

Walton Ford
*Birds and Beasts of
the Studio*

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LARGE PRINT LABELS

The
Morgan
Library &
Museum

Walton Ford in his studio, New York, 2023

Photo: Keith Mascheroni

DRAWING AT THE MUSEUM OF NATURAL HISTORY

Chicago Field Museum Fox Study, ca. 2015
Graphite and colored pencil on beige paper

AMNH Coyote Study 2, ca. 2015

Graphite and colored pencil on beige sketchbook page

Study for “Calvaire,” ca. 2012
Graphite on sketchbook page

The title of this work comes from “the Calvary of the Slaughtered,” the name the French writer Alfred Jarry (1873–1907) gave to his apartment in Paris. As recounted by one of his visitors, “The only inhabitants were two or three pairs of owls dozing on the furniture, which was liberally covered with their droppings, a fact that seemed not to concern him.” This is a study for a painting of these owls, which Ford made after reading a biography of Jarry.

AMNH Egret Study, 2012

Graphite on sketchbook page

AMNH Tiger Study, ca. 2015

Graphite and white pencil on beige sketchbook page

AMNH Gray Wolf Study, ca. 2015

Graphite and colored pencil on beige sketchbook page

Study for "Hungerstöttig," 2016
Graphite on sketchbook page

AMNH Asiatic Lion Study, n.d.

Graphite and white pencil on gray sketchbook page

This study served in the preparation of several watercolors featuring lions, including those represented in this exhibition. As Ford explained, “for something like fur detail—the way that fur grows on the face of a lion is quite complex—I go to the Museum of Natural History and stand in front of the diorama and draw it, then keep that drawing in my files. Photos never really show fur properly—they blur it out for whatever reason.”

AMNH Mountain Lion Study, n.d.

Graphite and white pencil on gray sketchbook page

Chicago Field Museum Gorilla Study, ca. 2015

Graphite and colored pencil on beige paper

Study for "La Reata," ca. 2010
Graphite on sketchbook page

Study for "Novaya Zemlya," ca. 2006
Graphite on sketchbook page

Study 2 for “Novaya Zemlya,” ca. 2006
Graphite on sketchbook page

Study for “The Far Shores of Scholarship,” 2003
Graphite on cream paper

Studies 1 and 2 for “De la conception à la naissance,” 2014
Graphite on sketchbook page

These studies relate to a major triptych inspired by the eighteenth-century French myth of the Beast of the Gévaudan. Terrorized by a series of unexplained attacks, the inhabitants of the Lozère region in Southern France speculated that a huge creature was responsible for the events. In this rare instance of a scene that includes human beings, Ford relied on the formulas of the pulp fiction and horror comics he read as a child—such as the work of Frank Frazetta (1928–2010), author of Tarzan comics—to imagine the beast attacking two lovers.



De la conception à la naissance, 2014. Watercolor, gouache, and ink; three parts, 101½ × 152 in. (258 × 386 cm) overall. Photo: Kasmin. © 2024 Walton Ford.

Zürichsee, 2015

Watercolor, gouache, and ink

Private collection

AN ESCAPED PANTHER IN THE SNOWY ALPS

Study for "Spurlos," 2015

Graphite on sketchbook page

Study 2 for "Die Ziege," 2016
Graphite

Study for "Woche Neun," 2018

Graphite and white pencil on beige sketchbook page

Study 2 for “Die Königin,” 2018

Graphite and white pencil on beige sketchbook page

Study for “Die Königin,” 2018

Graphite and white pencil on beige sketchbook page

Study for "Woche Sechs," 2018

Graphite and white pencil on blue-gray sketchbook page

Study for “Woche Sechs,” 2018
Graphite and colored pencil

Die Ziege, 2016

Watercolor, gouache, and ink

Private collection

Here, the escaped panther has captured a goat and brought it up onto a tree to eat in peace. All the important details of the final work are already in place in the sketch on view in the nearby case: the panther's paws holding the goat, the curling tail hanging from the branch, and the small villager in the distance with his blue shadow and footsteps in the snow.

Study for "Vollmond," 2016
Graphite

Study 2 for “Vollmond,” 2016
Graphite on sketchbook page

Study for "Ausbruch," 2018

Graphite and white pencil on beige sketchbook page

Study for “Verfolgen,” 2018

Watercolor, gouache, and ink over graphite

Study for “Flucht,” 2018

Watercolor, gouache, and ink over graphite

Some of the strange accounts about the escaped panther inspired Ford to create dreamlike images. “Because they never found a track, in many of the pictures I had her floating above the snow, making her into a magical spirit,” he said. “And thinking of the farmer who cooked and ate her, I made pictures of campfires and had her climb the smoke to get out of this realm of human nonsense. She’s leaving on the smoke. I’m interested in a sort of magical realism.”

Study 2 for “Verfolgen,” 2018

Graphite on beige sketchbook page

Study for “Die Ziege,” 2016

Watercolor, gouache, and ink over graphite

This quickly brushed watercolor on a piece of torn paper gives a wonderful sense of Ford spontaneously working out a composition and color scheme on a very small scale.

The final painting is on view nearby.

Study for “Die Königin,” 2018

Graphite on beige sketchbook page

“I painted one of the panthers sitting on a hillside surrounded by all the dead animals she’s killed, called *Königin* (“queen” in Swiss German),” Ford said. “I was beginning to visualize a successful life for her, killing animals and living in Switzerland. I gave her a dream of the ultimate success, where, though she might have been hungry or running away from a dog, she might have finally found an escape under a barn, fallen asleep, and dreamt this image.”

On this study, Ford also included the inscription, the title of the work that he would add to the final version in old-fashioned cursive letters.

Study for “Zürichsee,” 2015

Watercolor, gouache, and ink over graphite

An element that attracted Ford to the story of the escaped panther was the opportunity it gave him to explore the bold visual contrast between the animal’s black fur and the white, snowy Swiss landscape. In this striking composition, the panther is separated from the Zurich skyline by the wide expanse of the frozen lake, but the cat’s golden eyes set against its dark fur mirrors the play of lights in the night cityscape.

Study for "Leipzig," 2018

Graphite and colored pencil on light brown paper

Study 2 for “Leipzig,” 2018

Watercolor, gouache, and ink over graphite

In 1913 in Leipzig, during a foggy night, a cage of lions from a circus caravan was hit by a trolley. Eight lions escaped and wandered into the streets. Contemporary illustrations that Ford found “showed the lions bursting forth from the cage, with men running for their lives and their bowler hats flying off to accentuate the drama.” He decided to take a different approach. “I wanted a decidedly undramatic moment, to show the curiosity and timid confusion of these lost lionesses, which don’t know where to go or what to do, and don’t know what they’re seeing. I imagined one of the hats that had been left behind: the lions approach it like a strange object, like a turtle or something.”

Ford’s small watercolor studies of the subject—three of which are in the exhibition—emphasize the atmospheric effect through details such as the reflection of streetlamps and illuminated windows on the wet pavement.

Study for "Neues Rathaus," 2019

Watercolor, gouache, and ink over graphite

Study 2 for “Neues Rathaus,” 2019

Graphite and white pencil on beige sketchbook page

Study for "Siegesdenkmal," 2019

Watercolor, gouache, and ink over graphite

Study 2 for “Mvnera,” 2018

Graphite and white pencil on blue-gray sketchbook page

Study for “Mvnera,” 2018

Graphite and white pencil on light brown paper

The Latin *munera* (or *mvnera*, as the Romans spelled it) refers to the gladiatorial contests that took place in ancient Rome, often involving wild animals that were eventually slaughtered. In this drawing, in contrast with earlier depictions that emphasize lions' ferocity, Ford shows the animal recoiling in fear in the elevator shaft that brings him to the arena.

THE DOOMED BARBARY LION

Study for "Augury," 2018

Watercolor, gouache, and ink over graphite

Clockwise from top left:

Studies 4, 5, 2, and 3 for “Augury,” 2018

Graphite and colored pencil on light brown paper

These studies were inspired by an event that took place at the Royal Menagerie of the Tower of London, which housed animals until 1835. In 1830 a gate between two cages had been inadvertently left opened, allowing two Bengal tigers to attack a lion, who died from the resulting wounds. Given Ford’s interest in history, the incident can be interpreted as a symbol of the Indian rebellion against British rule that began in the following decades.

Ford chose to depict the ominous moment before the attack, when the tigers are about to enter the cage. While trying out various compositions, he focused on the lighting effect, using white pencil to note the light sources and the reflections on the lion’s fur.

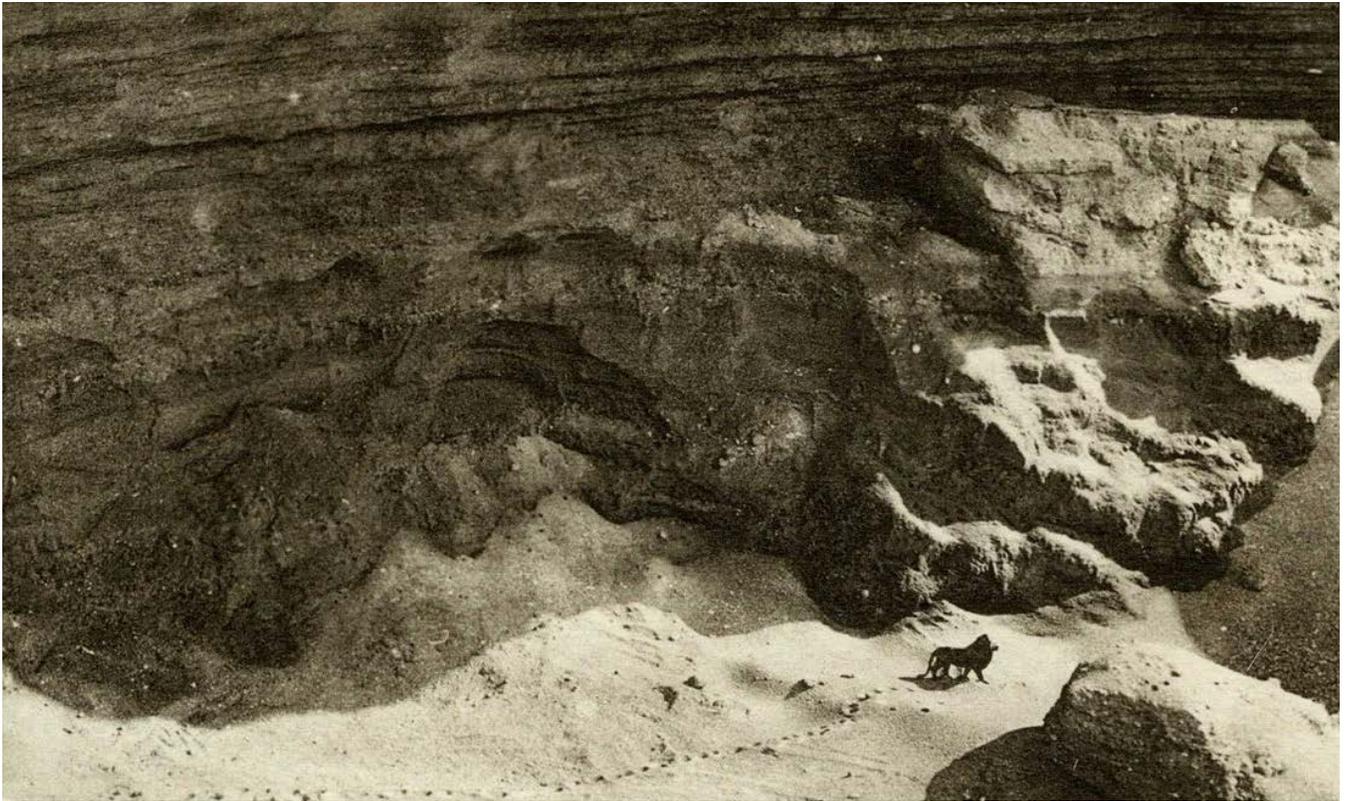


Augury, 2018. Watercolor, gouache, and ink; 60¼ × 119½ in. (153 × 303.5 cm). Photo: Tom Powel. © 2024 Walton Ford.

Study for “La dernière image,” 2018

Watercolor and ink over graphite

In 1925 Marcelin Flandrin, who became a pioneer of aerial photography, produced the last visual record of a North African lion in the wild. As Ford recounts it, Flandrin “was in a plane going from Casablanca to Dakar and saw a lion walking in a canyon down below him, and he took a photograph of it, which he sold as one of his postcards.” In his imaginary depiction of the event, Ford adopts the lion’s viewpoint, showing the biplane passing overhead and Flandrin’s orientalist postcards fluttering down.



Marcelin Flandrin (French, b. Algeria, 1889–1957), *A lion photographed from a plane during a Casablanca-Dakar raid, 1925.*

Study 2 for “Un homme qui rêve,” 2018

Watercolor, gouache, and ink over graphite

Occasionally, in Ford’s fantastic retelling of history, the lion gets revenge. Here, the lion has just eaten Eugène Delacroix (1798–1863), the French painter who, after traveling to North Africa in 1832, began to feature Arab subjects in his paintings based on sketches he had made there. “I wanted to imagine Delacroix devoured by his subject matter,” Ford said, “and by all the clichés of orientalism, too.” Delacroix’s fallen umbrella, brushes, and paintbox lie on the ground. The title of the work comes from Delacroix’s travel diary: “I am at the moment like a man who is dreaming and who sees things which he fears will escape him.”

Study for “Un homme qui rêve,” 2018
Graphite on beige paper

Ars Gratia Artis, 2017

Watercolor, gouache, and ink

Private collection

In this painting, Ford imagined the fate of the lions used to record the Metro-Goldwyn-Mayer's iconic opening, in which the head of a roaring male lion is surrounded by a ribbon-like reel of film inscribed with the motto *Ars Gratia Artis* (Latin for "art for art's sake"). Over the years, as technology evolved, the segment had to be refilmed, so several lions ended up playing the role. "I thought about the retired ones, the has-been ones," said Ford, who depicted one of them like a former movie star, drunk and weary, lounging by the pool of his Bel Air mansion.

Study for "Zodiac," 2014

**Graphite, white pencil, and watercolor on gray
sketchbook page**

Study for “The Royal Menagerie at the Tower of London,” 2009
Graphite on sketchbook page

Study for "Housatonic Ghost Cat," n.d.
Graphite on sketchbook page

Study for "Hyrcania," 2007
Graphite on sketchbook page

THE ARTIST'S LIBRARY

Frank M. Chapman. *Handbook of Birds of Eastern North America*. New York: D. Appleton, 1912.

W. Hamilton Gibson. *Camp Life in the Woods and the Tricks of Trapping and Trap Making*. New York: Harper & Brothers, 1881.

The Panchatantra of Vishnu Sharma. Translated from the Sanskrit by Arthur W. Ryder. Chicago: The University of Chicago Press, 1925.

Open:

Edwin Landseer. *Contending Group after Nature*. In Edwin Landseer, *Twenty Engravings of Lions & Tigers, Panthers, & Leopards, from originals by Stubbs, Rubens, Rembrant [sic], Reydinger, Spilsbury, & Edwin Landseer*. London: I. & H. L. Hunt & J. Landseer, 1823.

J. W. and Edward Whymper, after Joseph Wolf. *Pack of Wolves Attacking a Boar*. In Joseph Wolf, *The Life and Habits of Wild Animals*. London: Alexander MacMillan, 1874.

Zdeněk Burian. *Mammoth*. In Joseph Augusta, *Prehistoric Animals*. London: Spring Books, 1956.

Stacked:

Captain H. Butler. *South African Sketches: Illustrative of the Wild Life of a Hunter on the Frontier of the Cape Colony*. London: Ackerman, 1841.

W. Ellenberger, H. Baum, and H. Dittrich. *An Atlas of Animal Anatomy for Artists*. New York: Dover, 1956.

Paul B. Du Chaillu. *Explorations & Adventures in Equatorial Africa*. London: John Murray, 1861.

Thomas Bewick. *History of British Birds*, vols. 1 and 2. Newcastle: printed by Edward Walker, 1804.

Carl E. Akeley. *In Brightest Africa*. New York: Doubleday, Page & Company, 1923.

Heini Hediger. *Wild Animals in Captivity*. New York: Dover, 1964.

Studies 1 and 2 for “Eureka,” 2017

Graphite and white pencil on beige sketchbook page

These drawings and the related watercolor were inspired by the description of a California grizzly’s skeleton that an explorer found in 1955 at the bottom of a canyon: “It was bleached clean and white, with just enough of the cartilaginous attachments remaining to hold all together. The position was one not unfrequently assumed by the animal in death, that is, prone on all fours, the head resting on the forepaws.” Ford titled it ironically *Eureka* (I have found it)—Archimedes’s legendary exclamation upon discovering the formula for the density of gold—which is California’s state motto, in reference to the gold rush.



Eureka, 2017. Watercolor, gouache, and ink; 60 × 120 in. (152.4 × 304.8 cm). Photo: Tom Powel. © 2024 Walton Ford.

Study for “La Madre,” 2017

Graphite on beige sketchbook page

Though the California grizzly bear is the state’s official animal and figures on its flag, the species was hunted into extinction in the 1920s by the growing human population. Ford’s depiction was inspired by the 1933 movie *King Kong*, in which hunters try to ensnare the gigantic ape. “I decided to make the biggest California grizzly imaginable, this freakishly big mother who’s going to come out and take revenge,” Ford said. “Like Moby Dick, she’s been roped many times, snapped as many ropes and killed as many *vaqueros* [cowherds], so this is the baleful spirit of nature. It’s what we’ve lost, and how terrifying what we lose can be.”

Emerging from a cave, the enormous bear covers more than half of the sheet. Small background figures accentuate the animal’s size. Only the title identifies her as female. “I wanted to introduce this idea of the big, scary mother,” Ford explained.

Study for “Ars Gratia Artis,” 2017

Watercolor, gouache, and ink over graphite

Study for “Ars Gratia Artis,” 2017

Graphite and white pencil on gray sketchbook page

Study for “La Brea,” 2016

Graphite and white colored pencil on beige sketchbook page

For an exhibition in Los Angeles in 2017, Ford immersed himself in California’s natural history. This is one of many studies for a thirty-foot-long triptych inspired by the La Brea Tar Pits, where fossils from as far back as fifty thousand years have been discovered. Like in a horror film, the prehistoric beasts entombed in the pits are crawling out and invading L.A. In this study for the right panel, deep-fanged, saber-tooth tigers attack a small mountain lion—a metaphor for the seizure of the land that led to the establishment of the state of California. In the background at top center is a symbol of the contemporary city: the Chemosphere, a modernist house built by the architect John Lautner in the Hollywood Hills in 1960.



La Brea, 2016. Watercolor, gouache, and ink; three parts, 60½ × 358½ in. (153.7 × 910.5 cm) overall. Photo: Christopher Burke.
© 2024 Walton Ford.

Study for “The Tigress,” 2013
Graphite on sketchbook page

Study 2 for “The Tigress,” 2013

Graphite on sketchbook page

This image was inspired by a Persian manual on kidnapping cubs, which instructs poachers to toss glass orbs at the mother tiger as they race away on horseback. Seeing her reflection in the balls, the tigress is tricked into thinking her babies are trapped inside and halts her pursuit.

WALTON FORD SELECTS

ANIMAL DRAWINGS IN THE MORGAN COLLECTION

All works in this section were selected from the collection of the Morgan Library & Museum by Walton Ford, who also wrote the accompanying texts.

Johann Heinrich Wilhelm Tischbein

German, 1751–1829

***Mastiff in a Violent Landscape*, ca. 1800**

Watercolor, gouache, and pen and brown ink

Gift of Roberta J. M. Olson and Alexander B. V. Johnson;

2022.191

Edwin Henry Landseer

British, 1802–1873

***Head of a Stag*, ca. 1840**

Oil on gessoed millboard

Thaw Collection; 2017.272

John James Audubon

French American, 1785–1851

***Eastern Gray Squirrel*, 1841**

Watercolor and graphite with gouache on cream paper

Purchased by J. Pierpont Morgan, 1910; 1976.12:2

Audubon's powerful graphic gifts are evident in this study of squirrels, in which their twisting bodies create a kind of treble clef against the white paper. Here, as in many of his watercolors, the push-pull between the paper's tangibly one-dimensional surface and the viewer's perception of it as infinite space continuously fascinates me. I much prefer Audubon's original watercolors to his finished prints because they include his process—scribbled notes, collage, and inserted studies.

Edward Lear

British, 1812–1888

***Parakeet in Flight*, ca. 1832**

Watercolor over graphite

Purchased as the gift of Mrs. Vincent Astor; 1977.23

Lear, who wrote “The Owl and the Pussy-Cat” (1870), started out as one of the great natural history painters of the nineteenth century. Eventually, he abandoned the genre due to his deteriorating eyesight. This parakeet study is proof of his acute observational skills. Some of the humor which makes its way into *A Book of Nonsense* (1846) can be found in almost every natural history image he made.

William Holman Hunt

British, 1827–1910

The Great Pyramid, 1854

Watercolor and gouache

**Purchased on the Sunny Crawford von Bülow Fund 1978;
2008.1**

In Hunt's symbolic worldview, the seemingly massive permanence of the pyramid reflected in the vernal pool that the ducks dabble in is no mere accident. Pre-Raphaelites were concerned with investing their imagery with spiritual resonance, and I can't help but think that the fleeting and somewhat comical presence of the ducks in the foreground are a type of vanitas—a reminder of the fleeting nature of all worldly things.

James Ward

British, 1769–1859

***Study of a Deer*, ca. 1812**

Watercolor over graphite

Purchased on the E. J. Rousuck Fund; 1984.22

Ward was one of those bizarre British one-off artists like J. M. W. Turner (1775–1851) or Samuel Palmer (1805–1881). His style was unique and seemed to come out of nowhere. This is especially apparent in his oils; his brushwork is very strange and juicy.

This deer is not sleeping but has clearly been killed, as is evident by its broken and misaligned front legs. This is a study for an oil painting of a deer that's in the throes of death. The finished painting has an almost Shakespearean tragic sense to it.

Eugène Delacroix

French, 1798–1863

***Studies of a Cat*, 1830s**

Pen and brown ink and wash

Thaw Collection; 2017.69

Delacroix is rightly famous for his renderings of big cats, but he often looked to his banal domestic environment for inspiration. Here he drew a household cat, which he could then easily transform into a romantic image of a great cat like a tiger or a lion. This piece is simply a matter of an artist finding the miraculous in the everyday.

Antoine-Louis Barye

French, 1796–1875

***Lion in Repose in a Landscape*, 1850s**

Watercolor over black chalk

Bequest of John S. Thacher; 1985.32

Rosa Bonheur

French, 1822–1899

***Studies of Lions*, ca. 1860**

Black chalk on brown paper

Gift of The Christian Humann Foundation; 1990.34

Rosa Bonheur is one of the greatest nineteenth-century painters and draftspersons, unjustly overlooked primarily because she focused on animals. In her time, heroic history paintings were taken seriously, and animal pictures were looked upon as a lesser genre. In these lion studies, Bonheur did not succumb to any of the usual clichés that artists impose on lions. She relied entirely on her precise observation and her vast knowledge of animal anatomy.

Gustave Doré

French, 1832–1883

***Lion Entering a Cave*, ca. 1860**

Watercolor

The Joseph F. McCrindle Collection; 2009.119

This Doré study reminds me of a closed-circuit screen grab of a crime scene. The lion is in shadow, out of focus and hard to identify, while the rocks surrounding the animal are in focus and brightly illuminated. It feels like an image that was accidentally captured, rather than the beautifully considered composition that it is. The originality of Doré's vision is hard to overestimate.

Antoine-Louis Barye

French, 1796–1875

***Tiger Sitting*, after 1840**

Watercolor and gouache with scraping, blotting, and selectively applied glazing over black chalk

Bequest of Alice Tully; 1996.65

Barye is primarily known as an animal sculptor, but his drawings and watercolors are exquisite tours de force. The bold, stylized, graphic landscapes that appear to be completely from his imagination seem more contemporary than they are. This tiger looks as if he's sitting in the set of the Ballets Russes' *Afternoon of a Faun* (1912). Though Barye painted this watercolor sometime around 1840, it fits in comfortably with Léon Bakst's much later set and costume designs for the famed ballet company.

William Nicholson

British, 1872–1949

***Coursing*, 1897**

India ink over black chalk on paper prepared with a light brown wash; preparatory design for a lithograph for February in *An Almanac of Twelve Sports* by the artist, with words by Rudyard Kipling (London: William Heinemann, [1898])

Gift of Justin G. Schiller; 2008.67

Max Ernst

German, 1891–1976

With Astonishment I Note That the Horse . . . (Je remarque avec ettonnement [sic] que le cheval . . .), 1938

Collage of printed papers with pen and black ink

Thaw Collection; 2017.76

John Tenniel

British, 1820–1914

***Pool of Tears*, 1889–90**

Engraving; proof impression with watercolor

Gift of Arthur A. Houghton Jr., 1987; 2005.193

Among the pleasures of Tenniel's illustrations for *Alice in Wonderland* are his exquisite and well-observed renderings of animals. In spite of the dreamlike anthropomorphizing, all of the characters in his illustrations retain their true animal spirit.

Rockwell Kent

American, 1882–1971

***Whale Surfacing*, ca. 1930**

Pen and black ink over graphite

Gift of Mr. and Mrs. Seth Dennis; 1980.80:2

Attributed to Frans Snyders

Flemish, 1579–1657

***Head of a Bear*, ca. 1625–40**

Oil on a page from a ledger

Thaw Collection; 2005.236

Rembrandt Harmenszoon van Rijn

Dutch, 1606–1669

***The Hog*, 1643**

Etching and drypoint

Purchased by J. Pierpont Morgan, 1900; RvR 232

To create this etching, Rembrandt first coated a copper plate with asphaltum, a tar-like substance. Once the coating hardened, he scratched it away with a sharp metal stylus to expose the plate. That plate was then dipped in acid to forge a channel where the lines were to appear. When the plate was inked and buffed, ink filled the channels created by the etched lines, which transferred the image onto the paper pressed against the copper plate.

I believe that Rembrandt was etching directly on the plate in plein air, face-to-face with the hog. Every mark he made on the plate was irreversible. His observation was so keen that he could conjure this image of the hog without any revisions or erasures.

Paulus Potter

Dutch, 1625–1654

***Sketch of a Steer*, ca. 1643–53**

Black chalk

Purchased by J. Pierpont Morgan, 1909; I, 141

In this small, rapid sketch of a steer, Potter gives us much information about the hard knocks that this young animal has already survived. The compassion in Potter's renderings of domestic animals is unmatched.

Dorothea Maria Gsell

German, 1678–1743

Heron Encircled by a Snake, with a Worm in His Bill,

ca. 1700–1710

**Watercolor and gouache, with selectively applied
gum arabic, on vellum**

**Purchased as the gift of Mrs. Landon K. Thorne Jr.
in memory of Landon K. Thorne Jr; 1980.43**

The Elephant Dalbādal Chasing His Trainer

Rajasthan, India, ca. 1750

Gouache on card

Gift of Paul F. Walter, 1979; MS M.1006

When elephants are in musth, a state of sexual excitement in which they often become highly aggressive, they can be difficult to control. Within the Indian miniature tradition, it's not unusual to portray humans' lack of mastery over animals. It's clear in this rendering that the trainer has miscalculated and will be lucky to escape with his life.

Thomas Pennant

British, 1726–1798

***Eel*, ca. 1769**

**Watercolor and gouache, with gum arabic glazes,
over graphite**

Gift of Henry S. Morgan; 1961.6:6

Nicolas Hüet

French, 1770–1828

***Study of the Giraffe Given to Charles X by the Viceroy of Egypt,*
1827**

Watercolor and gouache, over black chalk

**Purchased on the Sunny Crawford von Bülow Fund 1978;
1994.1**

Giraffes arriving in Europe would have undergone a harrowing journey with a high mortality rate. Many captive animals struggle and refuse food, though Hüet's animal is completely calm. This carefully and beautifully observed watercolor of a giraffe also functions somewhat like a "decisive moment" photograph. It is unusual in that it shows the trappings of a captured wild animal. The bridle, the neck bell, and even the knot used to secure the giraffe to the pine tree are rarely portrayed in nineteenth-century images of wild animals. The giraffe's acceptance of its fate is evident also in the relaxation of the keeper, who doesn't feel the need to keep an eye on his charge, leaning back in his chair in complete idleness.