

THE HORSE

Summer Exhibition At
Goodwood House
2011



INTRODUCTION



George Stubbs, *Racehorses Exercising at Goodwood*, 1759 – 60

The history of Goodwood and the Dukes of Richmond is inexorably linked with horses. The first Duke of Richmond originally came to Goodwood to enjoy the foxhunting with the Charlton Hunt, then the most fashionable hunt in the country. The second Duke commissioned the leading equestrian artist, John Wootton, to paint six of his favourite hunters with local landmarks in the background. His son, the third Duke was an early patron of George Stubbs, England's greatest animal painter, and stayed at Goodwood for nine months in 1759 while he painted three sporting scenes: *Racehorses Exercising*; *The Charlton Hunt*; and *Shooting at Goodwood*. Each shows meticulously observed horses. The third Duke also commissioned the celebrated architect, Sir William Chambers to design a magnificent stable block, which is one of the grandest in the country. It is still in use today.

The first public race meeting at Goodwood was held in 1802 and

racing has taken place up in the Downs ever since. The fifth Duke was particularly instrumental in drawing up the rules of racing and was a successful racehorse owner. In the twentieth century, Goodwood has hosted horse trials, carriage driving championships and for twenty-one years, international dressage.

The summer exhibition, *The Horse*, showcases horse-related art from the Goodwood collection, including the Wootton and Stubbs paintings and a picture of the first ever horsebox. Visitors will be given tours of the stables on non-race days. Also on view in the Stables is a selling exhibition of photographs by award-winning photographer, Tim Flach. It features images from his book, *Equus*, that give a unique insight into the physical dynamics and spirit of the horse. Finally, Nic Fiddian-Green's monumental *Artemis Horse's Head* has been brought down from the Goodwood Racecourse to the Ballroom lawn.

HUNTING



John Wootton, *The Second Duke of Richmond with his groom, Hunter and Hounds*

THE CHARLTON HUNT

The first Duke of Richmond, natural son of Charles II by his French mistress, Louise de Keroualle, first came to Goodwood to enjoy the fox hunting with the Charlton Hunt. Charlton is a hamlet two miles north of Goodwood, in a shallow valley on the other side of the Downs. The hunt, which began in



Sir Godfrey Kneller, *The First Duke of Richmond*, c. 1705

The Duke of Monmouth and Lord Grey (later first Earl of Tankerville) from Uppark both kept packs of foxhounds at Charlton, their huntsman being Mr Roper.

After Monmouth was beheaded in 1685, Roper fled to France, only returning in 1688 with the accession of William and Mary. In 1722, the third Duke of Bolton took over the pack after Roper's death in the hunting field. Although Bolton enjoyed his hunting, his love for his mistress, the actress Lavinia Fenton, was greater and he resigned at her request in 1729. After a brief period of rivalry with the second Earl of Tankerville's pack, the second Duke of Richmond became master in 1731 and the Charlton Hunt reached new heights of fashion. In 1738, the hunt had become so

fashionable that it was necessary to create a hunt club with membership strictly limited only to those who had been elected.

In 1730, the second Duke had purchased the manors of Singleton and Charlton and started work on a small hunting lodge, Fox Hall, to designs by Roger Morris. This meant he could stay the night in Charlton, rather than having to get up early to hack over to Charlton from Goodwood. Morris was also responsible for the banqueting house, Carné's Seat, and classicising the main hall of Goodwood House (now called the Long Hall).

In the newly remodelled hall, the duke hung six paintings of his favourite hunters by the celebrated equestrian artist, John Wootton. The second Duke was passionate about hunting (it cost him about £1,000 a year) and kept a detailed hunting diary. The most famous day in the history of the Charlton Hunt took place on 26th January



Fox Hall, Charlton

1739, when, in 'The Greatest Chase that ever Was', hounds ran continuously from their first find at 8.15 a.m. until they killed at 5.50 p.m., a distance of over fifty-seven miles with just the Duke and two others present at the end. The number of horses stabled in Charlton was considerable; a poem about the Charlton Hunt describes a hundred horses, each attended by a boy, the hunt servants resplendent in the Charlton livery of blue with gold trimmings.

HUNTING



George Stubbs, *The Charlton Hunt*, 1759



A meet at The Kennels of the Chippingfold, Leconfield & Cowdray Hunt

THE DUKE OF RICHMOND'S HOUNDS

Tragically, the second Duke of Richmond died in 1750, aged only forty-nine. His son, the third Duke, was only a young man of fifteen when his father died and he needed to complete his education. Over the next few years, the Charlton Hunt went into decline and the hounds were sold off. However, in 1757 the third Duke decided to revive the hunt and it was reborn as the Duke of Richmond's Hounds, housed at Goodwood, not Charlton. The 3rd Duke was particularly keen on the breeding of hounds, in which he was helped by Sir John Miller, fourth baronet, an old family friend and hunt member. To celebrate the newly revived hunt, the duke commissioned a large painting by George Stubbs, showing himself seated on a tall black hunter and his brother, Lord George, with the Charlton Hunt in 1759-60. The horses were stabled in the fabulous new stable block, built by Sir William Chambers a couple of years earlier.

Thirty years after reviving the hunt, the third Duke employed James Wyatt to build kennels for the hounds. The resulting classical building, in brick and flint with an ingenious heating system, meant the hounds were the best housed in the country.

DEATH AND RESURRECTION

The third Duke of Richmond died in 1806 leaving considerable debts and the Ballroom wing unfinished. He was succeeded by his nephew who spent little time at Goodwood, so the hunt was disbanded and the hounds given to the Prince Regent, later George IV in 1813. Unfortunately, all the hounds developed rabies symptoms and had to be put down. Ironically, the fourth Duke himself died of rabies, having been bitten by a pet fox whilst serving as Governor in Canada.

For most of the nineteenth century, the area around Charlton was hunted by Lord Leconfield's pack of hounds from Petworth. He decided to relinquish this in the early 1880s and the sixth Duke of Richmond resurrected the Goodwood Hunt, with his son, the Earl of March as master. The Wyatt Kennels were adapted for accommodation for the hunt servants, while new kennels were built on the other side of the road, modelled on those at Petworth. The opening meet took place on 5th November 1883, as reported in the *West Sussex Gazette*. The aptly named stud groom, Fox, had charge of forty-five horses, while the new kennels housed fifty-five couple of hounds, the larger number of which came from Lord Radnor in Wiltshire.

Sadly, the resurrected Goodwood Hunt only lasted twelve years. The agricultural depression of the late 1880s meant the Duke had to economise and the hunt was disbanded. The only member of the family to hunt after this date was the eighth Duke of Richmond (as Earl of March) until he contracted polio in World War I. Today, the area formerly hunted over by the Dukes of Richmond is now hunted by the Chiddingfold, Leconfield and Cowdray Hunt, an amalgamation of local hunts that took place in 1973. Appropriately, the Kennels is the setting for an annual meet, while the Charlton Hunt is remembered by a meet at Fox

JOHN WOOTTON



Lady Caroline & her pony

The second Duke of Richmond commissioned John Wootton (c. 1682-1764), the leading equestrian painter of the day, to paint his favourite hunters. Each painting also depicts a local landmark in the background, including one of the earliest depictions of Goodwood House.

JOHN WOOTTON

Wootton was the leading English landscape, battle scene and sporting art painter in the first half of the eighteenth century. He was patronised by many of the leading noblemen, some of whom were members of the Charlton Hunt. George Vertue, the engraver and antiquary, said Wootton was ‘... well beloved by a great number of noblemen and gentlemen’, and was in ‘great Vogue & favour with many persons of ye greatest Quality’, adding his ‘pleasant and engaging behaviour was a strong asset to his career’.

Part of Wootton’s talent lay in his ability to encapsulate his patrons’ tastes and aspirations on canvas. Depictions of country houses in landscapes were reminiscent of Italian pictures by Claude Lorraine and Gaspard Dughet, seen by aristocrats on the Grand Tour. He was also very versatile, depicting horses, dogs, military sieges, racing and hunting scenes and landscapes.



John Wootton, Tapstar

Wootton had already painted two overdoor paintings of ruins for the old dining-room at Goodwood, as well one of the second Duke’s favourite hounds, Tapster and a small picture of his daughter,

Lady Caroline Lennox with her pony (1733). Wootton’s humour shines through in a letter he wrote to the Duke about Lady Caroline’s picture:

‘I hope your Grace has rec’d the little Picture of Lady Caroline safe and I wish it answers your Grace’s expectation ... and now my Lord give me leave to return your Grace my moste hearty thanks for the noble present of Venison you pleas’d to send me, it came safe and sweet and proved a delightfull repast, I invit’d some friends to partake of your Grace’s bounty and wee did eat and drink your Grace’s good health and each man look’d like a new-varnish’d portrate, I had some artists with me but they were observ’d to draw nothing but Corks, thus my Lord your Grace sees where ye Wines in ye Witts out ... but I know your Grace is so good as not to expose the nakedness of your Grace’s most oblig’d humble Servt. to command / J. Wootton.’

Earlier, in 1729, Wootton had painted a much larger picture that shows the Duke with a bay hunter, hounds and a groom in red undress livery.

JOHN WOOTTON



Sheldon



Bay Bolton



Sultan



Grey Carey



Red Robin



Grey Cardigan

SIX HUNTERS

The commission to paint six of the Duke's favourite hunters to hang in the entrance hall (now the Long Hall) was not unusual. In 1733, Wootton had painted enormous hunting scenes for the third Duke of Marlborough's hall at Althorp. Similar hunting scenes were painted for the second Viscount Weymouth's great hall at Longleat and for the third Duke of Beaufort's hall at Badminton (the Beaufort family were Wootton's first patrons).

Although primarily showing the Duke's horses, the backgrounds of the paintings depict local landmarks, in the manner of Italian landscape painters. Sheldon, a chestnut hunter, is held by a groom in the Richmond blue and gold undress livery with a view of the old Goodwood House, with its Dutch gables, in the background. This is particularly interesting in architectural terms as it shows the south wing as a solid grey block, no doubt because it was under construction when Wootton set up his easel in the park in 1743. The Temple of Neptune and Minerva can also be seen, tragically taken down in the early twentieth century at the whim of Edward

VII who said it blocked his view of the Orangery from his bedroom window. The painting of Sultan shows Carné's Seat in the background, the hill top banqueting house built by Roger Morris for the second Duke. The groom, who is resplendent in red state livery, is probably Jemmy Gardiner. Sultan was in the Duke's stable for three seasons from 1740 to 1743. The inscription on the stone in the foreground reads: 'SULTAN, given by His Majesty to Prince Charles of Lorraine, 1743' which suggests he was given away by the Duke, perhaps when he accompanied King George II to the Battle of Dettingen in 1743 in his capacity as Master of the Horse. He held this prestigious position from 1735 until his death in 1750 and was thus the longest serving Master of the Horse of the eighteenth century. As to the other pictures, Grey Carey shows Petworth in the background; Bay Bolton has a view of Halnaker Hill and windmill; Red Robin depicts Chichester Cathedral and harbour; and Grey Cardigan has a ruined Classical archway through which is seen Tom Johnson with the Charlton hounds minutely observed.

GEORGE STUBBS



George Stubbs, *The Duke of Richmond's Moose*, 1770 (Hunterian Art Gallery, Glasgow)

George Stubbs (1724-1806) is one of the greatest English artists of the eighteenth century. He is most famous for his pictures of horses, but when the young 3rd Duke of Richmond commissioned him to paint three scenes at Goodwood, he was far from well known. Stubbs was born in Liverpool, the son of a currier (a leather dresser). Having started his career in the family business, he then worked as a portrait painter before studying and teaching anatomy. In 1754 he visited Italy, but always maintained that nature was superior to art. His interest in anatomy led him to spend eighteen months dissecting horses in preparation for a book of engravings that was published several years later as *The Anatomy of the Horse* (1766). Stubbs's talent was quickly recognised by some of the leading sporting aristocrats of his day, especially his ability to paint horses. His most famous work is probably *Whistlejacket*, a life size rearing stallion on a plain background, painted for the second Marquess of Rockingham, a great friend of the third Duke of Richmond. His horse pictures include scenes of mares and foals, hunting and racing, although he rarely showed horses actually moving. He also painted dogs and more exotic animals such as lions, tigers, rhinoceroses and monkeys. He even painted the Duke of Richmond's moose.

A TRIO OF SCENES AT GOODWOOD



George Stubbs, *The Charlton Hunt*, 1759 – 60

The Duke of Richmond was only twenty-four when he commissioned Stubbs to paint three scenes at Goodwood in 1759. It is likely that he was introduced to Stubbs by Sir Joshua Reynolds, the great portrait painter, to whom the Duke had sat in 1758 (the portrait now hangs in the Yellow Drawing Room). This was Stubbs's first important commission and he stayed at Goodwood for nine months while he worked on the paintings. During his stay, he also worked on his engravings for *The Anatomy of the Horse*, working late into the night. He was probably given accommodation in the newly built stables.

The first scene depicts the Duke of Richmond with the Charlton Hunt. This large painting presents a broad scene with a cast of characters and hounds. The Duke is at the centre, his tall figure clearly discernable in the Charlton Hunt livery. His brother, Lord George, has his back to the viewer, while Captain Jones, the Duke's Groom of the Bedchamber, leaps over a post and rails fence to the left. Nearby, a hunt servant in the Richmond livery doffs his cap on a rearing black horse, a French hunting horn slung over his shoulder. Another liveried hunt servant stands behind a grey hunter in the foreground, perhaps preparing the Duke's second horse. In the middle distance, a further figure in the Charlton Hunt livery gallops towards the main party; this is probably Sir John Miller, fourth baronet, an old family friend and hunt member, who had helped the Duke restart the pack. In the far distance, the hunt in full cry is visible; this artistic device of showing two activities taking place at once (known as continuous narration) was probably learnt by Stubbs on his Italian travels. The hounds are skilfully painted and the Duke would have known each one in person; he probably selected the best ones as two years earlier he had as many as fifty-seven couple. Stubbs painted separate studies of several of the Charlton hounds and they appear in his engravings.

GEORGE STUBBS



George Stubbs, *Racehorses Exercising at Goodwood*, 1759 – 60

The second scene, *Racehorses Exercising at Goodwood*, is one of the most celebrated English sporting pictures. In it, Stubbs seamlessly combines three separate activities. At the centre of the painting, the Duchess of Richmond sits elegantly atop a grey horse beside Richard Buckner, the Duke's Steward who was in charge of the estate. Dressed in green livery, he points out three racehorses exercising, resplendently blanketed and hooded in the Richmond yellow and scarlet livery. Pet dogs race along at their heels. On the other side of the Duchess is the profile figure of Lady Louisa Lennox, the bride of Lord George. She and Lord George had eloped on Christmas Day, 1759, so her inclusion may well celebrate her recent joining of the family. Another senior member of the Duke's household approaches behind the hedge. A further scene on the right shows a sweating grey horse being rubbed down with straw by grooms and stable lads. They are probably members of the Budd family who worked for the Duke at this date. In the distance, the spire of Chichester Cathedral can be seen and beyond Chichester, the Solent and hills of the Isle of Wight.



George Stubbs, *Shooting at Goodwood*, 1759 – 60

The third and final scene records a day's shooting on the estate. The central portly figure is the politician Henry Fox, first Lord Holland, who was the Duke's brother-in-law and had acted as his guardian when his father had died. His cousin, the third Earl of Albemarle stands in a buff coat with his back to the viewer, ready to take a shot at a bird, probably a partridge, that is being marked by a pointer. They are attended by two gamekeepers in the green Richmond livery, one mounted. At this period, horses were trained for use on the shooting field, often with the huntsman shooting astride. In the lower left corner, a black page dressed in the Richmond state livery holds a smart looking Arab horse. The page may be Thomas Robinson who was given a full classical education by the second Duke. Another indoors servant holds a prancing chestnut horse on the right.

The Goodwood commission gave Stubbs a well-earned leg up into the small circle of aristocratic patrons of the turf, all of who admired Stubbs's ability to paint horses in such an accurate and painterly manner. The Duke must have followed Stubbs's career as he later bought *A Lioness in a Den with Two Lions*, which he hung at Richmond House in London; it now hangs at Goodwood in the Long Hall.



George Stubbs, *A Lioness with Two Lions* (detail)

HORSERACING

ROYAL ORIGINS

In many people's minds, Goodwood is synonymous with horseracing. The first public race meeting took place at Goodwood in 1802, a year after the third Duke of Richmond held a private race meeting for the officers of the Sussex Militia and members of the Goodwood Hunt. But the family's links with horseracing stretch back through the previous century to Charles II, the father of the first Duke of Richmond. He loved the turf and rode in races himself, set out rules and adjudicated in disputes. From 1666, he visited Newmarket twice a year and rebuilt the Palace there, where he also held court.

THE FIRST DUKE OF RICHMOND



William Wissing, *The first Duke of Richmond*

Like his father, the first Duke of Richmond was very interested in racing. In 1683, when he was only ten years old, his own horse ridden by Jack of Burford beat Mr Killigrew's horse ridden by a boy in a match for twenty guineas over a mile at Newmarket. In reality, the horses were probably ponies as it was said that 'neither was much higher than an Irish greyhound'. When he was fourteen, the young Duke rode his first race at Newmarket. From 1682, he was Master of the Horse, a purely nominal position, but it does show his love of riding. In 1698, the Duke had a horse entered for a plate at Thetford and in October 1709, a match was arranged between the Duke of Richmond's colt and Colonel Mortimer's colt, but there is no record of whether either of these races was run.

THE SECOND DUKE OF RICHMOND



Racing in Goodwood Park (showing the second Duke of Richmond)

Horsereading was clearly in the blood as the first Duke's son and heir enjoyed the sport. At that date, 'match' races between just two and three horses often took place on private estates, in competition for a silver plate. The second Duke's horses also ran at courses in Sussex, Surrey and Hampshire. In 1730, he used his considerable winnings of £150 from racing at Tunbridge Wells, to pay for his new hunting lodge at Charlton.

A NEW RACECOURSE



Sir Joshua Reynolds, *The third Duke of Richmond*, 1758

The third Duke of Richmond inherited the family titles in 1750 when he was only fifteen years old. Around that date, the Jockey Club was formed and he is thought to have been one of the early members. We know he was a keen enthusiast of racing as one of the pictures commissioned by him from the young George Stubbs in 1759 shows racehorses exercising at Goodwood. He ran a few horses from 1761 onwards, none of which were particularly good; the best of them was Gay, who won two races and was second in the Craven Stakes at Newmarket. After 1781, the Duke had few horses formally entered in races. However, at this time he built some fine stables in the grounds of a new house that he had at Itchenor, possibly intending to exercise horses on the beach. The third Duke held a private race meeting in April 1801 up on the Harroway, a narrow ridge in the Downs. The following year, the inaugural public meeting was held, lasting three days. The Duke's horse, Cedar, was beaten by the Prince of Wales's horse, Rebel, winning the Prince one hundred guineas.

THE GOODWOOD CUP

When the third Duke died in 1806, his nephew inherited the dukedom. He was a military man and spent much of his time abroad, although he did have a few horses in training. He won a race at Goodwood with Tetuan in 1807 and two races at Goodwood with Rosewood in 1809. He also introduced the Goodwood Cup (originally known as the Gold Cup) in 1812 and two years later moved the meeting from April or May to the end of July. The later date took advantage of better weather and Raceweek has remained then ever since. Up until the Second World War, there was still only one four-day meeting a year at Goodwood. Today, there are twenty-one meetings.

H O R S E R A C I N G

T H E F I F T H D U K E O F R I C H M O N D



Henry Chalon, *Gulnare*

The fifth Duke is the most important in the history of the racecourse and its development is his legacy. He was a brave and dashing horseman who had been wounded in the Peninsular Wars; he brought his charger, Busaco, back to Goodwood to enjoy a long retirement and he is buried in the park.

The fifth Duke's first success as a racehorse owner at Goodwood was in a match race in 1817. Between 1818 and 1821 his horse Roncesvalles won six races. In 1823, the Duke installed a private trainer, John Kent, who was later succeeded by his son of the same name. That same year the Duke won the first running of the Goodwood Stakes with Dandizette who, like Roncesvalles and Busaco, was painted by the artist William Webb. Four years later, he had his first classic success with Gulnare in the Oaks, shown in a painting by Henry Chalon being held by Kent and with the Duke's jockey, Frank Boyce. It was a bumper year for the Duke as he also won the Goodwood Stakes and the Goodwood Cup and a total of twenty-three races over various courses. His fortunes as an owner reached their zenith in 1845 when, with eleven horses in training, he won the Oaks with Refraction as well as winning the one thousand Guineas and the Liverpool Cup with other horses.

L O R D G E O R G E B E N T I N C K



Abraham Cooper, *The First Horsebox*

A key figure in all of this activity was Lord George Bentinck, the 'Leviathan of the Turf'. He won his first horse race at Goodwood in 1824 and became hooked. Both the Duke and Bentinck were senior stewards of the Jockey Club and together they made many innovations, putting Goodwood at the leading edge of racing and forming the basis of race organisation as it is known today. Bentinck commissioned the first ever horsebox to take his horse, Elis, from Goodwood to Doncaster for the 1836 St. Leger. As horses were normally walked between racecourses, Elis arrived fresh and won easily, netting his owner the prize and £12,000 from a bet. In 1841, Bentinck moved all his horses to Goodwood and the Goodwood stables became one of the most successful in the country. In 1845, the Jockey Club honoured the Duke by passing a resolution to thank him for all of his hard work on behalf of racing in the House of Lords.

F U R T H E R D E V E L O P M E N T S



Walter Wilson & Frank Walton, *The Lawn At Goodwood, 1886*

The sixth Duke of Richmond was a keen amateur jockey, who won four races at the Goodwood meeting in 1842. He had a few horses in training and throughout his dukedom was a member of the prestigious Jockey Club. The annual Goodwood race meeting became a splendid social event and attracted all of the leading members of society, many of who stayed at Goodwood. The Prince of Wales, later Edward VII, stayed almost every year from the 1860s until his death. The seventh Duke of Richmond was also a member of the Jockey Club, serving as Steward and Senior Steward. The houseparties he held at Goodwood for Raceweek during his tenure were legendary. The present Duke of Richmond became Chairman of the Goodwood Racecourse in 1969, having first attended the races in July 1946, the first meeting after World War II. He has fostered many international links with other racecourses and was responsible for building the March, Charlton and Sussex Stands, as well as the new paddock and weighing room. The Duke's racing colours can still be seen each time a horse from the Goodwood Racecourse Owners Group runs, of which the Duke is a member.

E L I Z A B E T H F R I N K



Dame Elizabeth Frink, *The Horse*

To celebrate the opening of the March Stand by Her Majesty The Queen in 1980, the Duke of Richmond commissioned Dame Elizabeth Frink to sculpt a bronze horse which was unveiled at the same time. This life size statue, *The Horse*, captured trotting along with ears pricked, is a fitting memorial the role horses have played in Goodwood's history. It stands keeping watch at the Racecourse, while two maquettes are proudly displayed in Goodwood House.

R A C I N G C U P S



With the racing legacy, it is no surprise to find a group of racing cups in the Goodwood collection. There are four particularly fine nineteenth-century silver-gilt cups, three of which were won by the 5th Duke of Richmond on his own turf. The Halnaker Cup, made by William Bateman, was won by the Duke's gelding Pantomime in 1825. Two years later, his horse Link Boy, won the Goodwood Gold Cup, ridden by his jockey Frank Boyce. The following year, in 1828, the Duke won the Gold Cup again, this time with his four-year old filly, Miss Craven, again ridden by Boyce. This cup was made by the celebrated silversmith, Paul Storr, when he was still working for the Royal Goldsmiths, Rundell, Bridge and Rundell. The Stewards' Cup of 1884 was won by a horse called Sweetbread, owned by the Hon. William Gerard. This magnificent cup, standing over twenty inches in height, was made by Hunt and Roskell.

The history of the Racecourse is told in *Glorious Goodwood, 200 Years of the World's Most Beautiful Racecourse* by Camilla Cecil, George Ennor and Richard Onslow (2002).

FAMOUS GOODWOOD HORSES

Given Goodwood's long association with the horse, it is inevitable that some famous horses have passed through its gates. The second Duke thought highly enough of his hunters to have six immortalised in paintings by John Wootton. Likewise, his son, the third Duke must have chosen carefully which horses George Stubbs should depict in his three Goodwood scenes. But the horses that are probably the most famous are the racehorses that have run at Goodwood's glorious racecourse on the Downs, some of which were owned by successive Dukes of Richmond.

FAMOUS RACEHORSES

The fifth Duke of Richmond owned several notable racehorses, some of which were painted for him. **Roncesvalles** was his first notable racehorse who won nine races, including twice winning the Purbrook Stakes at Goodwood. **Dandizette** was a filly who won thirteen races during her career, including the first running of the Goodwood Stakes. She also came second in the Oaks to the favourite, Zinc. **Gulnare**, a filly by Smolensko was the Duke's first Classic winner, winning the Oaks. She was painted by Henry Chalon with the fifth Duke's trainer and



Henry Hall, *Refraction*

jockey in attendance. A great favourite of the Duke's was **Refraction** who won the Oaks easily by two lengths in a field of twenty-one. She also won the Ham Stakes and Nassau Stakes at Goodwood.

Moses was a Derby winner who was sold to the Duke by the Duke of York and stood as a stallion at Goodwood, figuring in the top twenty stallions for the season four times.



Priam

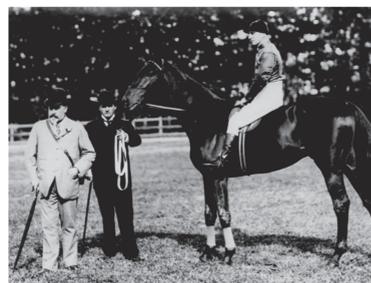
Many famous horses were winners of the Goodwood Cup. **Priam**, owned by the Earl of Chesterfield, won the Goodwood Cup in 1831 and 1832 and was the first Derby winner to graduate to success in the Cup. The famous mare **Alice Hawthorn**, known as 'The Queen of the Turf', was winner of fifty-two races in seven seasons before being the dam of a Derby winner, Thormanby. She won the Goodwood Cup in 1844.

The most remarkable of the foreign winners of the Goodwood Cup was the Hungarian mare, **Kincsem**. She was unbeaten in a staggering fifty-four races all over Europe, though the

Goodwood Cup of 1878 was the only race that she won in England.

In 1884, the winner of the Goodwood Cup was **St Simon**, who was to prove the most influential stallion of the late Victorian and Edwardian eras. Owned by the Duke of Portland, he won both the Ascot Gold Cup and the Goodwood Cup by twenty lengths. He was so full of running at the finish of the Goodwood Cup that his jockey, Charlie Wood, could not pull him up until he was nearly at the top of the Trundle Hill.

Jim Joel's gelding, **Predominate**, won the 1958, 1959 and 1960



Persimmon with Edward VII

Goodwood Stakes before winning the Goodwood Cup in 1961. The only horse to have won the Goodwood Cup three times is **Double Trigger**, who won it in 1995, 1997 and 1998.



Minoru

Edward VII was one of Goodwood's most loyal attendees, coming to Raceweek every year onwards from the 1860s. His best horse, **Persimmon**, won the Richmond Stakes in 1895 and went on to win the Derby and St Leger the following season and the Gold Cup at Ascot in 1897. Another of his Derby winners, **Minoru**, won the Sussex Stakes at Goodwood in 1909 and to celebrate the victory, the king gave the seventh Duke of Richmond a silver inkstand.

FAMOUS GOODWOOD HORSES



Dutch Courage ridden by Jennie Loriston-Clarke

FAMOUS DRESSAGE HORSES

For twenty-one years (1973-1993), Goodwood hosted the international dressage championships and as a result many of the world's greatest dressage horses have displayed their skill against the backdrop of Goodwood House. Among the most famous dressage horses was Dutch Courage, the Dutch Warmblood stallion who won the hearts of the crowds. He was ridden by *Jennie Loriston-Clarke*, the only rider to have competed and won prizes at every single Goodwood International. Another well-known horse was *Wily Trout*, ridden by Christopher Bartle, who won for Britain the 1986 Goodwood Championship.



Ahlerich ridden by Dr. Reiner Klimke

The famous dressage rider, Dr Reiner Klimke, was a regular visitor to Goodwood. Twice he bought *Ahlerich*, the European, World and Olympic Champion. Ahlerich won one hundred Grand Prix during his great career, including the 1981 Goodwood Grand Prix Special. Marit Otto-Crépin and her horse *Corlandus* hold the record number of Goodwood Championships. Three years in a row (1987-1989) they took the top honours and captivated the crowds.

The most memorable partnership at Goodwood was Granat, ridden by Christine Stückelberger. They won the two highest honours that Goodwood had to offer: the individual World Championship (1978) and the Alternative Olympics (1980).

THE STABLES



The south front of the Goodwood Stables

The Goodwood stable block is one of the grandest in the country. Indeed, when it was built, it was far grander than the house itself, which shows the importance that the third Duke of Richmond placed on his horses. For his architect, the Duke chose the up and coming architect, William Chambers, who later became architect to George III; the resulting building is truly magnificent.

THE ARCHITECT

Sir William Chambers (1723-1796) was born in Sweden of Scottish descent. For nearly a decade, he worked for the Swedish East India Company, when he made several voyages to China, fuelling his interest in Chinese architecture. Returning to Europe, he studied in Paris before spending five years in Italy. In 1755, this talented young architect set up his own practice in London. Two years later, he became architectural tutor to the Prince of Wales, later George III. This led in turn to his appointment as Architect to the King, an unofficial post he shared with the other great neo-classical architect of his day, Robert Adam. He later became Surveyor-General and Comptroller of the Kings Works, prestigious official positions in the Office of Works.

Chambers wrote several books, of which his *Treatise on Civil Architecture* (1759) was the most significant. The third Duke of Richmond was a subscriber to the book and one of the plates was dedicated to him; it remains in the library at Goodwood. Other books displayed his love of Chinese architecture, particularly garden buildings. His most famous works include Somerset House, London and the gilded state coach used at coronations.

The Duke probably met Chambers when he was in Rome on his Grand Tour in 1755. Two years later, Chambers was commissioned to design a new stable block at Goodwood and also taught the young Duke about architecture for which he charged five guineas. This was an important commission for Chambers, coming as it did from one of the country's leading aristocrats; it was also one of his first commissions outside London. Chambers went on to help create a sculpture gallery for the Duke at Richmond House in London and finish the 'Great Room' at Goodwood that was incomplete when the second Duke died. He also provided designs for a pedimented gateway that would have formed an entrance to the Privy Gardens from Richmond House, gate piers for Goodwood (no trace remains) and a greenhouse.

THE STABLES

THE DESIGN

The second Duke of Richmond had considered building a new stable block and had gone as far as having a plan drawn up by Colen Campbell. Although intended for the same site, this was never carried out, so in 1757 Chambers drew ‘two large figured Plans and Eight different Elevations with Various Alterations’. The following year he completed a ‘large finished drawing of the South front’, with a separate design for the triumphal arch and alterations to the design for the east front.



The Courtyard



The triumphal arch on the south front

The stables are formed of a vast quadrangle entered through an imposing triumphal arch. Positioned at right angles to Matthew Brettingham’s pedimented façade on the main house, the exterior is striking in its use of knapped and dressed flint contrasting with soft creamy coloured stone dressings for the door and window surrounds and the corner quoins. The triumphal arch, with twinned Doric columns and painted timber superstructure, proudly proclaims the Duke’s high status and knowledge of Roman architecture. Entering beneath the coffered barrel vaulting, the visitor enters a haven of peace in the red brick courtyard with its simple pedimented archways and rhythmical placing of doors and windows. Even the guttering was concealed to preserve the clean lines.



The garden (east) side is centred by a rusticated and pedimented archway beneath a clock turret which still tolls the hour as it would have done two hundred and fifty years ago. The north side was built in brick on the exterior, while looser flint was used for the west. As these two sides were not widely seen, this was an economy.

Originally, there was stabling for fifty-four horses, comprising loose boxes and stalls. The first floor served as accommodation for grooms and servants. In 1799, there were twenty-nine staff in the stables, including eleven grooms.

THE STABLES TODAY

The Goodwood stables are still in regular use today. In the mid-twentieth century, all of the stalls and coach stores were converted into loose boxes with stable doors onto the courtyard (the original doors were arched). To provide enough accommodation for the horses during race meetings, additional wooden stables were added to the west. Today, there are one hundred and thirty loose boxes comprising thirty-nine in the old part and ninety-one in the new. Accommodation for visiting stable hands is still on the first floor, just as it was in the eighteenth century. The Stables are run by Allan and Penny Morris.

DRESSAGE



Dressage is a very important chapter in the story of the horse at Goodwood. For twenty-one years, Goodwood hosted the international dressage championships putting dressage on the map in England. The driving force behind this important innovation was the present Duke and Duchess of Richmond who made the most of the beautiful surroundings and facilities that Goodwood has to offer. When the Duchess moved to Goodwood, she bought a grey Arab, Sword of Islam, and her interest in dressage took off. Small riding club competitions and dressage courses at Goodwood led to staging the first international competition in 1973. That meeting also marked the opening of an equestrian centre at Goodwood and the presence of some top German riders firmly laid the foundations to what was to become an important annual event, not only in England's eyes, but also in the eyes of the world.

The top names in dressage competed at Goodwood between 1973 and 1993, including Christopher Bartle, Jennie Loriston-Clarke, Reiner Klimke, Margit Otto-Crépin and Christine Stückelberger. The event grew from small beginnings with grass arenas and straw bale seating to huge spectator events with permanent sand arenas flanked by covered grandstands, financially underpinned by large scale sponsors such as Hermés, Toyota and Volvo.

Goodwood set new standards in excellence in the running of an international show with the result that the Duke of Richmond became the first chairman of the Association of International Dressage Event Organisers. International judges eagerly sought an invitation to stay in the splendour of Goodwood House.

Not only did the Goodwood championships firmly establish dressage as a major sport in England, several other innovations came in its wake. The biggest of these was dressage to music, known as music freestyle classes. The Duchess of Richmond was the driving force behind the concept, stemming from her own love of ballet dancing and dressage. Together with Wolfgang Niggli, later chairman of the FEI Dressage Committee (the highest office in international dressage), freestyle to music was introduced into the programme at Goodwood in 1979 much to the audience's delight. Over the next few years, the idea was developed, so much so that when it was decided that a World Cup for dressage should take place, the qualifying events were run with a music freestyle test. Niggli described the essence of these tests: 'A freestyle programme is, in my view, an aesthetic, artistic performance of the unity between rider and horse, observing the rules of classical equitation.'

DRESSAGE

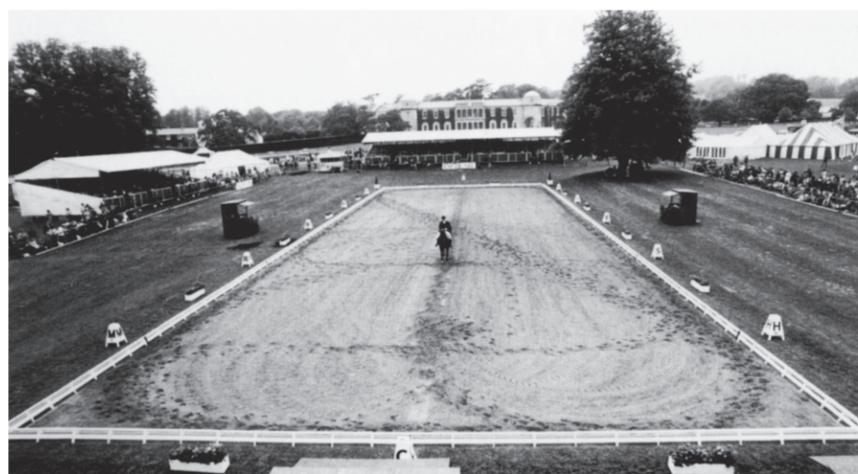


Another innovation was a dressage show entirely devoted to the under-21s. This led to the National Championships for Young Riders launched at Goodwood in 1982. The following year, Goodwood started an international young riders event, with competitors from Belgium, France and Holland. These events helped to inspire young English riders and motivate them to new heights. In 1981, another new idea was classes for young horses, assessing their potential as international competitors. This led to Potential Competition Horse classes for three-, four- and five-year-olds confined to British-bred horses, which gave British breeders a standard for which to aim.

As a result of Goodwood's stature in the dressage world, the Duchess of Richmond organised a 'Trainers' Convention in 1981 with, as Jane Kidd, the co-organiser, said, 'the aim of building co-operation and understanding to promote discussion and exchange of ideas among trainers so there may be a greater agreement and better knowledge of the main objectives and of the present deficiencies in British dressage'. These conventions proved such a success, that in 1987, the Duchess organised a music convention (for the judging of musical freestyle). Another convention discussed the future of dressage in a 'Think Tank' of October 1992.

As well as the international dressage events, Goodwood hosted the national championships starting in 1981. These championships grew in stature over the years and the 1993 Shell Gas National Championships was the last major dressage event at Goodwood. That year, the Duke and Duchess moved out of Goodwood House in favour of their son, the Earl of March and his family. With the increasing difficulty in finding large-scale sponsorship for dressage events, the family decided to 'bow out' while at the top and the park became the setting for a different kind of horsepower.

The story of dressage at Goodwood is described by Jane Kidd in *Goodwood Dressage Champions* (1994).



OTHER EQUESTRIAN ACTIVITIES



Members of the Goodwood Pony Club

HORSE TRIALS

The park at Goodwood lends itself naturally to equestrian activities, with the picturesque backdrop of the house and stables. The present Duke and Duchess of Richmond hosted a novice horse trials in 1971. The annual event was so successful that Goodwood was asked to hold the National Championships in 1975 and 1976. Horse trials continued to take place at Goodwood until 1982, even though the National Championships had moved to Locko Park in Derbyshire.

DRIVING

In 1976, the first driving trials event took place at Goodwood. It was such a success that Goodwood was made the venue for the 1977 National Carriage Driving Championships. The present Duchess of Richmond is very keen on driving and drove her daughter, Lady Louisa's, show pony to be placed in the National Championships. Later she drove a Dales Stallion and then a pair of Welsh ponies. She continues to drive today and keeps a stable of driving horses.

RIDING FOR THE DISABLED

The Duchess of Richmond was for many years very actively involved in Riding for the Disabled. In 1986 one of the first Driving for the Disabled groups was formed at Goodwood, which made it possible for persons who cannot even ride to become involved with the horses. The Duchess is the Patron of Driving for the Disabled.

MOLECOMB STUD

Goodwood is the home of the Molecomb Stud run by John and Charlotte Lassetter. The Lassetter name has become synonymous with dressage at the highest level and at Molecomb (within the park at Goodwood) they run a dressage training, competition and livery yard. Having ridden at the top level themselves, they help riders at all stages reach their full potential in the dressage arena in both the UK and around the world. Over the years, they have helped many young riders reach Grand Prix and the Young Rider European Championships.

GOODWOOD PONY CLUB

Goodwood is also the home to the Goodwood branch of The Pony Club, an international voluntary youth organisation for young people interested in ponies and riding. Founded in 1929, there are around three hundred and fifty branches in the UK alone. With a worldwide membership exceeding 110,000, it is the largest association of young riders in the world. Each summer, the Goodwood Pony Club holds its annual camp where the horses stay in the Stables and their riders sleep in the accommodation above.