

Master Drawings from Seven Centuries

This exhibition presents more than one hundred drawings from the collection assembled by the late Ian Woodner, supplemented by a number of gifts and pledges made by his two daughters, Dian and Andrea. The selection reveals the remarkable breadth of the Woodners' collecting interests as they responded to an exceptionally wide array of styles, subjects, and media.

The exhibited drawings originate from several European countries and were produced over seven centuries, with the earliest made around 1340, and the latest in 1998. The unusual concentration of works from the fifteenth and sixteenth centuries reflects the Woodners' interest in the early development of drawing. Nearly half of the exhibited objects were made prior to 1600 and include studies by Leonardo da Vinci, Raphael, Botticelli, Albrecht Dürer, and Pieter Bruegel. The Woodners also appreciated later draftsmen, acquiring outstanding works by artists from the seventeenth to the twentieth century, ranging from Rembrandt and Anthony van Dyck to Pablo Picasso and David Hockney. The drawings are presented in approximate chronological order, offering a journey through many facets of European draftsmanship as it evolved over the centuries.

The exhibition is organized by the National Gallery of Art.

A Family Tradition

The drawings presented here come from the collections formed by Ian Woodner (1903 – 1990) and his two daughters, Dian and Andrea. Ian Woodner was an architect, real estate developer, and amateur artist who began collecting art in the 1940s. His interests were wide-ranging, but he soon focused his attention on old master drawings, and over a period of more than forty years he assembled an extraordinary trove. His daughters came to share their father's passion for these drawings and have become discerning collectors in their own right.

By the 1980s Woodner had developed close ties with the National Gallery of Art, making several gifts during that period. After his death in 1990, Dian and Andrea chose the Gallery as the repository for the core of his collection. Since then, they have donated more than 140 drawings that reflect the character and strengths of their father's collection, most notably a large group of German and Italian Renaissance works. They have also funded individual acquisitions for the Gallery and have pledged drawings from their private collections as future gifts, several of which are included in the selection on view.

This exhibition celebrates the Gallery's longstanding relationship with all three Woodner family members and pays tribute to their vision as collectors and their outstanding generosity to this museum.

[DEX 1]

AUSTRIAN SCHOOL

An Aedicule with Two Studies of Saint Christopher

c. 1340

pen and ink with wash on vellum

National Gallery of Art, Woodner Collection,
Gift of Andrea Woodner, 2006

This sheet includes two drawings of Saint Christopher (one with the Christ child) and an unrelated sketch of a window framed by an architectural embellishment called an aedicule. The page once formed part of a medieval model book, an album of drawings kept by an artist as a compendium of motifs that could be used in planning new compositions and making proposals to potential patrons. Fourteenth-century artists would often group miscellaneous, unrelated studies on a single page, so as not to waste precious pieces of vellum or parchment.

[DEX 6]

BARTHÉLEMY VAN EYCK

Netherlandish, active c. 1435 – 1470

Seven Famous Figures from Ancient History

c. 1442

pen and ink with watercolor,
heightened with white, on vellum

National Gallery of Art, Woodner Collection,
Gift of Andrea Woodner, 2006

This is one of nine surviving pages from an illustrated chronicle that depicted more than three hundred ancient, biblical, medieval, and legendary figures. In chronicles of this type, famous personages were presented in quasi-chronological order.

The seven figures on this page lived in the sixth century BC. The two figures in the top row are Brutus Lucius Junius, a founder and consul of the Roman Republic, and Peisistratus, a ruler of ancient Athens. Next, the Persian king Cambyses stands before the city of Babylon, which, according to the Latin inscription below it, he had saved from Egypt. He is paired with the Hebrew heroine Judith, who beheaded the Babylonian general Holofernes. Standing in the bottom row are the Greek philosopher and mathematician Pythagoras; Darius the Great, the successor to Cambyses on the Persian throne; and the Old Testament prophet Haggai.

[DEX 98]

**MASTER OF THE WORCESTER
CARRYING OF THE CROSS**

South German, active 1420 – 1440

The Flagellation of Christ

c. 1425

pen and ink with wash,
heightened with white on blue paper

Promised gift of Dian Woodner

[DEX 8]

**MASTER OF
THE DRAPERY STUDIES**

German, late 15th Century

Christ on the Cross

early 1470s

pen and ink with wash

National Gallery of Art, Woodner Collection, 1998

[DEX 101]

SWABIAN SCHOOL

A Knight in Armor, Holding a Halberd

c. 1500

pen and ink, point of the brush and wash,
heightened with white on brown prepared paper

National Gallery of Art, Woodner Collection, 1998

[DEX 9]

SWABIAN SCHOOL

A Sibyl

c. 1470

pen and ink with wash

National Gallery of Art, Woodner Collection,
Gift of Andrea Woodner, 2006

[DEX 18]

ALBRECHT DÜRER

German, 1471 – 1528

Male Nude Holding a Mirror

c. 1500

pen and ink, lightly indented with a stylus

National Gallery of Art, Woodner Collection, 1991

This is one of Dürer's earliest studies of the proportions of the male nude, in which he sought to create an ideal human form based on mathematical formulas.

[DEX 115]

ALBRECHT DÜRER

German, 1471 – 1528

Male Nude with a Lion

c. 1500

pen and brown ink

National Gallery of Art, Woodner Collection, 1991

Dürer traced this figure from the drawing on the other side of the page. In the process he changed the position of the man's arms and added the lion to create an entirely new image.

[DEX 15]

ALBRECHT DÜRER

German, 1471 – 1528

The Virgin Annunciate

c. 1495/1499

pen and ink

National Gallery of Art, Woodner Collection, 1993

[DEX 17]

ALBRECHT DÜRER

German, 1471 – 1528

Female Nude Praying

1497/1500

pen and ink

National Gallery of Art, Woodner Collection, 1999

[DEX 24]

HANS SÜSS VON KULMBACH

German, c. 1485 – 1522

Mary and John before the Man of Sorrows

c. 1514

pen and ink with watercolor

National Gallery of Art, Woodner Collection, 1998

[DEX 96]

HANS BALDUNG GRIEN

German, 1484/1485 – 1545

The Lamentation of Christ

c. 1515

brush and ink, heightened with white
on dark brown prepared paper, varnished

National Gallery of Art, Woodner Collection, 1991

[DEX 32]

SIMON BENING

Netherlandish, 1483/1484 – 1561

The Adoration of the Magi

mid-1520s

tempera heightened with gold on vellum

National Gallery of Art, Woodner Collection,
Gift of Dian Woodner, 2013

[DEX 49]

ROELANDT SAVERY

Dutch, 1576 – 1639

***Mountainous Landscape
with Castles and Waterfalls***

c. 1606

chalk with traces of white heightening
on gray-green paper

National Gallery of Art, Woodner Collection,
Gift of Dian Woodner, 2011

[DEX 44]

HANS HOFFMANN

German, c. 1545/1550 – 1591/1592

Left Wing of a Blue Roller

c. 1580

watercolor and gouache on parchment

Woodner Collections, Dian Woodner

In spite of the inscribed monogram AD, which suggests that this drawing was the work of Albrecht Dürer, the artist has been identified as Hans Hoffmann, one of the most talented artists of the “Dürer Renaissance” in the second half of the sixteenth century. At that time Dürer’s art enjoyed renewed popularity, and many talented artists, including Hoffmann, turned out a host of paintings, drawings, and prints in the earlier master’s style. One clue to Hoffmann’s authorship is the misleading date at lower right, which is written in the same hand as the dates on some of his other drawings, such as *Red Squirrel* at right.

[DEX 43]

HANS HOFFMANN

German, c. 1545/1550 – 1591/1592

Red Squirrel

1578

watercolor and gouache with touches of gold
over traces of graphite on vellum

National Gallery of Art, Woodner Collection, 1991

[DEX 47]

ABRAHAM BLOEMAERT

Dutch, 1566 – 1651

Acis and Galatea

c. 1590

pen and ink with wash and
traces of white heightening over chalk

National Gallery of Art, Woodner Collection,
Gift of Andrea Woodner, 2006

As told by Ovid in his *Metamorphoses*, the sea nymph Galatea was loved by both the handsome youth Acis, whom she loved in return, and by the wild, one-eyed Cyclops, Polyphemus, whom she loathed. When the jealous Polyphemus saw Acis and Galatea embracing in a cave, he became enraged, broke off a piece of Mount Etna, and hurled it at the fleeing Acis, burying him under a mass of rock. Galatea then caused Acis's blood to become a river, and Acis himself was transformed into a river god. In this drawing Bloemaert combines two episodes from the story, showing the lovers in the cave and, barely discernible in the distance, Polyphemus throwing a boulder. Acis has already been knocked to the ground but Galatea makes her escape.

[DEX 41]

PIETER BRUEGEL THE ELDER

Netherlandish, c. 1525/1530 – 1569

The Bagpipe Player

c. 1562

pen and ink with some incised lines

National Gallery of Art, Woodner Collection,
Gift of Dian Woodner, 2016

[DEX 35]

SEBALD BEHAM

German, 1500 – 1550

Cimon and Pero

1540

pen and ink with charcoal,
heightened with white

National Gallery of Art, Woodner Collection, 1998

The story of Cimon and Pero was told by the first-century historian Valerius Maximus in his *Memorable Deeds and Sayings*. Imprisoned without food or water, the aged Cimon was saved from death by the visits of his daughter Pero, a young mother who nourished him with breast milk. Pero's selfless act, which came to be known as "Roman charity," was regarded as a model of filial piety.

[DEX 38]

JEAN COUSIN THE ELDER

French, c. 1490 – c. 1560

Design for a Burgonet Helmet

c. 1545

pen and ink with wash over chalk

National Gallery of Art, Woodner Collection, 1993

A burgonet was a type of helmet worn by mounted soldiers in the sixteenth and seventeenth centuries. It had an upright comb running along the crown, a curved brim to protect the back of the neck, and hinged earpieces. The intricate decoration, which would have been incised in steel or worked in precious metals set into the steel, suggests that the finished burgonet would have been worn only on ceremonial occasions by a member of the French royal family or a wealthy nobleman.

[DEX 39]

ÉTIENNE DELAUNE

French, c. 1519 – 1583

***Design for the Backplate
of a Suit of Parade Armor***

1555/1557

pen and ink with wash and faint traces of chalk

National Gallery of Art, Woodner Collection, 1991

The elaborate nature of this design, which would have been very expensive to execute in steel and precious metals, suggests that the finished suit of armor would be worn by a member of the French royal family. The scale of the drawing, executed in actual size, indicates that the intended recipient of the harness was a youth, perhaps Francis, the son of King Henry II of France, who would have been fourteen in 1557.

[DEX 33]

AUGSBURG SCHOOL

***Portrait of a Man Wearing a Hat
with a Medallion***

1520/1540

chalks

National Gallery of Art, Woodner Collection, 1991

[DEX 48]

FRANÇOIS QUESNEL

French, 1543 – 1619

***Portrait of a Noblewoman
(Madame de Pellegars?)***

1590/1595

chalks with stumping, heightened with white

National Gallery of Art, Woodner Collection,
Gift of Andrea Woodner, 2006

[DEX 42]

JOST AMMAN

German, 1539 – 1591

Head of a Bearded Man

1572

brush and ink with white wash on blue prepared paper

National Gallery of Art, Woodner Collection, 1991

[DEX 31]

**CIRCLE OF LUCAS CRANACH
THE ELDER**

German, 16th century

Christian II of Denmark and Norway

c. 1523

pen and ink with gouache on vellum

National Gallery of Art, Woodner Collection, 1998

[DEX 23]

HANS HOLBEIN THE ELDER

German, c. 1465 – 1524

Portrait of a Woman

c. 1508

metalpoint, brush and ink, and chalk,

heightened with white on white prepared paper

National Gallery of Art, Woodner Collection, 1991

Styluses tipped with silver, gold, and other soft metals were commonly used as drawing instruments in the Renaissance. Because these metals do not leave marks on plain paper, the artist first had to prepare the page with a ground that would add “tooth” to it. Finely powdered chicken bone, eggshell, and staghorn were among the ingredients used to give the ground the necessary grit while allowing the surface to stay smooth in appearance. A metal stylus marks prepared paper as easily as pencil marks a plain sheet.

[DEX 21]

NUREMBERG SCHOOL

A Farmstead in a Wood

1500/1510

pen and ink with watercolor and gouache

on four joined pieces of parchment

National Gallery of Art, Woodner Collection, 1998

[DEX 2]

**CIRCLE OF
ALTICHIERO DA ZEVIO**

Italian, active c. 1369 – 1388

Conquest of a Town

1380/1420

pen and ink and wash

National Gallery of Art, Woodner Collection, 2000

[DEX 4]

ZANOBI STROZZI

Italian, 1412 – 1468

Initial Q with a Procession of Children

c. 1430s

tempera and gold leaf on parchment

National Gallery of Art, Woodner Collection,

Gift of Dian Woodner, 2013

[DEX 3]

FLORENTINE SCHOOL

***Studies of Saint Francis Kneeling
and Other Figures***

c. 1390/1410

brush and wash heightened with white

on green prepared paper, cut and reassembled

National Gallery of Art, Woodner Collection,

Gift of Dian Woodner, 2016

[DEX 20]

LUCA SIGNORELLI

Italian, 1445/1450 – 1523

Bust of a Youth Looking Upward

c. 1500

chalk, partially indented with a stylus
National Gallery of Art, Woodner Collection,
Gift in Honor of the 50th Anniversary of
the National Gallery of Art, 1991

[DEX 11]

**ATTRIBUTED TO
PINTURICCHIO**

Italian, c. 1454 – 1513

Head of a Youth

c. 1485

leadpoint and wash, heightened with white
on gray prepared paper
Woodner Collections, Dian Woodner

[DEX 34]

DOMENICO CAMPAGNOLA

Italian, before 1500 – 1564

***The Hermit Saints Paul and Anthony
Receiving Bread from a Dove***

c. 1530

pen and ink over traces of metalpoint
National Gallery of Art, Woodner Collection,
Gift of Andrea Woodner, 2006

The story illustrated here is taken from the *Golden Legend*, a popular thirteenth-century sourcebook of saints' lives by Jacopo da Voragine. Saint Anthony the Hermit, on the left, visits the aged recluse Saint Paul, whose bread is brought to him every day by a raven. During Anthony's visit, the bird brings a larger portion of bread to be shared by both men. In his drawing, Campagnola emphasized the sacramental significance of the bread by replacing the raven with a dove enveloped in a halo of divine light — the symbol of the Holy Spirit.

[DEX 103]

PERINO DEL VAGA

Italian, 1501 – 1547

*Alexander Consecrating the Altars
for the Twelve Olympian Gods*

1545/1547

pen and ink with wash over chalk

National Gallery of Art, Woodner Collection,
Gift of Dian Woodner, 2011

The subject is taken from Alexander the Great's campaign in India in 326 BC. After the mutiny of his troops who were exhausted by years of fighting, Alexander marked the easternmost point of his conquests by erecting twelve altars to the Greek gods on the banks of the Hyphasis River (the present-day Beas River in northern India).

[DEX 104]

TADDEO ZUCCARO

Italian, 1529 – 1566

Alexander the Great and Bucephalus

c. 1553

pen and ink with wash over traces of graphite

National Gallery of Art, Woodner Collection, 1991

The story of the taming of the horse Bucephalus was told by Plutarch in the second century in his account of the life of Alexander the Great. The steed, offered for sale to Alexander's father, Philip of Macedon, was so wild that it could not be ridden. Realizing that the horse was afraid of its own shadow, the twelve-year-old Alexander tamed the animal by turning it to face the sun. In the drawing, the river god in the foreground refers to the Hydaspes River, beside which Alexander later founded the town of Bucephala in memory of his horse, who had been killed in battle.

[DEX 36]

BENVENUTO CELLINI

Italian, 1500 – 1571

A Satyr

1544/1545

pen and ink with wash over chalk

National Gallery of Art, Woodner Collection,
Patrons' Permanent Fund, 1991

According to the Italian inscription at lower right, this imposing figure was intended to be cast in bronze more than twice life-size for Cellini's grand new entrance to the château of Fontainebleau, the favorite residence of King Francis I of France. Work on the project began in 1542 but was left incomplete when Cellini returned to Italy in 1545. He probably made this drawing as a record of the full-scale model, which was finished before his departure but was never cast.

[DEX 102]

FRANCESCO SALVIATI

Italian, 1510 – 1563

The Resurrection of Christ

1545/1548

pen and ink with wash, heightened with white

National Gallery of Art, Woodner Collection,
Gift of Andrea Woodner, 2006

[DEX 37]

NICCOLÒ DELL'ABATE

Italian, 1509 or 1512 – 1571

The Rape of Ganymede

c. 1545

pen and ink with wash and watercolor over
traces of chalk, heightened with white on paper
washed light brown

National Gallery of Art, Woodner Collection,
Gift of Andrea Woodner, 2006

Ganymede was a handsome shepherd who was carried off by Zeus (shown here in the form of an eagle) to become cupbearer to the gods. The youth is usually shown nude or in classical dress, but here he wears the elegant costume of a sixteenth-century courtier.

[DEX 46]

**ATTRIBUTED TO
FEDERICO BAROCCI**

Italian, probably 1535 – 1612

Presentation of the Virgin in the Temple

c. 1610

oil over graphite, heightened with white

National Gallery of Art, Woodner Collection,
Gift of Andrea Woodner, 2006

[DEX 45]

FEDERICO BAROCCI

Italian, probably 1535 – 1612

Head of a Bearded Man

1579/1582

chalks on blue paper

National Gallery of Art, Woodner Collection, 1991

[DEX 30]

ANDREA DEL SARTO

Italian, 1486 – 1530

Head of Saint John the Baptist

c. 1523

chalk

National Gallery of Art, Woodner Collection, 1991

[DEX 40]

AGNOLO BRONZINO

Italian, 1503 – 1572

or

GIULIO CLOVIO

Croatian, 1498 – 1578

The Fall of Phaethon (after Michelangelo)

1555/1559

chalk

National Gallery of Art, Woodner Collection, 1998

After persuading his father Helios, god of the sun, to let him drive the sun chariot across the sky for a day, Phaethon quickly discovers that he cannot control the fiery horses. The chariot veers off course, first straying too far from the earth and thus freezing it, and then moving too close and setting it on fire. To stop the destruction, Zeus, shown here at the top of the page astride his eagle, strikes Phaethon with a thunderbolt. The youth falls into the River Eridanos, which is symbolized at the bottom of the page by a nude river god reclining against an overturned vase.

This is a copy after one of the famous “presentation drawings” made by Michelangelo (1475 – 1564) as gifts for favored friends and patrons. These large, highly finished compositions were widely admired and copied even in Michelangelo’s own lifetime. The artist who made this fine copy has so completely adapted his own style to Michelangelo’s that it has not been possible to confirm his identity.

[DEX 29]

GIROLAMO ROMANINO

Italian, c. 1485 – c. 1560

***The Madonna and Child with Saints Francis
and Anthony Abbot and a Donor***

1515/1519

chalk

National Gallery of Art, Woodner Collection,
Gift of Andrea Woodner, 2006

[DEX 27]

RAPHAEL

Italian, 1483 – 1520

A Marble Horse on the Quirinal Hill

c. 1513/1514

chalk and pen and ink with stylus underdrawing
and traces of leadpoint

National Gallery of Art, Woodner Collection, 1993

[DEX 28]

RAPHAEL

Italian, 1483 – 1520

Eight Apostles

c. 1514

chalk over stylus underdrawing with traces of leadpoint
on paper cut in two pieces and rejoined

National Gallery of Art, Woodner Collection, 1993

This work consists of two fragments from a larger composition — cut apart and rejoined in the narrow space between the two groups of figures — which originally showed Christ charging Saint Peter, “Feed my lambs” (John 21:15 – 17). Raphael first roughed out the placement of the figures with a stylus, which made indentations in the paper but otherwise left no visible mark. When he drew in the figures in red chalk, it skipped over the stylus marks, thus revealing the underdrawing.

[DEX 19]

FRA BARTOLOMEO

Italian, 1472 – 1517

***One Angel Blowing a Trumpet,
and Another Holding a Standard***

c. 1500

pen and ink, squared in chalk for transfer

National Gallery of Art, Woodner Collection,
Gift of Andrea Woodner, 2006

[DEX 10]

LEONARDO DA VINCI

Italian, 1452 – 1519

Grotesque Head of an Old Woman

1489/1490

pen and ink

Woodner Collections, Dian Woodner

[DEX 5]

GIOVANNI BADILE

Italian, 1379 – 1448/1451

Portrait of a Boy in Profile

1440s

pen and tip of the brush with ink over leadpoint

National Gallery of Art, Woodner Collection,

Gift of Dian Woodner, 2014

[DEX 55]

REMBRANDT VAN RIJN

Dutch, 1606 – 1669

***View of Houtewael
near the Sint Anthoniespoort***

c. 1650

reed pen and ink with wash and touches of white

National Gallery of Art, Woodner Collection, 1993

Rembrandt frequently carried his sketching materials with him on day trips into the Dutch countryside, stopping to make landscape drawings like this one of the village of Houtewael, located about a mile from Amsterdam. Unlike most artists who used traditional quill pens, he often used a pen cut from a reed. Such a pen had a stiffer, wider nib than a quill and produced somewhat thicker and shorter ink lines. These feature prominently in the foreground of this study.

[DEX 53]

LUCAS VAN UDEN

Flemish, 1595 – 1672

Study of Trees

1640s

pen and ink with wash and
chalks over traces of graphite

National Gallery of Art, Woodner Collection, 1991

[DEX 54]

**ATTRIBUTED TO
REMBRANDT VAN RIJN**

Dutch, 1606 – 1669

Joseph Recounting His Dreams

early 1640s

reed pen and ink with wash, heightened with white

National Gallery of Art, Woodner Collection, 1991

This drawing illustrates the episode in Genesis when Joseph, at right, tells his father Jacob and his half-brothers about two dreams, which he interprets as signs that his family will one day bow down before him. Jacob, seated at center and holding his youngest son Benjamin, rebukes Joseph; his angry brothers later sell him into slavery. Joseph eventually becomes the Egyptian pharaoh's second-in-command with the absolute power over his brothers that his dreams had foretold.

[DEX 51]

HENDRICK AVERCAMP

Dutch, 1585 – 1634

Winter Games on the Frozen River IJssel

c. 1626

pen and ink with watercolor, gouache, and graphite

National Gallery of Art, Woodner Collection,
Gift of Andrea Woodner, 2006

One of the games being played on the ice is "colf," an ancestor of the modern game of golf.

[DEX 52]

PIETER JANSZ SAENREDAM

Dutch, 1597 – 1665

Interior of Saint Bavo's Church, Haarlem

mid-1630s

pen and ink with wash and touches of chalk
over graphite, squared in chalk

National Gallery of Art, Woodner Collection,
Gift of Dian Woodner, 2015

[DEX 56]

**GIOVANNI
BENEDETTO CASTIGLIONE**

Italian, 1609 or before – 1664

The Adoration of the Shepherds

1650/1655

oil on paper

National Gallery of Art, Woodner Collection,
Gift of Dian Woodner, 2012

[DEX 50]

SIR ANTHONY VAN DYCK

Flemish, 1599 – 1641

The Mystic Marriage of Saint Catherine

c. 1618/1620

pen and ink with wash over chalk

National Gallery of Art, Woodner Collection, 1993

[DEX 61]

GIUSEPPE GALLI BIBIENA

Italian, 1696 – 1757

Christ Led Captive from a Palace

1740/1745

pen and ink with wash

National Gallery of Art, Woodner Collection,
Gift of Andrea Woodner, 2006

[DEX 62]

GIOVANNI BATTISTA PIRANESI

Italian, 1720 – 1778

The Portico of the Pantheon

1750s and early 1760s

pen and ink with wash over chalk
on three joined pieces of paper

National Gallery of Art, Woodner Collection,
Gift of Dian Woodner, 2011

Piranesi executed the central portion of the drawing on a single sheet of paper in the 1750s. He later added new pieces of paper to both sides of the original drawing and extended the composition.

[DEX 75]

GIOVANNI DOMENICO TIEPOLO

Italian, 1727 – 1804

Punchinellos Hunting Waterfowl

c. 1800

pen and ink with wash over charcoal

National Gallery of Art, Woodner Collection,
Gift of Andrea Woodner, 2006

Punchinello, a stock figure from the Italian theater known as the *commedia dell'arte*, is identified by his beak-nosed mask, hunched back, and conical hat. Tiepolo made more than one hundred drawings of this raffish antihero, often with look-alike companions.

[DEX 63]

GIOVANNI BATTISTA PIRANESI

Italian, 1720 – 1778

Fantasy of an Ancient Bath

1755/1760

pen and ink with wash and traces of chalk

National Gallery of Art, Wolfgang Ratjen Collection,
Purchased as the Gift of Andrea Woodner, 2007

[DEX 74]

GIOVANNI DOMENICO TIEPOLO

Italian, 1727 – 1804

The Raising of Tabitha

early 1790s

pen and ink with wash over charcoal

National Gallery of Art, Woodner Collection,
Gift of Andrea Woodner, 2006

According to the biblical book of Acts (9:36 – 41), Tabitha was a widow renowned for her good deeds. When she died, Saint Peter miraculously brought her back to life.

[DEX 73]

GIOVANNI DOMENICO TIEPOLO

Italian, 1727 – 1804

The Parting of Saints Peter and Paul

early 1790s

pen and ink with wash over charcoal

National Gallery of Art, Woodner Collection, 1993

This scene represents the tender moment when Saints Peter and Paul, two of Christ's apostles, embrace before Paul is led off to his execution by beheading. The executioner, already drawing his sword, stands on the scaffolding above the crowd at right. Peter's own martyrdom by crucifixion would follow soon thereafter.

[DEX 57]

GIOVANNI BATTISTA TIEPOLO

Italian, 1696 – 1770

Saint Mary Magdalene Lifted by Angels

c. 1740

pen and ink with wash over chalk

National Gallery of Art, Woodner Collection,
Gift of Andrea Woodner, 2006

According to the thirteenth-century *Golden Legend* of Jacopo da Voragine, Saint Mary Magdalene retired to a mountain cave in Provence for the last thirty years of her life. There she needed no food, but was instead sustained by spiritual nourishment: angels lifted her seven times a day to hear the chants of the heavenly hosts.

[DEX 76]

GIOVANNI BATTISTA LUSIERI

Italian, c. 1755 – 1821

***The Bay of Naples with
Mounts Vesuvius and Somma***

1782/1794

watercolor with pen and ink over graphite

National Gallery of Art, Woodner Collection,
Gift of Andrea Woodner, 2006

Lusieri was so slow and meticulous in the execution of his exceptionally precise watercolor views that he left many of them incomplete, including this one.

[DEX 59]

GIOVANNI BATTISTA TIEPOLO

Italian, 1696 – 1770

The Meeting of Antony and Cleopatra

c. 1742

pen and ink with wash over chalk

National Gallery of Art, Woodner Collection, 1991

[DEX 106]

FRENCH SCHOOL

Male Nude Kneeling and Bound to a Tree

c. 1690

chalk heightened with white

National Gallery of Art, Woodner Collection,
Gift of Andrea Woodner, 2006

[DEX 58]

GIOVANNI BATTISTA TIEPOLO

Italian, 1696 – 1770

***Venus and Cupid Discovering
the Body of Adonis***

c. 1740

pen and ink with wash over chalk

National Gallery of Art, Woodner Collection,
Gift of Andrea Woodner, 2006

[DEX 114]

GIOVANNI BATTISTA TIEPOLO

Italian, 1696 – 1770

Head of a Young Man in Profile

c. 1743

chalk on blue paper

National Gallery of Art, Gift of Dian Woodner, 2014

[DEX 64]

GIOVANNI BATTISTA PIRANESI

Italian, 1720 – 1778

Fantasy of a Façade with Bizarre Ornaments

1764/1766

pen and ink with wash over chalk

National Gallery of Art, Woodner Collection, 1991

[DEX 60]

JEAN-FRANÇOIS DE CUVILLIÉS I

German, 1695 – 1768

A Rococo Garden Trellis and Gazebo

c. 1750

pen and ink with wash,
heightened with gouache on blue paper

National Gallery of Art,

Purchased as the Gift of Andrea Woodner, 2004

[DEX 107]

SOUTH GERMAN

***Arabesques with Frolicking Putti,
Animals, and Jesters***

c. 1750

pen and ink with wash over graphite,
heightened with white and gold on blue paper

National Gallery of Art,

Purchased as the Gift of Andrea Woodner, 2016

[DEX 66]

GABRIEL-JACQUES DE SAINT-AUBIN

French, 1724 – 1780

Draftsmen Outdoors

c. 1760

chalk with stumping

National Gallery of Art, Gift of Ian Woodner, 1982

[DEX 69]

JEAN-BAPTISTE DESHAYS

French, 1729 – 1765

Seated Satyr Leaning Backward

1758/1765

chalk with stumping, heightened with white

National Gallery of Art, Woodner Collection, 1998

[DEX 71]

FRANÇOIS BOUCHER

French, 1703 – 1770

Cupids Competing at Archery

1765

chalks

National Gallery of Art, Woodner Collection,
Gift of Andrea Woodner, 2006

[DEX 70]

FRANÇOIS BOUCHER

French, 1703 – 1770

***Aurora Heralding the Arrival
of the Morning Sun***

c. 1765

chalk with stumping

National Gallery of Art,
Purchased as the Gift of Dian Woodner, 2006

[DEX 72]

PIERRE-ANTOINE BAUDOIN

French, 1723 – 1769

The Honest Model

1769

gouache with touches of graphite on vellum

National Gallery of Art, Gift of Ian Woodner, 1983

When this highly finished drawing was exhibited in Paris at the French Royal Academy's official Salon of 1769, its theme was clearly set out in a carved legend attached to the top of the original frame (now lost): *Quid non cogit Egestas* (What does not poverty compel one to do?).

[DEX 65]

JEAN-BAPTISTE PERRONNEAU

French, 1715 – 1783

Portrait of a Man

c. 1757

pastel on blue paper mounted on board

National Gallery of Art, Woodner Collection, 1991

[DEX 67]

JEAN-HONORÉ FRAGONARD

French, 1732 – 1806

Avenue of Cypresses at Villa d'Este

1760/1765

pen and ink with wash over chalk counterproof

National Gallery of Art, Woodner Collection,
Gift of Dian Woodner, 2013

A counterproof is a type of single print that is made from a drawing executed in chalk. A moistened sheet of paper is laid over the original drawing and the two pages are passed together through a printing press. The pressure transfers the top layer of chalk from the drawing onto the new sheet, where the image appears in reverse. The counterproof can then be enhanced and even considerably altered with further work in chalk or other media, as Fragonard has done here with his pen and brush.

[DEX 68]

JEAN-BAPTISTE GREUZE

French, 1725 – 1805

Bust of an Old Man

probably 1763

chalks with stumping, wetting, and erasure

National Gallery of Art, Woodner Collection,

Gift of Dian Woodner, 2011

After completing a painting, Greuze often made finished drawings of the heads of some of the individual figures. These “têtes d’expression” (expressive heads) were intended to be sold and appreciated as independent works of art.

[DEX 108]

**JEAN-AUGUSTE-DOMINIQUE
INGRES**

French, 1780 – 1867

Mademoiselle Mary de Borderieux (?)

1857

graphite and watercolor with white highlights

National Gallery of Art, Woodner Collection,

Gift of Dian Woodner, 2011

[DEX 89]

EDGAR DEGAS

French, 1834 – 1917

Self-Portrait

c. 1855

chalk

National Gallery of Art, Woodner Collection, 1991

[DEX 80]

LOUIS-LÉOPOLD BOILLY

French, 1761 – 1845

***The Public in the Salon of the Louvre,
Viewing the Painting of the “Sacre”***

begun 1808

pen and ink with wash and watercolor
over traces of graphite

National Gallery of Art, Woodner Collection, 1991

Here Boilly records a major event that took place in Paris in 1808: the exhibition of Jacques-Louis David's painting of the coronation of the Empress Joséphine, commonly called the *Sacre* (now in the Louvre, Paris). David's painting gave ordinary people their only opportunity to witness the glamorous coronation ceremonies, which had actually taken place four years earlier in 1804. Boilly's drawing shows a cross section of Parisian society — soldiers, workers, gentry, and middle-class citizens — an image of social diversity indebted to the French Revolution.

[DEX 81]

**JEAN-AUGUSTE-DOMINIQUE
INGRES**

French, 1780 – 1867

Philippe Mengin de Bionval

1812

graphite

National Gallery of Art, Woodner Collection, 1991

[DEX 82]

**JEAN-AUGUSTE-DOMINIQUE
INGRES**

French, 1780 – 1867

Two Studies of Virgil

c. 1812/1815 and c. 1825/1827

graphite on five joined sheets of paper

National Gallery of Art, Woodner Collection, 1993

Made more than a decade apart, these two studies are related to Ingres's painting *Virgil Reading the Aeneid to Augustus* (Musée des Augustins, Toulouse), a composition he worked on repeatedly over the course of his career. Either Ingres or an assistant cut the sketches from their original sheets and pasted them together, adding blank pieces of paper to fill in missing parts of the bodies. Someone other than Ingres then faintly sketched in the legs of the left-hand figure between the lower torso and the feet and completed the top of the head in the right-hand figure.

[DEX 79]

FRANCISCO DE GOYA

Spanish, 1746 – 1828

***Mendigos que se llevan solos en Bordeaux
(Beggars Who Get about on Their Own
in Bordeaux)***

1824/1827

chalk on greenish paper

National Gallery of Art, Woodner Collection, 1993

[DEX 77]

HENRY FUSELI

Swiss, 1741 – 1825

Satan Defying the Powers of Heaven

late 1790s

graphite, chalk, and wash

National Gallery of Art,
Purchased as the Gift of Andrea Woodner, 2015

[DEX 78]

FRANCISCO DE GOYA

Spanish, 1746 – 1828

Mascaras crueles (Cruel Masks)

1796/1797

brush and ink with wash and scraping

National Gallery of Art, Woodner Collection, 1991

[DEX 86]

RODOLPHE BRESLIN

French, 1822 – 1885

***Oriental Horsewoman in a
Desolate Mountain Landscape***

1858

pen and ink with wash

National Gallery of Art, Woodner Collection,
Gift of Andrea Woodner, 2006

[DEX 90]

ODILON REDON

French, 1840 – 1916

Cactus Man

1881

various charcoals with stumping, wiping,
erasing, incising, and sponge work

Woodner Collections, Promised gift of Andrea Woodner

Redon developed his distinctive private language of myth and symbol in powerful and eerie charcoal drawings like this one, which he called “noirs” (blacks). This strange head, both monstrous and sympathetic, is one of his most memorable images. Its thornlike hair and expression of resignation give it religious overtones, evoking Christ as the Man of Sorrows.

[DEX 87]

RODOLPHE BRESLIN

French, 1822 – 1885

***Oriental Horseman in a
Desolate Mountain Landscape***

1858

pen and ink with wash

National Gallery of Art, Woodner Collection,
Gift of Andrea Woodner, 2006

[DEX 110]

CONSTANT TROYON

French, 1810 – 1865

A Windmill against a Cloudy Sky

1845/1850

oil paint and chalk over charcoal

National Gallery of Art,
Purchased as the Gift of Andrea Woodner, 2007

[DEX 111]

EDGAR DEGAS

French, 1834 – 1917

Spanish Dancers and Musicians

1868/1869

watercolor and pen and ink

National Gallery of Art, Woodner Collection, 2000

Degas made twenty-five fan designs over the course of his career; this one he gave to fellow artist Berthe Morisot. The choice of subject reflects the popularity of Spanish dance and music in Paris in the 1860s.

[DEX 84]

PETER DE WINT

British, 1784 – 1849

Travelers on the Sands near Redcar

1838

watercolor and gouache over graphite, with scratching out

National Gallery of Art,
Purchased as the Gift of Dian Woodner, 2007

[DEX 85]

HENRI-JOSEPH HARPIGNIES

French, 1819 – 1916

*Evening Light on a Wooded Lakeside
with Cattle Drinking*

1882

watercolor with touches of gouache
over traces of charcoal

National Gallery of Art,
Purchased as the Gift of Andrea Woodner, 2006

[DEX 113]

LUIGI ALOYS FRANÇOIS JOSEPH LOIR

French, 1845 – 1916

The Pont d'Alma at Twilight

c. 1914

watercolor and gouache with pen and ink and
touches of graphite, with abrading and scraping

National Gallery of Art,
Purchased as the Gift of Dian Woodner, 2009

[DEX 91]

PABLO PICASSO

Spanish, 1881 – 1973

Two Fashionable Women

1900

charcoal

Woodner Collections, Dian Woodner

GEORGES BRAQUE

French, 1882 – 1963

Large Nude

1927

chalk and stumping on paper, laid down on canvas

National Gallery of Art, Woodner Collection, 2000

[DEX 112]

PABLO PICASSO

Spanish, 1881 – 1973

Head of a Woman

c. 1903

pastel

National Gallery of Art, Woodner Collection, 2001

[DEX 93]

LOUISE BOURGEOIS

American, born France, 1911 – 2010

My Hand

1997

pen and ink

Promised gift of Dian Woodner

[DEX 92]

LOUISE BOURGEOIS

American, born France, 1911 – 2010

Untitled

1950

brush and ink

Promised gift of Dian Woodner

[DEX 94]

LOUISE BOURGEOIS

American, born France, 1911 – 2010

M is for Mother

1998

pen and ink with colored pencil and graphite

National Gallery of Art, Gift of Dian Woodner, 2008

[DEX 95]

DAVID HOCKNEY

British, born 1937

Peter

1971

pen and ink

Promised gift of Dian Woodner

[DEX 99]

PABLO PICASSO

Spanish, 1881 – 1973

Standing Female Nude

summer 1910

pen and ink

Promised gift of Dian Woodner

[DEX 116]

GEORGE GROSZ

German, 1893 – 1959

Café Billard

1916

pen and ink

Promised gift of Dian Woodner

[DEX117]

WILLIAM CALLOW

British, 1812 – 1908

A Gondola on the Grand Canal, Venice

1866

watercolor

National Gallery of Art,

Purchased as the Gift of Dian Woodner, 2017

**GIORGIO VASARI, FILIPPINO LIPPI,
BOT'TICELLI, AND
RAFFAELLINO DEL GARBO**

Italian, 1511 – 1574; Italian, 1437 – 1504;

Italian, 1446 – 1510; Italian, 1466 – 1524

Page from Vasari's "Libro de' Disegni"

1480 – 1504 and after 1524

album page with drawings in various media and
surrounding ornament in pen and ink and wash
National Gallery of Art, Woodner Collection,

Patrons' Permanent Fund, 1991

Vasari believed that all the drawings he had attached to both sides of this page were by Filippino Lippi, whom he always called "Filippo," as in the inscription at the bottom of the page. In fact, only eight of the drawings — five on this side and three on the other — are now thought to be by him. The jewel-like miniature on this side of the sheet was probably executed by Raffaellino del Garbo, an artist who is known to have made richly colored drawings in watercolor; the study of the head and arm of a youth on the other side, on mauve prepared paper, is now recognized as the work of Filippino's contemporary, Botticelli.

**GIORGIO VASARI, FILIPPINO LIPPI,
BOTTICELLI, AND
RAFFAELLINO DEL GARBO**

Italian, 1511 – 1574; Italian, 1437 – 1504;

Italian, 1446 – 1510; Italian, 1466 – 1524

Page from Vasari's "Libro de' Disegni"

1485 – 1505 and after 1524

album page with drawings in various media and
surrounding ornament in pen and ink and wash

National Gallery of Art, Woodner Collection,

Patrons' Permanent Fund, 1991

Bearing a total of ten Italian Renaissance drawings, this page is a rare and beautiful folio from the famous *Libro de' Disegni* (Book of Drawings) assembled by Giorgio Vasari. A painter and architect, Vasari was the first important collector of artists' drawings. His "Book" actually consisted of at least eight separate albums of drawings intended to illustrate his book of artists' biographies, *The Lives of the Artists*. Vasari himself carefully arranged the drawings in the albums, grouping them by artist and striving for the most harmonious presentation. He or an assistant then embellished and unified each page with ornaments and architectural framing designs drawn with pen and brush.

PRIMARY MASTER OF THE STRASSBURG CHRONICLE

German, active 1490s

The Crucifixion with the Virgin and Saints and the Hungerstein Family

c. 1492

pen and ink over traces of chalk and leadpoint
National Gallery of Art, Woodner Collection,
Gift of Andrea Woodner, 2006

The *Strassburg Chronicle* contains a history of the world beginning with the Creation. Work on the volume commenced shortly before 1400 and continued periodically until the early seventeenth century. At least three artists made pen-and-ink drawings and ornamented letters to accompany the text. This particular drawing is from the early 1490s, when the most significant additions to the text were made at the order of Johann von Hungerstein, the book's owner. Hungerstein and his wife Agatha Reiff — identified by their coats of arms — are presented at the bottom of the page with their children. The drawing of Maximilian (adjacent) was another illustration for the *Strassburg Chronicle*.

PRIMARY MASTER OF THE STRASSBURG CHRONICLE

German, active 1490s

Maximilian, Duke of Austria, on Horseback

1492

pen and ink over traces of chalk, with ruling in leadpoint
National Gallery of Art, Woodner Collection,
Gift of Andrea Woodner, 2006

ALBRECHT DÜRER

German, 1471 – 1528

A Pastoral Landscape with Shepherds Playing a Viola and Panpipes

1496/1497

watercolor and gouache heightened
with pen and ink and gold

National Gallery of Art, Woodner Collection, 2005

Dürer painted the idyllic scene on this page for his friend and patron, the Nuremberg humanist Willibald Pirckheimer. The coats of arms hanging from the trees are those of Pirckheimer and his wife, Crescentia Rieter. Pirckheimer was a preeminent book collector who boasted in 1504 that he owned every Greek text printed up to that time. Most of them, like this first edition of Theocritus's *Idylls* (Venice, February 1496), were published by Aldus Manutius, the most famous printer in Venice.