turner Reuter Jr. 3 May 2016. E-mail
- <sup>25</sup> Stribbling, David. Message to F. Turner Reuter Jr. 1 July 2015. E-mail
- <sup>26</sup> Sally Mitchell, *The Dictionary of British Equestrian Artists*. (Woodbridge, Suffolk: The Antique Collectors' Club, 1985) p. 428
- <sup>27</sup> Ian Mackenzie, *British Prints*. (Woodbridge, Suffolk: The Antique Collectors' Club, 1987) p. 284/285
- <sup>28</sup> Sally Mitchell, *The Dictionary of British Equestrian Artists*. (Woodbridge, Suffolk: The Antique Collectors' Club, 1985) p. 246
- <sup>29</sup> Field Ladd, personal communication, July 1, 2015
- <sup>30</sup> Tod Sloan, *Tod Sloan, by Himself*. (Grant Richards Ltd, London, 1915)
- <sup>31</sup> Sally Mitchell, *The Dictionary of British Equestrian Artists*. (Woodbridge, Suffolk: The Antique Collectors' Club, 1985) p. 455
- <sup>32</sup> Stella A. Walker, *British Sporting Art in the 20<sup>th</sup> Century*. (London: The Sportsman's Press, 1990) p. 14
- <sup>33</sup> Sally Mitchell, *The Dictionary of British Equestrian Artists*. (Woodbridge, Suffolk: The Antique Collectors' Club, 1985) p. 205
- <sup>34</sup> Tod Sloan, *Tod Sloan, by Himself*. (Grant Richards Ltd, London, 1915)
- <sup>35</sup> Stella A. Walker, *British Sporting Art in the 20<sup>th</sup> Century*. (London: The Sportsman's Press, 1990) p. 60
- <sup>36</sup> Tod Sloan, *Tod Sloan, by Himself*. (Grant Richards Ltd, London, 1915)
- <sup>37</sup> Stella A. Walker, *British Sporting Art in the 20<sup>th</sup> Century*. (London: The Sportsman's Press, 1990) p. 140
- <sup>38</sup> *Ibid*, p. 140
- <sup>39</sup> Sally Mitchell, *The Dictionary of British Equestrian Artists*. (Woodbridge, Suffolk: The Antique Collectors' Club, 1985) p. 302
- <sup>40</sup> *Ibid*, p. 210
- <sup>41</sup> F. Turner Reuter, Jr. and Claudia P. Pfeiffer, *Afield in America, 400 Years of Animal & Sporting Art*. (Middleburg, VA, The National Sporting Library and Museum, October 11, 2011-January 14, 2012) p. 107-8
- <sup>42</sup> Barrie Barnett, *Barrie Barnett*. Barrie Barnett. Web. 27 June. 2016



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