

*European Galleries (PDP Dec - Oct)*, December 7, 2015-October 9, 2016

## CHECKLIST OF THE EXHIBITION

Attributed to Master of the Missal of Amboise Le Veneur  
 Attributed to Jean Serpin  
 French  
*Book of Hours (use of Rouen)*, ca. 1510  
 Ink, tempera, gold leaf on vellum, bound in purple velvet over wood boards  
 Museum purchase in honor of Dr. Arnold-Peter Weiss; Helen M. Danforth Acquisition Fund 2011.30



Books of hours included devotional prayers and psalms the owner could recite at different hours of the day. Here, the illumination of the Adoration of the Magi (or Three Wise Men) accompanies a prayer to the Virgin Mary meant to be recited at noon. In a visit said to take place 12 days after Christ's birth, the Wise Men present the Christ Child with gold, frankincense, and myrrh. The third Magus's dark skin indicates his origins in Ethiopia, an interpretation derived from a 14th-century manuscript that also argued that subsequent Christian Ethiopian kings descended from the magus.

The elaborate scrolls and dragons on the border were painted by a different artist than the central composition.

Attributed to Dominican Order  
*Leaf from a Missal*, ca. 1353  
 Ink, tempera, and gold on vellum  
 Museum Works of Art Fund 43.438

Manuscript leaves such as this one were fashioned from vellum—and scraped, stretched, and whitened animal skin—and arranged into codices, or books bound into sheets. Scribes then wrote the text with a quill pen, and an illuminator added historiated initials or miniatures with color washes and gold leaf.



This leaf was taken from a missal, a composite book that unites all of the texts of the Mass. The passages of black and red ink differentiate instructions for the orator (red) from canonical text (black). The large decorated initial introduces Genesis 22:1, the story of Abraham's sacrifice of Isaac, central to the Mass for Holy Saturday, the day before Easter.

# RISD MUSEUM

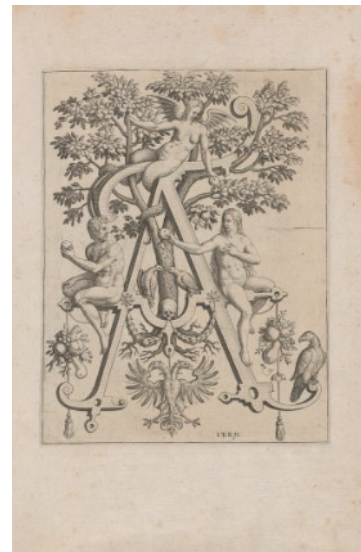
German  
Anton Koberger, printer  
German, ca. 1445-1513  
*St. Appolonia, book page with image and text, from Jacobus de Voragine, Lives of the Saints (Passional oder Leben des Heiligen), Nuremberg: Anton Koberger, 1488*  
Woodcut, hand-colored with watercolor on laid paper  
Museum Works of Art Fund 44.452

This page was excised from a collection of stories about the lives of the saints by Jacobus de Voragine. The woodcut shows St. Apollonia—a third-century martyr for the Christian faith—as her teeth are pulled out by torturers. Because of the nature of her suffering, she is revered as the patron saint of dentists. To the right, a man stokes a fire for her eventual burning. Her torturers have been hand-painted with the stripes of jesters; a pagan ruler directs their actions. The artist took some liberty with the story, portraying Apollonia not as the aged woman described by Italian author Voragine, but as a maiden.



Johann Theodor de Bry  
Netherlandish, 1561-1623  
After Theodor de Bry  
Netherlandish, 1528-1598  
*Newly Fashioned Alphabet (Nova Alphati Effietio), 1595*  
Engraved on laid paper  
Museum Works of Art Fund 46.510

By the 16th century Gothic lettering had gone out of style, and artists such as Johann Theodor de Bry were experimenting with new, more ornamental types of lettering. For this letter X, part of an ornamental alphabet book, he combined closely observed decorative elements—such as fruited vines, gourds, a flying insect, a beetle, and a putti—with a figure of Christ, who balances on the lower right stroke of the letter and whose weight is counterbalanced by a nude woman holding a heraldic device. De Bry's fanciful combination draws from nature and architecture rather than theology, and emphasizes above all his skill in creating a pleasing and decorative whole.



# RISD MUSEUM

Albrecht Dürer  
German, 1471-1528  
*St. Jerome in his Cell*, 1511  
Woodcut on laid paper  
Gift of Henry D. Sharpe 49.046

Albrecht Dürer depicts Saint Jerome as a humanist scholar, the Church's first linguist, hard at work in his study, with the lion from whose foot he extracted a thorn lying at his feet. The interior space is composed of still-life elements, some of which have symbolic significance, such as the hourglass, which suggests the unyielding passage of time; others denote the saint's industry. The curtain, a dramatic spatial element, appears to have been drawn aside just for us, providing within an example of the virtues of a quiet, contemplative life.

Executed in woodcut, this masterful sheet reveals Dürer's unmatched ability for finding simple but comprehensible graphic equivalents for different surfaces.

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

Giovanni Battista Piranesi  
Italian, 1720-1778  
*Internal View of the Atrium of the Portico of Octavia (Veduta Interna del'Atrio del Portico di Ottavia)*, from *Views of Rome (Vedute di Roma)*, 1760  
Etching on laid paper  
Museum Works of Art Fund 50.241

Giovanni Battista Piranesi created this print as one of more than 130 Roman views, or vedute, which were acquired by pilgrims, scholars, artists, and tourists as affordable souvenirs. Piranesi's popular views of significant Roman landmarks defined European perception to the extent that the German writer Goethe (1749–1832), who had come to know Rome through Piranesi's prints, claimed to be somewhat



# RISD MUSEUM

disappointed on his first encounter with the real thing. This print depicts a structure built by the Emperor Augustus for his sister around 27 BCE. Piranesi's skillfully balanced etching technique captures the structure's light-dappled interior, with its overgrown walls and curious visitors.

Alessandro Magnasco

Italian, 1667-1749

*Sketches for Adoration of the Magi*, late 1600s - mid 1700s

Oil paint and charcoal on laid paper

Museum Works of Art Fund 51.072

On this sheet the artist planned three male figures who employ different gestures of respect and homage. A sketch of the Virgin and Child at the lower left indicates the object of adoration. The artist sketched bare outlines in charcoal, then drew hands, faces, and cursory outlines. The mass and volume of the forms were layered using an oil paint with an unusual yellow cast.



G. Devisme

French, fl. ca. 1800

Antoine Maxime Monsaldy, designer

French, 1768-1816

Monsaldy & Devisme, publisher

*Display of pictures by living artists, in the Museum Central des Arts (Louvre), in the 8th year of the Republic of France, (Vue des Ouvrages de Peinture des Artistes Vivans)*, ca. 1800

Etching on laid paper

Museum purchase: gift of Miss Ellen D. Sharpe 52.224.2

This etching is one of a pair of prints that present a vivid image of changing social dynamics at the Paris Salon, a juried exhibition, founded in 1667, showing artists from the Royal Academy of Painting and Sculpture. The new French Republic continued this event at the Palace of the Louvre, appropriated and renamed the Museum Central des Artes in 1793. The large gallery space overflows with figures of notably different classes—wealthy nobles in fine dress, military men in uniforms and three-point hats, and bourgeoisie in more modest garb—demonstrating a center for exchange that contrasted with the hierarchies of court society.



# RISD MUSEUM

Giovanni Benedetto Castiglione  
Italian, 1609 - 1664  
*Study of a Crouching Man*, early 1600s-mid 1600s  
pen and ink and wash technique on white paper  
Museum Works of Art Fund 57.138

In this drawing, the flowing application of wash creates the curving direction of a man's body while curling marks of pen and ink hint at the form. Castiglione experimented with an unusual point of view, focusing on the twisting back of the man from a position above and slightly behind the subject. Abstracted and cursory, Castiglione's drawing relies on the human eye to solidify the components of the form.



Italian  
previous attribution Andrea Appiani I  
Italian, 1754-1817  
*Deposition*, 1800s  
pen and ink and wash technique on Chinese white on white paper  
turned buff  
Museum Works of Art Fund 58.153

In this drawing, the figural group stands out from the negative space due to the layered washes that create the background. The dark background fits the gravity of the subject of the dead Christ, and the dramatic rhetorical gestures of the Virgin (left) and Mary Magdalene (right) impart a staged theatricality to the scene.



Jacob Matham  
Dutch, 1571-1631  
After Federico Zuccaro  
Italian, 1540/43-1609  
*Christ Raising the Son of the Widow of Nain*, 1593-1594  
Etching on laid paper  
Museum Works of Art Fund 66.326

This print by the Dutch engraver Jacob Matham reproduces an altarpiece painted by the Roman artist Federico Zuccaro for the cathedral in Orvieto, Italy. Zuccaro's composition depicts one of Christ's miracles and shows the widow's son and Christ in the center, surrounded by spectators in various stages of wonder and awe. Both artists exaggerated the hands in the composition—those of Christ as he performs the miracle, those of the young man whose reanimation begins in his hands, and those of the crowd, whose dramatic gestures convey their amazement. Designed in an unusually sharp vertical format, the scene takes place at the threshold to a great city.



# RISD MUSEUM

William Hogarth

English, 1697-1764

*The five orders of PERRIWIGS as they were worn at the late CORONATION measured Architectonically, 1761*

Etching on laid paper

Gift of Mrs. Walter Smith and Mrs. Reginald Patota 72.112

This print demonstrates William Hogarth's cutting social satire at its most brazen. Poking fun both at the period's fascination with ancient Greece and the fashion for extravagant wigs, Hogarth presents five wig types from top to bottom: the Episcopal (clergy), Old Peerian or Aldermanic (city officials and peers), Lexonic (lawyers), Composite or Half Natural, and "Queerinthian." The categories evoke the five architectural orders of ancient Greek architecture. In the bottom text, the artist ridicules a forthcoming publication on Greek antiquities. In a portrait made just a few days after her marriage to King George III of England and her coronation, Queen Charlotte appears at lower left.



Pietro Fancelli

Italian, 1764-1850

*The Birth of Asklepios, 1764-1850*

Ink and color washes over traces of graphite on laid paper

Gift of Mr. and Mrs. Gilman Angier 73.121

For this drawing, Fancelli employed an unusual lavender water-based paint amidst gray and brown washes and pen and ink outlines. The soft pastel colors belie the tragedy of the scene, which shows the god Apollo rising after cutting a baby—his son, Asklepios—from the body of Koronis, who is about to be burned on a pyre. Fancelli's full rendering of the background, his attention to foreground repoussoir in shadow, and his addition of two pieces of paper on the left and right sides suggest the sheet may have been a preliminary design for a stage set.

