

Canaletto



1697–1768 | ITALIAN

Pair of Venice Views: The Churches of the Redentore and San Giacomo; The Prisons and the Bridge of Sighs

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Both oil on canvas | Circa 1746

Each canvas: 18" high x 29³/₄" wide | 45.72 x 75.57 cm

Each framed: 24¹/₄" high x 36" wide x 2" deep

61.60 x 91.44 x 5.08 cm

“

[Canaletto] paints with such accuracy and cunning that the eye is deceived and truly believes it is the real thing it sees, not a painting.

– G.P. Guarienti

”



Venice is arguably the most painted city in the world. The effort to capture its splendor on canvas has captivated the greatest artists in history, yet one name that painted this city rises above all others. Giovanni Antonio Canal, known as Canaletto, was the first to render Venice's luminous atmosphere and splendid architecture with such mastery. His works remain the ultimate Venetian paintings.

The majority of Canaletto's works reside in museums; very few remain in private hands and even fewer come to market. In the late 1740s, Canaletto created six pairs of *vedute*, and this is the only pair that has survived intact. A similar series comparable in scale and ambition is still at Woburn Abbey.

While Canaletto painted numerous Venetian architectural views, his most sought-after compositions combine the iconic cityscape and its canals. The best ones like ours display gondolas and all the theatrical interplay of light and reflection. One of the pair depicts the Church of Il Redentore, an architectural triumph by Andrea Palladio and a defining monument of Renaissance Venice. Canaletto perfectly captures the Palladian ideal of harmonious proportion with monumental clarity. Notably, Canaletto rendered this scene with much forethought, as the preparatory drawings for this work are held in the British Royal Collection and the Harvard Art Museums.

The second canvas presents an equally compelling water-and-architecture scene: *the Prisons and the Bridge of Sighs*. This composition is completely unique—no other versions are known. Here, warm golden light bathes the rusticated stonework while theatrical shadows play across the water's surface, creating a vision that transcends mere architectural rendering.

Thanks to their remarkable provenance and early auction history (1885 and 1891), we know where these paintings have been since the day they were painted. They are also in exceptional condition with Canaletto's original sight lines—precise perspective guidelines drawn from the vanishing point—still remaining visible. The pair is also illustrated in both editions of W.G. Constable's definitive literature on Canaletto.

Most Canaletto works are housed in museums including the Metropolitan Museum of Art, National Gallery London, Frick Collection and British Museum. Works that do reach the market are rare and often command extraordinary prices, including a single Venice view realizing over \$32 million in 2005. More recently, in 2023, a comparable pair to this one exceeded \$12 million. The market for Old Master paintings remains both vibrant and resilient, especially for the undisputable master of Venice.



PROVENANCE

Probably acquired directly from the artist by Sir Richard Neave, 1st Bt (1731–1814), Dagnam Park, Essex, in London, late 1740s

Thence by descent in the Neave family, until sold before 1891 (presumably the paintings entered for sale by Sheffield H.M. Neave of 39 Bryanston Square, London, at Christie's, 27 June 1885, lots 25 and 26, the first painting described as *The Doge's Palace*, but both withdrawn before the sale)

G.A.F. Cavendish Bentinck (1821–1891), M.P., P.C., 3 Grafton Street, London, and Brownsea Island

Posthumous sale of the above, London, Christie's, 11 July 1891, lots 625 and 626 (as *The Church of Santa Maria della Salute and The Bridge of Sighs*), sold together for 115 guineas, to Lesser

Lesser, Bond Street, London

Willson Bros., Pall Mall, London, acquired from the above

Mr., later Sir, George Leon, Bt (1875–1947), 48 Brompton Square, London, acquired from the above

Savile Gallery, London, 1928

Mark Oliver, acquired from the above

Arthur Tooth & Sons, 31 Bruton Street, London

Private collection, by 1952

Anonymous sale, London, Christie's, 9 December 1988, lot 40

Walpole Gallery, London, 1989

Private Collection, United States

Lampronti Gallery

Private Collection, acquired from the above in 2007

Private Collection

M.S. Rau, New Orleans



LITERATURE

K.T. Parker, *The Drawings of Antonio Canaletto in the Collection of His Majesty the King at Windsor Castle*, London 1948, p. 35, under no. 34 (*The Redentore*)

W.G. Constable, *Canaletto: Giovanni Antonio Canal, 1697–1768*, Oxford 1962 (and subsequent editions revised by J.G. Links), vol. I, reproduced pl. 26, no. 84 (*The Prison*), vol. II, p. 216-17 & 324, nos. 84 & 318, and p. 346-7 & 590, under nos. 317 and 775

L. Puppi, *The Complete Paintings of Canaletto*, Milan 1968, nos. 257 (*The Prisons*) reproduced and 258 (*The Redentore*)

J.G. Links, *Canaletto, The Complete Paintings*, London 1981, p. 80, nos. 275 (*The Prisons*) reproduced and 276 (*The Redentore*)

A. Corboz, *Canaletto. Una Venezia immaginaria*, Milan 1985, vol. II, p. 662, nos. P 357-358, both reproduced

C. Crawley in K.T. Parker, *The Drawings of Antonio Canaletto in the Collection of Her Majesty the Queen at Windsor Castle, with an Appendix to the Catalogue by Charlotte Crawley*, Bologna 1990, p. 169, under no. 34 (*The Redentore*)

J.G. Links, *A Supplement to W.G. Constable's Canaletto: Giovanni Antonio Canal 1697–1768*, London 1998, p. 9 & 31–32, reproduced (*The Redentore*), pl. 269

C. Beddington, *Canaletto in England. A Venetian Artist Abroad, 1746–1755*, exhibition catalogue, New Haven, 2006, p. 169, both reproduced

Canaletto à Venise, exhibition catalogue, Paris 2012, p. 138, no. 39

EXHIBITED

London, Savile Gallery, *Canaletto*, January 1930, no. 9 (*The Redentore*)

London, Arthur Tooth and Son, November–December 1952, nos 2 and 4

London, Walpole Gallery, *Italian Landscapes and Vedute*, 14 June – 28 July 1989, nos 26 and 27 (both illustrated)



CATALOGUE
 OF
 THE VALUABLE COLLECTION OF
ANCIENT PICTURES,
 THE PROPERTY OF
COLONEL HARFORD,
From Down Place, Windsor ;
 ALSO,
 CAPITAL WORKS OF GAINSBOROUGH AND
 CANALETTI,
 FROM THE COLLECTION OF THE LATE SIR RICHARD NEAVE, BART. ;
 A FINE PORTRAIT OF SIR HUGH MYDDLETON,
 BY CORNELIUS JANSSENS ;
 A FEW GOOD OLD PICTURES
 FROM THE COLLECTION OF THE LATE
 SPENCER WILLIAM TYLER, ESQ.,
And from other Private Sources :

WHICH
 Will be Sold by Auction, by
MESSRS. CHRISTIE, MANSON & WOODS,
 AT THEIR GREAT ROOMS,
 8 KING STREET, ST. JAMES'S SQUARE,
 On **SATURDAY, JUNE 27, 1885,**
 AT ONE O'CLOCK PRECISELY.

—••••—
 May be viewed Two Days preceding, and Catalogues had,
 at Messrs. CHRISTIE, MANSON and Woods' Offices, 8, *King Street,*
St. James's Square, S.W.

Both paintings entered for sale by Sheffield H.M. Neave of 39 Bryanston Square, London, at Christie's, London, 27 June 1885, lots 25 and 26, the first painting described as *The Doge's Palace*, but both withdrawn before the sale



A DIFFERENT PROPERTY.

C. JANSSENS.

- 24 PORTRAIT OF SIR HUGH MYDDLETON, in black dress,
lace ruff and cuffs, wearing a jewelled chain and badge
*Inscribed "Ætatis suæ 68, Anno. Do. 1628," with coat-of-
arms and motto "Virtus Palma"*

CANALETTI.

- 25 THE DOGE'S PALACE

CANALETTI.

- 26 THE BRIDGE OF SIGHS—the companion
From the Collection of Sir Richard Neave, Bart.

T. GAINSBOROUGH, R.A.

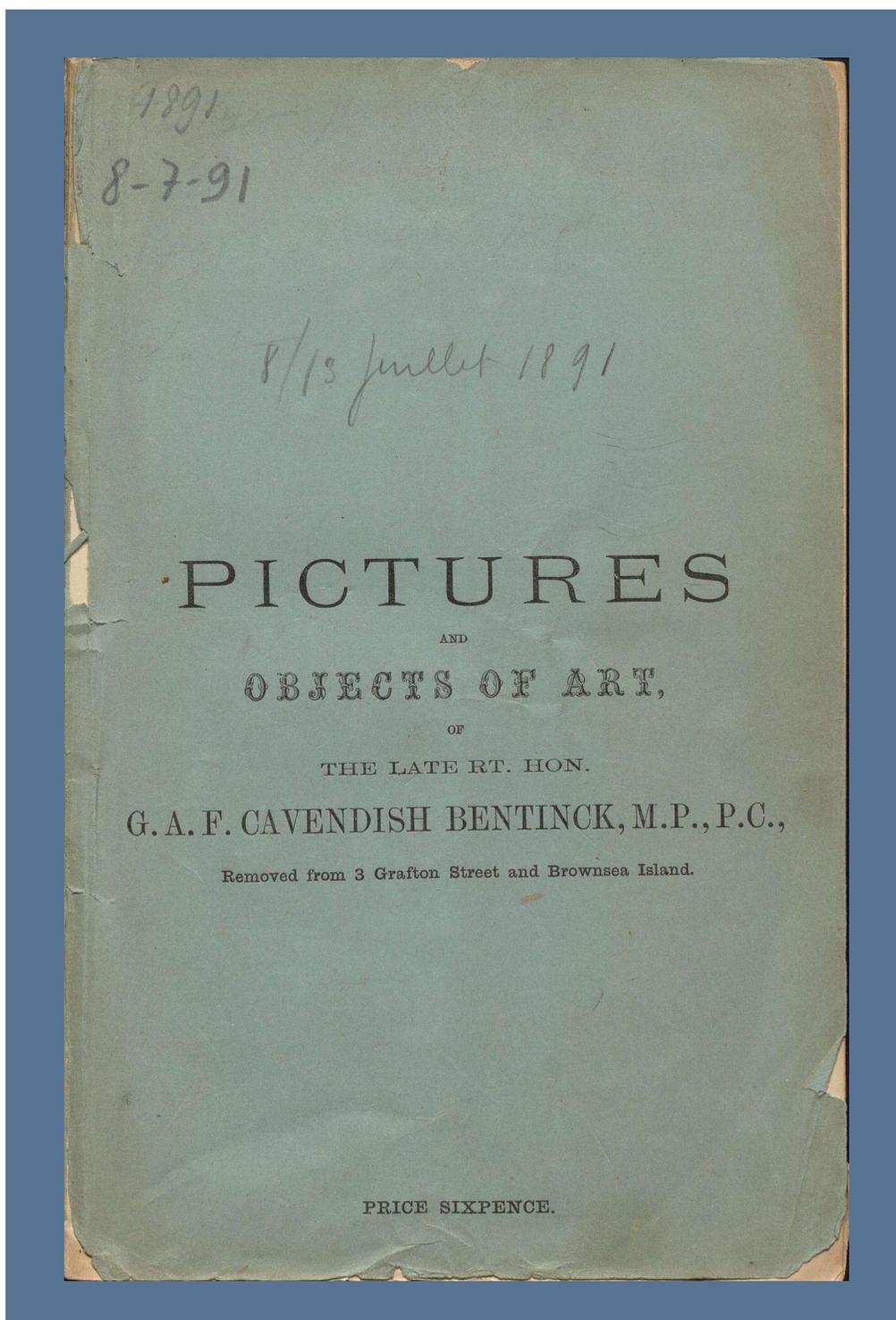
- 27 A LANDSCAPE, with rustic figures
*Painted at Bath for Sir Richard Neave, Bart.
From the Collection of the late Sir Thomas Neave, Bart.
Exhibited at the British Institution, 1814
See Fulcher's Life of the Painter*

T. GAINSBOROUGH, R.A.

- 28 RUSTIC COURTSHIP, a landscape, with two figures leaning against a
tree, cattle and donkeys
*Signed, and dated 1775
Engraved
Exhibited at the Grosvenor Gallery, 1885*

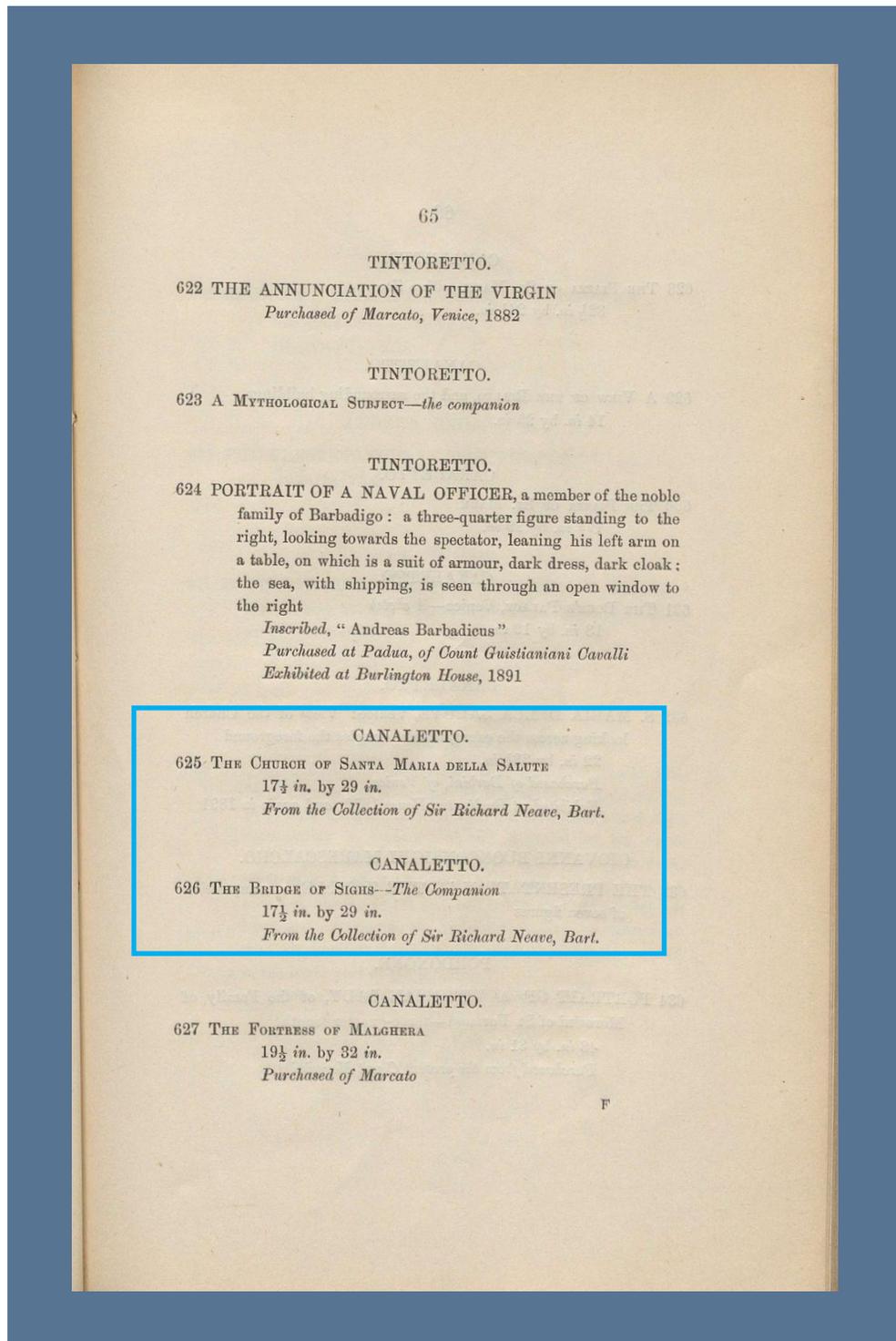
Both paintings entered for sale by Sheffield H.M. Neave of 39 Bryanston Square,
London, at Christie's, London, 27 June 1885, lots 25 and 26, the first painting
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Posthumous sale of G.A.F. Cavendish Bentinck (1821–1891), London, Christie's, 11 July 1891, lots 625 and 626 (as *The Church of Santa Maria della Salute* and *The Bridge of Sighs*), sold together for 115 guineas, to Lesser





Posthumous sale of G.A.F. Cavendish Bentinck (1821–1891), London, Christie's, 11 July 1891, lots 625 and 626 (as *The Church of Santa Maria della Salute* and *The Bridge of Sighs*), sold together for 115 guineas, to Lesser



IMPORTANT OLD MASTER PICTURES

The Properties of
 THE DUKE OF BUCCLEUCH AND QUEENSBERRY, K.T., G.C.V.O.
 LT.-COL. STEPHEN CAVE, O.B.E.
 MICHAEL FOLJAMBE, Esq.
 The late MRS. DOROTHY HART
 The late MRS. MARGARET WALEY
 and from various sources

Which will be sold at Christie's Great Rooms
 on FRIDAY 9 DECEMBER 1988
 at 11.00 a.m. precisely

Viewing times		
Sunday	4 December	2.00 p.m. - 5.00 p.m.
Monday	5 December	9.00 a.m. - 4.30 p.m.
Tuesday	6 December	9.00 a.m. - 4.30 p.m.
Wednesday	7 December	9.00 a.m. - 4.30 p.m.
Thursday	8 December	9.00 a.m. - 4.00 p.m.

In sending commissions or making enquiries, this sale should be referred to as
TICKLE-3970

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Cover illustration lot 107

CODE: G

Anonymous sale, London, Christie's, 9 December 1988, lot 40





[40]

62

Anonymous sale, London, Christie's, 9 December 1988, lot 40



THE PROPERTY OF A GENTLEMAN

40

Giovanni Antonio Canal, il Canaletto (1697–1768)

The Churches of the Redentore and S. Giacomo, Venice, from the Canale di Giudecca, with a moored ship, gondolas and sandalos; and The Prisons, Venice, from the Bacino di S. Marco, with the Ponte della Paglia and the Bridge of Sighs, gondolas and sandalos in the foreground

18 $\frac{3}{8}$ × 30 $\frac{1}{2}$ sin. (46.7 × 76.7 cm.)

a pair (2)

PROVENANCE:

(Presumably) Sir Thomas Neave, 2nd Bt. (1761–1848)

Sir Richard Digby Neave, 3rd Bt. (1793–1868)

G. A. F. Cavendish Bentinck, M.P., P.C.(†), of 3 Grafton Street, London, and Brownsea Island; Christie's, 11 July 1891 (= 4th day), lot 625, described as Santa Maria della Salute, and lot 626, described as the Bridge of Sighs (sold together: 115 gns. to Lesser)

with Willson Bros., Pall Mall, London

Sir George Leon, Bt.

Mark Oliver

EXHIBITED:

London, Savile Gallery, *Canaletto*, Jan. 1930, no. 9 (The Redentore)

London, Arthur Tooth and Sons, 1952, nos. 2 and 4

LITERATURE:

K. T. Parker, *The Drawings of Antonio Canaletto in the Collection of His Majesty the King at Windsor Castle*, 1948, p. 35, under no. 34 (The Redentore)W. G. Constable, *Canaletto*, 1962, and *idem.*, revised by J. G. Links, 1976, I, pl. 26 (The Prisons), and II, nos. 84 and 318, and under nos. 317 and 775L. Puppi, *L'opera completa del Canaletto*, 1968, nos. 257, illus. (The Prisons), and 258A. Corboz, *Canaletto. Una Venezia immaginaria*, 1985, II, p. 662, nos. P 357 and P 358, both illus.

The present pair of paintings is generally dated to shortly before the artist's departure from Venice for London in May 1746

Three other views by Canaletto of the Redentore are published by Constable and Links, *op. cit.*, no. 316, pl. 59 (at Woburn Abbey), no. 317, pl. 59 (formerly with Tooth) and no. 318*, pl. 203 (sold in these Rooms, 11 April 1986, lot 54). The present picture differs from these in many respects, notably that the viewpoint is closer to the church; in viewpoint and lighting the depiction of the church corresponds closely to that in a drawing of a capriccio in the Fogg Art Museum (*idem.*, no. 775 and pl. 146)

No other views of the Prisons are known, although they are depicted in a capriccio setting in a picture in an American private collection (*idem.*, no. 374 and pl. 68)

The present picture formed part of a large group of works by Canaletto acquired by the Neave family, these and at least nine others being formerly in the Neave collection at Dagenham Park, Essex. They may have been acquired by Sir Richard Neave, 1st Bt. (1731–1814), and were presumably in the collection by 1824 when a view of Piazza San Marco was lent to the British Institution by Sir Thomas Neave, 2nd Bt.

£500,000–700,000

620,000

bought by WALPOLE gallery

Anonymous sale, London, Christie's, 9 December 1988, lot 40

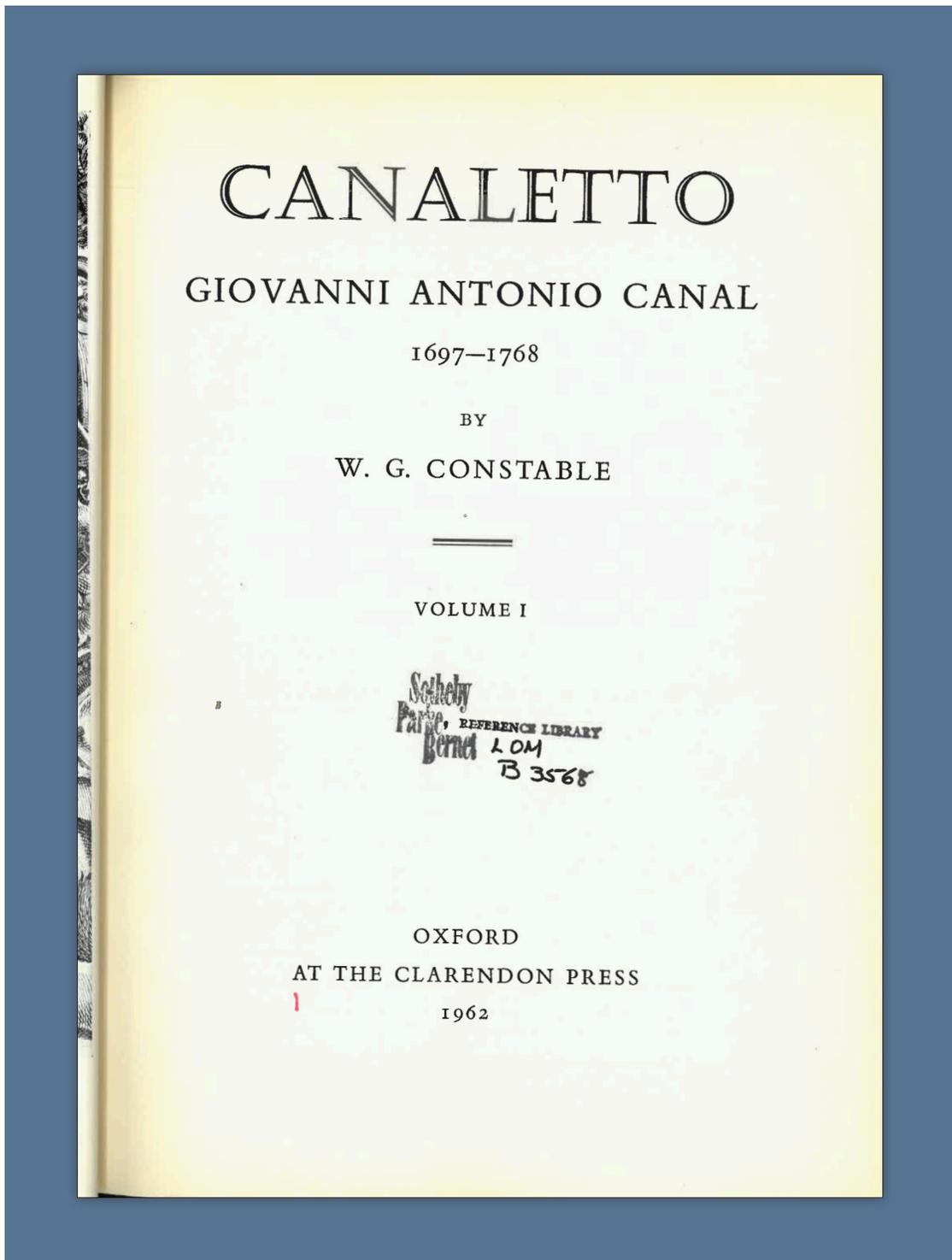




[40]

Anonymous sale, London, Christie's, 9 December 1988, lot 40





W.G. Constable, *Canaletto: Giovanni Antonio Canal, 1697-1768*, Oxford 1962, vol. I, reproduced pl. 26, no. 84 (*The Prison*)



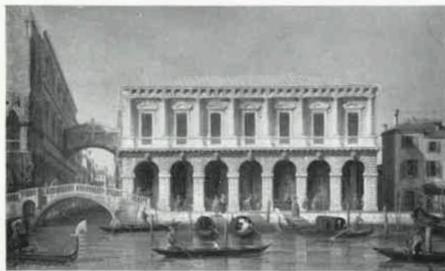
PLATE 26



81. The Ducal Palace: the Scala dei Giganti



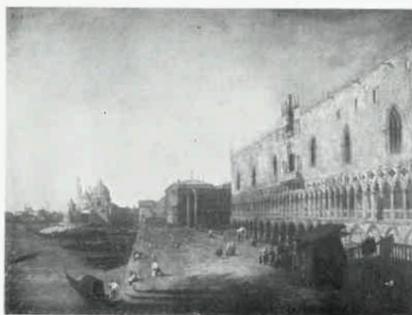
82. The Ducal Palace: the Courtyard, looking North



84. The Prison



85. The Molo: looking West, with the Ducal Palace and the Prison



86. The Molo: looking West, with the Ducal Palace and the Ponte della Paglia



88. The Molo: looking West, Ducal Palace Right

W.G. Constable, *Canaletto: Giovanni Antonio Canal, 1697–1768*, Oxford 1962, vol. I, reproduced pl. 26, no. 84 (*The Prison*)



CANALETTO
GIOVANNI ANTONIO CANAL

1697–1768

BY

W. G. CONSTABLE

VOLUME II

Society
Parks, REFERENCE LIBRARY
Burnet

L OH B
3568

OXFORD
AT THE CLARENDON PRESS

1962

W.G. Constable, *Canaletto: Giovanni Antonio Canal, 1697–1768*, Oxford 1962, vol. II,
p. 216-17 & 324, nos. 84 & 318, and p. 346-7 & 590, under nos. 317 and 775



Addé, Lady Meyer, sold Christie's, 30 May 1930 (138), bt. Asscher and Welcker; with P. de Boer, Amsterdam, 1931 (catalogue no. 3, no. 16).

EXH.: London, R.A., O.M., 1879 (236; lent Garnier); London, Leger, May 1931 (12).

Pendant to the *Interior of St. Mark's* (no. 79 above). A drawing by Bellotto in Darmstadt (Kupferstich Kabinett A.E.2179; Fritzsche, VZ5) appears to be based on the painting, or on a drawing for it. The Bellotto drawing is a capriccio, increasing in proportion to the size of the staircase and substituting for the statues of Mercury and Neptune at the top, those of the horse-taming Dioscuri; adds a story to the buildings on the left; eliminates the fourth story of the east wing of the Palace, and changes the architecture of the colonnade, and the fenestration of the third story. The figures are more numerous and different. The drawing is in outline, with ruled lines, over a ruled pencil foundation. It served as a basis for a painting by Bellotto in Wörlitz bei Dessau, a replica thereof at Schwerin (Fritzsche, V.G. 181 and V.G. 182), and a third in 1939 in the Dmitri Tziracopoulo collection, Berlin.

PRIVATE COLLECTION, NEW YORK

82. *The Ducal Palace: the Courtyard, looking North*

From the gallery on the first floor, the view framed by columns on each side, a stone balustrade, and the springings of an arch above. Right, the façade of the east wing of the Palace, with a few awnings out; at its end, the Scala dei Giganti; and beyond the northern range of buildings, four domes of S. Marco. Lit from the left: strong light and shade, with a shadow falling over the well in the courtyard. Buildings in sunlight are warm grey, in shadow dark grey. Blue sky: touches of blue, green, and russet on the figures in the courtyard (Pl. 26).

Oil on canvas. 18 × 14½ in. (46 × 37 cm.).

COLL.: Richard, 7th Viscount Fitzwilliam; bequeathed by him to Museum 1816.

Pendant to a *Piazza S. Marco looking South* in the same collection (no. 47 above).

Formerly called School of Canaletto.

FITZWILLIAM MUSEUM, CAMBRIDGE (II. 194).

83. *The Ducal Palace: the Courtyard, looking North*

(School of Canaletto)

From near the south-west corner, the west wing in sharp perspective, throwing a heavy shadow. Among many inaccuracies the courtyard is too wide in proportion to its length; the proportions of the stories of the various buildings, especially those of the eastern wing, are wrong; and the Scala dei Giganti at the end of this wing is too gradual in slope.

Oil on canvas, 30 × 43 in. (75 × 109 cm.).

REF.: Berenson, *Catalogue of the J. G. Johnson Collection*, 1913, i, no. 293, as Studio of Canale. At best a school piece, perhaps an adaptation from a print or another painting, by someone unfamiliar with the subject.

J. G. JOHNSON COLLECTION, PHILADELPHIA

Of another similar view, with proportions and details more correct, there are several versions, all connected with an etching by Michele Marieschi (no. 8 in *Magnificentiores Selectioresque Urbis Venetiarum Prospectus*, 1741). Some of these may be attributed to Marieschi, others are school pieces, and are not properly to be regarded as School of Canaletto. Examples are: (a) National Gallery, Washington. Gift of Mrs. Barbara Hutton, 1946. Oil on canvas, 63 × 86 in. Has a procession of senators led by the Doge, along the east side of the courtyard, moving towards the spectator. (b) Hon. Robert Ward, London (1930). From the Palmer-Morewood collection, Derbyshire.

Oil on canvas, 44 × 70 in.

84. *The Prison*

Centre, the southern façade, seen from the Bacino di S. Marco. On the left, the Ponte della Paglia, crossing the entrance to the Rio di Palazzo, with the Bridge of Sighs beyond, joining the Prison and the Ducal Palace. Foreground, two sandalos and, left, a gondola. Other boats at the quay (Pl. 26).

Oil on canvas. 18 × 30 in. (46 × 76 cm.).

COLL.: Sir Richard Neave, Bt.; G. A. F. Cavendish Bentinck, sold Christie's, 11 July 1891 (626), bt. Lesser, with pendant £120. 15s.; with Willson Bros., London; Sir George Leon, Bt.; 1928 with Savile Gallery, London; Mark Oliver; with Arthur Tooth & Sons.

EXH.: Arthur Tooth & Sons, London, 1952 (4).

Pendant to a *Church of the Redentore* (no. 318 below), in the same collection.

PRIVATE COLLECTION, LONDON

5. THE MOLO

85. *The Molo: looking West, with the Ducal Palace and the Prison*

From the Bacino di S. Marco, off the Riva degli Schiavoni. On the extreme right, the Prison, followed by the Ducal Palace, its near corner cut by the Ponte della Paglia and with the Campanile seen behind it; the entrance to the Piazzetta, with the two columns; the Library; the Zecca; and the Public Granaries. On the Bacino, in the foreground, a boat stern on, with four men; lower left corner, another, with three men. Many boats and gondolas at the quay, including a masted barge with striped awning opposite the Piazzetta. Cool tone, blue-green shadows, liquid handling of paint. Signed and dated: *A Canal Fecit xxiv Octobris MDCCXLIII*. Inscribed on back: G IV R. 1211 (Pl. 26).

Oil on canvas. 23 $\frac{3}{4}$ × 37 $\frac{1}{2}$ in. (60.5 × 95.5 cm.).

COLL.: Joseph Smith, Venice (no. 100 or 101 in his manuscript catalogue at Windsor); 1763–70, George III, Kew Palace, the Gallery; Windsor, 1828.

EXH.: R.A., *The King's Pictures*, 1946–7 (449).

REF.: Cust, I, 153; II, 276; Collins Baker, 43.

ENGR.: Visentini. No. II in a set of four engravings, larger than the 1735 and later series (see under Engravings). The engraving follows the painting closely. An outline drawing for

0068.2

the engraving is one of a series of forty-five in the Correr Museum, formerly attributed to Canaletto, now established as by Visentini.

Baker (loc. cit.) refers to a pen drawing of this composition at Windsor. This drawing is presumably no. 7448 (no. 562 below), of which there are two other versions, nos. 7449 and 7450 (nos. 564 and 563); but all are from a viewpoint nearer the Molo, and do not include the Prison or the Campanile.

Pendant to the *Piazzetta looking North*, also at Windsor (no. 68 above).

H.M. THE QUEEN, WINDSOR CASTLE

Versions of this view, not by Canaletto, are:

(a) Stuttgart, Gemäldegalerie (no. 558), attributed to Bellotto. Oil on canvas. 12 $\frac{3}{4}$ × 19 $\frac{3}{4}$ in. (32.5 × 50 cm.). 1849, from Schloss Ludwigsburg. More boats on the lagoon, with a large group moored lower right. By a clumsy imitator, also the painter of a pendant, a *Campo di SS. Giovanni e Paolo*, also at Stuttgart (no. 555), another version of which by the same hand in the same collection (no. 328) is attributed to G. B. Moretti.

(b) Formerly Castle Howard, Yorks. (no. 59, destroyed by fire c. 1940). Oil on canvas, 44 × 59 in. (112 × 150 cm.). REF.: H. Ellen Browning, *Art Journal*, 1905, 342 (repr.). REPR.: *Country Life*, 25 June 1927. The horizon line is higher, and the boats differently grouped. Hard and mechanical, with over-emphasized local colour. At best a studio piece. Pendant to *Piazza S. Marco from the Campo de S. Basso*, no. 56 in same collection, also destroyed by fire (no. 40 above).

(c) Formerly with Goudstikker, Amsterdam. Oil on canvas, 28 $\frac{3}{8}$ × 38 $\frac{5}{8}$ in. (72 × 98 cm.). COLL.: Sebastiano Barozzi, Venice. Sharper perspective in the buildings. Extends to the left to include the Dogana and Sta Maria della Salute. One of a set of four by the same hand, including views of S. Giorgio Maggiore, Campo S. Polo, and Campo Sta Margherita. EXH.: Amsterdam, Stedelijk Museum, *Italiaanse Kunst in Nederlandsch Bezit*, 1934 (66d). REF.: Goudstikker Catalogue, no. 36, no. 12 (repr.).



EXH.: Edinburgh, National Gallery, *Paintings from the Collection of the Duke of Bedford*, 1950 (13); London, R.A., *Paintings etc. from Woburn Abbey*, 1950 (14).

REF.: Scharf, 348; Moschini, fig. 99.

A related drawing is at Windsor (7484: no. 621 below). In this, viewpoint and lighting are similar. But the dome stands higher on the church, and the spire to the left does not stand clear; fewer houses are included right and S. Giacomo is omitted; the houses left are lower in proportion; and the shipping on the canal is entirely different.

DUKE OF BEDFORD, WOBURN ABBEY

317. *Il Redentore*

Seen from the Giudecca canal, the viewpoint being slightly to the west of the main axis of the church. Right, behind houses on the quay, S. Giacomo, now pulled down. Row-boats, sandalos, and gondolas on the canal, foreground. Lit from the left (Pl. 59).

Oil on canvas. 19 × 30½ in. (43 × 77.5 cm.).

COLL.: Reputed to come from the Rothschild family but no confirmation of this has been found; Mrs. V. C. Carling, sold Sotheby, 10 Nov. 1954 (45: repr. in cat.), bt. Leggatt, £6,800; Viscount Ednam, sold Sotheby, 14 May 1958 (129), bt. Leggatt.

Pendant to *S. Giorgio Maggiore from the Bacino di S. Marco* (no. 301 above).

Similar in size and style to the series of paintings at Woburn, and that once owned by the Harvey Trustees. Differs from the view of the Redentore in the Woburn series (no. 316 above) and another formerly in the collection of Sir George Leon (no. 318 below), the viewpoint of these being east of the main axis of the church, and the light coming from the right.

MESSRS. LEGGATT, LONDON

318. *Il Redentore*

Similar view to no. 316 above with similar lighting, but differing in many respects. The viewpoint is nearer so that only the upper part

of the dome of the church is seen; the houses on the left are lower in proportion, and a low building with a columned gate joins them to the church; more of the little campo to the right is seen, and the windows and chimneys of the houses differ; and S. Giacomo has its campanile towards the right, instead of the left, end of the body of the church, which appears to have only two windows instead of four. In these respects, other views of the church show that the Woburn painting is more accurate. Right, the bow of a large ship, similar to that on the left in the Woburn picture. High key, cool grey shadows, clear blue sky.

Oil on canvas. 18 × 30 in. (46 × 76 cm.).

Pendant to a *Prison and the Bridge of Sighs* (no. 84 above).

COLL.: Sir Richard Neave, Bt.; G. A. F. Cavendish-Bentinck, sold Christie's, 11 July 1891 (625), as 'Sta Maria della Salute', bt. Lesser (with pendant £120. 15s.; with Willson Bros., Pall Mall; Sir George Leon, Bt.; 1938, with Savile Gallery; private collection, London; with Arthur Tooth; 1952, private collection.

EXH.: London, Savile Gallery, Jan. 1930 (9); A. Tooth & Sons, 1952 (2).

The mechanical handling of the architecture and the calligraphic treatment of the figures indicate a considerably later date than that of the Woburn picture.

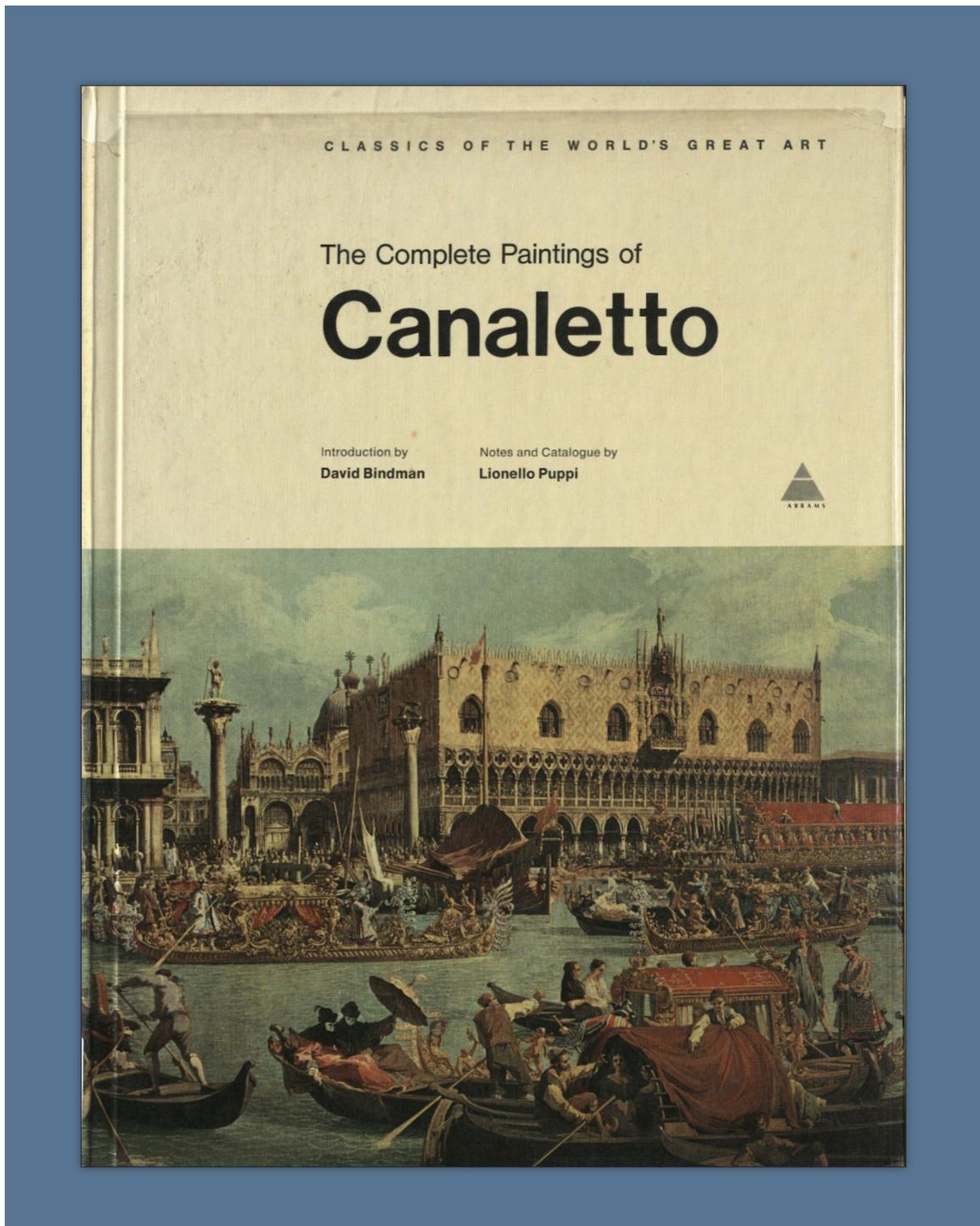
A related drawing of the church is in a capriccio in the Fogg Art Museum (no. 775 below). Viewpoint, lighting, and treatment of detail are the same; but in the drawing, the transept is less prominent and carries a pinnacle.

PRIVATE COLLECTION, LONDON

Versions of the same view, only distantly related to Canaletto, are: (a) Oil on canvas, size unknown, formerly in the collection of Lord Iveagh, London; (b) Stuttgart, Gemäldegalerie (1601), oil on canvas, 32 × 38¾ in. (81 × 97.5 cm.). From Schloss Ludwigsburg.

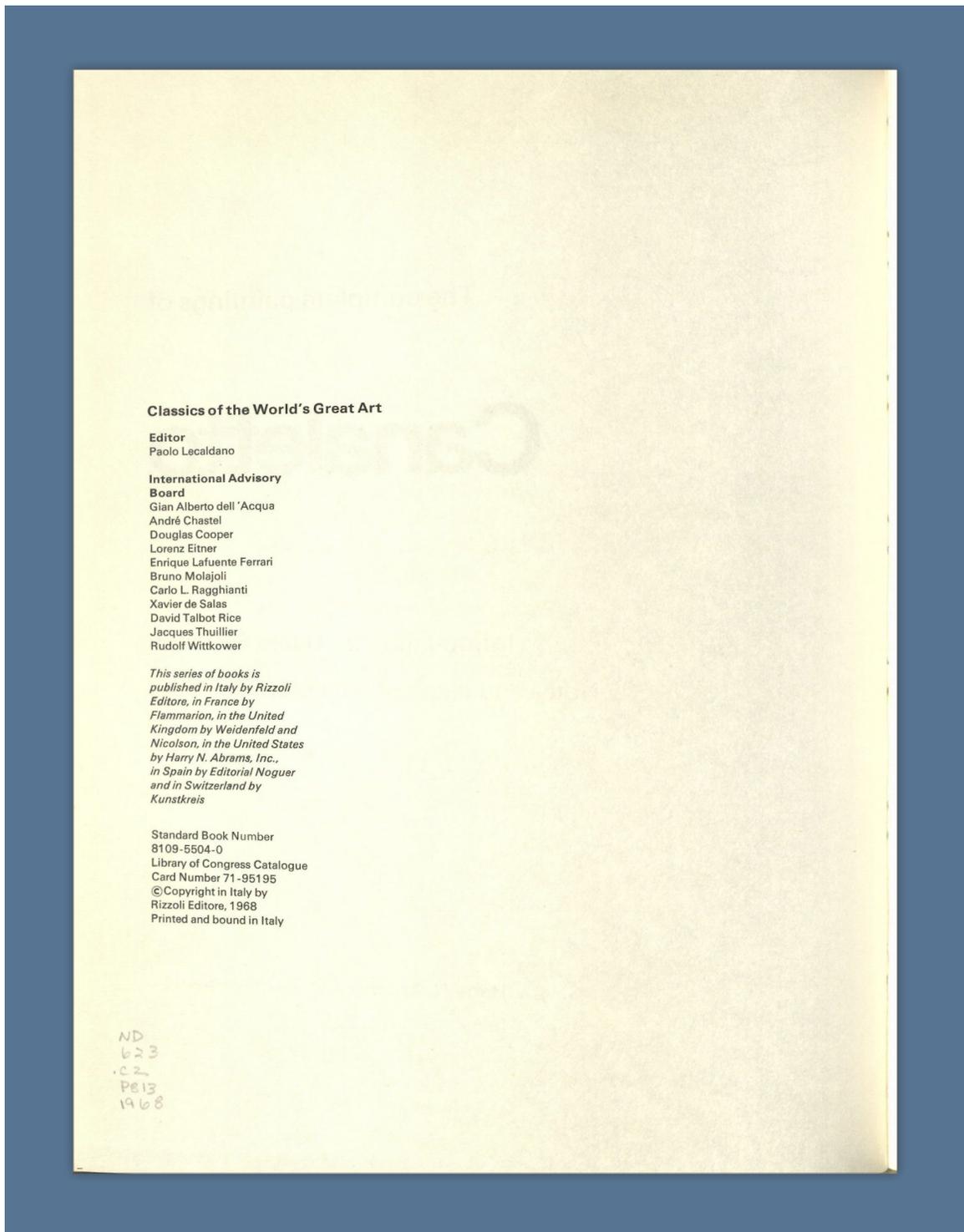
Il Redentore

See also under CAPRICCI.



L. Puppi, *The Complete Paintings of Canaletto*, Milan 1968, nos. 257 (*The Prisons*) reproduced and 258 (*The Redentore*)





L. Puppi, *The Complete Paintings of Canaletto*, Milan 1968, nos. 257 (*The Prisons*) reproduced and 258 (*The Redentore*)



242   47.5 x 77.5
1744

The Rialto Bridge from the South

A. It is inscribed: "ANT. CANAL FECIT MDCCXLIV". Formerly (1930) in the Trotti Collection, Paris.

B. A variant, almost certainly contemporary, in the Bisgood Collection, London (46 x 76 cm.); companion piece to no. 243 A.

C. Another variant in the Musée Jacquemart-André, Paris (45 x 76 cm.); companion piece to no. 243 C.

243   46 x 76
1744

St Mark's Square towards the Basilica London, Bisgood Collection

A. The dating given above is based on that of its companion piece, no. 242 B.

B. This version (61 x 92.5 cm.), in the Price Collection, Wakehurst Place (Sussex), is probably of the same period; companion piece to no. 244.

C. This controversial version in the Musée Jacquemart-André, Paris (45 x 76 cm.), is rather late, but fairly close to the works above; companion piece to no. 242 C, above.

244   61 x 92.5
1744

The Harbour of St Mark's from the Giudecca Canal London, Price Collection

Companion piece to no. 243 B, and so datable to 1744. It should be noted that the facade of the Church of the Pietà appears as it was before its reconstruction in 1745.

245   98 x 113
*1744

The Quay with the Doge's Palace towards the West Atrament, Wexford, Neave Collection

A. The dating is that of its companion piece, no. 237 B.

B. Another version, in the Wallace Collection, London (59 x 93 cm.); companion piece to no. 247 A.

246   61.5 x 33.5
1744-45?

Campo Santi Giovanni e Paolo with the Colleoni Monument London, Lord Brownlow Collection

A. An inscription on the back says that the painting was acquired by Sir Abraham Hume, who gave it to Lord Alford. This does not, however, provide sufficient information for dating, nor does the probable reference to it in the correspondence between Sessò and John Sprange [Mauroner, *AV*, 1947; Constable, 1962]. The hints of fantasy which are comparable to that of other works dated 1744, suggests a tentative dating to that year.

B. This lovely version is probably close to no. 246 A above in date. The variation is only slight. Formerly in the Mountbatten Collection, Broadlands (28 x 20.5 cm.).

247   59 x 93
*1745

The Riva degli Schiavoni towards the East London, Wallace Collection

A. This version was painted before 1745, when the new facade of the Church of the Pietà was erected, as it is not shown here. But it is later than other versions such as the Egerton (no. 81) and Albertini (no. 143 A). Companion piece to no. 245 B.

B. Another version, with slight variations; it is probably very near in date and belongs to the Earl of Normanton (57 x 92.5 cm.); companion piece to no. 248.

248   57 x 92
*1745

The Grand Canal from Palazzo Grimani to Ca' Foscari Ringwood, Earl of Normanton's Collection

Only slightly different from the Windsor Castle and former Harvey versions (nos. 69 A and 116). It is later, though before 1745, the date established by the companion piece, no. 247 B. Constable [1962] has noted the use of sketches in the sketchbook in the Accademia, Venice.

249   137 x 162.5
1745

The Bucintoro at the Quay on Ascension Day Philadelphia, Museum of Art, William L. Elkins Collection

The Campanile of St Mark's seems to be damaged. From a note written by Canaletto on the corresponding drawing, now at Windsor Castle (no. 7426) [Parker, 1948], we know that this was the result of lightning damage on 23 April 1745, which makes it possible to date this picture exactly.

At first Constable [1962] ascribed the picture to the workshop, but later [1964] attributed it to Canaletto.

250   62 x 94
1745-46?

The Quay from the Harbour of St Mark's Munich, Alte Pinakothek

A version of a subject already painted, for example, in the group for the Duke of Bedford (no. 87 A), and one he was to return to for the painting at Holland House (no. 274 A). It was a group of four (including nos. 251-3) that once belonged (1806) to Antonio Canova [Guattori, *Memorie enciclopediche*, 1806-15]. Constable [1962], ascribes all four works to the workshop, at most under Canaletto's supervision, which is



254



255



257



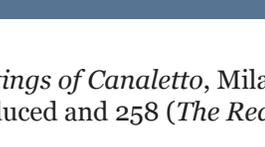
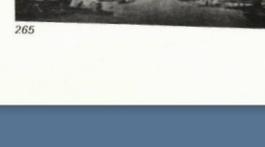
262



263



264



255 unquestionably recognizable. The four have also been attributed to Bellotto.

251   69 x 94
1745-46?

The Entrance to the Grand Canal with the Church of the Salute towards the East Munich, Bayerische Staatsgemaldesammlungen

For general information, see no. 250, above. Another version, painted a few years earlier, is in the Lyon Collection, Geneva (no. 160).

252   69 x 94
1745-46?

The Grand Canal from Campo San Vio London, Joel Collection

For general information, see no. 250, above. The one formerly in the Harvey Collection (no. 112 A) is another version.

253   69 x 94
1745-46?

The Grand Canal from near the Rialto Bridge towards the North London, Joel Collection

For general information, see no. 250, above. It is a repetition of the Windsor Castle view (no. 75 A) and is not stylistically dissimilar from the other two paintings listed as nos. 75 B and 75 C, though it is later in date.

254   66 x 127
1745-46?

The Islands of San Cristoforo, San Michele and Murano from the Fondamenta Nuove Leningrad, Hermitage

The authorship was once challenged, but on insufficient grounds. The subject is the same as that in the controversial painting at Windsor Castle (no.

L. Puppi, *The Complete Paintings of Canaletto*, Milan 1968, nos. 257 (*The Prisons*) reproduced and 258 (*The Redentore*)



365). Style would date it to probably just before Canaletto's departure for England. Companion piece to no. 255.

255 56 × 127
1745-46?   

The Church of San Giovanni del Battuti at Murano with Venice in the Background
Leningrad, Hermitage
Companion piece to no. 254. Parker [1948] and Constable relate it to a drawing at Windsor Castle (no. 7458). The subject had been previously misinterpreted by von Hadelin [1930]. This drawing is connected with a drawing in the Museum Boymans-van Beuningen, Rotterdam, and with a sketch in (?) the Brass Collection, Venice [Miotti, AV, 1966].

256 148.5 × 132.5
1748?   

The Bucintoro at the Quay on Ascension Day
Formerly in the Lovetace Collection, it was lost from sight after it appeared on the London market in 1937. It is different in style from the uniform group of six works that also once belonged to the Lovetace Collection and which date from about 1754 (see nos. 305 ff.). This painting was probably done just before Canaletto's departure for England. A very closely related drawing is at Windsor Castle (no. 7453), one that was also used for other versions of the same subject.

257 46 × 76
1746?   

The Prisons London, Private collection
There is no external evidence for dating this singular work, which to judge from the style was probably painted just before Canaletto's departure for England. Companion piece to no. 258.

258 46 × 76
1746?   

The Church of the Redentore London, Private collection
Companion piece to no. 257. A version of the subject depicted in the Leggatt painting (no. 104 B), but a bit later.

259 35.5 × 28
1746?   

Self-portrait Anglesia Abbey, Lord Fairhaven Collection
The following inscription is on the upper part of the simulated

oval frame: "GIO ANTONIO DA CANALE ORIGINE CIVIS VENETVS" and "IL CELEBRE CANALETO" is inscribed on the lower part. Published as an autograph work by Watson [BM, 1956]. (Haskell [AB, 1962] agrees, but Moschini [AV, 1962] seems doubtful.) Watson persuasively argues that the background is rendered in Canaletto's style. Examination of this part of the picture, in particular of the view of St Paul's Cathedral, so close to its depiction in the Richmond painting (no. 260, 1746), confirms the date of the work.

260 105 × 117.5
1746   

London and the Thames from Richmond House
Goodwood, Duke of Richmond and Gordon's Collection
On the basis of Hill's letter (see *Outline biography*), this picture and its companion piece (no. 261) have been considered to be Canaletto's first works in England and are therefore dated 1746. Hayes [BM, 1958] has related the two works to a drawing in the Blouff Collection, Hoveton House, Norfolk, which seems to date from 1747. Hayes therefore dates the paintings to 1747, and Constable [1962] partially agrees. "In some of his earlier Venetian paintings -- for example

The Church of the Carità, from San Vitale, in the National Gallery, London (no. 33) -- Canaletto had already made use of the raised viewpoint the view from above is no longer just a circumstance of the viewpoint that does not substantially modify the pictorial composition ... the great terrace which seems to continue right under the observer is the very manner of declaring the sense of space with which the artist wants to invest the picture ... movement is stated in a way that could not be more explicit. The transverse cropping goes far beyond the limits of the frame, and is intended to make the observer take part 'essentially' in the painter's station point, to put the observer inside the painting" [Brandt, 1960].

261 109 × 119.5
1746   

Whitehall and the Privy Garden from Richmond House
Goodwood, Duke of Richmond and Gordon's Collection
Companion piece to no. 260.



266



267



268



269



273



274A



274B

262 118 × 238
1746-47   

The Thames towards the City with St Paul's Cathedral in the Background
Prague, Národní Galerie
It was acquired about 1752, together with its companion piece (no. 263), by Prince Lobkowitz. It belonged to his descendants until it was transferred to the Prague Gallery [Safarik, AV, 1964]. The dating is based on the condition of Westminster Bridge as depicted in the companion piece.

263 118 × 238
1746-47   

The Thames with Westminster Bridge in the Background
Prague, Národní Galerie
For provenance, see no. 262, above. The picture can be dated to 1746 from the condition of the bridge. Further, in the painting formerly in the Buccleuch Collection (no. 267), dated to 1747, the bridge is shown as completed. But it is also possible that Canaletto may have done both pictures expressly for Prince Lobkowitz about 1752 and used sketches

of 1746-7. However the style does not support this hypothesis.

264 46 × 61
1746-47   

The Thames from York Water Gate towards Westminster Bridge
London (?), Wood Collection
A Westminster Bridge appears as it must have before May 1746, when Canaletto reached Great Britain. The bridge is shown in the same stage of construction as here in a drawing rightly connected with the painting (London, property of Montagu Bernard) [Finberg, WS, 1920-1:



270



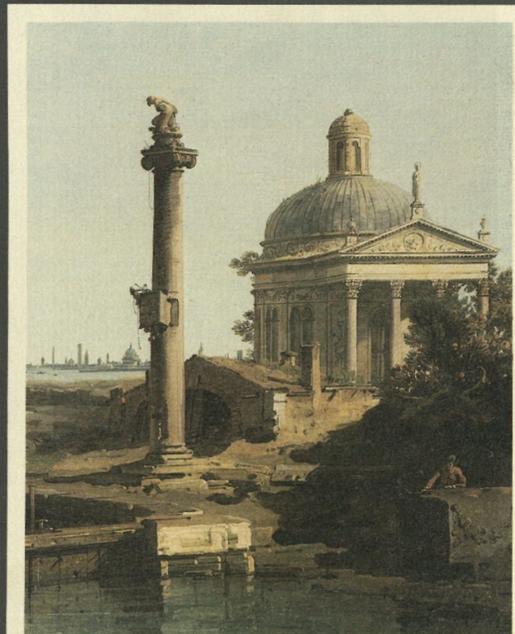
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272

L. Puppi, *The Complete Paintings of Canaletto*, Milan 1968, nos. 257 (*The Prisons*) reproduced and 258 (*The Redentore*)





André Corboz
Canaletto
Una Venezia immaginaria
Alfieri Electa

A. Corboz, *Canaletto. Una Venezia immaginaria*, Milan 1985, vol. II,
p. 662, nos. P 357-358, both reproduced



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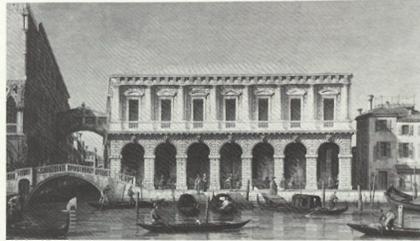


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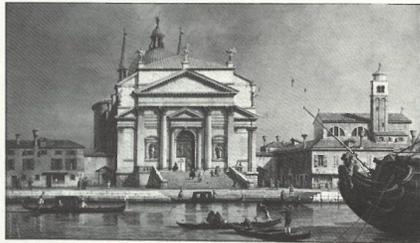
P 357. Le Prigioni
46x76 cm
Londra, collezione privata
Constable, n. 84 / Puppi, n. 257

P 358. Il Redentore
46x76 cm
Londra, collezione privata
Constable, n. 318 / Puppi, n. 258

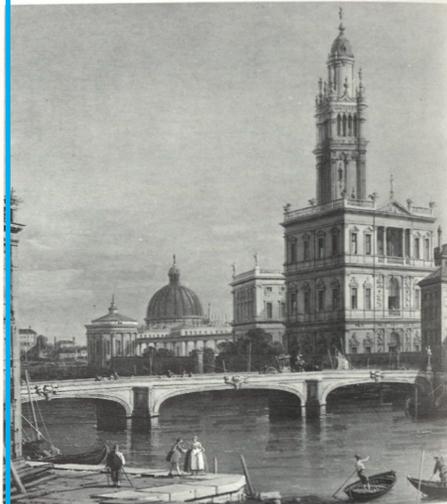
P 359. Capriccio con il ponte
di Santa Trinita
74x66 cm
Parigi, collezione Leventis
Constable, n. 472* / Puppi,
n. 258 ter



P 357



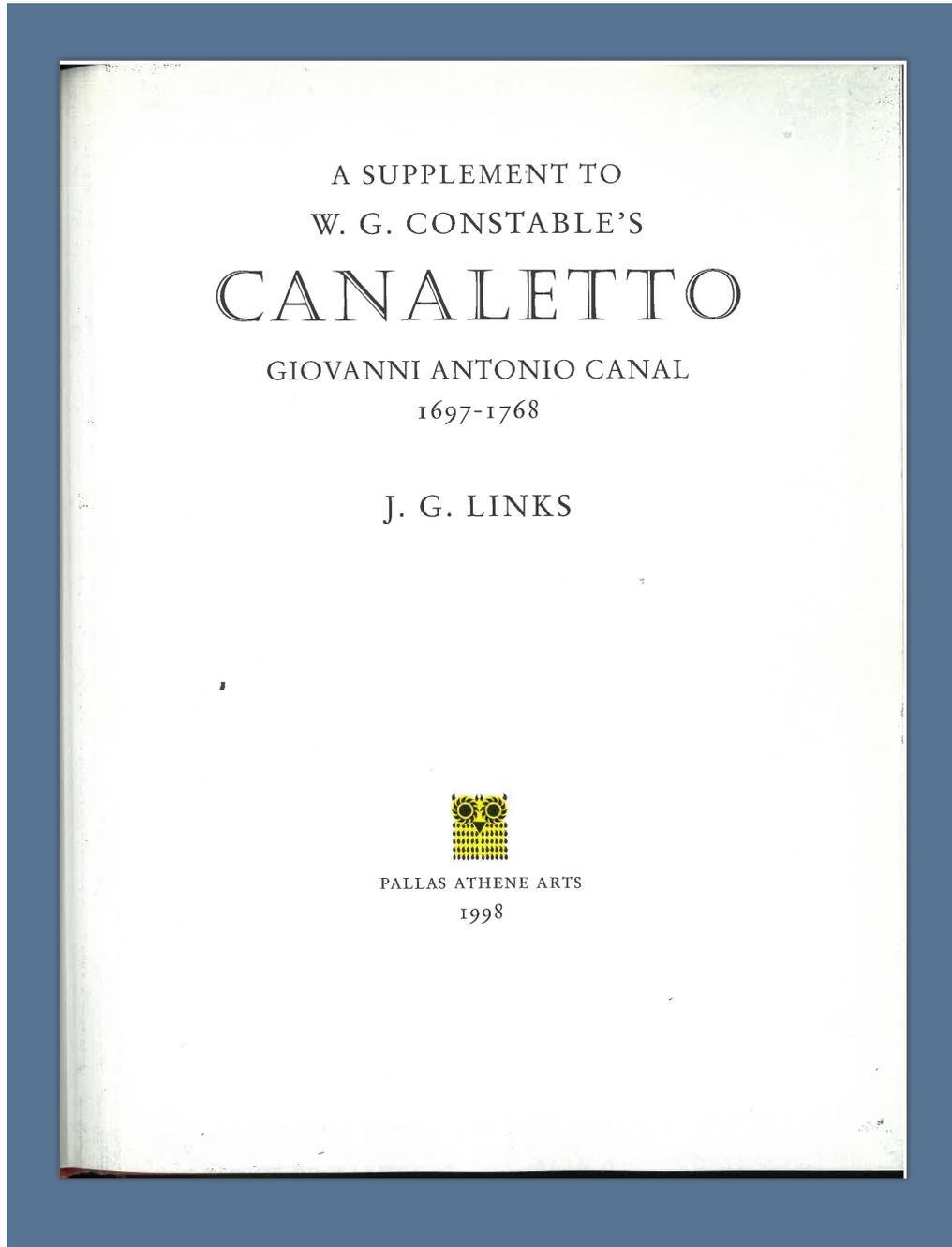
P 358



P 359

A. Corboz, *Canaletto. Una Venezia immaginaria*, Milan 1985, vol. II, p. 662,
nos. P 357-358, both reproduced





J.G. Links, *A Supplement to W.G. Constable's Canaletto: Giovanni Antonio Canal 1697-1768*, London 1998, p. 9 & 31-32, reproduced (*The Redentore*), pl. 269



painted over his own menacing rainclouds. Bowron is surely correct in dating this after the Springfield version, in which the lanky, disjointed figures are characteristic of an even earlier phase in Bellotto's development.' (Pl. 264).

307 (a) 2. Wrongly duplicated as 307 (a) 6 in the 1989 *Supplement*. Now at the Caramoor Center for Music and the Arts, Katonah, New York, USA. Correct size: 24 $\frac{3}{8}$ x 38 $\frac{3}{4}$ in. (62.5 x 98.5 cm.).

308 (bb). Christie's (New York) 15 June 1977 (95), unsold (est. \$90-110,000).

308*. *SS. Giovanni e Paolo and the Monument to Bartolommeo Colleoni*

From a viewpoint to the left of no. 308, almost opposite the church so that the façade of the Scuola is much foreshortened. Part of the west side of the Scuola is seen but the three houses on the right of no. 308 are omitted. More of the Rio dei Mendicanti is seen, with a man in a sandolo in the foreground. (Pl. 265).

Oil on canvas, oval, 32 x 25 $\frac{1}{4}$ in. (81.5 x 65.6 cm.).

For history and sale see no. 146*, *Entrance to the Grand Canal*, with which the picture was sold 7 December 1994.

RICHARD GREEN, LONDON (1995)

S. MARIA DELLA SALUTE

312*. Sold Sotheby's 1 November 1978 (54), £56,000.

O'NIANS GALLERY

S. MARIA ZOBENIGO

313 (a). *Sta. Maria Zobenigo*

Substitute:

In a small version the viewpoint purports to be to the left of no. 313, almost opposite the Church, but less of the campanile is shown

rather than more, as would be expected (in neither picture would such a viewpoint be attainable owing to the narrowness of the *calle*). On the left, only a small part of the first house is shown, after which the composition ends. A storey has been added to the top of the campanile; the chimney stacks throughout are shorter. Most, but not all, of the figures remain unchanged. Oil on canvas, 11 $\frac{3}{8}$ x 15 in. (29 x 38 cm.). COLL.: Jaffé collection, sold Lepke, Berlin, 14 April 1931 (132 and Pl. 2a) as by Bellotto and of 'Piazza San Moisè'; with Dowdeswell, London; sold Phillips 26 April 1988 (63), £150,000; with the Walpole Gallery, London, July 1989, illustrated in colour in catalogue (28); with Harari and Johns, 1991; Marvin H. Davidson, New York; sold Christie's 11 December 1992 (26), £200,000. Kozakiewicz, Z247: 'Constable's attribution to Canale is fully supported by the reproduction'. (Pl. 267).

313 (b) 1. EXH.: Exhibited *Francesco Guardi*, Fondazione Giorgio Cini, Venice, 1993 (26, with colour illustration) where stated to be signed 'Franco Guardi facit' 'sul primo gradino della colonna'. COLL.: Private collection, USA.

S. PIETRO DI CASTELLO

315. Not a pendant to no. 251 (c) above.

315*. *S. Pietro di Castello*

Oil on canvas 33 $\frac{7}{8}$ x 48 $\frac{7}{8}$ in. (86 x 124 cm.). Sold Franco Semenzato (Venice) 3 May 1987 (39), 470,000,000 Italian lire. (Pl. 236).

IL REDENTORE

317. Sold Sotheby's (New York) 11 January 1990 (7), \$1,450,000, 'From the collection of John T. Dorrance, Jr.'. (Pl. 268).

RICHARD GREEN, LONDON

318. Sold Christie's 9 December 1988 (40) with no. 84 above, *The Prison*, £620,000 the pair. (Pl. 269).

J.G. Links, *A Supplement to W.G. Constable's Canaletto: Giovanni Antonio Canal 1697-1768*, London 1998, p. 9 & 31-32, reproduced (*The Redentore*), pl. 269



EXH.: Walpole Gallery, London, 1989
PRIVATE COLLECTION, USA

318*. Sold Christie's 11 April 1986 (54)
£240,000.

PRIVATE COLLECTION, LONDON

318**. *Il Redentore*

Viewpoint as in no. 318*. For size and details
see pendant, no. 301* above. (Pl. 236).

MANCHESTER CITY ART GALLERY

318***. *Il Redentore*

Oil on unlined canvas, 18 $\frac{1}{8}$ x 30 $\frac{1}{2}$ in. (47.4
x 77.3 cm.).

An unrecorded version was sold Christie's 13
December 1996 (81), £640,000.

The catalogue entry suggests that this and
nos. 317 and 318 above, which are of identical
size, 'are so similar in style that they must have
been executed at the same time, probably after
Canaletto's arrival in England ... While in the
Dorrance painting [no. 317] the church is seen
from the other side of its central axis and is lit
from the left, the Neave [no. 318] composi-
tion is superficially strikingly close to the
present picture and in both the foreground is
dominated by an almost identical ship's prow.'
The catalogue also points out that no. 310**, *S.
Giorgio Maggiore* above, is identical to the
present painting in size, style and remarkably
good condition (similarly unlined), suggesting
that the two works originally formed part of the
same series. (The four paintings are reproduced
on Pls. 268-9.)

THE FONDAMENTA NUOVE

321. *The Fondamenta Nuove*

Sotheby's 6 December 1995 (54), unsold (est.
£180-220,000). (Pl. 231).

Note the appearance in 1990 of no. 373*
below, *Le Porte del Dolo*, another very small

painting with an almost identical inscription.
Chiari and Bonino, *Arte veneta*, 1984 (p.
116), point out that the ex-Viggiano drawing
now in the Accademia, Venice, no. 847 below,
appears to be a preparatory drawing for parts
of this painting.

PALAZZO CORNER DELLA
CÁ GRANDE

323. Delete reference to Euston Hall.

PALAZZO VENDRAMIN CALERGI

326. For 'Pl. 199' read 'Pl. 203'.

SCUOLA DI S. MARCO

326*. *Scuola di S. Marco*

The three western bays of the façade seen from
the Campo SS. Giovanni e Paolo, on the left the
Rio dei Mendicanti and the Ponte del Cavallo.

Oil on canvas, 16 $\frac{1}{2}$ x 12 $\frac{3}{4}$ in. (42 x 32.5 cm.).
COLL.: Sold Sotheby's 8 July 1981 (10, with
no. 509 (k) below); Thyssen-Bornemisza collec-
tion, Lugano 1981.

CARMEN THYSSEN-BORNEMISZA

SCUOLA DI S. TEODORO

329. Sold Christie's 23 November 1962 (88),
4,500 gns.

CAMPO S. ZACCARIA

329*. *Campo S. Zaccaria*

From a viewpoint opposite the original church,
the main door of which, below the round
window, has been blocked up. To the right of
it, the Campanile, one of the oldest in Venice
and a familiar landmark, and the convent, long
suppressed. To the left of it, the modern church,
completed by Mauro Coducci c. 1500, and the
cloister building which later became shops. A

J.G. Links, *A Supplement to W.G. Constable's Canaletto: Giovanni Antonio Canal
1697-1768*, London 1998, p. 9 & 31-32, reproduced (*The Redentore*), pl. 269



PLATE 269



318. Il Redentore



318***. Il Redentore

J.G. Links, *A Supplement to W.G. Constable's Canaletto: Giovanni Antonio Canal 1697–1768*, London 1998, p. 9 & 31–32, reproduced (*The Redentore*), pl. 269





C. Beddington, *Canaletto in England. A Venetian Artist Abroad, 1746–1755*, exhibition catalogue, New Haven, 2006, p. 169, both reproduced



This book was produced in association with the exhibition
Canaletto in England: A Venetian Artist Abroad, 1746–1755,
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Dulwich Picture Gallery, London, 24 January–15 April 2007.

Exhibition curated by Charles Beddington.

Receiving curators:
Julia Marciari Alexander and Angus Trumble (Yale Center for British Art) and
Ian Dejardin (Dulwich Picture Gallery). Exhibition coordinated by Timothy Goodhue
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Italian Ambassador to the United Kingdom

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Westminster Bridge from the North with the Lord Mayor's Procession, 29 October 1746,
1746–47, Cat. no. 23 (detail).
Yale Center for British Art, New Haven, Paul Mellon Collection

Frontispiece: detail of Cat. no. 37

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C. Beddington, *Canaletto in England. A Venetian Artist Abroad, 1746–1755*,
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There can be no doubt that these two paintings were conceived as a pair, although they have never before been publicly exhibited as such. Both were unknown before their re-emergence in London auctions in the 1990s, three years apart but from related Swedish sources. Both had survived in unusually pristine condition and neither canvas had been lined. Other pairings of these subjects are known, of which the earliest is the pair acquired by the Manchester City Art Gallery in 1984 (Links 1998, pp. 30 and 32, nos 301* and 318**, pls 235–6). Also of the 1730s is the version of the Redentore composition which forms part of the large set at Woburn Abbey (Constable I, pl. 59; II, no. 316). The exhibited paintings are intimately related to two other pairs, all of similar size to the Woburn canvases. A version of the *San Giorgio Maggiore* with slight variations in the lighting and differences in the boats and figures is the only component of the group not to have been on the market in recent years and its present whereabouts are unknown (Fig. 56.1; Constable I, pl. 57; II, no. 301). It also had a pendant of the Redentore, although seen from the right rather than the left of the church's central axis and lit from the left rather than the right (Christie's, New York, 27 January 2000, lot 88; Constable I, pl. 60; II, no. 317; Links 1998, pp. 31 and 32, pl. 268).

The exhibited *Redentore* is much closer to a version from the Neave Collection that was offered at Christie's, New York, 25 January 2002, lot 78, and was on the London market in 2004 (Fig. 57.1; Constable, no. 318; Links 1998, pl. 269). It shows the same ship's prow on the right, and it alone is still accompanied by its pendant, a unique representation of the Prisons, designed by Palladio's contemporary Giovanni Antonio Rusconi (Fig. 57.2; Constable I, pl. 26; II, no. 84).

These three pairs are so uniform in style that they must have been painted at the same moment; the grey ground and light tonality indicate that this was during the artist's years in England and the translucency and delicacy of touch make a date in the late 1740s probable. No doubt they appealed not only to Canaletto's clientele for Venetian views but also to admirers of Palladian architecture, who were more fervent in England than in any other European country. Although the group is as close as the artist ever got to serial repetition, the more closely one compares the versions, the more apparent are the lengths to which the artist has gone to differentiate them.



Figure 57.1
Venice: the Churches of the Redentore and San Giacomo, probably late 1740s, oil on canvas, 18 1/8 x 30 1/8 in. (46.7 x 76.7 cm.). Offered at Christie's, New York, 25 January 2002, lot 78

Figure 57.2
Venice: The Prisons, probably late 1740s, oil on canvas, 18 1/8 x 30 1/8 in. (46.7 x 76.7 cm.). Offered at Christie's, New York, 25 January 2002, lot 78



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C. Beddington, *Canaletto in England. A Venetian Artist Abroad, 1746–1755*, exhibition catalogue, New Haven, 2006, p. 169, both reproduced





Canaletto à Venise, exhibition catalogue, Paris 2012, p. 138, no. 39





Canaletto à Venise, exhibition catalogue, Paris 2012, p. 138, no. 39



39 Canaletto

L'Église du Redentore

1747-1755

Huile sur toile, 60 x 94,5 cm

Collection particulière, Courtesy of Galerie de Jonckheere

BIBLIOGRAPHIE

Constable-Links, 1976, t. I, pl. 203, et t. II, p. 347, n° 318* ; Corboz, 1985, t. II, p. 714, P399 ; Links, 1998, p. 32, n° 318* ; *Canaletto in England*, 2006, p. 26.

Canaletto a peint vers 1747-1755 cette splendide *veduta* des églises du Redentore et Saint-Jacques. Dans les années 1730, il avait déjà exécuté une *veduta* analogue qui faisait partie d'un ensemble de vingt-quatre toiles commandé directement à Venise par l'un de ses illustres mécènes anglais, le duc de Bedford. À l'heure actuelle, la suite complète est toujours visible dans la demeure familiale des Bedford à Woburn Abbey. Corboz (1985, t. II, p. 714, P399) situe l'exécution du tableau entre 1747 et 1755 pendant le séjour de Canaletto en Angleterre. Tout en peignant des paysages anglais, dont quelques chefs-d'œuvre comme *Le Pont de Walton sur la Tamise* (Londres, Dulwich Picture Gallery), Canaletto a continué à exécuter des *vedute* de Venise durant cette période, afin de répondre à une demande constante. Le premier acquéreur anglais de cette œuvre, vers 1780, a constitué une paire avec *Le Bassin de San Marco vu de la Riva degli Schiavoni* (Constable-Links, 1976, t. I, pl. 194, et t. II, p. 247, n° 124*), qui ne constituait pas cependant un vrai pendant, étant donné les différences d'échelle et de hauteur d'horizon. Les deux toiles, vendues en deux lots distincts chez Sotheby's à Londres en 1960, sont séparées depuis lors. Cette *veduta* de l'église du Redentore et la version antérieure conservée à Woburn Abbey présentent la même minutie de détails, si caractéristique de Canaletto. L'artiste se montre aussi doué pour restituer le glissement des gondoles, par exemple, que pour transcrire la majestueuse élégance de l'architecture. Dans les deux *vedute* montrant l'église du

Redentore, la lumière vient de droite dans une atmosphère ensoleillée. D'importantes différences confirment néanmoins que Canaletto ne se contentait pas d'exécuter de simples répliques de ses compositions vénitienes prises par les collectionneurs anglais. Alors que l'église est légèrement décentrée sur la gauche dans les deux *vedute*, la version de Woburn Abbey produit ainsi un effet un peu déséquilibré. Canaletto y remédie dans la seconde version, en faisant passer le navire de guerre de gauche à droite. Il adopte un point de vue plus distant afin d'englober une plus grande partie du bâtiment qui du coup, pose davantage dans la composition et fait contrepoids à l'église. Ce bâtiment de guerre insolite revient dans trois autres *vedute* du monument (Links, 1998, p. 32, n° 318, 318** et 318***), qui présentent toutes un point de vue plus rapproché qu'ici et s'accompagnent d'une *veduta* de San Giorgio Maggiore authentiquement conçue comme un pendant.

L'Église du Redentore est sans doute un des chefs-d'œuvre d'Andrea Palladio (1508-1580). Le Sénat vénitien l'a fait ériger sur l'île de la Giudecca en 1577-1592 pour honorer son vœu de rendre grâce au Seigneur si la ville était délivrée de la terrible peste de 1575-1576. Les sénateurs avaient promis également de s'y rendre en procession tous les troisièmes dimanches de juillet. C'est de là que vient la fête du Redentore célébrée tous les ans à cette date. Quant à l'ancienne église Saint-Jacques représentée sur la droite, elle a été démolie au XIX^e siècle.

E.F.



ITALIAN LANDSCAPES
AND VEDUTE

WALPOLE GALLERY
1989

London, Walpole Gallery, *Italian Landscapes and Vedute*, 14 June – 28 July 1989,
nos 26 and 27 (both illustrated)



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ANTONIO CANAL,
CALLED CANALETTO
(1697 - Venice - 1768)

Canaletto was born in Venice in 1697, the son of a theatrical scene painter, from whom he learnt the principles of pictorial perspective. Both worked on the sets for Vivaldi's operas in Venice, and between 1719-20 they visited Rome, where Canaletto made topographical studies of the classical ruins. He returned to Venice in 1720 and joined the Guild of painters.

In 1722, Canaletto was commissioned by his first patron, Owen McSwiney, to collaborate on a series of pictures depicting imaginary tombs of famous Englishmen. But he also found that the English visitors on the Grand Tour were keen to take home views of the city, and he soon established himself as the greatest painter of Venice. Following initially in the wake of Gaspar van Wittel (Vanvitelli) and Luca Carlevaris, he arrived at a technique where topographical accuracy, achieved partly with the *camera obscura*, and a great sensitivity for the light and colour of Venice were magically combined. He was already greatly sought after when he met his most important patron, Joseph Smith, the English Consul in Venice. Smith was an invaluable contact for Canaletto, and also a great collector himself; no less than 50 paintings by the artist in his collection were acquired by King George III in 1763.

In 1746, Canaletto came to England, where his fame ensured a series of commissions to paint views of London and country houses. By 1755, he had returned to Venice permanently, where he died in 1768.

26.
*A View of the Church
of the Redentore,
Venice*

Canvas, 46.7 × 76.7 cms,
18 3/8 × 30 1/8 ins. each.

PROVENANCE: Sir Thomas Neave, 2nd Bt. (1761-1848); Sir Richard Digby Neave, 3rd Bt. (1793-1868); G.A.F. Cavendish Bentinck, M.P., P.C. of 3 Grafton Street, London and Brownsea Island; his sale, Christie's, 11 July 1891, lot 625; Sir George Leon, Bt. London; the late Mark Oliver

EXHIBITED: London, Savile Gallery, Jan. 1930, no. 9 (*The Redentore*); London, Arthur Tooth and Sons, 1952, nos. 2 and 4.

LITERATURE: K.T. Parker, *The Drawings of Antonio Canaletto in the Collection of His Majesty the King at Windsor Castle*, 1948, p. 35, under no. 34 (*Redentore*); W.G. Constable, *Canaletto*, 1962, and idem, revised by J.G. Links, 1976, I, Pl. 26 (*The Prigioni*), and II, nos. 84 and 318 and under nos. 317 and 775; L. Puppi, *L'opera completa del Canaletto*, 1968, nos. 257, illustrated. (*The Prigioni*), and 258; A. Corboz, *Canaletto. Una Venezia immaginaria*, 1985, II, p. 662, nos. P357 and P358, both illustrated.

This pair of paintings dates stylistically from shortly before Canaletto's departure from Venice for London in May 1746. They have been in England since the eighteenth century, when they were among an important group of pictures almost certainly bought from the painter by a member of the Neave family, to decorate their country seat at Dagenham Park, Essex. It was a time when the troubles resulting from the War of the Austrian Succession made travel difficult on the Continent and few of the artist's usual clients made it to Venice. The view with the Prigioni and the Bridge of Sighs is unique in Canaletto's oeuvre; it is also one of his most sensitively painted and carefully composed views. Both pictures are in immaculate condition, with not a blemish even in areas normally as sensitive as the sky, and retain all of Canaletto's delicate glazes on the water and architecture.

It is possible that these works, which exemplify in a model way all that Canaletto's art could achieve, were brought by him to England as samples of his work. The variety of subject-matter among the Neave pictures, which originally comprised no less than nine paintings, with Venetian views interspersed with Roman ones and a *capriccio*, suggest that this was the source of the collection, rather than their having been bought from the painter in Venice.

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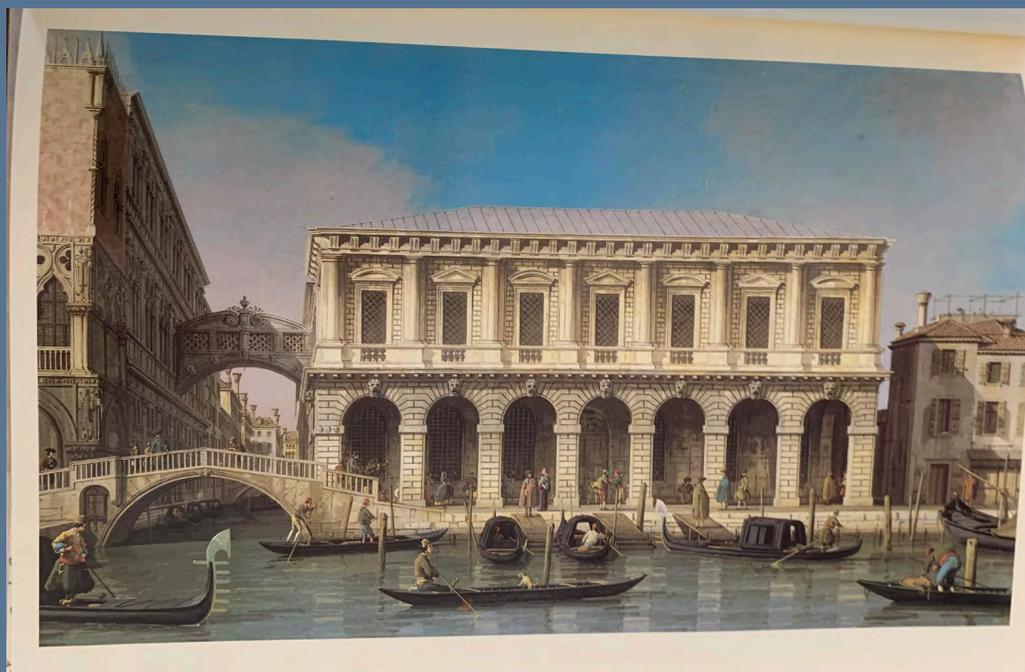
ANTONIO CANAL, CALLED CANALETTO

27.
*The Prigioni with
the Bridge of Sighs*

For the notes on this painting, see the previous entry, N° 26.

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AUCTION COMPARABLES



Canaletto
*Venice, the Grand Canal,
 looking north-east from
 Palazzo Balbi to the Rialto
 Bridge*

oil on canvas
 Height 86.5 x Width 138.5 cm.
 Height 34.055 x Width 54.528 in.

Sotheby's London

Old Master Paintings (Evening Sale) – [Lot 00047]

est. 6,000,000 - 8,000,000 GBP **18,600,000** GBP (P)
 est. 10,541,110 - 14,054,813 USD **32,677,442** USD (P)
 ↑ 133% est



Canaletto
*The Bucintoro at the Molo,
 Venice, on Ascension Day*

oil on canvas
 Height 152.1 x Width 137.5 cm.
 Height 59.882 x Width 54.134 in.

Christie's London

The Champalimaud Collection (Evening Sale) – [Lot 00020]

est. 4,000,000 - 6,000,000 GBP **11,432,000** GBP (P)
 est. 7,042,253 - 10,563,380 USD **20,126,760** USD (P)
 ↑ 91% est



Canaletto
Venice (pair)

oil on canvas
 Height 46.5 x Width 77.1 cm.
 Height 18.307 x Width 30.354 in.

Sotheby's London

*Old Master & British Paintings Evening Sale including Three
 Victorian Masterpieces from the Leverhulme Collection – [Lot
 00039]*

est. 8,000,000 - 12,000,000 GBP **9,602,500** GBP (P)
 est. 13,086,864 - 19,630,296 USD **15,708,326** USD (P)



Canaletto
*The Molo, Venice from The
 Bacino di San Marco*

oil on canvas
 Height 68.8 x Width 112.7 cm.
 Height 27.087 x Width 44.37 in.

Christie's London

Old Master & British Paintings - Evening Sale – [Lot 00051]

est. 4,000,000 - 6,000,000 GBP **8,461,875** GBP (P)
 est. 6,067,961 - 9,101,942 USD **12,836,582** USD (P)
 ↑ 41% est



Canaletto
*Venice: The Mouth of the Grand
 Canal from the East; and The
 Molo, with the Piazzetta and
 the Doge's Palace, from the
 Bacino*

oil on canvas
 Height 47 x Width 78.4 cm.
 Height 18.504 x Width 30.866 in.

Christie's London

Old Masters Part I – [Lot 00011]

est. 8,000,000 - 12,000,000 GBP **9,740,000** GBP (P)
 est. 10,062,893 - 15,094,339 USD **12,251,572** USD (P)





Canaletto
The Grand Canal, Venice, Looking South-East from San Stae to the Fabbriche Nuove di Rialto
 oil on canvas
 Height 47 x Width 77.8 cm.
 Height 18.504 x Width 30.63 in.

Christie's New York
Visionary: The Paul G. Allen Collection Part I – [Lot 00055]
 est. 2,500,000 - 3,500,000 USD **11,840,000** USD [Ⓟ]
 ↑ 238% est



Canaletto
The Campo Santi Giovanni e Paolo, Venice, with the west end of the church and the Scuola di San Marco
 oil on canvas
 Height 47 x Width 77.8 cm.
 Height 18.504 x Width 30.63 in.

Christie's London
Important Old Master Pictures – [Lot 00104]
 est. 3,000,000 - 4,000,000 GBP **7,703,750** GBP [Ⓟ]
 est. 4,366,176 - 5,821,568 USD **11,211,977** USD [Ⓟ]
 ↑ 93% est



Canaletto
A VIEW OF THE MOLO FROM THE BACINO DI SAN MARCO WITH THE PIAZZETTA
 oil on canvas
 Height 48.5 x Width 80.5 cm.
 Height 19.094 x Width 31.693 in.

Sotheby's New York
Old Master Paintings – [Lot 00100]
 No estimate received **11,000,000** USD [Ⓟ]



Canaletto
The Piazza San Marco, Venice, looking east towards the basilica
 oil on canvas
 Height 62.2 x Width 95.3 cm.
 Height 24.488 x Width 37.52 in.

Christie's New York
Visionary: The Paul G. Allen Collection Part I – [Lot 00024]
 est. 5,000,000 - 7,000,000 USD **10,466,000** USD [Ⓟ]
 ↑ 50% est



Canaletto
Venice, the entrance to the Grand Canal, with the Church of Santa Maria Della Salute seen from the Piazzetta (+ Venice, a view of the Church of SS. Giovanni E Paolo and the Scuola di San Marco, with t
 oil on canvas
 Height 82 x Width 65.5 cm.
 Height 32.283 x Width 25.787 in.

Sotheby's London
Old Master Paintings Evening Sale – [Lot 00075]
 est. 1,500,000 - 2,000,000 GBP **4,724,500** GBP [Ⓟ]
 est. 3,098,533 - 4,131,377 USD **9,759,347** USD [Ⓟ]
 ↑ 136% est





Canaletto
Venice, the Piazza San Marco looking east towards the basilica
 oil on canvas
 Height 58.5 x Width 92 cm.
 Height 23.031 x Width 36.22 in.

Sotheby's London

Old Master & British Paintings Evening Sale – [Lot 00011]

est. 5,000,000 - 7,000,000 GBP **5,458,500** GBP
 est. 7,850,525 - 10,990,736 USD **8,570,419** USD



Canaletto
Venice, the Molo from the Bacino di San Marco with the Piazzetta and the Palazzo Ducale
 oil on canvas
 Height 48.5 x Width 80.5 cm.
 Height 19.094 x Width 31.693 in.

Sotheby's London

Old Master Paintings including the Henle Collection (lots 1-97) – [Lot 00097]

est. 4,000,000 - 6,000,000 GBP **5,061,500** GBP (P)
 est. 6,736,274 - 10,104,412 USD **8,523,913** USD (P)



Canaletto
The Grand Canal, Venice, looking east from the Campo di San Vio, with the Palazzo Corner, barges and gondolas
 oil on canvas
 Height 46.5 x Width 76.8 cm.
 Height 18.307 x Width 30.236 in.

Christie's New York

Important Old Master Paintings – [Lot 00030]

est. 2,500,000 - 3,500,000 USD **6,602,500** USD (P)
 ↑ 89% est



Canaletto
The Grand Canal, Venice
 oil on canvas
 Height 47 x Width 78.2 cm.
 Height 18.504 x Width 30.787 in.

Christie's London

Old Master & British Pictures (Evening Sale) – [Lot 00046]

est. 3,000,000 - 5,000,000 GBP **3,849,250** GBP (P)
 est. 4,458,314 - 7,430,524 USD **5,720,389** USD (P)



Canaletto
Venice, a view of the churches of the Redentore and San Giacomo, with a moored man-of-war, gondolas and barges
 oil on canvas
 Height 60 x Width 94.5 cm.
 Height 23.622 x Width 37.205 in.

Sotheby's New York

Important Old Master Paintings and Sculpture – [Lot 00058]

est. 5,000,000 - 7,000,000 USD **5,682,500** USD (P)



Canaletto | *Venice: The Molo with the Prisons and the Doges' Palace*

1743

Medium: Oil on canvas

Dimensions: 23^{7/8} x 37^{7/8} inches | 60.3 x 95.8 cm



Canaletto | *The Church of the Redentore, Venice*

Circa 1740

Medium: Oil on canvas

Dimensions: 24 x 37^{1/4} inches | 61 x 94.5 cm



**Manchester
Art Gallery**

Manchester Art Gallery
Manchester, England



Canaletto | *Le Môle, vu du bassin de San Marco*

Circa 1730-55

Medium: Oil on canvas

Dimensions: 18^{1/2} x 31^{7/8} inches | 47 x 81 cm



LOUVRE

The Louvre
Paris, France



Canaletto | *The Grand Canal, Venice, Looking South toward the Rialto Bridge*

1730s

Medium: Oil on canvas

Dimensions: 18^{1/4} x 30^{1/2} inches | 46.4 x 77.5 cm



The Metropolitan Museum of Art
New York, NY, United States



Canaletto | *Entrance to the Grand Canal from the Molo, Venice*

1742-44

Medium: Oil on canvas

Dimensions: 45 x 60 inches | 114.5 x 153.5 cm



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