

# THE HORSE

**Artwork labels**

## ***The Horse***

Panoramic in its historical breadth and encyclopaedic in its range of materials drawn from every area of the National Gallery of Victoria's collection, *The Horse* documents and celebrates the central role this animal has played in the development of human civilisation and art. Here the winged horse-god Pegasus features alongside equestrian Amazon women, and ancient Greek vases adorned with horses sit adjacent to Chinese dynastic funerary sculpture.

The horse is believed to have made its way from China to Japan via the Korean Peninsula, and it has played an important role in Japanese culture. In Indian Rajasthan during the eighteenth century, images of rulers on horseback became highly popular, demonstrated here by a selection of the NGV's remarkable Rajasthan miniatures. The equine's role in conflict is explored in art through the ages, from scenes of knights jousting and battles in Europe to the legendary Australian Light Horse of the First World War. Other themes explored include the horse's role in recreation and sport; the horse as an important means of transportation, communication and agricultural labour; and the enduring glamour of equestrian imagery in the world of fashion.

# Lucy KEMP-WELCH

English 1869–1958

## Horses bathing in the sea

1900

oil on canvas

Purchased, 1900

93-2

Frame: original, by Dolman, London

This monumental canvas depicting army horses exercising in the surf off Dorset was Lucy Kemp-Welch's contribution to the annual summer exhibition at London's Royal Academy in 1900. The painting was executed directly before the subject on the sandbanks at Parkstone, protected each night from surf and storm by a large weatherproof case Kemp-Welch used when working outdoors. The artist enjoyed huge popularity at the time this work was made. She is best remembered today as illustrator of the 1915 edition of *Black Beauty*, Anna Sewell's classic account of the life of horse.

**William TUCKER**

English/American 1935–

**Horse X**

1986

bronze

Purchased, 1988

S9-1988

## Myth

In ancient Greek mythology, Poseidon, god of the sea, shed his sperm upon a rock, spawning the world's first horse, Skyphios; Poseidon was subsequently carried across the oceans by a powerful brace of horses. Later he distilled equine energy by mating with the maiden Medusa in the Temple of Athena, a sacrilegious act that led to Medusa's transformation into a Gorgon whose gaze turned people into stone. Numerous cults grew up around Poseidon as the 'tamer of horses', the first deity in Greek mythology to control this powerful force of nature. In ancient Rome Poseidon was known as Neptune, and he was also worshipped as a god of horses.

When the hero Perseus beheaded Medusa, the magical winged horse Pegasus was born from her neck. Pegasus was in turn transformed by Zeus into a constellation of stars in the Northern Hemisphere. While the Greek warrior Bellerophon, after taming the winged horse Pegasus, slayed the dreaded Chimera, another ancient Greek mythological hero, Perseus, was often depicted in art riding astride Pegasus, rescuing the Aethopian princess Andromeda from the sea monster Cetus. Pegasus, Perseus and Andromeda are featured in the drawing, engraving and vase displayed here; while images of Neptune are found in the Divinity section of this exhibition.

# Odilon REDON

French 1840–1916

## Pegasus

### *Pégase*

c. 1900–05

pastel, distemper, charcoal and incising on paper on  
cardboard

Felton Bequest, 1951

2361-4

# **WEDGWOOD, Staffordshire**

manufacturer

England est. 1759

## **Vase**

(c. 1880)

stoneware (jasper ware)

Gift of Mr J.H. Chuck, 1895

1-D2

**Pietro AQUILA**

Italian 1650–92

**Annibale CARRACCI (after)**

**Perseus and Andromeda**

plate 2 from the series of 24 engravings after the paintings  
by Annibale Carracci for the Galleria of the Palazzo  
Farnese, Rome

1674

engraving

Gift of Professor Peter Tomory, 1991

P127-1991

**Auguste LÈPERE**

French 1849–1918

**The trophies**

***Les Trophées***

1900

wood-engraving on blue paper

Unaccessioned item

# **Giandomenico TIEPOLO**

Italian 1727–1804, worked in Spain 1762–70, Germany  
1750–53

## **Centaur carrying off a female faun**

1750s –1780s

pen and brown ink, brush and brown ink

Felton Bequest, 1960

672-5

**UNKNOWN**

**Giovanni Benedetto CASTIGLIONE**  
**(after)**

**The centaur attending the fire**

late 18th century

etching

Felton Bequest, 1926

2991-3

## Legend

In ancient Greece and Rome, the first great transcriptions of history combined myth and legend with true accounts of events from recent history. The horse was central to both narrative themes. Homer's *Iliad*, a monumental narrative of the Trojan War (c. 1250 BC) composed in the seventh century BC, captured the spirit of the horse in his day with extraordinary force: 'Swiftly the horses galloped over the plain, leaving the ships behind. A whirlwind cloud of dust rose to their chests, and their manes streamed in the wind'.

In the *Aeneid* (29–19 BC), Roman poet Virgil equated the horse with treachery in his account of the enormous wooden Trojan Horse left as a gift by the Greek army outside the walls of Troy. The statue was filled with hidden soldiers who, after the horse was taken inside Troy, crept out and opened the city's gates for the Greek army to enter. Roman historian Livy's tale of Marcus Curtius's leap to his death into a chasm in 362 BC came to symbolise Roman stoic virtue and self-sacrifice. Ancient Greek vases and works on paper here depict various battles from the Trojan Wars, while the story of Marcus Curtius is seen in paintings and earthenware.

**UNKNOWN**

**Giulio ROMANO (after)**

## **Diomedes slays Pandarus**

16th century – 17th century

pen and bistre and wash over black and red chalk  
heightened with gouache on buff paper; laid down

Felton Bequest, 1923

1278.744-3

Diomedes, King of Argos, was one of the Greek heroes of the Trojan War. Early in the battle, the Trojan warrior Pandarus had wounded Diomedes with an arrow shot to the right shoulder. When encountering Pandarus again later, Diomedes took his revenge upon his Trojan foe, killing him with the throw of a spear guided, according to Homer's *Iliad*, by the goddess Pallas Athene. The *Iliad* records how Pandarus 'dropped then from the chariot and his armour clattered upon him, dazzling armour and shining, while those fast-running horses shied away, and there his life and strength were scattered'.

# Benjamin Robert HAYDON

English 1786–1846

## Achilles returning to the battle

1810s

pen and ink over pencil on buff paper

Purchased, 1959

362-5

Homer's classic narrative of the Trojan War, the *Iliad*, opens with the prophetic lines: 'Sing, Goddess, of the rage of Peleus' son Achilles, the accursed rage that brought great suffering to the Achaeans'. Homer called the warriors from Greece 'Achaeans' throughout his epic poem, and Achilles was their greatest soldier. The *Iliad* narrates how, after his close friend Patroclus is killed in battle, Achilles flew into a blinding rage and ranged across the plains in his chariot, murdering all in his path.

**Lyndon DADSWELL**

Australian 1908–86

**Man and horse**

c. 1950

bronze

Felton Bequest, 1950

1032-D4

**Cedric FLOWER**

Australian 1920–2000

**Greek and Trojans**

1968

colour lithograph, ed. 91/100

Presented through The Art Foundation of Victoria from  
the Bequest of Violet Dulieu, Founder Benefactor, 2003

2003.200

# GREECE, Chalkis / ITALY THE INSCRIPTIONS PAINTER (attributed to)

## Psykter amphora (Chalkidian black-figure ware)

540 BC Archaic Period  
earthenware

Felton Bequest, 1956

1643.a-b-D4

In the Trojan War the Greek hero Achilles fought from a chariot drawn by two magical horses born of the West Wind, Balios and Xanthos, which had been given to his father, Peleus, by Poseidon, god of horses. In the scene depicted on this vase, Achilles has stepped down from his chariot in the midst of battle to spear a Trojan opponent named Eurymachos to death. No warrior with this name appears in Homer's classic account of the war, the *Iliad*, and Achilles's chariot here has two additional horses – the vase painter taking some liberties with the classic tale.

**UNKNOWN**  
**PARMIGIANINO (after)**

**Hercules, Nessus and Dejanira**

18th century

black chalk heightened with gouache on brown paper; laid  
down

Felton Bequest, 1936

358A-4

**Gilles ROUSSELET**

French 1610–86

**Guido RENI (after)**

**The abduction of Deianira by the  
centaur Nessus**

***L'enlèvement de Dejanire par le  
Centaure Nesse***

mid 17th century

engraving

Gift of George Collins Levey, 1879

p.183.31-1

As recounted in both Sophocles's play *Women of Trachis* (fifth century BC) and Ovid's epic poem *Metamorphoses* (8 AD), even the mighty Hercules's prodigious strength was not sufficient to carry his wife Deianira across the flooded Euenus River. When the centaur Nessus offered to transport Deianira safely over the raging waters, Hercules accepted and swam across the river first; however, Nessus betrayed his word and attempted to abduct Deianira. Alerted by her cries, Hercules shot Nessus with an arrow dipped in the poisonous blood of the multi-headed Lernean Hydra. Hercules is seen here at the right rear, preparing his arrow.

**Guido RENI**

Italian 1575–1642

**Study for The centaur, Nessus**

c. 1620

red and black chalks, heightened with gouache on buff  
paper

Felton Bequest, 1923

1278.992-3

# Napier WALLER

Australian 1893–1972

## The Amazons

c. 1924

watercolour over pencil

Felton Bequest, 1925

1784-3

Since the nineteenth century, historians have debated whether the Amazons were an actual matriarchal community or, instead, mythical ‘others’ whose legend grew from ancient societies’ fear of alien cultures. Intriguingly, in the remote Ural region of Russia in the 1990s archaeologists uncovered millennia-old graves of equestrian warrior women buried with weapons signifying their principal pursuit in life – daggers, quivers and arrows. Napier Waller’s watercolour captures the sense of discipline and close community that united women of the Amazon tribe.

**ITALY, Apulia**

**The Painter of the Berlin Dancing Girl  
(attributed to)**

**Pelike (Apulian red-figure ware)**

420 BC Classical Period

earthenware

Felton Bequest, 1966

1391-D5

According to ancient Greek writers, the Amazons were a legendary tribe of equestrian warrior women who lived a nomadic existence on the eastern plains near Scythia. A single-sex society, they devoted all their energies to life on horseback and the pursuit of war. One of Greek hero Heracles's Labours was to win the girdle of Andromache, Queen of the Amazons. This vase shows Telamon, Heracles' companion, attacking the Amazon queen on her horse.

**Max KLINGER**

German 1857–1920

**Pursued centaur**

***Verfolgter Centaur***

plate 3 from the *Intermezzi (Intermezzos)*, *Opus IV*,  
published by Theodor Stroeyer, Nuremberg

1881

etching and aquatint on chine collé

Unaccessioned item

**Pierre BREBIETTE**

French c. 1598–1650

**Battle of Centaurs and Lapiths**  
***Le Combat de Centaures et des***  
***Lapithes***

1625

etching, only state

Felton Bequest, 1939

792-4

In ancient Greece a sense of the untamed power of the horse was channelled into the myth of the lustful centaur, a half-man half-horse saddled with unbridled libidinous desire. The legendary battle between the centaurs and the Lapiths (a mythical people of Thessaly) began when one of the centaur guests at the wedding of Lapith king Pirithous attempted to carry off his bride-to-be.

**Les WALKLING**

Australian 1953–

**Battle of the Centaurs**

1981, printed 1982

gelatin silver photograph

Gift of the artist, 1988

PH76-1988

## Prophecy

As a force of both incredible beauty and power, the horse became associated with the Last Judgement as well as with miraculous deliverance. In Revelations it is foretold that at the end of time, when the seals are broken on a book held in God's right hand, the Four Horsemen of the Apocalypse will emerge to scourge the earth. The first of these, astride a white horse, will be crowned and carrying an archer's bow; the second, on a red horse, will carry a sword 'to take peace from the earth'; the third, on a black horse, will carry a pair of balancing scales; and the final horseman, riding a pale horse, will be Death itself.

In Christian commentary the Four Horsemen of the Apocalypse have been held to represent disease, war, famine and death. The first crowned horseman has at times been equated with Christ. Less apocalyptic, but equally endowed with the powers of life and death, are the Valkyries from Norse mythology; horse-borne female warriors who charge down from the skies to choose who lives or dies in earthly battles. Exhibited here are artists' interpretations of the Four Horsemen of the Apocalypse, from the fifteenth to the twentieth century.

# Margit POGÁNY

Hungarian/Australian 1879–1964

## The horsemen of the apocalypse

1942

oil on canvas

Gift of Dr Iolanthe Gillert, 1970

EA1-1970

A Hungarian artist who migrated to Australia in 1948, towards the end of her life, Margit Pogány appears to have painted *The horsemen of the apocalypse* from memory, transposing three of the riders onto different horses.

# Benjamin Robert HAYDON

English 1786–1846

## Marcus Curtius

c. 1842–43

oil on canvas on composition board

Purchased, 1897

40-2

In his monumental history of Rome, *Ab Urbe Condita Libri* (begun c. 27 BC), the scholar Livy recorded an extraordinary incident that occurred in 362 BC, when the ground sank away beneath the Forum, leaving a gaping chasm in the centre of Rome. After all attempts to fill the fissure failed, the city's soothsayers declared that it could only be closed once Rome's greatest strength was sacrificed. Hearing this, the soldier Marcus Curtius declared that arms and bravery were the city's greatest assets. Mounting a beautiful horse and donning full armour, he rode into the void, which immediately closed over after him.

Frame: English, contemporary with the painting

**ITALY, Faenza**

**The leap of Marcus Curtius, bowl**

c. 1525

earthenware (maiolica)

Felton Bequest, 1940

4671-D3

**Albrecht DÜRER**

German 1471–1528

**The Four Horsemen of the Apocalypse**

from *The Apocalypse* series, 1498 German edition

c. 1497–98

woodcut

Felton Bequest, 1923

1278.500-3

**Len ANNOIS**

Australian 1906–66

**The departure of the horsemen**

plate 1 from *The Apocalypse* series

1959

lithograph

Purchased, 1959

393.2-5

# Odilon REDON

French 1840–1916

**And his name that sat on the pale  
horse was Death**

***... et celui que était monté dessus se  
nommait la Mort ...***

1899

lithograph on chine collé, proof before letters

Gift of James Mollison AO, 1991

P148-1991

## Miracle

Saint George (c. 275–303 AD) was a soldier in the Roman army of Emperor Diocletian put to death for refusing to deny his Christian faith. While today this story is accepted as fact, many others later associated with Saint George are considered symbolic or allegorical. Common to all of these accounts, however, is the essential symbolism of good (Saint George) versus evil (the dragon).

Tales of Saint George defeating the dragon first appeared in the eighth and ninth centuries AD, later codified in medieval Christian literature. According to the mid-thirteenth-century account in Jacopo da Voragine's *Golden Legend*, the people of Silene, Libya, sacrificed their children to a dragon in the vain hope of appeasing it. When it was time for the daughter of the king to be sacrificed, Saint George subdued the dragon and held it captive in the city. In a slightly later version of the story told by Petrus de Natalibus in his *Heiligenleben* (c. 1370 AD), Saint George slays the dragon by beheading it with his sword. The legend of Saint George and the dragon is shown here in painting, printmaking, sculpture and ceramic.

**Carlo CESIO**

Italian 1626–86

**Pietro da Cortona BERRETTINI (after)**

**Neptune subduing the storm created  
by Aeolus to destroy the fleet of  
Aeneas**

plate 5 from *Gabria dipinta nel palazzo del principe Panfilio da Pietro Berretini da Cortona* (A set of sixteen etchings after Pietro da Cortona's ceiling of the Galleria, Palazzo Pamphili, Piazza Navona, Rome) series

c. 1654

etching, 2nd state

Gift of Professor Peter Tomory, 1991

P98-1991

The Roman poet Virgil's *Aeneid* (29–19 BC) told the story of Aeneas, a princely Trojan refugee who fled the destruction of his city around 1250 BC to become a founding father of the Roman kingdom. Knowing Aeneas's descendants would in the future destroy her beloved city of Carthage in North Africa, the goddess Juno sought to destroy him. She colluded with Aeolus, king of the winds, who unleashed a storm upon Aeneas's fleet. The sea god Neptune intervened to rescue Aeneas from drowning, seen in the turbulent composition of this etching.

# Paolo FARINATI

Italian 1524–1606

## Neptune and Amphitrite

late 16th century

pen and brown ink over black chalk with light and dark brown wash and gouache on blue paper; ruled ink border

Felton Bequest, 1950

2261-4

According to ancient Greek mythology, Amphitrite was the wife of the sea god Poseidon (known as Neptune in ancient Rome). Their son was the merman Triton. Neptune was also the god of horses traditionally depicted in art, as seen here, borne across the ocean by horsepower.

# INDIAN

## **The course of the sun god**

from a *Bhagavata Purana* manuscript

19th century India

opaque watercolour and gold paint on wasli paper (Deccan school)

Presented by Major G. B. Walker, 1957

AS7-1957

The Hindu sun god Surya is often depicted driving a chariot harnessed to seven horses, or to a single horse with seven heads. Surya is chief among the gods of the nine planets, and his seven horses are at times interpreted as representing the body's seven chakras or energy points.

# Arthur BOYD

Australian 1920–99, worked in England 1959–68

## **The Unicorn sees the Lady**

plate 9 from *The Lady and the Unicorn* portfolio 1975

printed 1973–74

etching, aquatint and plate-tone, ed. 4/45

Purchased, 1978

P4.10-1978

# **Albrecht DÜRER**

German 1471–1528

## **Abduction of Proserpine on a unicorn**

1516

etching on iron

Felton Bequest, 1956

3484-4

# UNKNOWN DOMENICHINO (after)

## Lady and the Unicorn

17th century

red chalk

Felton Bequest, 1923

1278.682-3

In medieval times the unicorn was associated with notions of chastity, pure love and the taming of animal passions. The legendary unicorn, with its single long horn, could reputedly only be tamed by virgins, to whom it would come voluntarily for protection and comfort. Ancient Greek natural history authors believed the unicorn was a real animal, located in India. From the Middle Ages to the Renaissance the long tusks of the narwhal, a species of toothed whale, were frequently claimed to be unicorn horns possessing magical properties.

TAMIL

## Kalki, the tenth incarnation or avatara of Vishnu

folio 22 in the *Album of Hindu deities*

1833–39 Tamil Nadu, India

opaque watercolour and metallic paint on paper

Purchased with funds donated by  
Westpac Banking Corporation, 2009

2009.581

Vishnu, the supreme Hindu deity, is foretold as appearing in his tenth and final incarnation as Kalki the destroyer of darkness, who brandishes a sword astride a gleaming horse as he ushers in a new age of peace and order. Kalki can also appear as a horse or horse-headed creature. The ancient Hindu text *Bhagavata Purana* tells of how Kalki, as an incarnation of the Godhead, will travel over the earth on his white horse cutting down thieves and false kings with his sword.

**Matthäus GREUTER**

German/Italian 1564/6–1638

**Wendel DIETTERLIN (after)**

**The Ascension of Elijah**

1589

engraving; laid down

Felton Bequest, 1925

1645-3

According to the Old Testament Book of Kings, Elijah was a Jewish prophet and miracle-worker in the ninth century BC who ascended to heaven alive, borne aloft by a horse-drawn chariot. In parts of Eastern Europe he is known as Elijah the Thunderer, and associated with storms and lightning. In this engraving, Elijah's ascension is dramatically foreshortened to increase the impact of the miracle depicted; the horses exhale smoke and have manes of fire.

# Paolo UCCELLO

Italian c. 1397–1475

## Saint George slaying the dragon

c. 1430

oil, tempera and silver leaf on wood panel

Felton Bequest, 1949

2124-4

In Uccello's conception of the classic story of Saint George and the dragon, the archetypal confrontation between good and evil is conveyed by the contrast of the saint's gleaming white horse and sleekly rounded protective armour with the black and spiky bat-like monster. The battle between Saint George and the dragon is presided over by the figure of God the Father.

# Albrecht DÜRER

German 1471–1528

## Saint George killing the Dragon

c. 1503–04

woodcut

Felton Bequest, 1956

3577-4

# Emmanuel FRÉMIET

French 1824–1910

## Saint George and the Dragon

1891

gilt-bronze

Felton Bequest, 1906

255-2

In the latter part of his career, the celebrated French sculptor of animals Emmanuel Frémiet began to focus upon early Christian and medieval themes. His treatments of Saint Joan of Arc, Saint Michael and Saint George were popular both as life-size public monuments and with collectors worldwide in a reduced form, as bronze statuettes such as this one. Frémiet himself recalled that he had been ‘inspired above all by those works in which the Middle Ages embellished the *type* of the warrior saint, with such strong simplicity, naive faith and fine pictorial qualities’.

**Ralph WOOD** modeller  
England 1748–95

**Saint George and the Dragon**  
c. 1778–80  
earthenware

Felton Bequest, 1939

4530-D3

# Jacques CALLOT

French 1592–1635, worked in Italy c. 1611–21

## The Conversion of Saint Paul

### *La Conversion de Saint Paul*

plate 10 from *Le Nouveau Testament (The New Testament)*

series, published by Israel Henriet, Paris, 1635

c. 1633, published 1635

etching, 2nd of 2 states

Purchased, 1947

1752.11-4

# EGYPT

## Inset band panel

AD 6–7

wool, linen

Purchased, 1963

487-D5

While predating the earliest accounts of the miracle of Saint George and the dragon by centuries, this precious textile fragment from the first century AD images the archetypal concept of a mounted warrior victoriously confronting a wild animal. In the same manner as early Christianity reinterpreted many universal non-Christian stories for its own ends, this ancient archetype fed into the legends of the fourth-century AD martyr Saint George that emerged in popular culture four hundred years after his death.

**Schelte BOLSWERT** engraver

Dutch c. 1586–1659

**Peter Paul RUBENS (after)**

## **The Conversion of Saint Paul**

17th century

engraving and etching; laid down

Felton Bequest, 1925

1667-3

In 33–36 AD Jewish religious scholar Saul of Tarsus underwent a life-changing experience that made him convert to Christianity, in which he is known as Paul the Apostle or Saint Paul. The New Testament tells of how, while riding along the road to Damascus, Saul was suddenly blinded by a vision of Jesus Christ come back to life after being put to death by crucifixion in 30–33 AD. Three days later his sight was restored, confirming his faith in the nascent Christian religion. This engraving after Peter Paul Rubens captures the full drama of the moment, its composition full of plunging angles and rearing horses.

# MASTER OF THE POLYCRATIQUE

illuminator

French active late 14th century

# MASTER OF THE CITÉ DES DAMES

illuminator

French active late 14th century – early 15th century

**Gillequin GRESSIER** scribe

French active late 14th century

## The History of Rome

*Histoire Romaine*

c. 1399

black and red inks, tempera and gold leaf on parchment;  
modern binding

Felton Bequest, 1937

411-4

In the mid fourteenth century, King John II of France commissioned a translation of Roman historian Livy's account of the development of ancient Rome, *Ab Urbe Condita Libri* (begun c. 27 BC). This magnificent illuminated manuscript comprises 510 folio pages of the French translation inscribed in Gothic script by Gillequin Gressier. The text is illustrated with dozens of painted miniature scenes depicting significant moments in Rome's history. The participants in these scenes are not shown in classical attire but rather adorned with fourteenth-century armour and heraldic colours, giving us a fascinating glimpse of 'contemporary' chivalric combat around 1400 AD.

**Walter CRANE** designer

England 1845–1915

**Charles CUNDALL** decorator

England 1890–1971

**PILKINGTON'S TILE & POTTERY CO.,**

**Manchester** manufacturer

England 1891–1957

**Charger**

1910

earthenware (lustre)

Felton Bequest, 1977

D149-1977

# **Albrecht DÜRER**

German 1471–1528

## **Saint George on horseback**

1505, dated 1508

engraving

Felton Bequest, 1956

3467-4

**W. ZSOLNAY, Pécs** manufacturer

Hungary 1863–1900

**Keleman KALDEWEY**(attributed to)

designer

Hungary active 1880s

**Saint George and the Dragon, plate**

c. 1888

earthenware

Presented through The Art Foundation of Victoria by Sir Thomas and Lady Travers, Governor, 1982  
D50-1982

# John HARRIS I

English 1686–1740

**S.H. (after)**

## **Saint George on horseback**

1686–1740, dated 1821

etching

Felton Bequest, 1926

2199-3

This curious etching is an example of anamorphic imagery, in which distorted forms only appear normal when viewed from a specific angle. Ideally this work is viewed flat, and looked at on an oblique angle from the bottom right corner – the composition then morphs back into normal perspective. Leonardo da Vinci is believed to have invented this type of optical play in drawings made in his *Codex Atlanticus* (1478–1519).

## Chivalry

In the Middle Ages, richly caparisoned horses became de rigueur for royalty and nobility. Medieval tournaments and jousting festivals turned military exercises into a spectator sport, along with grand 'melees', or mock battles, involving hundreds of mounted knights. The term chivalry developed from the French word *chevalier* – for a knight on horseback – and came to signify codes of ethics, conduct and appearance from the twelfth to the sixteenth century in Europe. The maintenance of horses for both warfare and a knight's personal use became essential during this period, as did horses' adornment with rich fabrics and meticulously fashioned equestrian armour.

The code of chivalry required knights to respect core values that included belief in and defence of the Christian Church; love of one's country; valour in fighting off enemies; defence of the weak in society and generosity to all; fighting for truth and justice; and faithfulness to one's word. The theme is richly represented in the NGV's collections, from illuminated manuscripts to engravings, woodcuts, watercolours and paintings.

**Napier WALLER**

Australian 1893–1972

**The questing knight**

1923

linocut, ed. 29/35

Felton Bequest, 1924

1298-3

**Gustave DORÉ**

French 1832–83

**Knight errantry in the twelfth century**

illustration from *Historical Cartoons; Or, Rough Pencillings of the World's History, from the First to the Nineteenth*

*Century*, by Gustave Doré, with descriptive text by

T. Wright, published by J. C. Hotten, London 1868

1868

lithograph

Gift of Sir Lionel Lindsay, 1954

3115.5-4

# Leonard GAULTIER

German/French 1561–1630

## The knight Bayard

### *Le Chevalier Bayard*

1620s

engraving

Everard Studley Miller Bequest, 1959

449-5

Pierre Terrail, seigneur de Bayard (1473–1524) was a celebrated French military figure renowned for his valour in battle, generosity and sense of humour (the classic traits of chivalry). He became known simply as Le Chevalier Bayard. The knight was highly skilled in the horseback sport of jousting and led cavalry forces for three successive French kings – Charles VIII, Louis XII and François I.

**(IRAN)**

**Textile**

1000–50

silk

Purchased, 1971

D204-1971

# Arthur HUGHES

English 1832–1915

## La Belle Dame sans merci

1863

oil on canvas

Felton Bequest, 1919

967-3

Frame: Original, maker unknown, aedicular style

This painting illustrates John Keats's poem '*La Belle Dame sans merci*' ('The beautiful lady without mercy') of 1819. In the poem Keats's knight falls in love with a beautiful and passionate woman who lures him to 'her elfin grot'. There he sleeps and suffers a nightmare with visions of many 'pale kings and princes too, Pale warriors, death-pale were they all; They cried – "La Belle Dame sans merci, Thee hath in thrall!"'. The knight wakes alone to find he is one of many victims of her unrequited love, condemned to an eternally lonely existence.

# Albrecht DÜRER

German 1471–1528

## The Meeting of Maximilian and Henry VIII of England

from the separate editions of the historical panels of the *Triumphal Arch*, Edition D with German text

1559

woodcut

Felton Bequest, 1956

3606.2-4

During the complex religious and territorial wars of early sixteenth-century Europe, King Henry VIII of England joined the Holy League against France proclaimed by Pope Julius II in 1511. Together with Holy Roman Emperor Maximilian I, Henry VIII achieved a decisive victory over French cavalry forces at the Battle of the Spurs on 16 August 1513. His progress across France at the head of thousands of knights and soldiers was recorded in the *Chronicle of Calais*. The meeting of Henry and Maximilian on 13 August 1513 was an occasion for grand spectacle, captured by the crowded composition of Albrecht Dürer's woodcut.

# Albrecht DÜRER

German 1471–1528

## Duel on horseback

from the *Freydal* series

c. 1517–18

woodcut

Felton Bequest, 1956

3635-4

# Albrecht DÜRER

German 1471–1528

## The Italian duel

from the *Freydal* series

c. 1517–18

woodcut

Felton Bequest, 1956

3636-4

# **Albrecht DÜRER**

German 1471–1528

## **The small horse**

1505

engraving

Felton Bequest, 1956

3510-4

# Albrecht DÜRER

German 1471–1528

## Lady on horseback and lansquenet

c. 1497

engraving

Felton Bequest, 1956

3496-4

# Jean-Honoré FRAGONARD

French 1732–1806

## **Ruggiero is assailed by a groom, a horse, a bird and a dog**

illustration for Ariosto's *Orlando Furioso*, canto VIII, 8–9  
1780s

black chalk, grey and brown wash

Felton Bequest, 1977

P18-1977

Ariosto's epic poem *Orlando Furioso* (1516–32) was a classic tale of war, romance and chivalry set in the age of Charlemagne, in the eighth century AD. In the scene depicted here a Saracen knight, Ruggiero, is being assaulted on all sides while his horse rears up in fright.

## Pageant

For centuries the majestic beauty, strength and powerful presence of the horse have associated it with pomp and ceremony. Rulers and dignitaries raised themselves up on horseback above the common citizen; the richly ornamental trappings that adorned their mounts further elevating their status. Certain horses were bred specifically for use in pageants and displays. In the late sixteenth century the Habsburg rulers of Spain and Austria established the Spanish Riding School in Vienna, where the art of dressage was developed and for which a specific type of white-haired Lippizan horse was bred.

Inspired by ancient Roman equestrian statues, European leaders from the Renaissance onwards had themselves portrayed riding astride powerful horses, to emphasise their grandeur and divine right to rule. The rulers of the Rajput kingdoms of India in the seventeenth and eighteenth centuries also commissioned paintings of themselves riding magnificent mounts, shown in this section of the exhibition by a spectacular parade of painted miniatures. Horses have also been central to state parades for centuries; a point made spectacularly here by the display of an extremely long, hand-coloured etching and aquatint depicting the funeral procession of the Duke of Wellington in London in 1852.

# Albrecht DÜRER

German 1471–1528

## The Great Triumphal Chariot of Emperor Maximilian I

1518, printed 1522

woodcut on 8 sheets

Felton Bequest, 1956

3607.a-h-4

This enormous woodcut by Albrecht Dürer was commissioned by the Holy Roman Emperor Maximilian I. It was intended to form part of a fifty-four-metre-long representation of the emperor and his court in procession; however, the project was cancelled after Maximilian's death in 1519. Dürer eventually published this section of the planned work as a separate print in 1522. In the elaborate carriage at the left of the composition, Maximilian is shown crowned and seated, holding a palm branch in one hand and his sceptre of office in the other.

**Samuel Henry ALKEN**

English 1810–92

**George Augustus SALA**

English 1828–95

## **The funeral procession of Arthur, Duke of Wellington**

published by W. Ackermann and Co., London 1853

hand-coloured etching and aquatint, red silk over paper and cardboard cover, gold embossing, glued binding

Unaccessioned item

Arthur, Duke of Wellington was one of Britain's greatest military heroes. While his armies fought many battles throughout Europe, he is best known for defeating the French Emperor Napoléon Bonaparte at the Battle of Waterloo in 1815. Wellington also served as Britain's Prime Minister between 1828 and 1830. His state funeral in 1852 was one of the most spectacular events ever seen in England, and included thousands of uniformed soldiers, marching bands and horse-drawn carriages for members of royalty. Alken and Sala's illustrated panorama of the funeral procession was published the following year, at an astonishing twenty metres in length.

**Israël SILVESTRE**

French 1621–91

**First day – Parade of the King, with his  
knights**

***Premiere Journée – Marche du Roi, et  
de ses Chevaliers***

plate 2 from *Les Plaisirs de l'Isle enchantée* (*The Pleasures  
of the Enchanted Isle*) series 1664

etching and engraving, 3rd of 3 states

Gift of Mr George Collins Levey, 1879

p.183.73-1

**Israël SILVESTRE**

French 1621–91

**View and perspective of the Palace  
of Versailles, from within the outer  
courtyard**

***Veue et Perspective du Chateau de  
Versailles, de dans l'anti-court***

1664

etching and engraving, only state

Gift of Mr George Collins Levey, 1879

p.183.57-1

**Pieter de JODE** engraver

Flemish 1604–1670–74

**Anthony van DYCK (after)**

**Philip IV, King of Spain**

1660

engraving, only state

Everard Studley Miller Bequest, 1959

X355-5

In the background of this grand equestrian portrait of King Philip IV of Spain, a passionate horseman and hunter, we see the marriage of his daughter Maria Theresa to King Louis XIV of France; a political union brokered in 1660 in the hope of ensuring peace between the two countries. The portrait bust above Philip's head depicts the Holy Roman Emperor Charles V who, ruling concurrently as Charles I of Spain, became the first king of a united Spain in the sixteenth century.

**Pieter de BAILLIU the elder engraver**

Flemish 1613– after 1660

**Anthony van DYCK (after)**

**Albert de Ligne, Prince of Arenberg and  
Barbançon**

mid 17th century

engraving, 1st of 3 states

Everard Studley Miller Bequest, 1959

X322-5

# INDIAN

## **A horse portrait**

1762 Udaipur, Rajasthan, India

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS204-1980

**ITALY**

**Horse**

late 16th century – early 17th century  
bronze

Bequest of Howard Spensley, 1939

3989-D3

# ITALY

## **Marcus Aurelius, ink stand**

mid 16th century

bronze

Bequest of Howard Spensley, 1939

4002-D3

The art of the monumental bronze equestrian statue, showing a ruler or hero mounted upon a magnificent steed representing power, was perfected in ancient Rome and then revived during the Italian Renaissance, when the form spilled over into other media, such as painted equestrian portraits of kings and military leaders.

**(ITALY)**

**Horse**

late 16th century

bronze

Bequest of Howard Spensley, 1939

4026-D3

# INDIAN

## **A horse portrait**

1762 Udaipur, Rajasthan, India

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS203-1980

# **Sekkai**

Japanese 1644–1732

## **Horses**

early 18th century Edo period Tokyo, Japan  
ink on paper

Gift of Colonel Aubrey H. L. Gibson (Rtd), 1971

AS26-1971

# CHINESE

## Female equestrian

AD 700–750 Tang dynasty Henan/Shaanxi province, north  
China, China

earthenware, pigments

Felton Bequest, 1931

3259-D3

# CHINESE

## Female equestrian

7th century – 8th century AD Tang dynasty  
Henan/Shaanxi province, north China, China  
earthenware, pigments

Gift of H. W. Kent, 1938

3680-D3

During the Tang dynasty in China (618–907 AD) the importation of breeding stock from the Middle East led to a refinement of equine culture among the ruling classes. Equestrian pageants and games were enjoyed by both sexes in a period when women were allowed greater social freedoms than ever before. Reflecting the belief that life continues after death, Tang dynasty tomb sculptures provide a fascinating record in ceramic of the elegance and ritual of court life in China at this time.

**Israël SILVESTRE**

French 1621–91

**Royal Palace of Versailles, view of the  
outer courtyard**

***Chateau de Royal de Versailles, vue de  
l'avant-cour***

1674

etching, only state

Gift of Mr George Collins Levey, 1879

p.183.55-1

*of the Enchanted Isle*) series

1664

etching and engraving, 3rd of 3 states

Gift of Mr George Collins Levey, 1879

p.183.74-1

Israël Silvestre was a prominent artist during the reign of the French King Louis XIV. His work provides an invaluable record of Louis XIV's expansion of the hunting lodge created by Louis XIII in 1624 at Versailles, southwest of Paris, into a new urban-inspired centre of royal and political power from the 1660s onwards. To celebrate his architectural and political innovations at Versailles, Louis XIV staged a lavish performance spectacle, *Les plaisirs de l'Île enchantée* (*The Pleasures of the Enchanted Island*), between 7 May and 13 May in 1664.

# Wenceslaus HOLLAR

Bohemian 1607–77, worked in England 1636–44, 1652–77, Flanders 1644–52

## Equestrian statue of Charles I

1636–44, printed after 1707

etching printed in ochre and brown ink; laid down, 6th of 7 states

Felton Bequest 1923

1278.1292-3

In 1630 Lord Weston, English lord treasurer, commissioned the Italian-trained French sculptor Hubert Le Sueur to create an oversize bronze equestrian statue of King Charles I for his private garden in Surrey. The statue was completed three years later, in the same year Weston became Earl of Portland (not Arundell, as inscribed on Hollar's etching). Following the English Civil War and execution of Charles I, the sculpture was sold to a metal smith to be broken down for scrap; however, it was secretly preserved and, following the Restoration of King Charles II, acquired by the new monarch and installed prominently in Charing Cross, London, in 1667.

## Israël SILVESTRE

French 1621–91

**First day – Pageant of the King, with his knights**

***Première Journée – Comparse du Roi, et de ses Chevaliers***

plate 3 from *Les Plaisirs de l'Isle enchantée (The Pleasures*

# **Pierre LOMBART** engraver

French c. 1613–82, worked in England 1649–63

## **Anthony van DYCK (after)**

### **Oliver Cromwell on horseback**

mid 17th century

engraving, 5th of 7 states

Everard Studley Miller Bequest, 1959

X365-5

This engraving and the work displayed adjacent have a strange history. Pierre Lombart made a first version of the engraving by copying a painting of King Charles I of England on horseback by Anthony van Dyck. Instead of picturing Charles I, however, Lombart engraved an equestrian portrait of the puritan leader Oliver Cromwell, who had deposed and executed Charles I. Following Cromwell's death in 1658, Lombart moved to France, where he changed the head in his engraving to that of the French King Louis XIV. After Charles I's son was restored to the English throne as King Charles II in 1660, Lombart's engraving was reissued again, this time as an equestrian portrait of Charles I.

**Pierre LOMBART** engraver

French c. 1613–82, worked in England 1649–63

**Anthony van DYCK (after)**

**Charles I on horseback with his page**

mid 17th century

engraving, 6th of 7 states

Everard Studley Miller Bequest, 1959

X364-5

**INDIAN**

**Maharana Jawan Singh riding**

c. 1835 Udaipur, Rajasthan, India

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS253-1980

**INDIAN**

**Maharana Jawan Singh riding**

c. 1830–35 Udaipur, Rajasthan, India

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS250-1980

**INDIAN**

**Maharana Jawan Singh riding in the  
rain**

c. 1835 Udaipur, Rajasthan, India

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS259-1980

**INDIAN**

**Maharana Bhim Singh riding**

1784 Udaipur, Rajasthan, India

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS219-1980

**INDIAN**

**Maharana Ari Singh II riding**

1762 Udaipur, Rajasthan, India

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS178-1980

# INDIAN

## Maharao Ram Singh II of Kotah riding

c. 1840 Kota, Rajasthan, India

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS52-1980

Pomp and ceremony were highly significant for the Maharaja, Maharana and Maharao rulers of the Rajput kingdoms of India in the seventeenth and eighteenth centuries. As court painting developed in the state of Rajasthan ('the abode of kings'), in particular, so too did a tradition of representing leaders riding on splendidly groomed horses surrounded by attendants bearing *chowries* (tools for swatting flies) and other regalia. Maharana Ari Singh II initiated countless portraits of horses that populated his royal stables in the 1760s.

## Spirit

This section of the exhibition celebrates art addressing the horse's essential qualities. The earliest horse works in the NGV's collections are two c. 1000 BC miniature bronzes from Iran which, despite their antiquity, have powerful contemporary resonance. Han and Tang dynasty earthenware sculptures from China join a wondrous Japanese folding screen and exquisite painted scroll that exemplify the close relationship that has linked humanity and horses forever.

During the Renaissance, bronze horses emulated the spirit of ancient Rome, and in the eighteenth century horse portraits from India aimed to capture the individuality of each animal subject. Last century, following the Second World War, Italian sculptor Marino Marini envisaged the current state of the world as a rider mounted, with neither stirrups nor reins, on an unpredictable and spirited horse. In the next gallery Melbourne artist Mali Moir's equine designs for doors, especially commissioned for this exhibition, capture the horse's vitality and spirit superbly.

# JAPANESE

## Horse stable

early 17th century Edo period Japan  
six panel screen: ink, pigment and gold paint on paper,  
lacquer on wood, silk, paper, metal

Purchased NGV Foundation, 2008

2008.4

Horses have been regarded as auspicious symbols since ancient times, when in Japan actual horses, or votive paintings of horses, were sacrificed or offered to shrines. Horses were of primary importance to the samurai in battle, as well as for travel and in ceremonial parades. In this folding screen we see noble horses striking energetic poses in spacious and spotlessly clean stables set against a background of bamboo and golden clouds. The group of immaculately groomed horses have powerful physiques, beautiful markings and pedigree patterns that symbolise their prestige, as well as the social status of their owners.

**Antoine-Jean GROS**

French 1771–1835

**Desert Arab**

***Arabe du désert***

1817

lithograph

Felton Bequest, 1980

P148-1980

# IRAN, Amlash

## Horse

10th century – 9th century BC  
bronze

Felton Bequest, 1966

1471-D5

**IRAN, Luristan**

**Cheek piece from a horse bit**

700 BC

bronze

Felton Bequest, 1933

3482-D3

# IRAN, Amlash

## Horse

10th century –9th century BC  
bronze

Felton Bequest, 1966

1470-D5

**MEXICO** manufacturer

**Stirrup**

early 20th century

silver

Estate of Janet Biddlecombe, 1954

1420B-D4

**Masatoshi**

**Sword guard with horse design**

Edo period 1600–15–1868 Bushū, Japan

iron, gilt, copper

Felton Bequest, 1921

2265-D3

# INDIAN

## **Pilgrimage and devotional pendant (Phul) with folk hero**

19th century – 20th century India  
silver alloy

Gift of John McCarthy in memory of Edwin and Margot McCarthy through the Australian  
Government's Cultural Gifts Program, 2013

2013.216

# INDIAN

## **Pilgrimage and devotional pendant (Phul) with folk hero**

19th century – 20th century India  
silver alloy

Gift of John McCarthy in memory of Edwin and Margot McCarthy through the Australian Government's Cultural Gifts Program, 2013

2013.217

**MEXICO** manufacturer

**Stirrup**

early 20th century

silver

Estate of Janet Biddlecombe, 1954

1420A-D4

**CARAN D'ACHE**

French 1859–1909

**A mounted cavalryman**

1880s

watercolour and gouache

Purchased, 1956

3369-4

**IITTALA, Iittala** manufacturer

Finland est. 1881

**Tapio WIRKKALA** designer

Finland 1915–85

**Foal's foot, vase**

***Varsanjalka***

designed c. 1946

glass (wheel-engraved)

Gift of Mr and Mrs P. Altmann, 1986

D180-1986

Tapio Wirkkala, one of Finland's most celebrated designers, studied at the Central School of Art and Crafts in Helsinki in the 1930s. In 1946 he shared first prize in a glass competition organised by the Iittala glass manufactory. Wirkkala worked as a glass designer for Iittala from 1946 until his death in 1985. His early glassware was distinguished by his love of nature and organic shapes. One of his vases played with the shape of a chanterelle mushroom; other works, such as this Foal's Foot vase, wittily appropriate nature's forms for domestic use.

# **Paul LANDACRE**

American 1893–1963

## **Black stallion**

1940

wood-engraving, edition of 200

Gift of Mr Peter Lindsay, 1963

1249.29-5

**UNKNOWN**

**Jean Baptiste Edouard DETAILLE**

French 1848–1912

**Jean-Louis-Ernest MEISSONIER (after)**

**The traveller**

***Le Voyageur***

printed by Alfred Salmon & Ardail, Paris, published by  
Arthur Tooth & Sons, London and Stiefbold & Co., Berlin  
1891

etching and engraving on vellum;  
remarque proof

Purchased, 1931

4542-3

# Geoffrey COLLINGS

Australian 1905–2000

## Camden, NSW

1934, printed 1937

gelatin silver photograph

Purchased from Admission Funds, 1985

PH66-1985

*Camden, NSW* was taken by Geoffrey Collings in 1934 and is his earliest surviving photograph. It is a dramatically cropped image of a light horseman in full flight, tent-pegging as he leans over his horse. Collings's interest in the graphic tonal possibilities of black-and-white photography is evident in the contrast between the silvery-grey colour of the man's shirt against the dark, sweating flanks of the horse and the shiny leather straps. It is also a study of movement – the aggressive motions of horse and rider frozen mid-stride in a tightly composed format.

**Christine GODDEN**

Australian 1947–

**Wet horse**

1973

gelatin silver photograph

Purchased from Admission Funds, 1991

PH102-1991

**R. Douglas FRY**

English/Australian 1872–1911

**Study of a horse bucking**

1899–1911

pencil

Gift of Daryl Lindsay, 1949

2022-4

# CHINESE

## Horse head

Han dynasty 206 BC – AD 220 China  
earthenware, pigments

Gift of H. W. Kent, 1938

3669-D3

# CHINESE

## Horse head

Han dynasty 206 BC – AD 220 China  
earthenware, pigment

Gift of H. W. Kent, 1938

3668-D3

# CHINESE

## Horse, roof tile

Ming dynasty 1368–1644 Shanxi province, north China,  
China  
earthenware

Gift of J. T. Hackett, 1924

2621-D3

# CHINESE

## Horse

7th century – 8th century AD Tang dynasty  
Henan/Shaanxi province, north China, China  
earthenware (Sancai ware)

Felton Bequest, 1926

2785-D3

# CHINESE

## Bowl

Ming dynasty 1368–1644 China  
enamel (cloisonné) on metal

Felton Bequest, 1930

3239-D3

In 281 AD an ancient Chinese text was discovered which described the travels of King Mu in the tenth century BC, during the Zhou dynasty. Mu traversed his kingdoms constantly in a chariot drawn by eight horses named, legend says, either after the colour of their hair or their individual strengths and talents. The inside of this exquisite bowl is decorated with Mu's eight horses, each of a different colour.

# Mali MOIR

Australian 1960–

## Queen of Hearts

2015

charcoal on canvas

Collection of the artist, Melbourne

Mali Moir's exquisite portrait of Queen of Hearts, whose grandsire was racehorse Exceed and Excell, captures the tender beauty of this eight-week-old foal. Moir began her career as botanical artist in 1993 at the National Herbarium of Victoria. Combining botanical and horticultural knowledge with her artistic skills, the artist has contributed pen-and-ink drawings to scientific publications *Mulleria* (1994), *Flora of Victoria* (1994–99) and *Flora of Australia* (2002), among others. Committed to the belief that 'artists make science visible', Moir teaches botanical illustration in association with the Friends of the Royal Botanic Gardens Melbourne.

# Marino MARINI

Italian 1901–80, worked in Switzerland 1943–48

## Rider

### *Cavaliere*

1945

bronze

Gift of Loti Smorgon AO through the Australian Government's  
Cultural Gifts Program, 2011

q2011.19

The mythic subject of the relationship between man and beast occupied Marino Marini for much of his life, and he made many variations on the theme in unfired clay, glazed terracotta, bronze, wood and plaster. An opponent of Fascism, Marini moved to Switzerland in 1943 and did not return to Italy until 1946. *Rider* was created in Switzerland at the end of the war. The rider's left hand, held across his chest, perhaps suggests the injury of a returned soldier or the classic pose of the mounted Napoleon.



## Labour

Since ancient times, horses have been used to transport celebrants to weddings and mourners to funerals. Artists have also shown horses harnessed in the field, moving goods or people and facilitating essential services. Ironically, the Industrial Revolution and advent of the railway saw people become more reliant on the horse than ever before. Roads were improved to accommodate larger and increasingly sophisticated vehicles drawn by bigger and more spectacular teams of horses. John Loudon McAdam invented the modern road surface in the early nineteenth century to increase the efficiency of horse-drawn vehicles.

As workloads grew and diversified in the late eighteenth and nineteenth centuries, the number of working horses spiked dramatically and great emphasis was placed on developing specific breeds for particular types of work. To the discerning eye, individual breeds such as the draught horse or Cleveland Bay were immediately recognisable in art, particularly as artists invested their work with increasing accuracy and naturalism. Also, as farming developed, expansive acreage replaced small subsistence plots and farmers employed horses to quickly and efficiently work the land. As horses became more vital to everyday life, their presence in landscapes and genre paintings, particularly of the nineteenth century, became common.

**AKUBRA HATS, Kempsey, New South  
Wales** manufacturer

est. 1911

**R. M. WILLIAMS, Adelaide and Sydney**  
retailer

est. 1932

**Drover hat**

1985

wool, fur, leather

Gift of R. M. Williams, 1985

CT26 F-1985

**DRIZA-BONE, Melbourne** manufacturer  
est. 1898

**Riding coat**

1985

cotton

Gift of R.M. Williams, 1985

CT26 A-1985

# Septimus POWER

New Zealander 1877–1951, emigrated to Australia 1887, worked in England 1907–13, 1915–21

## Toilers

1940

oil on canvas

Felton Bequest, 1941

1122-4

The most distinguishable breed of working horse is the large and stocky draught horse. Although they often dwarf their handlers, draught horses are noted for being placid, which makes them ideal for demanding and repetitious work. They were found right across the globe and numbered in the millions before the First World War. Many images ennobled their toil, with artists paying homage to the horse's strenuous efforts working in the field, driving a grinding wheel or as part of large team pulling a loaded cart or crowded coach.

# Victor-Jean ADAM

French 1801–66

**Poor man's hearse, rich man's hearse**

***Corbillard du pauvre,. corbillard du***

***Riche***

plate 27 from the *Voitures* series, printed by Lemercier & Cie., published by Boivin, Paris 1841–44

lithograph

Felton Bequest, 1933

4719G-3

**Victor-Jean ADAM**

French 1801–66

**Stagecoach of the Head Office or  
Royal Mail and Coach of the General  
Management of the Post, called  
Postmen**

***Diligence du Grand Bureau ou  
Messageries Royales et Voiture de la  
Direction Générale des Postes, dite des  
Facteurs***

from the *Voitures* series, printed by Lemercier & Cie.,  
published by Boivin, Paris 1841–44  
lithograph

# Lionel LINDSAY

Australian 1874–1961

## Cobb and Co.

1925

drypoint printed in brown-black ink

Felton Bequest, 1940

1044-4

The Australian horse evolved to meet the demands of its harsh environment and was used for long-distance transport and exploration. Settlers became reliant on horsepower for fieldwork and to bridge the vast expanses between homes and towns. Much as the Pony Express mail delivery service is quintessentially American, the horse-drawn Cobb and Co. coach – seen here in Lindsay's drypoint – is one of the defining images of pre-mechanised Australia.

# Théodore GERICAULT

French 1791–1824

## The Flemish farrier

1821

lithograph, only state

Felton Bequest, 1927

3568-3

Théodore Géricault first exhibited at the Paris Salon in 1812, at the age of twenty-one, when he won a gold medal for the spectacular Napoleonic equestrian painting *The Charging Chasseur*. He followed *The Charging Chasseur* with other horse-themed paintings, and also studied the imperial army's horses stabled at Versailles. In 1814, after the fall of the Napoleonic Empire, Géricault briefly joined a cavalry regiment, the Mousquetaires Gris. *The Flemish farrier*, with its beautifully finished observation of a horse being reshod, reflects the intimate knowledge of equestrian husbandry that Géricault acquired at the Versailles stable yards.

# Frederick McCUBBIN

Australian 1855–1917

## Old stables

c. 1884

oil on canvas

Felton Bequest, 1932

4655-3

**T. W. McALPINE**

Australian active 1870s –1890s

**Family group with cottage and horse-drawn carriage**

1875

oil on canvas

Gift of Mrs E. Gilbert, 1956

1995.46

Frame: reproduction, 1997

**Victor COBB**

Australian 1876–1945

**The approach to the old stables of  
Cobb and Co., Melbourne**

1926

etching, plate-tone and fowl-bite, ed. 13/75

Purchased, 1927

3517-3

**Harold CAZNEAUX**

Australian 1878–1953

**Old Sydney**

1911

bromoil print

Purchased, 1979

PH114-1979

**Ruth HOLLICK**

Australian 1883–1977

**E. T. Dowell, Blacksmith**

c. 1918

gelatin silver photograph

Gift of Mrs Lucy Crosbie Morrison, 1992

PH141-1992

# John GOODCHILD

English 1898–1980, emigrated to Australia 1913

## The smithy

1925 pen  
and ink

Felton Bequest, 1934

114-4

# John GOODCHILD

English 1898–1980, emigrated to Australia 1913

## The smithy

1925

etching, ed. 10/50

Felton Bequest, 1925

1931-3

**Dorothea LANGE**

American 1895–1965

**Spring ploughing in cauliflower fields,  
Guadalupe, California**

1937, printed c. 1975

gelatin silver photograph

Purchased, 1975

PH110-1975

# Geoffrey COLLINGS

Australian 1905–2000

## Aboriginal boy stockman

from *The Overlanders* series 1945

1945, printed 1985–86

gelatin silver photograph

Gift of the artist, 1986

PH40-1986

# **Russell DRYSDALE**

English 1912–81, emigrated to Australia 1923

## **No title (Harry Green, drover)**

1956, printed 1984

type C photograph

Gift of Lady Drysdale, 1982

In addition to being one of Australia's most significant landscape painters of the 1940s and 1950s, Russell Drysdale was also an inveterate photographer. This photograph of the drover Harry Green and his companions was taken near Soudan Station in the Northern Territory in July 1956. Drysdale's diary entry for 25 July 1956 read: 'On the skyline with the sun beyond them we come on a native droving plant, on their way back to Halls Creek in the Kimberleys. They've been in the saddle since last December – six men, with mule and horse packs, and about 40 horses'.

**Geoffrey COLLINGS**

Australian 1905–2000

**Contract team of Aboriginal stockmen**

from *The Overlanders* series 1945

1945, printed 1986

gelatin silver photograph

Gift of the artist, 1986

PH14-1986

# John Frederick HERRING senior

English 1795–1865

## Cleveland bays

1852

oil on canvas

Purchased, 1947

1741A-4

Frame: reproduction, 2009, based on a frame by William Spencer, London, 1864

Cleveland Bays were bred mainly for working in harness. They were quite tall, had powerful musculature across the chest and withers, short stocky legs and were fast movers. This made them ideal horses for pulling carriages between towns on either rough or good roads. During the First World War Cleveland Bays were frequently used to haul artillery and supplies. Sadly, they suffered heavy casualties during the conflict, which contributed to their steady decline. Like many working horses, Cleveland Bays also diminished after the war as the car, truck, omnibus and tractor assumed most of their tasks.

**E. G. ADAMSON**

Australian 1895–1974

**No title (Harvesting with a three-horse  
team)**

1930s–1950s

gelatin silver photograph

Gift of Mr E. V. C. Adamson, 1982

PH147-1982

**Lucien PISSARRO** engraver

Danish/English 1863–1944

**Camille PISSARRO** draughtsman

Danish/French 1830–1903

## **Ploughing**

### ***Le labour***

plate 1 from the *Les Travaux des Champs (Work in the fields)* suite, printed by Lucien Pissarro

1893

wood-engraving printed in green ink, edition of 25

Felton Bequest, 1914

647-2

In his wood engraving *Ploughing (Le labour)* of 1893, Camille Pissarro emphasised large-scale farming by showing furrows trailing into the distance, disappearing from sight. In the hands of the pro-socialism, politicised artist Pissarro, the burdens borne by the horse were employed as a metaphor for the plight of the working class.

# **Fred KRUGER**

German 1831–88, worked in Australia early 1860s–1888

## **View on the Bass River, near Queen's Ferry, Western Port**

1877

albumen silver photograph

Gift of Mrs Beryl M. Curl, 1979

PH318-1979

# Alfred MUNNINGS

English 1878–1959

## The departure of the hop pickers

c. 1913

oil on canvas

Felton Bequest, 1923

1285-3

Alfred Munnings painted the gypsy families living in the Hampshire countryside over a six-week period in 1913. The gypsies had arrived with their horse-drawn caravans for the hop-picking season. Munnings recalled in his memoirs, *An Artist's Life* (1950): 'Never in my life have I been so filled with a desire to work as I was then ... Mrs. Loveday posed in all her finery for this picture, holding a black horse. In the centre Mark Stevens was harnessing a white horse to a blue, Romany-looking, ship-shaped caravan. Children and dogs were in the foreground ... What days! What models!'

Frame: original, by Chapman Bros., London

**Pierre BONNARD**

French 1867–1947

**Street on a rainy evening**

***Rue, le soir, sous la pluie***

from the *Quelques Aspects de la vie de Paris* (Some scenes of Parisian life) portfolio 1895–98 published 1899  
1896–97

colour lithograph, edition of 100

Felton Bequest, 1970

P89.11-1970

# Charles KEENE

English 1823–91

## Untitled (Two men in a hansom cab during a squall)

## Untitled (A hansom cab)

*1843–74*

pen and brush and ink over pencil, with touches of gouache

Unaccessioned items

**LESNEY PRODUCTS & CO. LTD,**  
**Hackney, London** manufacturer

England 1947–82

**John W. ODELL** modeller

England 1920–2005

**1905 Shand Mason horse-drawn fire  
engine Y4-2**

from the *Models of yesteryear* series

1956–72

1960–67

painted zinc alloy, plastic, (painted plastic)

Presented by Miss Lucy Kerley and her nephew John Kerley, 1982

CT14.a-e-1982

**BRITAINS LTD, London** manufacturer  
England 1860–1997

## **Milk float and horse**

no. 45F from the *Model home farm* series 1921–61

c. 1950

painted lead alloy

Presented by Miss Lucy Kerley and  
her nephew John Kerley, 1982

CT16.a-d-1982

**UNKNOWN**

**A fire engine speeding along a city street at night**

mid 19th century – late 19th century  
painted process woodblock

Bequest of Flora McDonald Anderson, 1988

P137-1988

# Harold CAZNEAUX

Australian 1878–1953

## Cabbies

1904

bromoil print

Purchased, 1979

PH197-1979

# Walker EVANS

American 1903–75

## Carriages

1928

gelatin silver photograph

Purchased through The Art Foundation of Victoria with the  
assistance of Pacific Dunlop Limited, Fellow, 1984

PH225-1984

# Richard Parkes BONINGTON

English/French 1802–28

## **A wagon in a storm**

c. 1825–26

watercolour over pencil with touches of gouache and gum arabic

Felton Bequest, 1910

501-2

# **Théodore GERICAULT**

French 1791–1824

## **The coal wagon**

1821

lithograph

Felton Bequest, 1927

3569-3

# INDIAN

## **A warrior carrying a horse**

18th century Rajasthan, India

opaque watercolour and gold on paper

Felton Bequest, 1980

AS27-1980

# **S. T. GILL**

English 1818–80, worked in Australia 1839–80

## **Native police**

plate 7 from *The Australian Sketchbook* 1864  
1865

colour lithograph

Purchased, 1953

3049.8-4

# Edward BOREIN

American 1872–1945

## **A cowboy**

mid 1910s

etching, drypoint, spit biting and plate-tone

Presented by the Art Gallery of New South Wales, 1963

1334-5

**Charles JACQUE**

French 1813–94

**The towpath**

***Le Chemin de Halage***

1864

etching

Presented by the Art Gallery of New South Wales, 1963

1345-5

**S. T. GILL**

English 1818–80, worked in Australia 1839–80

**Horse puddling machine, Forest Creek**

plate 6 from *The diggers and diggings of Victoria as they were in 1852* series, published by James J. Blundell & Co., Melbourne, 1855

1855

lithograph

Purchased with funds donated by Stephen Nagle, 2011

2011.291.6

## Pleasure

Horses have been integral to sport and entertainment for centuries. They were prominent in a variety of ancient pastimes, from Roman chariot races to hunting parties, enjoyed by the ruling classes of many cultures. Who participates in sport and recreation has evolved immeasurably throughout history. The increase in leisure time afforded by the Industrial Revolution caused great and rapid change across society. From the middle of the eighteenth century, riding and driving horses in harness became a leisure activity for the expanding middle and upper classes, rather than a necessity of life. Amid rapid urban expansion, stables and horse trails became a feature of parklands in major cities, and riding came to symbolise sophistication and style, developing its own language and fashionable costumes.

Horseracing became highly organised in the eighteenth century and enclosed racetracks became standard in modern cities, such as Paris and Melbourne, as well as in rural towns. Unlike hunting and riding, horseracing is primarily a spectator sport and the vast majority of participants, since the invention of the automobile, have never ridden a horse themselves. Horseracing is also something of a social barometer and leveller, seen whenever artists focus on racetrack crowds or jockeys.

# TARA

Indian 1836 – c. 1866

## **Maharana Sarup Singh playing Holi on horseback**

1850 Udaipur, Rajasthan, India

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS283-1980

Holi, or the 'Festival of colours', is an ancient Hindu religious pageant that still takes place throughout India and wherever Hindu people live. Embraced by all classes of society and by all ages, the festival is a joyous occasion celebrating the coming of spring that involves people running around saturating each other with coloured water and throwing coloured powder. Here Maharana Sarup Singh is depicted twice on horseback playing Holi. In the composition's clever continuous narrative, the Maharana reaches into a bag of red powder at the same time as being doused with its contents.

**Jacques Henri LARTIGUE**

French 1894–1986

**Could Marcel Proust's Gilberte  
be this little equestrienne on the  
rue des Acacias?**

c. 1911, printed 1970s  
gelatin silver photograph

Purchased, 1974

PH239-1974

**Rolf NESCH**

German/Norwegian 1893–1975

**Clown and horse**

early 20th century

colour lithograph, ed. 8/12

Purchased, 1961

835-5

# Ian FAIRWEATHER

Scottish 1891–1974, worked in China 1929–36,  
throughout Asia 1933–43, Australia 1934–74

## The circus

c. 1956

gouache on cardboard

Purchased, 1956

3321-4

Pleasure derived from the horse has not been confined to the realms of riding and racing. The first circus was created in 1768 when Englishman Philip Astley transformed his trick-riding school into public entertainment. The ring in which Astley used to teach became the standard form for circus performance. In this work, Ian Fairweather has brilliantly integrated the diverse elements of a circus performance, where viewers experience a frenzied multitude of actions at once.

**Laura KNIGHT**

English 1877–1970

**A merry-go-round**

c. 1922

etching and drypoint

Bequest of Alister Brass, 1986

P52-1986

**Nancy GRANT**

Australian c. 1911–98

**Untitled (Two horses in circus tent)**

1930s

colour linocut on green paper

Gift of the artist, 1995

1995.298

# Ian FAIRWEATHER

Scottish 1891–1974, worked in China 1929–36,  
throughout Asia 1933–43, Australia 1934–74

## Merry-go-round

c. 1956

gouache on cardboard

Purchased, 1956

3322-4

# **Bhima SUTAR**

Indian active 1760s

## **Maharana Ari Singh II playing polo**

1761 Udaipur, Rajasthan, India

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS174-1980

**E. G. ADAMSON**

Australian 1895–1974

**No title (Incident at polo game)**

1930s

gelatin silver photograph

Gift of Mr E. V. C. Adamson, 1982

PH435-1982

# Melanie LE GUAY

Australian 1951–75

## Polo, Clea

1975

gelatin silver photograph

Gift of Tandy Rowley, 1976

PH9-1976

**Rennie ELLIS**

Australian 1940–2003

**Polo people, Werribee Park**

1991

gelatin silver photograph

Purchased through The Art Foundation of Victoria with  
the assistance of The Hugh D. T. Williamson Foundation,  
Founder Benefactor, 1992

PH179-1992

# Melanie LE GUAY

Australian 1951–75

## Polo, Clea

1975

gelatin silver photograph

Purchased, 1976

PH8-1976

**Roger SCOTT**

Australian 1944–

**No title (Horsewomen, St Ives Show)**

1975

gelatin silver photograph

Purchased, 1975

PH194-1975

# **Hugh RAMSAY**

Scottish 1877–1906, emigrated to Australia 1878

## **An equestrian portrait**

1903

oil on canvas

Gift of Dr B. Milne Sutherland, 1943

1201-4

# **Geoffrey COLLINGS**

Australian 1905–2000

## **English Derby**

1936, printed 1937

gelatin silver photograph

Purchased from Admission Funds, 1985

PH58-1985

**Marion POST WOLCOTT**

American 1910–90

**One of the judges at the horse races,  
Warrenton, Virginia**

1941, printed c. 1975

gelatin silver photograph

Purchased, 1975

PH143-1975

# **Geoffrey COLLINGS**

Australian 1905–2000

## **English Derby**

1936, printed 1937

gelatin silver photograph

Purchased from Admission Funds, 1985

PH65-1985

**John WILLIAMS**

Australian 1933–

**Rosehill Races, Sydney**

1970, printed c. 1988

gelatin silver photograph

Purchased, 1989

PH91-1989

# **Russell DRYSDALE**

English 1912–81, emigrated to Australia 1923

**No title (Jockey on horse, Coen races,  
Cape York Peninsula)**

**No title (Man and jockey leading  
horses, Coen Races)**

**No title (Jockey on horse, Coen races)**

**No title (Man with horse, Coen races,  
Cape York Peninsula)**

1951

gelatin silver photographs

Gift of Lady Drysdale, 1982

**David MOORE**

Australian 1927–2003

**Bar, Betoota Races, Queensland**

1962, printed 1969

gelatin silver photograph

Purchased through the KODAK (Australasia) Pty Ltd Fund, 1969

PH7-1969

**Rennie ELLIS**

Australian 1940–2003

**Bite size**

1993

type C photograph

Gift of Michael Moon through  
the Australian Government's Cultural Gifts Program, 2015

**E. G. ADAMSON**

Australian 1895–1974

**No title (Crowd at the races)**

1920s–1930s

gelatin silver photograph

Gift of Mr E. V. C. Adamson, 1982

PH372-1982

# Maurice BRIANCHON

French 1899–79

## Auteuil Racecourse

c. 1947

oil on canvas

Felton Bequest, 1949

2123-4

Maurice Brianchon was a successful painter in Paris from the time he was accepted into the Salon d'Automne in 1920. His subjects were the leisure activities of the city or surrounding countryside, the circus, popular dances and scenes from the Bois de Boulogne or the banks of the Seine. This painting can be considered as a portrait of the famous Auteuil Racecourse on the outskirts of Paris. Rather impersonal figures contribute to the character of the scene.

# Henri de TOULOUSE-LAUTREC

French 1864–1901

## **The jockey**

### ***Le Jockey***

1899

colour lithograph, ed. of 112

Felton Bequest, 1974

P1-1974

# **Sybil ANDREWS**

English 1898–1992, worked in Canada 1947–92

## **Steeplechasing**

1930

colour linocut on buff oriental paper, ed. 11/60

Gift of Traudl and Michael Moon, 2001

2001.304

**Jenny WATSON**

Australian 1951–

**Horse series No. 8, grey with pink rug**

1974

synthetic polymer paint on canvas

Purchased, 1991

A28-1991

**John BRACK**

Australian 1920–99

**Jockey and trainer**

1956

etching and plate tone, ed. 6/25

Gift of the artist, 1964

1387B-5

# **Fred WILLIAMS**

Australian 1927–82, worked in England 1951–56

## **Portrait of a jockey**

c. 1953

conté crayon

Purchased, Fred Williams Prints and Drawings  
Acquisition Fund, 2013

2013.83

**John BRACK**

Australian 1920–99

**Jockey head**

c. 1956

black crayon and gouache

Gift of Helen Brack, 2011

2011.507

# Lucien SIMON

French 1861–1945

## The racecourse

### *Les Courses*

c. 1917–18

oil on canvas

Felton Bequest, 1920

1069-3

When Felton Adviser Frank Rinder acquired this painting for the National Gallery of Victoria in 1920, he wrote to the Felton Bequests Committee: 'Simon, pleased to note, is as a draughtsman the antithesis of Ingres. He does not attempt the faithful rendering of detail, but concentrates in conveying in a broad, summary fashion, a sense of movement and life. In this, I think, he succeeds. The racecourse scene in Brittany as here pictorialised is full of zest and animation; the figures in the foreground characteristically Breton'.

## The Melbourne Cup

The Melbourne Cup is the most iconic and recognisable Australian sporting trophy. Its current form has not altered since the trophy was first presented in 1919 and is a fine example of Australian Art Deco design. The most famous horse to have won the race is the 1930 winner Phar Lap, but sadly the whereabouts of that year's trophy have been unknown since the 1940s.

Exhaustive research by historian Andrew Lemon has revealed that the 1930 Cup was most likely purchased by the Victoria Racing Club (VRC) in the 1950s, re-engraved and presented once again in 1953. VRC records also show that the club later acquired the 1953 Cup, altered its markings and presented it to the owners of the 1980 winner, Beldale Ball. It is now widely accepted that the Melbourne Cup seen here is indeed the trophy won by the immortal Phar Lap.

**James William STEETH** designer and  
goldsmith

Australia c. 1884–1959

**WILLIAM DRUMMOND & CO.,**

**Melbourne** manufacturer

Australia est. 1858

**Melbourne Cup**

1930–80

18ct gold, copper alloy

Private collection, Melbourne

**Eric THAKE**

Australian 1904–82

**Gallery Director or This way to Phar  
Lap**

1954

linocut

Purchased, 1964

1422-5

# Frederick WOODHOUSE Senior

Australian 1820–1909

## The Cup of 1862

1863

oil on canvas

Victoria Racing Club Collection, Melbourne  
Donated by Mr F. W. Prell, 1889

VRC 20

The Melbourne Cup was first run in 1861 and quickly became the most important horserace in Australia. That Archer, winner of the first two Melbourne Cups, was walked from Sydney for both races signifies its importance. Archer is seen in the left side of the foreground here being ridden by John Cutts, who wears black. Frederick Woodhouse Senior became the most prominent equine artist in Australia. He specialised in horse portraits and dramatic action scenes, such as this painting of the frenzied start of the Cup's second running.

# Frederick WOODHOUSE Senior

Australian 1820–1909

## Dundee

1886

oil on canvas

The O'Loughlin Gift: a memorial to Martin Loughlin (1833–94), miner, sportsman and philanthropist. Gift of three of his great-nieces, 1994

A17-1994

**Will DYSON**

Australian 1880–1938

**The Flemington new model**

1925

pen, brush and ink, wash, pencil, blue pencil and gouache

Gift of Hugh McCubbin, 1960

686.40-5

**E. G. ADAMSON**

Australian 1895–1974

**No title (Crowd at the races)**

1920s–1930s

gelatin silver photograph

Gift of Mr E. V. C. Adamson, 1982

PH372-1982

# **S. T. GILL**

English 1818–80, worked in Australia 1839–80

## **Flemington Hill**

c. 1865

watercolour, gum arabic, gouache and pencil

Purchased, 1950

2324-4

# Frederick WOODHOUSE Senior

Australian 1820–1909

## Winners of the first twelve Melbourne Cups

1889

oil on canvas

Victoria Racing Club Collection, Melbourne

Frederick Woodhouse Senior was the leading painter of horses in Australia until the end of the nineteenth century. His earliest clientele were the landed gentry of Melbourne and prominent breeders of cattle and racehorses who wanted permanent records of their favourite animals. When Woodhouse arrived in Australia aged thirty-eight, he was steeped in the English tradition of equine art exemplified by his mentor John Frederick Herring Senior. Herring painted many horse portraits and series of winners of classic English races, as well as action scenes and composite works of well-known horses; a tradition Woodhouse continued with *Winners of the first twelve Melbourne Cups*.

**David BEAL**

Australian 1936–

**Melbourne Cup races, Victoria**

1966

gelatin silver photograph

Purchased through the KODAK (Australasia) Pty Ltd Fund, 1969

PH38-1969

**UNKNOWN**

## **The Melbourne Cup 1930**

1930

black and white film transferred to DVD, silent, 3 min 12  
secs

Courtesy of the National Film and Sound Archive of Australia, Canberra

**John BANAGAN**

Australian 1949–

**Melbourne Cup Day, Flemington**

c. 1990

cibachrome photograph

Purchased through The Art Foundation of Victoria with the assistance of The Hugh D. T. Williamson  
Foundation, Founder Benefactor, 1992

PH16-1992

# Carl KAHLER

Austrian 1855–1906, worked in Australia 1885–90,  
United States 1890–1906

## The Betting Ring at Flemington

1887

oil on canvas

Victoria Racing Club Collection, Melbourne

Presented to the Victoria Racing Club by the Tye family, 1964

The widely travelled artist Carl Kahler arrived in Melbourne in 1885 and soon established a studio in the hope of pursuing a fruitful career as a portraitist. The Melbourne Cup was inaugurated in 1861 and its associated carnival quickly became the most prestigious event in the city's sporting and social calendar. Kahler created large paintings exploring different aspects of the carnival. He focused his well-honed skills as a portrait painter on the diverse crowd drawn to the races, and in so doing created a timely snapshot of Melbourne society in the late 1880s.

**John BANAGAN**

Australian 1949–

**Melbourne Cup Day, Flemington**

c. 1990

type C photograph

Purchased through The Art Foundation of Victoria with  
the assistance of The Hugh D. T. Williamson Foundation, Founder Benefactor, 1992 PH16-1992

**William ORPEN**

Irish 1878–1931

**Gentleman in riding costume**

1904

oil on canvas

Felton Bequest, 1921

1201-3

**UNKNOWN**

**Mrs Garrard (Ann Eliza) in riding  
costume**

from the album *No title (Album), cartes-de-visite*

1860s–1880s

albumen silver photograph

Presented through The Art Foundation of Victoria by  
Paula Stafford, OAM, Fellow, 1994

PH23-1994

**UNKNOWN**

**Carriage dress**

illustration for *La Belle Assemblée*, no. 150, published by  
John Bell, London, 1 July 1821

1821

hand-coloured etching

Anonymous gift, 1946

1692.6-4

**UNKNOWN**

**Fashionable millinery**

1830–40

hand-coloured etching and engraving

Felton Bequest, 1926

2466.3-3

# **FLAMINGO PARK, Sydney** fashion house 1973–95

**Linda JACKSON** designer  
born Australia 1950

## **Easy Rider**

1975

silk (satin), (taffeta)

Purchased, Victorian Foundation  
for Living Australian Artists, 2010

2010.297.a-c

In the eighteenth century, European riding attire for both men and women became highly tailored and mannered fashion statements. While women had ridden side-saddle since before the sixteenth century, developments in side-saddle design in the nineteenth century made this often dangerous practice safer, and dovetailed with the new taste for restrained riding couture. In late twentieth-century Sydney, fashion designer Linda Jackson unhorsed female equestrian attire with a witty range of horse-sports themed cocktail and racing day outfits for women to wear into the competitive fray of modern-day society 'jousting'.

# Edward FISCHER

Austria 1828–1911, worked in Australia 1853–1911

## The Geelong Gold Cup

1879

15 ct gold

The O'Loughlin Gift: a memorial to Martin Loughlin (1833-94),  
miner, sportsman and philanthropist.

Gift of three of his great-nieces, 1994

D41.a-b-1994

# UNKNOWN, Australia

## Riding outfit

c. 1890

wool, cotton, silk

Gift of Mr J. G. H. Sprigg, 1971

D102.a-b-1971

**Michael POWOLNY** designer  
Austria 1871–1954  
**WIENER KERAMIK, Vienna**  
manufacturer  
Austria 1906–1912

**Horse**

***Pferd***

c. 1910

earthenware

Purchased through the NGV Foundation with the assistance of  
Joan Clemenger, Governor, 2004

2004.608

**LE CORBUSIER** designer

France 1887–1965

**Charlotte PERRIAND** designer

France 1903–99

**CASSINA, Milan** manufacturer

Italy est. 1927

**LC/4, chaise longue**

designed 1928, manufactured c. 1970

horse skin, leather, chromium plated steel, painted steel,  
rubber, cotton, metal, dacron

Purchased, 1971

D194.a-b-1971

**(ENGLAND)**

## **Carriage dress**

c. 1855

silk, glass and metal (buttons), metal (hooks), baleen

The Schofield Collection.

Purchased with the assistance of a special grant  
from the Government of Victoria, 1974

D140-1974

# **CHRISTIAN DIOR, Paris** fashion house

est. 1946

## **John GALLIANO** designer

born Gibraltar 1960, emigrated to England 1966, worked in France 1991–

## **Saddle bag**

2000

cotton, leather, metal, velcro

Purchased, 2002

2002.185

**HERMÈS, Paris** fashion house  
est. 1837

**Riding habit**

1948

wool (twill), silk (lining), plastic (buttons)

Purchased, 1972

D60.a-b-1972

## Tragedy

With the harnessing of horsepower, hunting traditions quickly took on new dimensions related to entertainment, rather than subsistence. Hunting on horseback evolved both across Eastern and European cultures into a leisure activity for the ruling classes. The thrill of the chase offered excitement for the aristocracy in a test of skill, courage and strength. In the Mughal Empire, for example, game hunting on horseback for entertainment was confined to rulers and their nobles. In Britain, mounted fox-hunting gained widespread popularity as a stately and refined sport during the eighteenth century. The celebrated hunt pursued foxes with trained hounds, closely followed by a team on horseback. Despite being banned in England and Wales in 2004, the controversy surrounding fox-hunting continues to spark debate between hunting and anti-hunting campaigners.

Numerous works of art in this room depict the damaging effects of the global sport of hunting on the animal kingdom. Also seen here are works that consider the tragic fate dealt to horses by both humankind and the force of nature. Overwork, the threat of fire, attack by predators and the disastrous effects of drought have all provided artists with inspiration for tragic, and at times harrowing compositions.

**John FERNELEY**

English 1782–1860

**Squire George Osbaldeston on  
Assheton taking the fence side by side  
with Sir Frances Holyoake-Goodricke  
on Crossbow**

1830–44

oil on canvas

Purchased, 1952

2971-4

Squire George Osbaldeston, an all-round sportsman, was known particularly as a steeplechase rider and famous breeder of hounds. In this lively depiction, John Ferneley shows Osbaldeston riding out with his friend Sir Frances Holyoake-Goodricke, along with the Quorn – a celebrated pack of fox-hunting hounds named after the village of Quorn in Leicestershire. Osbaldeston, a passionate fox hunter, was master of the Pytchley Quorn from 1827 to 1834.

# PERSIAN

## Bahram Gūr hunting

page from a *Khamsa (Quintet)* manuscript

15th century Persia

opaque watercolour, gold paint and ink on paper

Purchased, 1946

1667-4

Bahram Gūr was King of Persia from 420 to 438 AD. His reign gave rise to numerous legends and stories concerning his military prowess, romances and passion for hunting. Bahram especially loved to hunt onagers, a type of wild ass, as seen in this exquisite Persian miniature.

# **CHOKHA (attributed to)**

Indian 1799–1824

## **Prince Jawan Singh shooting a hare**

c. 1825 Udaipur, Rajasthan, India

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS232-1980

# Francisco GOYA y Lucientes

Spanish 1746–1828, worked in France 1824–28

**The way in which the ancient Spaniards  
hunted bulls on horseback in the open  
country**

***Modo con que los antiguos españoles  
cazaban los toros á caballo en el  
campo***

plate 1 from *La Tauromaquia (The art of bullfighting)* series  
c. 1815–19

c. 1815–16, published 1816

etching, burnished aquatint and drypoint

Presented by the National Art-Collections Fund, 1919

1998.255.1

# Norbertine von BRESSLERN-ROTH

Austrian 1891–1978

## Gazelle hunt

c. 1928–30

colour woodcut on Japanese paper

Felton Bequest, 1936

372-4

During the 1920s and 1930s, Norbertine von Bresslern-Roth specialised in animal subjects executed in woodcut or linocut. These were printed in colour from a limited number of blocks, creating a restrained aesthetic that married the influences of Japanese *ukiyo-e* printmaking and Art Deco. *Gazelle hunt* reflects Bresslern-Roth's travels in North Africa in 1928, where she made observations from nature that informed her art for decades. Its lively depiction of Arabian steeds employed in hunting perfectly illustrates her combination of 'astounding realism with a depth of aesthetic sensitivity' lauded by critic John Harcourt in Melbourne newspaper *The Argus*.

# REMBRANDT Harmensz. van Rijn

Dutch 1606–69

## The large lion hunt

1641

etching and drypoint, 2nd of 2 states

Felton Bequest, 1958

3823-4

**INDIAN**

**Maharana Jawan Singh hunting boar**

c. 1835 Udaipur, Rajasthan, India

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS265-1980

**Virgil SOLIS**

German 1514–62

**A stag hunt**

1530–62

engraving, only state

Felton Bequest, 1923

1278.642-3

**INDIAN**

**Maharana Ari Singh hunting buffalo**

1765 Udaipur, Rajasthan, India

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS191-1980

# INDIAN

## Maharana Sangram Singh II hunting crane at Nahar Magra

c. 1715–20 Udaipur, Rajasthan, India

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS94-1980

Maharana Sangram Singh II was a ruler of the Mewar Kingdom of Rajasthan in western India from 1710 to 1734 AD. As the Mughal Empire began to disintegrate, Sangram Singh II recaptured lost territories and maintained Mewaras as a prosperous and peaceful province. A prolific patron of the arts, Sangram Singh II commissioned works that celebrated and recorded the public life of the Maharana. Following the fashion for grand compositions and densely populated scenes, many of his commissions depicted the Maharana and his companions engaged in court activities, such as hunting.

# Lucas CRANACH I

German 1472–1553

## The boar hunt

1506–07

woodcut, 2nd of 2 states

Felton Bequest, 1923

1278.552-3

# INDIAN

## **Maharana Ari Singh II hunting bear**

1763 Udaipur, Rajasthan, India

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS181-1980

Ari Singh II was the Maharana of Mewar Kingdom in the state of Rajasthan in western India. The uncle of Maharana Raj Singh II, he succeeded to the throne on the death of his young nephew in 1762. Court painting flourished under Ari Singh II, who notably commissioned hundreds of portraits of individual horses in his princely stables. The Maharana possessed a furious temper, alienated many of his supporters and was assassinated in 1773 while on a hunting expedition.

# **CHOKHA (attributed to)**

Indian 1799–1824

## **Maharana Bhim Singh hunting**

c. 1800 Udaipur, Rajasthan, India

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS222-1980

# **Richard Barrett DAVIS**

English 1782–1854

## **Equestrian group**

1845

oil on canvas

Felton Bequest, 1951

2885-4

# Hablot Knight BROWNE

English 1815–82

## **A cropper – Pippins trying for the lead, comes to grief**

plate 6 from the *How Pippins enjoyed a day with the foxhounds* series, published by Fores 1863

1863

colour lithograph

Purchased, 1946

1665.6-4

Hablot Knight Browne is best known today by his pseudonym 'Phiz', and as the illustrator of Charles Dickens's *The Pickwick Papers* (1836); he subsequently illustrated many of Dickens's novels. Browne's 1863 publication *Hunting Bits* featured twelve satirical colour lithographs depicting the hapless hunting exploits of an inept, Pickwick-like character whose vanity exceeded his equestrian abilities.

# Hablot Knight BROWNE

English 1815–82

## **At last, a find! Pippins' horse is delighted**

plate 4 from the *How Pippins enjoyed a day with the  
foxhounds* series, published by Fores 1863

1863

colour lithograph

Purchased, 1946

1665.4-4

# Pierre-Marie BEYLE

French 1838–1902

## The last resting place of Coco

### *La Dernière Étape de Coco*

1878

oil on canvas

Purchased, 1881

p.308.1-1

Pierre-Marie Beyle, a painter of everyday subjects that sought to emotionally engage viewers, exhibited *The last resting place of Coco* at the Paris Salon in 1878, and then again in Sydney in 1879 and Melbourne in 1880–81. This work, which depicts the death from exhaustion of a horse belonging to a travelling showman and his family, has captured the imagination of NGV visitors for decades. As the critic for Melbourne newspaper *The Argus* wrote in 1884: 'There is probably no picture in the whole collection that tells its simple story more naturally, dramatically, and pathetically than this one'.

**Edmund BLAMPIED**

Channel Islander 1886–1966

**Horses and figures**

1927

drypoint, ed. 47/100

Bequest of Alister Brass, 1986

P48-1986

**E. G. ADAMSON**

Australian 1895–1974

**Hunting incident**

1922–29

gelatin silver photograph

Gift of Mr E. V. C. Adamson, 1982

PH434-1982

# Frederick Allen JOYNER

Australian 1863–1945

## No title (Skeleton of horse)

c. 1930

gelatin silver photograph

Gift of Mrs Max Joyner, 1983

PH334-1983

# **Sidney NOLAN**

Australian 1917–92, worked in England 1953–92

## **Drought**

c. 1952

oil, gouache and charcoal

Presented through The Art Foundation of Victoria by Australian Galleries, Member, 1996 1996.103

# **S. T. GILL**

English 1818–80, worked in Australia 1839–80

## **Grim evidence**

1860s–1870s

watercolour over pencil and gum arabic

Bequest of Allan R. Henderson, 1956

3418-4

**Schelte BOLSWERT** engraver

Dutch c. 1586–1659

**Peter Paul RUBENS** (after)

**The lion hunt**

c. 1628

engraving

Felton Bequest, 1925

1664-3

# Antoine-Louis BARYE

French 1796–1875

## Lion attacking a horse

### *Cheval surpris par un lion*

c. 1857, cast 1857–58

bronze

Felton Bequest, 1934

3556-D3

# George STUBBS

English 1724–1806

## A lion attacking a horse

c. 1765

oil on canvas

Felton Bequest, 1949

2052-4

In 1808 *The Sporting Magazine* published the following account of events experienced by British painter George Stubbs in Africa: 'One evening, while Stubbs and his friend were viewing the delightful scenery ... a lion was observed at some distance, directing his way, with a slow pace, towards a white Barbary horse ... the lion, finding him within his power, sprang in a moment, like a cat, on the back of the defenceless horse, threw him down, and instantly tore out his bowels'. While the truth of this tale has been questioned, this subject captivated Stubbs, who created seventeen works on the theme.

**Benjamin GREEN** engraver

English 1739–98

**George STUBBS (after)**

**The lion and horse**

1769

mezzotint with engraving, 3rd of 5 states

Purchased, 1953

3029-4

**Joseph WINTER**

German 1725–89

**Wolves attacking a horse**

1789

pen and ink and watercolour

Felton Bequest, 1923

1278.858-3

**HENRY POOLE & CO., London tailor**  
est. 1806

**Hunt coat, pink**

1889

wool (superfine), cotton, brass (buttons)

Purchased NGV Foundation, 2008

2008.331

## Conflict

For centuries, artists have portrayed the tragic and valiant relationship between humanity and the horse in conflict. Closely associated with kings, knights and soldiers, the horse has maintained a central position in depictions of European warfare since the Middle Ages. As forms of weaponry advanced from the sixteenth to eighteenth centuries, cavalry divisions were forced to adapt to a war of movement and to new roles of information gathering, reconnaissance and support for foot soldiers. This room contains various depictions of horses engaged in battle across the centuries.

The casualty rates for combat horses have been consistently high across the centuries. For example, some 60,000 horses were caught up in eight hours of relentless cannon and rifle fire during the Battle of Waterloo and around 10,000 horses died on that day alone. During the First World War 130,000 Waler horses (named after New South Wales) were transported from Australia to the conflict in Egypt, the Middle East and Europe. Only one Waler returned to Australia at war's end: Sandy, whose owner Major General Sir William Bridges died at Gallipoli.

# CHINESE

## **Snuff bottle**

early 20th century China  
glass, pigments

Gift of Miss D. Gibb, 1964

602.a-b-D5

# Kankar (attributed to)

Indian active c. 1590–1600

## Leaf from an Akarnama manuscript: The Defeat of Hemu

c. 1595–1600 India

opaque watercolour and gold paint on paper

Felton Bequest, 1976

AS24-1976

Hemu was a Hindu ruler in northern India during the sixteenth century. He fought many battles with his Mughal rival, Akbar, and after a decisive victory against him in October 1556 took control of Delhi and returned Hindu rule to territories overseen by Muslim leaders. The Mughal armies quickly regrouped, however, and challenged Hemu in battle at Panipat in November 1556. Hemu guided his troops to war astride an elephant, and led the battle until shot in the eye by an arrow. Hemu's troops then fled the battlefield, leaving the Mughal army victorious, as shown in this vivid painting.

# Federico ZUCCARO

Italian 1540–42–1609

## Horseman fighting on a bridge

late 16th century

pen and brown ink and wash over black chalk on blue paper; laid down

Purchased, 1948

1887-4

# REMBRANDT Harmensz. van Rijn

Dutch 1606–69

## A cavalry fight

1629

etching, 2nd of 2 states

Purchased, 1963

1327-5

# Jacques CALLOT

French 1592–1635, worked in Italy c. 1611–21

## The battle

### *La Bataille*

plate 3 from *Les Misères et les malheurs de la guerre* (*The miseries and misfortunes of war*) series 1633

1633

etching, 2nd of 3 states

Purchased, 1950

2222.3-4

# Jacques COURTOIS

French 1621–76

## **Battle scene**

mid 17th century

pen and ink and wash

Felton Bequest, 1923

1278.766-3

# Elizabeth THOMPSON

English 1846–1933

## The 28th Regiment at Quatre Bras

1875

oil on canvas

Purchased, 1884

p.309.9-1

Frame: Original, maker unknown

*The 28th Regiment at Quatre Bras* records a heroic stand made by British forces in Belgium on 16 June 1815, two days before the historic battle of Waterloo, near the crossroads of Quatre Bras in Belgium, on the road from Charleroi to Brussels. To defend themselves against the French and Polish cavalry, British troops assumed defensive square formations. To help Elizabeth Thompson accurately depict the stressful conditions faced by horses in combat, officers of the Horse Guards' Riding School at London's Hyde Park barracks performed realistic battle manoeuvres on deep sawdust for her to observe.

# Jean-Louis-Ernest MEISSONIER

French 1815–91

## The alms giver

### *L'aumône*

mid 19th century – late 19th century

oil on wood panel

Felton Bequest, 1905

206-2

Meissonnier specialised in painting military subjects, especially scenes from the Napoleonic Wars. Here he depicts a poignant postwar scene in which a mounted officer reaches into his pocket for coins to give to an unseen supplicant, presumably a fellow soldier down on his luck after being discharged from military service.

# Jacques CALLOT

French 1592–1635, worked in Italy c. 1611–21

## Attack on a coach

### *L'Attaque de la diligence*

plate 8 from *Les Misères et les malheurs de la guerre* (*The miseries and misfortunes of war*) series 1633

1633

etching, 2nd of 3 states

Purchased, 1950

2222.8-4

Giovanni Jacopo CARAGLIO

Italian c. 1500/05–65

RAPHAEL Sanzio (after)

Battle scene

1525–27

engraving, 2nd of 2 states

Felton Bequest, 1960 674-5

# Francisco GOYA y Lucientes

Spanish 1746–1828, worked in France 1824–28

## The kidnapping horse

### *El caballo raptor*

plate 10 from *Los Disparates (The follies)* series, 1st edition, published 1864

(c. 1819–24), published 1864

etching, burnished aquatint and drypoint

Felton Bequest, 1981

P23.10-1981

Produced between 1819 and 1824, at a time of dictatorship in Spain, Francisco Goya's *Los Disparates (The follies)* etchings are among his darkest and most troubled works. Although their allegorical meanings are unclear, the explosive ramifications of their content are suggested by the fact the works were never published during the artist's lifetime. Chaos, cruelty and corruption are themes in these etchings, which were only made public in 1864, long after Goya's death.

**S. T. GILL**

English 1818–80, worked in Australia 1839–80

**Attacking the mail**

plate 24 from *The Australian Sketchbook*

1864

colour lithograph

Purchased, 1953

3049.25-4

# Utagawa TOYOKUNI I

Japanese 1769–1825

## Kasuya Sukeemon

from the *Seven famous spearmen of the Battle of Shizugatake (Shichi-hon-yari Komyo-no-zu)* series,

published by Yamaguchiya Chūsuke

c. 1800 Edo period Japan

colour woodblock

Purchased, 1945

1437-4

# Utagawa TOYOKUNI I

Japanese 1769–1825

## Karagiri Sukesaku

from the *Seven famous spearmen of the Battle of Shizugatake (Shichi-hon-yari Komyo-no-zu)* series,

published by Yamaguchiya Chūsuke

c. 1800 Edo period Japan

colour woodblock

Purchased, 1945

1436-4

Respected for their loyalty, discipline and brutality in war, the samurai were Japanese warriors expert in fighting on horseback as well as on the ground. Mounted archer were such important figures on the battlefield that the samurai referred to their calling as *kyūba no michi* (The Way of the Horse and Bow). The Seven Spearmen of Shizugatake were a group of celebrated samurai who performed a crucial role in the Battle of Shizugatake in 1583. At a decisive moment during the battle, the seven generals were ordered to leave their position and charge at the opposing army.

# Septimus POWER

New Zealander 1877–1951, emigrated to Australia 1887,  
worked in England  
1907–13, 1915–21

## Cavalry charge at Cambrai

c. 1919

oil on canvas

Gilbee Bequest, 1921

1188-3

Frame: original, late 19th century, possibly resurfaced by the artist.

The Battle of Cambrai during the First World War marked a significant episode in the development of tactical and technological military innovations. Planned as a surprise attack by the British Allied Powers upon the Hindenburg Line – a formidable German defence position near the town of Cambrai in north-east France – the battle heralded a unique combined-arms relationship between cavalry and artillery. The attack included an assembly of nearly 400 tanks deployed to break through the Hindenburg Line, while five divisions of Cavalry Corps were used to exploit the breakthrough and isolate Cambrai.

# **George W. LAMBERT**

English/Australian 1873–1930, emigrated to Germany  
1875, worked throughout Europe and the Middle East  
1900–21

## **With the Light Horse in Egypt**

1918

oil on canvas

Felton Bequest, 1944

1416-4

# George W. LAMBERT

English/Australian 1873–1930, emigrated to Germany  
1875, worked throughout Europe and the Middle East  
1900–21

## Study for the Desert Mounted Corps Memorial

1926

pencil on paper on cardboard

Felton Bequest, 1930

4424-3

George W. Lambert was made an official Australian war artist in 1917; his brief was to document the actions of the Australian Light Horse regiments in Palestine. Following the First World War, a competition was held for a sculptural monument commemorating ANZAC forces that fought in Palestine and Sinai. Lambert lost the commission to his contemporary Web Gilbert, but drawings such as this one record his original vision and submission to the competition.

# Angelina Pwerl Ngal

Alyawarr born 1952

## Whitefella killing blackfella

1998 Kurrajong, Utopia, Northern Territory

synthetic polymer paint and earth pigments on canvas

Presented through the NGV Foundation by  
William Nuttall, Fellow, 2001

2001.296

Between 1998 and 1999 Angelina Pwerl Ngal produced a series of paintings at Ngkawenyerr, Northern Territory, addressing the history of conflict between Australia's Indigenous peoples and white settlers during the colonial period, when pastoralists sought to disenfranchise this country's original landholders. *Whitefella killing blackfella* depicts a turn-of-the-century story about the shooting of local Aboriginal inhabitants by white settlers during a fight over a waterhole. The white attackers are shown on horseback, utilising their imported mounts against Aboriginal defenders of the site.

# Sidney NOLAN

Australian 1917–92, worked in England 1953–92

## Kelly with horse

1955

oil on composition board

Presented by the Government of Victoria in celebration of the National Gallery of Victoria's 150th Anniversary, 2010 2010.1

Edward 'Ned' Kelly has become a notorious character in Australian history. Kelly and his gang were known as outlaws and troublemakers, and roamed the bushland of Victoria living off their wits. At the age of sixteen, Kelly was sentenced to three years' imprisonment for possessing a stolen horse. In 1878 the Kelly gang shot dead three members of a police patrol, sparking a search for the offenders throughout north-eastern Victoria. Artist Sidney Nolan was inspired by tales of Ned Kelly told by his grandfather, a policeman involved in tracking the Kelly gang.

# Michael Cook

Bidjara born 1968

## Civilised #1

2012

inkjet print

Purchased NGV Foundation, 2013

2013.579

For his photographic series *Civilised*, 2012, Michael Cook worked with Indigenous men and women to speculate on alternative histories of Australia. The protagonists are photographed in period attire of the Spanish, Dutch, French and English powers that visited Australia around the time of colonisation. Mixing fact and fiction, Cook's photographs question concepts of race and identity in postcolonial Australia, and reassert an Indigenous voice into this history. Cook's practice stems from a desire to rediscover and understand his own Indigenous ancestry.

**Somerset de CHAIR** editor

English 1911–95

**Clifford WEBB** engraver

English 1895–1972

**The First Crusade: The Deeds of  
the Franks and other Jerusalemites  
(Gesta Francorum et aliorum  
Hierosolimitanorum)**

translated, edited and with an introduction by Somerset de Chair, with three maps by Mina Greenhill, printed and published by The Golden Cockerel Press, London  
1945

book: letterpress and 6 wood-engravings, 93 pages, vellum cover with metallic embossing, stitched binding; cloth over cardboard slipcase

Unaccessioned item

# **Katsushika HOKUSAI**

Japanese 1760–1849,

## **Hokusai Manga Vol IX**

1819 published mid 19th century, Edo period, Japan  
Artist's book: colour woodblocks, 57 pages, paper cover,  
stitched binding

Purchased, 1954

3134I-4

# Juan DOLIVAR

Spanish 1641–1701, worked in France 1670s–1701

## The crossing of the Rhine

### *Le Passage du Rhin*

plate from the *Les Grandes Conquêtes du Roi (The Grand Conquests of the King)* series

1673

etching and engraving, only state

Gift of Mr George Collins Levey, 1879

p.183.152-1

The Rhine River, which runs from the Swiss Alps through France, Germany and Holland to the North Sea in the western Netherlands, has been of strategic importance for military operations since the seventeenth century. Threatened by the Triple Alliance between the Dutch Republic, England and Sweden, in 1672 Louis XIV, King of France, declared war on the Dutch Republic. As this engraving shows, Louis XIV led a formidable army across the Rhine to invade the Netherlands from the east, igniting the Franco-Dutch War (1672–78).

# Daniel MAROT the elder

French 1661–1752, worked in the Netherlands 1685–94, 1697–1752; England 1694–97

## Ypres

c. 1690

etching and engraving

Gift of Mr George Collins Levey, 1879

p.183.157-1

Toward the end of the Franco-Dutch War (1672–78), the Catholic French King Louis XIV secured significant victories against the Protestant Dutch Republic. On 15 March 1678 he laid siege to the town of Ypres, which surrendered ten days later. Louis XIV's ability to move swiftly across terrain, transporting heavy artillery and weapons, would not have been possible without the power of the horse.

# Sebastien LE CLERC the elder

French 1637–1714

## The Battle of Cassel

### *La Bataille de Cassel*

plate from the *Les Grandes Conquêtes du Roi (The Grand Conquests of the King)* series

1693

etching and engraving, 2nd of 2 states

Gift of Mr George Collins Levey, 1879

p.183.136-1

Warfare tactics in the late seventeenth century were primarily focused on outflanking the opponent with large-scale armies and great firepower. Battles were extended arrangements that caused horrific bloodshed. The bloody battle of Cassel in 1677, towards the end of the Franco-Prussian War, was sparked by an unexpected attack by French garrisons upon an army of Dutch troops, who were preparing to conquer Saint-Omer. Leclerc's composition gives a sweeping impression of the battlefield, with Cassel in the distance, and highlights the strategic positioning of the French camp on the Cassel plain.

# JAPANESE

## Saddle with hollyhock, wisteria and plum blossom design

Edo period 1600–15–1868 Japan

lacquer on wood (*maki-e*), gold foil, silver foil, gilt-leather, copper alloy, silver, (other materials)

Gift of Mr Keith Murdoch, 1926

2810-D3

Japanese saddles and stirrups took on a distinctive style very different from those used in Europe. Coated in ornate lacquer designs of auspicious, authoritative or literary association, they were a further extension of the samurai's noble image and personality. On this particular saddle and stirrups we see plum blossoms over a cascading waterfall representing spring and rebirth, with large red-crowned cranes, the symbol of longevity.