

*Tales and Travels*  
*Drawings Recently Acquired on the Sunny Crawford von Bülow Fund*  
June 22 through September 30, 2007

Exhibition Labels

Since her first gift in 1977—the insightful *Portrait of Charles-Désiré Norry (1796–1818)* by Jean-Auguste-Dominique Ingres—Sunny von Bülow, and more recently her daughter Cosima Pavoncelli, have made important acquisitions for the department of Drawings and Prints. During these three decades, they have substantially augmented the Morgan’s collection with eighty-two drawings and an album of sixty-four sheets. The selections for the Morgan were guided by a taste largely for eighteenth-century drawings and watercolors, although the chronological limits of the collection have recently expanded. The drawings presented here span three centuries and include several European schools. Despite this broad range, the group is particularly cohesive. Most of the drawings are highly finished, and many were made as independent works of art. This exhibition of the entire von Bülow collection, featuring thirty-seven new acquisitions since the first show of works acquired on the fund in 1995, commemorates the tremendous significance of the fund to the continued growth of the collection and honors the memory of Sunny von Bülow and her enduring and profoundly generous commitment to the Morgan.

David Roberts (1796–1864)

British

*Cairo, Looking West*, 1839

Watercolor and gouache, over graphite

Roberts was one of the first British artists to journey independently around Egypt, the Sinai, and the eastern Mediterranean. His views of Near Eastern cities and monuments were widely published in a series of lithographic prints. Roberts executed this sweeping panorama of Cairo during his six-week stay in the city from 1838 to 1839. Several monuments are clearly identifiable, such as the fourteenth-century al-Aqsunqur Mosque (later known as the Blue Mosque) in the right foreground and the pyramids in the far distance. Some details of the architecture have been transposed to retain the picturesque qualities of the composition.

2007.1

Jean I Berain (1640–1711)

French

*Apollo on His Chariot Smiting the Python*

Pen and black ink, gray wash, over black chalk

Berain served as royal draftsman to Louis XIV, achieving great fame as a designer for the Paris Opera and for the royal *menus plaisirs* (king’s entertainments). He is thought to have made more than 250 designs for the royal tapestry works at Beauvais. Described by the eighteenth-century connoisseur Pierre-Jean Mariette as a tapestry design, this preparatory drawing depicts Apollo descending from his chariot with bow and lyre in hand, trampling the Python he would later slay. A slightly altered version of this composition was eventually used in a tapestry (Bayerisches Nationalmuseum, Munich) woven by Jean Dechazaux the Younger in Erlangen.

2003.11

Louis-Léopold Boilly (1761–1845)

French

*Standing Man Seen Three-Quarter-Length, Facing Left*

Black chalk, heightened with white, on brown wove paper

This study is part of Boilly's elaborate preparations for *Les Déménagements*, the painting he exhibited in the Salon of 1822, now in the Art Institute of Chicago. This carefully constructed genre subject depicts the spectacle of ordinary people moving their belongings to new lodgings. Although Boilly's model in the present drawing was middle-aged, the artist ultimately transformed him into the older, bald man seen loading boxes onto a barrow at the right of the painting's composition. In this study, Boilly uses white heightening to convey the play of light on the textures of the man's clothing, especially his shirt.  
1977.38

Thomas Shotter Boys (1803–1874)

British

*The Pont Royal and the Tuileries from the Institut, Paris*

Point of brush and watercolor, over pencil, on wove paper

Famous for his color-lithographed travel books, Shotter Boys resided in Paris from 1824–37, where he executed this work. The subject of the drawing is a view along the Seine in Paris, with the Institut de France at left and the Pont Royal, Musée du Louvre, and Tuileries gardens in the distance.

Characteristic of the engraver's art, the drawing is executed with a crispness of detail and a meticulous handling of line typical of Shotter Boys's finished watercolors and evident in his rendering of the Institut, with its refined treatment of architectural detail.

2001.19

François Boucher (1703–1770)

French

*Arion and the Dolphin*

Pen and brown ink, brown wash, heightened with white, over black chalk on blue paper; some pentimenti, notably in Arion's head and in the prow of the sinking ship

In 1747 Louis XV commissioned Boucher to produce four paintings representing the elements for the Château de la Muette, near the Bois de Boulogne. This drawing is preparatory for his painting representing water, *Arion and the Dolphin* (Princeton Art Museum). The canvases, designed as overdoors at La Muette, apparently were never installed.

The story of Arion and the Dolphin comes from Herodotus: Arion, a Greek poet and musician who was cast into the sea by pirates, was saved from certain death by a dolphin that came to his rescue when he heard the sound of his lyre.

1991.45

François Boucher (1703–1770)

French

*Young Woman in Classical Dress*

Black chalk, heightened with white, on gray-blue paper, faded to light brown

This young woman's unusual costume, with its flowing robe, fringed stole, and turbanlike headdress, is very similar to those worn by both the Parthian princess and the queen of Syria in Boucher's study for the frontispiece to Corneille's tragedy *Rodogune*, which Madame de Pompadour had privately printed in 1759. The present drawing, along with the artist's double-sided drawing for the frontispiece, also in the Morgan's collection, may be related to the same project.

1983.1

Tieleman Cato Bruining (1801–1877)

Dutch

*North Wall of the Oranjezaal, Huis ten Bosch, The Hague*

Watercolor, ruled pen lines and gum arabic, over graphite

This sheet and its three companions, two of which are also in the von Bülow collection, were commissioned by Queen Sophie of the Netherlands to document the interior of the royal family's summer residence, Huis ten Bosch (literally "the house in the woods"), a seventeenth-century château outside The Hague. The palace was built between 1645 and 1652, and its main architectural feature is the octagonal Orange Hall, which stands forty-nine feet high. The decoration of the hall was executed between 1648 and 1653 by famous artists, such as Gerrit van Honthorst, Allart van Everdingen, Jacob Jordaens, and Jan Lievens.

1985.50:1

Tieleman Cato Bruining (1801–1877)

Dutch

*East Wall of the Oranjezaal, Huis ten Bosch, The Hague*

Watercolor, ruled pen lines and gum arabic, over graphite

1985.50:2

Tieleman Cato Bruining (1801–1877)

Dutch

*West Wall of the Oranjezaal, Huis ten Bosch, The Hague*

Watercolor, ruled pen lines and gum arabic, over graphite

1985.50:3

Giovanni Antonio Canal, called Canaletto (1697–1768)

Italian

*Capriccio with a Round Tower and Ruins by the Lagoon*

Pen and brown ink, with gray wash, over traces of black chalk; double-ruled border in pen and brown ink

This exceptional work, fully realized in pen and two shades of wash, provides a sweeping vista that leads the eye from the sparkling detail of the tower and ruins in the foreground to the bridge receding into the distant horizon. No related painting is known, but the composition was engraved by Fabio Berardi in a series of six without title published by Giuseppe Wagner. This drawing is one of many imaginary views, or capriccios, that characterized Canaletto's later career.

1983.76

Louis Carrogis, called Carmontelle (1717–1806)

French

*Portrait of Mme de Sireuil Seated in a Landscape*

Watercolor over black and red chalk, laid down on mount decorated with pale green border

Carmontelle's portraits, mostly executed in profile, have considerable charm and effectively capture the mannerisms and appearance of the sitter. The artist would first make a rapid full-length sketch in *trios crayons*, later adding watercolor and gouache to complete the portrait. Madame de Sireuil, quite whimsically depicted here, is likely the wife of a well-known collector who was a friend of François Boucher. Seated in a chair in her garden behind a rather imposing porticoed house, she wears a bright red *robe de chambre*, a black lace-trimmed bonnet, and spectacles, through which she admires a posy.

1992.3

Francesco Giuseppe Casanova (1727–1802)

Italian

*Pastoral Landscape*

Point of brush and brown wash, over black chalk; ruled decorative border drawn by the artist in pen and brown ink, washed in green

Although born in London, Francesco, the younger brother of the famous Giacomo Casanova, was raised in Venice and received his earliest artistic training in Francesco Guardi's workshop. While the majority of Francesco's known drawings are of battle scenes done in the manner of Jacques Courtois, called Il Borgognone, a significant number treat pastoral subjects with farm animals. These pastorals suggest the influence of seventeenth-century Dutch art, and in the present drawing the example of Nicolaes Berchem is particularly evident in the feathery chalk line that contrasts with the transparent, atmospheric brown wash.

1982.90

Gilles-Paul Cauvet (1731–1788)

French

*Cherub Gardeners (Les amours jardiniers)*, ca. 1771–77

Red chalk, with traces of black chalk in figures of putti; framing in red chalk

Although he worked only occasionally as an architect, Cauvet was prolific as a designer of both interior and exterior ornament for the grand hôtels of Paris, drawing inspiration from the recent archeological discoveries at Pompeii and Herculaneum. Engraved for his self-published pattern book of ornamental prints, this drawing features a trio of cherubs balancing a basket of flowers atop a globe. The presence of harvesting implements suggests the design might be for a decorative panel representing Autumn and even may have belonged to a series depicting the four seasons.

1997.84

Jean-Baptiste-Claude Chatelain (1710–1758)

British

*A Classical Landscape*

Black and white chalk on light brown paper

An engraver and draftsman of French Huguenot descent, Chatelain was one of the most accomplished landscape printmakers of mid-eighteenth-century London. This drawing represents an imagined view of a mountainous coastal landscape that unfolds beyond a forested headland and a foreground *repoussoir* of dense vegetation. The size and high degree of finish of the drawing suggest that it was executed as an independent work for the market or as a gift to a collector. Motifs such as the steeply rising mountains, hilltop buildings, and arcaded bridge recall drawings and prints by artists Antoine Watteau and François Boucher.

2006.7

Claude-Louis Châtelet (1753–1794).

French

*View of the Island of Capri*

Watercolor over preliminary drawing in black chalk

While this drawing was undoubtedly made in connection with the Abbé de Saint-Non's *Voyage pittoresque de Naples et Sicile*, the composition does not actually appear in the travel book. This ambitious project was in preparation for over two decades, and by the late 1770s the abbot had entrusted the work of obtaining more illustrations to Baron Vivant-Denon at the French embassy in Naples. Vivant-Denon recruited Châtelet and other artists to travel to Naples to execute a number of views from both land and sea. Châtelet's composition includes his usual gesticulating figures before the spectacular rock formations, employed for staffage and scale as well as dramatic emphasis.

1994.2

John Sell Cotman (1782–1842)

British

*The East End of the Bauchon Chapel, Norwich Cathedral, 1807–8*

Watercolor over graphite, on two sheets of tan paper

Made specifically for his pleasure and never reproduced as prints, Cotman's Norwich Cathedral subjects broke with his tradition of producing etchings for publication. This drawing represents the Bauchon Chapel, added to the Norman-era cathedral in 1329, and is unusual in its inclusion of a figure that establishes scale and imbues the work with a finished quality. Employing his characteristic technique, he brushed in layer upon layer of close chromatic tones, leaving some areas unpainted to reveal the tone of the paper. The resulting mottled effect convincingly evokes the look of centuries-old weathered stone.  
1997.15

John Sell Cotman (1782–1842)

British

*A Scene from Milton's Paradise Regained, 1804*

Brush and gray wash over graphite

This drawing was made during Cotman's 1803–5 summer sojourns in Yorkshire, where he produced a group of the most innovative watercolor landscapes of his generation. Inspired by a passage from John Milton's *Paradise Regained*, the subject represents an imaginary view where Christ's struggles against Satan are symbolized by fierce storms. Set in a clearing along a riverbank, Christ gestures toward a cloud-filled sky. The wash of graduated tone is characteristic of Cotman's paintings. It was executed at the Sketching Society of London, as indicated by the artist's inscription on the verso.  
2003.25

John Robert Cozens (1752–1797)

British

*Mountain Landscape*

Watercolor over graphite

This drawing, with its immensely scaled landscape and barren rocky terrain, may represent a view of Switzerland looking south from the Dolomites into Italy. During his first sojourn to Italy, in 1776–79, Cozens traveled to Switzerland with his patron, Richard Payne Knight. While there he executed fifty-seven views. The palette of cool blues, greens, and grays evokes the tinted topographical works of Cozens's mid-eighteenth-century predecessors but moves beyond by using tone to define form and represent light and shadow. Cozens was one of the first British artists to use watercolor in this manner.  
2002.66

John Robert Cozens (1752–1798)

British

*View from Mirabella in the Euganean Hills, near Padua*

Watercolor over graphite

Cozens created landscapes during a time when artists were shifting from purely topographical depictions to designs that conveyed an emotional response to their subject. During his second sojourn in Italy, in 1782–83, Cozens made several sketches of the Euganean Hills, a picturesque region in the Veneto, including the preparatory study for this drawing. This sheet is his only known finished watercolor of the composition. Tucked into the hillside at left is the Benedictine abbey of Santa Maria di Praglia, and at right is a plume of vapor that he may have added as an allusion to the area's volcanic origins.  
2003.47

Francis Danby (1793–1861)

British

*The Procession of Cristna*

Watercolor and gouache, heightened with white gouache, with gum arabic, some scratching out, on vellum

Trained as a naturalistic landscape painter, Danby's interests soon shifted toward the representation of imaginative poetic views inspired by literature. This drawing shows an elaborate Indian-style procession of men and elephants through a steep mountain pass, the topography of which was probably inspired by the artist's brief visit to Norway in 1820. Although the subject of this drawing has not been definitively identified, it may relate to Danby's long-lost epic poem *Cristna*, written over the course of ten or more years (from about 1820 until 1832).

2001.18

Thomas Daniell (1749–1840) and William Daniell (1769–1837)

British

*The Purana Qila, Delhi*

Watercolor over graphite; laid down on old mount

Thomas Daniell and his nephew William set out for India in 1785; they were among the first British artists to travel and work in the subcontinent. During their decade of visiting remote locations they made watercolor drawings of picturesque sites for the growing market for illustrated travel books. This drawing is a study for Thomas Daniell's aquatint engraving of Humayun's sixteenth-century fort in Delhi, which was to be published in the epic six-volume publication *Oriental Scenery* (1795–1808). To Thomas's accurate representation of the fort, he added a brooding ruin on the right to provide contrast with the clarity of the fort.

2003.27

Jacques-Louis David (1748–1825)

French

*An Alpine Landscape with a Horse-Drawn Carriage*

Black chalk, with traces of white chalk

This drawing is one of a group of eleven landscapes in the tenth album of David's twelve *albums factices*, which also contain a number of works after antiquities. David visited Switzerland in July and August of 1815 and made a number of drawings around Lake Léman and Chamonix. After drawings of single figures and studies after compositions, landscapes were the most important subject that David treated in his albums.

1991.6

Eugène Delacroix (1798–1863)

French

*Seated Arab*, ca. 1832

Watercolor over graphite, with point of brush and black ink

Delacroix's well-documented voyage through North Africa resulted in many letters and numerous sketches and drawings. He was particularly struck by the dignified bearing and costume of the chieftains he encountered and ingeniously worked around what he called their "very strong prejudices against the noble art of painting," ingratiating himself to them so that he might produce frank depictions such as this one. Delacroix's fascination with his Arab subjects is revealed in his many watercolors that go well beyond simple costume and figure studies.

1997.1

François-Hubert Drouais (1727–1775)

French

*Boy with a Sketchbook*

Black, white, and red chalk

The portraitist François-Hubert was the best known of three generations of artists bearing the Drouais name. His success began with the Salon of 1755; immediately thereafter he found favor at court with his double portrait of the infant sons of the dauphin, the future Louis XVI and Louis XVIII. The subject of a boy carrying a portfolio appears several times in his oeuvre, and it has been proposed that they are depictions of the artist's son. Since some of these works are signed and dated 1760, this theory does not seem likely, as Drouais married only two years earlier.

1992.35

Jean-Honoré Fragonard (1732–1806)

French

*Seated Young Woman*

Red chalk

For many years this drawing was known only by the counterproof reworked by the artist. The pensive young model appears to be the artist's daughter, Rosalie, familiar from several studies Fragonard made of her during the 1780s. Rosalie and Fragonard's appealing sister-in-law Marguerite Gérard were the inspiration for many of the artist's drawings at this time. Rosalie remained a favorite subject throughout the 1780s until her death from consumption in October 1788 at only eighteen years of age. Here her seated pose suggests that she may be tired, perhaps already ill.

1993.6

Louis-Gabriel Moreau, called l'Aîné (1740–1806).

French

*La Vallée: Pastoral River Landscape with Traveler Accompanying Shepherdess on Horseback, with Flock of Sheep and Goats about to Ford a Stream*

Gouache over preliminary indications in graphite

Brother of the book illustrator Jean-Michel Moreau le Jeune, Louis-Gabriel Moreau devoted himself to landscape painting, excelling in the difficult medium of gouache, which has the look of oil without its flexibility. Here, the artist chose a very thin paper, preparing it with a layer of blue gouache upon which he crafted a naturalistic depiction of a panoramic river view. Brushing most of the surface with soft broad strokes to achieve atmospheric effects, he later added color accents, notably in the small group of peasants with their herd of sheep and goats in the foreground.

1981.11

Pier Leone Ghezzi (1674–1755)

Italian

*Album of Sixty-Four Caricatures*

Pen and brown ink, over black chalk, on paper; framing line in pen and brown ink

Leone Ghezzi began his career as an engraver, reproducing his father's paintings and making prints for book illustrations. His reputation, however, rests primarily on his talent for caricature. This album of Ghezzi caricatures provides a fascinating overview of contemporary Roman society, including members of the clergy, noblemen, artists, musicians, ordinary craftsmen, and servants of illustrious masters. This opening, which shows Signora Alessandra Dionisii winding yarn, is the only full-page caricature of a woman in the album. The inscription below relates that Signora Dionisii died in childbirth in 1750.

1978.27

Pier Leone Ghezzi (1674–1755)

Italian

*Self-Portrait*

Pen and brown ink, over traces of black chalk

This deftly rendered portrait, which once may have been part of an album, demonstrates Ghezzi's skill in capturing the salient features of a face, a technique he developed to perfection in his many amusing and often witty caricatures. Generally accepted as a self-portrait of the young artist, this drawing compares well with a more formal, painted self-portrait of the artist at age twenty-eight, dated 1702 (Galleria degli Uffizi, Florence).

1978.28

Guillaume Guillon, called Lethière (1760–1832)

French

*Classical Subject, Possibly Electra at the Tomb of Agamemnon*

Point of brush and black and brown ink, brown and gray wash, some green chalk and white gouache, over black chalk and some graphite, on wove paper

Named director of the French Academy in Rome in 1807, Lethière served in this capacity until 1819.

He nearly always drew his inspiration from Greek and Roman history and drama. The subject of this drawing may be Electra being led to the tomb of her father Agamemnon. In the story, Electra did not attend her father's funeral, but instead secretly visited his tomb. There she met her brother Orestes, newly returned to Argos, having sworn to avenge their father's murder. Orestes subsequently reveals his plan to Electra, who vows to help him.

1994.7

Philipp Hackert (1737–1807)

German

*Oak Tree near Albano Laziale, 1772*

Pen and black ink, brown and gray wash, over graphite; laid down on old mount

Signed and dated at upper left, in pen and black ink, *Albano 1772 J. Ph: Hackert f:*

One of the best-known German landscape artists of the eighteenth century, Hackert emulated the work of Claude Lorrain and landscapes by Dutch masters. His ability to depict nature in the manner of the ideal, classical landscape while maintaining botanical accuracy won him great acclaim throughout Europe. This drawing embodies both these traditions in its representation of a wooded path in the Alban Hills, about twenty miles southeast of Rome. The precisely rendered monumental oak tree fills the composition as diminutive figures rest beneath it, presumably after having made their way across the bucolic landscape in the background at left.

2001.3

Henri Harpignies (1819–1916)

French

*View of the Basilica of Maxentius (Later Basilica of Constantine) in the Roman Forum, 1869*

Watercolor over graphite on wove paper

Harpignies began using watercolors after his first trip to Rome at the outset of his career. In Paris he exhibited regularly at the Salon, although he returned to Italy when his submissions to the 1863 Salon were rejected. There his style matured, and he returned to exhibit at the Salon again, earning medals in 1866, 1868, and 1869. This watercolor was executed in 1869, at the height of Harpignies's newfound success. Like his views of the Colosseum, the Basilica of Maxentius is seen from across an expanse with trees in the foreground, in this case from the grassy rise of the Palatine Hill.

1996.1



Jacob Hoefnagel (1575–ca. 1630)

Flemish

*Orpheus Charming the Animals*, 1613

Watercolor and gouache, heightened with white gouache, over traces of black chalk, on vellum mounted to panel; bordered in gold

From 1602 to 1613, Hoefnagel served as court painter to Rudolf II in Prague, where he specialized in small-format mythological scenes on vellum or copper. The exquisite finish of this work suggests that it was a courtly commission. Its subject—the Greek god Orpheus playing music for a group of animals—was popular in northern European art during the late sixteenth and early seventeenth centuries because it reflected the vogue for encyclopedic representations of nature. The background landscape of rocky outcroppings and fir trees recalls the work of Roelandt Savery, who was working in Prague contemporaneously.

1998.22

Jean-Pierre-Laurent Hoüel (1735–1813)

French

*Rocky Landscape*

Point of brush and gouache

Hoüel was a proficient engraver and landscape painter. While he is known for the engravings he made after a series of drawings by François Boucher, it was the series of landscapes he painted for the duc de Choiseul's château at Chanteloup that brought him the most attention and earned him sufficient recognition to receive a place at the French Academy in Rome. While Italianate in character, the *mise-en-scène* of the present drawing is not sufficiently specific to be identifiable, and it seems most likely that the landscape was inspired by memories of Italy rather than based on a real view.

1992.9

Jean-Baptiste Huet (1745–1811)

French

*Studies of Corn and Wheat*

Watercolor, and some gouache, over black chalk

Huet is best known for his pastoral subjects, reminiscent of those of his mentors François Boucher and Jean-Baptiste Leprince, and his animal paintings, which resemble those of Jean-Baptiste Oudry. In this atypical work, however, Huet took as his subject some very common plants. It is not known for what purpose Huet drew these studies or why he very plausibly (as is indicated by the numbering) put them together sequentially in an album or portfolio. Although he often made highly finished botanical studies, these distinctive drawings display a new sensibility, creating a modern still life unique in the art of the period.

1992.2

Nicolas Huet the Younger (1770–1828)

French

*Study of the Giraffe Given to Charles X by the Viceroy of Egypt*

Watercolor and some gouache, over traces of black chalk

As a specialist in painting animals, Nicolas Huet, the son of Jean-Baptiste, was the official painter for the Musée d'Histoire Naturelle de la Ménagerie. He must have been one of the earliest to paint the celebrated giraffe, the "belle enfant des tropiques," the first of its kind ever to be seen in France. The viceroy of Egypt presented the giraffe to Charles X in 1827, who installed it at the Jardin des Plantes, where it was seen by over 600,000 visitors in the first six months alone. Huet's portrait shows the giraffe in his new home, with one of his attendant pashas.

1994.1

Jean-Auguste-Dominique Ingres (1780–1867)

French

*Portrait of a Young Boy*

Graphite, with touches of red watercolor in the hat and on the lapels of the boy's jacket; bordered by the artist in green watercolor

This portrait of a boy demonstrates Ingres's early interest in portraiture. By 1793, the earliest possible date for this portrait, Ingres was studying with Joseph Roques, a friend of Jacques-Louis David, through whom the young artist must have become acquainted with the roundel portrait format. The sitter, who wears a revolutionary bonnet and jacket resembling those worn by the Garde Nationale, was the nephew of André Jeanbon Saint-André, a Huguenot clergyman who supported the Jacobins and Robespierre during the French Revolution. Both the artist's and the subject's families lived in Montauban, and this portrait remained in the Saint-André family until 1972.

1982.2

Jean-Auguste-Dominique Ingres (1780–1867)

French

*Portrait of Charles-Désiré Norry (1796–1818)*

Pencil on wove paper

Ingres's skill as a portrait draftsman is evident in this deft characterization of Charles-Désiré Norry, who died in 1818, aged twenty-two, a year after he sat for this portrait. The elder of the two sons of the well-known architect Charles Norry (1757–1832), Charles-Désiré went to Rome to study architecture with the intention of emulating his father. When the elder Norry visited his son in Rome in 1817, both Norrys sat for Ingres. Always insightful in his portraits, Ingres revealed a certain unhappiness or dissatisfaction on the part of his sitter in this sheet.

1977.37

Thomas Jones (1742–1803)

British

*View of the Villa of Maecenas and the Villa d'Este at Tivoli*

Watercolor, over graphite

Many of Jones's watercolors, with their careful observation of architecture and natural elements, come directly out of the English topographical tradition. In this view of the villas at Tivoli, where the artist arrived in November 1777, Jones used a monochromatic palette of blue-gray watercolor to focus attention on the brightly lit architecture at the center of the composition. In addition to employing techniques he learned from his master Richard Wilson, Jones also added a darker foreground tree in a manner that evokes the classical pastoral landscape tradition epitomized in the work of Claude Lorrain.

1990.15

Jean-Baptiste Lallemand (1716–1803?)

French

*Imaginary Landscape with Cattle, Monastic Buildings, and a Small Cascade on a River*

Gouache, over preliminary indications in graphite

This brilliantly colored gouache of an imaginary landscape, inspired by Lallemand's intimate relationship with his native Burgundy, was executed while the artist was compiling his ninety-nine drawings for illustrations to the *Description générale et particulière, ou Voyage pittoresque de la France* (Paris, 1781), a multivolume project commissioned by Jean Benjamin de Laborde but never completed. Certain elements of the composition, such as the round tower, the cattle, the shepherdess on horseback, and the waterfall, were observed by the artist while sketching the sites intended for the *Voyage pittoresque*, but are employed here in a pictorial fantasy.

1982.3

Edward Lear (1812–1888)

British

*The Grand Canal with Santa Maria della Salute, Venice, 1865*

Watercolor, some gouache, over pencil

Best known for his limericks and children's poems, Lear was almost entirely self-taught as an artist. By the 1830s he had begun traveling extensively through the Mediterranean, the Near East, Africa, and South Asia, producing thousands of drawings of the sites he visited. This drawing is a study for a painting of 1866 commissioned by Frances, Countess Waldegrave (private collection), and was executed during Lear's trip to Venice in 1865. His crisply defined building outlines and smooth rendering of the calm water convey the clarity of a bright autumn day.

2006.1

Louis-Nicolas de Lespinasse (1734–1808)

French

*The Presentation of an Ambassador to the Sultan in the Hall of the Petitions of the Topkapi Palace, Constantinople*

Graphite, pen and brown ink, watercolor and gouache, heightened with white

This drawing was engraved as the final plate in the last volume of Mouradja d'Ohsson's *Portrait of the Ottoman Empire*. It is set in the *arz odasi* (Hall of Petitions) that was used for official receptions at Topkapi Palace, the residence of the Ottoman sultan. The sultan, seated with his grand vizier and high admiral at his left, is faced by the ambassador in a sable-trimmed robe who presents his credentials according to protocol. At the right, we see members of the ambassador's entourage wearing caftans; their wigs and hats suggest they are French.

2006.2

Louis-Nicolas de Lespinasse (1734–1808)

French

*The Reception of an Ambassador by the Grand Vizier at His Yali on the Shores of the Bosphorus, 1790*

Graphite, pen and brown ink, watercolor and gouache, heightened with white

It was probably Lespinasse's experience in topographical drawing during his military career that led to a serious study of perspective. Along with the *Presentation of an Ambassador* and a drawing by Moreau le Jeune (both exhibited in this gallery), this was a preparatory drawing for a plate for Mouradja d'Ohsson's three-volume *Portrait of the Ottoman Empire*. This particular drawing was not used for the project, but it shows Lespinasse's skill at perspective and arranging compositions with numerous figures. The view of water suggests that the location is the grand vizier's *yali* (mansion) on the shores of the strait.

2006.3

Jean-Baptiste Mallet (1759–1835)

French

*Domestic Interior, Including a Seated Young Woman Feeding a Child*

Gouache

Mallet, the prolific *petit-maître* of the Empire genre, is best known and admired as an illustrator of late-eighteenth- and early-nineteenth-century life. The tranquil scene depicted here is evidently set during winter, to judge from the figures warming themselves by the fire. While Mallet's facility with watercolor and gouache is remarkable, much of the charm of his work derives from his seemingly unpretentious approach to his subject matter.

1990.25

Adolph Menzel (1815–1905)

German

*Figure of a Man Unbinding His Sash, ca. 1851*

Black chalk, stumped, heightened with white chalk, on brown wove paper

The best German draftsman of the nineteenth century, Menzel was largely self-taught. His distinctive graphic manner—fine strokes alternating with broader accents softened by smudging—is evident in this study for an 1851 engraving depicting the Prussian general Hans Karl von Winterfeldt (1707–1757).

Created as part of a series of printed portraits of Frederick the Great and his generals, this vigorously and confidently drawn sheet is one of three known studies of the subject. Menzel likely drew the figure from a model, but, for the engraving, copied the features of the head and face from a contemporary portrait of von Winterfeldt.

1996.155

Maria Sibylla Merian (1647–1717)

Dutch

*Black Tegú Lizard* (Tupinambis teguixin)

Pen and black ink, watercolor and gouache, gum arabic, heightened with white gouache, on vellum; framing line in black chalk

In 1699 Merian embarked on a two-year expedition to the Dutch colony of Surinam in South America to observe and draw its insects, plants, and animals. After her return to Amsterdam, she worked up her drawings into large, finished watercolors to function as models for engravings for a publication on the indigenous creatures of Surinam, a project completed posthumously by her daughter in 1719. Although traditionally called the Sauvegarde de Jacuarú, this type of New World monitor lizard is commonly known as a black or blue tegu; it lives in areas extending from northern South America to central Brazil.

2001.10

Willem van Mieris (1662–1747)

Dutch

*Joseph and Potiphar's Wife* (Genesis 39:11–12), 1693

Gouache, on vellum; framing line in black ink

Willem van Mieris was the son and pupil of Frans van Mieris, one of the Netherlands' best-known *fijnschilders*, or "fine painters," who specialized in meticulously rendered paintings and drawings for discriminating collectors. Executed in a miniaturist technique using stippled dots of gouache on vellum, this drawing belongs to a series of twenty small but highly finished works possibly commissioned by the director of the Amsterdam chamber of arts. This representation of the story of Joseph being seduced by Potiphar's wife is further heightened by the figures' dramatic gestures and movements against a backdrop of refined classical architectural elements.

2001.46

Niccolò Michetti (1672/82–1759)

Italian

*The Second Macchina for the Festa della China of 1733*

Pen and brown ink, with gray and brown wash, over traces of graphite, on paper; framing line in pen and brown ink

Each year on the feast of St. Peter and St. Paul, the Festival of the China was celebrated with the Colonna family's presentation of a white horse (*china*) to the pope, in the name of the king of Naples. An elaborate pyrotechnical machine was set up in the Piazza dei SS. Apostoli in front of the Piazza Colonna in Rome. After the fireworks, the *macchina* was burned to the accompaniment of recitations and music. This design by Michetti depicts scenes from classical mythology, including the forge of Vulcan with Minerva and Jupiter seated on clouds above.

1994.6:3

Jean-Michel Moreau the Younger, called Moreau le Jeune (1741–1814)

French

*Chamber of a Minister of the Ottoman Empire*, 1788

Pen and black ink, brown and gray wash, over black chalk

Like *Presentation of an Ambassador* and *Reception of an Ambassador* exhibited nearby, this drawing is a preparation for an engraving to illustrate [Ignace] Mouradja d'Ohsson's *Portrait of the Ottoman Empire*. Moreau probably did not himself travel to the Levant, but as draftsman and engraver to Louis XVI, he was accustomed to recording court scenes in drawings and prints. Moreau was primarily a printmaker. His precise draftsmanship is visible not just in the ruled lines and pinpricks used to delineate the

architectural features, but also in such minute details as the intricately patterned robes and plumes of pipe smoke.

2001.2

John Hamilton Mortimer (1740–1779)

British

*Reposo*

Pen and black ink

Painter, draftsman, and etcher, Mortimer is known for his history painting in the manner of Salvator Rosa (1615–1673), whose work stood in contrast to the classical approach of such artists as Sir Joshua Reynolds, then president of the Royal Academy. A mild rebuke to classicism, the present drawing was a model for a set of etchings dedicated to Reynolds. Mortimer's figure recalls the widely popular engraving of *Melancholia I* (1514) by Renaissance master Albrecht Dürer. Like Dürer's personification of Melancholy, the muscular male pictured here is shown in contemplation, his head leaning on his hand.

2005.227

Isaac de Moucheron (1667–1744)

Dutch

*Imaginary Italianate Garden with Three Figures, Including One Transporting a Potted Shrub in a Boat*

Pen and brown and gray ink, watercolor in shades of blue, green, brown, gray, light red, and yellow, over faint traces of black chalk

After studying landscape painting with his father, Frederic, Isaac de Moucheron spent three years in Rome, from 1694 to 1697. Although the younger artist often provided staffage or backgrounds in the paintings of such artists as Gerard de Lairese, Jakob de Wit, and Adrian van der Velde, his specialty was painting salon wall hangings, which he decorated with Arcadian landscape motifs. While most of his drawings are preparations for these wall hangings, he also executed many highly finished watercolors of the same genre, such as these imaginary Italianate subjects, which seem to have been preparations for a suite of engravings.

1982.91

Isaac de Moucheron (1667–1744)

Dutch

*Imaginary Italianate Garden with Four Figures and Two Dogs*

Pen and brown and gray ink, watercolor in shades of blue, brown, green, gray, pink and violet, over faint traces of black chalk

1982.92

Victor Jean Nicolle (1754–1826)

French

*The Temple of Vesta, Rome*

Watercolor, pen and brown ink, over preliminary indications in black chalk

Nicolle spent several years during the late eighteenth and early nineteenth centuries in Rome, where his works became some of the most attractive records of the Italian scene. Since Nicolle signed but did not date this large watercolor, it is not known precisely when it or its pendant, *The Temple of Concord* (Phillips Family Collection), was executed. In contrast to Nicolle's other work, which is often small and meant for book illustration, the high finish and scale of this drawing suggests that it was made to be enjoyed as an independent work of art.

1983.32

Friedrich Olivier (1791–1859)

German

*Landscape near Kiel in Schleswig-Holstein*, 1814

Black chalk on wove paper; ruled border in black chalk

A German Romantic artist, Olivier settled in Vienna and joined the Nazarenes, a group who opposed the strictures of academic training and were committed to reviving German medieval and Renaissance art. The present drawing is one of the earliest known by the artist, executed during his military service from 1813 to 1814. It represents a quiet farm in Kiel on a summer day. Its simple design consists of mostly meadow, sky, and a screen of trees. Using a sharpened piece of black chalk, he recorded the scene with delicacy, displaying a softness of line that recalls the technique of etching.

1996.7

Jean-Baptiste Oudry (1686–1755)

French

*The Rond-Point in the Park at Arcueil*

Black chalks (two shades), heightened with white, in places gone over with a wet brush or stumped, on blue paper; traces of a ruled border in black ink

Known primarily as a painter of still lifes, Oudry developed his interest in landscape later in his career. This sheet is one of a group of at least fifty surviving views that Oudry executed between 1744 and 1747, when he lived near the small château and gardens of the Prince de Guise at Arcueil near Paris. Contemporary sources reveal that these gardens, with their picturesque ruins and romantically overgrown vegetation, offered new inspiration for many artists, including François Boucher and Charles-Joseph Natoire. The complex technique suggests that Oudry probably drew only a simple sketch on the spot and later reworked the drawing in the studio.

1990.24

Samuel Palmer (1805–1881)

British

*Morning—The Early Ploughman*, ca. 1870s

Watercolor and gouache, gum arabic and shell gold, over pencil and traces of charcoal, scratching out; squared in graphite

The son of a London book dealer, Palmer maintained a lifelong predilection for poetry and literature. In 1822 he became a disciple of William Blake, whose romantic view of nature as an embodiment of the divine strongly informed Palmer's work. The subject of a man plowing a field at dawn occupied Palmer for decades, perhaps signifying for him man's access to the redemptive forces of nature. The artist is known to have made drawings after his prints, and the graphite squaring lines in this example suggests that its composition was transferred from an earlier etching of the same subject.

2001.1

Giovanni Paolo Panini (1691–1765)

Italian

*A Capriccio of Classical Ruins with Figures, Including a Sybil*

Pen and brown ink, point of brush and gray wash, over black chalk; laid down on Mariette mount

The foremost Roman painter of architectural views of his day, Panini is best known for his *vedute*, or view paintings, of Rome and capricci, or imagined designs of Roman classical monuments. The present drawing represents a capriccio of a group of figures amid classical buildings reminiscent of actual Roman sites, including the Temple of the Sybil, Tivoli, and the pyramidal Tomb of Caius Cestius. The drawing bears an inscription in Panini's hand dedicating it to the great eighteenth-century French collector, Pierre-Jean Mariette, reflecting the popularity of such images with collectors on the Grand Tour.

2004.21

Giovanni Paolo Panini (1691–1765)

Italian

*Classical Ruins with Antique Statues and Eight Figures*

Pen and gray ink, with gray wash, and blue, green, and brown watercolor, over graphite

Panini's talent lay in his skill as a perspective draftsman and in his seemingly limitless capacity to arrange and rearrange monuments of Rome into pictures of great charm. In the present drawing, Panini placed within the ruins of an antique palace or basilica two well-known antique statues, *Silenus with the Infant Bacchus* (Musée du Louvre) and the *Nile* (Vatican Museum), who holds a cornucopia and rests his lower left arm on the sphinx. Judging from their comparable size and similar framing, this sheet and *Classical Ruins with Figures and an Early Christian Sarcophagus*, exhibited nearby, were likely made as a pair.

1982.18:1

Giovanni Paolo Panini (1691–1765)

Italian

*Classical Ruins with Figures and an Early Christian Sarcophagus*

Pen and gray ink, with gray wash, and blue, green, and purple watercolor, over graphite

The motif of figures standing behind a cloth draped over the balustrade—here a bright blue and white cloth—appears in a number of paintings by the artist. Panini included on the right the sarcophagus of Constantina, daughter of Constantine I, from Santa Costanza in Rome (Vatican Museum). The statue of Apollo Citharoedus in the center appears in another Panini drawing in the Louvre.

1982.18:2

Francesco Panini (b. 1738)

Italian

*Interior of St. Peter's: The Portico*

Watercolor with shell gold over gesso, over outline etching

Francesco was the son and pupil of the famed view painter Giovanni Paolo Panini; he served as his father's principal studio assistant, making preparatory drawings for engravings after the elder Panini's paintings. This sheet is derived from an oil painting of about 1750 by Giovanni Paolo. While carefully following the general design of the painting, the younger Panini broadened and deepened the composition to be more fully panoramic. The awe-inspiring scale of the space is further heightened by Francesco's use of brushed shell gold over gesso to suggest a sumptuous three-dimensionality.

1997.7

Jean-Baptiste Perronneau (1715–1783)

French

*Portrait of a Man*, 1756

Pastel

Perronneau was widely appreciated for his pastel portraits. His commissions often took him out of Paris and even to Italy, Holland, and Eastern Europe. It has been suggested that the subject of this portrait is Jacques Cazotte (1719–1792), a royalist writer of poetry and prose. While this identification cannot be positively confirmed, it is doubtless based on the sitter's strong resemblance to Cazotte in his oil portrait by Perronneau (National Gallery, London). The present portrait is still in its original carved gilt frame, surmounted by a pair of quills bound by laurel leaves—presumably an allusion to the literary vocation of the sitter.

1984.6

Giovanni Battista Piazzetta (1682–1754)

Italian

*Study of the Virgin*, ca. 1718

Black chalk, heightened with white chalk, stumped, on blue paper; verso: black chalk, heightened with white chalk

This study has been connected with an altarpiece painted by Piazzetta around 1718–19 for the Scuola dell'Angelo Custode in Venice. Although the scuola ultimately did not accept Piazzetta's altarpiece, a

fragment of the painting as well as several other models and sketches for this project survive. This serene depiction of the Virgin makes a very compelling image. Unfinished details, such as her hand, clearly reveal that this drawing was a just one step in the artist's development of her attitude and pose. The fluid handling of the chalk recalls Piazzetta's earlier works.

1991.10

George Richmond (1809–1896)

British

*Recumbent Youth Startled by an Owl*, ca. 1829–30

Pen and brown ink, brown wash, blue watercolor, over black chalk

While Richmond would become a highly successful portraitist, his early works were influenced by William Blake and a circle of artists and writers known as The Ancients. Taking his cue from Blake, Richmond's work was initially inspired by the work of Michelangelo. In this drawing, the pointing gesture of the male figure recalls the right arm of God the Father in Michelangelo's Sistine Chapel ceiling fresco *The Creation of Adam*, while the unfinished left arm is adapted from his *David*. The model for the figure has been identified as Raphael's figure of the ancient Greek philosopher Diogenes in *The School of Athens*.

2001.85

Hubert Robert (1733–1808)

French

*View of the Temple of Neptune and the Basilica at Paestum*, 1760

Red chalk

In 1760 Robert traveled to Paestum with the Abbé de Saint-Non, who selected subjects from the artist's drawings to etch for his publication, *Voyage pittoresque*. This drawing is close enough to Robert's view of the Temple of Neptune in *Voyage pittoresque* to be counted as one of his preparations for the plate, although a more frontal view of the temple was chosen for the final illustration. A number of drawings of this subject, all of a similar size to this one, survive, but they differ slightly in the depiction of figures or the mottled representation of the passing clouds.

1982.103

Gabriel Jacques de Saint-Aubin (1724–1780)

French

*The Lesson of the Chemist Sage at the Hôtel des Monnaies*, 1779

Black chalk with some stumping and graphite, point of brush hand brown ink, gray wash, some bodycolor

On 11 June 1778, Balthasar Georges Sage (1740–1824), a member of the Académie des sciences, was appointed to the newly created chair of domestic mineralogy and metallurgy at the Hôtel des Monnaies. Saint-Aubin's drawing depicts the well-known chemist in the midst of a lesson. This drawing, one of three in which Saint-Aubin recorded Sage's lectures and demonstrations, is typical of the artist, who is especially well known for his brilliant and highly journalistic works recording contemporary life in Paris.

1991.4

Gabriel Jacques de Saint-Aubin (1724–1780)

French

*Young Woman Standing on the Seat of a Carriage*

Black chalk, with touches of black ink and gray wash

For years this subject was thought to reflect an episode recorded in the *Mémoires secrets* of the famous courtesan Mlle Duthé, in which she called attention to herself by standing on top of her carriage in the manner of a lady of quality at the Champs Elysées until an outraged crowd drove her away. It seems most likely, however, that Saint-Aubin simply made a sketch of a lady on the spot, having seen her standing with her coachman and footmen outside her carriage, probably in order to get a better view of a royal entry or some other ceremonial event.

1984.7



Paul Sandby (1731–1809)

British

*The Old English Bridge at Shrewsbury Under Reconstruction, 1770*

Watercolor over graphite; laid down

Often referred to as the father of English watercolor, Sandby played a key role in raising the status of the watercolor medium. The bridges of Shrewsbury were among his favorite subjects, and he made at least thirteen watercolor drawings of the structures. Here the English Bridge is shown with its medieval gatehouse and mill buildings. At the left are two arches of the new bridge under construction. With its attention to architectural detail and softly muted palette, the work reflects Sandby's training as a topographer, while its sweeping panorama and dramatic lighting signify its ambitions as a finished work.  
2002.67

Paul Sandby (1731–1809)

British

*View of the Banqueting Hall, Whitehall, and Scotland Yard with Elegant Figures*

Watercolor and white gouache over graphite

Views of London were frequent subjects for Sandby, who often represented grand edifices in highly personal ways. The subject of this drawing is an interior courtyard of the old Whitehall Palace, among the few areas of the complex not destroyed by fire in 1698. The large building in the background is the Banqueting House, designed by Inigo Jones; at center is the medieval Court Gate; and the row of surrounding buildings is Great Scotland Yard. The scale and high degree of finish of the drawing suggest it was made to fulfill a specific commission.  
2003.12

Maurice Quentin de La Tour (1704–1788)

French

*Portrait of Mlle Dangeville la Jeune (Marie-Anne Botot, 1714–1796)*

Colored chalks, stumped, on light blue paper

From 1730 until her retirement in 1763, Mlle Dangeville was a celebrated actress of the Comédie française. Although especially well known as a comedienne, she played tragic roles with nearly equal facility, appearing as Tullia in Voltaire's *Brutus* of 1730. La Tour made three portraits of the actress in pastel; two are in the Musée de Saint-Quentin and the other is in the Louvre. In this sketch for a full portrait, the artist deftly conveys the actress's personality. Her direct gaze seems to study the artist himself at work, a somewhat mischievous smile enlivening her face.  
1981.12

Louis-Roland Trinquesse (ca. 1745–ca. 1800)

French

*Study of a Lady of Fashion*

Red chalk

Trinquesse specialized in studies of women in fashionable costumes posed in domestic surroundings. Here a young woman, precariously seated on the edge of a narrow table, turns her head toward the spectator and supports herself in this unstable position with her left hand. It may be one of a series of twenty-four studies which, according to the artist, were made in 1773 after Madame de Franmery. Trinquesse, however, was not as interested in the characterization of his sitters; his preoccupation was the rendering of costume in every elegant detail, creating in effect small masterpieces in the genre of costume design.  
1990.16

Joseph Mallord William Turner (1775–1851)

British

*Dartmouth Cove*

Watercolor, point of brush, some gouache, heightened with white gouache

This drawing belongs to a group of about one hundred of Turner's finest watercolors, collectively titled *Picturesque Views in England and Wales*. It depicts a sailor's wedding party overlooking Dartmouth harbor on the southwestern coast of England. Visible in the distance are the towers of Dartmouth Castle and St. Petrox Church. The view is unconventional, taken from the east bank of the River Dart, and focuses both on the foreground tableau and the hilly landscape. The drawing was made after Turner's first sojourn to Italy in 1819–20 and displays his newfound interest in the effects of light and atmosphere.  
2000.1

Joseph Mallord William Turner (1775–1851)

British

*View of Crichton Castle*

Watercolor and scraping out

This drawing records a view of Crichton Castle, located in Midlothian, in the rugged landscape of southern Scotland, about ten miles south of Edinburgh. Turner traveled through the area in the fall of 1818, making sketches for a project commissioned by the Scottish novelist and poet Sir Walter Scott. Turner produced ten designs in all for the project and filled four notebooks with compositional sketches, mostly in pencil to be used for his finished drawings. The engraving after the present drawing was published in August 1819 and appeared in *The Provincial Antiquities and Picturesque Scenery of Scotland*.  
2006.11

Luigi Valadier (1726–1785)

Italian

*An Inkstand in Rococo Style, 1764*

Pen and brown ink, brown and red wash, over graphite

Luigi Valadier, son of Andrea Valadier (1695–1759), was the most important Italian goldsmith of his time. His lively drawings tell us a great deal about the historical development of decorative objects. This drawing, signed and dated 1764, clearly shows the influence of French rococo design in its exuberance and graceful line. Valadier's drawing is a variation on a design by Juste-Aurèle Meissonier for a porcelain inkstand, to which Valadier added such details as the candelabra. The shell-shaped feet are also based on a silver candlestick by Meissonier of 1728.

1991.15

Carle Van Loo (1705–1765)

French

*Portrait of a Seated Woman, 1743*

Black chalk, heightened with white chalk, on blue paper

This portrait belongs to a series of at least thirteen drawings signed and dated 1743. Since most of the subjects sat for the artist in the same room, perhaps van Loo's atelier, it seems most probable that the drawings were part of the same commission. It has not yet been possible to identify the present lady. Van Loo became the most famous of a family of Flemish painters working in France at the time. In 1762, he was appointed painter to the king and in 1763 became director of the Académie.

1982.4

François-André Vincent (1746–1816)

French

*A Group of Elegantly Dressed Gentlemen, ca. 1778*

Pen and brown ink and brown wash, over black chalk

Vincent was one of the leading French artists of the late eighteenth century, recognized for his talent in portraying both classical and historical scenes. This drawing is one of three known studies for a painting commissioned by the Marquis de La Galaizière to commemorate his appointment as chancellor to the

Polish king Stanislaus. The study corresponds to the group of observers in front and to the left of the column in the middle ground of the painting (Musée Historique Lorrain). The three most prominent figures in the foreground have been identified as family members of the marquis.  
1998.14

Abraham-Louis-Rodolphe Ducros (1748–1810)

Swiss

Giovanni Volpato (1740–1803)

Italian

*View of the Temple of the Sybil, Tivoli*

Watercolor over outline etching; laid down on old mount

In 1779 the landscape draftsman Ducros and the printmaker Volpato entered into a partnership to produce engraved souvenir views of Rome. This sheet is the result of their collaborative process: Ducros executed the original design and an outline etching, from which Volpato made several impressions to be hand colored by his studio. Tivoli, about twenty miles east of Rome, was a popular destination on the Grand Tour. Famous for its picturesque terrain and dramatic waterfall, it was also the site of the first-century B.C. Temple of the Sybil, shown at center, a subject frequently depicted by artists of the day.  
1997.8

Antoine Watteau (1684–1721)

French

*River Landscape with a Fortified Town and Distant Mountains*

Red chalk

This drawing—the largest known by the artist—is one of a hundred copies Watteau made after drawings by Titian and Giulio Campagnola, acquired in 1715 by the collector Pierre Crozat. Here, Watteau copied a work—now in the Louvre—that is attributed to Campagnola. Compared to the drier pen rendering that characterizes Campagnola's views, Watteau's use of red chalk provides a soft, atmospheric character to the landscape. Watteau freely adapted the mountainous background of this drawing in his *Pilgrimage to the Isle of Cythera* (Paris, Musée du Louvre), as well as in another painting, *Fête d'Amour* (Dresden, Gemäldegalerie).  
1995.1

Antoine Watteau (1684–1721)

French

*The Temple of Diana*

Red chalk

While working with the ornamentalist Claude Audran, Watteau produced a number of designs for decorative arabesques in the newly emerging rococo style. In this drawing, Diana stands at center on a pedestal, surrounded by her attendant nymphs under a leafy arch. At the left, the arch becomes an arbor supported by herms; to the right, it is transformed into a stone structure culminating in a fantastic shell-like decoration. The artist's inventiveness is evident in the variety of decorative motifs found on this sheet. Ideas came to him so rapidly that he summarily sketched in alternate vignettes that extend to the margins.  
1980.9

Antoine Watteau (1684–1721)

French

*Study of a Shell (Cassis inflata)*

Red and black chalk on light brown paper

This drawing is one of only seven known studies of tropical shells by the artist, probably drawn in 1720 when, after a severe winter in London, Watteau returned to Paris. His consumption had worsened, and he convalesced on the Pont Notre-Dame at the home of his friend, the wealthy picture dealer Edmé-

François Gersaint (1694–1750). Gersaint's curiosity collection included seashells, and he seems to have been one of the first enthusiasts and dealers to spread the taste for exotic specimens.

1978.29

Richard Westall (1765–1836)

British

*Satan Calling His Spirits from the Fiery Lake*

Watercolor over graphite on wove paper; mounted to card

One of the first artists whose watercolors were considered to rival oil paintings, Westall became known for his prolific output of highly finished designs for engraved illustrations to literary works. This drawing is the study for a plate in *The Works of John Milton* of 1794. It represents a fair-haired, heroically posed Satan, with Beelzebub behind him. The foreshortened figures, black background, and fiery washes of red, ocher, and light brown emphasize the scene's dramatic tension. The depiction of Satan as hero was common in the late eighteenth century as a symbol of revolutionary rebellion, particularly among artists illustrating *Paradise Lost*.

2003.13

Rex Whistler (1905–1944)

British

*The Mermaid: Design for a Cave Room Mural*

Watercolor, heightened with white gouache, over traces of black chalk; ruled in pencil; lined  
Trained in London at the Royal Academy of Arts Schools and the Slade School of Fine Art, Whistler was a well-known muralist and illustrator. He executed this study for a projected mural design the year following a visit to Italy, where he was enthralled with the grottoes at Tivoli. In this highly romantic image, executed in the artist's characteristic delicate watercolor washes and miniaturist technique, a mermaid reclines on a rocky shore at the grotto's edge, while behind her lies a ruined ship at anchor and a medieval castle. The mural project seems never to have been executed.

2006.6

Richard Wilson (1713/14–1782)

British

*The Temple of Bacchus, 1754*

Black chalk and stump, heightened with white chalk, on pale gray paper; laid down on the artist's original mount

Wilson, the founder of the British landscape school, enjoyed great popularity among the English nobility, who admired his talent for combining plein-air naturalism with Arcadian idealized landscapes. This sheet, executed in Rome in 1754, was part of a commission from the second Earl of Dartmouth, who engaged Wilson to produce sixty-eight landscape drawings in his signature medium of black chalk on gray paper. Still on its original lilac-wash mount, the drawing depicts ancient Roman buildings at center, such as the ruins of the Constantinian basilica of Sant'Agnese and the fourth-century church Santa Costanza, then known as the Temple of Bacchus.

2004.43