

The Festive City, December 21, 2012-July 14, 2013

In early modern Europe (1500-1800), festivals enlivened civic spaces with a frequency, scale, and magnificence unrecognizable to us today. Festivals marked ritual moments, praised political agendas, and provided public entertainment. Europe's papal court, sovereign powers, civic governments, and high aristocracy sponsored festivals for all sorts of occasions, staging joyous entry processions when foreign dignitaries entered a city, celebrating coronations, marriages, royal births, and funerals, and honoring saint's days and carnival season.

Well-funded by the ruling classes, festivals mobilized all of the artists in cities such as Rome, Antwerp, and Paris, providing them with steady work and a large audience. These artists collaborated on architectural displays and decorations that were largely ephemeral. As festival culture reached its zenith in the 18th century, sustained by the centralized power of absolutist regimes, each monarch employed his or her own precision team of artists, architects, theater designers, and pyrotechnicians to produce ever more extraordinary and astonishing spectacles.

The books on view in these galleries were made to accompany festivals. Such books ensured that the grandeur and significance of ephemeral festivals extended beyond their immediate moment and locality. Expensive to produce, festival books were given by the sponsor to advantageous connections at foreign European courts and city governments or purchased for private libraries by wealthy collectors. The experience of paging through such weighty volumes and opening their large, fold-out plates was interactive and immersive, an event enjoyed in groups while reading aloud. Single-leaf festival prints, also on view, were made more quickly to document important political events. Both provided sought-after information, with their visual and textual inventories of every firework and piece of velvet clothing, and enumeration of every structure, its size, and materials. The products of unified, collective effort, the splendid works in these galleries represent European cities at the pinnacle of collaborative artistic production.

The Festive City is part of 2013, *Year of Italian Culture* in the United States.

This exhibition would not have been possible without the generosity of Vincent J. Buonanno, Patrick and Elsie Wilmerding, and the Brown University Library.

CHECKLIST OF THE EXHIBITION

Guido Reni, designer and printmaker

Italian, 1575-1642

Vittoria Benacci, author

Italian, d. 1629

Descrittione degli Apparati Fatti in Bologna per la venuta di N.S. Papa Clemente VIII (Description of the apparati made in Bologna for the entrance..., 1599

Bound book with etchings; vellum binding (discarded manuscript leaf)

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Gift of the Fazzano Brothers 1997.58.3

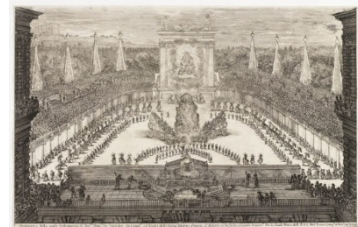
For the visit of Pope Clement VIII to Bologna in 1598, the artist Guido Reni etched the plates for this volume that recorded and explained the decorations for the pope's ceremonial visit. The city constructed temporary triumphal arches that flattered the pope's power and proclaimed the city's gratitude to him, marking the route for his entourage. Here, Reni shows us the first triumphal arch framing the long, wide, main street with its regular and classicizing facades, turning the papal entry into a classical Imperial triumphal procession. The ephemeral arch frames a sharply perspectival view of the city and the next arch in the distance. Both arches only remain known to us in these black-and-white etchings, which the text tells us were "all painted with the finest colors" and decorated with stucco and papiermâché statues and Latin inscriptions praising Bologna's prosperity under papal rule.

Stefano Della Bella, printmaker
Italian, 1610-1664

Quadrille of Horses and Wagons around the Mountain of Atlas: The Horse Ballet in the Conjoined Theater at the Palace of His Highness the Grand Duke of Tuscany, from the book, Il mondo festeggiente (The Festive World), 1661

Etching on paper

Georgianna Sayles Aldrich Fund 2011.4



This action-packed scene was one performance in a multiday theatrical extravaganza held to celebrate the marriage of Cosimo III de' Medici, Grand Duke of Tuscany, and Marguerite Luisa d'Orléans. The theater stretched out from the rear of the ducal residence in Florence, the Pitti Palace, and into the Boboli Gardens, where its structure can still be seen today. On the floor of the theater, riders perform an equestrian ballet. Such ballets (which come down to us today as "dressage") consisted of armored and plumed riders who performed mock combat while also forming patterns on the ground, all set to music. In the center, a procession with floats, riders, footmen, and musicians is divided into groups called quadrilles. At the far end, a float billowing with fake smoke and bearing the mountain of Atlas stands before a large, ephemeral architectural structure. The audience surrounds the field on two sides upon massive bleachers.

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Theodor van Thulden

Flemish, 1606-1669

After Peter Paul Rubens

Flemish, 1577-1640

Jean-Gaspard Gevaerts, author

Flemish, 1593-1666

Procession in Honor of the Most Serene Prince Ferdinand (Pompa Introitus honori serenissimi principis Ferdinandi Austriaci), 1642



Bound book with 41 engravings; gilded stamped-leather binding
Helen M. Danforth Acquisition Fund 2012.36

Theodor van Thulden

Flemish, 1606-1669

After Peter Paul Rubens

Flemish, 1577-1640

The Stage of Welcome, Pompa Introitus Honori Serenissimi Principis Ferdinandi, 1642

Engraving on paper

Helen M. Danforth Acquisition Fund 2012.36.7



Thirty-six years after the Archdukes Albert and Isabella made their joyous entry into Antwerp (see the corresponding book in the adjoining case), the Cardinal-Infante Ferdinand, brother of the Spanish King Philip IV, entered the city as its new governor. The Antwerp burgomasters relied upon the celebrated local artist Pieter Paul Rubens to devise the entire artistic program. This image depicts the first theater Ferdinand passed as he entered the city. Although it gives the impression of a massive stone monument, its framework was timber, with the columns and other elements painted to resemble marble and precious stones. The griffons on each side, the dancing putti, and the figures over the arch were made by cutting carefully around paintings on wood with a fret saw. Other elements, including the figure of Good Hope above the central scene, were carved from stone. Textiles and goldpainted lettering further animated the stage. The three large canvases inserted into the framework, painted by artists carefully following Rubens's designs, glorified the Archduke's journey to the Spanish Netherlands.

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Michele Giovanni Marieschi, printmaker
Italian, 1696-1743

The Regatta from Ca' Foscari in the Direction of the Grand Canal, from the series, Magnificentiores Selectioresque Urbis Venetiarum Prospectus (Magnificent Views of the City of Venice), 1741-1742

Etching and engraving on paper

Transferred from the RISD Library, Gift of Mrs. Jane W. Bradley in memory of Charles Bradley 47.748.23



In this Venetian view seen from the great bend in the Grand Canal, Michele Giovanni Marieschi depicted several decorated floats and a profusion of gondolas awaiting a triumphant regatta on the large lagoon. To the left of center, a large, decorated, three-story architectural float hung with coats of arms acts as a loading dock. Further left, a float propelled by paddlewheels depicts Neptune's chariot and carries a military figure wearing a cuirass, possibly Mars, the god of War. In the foreground to the far left, another float carries a female figure; paired with Mars, she would represent Venus/Venice. A float decked out in the chinoiserie style in the right foreground displays the object of their triumph: a crowned figure and a bound prisoner. Finally, a decorated landing area in the right background between the two palaces provides a special reception area. Close inspection reveals hundreds of onlookers peering out of every window in the surrounding palazzi.

Jean-Louis Daudet, printmaker

French, 1695 - 1756

Giovanni Battista Chais, publisher

Joyful Fireworks Machine representing the Jubilee of the Po (Machina de Fuochi di Gioia rapresentante i giubili del Po) from the book, La Suntuosa Illuminazione della Citta di Torino per l'Augusto Sposalizio delle Reali Maestà di Carlo Emmanuele Re di Sardegna e di Elisabetta Teresa Principessa Primogenita di Lorena con l'aggiunta della pubblica Esposizione della Santissima Sindone, 1737

Etching on paper

Transferred from the RISD Library, Gift of Mrs. Jane W. Bradley in memory of Charles Bradley 47.756



This fireworks machine was part of the "sumptuous illumination," by lanterns and torches, of the major buildings in Turin on the occasion of the nuptial alliance between the newly titled Savoy King and his princess cousin. An allegorical representation of the Monteviso, the highest mountain in the Cottian Alps and the source of the Po river that runs alongside Turin, it was erected in the piazza in front of the Royal Palace. The text describes the figures in detail, dwelling on "The River Po, seated over a great Conch, crowned by reeds, with Remus at his right and leaning on an urn to his left, from which pours a great

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abundance of water, that divides in many streams and reunites below in a great basin. In front of it were painted various forest deities, and raised on pedestals 4 Atlases, each carrying on his back a great ball, one representing Sardinia, one Savoy, another Piedmont, and the other Lorraine. All of these balls were destined to throw fireworks..." as were the pine cones, garlands, and statue of Hymen at the top.

Antoine Hérisset, printmaker

French, ca. 1685-1769

Giovanni Battista Chais, publisher

View of the Royal Pavilion decorated for the Exposition of the Shroud of Turin, from the book, La Suntuosa Illuminazione della Città di Torino per l'Augusto Sposalizio delle Reali Maestà di Carlo Emmanuele Re di Sardegna e di Elisabetta Teresa Principessa Primogenita di Lorena con l'aggiunta della pubblica Esposizione della Santissima Sindone, 1737

Etching on paper

Transferred from the RISD Library, Gift of Mrs. Jane W. Bradley in memory of Charles Bradley 47.757



The Holy Shroud of Jesus was placed in a special chapel in Turin's cathedral in 1694. The king felt that "to crown such a magnificent festival and triumph of joy" as the celebrations for his own wedding in 1737, he should order one of the rare expositions of this important relic. On May 4, a crowd gathered "of subjects and foreigners who had since morning found places to stand on the Piazza and in the neighborhood, and on balconies, loggias, windows and rooftops near where the precious sheet would be shown." At 4:00 the king attended Vespers in the chapel, and, accompanied by other high-ranking nobles and clerics, processed the shroud under a magnificent baldachin throughout the palace. He finally hung the shroud from a parapet facing the piazza, as we see here, to the sound of cannons, singing, musical instruments, applause, and every voice raised to thank God for the universal happiness at the sight of the miraculous cloth.

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Jean-Michel Moreau le jeune, printmaker
French, 1741-1814
After Pierre Louis Moreau-Desproux, designer
French, 1727 - 1793
The Royal Feast (Le Festin Royal), 1782
Etching and engraving on paper
Gift of Murray S. Danforth, Jr. 50.312

The birth of the Dauphin (heir to the French throne) to King Louis XVI and Marie Antoinette of France in October 1781 was a significant event, and the king spared no expense in the planning of a feast, masked ball, and fireworks in the city of Paris to honor his new son. To accommodate the banquet and ball, the civic organizers spent two months building a temporary structure adjacent to the Hôtel de Ville. The temporary gallery, shown as the setting of both prints here, was painted with simulated colored marbles, lapis, and gold, while crystal chandeliers were hung with flowers. On the day of the feast, the queen rode throughout the city, and then arrived at the banquet hall to meet the king (the scene shown at left), where she dined with seventy-eight guests. Accounts relate, however, that few people actually received their food because the waiters could not get to the table (a story that Moreau corroborates by depicting empty plates). The ball, which took place two days later, was intended for invited guests, but, according to contemporary accounts, a throng of uninvited commoners inundated the hall, heading straight to the buffets.

The king and queen made an unexpected appearance (depicted here), causing further uproar.

Jean-Michel Moreau le jeune, printmaker
French, 1741-1814
After Pierre Louis Moreau-Desproux, designer
French, 1727 - 1793
The Masked Ball (Le Bal Masqué), 1782
Etching
Gift of Murray S. Danforth, Jr. 50.313

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Bernardo Bellotto, printmaker

Italian, 1721-1780

The Generous Turk, Pantomime Ballet performed in Vienna at the Court Theater, 1759

Etching on paper

Gift of G. Pierce Metcalf 52.226



In 1741, Archduchess Maria Theresa of Austria commissioned an intimate new theater close to her Viennese palace. Here Bernardo Bellotto depicts a production on its stage and includes the composer, Joseph Starzer, seated at the harpsichord, and the director of the Imperial Theater, Count Giacomo Durazzo, standing in the box at

right. On stage is the balletic production of *The Generous Turk*—the story of a Turk who released a prisoner to her lover—which was staged in honor of the visit of the Turkish envoy to the Austrian court. Although it was a court theater, its productions were open to any paying person of any class, which encouraged the type of social mixing (and people watching) that we associate with festivals. Bellotto gives a sense for the social atmosphere by showing his spectators facing outward and conversing. Engaging in the spirit of theater and festival, he also plays provocatively with the layered worlds of fantasy and reality in the layered perspectival scene.

Giovanni Battista Brustolon, printmaker

Italian, 1712-1796

After Canaletto, designer

Italian, 1697-1768

The Doge Crowned in the Scala dei Giganti (Stair of the Giants), from the series, Le Feste Ducali (Ducal Festivals), 1766

Etching on paper

Museum Works of Art Fund 66.290



The Doge was the chief magistrate and leader of the city of Venice, elected for life by the aristocracy of the city. Giovanni Battista Brustolon's print shows the Doge being crowned at the top of the

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Stair of the Giants in the courtyard of the Palazzo Ducale. The small, draped, and pious figure of the Doge with the cornu held tantalizingly above his head is dwarfed by the magnificent naked giants of Mars and Neptune, gods of War and the Sea, sculpted by Jacopo Sansovino. Directly above him, the winged lion of St. Mark, the city's patron saint, presides over the coronation from the portal of the palace. The low viewpoint highlights the grandeur of the architecture and its suitability for performing and viewing such ceremonies. A lively cast of Venetians attends in the traditional "domino" costume of the city and in mask.

Giovanni Trevisan Volpato, printmaker

Italian, 1740-1803

After Francesco Maggiotto, designer

Italian, 1750-1805

Niccoló Cavalli, publisher

The Puppets (I Burattini), from the series, *Le arti per via (Street Arts)*, ca. 1765

Etching and engraving on paper

Museum Membership Fund 66.304

The costumes, street cries, and occupations of the colorful characters who plied their trades on Italian streets and piazze were popular subjects for early modern prints. Performers flocked to cities during festivals when business was especially good, but they could also be found throughout the year going door-to-door with their specialized, portable equipment and sounds to attract customers. This print shows a puppeteer and a blind street musician in front of a collapsible wood-and-canvas stage for their Punch-and-Judy show. The small bell in the foreground, like the happy sound of the violin, would attract customers to the ramshackle corner of the city in time to take in the show.



Domenico Lovisa, publisher

Italian, ca. 1690-ca. 1750

View of the Canal and Church of St. Barnabas with Battle of the Fists, from the series, *Il Gran Teatro di Venezia (The Great Theater of Venice)*, ca. 1720

Etching on paper

Museum Membership Fund 66.307

Ritual fistfights and organized combats with crude weapons such as sticks had occurred in Venice since the medieval period, and the most famous took place yearly on a bridge near Campo San Barnabà, seen here. First, a public challenge was accepted; then the bridge was reinforced, if necessary. The fight began with two "armies" of about three hundred men, usually fishermen and arsenal workers,



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converging on the bridge to the sound of pipes, drums, and trumpets. Here, clothing and hairstyle clearly demarcate the divide between participants and spectators, with the patricians enjoying the spectacle of brawling workers from windows and balconies, like ringside seating for civic theater. Some are drawn into the fight. Fifteen years before this print was published, a particularly vicious fight leading to a church fire resulted in the cessation of bridge battles. Prints like these rendered the history of the city as colorful tales for a new generation of foreign tourists, mixing carnivalesque violence and splendor in a partly fictive image of Old Venice.

Giovanni Battista Brustolon, printmaker

Italian, 1712-1796

After Canaletto, designer

Italian, 1697-1768

The Grand Canal on Ascension Day, from the series Views of the Buildings and Passageways that Make Up the City of Venice, Bucentaurus et Nudinae Venetae in die Ascensionis, 1763

Etching on paper

Museum Works of Art Fund 67.099



The Venetian Doge's most important ceremonial act of the year was the performance of the marriage of Venice to the sea on Ascension Day, called La Festa della Sensa. The Doge rode into the Great Lagoon in his magnificent gilded boat called the bucintoro, seen here with its

multiple oars propelling it at right with the lion of St. Mark on the bow. From his throne in the covered apartment in the rear, the Doge threw out a symbolic ring, saying, "We wed thee, O Sea, in token of our eternal power and dominion." Boats crowd the lagoon carrying passengers with fans and parasols, some masked, while masses of spectators look out from the Palazzo Ducale. Canaletto carefully depicted the event in front of the city's most important architectural symbols of political and religious power: the clock tower, spires of St. Mark's Basilica, campanile, and twin pillars of justice.

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Gaetano Gherardo Zompini, printmaker
Italian, 1700-1778

Keeper of Theater Boxes, from the series The Arts of Everyday Life in the City of Venice, Le Arti Che Vanno Per Via Nella Gittà di Venezia, 1753

Etching on paper

Museum Works of Art Fund 67.106.29

Masking is associated with carnival season and festival, especially in Venice. In fact, for six months of the year, from October through March, Venetian society wore masks as daily dress. Both men and women wore the “domino,” an ensemble consisting of a black-and-white cloak and mantel and a black hat, or tabàro, combined with a white mask, or baùta, as seen in these etchings. Though masking was not uncommon and not considered inherently deceitful (as we might assume today), it was associated with the formality of public life, and offered opportunities for the relaxation of social boundaries. Maskers lined the balconies and clogged the Grand Canal in boats for regattas and processions; masks were donned to receive foreign diplomats or attend marriages. This image shows how masking looked in more ordinary circumstances, such as attending the theater, while also highlighting the role of everyday Venetians in sustaining the entertainments for which the city was famous.



Gaetano Gherardo Zompini, printmaker
Italian, 1700-1778

Lantern-bearer, from the series The Arts of Everyday Life in the City of Venice, Le Arti Che Vanno Per Via Nella Gittà di Venezia, 1753

Etching on paper

Museum Works of Art Fund 67.106.9

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Giuseppe Palazzi, draftsman

Italian, 1740-1810

After Paolo Posi, architect

Italian, 1708-1776

Disegno della Seconda Machina rappresentante la celebra publica

Fabbricazione della Triaca, che si fa nella Citta di Venezia, 1773

Pen and ink, brush and wash, and watercolor on paper

Collection of Vincent J. Buonanno TL120.2012.1

Cardinal Pietro Ottoboni, author

Italian, 1667 - 1749

Baldesare Gabbuggiani, etcher

Italian, b. 1689

Nicola Michetti, designer

Italian, ca. 1675-ca. 1759

Carlo Magne festa teatrale in occasione della nas cita del

Delfino(Roma: Per Antonio de'Roffi, 1729), 1729

Book with 13 etched plates ; bound in silk-covered boards with ink decoration

Collection of Vincent J. Buonanno TL120.2012.2

Giuseppe Vasi, printmaker

Italian, 1710-1782

After Vincenzo dal Re, designer

Italian, active from 1732, d. 1762

Cuccagna placed in the Piazza of the Royal Palace, in Narrazione delle

Solenni Reali Feste Fatte Celebrare in Napoli (Narration of the Solemn

Royal Festival celebrated in Naples), Naples, 1749, 1749

Etching

Collection of Vincent J. Buonanno TL124.2012



This is a rare image of a Cuccagna, or Land of Cockaigne, an ephemeral garden meant to create an imaginary Land of Plenty that was set up outside the royal palace in Naples when an heir was born to the king. Fountains gushing water and wine flow from a pavilion

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with balustrades made of cheese, and the hill is covered with bacon, bread, chicken, peacocks and every kind of good food, live versions of which are still walking around on the paths. Two Cuccagna trees (greased poles) hung with men's and women's clothing flank the building, the prizes to be claimed by whoever could reach the top. The point of view is that of a royal spectator in the castle ready to watch the fun from a safe distance, as ragged beggars prepare to storm and plunder the garden of plenty that awaits them.

Giuseppe Vasi, printmaker

Italian, 1710-1782

After Giuseppe Palazzi, draftsman

Italian, 1740-1810

After Paolo Posi, architect

Italian, 1708-1776

Seconda Machina rappresentante la celebra publica Fabricazione della Triaca, che si fa nella Citta di Venezia, 1773

Etching

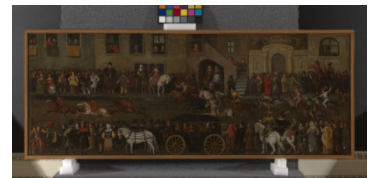
Collection of Vincent J. Buonanno TL142.2012

Italian

Carnivale a Roma (Carnival in Rome), 17th century

Oil painting on canvas

Wilmerding Collection TL146.2012



Carnival, the period between Epiphany and Lent, was celebrated in Rome in the working-class district of Testaccio until 1467, when Pope Paul II transferred the celebrations to the street in front of his home. In honor of the races run down that street at the end of carnival, its name was changed to "via del Corso." Here, riders urge the agile, local barberi horses to victory over some recalcitrant mules as they run the length of the city center from Palazzo Venezia to Piazza del Popolo.

In the crowds filling the sidewalks, staircases, and windows we see artists from the nearby French Academy costumed as commedia dell'arte characters, as well as masked nobles on horseback. We also recognize the everyday costumes that distinguished people by origin and occupation: the bland habit of the barefoot Franciscan friar in the center foreground makes a pointed contrast to the richly clad lady on a white horse or the varicolored uniform of the Swiss Guard (lower left). Women from the country in their striped dresses and head cloths mingle with sober clerics and northerners in black mantles, while trumpeters in red tunics keep the momentum going.

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Pieter van der Borch, printmaker

Netherlandish, 1545 - 1608

After Joos de Momper II, designer

Netherlandish, 1564 - 1635

Joannes Bochijs, author

1555 - 1609

Stage of Inauguration on the Market, in Joannes Bochijs, Historica narratio profectionis et inaugurationis ... Alberti et Isabellae, ...

(Historical narration of the departure and inauguration..., 1602

Etching and engraving

Anne S. K. Brown Military Collection, Brown University Library

TL198.2012.1



This book was commissioned by the merchant city of Antwerp to commemorate the joyous entry of the Archduke and Archduchess

Albert and Isabella—the Habsburg governors of the Southern Netherlands—into the city in 1599. The two overlords entered Antwerp in a ceremonious procession, moving past important civic landmarks to the heart of the city. Here Albert and Isabella stand on an ephemeral stage set with allegorical scenes on the Great Market in front of the city hall, where they swore to uphold the city's ancient rights and privileges. The ceremony is attended by a vast crowd (attendance was compulsory for most citizens), some of whom clamber onto the tall pitch-barrel towers to gain a better view. The pitch barrels are held by decorated poles, topped with local patron saints St. George and St. Michael. They burned all night during the archdukes' stay in the city, producing soft illuminations and pungent fumes.

European

Georg Christoph Kriegl, author

The Procession from Court to St. Stephen's Church, in Georg Christoph Kriegl, Erb-Huldigung: welche der allerdurchleuchtigst-grossmächtigsten Frauen, Frauen Mariæ Theresiæ, ... als Ertz-Herzogin zu..., 1740

Bound book with 11 etchings

Anne S. K. Brown Military Collection, Brown University Library

TL198.2012.10



This book documents the first public display of the authority of Maria Theresa, Archduke of Austria after her succession to the throne, when her subjects offered an oath of fealty. Here, she takes part in a large procession through Vienna's Graben Square, which is packed with spectators on foot and in every window of the surrounding buildings. The procession includes a long line of officials, churchmen,

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and nobles, dressed in their solemn black court dress with short cloaks and long, full wigs. The household officers carrying symbols of the office and then the pregnant Maria Theresa in a sedan chair follow; the empty state carriage brings up the rear. Musicians play at the side of the route, including oboists, bassoonists, horn players, and drummers. Graben Square was a focal point for royal ceremony, with its central monument commissioned by Maria Theresa's great grandfather, Leopold I, in thanksgiving for deliverance from the plague (a print depicting this event is on the wall in the adjoining gallery).

Frans Pilsen, printmaker

Flemish, ca. 1700 - 1784

After David 't Kindt, architect

Flemish, 1699 - 1770

After Philips Karel Marissal

Flemish, 1698 - 1770

Relation of the Solemn Inauguration of her Sacred Majesty Maria Theresa, Queen of Hungary and Bohemia, Archduchess of Austria, etc. as Countess of Flanders: Celebrated at Ghent, Capital City of the..., 1744

Etching and engraving from two plates

Anne S. K. Brown Military Collection, Brown University Library

TL198.2012.11

Upon the death of her father, Holy Roman Emperor Charles VI, Maria Theresa, Archduchess of Austria and Queen of Hungary and Bohemia, also became the Countess of Flanders. In 1744, her brother-in-law, Prince Charles of Lorraine, visited the Flemish city of Ghent on her behalf, acting as proxy at an inaugural ceremony in which he was sworn in as co-Regent of the province. The Prince sits in front of a painted portrait of Maria Theresa on Ghent's largest public market with the official documents delegating Maria Theresa's power. The theater constructed for the event had Corinthian columns holding up a recessed arcade lined with Flemish tapestries, in which the nobles and important members of city and provincial government sat. Trophies surmounted the balustrade and a large painting of Maria Theresa graced the top of a dome. The large scale of this print, which unfolds five times to a size triple that of the book, gives some sense of the grand scale of the scene. To handle a full-scale model of this print, please see the replica below.



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Jan Punt, printmaker

Dutch, 1711-1779

After Pieter van Cuyck, designer

Dutch, 1720 - 1787

The Four Corners of the Pall, in Lyk-staetsie van zyne Doorluchtigste Hoogheid den heere Willem Carel Hendrik Friso, Prince van Orange en Nassua ... gehouden de IV. Februari MDCCLII (Funeral..., 1755

Etching and engraving with hand-coloring

Anne S. K. Brown Military Collection, Brown University Library
TL198.2012.12B



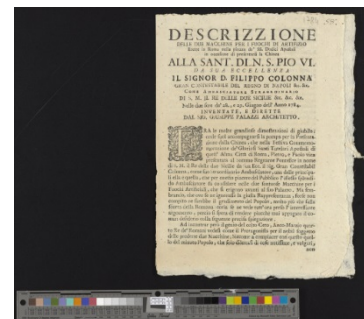
This lavish publication, which has been meticulously hand-colored with watercolor and gold, illustrates the 1755 funeral of William IV of Orange and Nassau, Stadhouder of the Netherlands. Forty plates in the book illustrate the lengthy procession that took place from The Hague to Delft, a distance of almost seven miles. The procession included all levels and sectors of Dutch society at the time, except for women, each with individualized costumes, beginning with the Dutch infantry, the Swiss Guard, various Cavalry regiments, and several orders of militia on foot. Citizens of The Hague follow from various professions, such as textile merchants and butchers. Pall-bearers who were important members of the court carried the mortuary chariot, seen here draped in black velvet behind draped horses. When the procession arrived in Delft, representatives of the city joined the procession, leading it to the New Church for the burial.

Italian

Descrizione delle due machine per I fuochi d'artificio erette in Roma nella piazza de' SS. Dodici Apostoli ... (Rome: Cracas, [1784]), 1784

Letterpress on paper

Dupee Fireworks Collection, Brown University Library TL198.2012.13



Pamphlets such as this accompanied Rome's Chinese celebrations and offered an explanatory intermediary for the set-pieces. This pamphlet for 1784 records that year's set-pieces, of which, oddly, no prints are known. Indeed, although there is no visual evidence that the Chinese celebration actually took place that year, archival records show that a design was made, a set-piece was built, and wine fountains were ordered as usual. The pamphlet assures us that there was great popular applause at the sight of the splendid costumes and caricatures introduced in the macchine. It further describes the outpouring of gratitude to the magnificent Colonna Ambassador and the sincere and universal cheers that arose alongside the incessant symphonies and abundant fireworks.

RISD MUSEUM

Matthäus Greuter, printmaker

German, 1564/6 - 1638

After Giulio Parigi, designer

Italian, 1571 - 1635

Camillo Rinuccini, author

1564 - 1649

Francesco Cini, author

Italian, late 16th/early 17th century

The Noble and Ancient Game of the Fight on the Bridge, Usually Done in Pisa ..., in Camillo Rinuccini and Francesco Cini, *Descrizione delle feste fatte nelle reali nozze de' Serenissimi principi di...*, 1608

Etching

Anne S. K. Brown Military Collection, Brown University Library

TL198.2012.14



The text in this book describes this scene: "The noble and ancient game of the combat on the bridge, usually played in Pisa, for the wedding of the couple Cosimo de' Medici Prince of Tuscany and Maria Magdalena, archduchess of Austria, on the bridge of Santa Trinità in Florence on the 28 of October 1608. 20 Teams, 30 people per team, who came from Pisa to fight." For this bizzarria, or whimsical game, nobles from Pisa appear in fantastic, extravagantly colored costumes representing non-Catholic nations, including Ancients, Persians, Lutheran Germans, Muslim Slavs, Turks, Native Americans, and Moors, as well as marine monsters and lions. Orderly companies of "soldiers," identified by different banners, arrive from left and right to take their places on the bridge before defending their positions in bravura displays of combat to delight the prince. An ephemeral island with sculptures of the River god Arno and the Florentine symbols of the lion and lily preside on the water, while spectators make use of windows, balconies, and specially constructed viewing boxes.

Matthäus Merian the elder, printmaker

Swiss, 1593 - 1650

After Claude Chastillon, designer

French, 1559 or 1560 - 1616

Carosel given at the Place Royale, 1612

Etching with hand-coloring

Anne S. K. Brown Military Collection, Brown University Library

TL198.2012.15



This print portrays the chivalric games held in the city of Paris in April 1612 to celebrate the betrothal of the young Louis XIII to Anne of Austria, Infanta of Spain, and that of his sister Elizabeth to Philip, Infante of Spain. During the games, two factions of knights stormed

RISD MUSEUM

the ephemeral Palais de la Félicité (Palace of Bliss)—seen here near the center of the plaza—in a contest of honor. The young king enters to take part in the game through the portal at the far left, atop the Chariot of the Sun. In the middle, a parade and equestrian ballet takes place with a profusion of horses, chariots, and gunfire. Set within a topographic view of the city of Paris, the printmaker depicted all of the games as if occurring simultaneously (when in fact they took place over several days). While members of the court perform the carousels (tournaments, or knight's games), scores of commoners view the games from bleachers and the loggia around the square.

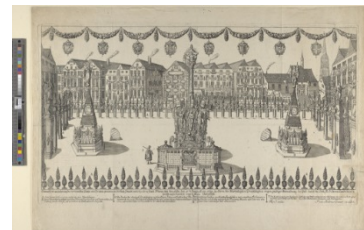
Johann Martin Lerch, printmaker
German, 1660 - 1685

Franc. Andreas Groner, engraver

Design for the Extension of the Distinguished Plaatze named the Graben in the Imperial Capital and Residential City of Vienna, 1680,
1680

Etching

Anne S. K. Brown Military Collection, Brown University Library
TL198.2012.16



Ephemeral architecture and decoration in a city did not always signal celebration. This print depicts the pestsaule (plague column) and decorations on the Graben Square in Vienna, erected by Emperor Leopold in 1679 for deliverance from the plague. The bubonic plague struck Vienna a year earlier and was responsible for taking between 75,000 and 100,000 lives. In keeping with the somber circumstances, the print shows a nearly vacant square aside from the soldier dressed in ceremonial garb and the musicians with violins and trumpets in the background. The ephemeral decorations included the one hundred-column gallery surrounding the square, the two pyramidal fountains dedicated to Saints Joseph and Leopold, and the central column with the Trinity cast in silver atop a chapel made with mirrored glass and gilding. The windows of the houses lining the square were hung with paper banners lit with green, red, and white lanterns. The fountains and column were eventually sculpted of permanent materials and still stand in the Graben Square today.

Christoph Weigel, printmaker
German, 1654 - 1725

The Ground-Plan of the Conclave and the Description of all the Solemnities in Rome after the Death of a Pope, and the Election of his Successor, 1700

Etching and engraving

Anne S. K. Brown Military Collection, Brown University Library
TL198.2012.17



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When a pope dies, the cardinals of the Catholic Church are sequestered in guarded cells in the Sistine Chapel until they elect a new one, a ritual called the Papal Conclave. The secrecy and ritual surrounding the Conclave made it a popular subject for prints that revealed its highlights, such as this one, produced for a German audience. Depicted is the death of the pope, the three-day devotion to the papal corpse, the cardinals entering the Conclave, pages bringing them food, the construction of the cells, the new Pope elected and brought into St. Peter's, and processions through the city for the funeral of the dead pope. Angels at the center lift the curtain of secrecy surrounding these events, allowing us to see a plan and bird's eye view of the area around St. Peter's.

Marc Antonio dal Re, printmaker
Italian, 1697-1766
Italian

Representation of the Ritual followed for the Coronation of Her Serene Majesty Queen of Hungary Maria Theresa, Archduchess of Austria and Queen of Bohemia in the City of Prague on 12 May 1743, 1743
Etching

Brown University Library TL198.2012.18



Maria Theresa of Hungary, the daughter of the late Holy Roman Emperor Charles VI, was crowned Queen of Bohemia at St. Vitus's Cathedral in Prague on May 12, 1743. The compact format of this print shows all of the important events associated with the coronation. From top to bottom and left to right: Maria Theresa is crowned by the Bishop of Olmutz; takes the oath of allegiance; and is processed into the city and anointed by the Bishop, who then bestows upon her the sword of St. Wenceslaus and a blessed golden ring. Finally, she receives the royal scepter and apple; is paid homage by the states of the kingdom; and breaks bread and makes offerings before the altar. The Italian printmaker carefully documented the country of origin and numbers of the different soldiers who took part in the ceremony. The print provides documentation similar to a newspaper.

Carlo Gregori, printmaker
Italian, 1702 - 1759

After Giuseppe Zocchi, designer

Italian, 1711 or 1717 - 1767

View of the Palazzo Vecchio of the Grand Duke, the Loggia [dei Lanzi], and the Piazza with the Feast in Honor of Saint John the Baptist, Protector of the City, from the series Twenty-four Views of..., Scelta di XXIV Vedute delle principali contrade, piazze, chiese, e palazzi della Città di Firenze, 1744



RISD MUSEUM

Etching and engraving

Anne S. K. Brown Military Collection, Brown University Library

TL198.2012.19

Like Venice and Rome, the city of Florence was built to accommodate public ceremony. The Piazza della Signoria (the city hall, called the Palazzo Vecchio), seen here on the left, was the civic center of Florence and home to the city's governing body. The Loggia in the center serves its purpose as a reviewing stand for the sovereign, who sits looking out at the cavalry review that takes place before him in honor of the Feast of St. John the Baptist, the city's patron saint. More dignitaries sit upon the Loggia's permanent stone benches, and spectators view the ceremony from a covered, raised platform on the right side of the piazza. The buildings surrounding the piazza serve as viewing areas for many more spectators. In the foreground, Giuseppe Zocchi has depicted the mingling of social classes typical of such festivities and spaces. The cavalry review was followed by an evening of fireworks launched from the top of the Palazzo Vecchio.

Salomon Savery, printmaker

Dutch, 1594-1678

After Simon De Vlieger, designer

Dutch, 1601 - 1653

Caspar van Baerle, author

Dutch, 1584 - 1648

The Procession along the Haarlemmerweg, in Caspar van Baerle, Blyde inkomst der allerdoorluchtigste koninginne, Maria de Medicis, t'Amsterdam (Joyous Entry for the Most Illustrious Queen, Marie..., 1639

Etching

Anne S. K. Brown Military Collection, Brown University Library

TL198.2012.2



In 1638, Marie de' Medici, the Queen Mother of France, visited Amsterdam, the capital of the fledgling Dutch Republic. This image shows the long procession of the Queen's entourage from the town of Haarlem seen in the distance toward Amsterdam, where she was received by the city's burgomasters at the city limits. The prosperous merchant city organized five days of festivities, including a water tournament on the Rokin canal in the center of the city, a series of allegorical tableaux vivants, and visits to the great merchant enterprises such as the shipbuilding docks. The Dutch East India Company treated the queen to a lavish Indonesian banquet. She dined on exotic dishes such as nutmeg and mace cookies, gutta gamba (a gold-yellow Indonesian fruit), and dragon's blood (whose contents and origins are a mystery).

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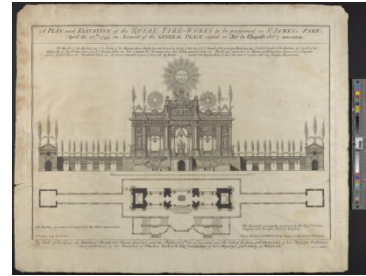
George Vertue, printmaker

English, 1684 - 1756

Plan and Elevation of the Royal Fire-works to be performed in St. James's Park, April 27th 1749 on account of the General Peace signed at Aix la Chapelle Oct. 7, MDCCXLVIII, Scelta di XXIV Vedute delle principali contrade, piazze, chiese, e palazzi della Città di Firenze, 1749

Etching and engraving

Anne S. K. Brown Military Collection, Brown University Library
TL198.2012.20



The Italian theater and fireworks designer Giovanni Niccolò Servandoni designed this macchina (fireworks machine) in honor of a peace treaty for a London audience. Teaming up with a wellknown family of pyrotechnicians from Bologna, the Ruggieri brothers, the Italians mounted the grandest fireworks display seen in London to date. The king commissioned George Frideric Handel's Music for the Royal Fireworks to accompany the show. While the musicians played within the architectural structure set up on the bank of the Thames, fireworks imitating fountains and water jets lit the sky. The evening fog and accidental igniting of one side of the set-piece put a damper on the event, as did the widely publicized brawl that developed between Servandoni and some English pyrotechnicians backstage.

Nicolas Auroux, printmaker

French, 1630 - 1676

After Thomas Blanchet, designer

French, 1614 - 1689

Claude-François Menestrier, author

French, 1631 - 1705

The Quarter of Flanders Street, in Claude-François Menestrier, Les reioüissances de la paix, avec un recueil de diuerses pieces sur ce sujet (The rejoicings of peace: a collection of diverse pieces..., 1660

Etching

Anne S. K. Brown Military Collection, Brown University Library
TL198.2012.3



Claude-François Menestrier, a Jesuit priest, was also one of France's chief theorists on pyrotechnics during the reign of Louis XIV. He organized fireworks displays such as this one in the city of Lyon, made to celebrate a treaty between France and Spain. Menestrier writes that fire "plays a great part in war," and is also "of the highest rank [among the elements] in the world"; therefore, it is suitable that fireworks herald peace, as well. The set-pieces installed in the various districts of Lyon held emblems and symbols in the form of allegorical

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personages, such as this example representing War enchained between two columns above the saying “non ultra” (no more).

Andreas Reinhard, printmaker

German, ca. 1676 - 1742

After Gottfrid Fuchs, designer

German

Hector Gottfried Masius, author

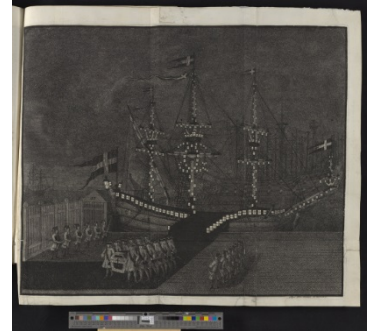
1653 - 1709

After Johann Sigismund Ebert

German

Arrival of the Ship of Mourning, in Hector Gottfried Masius, Traur-Rede: welche bey des Hochgebohrnen Herrn, Christian Gyldenleü ... Leichbegängnis, bey Hoher Versammlung, auch Königlicher..., 1709
Etching and engraving

Anne S. K. Brown Military Collection, Brown University Library
TL198.2012.5



Christian Gyldenløve, a rising Danish military star in the ongoing war with Sweden, was the eldest son of King Christian V of Denmark and the king's mistress, Sophie Amalie Moth. When he died of smallpox at the age of 29, the king commissioned an elaborate funeral procession and this accompanying book. Here the funereal ship arrives at Copenhagen from Odense, the Danish city in which Gyldenløve died, to deliver the body in its casket, which was made of copper and draped with black velvet and Spanish lace. As a sign of respect for the dead, the ceremony took place at night, with only the illuminations of several hundred lanterns on the masts, sides, and gangplank of the ship to light the disembarkation. Nighttime illuminations were often employed at times of celebration; here, they impart gravity, solemnity, and drama to the somber occasion.

Teodoro Vercruysse, printmaker

1680 - 1739

After Ilario Spolverini, designer

1657 - 1734

Giuseppe Maggiali, author

Italian

The Entry into Parma of Cardinal Gozzadini on 15 September 1714, in Giuseppe Maggiali, Ragguaglio delle nozze delle maestà di Filippo Quinto, e di Elisabetta Farnese ... solennemente celebrate in..., 1717
Etching



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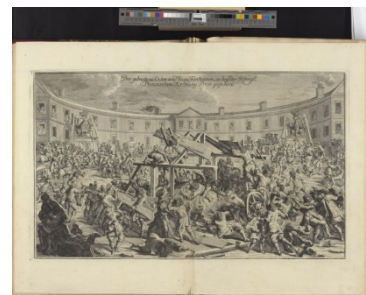
Anne S. K. Brown Military Collection, Brown University Library
TL198.2012.6

This print details the highly orchestrated all-male cortège of the important papal legate, Cardinal Gozzadini, who would perform the marriage by proxy between Philip V of Spain and Elizabeth Farnese of Parma. The Cardinal enters Parma through the Porta di S. Michele and processes to the cathedral to the sound of trumpets, the clattering of horses' hooves, the boom of cannons, and the singing of many prelates. Two cardinals and the Duke of Parma on horseback at the center of the etching ride in a row under a splendid white canopy embroidered with gold flowers and their coats of arms to show the equal status of church and state. Soldiers, clerics, and mules carrying the legate's copious baggage accompany them. Noblewomen watch from the windows of the palaces along the route, while crowds fill the street to enjoy the spectacle.

Johann Georg Wolffgang, printmaker
After Johann Friedrich Wentzel, designer
1670 - 1729

*The Roasted Ox and Wine Fountains So Given by the
Royal Prussian King, in Der königlich-Preüssischen
Crönung ... (The royal Prussian coronation ...), Berlin, 1712, 1712*
Etching and engraving

Anne S. K. Brown Military Collection, Brown University Library
TL198.2012.7



In 1701 Frederick III, Elector of Brandenburg and Duke of Prussia, crowned himself King in Prussia, thus elevating his lands to a kingdom within the larger Holy Roman Empire. This image, from a book depicting the coronation festivities in Königsberg, shows a bull that has been roasted on a spit being attacked by a violent crowd on a public square in front of the royal palace. People compete for slices of meat taken directly from the bull's body, and for roasted baby pigs and poultry tied to its back. The bull and the two fountains in the background that flow with wine are gifts to the people from the king. Bulls and other animals played an important role in carnivals and other festivals in European cities, providing sport and spectacle that seems cruel to us today. The animals were killed and eaten only after being paraded through the city streets and subjected to punches, kicks, stones, and daggers from the crowds. Such blood sports and the mayhem that surrounded them provided food for the poor and served as entertainment for the upper classes. Here, the noblemen and women watch from a safe distance in the windows of the palace beyond.

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IH Störcklin, printmaker

Georg Jacob, Edler von Deyerlsperg

Banquet for Noble Officers, in Georg Jacob Edler von Deyerlsperg, Erb-Huldigung: welche dem Allerdurchsleuchtigst-Grossmächtigsten und Unüberwindlichsten Römischen Kayser, Carolo dem Sechsten,..., 1740

Etching and engraving

Anne S. K. Brown Military Collection, Brown University Library

TL198.2012.8



In 1728, the subjects of Styria (southern Austria) presented a formal oath of fealty to the Holy Roman Emperor Charles VI after the emperor traversed a newly constructed pass through the Alps. Here, at one of several banquets given in honor of the emperor's visit, gentlemen in identical, long wigs sit at round tables feasting on game and drinking. Well-dressed waiters in shorter wigs and waistcoats attend to them. A legend below identifies each of the tables by their role in the Emperor's household. These were men of noble birth who cared for the Emperor's property and person, such as his silver, his dogs, and his stables, reminders of which fill the hall. Musicians stand ready with their horns to precede a toast. The portrait of the Emperor on the high wall substitutes for the real man, who did not grace these courtiers with his presence, but rather ate in a separate room surrounded by only the most elevated members of the court.

Jacques-François Blondel, printmaker

French, 1705 - 1774

After Salley, designer

French, 18th century

After Jacques Gabriel

French, 1667 - 1742

After Pierre Noël Rousset

French, 1715 - 1793

After Giovanni Niccolò Servandoni

Italian, 1695 - 1766

After Jacques-François Blondel

French, 1705 - 1774

General View of the Decorations, Illuminations and Fireworks Given by the City of Paris on the River Seine ..., in Jacques-François Blondel, Description des festes données par la ville de Paris: à..., 1740

Etching and engraving

Anne S. K. Brown Military Collection, Brown University Library

TL198.2012.9



This public spectacle, which celebrated the marriage of a nineteen-year-old French princess to a sixteen-year-old Spanish prince, took place in front of the Louvre on the River Seine between the Pont-

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Neuf and the Pont Royale. The organizers imported vast amounts of building materials and explosives to crowded areas at the city center. Scaffolding, which seated thousands along the river's edge, had to be not only beautiful but also sturdy and reliable to insure that no accidents ruined the royal celebration. On view were perfectly choreographed displays of heavenly music, playful waterspouts, illuminated boats, and deafening fireworks that made an impressive display of the infallible power of the united royal houses. Temporary structures included the floating, brilliantly lit Music Temple, which contained an entire orchestra. Resting on lashed-together barges, it was designed by the Italian fireworks expert Giovanni Niccolò Servandoni, who specialized in combining ephemeral structures with fireworks and theatrical performances. His design for a similar event in London is on view in this gallery.

For a translation of the list of fireworks launched during this event, see the laminated card on the wall nearby.

Gasparo Massi, printmaker

Italian, 1698 - 1731

After Bartolomeo Poli, draftsman

Austrian, German, or Italian, 18th century

After Michelangelo Specchi, architect

Italian, ca. 1684-ca. 1750

Prima macchina, 1730: The Trojan Horse, 1730, 1730

Etching

Collection of Vincent J. Buonanno TL21.2012.1



Between 1729 and 1750, some Chinese prints presented viewers with allegorical and mythological scenes as if they were actually taking place before them, rather than emphasizing the set designer's triumph of artifice in constructing elaborate allegorical fireworks bases. Here, Rome's Porta del Popolo does double duty as the gates of Troy, where Greeks and Trojans fight after the presentation of the Trojan horse. Leaving out the architectural framework altogether, Gasparo Massi concentrated on the fantastic scene as if it involved live actors swarming in an immersive dramatic production.

Giuseppe Vasi, printmaker

Italian, 1710-1782

After Giuseppe Palazzi, draftsman

Italian, 1740-1810

After Paolo Posi, architect

Italian, 1708-1776

Seconda macchina: Un Teatro, 1761

Etching

Collection of Vincent J. Buonanno TL21.2012.10



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Much of the great theater of music depicted in this image was actually an illusionistic, scenographic painting on a huge canvas, with stucco musicians in the orchestra pit joined from time to time by real musicians playing tunes from the opera being performed on the stage. It is impossible either from the written descriptions or the even-handed etching to know how much of the original set-piece was three-dimensional and how much was illusionistic painting, and this was one of the pleasurable games of looking that Giuseppe Vasi's deadpan Chinese prints enable.

Giuseppe Vasi, printmaker

Italian, 1710-1782

After Giuseppe Palazzi, draftsman

Italian, 1740-1810

After Paolo Posi, architect

Italian, 1708-1776

Seconda macchina: Un Casino di delizie in stile ottoman, 1762

Etching

Collection of Vincent J. Buonanno TL21.2012.11



Giuseppe Vasi, printmaker

Italian, 1710-1782

After Giuseppe Palazzi, draftsman

Italian, 1740-1810

After Paolo Posi, architect

Italian, 1708-1776

Seconda macchina: Due Casini di delizie con Pergolato in tempo di vendemmia, 1763

Etching

Collection of Vincent J. Buonanno TL21.2012.12



A trestle walkway covered in foliage and topped by a figure of Bacchus, stomping as if to crush grapes, signifies the celebration of the grape harvest. It connects two stage-like turrets from which fountains of fireworks explode. Stucco busts, most likely stuffed with more fireworks, decorate the balustrades around them and the staircase leading up to the set-piece. It was common for sculptors to make multiple stucco heads to replace the ones that would be blown up with fireworks early in the festival. In the foreground a line of revelers carrying a symbolic Cuccagna tree perform a minicarnival in front of what might have been a real fountain spouting wine or water, while painted or stucco harvesters crush fake grapes in wine barrels on either side.

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Giuseppe Vasi, printmaker

Italian, 1710-1782

After Giuseppe Palazzi, draftsman

Italian, 1740-1810

After Paolo Posi, architect

Italian, 1708-1776

Seconda macchina: Edificio apparato a festa con alberi di "cuccagna", 1765

Etching

Collection of Vincent J. Buonanno TL21.2012.13



This set-piece for the China festival of Rome (more information on the China festival is found in the adjoining gallery) has a carnival theme and shows rings of fish, birds, and cheese hanging above the smoke from the simmering fireworks below. The towering poles are Cuccagna trees, made from tree trunks with the branches removed and then greased with soap or lard and topped with food, clothing, or other desirable objects. The joke was that people would try to climb them, not only then claiming the prizes at the top, but in the process providing entertainment for the audience below.

Giuseppe Vasi, printmaker

Italian, 1710-1782

After Giuseppe Palazzi, draftsman

Italian, 1740-1810

After Paolo Posi, architect

Italian, 1708-1776

Seconda macchina: Edificio per i divertimenti pubblici, 1769

Etching

Collection of Vincent J. Buonanno TL21.2012.14



Francesco Barbazza, printmaker

Italian, late 18th century

After Giuseppe Palazzi, draftsman and architect

Italian, 1740-1810

Seconda macchina: Edificio di delizia con un Pallone aereostatico, 1785

Etching

Collection of Vincent J. Buonanno TL21.2012.15



Some China designs celebrated the engineering and technological ingenuity of the age, including this set-piece exhibiting a real aerostatic ball (hot air balloon) in 1785. The first successful flight of an aerostatic ball had occurred two years earlier at the Palace of

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Versailles in France, in front of Louis XVI and the court, when a sheep, a duck, and a rooster went airborne under a balloon made of cotton and paper. This aerostatic ball in front of a pleasure palace may have also been launched, although no account exists to tell us. The print keeps us guessing about whether the ball was real, or a part of the overall illusion.

Giovanni Battista Sintes, printmaker

Italian, 1680 - 1760

After Nicola Michetti, architect

Italian, ca. 1675-ca. 1759

Prima macchina, 1732: The Council of the Gods, 1732, 1732

Etching and engraving

Collection of Vincent J. Buonanno TL21.2012.2



To the left of this cloudy canvas-and-plaster Parnassus erected outside a recognizable portrait of the Colonna family palace, we see the wine fountain from which real hunchbacks, imitating carnival figures, dispensed cups of wine to all comers during predetermined hours.

Giovanni Battista Sintes, printmaker

Italian, 1680 - 1760

After Nicola Michetti, architect

Italian, ca. 1675-ca. 1759

Prima macchina, 1733: Parnassus with Apollo and the

Muses, 1733, 1733

Etching and engraving

Collection of Vincent J. Buonanno TL21.2012.3



Miguel de Sorelló, printmaker

Spanish, ca. 1700-ca. 1765

After Francisco Preciado de la Vega, architect

Spanish, 1712 - 1789

Seconda macchina, 1747: A Hanging Garden, 1747, 1747

Etching

Collection of Vincent J. Buonanno TL21.2012.4



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Jérôme Charles Bellicard, designer and etcher

French, 1726 - 1786

Michelangelo Specchi

Italian, ca. 1684-ca. 1750

Prima macchina: Il Molo nuovo di Napoli, 1750

Etching on paper

Collection of Vincent J. Buonanno TL21.2012.5



Giuseppe Vasi

Italian, 1710-1782

After Paolo Posi, architect

Italian, 1708-1776

Seconda macchina: Il Convito degli dei nella Villa Carl'Amalia in Caserta, 1752

Etching on paper

Collection of Vincent J. Buonanno TL21.2012.6



Giuseppe Pozzi, printmaker

After Paolo Posi, architect

Italian, 1708-1776

After Giuseppe Palazzi

Italian, 1740-1810

Seconda macchina, 1758: The Porcelain Tower of Nanking, 1758, 1758

Etching

Collection of Vincent J. Buonanno TL21.2012.7



The relazione describing this China festival revealed that the setpiece represented the “celebrated tower of Nanking in China, said to be made of porcelain and decorated from top to bottom, and around it is imagined a market or fair in the style of that nation. The Tower was made in octagonal form, and all painted the most beautiful Porcelain, carrying at its summit a winged dragon ...; and from each of the nine stories one saw ... some little gilded bells ... that with every breath of wind gave out a happy, if dissonant harmony. The shops that surround it, full of porcelain objects of the sort used by the Chinese, support a delightful pavilion erected in the same taste to accommodate officials, or Mandarins, with some ostriches ridden by Chinese men and women.” The great popularity of this set-piece rescued it from being blown up with fireworks at the end of the night; it was left to stand until the following Sunday so that the crowds could see it, something never before done.

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Giuseppe Vasi, printmaker

Italian, 1710-1782

After Giuseppe Palazzi, draftsman

Italian, 1740-1810

After Paolo Posi, architect

Italian, 1708-1776

Prima macchina: Une Fortezza, 1759

Etching

Collection of Vincent J. Buonanno TL21.2012.8



Giuseppe Vasi, printmaker

Italian, 1710-1782

After Giuseppe Palazzi, draftsman

Italian, 1740-1810

After Paolo Posi, architect

Italian, 1708-1776

Seconda macchina: Une "Deliziosa" con scena di baccanale, 1759

Etching

Collection of Vincent J. Buonanno TL21.2012.9



This set-piece contrasts with the well-defended fortress of the first night of the 1759 China festival (left) by presenting us with a festive Bacchanale on "an asymmetrical little hill, belted with a rustic wall with beautiful ornaments made of vegetation, and a prominent table laden with a lavish meal, and around it, in various attitudes, a quantity of figures of Nymphs and Youths, each one wonderfully expressed and dressed according to the character it was supposed to represent ... and they made a festive dance to the youth Bacchus, who, as if in triumph is seen astride a barrel in the middle of the big table ... and the whole thing is covered with a delightful great tent, carefully worked."

Jan Punt, printmaker

Dutch, 1711-1779

After Pieter van Cuyck, designer

Dutch, 1720 - 1787

After Pieter de Swart, author

1709 - 1773

Representation of the Funeral Procession of His Serene Highness William IVth, Prince of Orange and Nassau ... on the Great Market of Delf [sic] the 4th February 1752, in Lyk-staetsie van zyne..., 1752

Books bound together, with hand-colored etchings

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RISD MUSEUM

Charles Perrault, author

French, 1628 - 1703

Israël Silvestre the younger

French, 1621-1691

François Chauveau

French, 1613-1676

Courses de testes et de bague faites par le roy et par les princes et seigneurs de sa cour, en l'année 1662 (Paris: Royal printer, 1670), 1670

Bound book with etchings

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