

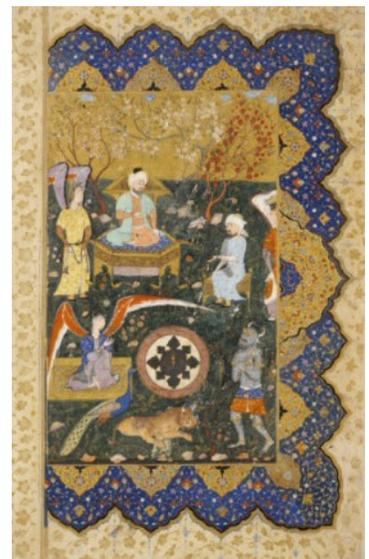
European Galleries PDP, May 21, 2018-December 2018

CHECKLIST OF THE EXHIBITION

Muhammad Qasim Tabrizi, Persian, d. 1659
King Solomon Enthroned, ca. 1570
Opaque watercolor on paper
Museum Appropriation Fund 17.418

King Solomon of Israel is depicted on a throne in a luxuriant garden, surrounded by courtiers, angels, demons, animals and flowers. Around the central vignette is a richly illuminated frame, meticulously painted with interlacing vegetal patterns in deep blue, gold, and red, against a background of golden floral tracery inspired by Asian ceramic decoration. With its painstaking craftsmanship and minute detail, the ornamental frame demands as much attention as the image it surrounds.

This sumptuously decorated sheet was once the right half of the frontispiece of a fine Islamic manuscript. Just and wise, Solomon was a popular subject for title-page illustrations in Persian manuscripts.



John Flaxman, English, 1755 - 1826
Study for Prometheus Chained, 1794 - 1795
Pen and ink on paper
Gift of the Estate of Eleanor Fayerweather 1993.085.5

This drawing was a study for an illustration. The titan Prometheus is chained to a rock as punishment for stealing fire from the gods and sharing it with humanity. The final version of this work was engraved by Frank Howard and published in *Compositions from the Tragedies of Aeschylus* in 1795.



After working as a modeler for the ceramics manufactory Wedgwood and a brief stay in Rome, English sculptor and draftsman John Flaxman became famous for his line drawings illustrating classic literary works. His crisp, continuous outlines and spare use of shading, influenced by engravings after Greek vases, conveyed a sense of classical purity.

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Master of the Missal of Amboise Le Veneur
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



This vivid illumination depicts the Last Judgment, when, according to Christian belief, the dead will be resurrected to face eternal salvation or damnation. The illustration accompanies invocations to the saints.

These privately commissioned books paired prayers to be recited at different times of day with images, usually depicting scenes from the life of Jesus or Mary. This example could have been hung from a belt by a chain attached to a decorative cover like the one at left. Thin strips of curled silver form the filigree panels. The densely ornamented bands feature animals and foliage in shining relief, contrasted with the incised ground filled with niello, a dark inlay of silver, lead, copper, and sulphur.

Theodor van Thulden, Flemish, 1606-1669
Peter Paul Rubens, Flemish, 1577-1640
Jean-Gaspard Gevaerts, Flemish, 1593-1666
Procession in Honor of the Most Serene Prince Ferdinand (Pompa Introitus honori serenissimi principi Ferdinandi Austriaci), 1642
Bound book with 41 engravings; gilded stamped-leather binding
Helen M. Danforth Acquisition Fund 2012.36



This imposing book commemorates the 1635 Joyous Entry procession into the merchant city of Antwerp by Ferdinand of Austria, the city's Spanish overlord. Antwerp's processions included arches and stages temporarily constructed along the city streets and bedecked with paintings, textiles, and sculptures.

Rubens designed this event's overall visual program, including the Arch of the Mint on this page, to celebrate Antwerp's international trading network. He imagines Mt. Potosí, a silver mine in what is now Bolivia, which was a source of the Spanish Empire's wealth. At the summit of the mountain, Hercules vanquishes the dragon guarding a tree that produced golden apples, while a personification of Spain picks fruit from its boughs. At the center is the motto "Gold is more powerful than the blow of lightning."

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Alessandro Longhi, Italian, 1733-1813
Pietro Longhi, Italian, ca. 1700-1785
Joseph Wagner, Italian, 1706-1786
The Moorish Street Performer, ca. 1750-1760
Etching and engraving on paper
Walter H. Kimball Fund 2013.77.2

As a busy commercial hub, Venice was a cosmopolitan junction where people and objects from Europe and beyond frequently crossed paths. This etching by Alessandro Longhi, based on a painting by his father, Pietro, depicts a street performer of Moorish or African descent standing on a table playing a tambourine. The amused crowd includes captivated children, elegant young women, and mysterious men in masks. A successful artist and the director of the Venetian Academy of Drawing, Longhi specialized in genre painting and gently satirical street scenes featuring masked figures, courtship narratives, and the unusual spectacles familiar to the visitors and inhabitants of Venice.



Diana Mantovana, Italian, ca. 1547-1612
Giulio Romano, Italian, 1492/1499-1546
Antoine Lafréry, French, 1512-1577
Attilius Regulus in a Barrel, ca. 1570
Engraving on laid paper
Museum purchase, anonymous gift and Georgianna Sayles Aldrich Fund 2014.93

This print by Diana Mantovani depicts the moment before the Carthaginians rolled Roman general Marcus Atilius Regulus down a hill in a nail-studded barrel. According to legend, after Regulus's defeat in battle, he was sent by Carthage to Rome to negotiate the exchange of prisoners. Regulus instead convinced the Romans to continue fighting, despite knowing that if negotiations failed he would have to return to Carthage to face his gruesome punishment.



Born into a family of engravers, the artist based her design on a fresco by Giulio Romano for the ducal palace in Mantua. While very few women worked as printmakers during the Renaissance, Diana Mantovani's work was widely admired at the time.

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Jean-Auguste-Dominique Ingres, French, 1780-1867

Portrait of Thomas-Charles Naudet, 1806

Graphite on wove paper

Museum Appropriation Fund 29.087

This likeness of the landscape painter Thomas-Charles Naudet was one of the first portrait drawings Ingres executed in Rome, where both artists were fellows at the French Academy. Ingres, who thought of himself as a history painter in the Neoclassical tradition, was among the best portraitists of the 1800s. He depicted Naudet's body in three-quarter profile, his lively gaze turned to the viewer. As with his other drawn portraits, Ingres brings the face and head of the sitter to a high level of finish, leaving the body more summarily outlined. With its perfectly controlled unbroken lines and delicate shading, the portrait—while an early work—reveals the precision and subtlety of Ingres's mature draftsmanship.



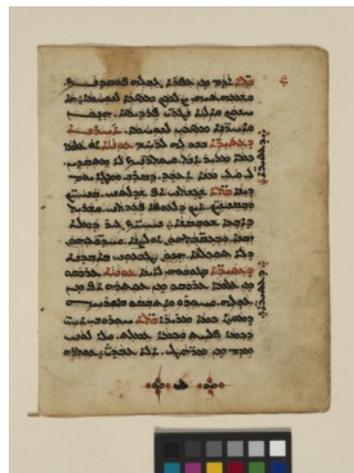
Syrian

Syriac Manuscript Page from the Service for the Dead, 1400 - 1500

Ink on vellum

Museum Works of Art Fund 43.440

These three texts, written in different scripts and alphabets, provide a glimpse into the variety of writing cultures in the early modern Christian world. The leaves at left are written in Latin, one in a tiny but legible Humanist script predominantly used in Italy, the other in a neat blackletter (Gothic) script typical of northern Europe. The leaf at right is written in Syriac, a dialect of Aramaic used in Christian communities in the Middle East. This text is an example of Nestorian script, named after Nestorius, founder of the Christian Church of the East, which flourished in Assyria, Persia, and Asia.



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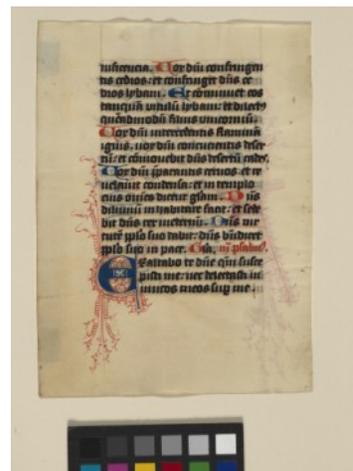
Belgian; French; Flemish

Manuscript Page from a Flemish Psalter, ca. 1500

Ink on vellum

Museum Works of Art Fund 43.449

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Manuscript Page from an Italian Book of Hours, 1400 - 1500

Ink and opaque watercolor on vellum

Museum Works of Art Fund 43.458

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Raffaello Morghen, Italian, 1761-1833

Stefano Tofanelli, Italian, 1752-1812

Nicolas Poussin, French, 1594-1665

A Dance to the Music of Time, ca. 1787

Engraving on paper

Gift of Alice G. Taft, Marianna F. Taft, Hope Smith and Brockholst M. Smith 45.113.138

This print presents an allegory of the passage of time and the fleeting nature of human existence. Four figures—perhaps the four seasons or the four conditions of human life (wealth, poverty, pleasure, and toil)—dance in a circle to a lyre played by Time, seated in the lower right. The putti blowing bubbles and playing with an hourglass emphasize the vanity and ephemerality of life. In the heavens, the

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sun god Apollo holds the zodiac, advancing in his chariot, followed by the Hours.

This print is based on a painting made by Nicolas Poussin around 1635. Inspired by ancient art, Poussin's design appealed to the popularity of Neoclassical imagery in the late 1700s. Published in Rome but dedicated to the duke of Florence, Morghen's engraving showcases his command of the medium, and his ability to combine excellent draftsmanship with rich modulations of tone.

Daniel Marot, French, ca. 1663-1752
*Untitled, Oeuvre du Sieur D. Marot...*1712
Etching on paper
Museum Works of Art Fund 46.465.27

This highly decorated interior was designed for the house of a wealthy patron in Holland. The wall of the room, divided by Neoclassical moldings, is adorned with European and Asian ceramics and wallpaper depicting "Chinese" vignettes as imagined by the French artist. Part of a series of six designs for chimneys, the etching reveals a taste for the exotic, typical of the early 1700s.

An architect and designer, Daniel Marot spent most of his working life in Holland, helping spread the Louis XIV style throughout Europe. As the most prolific designer of his age, Marot published hundreds of prints of room interiors, wallpapers, ceilings, velvet patterns, bed draperies, carriages, vases, clocks, locks, jewelry, gardens, and chimneys, all characterized by a profusion of decoration and a variety of influences.

Albrecht Dürer, German, 1471-1528
Decorative Pattern, from the series Six Knotsca. 1507
Woodcut on paper
Museum Works of Art Fund 46.514

This is one of six woodcuts Albrecht Dürer made of symmetrical, interlacing cord patterns arranged in a circle, copies of Italian engravings seemingly designed by Leonardo. At the beginning of the 1500s, interlaced motifs decorated a variety of objects, including clothing, metalwork, and book covers, and these printed designs may have been used as models for such products. The prints were also appreciated as displays of artistic ingeniousness and graphic intelligence, and suggest an awareness of Islamic designs circulating in Europe through ceramics and textiles. In his journal, Dürer referred

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to this series as his “knots”; patterns like this were known in Persia as *giri*, also meaning knots.

Giovanni Domenico Tiepolo, Italian, 1727-1804

Giovanni Battista Tiepolo, Italian, 1696-1770

Venice Receiving Neptune's Homage, 1750 - 1778

Etching on paper

Museum Purchase: Gift of Mrs. Murray S. Danforth 53.326

Here an extravagantly dressed female figure accepts a cornucopia filled with coins, jewels, and coral from Neptune, god of the sea. She is an allegory of Venice, receiving gifts from maritime trade, the source of her wealth. She leans on the winged lion of Saint Mark, a symbol of Venice and a motif on its opulent cathedral, where Mark is reputedly buried.

Although Venice's political and commercial power steadily declined in the early 1700s, literary and visual arts blossomed. The Tiepolos, among Venice's most successful artists, continued to portray the image of opulence and spectacle favored by the city's elite. Giovanni Domenico based this print on a painting by his father, Giovanni Battista, hanging in the Doge's Palace.

Pierre Firens, French, 1597 - ca. 1636/9

Federico Zuccaro, Italian, 1540/43-1609

Cartouche, late 1500s - early 1600s

Engraving on paper

Museum Works of Art Fund 69.165.4

A monstrous mouth gapes open, leaving a blank oval shape. Around it two hybrid female creatures—part human, part snake—twist their tentacle-like limbs, seemingly supporting the whole structure. This design for a cartouche, a decorative framing device, was part of a series of 24 prints made after drawings by Federico Zuccaro, an influential artist in Rome. The cartouches could have been used as models for coats of arms, painted or sculpted decorations, or simply as examples of fertile graphic invention. Zuccaro's cartouches reflect Renaissance Europe's taste for grotesque ornament. Inspired by ancient paintings found in Emperor Nero's palace, grotesque



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decoration delighted in extravagant, fantastic invention, merging ornament with figural details.

Jan Saenredam, Dutch, 1565-1607
Hendrick Goltzius, Dutch, 1558-1617
Perseus Freeing Andromeda, 1601
Engraving on paper
Georgiana Sayles Aldrich & Edgar J. Lownes Funds 80.152

In classical mythology, Andromeda was punished for her mother's arrogance by being chained to a rock and offered as a sacrifice to the sea monster Cetus. Flying on his winged horse, Pegasus, the Greek hero Perseus saved Andromeda from her gruesome fate. Offering artists the opportunity to depict the female nude, fantastic monsters, and dynamic action, this story was popular subject matter during the Renaissance. An engraving by Dutch artist Hendrick Goltzius appears to have inspired Giuseppe Cesari's painting, hanging at the right. This print was engraved some years later by Jan Saenredam, Goltzius's pupil.

Rudolph Ackermann, 1764 - 1834
Satirical Portrait of Napoleon, 1814
Etching with hand-coloring and letterpress on paper
Museum Collection INV2006.200.96

This satirical portrait of Napoleon, purportedly copied from a German print, was published in London in 1814, after mounting pressure from an alliance of European nations including Russia, Prussia, Spain, and Britain, forced Napoleon into a humiliating abdication from the throne. Every detail of Napoleon's dress and features takes on symbolic meaning, reflecting different episodes of his military campaigns. This design was wildly popular after Napoleon's defeat, with dozens of versions in various languages circulating across Europe and Russia.

An inscription that was originally part of the sheet was cut from this impression. It explained this "hieroglyphic portrait":
The *Hat* of the Destroyer represents a discomfited French Eagle, maimed and crouching . . . His *Visage* is composed of the Carcasses of the Victims of his Folly and Ambition, who perished on the plains of

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Russia and Saxony. His Throat is encircled with the *Red Sea*, in Allusion to his drowned Hosts. His Epaulette is a *Hand*, leading the Rhenish Confederation, under the flimsy symbol of a *Cobweb*. The *Spider* is an Emblem of the Vigilance of the Allies, who have inflicted on that Hand a deadly Sting!