



1973

(Cat.No.29)



## NOTES

In the descriptions of the paintings measurements are given in millimetres, height before width. An asterisk\* following the name of a horse indicates that the horse was imported for breeding purposes.

Attributions of works loaned to this exhibition from private collections are those of the lenders.

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# THOROUGHBREDS And Other Horses

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## Catalogue

### 1 *Spanish Pointer*

Painted by George Stubbs (1724-1806), British School.  
Oil on Canvas; 550x720 mm.  
Lent by Mr H.C. Joressen, Netherlands Ambassador to New Zealand.

This is one of three versions of this subject. The dog is said to be by Stubbs and the background is from another hand.

### 2 *Captain O'Kelly's "Eclipse"*

Painted in 1780 by J.N. Sartorius (1755-1837), British School.  
Oil on canvas; 1036x1296 mm.; signed *J.N. Sartorius 1780* (L.R.).  
Auckland City Art Gallery, acc. no. 1933/1/2, presented by Mr Moss Davis.

Eclipse, by Marske out of Spiletta, was foaled on All Fool's Day 1764, on which date occurred the most total eclipse of the sun hitherto then recorded. Little thought of by his breeder, the Duke of Cumberland, he was to become one of the most sensational racers of all times and the majority of the modern thoroughbreds can be traced back in the male line to him.

Eclipse was never beaten and the saying was that it was "Eclipse first, the rest nowhere". Purchased by the notorious Captain O'Kelly, who was never elected to any of the exclusive London clubs, Eclipse could never be entered in any of the great sweepstakes. Nevertheless he won £25,000 in stakes himself and sired three hundred and thirty five winners of nearly £160,000.

### 3 *Hambletonian and Diamond: "The Start"*

### 4 *Hambletonian and Diamond: "The Finish"*

Two canvases painted in 1799 by J.N. Sartorius (1755-1837), British School.  
Both oil on canvas; 350x550 mm.; the first signed *J.N. Sartorius 1799* (L.R.).

Lent by the Auckland Racing Club.

Hambletonian, owned by Sir H. Temple Fane, was a descendant of Eclipse, while Diamond, owned by Joseph Cookson, was son of Highflyer and a descendant of Herod. The epic match between these two horses was run at Newmarket over the Beacon Course, 4 miles 2 furlongs, on March 25th, 1799. Hambletonian won by a head and "The blood of Eclipse triumphed over that of Herod", as the History of the

British Turf, published in 1840, says in its account of the struggle. The purse was 3,000 guineas a side and the race was closely followed on horseback by a number of enthusiasts.

### 5 *Our Nell, Winner, the Oaks at Epsom, 1842*

Print by J.R. Mackrell after the original painting by F.C. Turner (active 1810-1846), British School.  
Hand coloured lithograph; 510x610 mm.; published by Ackermann and Co., September 1, 1842.  
Lent by Mr and Mrs W.N. Mackie.

### 6 *Carbine*

Painted by Stuart Reid, British/Australian School.  
Oil on canvas; 200x255 mm.  
Lent by Mr and Mrs Warren, Lower Hutt.

Carbine, by Musket out of Mersey, is the most famous horse ever to have been bred in New Zealand. Among his great feats was winning the Melbourne Cup carrying 10 stone 5, beating 38 opponents in a new record time. In the 43 races he ran he won 33, was second in six and third in three. His only unplaced performance was due to an injury. After being retired from the turf he was purchased by the Duke of Cumberland for his English stud and his blood is to be traced in winning lines everywhere.

### 7 *Archer (?)*

Painted in 1862 by Fred. Woodhouse, Australian School.  
Oil on canvas; 440x600 mm.; signed *F. Woodhouse*.  
Lent by Mr and Mrs J.G.B. Grant, Howick.

This is possibly a portrait of Archer, winner of the 1st and 2nd Melbourne Cups in 1862 and 1863, owned by the Chirnside family and trained by Etienne de Mestre.

### 8 *The Great Contest between Bend Or and Robert the Devil for the Gold Cup at Epsom, June 3, 1881.*

Hand coloured lithograph designed and executed by E.H. Hunt (19th Century), British School. 420x570 mm.  
Lent by Mr and Mrs W.N. Mackie.

Bend Or was bred by the first Duke of Westminster by Doncaster out of Rouge Rose. Robert the Devil was bred by Charles Brewer by Bertram out of Cast Off.

The race at Epsom in 1881 was the fifth and last contest between these two great horses. Bend Or, ridden by the immortal Fred Archer, is shown winning by a neck from Robert the Devil, ridden by Tom Cannon, after an exciting race.

### 9 *Maxim*

Painted by Lily von Gottfried, New Zealand School.  
Oil on canvas; 620x760 mm.; signed *Lily von Gottfried* (L.R.).  
Lent by the Auckland Racing Club.



## BY WAY OF INTRODUCTION

Preparing an art exhibition always provides two alternatives. In the case of a one-man exhibition there are no options, since completeness is the sole aim, in order that the artist may be best expressed by his work. All other exhibitions provide joyous but often frustrating occasions to consider a theme or a period and thus attempt, through selection, to offer a rewarding experience and a deepening understanding for the viewer. The present exhibition falls, obviously, within the second category. The theme here is the Race and, by extension, the Horse.

In recognizing the centennial of the Auckland Racing Club, the Auckland City Art Gallery was presented with the second type of opportunity: one which could stimulate the imagination. Leaving aside the practicalities of what, in reality, could be borrowed from the world's great art museums, the imagination roams in a field of fascinating opportunities which would lead to the ideal treatment of the theme. There are those great Greek vases, lovingly painted by the artists of that seminal land, depicting charioteers preceded by fine-limbed horses of great spirit whose rhythms, even now, cannot be viewed with indifference. In another context, one thinks of the gold ornaments depicting a universe of animals which, as beautiful as they are, were practical portions of the harness of the Scythian horses in a nomadic culture centered around the small but powerful steeds of the Central Asian steppes. Nearby, by our standards of space, within the Persian empire, we would find, for presentation here, the bronzes of Luristan, devoted to the horse and to his adornment. The artistry devoted to such purposes was no mere luxury but an homage to both the beauty of a noble animal form and witness to the pride which the steed's master took in the power derived from the horse in the quest of empire. It was not by accident that Darius the King had his feats of conquest depicted on lasting stone in processions of captives and conquering warriors accompanied by horses of splendid grace and intelligent power.

The Babylonians, the Sumerians and, of course the Egyptians, gave prominence to the horse, on stelae and in their tomb paintings, as magnificent instruments of victory.

Ideally, these should all be shown within this Gallery, to express our theme even partially.

The Romans, celebrating their growing grandeur, had bronze horses ascending the spirals of their great memorial columns. Charlemagne, after the darkest ages, would be celebrated as an equestrian in a famous bronze. When the Normans came to England, the Battle of Hastings would be recounted on that strangest of all embroideries, the Bayeux Tapestry, including Norman knights and Saxon horsemen in loving detail. The Bayeux Tapestry, however, cannot be borrowed. Among the saints depicted on the doors and the column capitals of the great cathedrals of the Age of Faith, frequently we find beloved St Martin astride his horse and cutting his cape in two to cover the shivering nakedness of the beggar. Among the precious Italian bronzes of the Renaissance we find horse and horseman depicted in a classical vein, to be placed upon the tables of the scholars and humanists, for the enjoyment not only of the eye but also of the hand, as is testified by the glow which these pieces often possess, derived from constant handling. Leonardo's teacher, Verrochio, owes as much of his fame to his great bronze statue of Il Colleone, in Venice, as to his paintings.

All of these should, by some miracle, be present here.

The great painters of the Renaissance and of the Baroque periods, found in the horse a

most extraordinary instrument of symbolism and drama. Both Michelangelo and Leonardo produced violent compositions of ambitious size for the Doge's palace in Venice, for which we have extraordinary drawings, in which the horses, even more effectively than the riders, express the anger and hatreds of battle. Rubens and Van Dyck interpreted regal majesty or the assurance of legitimate power by the sovereign's horse, in procession or symbolic presence. In this, they merely followed earlier masters such as Durer in his vast Triumph of Maximilian. The jousting horses of Callot's Festivals should be here, and the equestrian statues of the Sun King. We also find Louis XIV on small-headed horses in the battle scenes of Le Brun and of those working with him, such as van der Muelen.

The cavalcade of art history should also provide us, within the expanded walls of this Gallery, with the furious Horses of Delacroix and the Baron Gros, in eulogy of Napoleonic battles that changed history and even the downcast cavalry marches by Auguste Raffet, as he depicted the French Emperor and his defeated men returning from the rout of Moscow.

As the conquest of India brought new horizons to England, we should present an opulent array of those Mogul masterpieces of miniature which show the aristocracy of the Sub-Continent engaged in the sport of polo, shortly to be introduced to the British gentry. The sporting prints of England added to the animal portraiture of Stubbs and, later, Landseer, which celebrated worthily both the hunt and the sport of kings. In our own time there would be the bronze effigies of Marino Marini, the ghostly horses of Dali, the classical-surreal ones of de Chirico, and the Olympian ones of Hans Erni. There would be the horses of Picasso's, picadors in the bullfight arena and the most tragic horse of all art, in his epic painting of Guernica.

Such a cursory listing neglects that most Anglophile of French painters, Géricault, and the elegances of Constantin Guys, wherein high society was typified by the ladies and gentlemen on horseback in the Bois de Boulogne. We have also forgotten the horses of the battles of the gods on the metopes of the Elgin marbles from the Parthenon and also the humble horses of the Lowlands painters, the peasant horses of the school of Barbizon, and the strong ones of Sickert in certain of his decorations.

In all of this, the horse serves as symbol: Fame rides on a horse, as triumph is proclaimed. The Enclosed Garden will be celebrated in great tapestries by the unicorn, a white horse endowed with a single horn, to embody the notion of chastity in the allegory of the Virgin. The winged horse, Pegasus, will serve the artists who speak of the inspiration of the Muses. Apollo, both lord and sun, will be the charioteer drawn by fiery horses.

These are but a few of the capital pieces in our artistic heritage which the theme of the present exhibition suggests. With no apologies, we will freely admit that none of this could, in actual fact, be presented to our public. What we have here is a recognition of the limitations which any single public gallery must acknowledge and the inherent shortcomings of its position among the custodians of the universal heritage of man.

Richard Teller Hirsch  
Director  
Auckland City Art Gallery





Maxim, a brown horse foaled in 1884 by Musket out of Realisation, was owned by G.G. Stead and later sold to America where he became sire of many good horses.

#### 10 Nelson

Painted by George F. Fodor, New Zealand School, in about 1888.

Oil on canvas; 760x910 mm.; signed *Geo. F. Fodor* (L.L.).

Lent by Mrs O.P. Mortensen, Howick.

Nelson, a chestnut colt foaled in 1882 by King Cole out of My Idea, was owned by the sixth President of the Auckland Racing Club, Major F. Nelson George. He won the Derby in 1884 and was the only horse to win three consecutive Auckland Cups (in 1885, 1886, and on New Year's Day 1888). He later sired Pegasus, who also won the Auckland Cup for Major George.

#### 11 Seahorse

Painted in 1900 by Mary E. Morton, New Zealand School.

Oil on canvas; 620x760 mm.; signed *Mary E. Morton Jany. 1900* (L.L.).

Lent by Mrs O.P. Mortensen, Howick.

Seahorse was bred by Major F. Nelson George by the triple Auckland Cup winner Nelson out of Moonga. He won the Auckland Plate of 1900, as recorded in the following painting.

#### 12 Seahorse, Explosion and Saint Ilario Returning to the Birdcage after Contesting the Auckland Plate, 1900

Painted in 1908 by R.A. Armstrong, New Zealand School.

Oil on canvas; 400x600 mm.; signed *R.A. Armstrong 1908* (L.L.).

Lent by the Auckland Racing Club.

The Auckland Plate (1½ miles) run on January 2, 1900 has been described as one of the most exciting races seen at Ellerslie. The winner, Seahorse, owned by Major F.N. George and ridden by Sceats, is shown being followed into the birdcage by the second horse, Explosion, owned by L.D. and N.A. Nathan and ridden by Gallagher, and the third horse, Saint Ilario, owned by G.G. Stead and ridden by Derrett.

#### 13 Musket

Painted in 1902 by Louis John Steele (1843-1918), New Zealand School.

Oil on canvas; 1020x1240 mm.; signed *L.J. Steele 1902* (L.L.).

Lent by the Auckland Racing Club.

Musket, a brown horse by Toxophilite out of the West Australian mare Brown Bess, was bred in England in 1867 by the eccentric Lord Glasgow, who thought nothing of the colt

and ordered him to be shot. He was saved by the pleas of the north-country jockey John Osborne and later proved a winner. After six years at stud in England he was sold to New Zealand where he sired Carbine, Maxim, Martini-Henry, Nordenfeldt and other champion horses.

#### 14 Coronet

Painted in 1902 by Louis John Steele (1843-1918), New Zealand School.

Oil on canvas; 1020x1240 mm.; signed *L.J. Steele 1902* (L.L.).

Lent by the Auckland Racing Club.

Coronet was a bay horse bred by T. Morrin in 1894 by Castor out of Necklace. He was raced by E.J. Evans and later by Leonard Marshall before being put to stud at the latter's One Tree Hill stud.

#### 15 Cannongate

Painted in 1903 by Louis John Steele (1843-1918), New Zealand School.

Oil on canvas; 900x1220 mm.; signed *L.J. Steele 1903* (L.L.).

Lent by the Auckland Racing Club.

Cannongate was a brown horse bred in 1895 by Cannon out of Fishag. He was raced by John Marshall of Auckland and won many hurdle and steeplechase races at Ellerslie.

#### 16 Harold Abdallah

Painted in 1903 by Louis John Steele (1843-1918), New Zealand School.

Oil on canvas; 727x1057 mm.; signed *L.J. Steele 1903* (L.L.).

Auckland City Art Gallery, acc. no. 1956/18, presented by Mr Charles Chattens.

Harold Abdallah was a bay gelding by Berlin Abdallah.

#### 17 Moccasin

Painted in 1904 by H. Bullock Webster, New Zealand School.

Oil on canvas; 370x450 mm.; signed *H. Bullock Webster 1904* (L.L.).

Lent by the Auckland Racing Club.

Moccasin was winner of the Great Northern Steeplechase at Ellerslie in 1904.

#### 18 Phar Lap

Painted by Stuart Reid, British/Australian School.

Oil on canvas; 510x610 mm.; signed *Stuart Reid* (L.R.).

Lent by Mr and Mrs Warren, Lower Hutt.

Contemporary writers referred to Phar Lap, New Zealand bred by Night Raid out of Entreaty, as a "phenomenal racing machine". He was bought by H.R. Telford at the National Yearling Sales at Trentham for only 160 guineas, a farsigh-

ted purchase. He became a towering, powerful chestnut gelding with a great heart and he dominated Australian racing for three seasons in 1929 and the early 1930's and later won in America. He earned more than £66,000 in stakes and won 36 of the 50 races he ran.

#### 19 Comic Court

Painted by Stuart Reid, British/Australian School.

Oil on canvas; 405x510 mm.

Lent by Mr and Mrs Warren, Lower Hutt.

Comic Court was an Australian bred winner of the Melbourne Cup.

#### 20 Catalogue

Drawn in 1938 by Reynolds, Australian School.

Pencil; 480x727 mm.; signed *Reynolds '38* (L.R.).

Lent by the Auckland Racing Club.

Catalogue, a bay gelding, was foaled in 1930 by Lord Quex out of Catalini. He was a two-year-old winner at Ellerslie and in 1938 won the Melbourne Cup. He was owned at that time by Mrs A. Jameson (later Lady Blair) whose father became the owner of Templeton after that horse won the first Auckland Cup in 1874.

#### 21 Beau le Havre

Painted in about 1948 by Violet E. Whiteman (d1952), New Zealand School.

Oil on canvas; 460x610 mm.; signed *V.E. Whiteman* (L.L.).

Lent by Mr J.G. Farrell, Wanganui.

Beau le Havre, a brown horse, was foaled in 1943 by Beau Repaire out of Pretty Brown\*. He was a champion two and three-year-old and a winner at Ellerslie of the Auckland Racing Club Welcome Stakes, Great Northern Derby and the Royal Stakes. He later won the New Zealand Cup at Christchurch.

#### 22 Rising Fast

Painted in 1957 by Vera Risberg ('She'), New Zealand School.

Oil on canvas; 595x495 mm.; signed by 'She' 1957 (L.R.).

Lent by Mr Ivan J. Tucker, Takapuni.

Rising Fast, foaled in 1949, was a bay gelding by Alonzo\* out of Faster. He was a winner at Ellerslie and in Australia of the Caulfield Cup twice and the Melbourne Cup once.

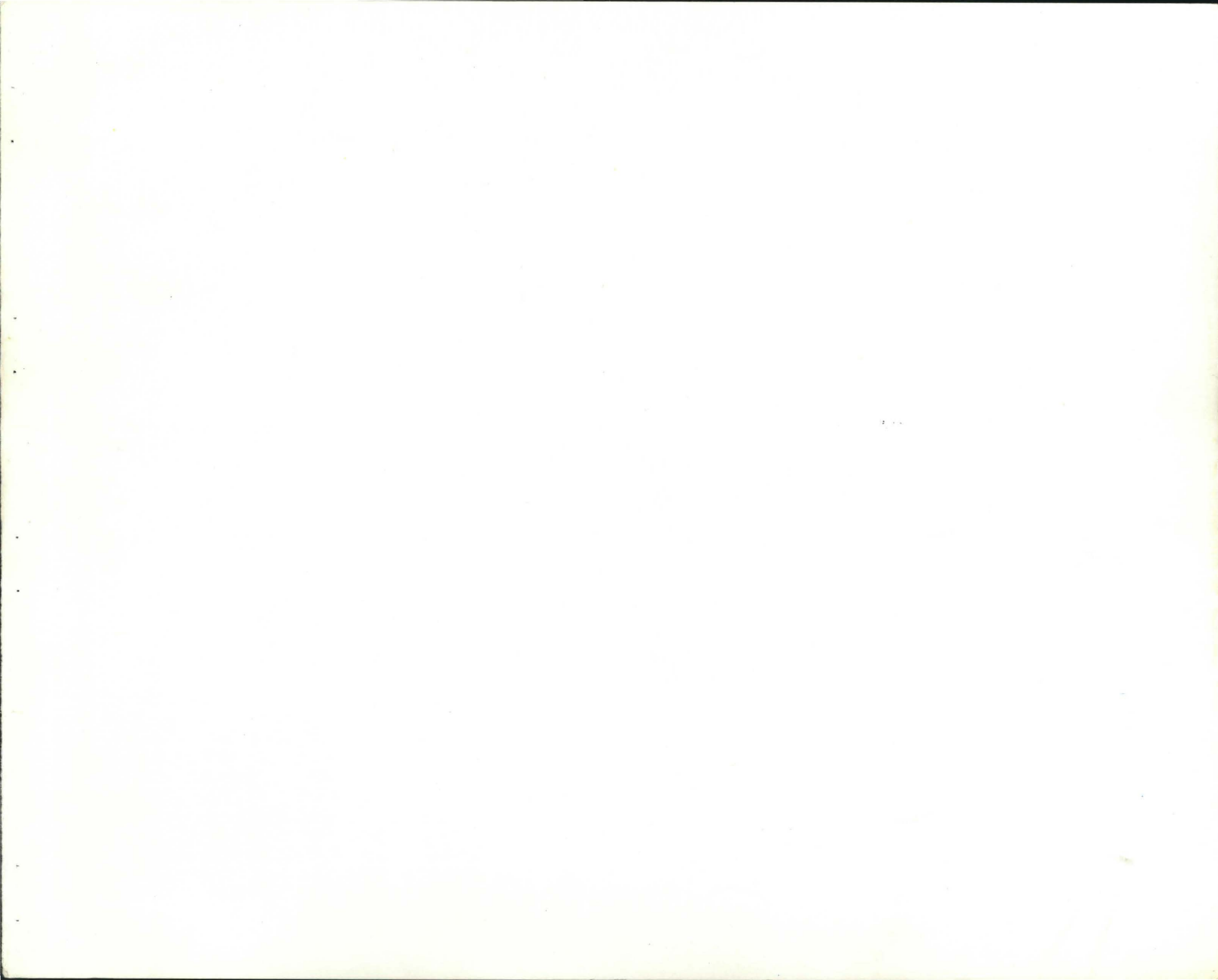
#### 23 Ben Lomond

Painted in 1969 by Michael Jeffery, New Zealand School.

Oil on canvas; 450x550 mm.; signed *Michael Jeffery 1969* (L.R.).

Lent by the Auckland Racing Club.

Ben Lomond, a brown horse foaled in 1964, by Test Case\* out of Jennifer Joy, is shown here as a four-year-old. He was



winner at Ellerslie of the Great Northern Derby and Clif-ford Plate and was named Auckland Racing Club Horse of the Year in 1968.

24 *Panzer Chief*

Modelled in 1970 by John F. Kavanagh (b1903), British/New Zealand School.

Plaster; height (including base) 560 mm. (¼ scale).  
Lent by the Artist.

Panzer Chief is a gelding by Battle-wagon out of Gay Patti. He was a leading three-year old and has won thirteen races and \$38,000 in New Zealand and eight races and \$150,000 in the United States.

25 *Battle-wagon*

Modelled in 1971 by John F. Kavanagh (b1903), British/New Zealand School.

Plaster; height (including base) 460 mm. (1/5 scale).  
Lent by the Artist.

Battle-wagon was bred by the National Stud and is by Never Say Die out of Carrozza. He was raced by H.M. the Queen before being sold to New Zealand. He was rated the top first season sire in New Zealand in 1969-1970.

26 *Sailing Home*

Painted in 1972 by Elaine Power, New Zealand School.  
Oil on canvas; 450x550 mm.; signed *Elaine Power 1972* (L.R.).

Lent by Miss Joyce Edgar Jones.

Sailing Home is a bay mare by Dogger Bank\* out of Chocolate. She is a champion race mare and winner in 1972 of the Auckland Cup and the New Zealand Invitation Stakes, the latter when ridden by world-renowned horseman Lester Piggott. She was named Auckland Racing Club Horse of the Year in 1972.

27 *Apollo Eleven*

Painted in 1973 by Elaine Power, New Zealand School.  
Oil on canvas; 450x550 mm.; signed *Elaine Power 1973* (L.R.).

Lent by Mr J.D. Foote, Auckland.

Apollo Eleven is a bay horse foaled in 1967 by Cyrus\* out of Lady Rizzio. He is winner of ten races and \$118,825, including the Auckland and Sydney Cups. He was named Auckland Racing Club Horse of the Year in 1973.

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The works in the first part of this catalogue have all been either portraits of specific animals or historical records of racing events. The remaining works in the catalogue are paintings of a more general nature with horses as their main subject.

28 *The Explorer's Message*

Painted by Louis John Steele (1843-1918), New Zealand School.

Oil on canvas; 940x1266 mm.; signed *L.J. Steele* (L.L.).  
Auckland City Art Gallery, acc. no. 1915/4, presented by the Auckland Picture Purchase Fund and the Auckland Society of Arts.

This dramatised and sentimentalised scene with horses is introduced into the exhibition as a contrast to the four horse portraits by the same artist (Cat. nos. 13-16). In the latter Steele has employed a photographic aid technique and paints directly and very thinly. In this painting he builds up his forms with the normal painterly technique, resulting in a thicker paint film.

29 *The First of October*

Painted by John C. Morris (active 1851-1864), British School.

Oil on canvas; 1017x1267 mm.; signed *John Morris* (L.L.).  
Auckland City Art Gallery, unaccessioned.  
(illustrated on cover)

The title refers to the opening date of the hunting season in Britain.

30 *Boy and Ponies*

Painted by Alfred J. Munnings (b1878), British School.  
Oil on canvas; 640x762 mm.; signed *A.J. Munnings* (L.R.).  
Auckland City Art Gallery, Mackelvie Trust Collection, M1921/1/12.

Munnings is the foremost painter of sporting and equestrian pictures of this century.

31 *Shoeing the Mare*

Painted in 1900 by John Lewis Reilly (19th Century), British School, after the original painting by Sir Edwin Henry Landseer RA (1802-1873), British School.  
Oil on canvas; 900x710 mm.; signed (verso) *John L. Reilly, 1900 from the original by Sir Edwin Landseer RA*.  
Lent by Mr and Mrs W.N. Mackie.

32 *Evening Camp*

Painted by Lucy E. Kemp-Welsh (b1869), British School.  
Oil on canvas; 1216x1822 mm.; signed *L. Kemp-Welsh* (L.L.).  
Auckland City Art Gallery, Mackelvie Trust Collection, unaccessioned.

The scene is of horses from an agricultural fair in England being fed for the night.

33 *The Critics*

Painted by W. Hounsom Byles RBA (1872-1924), British School.

Oil on panel; 268x375 mm.; signed *Hounsom Byles* (L.R.).  
Auckland City Art Gallery, acc. no 1929/4/1, presented by Mr Martin Trenwith.

34 *Mares and Foals Grazing*

Painted by Stuart Reid, British/Australian School.  
Oil on canvas; 610x760 mm.  
Lent by Mr and Mrs Warren, Lower Hutt.

35 *The Hon. Sir Edwin Mitchelson*

Painted by Robert Procter (1879-1935), New Zealand School.

Oil on canvas; 1230x1016 mm.; signed *R. Procter* (L.L.).  
Auckland City Art Gallery, acc. no. 1918/5, presented by the Hon. Sir Edwin Mitchelson.

Sir Edwin Mitchelson was President of the Auckland Racing Club for thirty years and was largely responsible for the laying out and beautification of the Ellerslie Racecourse. He was one of a syndicate of eight who founded the first stud company in Auckland, the Glen orchard Auckland Stud Company. He served as Mayor of Auckland, as a parliamentary representative and later a Minister of Public Works. This portrait was originally commissioned by the Auckland Racing Club for presentation to Sir Edwin.



# THOROUGHBREDS And Other Horses

## Preface

On January 9, 1874 the Auckland Racing Club was formed by the amalgamation of the Auckland Jockey Club and the Auckland Turf Club. Racing began at Ellerslie in 1857, but it was not until ninety acres were purchased in 1872 by the Auckland Jockey Club, that the racecourse began to take its present form.

Many men have had a hand in the history of the Club and many fine horses have won their honours at Ellerslie. This Exhibition was conceived, as part of the centennial celebrations of the Club, to show some of those horses and some of the English bloodstock from which our New Zealand horses are descended. Its fragmentary nature is due to the limitations of our records in paintings and sculpture.

The Auckland Racing Club is most grateful to the City Councillors for their support of this venture, and to the Director of the Auckland City Art Gallery, Mr Richard T. Hirsch, for his co-operation in selecting the works. This is all the more so since we recognise that some of the works are included mainly for their sentimental and historical interest.

We are grateful also to those friends of the Club who have lent their works for inclusion in the exhibition.

Woolf Fisher  
President of the Auckland  
Racing Club



36 *Corporal, Biscuit and Aureole*

Painted by Sir Alfred J. Munnings PPRA (1878-1959), British School.

Oil on canvas; 270x838 mm.; signed *A.J. Munnings* (L.L.).

Exhibited at the Royal Academy, London, 1956.

Lent anonymously.

This portrait of three horses belonging to H.M. the Queen was painted at the Boyd Rochfords Stables, Newmarket. Aureole was a chestnut horse sired by the great Derby winner Hyperion out of Angelola, a royal mare. In his last and greatest race, in 1954, he won the King George VI and Queen Elizabeth Stakes under appalling conditions, with the course soaked after torrential rain. He had won £36,220 in three seasons.

37 *Under Starter's Orders*

Painted by Sir Alfred J. Munnings PPRA (1878-1959), British School.

Oil on canvas; 292x595 mm.; signed *A.J. Munnings* (L.L.).

Exhibited at the Royal Academy, London, 1956.

Lent anonymously.

38 *Dukes Delight and Noblesse as a Foal*

Painted by Maurice Tullock on the basis of sketches done in 1960.

Oil on canvas; 500x650 mm.; signed *Maurice Tullock* (L.R.); inscribed *Dukes Delight & Noblesse at Hadrian Stud* (L.L.).

Lent by Mrs D.M. Margetts.

Noblesse, shown here as a foal, was bred by Mrs D.M. Margetts by Mossborough out of Dukes Delight and later went on to win the Oaks in 1963.

39 *Bois Roussel*

Drawn by X. du Poret. Pencil; 455x655 mm.; signed *X du Poret* (L.R.).

Lent by Mrs D.M. Margetts.

Bois Roussel was a French bred horse by Vatout out of Plucky Liege. He won the Epsom Derby in 1938, was Champion Sire in 1949 and champion brood mare sire. Bois Roussel mares produced 35 winners in 1959.

40 *Noblesse*

Sculpted by Jan Zolcik, Czechoslovakian School.

Wood; height 380 mm.

Lent by Mrs D.M. Margetts.

This is the champion English two-year and three-year-old filly that is shown as a foal in catalogue number 38.

41 *Out of Print*

Sculpted by Jan Zolcik, Czechoslovakian School.

Wood, painted; height 460 mm.; signed *J. Zolcik* (on base).

Lent by Mrs D.M. Margetts.

Out of Print, a half-sister to Sovereign Edition, is shown with champion jockey Lester Piggot up.

42 *Archer*

Painted by Stuart Reid, British/Australian School.

Oil on canvas; 700x905 mm.; signed *Stuart Reid* (L.R.).

Lent by Morris and Campbell, Wellington.

This is a posthumous portrait of the great Archer, winner of the first two Melbourne Cups.

43 *Gabador*

Painted in 1955 by H.K. Holden

Oil on canvas; 500x550 mm.; signed *H.K. Holden 1955* (L.R.).

Lent by the Ra Ora Stud, Auckland.

Gabador, a brown entire horse, was foaled in 1946 out of Adargatis. His mare had been served by Djebel and by Pharis, the latter a French horse stolen by the Germans during the occupation of France in World War II and only returned to France in 1945.

Gabador was sire of the 1960 Auckland Cup winner, Marie Brizard and of the 1966 winner, Apa.

44 *Alcimedès*

Painted in 1971 by Michael Jeffery.

Oil on canvas; 500x600 mm.; signed *Michael Jeffery 1971* (L.R.).

Lent by Trelawney Stud Limited, Cambridge.

Alcimedès, a brown entire horse by Alycidon out of Honey Hill, was foaled in 1954. In 1969-1970 he was Leading Sire in New Zealand and Australia and the two Melbourne Cup winners Galilee and Silver Knight were both sired by him.

45 *Four Episodes of the Hunt*

Painted by an unidentified British 19th Century artist.

Oil on board; each 550x830 mm.

Lent anonymously.

Two scenes are of the chase and the hounds running free; then we see the fox run to ground and finally the kill.

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