

1994

## Ephraim Rubenstein: The Rilke Series

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### Recommended Citation

University of Richmond Museums. *Ephraim Rubenstein: The Rilke Series*, January 28 to February 27, 1994, Marsh Art Gallery, University of Richmond Museums. Richmond, Virginia: University of Richmond Museums, 1994. Exhibition Brochure.

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EPHRAIM RUBENSTEIN: THE RILKE SERIES



# EPHRAIM RUBENSTEIN: THE RILKE SERIES

From *The Sonnets to Orpheus* (1923)

I, 1

A tree ascended there. Oh pure transcendence!  
Oh Orpheus sings! Oh tall tree in the ear!  
And all things hushed. Yet even in that silence  
a new beginning, beckoning, change appeared.

— Rainer Maria Rilke

January 28 through February 27, 1994  
Marsh Art Gallery, University of Richmond, Virginia

April 7 through May 3, 1994  
Tibor de Nagy Gallery, New York

Published for the exhibition  
*Ephraim Rubenstein: The Rilke Series*

Marsh Art Gallery, University of Richmond,  
Richmond, Virginia  
January 28 through February 27, 1994

Tibor de Nagy Gallery, New York, New York  
April 7 through May 3, 1994

The exhibition, part of the Marsh Art Gallery's ongoing "Realism Today" series, is made possible with the generous support of an anonymous donor, Dr. Willie M. Reams, Jr., and the University of Richmond Cultural Affairs Committee.

This exhibition is also part of the University's 1994 Tucker-Boatwright Festival in Music, *Twentieth-Century Reflections of Romanticism in Music, Poetry, & the Visual Arts*, organized with additional support from the University's Cultural Affairs Committee by the Department of Music, in cooperation with the Department of English, Department of Art, and the Marsh Art Gallery.

Cover: *Sonnet to Orpheus*, 1992-93, oil on linen, 38 x 76 inches

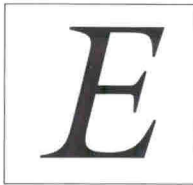
Photographs by Katherine Wetzel

Published by the Marsh Art Gallery, Modlin Fine Arts Center,  
University of Richmond, Richmond, Virginia 23173.  
Typeset in Galliard. Printed by Professional Printing Services,  
Inc., Glen Allen, Virginia.

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The poems of Rainer Maria Rilke (1875-1926): The excerpts from "The Sonnets to Orpheus, I, 1" and "II, 13" (1923), from *The Selected Poetry of Rainer Maria Rilke*, edited and translated by Stephen Mitchell, are reprinted by permission of Random House, Inc., New York. The excerpt from "Les Roses, XV" (c. 1922), from *The Complete French Poems of Rainer Maria Rilke*, translated by A. Poulin, Jr., is reprinted by permission of Graywolf Press, Saint Paul, Minnesota. The excerpt from "Pink Hydrangea" (1907-08), from *The Best of Rilke*, translated by Walter Arndt, is reprinted by permission of the University Press of New England, Hanover, New Hampshire. The excerpt from "What fields are fragrant as your hands?" (1909), from *Rilke On Love and Other Difficulties*, translated by John J.L. Mood, is reprinted by permission of W.W. Norton & Company, Inc., New York. The excerpt from "The Sap is Mounting Back" (1924), from *Rainer Maria Rilke: Poems 1906 to 1926*, translated by J.B. Leishman, is reprinted by permission of New Directions Publishing Corp., New York.

## FOREWORD



PHRAIM RUBENSTEIN'S exhibition is part of the Marsh Art Gallery's ongoing "Realism Today" series, exhibitions we organize that are devoted to issues of contemporary realism. Co-organized with the Tibor de Nagy Gallery, this exhibition features an extended look at a selection of the drawings and paintings that comprise the artist's *Rilke Series*, a series of works based on Rainer Maria Rilke's poetry. Developed from his close readings of the poems, the artist presents us with wonderful visual analogues of his responses to the powerful imagery and feelings evoked by Rilke. Just as we rely on the translator to enable us to hear Rilke's voice, we are compelled to rely on Ephraim Rubenstein's works to enable us to hear other aspects of that voice, to visually experience what is expressed in the poetry and to be further moved by those emotions.

Our deepest thanks go first of all to the artist, Ephraim Rubenstein. A faculty member and colleague, his enthusiasm and involvement during the planning and preparation of the exhibition and catalogue have made this a rewarding experience for all of us. The artist wishes to acknowledge the support of research grants from the University's Faculty Research Committee.

Within the university, our thanks go to Dr. Richard L. Morrill, President; Dr. Zeddie P. Bowen, Vice President and Provost; and Dr. David E. Leary, Dean of the School of Arts and Sciences; for their continuing encouragement and support of the visual arts at the university and, most especially, their deep-felt acknowledgment of the vital role of the programs and exhibitions of its art gallery in

fulfilling the academic mission of the university.

Appreciation also goes to the Department of Music and the Department of English for their cooperation in making this Tucker-Boatwright Festival a successful multi-disciplinary collaboration among our departments, with the exhibition serving as a touchstone for the overall theme of this year's festival: twentieth-century reflections of Romanticism in music, poetry, and the visual arts.

Special thanks go to the Department of Art faculty members for their support and counsel in making the gallery an integral part of the teaching and experience of the visual arts, and an essential part of the cultural and intellectual life, at the university. Thanks also go to our student workers in the gallery, for their assistance during the exhibition, and to Lynda Brown, the gallery's assistant, for her endless help and patience.

We are extremely indebted to all the lenders, who were willing to part with works from their collections for this exhibition.

We also extend our grateful thanks to the Tibor de Nagy Gallery: especially to Tibor de Nagy, for his guidance and support of this exhibition; and to Andrew Arnot and Eric Brown, Co-Directors, for their enthusiastic assistance in making this exhibition a reality.

The exhibition is made possible with the generous support of an anonymous donor, Dr. Willie M. Reams, Jr., and the University's Cultural Affairs Committee.

Richard Waller  
*Director*  
*Marsh Art Gallery, University of Richmond*

From *Les Roses* (c. 1922)

XV

All alone, O abundant flower,  
you create your own space;  
you gaze at yourself in a mirror  
of fragrance.

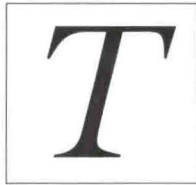
Your fragrance swirls: more petals  
around your teeming calyx.  
I hold you back, you sprawl,  
marvellous actress.

— Rainer Maria Rilke



*Les Roses I*, 1993, oil on linen, 60 x 30 inches

## INTRODUCTION: RILKE AND RUBENSTEIN



THE FIRST TIME I MET Ephraim Rubenstein, some eight years ago, and looked at his early paintings I immediately sensed a powerful poetic quality coming out of his paintbrush. This ambitious exhibition not only confirms my initial feeling, but surpasses anything I could have thought of at that time. It is rare these days to find a young artist inspired, not by pop culture or the mass media, but by a classic of literature. I find it interesting and refreshing to see such good work deriving out of one of this century's greatest European poets, Rainer Maria Rilke.

One of my favorite analogies in describing a great artist is to compare him or her to a priest, a nun, or a rabbi. God speaks through these religious leaders to nourish us, the parishioners, with his spirit. I have seen a few moments like that take place during my forty-three years of running a contemporary art gallery. The story as to how Rilke started the *Duino Elegies* is legendary. As Rilke walked along the Duino Castle in Trieste, a strong wind whipped by and whispered the first lines to him. Truly a case of God speaking through an artist. This collection of paintings and drawings makes me think of Ephraim Rubenstein in a similar manner.

The works are beautiful visual complements to the words of Rilke's poetry. Each of these two have concerned themselves with two important themes: truth and harmony. And though these goals are shared, their specific results may be different. Rubenstein's landscapes are of the area he now knows best: Richmond, Virginia.

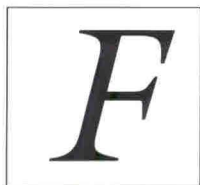
Rubenstein's figures do not wear turn-of-the-century outfits, but contemporary clothing. His work also has a quiet contemplative mood, perhaps best personified by *The Sap is Mounting Back* or the rose still lifes which were painted in a quiet corner of his city home.

As the animals gathered around Orpheus to listen to him play music and sing, now let us gather around Ephraim Rubenstein's paintings and drawings.

Tibor de Nagy



## ARTIST'S STATEMENT: *THE RILKE SERIES*



FOR THE PAST THREE years I have been working on a series of paintings and drawings based on the poetry of Rainer Maria Rilke. The paintings and drawings are not illustrations, per se, but rather visual responses to the mood, imagery, and rhythms of the poems. Rilke's poetry has always struck me as intensely visual. The verses themselves were born frequently out of visual experiences — often responses to specific paintings and sculptures — and have provided me, in turn, with images of great power and sensitivity. Rilke wrote that it was his "inner conviction that even for what is most delicate and inapprehensible within us, nature has sensuous equivalents that must be discoverable." This seemed to me to be very much a painter's thought, and one which was completely consonant with my own feelings as a representational painter.

My first responses to Rilke's poetry were seen in terms of the landscape. He is of particular interest to me in this regard because his imagery is so beautifully concrete and because it is grounded to such a large extent within the landscape or within landscape associations. He often uses as his starting point descriptions of such natural phenomena as distance, vastness, minuteness, the weather, times of day, and the changing effects of the seasons. From these visual effects, he is then able to connect immediately to intimate matters of the human heart, such as growth, transformation, decay, solitude, and love. Rilke lived for a period among a group of landscape painters in an artists colony at Worpswede. His time there culminated in a beautiful essay, "Concerning Landscape," in

which he reveals his enormous sensitivity to the genre. He understood almost instinctively that the struggle of man to find his place within "Nature," was echoed and developed by painters seeking to place figures within their landscape compositions, not as dominant or as incident, but as an equally eloquent, coexisting yet solitary part.

However, as I continued to read and study Rilke's work, particularly his extraordinary letters, I began to see immense possibilities for still-life compositions as well. In his letters, he took the same penetrating eye with which he observed the landscape and turned it on the familiar objects that made up so much of his everyday life: flowers particularly, but houses, rooms, windows, and the objects of his craft — books, letters, writing materials. I saw his late cycle of French poems, *Les Roses*, quite clearly as a series of interior, still-life compositions. His feeling for shape and meaning was so profound that he wrote about every object as if he were a painter composing a still-life painting. There is always reference to the visual experience — to form, space, light, color, texture, and movement — all used as a means of eliciting an intense interior presence from the object.

The cross-fertilization between painting and poetry is extremely exciting to me. Rilke has helped me see how the simplest of objects can vibrate with intensity. He was deeply involved in the visual arts, so it seems completely appropriate for him, in turn, to help deepen a painter's vision. Rilke developed much of his thinking about the concreteness of visual imagery from his association with Rodin and his respect for the plastic aspects of sculpture. He wrote extensively about Cézanne,

and Rilke's love for the energy of El Greco prompted a prolonged trip to Toledo which bore fruit in many of the images in the *Duino Elegies*. In his commentary on Rilke's poetry, Robert Bly has suggested that in *Das Buch der Bilder (The Book of Pictures)*, "Rilke wanted to provide readers with a book that would be like a big room full of paintings." My desire is to create just such a room of paintings and drawings, "sensuous equivalents" not only for the poetry but for "what is most delicate and inapprehensible within us."

*The Rilke Series* is still in progress. I realize now that when I first began to paint and draw in response to Rilke's poetry, I had little idea what his work would come to mean to me, what an immovable place he would occupy in the center of my feeling. The work in the current exhibition represents the first significant clearing from which I can survey the effect he has had on my own inner

landscape. Like one of his own "abundant" roses, his work continues to open and unfold, revealing ever more beautiful and vulnerable insides:

Abandon surrounds abandon,  
tenderness touches tenderness . . .  
You'd think your center would caress  
itself on and on and on . . .

I do not know what the final shape of the series will be. Rilke continually urges us on to greater and more receptive patience — to not demand answers, but to live fully in life's questions. And one thing Rilke does for us — so much like painting and drawing — is to locate us in the immediacy of these questions, in the full intensity of our current feelings.

Ephraim Rubenstein

From *Pink Hydrangea* (1907-08)

Who thought such pink could be? Who  
knew it there  
Accumulating in each blushing cluster?  
Like gilded things which by and by unluster  
They gently grow unred as if from wear.

— Rainer Maria Rilke

*Pink Hydrangea*, 1993, oil on linen,  
20 x 26 inches. Collection of Bonlyn Hall.





From *What fields are fragrant as your hands?* (1909)

What fields are fragrant as your hands? / You feel how external fragrance stands  
upon your stronger resistance. / Stars stand in images above.  
Give me your mouth to soften, love; / ah, your hair is all in idleness.

— Rainer Maria Rilke

*What Fields are Fragrant as Your Hands?*, 1992, oil on linen, 50 x 68 inches.



*The Loveliest of Fields*, 1991, oil on linen, 26 x 40 inches. Collection of Frances A. and Richard S. Underhill.



*Be Ahead of All Parting I*, 1992, oil on linen, 25 x 35 inches. Collection of Deborah Pease.



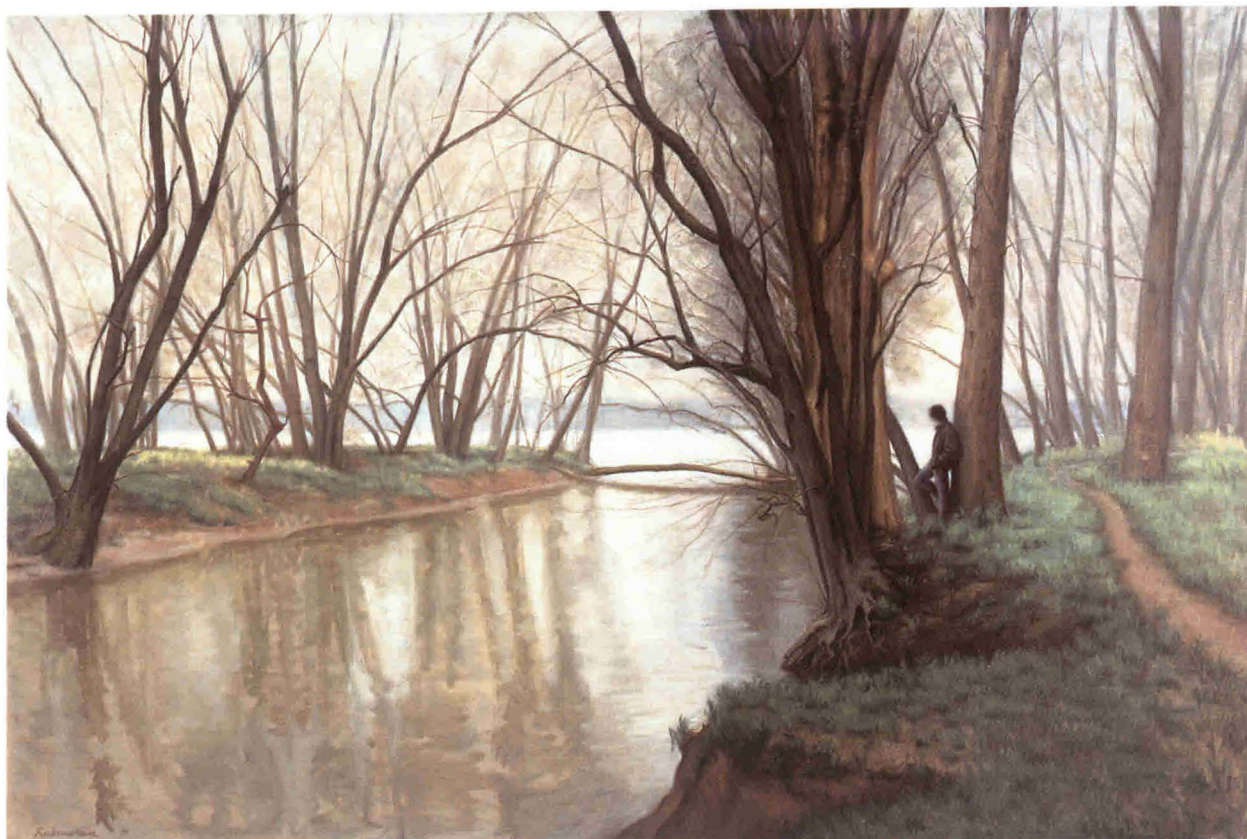
From *The Sonnets to Orpheus* (1923)

II, 13

Be ahead of all parting, as though it already were  
behind you, like the winter that has just gone by.  
For among these winters there is one so endlessly winter  
that only by wintering through it will your heart survive.

— Rainer Maria Rilke

*Be Ahead of All Parting II*, 1992-93, oil on linen, 22 x 46 inches.



From *The Sap is Mounting Back* (1924)

The sap is mounting back from that unseenness  
darkly renewing in the common deep,  
back to the light, and feeding the pure greenness  
hiding in rinds round which the winds still weep.

— Rainer Maria Rilke

*The Sap is Mounting Back I*, 1991, oil on linen, 48 x 72 inches. Collection of John Goodman.



*The Sap is Mounting Back II*, 1992, oil on linen, 50 x 38 inches.  
The Promise Collection of David A. Bickimer.



## BIOGRAPHY

Born 1956 in Brooklyn, New York  
Currently Associate Professor of Art,  
University of Richmond, Virginia

### EDUCATION

B.A. 1978, Columbia University, New York (Art History, Columbia College)  
1978-79, 1970-74, The Brooklyn Museum Art School, New York  
1979, National Academy of Design, School of Fine Arts, New York  
1981, The Art Students League, New York (studied with Francis Cunningham)  
1981-84, attended anatomical dissections, Columbia University, College of Physicians and Surgeons, New York  
M.F.A. 1987, Columbia University, School of the Arts, New York

### SELECTED AWARDS

1993

Distinguished Educator Award,  
University of Richmond

1993, 1991, 1989, 1987

Research Grants, Faculty Research  
Committee, University of Richmond

1993, 1990, 1988

Summer Stipends, Faculty Research  
Committee, University of Richmond

1992

Faculty Study Seminar to West Africa  
(Ghana and Senegal), University of  
Richmond

Program for Enhancing Teaching  
Effectiveness Grant, University of  
Richmond

1980

Dr. Ralph Weiler Prize, National Academy  
of Design, School of Fine Arts, New York

1979

Merit Scholarship, National Academy of  
Design, School of Fine Arts, New York

1978-79

Max Beckmann Scholarship, The

Brooklyn Museum Art School, New York

1978

Henry Evans Traveling Fellowship  
(England), Columbia University, New  
York

1972-73

Brooklyn Arts and Culture Association  
Honors Painting Scholarship, The  
Brooklyn Museum Art School, New York

### SELECTED

#### ONE-PERSON EXHIBITIONS

1994

*The Rilke Series*, Marsh Art Gallery,  
University of Richmond (travels to Tibor  
de Nagy Gallery, New York)

1992, 1990, 1988, 1986

Tibor de Nagy Gallery, New York

1991

Peninsula Fine Arts Center, Newport  
News, Virginia

Marsh Art Gallery, University of  
Richmond

1985

Nicholas Roerich Museum, New York

1979

Long Island University, Brooklyn, New  
York

#### SELECTED GROUP EXHIBITIONS

1993

*The Allegorical Table*, Peninsula Fine Arts  
Center, Newport News, Virginia

*The American Landscape: Selected  
Contemporary Paintings and Works on  
Paper*, Keny Galleries, Columbus, Ohio  
*Audubon Artists, 51st Annual Exhibition*,  
National Arts Club, New York

*The Art Show, 5th Annual Exhibition*,  
Seventh Regiment Armory, New York

*Faculty Exhibition*, Marsh Art Gallery,  
University of Richmond

*Hampton Bay Days*, Charles H. Taylor  
Arts Center, Hampton, Virginia

1992

*Portrait/Self-Portrait*, McGraw-Page  
Library, Randolph-Macon College,  
Ashland, Virginia

*The Art Show, 4th Annual Exhibition*,  
Seventh Regiment Armory, New York

1991

*American Panorama*, Tibor de Nagy  
Gallery, New York

*Picturing Families*, Wilson Arts Center,  
Rochester, New York

*Drawing: The Figure*, Olin and Smoyer  
Gallery, Roanoke College, Virginia

*The Art Show, 3rd Annual Exhibition*,  
Seventh Regiment Armory, New York

1990

*Harmony and Discord: American  
Landscape Painting Today*, Virginia  
Museum of Fine Arts, Richmond

*79th Annual Exhibition*, Maier Museum  
of Art, Randolph-Macon Woman's  
College, Lynchburg, Virginia

*Salon 1990*, New York Academy of Art,  
New York

1989

*10th Annual Chicago International Art  
Exposition*, Chicago

*53rd Annual National Midyear Show: A  
Tribute to Tibor de Nagy*, The Butler  
Institute of American Art, Youngstown,  
Ohio

*Festivals and Festivities*, Krasdale Foods  
Art Gallery, Lehman College, Bronx,  
New York

*Tributary: 3000 Years in the Course of Art*,  
Peninsula Fine Arts Center, Newport  
News, Virginia

*Neo-Romantics*, Williams Center for the  
Arts, Lafayette College, Easton,  
Pennsylvania

*Drawing in Virginia, An Invitational  
Exhibition by Artists Who Teach*, Second  
Street Gallery, Charlottesville, Virginia  
(traveled 1989-92 throughout Virginia)

through the Virginia Museum of Fine Arts, Richmond)

**1988**

*The Face of the Land*, Southern Alleghenies Museum, Loretto, Pennsylvania

*Mark Rhodes and Ephraim Rubenstein: Sculpture, Painting, and Drawing*, Marsh Art Gallery, University of Richmond

**1987**

*Still Life: Painting, Sculpture, Drawing*, Tibor de Nagy Gallery, New York (traveled to Rahr-West Art Museum, Manitowoc, Wisconsin)

**1986**

*Religion: Painting and Sculpture*, Tibor de Nagy Gallery, New York

*Landscape/Elements*, Jan Baum Gallery, Los Angeles

*Allied Artists of America, 73rd Annual Exhibition*, National Arts Club, New York (award)

*Plein Air: An Exhibition of Landscape Paintings and Drawings*, Bank of Boston, Boston

**1985**

*Manifestations of the Figure*, Tibor de Nagy Gallery, New York

**1984**

*48th Annual National Midyear Exhibition*, The Butler Institute of American Art, Youngstown, Ohio  
*Paper in Particular*, Columbia College, Missouri

*Second National Drawing Competition*, Berkeley Gallery, Meriden, New Hampshire

*The Expert Eye*, Wunsch Art Center, Long Island, New York

**1980**

*In Plain Sight*, Numeroff Gallery, New York

*Allied Artists of America, 67th Annual Exhibition*, National Arts Club, New York

*Drawing Defined*, National Arts Club, New York

**1979**

*Sixth Graphics Exhibition*, National Arts Club, New York

*Brooklyn '79*, The Brooklyn Museum, New York

**1976, 1975**

*Annual Exhibitions*, Staten Island Institute of Arts and Sciences, New York (1976, first prize in landscape painting; 1975, Dickinson Award)

#### SELECTED BIBLIOGRAPHY

Brandt, Frederick R. *Harmony and Discord: American Landscape Painting Today* (exhibition catalogue), Virginia: Virginia Museum of Fine Arts, Richmond, 1990.

Brenson, Michael. "Ephraim Rubenstein," *The New York Times*, April 6, 1990.

Henry, Gerritt. *Neo-Romantics* (exhibition catalogue), Pennsylvania: Lafayette College Art Gallery, Williams Center for the Arts, Easton, 1989.

Holladay, Deborah, ed. *Tributary: 3000 Years in the Course of Art* (exhibition catalogue), Virginia: Peninsula Fine Arts Center, Newport News, 1989.

Johnson, Charles W., Jr. *Renewal and Natural Order: The Art of Ephraim Rubenstein*, New York: American Arts Quarterly, Spring 1993, pp. 32-35.

\_\_\_\_\_. *Mark Rhodes and Ephraim Rubenstein: Sculpture, Painting, and Drawing* (exhibition catalogue), Virginia: Marsh Art Gallery, University of Richmond, 1988.

Johnson, Stephen A. *Plein Air: An Exhibition of Landscape Paintings and Drawings* (exhibition catalogue), Massachusetts: Bank of Boston, Boston, 1986.

Jones, Suzanne, ed. *Growing Up in the South*, New York: Mentor Books, 1987, cover photo.

Kazin, Alfred. "Fear of the City: 1783-1983", *American Heritage Magazine*, February/March 1983, photo, pp. 14-15).

Lee, John Post. *Still Life: Painting, Sculpture, Drawing* (exhibition catalogue), Wisconsin: Rahr-West Art Museum, Manitowoc, 1987.

Moldenhauer, Susan. *Drawing in Virginia: An Invitational Exhibition by Artists Who Teach* (exhibition catalogue), Virginia: Second Street Gallery, Charlottesville, 1989.

Rosenblum, Robert. "Art:Contemporary Romantic Landscapes," *Architectural Digest*, May 1993, pp. 193-230.

Stitt, Peter, ed. "Paintings by Ephraim Rubenstein," *The Gettysburg Review*, Winter 1989.

Zona, Louis A. *53rd National Midyear Exhibition: A Tribute to Tibor de Nagy* (exhibition catalogue), Ohio: The Butler Institute of American Art, Youngstown, 1989.

#### SELECTED PUBLIC AND CORPORATE COLLECTIONS

Florida Power and Light Company, Juno Beach

John Jay College of Criminal Justice, New York

Kingsborough Community College, Brooklyn, New York

The Metropolitan Museum of Art, New York

Mutual Insurance Company of New York, New York

The E. Carlton Wilton Center for Interfaith Campus Ministries, University of Richmond, Virginia

## CHECKLIST OF THE EXHIBITION

Dimensions are in inches, height precedes width. The works are from the collection of the artist, courtesy of Tibor de Nagy Gallery, New York, except where otherwise noted.

### *The Rilke Series* PAINTINGS

#### *The Loveliest of Fields*

1991, oil on linen, 26 x 40  
Collection of Frances A. and Richard S. Underhill (illustrated)

#### *The Sap is Mounting Back I*

1991, oil on linen, 48 x 72  
Collection of John Goodman (illustrated)

#### *The Sap is Mounting Back II*

1992, oil on linen, 50 x 38  
The Promise Collection of David A. Bickimer (illustrated)

#### *What Fields are Fragrant as Your Hands?*

1992, oil on linen, 50 x 68  
(illustrated)

#### *Be Ahead of All Parting I*

1992, oil on linen, 25 x 35  
Collection of Deborah Pease (illustrated)

#### *Be Ahead of All Parting II*

1992-93, oil on linen, 22 x 46  
(illustrated)

#### *Sonnet to Orpheus*

1992-93, oil on linen, 38 x 76  
(illustrated, cover)

#### *Pink Hydrangea*

1993, oil on linen, 20 x 26  
Collection of Bonlyn Hall (illustrated)

#### *Window I*

1993, oil on linen, 42 x 26

#### *Summer*

1993, oil on linen, 36 x 30

#### *Les Roses I*

1993, oil on linen, 60 x 30  
(illustrated)

#### *Les Roses II*

1993, oil on linen, 60 x 30

### *The Rilke Series* DRAWINGS

#### *Landscape Study for*

##### *"The Sap is Mounting Back I"*

1991, charcoal on gray paper,  
19 1/2 x 25

#### *Figure Study for*

##### *"The Sap is Mounting Back II"*

1991, graphite and white chalk on blue-gray paper, 24 x 18  
Collection of Remak Ramsay

#### *Rose*

1991, silverpoint on prepared paper,  
13 x 10

#### *Figure Study for "What Fields are Fragrant as Your Hands?"*

##### *(Mark and Elizabeth)*

1992, graphite on green-gray paper,  
12 x 20

#### *Figure Study for*

##### *"Sonnet to Orpheus"*

1992, graphite and white chalk on blue-gray paper, 19 1/2 x 25

#### *Sarah II:*

##### *Study for "Core of the Rose"*

1992, graphite on pink paper,  
19 x 25

#### *Sarah III:*

##### *Study for "Core of the Rose"*

1992, graphite and white chalk on blue paper, 19 x 25

#### *Sarah IV:*

##### *Study for "Core of the Rose"*

1992, graphite on pink paper,  
19 x 25

#### *Sarah V:*

##### *Study for "Core of the Rose"*

1993, graphite on pink paper,  
19 x 25

#### *Figure Study for "Autumn Day"*

1993, graphite and white chalk on green-gray paper, 19 1/2 x 25

#### *Perspective Drawing for*

##### *"Autumn Day"*

1993, graphite, ink, and charcoal on white paper, 22 x 30 1/4

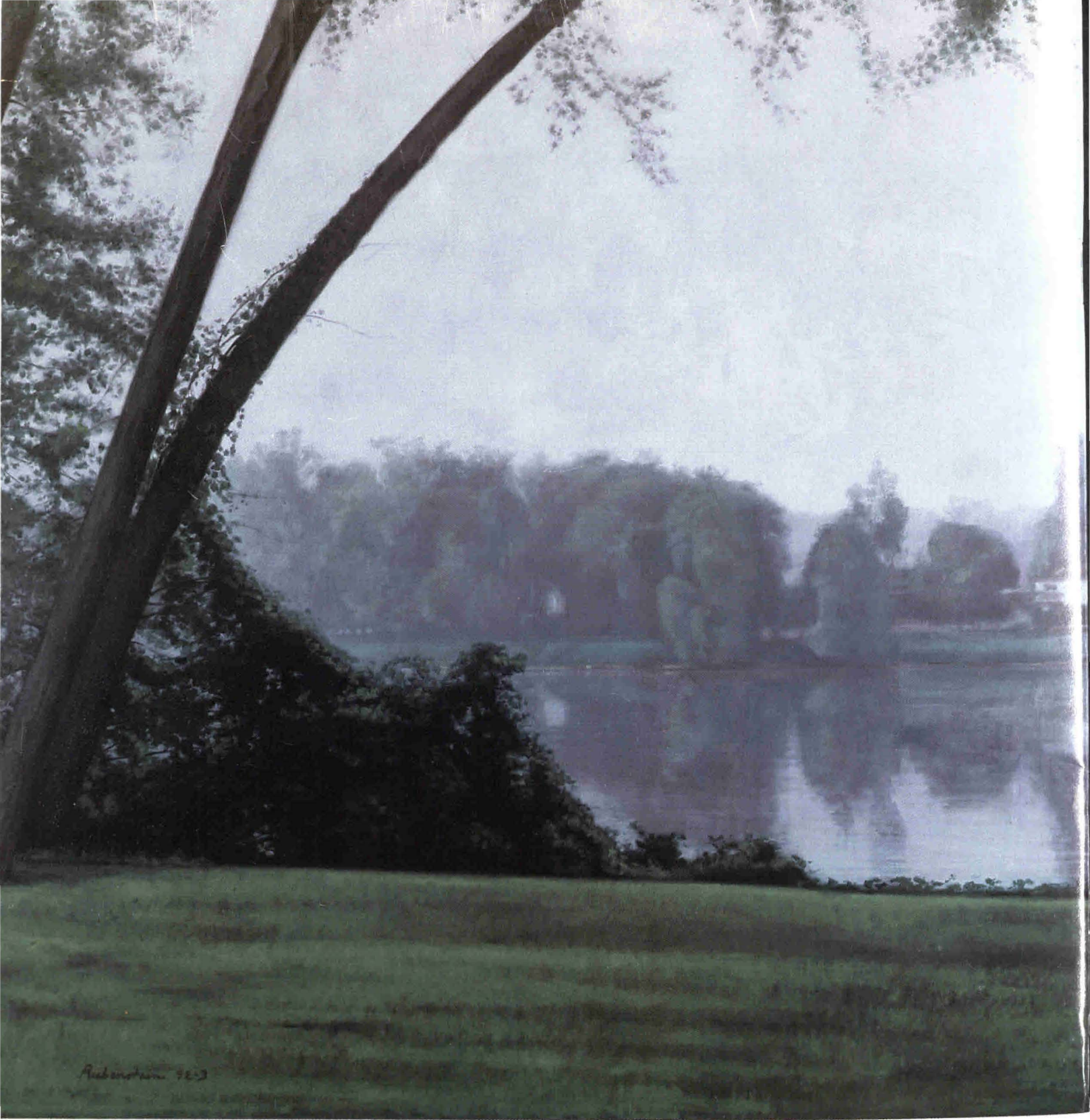
#### *Yellow Rose:*

##### *Study for "Les Roses"*

1993, graphite on yellow prepared paper, 11 1/2 x 15

#### *Palm*

1993, graphite on pink paper,  
13 x 19 1/2



EPHRAIM RUBENSTEIN: THE RILKE SERIES