

# NATIONAL GALLERY OF ART

NEWS RELEASE

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## GARDENS ON VIEW AT THE NATIONAL GALLERY

Washington, D.C., March 5, 1990 -- Gardens and their depiction in works of art over a period of 700 years is the subject of an exhibition opening in the West Building of the National Gallery on April 1, 1990. Gardens on Paper: Prints and Drawings, 1200-1900 will explore this complex and delightful history through approximately 100 works on paper and vellum, mostly from the National Gallery's permanent graphics collection. The artists represented range from anonymous illuminators of medieval manuscripts to well-known nineteenth-century impressionists. Support for the exhibition, which will appear only at the National Gallery, has been generously provided by Estée Lauder Inc.

"The National Gallery will celebrate spring in Washington with the showing of Gardens on Paper," said J. Carter Brown, director of the National Gallery. "The exhibition reflects the strength of our graphics collection in this area, thanks to gifts to the National Gallery by numerous donors, including such outstanding collectors as Lessing J. Rosenwald and Mark J. Millard."



gardens on paper . . . page two

The show is comprised of engravings, woodcuts, drawings, and books as well as aquatints, watercolors, and pastels. Various visions of the garden reveal a fascinating evolution of symbolic concepts, thematic contexts, and stylistic forms. Gardens on Paper demonstrates that the appeal of the garden to artists has been constant over the centuries, though it has been treated differently through time.

The exhibition is chronologically arranged in five sections. The earliest works are medieval manuscript illuminations and prints. These represent such sacred horticultural realms as the Garden of Eden, Heavenly Paradise, and flowering bowers associated with the Virgin Mary and the saints. Also included are gardens of earthly delights, which frequently served as settings for illicit and improvident assignations in medieval love lyrics and art. Medieval garden images are generally symbolic -- not showing living, growing gardens, but abstract ideas that reflect the Middle Ages' heightened concern for the spiritual world.

In the Renaissance, the discovery of linear perspective and a growing curiosity about the natural world led to the depiction of closely observed, real gardens. Gardens and garden-related imagery appeared in the context of new or increasingly important secular subjects, such as scenes of gardeners at work, garden parties, and topographical views of gardens. The establishment of print publishing businesses and the increased production of illustrated books helped disseminate important printed views of gardens throughout Europe.



gardens on paper . . . page three

Print and book publishing firms continued to flourish in the seventeenth century, creating beautifully etched and engraved views of the great royal and aristocratic gardens of the baroque period. Italian prints, and the gardens they represent, reveal a delightful spontaneity and exuberance, as well as a proud desire to display the spectacular wealth and power of the gardens' owners. The elegantly disciplined style of French graphic works corresponds to the grandeur of their subjects, which include such majestic gardens as those of Versailles.

Eighteenth-century prints and drawings of gardens clearly attest to the preeminence of nature in the creative imagination of this era. Exquisitely illustrated British books and prints represent gardens in a new, naturalistic mode -- and the English style that soon became dominant throughout Europe. Some of the greatest French works of this period portray gardens of the previous century declining in a luxuriance of untrimmed foliage, as if the benevolent forces of nature were gently enfolding the faded glory of the recent past.

The image of the garden changed dramatically in nineteenth-century art, showing a preponderance of small, private gardens and public parks rather than great estates and royal properties. This new iconography reflects both a growing interest in gardening among the expanding, post-industrial middle class, and an international effort to create parks in cities that had become dangerously crowded. The manner in which artists portrayed these new garden subjects was often equally innovative, as gardens and parks became a favorite subject of the impressionists.

Gardens on Paper was organized by Virginia Tuttle Clayton, National Gallery assistant curator of graphic arts, who also wrote the scholarly catalogue to accompany the show. The exhibition will be on display through July 22, 1990.

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The Estee Lauder Companies are committed to the support of many programs that make life more beautiful. Health and education, the environment and the arts are top priorities.

According to Leonard A. Lauder, President and Chief Executive Officer of the Estee Lauder Companies and a member of the Trustees Council of the National Gallery of Art, "Our sponsorship of 'Gardens on Paper' brings us great pleasure. The museum is a major institution, a vital force and one of our country's great treasures. It is most gratifying to bring this exhibition from the museum's own collection to the public. Garden themes are most relevant to our times."



# National Gallery of Art

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## GARDENS ON PAPER: PRINTS AND DRAWINGS, 1200-1900 Exhibition Checklist

\* = color transparencies available  
& = black-and-white photographs available

1. Anonymous German, 13th Century (Lower Saxony)  
\* Heavenly Paradise with Christ in the Lap of Abraham, c. 1239  
Tempera and gold leaf on vellum, 224 x 157  
National Gallery of Art, Rosenwald Collection
2. Anonymous German, 15th Century (Augsburg?)  
Map of the World, c. 1480  
Hand-colored woodcut, 273 x 190  
National Gallery of Art, Rosenwald Collection
3. Anonymous Flemish, 15th Century  
The Fall of Man, from The Warburg Hours, late 15th century  
Tempera on vellum, 101 x 80  
Library of Congress, Rare Books and Special Collections  
Division
4. Workshop of the Master of the Borders (German, 15th Century)  
The Oxford Passion: The Fall of Man, 1460/1480  
Metalcut, 62 x 47  
National Gallery of Art, Rosenwald Collection
5. Workshop of the Master of the Borders (German, 15th Century)  
The Oxford Passion: The Expulsion from the Garden of Eden,  
1460/1480  
Metalcut, 64 x 48  
National Gallery of Art, Rosenwald Collection
6. Workshop of the Master of the Borders (German, 15th Century)  
The Oxford Passion: Christ in the Garden of Gethsemane,  
1460/1480  
Metalcut, 63 x 48  
National Gallery of Art, Rosenwald Collection
7. Workshop of the Master of the Borders, (German, 15th  
Century)  
The Oxford Passion: Christ Appearing to the Magdalene as a  
Gardener, 1460/1480  
Metalcut, 63 x 47  
National Gallery of Art, Rosenwald Collection



8. Anonymous French, 15th Century  
Christ Appearing to the Magdalene, c. 1500  
Hand-colored woodcut, 200 x 150  
National Gallery of Art, Rosenwald Collection
9. Anonymous German, 15th Century (Swabian, Ulm?)  
Christ in the Garden of Gethsemane, c. 1450/1460  
Hand-colored woodcut, 273 x 190  
National Gallery of Art, Rosenwald Collection
10. Anonymous German, 15th Century (Swabian or Franconian)  
\*& Madonna in a Closed Garden, 1450/1470  
Hand-colored woodcut, 189 x 130  
National Gallery of Art, Rosenwald Collection
11. Belbello de Pavia (Italian, active 1448/1462)  
\*& Annunciation to the Virgin, 1450/1460  
Tempera and gold leaf on vellum, 589 x 425  
National Gallery of Art, Rosenwald Collection
12. Anonymous German, 15th Century (Ulm, Augsburg, or Cologne)  
Madonna with the Rosary, 1485  
Hand-colored woodcut, 372 x 248  
National Gallery of Art, Rosenwald Collection
13. Anonymous German, 15th Century (Upper Rhine?)  
Saint Dorothy, 1440/1460  
Hand-colored woodcut, 186 x 125  
National Gallery of Art, Rosenwald Collection
14. Anonymous German, 15th Century (Bavarian)  
Saint Alto, c. 1500  
Hand-colored woodcut, 135 x 185  
National Gallery of Art, Rosenwald Collection
15. Anonymous German, 15th Century (Augsburg?)  
The Franciscan Pelbartus of Temesvar in a Garden, c. 1500  
Woodcut, 178 x 117  
National Gallery of Art, Rosenwald Collection
16. Anonymous Flemish or Dutch, 15th Century  
The Genealogical Tree of the Dominicans, 1480/1490  
Hand-colored woodcut, 297 x 205  
National Gallery of Art, Rosenwald Collection
17. Anonymous German, 15th Century (Augsburg or Mariamünster)  
Saint Alto, Saint Bridget and the Founders of the  
Mariamünster, c. 1500  
Hand-colored woodcut, 121 x 90  
National Gallery of Art, Rosenwald Collection



18. Israhel van Meckenem (German, c. 1445-1503)  
Ornament with the Tree of Jesse, c. 1490/1500  
Engraving, 115 x 269  
National Gallery of Art, Rosenwald Collection
19. Anonymous German, 15th Century (Ulm)  
Genealogical Tree of Christ, c. 1470  
Hand-colored woodcut, 178 x 126  
National Gallery of Art, Rosenwald Collection
20. Anonymous German, 15th Century (Augsburg)  
The Way to Salvation, c. 1490  
Hand-colored woodcut, 262 x 181  
National Gallery of Art, Rosenwald Collection
21. Anonymous French, 15th Century  
The Lover Plucks the Rose, from Guillaume de Lorris and Jean  
de Meun, Roman de la Rose (Paris, 1494-1495)  
Hand-colored woodcut, 271 x 192  
Library of Congress, Rare Books and Special Collections  
Division
22. Israhel van Meckenem (German, c. 1445-1503)  
Ornamental Panel with Two Lovers, c. 1490/1500  
Engraving, 164 x 242  
National Gallery of Art, Rosenwald Collection
23. Israhel van Meckenem (German, c. 1445-1503)  
Ornament with Flower and Eight Wild Folk, c. 1490/1500  
Engraving, 200 x 131  
National Gallery of Art, Rosenwald Collection
24. Israhel van Meckenem (German, c. 1445-1503)  
& Circular Ornament with Musicians Playing near a Well,  
c. 1495/1503  
Engraving, diam. 174  
National Gallery of Art, Rosenwald Collection
25. Israhel van Meckenem (German, c. 1445-1503)  
Ornament with Morris Dancers, c. 1490/1500  
Engraving, 114 x 265  
National Gallery of Art, Rosenwald Collection
26. Wenzel von Olmütz (German, active 1481/1497), after the  
& Housebook Master  
The Lovers, c. 1490  
Engraving, 171 x 113  
National Gallery of Art, Rosenwald Collection
27. Pieter van der Heyden (Flemish, 1551-1572), after Pieter  
Bruegel the Elder  
Spring, 1570  
Engraving, 228 x 287  
National Gallery of Art, Rosenwald Collection



28. Sebastian Vrancx (Flemish, 1573-1647)  
Three Revelers and a Gardener, 1600/1650  
Pen and brown ink with brown wash over black chalk,  
172 x 250  
National Gallery of Art, Julius S. Held Collection,  
Ailsa Mellon Bruce Fund
29. David Vinckboons (Dutch, 1576-c.1632)  
\* Venetian Party in a Château Garden, c. 1602  
Pen and brown ink, brown and gray wash, with white  
heightening, 425 x 705  
National Gallery of Art, Gift of Robert H. and Clarice Smith
30. Hendrick Goltzius (Dutch, 1558-1617)  
Persephone, probably c. 1594  
Chiaroscuro woodcut, oval, 345 x 255  
National Gallery of Art, Print Purchase Fund (Rosenwald  
Collection)
31. Cornelis Cort (Flemish, 1533-1578), after Frans Floris I  
Odoratus, 1561  
Engraving, 205 x 268  
National Gallery of Art, Andrew W. Mellon Fund
32. Jacques Androuet du Cerceau I (French, 1510/1512-in or after  
1584)  
Fontainebleau, from Le premier (et second) volume de plus  
excellent bastiments de France (Paris, 1607)  
Etching, 405 x 665  
National Gallery of Art, Mark J. Millard Architectural  
Collection
33. Jean Mignon (French, active 1543-c. 1545)  
Pan, 1543/1545  
Etching, oval, 243 x 147  
National Gallery of Art, Rosenwald Collection
34. Jacques Callot (French, 1592-1635)  
& The Palace Gardens at Nancy, 1625  
Etching, 255 x 381  
National Gallery of Art, Gift of Miss Ellen T. Bullard
35. Jacques Callot (French, 1592-1635)  
Lux Claustri: Gardener Grafting a Tree, 1628  
Etching, 57 x 81  
National Gallery of Art, R. L. Baumfeld Collection
36. Jacques Callot (French, 1592-1635)  
Lux Claustri: Gardener Contemplating a Lily, 1628  
Etching, 62 x 84  
National Gallery of Art, Rosenwald Collection



37. Master HS (French, active 1566)  
Banquet in the Garden of a French Château, c. 1550  
 Etching, 219 x 287  
 National Gallery of Art, Rosenwald Collection
38. Matthaeus Merian the Elder (German, 1593-1650)  
 & Hortus Palatinus, from Topographia Palatinatus Rheni et Vicinarum Regionum (Frankfurt, 1645)  
 Etching, 249 x 349  
 National Gallery of Art, Mark J. Millard Architectural Collection, David K. E. Bruce Fund
39. David Loggan (German, 1633/1635-1692)  
Wadham College, from Oxonia Illustrata (Oxford, 1675)  
 Etching and engraving, 346 x 422  
 National Gallery of Art, Mark J. Millard Architectural Collection, David K. E. Bruce Fund
40. Wendel Dietterlin (German, 1550/1551-1599)  
Corinthian, from Architectura von Ausztheilung Symmetria und Proportion der Funff Seulen und aller darausz volgender Kunst Arbeit von Fenstern Caminen Thurgerichten Portalen Bronnen und Epitaphien (Nuremberg, 1598)  
 Etching and engraving, 250 x 184  
 National Gallery of Art, Mark J. Millard Architectural Collection, David K. E. Bruce Fund
41. Jacob Custodis (German, active 1600-1650), after Joseph Fürtttenbach the Elder  
Pleasure Garden with Park for Animals, from Joseph Fürtttenbach the Elder, Architectura Civilis das ist Eigenlich Beschreibung wie Man nach Bester Form und Gerechter Regul (Ulm, 1628)  
 Etching and engraving, 285 x 370  
 National Gallery of Art, Mark J. Millard Architectural Collection, David K. E. Bruce Fund
42. Giacomo Lauro (Italian, c. 1550-1605)  
Varro's Aviary, from Antiquae Urbis Splendor hoc est Praecipua eiusdem Templa Amphitheatra, Theatra Circi, Navmachieae, Arcus Triumphales, Mausolea, Aliaque, Sumptuosiora Aedificia Pompae, Item Triumphalis et Colossae Arum Imaginum Descriptio (Rome, 1612)  
 Etching and engraving, 178 x 234  
 National Gallery of Art, Mark J. Millard Architectural Collection, David K. E. Bruce Fund
43. Etienne Du Pérac (French, c. 1525-1604)  
Map of Ancient Rome  
 Etching and engraving, 1058 x 1558  
 National Gallery of Art, Mark J. Millard Architectural Collection, David K. E. Bruce Fund



44. Stefano Della Bella (Italian, 1610-1664)  
The Vase of the Medici, 1656  
Etching, 305 x 275  
National Gallery of Art, Andrew W. Mellon Fund
45. Stefano Della Bella (Italian, 1610-1664)  
& The Colossus of Pratolino, probably 1653  
Etching, 258 x 382  
National Gallery of Art, Rosenwald Collection
46. Stefano Della Bella (Italian, 1610-1664)  
The Tree House, Medici Villa at Pratolino, c. 1652  
Etching, 252 x 371  
Private Collection
47. Annibale Carracci (Italian, 1560-1609)  
Susanna and the Elders, c. 1590/1595  
Etching and engraving, 345 x 312  
National Gallery of Art, Andrew W. Mellon Fund
48. Pirro Ligorio (Italian, c. 1513-1583)  
A Party in a Roman Villa  
Pen and brown ink, 280 x 213  
National Gallery of Art, Ailsa Mellon Bruce Fund
49. Francesco Corduba (Italian, 17th Century), after Etienne Du  
Pérac  
Villa d'Este, from Nuova Rocolta di Fontane che si Vedano  
nel Alma Citta di Roma Tivoli e Frascati (Rome, 16th  
century)  
Etching, 237 x 347  
National Gallery of Art, Mark J. Millard Architectural  
Collection, David K. E. Bruce Fund
50. Giovanni Battista Falda (Italian, 1648-1678)  
Water Theater, Villa Aldobrandini from Le Fontane delle  
Ville di Frascati, nel Tuscolano, con li loro prospetti  
(Rome, 1675-c. 1690)  
Etching and engraving, 246 x 395  
National Gallery of Art, Mark J. Millard Architectural  
Collection, David K. E. Bruce Fund
51. Giovanni Battista Falda (Italian, 1648-1678)  
Villa Pamphili, from Villa Pamphilia eiusque Palatium cum  
suis Prospectibus, Statuae, Fontes, Vivaria, Theatra,  
Areolae, Plantarum, Viarumque Oridines, Cum eiusdem Villae  
absoluta Delineatione (Rome, 1660)  
Etching and engraving, 355 x 650  
National Gallery of Art, Gift of Mr. and Mrs. Arthur  
Vershbow



52. Melchior Küsell I (German, 1626-c.1683), after Johann Wilhelm Bauer  
Underschiedliche Prospecten: Title Page, 1636  
Etching and engraving, 105 x 115  
National Gallery of Art, Ailsa Mellon Bruce Fund
53. Melchior Küsell I (German, 1626-c. 1683), after Johann Wilhelm Baur  
Underschiedliche Prospecten: Villa Borghese, 1636  
Etching and engraving, 105 x 115  
National Gallery of Art, Ailsa Mellon Bruce Fund
54. Melchior Küsell I (German, 1626-c. 1683), after Johann Wilhelm Baur  
Underschiedliche Prospecten: Garden of Duke of Altems, 1636  
Etching and engraving, 105 x 115  
National Gallery of Art, Ailsa Mellon Bruce Fund
55. Melchior Küsell I (German, 1626- c. 1683), after Johann Wilhelm Baur  
Underschiedliche Prospecten: Garden of Duke of Sora, 1636  
Etching and engraving, 105 x 115  
National Gallery of Art, Ailsa Mellon Bruce Fund
56. Carlo Fontana (Italian, 1634-1714)  
Fountain, from Utilissima Trattato dell' Acque Correnti  
(Rome, 1696)  
Etching and engraving, 383 x 545  
National Gallery of Art, Mark J. Millard Architectural Collection, David K. E. Bruce Fund
57. Jean Marot (French, probably 1619-1679), after Israel Silvestre  
The Tuileries, 1666/1671  
Etching and engraving, 124 x 244  
National Gallery of Art, Gift of Robert H. Thayer
58. Adam Perelle (French, 1638-1695), after Israel Silvestre  
The Petites Cascades at Vaux le Vicomte, c. 1650  
Etching, 120 x 203  
National Gallery of Art, Gift of Robert H. Thayer
59. Jean Le Pautre (French, 1618-1682)  
Fireworks at the Versailles Festival of 1668, from André Félibien, Relation de la Feste de Versailles (Paris, 1679)  
Etching and engraving, 302 x 417  
Library of Congress, Rare Books and Special Collections Division



60. Jean Le Pautre (French, 1618-1682), Grotto of Versailles,  
from André Félibien, Description de la Grotte de  
Versailles (Paris, 1675-1685)  
Etching and engraving, 210 x 283  
National Gallery of Art, Mark J. Millard Architectural  
Collection
61. Israel Silvestre (French, 1621-1691)  
Saint-Germain-en-Laye, from Les Veües de Maisons Royales et  
des Villes conquises par Louis XIV (Paris, 1675-1685)  
Etching and engraving, 520 x 750  
National Gallery of Art, Mark J. Millard Architectural  
Collection
62. Abraham Genoels II (Flemish, 1640-1723)  
The Two Statues, 1665/1690  
Etching, 316 x 483  
National Gallery of Art, Andrew W. Mellon Fund
63. Adriaen Frans Boudewyns (Flemish, 1644-1711), after Abraham  
Genoels II  
Large Landscape--Two Men in a Garden, 1665/1690  
Etching, 646 x 499  
National Gallery of Art, Andrew W. Mellon Fund
64. Isaac de Moucheron (Dutch, 1667-1744)  
\*& An Italianate Garden with a Parrot, a Dog, and a Man, 1730s  
Pen and brown ink and watercolor over black chalk, 250 x 382  
National Gallery of Art, Gift of Anne Eustis Emmet in Memory  
of David E. Finley
65. Jan van Call I (Dutch, 1656-1703)  
Labyrinth, from Admirandorum Quadruplex Spectaculum  
(Amsterdam, c. 1700)  
Etching and engraving, 130 x 167  
National Gallery of Art, Mark J. Millard Architectural  
Collection
66. Jan Goeree (Dutch, 1670-1731), after Leonard Knyff  
& Hampton Court, from Les Delices de la Grand Bretagne et de  
L'Irlande (Leyden, c. 1707)  
Etching, 130 x 156  
National Gallery of Art, Mark J. Millard Architectural  
Collection, David K. E. Bruce Fund
67. Henry Hulsbergh (Dutch, d. 1729), after Colen Campbell  
Plan of Longleat, from Colen Campbell, Vitruvius  
Britannicus, or the British Architect (London, c. 1735)  
Etching and engraving, 298 x 497  
National Gallery of Art, Mark J. Millard Architectural  
Collection, David K. E. Bruce Fund



68. Henry Hulsbergh (Dutch, d. 1729), after Colen Campbell  
Castle Howard, from Colen Campbell, Vitruvius  
Britannicus, or the British Architect (London, 1725)  
Etching and engraving, 380 x 525  
National Gallery of Art, Mark J. Millard Architectural  
Collection, David K. E. Bruce Fund
69. Giovanni Battista Piranesi (Italian, 1720-1778)  
View of the Villa Albani, 1769  
Etching and engraving, 441 x 692  
National Gallery of Art, Mark J. Millard Architectural  
Collection, acquired with assistance from the Morris and  
Gwendolyn Cafritz Foundation
70. Giovanni Battista Piranesi (Italian, 1720-1778)  
View of the Villa d'Este, 1773  
Etching and engraving, 467 x 699  
National Gallery of Art, Mark J. Millard Architectural  
Collection, acquired with assistance from the Morris and  
Gwendolyn Cafritz Foundation
71. Giovanni Battista Piranesi (Italian, 1720-1778)  
View of the Villa Pamphili, 1776  
Etching and engraving, 486 x 700  
National Gallery of Art, Mark J. Millard Architectural  
Collection, acquired with assistance from the Morris and  
Gwendolyn Cafritz Foundation
72. Pierre Fourdrinier (French, c. 1720-c. 1760), after Robert  
Castell  
Laurentium, from Robert Castell, The Villas of the Ancients  
Illustrated (London, 1728)  
Etching and engraving, 505 x 685  
National Gallery of Art, Mark J. Millard Architectural  
Collection, David K. E. Bruce Fund
73. John Rocque (French, 1704/1705?-1762)  
Chiswick House, 1739  
Etching and engraving, 615 x 778  
The Yale Center for British Art, Paul Mellon Collection
74. Paul Sandby (British, 1725-1809), after William Marlow  
& A View of the Lake and Island at Kew, from Sir William  
Chambers, Plans, Elevations, Sections and Perspective  
Views of the Gardens and Buildings at Kew in Surrey, the  
Seat of Her Royal Highness, the Princess Dowager of Wales  
(London, 1763)  
Etching, 308 x 467  
National Gallery of Art, Mark J. Millard Architectural  
Collection, David K. E. Bruce Fund



75. a, b George Isham Parkyns (British, 1749/1750-1820)  
Belmont, Plan for 60 Acres, and Sectional Geometrical Views,  
from Six Designs for Improving and Embellishing Grounds.  
With Sections and Explanations (London, 1793)  
Etching, plan: 227 x 290; sections: 202 x 272  
National Gallery of Art, Mark J. Millard Architectural  
Collection
76. Marcellus Laroon II (British, 1679-1774)  
Garden Party at a Country House, 1771  
Pen and brown ink with gray wash over graphite, 471 x 693  
National Gallery of Art, Ailsa Mellon Bruce Fund
77. Robert Pollard (British, 1797-after 1859) and Francis Jukes  
\* (British, 1747-1812), after Thomas Rowlandson  
Vauxhall Gardens, 1785  
Hand-colored etching and aquatint, 539 x 755  
Private Collection
78. Louis-Gabriel Moreau the Elder (French, 1740-1806)  
Park View, 1806  
Gouache over graphite, 280 x 225  
National Gallery of Art, Samuel H. Kress Collection
79. Louis-Gabriel Moreau the Elder (French, 1740-1806)  
\* Terrace of a Château, c. 1790  
Gouache, 310 x 464  
National Gallery of Art, Samuel H. Kress Collection
80. Louis-Gabriel Moreau the Elder (French, 1740-1806)  
Park with Terrace and a Balustrade with Statues, after 1779  
Etching, 79 x 113  
National Gallery of Art, Rosenwald Collection
81. Attributed to Alexis Nicolas Perignon the Elder (French,  
\* 1726-1782)  
Vegetable Garden (Potager) of the Château Valentinois, Passy  
Gouache on canvas, 442 x 527  
National Gallery of Art, Samuel H. Kress Collection
82. Antoine Watteau (French, 1684-1721)  
\* The Bower, c. 1716  
Red chalk, 402 x 268  
National Gallery of Art, Ailsa Mellon Bruce Fund
83. Jean-François Janinet (French, 1752-1814), after Hubert  
\* Robert  
Colonnade and Gardens of the Medici Palace, c. 1776  
Etching and wash-manner engraving, 390 x 315  
National Gallery of Art, Gift of Ivan Phillips



84. Hubert Robert (French, 1733-1808)  
The Garden Gate, 1760/1765  
Red chalk, 455 x 353  
National Gallery of Art, Gift of Natalie Fuller Allen and  
her children
85. Jean-Honoré Fragonard (French, 1732-1806)  
Terrace and Garden of an Italian Villa  
Red chalk over touches of black chalk, 249 x 376  
National Gallery of Art, Samuel H. Kress Collection
86. Anonymous French, 18th Century  
Park of an Italian Villa  
Black chalk with brown wash, 248 x 370  
National Gallery of Art, Samuel H. Kress Collection
87. Jean-Honoré Fragonard (French, 1732-1806)  
\*& Gardens of an Italian Villa  
Brush and brown ink over graphite, 143 x 175  
National Gallery of Art, Samuel H. Kress Collection
88. Anonymous, after Humphry Repton (British, 18th-19th Century)  
View from the Dome, from Humphry Repton, Designs for the  
Pavilion at Brighton (London, 1806)  
Hand-colored etching and aquatint, 550 x 743  
National Gallery of Art, Mark J. Millard Architectural  
Collection
89. Thomas Rowlandson (British, 1756-1827)  
Butterfly Hunting, 1806  
Hand-colored etching, 230 x 285  
National Gallery of Art, Rosenwald Collection
90. James McNeill Whistler (American, 1834-1903)  
& Confidences in the Garden, 1894  
Lithograph, 324 x 206  
National Gallery of Art, Rosenwald Collection
91. James McNeill Whistler (American, 1834-1903)  
La Belle Jardinière, 1894  
Lithograph, 338 x 203  
National Gallery of Art, Rosenwald Collection
92. Francis Seymour Haden (British, 1818-1910)  
Kensington Gardens, The Small Plate (Lord Harrington's House  
from Kensington Gardens), 1859  
Etching with drypoint, 159 x 118  
National Gallery of Art, Gift of Miss Elisabeth Achelis
93. Jean-Baptiste Millet (French, 1831-1906)  
A Sunlit Garden  
Black chalk with gray wash, 267 x 360  
National Gallery of Art, Julius S. Held Collection, Ailsa  
Mellon Bruce Fund



94. Camille Pissarro (French, 1830-1903)  
& Woman Weeding in a Garden  
Watercolor over black chalk, 252 x 174  
National Gallery of Art, Ailsa Mellon Bruce Collection
95. Camille Pissarro (French, 1830-1903)  
Woman Emptying a Wheelbarrow, 1880  
Aquatint and drypoint, 460 x 356  
National Gallery of Art, Rosenwald Collection
96. Mary Cassatt (American, 1844-1926)  
\* Gathering Fruit, c. 1893  
Drypoint and aquatint in color, 423 x 300  
National Gallery of Art, Rosenwald Collection
97. Pierre Bonnard (French, 1867-1947)  
The Orchard, 1899  
Five-color lithograph, 336 x 365  
National Gallery of Art, Rosenwald Collection
98. Edouard Vuillard (French, 1868-1940)  
The Garden Outside the Studio, 1901  
Eight-color lithograph, 630 x 480  
National Gallery of Art, Rosenwald Collection
99. Auguste Lepère (French, 1849-1918)  
The Pond in the Tuileries, 1898  
Chiaroscuro woodcut, 218 x 335  
National Gallery of Art, Ailsa Mellon Bruce Fund
100. Edouard Vuillard (French, 1868-1940)  
The Tuileries, 1896  
Four-color lithograph, 396 x 251  
National Gallery of Art, Rosenwald Collection
101. Henri-Edmond Cross (French, 1856-1910)  
\* Les Champs-Élysées, 1898  
Color lithograph, 259 x 316  
National Gallery of Art, Gift of Mr. and Mrs. Burton  
Tremaine
102. Edouard Vuillard (French, 1868-1940)  
The Square  
Brush and black ink, 646 x 500  
National Gallery of Art, Collection of Mr. and Mrs. Paul  
Mellon
103. Pierre Bonnard (French, 1867-1947)  
Boating, 1897  
Four-color lithograph, 268 x 477  
National Gallery of Art, Rosenwald Collection



104. James Wells Champney (American, 1843-1903)

\* Garden in Old Deerfield, c. 1900

Gouache, 384 x 274

Private Collection

105. Childe Hassam (American, 1859-1935)

\* Garden, Appledore, c. 1890

Watercolor, 335 x 254

Mead Art Museum, Amherst College, Gift of William MacBeth,  
Inc.

106. Maurice Prendergast (American, 1858-1924)

\* Central Park, 1900, 1900

Watercolor, 365 x 545

Collection of the Whitney Museum of American Art, New York