

Draw Me a Story: Illustration from the Permanent Collection, April 14, 2006-July 23, 2006

The word "illustration" implies a pairing: an image with a narrative, a poem, or even an event. By this definition, illustration functions as a device that amplifies the meaning of its partner. The two in many cases become virtually inseparable in the minds and memories of generations of viewers, such as in the childhood "picture book" mainstay *Goodnight Moon*.

Book illustration has its origins in medieval manuscript illumination, but it was in the 18th and 19th centuries that the art form became more widely available through large published editions. As a genre that is by definition reproduced, book illustration reached a diverse audience, crossing social and often cultural barriers. In England and France, the illustrator's style and subject matter had important crossovers with contemporary decorative arts, painting, and sculpture, demonstrated most clearly in the Arts and Crafts and Art Nouveau artistic movements.

Periodicals and newspapers such as *Le Charivari* and *Punch* were also important sites for the illustrator's art during the 19th century. During the 20th century, American magazines such as the *Saturday Evening Post*, *Life*, and *The New Yorker* became famous for their illustrations. Norman Rockwell, Jessie Willcox Smith, and other artists associated with these publications played an important part in picturing the American experience. More recent illustrators such as David Macaulay take the educative value of pictures to a new level. Others, among them Chris van Allsburg, inspire fantasy and elicit intensely emotional responses to their stories.

At RISD, education in illustration began with the founding of the Department of Illustration in 1945. There are now eleven full-time and twenty-six part-time faculty members and over two hundred majors in the department. Many alumni are among the most revered illustrators working today. The Department of Prints, Drawings, and Photographs would like to thank Andrew Raftery, RISD Associate Professor of Printmaking and Faculty Fellow, for his substantial contribution to this exhibition.

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

Perhaps America's most distinguished and prolific female illustrator, Jessie Willcox Smith illustrated over sixty children's books and hundreds of magazine covers, posters, and calendars. She studied with Thomas Anshutz and Thomas Eakins at the Pennsylvania Academy of Fine Arts and with Howard Pyle at the Drexel Institute of Arts. This drawing, a cover for *Collier's*, is probably a portrait of



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Henrietta Cozens, a roommate and lifelong model for the artist. The drawing exhibits Smith's early style of heavy, dark outlines and saturated colors, while showing her admiration for the artist Mary Cassatt through the composition and especially the mother-and-child subject matter.

Frederic Rodrigo Gruger, American, 1871-1953
Sweat and Iron, for "White Lines," by Hershell S. Hall, *Saturday Evening Post*, December 13, 1924, 1924

Crayon, wash, graphite with touches of white gouache on illustration board

Gift of F. R. Gruger, Jr. 1989.021.3



Frederic Gruger attended the Pennsylvania Academy of Fine Arts, where he studied with Thomas Anshutz. In 1898, he began his 45-year career as an illustrator for the *Saturday Evening Post*, producing over 2,700 illustrations, while working simultaneously as a book illustrator. Gruger developed a distinctive drawing technique known as the Wolff-carbon-pencil technique, which would become quite influential. He sketched his composition, and then applied watercolor washes in order to add tone. He finished by building his forms and details with a Wolff pencil. Using an eraser to rub the drawing, he blended the marks into a rich, velvety texture. He used a relatively inexpensive illustration board that later became a mainstay of illustrators and was named "Gruger Board."

Rockwell Kent, American, 1882-1971

Study of Paquette, from **Candide* by Voltaire, Hanover House edition, 1959

Pen and ink, pencil, watercolor, conte crayon

Museum purchase: Gift of Nancy Angier 1991.008



When the publishing firm Random House commissioned Rockwell Kent to draw illustrations for an edition of Voltaire's *Candide* in 1927, Kent was already an established painter and illustrator to fashionable magazines such as *Vanity Fair*. This sketch was a design for a drawing of a Paquette, a servant-girl-turned-prostitute who imposes her story of misfortune upon the protagonist of Voltaire's satiric novel *Candide*, 1759. The drawing is captioned "...obliged to continue the abominable occupation...." The corresponding illustration did not, however, appear in the 1928 edition of the book, but only in the 1959 re-publication of the story. It was one of four full-page illustrations highlighted with the umber brown colors with which Kent experimented on the left of his drawing.

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Norman Rockwell, American, 1894-1978

I Meet the Body Beautiful, from *My Adventures as an Illustrator*, 1960

Graphite on tracing paper

Gift of John Davis Hatch 1991.096.20

Born in New York, Norman Rockwell became the best-known American illustrator of the 20th century primarily because of the 322 covers he designed for the *Saturday Evening Post* between 1916 and 1963. His work is dominated by images of small-town life in America. In 1960, he authored an autobiography. This simple graphite drawing appeared as a heading for the third chapter, "I Meet the Body Beautiful," in which Rockwell recounts his discovery of girls simultaneously with his burgeoning interest in drawing at the age of ten.



Rube Goldberg, American, 1883-1970

Monkey Throws Coconuts Which Turn Wheel..., ca. 1941-1945

Pen and ink and graphite with touches of white gouache on paper

Gift of T. Robley Louttit, Jr. 1991.162.2

Rube Goldberg published nearly 50,000 cartoons. He began his career as a cartoonist for the *San Francisco Chronicle* under the leadership of William Randolph Hearst, and eventually moved to New York to work for such publications as the *Evening Mail*. Goldberg's specialty was the creation of imaginary machines that posited elaborate mechanizations for simple tasks. While in one sense celebratory of modern technology, such inventions also function as metaphors for the absurdities of bureaucracy and the baroque methods of government, or, as in this case, the illogical machinations of the world at war. Produced during the years of the Second World War, Goldberg imagines a new technique by which the GI stationed in the tropics could do his laundry.



Richard Merkin, American, 1938-2009, (RISD MFA 1963, Painting;
RISD Faculty 1963-2009, Painting)

1917: *Scott Joplin at Bellevue*, 1984

Pastel on handmade paper

Gift of the artist in memory of Danny Robbins 1996.44

Richard Merkin is a longtime RISD faculty member who has worked concurrently for *The New Yorker* and *Vanity Fair*. He is known for his depiction of baseball teams and pop culture as well as his portraits, most often executed in pastel. This image depicts the great jazz-age



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composer Scott Joplin during his final year of life at Bellevue, a hospital for the infirm and insane. Merkin shows the pianist not at his piano, but in his hospital room as an ominous figure with his back turned against the viewer.

Charles Samuel Keene, British, 1823-1891
At Buxton, for Punch, ca. 1878-1888
Pen and ink and graphite on paper
Gift of Mrs. Gustav Radeke 20.472

Charles Keene was known as the "English Daumier" because of his masterly draftsmanship and focus upon social issues. His most significant contributions were to the periodical *Punch*, for which he executed around 3,000 drawings after 1851. His specialty was the "socials," rather than political subjects as tackled by his contemporary John Tenniel. These consisted of recordings of small encounters of everyday life, mostly amongst the middle classes of English society. Keene's lively but solid pen work was greatly admired by his contemporaries, but also challenging to wood engravers who sought to retain the freshness of his marks in reproduction.

This drawing is typical of Keene's subject matter and technique, showing an elderly upper-class gentleman rebuffing the friendly advances of a well-meaning commoner, as evidenced in the caption "At Buxton; Wm. Blades, from Sheffield (affably to noble lord with the hereditary gout); 'Ope your lordship's better this morning. I can just manage to 'op about a bit.'; Noble Lord (severely) 'Aw - I was not aware that people of your class were subject to my complaint.



Arthur Rackham, British, 1867-1939
The Bailiff and his wife floating about in the air where thy'd been kicked by the Young Giant, from The Young Giant, by the Brothers Grimm, Little Brother & Little Sister and other Tales by the Brothers Grimm, 1917
Pen and ink and watercolor, on off-white, medium weight wove paper
Gift of Mrs. Gustav Radeke 20.483

The lengthy career of Arthur Rackham had a profound effect upon generations of children and their conception of fairy tales. Rackham believed in the fantastic and the poetic, advocating the exercise of imagination as a key part of a child's education. This illustration



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appeared in a 1917 edition of the fairy tales of the Brothers Grimm. The book appears in the case below. In this drawing, a giant may be discerned on the ground amongst a complex of buildings. He has just finished giving mighty “blows” to the farm’s bailiff (overseer) and his wife, a reward that the giant requested for his year’s worth of work. Captioned “When her husband saw her, he shouted, ‘Hi! Come to me here!’”, it shows the two surprised individuals who were doomed to float in the skies for the rest of their days.

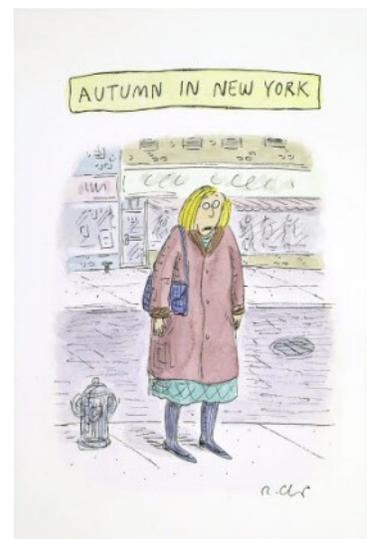
Calvin Burnett, American, b.1921
Holiday, 1948
Ink, gouache, and graphite on illustration board
Mary B. Jackson Fund 2001.22.3

Calvin Burnett is an African American painter and illustrator whose work has appeared in many newspapers, including the *Boston Globe*, as well as numerous magazines, such as *Art News* and *Atlantic*. Much of Burnett’s work captures urban life in America, often with a moralizing dimension. In this drawing, four children pile onto a single bike, while their neighborhood buildings rise in the background.



Rosalind Chast, American, b.1954, (RISD BFA 1977, Painting)
Autumn in New York, 2003
Pen and ink, watercolor
Paula and Leonard Granoff Fund 2003.84

Roz Chast is a RISD graduate whose cartoons are now widely recognized in *The New Yorker*. Chast’s cartoons often combine world-weary characters with dialogue, parodying familial relationships, contemporary pop psychology, media, and city life. Chast created this drawing for an invitation to a lecture that she gave at RISD in Fall 2003.



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Chris van Allsburg, American, b. 1949, (RISD MFA 1975, Sculpture)
Missing in Venice, from the book *Mysteries of Harris Burdick*, 1983
Charcoal on paper
Gift of Bank of America Corporate Collection 2004.43.11

Chris Van Allsburg was trained in sculpture at RISD and has authored and illustrated fifteen books since graduating in 1975. Two of his most popular books, *Jumanji* and *The Polar Express*, were made into feature films. This is a final drawing for the *Mysteries of Harris Burdick*, 1984. The book consists of a group of seemingly unconnected pictures accompanied by evocative captions that resist linear narrative. Each viewer is meant to generate his or her own stories to accompany the drawings. In this case the caption reads "Missing in Venice. Even with her mighty engines in reverse, the ocean liner was pulled further and further into the canal."

Van Allsburg's rich tonal style evokes mystery and mood while at the same time exhibiting a clean simplicity of design. Together, those qualities lend his drawings an unsettling tranquility.



George Cruikshank, English, 1792-1878
Brewing Mischief, study for *My Sketchbook No. 6*, 1834
Pen and ink, brush and watercolor, graphite
Gift of Mrs. Gustav Radeke 21.386

George Cruikshank etched most of the 16,000 illustrations he made in his lifetime. His style and subject matter was grounded in the tradition of the British political cartoon as practiced by his father Isaac Cruikshank, Thomas Rowlandson, and James Gillray. By the 1830s, etching was considered an antiquated method of illustration. Nonetheless, Cruikshank never deviated from his favored medium. Responsible for many of his own publications, this drawing is a design for *My Sketchbook*, exhibited in this case. The rather freehand style of sketching of the drawing indicates that it was a preliminary sketch for the subsequent etching.



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Aubrey Vincent Beardsley, British, 1872-1898

Chapter VI, ca. 1893

Pen, brush, and ink, graphite, on white, medium weight wove paper

Gift of Mrs. Gustav Radeke 26.425

Aubrey Beardsley's illustrations were so popular that the years between 1892 and his untimely death at the age of 25 in 1898 are often called the "Beardsley years." Beardsley's designs, with their stylized, flat surfaces and elaborate foliate devices, helped to establish the vogue for Art Nouveau, a style that permeated the decorative arts and architecture as well as book illustration in the early part of the 20th century. This drawing appeared as the heading for the sixth chapter of the book *Le Morte d'Arthur*, the story of King Arthur and the Knights of the Round Table written ca. 1470 by Sir Thomas Malory. The book may be viewed in the case below.



Charles de Sousy Ricketts, British, 1866-1931

The Teacher of Wisdom, illustration for the poem "The Teacher of Wisdom" by Oscar Wilde, first published in *Fortnightly Review*, July 1894

Pen and ink on off-white, medium weight wove paper

Gift of the Estate of Mrs. Gustav Radeke 31.241

Charles Ricketts was a major practitioner of the Arts and Crafts concept "The Book Beautiful," following the precepts of William Morris in designing type, bindings, and wood engravings from his own designs. The artist collaborated closely with Oscar Wilde on illustrations for his texts, which culminated in Ricketts's masterpiece of illustration for Wilde's "The Sphinx." This drawing, for Wilde's 1894 "The Teacher of Wisdom" demonstrates the attenuated austerity of Rickett's linear style, offering a contrast to the sensual use of shape and pattern exhibited in works by Beardsley, hanging {direction}.



The poem is a fable about a man born with the "perfect knowledge of God" who shares his knowledge with others but in the process, loses his own closeness to God. He finally becomes a hermit in the desert, after proclaiming: "I will talk to you about all other things that are in heaven and earth, but about God I will not talk to you. Neither now, nor at any other time, will I talk to you about God."

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Aubrey Vincent Beardsley, British, 1872-1898

Third Tableau of Das Rheingold, from *Scenes from Das Rheingold*, by Richard Wagner, published in *Savoy*, ca. 1896

Pen and ink on paper

Museum Appropriation Fund 31.361

Beardsley completed this illustration for Wagner's opera *Das Rheingold* after the German composer's opera was first performed in London in the summer season of 1892. Wagner, who was considered a master of Symbolism, an art movement that emphasized fantasy, association, and the supernatural, impressed Beardsley. This illustration appeared in the periodical *Savoy*, for which Beardsley was the art editor.

The drawing illustrates two of the main characters – Wotan, king of the gods, and Loge, the god of fire – who have met in the underground world of the dwarves, where they will attempt to recover gold stolen by the dwarf Alberich. In the center, Beardsley depicts Loge recoiling in feigned fear from a dragon figure at his feet. Alberich has turned himself into such a monster hoping to frighten off the two interlopers. Beardsley's depiction of Loge's drapery in stylized flames is a tour de force of the Art Nouveau style.



Charles Samuel Addams, American, 1912-1988

American Museum of Natural History, for *The New Yorker*, November 20, 1937

Pen and ink and wash on paper

Jesse Metcalf Fund 40.091

Charles Addams began to work for *The New Yorker* in 1933 during the Depression. His cartoons were so influential as to spawn the 1968 television series, *The Addams Family*, based upon the characters he had created. This cartoon exhibits many of the qualities characteristic of Addams's particular brand of humor. Playing upon the American ideals of practicality and common sense, Addams toys with the idea that the Museum of Natural History, a cultural institution that holds the scientific evidence for human origins, might serve just as easily as a repository for a resourceful dog's dinner. His naturalistic style and low viewpoint help to align the viewer with the dog, making us identify with his gleeful victory rather than that of the bewildered guard.



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Richard Lippincott Denison Taylor, American, 1902 - 1970
Smile, from *The New Yorker*, December 2, 1939
Pen and ink, brush and wash, and white gouache on board
Jesse Metcalf Fund 40.095

Richard Taylor began contributing to *The New Yorker* in 1935. His body of work frequently addressed the art world, its idiosyncrasies, its influence on pop culture, and the social and sexual innuendos that art and its viewing could embody. In this cartoon, which appeared with the caption, "Smile," Taylor compares the dissonant art forms of sculpture, with its time-consuming manual labor, and photography, with its instant exposure, to poke fun at the ironic, modern relationship between artist and model.



Saul Steinberg, American, b. Romania, 1914-1999
No. 6, published in *The Art of Living*, 1949, ca. 1945
Pen and ink over graphite on paper
Museum purchase: Gift of Mrs. Murray S. Danforth and the Museum Works of Art Fund 50.120

Born in Romania and schooled in Italy, Saul Steinberg began creating cartoons for *The New Yorker* soon after his arrival in America in 1942. Many of his early works, of which this drawing is representative, were collected in his book, *The Art of Living*, 1949. Steinberg was engaged throughout his career with the question of how to draw America, a question inseparable from his status as an immigrant. Many of his works deal in conceptual ways with the strangeness of his experience and his own confrontation with American perceptions of status and place. By depicting the dapper outfits and tobacco accoutrements of businessmen leaning on one another and growing progressively smaller, Steinberg places a fine point upon the idea of hierarchy and the "corporate ladder."



Léon Becker, Belgian, 1827-1891
Symphony of the Insects, 1870
Watercolor, gouache, varnish
Museum Works of Art Fund 60.058

Little is known about the Belgian artist Léon Becker except that he worked occasionally as an illustrator for the periodical *Le Monde Illustré* and composed a number of scientific articles on the subject of insects in Belgium and the Netherlands. Those two interests merge in this drawing, in which the artist depicts a fantastical party where



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insects, portrayed as members of high society, socialize and dance amongst the luxuriant blades of grass. To the right, an orchestra creates music, while in the center a waiter serves refreshments to a beautiful moth and her companions. Also at center, two beetles walk away from the viewer toward a large, tentacled crowd, perhaps to begin the dance. At left, a young "lady" is introduced to an admirer

Gustave Doré, French, 1832-1883
Judith with the Head of Holofernes, ca. 1865
Watercolor and gouache on wood
Museum Membership Fund 66.027

Gustave Doré designed a large number of illustrations for the Bible, first published in 1865. This uncarved block offers a rare view of how illustrators prepared their drawings on boxwood for carving. Doré has created a painting in shades of grey (*grisaille*) with graphite, ink and gouache, suggesting light and atmosphere through layered washes of ink. The engravers were required to find graphic equivalents to the continuous tones of wash on the block. Doré worked closely with his engravers to develop an elaborate language of white marks on a dark ground in an effort to capture the inherent drama of his subjects



Jean-Jacques Grandville, French
Imaginary Creature, study for *Scènes de la vie privée et publique des animaux*, 1842
Graphite on off-white wove paper
Museum Membership Fund 67.068

Grandville was an important illustrator of serial images recounting French middle-class social life and restrained satire. His drawings were reproduced as wood engravings; his fluid sketches were not drawn directly on the block but rather copied freehand by the carvers. This drawing is a study for a printed series with hand coloring, *Scènes de la vie privée et publique des animaux* (*Scenes from the public and private lives of animals*), which placed bizarre amalgamations of humans and animals in bourgeois social situations. By using such fantastic creatures, Grandville avoided overt critique of specific individuals, while commenting on the corruption and vice of contemporary social life.



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Henry Bonaventure Monnier, French, 1805-1877
Monsieur Prudhomme, 1835-1870
Graphite, pen and ink and watercolor on wove paper
Museum Works of Art Fund 69.097

Henry Monnier was a great admirer of George Cruikshank and dedicated a lithographic album to him. Monnier invented the character Monsieur Prudhomme, whom he depicted frequently throughout his career. Prudhomme represented a certain kind of pompous, conservative, middle-class civil servant, the incarnation of the self-satisfied and respectable citizen, defender and creature of the established order of things. Monnier employed Prudhomme in order to act out and project many of the dissatisfactions and frustrations of his audience. Henry Monnier was a great admirer of George Cruikshank and dedicated a lithographic album to him. Monnier invented the character Monsieur Prudhomme, whom he depicted frequently throughout his career. Prudhomme represented a certain kind of pompous, conservative, middle-class civil servant, the incarnation of the self-satisfied and respectable citizen, defender and creature of the established order of things. Monnier employed Prudhomme in order to act out and project many of the dissatisfactions and frustrations of his audience.



Edward B. Koren, American, b. 1935
We've Re-Struc-tured the Fac-ul-ty Student Sen-ate, Yeah Man..., 1970
Pen and ink, pencil, graphite
Twentieth Century Graphic Arts Fund 70.037

In this cartoon, Koren, a longtime illustrator for *The New Yorker*, depicts a faculty member who informs his audience of a reorganization in the university through a song composed on his guitar. Koren plays upon the incongruity of the worlds of serious academia and popular music. While doing so, he expertly characterizes the atmosphere of reform and the tenuous situation of many academic administrations in late 1960s and 70s America. Koren was a Professor in the Brown University Art Department teaching studio courses during those years



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together. The pieces could be separated and distributed among different carvers in Swain's workshop.

The subject matter of the wood engraving is the Franco-Prussian War and the end of the French Commune, presented by Tenniel in the guise of two competing and variously successful fire companies.

John Tenniel, British, 1820-1914

Study for Left Half of Two Fire Engines, for *Punch*, June 10, 1871

Graphite on paper

Anonymous gift 77.096.2

Sir John Tenniel is best known for his illustrations of Lewis Carroll's *Alice in Wonderland*, 1866, and *Through the Looking Glass*, 1872. He was also a staff artist at the periodical *Punch* for fifty years (1851-1901), serving as their principal political cartoonist and producing 1,860 full-page cartoons. At *Punch*, the editors and staff met every Wednesday evening to discuss the content of the following week's issue, including the subject for the "big cut," a large political cartoon usually drawn by Tenniel. Tenniel described his own process of invention and transfer to the woodblock for engraving:

I get my subject on Wednesday night; I think it out carefully on Thursday, and make my rough sketch; on Friday morning I begin and stick to it all day, with my nose well down on the block. By means of tracing paper—on which I make all alterations of composition and action I consider necessary—I transfer my design to the wood and draw on that. Well, the block being finished, it is handed over to Swain's boy at about 6:30 to 7 o'clock...and at 7:30 it is put into hand for engraving. That is completed on the following night and on Monday night I receive by post a copy of next Wednesday's paper.

These drawings represent the original sketch for the left and right sides of the woodblock design that Tenniel would have completed by Thursday night. Thereafter, Tenniel elaborated his drawing with a hard pencil on the woodblock, which was coated with a thin layer of white pigment. The block was then ready for the engravers, to be completed by Saturday night.



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John Tenniel, British, 1820-1914

Study for Right Half of Two Fire Engines, for *Punch*, June 10, 1871

Graphite on medium weight wove paper

Anonymous gift 77.096.3

Sir John Tenniel is best known for his illustrations of Lewis Carroll's *Alice in Wonderland*, 1866, and *Through the Looking Glass*, 1872. He was also a staff artist at the periodical *Punch* for fifty years (1851-1901), serving as their principal political cartoonist and producing 1,860 full-page cartoons. At *Punch*, the editors and staff met every Wednesday evening to discuss the content of the following week's issue, including the subject for the "big cut," a large political cartoon usually drawn by Tenniel. Tenniel described his own process of invention and transfer to the woodblock for engraving:

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David Macaulay, American, b. England, b. 1946, (RISD BA 1969, Architecture; RISD Faculty 1974-1998)

Design for Unbuilding, 1980

Pen and ink, graphite

Gift of Cynthia and Scott Burns 81.262

David Macaulay was trained as an architect at RISD and published his first book, *Cathedral*, in 1975. His architectural books are the result of a lengthy process of intensive research, travel, and on-site study. Macaulay's *Unbuilding* recounts the imaginary de-construction of the Empire State Building in Manhattan for reinstallation in the Arabian Desert. In its place, Macaulay proposes the construction of a city park, with the building's mooring mast installed in the center. This



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drawing depicts the final stage of the park construction with the mast.

Kate Greenaway, British, 1846-1901
Girl with Garland of Flowers, ca. 1880-1890
Pen and ink on paper
Gift of Daphne Peabody Murray 82.289.48A

Kate Greenaway was a prolific illustrator whose vision of childhood was original and consistent. Comely children with regular features, devoid of emotion, immaculately groomed and dressed in 18th-century costume inhabit her idyllic country world. Greenaway wrote that "old-fashioned things are always very pleasing to me." Greenaway produced a yearly almanac from 1883 to 1895 and is responsible for numerous children's books for which she often composed poetry in addition to creating the illustrations.



Kate Greenaway, British, 1846-1901
Girl Seated on Grass, Three Sketches of Children Framed Together ca. 1880-1890
Pen and ink on off-white wove paper
Gift of Daphne Peabody Murray 82.289.48B



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Kate Greenaway, British, 1846-1901
Girl Standing with Bouquet, ca. 1880-1890
Pen and ink on off-white wove paper
Gift of Daphne Peabody Murray 82.289.48C



Kate Greenaway, British, 1846-1901
Lady in Window, illustration in *Almanack for 1888*, ca. 1884
Watercolor on paper
Gift of Daphne Peabody Murray 82.289.49



Kate Greenaway, British, 1846-1901
Boy Fishing, *August* illustration in *Almanack for 1883*, 1883
pen and ink on off-white, medium weight wove paper
Gift of Daphne Peabody Murray 82.289.50



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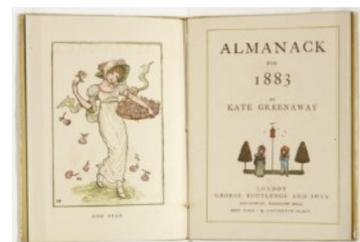
Kate Greenaway, British, 1846-1901
Girl with Butterfly Net, mid 1800s- late 1800s
pen and ink on cardboard
Gift of Daphne Peabody Murray 82.289.51



Kate Greenaway, British, 1846-1901
Girl Walking, from *Marigold Garden*, 1885
Pen and ink on paper
Gift of Daphne Peabody Murray 82.289.52



Kate Greenaway, British, 1846-1901
Edmund Evans, British, 1826-1905
George Routledge
Almanac, 1883
Letterpress and color wood engravings
Gift of Daphne Peabody Murray 84.029.1



Kate Greenaway, British, 1846-1901
George Routledge
Almanac, 1888
Letterpress and color wood engravings
Gift of Daphne Peabody Murray 84.029.6

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George Cruikshank, English, 1792-1878
Charles Tilt
MY SKETCH BOOK No. 6, 1836
Etching
Gift of the Fazzano Brothers 84.198.1151

Cruikshank's work is permeated by the comic; however, he was acutely sensitive to the misery, vice, and corruption of British social and political life. His gossiping ladies appear in the top-center vignette of the page amongst episodes characterizing women as vain gossips who will eagerly "eat toad" if required.



Hugo Gellert, American, 1892 - 1985
List of slogans, ca. 1945, cover for *Liberator*
Hugo Gellert papers, 1916-1986
Graphite, black ink
Archives of American Art, Smithsonian Institution TL37.2013.62

Hugo Gellert was an Hungarian-born artist who settled in New York in the early 20th century and became politically active in the Communist party. After being trained as a lithographer and designer of posters for the movie industry, he began contributing cartoons, many anti-war, to the radical Greenwich Village monthly, *The Masses*. When that magazine was forced out of business by the Wilson administration in 1917, its editors reorganized to launch the *Liberator* in 1918. Political and strongly socialist in its content, the first issue included an account of the Russian Revolution. This cover for the November 1922 *Liberator* exhibits Gellert's persuasive combination of design and social content. Two strident hands supporting a flag overshadow the skyscrapers in the background. Through his use of color and composition, Gellert relays the plight of the worker in the midst of modern capitalism