

***Pilgrims of Beauty: Art and Inspiration in 19th-Century Italy*, February 3, 2012-July 8, 2012**

Throughout the 19th century, the landscape, history, architecture, and art of Italy served as a tremendous source of inspiration for artists. Masters such as Ingres, Turner, Sargent, and Whistler were among those who benefitted from, and contributed to, the spirit of artistic experimentation and collaboration Italy offered.

Featuring more than 60 works of art—including paintings, sculpture, drawings, prints, photographs, and jewelry, all drawn from the Museum's permanent collection—*Pilgrims of Beauty* is a window into the array of styles and approaches that emerged from Italy in this period.

Pilgrims of Beauty is made possible by a grant from the Andrew W. Mellon Foundation. Additional support for the exhibition is provided by Shawmut Design and Construction.

CHECKLIST OF THE EXHIBITION

William Merritt Chase
American, 1849-1916
In Venice, ca. 1877
Oil on panel
Bequest of Isaac C. Bates 13.846



William Merritt Chase was one of the earliest painters to work in Venice using the new Impressionist style. In sketches like this, he uses short, loose brushstrokes to study the play of light, color, and reflections around a row of ordinary houses in the quiet Dorsoduro neighborhood, with the dome of the Chiesa dei Gesuati beyond. These same qualities and challenges later lured Renoir, Monet, Sargent, and many others to the city on the lagoons. Chase was evidently proud of this work, despite its modest size. He exhibited it at the Providence Art Club in 1882, where it was purchased by local collector Isaac Bates.

George Inness
American, 1825-1894
On the Campagna, 1875
Oil on canvas
Bequest of Isaac C. Bates 13.937



Although this painting resembles several views of the Roman countryside George Inness created during his 1870–1874 period abroad, it dates to 1875, after the artist's return to the United States. This work is therefore a “souvenir” (like Corot's etching to the left), guided by sketches done on-site, and is primarily about the memory

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of a mood rather than topography. Shepherds, sheep, half-buried stone arches, and the distant cluster of trees are compositional elements that the artist could arrange and adjust, with the grand façade of the Church of St. John Lateran faintly suggested on the horizon. The result is an image that emphasizes the vast, open expanse of the Campagna as a space for spiritual reflection, with the suggestion of its layers of history in the dark underground caverns in the left foreground.

John Ruskin

English, 1819-1900

Siena, 1870

Watercolor and graphite on gray wove paper

Anonymous gift 1986.184.51



The artist and critic John Ruskin traveled frequently to Italy, studying its art and architecture and developing his own skills as a draughtsman. This sketchbook page shows a panoramic view of the hilltop Tuscan town of Siena. Despite the drawing's small size, Ruskin carefully included the cathedral's distinctive black-and-white marble banding patterns, a detail of Gothic architecture that he admired. His use of primarily graphite with limited color highlights on a toned background is similar to the technique of James Duffield Harding, whose view of Bologna hangs to the left. For Ruskin, firsthand drawing in Italy was an opportunity to compare what he perceived as the "truth" of his own observations to the "poetry" of other artists like Harding, from whom he had taken drawing lessons, and J.M.W. Turner.

Italian

Micromosaic Tabletop with Nine Views of Rome, ca. 1830–1850

Glass tesserae with marble, lapis lazuli, and malachite

Gift of the estate of Richard B. Harrington 1990.060

Marble tables with elaborate decorations of inlaid precious stones and micro-mosaic pictures were among the most prized souvenirs available to 19th-century tourists. This table-top features nine vignettes of Rome's chief attractions: the Pantheon, Tomb of Cecilia Metella, Temple of Vesta, Forum, Coliseum, Arch of Titus, Castel Sant'Angelo, and Capitoline Hill, with St. Peter's Basilica in the center. All typical tourist destinations, some were ancient Roman sites and others more recent Baroque wonders. Mosaic artists usually worked from earlier prints, offering recognizable images of these sites which would be appealing to tourists. In this case, two small Baroque bell-towers added to the Pantheon by Bernini have been omitted to provide a view closer to the temple's original form.



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Each micro-mosaic vignette is composed of remarkably thin rods of brightly colored glass (smalti filati) cut into tiny pieces (tesserae), and arranged with as many as 1,400 tesserae per inch. Greek patterns and borders of malachite and lapis lazuli complete the composition. This table top was probably made in the mosaic studio at St. Peter's Basilica, which had been in operation since the late 16th century. Tourists would purchase the table top in Italy, then commission a local furniture-maker to construct an appropriate base after returning from their travels.

Maurice Brazil Prendergast
American, 1858-1924
Fiesta, Venice, ca. 1898
Color monotype on wove paper
Anonymous gift 1990.141.1

Maurice Prendergast's colorful and abstract prints and watercolors record his fascination with the lively tourist culture of Venice. By the end of the 19th century the city was virtually overrun by foreign visitors, and while Sargent, Rico, and other artists sought its undiscovered regions, Prendergast followed and depicted the crowds, particularly during public festivals like the Festa del Redentore (Feast of the Redeemer) seen here. By repeating small swirls of ink, he suggests the throngs that gathered to witness the nighttime fireworks display during this annual July event.



Thomas Rowlandson
English, 1756-1827
A Meeting of Cognoscenti (After Dinner), ca. 1790-1800
Pen and ink, watercolor, over graphite on wove paper
Gift of Mrs. Gustav Radeke 20.504

Thomas Rowlandson's satirical pictures and prints poked fun at every aspect of English society. Here he gently ridicules the 18th-century Grand Tour and the culture of refinement it fostered among the wealthy and privileged. These gentlemen Cognoscenti (Italian for connoisseurs) meet to share knowledge and compare collections of art and antiquities, such as the two busts displayed on ledges on the left wall. However, the distorted faces of these statues and the sleepy demeanor of the men suggest that their intellectual interests may be more social performance than genuine scholarly pursuit—that they only claim to have a higher appreciation for Italy's history and artifacts. Such elite circles soon widened and diversified as travel became affordable for the middle classes in the 19th century.



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Richard Parkes Bonington

English, 1802-1828

A Portico in St. Mark's, Venice, ca. 1826

Graphite on wove paper

Anonymous gift 2005.142.71

In a small but distinctive group of paintings, watercolors, and intricate pencil sketches such as this architectural study, the young British artist Richard Parkes Bonington was one of the first artists to depict Venice as a melancholy city—magnificent but tragic given its former imperial glory and current state of decay. Bonington visited Venice for four weeks in the spring of 1826, and his pictures inspired Turner, Ruskin, and generations of later artists to study and appreciate the city's unique and beautiful details. Bonington's interest may have been fueled by Lord Byron's recent praise for Venice in the poem *Childe Harold's Pilgrimage* (Canto 4, Stanza 3, 1818):

*In Venice, Tasso's echoes are no more,
And silent rows the songless gondolier;
Her palaces are crumbling to the shore,
And music meets not always now the ear:
Those days are gone—but beauty still is here.
States fall, arts fade—but Nature doth not die,
Nor yet forget how Venice once was dear,
The pleasant place of all festivity,
The revel of the earth, the masque of Italy!*



Johannes Riepenhausen, author

German, 1788-1860

Franz Riepenhausen, author

German, 1786-1831

The Life of Raphael of Urbino (Vita di Raffaele da Urbino), 1833

Portfolio of 12 engravings on wove paper, bound as a book with title page and preface text page

Gift of Crawford Alexander Mann III 2011.75



Many tourists and artists visited Italy to admire its High Renaissance masterpieces, and the Riepenhausen brothers were among a group of young German artists who particularly venerated Raphael as their professional and spiritual leader. These artists self-consciously followed in the Old Master's footsteps by making a pilgrimage on foot to the village of Urbino, Raphael's hometown, dressing in Renaissance-style quasi-monastic brown robes, and growing their hair long in imitation of Raphael's well-known physical appearance. The Riepenhausens also created and published this series of illustrations of Raphael's life that follow him from infancy and early training to his chief accomplishments under papal patronage. The

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climax of the series is *Raphael's Dream*, seen here, illustrating a popular legend in which the Virgin Mary appeared to the pious artist in his sleep so that he could more accurately and fully capture her beauty in paint.

Théodore Chassériau

French, 1819-1856

Fisherman's Wife from Mola di Gaeta Embracing her Child, ca. 1849-1851

Oil on panel

Gift of Mrs. Gustav Radeke 28.004

Like many of his contemporaries the French painter Théodore Chassériau paid greater attention to Italy's people than to its landscape and historical monuments. He based this painting on a drawing made while passing through the port town of Gaeta during his Italian tour in 1840 and 1841. Despite firsthand knowledge of local peasant costumes, Chassériau simplified the robes of the peasant mother to a classical and timeless form. The picture thereby becomes both a peasant genre scene and a universal image of motherly love, infused with beauty and spiritual purity through its visual correspondence to Italian Renaissance images of the Virgin and Child.



Adolph von Menzel

German, 1815-1905

Head Studies, ca. 1882-1884

Crayon on wove paper

Gift of Mrs. Gustav Radeke 28.114

Adolph Menzel first visited Italy very late in his career, traveling to Verona three times in the early 1880s and making the city's bustling market square the subject of his final large-scale genre painting. He worked out each figure and element of its crowded scene through endless figure-study drawings, including this one. Employing local Italians as his models whenever possible, Menzel did not emphasize their exotic and picturesque costumes as had earlier painters of Italian peasant subjects. Instead, as this drawing shows, his chief concern was capturing the personality, character, and gestures of his models and building a human connection that transcends borders of nationality, class, and culture.



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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 small pencil portrait is a friendship token, a gift from Ingres, its creator, to the sitter, the landscape painter Thomas-Charles Naudet. After training in Paris, both competed for and won the opportunity to study at the French Academy in Rome as pensionnaires, which included funding from the French government and room and board at the Villa Medici. The community at the French Academy pursued all branches of art-making, exploring the city together, learning from one another's work, and developing lifelong friendships. Ingres's portrait emphasizes his friend's bright eyes and curly hair, signifiers of an active imagination and an intense appreciation for beauty. Study in Italy nurtured these qualities, turning young French students into mature artists.



Karl Friedrich Voigt

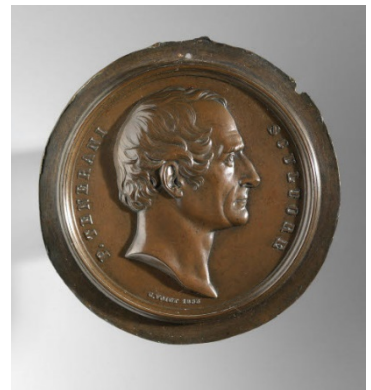
German, 1800-1874

Portrait Plaque of Pietro Tenerani, Sculptor, 1853

Bronze

Museum Collection 30.091

This small bronze plaque pays tribute to the esteemed Italian sculptor Pietro Tenerani, one of the chief successors of Antonio Canova in creating marble statues in the Neoclassical style. It is one of a series of portrait medallions that the German sculptor Karl Friedrich Voigt designed to honor prominent 19th-century artists and intellectuals. Voigt and Tenerani had become close friends while the former was studying in Rome in the 1820s.



Hubert Robert

French, 1733-1808

Antique Ruins with Figures, ca. 1765-1778

Pen and ink, brush and wash, watercolor, and white heightening over black chalk on paper

Museum Appropriation Fund 38.152

This drawing is typical of Hubert Robert's classical fantasies, which combine elements from various Roman buildings and ruins. In this scene, fragments of columns and relief sculpture in the foreground suggest a distinctly Italian setting. Likewise, the pyramid, despite the Egyptian statues at its door, resembles in its modest scale the Pyramid of Caius Cestius in Rome, a tribute not to a pharaoh, but to an ancient Roman military commander. The loose classical robes

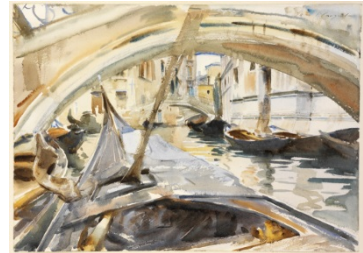


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worn by the figures leave the time period unclear. Robert created many large-scale drawings like this, based on studies made in Italy between 1754 and 1765. His works inspired later artists to use Italian architecture and landscape as inspiration for expressing their own moods and fantasies.

John Singer Sargent
American, 1856-1925
Rio di Santa Maria Formosa, Venice, 1905
Watercolor over graphite and pen and ink on wove paper
Gift of Mrs. Murray S. Danforth 42.223

For John Singer Sargent, regular trips to Venice were valuable vacations from the often wearisome business of portrait commissions. His Italian watercolors were personal works, created for pleasure or as gifts for friends, not for the art market. He frequently painted outdoors, exploring the city's less-visited areas and painting unusual architectural elements or striking patterns of colorful stones and canal surfaces. Here Sargent presents the prow of his gondola in the foreground, with gondolier's pole dividing the space and emphasizing his unusual vantage point. The combination of bold colors and large areas of exposed paper in this view of a bridge over the Maria Santa Formosa canal suggests that he painted this image under the strong midday sun, his favorite hour to work in Venice.



Johann Adam Klein, designer
German, 1792-1875
Gioncataro di Roma (Cheese-Seller of Rome), 1822
etching on wove paper
Gift of Dr. Charles Bradley 48.066

Small prints of Italian peasants were popular among foreigners, who delighted in the quaint local costumes. The German printmaker Johann Adam Klein produced many such prints, some of which study the clothing and accessories of a particular profession, such as the Gioncataro, or cheese-seller, whose large basket likely contains chunks of Roman pecorino sheep's milk cheese fresh from the countryside. Collectors of costume pictures often embellished such prints with watercolor to emphasize the exotic colors of peasant attire.



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Louise Girard

French, 1787-after1850

After Jean-Auguste-Dominique Ingres, designer

French, 1780-1867

Portraits of Achille-François-René Leclère and Jean-Louis Provost,
1850

Stipple engraving on wove paper

Gift of Smith College Museum of Art 50.059

Dedicated to the esteemed French architect Achille-François-René Leclère, this print reproduces a graphite drawing made by Ingres in 1812, in which Leclère (on the left) is seen in the company of his friend and colleague Jean-Louis Provost. Both had studied first in Paris under architect Charles Percier, and Ingres's portrait may celebrate the reunion of these fellow students in Rome in 1812 as pensionnaires at the French Academy. Like the Ingres drawing adjacent, this work is a private testament to Ingres's friendship with both men. In reproducing the original drawing as a print, Louise Bathilde Girard used a stipple engraving technique to capture the delicate and intimate character of the original drawing.



William Stanley Haseltine

American, 1835-1900

Amalfi, 1858

Pen, watercolor, and graphite on wove paper

Gift of Helen H. Plowden 52.040

William Stanley Haseltine's sketching trip along the Amalfi coast in May 1858 was one of the final excursions of his four-year study tour of Europe. Like other American painters of his generation, he was conscious of the abundance of painted views around Rome and eager to find new and unfamiliar subjects, such as this narrow valley with a road and bridge over a small stream. Working outdoors on tan paper, Haseltine explored the patterns of sunlight and shadow over the stones, a subject to which he would return in later paintings of the rocky shores of Maine, Massachusetts, and Rhode Island. Such works show the influence of John Ruskin's art criticism, which encouraged artists to study nature firsthand and recognize the individuality of every rock and tree.



Joseph Anton Koch

Austrian, 1768-1839

Paliano, Seen from the Campagna between the Volsker and Albano Mountains, ca. 1825

pen and ink over graphite on wove paper

Museum purchase: gift of Mrs. Murray S. Danforth 53.314



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While hiking and sketching throughout the Italian countryside, Joseph Anton Koch and fellow German-speaking artists became particularly fascinated with scenery near the remote hill towns of Paliano and Olevano to the east of Rome. He later used the topography of the region as inspiration for compositional studies, such as this drawing, which served as the basis for larger paintings. The peasants and shepherds in this scene quietly pursue their daily activities in perfect harmony with the landscape, fulfilling Koch's description of the Italian countryside as an "Urlandschaft," an "original" or "source" landscape that evoked an ideal and timeless world, far from modern commerce and warfare. In this era, the German states were divided by political turmoil and war, prompting many Northern artists, like Koch, to visit and settle permanently in Italy.

Randolph Rogers

American, 1825-1892

Nydia, the Blind Girl of Pompeii, ca. 1860

Marble

Gift of Mrs. Mary Russell in memory of Mr. John Fiske Paine 53.423

This statue depicts the slave girl Nydia, a character in the 1834 best-selling historical fiction novel *The Last Days of Pompeii* by English author Sir Edward Bulwer-Lytton. At the novel's climax, as the catastrophic 79 AD eruption of Mt. Vesuvius shrouds the ancient Roman city with a dense cloud of ash, the blind Nydia becomes a hero, able to navigate the dark city to rescue her friends without use of her eyes. This sculpture shows Nydia listening for familiar voices, while the fallen Corinthian column at her feet is evidence of the destruction and danger around her. "Poor girl!" Bulwer-Lytton writes, "Her courage was beautiful to behold!" The dynamic sweep of Nydia's robe invites viewers to circle the statue as they sympathize with the blind girl's disability and admire her fortitude.

Randolph Rogers moved to Italy in 1848 and, like many foreign sculptors, settled there permanently to take advantage of easy access to high quality marble, skilled Italian studio assistants, and a steady stream of tourist clients. Living in Italy also allowed him to study from the world's finest collections of ancient marble sculpture. His works show his admiration for the idealized beauty of classical statues of gods and heroes, but his subject matter—stories from the Bible or contemporary literature—was accessible to a wide American audience.



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Vincenzo Gemito
Italian, 1852-1929
The Water Carrier, ca. 1880
Bronze
Bequest of Miss Ellen D. Sharpe 54.147.23

This statuette of a young water vendor was one of Vincenzo Gemito's most acclaimed and best-selling works, available from the artist's bronze foundry in Naples either nude (as seen here) or wearing a loincloth. Breaking with the tradition of idealized marble sculpture dominant from the time of Antonio Canova and still practiced by contemporaries like Randolph Rogers, Gemito presents an Italian street urchin in an unconventional pose, humanized by his cheeky grin and dynamic, engaging gesture. The statue's nudity blurs lines between the past and the present, allowing viewers to interpret him as a figure from ancient Roman history or as an impoverished citizen of modern-day Naples. Gemito himself had grown up an orphan on the streets, eventually receiving training in sculptural modeling. Familiarity with this world may account for his sympathetic portrayal of the beggar child. The size of this piece and its basin pedestal also suggest a relation between contemporary sculpture and small fountain bronzes excavated from ancient Pompeii.



Elihu Vedder
American, 1836-1923
Italian Scene: Pompeo, Monte Colognola Landscape, ca. 1877-1879
Oil on canvas
Museum Works of Art Fund 55.151

Elihu Vedder lived in Italy for most of his career, painting this small picture in one of his favorite haunts, a village near Perugia. Looking through a narrow, arched passageway, we glimpse the sun-drenched hills of Umbria in the distance. A local child leans against a large millstone in the foreground, and the artist records his name as Pompeo. This carefully composed study in light, color, and geometry aligns Vedder's paintings with the impressionistic style of the contemporary Italian artists of the Macchiaioli group. The contrast between the young boy and the centuries-old buildings around him adds a sense of mystery and melancholy to the overall scene.



Charles Lock Eastlake
English, 1793-1865
The Celian Hill from the Palatine, ca. 1823
Oil on canvas
Anonymous gift 56.099

Charles Lock Eastlake lived in Italy from 1816 to 1830, longer than any



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other British artist of his generation. There he created history paintings, genre scenes, and landscapes, including this view of the Celian Hill in southern Rome. From this vantage point, the artist could have seen the Coliseum slightly further to the left, but he focused the composition instead on a less conspicuous cluster of churches, exploring the warm colors of the late afternoon sun along their stucco walls. Against this backdrop, the foreground hilltop becomes a small stage on which Eastlake poses not tourists (as we see in Lusieri's view of the Baths of Caracalla in this gallery), but a simple Italian peasant couple, reflecting the growing appeal of costume painting in this period.

Attributed to Gaspare Galliari
Italian, 1761-1823

Recto: Stage Setting in Antique Funerary Hall, ca. 1779-1823

Pen and ink and watercolor over graphite on laid paper
Museum Works of Art Fund 57.096

The stage-set designs of the Galliari family made the theater and opera productions of the city of Turin some of Europe's finest. Designers drew inspiration from examples of classical architecture, and their creations were often in dialogue with the imaginative archaeologically inspired work of contemporary painters like Hubert Robert, whose work is on view in this gallery. These sets and productions brought the ruins to life, populating them with historical characters and fantastic narratives. The specific production for which this set was designed is unknown.



Giovanni Battista Lusieri
Italian, ca. 1755-1821

The Baths of Caracalla from the Villa Mattei, 1781

Watercolor on laid paper

Museum Purchase: Anonymous gift 57.098

This depiction of the Baths of Caracalla exhibits the remarkable size, precision, and variety of detail that made Giovanni Battista Lusieri's watercolors prized among late-18th-century Grand Tourists. Potential buyers of this work likely identified with the fashionable spectators in the foreground, who stroll casually through the Renaissance-era formal gardens of the Villa Mattei to observe the ancient Roman ruins nearby. These private gardens had originally been opened for religious pilgrims visiting nearby basilica churches, but by Lusieri's day the gardens were a social playground for wealthy tourists. Such patrons prized the highly detailed character of this painting, which reinforced and recorded the knowledge they gained as they explored Italy's historical and artistic treasures.



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Martin Rico y Ortega

Spanish, 1833-1908

Fishermen's Houses, Giudecca, ca. 1896

Oil on panel

Bequest of George Pierce Metcalf 57.238

Captivated by Venice's colorful combination of water, sky, and stone, the Spanish painter Martín Rico y Ortega spent every summer there from 1879 until his death. He usually painted outdoors under the midday sun, working in a gondola in remote corners of outer islands like the Giudecca, as seen here. Though this painting provides a glimpse of working-class Venetian women performing their daily chores, Rico's main concern is the complexity of colors in the stone buildings and their reflections. Unlike John Singer Sargent, who undertook bold, personal experiments in gesture and color (an example of which is on view nearby), Rico maintained careful control over his impressionistic technique, building an enthusiastic and international range of buyers who valued the visual brilliance of his paintings.



Tommaso Minardi

Italian, 1787-1871

Lunette Design with Madonna and Child Enthroned, Flanked by Two Flying Angels, ca. 1815-1835

Pen and ink, wash and brush, and graphite on laid paper, traced for transfer

Gift of Janos Scholz 57.247



Like the Riepenhausen brothers, whose work is on view below, Tommaso Minardi deeply admired Raphael. This drawing—perhaps a preparatory study for a fresco—exhibits his admiration for the Renaissance master in the idealized beauty and symmetrical composition of its design. However, as a professor at Rome's Academy of St. Luke, Minardi always instructed his students not to copy or emulate Raphael's work, but instead to draw directly from nature, attempting to learn using the same techniques and principles that nurtured the master's genius. His work thus synthesizes conservative traditions in 19th-century Italian art, particularly an interest in religious subjects, with stylistic trends from Italy's expatriate artistic communities.

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Victor Jean Nicolle

French, 1754-1826

Castel Sant 'Angelo, ca. 1779-1811

Pen and ink, brush and wash over black chalk on blue laid paper

Museum Works of Art Fund 58.141A

The variety of Grand Tour souvenir objects, which were often decorated with views of Italy's ancient ruins and distinctive buildings, increased in the 19th century. Tourists could purchase small architectural drawings, like these by Victor Jean Nicolle, for insertion in albums. Large and elaborate micro-mosaics appeared on furniture, snuff-boxes, and plaques, while smaller ones, such as this group, could be inserted by a jeweler in gold settings to create brooches, buttons, bracelets, or necklaces. The mosaic workshop of St. Peter's Basilica in Rome trained generations of skilled Italian craftsmen in the construction of these tiny vignettes. The brooch offering a view of the Rialto Bridge, resembling a micro-mosaic but actually made of embroidered silk, may be a product of the Venetian lace industry.



Bartolomeo Pinelli

Italian, 1781-1835

Pinelli alla Trattoria (Pinelli at the Trattoria), 1824

pen and ink over graphite on wove paper

Museum Works of Art Fund 59.026

Through hundreds of published etchings Bartolomeo Pinelli depicted the daily activities and unique costumes of Italy's peasant and working classes, including the people of his native district of Trastevere in Rome. His prints, often humorous, were popular souvenirs for tourists. In this restaurant scene, Pinelli pokes fun at the attire of his tourist clients with an array of fashionable hats adorning the walls. The artist himself sits at the head of the table on the left, accompanied by his two pet mastiffs. This drawing shows the simple linear style that Pinelli used in all of his etchings and illustrations, easily legible and appealing both to fans of Neoclassical art and to less sophisticated viewers.



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Angelica Kauffmann

Swiss, 1741-1807

Portrait of Stanislas III Poniatowski, ca. 1788

Ink with brush over black chalk on laid paper

Museum Membership Fund 66.273

By the late 18th century, Italy was home to many foreigners, particularly aristocrats—such as the Polish nobleman Stanislas III Poniatowski, seen here—and artists, including the Swiss-born painter Angelica Kauffmann, author of this study drawing. Following a popular formula for Grand Tour portraits, the young prince stands amid classical columns, arches, and statues to suggest his appreciation for ancient art and history. For Poniatowski, travel to Italy was not only an educational journey, but also an escape from political unrest in his homeland. Similarly, Italy offered greater freedom to ambitious female artists like Kauffmann, allowing them to interact with an international network of patrons without the social scrutiny and family expectations they typically received in their homelands. Italy's importance as a professional haven for talented female artists grew during the 19th century.



François Edouard Bertin

French, 1797-1871

San Saba, Rome, ca. 1822-1825

Graphite and chalk on tan wove paper

Museum Membership Fund 67.028

Early in his career the French artist François Edouard Bertin produced a large body of drawings that explore quiet and unpopulated spaces in the Italian countryside. Here we see the Church of San Saba, a rarely visited medieval parish in an obscure southern corner of Rome. Bertin typically framed his drawings with an arch, giving spiritual overtones to the landscape, and he often used a central path to draw viewers into his scenes. Like Corot and other French artists of his generation, he later explored the forest of Fontainebleau outside Paris in search of similar subjects.



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François-Marius Granet

French, 1775-1849

View of the Basilica of Constantine, ca. 1802-1824

watercolor and pen and ink over graphite on wove paper

Museum Works of Art Fund 68.034

In this small watercolor a progression of arches draws the viewer in and invites contemplation of the layers of history, culture, architecture, and religions that overlap in this quiet corner of the ancient Roman Forum. The monks in the lower right contribute to the spiritual character of the space, while perhaps also functioning as surrogates for the viewer or artist. François-Marius Granet worked in Italy for more than twenty years, often abandoning the familiar tourist routes to build an artistic identity around meditative works of this type, more concerned with atmosphere than specificity of place. Working independently without a stipend from the French Academy, Granet relied on the sale of these small, finished watercolors to tourists as modest but unique souvenir objects.



Joseph Mallord William Turner

English, 1775-1851

Pass of St. Gotthard, Switzerland, ca. 1842-1843

Watercolor, ink, and graphite on wove paper

Anonymous gift 69.154.59

Many of J.M.W. Turner's earliest paintings were views of Italy copied from prints and from other artists, but his late works, like this drawing, are the products of actual experience. Here he captures the sweeping grandeur of the Alpine valleys just beyond the Italian border, taking us through the Pass of St. Gotthard, the principal transalpine route for travelers arriving overland from the north. By making watercolors like this throughout the trip, Turner built a library of dramatic and beautiful scenes, perfect for execution later in oils. Though color is the principle concern in this small piece, it also includes some important topographical details, such as the switchbacks winding up the left side of the valley.



Thomas Jones

Welsh, 1742-1803

Road to S. Maria de Monti, Naples, 1781

Watercolor applied with brush, and graphite

Anonymous gift 71.153.13

While living in Naples during his six-year sojourn in Italy, Thomas Jones returned often to sketch in this secluded spot outside the city. The watercolors and oil sketches from this period present an immediate and personal encounter, focusing on the light and



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shadows at specific times of day. For Jones, this particular trail was captivating because it called to mind the landscapes of the great 17th-century Neapolitan Baroque painter Salvator Rosa. Jones wrote in his diary on June 2, 1781: "Here may visibly be traced the Scenery that Salvator Rosa formed himself upon . . . Every hundred yards presents you with a new and perfect composition of that Master." He so delighted in these associations that he took other English artists, including William Pars and Francis Towne, to sketch with him on this very site.

James Holland
English, 1800-1870
St. Mark's, Venice, ca. 1835-1857
Watercolor, gouache, graphite, and black chalk on wove paper
Anonymous gift 73.204.59

James Holland was one of many British painters who traveled throughout Europe to study the diversity of architecture in its capital cities. The variety among Venice's churches and palaces, ranging from Gothic to Baroque, made them a frequent subject for him, both in view paintings and in more elaborate costumed historical scenes. This study drawing shows the twin columns of the Piazzetta of San Marco, with the detailed façade of the Library behind and the white domes of the Church of Santa Maria della Salute across the water in the distance. Holland's thick and painterly treatment of the clouds suggests he may have seen and admired the Venetian paintings of Turner.



Italian
Lava Brooch, 1855
Lava with gold
Gift of N. David Scotti 80.084.7A

Neoclassical souvenir jewelry allowed tourists to demonstrate their appreciation for classical history and for Italy's unsurpassed collections of ancient Roman statuary and artifacts. Designs inspired by recent archaeological discoveries at Pompeii were available in shell cameos, glass, porcelain, and most aptly, carved lava, as seen in the brooch and earrings here. More intricate carved cameos also copied famous contemporary works of art, such as *The Three Graces Dancing*, a design originally created in 1798 by Italian sculptor Antonio Canova as a painting and a bas-relief. Many tourists commissioned their own portrait likenesses to be carved in cameo or purchased images of other famous figures in Italian history and culture, like the great poet Dante.



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Edward Lear

English, 1812-1888

Capo di Noli, from Capo Basteggi, 1864

Brush and watercolor and pen and ink on blue wove paper

Anonymous gift 81.171.8



Throughout a two-month walking tour from Nice to Genoa in late 1864, Edward Lear produced large sketches of the dramatic topography along the Northern Italian coast, including this view of Cape Noli. He inscribed each drawing with the precise date, time, and location at which it was made (here misspelling the name of the town Bergeggi as “Basteggi”). Based on detailed and poetic notes describing the colors of the light and landforms, he later added the lush blue and purple tones in watercolor. Lear first visited Italy in 1837, returning often and publishing illustrated accounts of these rambles and explorations. The immediacy of his sketches reveals the persistent pleasure he found in firsthand study of the countryside, and his vibrant colors lend an exotic tint to Italy’s natural beauty.

Albert Christoph Dies, designer

Austrian, 1755-1822

Temples of the Sibyl and of Vesta at Tivoli, 1793

etching on paper

Gift of Rhode Island School of Design Library, Photograph and Clipping Department 82.027.7



This trio of prints demonstrates artists’ ongoing fascination with the dramatic landscape of the hilltop town of Tivoli near Rome. The earliest, by Albert Christoph Dies, includes an artist sketching in the foreground. In the largest, by Wilhelm Friedrich Gmelin, we find tiny tourists exploring the newly constructed paths and tunnels through the park and marveling at the views. The American artist George Loring Brown shows no figures at all in his later picture of the falls, emphasizing instead the steep vertical plunge of the water. Brown’s detailed rendering of the foreground leaves and shrubs suggests that he brings to this well-known place his own firsthand observation.

Carlo Ponti

Italian, ca. 1823-1893

Panorama from the Clock Tower of St. Mark’s, ca. 1860s

albumen print

Transfer from the RISD Library 84.054.52



The demand for souvenir images of Italy’s remarkable architecture and landscape inspired photographers from across Europe to work there soon after the medium’s invention. By the 1860s commercial photography studios in Rome, Florence, and other major cities

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allowed tourists to purchase photographic prints of virtually every statue, monument, and view. Optician Carlo Ponti operated one of the principal Venetian photography studios, selling his own work as well as that of other photographers such as Carlo Naya. While many of their works are routine images of recognizable sites, these early photographers also explored the unique properties and potentials of their medium. For example, Ponti exploits the camera's ability to record the city's complexity in a detailed panorama, while Naya's approach is poetic, presenting the dark silhouettes of gondolas against the shimmering lagoon.

Carlo Naya

Italian, 1816-1882

Venice, the Island of San Giorgio Maggiore, 1874

albumen print

Transfer from the RISD Library 84.054.56



Paul Signac

French, 1863-1935

Venetian Scene, 1919

Watercolor and graphite on laid paper

Gift of the Fazzano Brothers 84.198.1080



Admiration for the Venetian work of J.M.W. Turner prompted the Neo-Impressionist painter Paul Signac to visit Venice often during the final decades of his career. Unlike the energetic and painterly swirls of Turner's watercolors (on view in this gallery), Signac depicted sailboats, steeples, and sky with a carefully controlled approach to color. Following the rules of divisionism (also known as pointillism), he worked in discrete dots or patches of color, which the viewer's eyes must blend and combine. Like Sargent and Whistler, Signac enjoyed painting outdoors from a gondola, producing small watercolors like this view of the rear of the church and bell tower of San Giorgio Maggiore, with the city further across the lagoon on the horizon. He called these watercolors "notations," using them as inspiration for large works on canvas.

RISD MUSEUM

James Abbott McNeill Whistler

American, 1834-1903

The Piazzetta, from the "First Venice Set" 1879/1880

Etching and drypoint on cream handmade laid paper

Gift of the Fazzano Brothers 84.198.19

During his one trip to Italy, spanning fifteen months in Venice between 1879 and 1880, James McNeill Whistler produced numerous sketches, pastels, small paintings, and, most significantly, two sets of prints that were later published in London. Rejecting the labor-intensive and highly detailed veduta (view) tradition of Canaletto and earlier Venetian painters, Whistler built images with short, staccato lines, giving spare and momentary impressions of the city's complex assemblage of architectural styles. Working outdoors, Whistler drew directly onto his copper etching plates so that the views, when printed, appeared in reverse. His style inspired other artists to experiment with printmaking in Venice and to depict unconventional subjects, such as the swarms of pigeons, beggars, and tourists animating the Piazzetta of San Marco seen in the image at far right. His depictions of lower-class subjects and unfamiliar views continued Whistler's ongoing agenda of challenging conventional styles and setting his own definitions for art and beauty.



Auguste Raffet, designer

French, 1804-1860

Auguste Bry, printer

Gihaut Frères, publisher

Beginning the Trench, Memories of Italy: The Expedition and Siege of Rome, 1852

lithograph on wove paper

Gift of the Fazzano Brothers 84.198.768

Encouraged by the success of his prints illustrating the military campaigns of Napoleon, Auguste Raffet traveled to Italy to observe and depict a contemporary conflict: the battles in 1848 and 1849 around the short-lived Republic of Rome. Following a popular uprising, the French government sent forces to overthrow the Republic and restore the authority of the Pope. This print, one in a series of thirty-six, shows the French army digging a trench and preparing to lay siege outside the city walls. The presence of the cross and San Prancrazio gate gives the scene a recognizably Italian setting, making the event more vivid for Raffet's French audience.



RISD MUSEUM

James Duffield Harding
British; English, 1797-1863
Bologna, 1834
Watercolor, graphite, and gouache on blue-gray wove paper
Gift of the Fazzano Brothers 84.198.953

James Duffield Harding visited Italy first in 1824 and returned often, making sketches to publish as illustrations in travel books and as instructional tools in conjunction with his work as a drawing teacher. In this drawing he renders with precision the towers, parapets, and arcades of a medieval side street in the city of Bologna. An orange-striped canopy frames a cluster of peasants below, so that the bright colors of their garments become the picture's focal point. Spare application of paint against a colored paper background adds depth to this scene, and such use of toned paper, which Harding pioneered, was soon widely adopted by other artists.



Larkin Goldsmith Mead
American, 1835-1910
Venezia, ca. 1865-1866
Marble
Bequest of Phelps Warren 85.203

Larkin Goldsmith Mead's *Venezia* is both a personification of the city of Venice as the "Bride of the Sea" and a portrait of Mead's own betrothed, Marietta di Benvenuti, the daughter of his Venetian landlord. Like a marble statue of a classical goddess, she wears symbols and attributes to make her allegorical identity legible. On her head rests a crown of pearls with a scallop in the center, upon which is carved the silhouette of a gondola. Her bodice is covered with an intricate web resembling seaweed as well as the fine lace-work for which Venetian weavers were famous. Mead employs a variety of textures throughout the piece, from the polished smooth skin of the face to the sparkling crystalline hair, demonstrating his command of marble and its imitative effects.

RISD MUSEUM

Jean-Baptiste-Camille Corot, designer
French, 1796-1875
Souvenir d'Italie (Recollection of Italy), 1866
Etching and plate tone on laid paper
Gift of Isaac C. Bates 97.007

Near the end of his career, Jean-Baptiste-Camille Corot produced several etchings that explored memories of his three earlier trips to Italy, including this view of a hilly landscape with the dome of a church barely visible on the horizon. While his painted views of the Italian countryside are carefully composed and precise, this print exhibits extraordinary spontaneity and vigorous, almost wild, mark-making. It is closest to his sketches made on-site during rambles through the Roman and Tuscan countryside, but these prints are not based on specific sites or drawings. They are composite views designed to express the soul of the landscape as well as memories, the strongest of those conveyed clearly and darkly while others fade into the remote distance.



Jean-Pierre-Marie Jazet
French, 1788-1871
After Horace Vernet
French, 1789-1863
The Race of the Horses in Rome, 1820
Aquatint on wove paper
empty INV2008.30



Carnival season offered a variety of pageantry and spectacles in every Italian city, and tourists timed their travels to correspond with this and other major religious and public holidays. This image, a large aquatint based on an original painting by Horace Vernet (now lost), captures the energy and excitement of the spectacular climax of Carnival festivities in Rome, when wild steeds were turned loose in the Piazza del Popolo to dash down the long, straight via del Corso (the Street of the Race). Here we see the final moments before the start, as muscular trainers, known as barbareschi, struggle to organize the horses. Crowds of aristocrats in comfortable box seats, peasants in carnival masks, and, high on the right, a group of young men in top hats, probably foreign artists, fill the surrounding bleachers to watch this heroic struggle between man and beast. Vernet depicted the race with both the detail of a costume picture and the grandeur and complexity of a monumental history painting, showing the plaza from an angle that highlights the Villa Medici, the home of the French Academy in Rome, on the hill beyond.

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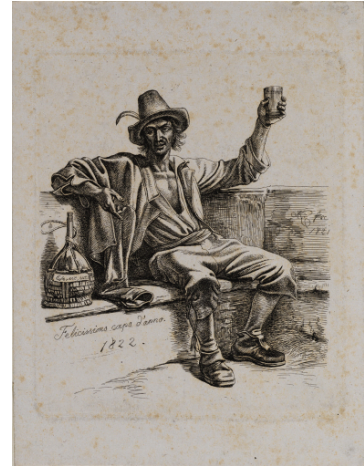
Johann Adam Klein, designer

German, 1792-1875

Felicissimo Capo d'Anno 1822 (Happy New Year 1822), 1821

Etching on wove paper

Gift of Dr. Charles Bradley 48.067



Italian

Silk Brooch: View of the Rialto Bridge, Venice, mid 1800s

Silk, gold, and glass

Bequest of Lyra Brown Nickerson 16.602



Victor Jean Nicolle

French, 1754-1826

Roman Temples and Ruins, ca. 1779–1811

Pen and ink and watercolor on blue laid paper

Museum Works of Art Fund 58.141B



Victor Jean Nicolle

French, 1754-1826

Arch of Titus, ca. 1779–1811

Pen and ink, brush and wash, and graphite on blue laid paper

Museum Works of Art Fund 58.141C



RISD MUSEUM

Italian

Micromosaic of St. Peter's, mid-1800s

Glass tesserae and black onyx

Gift of Mrs. Gerard P. Herrick 58.172.11A



Italian

Micromosaic: Two Dogs, mid 1800s

Glass tesserae on black onyx

Gift of Mrs. Gerard P. Herrick 58.172.11B



Italian

Micromosaic: View of the Coliseum, Rome, mid 1800s

Glass tesserae on black onyx

Gift of Mrs. Gerard P. Herrick 58.172.11C



Italian

Micromosaic: View of the Forum, Rome, mid 1800s

Glass tesserae on black onyx

Gift of Mrs. Gerard P. Herrick 58.172.11D



Micro-Mosaic: View of a Temple Ruin, mid 1800s

black onyx

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After Antonio Canova
Italian; Venetian, 1757-1822
previous attribution Bertel Thorvaldsen, designer
Danish, 1770-1844
Cameo Brooch: The Three Graces Dancing, after 1798
Shell, gold, pearl, and enamel
Gift of Mrs. John Carter Brown 09.074



Italian
Cameo Brooch: The Hunter's Return, 1800-1839
Shell and gold
Gift of Mrs. Albert Babcock 30.090



Italian
Cameo: Portrait of Dante, ca. 1850s
Shell
Gift of N. David Scotti 80.084.14



RISD MUSEUM

Italian

Lava Earring, 1855

Lava with gold

Gift of N. David Scotti 80.084.7B



Italian

Lava Earring, 1855

Lava with gold

Gift of N. David Scotti 80.084.7C



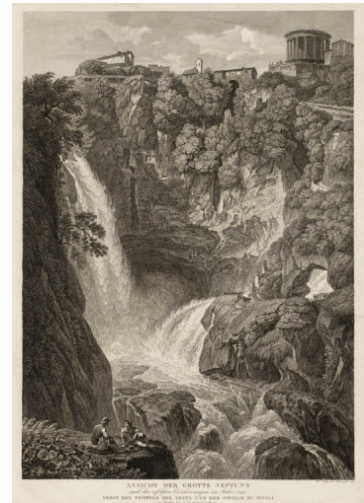
Wilhelm Friedrich Gmelin, designer

German, 1760-1820

View of Neptune's Grotto, 1816

etching on laid paper

Bequest of Mrs. Hope Brown Russell 09.741



RISD MUSEUM

George Loring Brown, designer
American, 1814-1889
S.R. Koehler, publisher
The Falls of Tivoli, 1854
etching on wove paper
Gift of the Fazzano Brothers 84.198.876.15



James Abbott McNeill Whistler
American, 1834-1903
Salute Dawn, from the "The Second Venice Set", 1879/1880
Etching and drypoint on cream laid paper
Gift of the Fazzano Brothers 84.198.17



James Abbott McNeill Whistler
American, 1834-1903
San Giorgio, from the "Second Venice Set", 1879/1880
Etching and drypoint on cream laid paper
Gift of the Fazzano Brothers 84.198.31

