

From Dürer to Van Gogh: Gifts from Eliza Greene Radeke and Helen Metcalf Danforth,
June 5, 2008-October 26, 2008

The inaugural exhibition in the Museum's new Vincent and Linda Buonanno Works on Paper Gallery celebrates the remarkable contributions of two women, Eliza Greene Radeke (née Metcalf, 1854–1931) and her niece Helen Metcalf Danforth (1887–1984), to the Museum collection. Both were instrumental to the formation and growth of the Rhode Island School of Design as a whole and to increasing the institution's prestige. Eliza Radeke served as President of the Board of Trustees from 1913 until her death in 1931. Helen Danforth succeeded her aunt as President and Chair from 1931 until 1965. Exhibited here are highlights from their numerous gifts, many of which are now the Museum's best loved and most notable works.

Founded in 1877, RISD's stated purpose was to educate artists in drawing, painting, modeling, and design for the benefit of industry and art, and to educate the public so that they could appreciate and support art and design. The creation of a museum collection was inseparable from those objectives. In that spirit, both Eliza Radeke (the daughter of one of RISD's founders, Helen A. Metcalf) and Helen Danforth made extraordinary donations to all departments of the Museum, especially to drawings, prints, ancient art, textiles, American furniture and decorative arts, and European and American painting. Drawings and prints were essential to the overall educational goals they set, as well as being personal passions for both women. Between them, they presented over 1,300 prints and drawings to the Museum. The number of works of art that they found on the market, recommended for purchase, or gave anonymously is much greater than this figure.

Although both women had wide-ranging tastes and purchased exceptional drawings of all types, a few broad generalizations may be made about the kinds of drawings they sought and favored. Eliza Radeke was inspired by works on paper as germinations of artistic ideas, seeing in them instructive potential. Sketches, including figure studies, animal studies, landscapes, and portraits all fit this ideal. She often selected a notable subject or exquisite technical example over a well-known artistic name. Helen Danforth's gifts reflect her interest in acquiring works by the most important artists and thereby increasing the prestige of RISD and its Museum. She enhanced the holdings with many finished presentation drawings by the greatest names in the history of art. Both approaches have enriched the collection in innumerable ways, and both may be observed in this gallery.

Mrs. Radeke's brothers, Stephen O. Metcalf and Senator Jesse H. Metcalf, funded this building and dedicated it to her in 1926. The current exhibition presents many drawings that hung in the original Radeke Building installation and during the following years. The breadth of the Museum's holdings is unthinkable without the philanthropy of the Metcalf family, especially its female members. The legacy of Eliza Radeke and Helen Danforth to RISD and to all of Southeastern New England is one of the finest and most diverse collections of drawings and prints in the United States.

CHECKLIST OF THE EXHIBITION

Jessie Willcox Smith, American, 1863 - 1935

The Picture Book, design for cover of *Collier's*, June 30, 1906, ca. 1906

Watercolor and charcoal, varnished

Gift of Mrs. Gustav Radeke and Isaac C. Bates 09.010

This joint gift from Mrs. Radeke and Isaac C. Bates, President of RISD's Board from 1907 until his death in 1913, demonstrates their mutual interest in contemporary American art as well as in works that would advance the education of students in careers such as illustration.

Jessie Willcox Smith, perhaps America's most distinguished and prolific female illustrator, created the images for over 60 children's books and hundreds of magazine covers, posters, and calendars. This drawing, a cover for *Collier's*, is probably a portrait of Henrietta Cozens, a roommate and lifelong model for the artist. Its execution exhibits Smith's early style of heavy, dark outlines and saturated colors, while showing her admiration for the compositions of artist Mary Cassatt, whose drawing of a mother and child hangs at left.



Leon Bakst, Russian, 1866-1924

Drawing; watercolor, 1911

Crayon, watercolor, and metallic paint on laid paper mounted to board

Gift of Mrs. Gustav Radeke 14.388

Léon Bakst was a scene painter and costume designer under the great director of the Ballets Russes, Sergei Diaghilev. In 1914, art dealer Martin Birnbaum organized the first American showing of Bakst's works in New York, featuring watercolors and three-dimensional stage mock-ups, to great success. Mrs. Radeke must have purchased this wonderfully off-center costume study from that exhibition. Bakst depicted the character of the fiancé from *The Blue God (Le Dieu Bleu)*, a ballet choreographed by Michel Fokine and written by Jean Cocteau. The ballet premiered in Paris in 1912. It tells the story of a girl who tries to dissuade her fiancé from becoming a priest and is thereafter tormented by demons; but she is eventually saved by the Blue God, a part performed by Vaslaw Nijinsky, the greatest male dancer of his time. Fokine's choreography and Bakst's costumes drew upon Siamese dance and Hindu sculpture.



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Abraham Jansz. van Diepenbeeck, Flemish, 1596-1675

Death of Hercules, Before 1655

Black chalk, white gouache, with traces of brushwork and ink on laid paper; incised

Gift of Mrs. Gustav Radeke 20.433

Divided into two sections, this drawing features the ancient Greek hero Hercules laid on a funeral pyre below a representation of his apotheosis on Olympus. *The Death of Hercules* was the preparatory drawing for an engraving made to illustrate Michel de Marolles's *Tableaux du Temple des Muses (Pictures of the Temple of Muses)*, Paris, 1655. The drawing is incised for transfer to the copperplate. Van Diepenbeeck provides linear definition, especially on the body of Hercules, to give the engraver vital information while at the same time creating a painterly atmosphere and range of tones.



Benedetto Luti, Italian; Florentine, 1666-1724

God Cursing Cain after the Murder of Abel, early 1700s

Red chalk on laid paper

Gift of Mrs. Gustav Radeke 20.435

In this dramatic drawing illustrating a story from the Book of Genesis, Cain has just murdered his brother, Abel, and God, surrounded by a host of angels, descends upon him to administer his punishment of endless toil upon the earth. The drawing entered the Museum's holdings—likely from Dr. Gustav Radeke's collection of Old Master drawings—with an attribution to the Neapolitan Baroque painter Francesco Solimena. It is now thought to be related to a group of paintings by Solimena's contemporary, Benedetto Luti. Many Old Master drawings went through a series of attributions until photographic and technological advances in the 20th century made it easier for scholars to compare and collaborate on attributions.



Anthony van Dyck, Flemish, 1599-1641

Study for Malchus, before 1621

Black chalk on paper

Gift of Mrs. Gustav Radeke 20.443

A treasure of the Museum's Old Master collection, *Study for Malchus* demonstrates Mrs. Radeke's interest in process drawings. The sheet is a compositional study for a painting depicting the betrayal of Christ that the artist presented to his teacher, Peter Paul Rubens. The subject of the sketch is Malchus, servant to the high priest of



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Jerusalem. According to the Gospel of John, Peter severed Malchus's ear with a sword during Christ's capture in the Garden of Gethsemane. Van Dyck depicted Malchus's struggle with Peter, whose hand is visible at left grasping Malchus's clothing. Van Dyck's strong direction of line, most obvious beneath the figure, reinforces Malchus's violent gesture.

Thomas Rowlandson, English, 1756-1827
A Meeting of Cognoscenti (After Dinner), ca. 1790-1800
Pen and ink, watercolor, over graphite on wove paper
Gift of Mrs. Gustav Radeke 20.504

Rowlandson portrayed the follies and pretensions at all levels of English society. *A Meeting of the Cognoscenti* spoofs the men who met to discuss Italian art after their return from the Grand Tour of Europe. Within a large, Georgian-period interior, Rowlandson created a series of parallels between the men and the objects placed about the room. The primly positioned high-back chairs along the wall mimic their body language, while the marble busts atop brackets seem to sneer facetiously at the group.



Francesco Mazzuoli, called Il Parmigianino, Italian, 1503-1540
Study of an Antique Head of Julius Caesar, ca. 1530/31-1535
Pen and ink, brush and wash, white heightening on laid paper
Gift of Mrs. Gustav Radeke 20.517

Although inscribed by an early collector with the name of Leonardo da Vinci, this is in fact one of a group of drawings by the artist Parmigianino after a sculpted bust. The sparse hair, long furrowed neck, aquiline nose, cleft chin, and specific topography of the furrowed forehead identify the subject as the Roman Emperor Julius Caesar. Parmigianino's patterned cross-hatching and dappled application of wash create dramatic light effects that are also characteristic of the etchings and chiaroscuro woodcuts made after his drawings.



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Abbott Handerson Thayer, American, 1849-1921
Portrait Head of a Young Girl (Gladys Thayer at 11), 1897
Crayon on wove paper
Gift of Mrs. Gustav Radeke 21.114



Dante Gabriel Rossetti, British, 1828-1882
Portrait of Lady Sophia Dalrymple, ca. 1858-1862
Black and white chalks and pen and ink on wove paper
Gift of Mrs. Gustav Radeke 21.117

Mrs. Radeke's art agent, Martin Birnbaum, was quite influential in spreading interest in the Pre-Raphaelites to America. This drawing came from the great collection of Algernon Charles Swinburne, an English poet and collector who knew many of the Pre-Raphaelites and was himself drawn by Rossetti. The subject, Lady Sophia Dalrymple, was one of the numerous young women who served as muse for artists in the Pre-Raphaelite group. Using a combination of ink and chalks, Rossetti focused on the linear structure of Lady Dalrymple's face, emphasizing her strong chin and large eyes.



Augustus John, British, 1878-1961
Portrait of a Woman (possibly Dorelia McNeil), ca. 1903-1906
Crayon on wove paper
Gift of Mrs. Gustav Radeke 21.118

After the Armory Show of 1913 in New York, a critic noted Henri Matisse and Augustus John as the two great European talents. Today, John's work is hardly known outside of Great Britain, a circumstance due in large part to changes in taste throughout the 20th century and the status of the portrait painter in the world of abstract art. Mrs. Radeke, however, must be credited with being alert to the most discussed artists of her day and adding this work to the collection in 1921. She visited the artist in New York a year after donating the drawing in order to discuss the possibility of sitting for a portrait. The artist would not, however, agree to work in Providence, so the portrait was never commissioned. The drawing may depict John's



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mistress, Dorelia McNeill, with whom he shared a household (from 1904) that also included his wife.

Thomas Gainsborough, English, 1727-1788

Coastal Scene with Figures, Ships and Buildings, ca. 1775-1780

Black and white chalks with stumping on blue laid paper (now faded)
Gift of Mrs. Gustav Radeke 21.120

This drawing exemplifies what Gainsborough sought in landscape, namely brevity and rhythmic flow. He achieved these goals by working over the entire sketch in large, diagonal, parallel lines. Primarily a portrait painter, Gainsborough made hundreds of on-site and imaginative landscape sketches, which he kept for himself or gave as gifts to friends.



William Orpen, Irish, 1878-1931

The Bath, 1904

Black and red chalks, charcoal on wove paper
Gift of Mrs. Gustav Radeke 21.123



John Flaxman, English, 1755 - 1826

Pernicious Dream, ca. 1792-1794

Pen and ink with graphite framing lines
Gift of Mrs. Gustav Radeke 21.126

When a large group of Flaxman's drawings came on the art market in 1918, the firm of Scott & Fowles brought them from London to New York and mounted an exhibition of them. Mrs. Radeke purchased this illustration directly from Scott & Fowles. Collectors such as John D. Rockefeller and Charles L. Hutchinson (benefactor of the Art Institute of Chicago) bought drawings from the same exhibition. Her sheet is one of 39 illustrations for Alexander Pope's translation of Homer's Iliad, published in 1793 with engravings after Flaxman's designs. The text, "Fly hence deluding Dream! As light as air/ To Agamemnon's [sic] ample tent repair," refers to the god Zeus's sinister decision to



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send King Agamemnon a false dream and incite battle between the Greeks and Trojans, a battle that Agamemnon's Greeks would surely lose, or so Zeus thought. Flaxman combines the scene of Zeus on his heavenly throne with the sleeping Agamemnon.

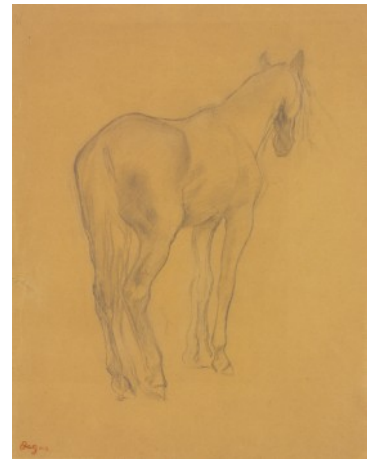
Edgar Degas, French, 1834-1917

Horse, ca. 1865

Graphite on tan colored wove paper

Gift of Mrs. Gustav Radeke 21.127

The red stamp on the lower left of this sensitive pencil drawing indicates that it formed part of Degas' personal collection, which was sold in 1918. Horses were a standard part of the artist's repertoire (see the pastel *Before the Races*). In the animal's stance, Degas captured a casualness and awkward beauty that suggests he drew from life, although it is more likely that he sketched from memory or from a small model in his studio.



Mary Cassatt, American, 1844-1926

Mother Pulling on Baby's Stocking, ca. 1890

Graphite on wove paper

Gift of Mrs. Gustav Radeke 21.132



Edgar Degas, French, 1834-1917

Two Jockeys, ca. 1880-1890

Black and blue crayon on laid paper watermarked L. Berville

Gift of Mrs. Gustav Radeke 21.249



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Ottavio Mario Leoni, Italian, 1578-1630

Portrait of Signora Licinia Lena, Marchesa Mantinenghi, 1626

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

Gift of Mrs. Gustav Radeke 21.275

Leoni worked in Rome and was known for both his portrait paintings and relief sculptures made from wax. Drawings such as here were executed fairly quickly from life, in this case focusing on facial features while leaving the costume unfinished. The original blue color of the paper has faded, so that one must imagine the effect of Leoni's white highlights and subtle black shadows against a middle-tone background. Like many of the Old Master drawings given by Mrs. Radeke, this drawing may have formed a part of the private collection of her husband, Dr. Gustav Radeke, who died in 1893.



Constantin Guys, French, 1802-1892

A Grisette, ca. 1859

Pen and ink with ink and watercolor washes on wove paper

Gift of Mrs. Gustav Radeke 21.344

Constantin Guys captured the changing urban environment in the decades before the Impressionists took the bourgeoisie as their primary subject matter. The term "grisette" originally referred to the dress made of gray fabric worn by lower-class working women in early 19th-century Paris. Later in the century, the term came to embody a young, pretty, independent, and flirtatious working woman who was often a participant in the bohemian lifestyle of the Latin Quarter. The young woman depicted here, having moved far beyond the plain gray dress after which she was named, wears a fancy, full skirt that proclaims her new social identity, free from the confines of birthplace or family origins.

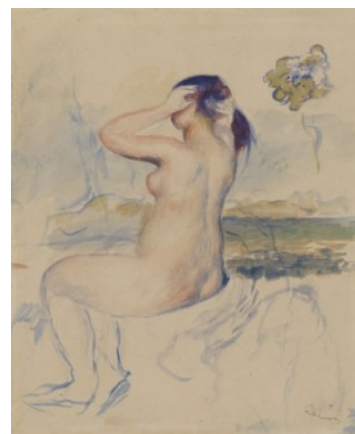


Pierre-Auguste Renoir, French, 1841-1919

Female Bather, ca. 1886-1887

Watercolor over black chalk (or crayon) on laid paper

Gift of Mrs. Gustav Radeke 21.345



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John La Farge, American, 1835-1910
Japanese Crackle Pottery with Camellias, 1879
Watercolor on paper
Gift of Mrs. Gustav Radeke 21.469



Paul Signac, French, 1863-1935
Canal Scene in Venice, ca. 1904
Graphite and watercolor on laid paper mounted on cardboard
Gift of Mrs. Gustav Radeke 21.479



Mrs. Radeke purchased these two watercolor studies directly from the Armory Show in New York in 1913. The Armory exhibition was instrumental in spreading an appreciation for French art and Modernism to the United States. Like Georges Seurat, Paul Signac was a Pointillist. Both followed the rules of contemporary color theory by separating colors into individual dots or strokes of pigment that blended when seen from a distance. Because Pointillist technique required slow execution in the studio, Signac created thousands of watercolor sketches outdoors to guide him when indoors. While visiting Venice in 1904, he made some two hundred sketches, including these two, which depict respectively a colorful canal scene with St. Mark's Basilica in the distance and the imposing Basilica of Santa Maria della Salute. On the lower sheet, he wrote his observations about color and light to inform his studio work, including "gris perle" ("pearl grey," a mottled bluish-gray) in the sky, and "reflet ochre" ("ochre reflection") in the canal.

Paul Signac, French, 1863-1935
View of Santa Maria della Salute, Venice, ca. 1904
Graphite and watercolor on laid paper mounted on card
Gift of Mrs. Gustav Radeke 21.480



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Édouard Manet, French, 1832-1883

Mlle. Victorine in the Costume of an Espada (Victorine Meurent), 1862
Graphite, pen and ink, watercolor on tracing paper; incised for transfer

Gift of Mrs. Gustav Radeke 21.483

This watercolor is an intermediary work in preparation for an etching Manet made after his own painting, *Mlle V... in the Costume of an Espada*, now at the Metropolitan Museum of Art, New York. Lines incised into the sheet indicate how he transferred the image to the etching plate. In a letter dated 1916 from New York, Mrs. Eliza Radeke's art agent Martin Birnbaum pressed her to act as quickly as possible to purchase the drawing.



Dear Mrs. Radeke, Will you be in town this week? A remarkable Manet watercolor (Toreador in the Bullring) signed has been offered for sale (\$650.00) at very low price for such an interesting rarity. It is really a fine complete example and more attractive than most of his subjects. I think it is probably the original study for the Havemeyer picture. Would you dare buy such a thing on my advice? I must give the owner an answer immediately, and everybody is out of town,— if I had more time I would send it on approval, and if I am given more time I will gladly do so.

Mrs. Radeke rarely purchased artworks without first seeing them, and only under duress would her scrupulous agent dare to press her to a decision for fear of losing a great object.

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Joseph Mallord William Turner, English, 1775-1851

Glencoe, ca. 1831-1834

Watercolor with scraping on wove paper

Gift of Mrs. Gustav Radeke 22.087

Turner's watercolor practice was closely related to printmaking, and a large portion of his designs were eventually engraved for various publications. This watercolor was one of 40 designs intended to illustrate the published volumes of Sir Walter Scott's *Prose Works, Tales of a Grandfather*, 1834. Literary illustration afforded Turner the luxury of experimenting with dramatic landscape. He set out to represent not only the districts and places described in Scott's text, but also the mood of the tales.



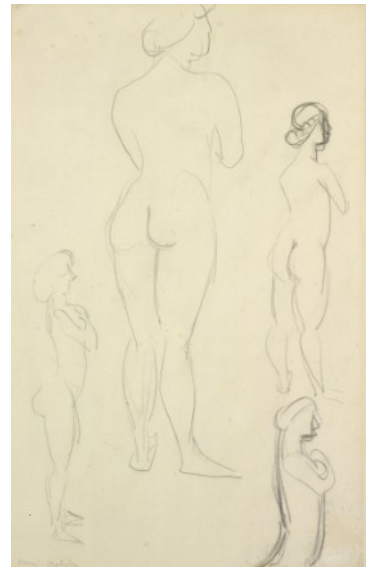
Henri Matisse, French, 1869-1954

Four Studies of a Nude, ca. 1910

Graphite on wove paper

Gift of Mrs. Gustav Radeke 22.296

This rapid sketch from life is not directly connected to a particular painting or sculpture, but is rather a preliminary investigation of pose that Matisse might have returned to later. The drawing hung in the historic 1913 Armory Show in New York, the exhibition largely credited with invigorating interest in French art and Modernism in the United States. Mrs. Radeke purchased this sheet, as well as two watercolors by the Post-Impressionist Paul Signac, directly from the exhibition. In this, she showed a great willingness to embrace modern art as well as a continued attention to figure studies as appropriate to the educational mission of the Museum.



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Edgar Degas, French, 1834-1917
Ballet Girl, ca. 1886-1888
Pastel on blue laid paper (now faded)
Gift of Mrs. Gustav Radeke 23.038

The red stamp on the lower left of this drawing indicates that it was part of Degas's personal collection, which was sold in 1918. The drawing demonstrates Mrs. Radeke's interest in process studies for students. Seen from above, the dancer faces right, her body bent slightly forward as she adjusts her bodice. Light penetrates her gauzy tutu from the rear right, revealing her legs underneath. Rather than detailing her appearance or physiognomy, Degas rendered her volume and outline with a solid, massive line, eliminating all that is nonessential. In passages near the dancer's right arm and leg, the use of blue chalk served to cover the multiple contours on the now-faded blue paper, as well as to provide a shadow for the figure.



Samuel Prout, English, 1783-1852
Frankfurt on the Rhine, before 1833
Pen and ink, watercolor over graphite on wove paper
Gift of Mrs. Gustav Radeke 23.340

Samuel Prout capitalized on the popular taste for the aging, picturesque architecture of Europe by making several trips to the Continent to paint and then producing books containing lithographic reproductions of his watercolors. He created this landscape for the 1833 volume, *Facsimiles of Sketches made in Flanders and Germany*. As was characteristic, he drew the contours of his buildings with a reed pen, trying to capture the picturesque decay of the scene with abrupt, broken lines. In contrast to Turner's painterly, coloristic watercolor hanging to the [direction], his technique exhibits a careful attention to the balance between contour and application of color.



Eugène Delacroix, French, 1798-1863
Turk Resting, Watched by his Horse, 1824
Graphite, watercolor, opaque watercolor, and pen and ink, with scraped highlights on wove paper
Gift of Mrs. Gustav Radeke 28.006

Delacroix's fascination with exotic horsemen influenced much of his work. In this image, he created a somewhat curious relationship between horse and rider, giving the horse an anthropomorphized expression of concern as it looks upon the rider. Does the rider sleep or languish close to death?



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Adolph von Menzel, German, 1815-1905

Artist in Studio, 1896

Graphite and charcoal (or black chalk) with stumping on wove paper
Gift of Mrs. Gustav Radeke 28.007

In the last years of his life, Adolph von Menzel drew people from a close range, focusing on heads, accessories, and human features. This drawing depicts the artist's studio as a place in which people from different social levels interact. The mysterious man behind the artist (perhaps a rustic country gentleman?) begins a succession of stares: from his own toward the artist to the artist's toward the yawning woman. To the left and seemingly beyond their concern, a young woman at the height of fashion adjusts her large feathered hat with some difficulty as she looks into an unseen mirror. A comparison is posed between the youth and age of the two elaborately hated women. Von Menzel expertly suggests the subtleties of urban social interaction with the briefest of gestures. Both Mrs. Radeke and Mrs. Danforth presented the Museum with several drawings on the theme of the artist at work (see Bouchardon's drawing on the opposite wall).

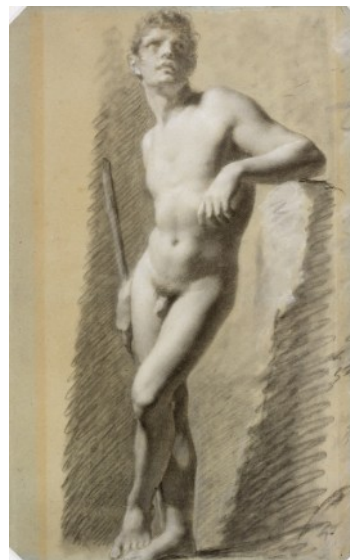


Pierre-Paul Prud'hon, French, 1758-1823

Study of a Nude Youth, ca. 1800-1817

Black and white chalks on blue laid paper
Gift of Mrs. Gustav Radeke 29.083

The acquisition of this drawing is the end result of an informative exchange between Mrs. Radeke and her art agent, Martin Birnbaum, regarding the suitability of nudes in a public gallery. On May 7, 1929, Birnbaum wrote from Paris to inform Mrs. Radeke of several studies of nudes available for purchase, stating, "I do not know the conditions in your life classes, — but I hope you will see the wisdom of acquiring such admirable works by great masters, to inspire students while they are working." A study by Delacroix of a nude model nicknamed "Polonais" he described as "a great thing for students, but it may be considered unsuitable for a public gallery." He added, "I am very conservative when I advise, and that will explain my attitude about the 'Polonais,'" A female figure by Pierre-Olivier Dubaut was "charming and modest...and could be shown in any gallery." Mrs. Radeke did not buy either of the drawings. She did, however, purchase this academic nude by Pierre-Paul Prud'hon, mentioned in the same letter. Was it deemed the most appropriate for a public audience?



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Jean-Antoine Houdon, French, 1741-1828

Philippe Hosiasson, French, 1898-1978

Sorrow Consoled by Justice Who Points to Fame (Project for the Tomb of Monsieur Guillard), 1774

Charcoal, pen and ink, brush and wash, white heightening on tan laid paper

Gift of Mrs. Gustav Radeke 29.084



Mrs. Radeke acquired this unusual and important drawing at a Paris auction in 1929 through her art agent, Martin Birnbaum. It had been shown that same year at the centenary exhibition of Houdon's work at the Palace of Versailles. Since then, it has come to light that the present drawing is the only work on paper by the eminent sculptor Houdon to be universally accepted as authentic. Created as a study for the sculptural tomb of Monsieur Guillard, who was a member of the highest chamber of Parliament and who died in 1772, the artist employed allegorical figures in classical dress to honor the deceased. Sorrow, seated languidly in the foreground, is directed by the figure of Justice toward Fame. Fame hangs a medallion portrait of Guillard on a classical column. If completed, the figural grouping would have been quite remarkable for freestanding sculpture; however, no related three-dimensional work survives.

Albrecht Dürer, German, 1471-1528

The Large Horse, 1505

Engraving on laid paper, trimmed along platemark

Gift of Mrs. Murray S. Danforth 30.025

This is just one of many prints that Mrs. Danforth gave to Museum. She helped to build a collection with strengths in 16th- through 18th-century printmaking. This engraving accentuates the muscularity and physical presence of the animal through the unusual angle and the raising of its hind legs on a step. During the Renaissance, a horse could symbolize both virility and violence; along with these ideal associations, however, Dürer was interested in displaying the natural qualities of the horse's muscles and hair.



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William Blake, British, 1757-1827

St. Paul Preaching at Athens, 1803

Watercolor with touches of black chalk and scraping on paper
Gift of the Estate of Mrs. Gustav Radeke 31.280

Mrs. Radeke bought many of the works on view in this gallery expressly for the Museum. This drawing, however, she kept in her home until her death, after which it came to the Museum as part of her estate. Commissioned by Thomas Butts in 1803, Blake painted this watercolor as one of a hundred intended for an illustrated Bible never realized. Distinctive of Blake's style is the hieratic composition and strict frontality of St. Paul as he preaches to the diminished figures below, representing the Ages of Man. Blake focused on the rapt intensity of the apostle's face and on his arms outstretched in exaltation. His application of stippled watercolor creates an aura of radiating spiritual power around St. Paul.



Henri de Toulouse-Lautrec, French, 1864-1901

At the Circus: Bareback, 1899

Crayon, ink and pastel on wove paper
Gift of Mrs. Murray S. Danforth 34.003

In this drawing by Toulouse-Lautrec, bold passages of black delineate the female bareback rider perched precariously on her enormous horse. The curved diagonal of the circus ring destabilizes the entire composition by seeming to force the horse askew. The viewer is constrained to define the ambiguous distance between the horse and the ringmaster as well as the relationship of the horse to the ground. Toulouse-Lautrec's strong black lines describe contours and create energetic movement to produce tension within a scene of superficial gaiety.



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Henri de Toulouse-Lautrec, French, 1864-1901

Yvette Guilbert Taking a Curtain Call, 1894

Watercolor, crayon, and oil paint on tracing paper mounted to cardboard

Gift of Mrs. Murray S. Danforth 35.540

Toulouse-Lautrec was spellbound by the cabarets and indoor cafés of the Parisian Montmartre neighborhood. He became personal friends with many of the female performers and had a lasting effect upon their celebrity through the advertisements and print series he created to honor them. Perhaps the most famous of all the performers was Yvette Guilbert. In this watercolor study for the series of lithographs, *Album Yvette Guilbert*, he depicted her in her trademark costume: black gloves and a simple satin dress with a deep v-neck in front and back. Although Guilbert did not appreciate Toulouse-Lautrec's characterization of her irregular features, the album of lithographs nonetheless increased her recognition and renown considerably.

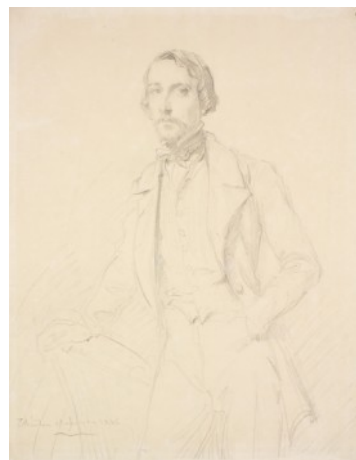


Théodore Chassériau, French, 1819-1856

Portrait of Léopold Burthe, 1846

Graphite on wove paper

Gift of Mrs. Murray S. Danforth 38.145



Thomas Lawrence, English, 1769-1830

Mrs. Wolff, ca. 1815

Black and red crayon on paper

Gift of Mrs. Murray S. Danforth 42.072

This drawing was swiftly executed in one sitting, and the freely drawn body retains an air of spontaneity. Sir Thomas Lawrence drew his close friend Mrs. Wolff perhaps in preparation for an oil portrait now at the Art Institute of Chicago. The function of Lawrence's portrait-head drawings is not entirely clear. They may have been made as studies for his paintings or as records to be kept in the studio should the sitter require another picture.



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Honoré Daumier, French, 1808-1879
Don Quixote and Sancho Panza, 1865-1867
Pen and ink, brush and ink, and watercolor over graphite on wove paper
Gift of Mrs. Murray S. Danforth 42.208



The Realist painter and famed cartoonist of 19th-century France, Honoré Daumier, made several illustrations for Miguel de Cervantes's novel, *Don Quixote* (1605/1615), which was Daumier's favorite book. The Don and his squire Sancho Panza ride upon what must be more properly donkeys than horses. The hesitancy and gait of the animals is crucial to relaying the reckless uncertainty, delusion, and humor of the story.

Georges Seurat, French, 1859-1891
At the Gaité Rochechouart (Café-concert), ca. 1887-1888
Conté crayon with gouache on laid paper
Gift of Mrs. Murray S. Danforth 42.210



The subject of the indoor café holds an important place in 19th-century French art, and starting in 1887, Georges Seurat executed several drawings of these Parisian nightspots. Like his contemporary Edgar Degas, Seurat was concerned with the effects of artificial light and its power to distort form and evoke atmosphere. By applying the side of his conté crayon to a heavily textured paper, Seurat achieved a vibrating surface pattern of pits and ridges reminiscent of his Pointillist paintings. His composition is wholly tonal, the whites created with just gouache or the white of the page.

Paul Cézanne, French, 1839-1906
The Card Player, ca. 1890-1892
Graphite and watercolor on wove paper
Gift of Mrs. Murray S. Danforth 42.211



Cézanne made five paintings depicting card players in the early 1890s, using peasants in the region of Aix-en-Provence as models. He made drawings after his own paintings between versions in order to strengthen and make adjustments to his compositions. The RISD sheet was likely copied after the oil painting now in the Metropolitan Museum of Art, New York. In the drawing, Cézanne simplified the human form, eliminating unnecessary or complicating details. The viewer is forced to read the areas of untouched paper as lighted, volumetric form.

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Vincent van Gogh, Dutch, 1853-1890

View of Arles, 1888

Reed pen and ink and wash over graphite on paper

Gift of Mrs. Murray S. Danforth 42.212A

This drawing was first exhibited at the Museum during the mid-1930s. Mrs. Danforth presented it as a gift in 1942, along with works by Georges Seurat, Edgar Degas, Paul Cézanne, and John Singer Sargent (also on view in this gallery). With that donation, she added substantially to the significance of the Museum's collection of 19th-century drawings.

Executed with his distinctive reed pen, *View of Arles* is one of the first drawings in van Gogh's body of work for which he utilized an overall dot pattern, a technique that intimates the scintillating color combinations and expressive handling of his paint. This sheet functioned both as a preparatory study and a finished composition for the art market. After drafting a perspective box in graphite, Van Gogh drew the central composition outdoors on site. This composition later became the basis for an oil study. Back in his studio, van Gogh finished the drawing for sale in Paris by adding irises in the foreground with an ink-laden pen, as well as a title and signature.



Edgar Degas, French, 1834-1917

Dancer with a Bouquet, ca. 1877-1880

Pastel and gouache over monotype on paper

Gift of Mrs. Murray S. Danforth 42.213

This grand finished drawing and the one hanging at its right demonstrate Mrs. Danforth's preference for finished works by the most well-known artists of the previous century. She lent these and the Seurat at right, to the Museum for exhibition in 1935 and then presented them as gifts in 1942. Degas's pastels provide stimulating sources of study for any art or design student investigating light, form, and composition. In this work, footlights set aglow the young dancer with a bouquet at center stage. Behind her stand two groups of ballerinas, which Degas depicted with lengthy passages of bright orange, blue, and green pastel punctuated by the occasional dot of a bright flower. As a foil to these brilliant colors, Degas bathed the immediate foreground—a balcony and spectator—in shadowy brown and black gouache. Degas began the composition with a monotype (a work whose technique allows only one printing), over which he drew with pastel. He also added a strip of paper at the bottom of the sheet



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in order to accommodate the addition of the figure and her dramatic fan, leaving one to wonder if she were a compositional afterthought.

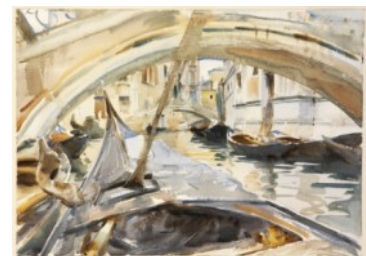
Edgar Degas, French, 1834-1917
Before the Race, ca. 1885
Pastel, gouache, and graphite over charcoal on tracing paper
mounted to cardboard
Gift of Mrs. Murray S. Danforth 42.214

The racetrack as a subject intermittently occupied Degas's attention during most of his mature life as an artist, providing him with a focus for his study of the interaction of form and movement. His *Before the Race* is built upon three horizontals: the fence, the friezelike disposition of the jockeys' heads, and the horizon line. These elements create a rhythmic contrast to the horses' curved forms and the prominent vertical strokes of the landscape, achieved with multiple layers of pastel. Key to the composition is the rigid fence in white gouache, which stands out from the surrounding textures and softer hues of the chalk. The fence pushes the jockeys and their mounts forward, contributing to a sense of excitement and anticipation as the group prepares to race.



John Singer Sargent, American, 1856-1925
Rio di Santa Maria Formosa, Venice, 1905
Watercolor over graphite and pen and ink on wove paper
Gift of Mrs. Murray S. Danforth 42.223

Sargent's many views of Venice are among his most experimental works. Beginning in the 1880s, he frequently vacationed in Venice, where he created watercolors for his own pleasure as a diversion from the commissioned oil portraits for which he was famous. He often sketched from a gondola, and here, with the low vantage point and the prominence of the boat's stern, the viewer feels as if he were sitting with the artist. The dissolving washes of transparent color against the white paper brilliantly capture the play of light and shadow on the watery reflections and solid surfaces.



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Pablo Picasso, Spanish, 1881-1973
Standing Nude, 1906
Crayon on laid paper
Gift of Mrs. Murray S. Danforth 43.011

Mrs. Danforth purchased this drawing from the New York gallery of Pierre Matisse, son of artist Henri Matisse. In a letter dated December 21, 1942, to RISD Museum Director George Washburn, Matisse promised a discount on the drawing, "especially in view of what you and Mrs. Danforth have done for the Fighting French and also of [sic] your interest in French art." The drawing was once in the collection of Gertrude Stein. Picasso's large study is one of several for the painting *Two Nudes*, 1906, now at the Museum of Modern Art, New York. The painting and its studies are significant transitional works between Picasso's early output and his Cubist period. The strong geometry and heavily demarcated shading bring to mind the jarring poses that would form a dramatic part of his art after 1907.



Wilhelm von Kobell, German, 1766-1853
Man on horseback with another saddled horse beside him, after 1792
Watercolor over black chalk (or crayon) on wove paper
Gift of Mrs. Murray S. Danforth 49.013

Von Kobell was a court painter to Crown Prince Ludwig in Munich and depicted numerous horses from the royal stable.



Edmé Bouchardon, French, 1698-1762
Portrait of the Painter Giuseppe Amadeo Aliberti, 1732
Red chalk on laid paper
Gift of Mrs. Murray S. Danforth 49.472

A celebrated sculptor under the French King Louis XV, Bouchardon was returning to Paris from a long period of study in Rome when he drew this portrait of his friend Aliberti. The inscription reads:

Giuseppe Amadeo Aliberti studios painter in Bologna in the Service of His Majesty Carlo Emanuele, King of Sardinia, Duke of Savoy, Prince of Piedmont drawn by Monsieur Bouchardon, sculptor of His Most



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Christian Majesty [King Louis XV], when he passed through Bologna on his return to Paris after he had been called back by his King. 1732

Aliberti wears a smart three-cornered hat and grasps a crayon holder, which would have been used to hold a piece of red chalk much like that employed by Bouchardon to draw him. The subject of the artist appears regularly in drawings given to the Museum by both Mrs. Radeke and Mrs. Danforth (see Adolph von Menzel's on the long wall in this gallery).

Charles Mellin, French, ca. 1597-1649

The Annunciation, ca. 1630

Pen and ink, brush and wash, over traces of black chalk, reworked with white body color over graphite on laid paper

Gift of Mrs. Murray S. Danforth 54.185



Giovanni Domenico Tiepolo, Italian, 1727-1804

Giovanni Battista Tiepolo, Italian, 1696-1770

Annibale Carracci, Italian, 1560-1609

Head of a Boy, before 1780

Red and white chalks on blue laid paper

Gift of Mrs. Murray S. Danforth 73.078

Drawing was an essential part of the artistic practice of Venice's leading 18th-century painters, Giovanni Battista Tiepolo and his son Giovanni Domenico Tiepolo. Both kept albums of drawings bound by theme or subject, which were retained in the family studio as a repertoire that could be used in later commissions. This sheet may be grouped with a number of chalk head studies of the same young man by the elder Tiepolo, although the handling of the chalk and emphasis on surface is more closely related to his son's approach to drawing.

