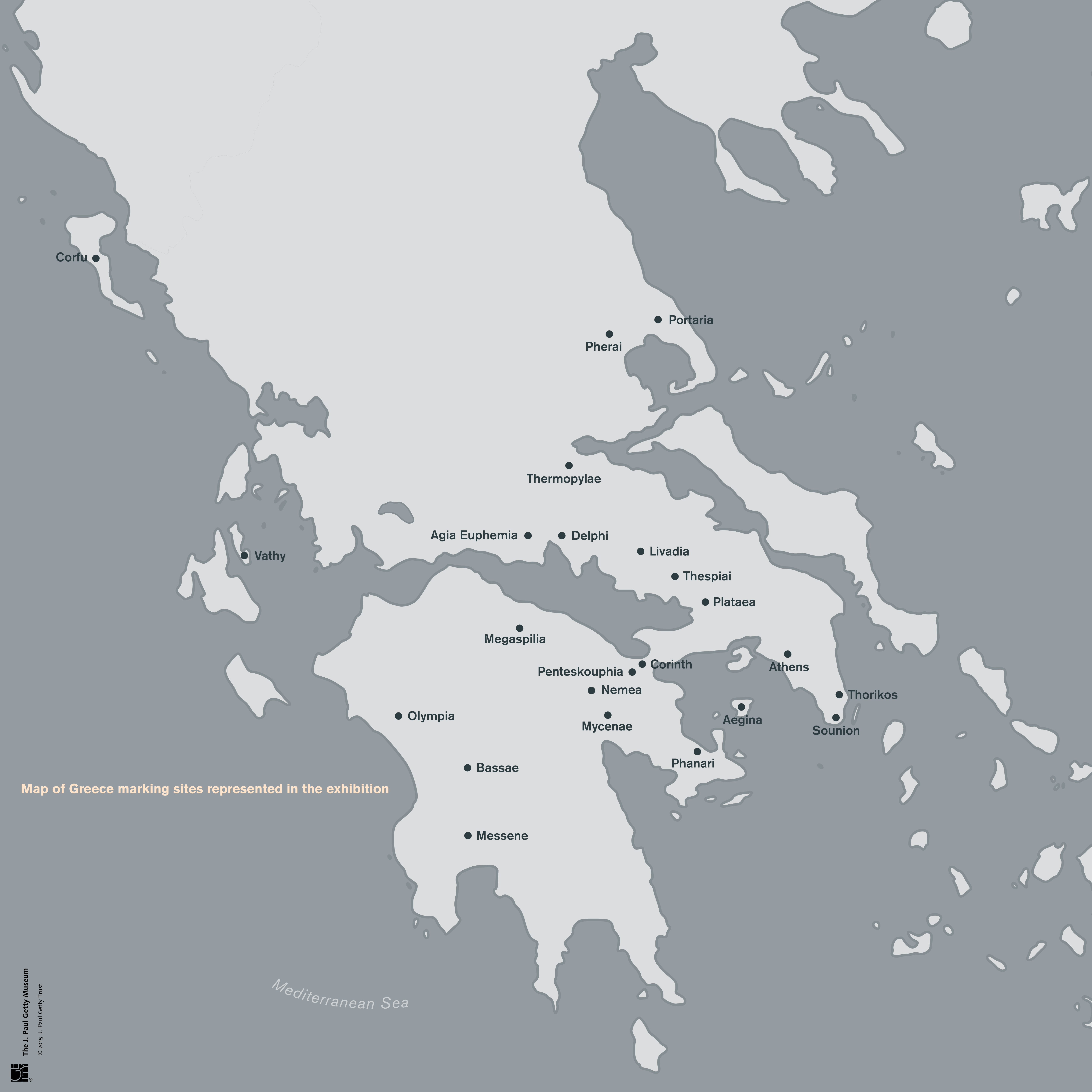


Steeped in the classical training of an English gentleman, Edward Dodwell (1777/78–1832) first traveled through Greece in 1801. He returned in 1805 in the company of an Italian artist, Simone Pomardi (1757–1830), and together they toured the country for fourteen months, drawing and documenting the landscape with exacting detail. They produced around a thousand illustrations, most of which are now in the collection of the Packard Humanities Institute in Los Altos, California. A selection from this rich archive is presented here for the first time in the United States.

Dodwell and Pomardi frequently used a camera obscura, an optical device that made it easier to create accurate images. Beyond providing evidence for the appearance of monuments and vistas, their illustrations manifest the ideal of the picturesque that enraptured so many European travelers. The sight of ancient temples lying in ruin, or of the Greek people under Turkish rule as part of the Ottoman Empire, prompted meditation on the transience of human accomplishments. As Dodwell himself wrote: “When we contemplated the scene around us, and beheld the sites of ruined states, and kingdoms, and cities, which were once elevated to a high pitch of prosperity and renown, but which have now vanished like a dream . . . we could not but forcibly feel that nations perish as well as individuals.”

Dodwell’s own words accompany the majority of images in this exhibition. His descriptions are drawn from his *Classical and Topographical Tour through Greece, during the Years 1801, 1805, and 1806* (London, 1819). The author’s original spelling, capitalization, and punctuation have been retained.

Unless otherwise noted, all works are lent by the Packard Humanities Institute, whose generous support has made this exhibition possible.



Corfu ●

Portaria ●

Pherai ●

Thermopylae ●

Agia Euphemia ●

Delphi ●

Livadia ●

Vathy ●

Thespiai ●

Plataea ●

Megaspilia ●

Penteskouphia ●

Corinth ●

Athens ●

Nemea ●

Thorikos ●

Olympia ●

Mycenae ●

Aegina ●

Sounion ●

Bassae ●

Phanari ●

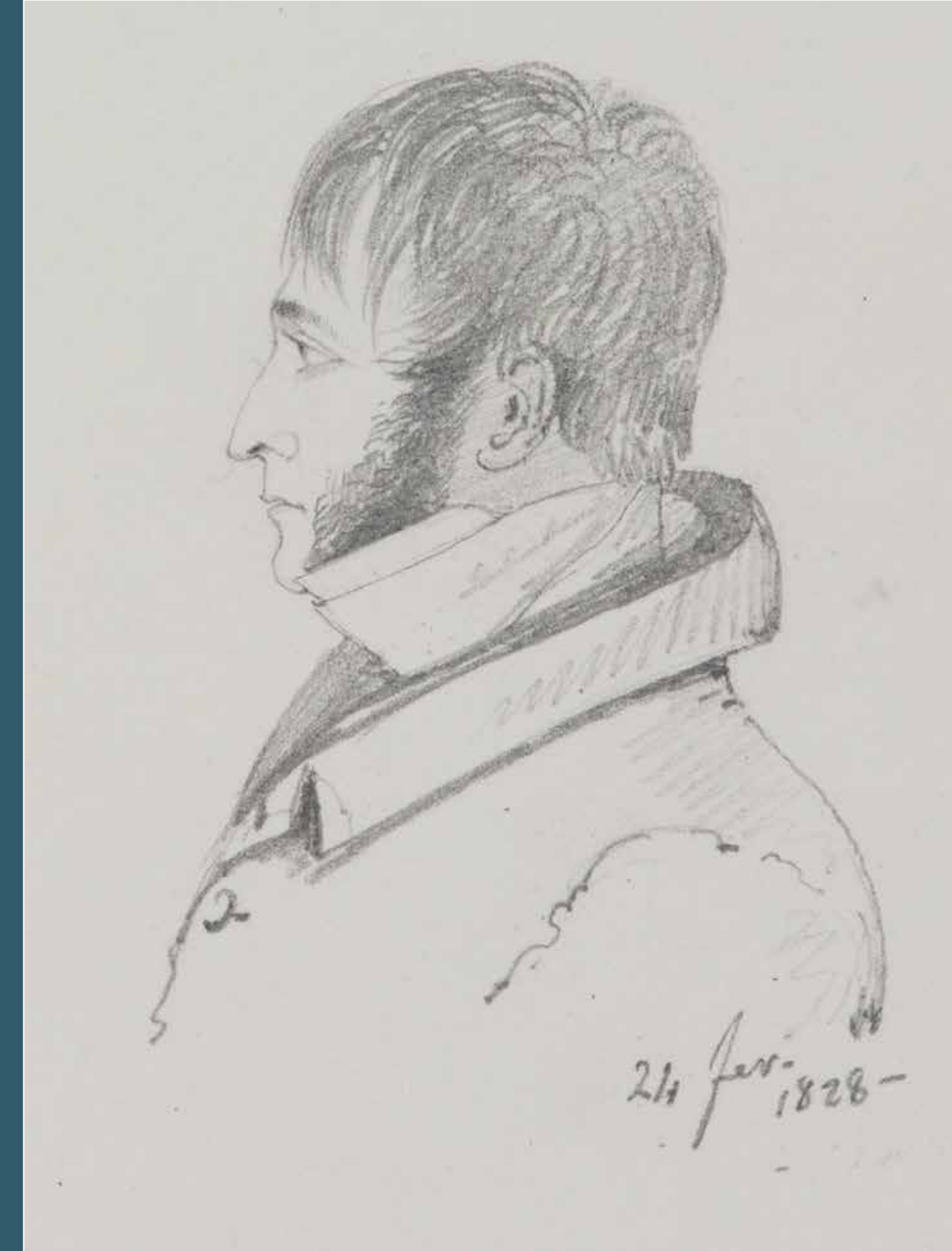
Messene ●

Map of Greece marking sites represented in the exhibition

Mediterranean Sea

# “To Leave Nothing Unnoticed”

Dodwell’s education demanded a deep familiarity with ancient Greek and Roman texts, and his scholarship infused his travels. Embarking on his second visit to Greece in 1805, this time with the artist Simone Pomardi, he was one of an increasing number of travelers who combined Hellenism—an erudite passion for the legacy of Greek antiquity—with documentary intent. Pomardi produced around six hundred pictures, and Dodwell another four hundred, and on returning to Rome they prepared illustrated accounts of their journeys. A total of 287 images were published, accompanying scrupulous descriptions of classical sites, the customs of both Greeks and Turks, and the delights of the landscape.



Portrait of Edward Dodwell, 1828. Alfred d'Orsay (French, 1801–1852). Courtesy of and © UK Government Art Collection, GAC no. 3062

The practicalities and challenges of travel around Greece constituted another recurrent topic in their writings. The risk of disease was ever present, and trips into the Greek hinterland brought encounters with bandits. Dodwell and Pomardi typically journeyed on horseback, attended by servants and sometimes a local guide. Letters of introduction assisted their reception, but accommodation varied from the relative comfort of the Capuchin convent during their long stay in Athens to inns infested with vermin and insects.

# LANDSCAPES AND THE PICTURESQUE

Dodwell described the objective of his travels in Greece as the production of an “accurate exhibition of this interesting country.” He and Pomardi relied on classical authors as their guides, and on the camera obscura for pictorial precision. Yet for all of their scholarly exactitude, their enterprise was shaped by an abiding passion, almost a nostalgia, for ancient Greece. To travel around the Peloponnese, to visit the battlefields where the Greeks fought the Persians, or to examine temple architecture and sculpture was to experience the past. What had previously been imagined when reading classical texts was now made real.

In encountering the reality, however, travelers to Greece found a landscape much changed. Great citadels had become ramshackle villages, monumental edifices lay in ruins, and the Greek people were subjects of the Ottoman Empire. Such juxtapositions encouraged profound reflection and epitomized the ideal of the “picturesque,” a term that was in increasing circulation since the late eighteenth century. For the likes of Dodwell and Pomardi, the contrasts between then and now only magnified the lost splendor of Greek antiquity.

# “The Accurate Delineation of This Beautiful Ruin”

Edward Dodwell made all his own drawings during his first trip to Greece in 1801, but for his second visit in 1805, he employed the artist Simone Pomardi to assist him. Before the invention of photography, such an arrangement was not unusual. Dodwell had most likely met Pomardi in Rome, where the latter was already established as an illustrator of views and antiquities.

Both men produced illustrations during their trip. Numerous sketches in pencil, pen and ink, or watercolor were made in situ, and their careful detail was often achieved with a camera obscura (discussed in Gallery 202). In many cases, these pictures were preparatory to more-finished watercolors completed some years after their journey. The preliminary drawings frequently bear notations that indicate how certain elements should be colored, and figures and vegetation were sometimes added to the final works in the studio.

The illustrations of the Temple of Aphaia on the island of Aegina, shown in this gallery, exemplify Dodwell and Pomardi's methods. Passing the nights in a nearby cavern, they remained at the site for three days and created multiple sketches.

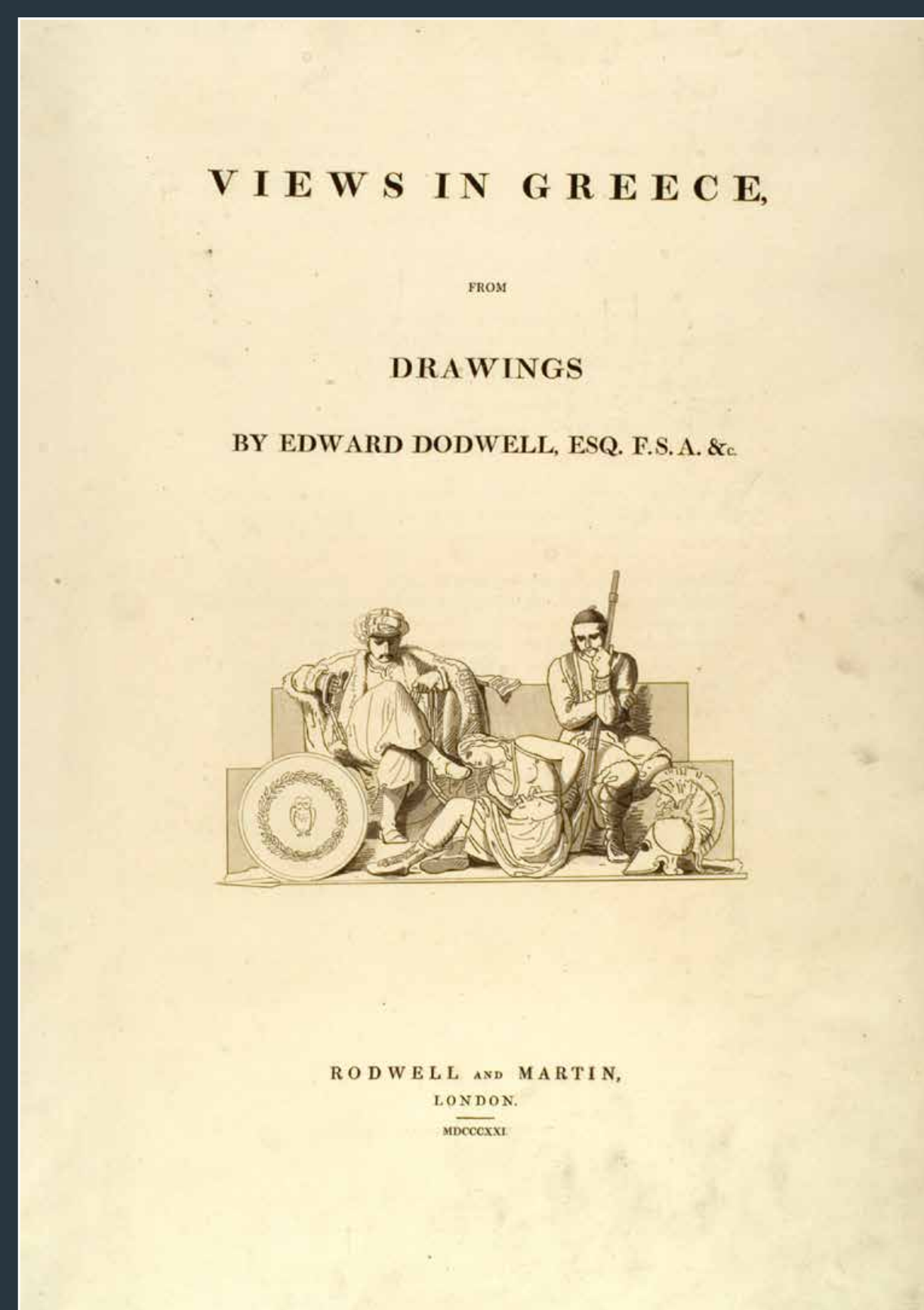


Drawings of the Temple of Aphaia at Aegina from the Southwest and the Northwest, 1805, Edward Dodwell (left) and Simone Pomardi (right), Courtesy of the Packard Humanities Institute

These preliminary pen-and-ink drawings are two of some twenty-five illustrations by Dodwell and Pomardi devoted to the Temple of Aphaia and its surroundings.

# “Delights of the Present and Recollections of the Past”

Dodwell and Pomardi traveled widely in Greece. They began their 1805–6 trip in the west and crossed the center of the country before arriving at Athens. They resided there for over seven months, making occasional excursions, followed by Dodwell’s three-month journey around the Peloponnese (which Pomardi had to miss, owing to a fever). Their all-encompassing interests led them to pause and draw at numerous locations, including many ancient sites that continue to attract visitors today. Some were already well documented, while others were not yet fully excavated or were still awaiting discovery.



Title page from Edward Dodwell, *Views in Greece*, London, 1821. Courtesy of and © Heidelberg University Library (CC-BY-SA 3.0)

The frontispiece of Dodwell’s 1821 volume of aquatints is adorned with an allegory of Greece under Ottoman control: a bound maiden, representing the Greek people, sits on the ground before a Turkish official and a Turkish soldier.

In their writings, both Dodwell and Pomardi were keen to record the particularities of both Greek and Turkish customs, and they devoted just as much attention to delineating mosques, monasteries, and villages as they did to classical sites. Yet the landscape was so captivating to Dodwell because it was redolent of antiquity, and his passion for Greece was primarily for its glorious past. On occasion this drew him to lament Ottoman rule over the Greeks and to look forward to their independence, which would come to pass in 1830.

# “That Infallible Medium of Truth and Accuracy”

Combining picturesque scenery and careful topographical detail on a grand scale, Dodwell and Pomardi's panoramas of Athens are the fullest expression of their project to document Greece. Each composed of multiple sheets, the panoramas were drawn using a camera obscura. This was a simple device with a small hole through which light passed, creating an inverted image that could be traced on an opposite surface. Allowing for both accuracy and efficiency, the camera obscura accounts for many of the nearly one thousand pictures produced to record their travels.

During their long stay in Athens in 1805, Dodwell and Pomardi had the time to experiment with the camera obscura and took advantage of elevated viewpoints in and around the town. Locations of monuments, recent discoveries, landscape features, compass bearings, and even the ethnicities of people are scrupulously annotated in the borders of their panoramas, making explicit the documentary intent of these ambitious illustrations.



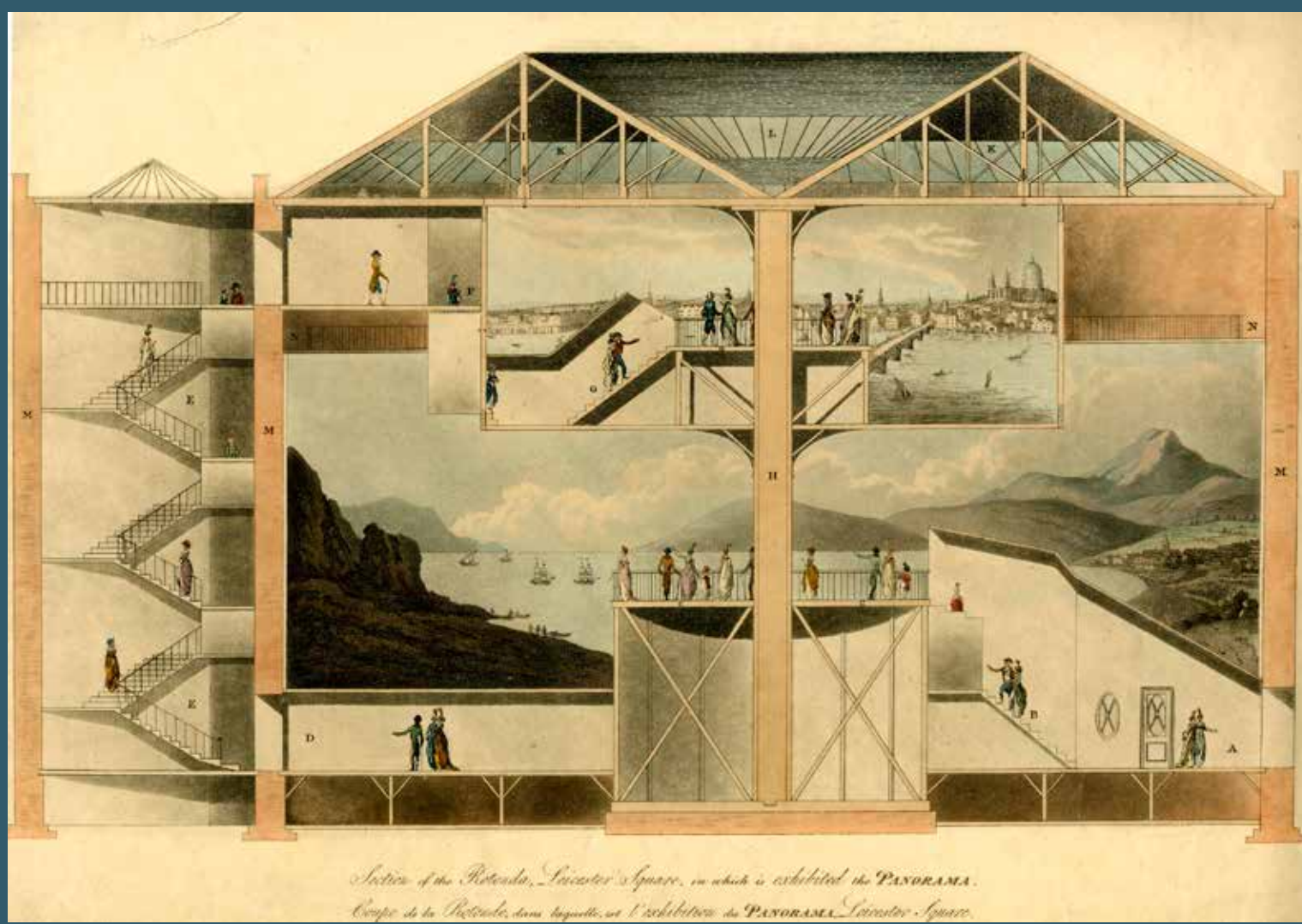
Map of Athens by L.-F.-S. Fauvel. From the atlas accompanying G. A. Olivier, Voyage dans l'Empire Ottoman, Paris, 1801-7. The Getty Research Institute

At the start of the nineteenth century, Athens numbered some ten to twelve thousand inhabitants, and the plains surrounding the city walls were almost entirely undeveloped. This plan of the town marks the locations from which Dodwell and Pomardi produced the four panoramas displayed in this gallery.



# THE PANORAMA AS SPECTACLE

The “panorama” (from the Greek words for “all” and “view”) was patented as an art form in 1787 by the Irish painter Robert Barker (1739–1806). It rapidly became popular, and by the early 1800s full-scale panoramic paintings of cityscapes and battle scenes were exhibited in specially designed buildings in major cities,



Cross Section of the Rotunda in Leicester Square, 1801. Courtesy of the British Museum, P&D 1880, 1113.6025. Image © Trustees of the British Museum

In 1793 Robert Barker displayed his panoramas in the world's first permanent panorama rotunda, located in Leicester Square, London.

paintings of cityscapes and battle scenes were exhibited in specially designed buildings in major cities, allowing visitors to experience an immersive visual spectacle.

Dodwell and Pomardi are not known to have displayed their watercolors in public, but a panorama presented by Barker's son in London in 1818 was based

closely on their study of Athens on view at right. Visitors paid an admission fee and received a pamphlet identifying notable locations. The viewpoint from Mousaion Hill was described as “the only one from whence all the interesting objects in the vicinity of Athens could be seen.” After it was shown in London, the panorama was acquired for Harvard University but was destroyed by fire in 1845. Dodwell and Pomardi's watercolor is thus all the more important for conveying, albeit at a reduced scale, the sense of wonder that the exhibit must have evoked.

# FROM CAMERA OBSCURA TO PHOTOGRAPHY

The camera obscura is in many senses a precursor to the modern camera. Both devices involve focusing rays of light through a small aperture to create an image on a surface, but photography—invented in 1839—transformed the process by recording the image directly onto a light-sensitive material.

Photography was highly experimental in its first years, as new techniques such as the daguerreotype and the calotype were explored. It was not an easy medium to adopt, requiring specialized equipment and chemicals that were difficult to transport, as well as knowledge of how to use them. In addition, for all that photography promised in terms of accuracy of representation, the processing of images allowed for as much manipulation as drawing or painting.



Panoramic view of Athens from Mousaion Hill, 2015. Photo by Jacquelyn H. Clements

Today computer programs can be used to stitch together multiple photographs into a single image, and digital cameras with a “panorama” setting allow anyone to create their own with relative ease.

This material was published in 2015 to coincide with the J. Paul Getty Museum exhibition *Greece's Enchanting Landscape: Watercolors by Edward Dodwell and Simone Pomardi*, October 21, 2015–February 15, 2016, at the Getty Villa.

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