

18th Century Material Culture The Horse & Horse Racing



Horses



George I at Newmarket, 4 or 5 October, 1717
by John Wootton c. 1717
(Yale Center for British Art)



The Duke of Rutland's Bonny Black
by John Wootton c. 1715
(Yale Center for British Art)



Portrait of a Man on Horseback
by John Wootton c. 1720
(Yale Center for British Art)



Lamprey, with His Owner Sir William Morgan, at Newmarket
by John Wootton c. 1723
(Yale Center for British Art)



Old Fox held by a Groom
by James Seymour 1721
(Yale Center for British Art)



The Round Course at Newmarket, Cambridgeshire
by Peter Tillemans c. 1725
(Yale Center for British Art)



The Duke of Hamilton's Grey Racehorse, 'Victorious,' at Newmarket
by John Wootton c. 1725
(Yale Center for British Art)



A Young Gentleman Riding a Schooled Horse
by John Vanderbank c. 1728
(Yale Center for British Art)



A Bay Racehorse with Jockey
by James Seymour c. 1730
(Yale Center for British Art)



Chestnut Horse (? Old Partner) held by a Groom
by James Seymour c. 1730
(Yale Center for British Art)



A Chestnut Racehorse with Trainer
by James Seymour c. 1730
(Yale Center for British Art)



A Chestnut Racehorse with Jockey
by James Seymour c. 1730
(Yale Center for British Art)



Chestnut Horse with a Groom near Newmarket
by James Seymour c. 1730 - 1740
(Yale Center for British Art)



Chestnut Racehorse Exercised by a Trainer in a Red Coat
by James Seymour c. 1730
(Yale Center for British Art)



Lord Portmore Watching Racehorses at Exercise on Newmarket Heath
by James Seymour c. 1735
(Yale Center for British Art)



Sir Roger Burgoyne Riding 'Badger'
by James Seymour c. 1740
(Yale Center for British Art)



Mr Russell on his Bay Hunter
by James Seymour c. 1740
(Private Collection)



The Duke of Devonshire's Flying Childers
by James Seymour c. 1742
(Yale Center for British Art)



Lord Godolphin's Lath
by James Seymour "18th Century"



Thomas Gage, 1st Viscount Gage
by James Seymour c. 1743
(Private Collection)



Rev. John Allen and Captain Chester at Okeover Hall, Staffordshire
by Arthur Devis c. 1745 - 1747
(Yale Center for British Art)



Portrait of the Racehorse Sedbury with a Groom
by James Seymour c. 1748
(Yale Center for British Art)



“Old Scat”
by James Seymour Mid 18th C.
(The British Museum)



“Sweepstakes”
by James Seymour Mid 18th C.
(The British Museum)



“Silvertail”
by James Seymour Mid 18th C.
(The British Museum)



The Duke of Kingston's liver chestnut racehorse Jolly Roger led by a mounted groom
by James Seymour 1750



“Star, a Running Horse belonging to his Grace the Duke of Bridgeman”
Published by John Bowles, by Richard Houston, after James Seymour c. 1750
(The British Museum)



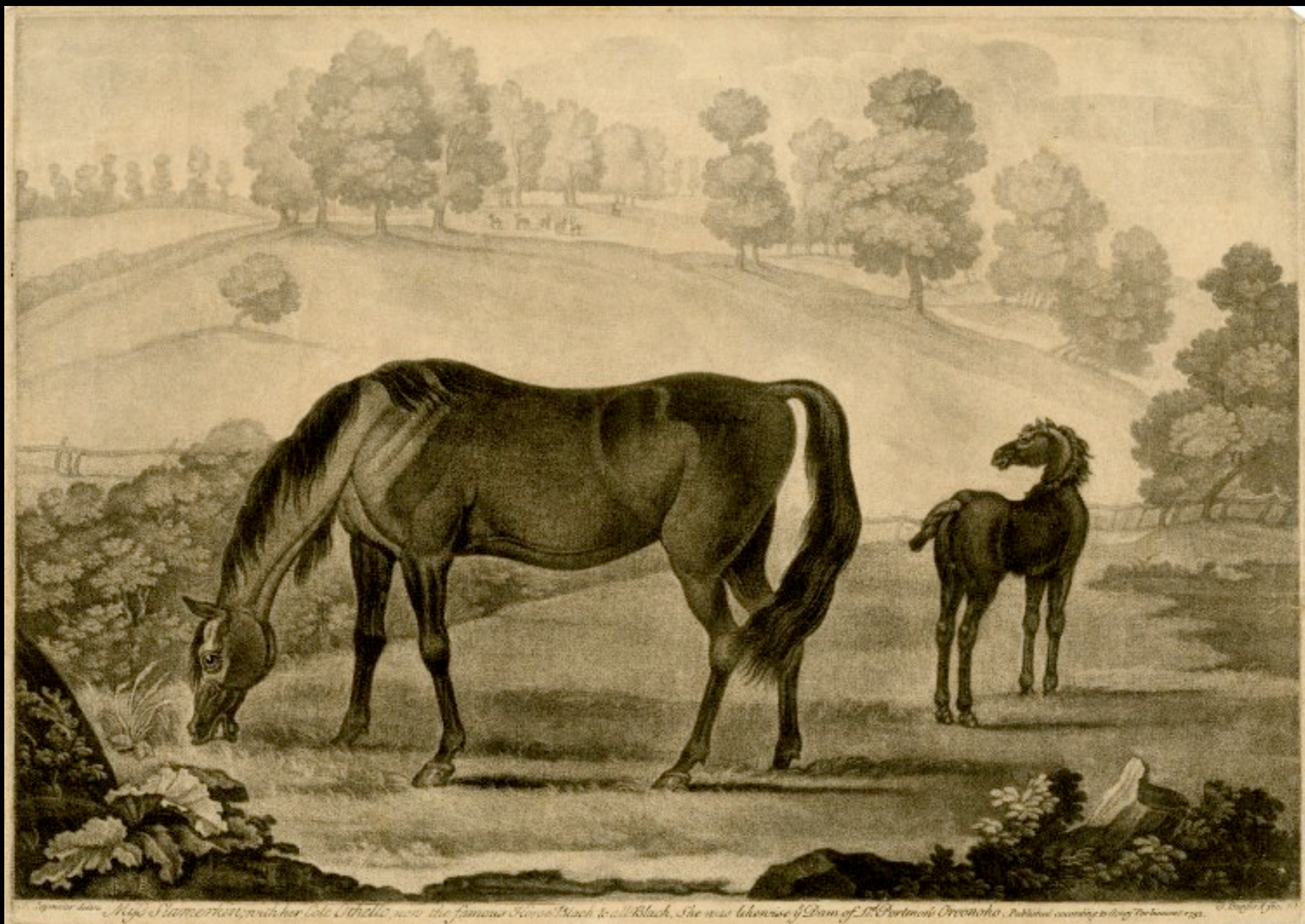
“Horse Fair on Brunt's Links, Edinburgh”
by Paul Sandby c. 1750
(The Royal Collection)



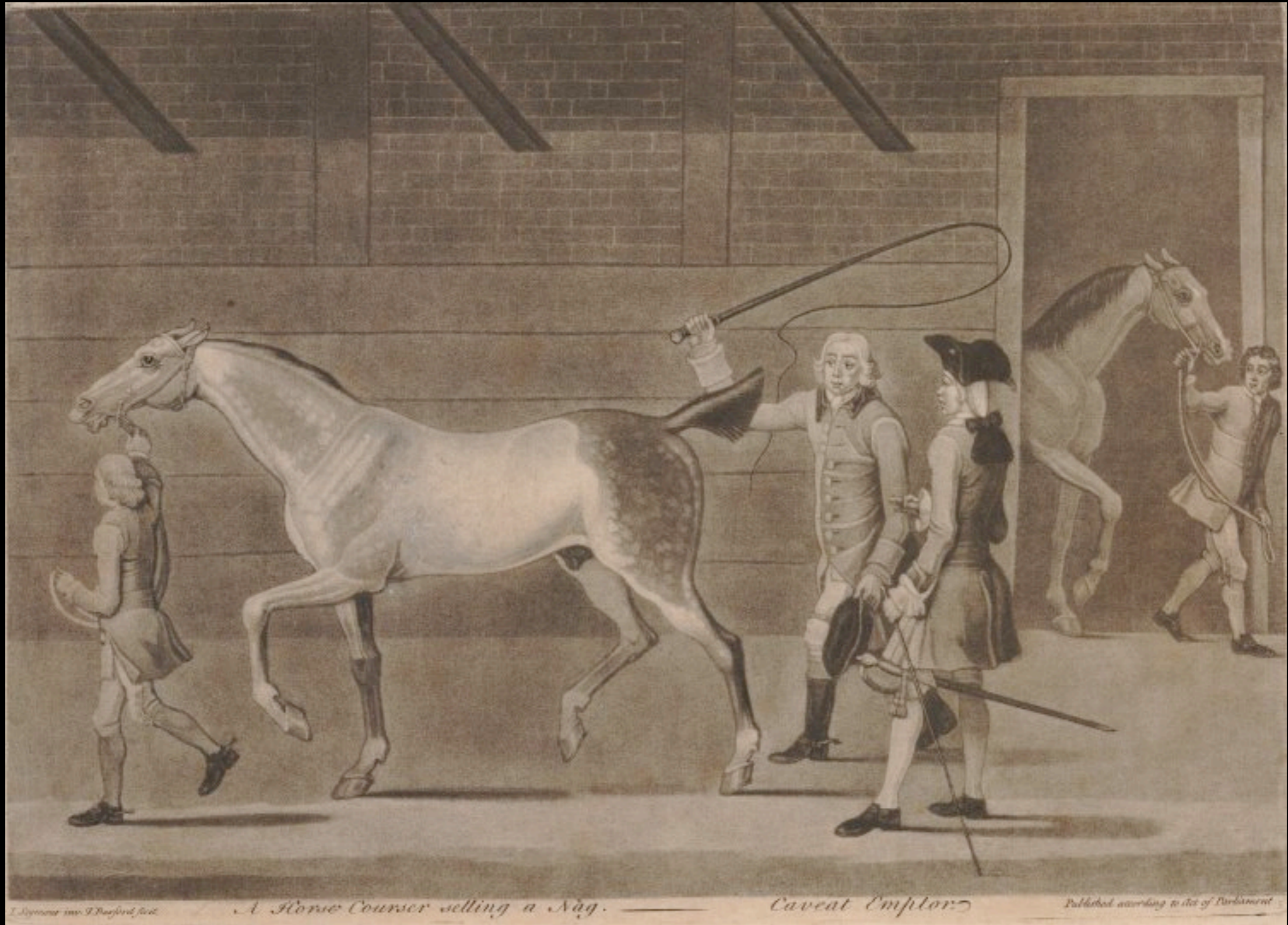
Scipio, a spotted hunter, the property of Colonel Roche
by Thomas Smith of Derby c. 1750
(Yale Center for British Art)



Borlase Cokayne as a Boy riding Sultana
by Thomas Smith of Derby c. 1751
(Yale Center for British Art)



“Miss Slammerkin, with her Colt Othello”
by Thomas Burford after James Seymour 1752
(The British Museum)



“A Horse Courser selling a Nag - Caveat Emptor”
by Thomas Burford, after James Seymour c. 1752
(The British Museum)



by Thomas Burford, after James Seymour
c. 1752
(The British Museum)



by Thomas Burford, Published by Sayer & Bennett, after James Seymour
c.1752
(The British Museum)



by Thomas Burford, Published by Sayer & Bennett, after James Seymour

c.1752

(The British Museum)



by Thomas Burford, Published by Laurie & Whittle, after James Seymour
c.1752
(The British Museum)



The Match between Aaron and Driver at Maidenhead
by Richard Roper c. 1754
(Yale Center for British Art)



“Brushing in, To Catch others”
by Thomas Burford, Published by Sayer & Bennett, after James Seymour 1755
(The British Museum)



A Recreated Stable Jacket
(Tailors of Colonial Williamsburg)



A Recreated Stable Jacket
(Tailors of Colonial Williamsburg)



*A Recreated Stable Jacket with Half Boots
(Tailors of Colonial Williamsburg)*



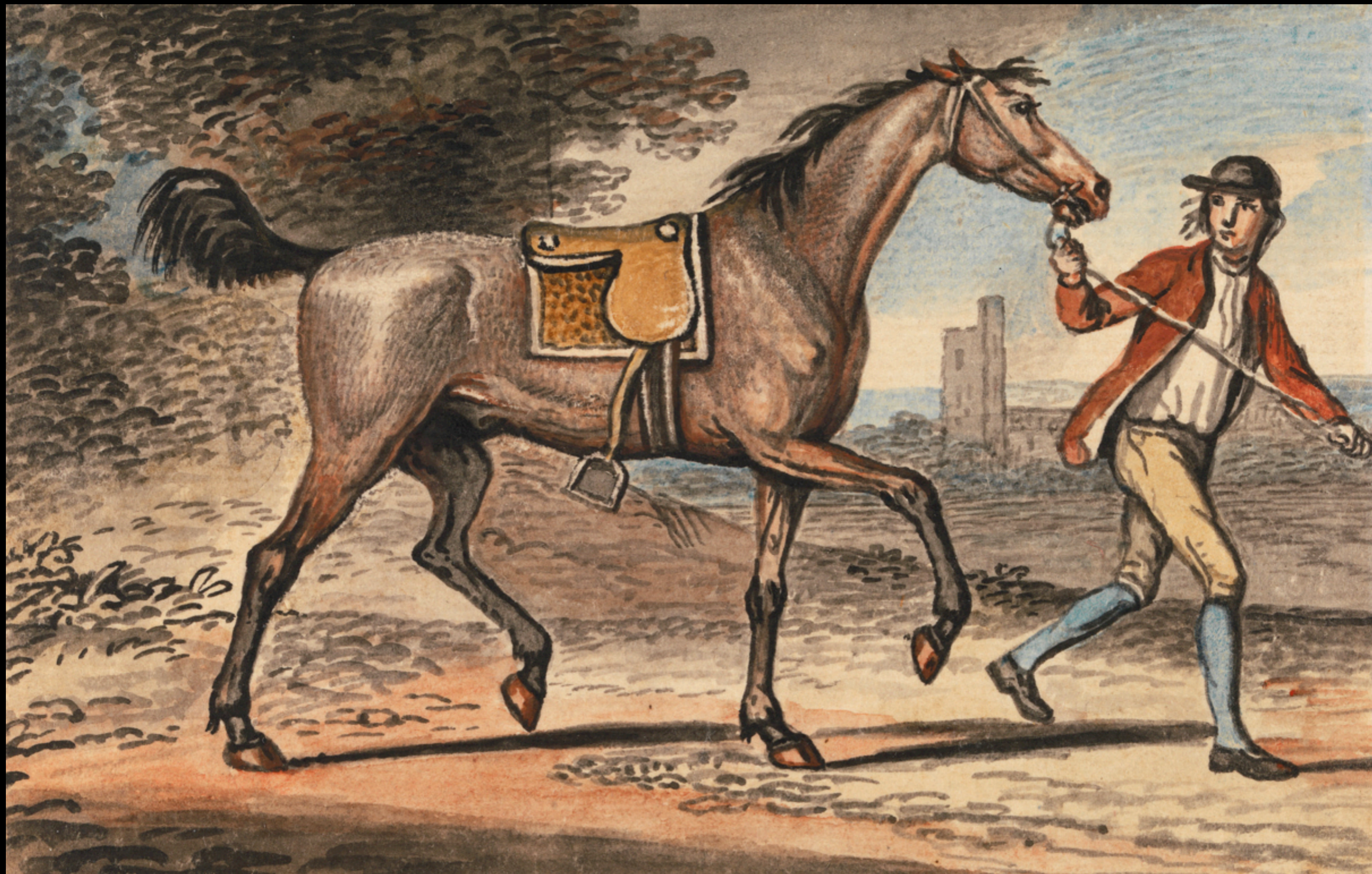
“The Portraiture of Lamprey”
by Richard Houston, Published by Robert Clee, after James Seymour 1756
(The British Museum)



“The Portraiture of Sedbury”
 by Richard Houston, Published by Robert Clee, after James Seymour 1756
 (The British Museum)



Stable Boy Holding a Horse in a Landscape
by John Collet (1725 - 1780)
(Yale Center for British Art)



Stable Boy Leading a Trotting Horse in a Landscape with a Castle Tower
by John Collet (1725 - 1780)
(Yale Center for British Art)



“The Portraiture of Bay Boston”
 by Richard Houston, Published by Robert Clee, after James Seymour 1756
 (The British Museum)



by James Seymour



"The 3rd Duke of Richmond with the Charleton Hunt"
by the Studio of George Stubbs c. late 1750s
(Yale Center for British Art)



Published according to an Act of Parliament by T. Burford, at the Golden Head, in Bishopsgate Street, Westminster.

“The Chase”
by Thomas Burford, after James Seymour 1761
(The British Museum)



Lustre, held by a Groom
by George Stubbs c. 1762
(Yale Center for British Art)



“Mares and Foals Before a Looming Storm”
by George Stubbs 1764
(Private Collection)



Turf, with Jockey up, at Newmarket
by George Stubbs c. 1765
(Yale Center for British Art)



"Gimcrack on Newmarket Heath"
by George Stubbs 1765
(Private Collection)



“Gimcrack on Newmarket Heath”
by George Stubbs 1765
(Private Collection)



“Lord Grosvenor's Arabian Stallion with a Groom”
by George Stubbs 1765
(Private Collection)



G. Stubbs

Tattersall's Training School
by Unknown
(Yale Center for British Art)



BAY MALTON, This most excellent Horse was never beat, being so eminent for his Running, is the property of the Right Hon.^{ble} the Marquis of Rockingham, was not only remarkable for his Great Speed but also his Deep Rate, which made him so much superior to all those he ever Run against, beating them with the greatest ease & is thought by many Judges to be the best Horse since Children. Bay Malton was got by Sampson his Dam by Old Lady, his Grand Dam by Old Traveller, his Great Grand Dam by a Son of Greyhoundson together to a Dam of Vanalittle Partner his Great Gr. Grand Dam by Old Butler; his Great Great Grand Dam by Woodcock, his Great Great Great Grand Dam by Cripple Bay Bart. Bay Malton at four Years old won a Sweepstakes at Malton of 100 Guineas, a Sweepstakes at Newmarket in April 1763, of 1000 Guineas & 400 Guineas by; also received a Royal at the same place, & on the 11 of Oct. in the same Year, beat the famous Grey Horse Edinwick at Newmarket for 1000 Guineas, at the same place in April 1767 he won a Sweepstakes of 500 Guineas each, beating King Herod, Surf & Asham; In April 1768 he beat Lord Grosvenor's Cardinal Buff for the Whip, & in May following beat C. Farnham brother Asham for the Footley Club Plate, also at Newmarket which was the last time he started or perhaps ever will, being designed for a Stallion.

Published 17 May 1764, by LAURIE & WHITTYE, 53 Fleet Street London.

“Bay Malton”
after Francis Sartorius by Robert Sayer 1768
(Private Collection)



“Amaranth”, the Property of A.B. St. Leger, Esq.
by Sawrey Gilpin 1769
(National Trust)



“Eclipse”
by George Stubbs 1770
(Private Collection)



“Eclipse at New Market with Groom”
by George Stubbs c. 1770
(Private Collection)



A Prospect of Southwick Park with the Norton Family in the Foreground
by George Barret the Elder & Sawrey Gilpin c. 1770 - 1775
(National Galleries of Scotland)



Landscape with Mares, Foals & Deer
by George Barret the Elder & Sawrey Gilpin c. 1770 - 1775
(National Galleries of Scotland)



The Duke of Ancaster's Bay Stallion
by William Shaw c. 1770
(Yale Center for British Art)



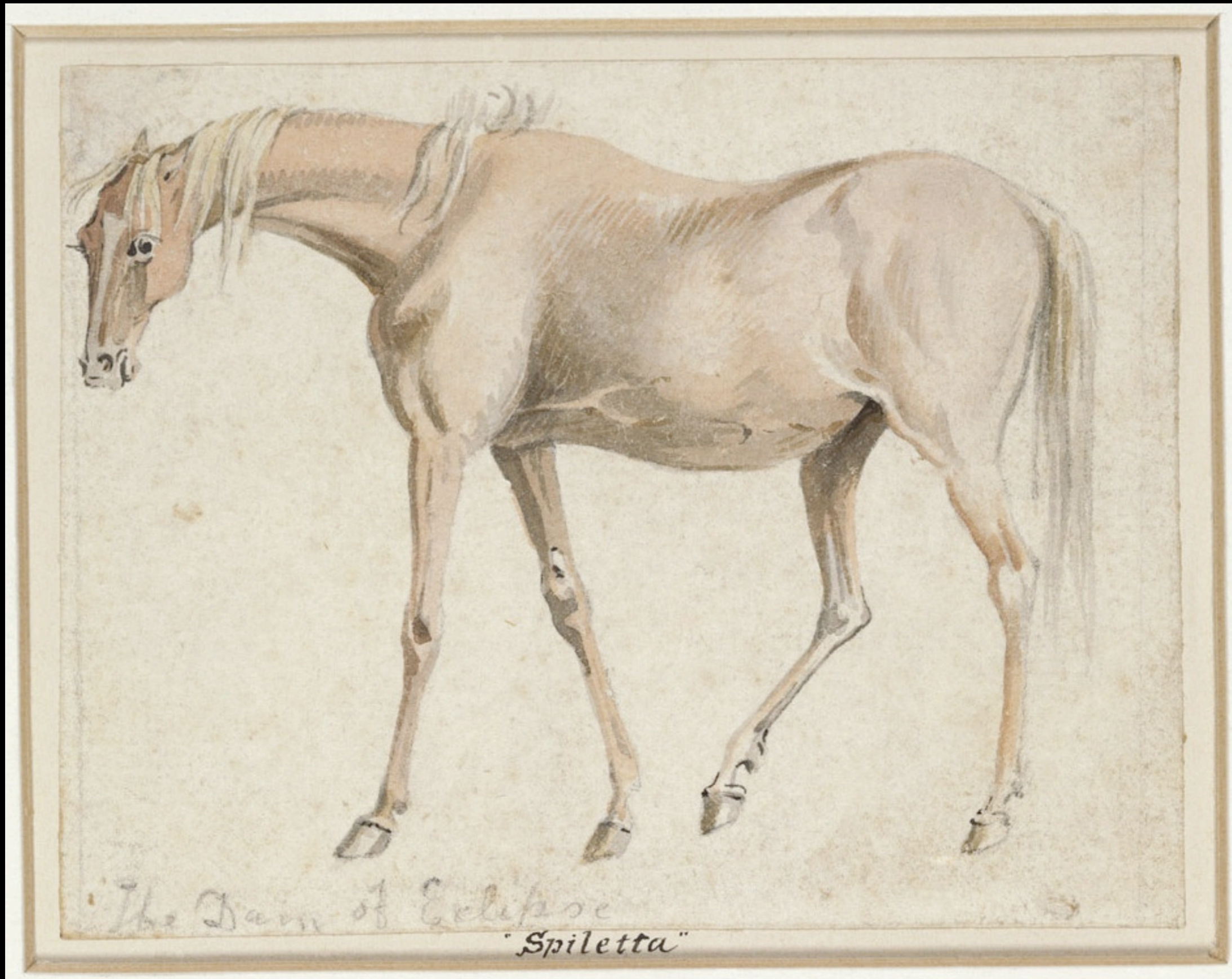
Mares & Foals
by Sawrey Gilpin c. 1770 - 1780
(Yale Center for British Art)



Stout Man on a Bucking Horse
Paul Sandby
(Yale Center for British Art)



A Man and a Saddled Horse
Paul Sandby
(Yale Center for British Art)



"Spiletta" - "The Dam of Eclipse"
by Paul Sandby
(The Royal Collection)



Studies of a Carter Pumping Water for His Horses
Paul Sandby
(Yale Center for British Art)



The Duke of Cumberland with a Gentleman and a Groom
Paul Sandby
(Yale Center for British Art)



Ascot Heath Races
by Paul Sandby
(The Royal Collection)



Ascot Heath Races
by Paul Sandby
(The Royal Collection)



Ascot Heath Races
by Paul Sandby
(The Royal Collection)



Ascot Heath Races
by Paul Sandby
(The Royal Collection)



Ascot Heath Races
by Paul Sandby
(The Royal Collection)



THE LONDON-JOCKIES, GOING TO NEWMARKET.

ADDRES'D to the GENTLEMEN of the TURF *BY M. DARLY.*

Pub^d according to Act of Parl. Decem^r 14th 1771 by M^r Darly (39) Strand.

"The LONDON JOCKIES GOING TO NEWMARKET

by M. Darly 1771
(Private Collection)



“THE TERRIBLE HORSE TRENTHAM...”

by George Townly Stubbs 1772

(Private Collection)



Eques Cantab.

“Eques Cantab.”
by Henry William Bunbury c. 1772
(Yale Center for British Art)



Lord Bulkeley and his Harriers, his Huntsman John Wells and Whipper-In R. Jennings
by Thomas Stringer c. 1773
(Yale Center for British Art)



Pumpkin with a Stable-lad
by George Stubbs c. 1774
(Yale Center for British Art)



“Juniper”, a Bay Racehorse, Held by a Groom, Probably on Doncaster Racecourse, with the 1774 Doncaster Gold Cup Displayed
by Sawrey Gilpin c. 1774
(National Trust)



A Mother with her Son and a Pony
by Agostino Brunias, Italian Artist active in Britain c. 1775
(Yale Center for British Art)



Eclipse
As he walkt over this Course for the third time, he was at five Years Old, this Horse is the Property of
Thomas C. Fox, Esq. who has of late, the most famous Race that ever was run.

“Eclipse”
by Francis Sartorius 1776
(Private Collection)



*“John and Sophia Musters Riding at Colwick Hall”
by George Stubbs 1777
(Private Collection)*



A Bay Horse in a Field
by John Boulton c. 1778
(Yale Center for British Art)



"Earl Grosvenor's Bandy"
by George Stubbs c. 1770s
(Private Collection)



"A Bay Hunter With Two Spaniels"
by George Stubbs 1777
(Private Collection)



“Brood Mare and a Filly”
by Thomas Burford, Published by John Harris James Seymour 1779
(Yale Center for British Art)



A Family Picture: Henry & Mary Styleman
by Johann Zoffany, Sawrey Gilpin & Joseph Farington c. 1780 - 1783
(Norfolk Museums Service)



Broodmares & Colts in a Landscape
by George Barret the Elder & Sawrey Gilpin c. 1783
(Tate)



Lord Abergavenny's Dark Bay Carriage Horse with a Terrier
by Thomas Gooch 1785
(Yale Center for British Art)



Henry Addington, Later 1st Viscount Sidmouth
by Francis Wheatley 1785
(Yale Center for British Art)



Portrait of a Racehorse, Possibly Disguise, the Property of the Duke of Hamilton
by George Garrard 1786
(Yale Center for British Art)



Man Standing Besides a Horse
c. Late 18th Century
(The Courtauld Institute of Art)

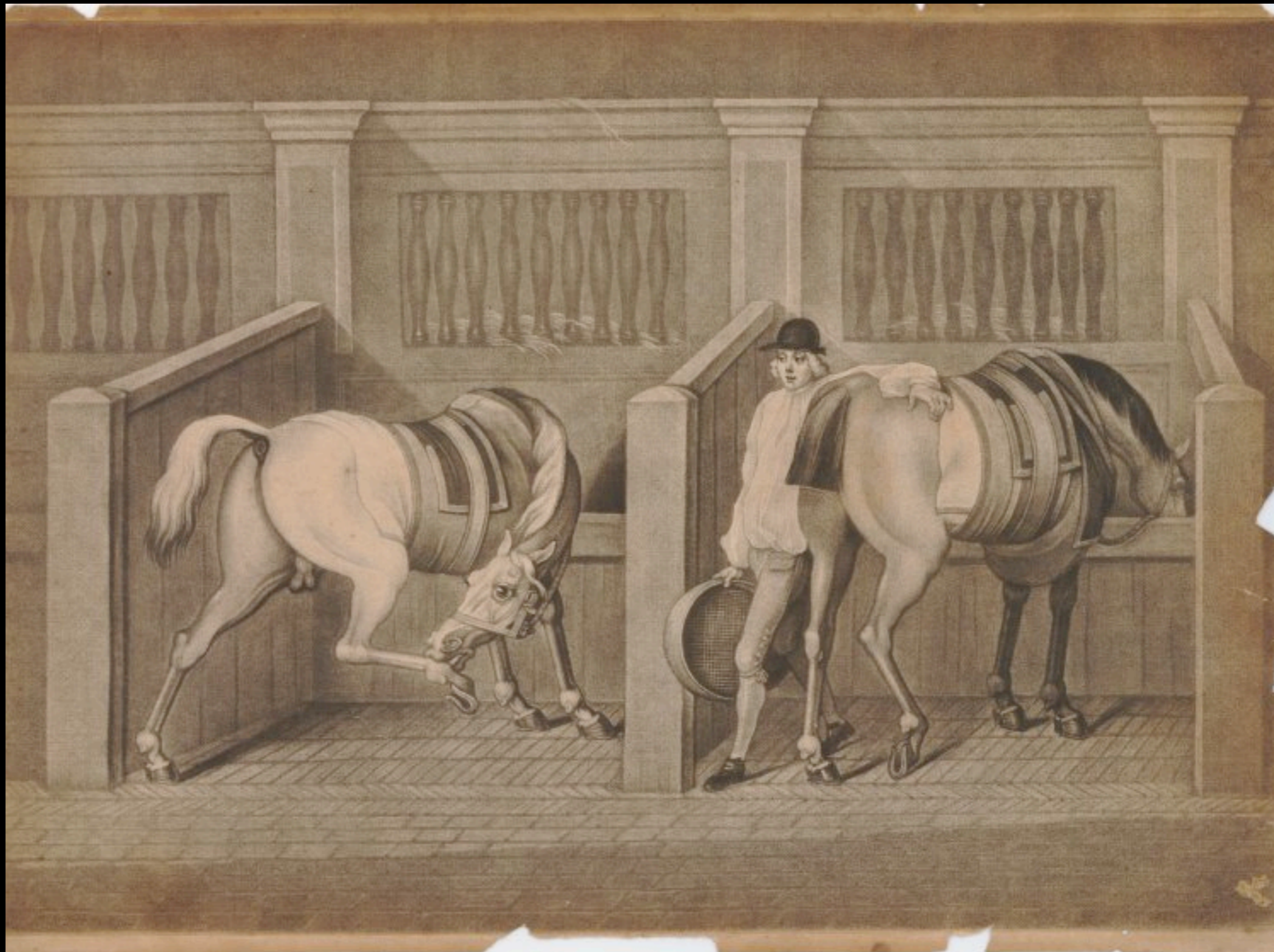


North West View of Wakefield Lodge in Whittlebury Forest, Northamptonshire
Paul Sandby 1787
(Yale Center for British Art)

Stables



Newmarket Heath, with the King's Stables Rubbing House
by George Stubbs 1765
(Yale Center for British Art)



by Thomas Burford, after James Seymour
c. 1752
(The British Museum)

Hats, Tack, etc.



Rob: Jackson

Cap-Maker

*at y^e Jockey Cap, in great Queen Street,
near Lincolns Inn Fields*

LONDON

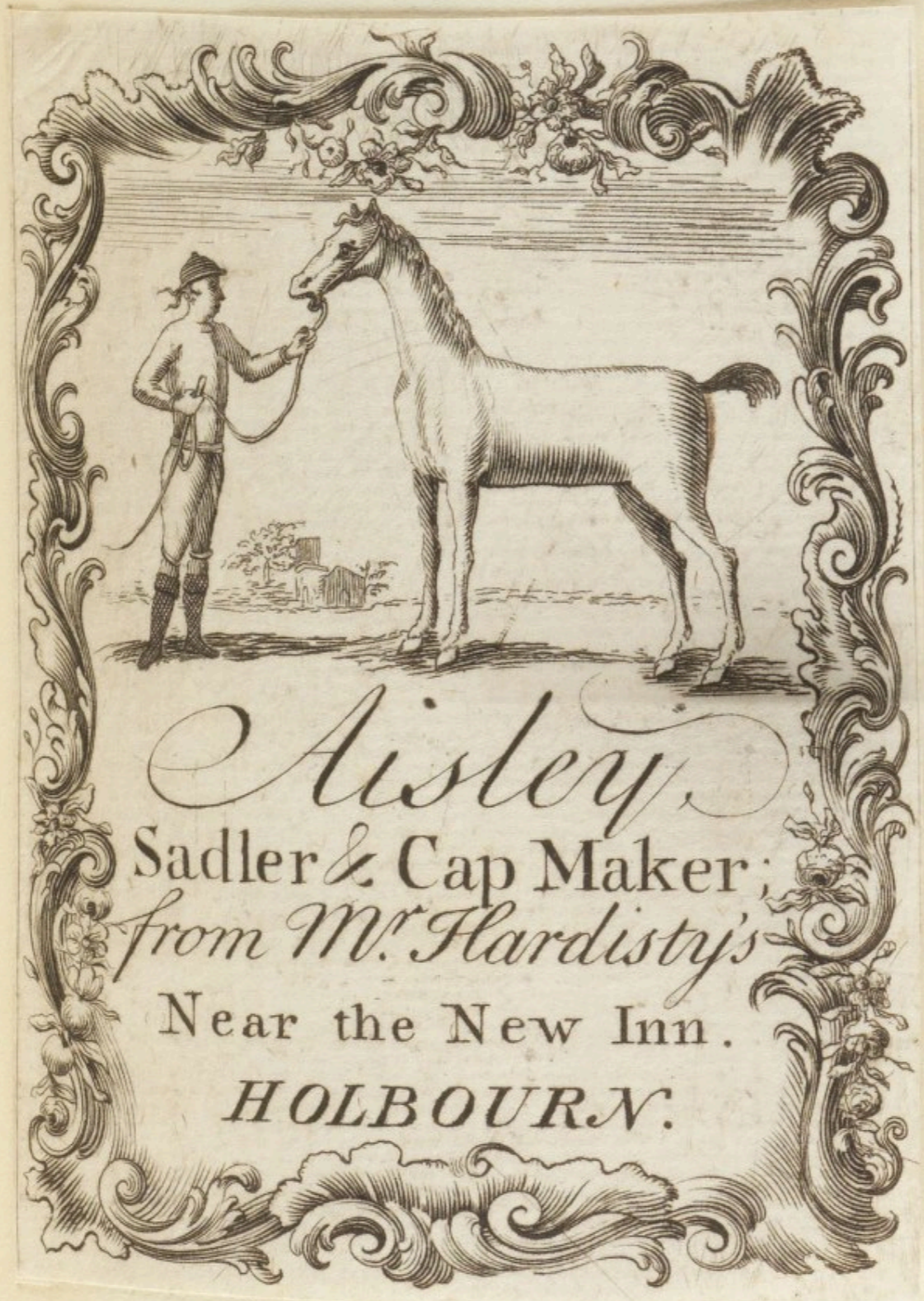
*Makes & Sells all Sorts of Velvet and
Jockey Caps, of y^e newest Fashion, &
neatest manner, Wholesale & Retail.*

N.B. Sells all sorts of Hatts and Stockings

Trade Card

18th Century

(Lewis Walpole Library, Yale University)



Trade Card
18th Century



Jockey Cap
18th Century
(Snowhill Wade Costume Collection, Gloucestershire)



Timothy Barnard,

WHIP-MAKER,

Near the Temple gate Opposite Chancery Lane

In Fleet-Street London.

*Makes and Sells all Sorts of the
Finest Whips, Wholesale and Retail, at
the most reasonable Prices: With several
other Goods in the Sporting Way.*

*N.B. He was Apprentice to the late Mr. Theobald, King's
Whip-Maker, in West-Smithfield.*

Likewise all sorts of Canes & Sticks, mounted in y^e Best Manner

Trade Card
18th Century

Acknowledgements

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Thank you!

- The 18th Century Material Culture Resource Center