

European Galleries: (Dec - Jun 14 PDP Rotation), December 4, 2013-June 30, 2014

CHECKLIST OF THE EXHIBITION

Giovanni Battista Piranesi, designer
Italian, 1720-1778

Ancient temple commonly called the Temple of Health on the Via d'Albanio five miles outside Rome (Tempio Autico Volgarmente deeto della Salute su la via d'Albanio, cinque miglia lontan de Roma), from Views of Rome (Vedute di Roma), 1763, 1763

Etching

Gift of Mrs. Jesse H. Metcalf 16.592

Giovanni Battista Piranesi created this print as one of more than 130 views, or vedute, of significant sites in Rome. Prints like this one provided pilgrims, scholars, artists, and tourists with affordable souvenirs of their visit to Rome. Piranesi's popular views defined the European perception of Roman landmarks to the extent that the German writer Goethe (1749–1832), who had come to know Rome through Piranesi's prints, claimed to be somewhat disappointed on his first encounter with the real thing.

This view shows the remains of the so-called Temple of Salus, located five miles south of Rome along the road to Albano. Piranesi accurately depicts the architectural details but exaggerates the scale of the crumbling structure, which dominates the overgrown landscape and towers dramatically over the nearby figures

Wilhelm Robart

Dutch, active 1770s

Trompe l'Oeil, 1770s

Pen and ink, brush and wash, watercolor, and chalk

Gift of Mr. and Mrs. Barnet Fain 2001.93.2

Trompe l'oeil, a French phrase meaning "fools the eye," describes illusionistic images intended to trick the viewer into mistaking them as real objects. Dating back to the Renaissance, trompe l'oeil works showcase an artist's skill and challenge perceptions of art and reality. This drawing by Wilhelm Robart depicts an assortment of prints (some with Dutch words), including a map, a landscape, and a music sheet, randomly gathered onto a patterned background, much like a notice board. Robart heightens the effect by depicting torn and discolored papers with rolled up edges. Trompe l'oeil imagery became an independent genre in the Netherlands by the 18th



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century, with the illustrated prints often selected to reflect the personality of the work's patron.

Jacob Hoefnagel, designer
Flemish, 1575 - c.a. 1630
Possibly Theodor de Bry, associated artist/maker
Netherlandish, 1528-1598
After Joris Hoefnagel, associated artist/maker
Netherlandish, 1542-1600
Riddle: my skin is red, and white liquid is hidden within (Aenigma: Rubra mihi cutis est, latet intus niveus humor), part 3, sheet 7 Archetypha studiaque patris Georgii Hoefnagelii, 1592
Engraving on paper
Walter H. Kimball Fund 2006.117.1



Riddle: my skin is red, and white liquid is hidden within. I have a mouth instead of heart, and it bears seeds—
We truffles burst the nourishing earth with our tender heads. We are a fruit similar to the mushroom—

The 1592 publication of this engraving, part of a series, was the first repertoire of plants and insects made available via print to a wide audience. Copied after manuscript illuminations made by Joris Hoefnagel, court painter in Prague to Emperor Rudolf II, the print includes insects indigenous to Northern Europe as well as more exotic specimens. Hoefnagel's artful arrangement is combined with his serious attention to scientific description.

The text printed on the engraving and translated above pairs a riddle (aenigma) about a mushroom with an epigram by the first-century poet Martial. The text and images together encourage close observation of the natural world and reveal the Renaissance humanist interest in compiling knowledge.

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Cornelis Cort
Netherlandish, ca. 1533-1578
After Titian
Italian; Venetian, 1488/90-1576
The Annunciation, ca. 1566
Engraving
Helen M. Danforth Acquisition Fund 2012.114

In 1565, Venetian artist Titian employed Netherlandish printmaker Cornelis Cort to make engravings of several of his paintings, including *Annunciation*. The two worked in close collaboration, with Titian often supplying Cort with drawings of his paintings designed specifically for a graphic medium.

This print closely follows the original painting, aside from its reversed orientation, a result of transferring the drawing to the copper plate. Cort skillfully translates Titian's subtle tonal shifts into engraved lines, showing to dramatic effect the light streaming through the clouds onto the Virgin. With controlled handling of the burin, a cutting tool used to engrave the plate, Cort masterfully depicts clouds, feathers, and windswept drapery.



Thomas Stothard
British, 1755-1834
King Lear and Cordelia in Chains, 1748
Watercolor and chalk
Gift of Benjamin Olch 27.229

This watercolor drawing depicts the moment in Shakespeare's *King Lear* when Edmund orders Lear and his daughter Cordelia to prison. Appealing to 18th-century British sentimentality, Stothard focuses on the tender relationship between father and daughter, who, with clasped hands, comfort each other during a moment of desperation. Known for his elegant depictions, Stothard portrays Cordelia as a graceful beauty, chains highlighting her flowing gown.



This is one of a vast number of drawings Stothard created as designs for printed book illustrations. He became one of the most popular illustrators in London at a time when book production flourished in response to a growing literate audience.

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After Perugino

Italian, ca. 1450-1523

Study of Three Figures (saint Augustine, Saint Monica, and the Virgin Mary), ca. 1506

Pen and ink on paper

Museum Appropriation Fund 35.009

This pen and ink drawing was made by a contemporary of Perugino, after his monumental altarpiece of the Crucifixion in the Church of St. Augustine in Siena. In copying three of the figures in their original arrangement, the artist tries to capture the graceful gestures and expressions for which Perugino was well known. Looking up to the crucified Christ, St. Augustine kneels as his mother Monica rests her head in her hand in a gesture of grief. The Virgin Mary stretches her arms out with open palms, mourning the loss of her son. The very fine crosshatching, which becomes denser in areas of shadow, shows the artist's interest in mimicking Perugino's carefully shaded forms.



French

Leaf from the Book of Mark, Vulgate Bible, 1230

Ink and tempera on vellum

Museum Works of Art Fund 43.435

Before printing was invented in Europe in about 1420, specialized craftsmen produced manuscript books entirely by hand. Animal skins were scraped, stretched, and whitened to make vellum, sheets of which were arranged and bound into books. Scribes then copied the text with quills using black, brown, or red ink.

This leaf comes from a Vulgate Bible, the standard Latin translation made by Saint Jerome in the 4th century. Bibles were copied in large numbers during the beginning of the 13th century, particularly in Paris, the most active center for book production. Portable and accessible, pocket-sized Bibles such as this, which includes both Old and New Testaments in a single volume, were made for university students and other learned audiences as well as for the clergy. The leaf follows the customary format of Bibles made at this time, with lively scrolling patterns filling the margins around the opening passages of the Gospel of Mark.



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French
Philippe Pigouchet, engraver (printmaker)
French, 15th century
Simon Vostre, publisher
Leaf from a Book of Hours, ca. 1498
Metalcut on vellum
Museum Works of Art Fund 43.462

Books of hours—among the most exquisite of medieval objects—are small volumes of devotional prayers and psalms which the owner would read privately at the canonical “hours” of the day prescribed by the Catholic Church. This page shows the traditional format of a manuscript but in fact was printed with moveable type, a recent invention. The border illustrations, featuring grotesques and biblical vignettes, were printed from separate plates of metal that were cut away, leaving the desired image on the surface to be inked. While manuscripts were still commissioned by wealthy patrons, printed books were affordable to a wider public, particularly the increasingly literate laity. The successful partnership of Parisian printmaker Philippe Pigouchet and bookseller Simon Vostre led to the extensive distribution of books like the one shown here



German
Johannes de Thwroc, author
German, 1435 - 1489
Conrad Stahel, printer
Mathias Preunlein, printer
King Solomon page from the book Chronicle of Hungarians (Chronica Hungarorum), Brno: Conrad Stahel and Mathias Preunlein, Chronica Hungarorum, 1488
Letterpress and woodcut with hand coloring
Museum Works of Art Fund 47.700

A standard example from an early printed book, this leaf combines woodcut illustrations with text printed in moveable type. The hand-colored illustration depicts the 11th-century ruler of Hungary, King Solomon, whose cross-topped crown and orb indicate both his royal standing and his efforts to maintain Hungary as a Christian nation. The page comes from the *Chronica Hungarorum*, the first book printed in Hungary, which recounts Hungarian history through the time of the book’s publication in 1488. The author of the chronicle, Johannes de Thwroc, worked at the court of Matthias Corvinus, whose literary and artistic patronage contributed to the rise in secular literature around the turn of the 16th century.



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Sebastiano Serlio, author and printmaker

Italian, 1475-1554

Giovanni Battista et Marchio Sessa brothers, publisher

Italian, 1559-1568

All the works of architecture and perspective of Sebastiano Serlio, Bolognese (Tutte l'opere d'architettura, et prospetiva, di Sebastiano Serlio, Bolognese), First book [-fifth], Venice: Gio[vanni] Battista and Marchio Sessa brothers, 1559-1568 1559-1568

Bound book with woodcuts and engravings on laid paper

Transfer from the RISD Library 49.406

This volume was the first illustrated collection of architectural styles printed in Europe and organized for practical use by architects. Serlio began with basic ideas (geometry and perspective) and moved on to complex applications (ancient monuments to temple and church designs). For the first time, architects and artists had wide visual access to the scattered monuments of antiquity, obviating the need for travel. The book also did much to disseminate Italian Renaissance ideals of architecture to the North—ideas that were based, in turn, upon writings by Vitruvius, the first-century BCE Roman architect.

Marco Ricci

Italian, 1676-1729

Landscape with Town, late 1600s - early 1700s

Pen and ink with brush and wash on paper

Gift of Miss Ellen D. Sharpe 50.299

This pen and wash drawing, one of several picturesque landscapes created by Italian artist Marco Ricci, captures the tranquility of the countryside. Ricci characteristically uses parallel hatching and varying hues to produce a sense of light and shadow. His experience as a stage designer is often evident in his landscapes, which are arranged in a series of planes, much like a theater set. Active in Venice for most of his career, Ricci admired the bucolic landscapes of the Venetian tradition and the realism and simplicity of Dutch landscapes, which he probably studied during a visit to the Low Countries. Ricci's landscape drawings were popular among 18th-century European collectors.



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Giovanni Battista Zelotti

Italian, 1526-1578

The Queen of Sheba, ca. 1562

Pen and ink with brush and wash over chalk on paper

Gift of the Wunsch Americana Foundation, Inc. 71.093

Zelotti's attention to the details of the woman's attire reveals the purpose of this drawing as a study in costume design for a stage production of *The Queen of Sheba*. Like many other 16th-century Italian artists, Zelotti devised costume and set designs for the theater, though he is best known for his frescoes in northern Italian villas and palazzi.

The queen turns slightly to the side with her head in profile, displaying both the front of her elaborate gown and a lateral view of her embellished headdress. The use of ink allowed Zelotti to sketch in details like the tassels and ornate buttons, with a light wash to convey shadow.



Francesco Salviati

Italian, 1510-1563

Woman with Book, 1520 - 1563

Pen and ink with brush and wash on paper

Gift of the Fazzano Brothers 84.198.1009

This figural drawing is one of numerous surviving sketches by Salviati, who was a prolific draftsman throughout his career. He defines the female figure with incisive lines, showing a reliance on linear outlines that is also evident in his paintings. Salviati's fluid drawing technique highlights the woman's elegantly curved silhouette, created by her twisting pose and flowing drapery. He adds small areas of delicate hatching and a light wash to create a sense of three-dimensionality.

Little is known about the purpose of this drawing, which might have served as a preparatory study for a painting or a copy after another artist's work. Known for his artistic invention and ease in execution, Salviati might have created this drawing merely as a creative exercise.



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After Giovanni Francesco Barbieri, called Il Guercino
Italian, 1591-1666
Study for St. William of Aquitaine, 1600s
Chalk on paper
Mary B. Jackson Fund 32.031

This black chalk drawing is a direct copy after the central figure in Guercino's *Saint William of Aquitaine Receiving the Cowl*, an altarpiece painted in 1620 for the Church of Saint Gregory in Bologna. The drawing depicts the half-kneeling figure of Saint William as he pulls a monastic habit over his head. The broad areas of hatching and sketchy outline of the figure reveal the artist's interest in exploring the effects of light and shadow, rather than creating a fully finished drawing. Black chalk, a popular medium for 16th-century figural studies, allows the artist to show subtle tonal shifts by smudging and deepening hues. Copying was a vital part of artistic training, and in this case, the student chose to study a painter known for his ability to depict dramatic lighting.

