

*Far and Away*  
*Drawings from the*  
*Clement C. Moore*  
*Collection*

**JUNE 28 TO SEPTEMBER 22, 2024**

**LARGE PRINT LABELS**

The  
**Morgan**  
Library &  
Museum

**Dirck Barendsz (1534–1592)**

***Ecce Homo (Christ Presented to the People)*, ca. 1581–87**

**Oil on paper**

**Promised gift of Clement C. and Elizabeth Y. Moore,  
through the Baymeath Art Trust**

**Cat. no. 3**

After spending seven years in Titian's workshop around 1555–62, Barendsz returned home to Amsterdam and played a major role in introducing modern Italian style into Dutch art. The impact of this Venetian period is clear in the flickering, painterly chiaroscuro of his drawings, as well as in the church in the background here, which resembles designs by the contemporary Italian architect Andrea Palladio. This sheet comes from a series of forty monochrome oil sketches illustrating the life of Christ. They were probably conceived as models for a print series, though only a few were ever engraved.

**Jan van der Straet (known as Johannes Stradanus)  
(1523–1605)**

***The Return of Cincinnatus to Rome, ca. 1590–1600***

**Pen and brown ink and wash, and black chalk,  
with white opaque watercolor**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 2**

Born in Bruges and trained in Antwerp, Stradanus traveled south and settled in Florence by 1546. Initially a painter and a tapestry designer, from the 1570s he was increasingly active as a print designer and sent drawings to printmakers in the North, ultimately providing impetus for many Dutch and Flemish artists to travel to Italy.

This sheet, akin to his print designs but never translated into print, depicts Cincinnatus, an ancient Roman statesman. Cincinnatus had retired from politics to work on his farm, but when Rome was threatened, the Senate recalled him, naming him dictator. Here, he arrives back in Rome, still carrying farm implements. Some of the city's famous buildings appear in the background, including the Pantheon and Column of Trajan—but these monuments were built centuries after Cincinnatus's life.

**Domenico Campagnola (1500–1564)**

***Landscape with a Village Festival*, ca. 1550**

**Pen and brown ink**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 1**

Active in Renaissance Venice, Campagnola specialized in the new form of pastoral landscape art pioneered by Giorgione, Titian, and others in the early sixteenth century. Campagnola was also a painter and printmaker, but his greatest influence came through finished landscape drawings like the present work, with pen lines defining rolling plains, distant mountains, and lively figural subjects. Such drawings inspired his Italian and Northern European contemporaries in Venice, and—being eagerly sought by later collectors—served as models for subsequent generations. This sheet, for example, was copied by Jean Antoine Watteau in the early eighteenth century, when it was owned by the Parisian Pierre Crozat, and it remains in the distinctive blue mat of Pierre-Jean Mariette, who acquired it from Crozat.

**Matthijs Bril (1550–1583)**

***Landscape with a House by a Lake, ca. 1575–83***

**Pen and brown ink, over black chalk**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 6**

Born in Antwerp, Matthijs Bril traveled to Rome and worked at the Vatican as a landscape painter. He died at an early age, but his younger brother Paul, who adopted Matthijs's style, enjoyed a long and successful career. Paul invited artists visiting Rome to access his and his brother's drawings, and thus both Brils influenced landscape painting not only in Italy but also farther afield. The present sheet has characteristics typical of the Brils' imagined nature: a large tree dominates the foreground, growing precariously from rocks on the ground and rising high above the horizon, while steep slopes lead to an isolated, rustic building set on an island.

**Isaak Major (ca. 1576–after 1642)**

***Figures in a Wooded Landscape with a City in the Distance,*  
ca. 1620–30**

**Brush and blue ink, over black chalk, squared in black chalk**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 15**

Major is one of a small group of northern European artists who made fantastical landscape drawings entirely in blue ink. His distinctive twisting trees and distant mountain views may have been inspired by drawings that his teacher Roelant Savery made while traveling from the Netherlands to the Tyrol Mountains. Although this is one of twenty-one known drawings in blue wash by Major, the numbering system at upper right of this and related sheets suggests that there were once more than one hundred, perhaps constituting an album that was itself an independent work of art.

**Jacob Savery (1565/67–1603)**

***The Month of May, 1595***

**Brush and blue ink and wash with white opaque watercolor, brown ink, and red chalk**

**Promised gift of Clement C. and Elizabeth Y. Moore, through the Baymeath Art Trust**

**Cat. no. 5**

Hunters depart for the chase while couples make music, feast, stroll, and glide across a pond in a boat. This imagined garden scene represents May and comes from a series depicting the months, a tradition stretching back to medieval manuscripts. The serenity of the garden is enhanced by the blue ink, which was made from South Asian or African indigo plants. In the late sixteenth-century Netherlands, a bustling region of global trade, blue watercolor emerged as a popular medium, though drawings done primarily in blue (like this work) remain rare.

**Hans Bol (1534–1593)**

***Bear Hunt and Wolf Hunt*, 1582**

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

**Promised gifts of Clement C. and Elizabeth Y. Moore**

**Cat. NOS. 4A, B**

Landscape drawings that depict hunting scenes were a specialty of artists in the Low Countries. These sheets by Bol are superlative examples of the genre. Humans and animals run, lunge, tangle, and flail in abundant detail: wolves tussle with bushy-tailed domesticated canines, a dog bites a bear's rump, a shepherd runs after his flock, hunters hide in trees, and a dead animal hangs from a branch. Bol likely did not witness these very events, for his scenes recall earlier engravings (and were themselves designs for prints). Nonetheless, his drawings impart a vivid sense of motion and underscore the danger of the hunt.

**Abraham Bloemaert (1566–1651)**

***Danaë Receiving the Golden Rain*, ca. 1610**

**Pen and brown ink and wash, with white opaque watercolor and red watercolor, over black chalk, on beige paper; contours incised for transfer**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 11**

According to Greek and Roman legend, Danaë was imprisoned by her father, King Acrisius, because an oracle foretold the king's death at the hand of his yet-to-be-born grandson. The god Jupiter, however, gained entrance to her locked bedchamber in the guise of a shower of golden coins and impregnated the unknowing princess. She thus bore Perseus, who years later accidentally struck and killed the king.

Mythological stories like this gave artists a reason to depict the normally illicit nude female body, and Bloemaert was among the earliest Dutch artists to draw nude studies from live models. Indentations across the surface of this drawing indicate it was used as the template for a print, in this case one engraved by Jacob Matham.



Jacob Matham (after Abraham Bloemaert), *Danaë Receiving the Golden Rain*, 1610. Engraving. British Museum, London. Photo: © The Trustees of the British Museum.

**Hendrick Goltzius (1558–1617)**

***Callisto's Pregnancy Revealed to Diana, ca. 1600***

**Black and white chalk, with traces of blue and pink chalk**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 7**

In Ovid's *Metamorphoses*, the goddess Diana, seen here on the left, watches as the nymph Callisto, on the right, is forcefully undressed to expose her swelling belly. Her pregnancy—the result of rape by the god Jupiter—angered Diana, who demanded chastity of her companions.

Goltzius is known for his lively, precise draftsmanship, but this work shows a different side of his artistic persona. Searching swirls of chalk give way to thick contours that fix figures' outlines, with volumes further defined by the layering of colored chinks. In this major drawing, Goltzius confronts not only the challenge of a multifigured composition of nude women but also the legacy of Titian, who had popularized depictions of Diana and Callisto.

**Jacques de Gheyn II (1565–1629)**

***Studies of a Clergyman, Christ at the Column, and  
Other Figures, ca. 1600–1610***

**Pen and brown ink, over black chalk**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 8**

These virtuoso sketches combine figures that the artist might have encountered in everyday life with those that he imagined, from the heavily cloaked monk at right to the figure of Christ bound to a pillar at left, to the nymph transforming into a lotus tree at center. Although this seems to be a random set of studies or casual sketches, scholars now believe that De Gheyn often made drawings of this type for sale or gift, with the eventual owner deriving pleasure in identifying the various characters.

**Jacques de Gheyn II (1565–1629)**

***A Soldier Visited by Father Time and A Soldier Accompanied by Envy, ca. 1620***

**Pen and brown ink, over black chalk**

**Promised gifts of Clement C. and Elizabeth Y. Moore**

**Cat. nos. 9a, b**

De Gheyn is celebrated for his accurate depictions of battle-ready soldiers and weaponry—common sights in the Netherlands in the first half of the seventeenth century. The armored soldier depicted in these drawings, however, does not confront an enemy in battle but instead faces unwanted company. A bearded Father Time haunts the soldier with the prospect of death while the figure of Envy eats her heart. The artist's rapid pen strokes imbue the soldier with nervous energy, perhaps the same halting emotion de Gheyn felt when contemplating such themes.

**Jacob Matham (1571–1631)**

***A Couple Embracing in a Landscape*, ca. 1610–30**

**Pen and brown ink on vellum**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 14**

An embracing couple is ensconced in drapery that does little to obscure their lovemaking. Surrounding them is the beauty of both the natural landscape, replete with merrymakers, and of luxurious man-made objects. Such details evoke a heady scene from the mythological past, but the precise subject remains elusive. Although best known as a printmaker in the studio of his stepfather Hendrick Goltzius, Matham also made meticulous drawings that imitate engraving, as seen in the present sheet's impressive combination of hatching and stippling.

**Abraham Bloemaert (1566–1651)**

***Head Studies (recto) and Figure Studies (verso),***

**ca. 1591–1605**

**Red chalk, with pen and brown ink and white opaque  
watercolor**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 10**

Bloemaert gracefully combined red chalk, ink, and white heightening in this double-sided study of faces and hands. Although it appears to be one sheet from a sketchbook, the heads at lower left are cut from another piece of paper and subtly affixed atop the page. Drawing played a key role in the artist's process. A prolific and skilled draftsman, he revisited his sketches when formulating new compositions for paintings and prints; studies like those seen here could be repurposed for any number of sacred, secular, or mythological subjects.

**Esaias van de Velde (1587–1630)**

***Summer Landscape with Reapers*, ca. 1629**

**Black chalk, with gray and brown wash; additions in opaque gray wash**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 21**

Seasonal imagery was popular among Dutch and Flemish landscape specialists, especially scenes set in farmland or villages that offered a contrast with the typically urban lives of artists and their audiences. Van de Velde's depiction of workers reaping a summer field evokes an idealized vision of the activity at hand: men secure stalks of grain while women gather the grain lying on the ground or bring supplies and refreshments.

**Claes Jansz Visscher (1586/87–1652)**

***A Farm on the Road between Haarlem and Leiden with  
Travelers in the Foreground, 1607***

**Pen and brown ink**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 20**

This sheet is related to the artist's print series *Pleasant Places*, a record of landscape views in and around Haarlem. Almost certainly created outdoors and from direct observation, the drawing shows a horse mid-leap and conveys the swaying of tree branches with energetic, rapid flicks and loops of the pen. This focused look at a specific place and moment in time would become the dominant mode of landscape representation in seventeenth-century Dutch art, in part due to Visscher's efforts.

**Jan Lievens (1607–1674)**

***A Wooded Landscape with a Herdsman and His Cattle  
near a Barn, ca. 1655–60***

**Pen and brown ink and wash**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 44**

Lievens's landscape drawings are defined by their substantial scale, pastoral serenity, and distinctive and energetic looping pen work. The artist's occasional use of wash distinguishes them from the landscape drawings of his contemporary Rembrandt, but a more significant difference is that many of Lievens's landscapes—although surely recalling real observations—seem to have been drawn in the studio, as independent works for sale, often in multiple versions, in contrast to Rembrandt's sketches taken directly from nature.

**Jacob van Ruisdael (1628/29–1682)**

***Dune Landscape with a Bent-Over Pollarded Willow and Two Oak Trees, 1646***

**Black chalk, with pen and gray ink and wash**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 63**

Ruisdael is the consummate Dutch landscapist. This sheet, from 1646, numbers among his earliest dated works and offers a rare glimpse into his artistic beginnings. The drawing not only reveals the unexpected exuberance of a dune landscape but also tells us something about the region's ecology: at right we see prominently featured the distinctive spindly branches of a pollarded willow, whose leafy new growth would have been intended for animal fodder. Pollarded trees are also more capable of withstanding the forceful winds that blow across the flat countryside of the Netherlands.

**Jacob van Ruisdael (1628/29–1682)**

***View of the Bank of a Stream with Trees and a Road, 1660s***

**Black chalk, with gray wash**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 64**

Enthusiastic eighteenth-century collectors often saw fit to “improve” and “complete” Ruisdael’s enduringly popular landscape drawings by adding figures, gray washes, and even signatures and monograms. Such actions, unthinkable today, were once common practice and a reflection of that century’s taste for anecdotal landscape scenes. In this drawing, the farmer figure at far left and the couple at center right near a wooden pen appear to be original, but the darker wash accents, especially those with a slight brown tone, are harder to judge and may have been added later.

**Paulus Potter (1625–1654)**

***Herdsmen and Their Animals Sheltering from a Storm*, ca. 1647**

**Black and white chalk, on brownish-gray paper**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 58**

With parallel strokes of black chalk, Potter conveyed rain lashing down from the upper left. A powerful wind buffets the trees, and the inclement weather sends three figures to take refuge under a ramshackle farm shelter, though the animals in the scene (cattle in the field at left, a steer and chickens at right, and even the seated dog) seem oblivious to the storm. This juxtaposition cannot have been an accidental one to Potter, who specialized in depicting animals, though this composition is a bit atypical: most of the time, they are seen against blue skies with puffy clouds, not in driving rain.

**Philips Wouwerman (1619–1668)**

***A Rider about to Mount a Piebald Horse, a Boy Holding the Bridle, ca. 1640–46***

**Black chalk, graphite, gray wash, and touches of pen and brown ink**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. No. 51**

Among the Dutch, Wouwerman was the king of horse painters, and his depictions of equestrian subjects are both instantly recognizable and unparalleled in quality. Yet his drawings are rare, and this is just one of two in American collections. A piebald steed, with delicate curving lines forming a tousled mane, waits patiently while a feather-capped rider grips the saddle, preparing to set out. A broad and undefined landscape, represented by the blank expanse of paper, awaits discovery by this intrepid pair: the dog's longing stare suggests he is to be left behind. Although the sheet is signed with a monogram at upper left, suggesting that it was an end in itself, the horse reappears in several paintings by the artist.

**Nicolaes Pietersz Berchem (1621/22–1683)**

***Shepherd Playing a Pipe and Shepherdess with Her Flock, 1655***

**Black chalk, and pen and brown ink and wash,**

**with incised outlines**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 54**

A shepherd plays a pipe while a young woman leads her herd to the water, turning her head to hear the music. Even the bleating sheep seem to sing along. With rustic buildings and a distant mountain, this appears to be a quintessentially Italian pastoral scene. Berchem never visited Italy, however, so he must have studied the works of his compatriots who had traveled south. Still, his use of white paper creates so convincing an illusion of warm, bright, southern European sunlight that we might forget that the animals are a Dutch domestic breed and that the trees most likely inspired by poplars found in the Netherlands. Such imagery was popular, and the sheet served as the model for an engraving.

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

***A Beggar, Facing Left, Leaning on a Stick*, ca. 1628–29**

**Pen and brown ink**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 37**

This sheet exemplifies the first phase of Rembrandt's career—his Leiden period of 1625–31. During this time Rembrandt was fixated on the theme of beggars, and he depicted them with great sympathy. In the present work, he used pen and ink with lightning speed to jot down the essence of the figure in a sequence of parallel strokes. Rembrandt's choice of theme and technique was profoundly influenced by the French artist Jacques Callot's print series *Les Gueux (The Beggars)*, which had appeared in 1622 and circulated throughout Europe.

**Jacques Callot (1592–1635)**

***Study of a Peddler with a Hutte, a Hunter Carrying a Gun, and a Young Man with a Walking Stick, ca. 1620***

**Black chalk**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 24**

Callot is best remembered for his theatrical depictions of courtly events and comical renderings of street performers, often inspired by his keen observations of quotidian life in Florence, as seen in sketches like this sheet. These three small but incisive studies of men were likely drawn from passersby, and the artist incorporated similar characters among the thousand figures in his most important etching, the vast *Fair at Impruneta*. Callot's prints traveled widely, and his lively depictions of beggars and other figures would serve as a model for the young Rembrandt.

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

***Study of a Sick Woman for the “Hundred Guilder Print,”***

**ca. 1645–48**

**Pen and brown ink**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 39**

This is the last known study in private hands for Rembrandt's most celebrated etching, *Christ Healing the Sick*, also known as the “*Hundred Guilder Print*.” Likely the first of five similar drawings, this sketch shows a haggard-looking seated woman, her hands clasped in a gesture of entreaty. This sick woman appears at the center of the print, collapsed at Christ's feet. In the drawing, however, she is infirm but still has the strength to sit upright. Her illness is implied above all by her gaunt features, also seen in the secondary study of her head.



Rembrandt Harmensz van Rijn, *Christ Healing the Sick* (“*Hundred Guilder Print*”), 1648. Etching. The Morgan Library & Museum; RvR 115.

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

***St. Peter Preaching(?)*, ca. 1647**

**Black chalk**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 38**

Rembrandt's command of black chalk—from gauzy tracings to sharply defined contours—here creates an array of distinctive facial expressions and bodily gestures among the crowd.

Despite such closely observed details, however, the drawing's subject remains uncertain. The cast of characters, gathered around a bearded man, may relate to a Bible story—perhaps St. Peter preaching to the apostles, Jacob with his sons and Dinah, or St. Paul preaching in Lystra or Athens—or could instead just reflect a gathering spotted by the artist on Amsterdam's bustling streets.

**Attributed to Rembrandt Harmensz van Rijn (1606–1669)**

***View of Diemen, ca. 1650***

**Pen and brown ink and wash**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 41**

Sharp ink lines used sparingly on white paper give the impression that sun shines on a farmstead set alongside a small ditch. In the distance rises the tower of a late medieval church. Seemingly frozen in time, the picturesque village of Diemen, located four miles outside of Amsterdam, attracted Rembrandt and his pupils, who in the 1640s and early 1650s often took long walks to sketch in the countryside. At least three other drawings attributed to Rembrandt depict these buildings from other viewpoints, though scholars disagree about which of these are by the master and which by his associates.

**School of Rembrandt Harmensz van Rijn (1606–1669)**

***Three Figures Seated in a Landscape*, ca. 1648–52**

**Pen and brown ink, with white opaque watercolor**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 40**

In a meadow beneath a mountainside, a languid shepherd plays a transverse flute for two shepherdesses, one of whom sings from a sheet of paper while the other cools her legs over the water. Such scenes were inspired by the pastoral literary genre so popular in the Dutch Republic at the time. Though this drawing depicts seemingly innocent love, pastorals could also show more overtly erotic vignettes, a tendency merely hinted at here by the flute, which was understood as a phallic symbol. This sheet was long attributed to Rembrandt but is now thought to be the work of one of his students.

**Samuel van Hoogstraten (1627–1678)**

***Christ and His Disciples at Sea*, ca. 1650–55**

**Pen and black, brown, and gray ink and wash, and black and red chalk**

**Promised gift of Clement C. and Elizabeth Y. Moore, through the Baymeath Art Trust, in honor of Jane S. Turner**

A standing Jesus calmly regards a kneeling, shirtless man whose tilted head and crossed hands express his vulnerability. Around them, men busily tend to sails and nets of fish amid choppy waters and receding storm clouds. Such details hint at several possible interpretations. As Chips Moore has observed, Hoogstraten may have conflated two stories: the Miraculous Draught of Fishes, in which Jesus fills the nets of the fisherman Simon, who thus becomes a disciple; and Jesus Calming the Storm, in which he soothes his disciples' fears by subduing rough waters that threaten their boat. Indeed, Van Hoogstraten, like Rembrandt, often constructed narrative scenes that combined various stories in a single composition.

**Samuel van Hoogstraten (1627–1678)**

***The Annunciation*, ca. 1649–50**

**Pen and brown ink and wash, and black chalk, with white opaque watercolor**

**Promised gift of Clement C. and Elizabeth Y. Moore, through the Baymeath Art Trust**

**Cat. no. 60**

Rembrandt's only pupil who wrote extensively on the theory and practice of art, Van Hoogstraten followed his master's practice of instructing students to hone their ability to design narrative compositions by repeatedly sketching scenes from the Bible and other literary sources. This sheet, drawn only a year or two after Van Hoogstraten left Rembrandt's studio, embodies that advice. It depicts the familiar scene of the Annunciation, when the archangel Gabriel proclaims to the Virgin Mary that she will give birth to Jesus. The compact figures with restrained and unaffectedly expressive gestures are typical of Van Hoogstraten, as is the emphatic penwork, with doubled contours and fine, parallel strokes for shading.

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

***Scene on the Stage of the Amsterdam Schouwburg, 1638–39***

**Pen and brown ink and wash with white opaque watercolor**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 56**

This drawing depicts a stage performance that took place in late 1638 at the Schouwburg, Amsterdam's first permanent theater. Onlookers in the upper-right corner—their bodies suggested through swiftly drawn circles atop arcing lines—watch the famous actor Willem Bartholysz Ruyter in a starring role. This drawing was once attributed to Rembrandt, who also depicted Ruyter in a turban and robes, though scholars now believe the energetic profusion of angular lines is likely the work of Van den Eeckhout, Rembrandt's associate.

**Jan Breughel the Elder (1568–1625)**

***Studies of Elegant Figures, Two Monks, and a Priest Taking the Waters at Spa, 1612***

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

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. nos. 13a, b**

Breughel drew this pair of sketches in the Belgian town of Spa, whose name eventually became eponymous with sites of natural thermal baths and mineral water. This popular tourist destination was visited by all manner of society, evidenced by the figures depicted here: a priest, monks, and well-dressed men and women sip ostensibly curative waters from elegant glass vessels. Although originally drawn as preparatory studies for a painting depicting Spa, the sheets remained in Breughel's workshop and the figure groups appear in later paintings of village scenes that have nothing to do with the drinking of curative waters.

**Pieter Jansz Quast (1605/6–1647)**

***The Mocking of the Spaniard*, 1642**

**Black chalk and gray wash on parchment**

**The Morgan Library & Museum, partial gift of the Baymeath Art Trust and partial purchase on the Charles Ryskamp Fund; inv. 2015.120**

**Cat. no. 36**

Quast offered a humorous view of contemporary Dutch life, though he often based his figures not on life observation but on the work of earlier artists. His compositions likewise occasionally rely on sources from the theater. This drawing depicts a scene from *The Spanish Brabanter* by Gerbrand Adriaensz Bredero. Originally performed in 1617, the play remained popular throughout the century. In it the fantasist Jerolimo flees his debts in Antwerp and arrives in Amsterdam, where he pretends to be rich and adopts an elaborate Spanish costume complete with an enormous ruff. But most people see through his pompous disguise. Carefully detailed, signed and dated, and drawn on parchment, this is one of many drawings that Quast made as finished works for sale.

**Jan de Bisschop (1628–1671), after Frans van Mieris  
(1635–1681)**

***A Young Woman in a Feathered Beret, ca. 1660–65***

**Black chalk, and pen and brown ink and wash**

**Promised gift of Clement C. and Elizabeth Y. Moore through  
the Baymeath Art Trust, in honor of Eugene V. Thaw**

**Cat. no. 62**

Jan de Bisschop was a successful lawyer and accomplished draftsman, known for masterful applications of rich, luminous washes with a brush. His drawings typically copy other artworks, and this one seems to record a lost painting by Frans van Mieris. It is one of a group of drawings that De Bisschop supplied to Hendrik Bary as designs for prints. The related engraving is accompanied by a short couplet that suggest the image is not merely a portrait but a *momento mori* meant to warn viewers against futile vanities: “Even if Venus does not win the crown for me, how swiftly age will steal my beauty, and fevers and death my very self.”

**Cornelis Dusart (1660–1704)**

***Seated Man, Leaning on a Staff and Reading, 1688***

**Watercolor and black and red chalk on parchment**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 71**

This sheet's sensitive combination of drawing media on parchment epitomizes Dusart's highly finished, innovative chalk and watercolor drawings. Resting his tobacco pipe on the table, a slightly disheveled man considers the events of the day, "Extraordinaires Nouvelles uijt / Engelandt Londen" (Extraordinary News from England London). This exclamatory headline likely references the Glorious Revolution of 1688, in which William III of Orange, then stadtholder of the Dutch Republic and husband of Mary II, overthrew James II, King of England, Ireland, and Scotland—who was also William's father-in-law and uncle.

**Gerrit van Honthorst (1592–1656)**

***A Woman at an Embroidery Frame*, ca. 1630–40**

**Black chalk, pen and brown ink, and white chalk on  
brown paper**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 25**

During a sojourn in Italy, Honthorst adopted the painting style of Caravaggio and produced dramatically shadowed works that earned him the nickname “Gherardo delle Notti” (Gerrit of the Night-Pieces). Yet, although Caravaggio reportedly spurned preparatory drawings, Honthorst remained loyal to the tradition of compositional study he learned in Utrecht from his first master, Abraham Bloemaert. On this side of this sheet, he depicts a young woman at an embroidery frame, the loose strings for which are held in her left hand. Embroidery was a skill taught to the girls of courtly families; this is one of several works that depict the activities of the children of Honthorst’s royal patrons.

**Gerrit van Honthorst (1592–1656)**

***Aristotle and Phyllis*, ca. 1625–30**

**Black and white chalk on brown paper**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 25**

In contrast to the portrait study on the other side of the sheet, Honthorst's composition here relates to the cautionary tale of Aristotle and Phyllis. Aristotle warned his pupil Alexander the Great not to be distracted by the charms of Phyllis. Seeking revenge against the philosopher, she seduced him and demanded that he allow her to ride him like a horse, having arranged for Alexander to witness his tutor's humiliation. No painting of this subject by Honthorst is known.

**Adriaen van de Velde (1636–1672)**

***Study of a Seated Boy Leaning on a Flagon*, ca. 1665**

**Red chalk, over traces of black chalk**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 68**

To compose the idyllic and sun-drenched landscape paintings that made his reputation, Van de Velde undertook thorough preparations on paper. For his figures, he seems to have begun with drawings of unclothed models. This sheet represents a later stage in his process, when Van de Velde would use the earlier life drawings to work up detailed studies of clothed figures. The young man here is leaning gracefully forward, and the lack of hesitant sketch lines underscores the idea that the artist was at this stage exploring fine details rather than the pose itself. Van de Velde later placed the figure in this exact pose in a painting of a rustic scene.



Adriaen van de Velde, *Pastoral Landscape with a Dairymaid Milking a Cow*, 1665. Oil on canvas. Present whereabouts unknown. Photo: ART Collection / Alamy Stock Photo.

**Moses ter Borch (1645–1667)**

***Study of a Seated Sailor*, ca. 1660–65**

**Red chalk**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 69**

Moses ter Borch, son of esteemed painter Gerard ter Borch the Elder, never had a career as an artist, but numerous drawings by him—some from the tender age of seven—survive. His natural talent is evident in the easy, graceful chalk lines depicting the relaxed pose of the young man here. This sheet belongs to a group of studies of naval men and soldiers. Moses was intrigued by these military figures, who perhaps inspired him to join the navy in the summer of 1666. A year later he was killed at sea during the Battle of Harwich against the British.

**Cornelis van Poelenburch (1594/95–1667)**

***Two Bathers*, ca. 1635**

**Red chalk**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 30**

Two women wrapped in voluminous drapery sit side by side in a scant landscape. While the figures bring to mind mythological imagery—for instance, the goddess Diana and her bathing nymphs—the drawing is devoid of narrative details. Instead, Poelenburch focuses on depicting the supple bodies of the two women. The impression of smooth, luminous flesh is created through meticulous and dense application of parallel- and cross-hatching in red chalk. The sharply outlined figures set against the untouched background evoke a sculptural relief.

**Cornelis van Poelenburch (1594/95–1667)**

***Study of a Statuette of Two Fighting Figures*, ca. 1622–24**

**Red chalk and graphite**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 29**

A nude male, with a weapon held in his unfinished right hand, tramples an adversary. Compact strokes of red chalk articulate the figure's complex musculature and twisting pose, conveying a palpable sense of three-dimensionality. Poelenburch probably modeled these figures on a statuette he encountered during his Italian sojourn, though the precise source has not been identified. He retained the sketch and later used the drawing as a template for the central figure of a painting, *Mercury Holding Argus's Severed Head*.



Cornelis van Poelenburch, *Mercury Holding Argus's Severed Head*, ca. 1625–36. Oil on copper. Portland Collection, Harley Gallery, Welbeck Estate, Nottinghamshire. Photo: Portland Collection / Bridgeman Images.

**Anthony van Dyck (1599–1641)**

***Study of Hands*, ca. 1627–29**

**Black and white chalk on blue paper**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 32**

To make a painting, Van Dyck typically first created variant compositional studies in pen and ink before settling on one idea and then turning to chalk studies of individual figures and details—such as the expressive hands that animate his works. Those sketched here were likely originally drawn for the figure of St. Dominic in *Christ on the Cross with St. Dominic and St. Catherine of Siena*. The drawing matches the saint's hands in every detail of pose, highlight, and shadow. Similar hands exist, however, in several other paintings made soon afterward, suggesting that Van Dyck repurposed the sheet for those as well.



Anthony van Dyck, *Christ on the Cross with St. Dominic and St. Catherine of Siena*, ca. 1627–29. Oil on canvas. Koninklijk Museum voor Schone Kunsten, Antwerp. Photo: © Art in Flanders / Bridgeman Images.

**Peter Paul Rubens (1577–1640)**

***St. Lambert*, ca. 1630–33**

**Pen and brown ink and wash, and black chalk**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 17**

St. Lambert (ca. 638–ca. 705), bishop of Maastricht, was sojourning in Liège when he was brutally murdered during his evening prayers. Here, Rubens depicted the bishop as a monumental standing figure, reading from an open book in one hand and holding a crozier in the other. The saint towers over two of his killers, now seen lying lifeless at his feet. The arrangement echoes wooden sculptures of the saint that Rubens may have seen in the early 1630s while traveling in and around Liège, where the saint was particularly venerated.

**Jacob Jordaens (1593–1678)**

***Mercury Standing, Seen from Behind*, ca. 1620**

**Red and black chalk, with brown wash, red watercolor, and white and brown opaque watercolor**

**The Morgan Library & Museum, partial gift of Clement C.**

**Moore II and partial purchase on the Acquisitions Fund;**

**2019.103**

**Cat. no. 26**

This masterful drawing offers a puzzle at first glance: it is a view from behind of a figure wearing the helmet and winged sandals of the Roman god Mercury, but the model is a woman and has the carnal quality of a life study. Probably dating to around 1620, when Jordaens was associated with Peter Paul Rubens, the sheet reflects the Flemish workshop practice of drawing from live models posed to reference existing artworks. In this case, Jordaens apparently asked his model to adopt a pose familiar from an ivory statuette designed by Rubens, a work depicted in several drawings and paintings by both artists.

**Jacob Jordaens (1593–1678)**

***The Birth of St. John the Baptist*, ca. 1660–65**

**Black, red, and white chalk, with pen and brown ink, and red, gray, and blue wash, on three pieces of joined paper**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 27**

This charming maternal scene depicts the birth of St. John the Baptist to the elderly couple Zacharias and Elizabeth, who had long prayed for a child. The archangel Gabriel foretold this miracle to Zacharias, who in his astonishment remained speechless until the child's birth. Here, the new father appears at the far left, hand pressed against his cheek as a reminder of his silence, holding in his right hand the tablet on which he would inscribe John's name. Elizabeth sits upright in bed while women prepare the infant's bath. Jordaens's use of the bright paper reserve in the clothing and skin tones creates the illusion that the infant Baptist emanates light.

**Gillis Neyts (1618–1686)**

***Landscape with a Monumental Tree and an Amorous Couple,*  
ca. 1640–65**

**Pen and brown and some black ink, with brown wash**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 50**

Flemish draftsman Gillis Neyts is known both for accurate topographical drawings and for imaginary landscapes, such as this sheet with wild, idiosyncratic views of a wooded scene. The three figures in this drawing were likely added later, perhaps by another artist, introducing an intriguing narrative element. But what exactly is the story? The well-dressed woman appears unsure of the young man's advances. The figure in the tree looks down and away from the couple, maybe lost in thought or perhaps averting his stare.

**David Vinckboons (1576–ca. 1632)**

***The Entry of Christ into Jerusalem*, ca. 1610**

**Pen and brown ink, with gray, brown, and blue wash and white opaque watercolor, over traces of black chalk**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 16**

Deft flicks of the pen detail the smiling faces and wispy palm fronds of onlookers welcoming Jesus as he rides into Jerusalem, an occasion still commemorated by Christians annually on Palm Sunday. The scene is filled with anecdotal imagery, such as the figure at upper right, presumably the small-statured tax collector Zacchaeus, who climbed a tree to get a better view. Vinckboons's lush, wooded landscape—drawn with pen and ink and layered with pale blue, brown, gray, and white washes—exemplifies a technique also favored by many other Flemish contemporaries.

**Herman van Swanevelt (1603–1655)**

***Landscape with the Prophet Elijah Awakened and Fed by an Angel on Mount Horeb, ca. 1633***

**Pen and brown ink and wash; contours partially indented with a stylus**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 35**

A prominent member of the *Bamboccianti*—Dutch artists who lived and worked in seventeenth-century Rome—Swanevelt was closely related with Claude Lorrain. Like Claude, he is known above all for landscapes that often include biblical and mythological subjects. This example depicts a passage from the Old Testament book of Kings in which the prophet Elijah, feeling discouraged and wishing to die, fell asleep under a tree only to have an angel appear, offer water and bread, and encourage him to arise. This is a preparatory study for an etching, with the contours indented to transfer the design to the copper plate.

**Giovanni Francesco Barbieri, called Guercino (1591–1666)**

***Landscape with a River and a Man Crossing a Bridge,***

**ca. 1620–25**

**Pen and brown ink**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 23**

With a boat on a river, a small footbridge, and rustic buildings set among trees, this airy sketch captures country life on a bright summer or autumn day and can easily be compared to Dutch landscapes of the mid-seventeenth century—though it was drawn by Guercino, who never left Italy. Following the artist's death, his nephew brought a group of Guercino's landscapes to Paris, where they were copied in print by Jean Pesne, and then to England, where they were sold. This sheet, once owned by the seventeenth-century Dutch artist Peter Lely, was likely among that group.

**Claude Gellée, known as Claude Lorrain (1604/5–1682)**

***Pastoral Landscape with a Figure by a Lake*, ca. 1670–75**

**Black chalk and pen and brown ink, with brown and gray wash**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 33**

The leading landscape artist in Rome since the 1630s, by the mid-1670s Claude had tapered his production to about three paintings a year, but his drawing practice remained robust. In late drawings he tested the means of creating a spacious landscape by varying the strength of his wash and the amount of penwork. Thin veils of ink and the slightest contours make the trees and peaks in the distance seem remote, while the foreground, with its darker wash and bolder strokes, has the crisp focus of proximity. The open and airy quality was foundational to the history of plein air drawing and retains an enduring appeal today.

**Bartholomeus Breenbergh (1598–1657)**

***View of the Torre di Chia*, ca. 1624 or after 1629**

**Pen and brown ink and wash, over black chalk, with later additions in gray wash**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 31**

While in Rome from 1619 to 1624, Breenbergh greatly influenced landscape painting and drawing. He moved away from the imaginative scenes of Matthijs and Paul Bril and, along with Cornelis van Poelenburch, developed a light-filled depiction of the countryside that would in turn influence the young Claude Lorrain. This breathtaking view of the thirteenth-century Torre (tower) di Chia rising above the Italian countryside is typical of his work, with delicate pen lines and transparent washes. Breenbergh often replicated works he made in Italy, and this is one of three versions of this drawing; the chalk underdrawing and Italian paper suggest that it is the original. The gray wash, however, is a later addition, probably applied by another artist.

**Attributed to Johannes Jansz Collaert (ca. 1621/22–1679)**

***View from Neptune's Grotto in Tivoli, ca. 1660–70***

**Brush and gray and brown ink and wash, over black chalk**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 55**

Like so many Dutch artists in the seventeenth century, Collaert traveled to Italy. The few drawings by him that survive depict the Roman countryside, especially the area near Tivoli with its famous waterfalls. Although seemingly studied from nature, with details of hanging vines and contrasts of shadowy rock and bright sunlight, this dramatic sheet is on paper dating to the 1660s, twenty years after Collaert's time in Italy. It is thus one of many that Collaert apparently drew for sale after his return to Amsterdam, using both his travel sketches and others' drawings as models, a common practice among Dutch Italianate artists at that time.

**Thomas Wijck (ca. 1616–1677)**

***View of the Palazzo Contarini del Bovolo from the Corte  
Coppo, Venice, ca. 1645–50***

**Brush and gray wash, over black chalk**

**Promised gift of Clement C. and Elizabeth Y. Moore,  
through the Baymeath Art Trust**

**Cat. no. 48**

The strong tidal fluctuations in the Venetian Lagoon, especially during the winter months, often cause the city to flood, a phenomenon known as the *acqua alta* (high water). One can imagine the fascination of such a scene for the Haarlem-born Thomas Wijck, who—as Chips Moore was the first to note—focuses here on the reflection of light in the flooded courtyard, reducing the elaborate stair and loggia of the Palazzo Contarini del Bovolo to a distant view.

**Cornelis van Poelenburch (1594/95–1667)**

***Study of River and Rocks*, ca. 1622–24**

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

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 29**

Poelenburch studied landscape and the human form throughout his career. Having lived and worked in Rome, he was inspired by Italian art. This double-sided sheet exemplifies his interests. Here, the recto depicts a large rocky outcropping. Sun illuminates the left side of the boulder and the curly foliage growing out of its crevices. In the foreground, a few touches of brush and wash suggest a gleaming river. This drawing resembles the rocky topography seen throughout the Italian countryside and is similar to other sheets Poelenburch made during his Italian sojourn.

**Vincent Laurensz van der Vinne (1628–1702) or**

**Laurens Vincentsz van der Vinne (1658–1729)**

***View of Haarlem, seventeenth century***

**Red and black chalk**

**Promised gift of Clement C. and Elizabeth Y. Moore,**

**through the Baymeath Art Trust**

**Cat. no. 65**

Seventeenth-century artists so frequently drew, painted, and etched the silhouette of Haarlem that contemporary inventories even had a term for such depictions: *Haarlempjes*, or “Little Haarlems.” In this example, the city is depicted from the northeast, across the River Spaarne. Although several gates, mills, and churches are recognizable, unidentified buildings and the reorientation of certain monuments suggest the artist partially imagined the view. The drawing is by a member of the Van der Vinne family, a Haarlem-based dynasty of artists who worked in such a consistent style and so often replicated one another’s images that it is almost impossible to determine which family member made any given drawing.

**Hendrick Avercamp (1585–1634)**

***Fishermen on a Riverbank with the Town of Kampen in the Distance*, ca. 1615–20**

**Brush and pen and brown and black ink, with watercolor and opaque watercolor, over traces of black chalk, on paper prepared with a white lead ground**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 18**

This watercolor is an exceptional work by an artist better known for his winter landscapes. It is nevertheless typical of Avercamp's combination of a low horizon, panoramic viewpoint, and his intense interest in color and anecdotal detail: cows graze, fishermen cast their lines, a hay wagon heads home after a day of harvesting. The artist conveys not only a sense of season—the buds on the tree suggest spring—but a sense of time. The sky is blushed with pink, streaked against the warm golden glow of sunset.

**Hendrick Avercamp (1585–1634)**

***Shipwreck in a Storm*, ca. 1630**

**Brush and gray ink, with watercolor and opaque watercolor,  
over graphite**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 19**

The low-lying Dutch coast has long been imperiled by destructive storms, as this drawing reminds us. In contrast to his usually placid scenes, Avercamp here applied blue-gray watercolor in broad, rough streaks to suggest heavy rain sweeping across the beach. Figures are buffeted by strong winds, and desperate onlookers watch nervously as a ship founders in the waves and survivors make their way to shore on a lifeboat. In the center background is another casualty of the storm—a beached whale, perceived in times past as a sign of God's power and an omen of impending doom.

**Aelbert Cuyp (1620–1691)**

***The Hills near the Wylermeer between Nijmegen and Cleves,*  
ca. 1651–52**

**Graphite, black chalk, and gray wash**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 53**

The 1648 Peace of Münster ended the Dutch Revolt against Habsburg Spain, making travel to border regions safer, and Cuyp took the opportunity to visit the picturesque Rhine valley, along the present-day border between the Netherlands and Germany. While there, he drew landscapes such as this one, with characteristically looping, zigzagging lines that depict keenly observed topographic features—a sandy meandering lane, ruins, a church spire. He combined these elements to construct a scenic interpretation of the region. This drawing later served as a preparatory study for a painting, now in the Rijksmuseum.



Aelbert Cuyp, *River Landscape near Nijmegen with Riders Watering Their Horses*, ca. 1653–57. Oil on canvas. Rijksmuseum, Amsterdam; SK-A-4118.

**Aelbert Cuyp (1620–1691)**

***Windmill by a River, with a Jetty in the Foreground*, ca. 1640**

**Black chalk, with gray and yellow wash, over graphite**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 52**

During his lifetime, Cuyp was little known beyond his hometown of Dordrecht. By the eighteenth century, however, collectors across Europe eagerly sought his paintings and drawings, such as this quintessential example drawn in black chalk, gray wash, and yellow watercolor. Cuyp likely sketched this idyllic scene from life, capturing a view along one of Dordrecht's waterways. At the same time, he also exercised creative license to enhance the drawing's visual appeal: the uneven windmill blades were probably products of his imagination, and the jetty across the foreground, shadowed and seen from an implausibly low viewpoint, offers a dramatic frame for the scene.

**Hendrik Vroom (ca. 1566–1640)**

***A Beach Scene with Fishermen Bringing in Their Catch,***

**ca. 1620–39**

**Pen and brown ink**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 12**

Around 1600 Vroom achieved prominence in the Northern Netherlands as a marine artist, and he was among the first to represent the bustle of activities along the coast, including fishing, a theme embraced by Dutch artists well into the nineteenth century. Here men carry freshly caught fish ashore while women supervise the loading of baskets. In the Dutch Republic, women played an important role in the fishing trade, often carrying their husband's catch from the beach, through the dunes, and to the city center to sell at market.

**Cornelis Hendricksz Vroom (1590/92–1661)**

***Hills Beyond a River or Lake, with a Large Tree in the Foreground, 1620s***

**Pen and two shades of brown ink, with brown wash**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 22**

Vroom's delicately rendered views, especially prized by collectors, comprise countless dots and dashes combined to create a highly impressionistic effect of shimmering light reflected on water and through clusters of dappled leaves. The present sheet and other hilly landscapes by Vroom have long been thought to represent the English countryside, but scholars have cast into doubt the artist's presumed sojourn in England. If not depictions of rural England, the drawings might portray a southern or eastern province of the Netherlands, such as Limburg, though filtered through Vroom's distinctive vision.

**Jan van de Velde II (1593–1641)**

***A View of the Ruin of the Huis ter Kleef, near Haarlem,*  
ca. 1615**

**Pen and brown ink, over black chalk**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 28**

This historically and artistically significant drawing first came to light in 2021. It depicts the ruins of the Huis ter Kleef, a castle just north of Haarlem that was destroyed in 1573 by the Spanish during the first decade of the ongoing Eighty Years' War, in which the Dutch Republic fought for its independence. Jan van de Velde sustained a lifelong engagement with the Huis ter Kleef and made more drawings and prints of the ruin than any other artist of his generation. Yet, despite the significance of the site for Van de Velde and his fellow Dutch patriots, he added mountains in the background that do not exist in the province of Holland.

**Vincent Jansz van der Vinne (1736–1811)**

***Interior of the Grote Kerk in Haarlem, Looking into the Nave toward the West, ca. 1780***

**Pen and black ink and gray wash, over graphite**

**Promised gift of Clement C. and Elizabeth Y. Moore, through the Baymeath Art Trust**

**Cat. no. 78**

Haarlem's enormous Grote Kerk (or Sint-Bavokerk) was built for Roman Catholic worship between 1370 and 1520 but was taken over by Protestants in 1578, following the Reformation. This depiction of the church's interior includes its famous organ, which Mozart played during his Grand Tour in 1766, but most striking are the numerous commemorative plaques, or mourning boards, nailed to the columns. These costly plaques memorialized prominent deceased members of a congregation. Shortly after Van der Vinne executed this drawing, however, such markers of status were deemed antithetical to the egalitarian sentiments of the revolutionary age and were removed from the church.

**Attributed to Simon de Vlieger (1600/1601–1653)**

***View of the Jeruzalemkapel (Chapel of Jerusalem) and the Sint-Olofskapel (Chapel of Saint Olaf), Amsterdam, ca. 1644***

**Black chalk, with gray wash, heightened with opaque white watercolor (partly oxidized), on paper prepared with a grayish-brown wash**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 34**

The Chapel of Saint Olaf, built in 1440, is one of the oldest in Amsterdam, and it was enlarged in 1490 with the octagonal Chapel of Jerusalem, seen at left here. In 1644, however, the octagonal addition was demolished; De Vlieger's drawing, made shortly before that time, is one of the few remaining depictions of the building. The brightly lit but crumbling exterior wall set against a gloomy sky already suggests the ghostly appearance of a deserted monument. De Vlieger is best known for depicting woodlands on blue paper, but he also drew town walls, town gates, and buildings in disrepair.

**Johanna Helena Herolt (1668–ca. 1723/43)**

***Yellow and Purple Verbascum, with the Life Cycle of a Moth,*  
ca. 1691–1711**

**Watercolor, over black chalk, on vellum**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 73**

Herolt, like her mother, the artist and naturalist Maria Sibylla Merian, probably based her drawing on preserved specimens as well as her imagination. Indeed, with its blank background and balanced placement of elements, this work presents an idealized vignette that depicts both plant and insect at various developmental stages, a feat of synchronicity unlikely to be observed in nature. Here, the life cycle of a moth—from pupa to cocoon to winged insect—is represented, the creatures nestled among stems of verbascum, a flowering weed with medicinal properties.

**Herman Henstenburgh (1667–1726)**

***Two Moths, a Butterfly, and a Flying Insect, ca. 1686***

**Watercolor and opaque watercolor**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 72b**

Though less vibrant than the adjacent drawing, this work showcases Henstenburgh's ability to employ delicate layers of watercolor to delineate whisper-soft textures, subtle colors, and patterns indicative of insect wings. Once again, he juxtaposes insects from around the world: The large brown moth at center is perhaps the tropical swallowtail moth (*Lyssa zampa*), native to Southeast Asia. It sits alongside a male barred yellow butterfly (*Eurema दौरा*), found in the Americas, as well as a smaller, unidentified moth, and an ichneumon wasp. Henstenburgh's depictions reflect the disparate size of his subjects even as their forms unite into a cohesive composition evocative of an artfully arranged specimen box.

**Herman Henstenburgh (1667–1726)**

***Four Moths, Including a Green-Banded Urania (Urania leilus),*  
ca. 1686**

**Watercolor and opaque watercolor, over black chalk**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 72a**

In the center of this watercolor is the green-banded urania moth (*Urania leilus*), from South America. To its right is the crimson-speckled footman moth (*Utetheisa pulchella*), native to Europe, North Africa, and Western and Central Asia. To the left of the urania is possibly a wasp moth (*Euchromia folletii*), found throughout Africa, and a smaller gray and brown moth. Henstenburgh never left the Dutch harbor town of Hoorn, where he worked as a baker, draftsman, and painter, but he encountered insects from faraway places. Hoorn, the headquarters of the Dutch East India Company, was flush with flora and fauna, living and preserved, brought back from colonial exploits around the world.

**Pieter Holsteyn the Younger (1614–1673)**

***Common Blue Morpho (Morpho helenor), Dorsal View and Ventral View, ca. 1640***

**Pen and black ink, with watercolor and opaque watercolor**

**Promised gifts of Clement C. and Elizabeth Y. Moore**

**Cat. nos. 47a, b**

As if a streak of blue had just flitted through the gallery and rested on the wall, joining its speckled-wing counterpart in repose, impossibly we glimpse two views of the common blue morpho, a species of butterfly native to the tropical forests of Mexico and Central and South America. Holsteyn never visited the Americas but still set his considerable talents to depicting the rare butterfly. He likely relied on printed images and a close study of imported specimens to perfect his observations, made all the more believable through his expert application of velvety, azure-hued watercolor in the morpho's open wings.

**Jacob Marrel (1613/14–1681)**

***Two Stems of a Red and White Tulip: “Colombijn en wit van Poelenburg,”* ca. 1632–49**

**Watercolor and opaque watercolor, over black chalk**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 46**

Tulips, native to Central Asia, reached the Netherlands in the sixteenth century. By the second quarter of the seventeenth century, the Dutch Republic was in the throes of desire for all things tulip, a so-called tulipomania. Artists were not immune and frequently depicted the comely flower. Tulip books (*tulpenboeken*), albums containing detailed watercolor drawings of different varieties, emerged from this milieu. Painter and draftsman Jacob Marrel was one of the genre’s foremost practitioners, evidenced by this exemplary sheet (formerly bound in a tulip book). Two gracefully entwined stems are crowned with satin petals spangled with crimson. Blue-gray wash forms shadows among the folded petals of flowers that appear ready to unfurl.

**Maria Sibylla Merian (1647–1717)**

***Metamorphosis insectorum Surinamensium***

**Amsterdam: Johannes Oosterwyk, 1719**

**Printed book, with hand-colored engraved plates**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 70**

Beginning in the 1670s, Merian, an extraordinary naturalist and natural history painter, published influential illustrated multivolume works studying flowers and insects. In 1699 she and her youngest daughter, Dorothea Maria, traveled to the Dutch colony of Suriname, on the northeast coast of South America, to study the territory's flora and fauna—an amazing endeavor in an era when scientific expeditions led by women were rare. Returning to Amsterdam in 1701, she completed work on a series of large, vibrant drawings that served as templates for the hand-colored engravings that illustrate this groundbreaking book on the life cycles of moths and butterflies in Suriname. This deluxe copy is from the expanded edition of 1719; it features touches of gold to ornament the illustrations as well as extensive annotations in English by an early owner.

**Abraham Rutgers (ca. 1632–1699)**

***View of the River Vecht, with Fishermen, Pollarded Willows,  
and a Boathouse on the Opposite Bank, late 1680s***

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

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 66**

Rutgers, a silk merchant, was also an accomplished amateur draftsman, known for his views along the River Vecht, near Utrecht. The present drawing employs his distinctive compositional approach, with a steeply receding perspective along a diagonal axis, and his typical bold, hatched pen technique. The country house with double gabled roofs, glimpsed at far left behind an attractive screen of pollarded trees, may represent Kasteel Bolenstein, located in Maarssen near several properties owned by Rutgers's family. Other views of the site have the same fishing platforms along the riverbank.

**Claes van Beresteyn (ca. 1627/29–1684)**

***Study of a Truncated Willow Tree*, ca. 1650–75**

**Pen and brown ink**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 59**

Drawings by this Dutch dilettante, son of a distinguished and wealthy Haarlem lawyer, are rare, but those that survive form a distinctive group. With a delicate touch, he used fine, short pen strokes to render stellate-shaped clumps of leaves, trees, and grass in a quasi-pointillist style. Typical motifs in Van Beresteyn's landscapes are gnarled, twisted tree trunks, as in this study of weathered bark. So detailed is the depiction of every nook and cranny that we can easily imagine feeling the rough texture on our fingertips.

**Jan Augustin van der Goes (1671–after 1698)**

***Still Life with Hazelnuts and Bread*, ca. 1700**

**Opaque watercolor on parchment**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 74**

Although collectors have long cherished Van der Goes's precise miniature depictions of insects and crustaceans, his work is rare. This newly discovered drawing is a revelation, for it shows a different facet of his work and serves as a reminder of the close links between the natural history and still life traditions. A hunk of bread sits atop a dozen hazelnuts, some of which have had their hard shells cracked open to reveal their edible kernel. The arrangement of the victuals highlights their harmonious colors as well as their contrasting textures, evident in the soft torn bread and glistening nut shells.

**Wenceslaus Hollar (1607–1677)**

***View of the Thames from the Head of Westminster Pier with Lambeth House in the Distance, 1638***

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

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 42**

Hollar left his native Prague in 1627 to escape the city's growing political and religious strife, embarking on a peripatetic career that took him to Germany, Austria, the Northern Netherlands, Flanders, England, and Tangier. The Bohemian artist's travels provided endless source material for the landscape and topographical drawings and etchings for which he is renowned. This sheet is one of a series drawn along the River Thames in London. Lambeth Palace, the archbishop of Canterbury's residence, is seen on the far bank, but Hollar devoted equal attention to the foreground pier with small boats that were rented to cross the river.

**Peter Lely (1618–1680)**

***Portrait of a Man, Possibly a Self-Portrait, ca. 1660***

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

**Promised gift of Clement C. and Elizabeth Y. Moore,  
through the Baymeath Art Trust**

**Cat. no. 49**

Born in Westphalia, raised in The Hague, and trained in Haarlem, Lely moved to London in the early 1640s and became the leading portrait painter in England, skillfully managing to work for both Oliver Cromwell during the Commonwealth and Charles II after the Restoration. Drawing was central to Lely's practice, and he was also one of the period's greatest collectors of drawings, amassing perhaps ten thousand sheets by artists from across Europe. The dreamily melancholic man seen here with a soulful, parted-lip gaze may be Lely himself—he had a similar aquiline nose, high forehead, and full lips. Regardless of who it depicts, the sheet is among the most compelling of seventeenth-century portrait drawings by Lely or any other artist.

**Jan Lievens, 1607–1674**

***Standing Man with a Cane*, ca. 1632–35**

**Black chalk**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 43**

Lievens was one of the most original and accomplished Dutch draftsmen of the seventeenth century, with a rich and varied output in diverse media, genres, and styles. This rapidly drawn depiction of a stylish gentleman, who eyes the viewer (and the artist) with a sympathetic but slightly impatient look, encapsulates so many aspects of Lievens's somewhat mercurial talents. It also seems to be one of the extremely few drawings by Lievens that can be convincingly assigned to his three-year stay in London, as attested by the early English inscription identifying the sheet as the work of "Mister J. Liuense."

**Lambert Doomer (1624–1700)**

***View of Paris as Seen from Montmartre, ca. 1671–73***

**Pen and brown ink and gray, wash, with watercolor,  
on account-book paper**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 57**

At first glance this rolling landscape dotted with windmills seems to be a view of the Dutch countryside, but an early inscription on the verso reveals it to be a view of Paris seen from the hills north of the city. During a trip to France in 1646 with his friend Willem Schellinks, the twenty-two-year-old Doomer made a quick sketch of the site. Decades later, he used that informal study as the basis for this finished watercolor, perhaps embellishing the view to produce a more picturesque effect. Doomer drew more than three hundred such scenes in the 1670s, and their wide distribution among contemporary collectors suggests they were highly saleable.

**Lieven Cruyl (1634–1720)**

***The Construction of the Pont-Royal over the Seine, Paris, 1686***

**Pen and brown ink and wash, over traces of graphite**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 67**

A priest from Ghent with a lively interest in architecture, Cruyl traveled to Paris and documented the construction of the Pont Royal, a stone bridge crossing the Seine that was part of King Louis XIV's public works campaign. Cruyl casts the viewer as his companion on a visit to the construction site, a fellow witness to the technically complex project: the sinking of shafts for the bridge's piers was accomplished with the use of cofferdams (temporary dams) and horse-powered drums. In the right foreground the architect Jacques Gabriel, who oversaw the project, instructs the workers along with his assistant François Romain, a cleric who directs the laborers at lower right.

**Willem van de Velde the Elder (1628/29–1682)**

***Portrait of the English Fourth-Rate Warship Tiger,  
as Rebuilt in 1681, 1681***

**Brush and gray wash, over black chalk, with touches of  
pen and black ink, on two sheets of paper**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 45a**

Van de Velde the Elder spent his life drawing boats and seascapes, serving as an official artist for the Dutch fleet until he moved in 1672 to England, where he was immediately hired by King Charles II. To ensure the accuracy of his depictions of sea battles, he usually observed the combat firsthand, but he also made detailed “portraits” of important ships. The English warship *Tiger*, the subject of more of these “ship portraits” than almost any other vessel, was built in 1647 and rebuilt twice, in 1681 and 1702. It is seen here as it looked after the first rebuilding.

**Willem van de Velde the Elder (1628/29–1682)**

***Visit of Charles II to the Rebuilt Tiger at Woolwich, 17–27 August 1681, and Several of the King's Ships, 1681***

**Pen and black ink and gray wash, over graphite, on four sheets of paper**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 45b**

In 1690 King Charles II banned Van de Velde the Elder, then sixty-two, from risking his life on the open sea. Until then, however, the artist often traveled alongside the king and kept a visual record of the journeys, such as this drawing of a trip in August 1681 to see the newly rebuilt *Tiger* before it set sail for the Mediterranean. One of more than eighty drawings that Van de Velde made during the voyage, this enormous composition focuses not on the *Tiger* but instead on the royal barge, pictured in the center foreground. Great clouds of smoke billow upward from the warships that have just fired to salute the king's arrival.

**Alexander Cozens (1717–1786)**

***The Small Lake*, ca. 1763**

**Pen and black ink and gray wash**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 75**

Unlike his Dutch predecessors with their emphasis on naturalism, Cozens pursued an unconventional and highly theoretical approach to his landscapes, focused on imaginative scenes and drawing techniques that included complex pen strokes, tonal structures, and even ink blots. This compact example relates to a group of sheets from around 1765, when the artist was writing a now-lost treatise on perspective and shading. Created with short, tightly placed pen-and-ink strokes of varying intensity, this drawing—signed with a monogram—would seem to be an end in itself, although recent research has suggested that it may have been preparatory for a larger work intended for exhibition.

**Thomas Gainsborough (1727–1788)**

***Wooded Landscape with Shepherds, Sheep, and Cottages,*  
ca. 1760–63**

**Watercolor and opaque watercolor, over graphite,  
on tan paper**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 76**

In 1759 Gainsborough moved to Bath, attracted by a richer clientele for his portrait-painting practice than could be found in his native county of Suffolk. The collections of his new aristocratic patrons offered him a revelatory introduction to the works of Rubens, Van Dyck, and, above all, Claude Lorrain, whose influence can be seen in the present sheet. In these years Gainsborough began to draw with a broader range of materials than the graphite and black chalk he had relied upon before, including opaque and transparent watercolors, ink washes, and colored paper. The composition of this scene also reflects the steep valleys and hillsides of western England, so different from the flat, coastal plains of Suffolk.

**Thomas Gainsborough (1727–1788)**

***A Wooded Landscape with Roma Gathered around a Fire,*  
ca. 1778–80**

**Pen and brown ink and wash, with opaque white watercolor,  
over black chalk, on brown paper**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 77**

The subject of this drawing is an encampment of Roma or foresters at the edge of a dark wood, a common theme in Gainsborough's work. Keenly observed elements animate the scene: horses being tethered for the night, a female figure standing in the firelight, and a church tower in the distant valley picked out by the falling rays of the sun. Though utilizing a monochrome technique that leaves bare much of the brown paper support, the elements are rendered with a degree of detail that Gainsborough reserved almost exclusively for drawings he made as gifts; and indeed, this sheet was given to his friend and fellow artist Ozias Humphry.

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

***Study of a Mackerel*, ca. 1845**

**Watercolor, over graphite, on hot-pressed paper**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 79**

Turner spent his final two decades living between London and Margate, a seaside port town in Kent. The coastal location had a profound impact on his late works, which often depict sunrises over water, ever-changing effects of weather, and a ready supply of fresh fish. This shimmering study of a mackerel was executed with speed, precision, and delicacy. Without any extraneous details, Turner's fish appears almost abstract, a pure expression of the artist's fascination with watercolor. Turner's use of hot-pressed paper, which is less absorbent than a typical sketchbook page, allowed the watercolor to retain more of its body, producing an enameled effect.

**John Constable (1776–1837)**

***A Watermill*, ca. 1833–36**

**Pen and brown ink and watercolor, with white opaque watercolor and scratching out, over graphite**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 81**

Although watercolor is closely associated with British landscape painting, it was not generally employed by Constable. Late in his career, however, he gave up oil paint for his plein air sketches and instead began to use watercolor both for casual sketching and works produced for exhibition. For an artist who spent a lifetime depicting mills, locks, and riverside cottages, this scene is rich with nostalgic details: an angler, a dog lapping at the pool, birds skimming over the water, and a woman looking on from atop the sluice gate. As in many of his late watercolors, he used scraping to create the highlights of the water and bright touches of red to lead the eye around the scene.

**John Constable (1776–1837), after Aert de Gelder  
(1645–1727)**

***Jacob's Dream*, ca. 1830**

**Pen and brown ink and wash**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 80**

In the nineteenth century, *Jacob's Dream*, a painting at the Dulwich Art Gallery, was among the most beloved “Rembrandts” in England—although the work is now considered the work of his pupil Aert de Gelder. In 1830–31 Constable helped select works from Dulwich to be sent to the Royal Academy for study, and it was probably then that he executed this copy. The dramatic use of tone, bold brushwork, and an abstract approach to landscape also connect this sheet to a small group of brooding wash drawings from the 1830s. The thick ink has damaged the paper, but the sheet is a powerful testament to the lasting importance of Dutch models for English art.



Aert de Gelder, *Jacob's Dream*, 1710–15. Oil on canvas. Dulwich Picture Gallery, London. Photo: © Dulwich Picture Gallery / Bridgeman Images.

**Jan Siberechts (1627–1703)**

***River Landscape with a View of Oxford in the Distance (recto);  
Horseman at along a River in England (verso), after 1672***

**Pen and brown ink, with watercolor and opaque watercolor,  
over black chalk**

**Promised gift of Clement C. and Elizabeth Y. Moore**

**Cat. no. 61**

Siberechts, a native of Antwerp, left for England in 1672 and remained there for the rest of his life. His exceptional landscape watercolors provided a vital springboard for the emergence of watercolor as one of eighteenth-century England's preeminent art forms. This intriguing sheet has on its two sides panoramic landscapes of different types. The recto depicts the city of Oxford seen from the south, while the verso, more broadly handled, seems less concerned with specific topography than with a general evocation of the English countryside.