

**THE MORGAN LIBRARY & MUSEUM**  
**MASTERWORKS FROM THE MORGAN: DRAWINGS**

In quality and scope, the Morgan's collection of drawings and watercolors ranks among the very finest in America. It encompasses great works by major artists of Western Europe and the United States, such as Leonardo, Dürer, Rembrandt, Watteau, Blake, Goya, Cézanne, Picasso, and Pollock, and ranges in date from the late-fourteenth to the late-twentieth century. There are representative examples of nearly all categories of drawing—model books, devotional images, studies for engravings, portraits, genre scenes, and quick and free sketches—in a wide variety of techniques that include metalpoint and pen and ink, often used in conjunction with wash, colored chalk, and watercolor. The current selection has been made on the basis of outstanding quality and art historical significance. It also highlights individual artists who are particularly well represented in the collection. This exhibition simultaneously chronicles the history and growth of the Morgan's holdings, containing works from the initial group of drawings purchased by Pierpont Morgan from Charles Fairfax Murray in 1909, and representing notable acquisitions and gifts since the institution's founding in 1924.

**School of Raphael (1483–1520)**

Italian

*Holy Family*, ca. 1520

Oil on canvas

This is a contemporary copy of Raphael's popular painting of the subject, which, according to Vasari, hung in Santa Maria del Popolo, Rome. The newly awakened Christ Child gazes at the Virgin and plays with her transparent veil, which is also symbolic of the shroud and alludes to his eventual death. Raphael's canvas has long been considered lost, although many scholars now accept the version in the Musée Condé, Chantilly, as original. The quality of this copy suggests that it was executed by one of Raphael's students during the master's lifetime or shortly after his death.

Purchased by Pierpont Morgan, 1910.

**John Singer Sargent (1856–1925)**

American

*Portrait of Mrs. J. P. Morgan, Jr.*, 1906

Oil on canvas

This spirited portrait depicts Jane Morgan (née Jane Norton Grew, 1868–1925), the wife of Pierpont Morgan's son, J. P. Morgan, Jr. Although the portrait is inscribed with the date 1906, it appears that Mrs. Morgan sat for Sargent in 1904–5, when she and her husband were still living in London. They returned to New York in 1906, and the following year Sargent relinquished his practice as the leading portrait painter of high society in order to focus on landscapes and his mural projects.

*Gift of Mr. and Mrs. John P. Morgan II.*

**William Blake (1757–1827)**

British

*"When the Morning Stars Sang Together"* (Job 38:4–7), ca. 1804–7

Pen and black ink, watercolor, over traces of graphite

The series of twenty-one watercolor illustrations for the *Book of Job* are one of Blake's supreme achievements. Here, God reenacts the creation of the world, while Job and his wife kneel below. The scene follows the moment in which Job challenged God to appear and explain why he deserved the succession of evils that devastated him. "Then the Lord answered Job out of the whirlwind . . . Where wast thou when I laid the foundations of the earth? . . . When the morning stars sang together, and all the sons of God shouted for joy?"

2001.76. Gift of J. P. Morgan, Jr., 1924.

**Paul Bril** (1554–1626)

Netherlandish

*Wooded Ravine with Distant Harbor View*, ca. 1590–95

Pen and brown ink, some point of brush and brown, gray, and blue wash, heightened with white gouache over traces of black chalk

One of the most influential Northern artists working in Rome in the late sixteenth century, Bril is credited with founding the Italianate landscape tradition perfected in the next century by Claude Lorrain. This drawing is one of only about one hundred sheets, mostly finished landscapes, by the artist that have survived. The composition may have served as the model for a painting, now lost but recorded in a photograph.

III, 144. Gift of J. P. Morgan, Jr., 1924.

**John Constable** (1776–1837)

British

*View of Cathanger near Petworth*, 1834

Graphite, on two sheets of paper pasted together

Inscribed and dated by the artist at upper left corner in graphite, *Petworth Sepr. 12 / 1834 Cat Hanger*.

Constable visited Petworth estate in Sussex for two weeks in the fall of 1834, filling a large sketchbook with about twenty drawings in pencil and watercolor of the surrounding countryside. This sheet is the earliest known dated drawing from his visit and one of the most highly finished. Cathanger was a farm on the River Rother, a tributary of the Arun. Constable's sensitive handling of the pencil describes the gently rolling terrain, while the white of the paper suggests patches of sunlight on the water in the center foreground.

1996.146. Thaw Collection.

**Aelbert Cuyp** (1620–1691)

Dutch

*Landscape with a Watermill*, ca. 1640s

Black chalk, heightened with white gouache, with yellow and gray wash

Cuyp spent his entire career in Dordrecht, traveling only within Holland and along the Rhine. This drawing may represent a view in northwestern Germany or in the eastern provinces of the Netherlands. It belongs to a group of independent drawings executed by Cuyp in the early 1640s in a combination of media that became the artist's virtual trademark: black chalk with opaque white and touches of a mustard-yellow wash.

III, 185. J. P. Morgan, Jr., 1924.

**Lambert (Harmensz.) Doomer** (1624–1700)

Dutch

*The Fortress of Tal Ehrenbreitstein from the Mineral Well at Koblenz*, ca. 1663–65

Pen and brown ink, brown, gray, and ochre wash; touches of white gouache; framing line in brown ink

One of the most important topographical draftsmen in Dutch art, Doomer made drawings that are distinguished by their pictorialism and sense of atmosphere. Like other such drawings that he made on site, this sheet was executed with great immediacy in quick penstrokes and broadly applied washes. It is an unconventional view of the fortress, which in Doomer's day was more commonly represented from the river.

I, 220a. Gift of J. P. Morgan, Jr., 1924.

**Henry Fuseli** (1741–1825)

British

*Portrait of Martha Hess*, ca. 1778–79

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

Martha Hess was a niece of Fuseli's boyhood friend, the physiognomist Johann Kaspar Lavater, who used some of the artist's drawings of Hess and her sister to illustrate his book on judging character from facial features, *Essays on Physiognomy*. In contrast to the engravings in Lavater's book, which represent Hess as coolly reserved and distant, this likeness conveys a delicate sensuality and suggests an intimacy between artist and sitter.

1954.1. Purchased as the gift of Mrs. W. Murray Crane.

**Thomas Gainsborough** (1727–1788)

British

*Study of a Lady*, ca. 1785

Black and white chalk, some stumping, on light brown prepared paper

In this richly worked sheet by the brilliant English portraitist, the billows and satiny sheen of the fabrics are evoked in broadly applied white chalk, with gently smudged black chalk suggesting shadows in the deep folds. Single strokes of chalk representing lace at the neckline and ribbons falling from the waist were applied with supreme confidence, making the drawing seem almost to vibrate with energy. Once thought to be Georgiana, Duchess of Devonshire (1757–1806), the subject remains unidentified.

III, 63b. Purchase, 1943.

**Jacob Hoefnagel** (1575–ca. 1630)

Netherlandish

*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

Signed and dated at lower left, in gold, *Ja: Houfnagl / 1613*

Court painter to Rudolf II in Prague from 1602 to 1613, Hoefnagel specialized in small format mythological scenes on vellum or copper. This drawing is such a work, and its date and exquisite finish suggest that it may have been a courtly commission. The subject was popular in northern European art in the late sixteenth and early seventeenth centuries, reflecting the vogue for encyclopedic representations of nature.

1998.22. Purchased on the Sunny Crawford von Bülow Fund 1978.

**William Hogarth** (1697–1764)

British

*Gin Street*, ca. 1750

Red chalk, some graphite; incised with a stylus

Inscribed variously as part of design, in graphite, along edge of distiller's roof at left, *kilman distiller*, above doorway at right, *s gripe pawn broker*; on scroll in lower left corner, *The / Down / fall of M<sup>dm</sup> Gin*, and above arch in lower right corner, *Drunk for a penny / Dead Drunk for two pence / Clean straw for nothing*; inscribed in red chalk along lower margin at lower center, *gin street*.

In this model for a print, published in London in 1751, Hogarth presented a veritable catalogue of the evils of drink. The drawing is set in a slum where the only successful businesses are the pawnbroker, distiller, and undertaker. In the same year that Hogarth published this drawing, the Gin Act was passed, reducing the number of gin shops and more than doubling the tax on the spirit.

III, 36. Gift of J. P. Morgan, Jr., 1924.

**Inigo Jones** (1573–1652)

British

*Design for the Scene of Whitehall with the Banqueting House for Time Vindicated to Himself and to His Honours*, ca. 1622

Pen and brown ink, over traces of graphite and stylus; squared for transfer in graphite and brown ink

Inscribed by the artist at upper left, in pen and brown ink, *Whitehall Gate*.; at upper center, *Banquet House*.

Jones was Britain's first classically inspired architect and also a talented designer of masques for the courts of James I and Charles I. This drawing exemplifies both talents. It is Jones's *modello* for a scene in Ben Jonson's masque. The performance took place in early 1623 in the Banqueting House itself, which had been constructed according to Jones's designs between 1619 and 1622.

1984.29. Purchased as the gift of Mrs. Charles Wrightsman.

**Philips Koninck** (1619–1688)

Dutch

*Flat Panoramic Landscape with Scattered Farm Buildings and a Windmill*, ca. 1670s

Pen and brown ink, brown and black wash, and watercolor in shades of green, gray, rose, and yellow, over traces of black chalk; framing line in brown ink

Best known for his idealized panoramic landscapes, Koninck was a member of Rembrandt's circle and may even have been his pupil. This drawing represents a view of the Dutch lowlands executed in delicate watercolor washes. Although Koninck's panoramas are assumed to be imaginary, many are reminiscent of the rolling farm- and pastureland of Gelderland, one of the eastern provinces of the Netherlands.

Thaw Collection.

**Jacob (Isaacsz.) van Ruisdael** (1628/9–1682)

Dutch

*Sun-Dappled Trees on a Stream*, ca. 1646–49

Point of brush and black ink and gray wash, over traces of black chalk; framing line in brown ink

Signed with a monogram at lower right, in point of brush and black ink, *JVR* (in ligature).

Ruisdael produced around one hundred forty wooded landscapes. Here he represents a corner of sun-washed woodland, with a sturdy, weathered elm twisting skyward. The artist was fascinated by the patterning of thorny branch and leaf against the sky, but his interest was in more than the picturesque, for the elm's uppermost branches are botanically accurate.

1957.2. Purchased as the gift of the Fellows with the special assistance of Mr. and Mrs. H. Nelson Slater.

**Roelant Savery** (1576–1639)

Netherlandish

*Rustic Buildings Reflected in a Pool*, ca. 1608

Pen and brown and black ink, red chalk wash and pale blue wash, heightened with white gouache, on light brown paper; framing line in black ink

Savery's views of Bohemia, the Alps, and the environs of Prague are among the earliest surviving *plein-air* studies by a Northern artist, and their realism anticipated the cityscapes drawn and etched by Rembrandt. This drawing conveys Savery's interest in light, atmosphere, and the pictorial qualities of a scene happened upon by chance. It has not been connected to a painting, and the unconventional subject and style suggest that he made it for his own interest.

1980.22. Purchased as the gift of the Cremer Foundation, Mrs. Siegfried Kramarsky, Mr. John H. Loudon, Mr. Frits Markus, Mrs. James J. Rorimer, Mr. Jack Rudin, and Mrs. Carl Stern.

**Joseph Mallord William Turner** (1775–1851)

British

*The Pass of St. Gotthard, near Faido*, 1843

Watercolor, point of brush, scratching out

On commission from John Ruskin, his most ardent patron, Turner began this drawing with quick pencil sketches worked up into a "sample study." In executing the finished watercolor, he widened the view and vertically compressed the design, eliminating the sky and lowering the viewpoint so that one feels about to be swept into the foreground torrent. Traveling to Faido in 1845, Ruskin was surprised to discover that "the mountains, compared with Turner's colossal conception, look pigmy & poor."

Thaw Collection.

**Jan (Josephsz.) van Goyen** (1596–1656)

Dutch

*Two Panoramic Views of Woudrichem* (?), from the South (Upper View) and the Southeast (Lower View), ca. 1624–30

Pen and brown ink; framing line around each view in brown ink

One of the leading Dutch landscape artists of the seventeenth century, van Goyen probably made this drawing in the late 1620s when he traveled extensively throughout the Netherlands, recording sites and topographical details that often found their way into his paintings. Although its format is unique in the artist's oeuvre, some of van Goyen's numerous surviving small landscapes may have originated as parts of larger compositions such as this.

2001.5. Purchased as the gift of the Markus family in memory of Frits Markus.

**Albrecht Dürer** (1471–1528)

German

*Adam and Eve*, 1504

Pen and brown ink and brown wash, with corrections in white gouache, on two separate sheets of paper, cut by the artist and joined together by a third strip, trimmed from the original Adam sheet, to which the artist has added brown wash

Signed with monogram and dated at lower left, in brown ink, 1504.

This celebrated drawing, preparatory for Dürer's engraving *Adam and Eve*, represents the culmination of his years investigating the ideal human proportions. It marks the decisive moment when he first combined his studies of the ideal masculine and female figures in a single composition. In fact, the drawing is a composite of two vertical strips of paper of different widths. To unite the sections, Dürer added dark brown wash to the background, allowing the figures to appear in relief and anticipating the dark forest background of the engraving.

I, 257d. Gift of J. P. Morgan, Jr., 1924.

**Albrecht Dürer (1471–1528)**

German

*Kneeling Donor*, 1506

Brush and black ink, gray wash, heightened with white gouache, with accents in pen and dark black ink, on blue paper  
Signed with monogram and dated, at lower left, in brown ink, 1506.

During his stay in Venice in 1505–7, Dürer received the important commission for an altarpiece in the church of the German community, San Bartolomeo. The theme of the large panel celebrates the brotherhood of Christians in their devotion to the rosary. This drawing is a pose study for one of the principal donors of the painting, seen holding a rosary and kneeling in the right foreground. The pictorial effects of the delicately applied pen, wash, and gouache on middle-toned blue paper, known in Italian as *carta azzurra*, reveal Dürer's orientation to the native Venetian tradition.

I, 257c. Gift of J. P. Morgan, Jr., 1924.

**Lucas Cranach the Elder (1472–1553)**

German

*Portrait of a Man in a Black Cap*

Oil on paper, possibly over black chalk; some retouching in cap and bust

While working at the court of Frederick the Wise of Saxony in Wittenberg, Cranach specialized in portraiture. For this likeness, the artist used a technique uncommon in northern European drawing of the early 1500s: brush and oil paint on paper. The white highlights of the oil paint in the face contrast with the brown ground, making the sitter seem to emerge from the shadows and enhancing the illusion of his presence. His sharp, penetrating gaze enhances the effect.

Thaw Collection.

**Georges Seurat (1859–1891)**

French

*Nurse with a Child's Carriage*, 1882/84

verso: *Woman Standing, Arms Extended*

Conté crayon on Ingres paper

The velvety surface, lustrous black, and rich palette of grays in this drawing are typical of Seurat's art. He achieved such effects with a Conté crayon—a medium greasier than pencil or charcoal and allowing for greater variations of value—applied on heavy-textured paper. Also characteristic of Seurat is the reduction of the scene to simple geometric patterns, a process of distillation for which his work is often considered a precursor to twentieth-century abstract art.

1997.89. Thaw Collection.

**Henri Matisse (1869–1954)**

French

*Still Life with a Chocolatière*, 1900

Brush and black ink

Signed at lower right, in black ink, *Henri-Matisse*

In this study for a painting, Matisse played with the stark contrast of black and white, varying the thickness of the black lines and modulating the size of the white areas to suggest a strong effect of light. The tightly interlocked arrangement of the dishes on the table reveals his interest in Cézanne's still lifes.

Thaw Collection.

**Pablo Picasso (1881–1973)**

Spanish

*Portrait of Marie-Thérèse Walter*, 1936

Pen and black ink and gray wash

Dated at upper left in black ink, *28 juillet / XXXVI*.

Nearly thirty years younger than Picasso, Marie-Thérèse Walter was his mistress from the mid-1920s to the mid-1930s, and the mother of his daughter Maya. She inspired countless works, including some of Picasso's most erotically charged paintings. In this portrait, however, he emphasized her classical features. By placing her face in shadow he suggested the young woman's subdued personality, a trait that comes across as well in her tightly closed lips and in the remote expression of her eyes.

Thaw Collection.

**Erich Heckel** (1883–1970)

German

*Seated Man (Self-Portrait)*, 1912

Oil over traces of graphite

Signed and dated at lower right, in graphite, *Heckel 12*.

Heckel was a member of the German expressionist group *Die Brücke* (The Bridge), which was active in Berlin and Dresden from 1905 to 1913. Rejecting academic conventions, the group advocated “directness and authenticity” in artistic creation.

This self-portrait reflects the group’s common style, characterized by angular linearity, bold colors applied in flat surfaces, and a rather crude handling of the brush intended to convey emotional urgency.

2005.134. Bequest of Fred Ebb.

**Juan Gris** (1887–1927)

Spanish

*Man with Opera Hat*, 1912

Black chalk

This drawing is a study for a detail of *Man in the Café*, a large painting in the collection of the Philadelphia Museum of Art. The dislocation and fragmentation of the face into geometric planes are typical of Gris’s cubism, which differs from that of Braque and Picasso through a greater emphasis on structure. The cerebral method is relieved here by comical overtones reminiscent of the caricatures Gris used to draw for a living earlier in his career.

Thaw Collection.

**Egon Schiele** (1890–1918)

Austrian

*Portrait of the Artist’s Wife Seated, Holding Her Right Leg*, 1917

Black crayon and gouache

Signed and dated at lower center, in black crayon, *EGON / SCHIELE / 1917*.

Edith Harms, a well-educated, middle-class woman who married Schiele in 1915, frequently posed for him until they both died in an epidemic of Spanish flu in October 1918. This portrait shows the classicizing direction Schiele’s art was taking in the last years of his career, away from the highly provocative poses and convulsive gestures of his earlier work. The fluid, sensitive line and subdued palette impart a softer mood and express the artist’s feelings of sympathy, even tenderness, toward the sitter.

1981.56. Gift of Otto Manley.

**Jackson Pollock** (1912–1956)

American

*Untitled [Drawing for P.G.]*, ca. 1943

Pen and black ink, gray and black wash, gouache, and red chalk

Signed and inscribed at lower center in brown ink, *Jackson Pollock / for P.G.* [Peggy Guggenheim].

An important example of the fusion of primitivism and modernism that characterized Pollock’s art in the first half of the 1940s, this drawing reveals the wide range of his sources, from the masklike figures, mythic animals, and pictographs of primitive art to the imagery and style of Joan Miró, Paul Klee, and Picasso. Peggy Guggenheim played a vital role in fostering Pollock’s career. This sheet was included in his first solo exhibition at her New York gallery, Art of This Century, in November 1943.

Thaw Collection.

**Andrea Mantegna** (1430/31–1506)

Italian

*Three Standing Saints*, 1450s or 1460s

Pen and brown ink, on paper lightly rubbed with red chalk

Mantegna worked as court painter to the ruling Gonzaga family in Mantua from 1460. Here the artist sketched three figures with bold strokes of a thick-nibbed pen and vigorous parallel hatching. He placed them on a common ledge and explored two alternatives for the angle at which the cross is held by the central saint. The purpose of the drawing and a related study of a standing saint in the British Museum remain unknown.

1985.100. Thaw Collection.

**Luca Signorelli** (1441/50–1523)

Italian

*Four Demons Inspecting a Book*, 1500–1503

Black chalk

Signorelli's fresco cycle in the Cappella Nova of Orvieto Cathedral (1499–1503) dedicated to the Last Judgment established his reputation as one of the greatest Renaissance painters. This drawing most likely belongs to his studies for that cycle, although none of the figures corresponds exactly with those in the frescoes. Signorelli's array of muscular devils in the Cappella Nova was much admired by Michelangelo and inspired new possibilities for depicting the nude figure.

1965.15. Purchased as the gift of the Fellows.

**Sandro Botticelli** (Alessandro di Mariano di Vanni Filipepi; 1444/45–1510)

Italian

*Horses and Spectators (Fragment of an Adoration of the Kings)*, 1500–1505

Brush and brown ink or tempera, heightened with white, over traces of black chalk, on three pieces of prepared linen stitched together

Together with two additional sections now in the Fitzwilliam Museum in Cambridge, England, these figures once formed part of a composition of the *Adoration of the Magi*. The monochrome technique and expressive figures reveal the influence of Leonardo's unfinished Florentine *Adoration*. The extensive modeling and high degree of finish suggest that Botticelli's original canvas was either intended as a monochromatic painting or, more likely, a late compositional study used as a guide for establishing light values.

I, 5. Gift of J. P. Morgan, Jr., 1924.

**Bartolomeo Montagna** (ca. 1450–1523)

Italian

*Nude Man Standing Beside a High Pedestal*

Point of brush and black ink, brown wash, heightened with off-white gouache, over traces of black chalk, on blue paper faded to brown

Although Montagna was the leading painter in Renaissance Vicenza, only about thirty of his drawings are known. The Morgan possesses two fine examples. This study, a rare depiction of a secular nude, was probably inspired by classical statuary or literature, a subject that would have appealed to humanist circles. The detailed and careful execution reveals a northern Italian sense of realism and also suggests that the sheet was produced as an independent work of art.

1974.1. Gift of Otto Manley.

**Leonardo da Vinci** (1452–1519)

Italian

*Two Designs for Machines: Maritime Assault Mechanism and a Device for Bending Beams*, 1487–90

Pen and brown ink, over black chalk

Inscribed by the artist in pen and brown ink, in mirror writing (right to left script), on recto above upper design, *pie[na] di fieno bagnato*; to left, *Strume[n]to diurno / e da mare per i[s]calare / una to[r]re di sopra e se le / fu[s]sino due torri va per / tale linia che l'una fa- / cci scudo all'altra ma / fa che'l mare sia con tu- / tti i segni di tranquillita.*

During the Renaissance many artists produced designs for weaponry and defenses, a subject evidently of particular interest to Leonardo, by whom nearly four hundred drawings survive. As is revealed in his characteristic reverse writing, the upper sketch describes a device to scale a tower during a naval siege, and the lower details a mechanism to bend wooden beams. The designs were likely executed during Leonardo's sojourn at the Sforza court in Milan, around 1487–90.

1986.50. Gift of Otto Manley.

**Filippino Lippi** (1457/58–1504)

Italian

*Kneeling St. Mary Magdalene and Standing Christ*, ca. 1480s

verso: *Standing Man Holding a Sword and Kneeling Youth Holding a Staff*

Leadpoint, heightened with white gouache, on light gray prepared paper; verso: leadpoint, heightened with white gouache, on light gray prepared paper; standing man heavily reworked in silverpoint, now golden brown

Lippi executed four independent figure studies after young male models: the two on the recto approximate a *Noli me tangere* scene in which Christ appears to the Magdalen after his resurrection, forbidding her to touch him; the two on the verso appear to be spectators, perhaps in an *Adoration of the Magi*. This drawing, and a number of similar sheets of figure studies not directly connected to extant paintings, was likely part of a sketchbook produced by Lippi around 1482–83.

1951.1. Purchased with the assistance of the Fellows.

**Bartolomé Esteban Murillo** (1618–1682)

Spanish

*The Immaculate Conception*

Pen and brown ink, brown wash, over traces of black chalk

Signed (?) at lower left, in brown ink, *Murillo ft.*; numbered at upper right, - 1/ 116.

Murillo made this preparatory sketch for one of his many versions of the Immaculate Conception. The free, sketchy handling of this drawing is typical of the artist's late style and the work is close to one of his paintings, now in the Cleveland Museum of Art, as well as a small picture in a private Spanish collection. The doctrine of the Immaculate Conception was especially popular in seventeenth-century Spain. Here, this abstract ideal is embodied in the figure of the Virgin standing on a crescent moon.

I, 111. Gift of J. P. Morgan, Jr., 1924.

**Francisco de Goya** (1746–1828)

Spanish

*“Feria en Bordeaux”* (Fair in Bordeaux), *The Female Giant*, 1824–28

Black chalk and greasy black crayon

Inscribed and numbered by the artist at upper center, in black crayon, *feria en – / Bordeaux*, at upper right, 39.

1999.20. Gift of Gertrude Weyhe Dennis in honor of Felice Stampfle on the occasion of the 75th anniversary of the Morgan Library and the 50th anniversary of the Association of Fellows.

**Francisco de Goya** (1746–1828)

Spanish

*“Dejalo todo a la providencia”* (Leave It All to Providence)

Brush and black ink

Inscribed by the artist beneath border, in pencil, *Dejalo todo a la providencia*; numbered by the artist in pen and brown ink at upper center, 40.

Among the most famous of Goya's albums is the suite of drawings known as the Black Border Album because of the single or double lines with which he “framed” each figure or group. The drawings have the impact of independent or finished works of art. The solitary figure of a melancholic peasant woman swathed in shawls is sharply contrasted to the bare line of landscape behind her. Her gentle face cast in half shadow, her eyes downcast, she is resigned to her fate.

1999.22. Gift of Mr. and Mrs. Eugene V. Thaw in honor of the 75th anniversary of the Morgan Library and the 50th anniversary of the Association of Fellows.

**Albrecht Altdorfer** (ca. 1480–1538)

German

*Two Lovers by a Fountain in a Landscape*

Pen and black and white ink, on brown prepared paper; framing lines in black ink

Signed with monogram on lining, in red chalk, *AB 98*, and inscribed in graphite, *G. f.B.*

In this independent finished drawing, Altdorfer placed a knight and lady and their tethered horse beneath a pollarded willow tree beside a little spring or fountain. That he was influenced by the expressive potential of the woodcut is apparent in the almost deliberate coarseness of the curved lines defining the willow tree and other elements of the highly stylized landscape, such as the jagged outlines of the mountainous background, modeled by upward pen strokes to suggest sheer vertical, if not naturalistic, effect.

Thaw Collection.

**Tobias Stimmer** (1539–1584)

Swiss

*The Crucifixion*

Pen and black ink, extensively heightened with white gouache, on reddish brown prepared paper, varnished

Signed, inscribed, and dated by the artist, at upper center, in black ink, *Thobias Stimmer de Scaffusia feci op. Sperat autem, illis non ad opus, / qui illud abusunt, et qui causa sunt, ut abusaretur. Scilicet pingitores 1562.*

This work is one of the largest of the artist's surviving drawings. Stimmer executed this sheet when he was only twenty-three and signed and inscribed it in Latin with a kind of copyright statement to the effect that it was his design and he hoped other painters would not copy it. The reddish brown background and his elaborate use of white heightening recall the work of earlier Swiss artists who were inspired by the work of Albrecht Dürer.

1971.7. Purchase.



**Caspar David Friedrich** (1774–1840)

German

*Moonlit Landscape*

Watercolor; with moon cut out and inserted on a separate piece of paper

In this subtle watercolor, the cutout moon is represented by an unpainted piece of paper affixed to the back of the sheet, indicating that it is meant to be illuminated from behind, making it the focus of the work. With its evocation of sadness or melancholy, this work has been interpreted as an allegory of Christ and the Resurrection. The statue in the middle distance has been identified alternatively as a Mater Dolorosa with a sword in her bosom or as Christ with a cross.

1996.150. Thaw Collection.

**Antoine Caron** (1521–1599)

French

*The Water Festival at Bayonne, 24 June 1565*

Black chalk, pen and brown ink and some black ink, gray-brown wash, heightened with white

Numbered at lower left center, in brown ink, 5.

This sheet is one of Caron's six designs for the famous Valois tapestries now in the Uffizi. It depicts an elaborate water spectacle at Bayonne to celebrate a historic meeting of the French and Spanish courts. The notables of both courts boarded a magnificent boat in the shape of a castle and sailed through various canals to an island in the river, witnessing spectacles, including a mock whale hunt, along the way. A banquet was served and a ballet performed before the royal party returned as they had come.

1955.7. Purchased as the gift of the Fellows.

**Claude Lorrain** (Claude Gellée; 1600–1682)

French

*Apollo Watching the Herds of Admetus, 1663*

Pen and brown ink, brown wash, heightened with white gouache, over preliminary indications in black chalk; the piper (Apollo), cattle and the foliage in foreground partially picked out in fine pen and black ink

Signed, inscribed, and dated at lower right, in pen and brown ink, *Claudio Gillee invenit fecit Roma 1663*.

The scene depicted here, taken from Ovid's *Metamorphoses*, was a favorite subject of the artist. Apollo, in the guise of a shepherd, guards the herds of Admetus. While Apollo is

absorbed in making music, some animals wander off, enabling Mercury, seen in

the left background, to steal them. Since this intricately worked drawing is not preparatory for either of two paintings of the subject that Claude executed, it was most likely made on commission as an independent work of art.

I, 271. Gift of J. P. Morgan, Jr., 1924.

**Claude Lorrain** (Claude Gellée; 1600–1682)

French

*Landscape with a Procession Crossing a Bridge*

Black chalk and graphite, with brush and brown wash, on paper tinted a pinkish brown

Inscribed on verso in pen and brown ink, *IVR Claude Gelee*.

Since this drawing is preparatory for *View of Delphi with a Procession*, the painting commissioned by Prince Camillo Pamphili and to this day on view in the Galleria Doria-Pamphili, Rome, it may be datable to 1650. The poetic beauty of this drawing is due in part to the dark silhouetting of the trees and figures against the luminous background, an effect enhanced by the rendering of the undetailed forms only in soft black chalk and wash.

III, 76. Gift of J. P. Morgan, Jr.

**Charles-Joseph Natoire** (1700–1777)

French

*A View at the Top of the Cascade of the Villa Aldobrandini, Frascati*

Pen and brown ink, brown and gray wash, black and red chalk, heightened with white, on blue paper

Signed and dated at lower right, in pen and brown ink, *C. Natoire/ 1762*; inscribed by the artist at lower center, *il didietro de la Cascata*. On the verso is a partially effaced inscription in the artist's hand, *pour monsieur le marquis. . .*

1996.64. Bequest of Alice Tully.

**Pierre Paul Prud'hon** (1758–1823)

French

*Female Nude*

Black, white, and pale pink chalk, some stumping, on blue paper

Prud'hon gave a new refinement and finish to the drawing of the nude, working in black and white chalk and—in the case of this sheet—a pale pink, almost flesh-colored chalk.

The drawing is a study for the figure of Innocence in the painting *L'Amour séduit l'Innocence, le Plaisir l'entraîne, le Repentir suit*. Here Prud'hon already knew how the figure of Innocence would be placed in the final painting: with the left arm of a youth, personifying Love, draped around her shoulder.

1974.71. Thaw Collection.

**Jean-Auguste-Dominique Ingres** (1780–1867)

French

*Portrait of Guillaume Guillon Lethière* (1760–1832), 1815

Pencil on wove paper

Inscribed by the artist at lower right, in pencil, *M. de Ingres/a Madlle Lescot*, and signed and dated (and erased but still legible) beneath dedication, *Ingres rome 1815*.

Ingres portrayed his mentor Guillaume Guillon Lethière first in 1811 and again in 1815 in this superb frontal portrait made for Lethière's friend Hortense Lescot. Alexandre Dumas wrote of the subject: "*Monsieur Lethière était à la fois un beau talent, un bon Coeur et un charmant esprit.*" In this dashing portrait, every nuance of detail is crisply delineated in a range of tonal effects resulting from Ingres's skillful alternation of soft and hard pencils.

1977.56. Bequest of Therese Kuhn Straus in memory of her husband, Herbert N. Straus.

**Honoré Daumier** (1808–1879)

French

*Two Lawyers Conversing*

Black chalk and gouache in white and gray, with some pale pink, yellow, and brown watercolor

Signed at lower right, in pen and black ink, *h. Daumier*.

Pairs or groups of lawyers are the subject of many of Daumier's drawings. Frequently the figures are contrasting visual types, as in the present example. Here, a thickset man leans over to compare anecdotes or discuss strategy with a thin colleague. The artist was at the peak of his artistic power in the 1860s, the period to which this drawing undoubtedly dates.

1997.87. Thaw Collection.

**Parmigianino** (Girolamo Francesco Maria Mazzola; 1503–1540)

Italian

*Three Studies of Putti*

Pen and brown ink (all three studies), brown wash (studies at left and center), over red chalk (study at center); squared in black chalk (study at left)

One of Parmigianino's principal early works is a series of mythological frescoes of circa 1523–24 in the Rocca Sanvitale at Fontanellato. After establishing a fictive architecture of spandrels and lunettes, he filled the spandrels with putti, allowing the narrative action to unfold in the lunettes. In this sheet he arrived at the final disposition of the winsome figures at center and lower left, changing their positions very little in the fresco. Their soft, sweet character and elongated, elegant bodies are typical of Parmigianino's early style.

I, 49. Gift of J. P. Morgan, Jr., 1924.

**Veronese** (1528–1588)

Italian

*Studies for the Finding of Moses*, 1575–85

Pen and brown ink, brown wash

In this lively sheet of studies for the *Finding of Moses*, circa 1580 (Prado, Madrid), the artist worked in rapid strokes of pen and brown ink to resolve problems not only of pose but of light and volume. The subject derives from the Old Testament account in which Moses was hidden by his mother in the bulrushes to escape Pharaoh's order that all male Israelite infants be killed; he was later found and cared for by Pharaoh's daughter.

IV, 81. Gift of J. P. Morgan, Jr., 1924.

**Vittore Carpaccio** (1460/65–1525/26)

Italian

*Virgin and Child and Two Female Saints*, ca. 1500–1512

Pen and brown ink, brown wash, over red and black chalk; brown ink border at left, top, and right; left, top, and right edges marked for transfer

This drawing is a late compositional study for Carpaccio's panel painting of the *Virgin and Child with Four Saints* in the Musée du Petit Palais, Avignon. The Virgin and Christ Child with Saint John the Baptist and two female saints are set against a complex landscape background inhabited by three hermit saints. At center left, Augustine speaks to the small child; Jerome stands on the rocky arch; and Anthony Abbot sits just inside a small hut surmounted by a cross.

Thaw Collection.

**Michelangelo Buonarroti** (1475–1564)

Italian

Four Studies of *David Slaying Goliath*, 1550s

Black chalk

Michelangelo and his follower Daniele da Volterra first met in the 1540s; in around 1555 Michelangelo provided drawings, including the present ones, for several of the five paintings commissioned by Giovanni della Casa from Daniele. These powerful, rapidly executed studies of two grappling figures served as the basis for Daniele's lost clay model and double-sided painting on slate depicting *David Slaying Goliath*. Michelangelo had previously treated the subject in one of the spandrels of the Sistine Chapel.

I, 32a. Gift of J. P. Morgan, Jr., 1924.

**Raphael** (Raffaello Sanzio; 1483–1520)

Italian

*Cardinal Aeneas Sylvius Piccolomini Presents Eleanor of Portugal to Emperor Frederick iii*, 1502–4

Pen and brown ink, brown wash, heightened with white gouache (original heightening almost completely lost, later retouched), over black chalk and stylus indentations Substantial losses and severely abraded

Inscribed, possibly by the artist, near upper edge, left of center, in pen and brown ink, *Questa e la quinta [st]oria de Papa [Pio]*.

This large-scale finished compositional study, or *modello*, is preparatory for one of the series of ten frescoes by Bernardo Pinturicchio commissioned by the archbishop of Siena, Cardinal Francesco Todeschini Piccolomini in 1502 for the library adjacent to Siena cathedral. The frescoes illustrate events from the life of the cardinal's distinguished uncle, Aeneas Sylvius Piccolomini, who reigned as Pope Pius II. Three further drawings by the young Raphael attest to his substantial involvement in the designs for the Piccolomini cycle.

1996.9. Bequest of Alice B. Tully.

**Andrea del Sarto** (Andrea d'Agnolo; 1486–1530)

Italian

*Young Man Taking a Step, with a Basket, and Balancing a Sack*, 1511–24

Black chalk

Andrea del Sarto excelled in representations of the human figure, preparing each pose from the live model with a sensitive understanding of anatomy. The present boldly delineated study is preparatory for the figure of a manservant ascending a flight of stairs in the monochrome fresco of the *Visitation* in the cloister of the convent of the Compagnia dello Scalzo, Florence. Andrea intermittently worked on the cycle of twelve murals, his first major commission, from about 1507 to 1526.

I, 30 (recto) and IV, 14 (verso). Gift of J. P. Morgan, Jr., 1924.

**Correggio** (Antonio Allegri; ca. 1489–1534)

Italian

*Head of a Woman Crying Out*, ca. 1511–14

Charcoal and black chalk, in some passages blended with white chalk, on two pieces of light brown paper joined vertically at left

Remarkable for its intensity of emotion and rich sfumato-like modeling in heavy charcoal, this drawing is a cartoon for the head of the grief-stricken Mary Magdalene in the *Entombment of Christ*, a frescoed roundel from the portico of the basilica of Sant' Andrea in Mantua, now in the Museo Diocesano. It reveals Correggio's early understanding of the importance of carefully planning a composition executed in the unforgiving fresco technique.

IV, 30. Gift of J. P. Morgan, Jr., 1924.

**Jacopo da Pontormo** (1494–1557)

Italian

*Standing Male Nude Seen from the Back and Two Seated Nudes*, 1517–21

verso: *Striding Nude with Arms Raised*

Red chalk; verso: black and red chalk, traces of white chalk heightening

Inscribed at lower left, in pen and black ink, *Jacopo da Pontormo*

A pupil of Andrea del Sarto, Pontormo also explored the human figure in studies after *garzoni* posed in the studio, although he blended Andrea's naturalism with his own eccentric grace. Working in red chalk, he applied pressure to create bold contours and emphasize details, while reducing the heads to simple ovals or curves. The figures do not correspond to any known works by the artist and are more likely a free exercise in life drawing done about 1519–21, when Pontormo was at work on the decoration of the Great Hall in the Medici villa at Poggio a Caiano.

1954.4. Purchased as the gift of the Fellows with the special assistance of Mrs. Carl Stern and Janos Scholz.

**Jacopo Tintoretto** (1518–1594)

Italian

*Two Studies of Samson Slaying the Philistines*

Black chalk, heightened with wetted white chalk, on blue paper (faded)

The present sheet is among the more than thirty studies Tintoretto and his workshop produced after a wax or clay replica of Michelangelo's 1528 sculptural model for *Samson Slaying the Philistines*. The spiraling and radically foreshortened figure of Samson wielding the jawbone of an ass atop one of his victims must have held a particular fascination for the artist, who rose to the challenge of producing a two-dimensional image of the sculpture with admirable skill.

Thaw Collection.

**Annibale Carracci** (1560–1609)

Italian

*Eroded Riverbank with Trees and Exposed Roots*, ca. 1590–92

Pen and brown ink; lined and mounted on closely trimmed Mariette mount

Inscribed in pen and brown ink, at lower center, *Anibbale Caracci*.

Although landscape never assumed a central role in his art, Annibale's innovations in the genre played a pivotal role in the development of the seventeenth-century landscape. This rare *plein-air* study shows the artist concentrating on detail, rather than on the more common broadly conceived view. Probably begun from life and finished in the studio, this sensitive rendering of vegetation along a riverbank likely dates to the artist's late Bolognese period of around 1590–92, before his departure for Rome in 1595.

1972.6. Purchase.

**Guercino** (Giovanni Francesco Barbieri; 1591–1666)

Italian

*The Holy Family*, 1620s

Black, red, and brown chalk, blue pastel, with gray wash

A highly talented and prolific draftsman, Guercino spent his career almost exclusively in Emilia. This drawing is unique in his oeuvre for its high degree of finish and use of multiple colored chalks, wash, and blue pastel, which indicate that it was likely intended for sale or presentation to a patron or friend. Stylistic analogies with the artist's frescoes in the dome of Piacenza cathedral suggest that this display of virtuoso draftsmanship probably also dates to the 1620s.

I, 99. Gift of J. P. Morgan, Jr., 1924.

**Pietro da Cortona** (Pietro Berrettini; 1597–1669)

Italian

*Woman Holding the Papal Tiara*, 1632–39

Black and red chalk

Pietro da Cortona is best known for his masterpiece of baroque illusionism, the ceiling of the Great Hall of the Palazzo Barberini, Rome, frescoed between 1632 and 1639. Depicting an *Allegory of Divine Providence*, the ceiling glorifies the Barberini family, including Pope Urban VIII. This study is preparatory for the female figure personifying Rome. An expert exploration of the figure's foreshortened form, lit from above, it is one of the most beautiful of the studies related to the commission.

1965.16. Purchased as the gift of the Fellows with the special assistance of Anne and Carl Stern.

**Gian Lorenzo Bernini** (1598–1680)

Italian

*Portrait of Sisinio Poli*, 1638

Black, red, and white chalk, on light brown paper

Inscribed on paper attached to lower edge of drawing, in pen and brown ink, *Eques Laurentinus Berninus / Die vigesima octavo Aprilis 1638 / Delineavit / Effigies Sisinii Poli anno aetatis Suae / Decimo octavo.*

Numerous finished chalk portraits by Bernini intended as independent works of art are known. This sensitively rendered likeness bears an uncommon inscription identifying the sitter as Sisinio Poli, depicted on 28 April 1638 at the age of eighteen. At this time Poli was Writer of Apostolic Letters under Pope Urban VIII and active as an amateur artist in the circle of Francesco Barberini. Bernini was later to construct and decorate for Sisinio the Poli family chapel in San Crisogono, Rome.

IV, 174. Gift of J. P. Morgan, Jr., 1924.

**Giovanni Battista Tiepolo** (1696–1770)

Italian

*Virgin and Child Seated on a Globe*, 1740s

Pen and brown ink, with brown, ochre, and violet wash, over black chalk

This design was probably intended for metalwork, such as a finial or the ornament surmounting a processional mace. It depicts the Virgin of Mount Carmel and Child as experienced in the vision of Saint Simon Stock, a twelfth-century Carmelite friar: the Virgin presented him with a scapular—an article of devotion composed of two small woolen squares—held aloft by the angel at right. The drawing may have been made for the Scuola Grande dei Carmini, Venice, in the 1740s. 1997.26. Gift of Lore Heinemann, in memory of her husband, Dr. Rudolf J. Heinemann.

**Canaletto** (Giovanni Antonio Canal; 1697–1768)

Italian

*Architectural Capriccio*

Pen and brown ink, with gray wash, over graphite and traces of black chalk

Canaletto, who primarily worked for an affluent English clientele visiting Venice while on the Grand Tour, brought topographical painting to perfection. He also produced such fanciful views, or “capricci,” as this one, which combine reality with imaginary elements. It is a fairly accurate rendering of the eastern end of San Lorenzo and the adjacent houses in the Castello neighborhood, though most other elements are purely fictional for this location. Picturesque details of everyday life evoke a uniquely Venetian atmosphere.

1973.48. Gift of Janos Scholz.

**Giovanni Battista Piranesi** (1720–1778)

Italian

*Architectural Fantasy*

Pen and brown ink, with brown wash

Piranesi exerted considerable influence on late-eighteenth-century architecture through his hauntingly beautiful etchings, such as the *Views of Rome* and the prison compositions known as the *Carceri*. Here the classical triumphal arch—usually freestanding—has been incorporated into a complex building. Remarkable grandeur and drama are achieved through the close presentation of the edifice at an oblique angle and from a low vantage point, techniques often used in contemporaneous stage designs.

1974.27. Gift of Janos Scholz.

**Hendrick Goltzius** (1558–1617)

Dutch

*The Judgment of Midas*, 1590

Pen and brown ink, red-violet, brown, and gray watercolor, green gouache, with some heightening in white gouache

Signed with monogram and dated at right, in brown ink, *HG* (interlaced) / *Fecit / A° 1590.*

*The Judgment of Midas* is one of Goltzius’s most frequently copied and imitated compositions and was also the basis for one of his largest, most ambitious prints. Made in 1590, before he went to Italy and absorbed the classicizing influences of Italian art, this drawing still bears the mannerist influence of his teacher, Bartholomäus Spranger, especially in the elongated and attenuated forms. The subject derives from Ovid’s *Metamorphoses* and shows Apollo’s victory in a musical contest judged by King Midas.

I, 228. Gift of J. P. Morgan, Jr., 1924.

**Hendrick Goltzius (1558–1617)**

Dutch

*Young Man Holding a Skull and a Tulip*, 1614

Pen and brown ink

Signed with monogram and dated at upper left, in brown ink, *HG* (interlaced) / 1614; lettered by the artist at right center, in brown ink, *QVIS EVADET / NEMO*.

This is among the last and most spectacular examples of Goltzius's *Federkunststücke*, or drawings imitating engravings; the artist's crippled hand and deteriorating eyesight challenged him in the graphic realm and prevented him from engraving after 1600. The robust young man holding a skull illustrates a *vanitas* theme in the form of a fantasy portrait. The Latin inscription, which translates "Who escapes? No man," and the hourglass in the upper right are reminders of the transience of existence.

III, 145. Gift of J. P. Morgan, Jr., 1924.

**Abraham Bloemaert (1566–1651)**

Dutch

*St. Roch*

Red gouache, heightened with white gouache, over traces of black chalk, and possibly some pen and ink and wash

The present drawing is a unique example of the red monochrome—or rosaille—technique in Bloemaert's graphic oeuvre.

He used a mixture of opaque lead white and red chalk to create a full spectrum between red and white. Infrared reflectography reveals a complete and precise black chalk underdrawing that nearly corresponds to the gouache composition. This highly finished sheet was clearly conceived as an independent work of art and was possibly a devotional piece. St. Roch was the patron saint of plague sufferers.

I, 229b. Gift of J. P. Morgan, Jr., 1924.

**Peter Paul Rubens (1577–1640)**

Flemish

*Seated Male Youth (Study for Daniel)*, ca. 1613

Black chalk, heightened with white chalk, on light gray paper

This sheet is preparatory for the figure of Daniel in Rubens's painting *Daniel in the Lions' Den*. After establishing the position of the figures in compositional drawings and oil sketches, Rubens would make studies after the model for major figures to guide studio assistants in the execution of a painting. Here he outlined the figure in black chalk and blocked out shadows to indicate volume and light. The painting's fidelity to this study indicates that it belongs to the final stages of preparation.

I, 232. Gift of J. P. Morgan, Jr., 1924.

**Peter Paul Rubens (1577–1640)**

Flemish

*Descent from the Cross*, ca. 1617–18

verso: *St. Andrew*, ca. 1618–19

Pen and brown ink, brown wash, occasional point of brush, on light brown paper; verso: pen and brown ink, brown wash, occasional point of brush, slight indication of a head in black chalk

This rapidly drawn sheet demonstrates the inventiveness and importance of preparatory drawings in Rubens's creative process. It represents his initial ideas for a composition which was realized in two painted versions of the subject commissioned by the Order of the Capuchins in 1617 and circa 1618–19, although neither painting replicates the composition exactly. The study of St. Andrew on the verso is preparatory for an altarpiece of the *Miraculous Draught of Fishes* for the Fishmonger's Guild in Mechelen at Notre-Dame-au-delà-de-la-Dyle.

1998.26. Thaw Collection.

**Jacob Jordaens (1593–1678)**

Flemish

*Portrait of a Young Woman*, ca. 1635–40

Black chalk, brown and gray wash, with red chalk, and touches of brown ink, over traces of charcoal

Although he was a prolific draftsman, portrait studies are relatively rare in Jordaens's graphic oeuvre. This heavily worked sheet suggests that it may have been a presentation drawing—a finished composition an artist would present to a potential patron to gain a commission—rather than a preliminary study for a painting. There is no extant painting of the sitter, nor is her identity known.

1977.42. Purchased as the gift of the Fellows with the special assistance of a number of Fellows and Trustees in honor of Felice Stampfle.

**Anthony van Dyck (1599–1641)**

Flemish

*Diana and Endymion*

Pen and point of brush and brown ink, brown wash, heightened with white gouache, on blue paper, faded to green gray  
Like his mentor, Peter Paul Rubens, van Dyck was a prolific and energetic draftsman who executed pen-and-ink sketches to explore ideas for compositions. The restless experimentation and disregard for detail and proportion evident in this sheet reflect van Dyck's preoccupation with the dramatic action of the scene.

I, 240. Gift of J. P. Morgan, Jr., 1924.

**Anthony van Dyck (1599–1641)**

Flemish

*View of Rye from the Northeast, 27 August 1633*

Pen and brown ink

Signed, dated, and inscribed by the artist, at lower right, in brown ink, *Rie del naturale li 27 d' Augto 1633–A<sup>o</sup>vand[yck]*; inscribed above in Jan van Rymsdyk's hand, in brown ink, *Rymsdyk's Museum*.

Although one of the most celebrated portraitists in Northern art, van Dyck is less well known for his *plein-air* studies, which are some of the earliest known topographical views of architecture in Britain. In this view of Rye, a town on the Sussex coast, several important historic buildings can be identified, including the Romanesque church of St. Mary at the town's highest point and Ypres Tower, the remains of Rye castle, at the far left.

III, 178. Gift of J. P. Morgan, Jr., 1924.

**Rembrandt Harmensz. van Rijn (1606–1669)**

Dutch

*Woman with a Child Descending a Staircase, ca. 1635–36*

Pen and brown ink, brown wash; traces of framing line in brown ink

Inscribed at lower right corner, in an old hand, in brown ink, *W* or *R*.

In this remarkably intimate study, Rembrandt masterfully employed his brush to evoke the darkness of the staircase and create a sense of movement in the dramatic shadows that envelop the woman. With a thick reed pen and brown ink, he described her cap, using careful strokes to define the faces of woman and child, and bold strokes to describe the child's body and woman's skirt.

I, 191. Gift of J. P. Morgan, Jr., 1924.

**Rembrandt Harmensz. van Rijn (1606–1669)**

Dutch

*The Bulwark de Rose and the Windmill de Smeerpot, Amsterdam, ca. 1649–52*

Pen and brown ink, brown wash, on light brown-toned paper; some delicately scraped highlights to the roof at the left; framing lines in brown ink along lower edge and on both sides

One of Rembrandt's finest landscape drawings, the present sheet belongs to a group of twenty-seven views by the artist that were made along the Amstel River and chronicle his walks along the Amsterdam city walls. It documents a panoramic view from the top of the Amsterdam city wall, leading to a dramatic convergence of the earthen ramparts at the center of the page. To the right is an old-fashioned mill, popularly called the Grease Pot (Smeerpot), that was used to grind wheat and rye.

Thaw Collection.

**Adriaen van Ostade (1610–1685)**

Dutch

*A Violinist at a Farmhouse Door, 1673*

Watercolor, pen and brown ink, with touches of gouache, over traces of graphite; framing line in brown ink

Signed and dated at lower left, in brown ink, *Av.* (in ligature) *Ostade · 1673*.

This colorful genre scene represents the apogee of Ostade's watercolor manner and depicts one of his many variations on the theme of rustic pleasures. Ostade's watercolors were created predominantly as independent works of art to be marketed to collectors, although the present sheet also served as the basis for a painting. This robust, highly finished sheet was a favorite of Charles Fairfax Murray, whose collection forms the core of the Morgan's holdings.

I, 134. Gift of J. P. Morgan, Jr., 1924.

**Gerbrand van den Eeckhout** (1621–1674)

Dutch

*Seated Youth Wearing a Hat, with His Chin Cupped in His Left Hand*, ca. 1655

Brush and brown wash; framing line in brown ink

One of Rembrandt's lesser known pupils, Van den Eeckhout also explored biblical and historical subjects, portraits, and landscapes and was both a painter and draftsman. This luminous study is one of eighteen attributed to van den Eeckhout in which he confidently used brush and wash without pen and ink or a chalk underdrawing to create a range of tones. The ambiguous expression of the boy, who is possibly stifling a grin, renders this intimate depiction particularly engaging. Thaw Collection.

**Fontainebleau school** (second half of the sixteenth century)

French

*Procris and Cephalus*

Brush and brown wash, some pen and brown ink, heightened with white gouache, over preliminary indications in black chalk, with slight touches of red chalk

Perhaps the finest sheet of the Fontainebleau school in an American collection, the subject of this sheet reflects the arcane themes in vogue at the Valois court during the sixteenth century. Taken from Ovid's *Metamorphoses*, the story of Procris and Cephalus recounts how Cephalus accidentally killed his wife with his javelin while hunting. The artist chose to depict the moment that Procris had been struck by the fatal instrument, before Cephalus reaches his dying wife.

1978.34. Purchased as the gift of the Fellows with the special assistance of Alice Tully, Julia P. Wightman, and the Thorne Foundation.

**Jacques Bellange** (active 1595–d. 1616)

French

*The Hunter Orion Carrying Diana on His Shoulders*, ca. 1613–16

Pen and brush and brown ink; extraneous spots of red chalk and green paint; traces of framing lines in black ink on all sides. Inscribed at lower right in pen and black ink, *Belange*.

This is one of just over sixty drawings securely attributed to Bellange. Focusing on the sinuous upward thrust of movement uniting the figure of the blind giant Orion, bearing the goddess Diana on his shoulders, and executed almost entirely in wash, this sheet is strikingly more fluid than other drawings by the artist. Bellange executed a print of the same subject; however, the differences in pose and proportion of the figures suggest that the present drawing was conceived later than and independently of the print.

1971.8. Purchased as the gift of the Fellows.

**Nicolas Poussin** (1594–1665)

French

*The Holy Family on the Steps*, ca. 1646

Pen and brown ink, brown wash, with touches of gray wash, over black chalk

Between 1646 and 1655, Poussin methodically explored the possible compositions of the *Holy Family with St. Elizabeth and John the Baptist* in numerous drawings and paintings. This sheet is the second of three studies for his painting of the subject in the Cleveland Museum of Art. The dramatic rendering of light—bright reserves of paper contrasted with dark brown wash—is typical of Poussin's studies and reflects his concern for volumetric form and overall unity.

III, 71. Gift of J. P. Morgan, Jr., 1924.

**Nicolas Poussin** (1594–1665)

French

*The Death of Hippolytus*

Pen and brown ink, brown wash, over black chalk; verso: pen and brown ink over black chalk

An independent exploration of a theme that Poussin did not treat in a painting, the subject of this highly baroque sheet derives from Ovid's *Metamorphoses*. Cast out of Athens by his father after rejecting the advances of his stepmother, Hippolytus's chariot is menaced by a bull sent by Poseidon. After his chariot crashes and Hippolytus is dragged to his death, his friends attempt to regain control of the horses and disentangle the hero's body from the wreckage.

I, 267. Gift of J. P. Morgan, Jr., 1924.



**Jean-Antoine Watteau** (1684–1721)

French

*Seated Young Woman*, ca. 1715–1717

Black, red, and white chalk on buff paper

Watteau is best known for his rapidly executed figure studies in *trois crayons*, using red, black, and white chalks. This sheet is an exceptional example of his mastery of the technique and embodies such immediacy and energy that one does not notice at first that the artist did not include the lower half of the woman's right leg and foot and failed to indicate the base on which she is seated. Trimmed from a larger sheet, the original may have included multiple studies.

I, 278a. Gift of J. P. Morgan, Jr., 1924.

**Jean-Antoine Watteau** (1684–1721)

French

*Two Studies of the Head and Shoulders of a Little Girl*, ca. 1717

Red, black, and white chalk on buff paper; drawn over black chalk sketch of legs

Watteau rarely made drawings that were directly preparatory for painted compositions. Instead, he produced a large number of sheets of studies from life of men, women, and children in various poses that he kept in his studio and used when needed. The study at right on this sheet was used for the figure of a little girl, seated at her mother's knee, listening to a concert, in the painting *The Music Lesson*. This sheet, and another by Watteau mounted nearby, were acquired individually by Morgan in 1911.

I, 278b. Gift of J. P. Morgan, Jr., 1924.

**Jean-Baptiste Oudry** (1686–1755)

France

*The Rond-Point in the Park at Arcueil*, ca. 1744–47

Black chalk, some stumping, heightened with white chalk, stumped and in places worked wet, with touches of brown wash, on blue paper; traces of framing lines in black ink

This is one of about fifty extant drawings Oudry executed between 1744 and 1747 at the abandoned park connected to the Prince de Guise's château at Arcueil. These drawings, probably begun on site but finished in his studio, were independent, highly finished works, fit to be exhibited at the Salon. To this view, Oudry added luminous highlights in white chalk that he worked wet to create a glistening effect, filling the scene with a silvery light.

1990.24. Purchased on the Martha Crawford von Bülow Fund, 1978.

**François Boucher** (1703–1770)

France

*The Nativity (or Adoration of the Shepherds)*, ca. 1761–62

Pen and brown ink, red wash, brown wash, brown and black chalk, highlighted with white chalk, worked wet, over traces of black chalk

Of the artists who defined French art under the ancien régime, Boucher was perhaps the most prolific. This powerfully illumined sheet unites his lyrical sensibility for religious subjects and the complex experimentation with media and techniques that characterizes works from the last decade of his career. The subject is an unusual combination of a Nativity and an Adoration of the Shepherds and appears to be one of several explorations of nocturnal scenes dating after 1755.

Thaw Collection.

**Gabriel de Saint-Aubin** (1724–1780)

French

*Momus*, 1752

Red and black chalk, with a few touches of white chalk

Inscribed in scroll, probably by the artist, in black chalk, *Recue[il] / de / Déguisem[ents] / du Bal de / Saint Cloud / 1752 / D.s Gl. de Saint-Aubin*.

The present drawing depicts Momus, the god of madness and a popular comic figure, holding a scroll announcing a *recueil* of costumes for a masked ball held by Louis-Philippe d'Orléans and his wife Louise-Henriette de Bourbon-Conty at the château Saint-Cloud in 1752. The single-figure composition and use of *trois crayons* are rare in Saint-Aubin's work; this sheet may be among his last large format drawings before he abandoned work on this scale.

1954.9. Purchased as the gift of the Fellows.

**Jean-Baptiste Greuze** (1725–1805)

French

*Portrait of Denis Diderot* (1713–1784), 1766

Black chalk, stumped, and white chalk, worked wet, with touches of gray chalk, on brown paper

Signed at upper right in graphite, *J. B. Greuze*.

Diderot sat for this portrait the year that he and Jean le Rond d'Alembert completed the *Encyclopédie*. He found it to be the most accurate depiction of him, stating, "I had a . . . head totally in the character of an ancient orator, a guilelessness that nearly bordered on simplicity, on the rusticity of ancient times." The profile medallion format lent itself easily to reproduction by engraving, and Greuze's image thus became the iconic representation of the great Enlightenment *philosophe*.

1958.3. Purchased as the gift of John M. Crawford, Jr.

**Eugène Delacroix** (1798–1863)

French

*Royal Tiger*

Pen and brown ink, watercolor, over graphite

Signed at lower right in pen and brown ink, *Eug Delacroix*.

This drawing is one of about fifty that Delacroix executed of tigers. It most closely relates to an 1829 lithograph, *Royal Tiger*, and an 1846/47 painting, *Crouching Royal Tiger*. The presence of the artist's signature and the existence of a second version of the same composition document the success of the composition first arrived at in the lithograph and confirm that Delacroix conceived of the present drawing as an independent work.

Thaw Collection.

**Eugène Delacroix** (1798–1863)

French

*Christ on the Cross*

Pen and brown ink, brown wash

Estate stamp in red ink at lower left, *E.D.*

When Delacroix visited Antwerp in 1850, he made copies after works by Rubens, whose works inspired him throughout his career. This drawing derives from Rubens's canvas *Christ Wounded by a Lance*, which became the source for a pastel, an oil sketch, and a painting as well as numerous drawings. In this sheet, freely drawn from memory, Delacroix used Rubens's medium of choice—pen and brown ink with brown wash—to focus on the dramatically arrayed figures.

1985.33. Bequest of John S. Thacher.

**Hilaire-Germain-Edgar Degas** (1834–1917)

French

*Standing Man in a Bowler Hat, Slight Sketch of a Woman at Left*

*Essence* (thinned oil paint) on oiled brown paper

Stamped in red ink at lower left corner, *Degas*.

This boldly painted sketch dates to the late 1860s or early 1870s. Degas first used strokes of black to delineate the figure and then modified the pose with a thin gray oil paint, notably redefining the contours to depict the man at a slightly less frontal angle. While he sometimes made these oil studies in preparation for a painting, and an inscription on the back of the frame associates it with his 1868–70 painting *Interior (The Rape)*, this work has not been definitively linked to a specific canvas.

1985.39. Bequest of John S. Thacher.

**Hilaire-Germain-Edgar Degas** (1834–1917)

French

*Mlle Bécot at the Café des Ambassadeurs*, 1885

Pastel over lithograph

Signed and dated at lower right, in pastel, *Degas / 85*.

This dramatically composed scene captures the spectacle and excitement of the café-concert in fin-de-siècle Paris. Degas, who was a frequent visitor to this popular form of entertainment, used it as an inspiration for many compositions, including the 1877/78 lithograph that was reworked in pastel for the present composition. The three silhouetted female spectators in the immediate foreground contrast with the spotlighted singer, who is performing her frenzied, comic dance, with arms raised and fingers splayed, in her trademark *style épileptique*.

1997.88. Thaw Collection.

**Paul Cézanne** (1839–1906)

French

*Still Life with Pears and Apples, Covered Blue Jar, and a Bottle of Wine*

Watercolor over black chalk

Cézanne began this monumental study with a light and free sketch in black chalk and then used transparent strokes of watercolor in rich hues to define the contours. The broken lines and shimmering planes of color lend the sheet a surface dynamism that is enriched by the bold use of the reserve of paper. Reflecting the artist's mastery of the watercolor, this still life was executed sometime during the last few years of his life.

2002.61. Thaw Collection.

**Paul Gauguin** (1848–1903)

French

*Te arii vahine* (The Queen of Beauty or The Noble Queen), 1896–97

Watercolor, with gouache, over black crayon

Initialed by the artist at lower left, in black crayon, *pg*; inscribed at lower center, in black crayon, *te arii vahine*.

This watercolor was executed by Gauguin after his 1896 canvas *Te arii vahine*, one of his first works after returning permanently to Tahiti. He characterized the painting as “much better than anything I’ve done previously.” The colors used in this replica are different from those in the painting; they establish the watercolor as an independent drawing in which the artist continued to explore color harmonies.

Thaw Collection.

**Vincent van Gogh** (1853–1890)

Dutch

*Two Cottages at Saintes-Maries-de-la-Mer*, 1888

Reed pen and brown ink, over graphite

In early summer 1888 van Gogh visited the Mediterranean fishing village of Saintes-Maries-de-la-Mer, where, as he wrote to his brother, he hoped to “. . . get [his] drawings more spontaneous, more exaggerated.” The spontaneity he hoped to achieve is expressed in a vigorous, freely drawn graphite sketch that the artist then articulated with alternating thick and fine strokes of a broad-nibbed reed pen. The drawing's brisk, energetic execution indicates that it might have been made on site.

Thaw Collection.

**Jean Antoine Houdon** (1741–1828)

French

*Bust of Benjamin Franklin*

Plaster

In December 1776, Benjamin Franklin made his third official visit to France, where he would remain for nine years as the American ambassador. Although Houdon had observed Franklin (considered by the French to be the “first civilized American”) on several earlier occasions, their friendship began after their first formal meeting in 1778. It is from such direct observation that Houdon modeled his bust, which he exhibited at the Salon in 1779. The original terra-cotta model is in the Louvre, Paris; the first marble version, produced the same year, is at The Metropolitan Museum of Art, New York. The exceptionally lifelike Morgan bust is one of several plaster replicas Houdon executed and is on view in celebration of the tercentenary of Franklin's birth.

Gift of Mrs. Charles W. Engelhard.

**Lombard school**

Italian

*Model Book*, 1360–80

Pen and brown ink, with brown wash and some watercolor, on parchment

An indispensable part of medieval workshop practice, the model book served as a pictorial archive, and included a repository of forms and motifs to be used by the master and his assistants as commissions arose. The themes represented were mostly secular, reflecting some of the principal interests of the times. Here, a young hunter, sporting a spear and blowing a horn, hides behind a hill while his hound captures a hare by the hind leg; an owl stands by expectantly below at right. Another scene of pursuit appears in the lower register, where a dog chases a bear while a cunning fox remains undiscovered, comfortably curled up beneath a tree.

II, 2–25. Gift of J. P. Morgan, Jr., 1924.

**Attributed to Jacquemart de Hesdin and Others** (second half of the fourteenth century)

French

*Sketchbook of Six Leaves*

Metalpoint on boxwood washed with white gesso

Scholarly opinion as to the origin and date of this work has ranged from André Beauneveu, working in the early- to mid-fourteenth century, to Jacquemart de Hesdin, the leading Franco-Flemish illuminator at the end of the fourteenth century and early fifteenth century. Consisting of only six boxwood leaves, this sketchbook is most likely a fragment of a larger book, assembled over the centuries. While all the leaves are executed in the same technique, the sheet with the Virgin and Child is the most impressive—her curvilinear silhouette exquisitely rendered in metalpoint. Part of a seventh leaf that was detached from the ensemble is exhibited here. These leaves, by more than one hand, were probably executed by artists in the atelier of Jacquemart.

MS M. 346. Gift of J. P. Morgan, Jr., 1924.