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."
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.
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.
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."
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 Magdalen, 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

    **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)
   Fountainebleau, 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 Punff 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 Fürtenbach the Elder
Pleasure Garden with Park for Animals, from Joseph Fürtenbach 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, Navmachiae, Arcus Triumphales, Mausolea, Aliaque, Sumptuosiora Aedificia Pompei, 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 Città 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 Tusculano, 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 Pamphilii, 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
Underschidliche 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 Bauer
Underschidliche 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 Bauer
Underschidliche Prospecten: Garden of Duke of Altemps, 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 Bauer
Underschidliche 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 Ultilissima 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)
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. Camilla 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-Elysées*, 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