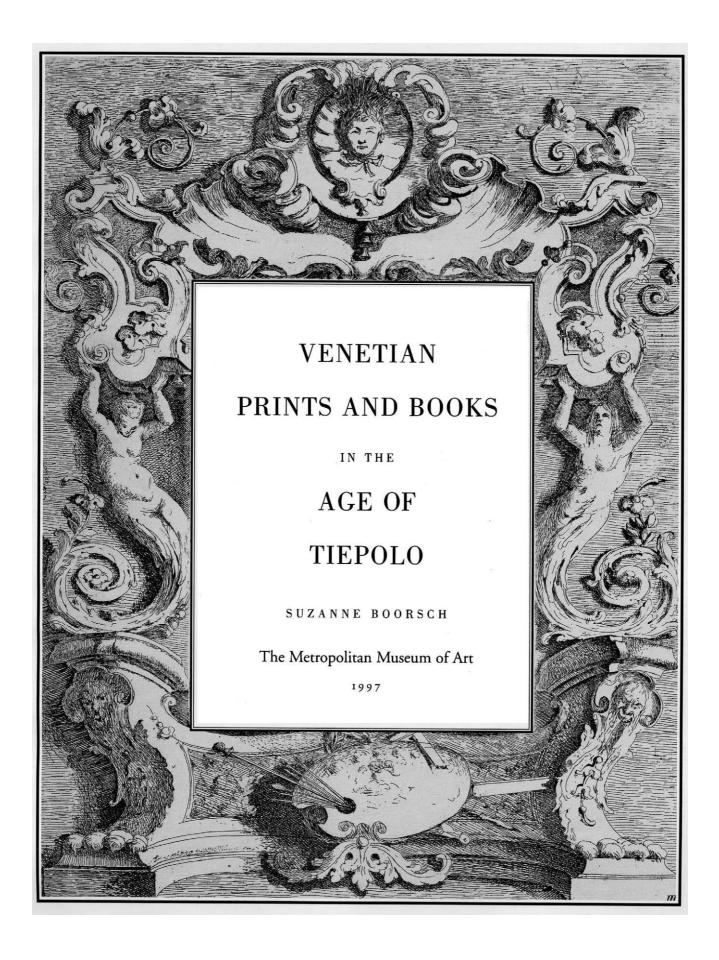
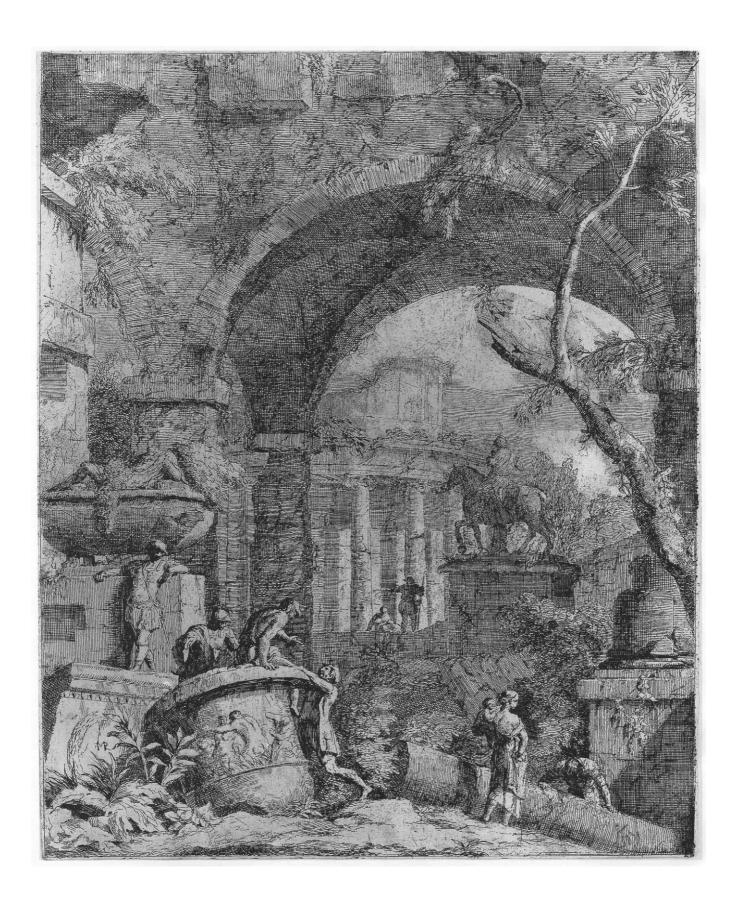


COVER: Detail of cat. 26. Giovanni Battista Brustolon, after Canaletto, <i>The Doge Attends the Giovedi Grasso Festival in the Piazzetta</i> , ca. 1766. Etching and engraving. The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1956 (56.583.11)
TITLE PAGE: Frame from Alessandro Longhi, Compendio delle vite de' pittori veneziani istorici più rinomati del presente secolo con suoi ritratti tratti dal naturale delineati ed incisi (Venice, 1762). The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1950 (50.598.3). (See cat. 91)
INITIAL T ON PAGE 3: Antonio Maria Visentini, <i>View of San Teodoro, Venice</i> , in Francesco Guicciardini, <i>Della Istoria d'Italia</i> (Venice: Giambattista Pasquali, 1738), vol. 1, p. 1. Harris Brisbane Dick Fund, 1947 (47.44[1]). (Not in exhibition)







he Republic of Venice, proud Queen of the Adriatic in the fourteenth and fifteenth centuries, had subsequently undergone a long, slow decline, and by the eighteenth

century she could no longer impose peace but, rather, enjoyed it only at the price of a meek neutrality. Nonetheless, although politically weak and intellectually conservative, Venice in the eighteenth century was the site of an astounding creativity in all the visual arts, as well as in music and theater. The production of prints and books was enormous, and the percentage of leading artists making prints was unprecedented. To a great extent this output can be understood as a normal concomitant of the surrounding artistic activity, but some of its impetus may have derived from the economic need to attract visitors; these visitors, in turn, stimulated the volume of print and book publishing throughout the century.

Giambattista Tiepolo and Antonio Canal, called Canaletto, twin stars, though in many aspects polar opposites, of Venetian painting in the eighteenth century, both created extraordinary series of etchings during the late 1730s and 1740s. These represent the

Fig. 1. MARCO RICCI, Classical Ruins with Equestrian Statue and Circular Temple, 1723–30. Etching. The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1953 (53.531.55). (Cat. 111) two major categories of subjects in Venetian print production. Canaletto's prints are thirty-three *Vedute* (Views; see cats. 32–61), the genre most commonly associated with Venice. The views are both of actual sites, often somewhat manipulated to be more satisfying visually, and of imaginary ones that may include actual architectural elements. Tiepolo's etchings are imaginative figural compositions, the side of Venetian printmaking as important as the *vedute* in both quantity and quality but, except for the Tiepolo prints themselves, less well known. Tiepolo's series are the ten *Capricci*, made by 1743, and the twenty-three *Scherzi di fantasia*, etched during the 1740s and 1750s (see Venice-New York 1996–97, nos. 59, 60).

Tiepolo and Canaletto were by no means the pioneers in this outpouring of printmaking; their series of the 1740s were, rather, a culmination, a climax, to the production of the preceding decades. The first Venetian painter of the eighteenth century to produce etchings was Luca Carlevarijs, whose book of just over one hundred views of the city, published in 1703 (see fig. 2 and cat. 62), decisively established the genre of the Venetian printed *veduta* and also defined one of its major functions: the frontispiece states the artist's intention to make Venice known to foreigners, who were taking the Grand Tour in large numbers. This series was followed a decade and a half later by Domenico Lovisa's *Gran* 



Fig. 2. LUCA CARLEVARIJS, View of the Scuola di San Marco, in Le Fabriche, e vedute di Venetia (Venice: Giovanni Battista Finazzi, 1703), pl. 39. Etching. The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1957 (57.618). (See cat. 62)

teatro delle pitture e prospettive di Venezia, over one hundred plates in two volumes, including both views of Venice and images of its famous paintings in public buildings. It was with this project that Tiepolo first became involved in printmaking: he made drawings of four sixteenth-century paintings, one each by Francesco Bassano and Giuseppe Salviati and two by Tintoretto, which were then etched by Andrea Zucchi. About 1724, Tiepolo was hired by the historian Scipione Maffei to draw antique sculpture to be etched and published in his Verona illustrata (see fig. 3). Probably about this

time, too, Tiepolo made another series of drawings, some of which, as recently discovered by Bernard Aikema (forthcoming), were engraved by Francesco Zucchi; these were probably intended for a book, although no corresponding book, or unpublished text, has yet been identified. Thirty-seven of these drawings are in the Metropolitan (see fig. 4).

The man who provided the crucial impetus for Venetian printmaking activity in its greatest period, roughly the second quarter of the eighteenth century, was Anton Maria Zanetti (fig. 5). Connoisseur, extraordinary collector of prints and drawings and

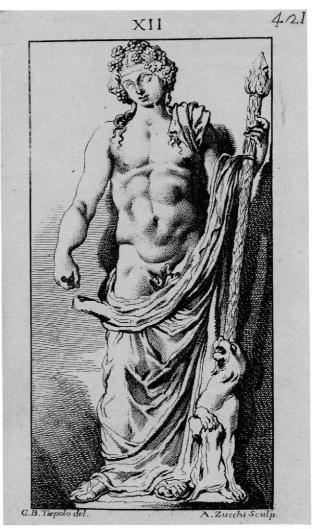
also of gems, and a printmaker himself, Zanetti turned twenty as the eighteenth century began. During his long life (he died in 1767), he knew all the major artists of his time, and his home was a gathering place for visiting connoisseurs. Zanetti, interested in art all his life, trained with Nicolas Bambini, Sebastiano Ricci, and Antonio Balestra. His meeting in 1716 with the French collector Pierre Crozat and in 1718 with the eminent connoisseur Pierre-Jean Mariette led to a visit to Paris in 1720, and he corresponded with Mariette for the rest of his life. Mariette, in an affectionate account in his Abecedario, called Zanetti "le plus ardent amateur

Fig. 3. ANDREA ZUCCHI, after a drawing by GIAMBATTISTA TIEPOLO of an antique statue, *Bacchus*, 1724, in Scipione Maffei, *Verona illustrata* (Verona: Jacopo Vallarsi and Pierantonio Berno, 1732). Etching. Purchase, Anne Stern Gift, 1996 (1996.44.3). (Cat. 141)

Fig. 4. GIAMBATTISTA TIEPOLO,

A Man Coming out of a Fortified Town Offering a Key to a Holy
Roman Emperor with an Army on Horseback.

Graphite. The Elisha Whittelsey Collection, The Elisha
Whittelsey Fund, 1959 (59.600.195). (Not in exhibition)



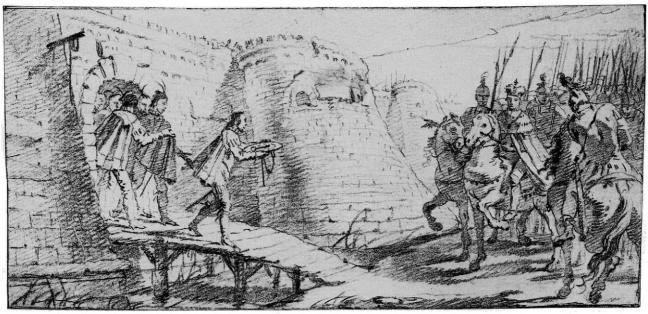






Fig. 6. ANTON MARIA ZANETTI THE ELDER, after ANNIBALE CARRACCI, Landscape with a Fishing Scene, 1721. Etching. Harris Brisbane Dick Fund, 1953 (53.600.987). (Cat. 133)

que j'ai jamais connu" (the most passionate collector I have ever known [vol. 6, p. 155]). In Paris, Zanetti made the etching after Annibale Carracci's *Fishing Scene*, which had been in the French royal collection since the mid-seventeenth century (and still is in the Louvre); the Metropolitan Museum may have the

Fig. 5. GIOVANNI ANTONIO FALDONI, after ROSALBA CARRIERA, *Portrait of Anton Maria Zanetti the Elder*, ca. 1725, from an album assembled by Zanetti. Etching and engraving. Harris Brisbane Dick Fund, 1932 (32.12.2[2]). (Cat. 69)

only extant impression of this print (fig. 6), for according to Zanetti's handwritten inscription, he left the plate in Paris.

After Paris, Zanetti visited London, where he acquired the objects of which he was most proud, 130 Parmigianino drawings from the collection of Lord Arundel. Back in Venice, he began a series of prints copying these drawings. Some were etchings (see cat. 135), but the prints for which he is best known are the chiaroscuro woodcuts. Wanting to

revive the great art of chiaroscuro as practiced in the sixteenth century, especially by Ugo da Carpi, who had worked directly with Parmigianino, Zanetti created a process similar to the sixteenth-century one, and over a period of about twenty years he produced more than eighty chiaroscuros (see fig. 7, with a dedication to Mariette, and cats. 136-39). The chiaroscuros were issued in albums, each with a woodcut frontispiece with a handwritten title, a dedication, and, often but not always, a date. The albums have been referred to as being issued in "editions"—most recently listed (Succi in Gorizia 1988, pp. 275-82) as of 1731 and 1739 in a single volume, and of 1743 and 1749 in two-but the term is misleading. A title page for the volume that includes Zanetti's earlier chiaroscuros (usually Bartsch XII.162-77.1-40), with the usual handwritten inscription beginning "Diversarum iconum . . . ," dated 1740, removed from an album, is in the Metropolitan Museum; one dated 1748 is in an album in the Hermitage, Saint Petersburg; and one dated 1761, removed from an album, is in the Museum of Fine Arts, Boston. These would seem to indicate that the title pages were filled in and dated as the occasion arose. The albums also contain prints by other artists. Besides making his own etchings and woodcuts, Zanetti engaged Giovanni Antonio Faldoni in the project of publishing the Parmigianino drawings. Faldoni made sixteen etchings in his distinctive technique, using no cross-hatching, only parallel lines that swell and shrink to create variations of tone (see fig. 5; cats. 67-70). This technique derived from that of the French seventeenth-century engraver Claude Mellan, which in turn had its roots in the work of Francesco Villamena and Jacques Callot.

Zanetti was close to the celebrated painters Sebastiano Ricci and his nephew Marco Ricci, and it was almost certainly because of Zanetti's interest and enthusiasm that Marco began etching in 1723. Famous for his painted landscapes, Marco produced a series of brilliant prints of landscapes, twenty of which were published in 1730, just after his death, by Carlo Orsolini (see fig. 1; cats. 110–13). Thirteen other prints by Ricci are known, which apparently were made in extremely limited numbers.

Ricci, through Zanetti, would have known Faldoni and his prints, and Ricci followed Faldoni's system of building a composition purely with parallel lines, varying the tone by putting lines closer together or farther apart. Ricci adhered to this principle less strictly than Faldoni, allowing himself some cross-hatching, and his line is livelier than Faldoni's. Nonetheless, Faldoni's principle became a Venetian hallmark: the most celebrated Venetian etchers, Tiepolo and Canaletto, as well as the Venetian-born Giovanni Battista Piranesi, all worked in this way.

After Marco Ricci's death in 1730, his nephew Giuliano Giampiccoli set out to make a series of etchings after some of Marco's paintings. Giampiccoli evidently felt unequal to the task of drawing figures on the etching plate, for he engaged Giambattista Tiepolo to do this. Zanetti must have had some role in this project, since one of its two parts was dedicated to him; quite possibly he

Fig. 7. ANTON MARIA ZANETTI THE ELDER, after PARMIGIANINO, *The Virgin and Child with Saint John the Baptist*, 1722, from an album assembled by Zanetti.

Chiaroscuro woodcut. Harris Brisbane

Dick Fund, 1932 (32.12.2[16]). (Cat. 134)





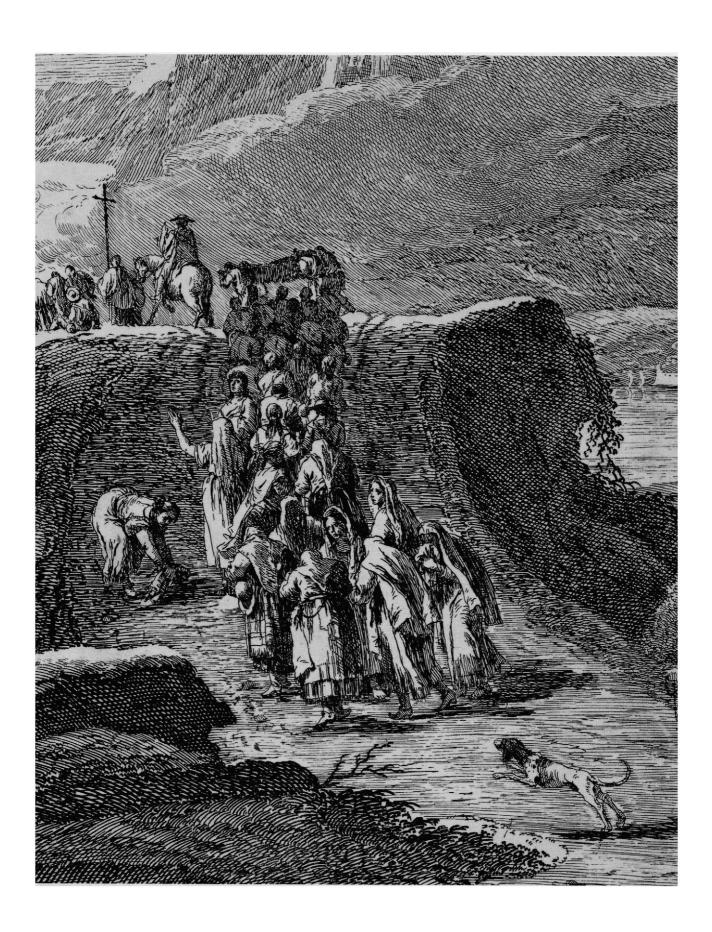
Fig. 8. GIULIANO GIAMPICCOLI and GIAMBATTISTA TIEPOLO, after MARCO RICCI, *The Funeral*, by 1735(?). Etching. Gift of Mrs. Olga Sichel and Max Philippson, 1962 (62.557.14). (Cat. 81)

brought Giampiccoli and Tiepolo together. In these prints, Tiepolo made the figures first, and Giampiccoli filled the landscapes in around them; while the blend is seamless, a close look shows the gulf between the bravura of Tiepolo's strokes and Giampiccoli's pedestrian approach (figs. 8, 9).

The first part of this series was dedicated to the English businessman, art patron, and collector Joseph Smith, and the second to Zanetti. The series was at least intended to be published by Bartolomeo Zucconi, whose name is on the frontispieces of both parts. Since Zucconi died in November 1735, and since more often than not a frontispiece would have

been made last, it has been argued that the series must precede that date (Moretti 1986, p. 240). This view, however, has been disputed, as the first positive evidence that the series existed dates only from 1741 (Succi in Gorizia 1988, pp. 282–89). It is nonetheless not implausible that Tiepolo's first venture in etching was earlier than has generally been thought: in the early 1730s, Ricci's own etchings had just been published, and *Verona illustrata*, containing Andrea Zucchi's twelve etchings after Tiepolo's drawings of antique sculpture (see fig. 3), had finally appeared;

Fig. 9. Detail of fig. 8, actual size



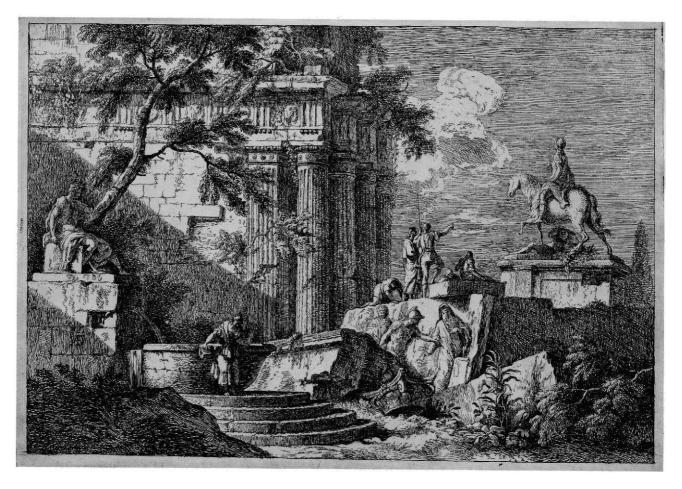


Fig. 10. DAVIDE ANTONIO FOSSATI, after MARCO RICCI, Classical Ruins with Equestrian Monument, 1743. Etching. The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1953 (53.522.22). (Cat. 78)

thus this moment is likely to have been one when Tiepolo would have been willing—even eager—to try his own hand on an etching plate. Possibly the plates were made earlier but plans for publication were interrupted by Zucconi's sudden death.

One further set of landscapes after Marco Ricci was published, in 1743, and this one, too, had a connection to both Zanetti and Smith, for the works reproduced belonged to one or the other of these collectors. The set of twenty-four (see fig. 10; cats. 76–78) was made by Davide Antonio Fossati, an artist whose attractive, fluid, and painterly etching style is close to Ricci's own.

The dedication of the Fossati set introduces yet another figure prominent in artistic circles of eighteenth-century Venice: Francesco Algarotti, an intellectual, connoisseur, and collector (cats. 86, 87, and 95 are prints after paintings in his collection), who acted as adviser and agent on purchases of works of art for Augustus III, elector of Saxony and king of Poland. Between 1743 and 1745 Algarotti was particularly close to Tiepolo; the two collaborated on one etching, and Algarotti made thirteen himself, although for him etching was clearly an amateur exercise, and the prints are extremely rare (fig. 11 is

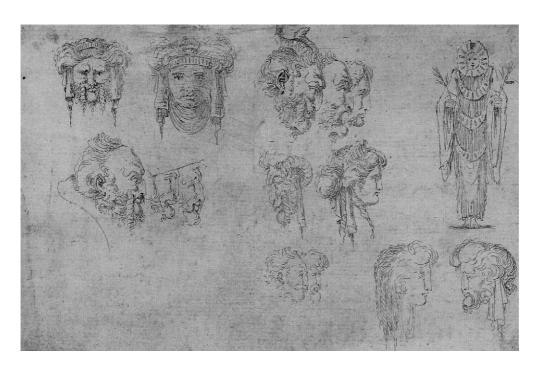


Fig. 11. Francesco algarotti, *Studies of Heads*, ca. 1744. Etching. The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1960 (60.671.10). (Cat. 1)



Fig. 12. GIAMBATTISTA TIEPOLO, Death Giving Audience, from the Capricci, in an album assembled by Anton Maria Zanetti the Elder. Etching. Harris Brisbane Dick Fund, 1932 (32.12.1, leaf 46). (Exhibited in "Giambattista Tiepolo, 1696–1770")



Fig. 13. Antonio Maria Visentini, after Canaletto, *The Piazzetta Seen from the Molo*, ca. 1743–44. Etching. The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1961 (61.532.13). (Cat. 129)

the only one in the Metropolitan's collection). In 1769, his impressive wall tomb was reproduced in a suitably monumental etching by Giovanni Volpato (cat. 132).

In the early 1740s, for the first group of etchings that Tiepolo made on his own, Zanetti played a central role, for not only did he publish Tiepolo's set of ten *Capricci* in the second volume of his own chiaroscuro woodcuts in 1743, but he continued to own the plates, apparently throughout his life. Just as Tiepolo's paintings are in many ways more closely

related to the work of his sixteenth-century predecessor Paolo Veronese than to that of his contemporaries, his prints are directly in the tradition of the seventeenth-century artists Giovanni Benedetto Castiglione and Salvator Rosa. Like them, Tiepolo chose generic figures of philosophers, soldiers, or gypsies, setting them in small, self-contained, vaguely defined landscapes, often with fragments of monumental antique architecture. Even in a composition such as *Death Giving Audience* (fig. 12), in which a relationship does seem to exist among the

figures, the viewer is distanced from the scene; this is not the traditional cautionary image of omnipresent Death making a sudden strike, but a glimpse into a world removed, where Death's appearance is not surprising, because surprise is suspended. Tiepolo's *Capricci* are dreamlike, timeless, subjectless works, true caprices sprung from the artist's imagination, eluding all attempts to pin specific meanings to them.

Tiepolo's prints also reveal acquaintance with the etchings of Stefano della Bella, Callot, and Rembrandt. To see these and other prints, Tiepolo need have looked no further than the proud collector Zanetti, who wrote in 1752, "Indeed I can hope to be able to show you any rare print by any artist you ask for" (Haskell 1980, p. 342). Furthermore, prints and drawings by Castiglione had been especially collected by the Venetian patrician Zaccaria Sagredo, whose already well-known collection was inventoried by Tiepolo and Giovanni Battista Piazzetta in 1743.

The Englishman Joseph Smith was neither a printmaker nor an international traveler, but his activity as patron and collector and sometime agent also played a major role in Venetian eighteenth-century print and book publishing. Smith spent most of his adult life in Venice, arriving about 1700 as a partner in a banking firm. Finally, in 1744, at age seventy, he was granted the position of British consul, to which he had long aspired. As patron and agent in the arts, Smith is associated above all with Canaletto, whom he probably met in the mid-1720s. By 1728 Canaletto was working on a series of paintings of the Grand Canal for Smith. Around this time, Smith commissioned Antonio Visentini to make etchings of these views, which were eventually

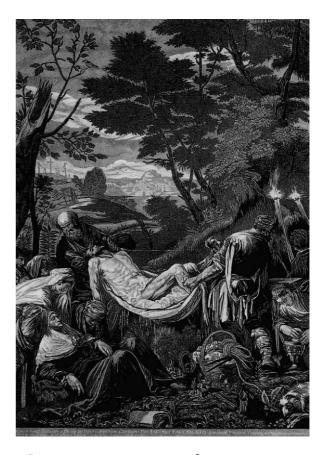


Fig. 14. JOHN BAPTIST JACKSON, after JACOPO BASSANO, The Entombment, 1739. Chiaroscuro woodcut. Rogers Fund, 1918 (18.17.3[8]). (Cat. 83)

published in three series. The first, including four-teen plates, appeared in 1735 as *Prospectus Magni Canalis Venetiarum*, and it advertised both the appeal of Canaletto's work and, on the title page, the fact that Smith was the owner of the paintings. In the early 1730s, Smith began a publishing venture, which bore the name of his Italian partner, Giambattista Pasquali, but was largely controlled and directed by Smith. Visentini, who also worked for Smith as an architect, was the principal illustrator for the firm. Besides the etchings of Canaletto's views, the Pasquali press put out in 1738 a lavish two-volume edition of the sixteenth-century historian Francesco Guicciardini's *Istoria d'Italia* (the initial letter T at the



Fig. 15. CANALETTO, Le Porte del Dolo (The Locks at Dolo). Etching. Rogers Fund, 1918 (18.65.1[6]). (Cat. 54)

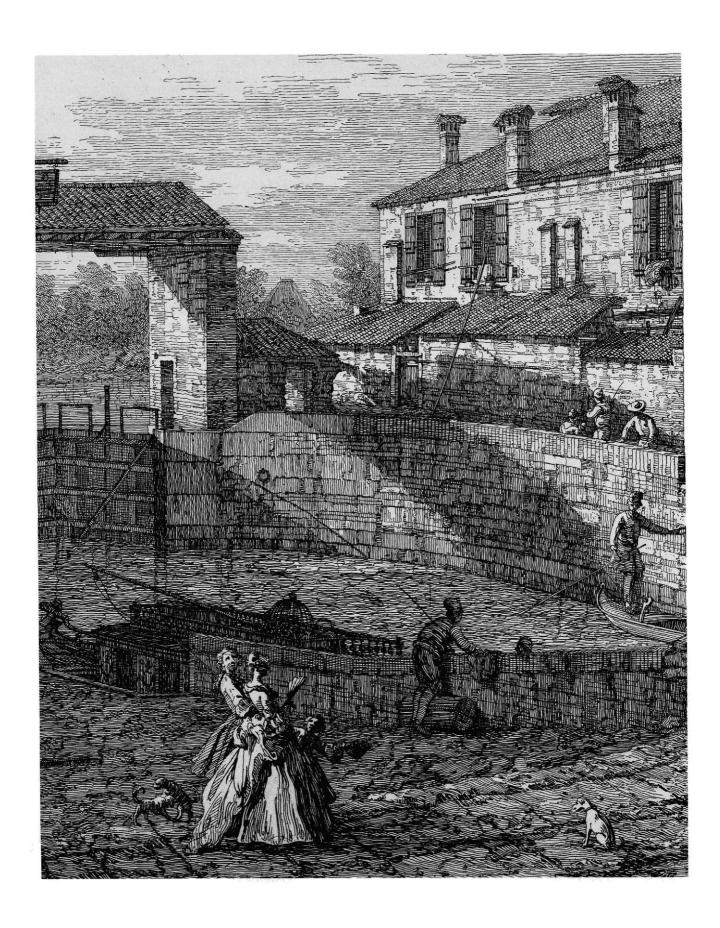
beginning of this essay is from this book) and in 1740 the *Beatae Mariae Virginis Officium* (cat. 98). Pasquali was probably also the original publisher of the four large etchings by Visentini of Piazza San Marco, after Canaletto's paintings of 1743 and 1744 (see cats. 129–31, and fig. 13).

In 1745 Pasquali published a series of twenty-four woodcuts by the Englishman John Baptist Jackson. Jackson had arrived in Venice in 1731 and soon met both Zanetti and Smith; between 1739 and 1743, under Smith's patronage, he reproduced, in large chiaroscuro woodcuts of several blocks each,

seventeen Venetian paintings by the old masters Titian, Veronese, Tintoretto, and the Bassanos (see fig. 14), many of them in Smith's collection. Jackson then selected six of Marco Ricci's works in the novel medium of gouache on kidskin (see cats. 84, 114) and reproduced them in clear light colors, creating prints that have a distinctive and refreshing charm.

The outstanding series of prints with which Smith was associated are the *Vedute* etched by Canaletto. The only complete set, now in the British

Fig. 16. Detail of fig. 15, actual size



Royal Collection at Windsor Castle, once belonged to Smith; the title page (cat. 61), probably the last plate made, carries a dedication to "Console" Smith and so must date after June 6, 1744, the date of Smith's appointment. The War of Austrian Succession (1740-48) was curtailing the stream of visitors to Venice and thus also diminishing the number of tourists buying, or commissioning through Smith, Canaletto's paintings. Canaletto turned to making etchings himself probably about 1740, and about 1740-41 Smith encouraged Canaletto and his nephew Bernardo Bellotto to take a trip along the Brenta River as far as Padua to get fresh material for their work. Some drawings and paintings remain of sites on this journey, but it is the superlative etchings that are the most important, and felicitous, outcome of the trip: of Canaletto's twelve monumental plates (which include the title) among the thirty-three in the Vedute, eight (cats. 51-57, 59, and see figs. 15, 16) are of places along the Brenta. Their lively spontaneity seems to capture his pleasure at depicting something new. In contrast, the few well-known sites in Venice among the etchings (cats. 39-44) are on plates one-quarter the size of the larger ones. The only date on any of these etchings is 1741, on the large masterful Imaginary View of Venice (undivided plate; fig. 17), and in this work Canaletto clearly was completely at ease in the medium; it thus has been thought that he may have begun etching well before this date. But even what are probably the earliest plates in the group (cats. 33, 35, 36) are only slightly disorganized looking compared to the later ones; Canaletto seems to have gained familiarity with and control of this new medium with astonishing speed. Like Ricci and Tiepolo, he made his etchings mostly using parallel lines. The luminous fluidity, clarity, and grace that he achieved with the etching tool and maintained throughout the series perhaps find their best counterpart in the contemporaneous late works of the Venetian composer Antonio Vivaldi.

After the trip up the Brenta, Bellotto made eight small etchings, some of which include the same buildings or features of landscape near Padua as those of his uncle. Bellotto left Italy for Dresden in 1747 to work for Augustus III. He evidently took with him the plates he etched in Italy, for, as exhibited here, all eight are printed on one sheet (cats. II–I8), which is bound in an album of views of Dresden dated between 1747 and 1750.

Zanetti was a printmaker himself and a catalyst for others, Smith was a steadfast patron and promoter, and Tiepolo and Canaletto made their own extraordinary etchings. Yet another kind of role in Venetian print production in the second quarter of the eighteenth century was played by Giambattista Piazzetta. Born in 1683, Piazzetta was thus half a generation older than Tiepolo and Canaletto. His images of solid, naturalistic figures in a realisttenebrist style had a wide following, and his work was celebrated and sought after in Venice and internationally. Piazzetta made only one print himself, a small self-portrait in 1738, but he began making drawings for prints and books in the 1720s, and this kind of work remained central to his oeuvre until his death in 1754. During the 1730s he began his association, which developed into deep friendship, with Giambattista Albrizzi, the most distinguished publisher in Venice in the eighteenth century. From 1736 to 1758 Albrizzi brought out the work of Jacques Bénigne Bossuet, celebrated orator and

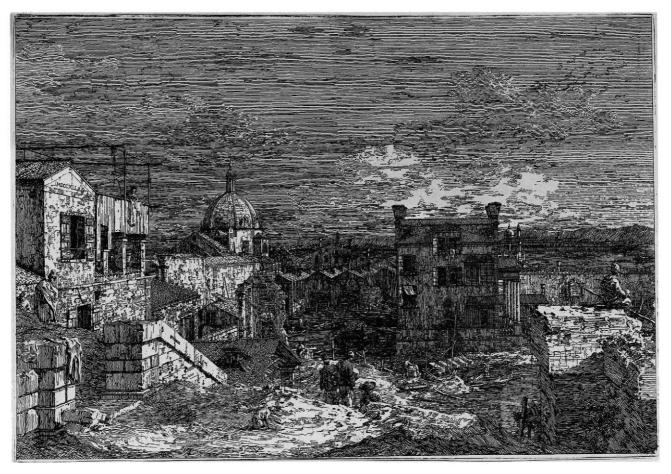


Fig. 17. CANALETTO, *Imaginary View of Venice* (undivided plate), 1741. Etching. Purchase, Gift of Mary V. T. Eberstadt and Bequest of Gertrude Moira Flanagan, by exchange, 1973 (1973.634). (Cat. 60)

moralist and bishop of Meaux, in ten volumes, with over one hundred designs by Piazzetta (a few other artists were also involved, including Tiepolo, who designed the frontispiece for the second volume). A design by Piazzetta was the frontispiece for the first volume of the *Raccolta delle statue antiche* by Zanetti and his cousin and namesake Anton Maria Zanetti the Younger, published in 1740.

The supreme achievement of the Albrizzi-Piazzetta collaboration, however, and of all Venetian eighteenth-century book publishing, was the sumptuous *Gerusalemme liberata*, Torquato Tasso's epic,

written in the late sixteenth century, of the heroic and romantic feats of Godfrey of Boulogne during the First Crusade. Piazzetta made full-page designs for the dedication portrait of Maria Theresa (whose accession as empress of the Hapsburg territories on the death of her father, Charles VI, had precipitated the War of Austrian Succession), the illustration at the opening of each of the twenty cantos, and finally a double portrait of himself and Albrizzi (fig. 18); he also made charming pastoral head- and tail-pieces, which have little or no relation to the text.

Piazzetta's designs were also sought by Smith for



Fig. 18. MARTIN SCHEDL, after GIOVANNI BATTISTA PIAZZETTA, Double Portrait of Giovanni Battista Piazzetta and Giambattista Albrizzi, in Torquato Tasso, La Gerusalemme liberata (Venice: Giambattista Albrizzi, 1745), leaf [2551]. Etching. Harris Brisbane Dick Fund, 1937 (37.36.1). (See cat. 116)

the Pasquali press, which published in 1737 Francesco Algarotti's Newtonionismo per le dame, a popularization of the new ideas by the English mathematician. In 1740 Pasquali published the exquisite small Beatae Mariae Virginis Officium with plates by Pitteri (see cat. 98), and in 1743 the fifteen images of the Icones ad Vivum Expressae, etched by Cattini, each dedicated to a different prominent figure in Venice (see cats. 63, 64).

Piazzetta's drawing style was most successfully translated onto the plate through the idiosyncratic technique of Marco Alvise Pitteri. Pitteri's lines, put onto the surface to be etched perhaps with a special tool, were fashioned specifically to reproduce the crumbled and smudged chalk by which Piazzetta achieved extraordinarily subtle nuances in his drawings. Pitteri had studied with Faldoni but had developed this utterly unique manner, unprecedented and unimitated. He appropriated Faldoni's system of defining forms in long parallel lines, but instead of Faldoni's smooth grooves, Pitteri's lines are completely irregular in width, creating the effect of nodules along their length. The sobriety imparted by the extreme length of the lines is thus mitigated by their animation. Pitteri himself was the publisher of the series Apostles, Christ, the Virgin, and God the Father, made in 1742 (see cats. 99, 100), and presumably of a number of secular subjects by Piazzetta, a particularly remarkable example of which is A Young Woman and a Boy (cat. 104).

Giambattista Albrizzi's final tribute to Piazzetta is the *Studj di pittura*, a sort of model book reproducing twenty-four drawings of nude figures by Piazzetta. During much of his life Piazzetta directed an art school, and Albrizzi's aim was to put into a more lasting form Piazzetta's role as teacher. The book, not published until six years after Piazzetta's death, includes two plates reproducing each drawing, one by Francesco Bartolozzi, which is quite conventional, with outlines and cross-hatching, and the other in Pitteri's singular, arresting manner (see fig. 19). Albrizzi himself wrote the accompanying brief biography of Piazzetta.

Another foreign collector resident in Venice, the German marshal Johann Mattias von der Schulenburg, who had been called by the Republic of Venice to head the army, was the chief patron for Piazzetta's paintings. Schulenburg also bought paintings by



Fig. 19. MARCO ALVISE PITTERI, after GIOVANNI BATTISTA PIAZZETTA,

Study of Torsos, in Studj di pittura già dissegnati da Giambatista Piazzetta

(Venice: Giambattista Albrizzi, 1760), pl. XXX. Etching. The Elisha Whittelsey Collection,

The Elisha Whittelsey Fund, 1949 (49.62.6). (Cat. 108)

Michele Marieschi, a young painter and etcher apparently somewhat removed from the circles around Smith and Zanetti. Marieschi's etched *vedute* (cats. 92–94, and see fig. 20), created with a wide variety of strokes to suggest different textures, have a dramatic allure and whiff of intrigue suggested by some of the figural groups that give them a nervous energy absent from those of Carlevarijs or Visentini. Marieschi, like Canaletto, had been trained as a stage designer, and like Canaletto he took liberties with perspective, exag-

gerating the breadth of his city views as though they were stage sets (compare, for example, views of the same site by Carlevarijs and Marieschi, figs. 2 and 20). In 1741 Marieschi was granted by the Venetian senate a privilege, a sort of copyright, for ten years, and he published a series of etchings, based on his own drawings, which he had begun working on in 1738. Unfortunately, Marieschi died aged thirty-two, and these twenty-one plates are the totality of the etched work of this original and talented artist.



Fig. 20. MICHELE MARIESCHI, The Scuola di San Marco and Santi Giovanni e Paolo, leaf 16 in Magnificentiores Selectioresque Urbis Venetiarum Prospectus, 1741. Etching. Rogers Fund, 1969 (69.551). (See cats. 92–94)

Also in the early 1740s appeared a collection of prints reproducing paintings in Venice that followed in the tradition of Domenico Lovisa's *Gran teatro delle pitture e prospettive di Venezia*. Pietro Monaco arrived in Venice from Belluno in the early 1730s and set to work making prints after paintings of sacred subjects in Venice, by both older masters and contemporaries. A first set of fifty-five prints—etchings with engraving—was published in 1743, and a complete set, of 112, in 1763. Giambattista Tiepolo's *Banquet of Cleopatra*, painted about 1743, was included, with Cleopatra's pearl removed, and renamed *Banquet of Nabal* to qualify as a biblical subject (cat. 95). This small paint-

ing, the *modello* for a larger one, was then in the possession of Algarotti (see Venice-New York 1996–97, no. 19). Monaco's style is uneven, but in this print his light touch and varied and delicate use of lines and dots capture remarkably the bravura and dash of Tiepolo's *modelli*, the form in which his genius as a painter is at its most vibrant.

In the mid-1740s the Venetian painter Francesco Fontebasso, a pupil of Sebastiano Ricci, made a group of figural prints. Early in the 1730s he had made etchings after two of Ricci's large compositions (cats. 71, 72), and in 1744 he published a series of eight *Bacchanals and Histories* (see cats.



Fig. 21. Francesco fontebasso, *The Sacrifice of Polyxena*, 1744. Etching. The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1970 (1970.683.4). (Cat. 75)

73–75). Unlike Tiepolo, Fontebasso treated conventional subjects in his etchings—as indeed he tended to do in his paintings. The story in figure 21 has not previously been identified, but it must certainly be *The Sacrifice of Polyxena*, a subject depicted numerous times by Ricci, Giovanni Battista Pittoni, Gaspare Diziani, and other contemporary "history" painters; this is often paired with *The Sacrifice of Iphigenia*, which is the subject of another etching in Fontebasso's series. Fontebasso was also a prolific designer for book illustration (see cat. 79).

The middle of the 1740s marked the apogee of

Venetian eighteenth-century print production. After this moment, it did not drop off so much as change in character. Rather than prints by artists such as Marco Ricci, Marieschi, Canaletto, or Fontebasso, what tended increasingly to be produced, with a few notable exceptions, were standardized engravings that reproduced work in painting.

To be sure, Giambattista Tiepolo made most of his *Scherzi* (originally also called *Capricci* but renamed by Giambattista's son Domenico to differentiate the two series) during the course of the 1740s (see fig. 22). These prints are larger than the *Capricci* and

mostly vertical in format; they use a greater variety of strokes, in a somewhat more disciplined manner; they also show more differences one from another than the Capricci and may have been made in small groups over a number of years. Like the Capricci, they hark back to Castiglione and other earlier artists in both subject and style, and their meanings cannot be pinned down. But these very private and enigmatic compositions were not published until 1775, after Giambattista's death, and while disseminated among connoisseurs, they could not have been known to a wide public. Giambattista made only two prints with traditional subject matter: a small Saint Joseph with the Infant Jesus and a much larger Adoration of the Magi; although their dates are uncertain, they were probably also done in the 1740s or early 1750s (cats. 117, 118).

In the mid-1740s, the young Venetian-born Giovanni Battista Piranesi returned to Venice for a two-year stay and then went back to Rome, the city with which he and his work are irrevocably associated, for the rest of his life. He published no prints in Venice (and so his work is not included here), but he surely saw Tiepolo's *Capricci* and probably some of the *Scherzi*, for his set of four *Grotteschi*, made late in 1747 right after his return to Rome, show their influence. Piranesi also adopted the Venetian manner of avoiding cross-hatching and using only parallel lines, a technique he continued to use in the nearly one thousand prints he published during his prolific life.

The most engaging printed work published by a Venetian at midcentury was that of Giambattista Tiepolo's son Domenico. He probably began making prints about 1744, while still in his teens, and his first substantial production was the *Via Crucis* 

(Stations of the Cross), a series of sixteen prints published in 1749, deriving from his own paintings commissioned for the church of San Polo in Venice. Domenico's masterwork in etching was the extraordinary and delightful twenty-four variations on a theme called the *Idee pittoresche sopra la Fugga in Egitto*, made between 1750 and 1753 at Würzburg, where Domenico had gone with his father to assist in the decoration of the Residenz of Prince-Bishop Carl Philipp von Grieffenclau (prints by Domenico in the Metropolitan are exhibited in "Domenico Tiepolo: Drawings, Prints, and Paintings in The Metropolitan Museum of Art"; and see Wolk-Simon 1996–97).

By midcentury a publisher who exemplified the new direction of print production in eighteenth-century Venice had become well established. Joseph Wagner, a professional printmaker from Thalendorf near Lake Constance, after time spent in Munich, Rome, Bologna, London, and Paris, arrived in Venice in 1739 and shortly afterward opened a shop for the production and sale of prints. Until his death in 1786 (and afterward for another half-century under the direction of his descendants), the shop produced thousands of images by printmakers such as Giovanni Battista Brustolon, Giovanni Volpato, Bernardo Zilotti, Giacomo Leonardis, Fabio Berardi, Antonio Baratti, Andrea Zucchi, and the Frenchman Charles-Joseph Flipart. These prints did not include *vedute* but were subjects from mythology, allegorical series, and genre scenes reflecting the increasing interest in realism, after artists such as Sebastiano and Marco Ricci, Jacopo Amigoni, Francesco Zuccarelli, Giovanni Domenico Ferretti, Giambattista and Domenico Tiepolo, Giuseppe Zocchi, and Domenico Maggiotto. Some of the prints were from drawings made for the



Fig. 22. GIAMBATTISTA TIEPOLO, *Punchinello Gives Counsel*, from the *Scherzi di fantasia*, ca. 1743–57. Etching. Purchase, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund; Dodge and Pfeiffer Funds; Joseph Pulitzer Bequest; Gift of Bertina Suida Manning and Robert L. Manning, 1976 (1976.537[18]). (Exhibited in "Giambattista Tiepolo, 1696–1770")

purpose, but most were from paintings. Only a few works of the vast production of the Wagner shop are included here, for the engravers were taught a formulaic "house style," which suppressed individuality in favor of a bland, all-purpose product. Some of the printmakers who were in Wagner's shop in their youth went on to develop more distinctive manners of their own, however, as can be seen in works by

Brustolon (cats. 20–31), Volpato (cat. 132), Leonardis (cats. 85–87), and Baratti (cat. 3).

One of the most notable—and prolific—print-makers who began by working for Wagner was Francesco Bartolozzi. Born in Florence in 1728, Bartolozzi went to Venice and entered Wagner's shop in 1748, staying there for seven years until he left for Rome in 1756. Between his return to



Fig. 23. FRANCESCO BARTOLOZZI, after GIOVANNI DOMENICO FERRETTI, Harlequin as Painter, 1760. Etching and engraving. The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1963 (63.630.1). (Cat. 4)

Venice two years later and his departure for England in 1764, he produced hundreds of prints and also book illustrations commissioned by Albrizzi and other publishers. His set of Harlequin subjects after his fellow Florentine Ferretti (see fig. 23; cats. 4–7), while conventional in its engraving

style, is intriguing in subject, and the series of *Months* after Zocchi (see cats. 8, 9), reflecting the new Enlightenment ideas celebrating the dignity of

Fig. 24. MARCO ALVISE PITTERI, Saint Ignatius Loyola. Etching. Purchase, Anne and Carl Stern Gift, 1968 (68.586.2). (Cat. 109)



S.IGNATII LOIOLAE SOC: JESU FUND." EFFIGIES EX TYPO GYPSEO QUI APUD PF. EJUŞDEM SOC. PATAYII ASSERVATUR EX DONO POM. CLEMENTIS XIII.

the common man, is especially pleasing. His numerous book decorations, of his own invention, are his most personal contribution to Venetian publishing (see cat. 10).

Pitteri continued to work after the death of his collaborator Piazzetta in 1754, producing a haunting image of Saint Ignatius Loyola (fig. 24) and reproducing a series by Pietro Longhi, painter of Venetian daily life, The Seven Sacraments (see cats. 106, 107). Of the succeeding generation, Pietro Antonio Novelli made a few prints (see cat. 96), but, like Piazzetta, his major role in print production was as a designer for book illustrations. Novelli's scene of satyrs crushing grapes and drinking wine for the Quattro elegantissime egloghe rusticali (cat. 3), an irreverent pastoral on the subject of food and wine, is full of verve. The edition of Tasso's Gerusalemme liberata published by Antonio Groppo fifteen years after Albrizzi's enormously successful one, although less lavish, includes nearly one hundred spirited vignettes by Novelli, etched for the most part by Leonardis (see cat. 85). In the 1760s Leonardis also made reproductions in etching and engraving of a series of paintings in Venetian collections, including two by Domenico Tiepolo depicting Venetians at their amusements (cats. 86, 87).

Alessandro Longhi, son of Pietro, exercised his versatile etching style to render some of his father's paintings (see cat. 88) and his own compositions such as *Painting and Merit*, his reception piece for the Venetian Academy, with an extraordinary subtlety and appeal (fig. 28). Alessandro was a sensitive painter of portraits, which he then translated into skilled etchings, publishing in 1760 his *Raccolta di ritratti* and in 1762 the *Compendio delle vite de' pit-*

tori veneziani, in which biographies—the texts of which were also reproduced in etching—were added. The especially lively and expressive quality of the portraits created by Alessandro's freely etched lines (see cats. 90, 91) presents a contrast with the more solid, sober ones by Faldoni, Visentini, and Pitteri (cats. 67, 69, 128, 101, and 102).

It was two decades after the publication of Canaletto's etchings before any more printed vedute specifically of Venice appeared. Even then the first series of twelve, published in 1763, consisted of copies by Brustolon of Visentini's prints after Canaletto; this set was eventually augmented by ten more prints. Brustolon's masterpiece, however, was the series Ducal Ceremonies and Festivals (cats. 20-31, and see fig. 25). It was probably inspired by the election in 1763 of Doge Alvise IV Mocenigo, and it includes the special ceremonies for the investiture of a new doge and those marking major Venetian festivals throughout the year. These twelve etchings with engraving were made in the later 1760s following drawings by Canaletto created expressly for this purpose. This was Canaletto's last printmaking project; he died in 1768.

Giovanni David, a Genoese artist who traveled widely with his patron the Genoese diplomat Giovanni Durazzo, had almost all his prints published in Venice, under Durazzo's patronage. These brought an original touch to printmaking in Venice in the 1770s: David's series *Divers Portraits*, twelve etchings with aquatint—a new technique that he handled masterfully—have a singularly fresh and direct feeling (see cats. 65, 66).

Fittingly enough, the last artist to be considered here is Lorenzo Tiepolo, Giambattista's ninth child

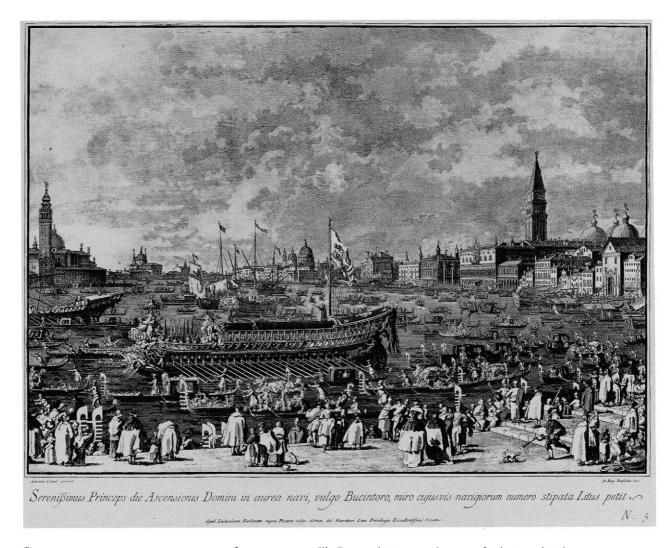


Fig. 25. GIOVANNI BATTISTA BRUSTOLON, after CANALETTO, The Doge in the Bucintoro Departing for the Porto di Lido on Ascension Day, ca. 1766. Etching and engraving. The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1961 (61.532.5). (Cat. 24)

and the younger of the two of his sons who became artists, for by the time of Lorenzo's death in 1776, just six years after his father had died and a few months before his own fortieth birthday, the age of Giambattista Tiepolo had come to an end. Domenico Tiepolo lived until 1804, but as he developed his own mature style he moved away from his father's poetry and fantasy toward the realism that was ascendant in the last third of the eighteenth century.

Lorenzo's etched oeuvre consists of only eleven

works, all representing his father's paintings. Nine of them were done between 1759 and 1762, after paintings by Giambattista mostly of those years (see cats. 120–25). In 1762, Giambattista, Domenico, and Lorenzo left Venice for Spain; Lorenzo and his father never returned. Lorenzo made his last two prints in Spain, reproducing two of the seven altarpieces Giambattista painted for the convent of San Pascual Baylon at Aranjuez at the end of the 1760s. These two last prints were never published and are



Fig. 26. LORENZO TIEPOLO, after GIAMBATTISTA TIEPOLO, Saint Charles Borromeo Venerating the Crucifix, ca. 1770. Etching. Rogers Fund, 1917 (17.72.35). (Cat. 127)

extremely rare: only two impressions of Saint Charles Borromeo Venerating the Crucifix (fig. 26) are known, and The Immaculate Conception (fig. 27; and see Venice-New York 1996–97, no. 40) seems to be unique. Lorenzo's fine-grained etching style, with its rich velvety blacks and strong contrasts between light and dark areas, is more delicate than Domenico's, and its inherent drama is especially well suited to the

Saint Charles Borromeo. The intensity of feeling concentrated in this print can be seen as Lorenzo's final homage, and farewell, to his father.

Back in Venice in the 1770s, Domenico published his father's, his own, and most of his brother's prints, and Lodovico Furlanetto, publisher of the *Ducal Ceremonies and Festivals*, Joseph Wagner and his heirs, Teodoro Viero (publisher of



Fig. 27. LORENZO TIEPOLO, after GIAMBATTISTA TIEPOLO, The Immaculate Conception, ca. 1770. Etching. Purchase, Dr. and Mrs. Goodwin M. Breinin Gift and A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest, 1996 (1996.259). (Cat. 126)

cat. 115), and others continued to issue prints up until Venice fell to the forces of Napoleon in 1797, and beyond. But the golden age of Venetian print publishing was over. Even though Giambattista Tiepolo was not the principal instigator of printmaking, and even though his own etchings did not become widely known until after his death, the trajectory of the great years of Venetian eighteenth-

century print publishing paralleled Tiepolo's own lifetime—the Carlevarijs vedute were published in 1703, seven years after Tiepolo's birth, and the last great Venetian series of prints, the Ducal Ceremonies and Festivals by Brustolon after Canaletto, four years before Tiepolo's death. The age of Tiepolo was, quite precisely, the great age of Venetian printmaking.



# LA PITTVRA E IL MERITO

Dedicata all' Illmo Tig: Liouanni Vdnij Console di S.M. Il Re d'Inghilterra appresso la Seren " Republica di Venezia

mander Longhi pin et inc

#### CHECKLIST OF THE EXHIBITION

# Compiled by Ann Aspinwall and Laura Gensini

All works are in The Metropolitan Museum of Art. The artists are Italian unless otherwise noted. Dimensions given are of the plate unless otherwise noted; height precedes width.

The *Capricci* and *Scherzi* of Giambattista Tiepolo are in the concurrent exhibition "Giambattista Tiepolo, 1696–1770," and prints by Domenico Tiepolo, in "Domenico Tiepolo: Drawings, Prints, and Paintings in The Metropolitan Museum of Art."

## FRANCESCO ALGAROTTI (1712-1764)

1. Studies of Heads, ca. 1744

Etching
128 x 196 mm (sheet)
The Elisha Whittelsey Collection, The Elisha
Whittelsey Fund, 1960 (60.671.10)
Meyer 1.307.10
FIG. 11

# INNOCENTI ALESSANDRI (active 2nd half 18th century) and PIETRO SCATTAGLIA (active 2nd half 18th century)

2. Two ornamental borders, in Poesie per l'ingresso solenne di sua eccellenza il signor Gio: Antonio Gabriel cavaliere, e cancellier grande (Venice: Alessandri e Scattaglia, ca. 1785), fols. 14v, 15r
Etching and engraving
Ca. 280 x 190 mm (borders [image])
Harris Brisbane Dick Fund, 1935 (35.81.4)
See Morazzoni 1943, p. 270

# ANTONIO BARATTI (1724-1787)

# After PIETRO ANTONIO NOVELLI

3. Drunken Satyrs, frontispiece to "Pane" (Bread), eclogue by Nemesiano, translated by Tommaso Giuseppe Farsetti, and initial E, in Quattro elegantissime egloghe rusticali (Venice: Paolo Colombani, 1760), pp. 62–63
Etching and engraving
160 x 113 mm (frontispiece); 47 x 44 mm (initial)

Fig. 28. ALESSANDRO LONGHI, *Painting and Merit*, ca. 1761. Etching. Harris Brisbane Dick Fund, 1928 (28.98.84). (Cat. 89)

John J. McKendry Fund, 1983 (1983.1024) See: Morazzoni 1943, p. 251; Lanckorońska 1950, no. 94; Venice 1955, no. 62

#### FRANCESCO BARTOLOZZI (1728-1815)

#### After GIOVANNI DOMENICO FERRETTI

## Set of four Harlequin subjects, 1760

4. Harlequin as Painter

Etching and engraving, first (?) state of two 398 x 272 mm (sheet)
The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1963 (63.630.1)
De Vesme and Calabi 1338
FIG. 23

# 5. Harlequin as Lacemaker

Etching and engraving, first state of three 409 x 272 mm (sheet) The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1963 (63.630.2) De Vesme and Calabi 1339

# 6. Harlequin as Crippled Solider

Etching and engraving, first state of three 385 x 276 mm (sheet)
The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1963 (63.630.3)
De Vesme and Calabi 1340

# 7. Harlequin Unmasked

Etching and engraving, first state of three 382 x 276 mm (sheet)
The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1963 (63.630.4)
De Vesme and Calabi 1341

#### After GIUSEPPE ZOCCHI

#### 8. November

From *Months of the Year*, series of twelve prints, 1761
Etching and engraving, fourth state of six 363 x 455 mm
Charles Z. Offin Fund, 1996 (1996.326)
De Vesme and Calabi 671; Rome 1995, no. 19-11

#### 9. December

From *The Months of the Year*, series of twelve prints, 1761
Etching and engraving, second (?) state of six 357 x 434 mm (sheet)
Purchase, Harry G. Friedman Bequest, 1967 (67.539.404)
De Vesme and Calabi 672; Rome 1995, no. 19-12

10. Ornamental border and tailpiece for the ode "A sua eccellenza il signor Alvise Manino," and ornamental border and headpiece for "Canzone a sua eccellenza Elisabetta Grimani proccuratessa Manino," in Componimenti poetici per l'ingresso solenne alla dignità di proccuratore di S. Marco per merito di sua eccellenza il Signor Lodovico Manin (Venice, 1764) Etching

Ca. 290 x 200 mm (borders [image]); 81 x 11 mm (tailpiece); 81 x 134 mm (headpiece)
Harris Brisbane Dick Fund, 1943 (43.90.1)
De Vesme and Calabi 1581, 1591, 1545, 1559; see
Morazzoni 1943, p. 272

# JACOPO BASSANO (ca. 1510-1592)

See cat. 83

# BERNARDO BELLOTTO (1721-1780)

# Eight Italian views, 1741-42

Printed together on a single sheet

Harris Brisbane Dick Fund, 1926 (26.57.59[10a-h])

#### 11. The Rotunda

Etching 140 x 203 mm De Vesme 490.1

#### 12. Landscape with a Church with Five Domes

Etching 140 x 203 mm De Vesme 490.2

#### 13. Bridge near the Gate of a Village

Etching, second state of two
140 x 200 mm
De Vesme 490.3; Gorizia-Venice 1983, no. 31

# 14. Landscape with a Church with Three Domes

Etching, second state of two 140 x 203 mm De Vesme 490.4

#### 15. Landscape with a Dead Tree

Etching 140 x 203 mm De Vesme 491.5

#### 16. Landscape Seen through Two Arches

Etching

145 x 200 mm

De Vesme 491.6; Gorizia-Venice 1983, no. 30

## 17. Ruins of a Colonnade

Etching 185 x 253 mm De Vesme 491.7; Gorizia-Venice 1983, no. 32

# 18. Ruins of an Aqueduct

Etching 186 x 253 mm De Vesme 491.8

# FEDERICO BENCOVICH (1677-1756)

# 19. Ecstasy of the Blessed Piero Gambacorti of Pisa, 1725–28

Etching

455 x 282 mm (sheet)

The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1965 (65.546.7) De Vesme 367.1; Gorizia-Venice 1983, no. 43; Krückmann 111-3

# CARLO BIANCONI (1732-1802?)

See cat. 132

# GIOVANNI BATTISTA BRUSTOLON (1712-1796)

#### After CANALETTO

# Ducal Ceremonies and Festivals, series of twelve prints, ca. 1766

# 20. The Newly Elected Doge Presented to the People in San Marco

Etching and engraving, second state of four 447 x 564 mm
The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1961 (61.532.1)
Gorizia-Venice 1983, no. 59; see Constable-Links, no. 630, and p. 673

# 21. The Doge Carried around the Piazza San Marco Etching and engraving, second state of four

448 x 570 mm The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1961 (61.532.2) Gorizia-Venice 1983, no. 60; see Constable-Links,

no. 631, and p. 673

#### 22. The Doge Crowned on the Scala dei Giganti of the Ducal Palace

Etching and engraving, second state of four 442 x 561 mm The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1961 (61.532.3) See Constable-Links, no. 632, and p. 673

#### 23. The Doge Returns Thanks in the Sala del Consiglio Maggior

Etching and engraving, second state of four 448 x 568 mm The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1961 (61.532.4) See Constable-Links, no. 633, and p. 673

#### 24. The Doge in the Bucintoro Departing for the Porto di Lido on Ascension Day

Etching and engraving, second state of four 448 x 568 mm The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1961 (61.532.5) Gorizia-Venice 1983, no. 61; see Constable-Links, no. 634, and p. 673 FIG. 25

### 25. The Doge in the Bucintoro Leaving San Nicolò

Etching and engraving, second state of four 448 x 572 mm The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1961 (61.532.6) See Constable-Links, no. 635, and p. 673; London-Washington 1994-95, no. 150

#### 26. The Doge Attends the Giovedi Grasso Festival in the Piazzetta

Etching and engraving, second (?) state of four 432 x 590 mm (sheet) The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1956 (56.583.11) Gorizia-Venice 1983, no. 63; see Constable-Links, no. 636, and p. 673 COVER

#### 27. Annual Visit of the Doge to Santa Maria della Salute

Etching and engraving, second state of four

443 x 572 mm The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1961 (61.532.8)

Gorizia-Venice 1983, no. 64; see Constable-Links, no. 637, and p. 673

#### 28. Procession on Corpus Christi Day in the Piazza San Marco

Etching and engraving, second state of four 427 x 555 mm The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1961 (61.532.9) See Constable-Links, no. 638, and p. 673

#### 29. Visit of the Doge to San Zaccaria on Easter Day

Etching and engraving, second state of four 439 x 568 mm The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1961 (61.532.10) Gorizia-Venice 1983, no. 65; see Constable-Links, no. 639, and p. 673

#### 30. Reception by the Doge of Foreign Ambassadors in the Sala del Collegio

Etching and engraving, second state of four 449 x 574 mm The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1961 (61.532.11) Gorizia-Venice 1983, no. 66; see Constable-Links, no. 640, and p. 673

#### 31. The Doge Entertains Foreign Ambassadors at a Banquet

Etching and engraving, second state of four 459 x 583 mm The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1961 (61.532.12) See Constable-Links, no. 641, and p. 673

#### CANALETTO (GIOVANNI ANTONIO CANAL) (1697-1768)

See also cats. 20-31, 129-31

#### From Vedute (Views), series of thirty-three etchings, ca. 1740-44

The following groups of etchings are printed together on single sheets: cats. 32-35, 36-39, 40-43, 44 and 45, 46-48

#### 32. The Market at Dolo

Etching, third state of four 144 x 207 mm Rogers Fund, 1918 (18.65.1[23]) De Vesme 454.23; Bromberg 26; Venice 1986-87,

#### 33. Landscape with a Pilgrim at Prayer, ca. 1740 Etching, second state of three

142 x 209 mm

Rogers Fund, 1918 (18.65.1[24])

De Vesme 455.24; Bromberg 27; Venice 1986–87, no. 3

#### 34. Landscape with a Tower and Two Ruined Pillars

Etching, second state of two

143 x 209 mm

Rogers Fund, 1918 (18.65.1[25])

De Vesme 455.25; Bromberg 28; Venice 1986–87, no. 24

#### 35. Landscape with a Woman at a Well, ca. 1740

Etching, first state of three

136 x 208 mm

Rogers Fund, 1918 (18.65.1[26])

De Vesme 455.26; Bromberg 29; Venice 1986–87,

#### 36. Mountain Landscape with Five Bridges, ca. 1740

Etching, second state of two

143 x 208 mm

Rogers Fund, 1918 (18.65.1[19])

De Vesme 453.19; Bromberg 22; Venice 1986–87, no. 2

#### 37. The Equestrian Monument

Etching, only state

142 x 200 mm

Rogers Fund, 1918 (18.65.1[20])

De Vesme 453.20; Bromberg 23; Venice 1986–87, no. 25

#### 38. The Terrace

Etching, second state of three

143 x 208 mm

Rogers Fund, 1918 (18.65.1[21])

De Vesme 454.21; Bromberg 24; Venice 1986–87, no. 17

## 39. Le Procuratie Niove e S. Ziminian V. (The Procuratie Nuove and San Geminiano, Venice)

Etching, first state of two

144 x 201 mm

Rogers Fund, 1918 (18.65.1[22])

De Vesme 454.22; Bromberg 25; Venice 1986–87, no. 20

#### 40. La Libreria. V. (The Library, Venice), ca. 1740-41

Etching, second state of three

143 x 208 mm

Rogers Fund, 1918 (18.65.1[15])

De Vesme 452.15; Bromberg 18; Venice 1986–87, no. 18

#### 41. La Piera del Bando. V. (The Proclamation Stone, Venice)

Etching, second state of three

142 x 209 mm

Rogers Fund, 1918 (18.65.1[16])

De Vesme 452.16; Bromberg 19; Venice 1986–87,

#### 42. The Market on the Molo

Etching, third state of four

143 x 209 mm

Rogers Fund, 1918 (18.65.1[17])

De Vesme 453.17; Bromberg 20; Venice 1986–87, no. 22

#### 43. Le Preson. V. (The Prisons, Venice)

Etching, second state of three

142 x 209 mm

Rogers Fund, 1918 (18.65.1[18])

De Vesme 453.18; Bromberg 21; Venice 1986–87, no. 19

#### 44. Imaginary View of San Giacomo di Rialto

Etching, first state of two

144 x 214 mm

Rogers Fund, 1918 (18.65.1[27])

De Vesme 456.27; Bromberg 30; Venice 1986–87, no. 9

#### 45. Landscape with Ruined Monuments

Etching, only state

143 x 216 mm

Rogers Fund, 1918 (18.65.1[28])

De Vesme 456.28; Bromberg 31; Venice 1986–87,

#### 46. A Wagon Passing over a Bridge

Etching, second state of two

143 x 125 mm

Rogers Fund, 1918 (18.65.1[31])

De Vesme 456.31; Bromberg 32; Venice 1986–87, no. 6

#### 47. The Little Monument

Etching, second state of two

119 x 84 mm

Rogers Fund, 1918 (18.65.1[30])

De Vesme 456.30; Bromberg 33; Venice 1986–87, no. 7

#### 48. The Bishop's Tomb

Etching, only state

219 x 130 mm

Rogers Fund, 1918 (18.65.1[29])

De Vesme 456.29; Bromberg 15; Venice 1986–87, no. 27

#### 49. View of a Town with a Bishop's Tomb

Etching, second state of two 299 x 301 mm Rogers Fund, 1918 (18.65.1[14])

De Vesme 452.14; Bromberg 16; Venice 1986–87,

#### 50. La Torre di Malghera (The Tower at Marghera)

Etching, second state of three 297 x 426 mm

Rogers Fund, 1918 (18.65.1[2])

De Vesme 448.2; Bromberg 2; Venice 1986–87, no. 13; London-Washington 1994–95, no. 143

#### 51. Mestre

Etching, first state of two

299 x 427 mm

Rogers Fund, 1918 (18.65.1[3])

De Vesme 448.3; Bromberg 3; Venice 1986-87, no. 12

#### 52. Al Dolo (At Dolo)

Etching, second state of three

299 x 427 mm

Rogers Fund, 1918 (18.65.1[4])

De Vesme 448.4; Bromberg 4; Venice 1986–87, no. 30

#### 53. Ale Porte del Dolo (At the Locks at Dolo)

Etching, second state of three

297 x 430 mm

Rogers Fund, 1918 (18.65.1[5])

De Vesme 449.5; Bromberg 5; Venice 1986-87, no. 15

#### 54. Le Porte del Dolo (The Locks at Dolo)

Etching, second state of three

298 x 426 mm

Rogers Fund, 1918 (18.65.1[6])

De Vesme 449.6; Bromberg 6; Venice 1986–87, no. 16; London-Washington 1994–95, no. 144 FIGS. 15, 16

## 55. S. Giustina in prà della Vale (Santa Giustina in the Prato della Valle)

Etching, first state of two

297 x 427 mm

Rogers Fund, 1918 (18.65.1[7])

De Vesme 450.8; Bromberg 7; Venice 1986-87, no. 10

#### 56. Prà della Valle (The Prato della Valle)

Etching, first state of two

301 x 430 mm

Rogers Fund, 1918 (18.65.1[8])

De Vesme 449.7; Bromberg 8; Venice 1986-87, no. 11

#### 57. View of a Town on a River Bank

Etching, second state of two

298 x 428 mm

Rogers Fund, 1918 (18.65.1[9])

De Vesme 450.9; Bromberg 9; Venice 1986-87, no. 14

#### 58. The Portico with a Lantern

Etching, second state of three

298 x 427 mm

Rogers Fund, 1918 (18.65.1[10])

De Vesme 450.10; Bromberg 10; Venice 1986-87,

no. 34; London-Washington 1994-95, no. 142

#### 59. Imaginary View of Padua

Etching, second state of three

299 x 427 mm

Rogers Fund, 1918 (18.65.1[11])

De Vesme 451.11; Bromberg 11; Venice 1986–87, no. 35

#### 60. Imaginary View of Venice (undivided plate), 1741

Etching, only state

300 x 435 mm (sheet)

Purchase, Gift of Mary V. T. Eberstadt and Bequest of Gertrude Moira Flanagan, by exchange, 1973 (1973.634)

De Vesme 451.12, 13; Bromberg 12; Venice 1986–87, no. 31; London-Washington 1994–95, no. 145

FIG. 17

#### 61. Title page, ca. 1744

Etching, second state of two

296 x 427 mm

Rogers Fund, 1918 (18.65.1[1])

De Vesme 447.1; Bromberg 1; Venice 1986-87, no. 29

#### LUCA CARLEVARIJS (1663-1730)

# **62.** View of the Church of San Marco, in Le Fabriche, e vedute di Venetia (Venice: Giovanni Battista Finazzi, 1703), pl. 1

-, o ),, p

Etching

208 x 290 mm

The Elisha Whittelsey Collection, The Elisha

Whittelsey Fund, 1957 (57.618)

See Venice 1955, no. 18; see Rizzi 1967, p. 102, and Etchings, fig. 2; see Gorizia-Venice 1983, nos. 98–127; Fiorani 1989, no. 1; see Padua 1994, pp. 294–323; see London-Washington 1994–95,

no. 24; Udine 1995–96, no. 1

#### ANNIBALE CARRACCI (1560-1609)

See cat. 133

#### ROSALBA CARRIERA (1675–1757)

See cats. 67, 69

#### GIOVANNI CATTINI (1715-1804)

#### After GIOVANNI BATTISTA PIAZZETTA

#### 63. The Mathematician

Plate XI from *Icones ad Vivum Expressae*, series of fourteen prints, 1743
Etching and engraving
457 x 346 mm
Gift of Eric W. and Madeleine C. Sorensen, 1994
(1994.537.4)
Gorizia-Venice 1983, no. 128; Venice 1983a, no. 112; Venice 1983b, no. 89[b]

#### 64. Three Heads (Hunter and Two Young Women)

Plate XIII from *Icones ad Vivum Expressae*, series of fourteen prints, 1743
Etching and engraving
466 x 580 mm
The Elisha Whittelsey Collection, The Elisha
Whittelsey Fund, 1949 (49.40.56)
Venice 1983a, no. 111

#### GIOVANNI DAVID (1743-1790)

#### 65. Le Masque au Caffé

Title page to *Divers Portraits*, series of twelve prints, 1775
Etching and aquatint
237 x 165 mm
The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1979 (1979.525.1)
Le Blanc 11.99.14; New York 1996, no. 67

#### 66. Le Zendale

From *Divers Portraits*, series of twelve prints, 1775 Etching and aquatint 239 x 168 mm The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1979 (1979.525.2) Le Blanc 11.99.12; New York 1996, no. 68

#### giovanni antonio faldoni (ca. 1690-ca. 1770)

#### After ROSALBA CARRIERA

#### 67. Portrait of Marco Ricci, 1724

Etching and engraving 308 x 221 mm (sheet) Rogers Fund, 1966 (66.634.26) Nagler IV.236; Le Blanc II.217.15; Gorizia-Venice 1983, no. 180

#### After PARMIGIANINO

# 68. Woman Standing Holding a Jar on Her Head, 1724 From an album assembled by Zanetti

Etching and engraving
164 x 94 mm (sheet)
Harris Brisbane Dick Fund, 1932 (32.12.2[19])
Nagler IV.236; Le Blanc II.217.11; Lorenzetti 1917,
p. 130, no. 14

#### After ROSALBA CARRIERA

#### 69. Portrait of Anton Maria Zanetti the Elder, ca. 1725 From an album assembled by Zanetti

Etching and engraving 271 x 191 mm (sheet) Harris Brisbane Dick Fund, 1932 (32.12.2[2]) Nagler IV.236; Le Blanc II.217.16; Gorizia-Venice 1983, no. 178 FIG. 5

#### After PARMIGIANINO

#### 70. Adoration of the Shepherds, 1735

Etching and engraving
227 x 258 mm

Harris Brisbane Dick Fund, 1927 (27.78.2[4])

Nagler IV.236; Le Blanc II.217.11; Lorenzetti 1917,
p. 130, no. 12

## GIOVANNI DOMENICO FERRETTI (1692-1768)

See cats. 4-7

#### FRANCESCO FONTEBASSO (1707-1769)

See also cat. 79

#### After SEBASTIANO RICCI

# 71. Pope Saint Gregory I Frees the Souls from Purgatory with His Prayers, 1731

Etching, first state of three 463 x 311 mm (sheet) The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1962 (62.501.18) De Vesme 475.2; Gorizia-Venice 1983, no. 186

# 72. Pope Gregory Magnificent and San Vitale Intercede for Souls in Purgatory

Etching 543 x 372 mm (sheet) The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1953 (53.522.1) De Vesme 475.3; Gorizia-Venice 1983, no. 187

# From *Bacchanals and Histories*, series of eight etchings, 1744

#### 73. Nine Figures near a Herm of Pan Etching

272 x 386 mm (sheet) The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1995 (1995.370.1) De Vesme 476.4

#### 74. Satyr with Club and Seven Figures

Etching 284 x 389 mm The Elisha Whittelsey Collection, The Elisha Whittlesey Fund, 1981 (1981.1003.1)

De Vesme 476.7; Gorizia-Venice 1983, no. 188

#### 75. The Sacrifice of Polyxena

Etching 282 x 389 mm The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1970 (1970.683.4) De Vesme 476.8, Gorizia-Venice 1983, no. 190 FIG. 21

#### DAVIDE ANTONIO FOSSATI (1708-1791)

#### After MARCO RICCI

#### From a series of twenty-four landscapes, 1743

#### 76. The Assault of the Brigands

Plate v in the series Etching, second state of two 247 x 356 mm Gift of Miss Bertha P. Dennis, 1946 (46.44.2) Gorizia-Venice 1983, no. 192

#### 77. The Tempest

Plate VI in the series Etching, second state of four 246 x 354 mm Gift of Miss Bertha P. Dennis, 1946 (46.44.3) Gorizia-Venice 1983, no. 194

#### 78. Classical Ruins with Equestrian Monument

Plate x in the series
Etching, first state of two
248 x 363 mm (sheet)
The Elisha Whittelsey Collection, The Elisha
Whittelsey Fund, 1953 (53.522.22)
Gorizia-Venice 1983, no. 199
FIG. 10

#### GIULIANO GIAMPICCOLI (1703-1759)

See also cats, 80, 81

#### After FRANCESCO FONTEBASSO

79. Dante and Virgil in Hell (frontispiece to canto 7), headpiece, and initial P, in Dante Alighieri, La

Divina Commedia (Venice: Antonio Zatta, 1757), vol. 1, p. 77 and facing page
Etching
225 x 154 mm (frontispiece); 135 x 125 mm (headpiece)
The Elisha Whittelsey Collection, The Elisha
Whittelsey Fund, 1968 (68.596[1])
See: Morazzoni 1943, p. 225; Lanckorońska 1950, no. 82; Venice 1955, no. 5

# GIULIANO GIAMPICCOLI (1703-1759) and GIAMBATTISTA TIEPOLO (1696-1770)

#### After MARCO RICCI

# 80. Fortified Town and Two Fishermen, by 1735(?) From a series of thirty-eight etchings Etching, first state of four 250 x 359 mm Gift of Mrs. John H. Sichel, 1966 (66.747.66) Le Blanc 11.297.46-58; Gorizia 1985, no. 32

#### 81. The Funeral, by 1735(?)

From a series of thirty-eight etchings
Etching, first state of four
250 x 359 mm
Gift of Mrs. Olga Sichel and Max Philippson, 1962
(62.557.14)
Le Blanc 11.297.46–58; Gorizia 1985, no. 39
FIGS. 8, 9

#### FRANCESCO GUARDI (1712-1793)

See cat. 115

#### JOHN BAPTIST JACKSON (British, ca. 1701-ca. 1777)

#### After PARMIGIANINO

# 82. Woman Standing Holding a Jar on Her Head, 1731 Woodcut with black line block and mustard yellow tone block, after etching and engraving by Giovanni Antonio Faldoni (see cat. 68) 170 x 89 mm (image) The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1969 (69.669.6) Kainen 3

#### After JACOPO BASSANO

#### 83. The Entombment, 1739

From Titiani Vecelii, Pauli Caliarii, Jacobi Robusti et Jacobi de Ponte..., 1745 Woodcut in four blocks: beige, light brown, medium brown, dark brown 555 x 383 mm (sheet) Rogers Fund, 1918 (18.17.3[8]) Kainen 19 FIG. 14

#### After MARCO RICCI

#### 84. Heroic Landscape with Watering Place, Riders, and Obelisk, 1744

Woodcut in at least nine blocks: 1 blue, 4 green, 4 gray; figures hand painted (?) in brown, red, and blue 415 x 580 mm (image) Harris Brisbane Dick Fund, 1926 (26.48.3) Kainen 43

#### GIACOMO LEONARDIS (1723-1794)

#### After PIETRO ANTONIO NOVELLI

85. Vignettes to canto 8, in Torquato Tasso, Il Goffredo, ovvero Gerusalemme liberata (Venice: Antonio Groppo, 1760), vol. 1, pp. 212–13

Etching and engraving
108 x 160 mm; 112 x 160 mm
Gift of Mrs. Charles Wrightsman, 1996
(1996.282.1)
See: Morazzoni 1943, p. 256; Lanckorońska 1950, no. 241; Venice 1955, no. 71; Gorizia-Venice 1983, p. 197; Ferrara 1985, no. 27; Venice 1995, no. 198

#### After DOMENICO TIEPOLO

#### 86. The Quack Dentist, 1765

Plate 9 from Selection of Pictures from Venetian Collections, series of nineteen prints
Etching and engraving,
first state of two
367 x 491 mm
Gift of Georgiana W. Sargent, in memory of John
Osborne Sargent, 1924 (24.63.776)
Le Blanc 11.534.15; Gorizia-Venice 1983, no. 233

#### 87. The Minuet, 1765

Plate 10 from Selection of Pictures from Venetian Collections, series of nineteen prints
Etching and engraving,
first state of two
362 x 482 mm (sheet)
Gift of Georgiana W. Sargent, in memory of John
Osborne Sargent, 1924 (24.63.777)
Le Blanc 11.534.15; Gorizia-Venice 1983, no. 234

#### ALESSANDRO LONGHI (1733-1813)

#### After PIETRO LONGHI

#### 88. The Rhinoceros, after ca. 1751

Etching 396 x 462 mm The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1979 (1979.525.4) Venice 1993–94, no. 99

#### 89. Painting and Merit, ca. 1761

Etching
429 x 258 mm (sheet)
Harris Brisbane Dick Fund, 1928 (28.98.84)
Gorizia-Venice 1983, no. 265
FIG. 28

#### 90. Self-Portrait, 1760

For Alessandro Longhi, *Raccolta di ritratti* (Venice, 1760), pl. xxIV Etching, third state of three 190 x 148 mm Harris Brisbane Dick Fund, 1917 (17.3.1006) See: Gorizia-Venice 1983, nos. 270–78; London-Washington 1994–95, no. 243

#### 91. Portrait of Giambattista Tiepolo, in Alessandro Longhi, Compendio delle vite de' pittori veneziani

istorici più rinomati del presente secolo con suoi ritratti tratti dal naturale delineati ed incisi (Venice, 1762), pl. v

Etching, second state of three 190 x 147 mm (portrait); 371 x 280 mm (frame) The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1950 (50.598.3) Gorizia-Venice 1983, no. 278; London-Washington 1994–95, no. 243

#### PIETRO LONGHI (1702-1785)

See cats. 88, 106, 107

#### MICHELE MARIESCHI (1710-1743)

From Magnificentiores Selectioresque Urbis Venetiarum Prospectus, series of twenty-one prints, 1741

#### 92. The Bacino of San Marco

Etching and engraving, first state of four 330 x 473 mm

The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1968 (68.640.1)

Gorizia-Venice 1983, no. 288; Succi 17; Toledano v.i.4

#### 93. The Piazzetta of San Basso

Etching, first state of four 309 x 429 mm The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1968 (68.640.2) Succi 4; Toledano v.6.4

#### 94. The Campo dei Frari

Etching, first state of four 316 x 468 mm The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1967 (67.688.6) Gorizia-Venice 1983, no. 303; Succi 21; Toledano v.23.2

#### PIETRO MONACO (1707-1772)

#### After GIAMBATTISTA TIEPOLO

95. The Banquet of Nabal (The Banquet of Cleopatra)
From Raccolta di cinquanta cinque storie sacre, 1743
Etching and engraving
370 x 510 mm
The Elisha Whittelsey Collection, The Elisha
Whittelsey Fund, 1969 (69.574.8)
Nagler 1X.388.48; Alpago-Novello 1939–40,
p. 543, no. 73

#### PIETRO ANTONIO NOVELLI (1729-1804)

See also cats. 3, 85

#### 96. Meeting of Saint Paul the Hermit and Saint Anthony Abbot, 1761

Etching 247 x 183 mm (sheet) The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1983 (1983.1030.1) Gorizia-Venice 1983, no. 315

# PARMIGIANINO (FRANCESCO MAZZOLA) (1503-1540)

See cats. 68, 70, 82, 134-39

#### GIOVANNI BATTISTA PIAZZETTA (1683-1754)

See also cats. 63, 64, 98-105, 108, 116, 128

#### 97. Feeding the Dog, ca. 1740

Black chalk, heightened with white, on blue-gray paper faded to brown 393 x 523 mm Bequest of Walter C. Baker, 1971 (1972.118.266) Bean and Griswold 1990, no. 161

#### MARCO ALVISE PITTERI (1702-1786)

#### After GIOVANNI BATTISTA PIAZZETTA

98. The Lamentation, in Beatae Mariae Virginis Officium (Venice: Giambattista Pasquali, 1740), p. 136
Etching and engraving; 96 x 57 mm
The Elisha Whittelsey Collection, The Elisha
Whittelsey Fund, 1949 (49.50.104)
See Ravà 136–73; see Morazzoni 1943, p. 215;
Mauroner, pl. 5(d); see Lanckorońska 1950, no. 170;
see Venice 1955, no. 56; see London-Washington
1994–95, no. 86

#### 99. Saint Philip

Plate VII from Apostles, Christ, the Virgin, and God the Father, series of fifteen prints, 1742 Etching; 432 x 335 mm (sheet) John J. McKendry Fund, 1977 (1977.625) Ravà 34; Mauroner, pl. 6; Gorizia-Venice 1983, no. 375; Venice 1983a, no. 100

#### 100. Saint Thaddeus

Plate XI from Apostles, Christ, the Virgin, and God the Father, series of fifteen prints, 1742 Etching; 449 x 353 mm Gift of John Goldsmith Phillips, 1947 (47.40) Ravà 39; Mauroner, pl. 8; Gorizia-Venice 1983, no. 377; Venice 1983a, no. 101; London-Washington 1994–95, no. 69

#### 101. Giovanni Battista Piazzetta, 1754

Etching; 454 x 355 mm
The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1979 (1979.619.11)
Ravà 220; Mauroner, pl. 11; Gorizia-Venice 1983, no. 392; Venice 1983b, no. 82; Washington 1983–84, no. 27

#### 102. Marco Pitteri

Etching; 460 x 357 mm Rogers Fund, 1966 (66.549.3) Ravà 226; Mauroner, pl. 1; Venice 1983b, no. 85

#### 103. Boy with Dog

Etching; 447 x 346 mm Gift of Mr. and Mrs. David Tunick, 1981 (1981.1035) Ravà 266; Mauroner, pl. 18; Venice 1983a, no. 105; Venice 1983b, no. 87[b]

#### 104. A Young Woman and a Boy

Etching

435 x 355 mm

Anonymous Promised Gift

Ravà 271; Mauroner, pl. 19; Venice 1983a, no. 104; Venice 1983b, no. 87[c]

#### 105. Girl with Ciambella

Etching

433 x 341 mm

The Elisha Whittelsey Collection, The Elisha

Whittelsey Fund, 1979 (1979.525.5)

Ravà 269; Venice 1983a, no. 108; Venice 1983b, no. 87[f]

#### After PIETRO LONGHI

#### 106. Confirmation

From The Seven Sacraments, series of seven prints,

ca. 1755/57

Etching, third state of three

575 x 451 mm (sheet)

The Elisha Whittelsey Collection, The Elisha

Whittelsey Fund, 1953 (53.534.2)

Ravà 127; Venice 1993-94, no. 96.1

#### 107. Matrimony

From The Seven Sacraments, series of seven prints,

ca. 1755/57

Etching, third state of three

579 x 451 mm (sheet)

The Elisha Whittelsey Collection, The Elisha

Whittelsey Fund, 1953 (53.534.7)

Ravà 132; Venice 1993-94, no. 96.2

#### After GIOVANNI BATTISTA PIAZZETTA

#### 108. Study of Torsos, in Studj di pittura già dissegnati da

Giambatista Piazzetta (Venice: Giambattista Albrizzi,

1760), pl. xxx

Etching

224 x 310 mm

The Elisha Whittelsey Collection, The Elisha

Whittelsey Fund, 1949 (49.62.6)

See: Ravà 393-419; Venice 1955, no. 60; Gorizia-

Venice 1983, no. 399; London-Washington

1994-95, no. 89

FIG. 19

#### 109. Saint Ignatius Loyola

Etching

367 x 271 mm

Purchase, Anne and Carl Stern Gift, 1968

(68.586.2)

Ravà 95; Mauroner, pl. 27

FIG. 24

#### MARCO RICCI (1676-1730)

See also cats. 76-78, 80, 81, 84

#### 110. Landscape with Bird Hunters, 1723-30

Etching, third state of four

293 x 426 mm (sheet)

The Elisha Whittelsey Collection, The Elisha

Whittelsey Fund, 1953 (53.531.53)

Bartsch XXI.315.6; Bassano del Grappa 1963,

no. 203; Gorizia-Venice 1983, no. 418; Bellini 1993,

no. 6; Belluno 1993, p. 305, no. 6

#### 111. Classical Ruins with Equestrian Statue and Circular Temple, 1723–30

Etching, third state of four

392 x 310 mm (sheet)

The Elisha Whittelsey Collection, The Elisha

Whittelsey Fund, 1953 (53.531.55)

Bartsch XXI.316.10; Bassano del Grappa 1963,

no. 231; Gorizia-Venice 1983, no. 422; Bellini 1993,

no. 10; Belluno 1993, p. 311, no. 10

FIG. I

#### 112. The Slaying of the Snake, 1723-30

Etching, fourth state of five

247 x 349 mm (sheet)

The Elisha Whittelsey Collection, The Elisha

Whittelsey Fund, 1953 (53.531.60)

Bartsch XXI.318.16; Bassano del Grappa 1963,

no. 221; Gorizia-Venice 1983, no. 428; Bellini 1993,

no. 16; Belluno 1993, p. 316, no. 16

#### 113. Landscape with Two Monks, 1723-30

Etching and engraving, second state of three

249 x 352 mm (sheet)

The Elisha Whittelsey Collection, The Elisha

Whittelsey Fund, 1953 (53.531.61)

Bartsch XXI.318.17; Bassano del Grappa 1963,

no. 219; Gorizia-Venice 1983, no. 429; Bellini 1993,

no. 17; Belluno 1993, p. 316, no. 17

#### 114. Mountainous Landscape with Hermits

Gouache on kidskin

299 x 439 mm

Bequest of Harry G. Sperling, 1971 (1975.131.46)

Bean and Griswold 1990, no. 174

#### SEBASTIANO RICCI (1659-1734)

See cats. 71, 72

#### FILIPPO RIZZI (b. 1727)

#### After FRANCESCO GUARDI

Etching and engraving
402 x 312 mm
The Elisha Whittelsey Collection, The Elisha
Whittelsey Fund, 1996 (1996.327.1)

# PIETRO SCATTAGLIA (active 2nd half 18th century)

See cat. 2

MARTIN SCHEDL (Austrian, 1677-1748)

#### After GIOVANNI BATTISTA PIAZZETTA

116. Armida Begging Godfrey for Ten Soldiers for Her Defense (frontispiece to canto 4), headpiece, and initial M, in Torquato Tasso, La Gerusalemme liberata (Venice: Giambattista Albrizzi, 1745), leaf 371 and facing page
Etching and engraving
385 x 257 mm (frontispiece); 182 x 204 mm (headpiece); 54 x 54 mm (initial)
Harris Brisbane Dick Fund, 1937 (37.36.1)
See: Morazzoni 1943, p. 256; Lanckorońska 1950, no. 240; Venice 1955, no. 70; Venice 1983a, pp. 67–69; Mariuz 1988

#### MAURO ANTONIO TESI (1730-1766)

See cat. 132

#### DOMENICO TIEPOLO (1727-1804)

See cats. 86, 87

#### GIAMBATTISTA TIEPOLO (1696-1770)

See also cats. 80, 81, 95, 119-27, 141, 142

#### 117. Saint Joseph with the Infant Jesus, 1740s(?)

Etching, first state of two 96 x 88 mm

Purchase, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, Dodge and Pfeiffer Funds, and Joseph Pulitzer Bequest; and Gift of Bertina Suida Manning and Robert L. Manning, 1976 (1976.537.2)

Rizzi 1971, no. 28; Gorizia-Venice 1983, no. 492; Gorizia 1985, no. 70

#### 118. Adoration of the Magi, ca. 1753(?)

Etching, first state of two

431 x 289 mm Harris Brisbane Dick Fund, 1939 (39.69) Rizzi 1971, no. 27; Gorizia 1985, no. 69; London-Washington 1994–95, no. 109

#### LORENZO TIEPOLO (1736-1776)

#### After GIAMBATTISTA TIEPOLO

# Etching, third state of three 209 x 284 mm Rogers Fund, 1922 (22.81.46) Rizzi 1971, no. 227; Mirano 1988, no. 1

#### 120. A Miracle of Saint Anthony of Padua, ca. 1759-60 Etching, third state of three 352 x 210 mm Rogers Fund, 1922 (22.81.45) Rizzi 1971, no. 223; Mirano 1988, no. 4

# 121. The Vision of Saint Anne, ca. 1759-60 Etching, third state of three 366 x 182 mm Rogers Fund, 1922 (22.81.44) Rizzi 1971, no. 222; Mirano 1988, no. 5

#### 122. Saint Thecla Praying for the Plague-Stricken, ca. 1759-60 Etching, second state of two 703 x 401 mm Rogers Fund, 1922 (22.81.83)

Rizzi 1971, no. 224; Mirano 1988, no. 6

#### 123. The Graces and Mars, ca. 1759-60

Etching, second state of three 560 x 402 mm Rogers Fund, 1922 (22.81.84) Rizzi 1971, no. 229; Mirano 1988, no. 7; London-Washington 1994–95, no. 239

#### 124. Monument to the Glory of Heroes, ca. 1761

Etching, third state of three 668 x 500 mm

Rogers Fund, 1922 (22.81.92)

Rizzi 1971, no. 228; Mirano 1988, no. 9;

London-Washington 1994–95, no. 240

#### 125. The Triumph of Venus, ca. 1761

Etching, third state of three 665 x 507 mm Rogers Fund, 1922 (22.81.93) Rizzi 1971, no. 230; Mirano 1988, no. 8

#### 126. The Immaculate Conception, ca. 1770

Etching, only state 318 x 210 mm Purchase, Dr. and Mrs. Goodwin M. Breinin Gift and A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest, 1996 (1996.259) Rizzi 1971, no. 255; Mirano 1988, no. 10 FIG. 27

#### 127. Saint Charles Borromeo Venerating the Crucifix, ca. 1770

Etching, first state of two 409 x 273 mm Rogers Fund, 1917 (17.72.35) Rizzi 1971, no. 256; see Boorsch 1996

#### ANTONIO MARIA VISENTINI (1688-1782)

#### After GIOVANNI BATTISTA PIAZZETTA

#### 128. Canaletto and Visentini

Frontispiece to Prospectus Magni Canalis Venetiarum, 1735 Etching, first state of three 270 x 427 mm Gift of David and Elizabeth Tunick, 1991 (1991.1206.6) Gorizia-Venice 1983, no. 561; Venice 1986-87, no. 4; Constable-Links, p. 663

#### After CANALETTO

#### From Views of the Piazza San Marco and the Piazzetta, series of four prints, ca. 1743-44

#### 129. The Piazzetta Seen from the Molo

Plate 1 from the series Etching, second state of three 421 x 582 mm The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1961 (61.532.13) Venice 1986-87, no. 80; Constable-Links, p. 668, no. I FIG. 13

#### 130. The Ducal Palace from the Bacino

Plate 11 from the series Etching, second state of three 422 x 581 mm The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1961 (61.532.14) Venice 1986-87, no. 81; Constable-Links, p. 668, no. II

#### 131. Piazza San Marco from the Clock Tower

Plate III from the series Etching, second state of three 424 x 583 mm The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1961 (61.532.15) Venice 1986-87, no. 82; Constable-Links, p. 668,

#### GIOVANNI VOLPATO (1735-1803)

#### After CARLO BIANCONI and MAURO ANTONIO TESI

#### 132. Funeral Monument of Francesco Algarotti, 1769 Etching

626 x 433 mm (sheet) The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1951 (51.501.2843) Bassano del Grappa-Rome 1988, no. 132

#### ANTON MARIA ZANETTI THE ELDER (1680-1767)

#### After ANNIBALE CARRACCI

#### 133. Landscape with a Fishing Scene, 1721

Etching

353 x 451 mm (sheet)

Inscribed by Zanetti in pen and ink: Antonio Maria Zanetti di Gero... fece a Parigi / nell'anno 1721 nella Galleria del Rè, / et in Lasciò il Rame — / dà un quadro di Annibale Carracci Harris Brisbane Dick Fund, 1953 (53.600.987) FIG. 6

#### After PARMIGIANINO

#### 134. The Virgin and Child with Saint John the Baptist, 1722 From an album assembled by Zanetti

Chiaroscuro woodcut, with dark brown line block and medium brown and mustard yellow tone blocks, intermediate state between second and third states of three 250 x 142 mm (sheet)

Harris Brisbane Dick Fund, 1932 (32.12.2[16]) Bartsch XII.174.34; Lorenzetti 1917, p. 104, no. 34

#### 135. Saint Francis and Saint Jerome, in Three Poses, 1723

From an album assembled by Zanetti Etching

142 x 185 mm

Harris Brisbane Dick Fund, 1932 (32.12.2[21])

Nagler XXII.215; Lorenzetti 1917, p. 120, no. 14

#### 136. Six Apostles, 1723

Leaf 34 in *Diversarum Iconum* ..., n.d., album assembled by Zanetti and with his coat of arms on binding
Chiaroscuro woodcut, with black line block and blue tone block; 165 x 222 mm
Harris Brisbane Dick Fund, 1923 (23.61)

Bartsch XII.173.32; Lorenzetti 1917, p. 103, no. 32; for album, see: Gorizia-Venice 1983, nos. 593–602; London-Washington 1994–95, no. 49

#### 137. Six Apostles, 1723

From an album assembled by Zanetti Chiaroscuro woodcut, with black line block and ocher tone block 165 x 222 mm (sheet) Harris Brisbane Dick Fund, 1932 (32.12.2[15]) Bartsch x11.173.32; Lorenzetti 1917, p. 103, no. 32

# 138. A Woman at the Foot of a Tree Holding an Infant, with a Seated Boy, 1724

From an album assembled by Zanetti Chiaroscuro woodcut, with black line block and olive green tone block 190 x 122 mm (sheet) Harris Brisbane Dick Fund, 1932 (32.12.2[10]) Bartsch XII.171.27; Lorenzetti 1917, p. 102, no. 27

#### 139. Saint John in the Desert, 1725

From an album assembled by Zanetti Chiaroscuro woodcut, with black line block and lavender tone block 221 x 138 mm (sheet) Harris Brisbane Dick Fund, 1932 (32.12.2[13]) Bartsch XII.172.30; Lorenzetti 1917, p. 103, no. 30

#### GIUSEPPE ZOCCHI (1711-1767)

See cats. 8, 9

#### GAETANO ZOMPINI (1700-1778)

#### 140. The Cowherd Bringing Milk and Cheese to Market,

in Le Arti che vanno per via nella città di Venezia (1753; 2nd ed., Venice, 1785), pl. 48 Etching 263 x 187 mm

263 x 187 mm
Harris Brisbane Dick Fund, 1941 (41.133)
See: Battistella 1930, pp. 93–95; Venice 1955, no.
89; Bozzolato 1978, p. 34; Gorizia-Venice 1983, nos.
612–31; London-Washington 1994–95, nos. 187, 188

#### ANDREA ZUCCHI (1679-1740)

# After a drawing by GIAMBATTISTA TIEPOLO of an antique statue

141. *Bacchus*, 1724, in Scipione Maffei, *Verona illustrata* (Verona: Jacopo Vallarsi and Pierantonio Berno, 1732), vol. 3, pl. x11, p. 421

Etching

144 x 71 mm

Purchase, Anne Stern Gift, 1996 (1996.44.3) See: Gorizia-Venice 1983, p. 354, n. 2; Gorizia 1985, p. 70, no. 2; London-Washington 1994–95, no. 95 FIG. 3

#### FRANCESCO ZUCCHI (1692-1764)

#### After GIAMBATTISTA TIEPOLO

142. Sin and Death, headpiece to book 10, in John

Milton, *Il Paradiso perduto*, translated by Paolo Rolli (Verona: Giannalberto Tumermani, 1742), p. 108 Etching and engraving

126 x 161 mm

Harris Brisbane Dick Fund, 1947 (47.113.2) See: Morazzoni 1943, p. 243; Lanckorońska 1950, no. 160; Venice 1955, no. 52; Gorizia-Venice 1983, p. 356, n. 3; Gorizia 1985, p. 74, no. 6

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—S.B.

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