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## Still Water, 2011

Nic Fiddian-Green (British, b. 1963)  
hammered lead with copper rivets on an oak base, 9 feet

Purchased with funds donated by: Mrs. Frances Massey Dulaney; Mrs. Jacqueline B. Mars; Mrs. George L. Ohrstrom, Jr.; Dr. and Mrs. Manuel H. Johnson; Mr. and Mrs. Charles T. Akre, Jr.; Mr. and Mrs. Ronald M. Bradley; Mr. and Mrs. Hector Alcalde; Ms. Cathy Brentzel; Mr. and Mrs. Guy O. Dove; Ms. Nina Fout; Ms. Adrienne and Mr. John Mars; Mr. and Mrs. Clarke Ohrstrom; Mrs. Robin Parsky; Mrs. Clarice Smith; Mr. and Mrs. Donald Brennan; Ms. Elizabeth Locke; and Mr. John Staelin; 2013

One of the first major loans and then acquisitions to the Museum is *Still Water*. At nine feet tall, it is also the largest sculpture within the collection. The patinas on Nic Fiddian-Green's equines vary between dark stone and green verdigris. His sculptures often feature similar large-scale horse heads in different poses, each with a quiet dignity.

Fiddian-Green's monumental sculptures commemorate ancient marble Greek horses; with refined features and a weathered silhouette. He was particularly drawn to the broken-off head of a horse of Selene from the east pediment of the Parthenon, recalling the grand stature of such sculptures and their centuries of exposure in his own works.

*Still Water* greets visitors as they enter the Museum and as they leave the Vine Hill galleries: it is elegantly framed by the brick archway, offering a lasting farewell.



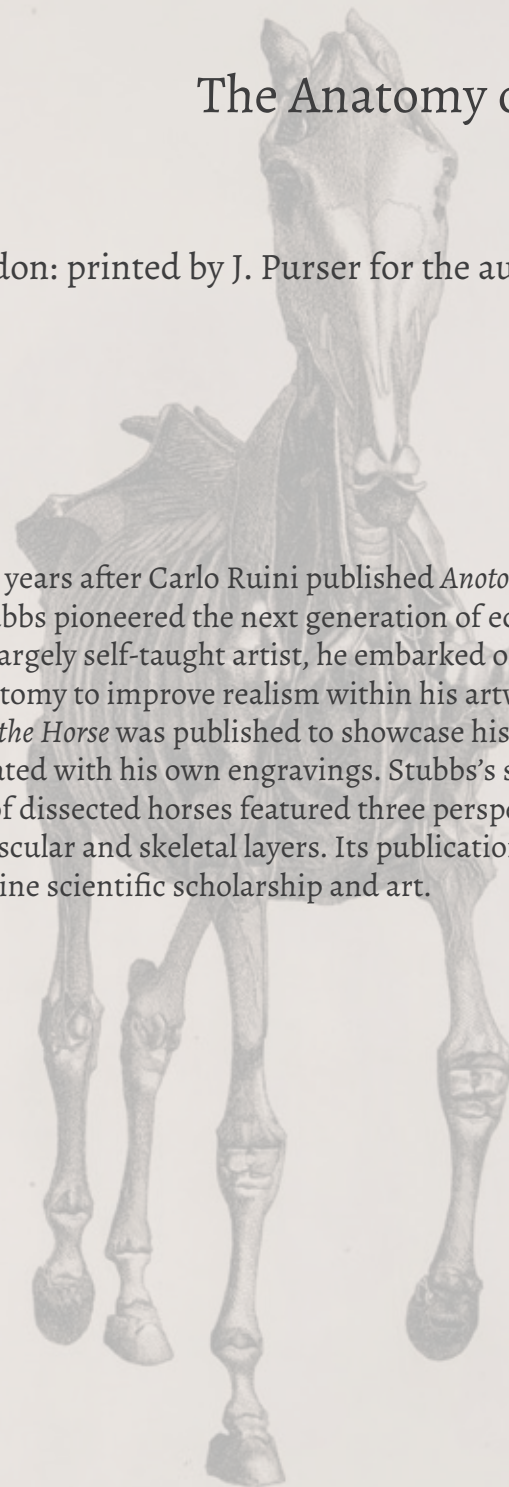
# The Anatomy of the Horse

George Stubbs

London: printed by J. Purser for the author, 1766 & 1823



Nearly 200 years after Carlo Ruini published *Anotomia del cavallo*, George Stubbs pioneered the next generation of equine anatomy and art. A largely self-taught artist, he embarked on a study of equine anatomy to improve realism within his artwork. *The Anatomy of the Horse* was published to showcase his work and was illustrated with his own engravings. Stubbs's sketches and diagrams of dissected horses featured three perspectives of several muscular and skeletal layers. Its publication marked a new step in equine scientific scholarship and art.



No. 7. PEACOCK FLY.  
HOWEVER fine the day may be, and however clear the water, some sport may still be expected with this fly; but it is most successfully used on a sultry gloomy day.

No. 8. MARCH BROWN. (DUN DRAKE,  
COB FLY.)  
THIS fly continues in season until May; and although it can only occasionally be found later, recent experience has convinced me of the propriety of using it upon some waters as late even as July or August.

This fly wallet is not what some bibliophiles might consider a traditional book. It was published in tandem with the third edition of *The Fly-fisher's Entomology* by Alfred Ronalds in 1856. Ronalds's publication of the entomology book and fly wallet are largely considered an archetypal how-to fly-fishing book. As an avid fly-fisher and author, he set the standard for describing the sport's techniques and use of artificial flies in meaningful ways using literature and colored illustrations. Ronalds was the first author to begin the standardization of angler names for artificial flies and detail their usage as they related to the real insect. The fly wallet and entomology work were pivotal to the evolution of fly-fishing, along with its use of artificial flies.

Fly Case Containing Flies  
for the Season

Alfred Ronalds  
South Wales: Alfred Ronalds, n.d.  
Gift of John H. and Martha Daniels

## The Birds of America

John James Audubon

New York, Philadelphia: J. J. Audubon, J. B. Chevalier, 1839–43

Gift of S. Bonsal White, 1996

## The Quadrupeds of North America

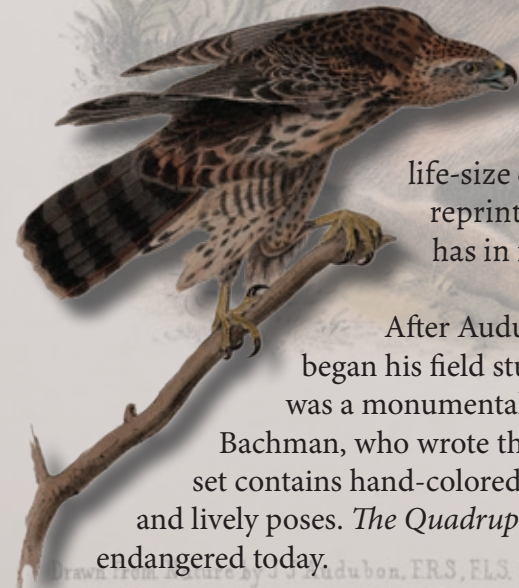
John James Audubon and Rev. John Bachman

New York: V. G. Audubon, 1849–54

Gift of S. Bonsal White, 1996

Naturalist and painter John James Audubon (born Jean Rabin) had a seminal impact on American ornithology, wildlife conservation, and art. Audubon, along with his son and assistants, traversed the wilderness of North America documenting its birds, their natural habitats, and behaviors. *The Birds of America* was the most popular definitive work on avians in North America and was distinguished from other such works by its imagery. Prior to Audubon, audiences encountered simple illustrations against a blank background, but he presented dynamic and boldly colored birds within dramatic settings. His portrayal of animals as they are seen in the wild and within their own habitat was revolutionary in the world of naturalism and art. First published in 1838, it contained 435 hand-colored life-size engravings of 1,065 birds of 489 species. After this enormous publication, Audubon reprinted the work between 1839–43 in the more affordable octavo edition, which the Library has in its collection.

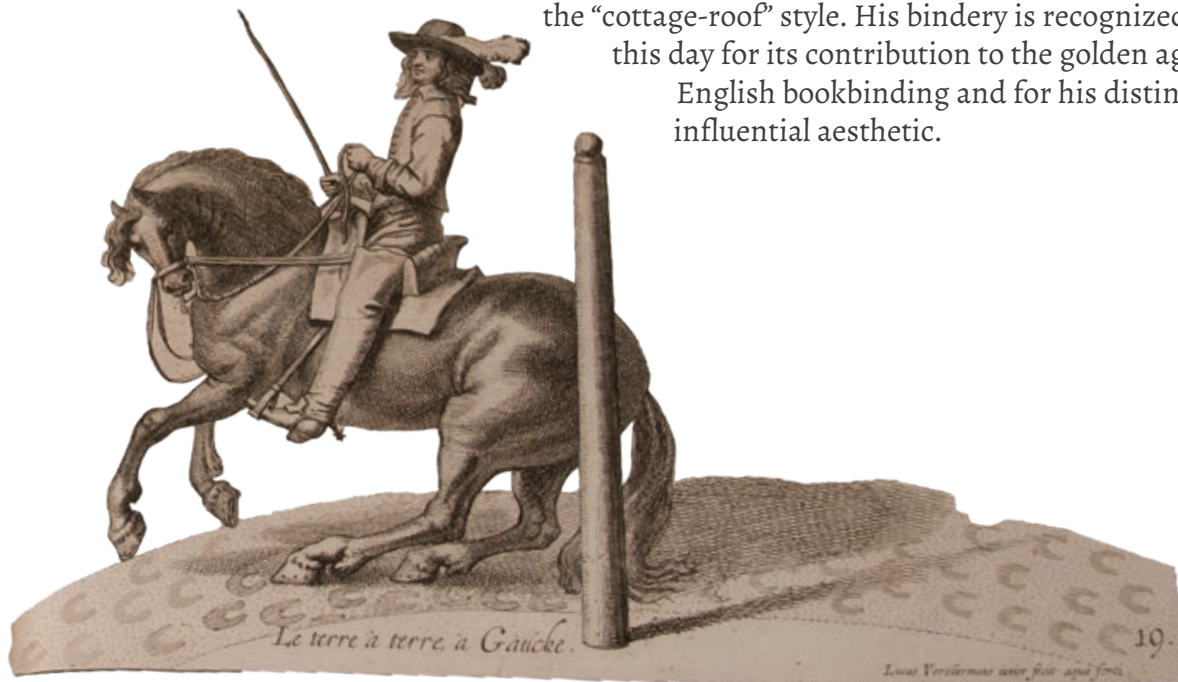
After Audubon published his ground-breaking work *The Birds of America*, he began his field study for his next great work: *The Quadrupeds of North America*. This was a monumental effort made possible with assistance from his friend Reverend John Bachman, who wrote the descriptive text for each animal, and Audubon's own son. The three-volume set contains hand-colored lithographs and, like Audubon's previous work on birds, featured animals in powerful and lively poses. *The Quadrupeds of North America* captured the motion, drama, and wilderness of an America that is endangered today.



# Methode et invention nouvelle de dresser les chevaux *A New Method, and Extraordinary Invention, to Dress Horses*

William Cavendish, Duke of Newcastle  
Anvers: Chez Jacques Van Meurs, 1658  
Gift of The Ohrstrom Foundation, 1992

William Cavendish, the 1<sup>st</sup> Duke of Newcastle, at the time was the only English master of the *haute école* (high school riding) and trained the future King Charles II and his cousin Prince Rupert. This folio-sized volume is the French translation of the English manuscript originally written by Cavendish while in exile during the Commonwealth period. It is illustrated with 42 double-page engravings by Abraham van Diepenbeeck (1596–1675), a Dutch painter and student of Peter Paul Rubens (1577–1640). The Library's volume of *Methode* was bound by Samuel Mearne, the bookbinder to King Charles II, whose work is regarded as a high point of pre-Industrial English bookbinding. Mearne has been attributed to have pioneered the "cottage-roof" style. His bindery is recognized to this day for its contribution to the golden age of English bookbinding and for his distinctive and influential aesthetic.





Four-Panel Sporting Screen, c. 1860

(after) Thomas Butler (English, c. 1730–1760)  
 hand-colored engravings and oils on canvas on a  
 wooden frame  
 81 1/2 x 108 inches  
 Bequest of Sonia Phipps Seherr-Thoss, 2006

Original engravings from  
*Twenty-five Actions of the Manage Horse*  
 (above right)

John Vanderbank  
 London: J. Sympson, 1729  
 Gift of Andrew and Anya Littauer from  
 the Estate of Vladimir S. Littauer, 2006





Folding screens were fashionable as decorative devices, serving to enhance a room or provide privacy, as well as artistic displays. On one side of the screen are 32 mounted hand-colored engravings after British racehorse paintings by sporting artists James Seymour (English, 1702–1752) and Thomas Spencer (English, 1700–1765). Each image is surrounded by a border of printed racing motifs and includes the horse’s pedigree, owner, and family crest, although some have faded from age. This is an almost-complete set published between 1741 and 1753. Below the engravings are four oil paintings after known compositions by Seymour. Together, the prints and paintings present intriguing highlights of early Thoroughbred bloodlines.

On the screen’s verso are eight 19<sup>th</sup>-century paintings (seen below on this page), copied from engravings in *Twenty-five Actions of the Manage Horse* (1792) by John Vanderbank (seen above on this page), of classic riding school movements.

Interested in equitation as a “disciple in our riding,” Vanderbank wrote *Twenty-five Actions of the Manage Horse*, updating the 17<sup>th</sup>-century work of William Cavendish, Duke of Newcastle. These classic riding school movements were engraved by Josephus Sympson after the original drawings by the author, Vanderbank, also an artist and illustrator. This popular horsemanship manual was dedicated to John, Duke of Mantagu, by the engraver Sympson, who also printed and sold the work. The style of the illustrations and the subject matter were popular at the time in Britain. The Library’s copy is sewn but unbound, as was favored at the time when bindings were made by hand and customized to the individual buyer.

When the sporting screen arrived at the NSLM in 2006, it was attributed to Thomas Butler of Pall-Mall, an artist and book and print seller active in the 1750s. Conservation work undertaken in 2018, however, proved through pigment analysis that the paintings were created after 1859 when the Cerulean blue used in the screen became widely available. The screen offers a glimpse into mid-1800s decorating practices; the sporting theme was popular enough to warrant the effort that went into the object’s creation.





# Livre journal de depenses des equipages et des ecuries

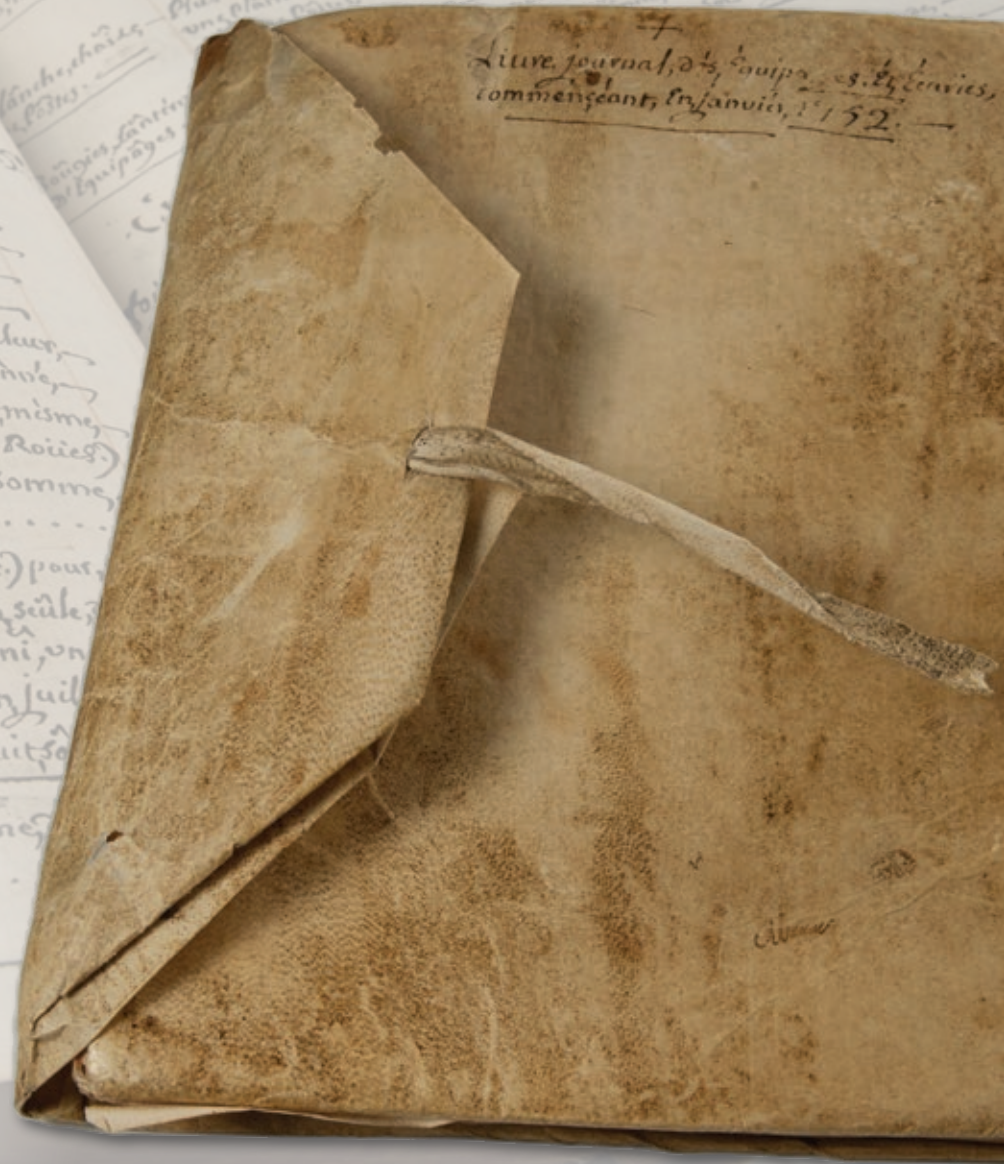
## Expense ledger for carriages and stables

Anonymous

1752–1766

Gift of John H. and Martha Daniels

Antoine Pierre de Barillon d'Amoncourt, the *Conseiller honoraire au Parlement de Paris*, lived in rue Royale in the Marais area of Paris where his family owned an estate and stable. Through their account ledger, *Livre journal de depenses des equipages et des ecuries*, dated from 1752 to 1766, readers have a personal look into the family's day-to-day stable operations and finances. The ledger is written with gall ink and transitions through several penmanships detailing expenditures such as leather for tack repairs, paint for carriages, farrier costs, and entries for hay and oats. As the ledger progresses through the years there is a significant decline in expenses as the economy of France is affected by the Seven Years' War. This seemingly mundane book has proven to be crucial for the research of several John H. Daniels Fellows at the Library.



## Park Drag

A Tabletop Centerpiece with Custom-Made Elkington & Co. Mahogany Carrying Case, 1910

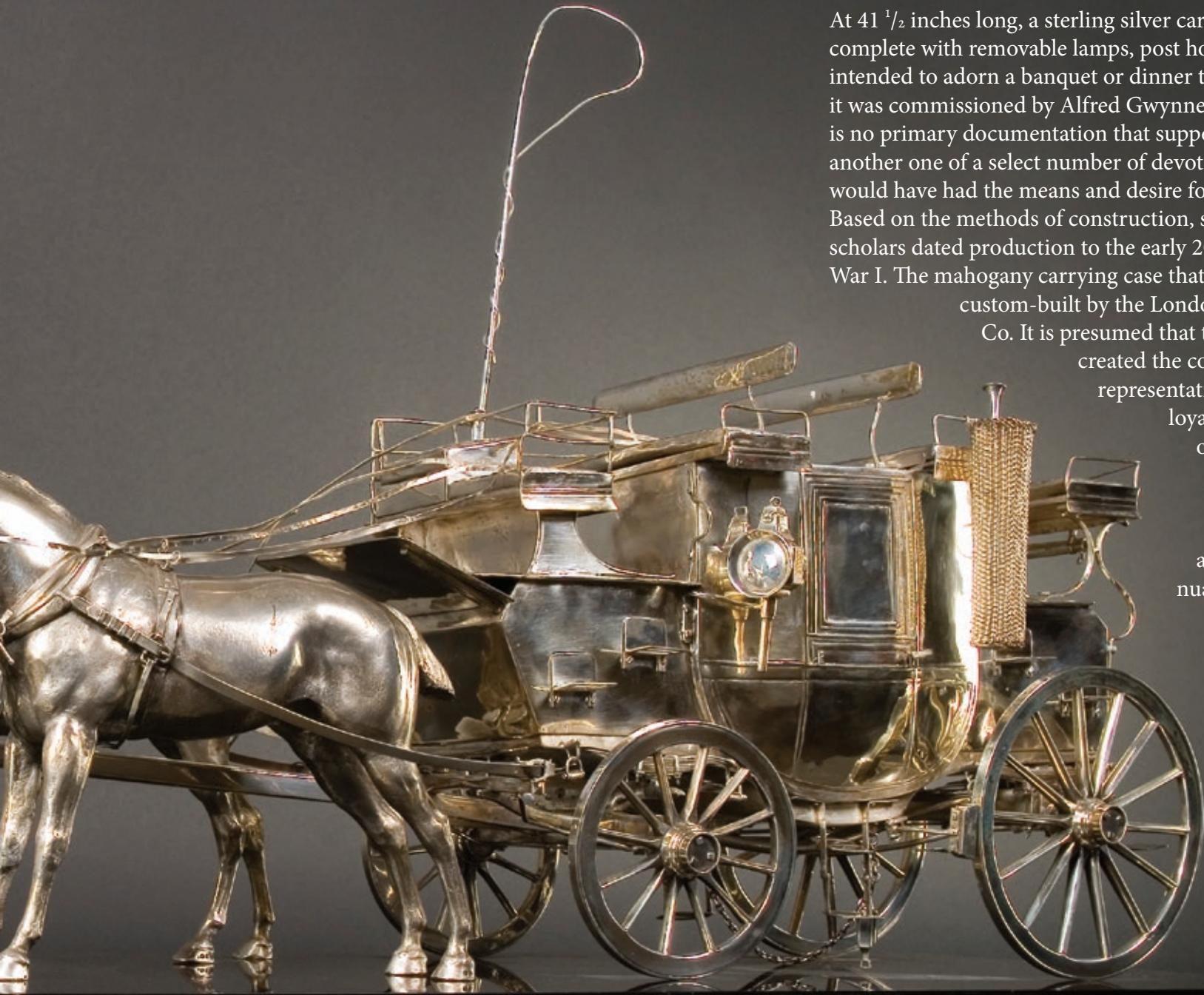
Elkington & Co. (English, c.1910)

sterling silver on a marble and wooden base

17 1/2 x 41 1/2 x 9 1/2 inches (excluding base)

Purchased with funds donated by: Mr. Hector Alcalde, Mrs. Helen K. Groves, Dr. Manuel H. Johnson, Mrs. Jacqueline B. Mars, and Mrs. Jacqueline L. Ohrstrom, 2011





At 41 1/2 inches long, a sterling silver carriage is led by four Hackneys, complete with removable lamps, post horn, and whip and was intended to adorn a banquet or dinner table. It came with the lore that it was commissioned by Alfred Gwynne Vanderbilt. Although there is no primary documentation that supports this, it was likely him or another one of a select number of devoted coaching enthusiasts who would have had the means and desire for an object of this stature. Based on the methods of construction, several silversmiths and scholars dated production to the early 20<sup>th</sup> century, prior to World War I. The mahogany carrying case that accompanies the coach was custom-built by the London-based firm, Elkington & Co. It is presumed that the venerable silver company created the coach as well. It is a superb representation of a sport that retains a loyal following. As a decorative object, it epitomizes the skill and talent of master silversmiths and finishers who had the ability to accurately depict details and nuances throughout.

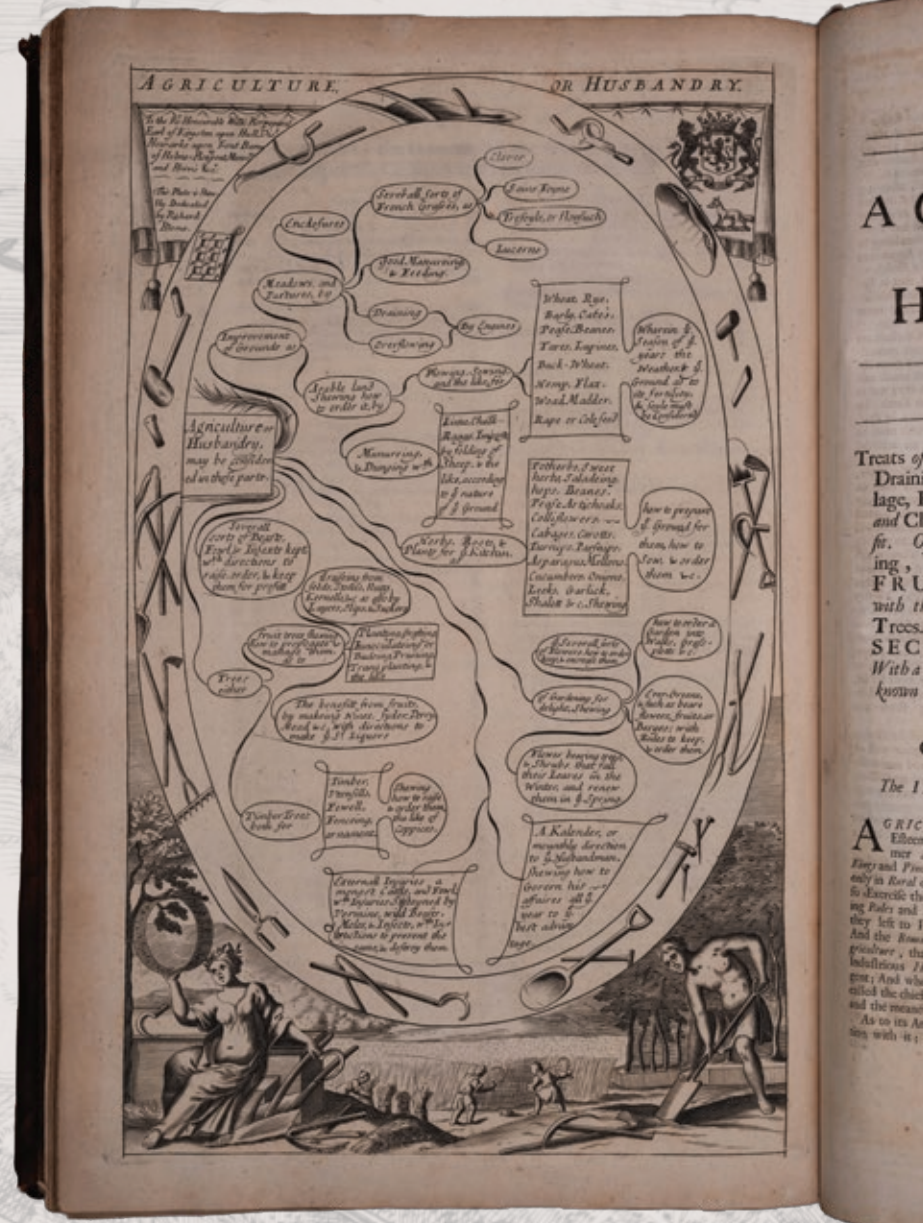
*Park Drag* was one of the first objects the Museum acquired when it opened in 2011.

# The Gentleman's Recreation, in two parts

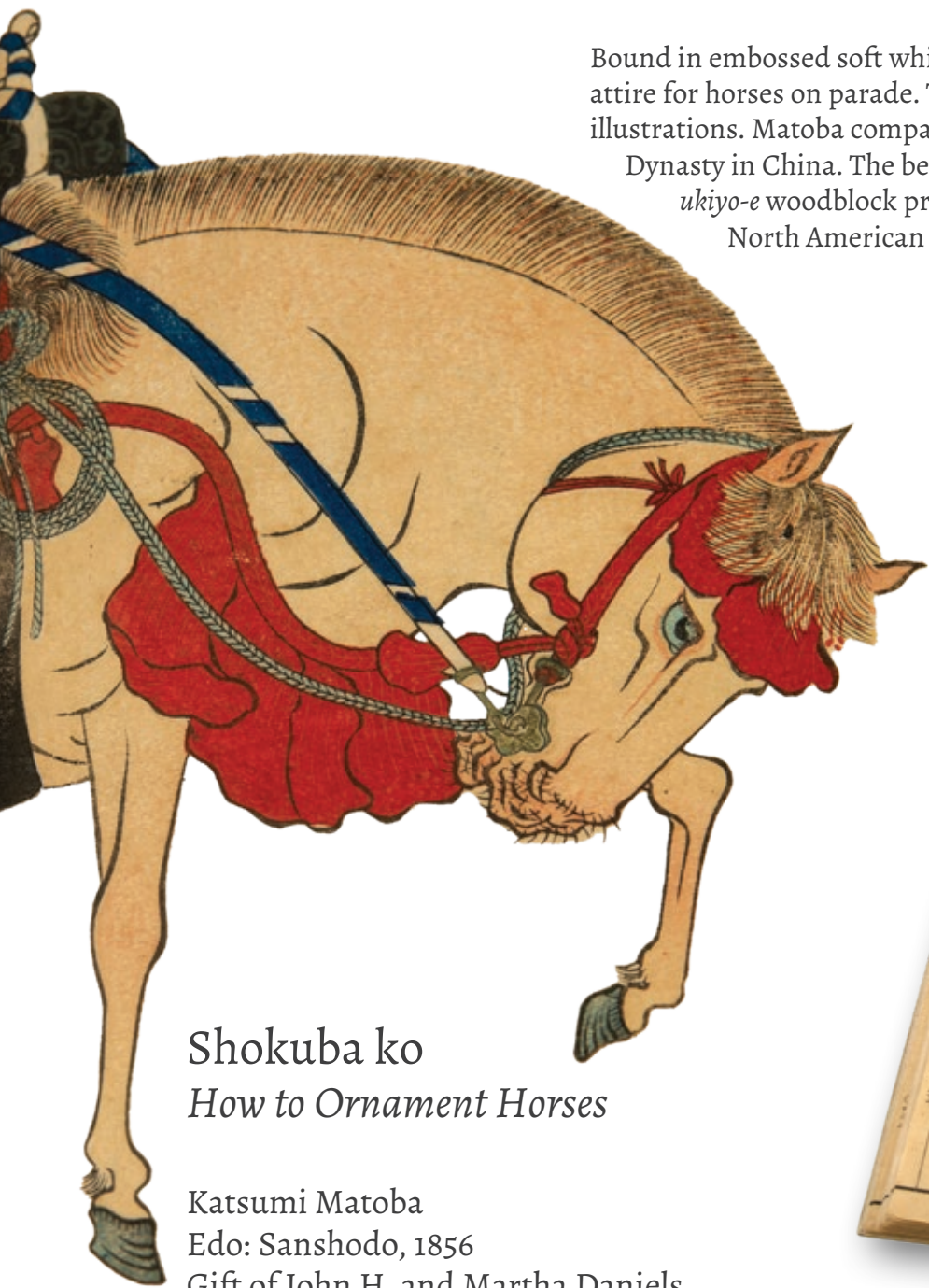


Richard Blome  
London, S. Roycroft, 1686  
Gift of Edmund S. Twining, III, 1998

Richard Blome, an engraver, cartographer, and publisher, capitalized on the Age of Enlightenment's image of a highly educated and well-rounded country gentleman with his 1686 publication of *The Gentleman's Recreation, in two parts*. The first part of the compendium details the arts and sciences including philosophy, mathematics, astronomy, and navigation while the second part discusses sporting pursuits such as hunting, hawking, horsemanship, and fishing. The book is highly illustrated with its most unique feature being a series of elliptical diagrams and flow-charts explaining each topic. The Library holds three 1686 copies of the encyclopedic work: one shown here, acquired in 1998 as the gift of Edmund S. Twining, III; and two in 1995 as gifts from John H. and Martha Daniels.



Bound in embossed soft white leather, *Shokuba ko*, by Katsumi Matoba, explores the ceremonial attire for horses on parade. The book is divided into two volumes, one for text and the second for illustrations. Matoba compares saddles and bridles from Edo-period Japan with those of the T'ang Dynasty in China. The beautiful hand-colored illustrations are indicative of the Edo period and *ukiyo-e* woodblock prints. The NSLM's two volume set is one of only three known to be held in North American public libraries.



*Shokuba ko*  
*How to Ornament Horses*

Katsumi Matoba  
Edo: Sanshodo, 1856  
Gift of John H. and Martha Daniels



## Dog Collar Collection, 16<sup>th</sup>-20<sup>th</sup> centuries

Gift of Dr. and Mrs. Timothy J. Greenan, 2014

In 2014, Dr. and Mrs. Timothy J. Greenan donated their collection of 187 antique dog collars making it the largest publicly-held collection of its kind. From hunting, working, and fighting animals to domesticated companions, the collars represent the evolution of the relationship between humans and dogs.

Early collars were utilitarian, made of leather or metal with spikes sometimes incorporated into them. On the outside of the collar, these protected the dog from other animals. Placed on the inside of the collar, it was then used as a training tool. Likewise, is a 19<sup>th</sup>-century coupling collar that tethered a young hound to an experienced one to show it how to behave.

Working and military dogs are also represented within the collection: examples are a wooden barrel collar worn by St. Bernards and a German Shepherd's World War I messenger collar.

As dogs became pets and reflected their owners' status, collars became more ornate. Sterling silver, rich leathers, repoussé designs, intricate metalworking, and jewels all attest to their owners' prestige.





## La Chasse Imperiale *The Imperial Hunt*

Anonymous. Fontainebleau, c. 1867  
Gift of John H. and Martha Daniels





In the mid-19<sup>th</sup> century panoramic paintings and models became a popular medium to represent landscapes, topographic views, historical events, or, as pictured, sporting events. The Library collection holds several panoramic images depicting the royal processions of Queen Victoria, horse racing, a satirical boxing match, a grand stag hunt, and others. *La Chasse Imperiale*, originally published for children, exemplifies the entertainment and artistic value of panoramas. Every plate contains striking colors and tells the full story of an aristocratic stag hunt at the Chateau de Fontainebleau in France from the first rendezvous, the height of the chase, and finally to the celebration.







## Peep Show of a Stag Hunt

c. 18<sup>th</sup> century

Gift of John H. and Martha Daniels

Peepshows, or tunnel books, were a form of popular entertainment from the 18<sup>th</sup> to the late 19<sup>th</sup> century. The Library maintains a small collection of these optical illusions that depict foxhunting, racing, and famous architecture. These three-dimensional works are created with a series of cut paper panels that are placed behind one another and linked with bellows. They are viewed by pulling two boards apart and looking through the “peep-hole” to create the illusion of depth and perspective. In the one pictured here, circa 18<sup>th</sup> century, the viewer is immersed in a forest scene at the height of a stag hunt.

# HERBERT HASELTINE (AMERICAN, 1877–1962)

Known as a sculptor, Herbert Haseltine originally studied drawing and painting at the Royal Academy of Fine Arts in Munich and Académie Julian in Paris. He then apprenticed under artist Aimé Morot (French, 1850–1913) in 1905, who encouraged Haseltine to use sculpting to enhance his drawing compositions. His skill evident, he submitted a bronze of two polo players to the 1906 Paris Salon and won an Honorable Mention. From there, Haseltine's talent and social status earned him commissions throughout the world, from members of royalty and prominent American families like Harry Payne Whitney who commissioned the artist to create a portrait of *Ralla*, Whitney's favorite polo pony.

After World War I, Haseltine returned to work and began experimenting with different techniques, patinas, and textures, as seen in the *Portuguese Rejoneadores* pair and *Head of a Horse*. He was also influenced by the sheen of Egyptian sculpture and began incorporating it into his own work, like in *Percheron Mare: Messaline and Foal* and *Percheron Stallion: Rhum*. Haseltine lived in America throughout World War II and returned to France in 1947. He died in Paris in 1962 and is buried in Rome.



Percheron Mare:  
Messaline and Foal,  
cast 1925  
bronze and stone  
22 1/2 x 11 1/4 x 22 5/8 inches  
purchased with funds from an  
Anonymous Donor, 2019



Percheron Stallion:  
Rhum, cast 1925  
bronze and stone  
28 1/4 x 11 1/4 x 22 5/8 inches  
acquired 2019

MESSALINE · FOALED · MCMXII · SIRE · DOUVREUR · EX · COUVREUR · DAM ·  
PAQUERETTE · BRED IN FRANCE AND THE PROPERTY OF MRS. ROBERT ·  
EMMET · THE · GREYLING · STUD · MORETON · MORRELL · WARWICKSHIRE

RHUM · FOALED · MCMXVII · SIRE · LAGOR · DAM · MAZURKA · BRED IN ·  
FRANCE AND THE PROPERTY OF MRS. ROBERT · EMMET · THE ·  
GREYLING · STUD · MORETON · MORRELL · WARWICKSHIRE



## Head of a Horse, 1927

bronze

13 x 14 x 5 <sup>5</sup>/<sub>16</sub> inches

Gift of Edward H. Tuck, 2001



## Ralla: Harry Payne Whitney's Champion Polo Pony, No. 2, 1910

bronze on marble base

21 <sup>1</sup>/<sub>2</sub> x 32 x 9 inches

Purchased with funds donated by

Mrs. Jacqueline B. Mars, 2018



## Portuguese Rejoneadores, a pair, modeled 1921

gilded bronze

12 <sup>3</sup>/<sub>4</sub> x 11 <sup>1</sup>/<sub>4</sub> x 4 <sup>3</sup>/<sub>4</sub> inches

Gift of the Estate of Milton Ritzenberg, 2018

# Gallant Fox: A Memoir

William Woodward

New York: The Derrydale Press, 1931

Purchased with funds donated by Mrs. Jacqueline B. Mars,  
Dr. Timothy J. Greenan, Mrs. Helen K. Groves, and  
Dr. Manuel H. Johnson, 2015



*Gallant Fox* is one of the scarcest books published by The Derrydale Press. Derrydale books are highly collectible not only for their superb printing, binding techniques, and aesthetics but also for their focus on sporting topics. *Gallant Fox* was printed in a limited edition of 50 copies, of which the Library holds no. 1. Interestingly, only five other copies have recorded locations. It was written by William Woodward, the owner of the winning Thoroughbred Gallant Fox, in the year the horse was retired to stud. It chronicles the breeding, training, and career of the racehorse who dominated American racing in 1929 and 1930 and became the second horse to win the US Triple Crown. His 1930 campaign was the first time the Kentucky Derby, the Preakness Stakes, and the Belmont Stakes were collectively referred to as the "Triple Crown."

# Secretariat, 1973

Richard Stone Reeves (American, 1919–2005)  
oil on canvas  
24 x 29 <sup>3</sup>/<sub>4</sub> inches  
Gift of Nina S. Reeves, 2021



In June 1973, 15 million people tuned in to watch Secretariat win the Triple Crown. On his way to the Belmont Stakes, the Thoroughbred shattered records that, almost 50 years later, still stand. Shortly after, he retired to stud at Claiborne Farm in Kentucky.

Richard Stone Reeves was considered a preeminent horse portraitist of the mid-to-late 20<sup>th</sup> century. Among his other subjects were Man O' War and Citation. He had already painted Secretariat before when he was commissioned by owner Penny Chenery for a portrait that would serve as the basis for a successful limited-edition print. After

he completed the portrait, he received Chenery's permission to produce this second version for his personal collection. It descended to his daughter, Nina, who donated it to the NSLM in 2021.

The Richard Stone Reeves Archive in the Library primarily relates to the artist's professional life. The archive includes reference photographs taken by Reeves for his paintings, transparencies of his completed works, and his professional correspondence. Reeves's easel and palette that he used for his artwork is also included in the archive along with more personal correspondence and family photographs.



*Reeves poses with Secretariat.*  
Richard Stone Reeves Archive, Gift of Tony and Nina Reeves, 2007

Paul Mellon and Rokeby Stables's Sea Hero won the 1993 Kentucky Derby. To commemorate the win, Mr. Mellon commissioned sculptor Tessa Pullan to create a ¾ life-size three-dimensional portrait of the Thoroughbred to place on the grounds at his home Oak Spring Farm in Upperville, VA. The sculpture was bequeathed to the NSLM as part of Mr. Mellon's life estate to his wife, Rachel "Bunny" Lambert Mellon. After she passed away in 2014, arrangements were made to have the 3,500-pound *Sea Hero* transported to NSLM from nearby Oak Spring.

Pullan began her career as an apprentice to sculptor John Rattenbury Skeaping (English, 1901–1980) and attended City & Guilds of London Art school and the Royal Academy of Arts. As an *animalier* artist, she works primarily in bronze, but her work expands beyond representational art. She also uses wood to construct life-size, and sometimes in simple form, sculptures of horses, cheetahs, eagles, and even camels. Pullan also produced *Civil War Horse* that graces the front of the NSLM.

## Sea Hero, 1995

Tessa Pullan (English, b. 1953)  
bronze on slate stone base  
96 x 88 x 29 ¼ inches  
Bequest of Paul Mellon, 1999  
Acquired, 2014



An oil painting of a river scene. The river flows vertically through the center of the canvas, surrounded by dense, lush green and blue foliage on both banks. In the foreground, a small rowboat is positioned horizontally, with a person inside. Another person is visible further down the river, also in a small boat. The overall style is Impressionistic, with visible brushstrokes and a focus on light and color. The signature 'F. W. Benson 28' is visible in the bottom left corner.

## Lower Camp Pool, 1928

Frank Weston Benson (American, 1862–1951)

oil on canvas

32 x 40 inches

Gift from a Private Collection, 2020

The composition in this painting is unusual. The landscape seems, at once, both hidden and expansive. The river and shore occupy most of the canvas as it winds vertically towards the top of the painting, as if to go on forever. Blocking its immediate progress, though, are the trees on three sides, creating a sense of isolation for the anglers. Cutting through the foreground's verticals is a horizontal rowboat.

Born in Salem, MA, Frank Weston Benson grew up connected to the water. As a boy, he often hunted, fished, and explored the area on his sailboat. He began his artistic studies at the School of the Museum of Fine Arts in Boston and then in 1883, he studied at the Académie Julian. Early in his career, Benson worked in the Realist style producing figural and portrait paintings. His subject matter evolved to include game and sport and in an Impressionistic style. He also began to create etchings, eventually producing over 350 plates. As a life-long sportsman, his works were accurate and detailed and were popular among the sporting crowd. Benson was a member of several artistic societies and frequently participated in solo and group exhibitions throughout the country.

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