

RISD MUSEUM

Drawing Closer: Four Hundred Years of Drawing from the RISD Museum

March 12, 2022-September 4, 2022

This exhibition invites you to consider what drawings look like, what they were made from, and why they were made. Highlighting the most common drawing materials and techniques employed by European artists from the 1500s through the 1800s, seven sections discuss some of the functions these works served in the artists' studios and the world beyond. This emphasis on materials and purposes moves beyond chronology or national classifications, encouraging nonlinear explorations of variety of works European artists produced during their first 400 years of drawing on paper the remarkable variety of works European artists produced during their first 400 years of drawing on paper.

The RISD Museum's collection exists to teach and inspire the next generations of artists and makers, and it continues to be a resource for exploration, critical reflection, and wonder for wider audiences. *Drawing Closer* is the first step, whether you are encountering these works for the first time or looking at them afresh.

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CHECKLIST OF THE EXHIBITION

Pen and Ink

One of drawing's most technically demanding techniques is the use of a quill, reed, or metal-nibbed pen dipped in ink. Once dry, ink marks become stable and cannot be smudged. They are also virtually impossible to erase or correct, making every slip or hesitancy of the hand readily apparent. The drawings in this section display the versatility of pen and ink and its diverse effects, illustrating the graphic power of line and its distinctive uses

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Hieronymus Bosch, Netherlandish, ca. 1450-1516

Model Sheet with Monsters, ca. 1510

Pen and ink on laid paper

31.1 x 21.3 cm (12 5/16 x 8 3/8 inches)

Gift of Mrs. Murray S. Danforth in memory of her father, Stephen O. Metcalf 51.069

Fantastical monsters and hybrid creatures are arranged to fill almost the entire surface of this sheet. The creatures were carefully drawn with a fine quill pen using clear, unbroken outlines and tight parallel hatching. The general tonal flatness and evenness of the mark-making suggest the drawing is a copy; it was executed in Hieronymus Bosch's workshop, probably by an assistant or a student who was replicating Bosch's designs.



Maerten van Heemskerck, Netherlandish, 1498-1574

Study for *The Triumph of David*, 1559

Pen and brown ink over black chalk on laid paper, incised for transfer
Image/sheet: 18.3 x 26 cm (7 3/16 x 10 1/4 inches)

Museum Works of Art Fund 51.095

In this drawing, the biblical king David rides a lion, surrounded by figures symbolizing various episodes of his life. Maarten van Heemskerck's remarkable control of the pen is evident in the range of marks, which vividly describe textures and surfaces. The drawing was in preparation for one of six engravings on the theme of patience. The engraver then carefully traced Van Heemskerck's outlines using a blind stylus—a marking tool—transferring the design to the copperplate.



Hendrik de Clerck, Flemish, 1570-1629

David and Abigail, ca. 1590-1600

Pen and ink and brush and wash with traces of squaring in black chalk on laid paper

23 x 40.2 cm (9 1/8 x 15 13/16 inches)

Gift of Miss Ellen D. Sharpe 50.302

In the Bible, the virtuous Abigail appeased King David with gifts after her wealthy but evil husband, Nabal, slighted David's troops. In this crowded composition, Hendrik de Clerck shows Abigail kneeling in front of David's horse. De Clerck created his forms with short dashes, circles, and a gossamer-like network of fluidly curling lines, with broader marks used for the landscape and background. As the



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monogram in the lower center suggests, this drawing was made as an independent work, and not as preparation for a print or painting.

Marco Tullio Montagna, Italian, ca. 1594 - 1649

Scenes from the Life of Saint Joseph, ca. 1631

Pen and ink and brush and wash over traces of black chalk on laid paper

26.5 x 53.7 cm (10 7/16 x 21 3/16 inches)

Gift of Miss Ellen D. Sharpe 50.305



This large drawing is a study for a frescoed wall that includes fictive architecture, figures in niches, and larger panels with scenes of the birth of Jesus. Like other Roman artists of the period, Marco Tullio Montagna sketched with a pen in a free, almost agitated manner. Hardly lifting the quill from the paper, he searched for forms with fluid motions, his brief pauses creating the pooled spots of ink seen throughout the sheet. Outlines are rarely enclosed and hatching is minimal because he applied ink wash with a brush for his lights and shadows.

Donato Creti, Italian, 1671-1749

Studies for Saint Jerome and Saint John the Baptist, ca. 1720 - 1749

Pen and ink on white laid paper, mounted to a sheet of laid paper

16.4 x 25.1 cm (6 3/8 x 9 7/8 inches)

Special Gift Fund 58.004



Donato Creti executed these independent sketches of male saints in his distinctive pen style, which combines highly controlled parallel lines and crosshatching with fluid open lines, as seen in the lion and the draped fabric. Creti employed short flicks of the pen to create forms and imitate textures, revealing a great economy of means. Creti's spontaneous pen drawings were praised during his lifetime particularly because he did not rely on underdrawings, highlighting his confident control of this demanding medium.

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Rodolphe Bresdin, French, 1822-1885

Battle Scene in a Mountain Pass, ca. 1864 - 1865

Pen and ink on tracing paper mounted to wove paper

14.1 x 9.1 cm (5 5/8 x 3 5/8 inches) within mat

Gift of Mrs. Murray S. Danforth 35.267

Working on a small scale with a fine steel-nibbed pen dipped in india ink, Rodolphe Bresdin evokes a vast landscape abuzz with drama and activity. An intricate mesh of varied marks vividly describes the horse-mounted army swarming through a mountain pass, with hatched craggy rocks and clouds formed from wispy coils. Largely self-taught, Bresdin focused on the graphic potential of the black line, executing most of his drawings in this style and format and filling them with an almost obsessive profusion of detail.



John Hamilton Mortimer, British, 1741-1779

Three Heads, ca. 1775

Pen and ink on laid paper

23.2 cm (9 1/8 inches) (diameter)

Anonymous gift in Honor of Professor and Mrs. William Carey Poland
72.137

This animated drawing of three invented profiles brings together different types of line. While Mortimer delineated the faces using confident unbroken outlines, the headdresses and hair are defined by tremulous open marks. Volume and shadow are evoked by the controlled application of diagonal parallel lines, while the background is activated by Mortimer's distinctive zigzagging marks. Highly unusually, the laid lines of the paper run diagonally across the composition—likely a deliberate choice Mortimer made to further enhance the energy of the composition.



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Giovanni Battista Bertani, Italian, 1516-1576

Double-Sided Sheet: Study for *Hercules Victorious over the Hydra* (*recto*); Study of Hercules, a Roman Soldier's Head, and Ornament (*verso*), 1557 - 1558

Pen and ink with traces of red chalk on laid paper

45.7 x 30.5 cm (18 x 12 inches)

Helen M. Danforth Acquisition Fund 65.078

One of Hercules's mythical 12 labors was the killing of a many-headed monster called the Hydra. Here, the Greek hero stands at rest, towering above the headless body of the creature. A preparatory study for a print, this drawing already contains the final idea for the print's main figure as well as a number of peripheral sketches, doodles, and even fragments of writing on the other side, visible through the thin sheet. The broad range of finish—from Hercules's highly defined musculature to the barely suggested marginalia—is typical of sketching sheets used to develop compositional ideas.



Giovanni Battista Piranesi, Italian, 1720-1778

Interior of a Tavern in Pompeii, ca. 1775

Reed pen and ink on laid paper

40.8 x 53.5 cm (16 1/8 x 21 1/8 inches)

Gift of Henry D. Sharpe 52.039

Giovanni Battista Piranesi executed this strikingly bold drawing with a reed pen—a blunter, coarser tool than a quill pen. An architect and printmaker, Piranesi quickly sketched the interior of a Roman tavern on site at the recently excavated city of Pompeii, identified by an annotation on the verso. The clarity of the archaeological remains contrasts with the rough, loose marks used for the walls and background. The wiry, animated figure—there to provide a sense of scale—also heightens the sense of drama at the discovery of the well-preserved ancient interior.



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Carlo Maratti, Italian, 1625-1713

Luca Giordano

Double-Sided Sheet with Studies of Hercules in the Garden of the Hesperides, ca. 1692

Pen and ink and brush and wash over black chalk on laid paper

44.4 x 38.6 cm (17 7/16 x 15 3/16 inches) (recto)

Anonymous gift 52.194

This double-sided sheet contains multiple sketches for a composition depicting one of the labors of the Greek hero Hercules. The artist sketched in chalk on one side before blocking out the main elements of the composition with a brush dipped in ink. Turning the sheet over, he then repeated these same elements—Victory holding a crown, Hercules carrying the weight of the world on his shoulders—as he continued to search for postural variants and alternatives. Maratti's fluid, tangled, impatient lines attest to the vivacity and speed of his process of invention.



James Gillray, British, 1756-1815

Study for An Old English Gentleman Pester'd by Servants Wanting Places, ca. 1809

Pen and ink and brush and wash on laid paper squared for transfer

18.6 x 22.9 cm (7 5/16 x 9 inches) (sheet)

Jesse Metcalf Fund 76.170

The English caricaturist James Gillray executed this energetic drawing as a preliminary study for one of his infamous printed political satires. Both sides of the sheet are abuzz with different types of marks: ruled grids, rapid hatches, loose squiggles, fragments of writing, and coiled pen strokes. Gillray's almost frenzied process of invention pushes his preliminary compositions to the limits of legibility. After working over the principal figures to the point where pools of ink start to deface them, the artist drew a grid across the sheet. This technique helped him enlarge the design to the dimensions it would have in the print.



Wash

Wash is the application of diluted inks using a brush, creating areas of subtly different shades. While this technique is hard to control, it provides a swift way of depicting the interplay of light and shadow on complex forms. This section reveals how the effects of wash can vary dramatically depending on the color of the inks and their degree of dilution, the combination or layering of different shades, and whether the wash was applied with a wet or dry brush.

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Ubaldo Gandolfi, Italian, 1728-1781

Deposition, 1760 - 1780

Pen and ink and brush and wash over black chalk on laid paper

28.9 x 20.5 cm (11 3/8 x 8 1/8 inches) (sheet)

Mary B. Jackson Fund 1988.061

The lifeless body of Jesus lies on the ground, surrounded by distraught mourners. The composition is highly unusual in placing the viewer behind the cross, which dominates the sheet. A professor of drawing, Ubaldo Gandolfi here made abundant use of ink wash, using it to evoke the gloomy atmosphere and to sculpt volume in the bodies and draperies of his starkly lit figures, heightening the scene's sense of theatrical drama.



Elisabetta Sirani, Italian, 1638-1665

Study for Allegory of Justice, Charity, and Prudence, ca. 1664

Brush and wash over traces of red chalk on laid paper

Sheet: 13.5 x 18.7 cm (5 5/16 x 7 3/8 inches)

Esther Mauran Acquisitions Fund 2018.101

In this preparatory drawing three allegorical figures sit with their attributes, bathed in a strong light pouring in from the upper left. The drawing is remarkable because it was executed almost entirely with a brush dipped in ink, boldly doing away with contours and line work. During her short life, Elisabetta Sirani was one of the most celebrated artists in Bologna. Her drawings, often executed solely in wash, show her innovative, painterly approach to the medium.



Giovanni Domenico Tiepolo, Italian, 1727-1804

Lady Dressing, ca. 1780-1790

Pen and ink with brush and wash over black chalk on laid paper

27.3 x 19.4 cm (10 3/4 x 7 5/8 inches)

Anonymous gift 57.139

In an elegant interior, a woman is seen from behind, constrained by cumbersome undergarments—a gentle send-up of aristocratic fashion. Few artists were as talented in the use of wash as Domenico Tiepolo, who here applied multiple layers of ink to define atmosphere, spatial depth, and volume. He also skillfully used the white of the paper to suggest bright light streaming in from the window and reflecting off surfaces. This play of light injects movement and liveliness in an otherwise static composition.



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Luca Cambiaso, Italian, 1527-1585

Descent from the Cross, ca. 1572 - 1575

Pen and ink and brush and wash on oatmeal paper

41.9 x 28.7 cm (16 1/2 x 11 5/16 inches)

Gift of Miss Ellen D. Sharpe 50.298

In the center of this sheet, Jesus is lowered from the cross, which divides the composition in half. The deftly applied wash defines volume and clarifies the figures' relationship to the shallow, stage-like space they occupy. The liquid shadows all conform to a single directional light source originating in the upper right corner of the sheet. This creates a unified environment for the faceless characters, who Cambiaso constructed from simplified geometric forms and arranged like mannequins.



George Romney, English, 1734-1802

Study for the Portrait of Frances Woodley (Mrs. Henry Bankes), ca. 1780

Black ink and brush and wash on laid paper

48.3 x 28.9 cm (19 x 11 3/8 inches)

Gift of Carroll Carstairs 39.034

Striking for its free and fluid handling, this drawing is a study for a full-length painted portrait. A few swift brushstrokes describe the elongated body of the sitter, clad in a loose garment and leaning against a pedestal, recalling the pose of a classical statue. The ethereal figure contrasts sharply with the trees in the background, evoked by stain-like areas of darker ink. George Romney's process involved executing very loose compositional sketches in brush and wash, resolving finer details directly on the canvas.



John Martin, British, 1789-1854

A Rocky Pool, ca. 1824 - 1854

Brush and wash over graphite and charcoal with scratched highlights on wove paper

16.5 x 23.3 cm (6 1/2 x 9 3/16 inches)

Georgianna Sayles Aldrich Fund 74.118



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In this landscape rocks encircle an eerily calm lake, beside which rise two scraggy trees. John Martin obtained this drawing's richly saturated shadows by applying charcoal to the darkest areas before adding layers of ink wash on top. He created the flash of light in the sky and the highlights on the trees and water below it by scratching into the paper, exposing its white fibers. Dramatic contrasts of light and dark were important effects for Martin, who also was an accomplished printmaker in mezzotint, a technique defined by strong chiaroscuro.

François-Marius Granet, French, 1775-1849

A Friar in the Doorway of a Convent, ca. 1802 - 1824

Brush and ink on wove paper

Sheet: 15.2 x 11 cm (6 x 4 5/16 inches)

Museum purchase: Esther Mauran Acquisitions Fund and gift of Ambassador J. W. Middendorf II and Frances Middendorf 2018.55

Here a caped friar is seen from behind at the end of a vaulted corridor. At the center of the sheet light breaks the shadows, refracting off the walls and revealing the features of the sparse interior. François-Marius Granet achieved these rich atmospheric effects solely through washes; no penwork or underdrawing are visible. He used a fine brush and a dark ink for details, a larger dry brush for the long shadow cast by the friar, and multiple applications of wash to build up the subtle chiaroscuro. The artist made a series of moody wash drawings of ecclesiastical interiors during his 22-year stay in Rome.



Observation

All the drawings in this section attest to careful observation. While the imitation of nature has not always been an aim for artists, the wider availability of paper in early modern Europe did encourage artists to sketch more often, experiment with different media, and train their eyes and hands to mimic the appearance of things seen.

Beyond artistic concerns such as the study of the nude form, accurate depictions of nature presented visual information underlying modern sciences, while increasingly faithful portraits reflected new cultural emphases on individual identity.

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Louis de Boullogne the Younger, French, 1654-1733

Two Male Nudes, 1710

Black chalk with stumping and white chalk on blue laid paper

58.1 x 42.2 cm (22 7/8 x 16 5/8 inches)

Museum Works of Art Fund 57.091

This drawing of two male nudes is known as an academy, as it was produced during a life drawing class at the Royal Academy of Painting and Sculpture in Paris. Employing the blue paper as a midtone, Louis de Boullogne, a professor at the school, used white chalk to describe the fall of light on forms and black chalk to define the modeling and shadows. While the models' facial features appear generic, the close study of their bodies is particularly vivid.



Henry Fuseli, Swiss, 1741-1825

Head of a Lady, ca. 1810-1815

Black chalk on laid paper

40.6 x 23.5 cm (16 x 9 5/16 inches)

Museum Purchase: Anonymous gift 57.118

The subject of this portrait has traditionally been identified as Henry Fuseli's wife, Sophia Rawlins, who worked as an artist's model. In his drawings of women, Fuseli often distorted the proportions—as seen in the very elongated neck in this sheet—or depicted his subjects with fantastical headdresses and hairstyles. For these reasons, it is often unclear to what extent his intense depictions were based on observations he made from life.



Willem Robart, Dutch, active 1770s

Trompe l'Oeil with Printed Matter, 1770s

Pen and ink, brush and wash, watercolor, opaque watercolor, and chalk on laid paper

Sheet: 39.1 x 36 cm (15 3/8 x 14 3/16 inches)

Gift of Mr. and Mrs. Barnet Fain 2001.93.2

A few sheets of paper lie scattered on a marble tabletop. While seemingly casual, the sheets were very deliberately chosen: each stands in for a different type of printed object. Willem Robart's portraits of these pages are so accurate that the specific editions of the publications they came from can be identified. His astonishing



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meticulousness in reproducing images belongs to the tradition of trompe l'oeil (trick the eye). A competition between media underlies this genre, for by approaching the qualities of print so faithfully, the artist reasserts his belief in the versatility of drawing.

Ottavio Leoni, Italian, 1578-1630

Portrait of the Signora Licinia Leni, Marchesa Martinenghi, 1626

Black, red, and white chalks on blue laid paper (faded to buff)

Sheet: 22.2 x 15.9 cm (8 3/4 x 6 1/4 inches)

Gift of Mrs. Gustav Radeke 21.275

Ottavio Leoni was praised by his contemporaries for drawing portraits “that seem in color and made of flesh.” In this depiction Leoni focused all his attention on the woman’s face—the voluminous ruff around her neck and her expensive garments are barely sketched in. Using his preferred technique of three chalks on toned paper, the artist drew the outlines, details, and shading in black. With white chalk he pulled out highlights, and with red chalk he added accents of color, lending a warm glow to the sitter’s complexion. Despite its economy of means, the drawing vividly records a face-to-face encounter between artist and subject.



Gérard de Lairesse, Flemish, 1640-1711

Portrait of a Woman, Probably Marie Salme, the Artist's Wife, ca. 1664

1664

Red and black chalk on laid paper

16.7 x 14 cm (6 5/8 x 5 1/2 inches)

Gift of Mrs. Gustav Radeke 20.470

A young woman confidently returns the gaze of the artist, who tenderly captures her likeness. Carefully executed using red and black chalk, this is a portrait of the artist’s wife, Marie Salme, made soon after their marriage. Lairesse patiently transcribed Marie’s clothing, her smooth complexion, the folds of her headdress, and even the delicate veil covering her forehead. Most unusually for an early modern portrait, the artist also chose to include the birthmark on his wife’s left cheek—a detail that enhances the drawing’s sense of intimacy and unedited realism.



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Edme Bouchardon, French, 1698-1762
Portrait of the Painter Giuseppe Amedeo Aliberti, 1732
Red chalk on laid paper
26 x 22.9 cm (10 1/4 x 9 inches)
Gift of Mrs. Murray S. Danforth 49.472

Depicted in elegant attire, the Bolognese artist Aliberti serenely looks back at the viewer. He confidently clasps a porte-crayon (chalk holder), the same instrument Edme Bouchardon used to make this drawing. Bouchardon drew this strikingly lifelike portrait of the young artist when he visited Bologna on his way back to France, perhaps as a memento of their intimate friendship. The heightened individuality of Aliberti's likeness is complemented by an inscription documenting the details of its making.



Jane Ogden, British, ca.1845 - 1928
Bluebells and Primroses with a Bird's Nest, 1866
Watercolor and opaque watercolor on wove paper
Sheet: 27.9 x 37.5 cm (11 x 14 3/4 inches)
Gift of in memory of Susan Gotti from her family and friends
1993.028

The turquoise eggs of the chaffinch, a bird commonly found across Britain and Ireland, rest in a nest on the ground, surrounded by meticulously described plants and flowers. Employing both transparent and opaque watercolors, Jane Ogden composed this balanced still-life, probably combining direct observation of specimens with selective borrowing from other works. Closely cropped still-lives featuring bird's nests were popularized in the 19th century by William Henry Hunt, who employed the stippling technique that Ogden also adopts here. At the age of 21, Ogden submitted this ambitious work to a national competition held in South Kensington, winning a bronze medal.



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Pieter Withoos, Dutch, 1654-1693

Study of Four Butterflies and a Bumblebee, ca. 1680

Watercolor and opaque watercolor over graphite on vellum prepared with white chalk

30 x 21.9 cm (11 13/16 x 8 5/8 inches)

Ernest and Pearl Nathan Fund 82.025

Four butterflies and a bumblebee are artfully arranged on the white expanse of this expensive vellum sheet. Each insect is meticulously depicted, seemingly with scientific accuracy. At a time when collecting natural specimens was a popular pastime for wealthy Europeans, Dutch artists were using the microscope and other technological advances to observe and describe these natural “wonders” with exacting precision. While this drawing suggests the immediacy of scientific illustration, it was primarily executed as a demonstration of the artist’s skill.



Giovanni Battista Tiepolo, Italian, 1696-1770

Study after Alessandro Vittoria's Bust of Giulio Contarini, ca. 1743

Red and white chalk on blue laid paper

Sheet: 23.3 x 16.8 cm (9 3/16 x 6 5/8 inches)

Museum Works of Art Fund 48.427

This close-up study of an older man gazing intently to the left was not based on a live model, but on a terra-cotta sculpture. Giovanni Battista Tiepolo kept the bust in his studio and made a number of drawings after it, studying the features from different angles and distances. These drawn exercises reveal that Tiepolo used the three-dimensional sculpture as a convenient means of sharpening his ability to observe and increasing his familiarity with the anatomy of the human head from various perspectives.



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Anton Løvenberg, American, b. Danish, 1827 - 1909

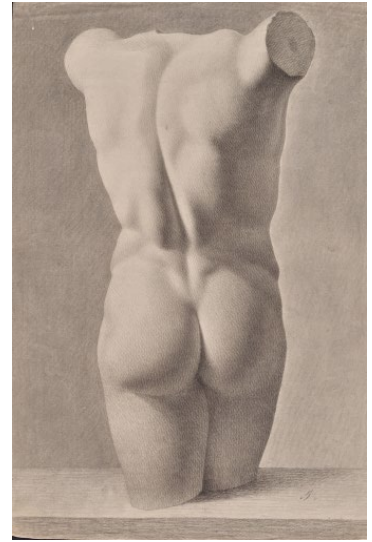
Study after a Plaster Cast of a Male Torso, ca.1840

Charcoal with stumping and erasing and black chalk on wove paper

53.7 x 36.2 cm (21 1/8 x 14 5/16 inches)

Gift of Frederick Lovenberg 59.081.5

Anton Løvenberg was a student at the Royal Danish Academy of Fine Arts when he made this careful study of a plaster cast of a muscular male torso. Sketching from plaster casts has long been a step in academic art education, enabling students to study volume and the fall of light on three-dimensional objects. Løvenberg employed an intricate mesh of crosshatched lines that intersect at acute angles while following the curves of the forms they describe. This systematic graphic vocabulary is reminiscent of that found in engravings, which students were also encouraged to copy as part of their training.



Willem van Mieris, Dutch, 1662-1747

Francis van Bossuit, Flemish, 1635 - 1692

Galatea and Cupid, 1696 - 1702

Black chalk on vellum

41.3 x 25.9 cm (16 3/16 x 10 3/16 inches)

Gift of Norman and Tamara Bolotow 84.026

This drawing, delicately executed on precious vellum and probably made on commission, reproduces two small ivory sculptures from a wealthy collector's cabinet. Willem van Mieris handled the chalk sparingly and with painstaking care, minimizing linear marks and relying on stumping to describe the round forms and smooth surfaces of the ivory models. Drawing after sculpture was an important part of Van Mieris's practice. The drawing academy he co-founded in Leiden had a cabinet filled with plaster casts of antique statues and parts of the human body, which his students were encouraged to sketch.



John Ruskin, British, 1819-1900

Study of Juniper, 1863

Watercolor and opaque watercolor on blue wove paper

14.3 x 12.4 cm (5 5/8 x 4 7/8 inches)

Anonymous gift 71.153.55

A spray of juniper emerges in vivid detail against a sketchy snow-covered landscape. John Ruskin, whose reverence for nature is evident in his watercolors, made this study from direct observation of natural specimens he gathered while traveling in France. He drew the frostbitten sprig to scale, giving particular attention to the mottled



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berries and the tonalities of the needles, some of which are aglow with light. The contrast between the high finish of the plant and the scumbled gestural background highlights Ruskin's remarkable powers of observation.

Chalk

Chalk is made of a variety of friable minerals. From the early 1500s on, black, red, and white chalks in particular were among the most widely used drawing media.

Chalk is extremely versatile. Sharpened to a point, it can be used for detailed linear drawing, while a blunter tip conveys broader, blurrier strokes. Rubbed with a finger or a stump, chalk creates continuous areas of tone. These material qualities enable seamless transitions between line and tone, making it an ideal material for describing three-dimensional volumes and studying light and shadow.

Carle van Loo, French, 1705-1765

Male Nude Looking Upwards, ca. 1742-1760

Red chalk on laid paper

55.3 x 34.5 cm (21 3/4 x 13 9/16 inches)

Museum purchase in honor of Jamie Gabbarelli: Esther Mauraan
Acquisitions Fund 2019.95

A nude man stands languidly, his weight on one foot and head thrown back, resting his arms on an unspecified support. Stark light and fine handling vividly define his muscles, joints, and sinews, and dense, vigorous hatching fills the background. An instructor at the French Royal Academy of Painting and Sculpture, Carl van Loo executed this example during a drawing lesson, during which he would place a live model in a particular pose for his students to sketch. This type of depiction is often called an academy, due to the importance of life drawing within the curriculum of the Royal Academy.



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Giuseppe Cesari, called Cavaliere d'Arpino, Italian, 1568-1640

Head of a Satyr, 1600 - 1625

Red chalk on laid paper

28.9 x 22.2 cm (11 3/8 x 8 3/4 inches)

Museum Works of Art Fund 58.064

Satyrs are bawdy mythological creatures, part human and part animal. In creating this vivid but imaginary likeness, Cesari handled the red chalk much like a pen while also exploiting its distinctive characteristics. Starting with light, powdery outlines, such as those around the head, the artist built up volume and shading with sharp hatching and crosshatching. He then blended the chalk around the eyes to create an even tone, adding saturated accents such as the nostrils by wetting the tip of the chalk.



Thomas Gainsborough, English, 1727-1788

Wooded Landscape with Cottages, Figures, and Cows, ca. 1760 - 1780

Black chalk with stumping and white chalk on blue laid paper (faded)

26 x 36.5 cm (10 5/16 x 14 3/8 inches)

Anonymous gift 71.153.1

This glimpse of a woodland cottage vibrates with the energy of Thomas Gainsborough's mark-making. Harmoniously combining black and white chalks on toned paper, the artist employed raw directional hatching for the trees, broadly blending the two chalks to produce a vaporous gray tone. Sharp accents of pure white suggest the sun breaking through the leaves. Gainsborough's idiosyncratic technique creates a surprising balance between the soft focus of the peaceful scene and the electric vitality of his graphic vocabulary.



François Boucher, French, 1703-1770

Hecuba Presents a Garment as a Gift to Athena, 1735-1750

Black chalk on laid paper

17.8 x 26 cm (7 x 10 5/16 inches)

Bequest of the Joseph F. McCrindle Collection in memory of Robert Chambers 2009.49.4

This dynamic sketch loosely outlines an episode from Homer's Iliad, in which the Trojan queen, Hecuba, tried to appease the goddess Athena with a gift of her most precious garment. Boucher liked to use black chalk for quick compositional sketches. His use of the medium is characterized by energy and fluidity, with lines of different strength swerving, interweaving, and multiplying into patterns. The heads of the figures, rendered as blank ovals, highlight the drawing's swift and confident execution.



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Anthony van Dyck, Flemish, 1599-1641

Study for Malchus, ca. 1618-1620

Black chalk on laid paper

24.5 x 37.2 cm (9 5/8 x 14 5/8 inches)

Gift of Mrs. Gustav Radeke 20.443

This drawing is a study for a figure in Anthony van Dyck's large painting *The Taking of Christ*. The servant Malchus is depicted in a moment of struggle, just before the apostle Peter cuts off his ear with a sword. Van Dyck confidently outlined the contours of the dramatically foreshortened figure with fluid, unbroken marks. For the shading, he used tightly packed and regular parallel hatching, which he softly blended in the lighter areas. Spare in its use of materials, the study achieves a remarkable effect of movement.



Cornelis Saftleven, Dutch, 1607-1681

A Young Man Seated on Ground, 1642

Black chalk and brush and wash on laid paper

24.6 x 20.3 cm (9 11/16 x 8 inches)

Gift of Mrs. Gustav Radeke 20.460

A young man, his hair tousled and feet bare, relaxes on the ground, leaning on a rock and looking to the left. Despite its appearance as an impromptu sketch created on site, this signed and dated drawing was made in the studio from a posed model. Saftleven executed his study in both dry and wet media: black chalk for the line work, paired with a gray-blue wash applied with a brush, most visible on the ground and the rock. Once the wash dried, he reinforced some lines and added new hatching. Saftleven's layered technique is similar to that of his contemporary Jan van Goyen, whose work is on view nearby.



Jan van Goyen, Dutch, 1596-1656

A Village Street with Peasants, 1653

Black chalk and brush and wash on laid paper

Sheet: 17.2 x 27.8 cm (6 3/4 x 10 15/16 inches)

Anonymous gift in honor of Houghton P. Metcalf, Jr. 2020.30.1

Along a country lane lined by trees and cottages, a group of figures goes about their day. In the distance rises a church spire, hinting at a town nearby. Jan van Goyen composed this seemingly lifelike depiction of country life from different elements he sketched during his travels. The picturesque scene is animated by his distinctive



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technique: a profusion of short, quivering strokes, incisive contour lines applied with sharp chalk, and a gray wash, which creates softer tonal transitions and increases the painterly effect.

Edward Burne-Jones, British, 1833-1898

The Hours, 1865

Red and black chalk on thick, rough-textured wove paper

45.7 x 77.5 cm (18 x 30 1/2 inches) within mat

Gift of the Estate of Mrs. Gustav Radeke 31.281



Six female figures in classical robes sit next to each other in a dreamlike atmosphere. Each is engaged in an activity representing the different times and activities of day, from waking to sleep. While Edward Burne-Jones probably conceived this large drawing as a finished independent work, he also elaborated on the composition in a painting almost 20 years later. The extremely delicate handling of the blended chalks, combined with the more sharply defined symbolic objects, increases the visionary quality of this work.

Diversion

For professional artists, drawing is often associated with serious work, but it can also be a source of diversion and relaxation. From sketches created for individual pleasure to those meant to elicit laughter to works parodying or decrying the foibles of society, the works in this section were made for fun. Because of its intimate, informal nature, drawing has traditionally been the medium of choice for the exploration of humor.

Giovanni Francesco Barbieri, called Guercino, Italian, 1591-1666

A Young Man with an Owl on a Stick, ca. 1630s

Pen and ink with scraped brush and wash on laid paper

Sheet: 22.5 x 15.5 cm (8 7/8 x 6 1/8 inches)

Helen M. Danforth Acquisition Fund 2015.85

A young man in a bulbous hat is shown in profile, staring at an owl perched on top of his stick. He is probably a bird catcher about to hunt with a trained owl, a common activity in Italy in the 1600s. Poised between depiction and caricature, the drawing has a humorous undertone that also relies on a verbal pun: in Italian, "hunting with the owl" could also suggest flirting with a coy woman. Subtly humorous but enigmatic, this is one of many drawings Guercino made for his own amusement.



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Tony Johannot, French, 1803-1852
Caricature of Mélanie Waldor, ca. 1830 - 1840
 Graphite on wove paper
 20 x 13.2 cm (7 7/8 x 5 3/16 inches)
 Museum Works of Art Fund 69.113

A woman is depicted in profile with an elaborate coiffure, a sloping forehead, and large irregular teeth. The artist and illustrator Tony Johannot deployed the harsh strategies of caricature to make this cruel joke at the expense of Mélanie Waldor, a woman of letters and a member of the artist's social circle. The verses added below the image are from a poem that also ridiculed Waldor. While privately circulated, this caricature may be evidence of a broader backlash against women writers in France in the 1830s.



J. J. Grandville (Jean-Ignace-Isidore Gérard), French, 1803-1847
Study for "Ne la trouvez-vous pas jolie?" ("Don't you find her pretty?"), 1842
 Graphite on wove paper
 27.1 x 21.3 cm (10 11/16 x 8 3/8 inches)
 Museum Membership Fund 67.068

Stepping forth in a feathered hat, ermine-trimmed capelet, and dainty shoes is a hybrid creature with the head of a penguin and the body of a human. She is a penguin princess, one of many fantastical characters J. J. Grandville invented for *Scènes de la vie privée et publique des animaux* (Public and Private Life of Animals), a satirical book that poked fun at public figures, social norms, and political events by depicting animals with human characteristics. The authors chose "the cover of animals" with the hope that their criticism "could become more general . . . more dignified, and less hurtful."



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Pier Leone Ghezzi, Italian, 1674-1755
Le Chevalier de La Motte, ca. 1725 - 1730
 Pen and ink and chalk on laid paper
 30 x 20 cm (11 13/16 x 7 7/8 inches)
 Gift of Janos Scholz 52.128

A man wearing a wig and a military uniform holds a tricorne hat, raising his knobby right hand in greeting. His sloped forehead ends in a comically large pointed nose, its gaping, flared nostrils adding to the grotesque effect of his fleshy face. Pier Leone Ghezzi was a prolific caricaturist who drew thousands of “charged portraits” of the upper echelons of Rome’s cosmopolitan society. While the identity of this French military man is not known, his likeness fits a common formula in Ghezzi’s drawings, with figures shown full length, often with beak-like noses and protruding lips.



George Moutard Woodward, British, ca. 1765-1809
 Study for *Symptoms of Matrimony*, ca. 1796
 Pen and ink and watercolor on paper, mounted in a bound volume of drawings
 36.8 x 27.9 x 3.2 cm (14 1/2 x 11 x 1 3/16 inches)
 Transfer from the RISD Library. Gift of Mrs. Jesse H. Metcalf
 48.110.33

Two frieze-like strips mounted in an album contain seven different vignettes that humorously illustrate the tensions of married life. Each couple shows a different marital issue, arranged in a rough sequence from the beginning of marriage, to childbearing, to outright conflict. Swiftly drawn in brush and watercolor, these drawings are accompanied by inscribed captions that present dialogue or quote literary texts for ironic contrast. A prolific caricaturist, George Moutard Woodward drafted these strips as studies for a satirical print titled the *Symptoms of Matrimony*, published in London in 1796.



Giovanni Domenico Tiepolo, Italian, 1727-1804
Country Dance, from *Divertimento per li ragazzi* (*Diversion for Young Boys*), ca. 1797
 Pen and ink with brush and wash over black chalk on laid paper
 28.7 x 41.1 cm (11 5/16 x 16 3/16 inches)
 Bequest of George Pierce Metcalf 57.239

A festive crowd dances outside a barn while a group plays music in the background. Two masked figures in distinctive conical hats stand out among the revelers: they wear the costume of Pulcinella, a



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traditional character of Italian popular comedy theater. This drawing in pen and wash belonged to a series of more than 100 works Tiepolo made to amuse himself and members of his family. The slightly surreal juxtaposition of the lowly character with the aristocratic company is typical of Tiepolo's humorous, enigmatic, and somewhat nostalgic depictions of everyday life in Venice and its surrounding countryside.

Jean-Louis-André-Théodore Géricault, French, 1791-1824

The Organ Grinder, ca. 1820

Pen and ink over graphite on laid paper

20.3 x 15.9 cm (8 x 6 5/16 inches)

Gift of the Estate of Mrs. Gustav Radeke 31.239

A man with a street organ strapped on his back relieves himself in public. A well-dressed woman, a beggar, and even a little dog turn their heads away in apparent disgust at the undignified spectacle. The French painter Théodore Géricault made this quick sketch while visiting London. Like many other visitors at the time, he was shocked by the sordid living conditions poor people endured in the British capital. While Géricault's sketch is imbued with a gentle note of humor and perhaps a less subtle sense of French superiority, it also shines a critical light on social inequity.



Bartolomeo Pinelli, Italian, 1781-1835

Pinelli alla Trattoria (Pinelli at the Restaurant), 1824

Pen and ink, brush and wash, and graphite on wove paper

43.2 x 57.2 cm (17 x 22 1/2 inches) (varies)

Museum Works of Art Fund 59.026

A young waiter enters the dining room, precariously balancing a stack of steaming plates. Including himself and his two dogs at the head of the table at left, Bartolomeo Pinelli subtly blends fantasy and reality in this busy restaurant scene. His humorous approach in depicting everyday pleasures is suggested by the notice on the wall on the far left, which reads "In questa stanza si mangia di magro" (In this room no meat is eaten)—a reference to the custom of eating frugally on the eve of religious feast days. If this is a day of fasting, nobody in the trattoria seems to be taking much notice of it.



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Thomas Rowlandson, British, 1756-1827

A Meeting of Cognoscenti (After Dinner), ca. 1790-1800

Pen and ink and watercolor over graphite on wove paper

24 x 36.5 cm (9 3/8 x 14 3/8 inches)

Gift of Mrs. Gustav Radeke 20.504



In an elegant interior filled with art, 11 rather inelegant-looking men have gathered around a fireplace for after-dinner drinks. The refined setting and the figures in conversation identify the party as cognoscenti, or connoisseurs. In the late 1700s, when English caricaturist Thomas Rowlandson made this drawing, such people and their pretensions were easy fodder for satirists, who regularly poked fun at them in prints, drawings, and paintings, sometimes referencing the boozy nature of their gatherings.

Jean-Baptiste Greuze, French, 1725-1805

The Opening of the Will, ca. 1760 - 1780

Pen and ink, brush and wash, and black chalk on laid paper

48.9 x 63.2 cm (19 5/16 x 24 7/8 inches)

Museum Appropriation Fund 38.166



To the right, a frail old man lies propped up on his deathbed. He is surrounded by relatives and hangers-on who greedily loot the chest at the foot of the bed while a robed official reads the old man's will. The young man entering from the left is perhaps an estranged son. The narrative details are not completely spelled out, but it is clear that this crowded composition is a portrait of callousness and greed. Jean-Baptiste Greuze was widely admired for his animated genre drawings, which often explored greed, family strife, and piety. One contemporary claimed they could constitute "a complete treatise on domestic morality."

Process

All the drawings in this selection present just one stage in a longer creative unfolding. Some provide insights into their makers' processes while others feature unusual materials or techniques. Many were made in preparation for a painting, a print, a stage set, or a printed textile. Highly finished or barely sketched out, they trace the often messy journey from invention to realization. These examples, manipulated in a striking variety of ways, celebrate both the versatility of the medium and the ingenuity of their makers.

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Eugène Delacroix, French, 1798-1863
Studies after *The Death of the Virgin*, ca. 1820 - 1860
Pen and ink with brush and wash on laid paper
25.7 x 17 cm (10 1/8 x 6 11/16 inches)
Gift of Mrs. Gustav Radeke 23.050

Disconnected details of figures float on the surface of this sketchbook sheet. On it, Eugène Delacroix selectively copied from Albrecht Dürer's 1511 woodcut *The Death of the Virgin*. Delacroix believed in the instructive value of copying, and sketching from prints was an important part of his process. The figures in this drawing map the movements of the artist's eye over the printed model, revealing how he worked his way through the earlier image while also creating an enigmatic, fragmentary new composition.



Jean Louis Ernest Meissonier, French, 1815-1891
Page from a Sketchbook: View of a Town (Antibes?), ca. 1835 - 1890
Graphite, watercolor, and opaque watercolor on blue wove paper, bound
25.7 x 19.7 x 2.2 cm (10 1/8 x 7 11/16 x 7/8 inches)
Jesse Metcalf Fund 80.238

A luminous glimpse of a town occupies most of the sheet in this sketchbook. Rapidly drawn on site, the sketch richly details light, color, and form to capture a passing moment. Meissonier transcribed his observations beginning at the left-hand side of the sheet, gradually trailing off as he moved right. On the facing page, daubs of watercolor trace his process as he tested his brush before applying it to this study. Committed to sketching from life, Meissonier once stated, "Knowing how to look is everything."



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Franz Xaver Habermann, German, 1721-1796

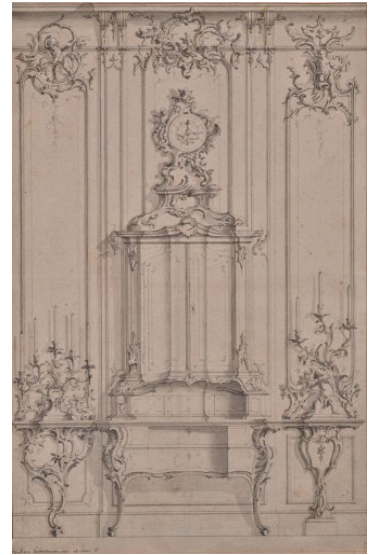
Design for an Interior Elevation, ca. 1746 - 1768

Pen and black ink, brush and gray wash, and graphite on laid paper, incised for transfer

28.9 x 18.6 cm (11 3/8 x 7 5/16 inches)

Museum Works of Art Fund 46.535

A writing desk is flanked by candelabra and topped with a fantastical clock. They are embellished with twisting Rococo-style tendrils echoed in decorative paneling above. This meticulously drafted design is divided by a vertical line, presenting different ornamental solutions on each side. Drawn in preparation for an etching, it was published in a series created to inspire architects, cabinetmakers, goldsmiths, and designers of all kinds.



Louis-Simon Boizot, French, 1743-1809

Allegorical Figure, ca. 1794

Black chalk, pen and ink, brown wash, and opaque watercolor over etched counterproof

26.2 x 19.1 cm (10 5/16 x 7 1/2 inches) (sheet)

Helen M. Danforth Acquisition Fund 66.239

A female figure in classical dress stands by the sea, holding an arrow in one hand and a palm frond in the other. Behind her rises a lighthouse, while at right a ship is moored in the harbor, its sails furled. Boizot started with a counterproof of a print he had made, covering certain elements and adding new details and expanding the original oval design to a rectangular format. Although the meaning of this work is unclear, Louis-Simon Boizot produced a series of compositionally similar allegories of secular virtues. His unusual choice to draw on top of an existing design may have been a time-saving strategy, allowing him to swiftly create a new image.



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Abraham Jansz. van Diepenbeeck, Flemish, 1596-1675

Study for the *Death of Hercules*, 1630s

Black chalk, brush and ink, and white lead heightening on laid paper, incised for transfer

24.1 x 18.1 cm (9 1/2 x 7 1/8 inches)

Gift of Mrs. Gustav Radeke 20.433

Tricked into wearing a poisoned robe, the Greek hero Hercules throws himself onto a pyre to end his torment. After his grisly death, depicted in the lower half of the sheet, he ascends to Mount Olympus to join the other gods, as seen at the top of the drawing. The indentations around the figures indicate that they were traced with a stylus to transfer the composition to a copper plate. This carefully finished preparatory design was commissioned to illustrate a publication that interpreted this pagan myth as a prefiguring of Christian salvation.



Louis Rolland Trinquesse, French, ca. 1746-ca. 1800

Seated Woman, 1774

Counterproof of red-chalk drawing with additional red chalk on laid paper

30.6 x 24.8 cm (12 1/8 x 9 13/16 inches)

Museum Appropriation Fund 38.161

A young woman in a voluminous dress negotiates an uneasy balance between her humble seat and her fashionable garment. Like many of his contemporaries, Trinquesse created counterproofs of his own drawings, perhaps with an eye to additional profit. Having executed a first drawing in red chalk, he covered it with a blank sheet and passed it through the press, making a reversed impression of the design. By strengthening this light impression with more red chalk, Trinquesse quickly created a copy. Telltale signs of this process are found in the faint background hatching and the ghostly outline of the young woman's left foot.



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Pieter Jansz. Pourbus, Flemish, 1523/24-1584

Study for *The Last Judgment*, ca. 1550 - 1551

Pen and ink, brush and wash, and white lead heightening over black chalk on toned laid paper

36.4 x 28.6 cm (14 5/16 x 11 1/4 inches)

Bequest of John M. Crawford, Jr. 1989.110.2

This crowded composition visualizes the end times as imagined in Christian belief, when Jesus, seated here at the upper center, will return to judge the living and the dead. Filled with references to Michelangelo's *Last Judgment* in the Sistine Chapel, which was painted just a decade earlier, this drawing was a final stage in the preparation of a painted panel commissioned by the judges of the city of Bruges. Carefully built up with layers of ink, wash, and chalk, it was produced as a model for patrons to review as they considered what the final painted version should look like.



Jules Pierre Michel Diéterle, French, 1811-1889

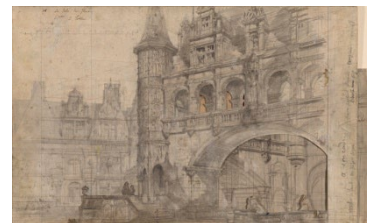
Stage Design for *La Fille du Danube*, ca. 1836

Graphite with pen and ink on two sheets of overlaid and cut wove paper with pricked guide marks

37.5 x 60.3 cm (14 13/16 x 23 13/16 inches) Irregular

Georgianna Sayles Aldrich Fund 1992.068.3

An imposing Gothic palace adorned with arches and turrets dominates this large sheet. It is shown in rigid perspective, with precisely ruled vanishing lines in pen and ink visible under the graphite architectural drawing. This monumental illusionistic composition is typical of backdrop designs for the stage, a business in which Diéterle's firm specialized. Cut and patched, annotated by multiple hands, and visibly worn, the sheet displays the characteristics of a working drawing made to convey precise information and serve as a blueprint.



Jean-Jacques Karpff, called Casimir, French, 1770 - 1829

Jean Baptiste Mallet, French, early 19th century

L'amour et l'amitié (Love and Friendship; design for printed toile fabric), ca. 1816

Pen and ink and black chalk on paper, mounted to canvas

62.6 x 89.4 cm (24 5/8 x 35 3/16 inches)

Mary B. Jackson Fund 36.200

A young woman, accompanied by her dog, embraces a tree, while Cupid and Father Time take turns rowing a small boat—these are



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three separate but interlocked vignettes in this unusual composition, which focuses on the effects of time on friendship and love. This meticulously executed drawing in red ink is a design for a copper plate used to print fabric. The edges of the sheet, drawn in chalk, demonstrate the repeat of the design, which could expand in every direction to cover large areas.

Antonio Gionima, Italian, 1697-1732

Madonna and Child with Saint Joseph in the Carpenter Shop, 1731

Red and white chalk on laid paper

27.5 x 20.9 cm (10 13/16 x 8 3/16 inches)

Anonymous gift 58.157

Mary holds the infant Jesus on her lap as she points to Joseph working at his carpenter's table. The intimacy of the scene is overshadowed by ominous references to the planks of the cross on which Jesus will die. Gionima drew this sketch in red and white chalk on the back of a letter to one of his pupils, who had asked Gionima to provide a composition he could copy in painting. In the text, Gionima stresses that this first thought should be supplemented by sketching "heads, hands, and feet" from life—an "essential" step to becoming a good painter. The sheet openly reveals its function, exhibiting folds, tears, and even traces of the red wax used to seal the letter.



Color

Graphic artists have always used color to fulfill their aims. In the early modern period, the most common color media were pastels (dry crayons composed of pigments and a binder) and watercolor (pigments suspended in water and applied with a brush). Pastels can rival paints in their chromatic intensity and evocation of texture, while watercolors—a medium especially favored by British artists—are notable for their subtle tonal transitions and luminosity.

George Chinnery, English, 1774-1852

Sunset on the Ganges, ca. 1808 - 1825

pen and brown ink, watercolor, and touches of graphite wove paper

15.2 x 22.7 cm (6 x 8 7/8 inches)

Anonymous gift 73.204.7

A group of men bathe in the river Ganges while the ruins of a domed building emerge from a thicket on the riverbank. The sunset sets the sky ablaze with purple and golden light. George Chinnery, an English artist in British-occupied India, executed numerous watercolors inspired by his travels in the country's northern regions. He boldly blended warm yellows and browns with cool purples and blues to



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visualize this glimmering scene. More an idealized evocation than the documentation of a real place, this watercolor emphasizes light, a dreamlike mood, and picturesque detail.

Thomas Groves, British, ca. 1761-1811

Aqueduct, Nîmes, 1787

Pen and brown ink, watercolor, and traces of graphite on laid paper
38.1 x 57.8 cm (15 x 22 13/16 inches)

Anonymous gift 1986.184.29

This drawing depicts the Pont du Gard, the highest and best preserved of ancient Roman aqueduct bridges, located on the outskirts of the French city of Nîmes. Thomas Groves, a British architect, traveled in Europe to study the remains of Roman architecture, creating meticulous drawings of what he saw. He devoted considerable care to depicting this bridge with accuracy and precision, including the irregular surfaces and protruding rocks. He found the natural setting no less important, for it conveys the sense of monumental grandeur. Though Groves must have carefully studied the bridge on site, the large size and the finish of this watercolor suggest that he completed it in his studio.



Gustave Moreau, French, 1826-1898

Hésiode (Hesiod), early 1880s

Watercolor and opaque watercolor with touches of graphite on wove paper

34.9 x 20 cm (13 3/4 x 7 7/8 inches)

Gift of Mrs. Gustav Radeke 28.005

Boasting the saturated intensity of a manuscript illumination or a stained-glass window, this drawing vibrates with chromatic energy. To bring forth this dreamlike scene of the Greek poet Hesiod receiving inspiration from a Muse, Gustave Moreau layered graphite, ink, transparent watercolor, and thickly applied opaque watercolor, creating a shimmering, encrusted surface. With its complex use of color and dense application of media, this work epitomizes Moreau's approach to watercolor as a rich fusion of drawing and painting.



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Hugh William "Grecian" Williams, Scottish, 1773-1829

Athens Toward the Southwest, ca.1817-1826

Watercolor with resist and scraping, pen and ink, opaque white watercolor, and graphite on wove paper

40 x 65.7 cm (15 13/16 x 25 7/8 inches)

Anonymous gift 1986.184.72



Visiting Athens in the summer of 1817, Hugh Williams walked the city's surrounding hills to find "the finest point of view," making many sketches on site and vividly recording his impressions in his diary. This panorama was completed in his studio years later, after his return to Britain. The sun's rays and the complex effects of atmospheric perspective are remarkably convincing, showcasing Williams's ability to convey the subtleties of light and color.

David Cox the Elder, English, 1783-1859

The Hayfield, 1833

Watercolor and touches of graphite on wove paper

35.2 x 50.5 cm (13 7/8 x 19 7/8 inches)

Anonymous gift 71.153.24



An idyllic scene of country labor takes place beneath a bright summer sky dappled with windswept clouds. Following the conventions of Dutch landscape art, David Cox set the horizon line low, allowing the sky to occupy almost two thirds of the sheet. This division is reinforced by his broad application of monochrome washes for the sky—where the clouds are reserved white paper—and short dense brushstrokes for the foreground. One of the most highly skilled watercolorists of his time, Cox here exhibits his particular sensitivity in rendering atmospheric effects.

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Wilhelm von Kobell, German, 1766-1853

Man on Horseback with Another Saddled Horse Beside Him, ca. 1823

Watercolor over black chalk on wove paper

24.1 x 20.3 cm (9 1/2 x 8 inches)

Gift of Mrs. Murray S. Danforth 49.013

German watercolorist Wilhelm von Kobell's individual brushstrokes are almost indiscernible here, except in the foreground. His technique heightens focus and meticulously renders detail, while his almost obsessive finish creates a sense of frozen stillness. This signed drawing was made as an independent work for sale to a growing market of watercolor collectors.



William Blake, British, 1757-1827

St. Paul Preaching at Athens, 1803

Pen and ink, watercolor, black chalk with wet brush, and scraping on wove paper

45.7 x 31.1 cm (18 x 12 1/4 inches)

Gift of the Estate of Mrs. Gustav Radeke 31.280

Paul stands like a giant at the center of this drawing, his arms raised as he preaches the Christian gospel to the people of Athens. The scene's stark spirituality is enhanced by William Blake's use of color and a range of media. A subdued palette of ochre, blue, and pale pink watercolor is reserved for the figures, with patches of transparent and opaque color layered over outlines drawn in pen and ink. For the background, he employed ink, chalk, scraping, and stippling—the application of small dots to create more complex textures.



Joseph Mallord William Turner, English, 1775-1851

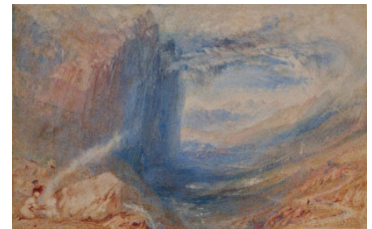
Glencoe, 1831-1834

Watercolor with scraping and touches of black chalk on wove paper

9.4 x 14.3 cm (3 11/16 x 5 5/8 inches)

Gift of Mrs. Gustav Radeke 22.087

This small sheet holds a vast and turbulent view of Glencoe, a scenic river valley in the highlands of Scotland. Joseph Turner presents this sublime panorama as a vortex of color and light, his energetic brushstrokes mingled with minute details, such as the couple starting a fire in the foreground and the tiny figure—just a fleck of bright red—walking down a winding path to the right. As the boundaries between rock, sky, and raincloud blur, the grandeur of nature comes into sharper focus.



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Jean-François Millet, French, 1814-1875

The Temptation of Saint Anthony (?), ca. 1864-1865

Black and white chalk and pastel on brown wove paper

35.6 x 41.9 cm (14 x 16 1/2 inches)

Gift of Mrs. Gustav Radeke 30.065

A hermit saint, probably Anthony, shields his eyes from a supernatural vision of a nude woman. She tempts him with the desires of the flesh, radiating a warm light that disrupts the shadows of his cave, adorned by a makeshift cross. Working on a rough brown paper, Jean-François Millet applied lines and pastel colors in their pure form, sometimes overlaying different hues but rarely blending them. The midtone of the paper heightens the intensity of his bright pink, deep violet, and white, while energetic black chalk marks pulse around the figures, adding a sense of drama.

