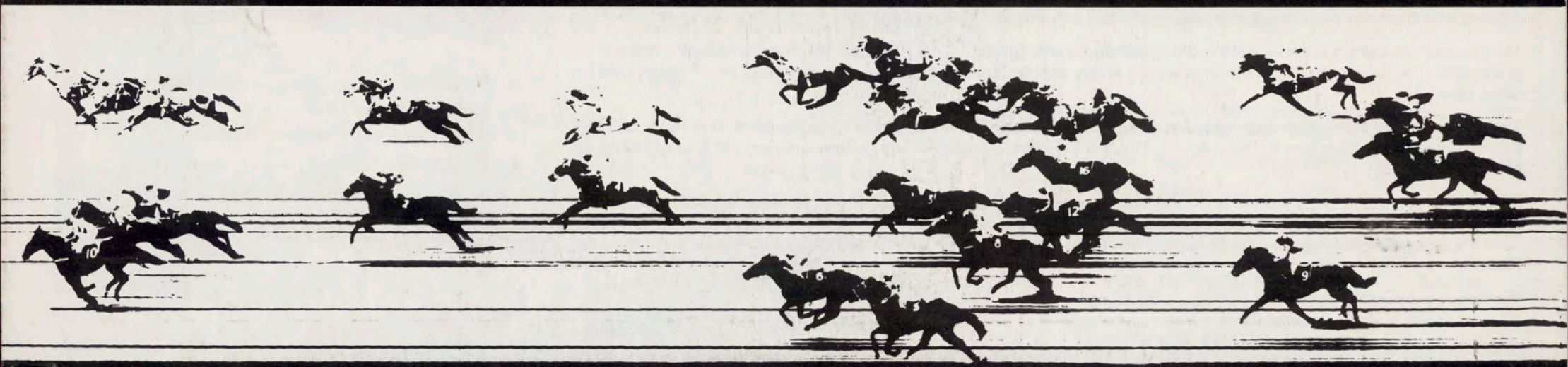


# SPORT OF KINGS

50c

An exhibition of horse racing



Govett-Brewster Art Gallery, Queen St., New Plymouth,

2nd July to 27th, 1980

## Acknowledgements

For lending paintings and other material, supplying information and general assistance the Gallery wishes to thank most sincerely the following:

Auckland Racing Club; Wellington Racing Club; Taranaki Jockey Club; Dunedin Public Art Gallery; Mr R. Death and Mr J. Anderson and other members of the Taranaki District Racing Committee; Glen Jowitt, Auckland; Alistair Taylor, Martinborough; Mr & Mrs M.K. Smith, New Plymouth; Alistair Simpson, Auckland; Jacqueline Williamson, Feilding; Brian Haliday, Wanaka; Mr & Mrs Clockworthy, Auckland; Mr F. Wilson, Mata-Mata; Mr J. Foote, Auckland; Dr & Mrs Bryson, Plimmerton; Jean Luoni, Hamilton; Larry Olive, Auckland; Radio Taranaki and the many other individuals who helped with the exhibition.

## Introduction

'The Sport of Kings' and the King of Sports is as ancient as it is noble. Homer describes how Achilles arranged a Chario race at the Funeral of his beloved Patroclus, the first prize was a lady the second a mare in foal. The Gods took a hand, but with Athenes help Diomedes overcame Apolles attempt to fool him and won both race and lady.

The Olympic races of Greece were more sporting and contestants strictly amateur, those of the Romans became intensely professional, the races in the Circus maximums were widely popular, but public taste soon deteriorated when Nero introduced camel races.

There was plenty of racing in ancient Ireland and medieval Italy and in India the Moghul Kings imported Arab racehorses. But the modern sport has its origins in Tudor Britain. Henry V111 kept four stable riders at Greenwich and the King of Scotland's betting is recorded.

Cromwell banned racing but imported racehorses and in his time the real development of the racehorse began. Charles the second took racing as seriously as all his pleasures, he rode excellently and set down rules and adjudicated upon them. Then came the age of the great imported Stallions the Arabs Barbs and Turks which transformed the racehorse and turned it into a Thoroughbred.

The Regency started the period of Skulduggery the 'blacklegs' — forerunners of bookmakers, formed the ring and found it more profitable to poison or lame the favourite than to hedge their bets.

During this time the thoroughbred was owned mainly by the wealthy landowners who dominated English Society. Artists such as John Wootton, J.N. Sartorius, John Fredrick Herring, Sir Alfred Munnings and especially George Stubbs (the most famous of these) found themselves well patronized by those who wished their life style and their horses to be recorded on canvas.

Everywhere racing grew at last into the brilliant heyday of the Edwardian Belle Epoque, the resurgence of the turf in 1919 and the immense International growth since 1945.

The modern New Zealand Thoroughbred can be compared favourably with its counterpart anywhere in the world. The climate, soil and typography are ideally suited to the nurture of the noblest of horses and helped by the judicious selection of sound bloodlines from overseas sources. In New Zealands short history since its earliest recorded importation of a thoroughbred in 1840 thoroughbred breeding and racing have become an integral part of its way of life.

The aim of this exhibition is not so much to give a complete coverage of the 'great' horses of thoroughbred racing, but to attempt through selection to offer a rewarding experience and deepening understanding for the viewer of some of the history, through art, of thoroughbred racing from its early development in 18th century England to present day racing in New Zealand.

1. *Eclipse*

From the original painting by George Stubbs (1724—1806) British School

Engraving 430 x 380mm: Published by Messrs Fores.  
Lent by the Auckland Racing Club.

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 hither to then recorded. 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 pounds in stakes himself and sired three hundred and thirty five winners of nearly 160,000 pounds.

2. *Diomed*

From the original painting by George Stubbs (1724—1806) British School

Engraving 420 x 380mm: Published by Messrs Fores.  
Lent by the Auckland Racing Club.

Diomed by Florizel out of Spectator was the winner of the first Derby at Epsom in 1780. He was sold to America to become 'Father of American Turf'.

3. *The Terrible Horse Trentham*

From the original painting by George Stubbs (1724—1806) British School. 250 x 350mm: Published by Messrs Fores.

Lent by the Wellington Racing Club.

Trentham by Steepstakes out of Miss South. A winner twentyone times out of thirty-five starts. Was owned by Charles Ogilvy Esq., he beat many of the best horses of the day including Bellerio, Metaplusician and young Eclipse.

4. *The Darley Arabian*

From the original painting by John Wootton  
British School 420 x 390mm Published by Messrs.  
Fores.

Lent by the Auckland Racing Club.

The Darley Arabian imported to England from Aleppo 1705 was the property of John Brewster Darley Esq., of Aldby.

5. *The Byerly Turk*

From the original painting by John Wootton. British School Engraving 420 x 380mm: Published by Messrs Fores.

Lent by the Auckland Racing Club.

The Byerly Turk was the property of Captain Byerly who rode him during King William the Thirds Wars in Ireland. He was also ridden as a charge at the Battle of Boyne in 1690.

6. *Hambleton and Diamond: "The Start" 1799*7. *Hambleton and Diamond: "The Finish" 1799*

J.N. Sartorius (1755—1837) British School

Oils on canvas 350 x 550mm

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 25 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.

8. *Chorister with Old John Day up Winner of the Doncaster St Leger 1831. 1831.*

John Loder British School

Oil on Canvas 570 x 750mm

Lent by the Wellington Racing Club.

9. *Don John — The Property of Lord Chesterfield, the winner of the St Leger, 1838.*

John Fredrick Herring (1795—1865) British School

Oil on Canvas 685 x 885mm

Lent by the Dunedin Public Art Gallery

10. *Fores' National Sports Racing Plate 1 — Saddling*11. *Fores' National Sports Racing Plate 2 — A False Start*12. *Fores' National Sports Racing Plate 3 — The Run In*13. *Fores' National Sports Racing Plate 4 — Returning to Weigh*14. *From the original paintings by John Fredrick Herring*

British School

Engravings: by J. Harris and W. Summers in 1866

Lent by the Auckland Racing Club.



The Terrible Horse Trentham from the original painting by George Stubbs. British School 350 x 250mm

15. *Impending Danger, 1871*

From the original paintings by J.S. Sturges  
British School

Engravings 405 x 350mm: Published by J. McQueen,  
London

Lent by the Wellington Racing Club.

These two engravings show a very early form of Steeplechase called the Point to Point so called because the horses race from flag to flag on a course that is set over natural obstacles in the English countryside.

17. *Horses and Elderbloom*

Sir Alfred James Munnings (1878–1958) British School  
Oil on Canvas 725 x 840mm

Lent by the Dunedin Public Art Gallery.

18. *Musket 1902*

Louis John Steele (1843–1918) New Zealand School  
Oil on Canvas 1020 x 1240mm

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 cold 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, Maxium, Martini-Henry, Nordenfeldt and other champion horses.

19. *Coronet 1902*

Louis John Steele (1843–1918) New Zealand School  
Oil on Canvas 1020 x 1240mm

Lent by the Auckland Racing Club.

Coronet was a bay horse bred by T. Morrin in 1894 by Caster out of Necklace. He was raced by E.J. Evans and later by Leonard Marshall before being put to stud at the Latters, One Tree Hill.

20. *Cannongate 1903*

Louis John Steele (1843–1918) New Zealand School  
Oil on Canvas 900 x 1220mm

Lent by the Auckland Racing Club.

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

21. *Carbine, When at Stud at Webeck Abbey*

Alfred Bright British School  
Pencil Drawing 310 x 250mm

Lent by the Auckland Racing Club.

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. 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.

22. *Achilles 1901*

Mary E Berkeley-Morton New Zealand School  
Oil on Canvas 630 x 750mm

Lent by the Wellington Racing Club.

Achilles by Medallion out of Nereid, purchased as a colt at the Sydney yearling sales on behalf of two Wellington Clients, he went on to carve his niche in New Zealand's racing history with his splendid deeds, and although no classic races are accredited to Achilles, contemporary experts were in no doubt that he would have won such events had he been entered for them. In six seasons of racing he scored twenty-five victories from forty-six starts.

23. *Maxim*

Lily Von Gottfried New Zealand School  
Oil on Canvas 620 x 760mm

Lent by the Auckland Racing Club.

Maxim by Musket out of Realization was said to be the fastest horse owned by G.G. Stead, but like many speedy horses he was precocious, winning good races at two and three, but failing to train on. He was retired to stud at the end of his classic year. His stud career was short lived but markedly successful. With his first crop he was second on the New Zealand Sires list, and, sold to America, he sired a significant number of top gallopers.

24. *Seahorse, Explosion and Saint Ilario returning to the Bird Cage after contesting the Auckland Plate, 1900. 1908*

R.A. Armstrong New Zealand School  
Oil on Canvas 400 x 600mm

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 Gallaghers and the third horse Saint Ilario owned by G.G. Stead and ridden by Derrett.

25. *Pharlap 1931*

Stuart Ried British/Australian School  
Watercolour 500 x 600mm

Lent By Dr and Mrs Bryson, Pimmerton

Contemporary writers referred to Pharlap, 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 farsighted 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 pounds in Stakes and won 36 of the 50 races he ran.

26. *Cuddle 1979*

Jacqueline Williamson New Zealand Contemporary  
Oil on Canvas 650 x 740mm

Lent by Mr & Mrs Williamson, Feilding

Cuddle by Psychology out of Caress was not large but she was thick set and strongly built which enabled her to carry big weights consistently. Few horses have the ability to win two mile races virtually from end to end, fewer still have the versatility to win over this extreme distance and then at one mile on consecutive starts, Cuddle was one of the few who did and on more than one occasion. She won many important events in New Zealand and Australia in a career that spanned six seasons. From sixty-seven starts Cuddle had twenty-four wins.

27. *Copperbelt 1979*

Jacqueline Williamson New Zealand Contemporary  
Oil on Canvas 440 x 510mm

Lent by Mr & Mrs Williamson, Feilding

Copperbelt by Goldsovereign out of Rhodesia, a brown gelding, he was best remembered for clashes over 1600 metres with South Island Champion Greyway. His wins include Wellington Racing Club, Marlboro mile, Bay of Plenty Racing Clubs, Stars Travel Stakes, the Wellington Racing Club, and George Adams Handicap.

28. *The Start 1978*

Jacqueline Williamson New Zealand Contemporary  
Oil on Canvas 580 x 860mm

Lent by Mr & Mrs Williamson

29. *La-Mer 1979*

Alister Simpson New Zealand Contemporary  
Oil on Canvas 530 x 650mm

Lent by Taranaki Jockey Club

La Mer by Copenhagen out of La Balsa is a lightly framed mare little over 15–1 hands. Apart from her astonishing powers of acceleration, La Mer's most notable characteristic was the deceptive ease of her galloping action. She is one of the few horses raced principally in New Zealand to have won more than \$200,000: of her life time earnings of \$245,200 only \$19,000 was won in Australia. She is New Zealand's greatest Stakes winning mare, with twenty-four wins from forty-three starts.

30. *Warstep 1979*

Alister Simpson New Zealand Contemporary  
Watercolour 457 x 381mm

Lent by Mr Frank Wilson, Mata Mata

Warstep by Martian out of Stepdancer a smallish attractive mare with a remarkably pretty head, Warstep lacked nothing in courage. Had her temper matched her good looks she would have won many more than thirteen races, her trainer claimed. Remembered principally for her great staying feats, Warstep was also capable of sprinting brilliance, and she was of a select band of top horses credited

with both a premier handicap spring and a major distance handicap. From thirty four starts she had twelve and a half wins.

31. *The Hawk 1979*

Alister Simpson New Zealand Contemporary  
Watercolour 457 x 381mm

Lent by Mr Frank Wilson, Mata Mata

The Hawk by Martian out of Sparrow Hawk. New Zealand thoroughbreds are renowned for their hardiness and none



Chorister with old John Day up winner of the Doncaster St Leger 1831. John Loder British School Oil on Canvas 750 x 570mm

more perfectly exemplifies this tradition than the Hawk a small unprepossessing gelding who contested one hundred and thirty-six events in eleven seasons of racing from 1920 to 1931. He had thirty one and a half wins from one hundred and thirty-six starts.

32. **Royal Chief 1979**

Alister Simpson New Zealand Contemporary  
Watercolour 380 x 470mm  
Lent by Alister Taylor, Martinborough

Royal Chief by Chief Ruler out of Modiste 11 was one of the best racehorses in an era of champions, who won classics weight for age and handicap races with equal agility. In a career extending over five seasons, Royal Chief won twenty-three races being placed on twenty-eight occasions. Among his wins were the New Zealand Derby and St Leger the Canterbury Cup — twice in the North Island Challenge Stakes, and many major Australian races including the A.J.C. Metropolitan in race record time. He had twenty-two and a half wins from seventy-four starts.

33. **Defaulter 1979**

Alister Simpson New Zealand Contemporary  
Oil on Canvas 450 x 550mm  
Lent by Alister Taylor, Martinborough

Defaulter by Deloe out of Expense. Defaulter was probably the best horse to have raced in New Zealand between the time of Nightmarch (1925) and the ascendancy of Kindergarten (1937). Certainly his extraordinary racing record of twenty-two wins from twenty-eight starts has been bettered only by a few acknowledged champions. His career, however, was cut short by recurring leg trouble and after three starts (for three wins) as a four year old Defaulter was retired to Stud.

34. **Showgate 1979**

Alister Simpson New Zealand Contemporary  
Oil on Canvas 450 x 550mm  
Lent by Alister Taylor, Martinborough

Showgate by Gatekeeper out of Minglow was awarded Horse of the Year in 1974 and 1977 the only horse to be honoured in this way. A plain solid mare of over 16 hands

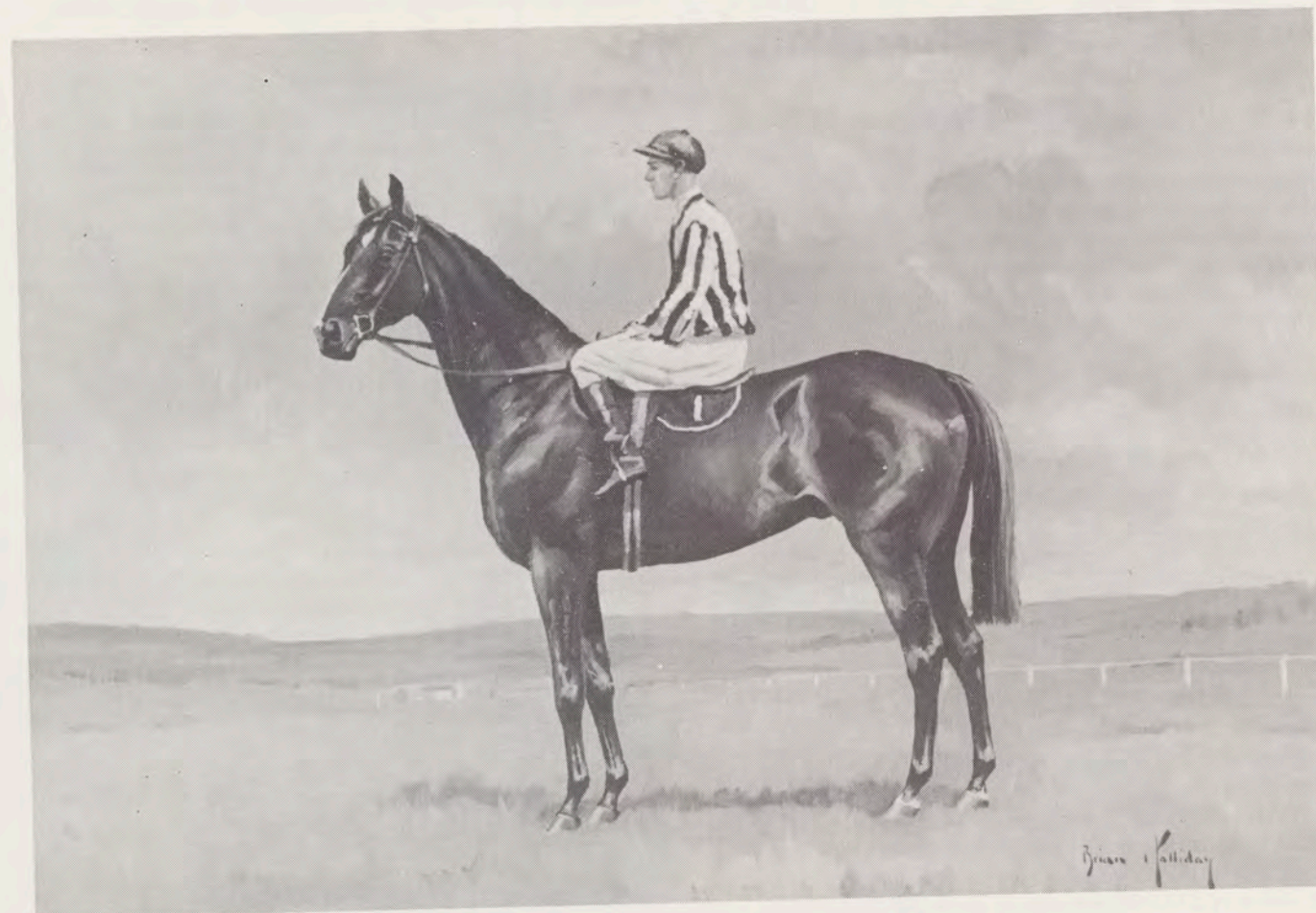
with rare race courage her main wins were: Telegraph Handicap, North Island Challenge Stakes, Awapuni Gold Cup, Canterbury Gold Cup.

After breaking down at the peak of her five year old career having won six races on end she made a triumphant return almost two years later at seven. She ran some of her finest races, and in what turned out to be her last start set a track record for 2400 metres at Trentham in spite of having fractured her sesomoid bone midway through the race from fifty-one starts Showgate had 30 wins.

35. **Uncle Remus 1979**

Alister Simpson New Zealand Contemporary  
Oil on Canvas 450 x 550mm  
Lent by Mr & Mrs Clockworthy

Uncle Remus by Bandmaster 11 out of Tusitata a dark brown colt bred in New Zealand is heralded as the best three year old colt seen in New Zealand for many years, notwithstanding the achievements of Balmerino two years before. He raced fifteen times at three and was defeated only twice ensuring his position at the top of the Free



Ballymena  
Brian Haliday New Zealand Contemporary Oil on Canvas 590 x 440mm

Handicap for 1977—78. Uncle Remus ended his fine classic season under a cloud. In his final start he was clearly afflicted and inconvenienced by a respiratory blockage, and subsequently underwent surgery in an attempt to allow him to continue racing. As a four year old he failed to produce the brilliant form of his three year old days. Finally it was decided to try the horse not on the track again, but at stud. From 28 starts he had fifteen wins.

36. **Ballymena**

Brian Haliday New Zealand Contemporary  
Oil on Canvas 440 x 590mm  
Lent by Brian Haliday, Wanaka

Ballymena by Nassau out of Medley. At the time of his death at the age of four Ballymena was on the verge of developing into one of the champion stayers of the New Zealand turf, but even in his tragically short career, the big gelding had proved himself as a racehorse of the highest calibre. He won Derbys in Australia and New Zealand, two St Legers and five other major races at three years. From 26 starts he had eleven wins.

37. **Balmerino 1979**

Jean Luoni New Zealand Contemporary  
Oil on Canvas 550 x 430mm  
Lent by Mrs J. Luoni, Hamilton

Balmerino by Trictrac out of Dulcie is a striking masculine horse with perfect temperament and approach to racing. As a three year old he had the remarkable record of fourteen wins and three seconds from eighteen starts. He raced with distinction in five countries apart from New Zealand and became the first representative from New Zealand to contest the Prix de l'Arc Triomhe that he could run second in the then richest and still most highly revered race in the world testifies to the claim that Balmerino is a racehorse of the highest international class. From forty-six starts he had twenty-two wins.

38. **Happy Union 1979**

Jean Luoni New Zealand Contemporary  
Oil on Canvas 580 x 430mm  
Lent by Jean Luoni, Hamilton

Happy Union by Zamaxaan out of Here's Trouble is a bay gelding, amongst his important wins are the N.Z. St Leger, the B.O.P. Star Travel Stakes, the Avondale Gold Cup in 1977 and 1978 and the Mata Mata Cup. He has won \$214,690 in Stakes and had eleven wins.

A selection of historical photographs depicting the development of horseracing in Taranaki.

The gallery regrets that at the time of printing this catalogue it was not possible to detail the photographs exhibited as the selection at this time was not finalised.

*'Race Meetings in New Zealand'*

Photographs by Glenn Jowitt

**Glenn Jowitt**

Born Upper Hutt 1955. Attended School of Fine Arts University of Canterbury 1973—78. Completed a Diploma of Fine Arts Graphic Design in 1977 and in 1978 completed an Honours Degree in Photography. Has exhibited consistently over the last year and a half throughout New Zealand. Currently living and working in Auckland.

1. Teparu Stud, Masterton. 12/7/78.
2. Christchurch Public Stables, Riccarton Race Course, Christchurch 5/8/78.
3. Waterlea, Blenheim 11/5/78
4. Waterlea, Blenheim 13/6/78
5. Riccarton Race Course, Christchurch. 10/8/78.
6. Riccarton Race Course, Christchurch. 31/3/78.
7. Trentham Upper Hutt. 9/5/78.
8. Rangiora Race Course, Christchurch. 17/6/78.
9. Awapuni, Palmerston North. 29/4/78.
10. Awapuni, Palmerston North. 29/4/78.
11. Riccarton Race Course, Christchurch. 27/3/78.
12. Levin Race Course. 19/7/78.
13. Waterlea, Blenheim. 10/4/78.
14. Trentham Upper Hutt. 12/7/78.
15. Rangiora Race Course, Christchurch. 17/6/78.
16. Levin Race Course. 19/7/78.
17. Trentham, Upper Hutt. 12/7/78.
18. Waterlea, Blenheim. 10/4/78.
19. Awapuni, Palmerston North. 29/4/78.
20. Riccarton Race Course, Christchurch. 15/11/78.
21. Waterlea, Blenheim. 13/6/78.
22. Rangiora Race Course, Christchurch. 17/6/78.
23. Ashburton Race Course. 12/9/78.
24. Awapuni, Palmerston North. 29/4/78.
25. Awapuni, Palmerston North. 29/4/78.
26. Trentham, Upper Hutt. 13/5/78.
27. Levin Race Course. 19/7/78.
28. Riccarton Race Course. 24/4/78.
29. Riccarton Race Course. 16/3/78.

30. Ashburton Race Course. 9/9/78.
31. Ashburton Race Course. 9/9/78.
32. Riccarton T.A.B. Christchurch. 3/10/78.
33. Addington Raceway, Christchurch. 4/12/78.



Waterlea Blenheim 11/4/78 Photograph 20 x 13.5cm Glen Jowitt