

FROM THE COLLECTIONS OF
THEIR EXCELLENCIES
THE
GOVERNOR GENERAL
AND LADY NORRIE

AUCKLAND CITY ART GALLERY

ROYAL PORTRAITS AND SPORTING PICTURES

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during the

FESTIVAL OF THE ARTS 1955

is given the opportunity of seeing a well chosen and well balanced private collection of valuable pictures, which in the ordinary course of things would not be seen outside an English country house. So what a great pleasure, as well as a privilege, it is for us in Auckland to be allowed to see this selection of royal portraits and sporting pictures from the collections of Their Excellencies the Governor-General and Lady Norrie.

A private collection should reflect its owner; and that is exactly what the collection now being exhibited does. Even if we knew nothing previously of the special interests of Their Excellencies, we would be aware immediately from these works, of Their Excellencies' deep love of British history and those activities of country life which have played such an important part in forming the character of rural England.

The paintings which form part of these collections demonstrate also the artistic judgment and taste of Their Excellencies, for all of them have been chosen not only for the personages and events represented, but

for their qualities as works of art as well.

Their Excellencies' pictures have not been exhibited previously in New Zealand, and Auckland feels proud that the exhibition should form part of its 1955 Festival of the Arts, which has already become a dominant feature in the life of our City.

This is a particularly happy moment in the Festival Society's history, for His Excellency the Governor-General has now set the seal of his approval of the Society's work not only by joining with Her Excellency in making this exhibition possible, but by graciously consenting to become its Patron.

The special exhibition presented by the City Art Gallery is regarded as being one of the highlights of each year's Festival programme. That was apparent from the importance which was attached to the 'Frances Hodgkins and Her Circle' exhibition of 1954. Indeed, few if any, thought that we would be able to produce an exhibition of a similar high quality, but completely different in intention, from within New Zealand, but thanks to the kindness of Their Excellencies, the Society has been able to do this.

The City of Auckland is greatly honoured to have the privilege of presenting this exhibition, and on behalf of the Auckland City Council and the citizens of Auckland I extend warmest thanks to Their Excellencies for their generous action and for their most warm co-operation in the presentation of this exhibition.

FOREWORD

of the fact that foreign artists occur frequently in it. Here we see reflected the Englishman's love and respect for his kings and queens, and his love, which his rulers have nearly always

shared with him, of animals and the pursuits of country life.

Portraits of royalty, like portraits of other people, have been produced at all ages for a great variety of reasons. Sometimes a monarch has wished to impress his subjects or those of other countries with his power and magnificence, while on other occasions the reason is a much more personal one, as when King Henry VIII despatched Hans Holbein to record the features of possible queens. Some of the works in the latter category, such as the portrait of Christina of Denmark in the National Gallery, London, have a truth and an intimacy which makes them masterpieces. Many royal portraits have been commissioned to mark special occasions - a Coronation or a royal wedding - and these in the past were usually entrusted to the most distinguished painters of the day. In our own day this has not always happened, and this exhibition will perhaps cause a certain feeling of regret that we now seem incapable of producing an official picture which is at the same time a fine work of art. A royal portrait is, of course, a first-rate piece of historical evidence. This evidence is sometimes direct in that it gives us the monarch's character seen by the perceptive eye of the artist. On other occasions the portrait reveals much indirectly, showing how both the subject and the artist felt that the sitter should be presented to the world. But to whichever type a royal portrait belongs, we today have come to expect that an individual character will be shown to us. For this we must thank Hans Holbein the Younger, for before his introduction into England of the Renaissance skill and passion for reality, portrait painters made little attempt to individualize their subjects. There is evidence that as early as the fourteenth century a series of portraits of kings existed in England, but it is certain that these images were purely symbols of kingship, and an image might even serve to represent more than one king. In the formal galleries of most of the larger English country houses groups of royal portraits either in the artists' original hand or in the form of studio replicas could, and can still, be found. But in the warmer intimacy of the less formal parts of the house, the smoking room, the gun-room, and perhaps the library, pictures of a different type would normally be found. These were the works commissioned more often than not from local artists and they formed that

large class of paintings, drawings and engravings to which we give the general name of 'Sporting art'. It was to be expected, with the Englishman's love of his horse and his dogs and the pursuits in which he engaged with these animals, that animal portraiture and portrayals of the more exciting moments of the chase would be in demand. What could not be expected was that this apparently limited and humble field should produce a number of artists whose stature now seems to rise far above the specialized nature of their subjects. Francis Barlow, George Stubbs, Ben Marshall, J. F. Herring and James Ward have always been respected by sportsmen, but it is now their curious fate, and one which might have made some of them uneasy, to be received with honour by the connoisseur and critic of art.

Perhaps one reason for this—the whole question is too complex to be discussed here in detail—is that these men formed part of the great English Romantic Movement and that they brought to their work a strain of true poetry of which they, and until recently, we were unaware. In all the volume of John Ruskin's writings you will find no reference to Stubbs or Marshall, nor do they occur in the largely anti-Ruskinian essays of Roger Fry and his followers, yet with their curious combination of scientific interest and tender regard for the beauty of the texture of a horse's flank, or a stable wall, they show just those qualities which place them honourably, if humbly, with Turner and Constable.

New Zealanders should find this collection of pictures almost familiar, although they have not seen them before. These paintings were produced by, and for, people of our stock, and through the generosity of Their

Excellencies we can almost feel them to be our own.

FRIC WESTBROOK

Auckland, June 1955

ROYAL PORTRAITS

I

King Henry VIII

ARTIST UNKNOWN (ENGLISH SCHOOL) Oil 38% x 35

Henry VIII was born in 1491, the second son of Henry VII and Elizabeth of York. He was a good scholar and linguist, fond of music and an adept at archery and jousting. The appearance of the king is perhaps more well known than that of any of his predecessors as it was so clearly recorded by Hans Holbein the Younger, who, from 1536 until his death in 1543, was a member of the king's household. Henry VIII reigned from 1509 until his death in 1547.

The style of the present picture suggests that it is the work of a native English artist. The Renaissance approach to visual appearances which Holbein introduced into England has not been fully absorbed, and considerable traces of the earlier heraldic approach to portraiture remain.

2

Queen Elizabeth I

MATHER BROWN (ENGLISH SCHOOL) Oil 32 x 295

Daughter of Henry VIII and Anne Boleyn, Elizabeth was born in 1533. During the reign of her half-sister Mary, Elizabeth was imprisoned in the Tower of London for suspected intrigue. In spite of several proposed matches she remained unmarried and died at the age of 70 years in the forty-fifth year of her reign.

MATHER BROWN was born in America (Boston?) about the middle of the eighteenth century. He went to England when quite young and became a pupil of his fellow countryman Benjamin West, P.R.A. He exhibited his first picture at the Royal Academy in 1782 and continued to send his works to the Exhibition until his death in London in 1831. He painted portraits of George III and Queen Charlotte and many distinguished English military and naval officers of his time. He also painted subjects from the events of the war in India with Tippoo Saib, and from scenes in Shakespeare for Boydell's Gallery. There is no record of the purpose for which the present portrait was painted.

King Edward VI

ARTIST UNKNOWN (ENGLISH SCHOOL) Oil 21½ x 16

Edward VI was born in 1537, the son of Henry VIII and Jane Seymour. He succeeded his father at the age of nine and despite his youth he soon began to manifest an interest in religious questions. Always of weak physique he developed tuberculosis towards the end of 1552 and died the following year.

4

Queen Mary I

MARCUS GHEERAERTS THE YOUNGER Oil 403 x 324

Mary I was born in 1516, the third but only surviving child of Henry VIII and Catherine of Aragon. In 1533 she became the hope of the Catholic party in England. She came to the throne in 1553 in spite of the Duke of Northumberland's attempt to supplant her by his daughterin-law Lady Jane Grey. In 1554 she married Philip II of Spain and died four years later.

MARCUS GHEERAERTS, born about 1561 in Bruges, went to England with his father, also a painter and engraver, about 1568. He became a court painter and painted many portraits, including Queen Elizabeth I, Philip II, James I and his wife, and the Duke of York. In 1590 he married Magdalena de Critz and became a resident of Christ Church parish. He died in 1635/6.

King Charles I

SIR ANTHONY VAN DYCK Oil 49 x 40

Born in 1600, in Dunfermline, Scotland, the second son of James I, Charles was taken to England in 1604 and on the death of his brother became heir-apparent. His mother, Anne of Denmark, wished him to marry a Spanish princess, but the negotiations broke down and in 1625, the year of his accession, he married Henrietta Maria of France. His attempt to curb the activities of Parliament in 1642 led to the Civil War and his defeat at the battle of Naseby in 1645. He was brought to trial before Parliament in 1649 and condemned as a 'tyrant, traitor, murderer and implacable enemy of the Commonwealth of England' and was executed at Whitehall on January 30th, 1649.

(Van Dyck was responsible for numerous portraits of Charles I, ranging from the great compositions in the Louvre, Paris, and the National Gallery, London, to studio replicas of smaller works to be given to loyal supporters of the King's Cause.)

6

Queen Henrietta Maria

ALBERT KRAAFT, AFTER SIR ANTHONY VAN DYCK Oil 47 x 36%

Henrietta Maria, wife of Charles I, whom he married in 1625, was the sister of Louis XIII of France. In 1642, on the outbreak of the Civil War, she went to Holland, taking with her the crown jewels, which she sold in order to buy arms. She lived in France from 1644 until 1660, when she returned to England, and was given Somerset House, London, as a residence. During the Great Plague she returned to France, where she died in 1669.

(A label on the reverse of the stretcher reads 'Henrietta Maria, Queen of Charles I, la reine malheureuse "Albert Kraft". Pinxit Dresden, 1860. After the original by Vandyck in the Royal Gallery. A similar picture hangs in the National Portrait Gallery, London.)

The Children of Charles I

SIR ANTHONY VAN DYCK Oil 521 x 58

(See Plate iii)

This group picture shows the future Charles II on the left, his brother, the future James II, in the centre, and Mary, The Princess Royal, on the right. A Latin inscription on the column in the left background of the picture names the children and gives their birth dates.

Prince Charles, later Charles II, was born in 1630 and took part in the battle of Edgehill at the age of twelve, but in 1645, after the battle of Naseby, he was sent to France.

James, Duke of York, later James II, was born in 1633. He was too young to take part in the Civil War which broke out in 1642, and in 1648 he escaped from England.

Mary, Princess Royal of England and Princess of Orange, was born in 1631 and became celebrated for her beauty and intelligence. In 1641 she was married to William, the son of Frederick Henry, Prince of Orange, and according to the marriage treaty was to remain in England until she reached her twelfth year. She travelled to Holland with her mother and joined her husband in 1644. Her only son, born in 1650, afterwards became William III. She returned to England in 1660 and died there in December of the same year. She is interred in Westminster Abbey. (This picture is an exact replica of one, by the same artist, now hanging in Buckingham Palace.)

SIR ANTHONY VAN DYCK was born in Antwerp in 1599. He became a pupil of Hendrik van Balen in 1609 and was an assistant to Rubens from about 1617. He visited England in 1620-1 and Italy 1621-7. He returned to Antwerp in 1627, but settled in England in 1632 and became court painter to Charles I. Further short visits to the Continent were made in later years and he died in London in 1641.

King Charles II

ARTIST UNKNOWN (ENGLISH SCHOOL) Oil 47 x 38

On the death of his father in 1649, Charles II was proclaimed king in Scotland, but Cromwell's victories put an end to any immediate hope of his reigning, and after six weeks in hiding he fled to France. In 1660 he was invited to ascend the throne and on arrival in England received a great welcome. During the early part of his reign he kept the control of policy in his own hands, and acting through five ministers conspired to make himself absolute with the help of King Louis XIV of France. He married Catherine of Braganza in 1662, but there were no children of the marriage. On his deathbed in 1685 he confessed himself a Roman Catholic.

9 King James II

ARTIST UNKNOWN (ENGLISH SCHOOL) Oil 49 x 40

James II was born in 1633, the second son of Charles I (see No. 7), and shortly after his christening was created Duke of York. During the Civil War he escaped from England and subsequently served with distinction in the French and Spanish armies. In 1659 he was secretly married to Anne, daughter of Sir Edward Hyde, by whom he had eight children, though only two survived infancy—Mary, who married William of Orange (later William III), and Anne, who became Queen in 1702. In June 1688 his second wife, Mary of Modena, a Roman Catholic, bore him a son, James Edward Stewart. When William III landed in England, James II fled to France and spent his last years as a pensioner of Louis XIV. He died in 1701.

Prince George of Denmark

ARTIST UNKNOWN (ENGLISH SCHOOL) Oil 47 x 38

Prince George was born in 1653, the second son of Frederick III of Denmark, and married Princess (later Queen) Anne in 1683. In 1689, having become a naturalized British subject, he was created Duke of Cumberland by William III. On his wife's accession in 1702, he was refused the title of king, but was made the (nominal) Generalissimo of the Forces and Lord High Admiral. He died in 1708.

II

King George I

MICHAEL DAHL Oil 47 x 38

George I was born in 1660, the son of Ernest Augustus, Elector of Hanover, and Sophia, daughter of the Elector Palatine and granddaughter of James I. As a young man he served in the Imperial Army and on the death of Queen Anne in 1714 succeeded to the British throne. His ignorance of the English language and of British institutions and customs debarred him from taking an active part in public affairs. He married Sophia Dorothea of Celle in 1680, but divorced her in 1694. He died in 1727.

MICHAEL DAHL, a Swedish portrait painter, was born at Stockholm in 1656 and received some instruction from Ehrenstral, an esteemed Swedish artist. At the age of 22 he went to England for a short time before continuing his travels on the Continent. In 1688 he returned to England, established himself as a portrait painter, and remained in London until his death in 1743.

King George III

ALLAN RAMSAY Oil 49 x 39

(See Plate i)

Born in 1738, George III was the son of Frederick, Prince of Wales, who died in 1751. He was born in London and was in every way more British than the earlier Hanoverian kings. He succeeded to the throne in 1760 and married Charlotte Sophia of Mecklenburg-Strelitz in 1761. As early as 1765 he was subject to periods of mental illness, and after 1811, when, following the death of his favourite daughter Princess Amelia, he became permanently insane, the Prince of Wales acted as Regent. His later years were also clouded by blindness and he died in 1820.

(This picture is a replica by the artist of the one housed in the National Portrait Gallery, London.)

ALLAN RAMSAY was born in Edinburgh in 1713, the son of Allan Ramsay the poet. He studied in London at the St. Martin's Lane Academy, and under Hans Hysing; in Edinburgh and in Rome during 1936-8, and later at the Academie de France. After a second trip to Rome he settled in London in 1756 and was appointed Painter-in-Ordinary to George III. Two more visits were made to Rome, in 1775 and the early 1780's, and he died at Dover in 1784 when returning from his fourth visit to Italy. Towards the end of his life, Ramsay devoted himself to intellectual pursuits which included writing papers on political and other subjects. He was a friend of Horace Walpole, Rousseau and Dr. Johnson, who said of him to Boswell, 'I love Ramsay. You will not find a man in whose conversation there is more instruction, more information and more elegance than in Ramsay's.'

King George III

ATTRIBUTED TO SIR WILLIAM BEECHEY, R.A. Oil 31 x 23

SIR WILLIAM BEECHEY was born at Burford, Oxfordshire, in 1753. He was articled to a solicitor, then studied at the Royal Academy Schools under Zoffany. He lived in Norwich from 1782-7. In 1793 he was appointed portrait painter to the Queen, and the same year was appointed A.R.A. In 1798 he became R.A. and was knighted. He died at Hampstead in 1839.

14 Queen Charlotte

ALLAN RAMSAY Oil 49 x 39

Charlotte Sophia of Mecklenburg-Strelitz was born in 1744 and was a niece of the Duke of Mecklenburg-Strelitz. She married George III on September 7th 1761 and was crowned with the king on September 22nd. The records of her life are entirely domestic in character; fifteen children were born of her marriage. She died in 1818.



Plate i ALLAN RAMSAY King George III (12)

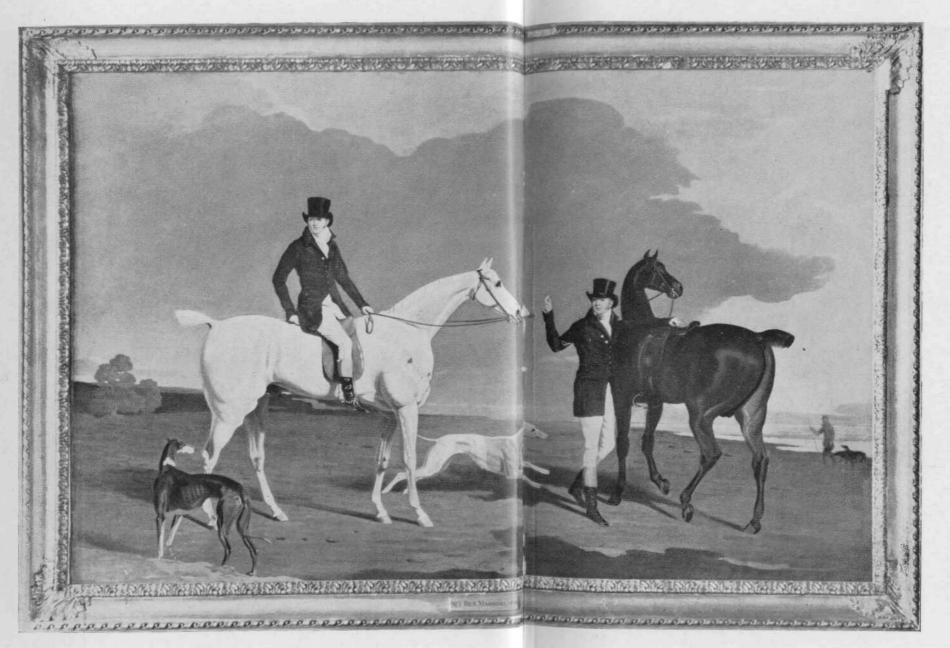


Plate ii

BEN MARSHALL

Two Gentlemen with Horses and Dogs

(27)



Plate iii
SIR ANTHONY VAN DYCK
The Children of Charles 1
(7)

King William IV

AFTER SIR THOMAS LAWRENCE Oil 23 x 152

William IV was the third son of George III and was born in 1765. From 1780 to 1790 he served in the Navy, rising to the rank of rear-admiral. During this time he formed a lasting friendship with Lord Nelson. In 1827, on the death of his brother Frederick, Duke of York, he became heir-apparent, and succeeded to the throne in 1830. In 1818 he married Princess Adelaide, daughter of the Duke of Saxe-Coburg Meiningen. His two daughters died in infancy and he was succeeded by his niece, Victoria, in 1837. Adelaide, the capital of South Australia, was named after his wife, Queen Adelaide.

16

Frederick Augustus Duke of York

ARTIST UNKNOWN (SCHOOL OF KNELLER) Oil 29 x 244 (Oval)

Frederick Augustus, the second son of George III, was born in 1763 and enjoyed the distinction of being the youngest bishop ever created; he was in fact elected to the 'Bishoprick' of Osnabrück in the sixth month of his life. He retained the title until at 21 he was created Duke of York and Albany. At 16 he studied 'the profession of arms' in Berlin. In 1791 he married a daughter of Frederick William II of Prussia. He held various military posts in the British Army and commanded an expedition to the Netherlands against the French in 1793. He died in 1827.

17

King William III (of Orange)

JAN WIJCK Oil 233 x 30

Born at The Hague in 1650, the only child of William II, Prince of Orange, and Mary, eldest daughter of Charles I, William III spent the early part of his life in the Netherlands. He married Princess Mary, daughter of James II, in 1677. In 1688, at the invitation of certain influential Englishmen, he landed in Devonshire and deposed James II. His accession met with little opposition. He died in 1702 from injuries received in falling from his horse.

(There is a similar portrait of William III, by the same artist, in the National Portrait Gallery in Namur, Belgium.)

JAN WIJCK (called in England Wyck or Wyke) was born at Haarlem, Holland, about 1640 and was instructed in art by his father, Thomas Wijck, whom he accompanied to England. He distinguished himself as a painter of battles, sieges, hunts and processions. In the equestrian portrait of the Duke of Schomberg, by Kneller, the horse and battle in the background were painted by Jan Wijck. He died at Mortlake in 1702.

T 8

John Churchill, Duke of Marlborough

ARTIST UNKNOWN (SCHOOL OF KNELLER) Oil 29 x 244 (Oval)

The son of Sir Winston Churchill, a knight impoverished by the Civil War, John Churchill was born in 1650. He became a page to James, Duke of York, and a favourite at court. He strengthened his social position by marrying Sarah Jennings, then a maid of honour to Queen Anne. He served in the French Army for five years and later commanded the British forces in the Netherlands, where he won his most famous victory, Blenheim. After 1711, for political reasons, he lived abroad for a few years, but returned to England on the accession of George I, when he was appointed Captain-General and Master of Ordnance. Shortly afterwards he had a paralytic stroke and fell into senile decay. He died in 1722.

Sir Francis Gosling as a boy

ARTIST UNKNOWN (ENGLISH SCHOOL) Oil 351 x 271

Sir Francis Gosling was born in 1720. He became a banker in London and founded the Bank of Barclay's & Gosling (now Barclay's Bank Limited). Mr George Norrie, the eldest son of His Excellency the Governor-General, Sir Willoughby Norrie, is a direct descendant through his late mother, who was Miss Jocelyn Helen Gosling before her marriage.

20

John William Kerr, Fifth Marquis of Lothian K.T.

richard cosway and sawrey gilpin Oil 194 x 2412

Born in 1737, Lord Lothian was a Representative Peer from 1778-90. He was a General in the British Army and appointed Colonel of the 11th Light Dragoons on October 23rd 1798. His father, the Earl of Ancram (afterwards Fourth Marquis of Lothian), was also Colonel of the 11th. (This picture was engraved by J. Dixon and published June 15th 1773, and appears on page 92 of 'Historical Records of the XI Hussars'.)

RICHARD COSWAY, R.A., was born at Okeford, Devon, in 1742, the son of a schoolmaster. He was sent to London before he was twelve years old to study under Thomas Hudson at Shipley's drawing school. He became celebrated as a miniaturist of the highest quality. He died in 1821. SAWREY GILPIN, R.A., was born at Carlisle in 1733. He was the son of an amateur artist and became a pupil of the marine painter, Samuel Scott. Among his early patrons was the Duke of Cumberland, at whose stud Gilpín seems to have acquired his knowledge of horses. He was elected R.A. in 1797. He made portraits of domestic and wild animals, hunting scenes and a number of history pictures. He died in 1807.

SPORTING PICTURES

2 I

THE LIVERPOOL AND LONDON COACH

Attributed to Edward Cooper, undated

Oil on wood $18 \times 24\frac{1}{2}$

EDWARD COOPER was born in Norwich in 1803. He painted portraits of horses and exhibited two at the Royal Academy. A drawing is in the Victoria and Albert Museum, London.

22

STUDY OF A BAY HUNTER WITH OWNER HOLDING BRIDLE

Attributed to John Ferneley, undated

Oil on canvas 34 x 42

(Painted to the order of Mr W. B. Wilson in 1837 and reproduced in Major Paget's book on John Ferneley.)

23

STUDY OF A BAY HUNTER WITH OWNER MOUNTED

Attributed to John Ferneley, undated

Oil on canvas 34 x 42

(Painted to the order of Mr W. B. Wilson in 1837 and reproduced in Major Paget's book on John Ferneley.)

JOHN FERNLEY was born in 1782, the son of a Leicestershire wheelwright, and was first apprenticed in that trade. In 1803 he was sent to London to study painting under Ben Marshall. In 1806 he gained his first important commission, being employed by Assheton Smith, who had just purchased the Quorn Hounds. In 1814 he established himself at Melton Mowbray, where he lived and worked for the rest of his life, gaining a great reputation as a painter of horse portraits and hunting subjects.

HUNTING SUBJECT 1

Signed and dated 'J. F. Herring Senr. 1829', centre left
Oil on canvas 15\frac{1}{2} \times 21\frac{1}{2}

25

HUNTING SUBJECT 2

Signed and dated 'J. F. Herring Senr. 1829', right

Oil on canvas 15\frac{3}{4} x 21\frac{1}{2}

JOHN FREDERICK HERRING was born in Surrey in 1795 and worked as a coach-painter and then a coach-driver in Doncaster. It is said that he was prompted to become an animal painter after seeing the St. Leger run at Doncaster in 1814. He had no training as an artist except for a short period with Abraham Cooper. His earlier works were confined to race-horses and for thirty-three successive years he painted the winners of the St. Leger. In 1833 he settled in London and from then on the scope of his art widened and he exhibited at the Royal Academy, at the British Institution, and at the Society of British Artists. He was well known for his farmyard scenes and hunting pictures. He died at Tunbridge Wells.

26

FOUR HORSES AND A GROOM

Attributed to J. F. Herring Jnr., undated

Oil on canvas 28 x 36

JOHN FREDERICK HERRING JNR. Very little is known about the eldest of Herring's three sons, except that he was painting between 1860 and 1875. His work is often exceedingly difficult to distinguish from that of his father, but less skill is discernible in the composition.

TWO GENTLEMEN WITH HORSES AND DOGS

Attributed to Ben Marshall

Oil on canvas 30 x 48

(See Plate ii)

28

RACEHORSE 'BURLEIGH' AND JOCKEY

Signed and inscribed 'Burleigh. B. Marshall pt. 1811', lower left
Oil on canvas 33\frac{3}{4} x 40

29

FIGHTING COCK 1

Attributed to Ben Marshall
Oil on canvas 24 x 193

30

FIGHTING COCK 2

Attributed to Ben Marshall
Oil on canvas 24 x 193

3 I

OLD FAVOURITE - BAY HUNTER

Signed and dated 'B. Marshall pt. 1812', lower left Oil on canvas 34¹/₄ x 39³/₄

BEN MARSHALL was born in Leicestershire in 1767. He was trained as a portrait painter, but is said to have turned to animal painting after seeing Gilpin's 'The Death of a Fox'. In 1812 he moved from London to Newmarket, where he remained until 1835. In 1819 a serious coaching accident did much to destroy his health and his powers as an artist. Apart from a number of portraits, Marshall painted mainly pictures of horses, including many of the most famous of his day, and scenes of hunting and horse-racing.

A RACE MEETING AT DONCASTER

Attributed to J. Pollard, undated
Oil on canvas 21\frac{3}{4} \times 53\frac{1}{2}

33

A COACHING SCENE

Attributed to J. Pollard, undated

Oil on canvas 13 x 18

JAMES POLLARD, the son of a painter, was born in 1797. He has always been popular as a painter of hunting and shooting scenes, coursing, racing, cricket, fishing and coaching. 'A Cricket Match' by him is in the possession of the Marylebone Cricket Club. He died in 1867.

34 HORSE 'LABURNUM'

Oil on canvas 30 x 35

Signed and dated 'Frans. Sartorius. Fb. 1782', lower right, and inscribed 'Laburnum by Herod. Beat Flash, by Herod. 8 st each.

B.C. 200 gs. October 2, 1781', upper left.

FRANCIS SARTORIUS, a son of John Sartorius, the first representative of four generations of animal painters, was born in 1734. His earliest important picture was a portrait of the Duke of Grafton's racehorse *Antinous*, also painted by Stubbs. Sartorius was a prolific painter of horse portraits, and he is said to have depicted the great *Eclipse* more often than any other artist. He specialized in the portraits of hunters, roadsters and dogs, with some hunting and racing scenes.

TWO MARES AND A FOAL BY A RIVER

Signed and dated 'Geo. Stubbs pinxit 1793', lower right
Oil on canvas 25 x 303

(From the collection of George Villiers, Sixth Earl of Clarendon.)

36

HORSE 'ANVIL'

Signed and dated 'Geo. Stubbs pinxit 1806', lower right
Oil on canvas 33 x 40

37 A BROWN HORSE

Signed and dated 'Geo. Stubbs pinxit 1804', lower right
Oil on canvas 33 x 40

GEORGE STUBBS, A.R.A. Born in Liverpool in 1724, the son of a tanner. His interest in anatomy began before he was ten years old, but his only training as a painter, under Hamlet Winstanley at the age of fifteen, lasted not more than a few weeks. Between 1744 and 1755 he worked mainly as a portrait painter in the north of England. He visited Italy in 1754. From 1760 his home was in London. He was the author and illustrator of two works on anatomy and illustrated John Burton's work on midwifery. He painted horses, dogs, scenes of country life, hunting, racing and shooting. He also worked in enamel colour on copper and on stoneware plaques made for him by Josiah Wedgewood, by whom he was employed as a modeller, and he published a number of engravings. He was Treasurer (1772) and Director (1773) of the Free Society of Artists, and was elected A.R.A. in 1780. He died in 1806.

38 to 41

FOUR PAINTINGS OF GENTLEMEN ON HORSEBACK

Artist unknown, undated
Oil on canvas, mounted on plywood. Each 22 x 33

42
THE UNION COACH
Artist unknown, undated
Oil on canvas 23½ x 30

43 HAWKING

Signed W. H. Wheelwright', lower left, undated
Oil on canvas 213 x 444 (lozenge shape)

SOURCES

The chief sources of the catalogue notes are:

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All measurements are sight size, i.e. height before width within the frame or mount.

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