



pl. 81915
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collection of the Duke of Buccleuch. 1952, with E. Speelman, London.

EXH.: perhaps B.I. 1840 (76: *Grand Canal, Venice*); lent to H.M. Treasury from the twenties until 1952.

REF.: Waagen, iii. 314, quoting Black's *Guide through Scotland* as 'painted for the Buccleuch family'; Puppi, pl. xliii.

For note on the date see no. 162 above.

E. G. BUEHRLE COLLECTION, ZURICH

225. *Grand Canal: the Rialto Bridge from the South*

Left, the Fondamenta del Vin, and next to the bridge, the Palazzo dei dieci Savi (superintendents of taxes), with the top of the Palazzo dei Camerlenghi seen beyond. Right, beyond the bridge, the Fondaco dei Tedeschi. Lit from the right (Pl. 47).

Oil on canvas. $18\frac{1}{2} \times 31\frac{1}{2}$ in. (47×80 cm.).

One of twenty-four views of Venice, probably bought by John, 4th Duke of Bedford (see note on no. 4 above).

EXH.: London, R.A., *Paintings from Woburn Abbey*, 1950 (21).

REF.: Scharf, no. 339.

Related drawings are: (1) Windsor (7466: no. 591 below). This includes less on the left, is lit from the left, has a wooden hut on the quay, right foreground, and differs in both the figures and boats. (2) With H. J. Holgen, Amsterdam, in 1931 (no. 592 below). A freely handled sketch, similar in design to the Windsor drawing, without figures.

DUKE OF BEDFORD, WOBURN ABBEY

A school version, including a little more to the left, and somewhat more foreground, oil on canvas, 28×46 in. (71×117 cm.), was with Grassi, New York, in 1948, attributed to Marieschi, but certainly not by him.

226. *Grand Canal: the Rialto Bridge from the South*

Similar to no. 225 above in design, but is lit from the left, and from a viewpoint farther to

the right, so that the edge of the foreground quay extends more than half across the foreground. Includes less foreground and more sky and less of the buildings on the Fondamenta del Vin, left. Centre and left foreground, a sailing-boat with a striped awning moored at the quay (Pl. 47).

Oil on copper. $18 \times 24\frac{1}{2}$ in. (45.5×62.5 cm.).

Pendant to a *Grand Canal looking East from the Campo di S. Vio* (see no. 192 above).

COLL.: Earls of Leicester, Holkham. Probably bought by the Earl of Leicester of the first creation (c. 1695-1759).

REF.: Matthew Brettingham, *The Plans . . . of Holkham in Norfolk*, London, 1773.

ENGR.: H. Fletcher, published by Joseph Baudin, 26 June 1739 (see under Engravings: Fletcher).

Recorded by Brettingham as (with its pendant) in the Closet to the State Bed-Chamber, 'A View of the Bridge called the Rialto, at Venice'. Canaletto used copper as a support for some of his early work; and this, added to the style, close to that of two paintings in the collection of the Duke of Richmond, datable 1727-9, indicates an early date.

EARL OF LEICESTER, HOLKHAM HALL

227. *Grand Canal: the Rialto Bridge from the South*

Similar view to the Woburn painting (no. 225) but from a somewhat higher viewpoint and more to the left, so that the edge of the quay recedes at a wider angle to the picture plane, and the façades of the buildings, right, are more fully seen. Also differs in being lit from the left, with different figures and boats. Among the figures is a barber, right foreground, dressing a wig; among the boats, a group of small sailing-craft just beyond the bridge. High key, luminous shadows; fleecy white clouds in bright blue sky; local colour emphasized, including blue-green roof to the bridge, rose on the house-tiles, on upper part of the bridge, and on the buildings seen through the arch; scarlet, pink, and yellow on the boatmen and gondoliers (Pl. 198).

Oil on canvas, lined. $21 \times 27\frac{3}{4}$ in. (53.5×70.5 cm.).

COLL.: Earls of Craven, Combe Abbey. Sold Sotheby's, 29 Nov. 1961, bt. Albert, £3,500.

REF.: Waagen (iii. 219) mentions 'Two Canalettos' at Combe Abbey, but probably referring to the two large paintings there (nos. 53 and 180).

The loose, ropery touch in parts (e.g. foreground figures) of the painting raises some doubt as to the painting being entirely by Canaletto, though other parts are characteristic of him. Possibly Bellotto collaborated. (Kozakiewicz accepts the possibility of collaboration by Bellotto but with reservations. Z185.)

Related drawings are: (1) at Windsor (7466: no. 591 below), which differs in details and has a wooden hut on the quay, right; (2) with H. J. Holgen, Amsterdam, in 1931 (no. 592 below), which is a freely handled sketch, perhaps a preliminary to the Windsor drawing.

PRESENT OWNER UNKNOWN

Other versions include:

(a) Formerly with D. A. Hoogendijk, Amsterdam, oil on canvas, $26\frac{3}{4} \times 45$ in. (88×114.5 cm.). EXH.: Amsterdam, Stedelijk Museum, *Italiaansche Kunst in Nederlandsch Beziit*, 1934 (36). This is of particular interest, since on the shadowed side of the Fondaco dei Tedeschi is indicated in red what then remained of the Giorgione-Titian frescoes. (Attributed to Bellotto in the catalogue of the Amsterdam exhibition. Kozakiewicz finds little stylistic evidence to support this. Z188 (Pl. 47).

(b) Sir Campbell Stuart, London. Oil on canvas, $30\frac{1}{2} \times 46\frac{1}{2}$ in. (77.5×118 cm.). Presented to the owner, 1924, by the Government of Canada.

(c) Mr. and Mrs. Marcelli Shaw, London. Oil on canvas, $23\frac{1}{2} \times 27\frac{1}{2}$ in. (60×70 cm.). COLL.: James Henly Batty. The frescoes on the side of the Fondaco dei Tedeschi are very clearly shown (Pl. 198).

(d) Duits Ltd., London. Oil on canvas, $21 \times 28\frac{1}{4}$ in. (53.5×71.5 cm.). COLL.: Lord Taunton, Somerset; Sir John Beale; D. O. Beale, 1968; J. H. Taylor; sold Sotheby's, 12 July

1972 (15), bt. Duits, £35,000. Traces of the frescoes can be seen but less clearly than in (a) or (c) above. Possibly the original version from which the others, including the ex-Craven version, derive (Pl. 199).

227.★ *Grand Canal: the Rialto Bridge from the South*

From a higher viewpoint than no. 227 and slightly closer to the Bridge so that a flight of steps leading down to the Canal become visible. Lit from the left. A barge is moored alongside the Fondamenta del Ferro, part of a sailing boat on the extreme right and two gondolas in the foreground. Canvas shelters on the Bridge. In spite of the sun in the west, a storm is about to break.

The free, somewhat ragged style, as well as the size, indicates an early picture, perhaps as early as the Conti-Pillow-Hosmer series (no. 194 above, &c.) (Pl. 199).

Oil on canvas. $60\frac{1}{4} \times 80$ in. (153×208 cm.).

EXH.: Paris, 1971 (5). No provenance known.

PRIVATE COLLECTION, FRANCE

(a) another version, oil on canvas, 22×28 in. (55.8×71.6 cm.) was in the London art market in 1964, formerly attributed to Marieschi. 'Not Marieschi, but the elongated figures and rather loose, ragged touch indicate (from a photograph) an early Canaletto.'

228. *Grand Canal: the Rialto Bridge from the South*

Right, the bridge over the Rio di S. Salvatore, and beyond, the Palazzo Dolfin-Manin (now the Banca d'Italia), and the Fondamenta del Ferro. Left, the Fondamenta del Vin. Mid-distance, the bridge, with, beyond, the corner of the Palazzo dei Camerlenghi, and the upper part of the Fondaco dei Tedeschi. Lit from the left. In the left foreground is a barge with a large cabin, which may be one of the boats (*burchielli*) which plied between Padua and Venice. Cool tone, grey shadows, warm reflections. Signed and dated lower left: *Ant. Canal Fecit MDCCXLIV* (Pl. 47).

Vedi Conte di Craven sulla cornice.