Impressions of Venice
An exhibition of fine prints by and after Italian painters and draughtsmen

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Impressions of Venice

To coincide with the Titian to Canaletto: Drawing in Venice exhibition at the Ashmolean Museum, Sanders of Oxford is proud to present Impressions of Venice, a collection of prints by and after Italian painters and draughtsman.

For centuries, Venice was a centre of creativity and artistic brilliance, yet emphasis has continually been placed on painting, focusing upon the sumptuous effects of the tradition. Whilst Venetian painting is undeniably a source of fascinating history and beauty, it has continued to overshadow Venetian works on paper. Venetian printmaking, much like its painting counterpart, replete with artistic talent, creativity, and intellect.

One of the most important cities for the production and commerce of printed material in the Western world during the early modern period, Venice’s prominence in the print trade emerged from its extraordinary production of books. In fact, the Venetian press was of such great importance that, in the sixteenth-century, it tended to overshadow the publication of prints. Whilst this may have been the case, Venetian printmakers continued to produce a range of fascinating and beautiful works, as can be seen in the selection of prints in this exhibition.

In his 1568 Lives of the Artists, Giorgio Vasari (1511-1574) put forward the opinion that Venetian artists favoured colorito – colour and its application – above disegno, a theory that has become recurrent in the discourse of Venetian art. Referring to the practice of design and drawing, disegno has become a distant concept, yet, if Venetian art showed as little attention to this notion as previously suggested, then it appears almost inconceivable that Venice’s print trade greatly flourished. Drawing and design are, after all, deeply entwined in the process of printmaking.

Although not strictly Venetian, Giulio Bonasone’s Triumph of Love is a fantastic example of early Italian intaglio printmaking. Due to the nature of printmaking, that being the original purpose of dispersing knowledge, it would be inappropriate to consider printmaking from different regions as completely autonomous. Documentation reveals that movement of plates between Venice and Rome was common during the sixteenth-century – which was likely influential in the shift from woodcut to intaglio printing methods in Venice – so it is plausible that Venice was also open to the movement of plates between other major cities. Baring this in mind, perhaps Bonasone’s Triumph of Love, an exceptionally imaginative work, is not as distant from Venetian printmaking as one may first perceive.

Whilst Venice in the sixteenth-century was a period of prosperity with regards to the print and book trades, the seventeenth-century witnessed economic difficulty and territorial decline. When combined with nearly a third of Venice’s population being killed by the plague in the first half of the century, it comes as little surprise that cultural life was hugely impacted. In terms of seventeenth-century printmaking, there was no clear development, nor a unified style. Artists, Venetian and foreign alike, continued to be influenced by Venetian art during this period, however, they looked upon the art of the previous century, as illustrated by Willem Basse’s A Saint and a Founder Kneeling Before the Virgin and Saint Catherine; a reverse copy of Titian’s c.1513 sacra conversazione painting. It was not until the eighteenth-century that Venetian art and printmaking once again regained its international renown.
A predominant element of Venetian art during the eighteenth-century was the development of the *capriccio*. Carefully combining reality and fantasy, the *capriccio* was intended to stimulate both intellect and imagination. Although originating in Rome, it is unsurprising that the concept of the *capriccio* was perfected in Venice, and became so prominent in Venetian art. Set within a marshy lagoon, and built upon water, the city of Venice not only acted as a catalyst for the development of fantastical views, but arguably embodied the key characteristics of the *capriccio*.

Piranesi, a native of the Veneto, spent much of his life living and working in Rome, but for a few years during the 1740s, he gave his time to Venice. The 1740s was a period of development for Venetian printmaking, with artists such as Giambattista Tiepolo, whom Piranesi is said to have been well acquainted with, and Antonio Canaletto producing works that proved to be particularly influential, such as Tiepolo’s *Vari Capricci*, and Canaletto’s *Vedute*. Plates from both series are featured in the exhibition. A few years after returning to Rome, Piranesi produced *Antichità Romane*, of which the frontispiece to the third volume is on show. The highly imaginative illustration of the Circus Maximus, and the adjoining burial monuments from the Appian Way, is much indebted to the *capriccio* of Venice.

In terms of style, a popular characteristic of Venetian printmaking during the eighteenth-century was the use of single, delicately etched strokes, as opposed to the earlier method of cross-hatching. Giovanni Battista Franco’s [*Antique Subject*] illustrates the use of cross-hatching wonderfully. The works by Canaletto, Giambattista Tiepolo, and Domenico Tiepolo that are on display are fine examples of the use of precise, single line etching, which appears to heighten the fantastical element of the *capriccio*. This style of printmaking was soon implemented into Rome by Piranesi, and from there, it travelled to France.

For Venice, the eighteenth-century was a period of great cultural influence. The same period, however, also witnessed the conclusion of the Venetian Republic’s slow decline. Despite the fall of the Republic, Venice, even after the eighteenth-century, continued to be highly inspirational. The beauty and luminosity of the city was a continual source of enchantment to artists throughout the following century, including Turner and Whistler. In many ways, the legacy of Venice’s years of prosperity lives on in the visual arts.

To complement the exhibition, a selection of mezzotint views of Venice by contemporary artist and leading mezzotint printmaker, Judith Rothchild, will also be on display.

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5. Ibid.
1. The Triumph of Love
Giulio Bonasone
Etching
Tommaso Barlacchi, 1545
Image 283 x 405 mm, Sheet 287 x 407 mm

Based on a design by the artist, now in the collection of the Ashmolean Museum (WA1863.639).

One of Bonasone’s largest and most complex prints, The Triumph of Love is split across the realms of heaven, earth, and water. The epic composition sees Cupid, in the upper right, riding upon a unicorn drawn chariot. His stance suggests he has just shot an arrow, most likely at the couple visible over the hill, with the woman holding an arrow in her hand. Below the heavenly realm, nude figures are depicted, most of whom appear to already be under Cupid’s enchantment. In the distance, another god can be seen riding a horse drawn chariot along the horizon. A cluster of buildings, slightly below the horizon, are illustrated in the hills.

According to an inscription in Balmanno’s hand on the verso, this impression was presented to the collector by the painter Thomas Lawrence in 1818. The print does not appear to have been a part of Lawrence’s collection, as it lacks his collector’s mark. It is, however, entirely consistent with Lawrence’s interest in early Italian prints and drawings, particularly those made by artists in the orbit of Raphael and Marcantonio Raimondi. Balmanno and Lawrence were quite close in the period, Balmanno having edited for publication the artist’s addresses to the Royal Academy delivered in 1823, 1825, and 1826. The first of these addresses was dedicated to Balmanno.

Giulio Bonasone (c. 1510-1574) was a painter, engraver, and etcher from Bologna, who worked primarily in Bologna and Rome. He produced various prints after Michelangelo, Raphael, Parmigianino, Polidoro da Caravaggio, Perino, Giulio Romano, and Titian, but also after his own designs of mythological and devotional subjects.

Tommaso Barlacchi (c.1500-1500 or after) was an engraver and print publisher, active in Rome between 1541 and c.1550. His publications were varied, with subjects including antiquities, portraits, journalism, ornaments, and reproductive prints. Barlacchi was likely of Greek origin, presumably from Salonika.

Massari 47, Bartsch XV.141.106.
Condition: A good early impression with thread margins. Professional restoration to right hand corner. Sheet watermarked with a ladder within a circle surmounted by a six-pointed star (Briquet 5924).
[39348]
£2,500
2. [Antique Subject]
Giovanni Battista Franco
Etching
c. 1550
Image 160 x 110 mm, Sheet 164 x 115 mm

A solider is depicted helping another dress in a coat of mail. Bent as he tries to lift the weighty armour over himself, his back turns to a seated Cupid. Behind them, another man, also with his back turned, can be seen holding fabric.

Originally, the etching would have featured to the left of another image of an antique subject. The images would have been printed on the same sheet, and inscribed in the centre towards the bottom would have been: Battista franco fecit dal Anticho.

Despite Giorgio Vasari’s criticism that Venetian artists, unlike their Florentine counterparts, considered colorito far above disegno, in his ‘Life of Battista Franco’, Vasari highly praised Franco for his attention to design and drawing, even prior to his departure in his twenties from Venice to Rome. As can be noted in this impression, Franco’s precise application of line, whether that be in terms of outline or the tonal qualities of hatching and cross-hatching, is testament to his attentiveness to disegno.

Giovanni Battista Franco (before 1510 - 1561) was a Venetian painter and etcher, active in Venice, Rome, and Urbino during the mid-16th century. Travelling to Rome in his twenties to study, Franco became fascinated by the works of Michelangelo, and it is said that Franco left no work of Michelangelo’s uncopied. Whilst his painting style was heavily influenced by his interest in Michelangelo, his etchings were somewhat more creative. Franco produced a number of prints after his own design, but also created reproductions of works by artists such as Raphael and Titian.

Bartsch 71
Ex.Col.: W.Sharp (Lugt 2650)
Condition: A fine and clear impression, light ink spots on verso visible.
[39345]
£400
3. A Saint and a Founder Kneeling Before the Virgin and Saint Catherine
Willem Basse after Titian
Etching
c. 1628-1648
Image 185 x 263 mm, Sheet 187 x 269 mm

A reverse copy of Titian’s Madonna and Child with Sts Catherine and Dominic and a Donor, c. 1513, which is now in the Fondazione Magnani Rocca, Mamiano.

Kneeling to the left of the sacra conversazione is an unidentified Venetian nobleman. Saint Dominic stands beside the donor, presenting him to the Virgin and Child. Attending the holy mother and Jesus is Saint Catherine, who sits to the right of the composition. Saint Catherine can be identified by the wheel fragment by her side, and the knife she holds between her hands.

The asymmetrical composition enables a distant landscape to be visible, and in turn makes reference to the popular theme of the pastoral in Venetian Renaissance art.

Basse’s interpretation of Titian’s Virgin, with an overtly round face and small features, shows a resemblance to the idealised beauty presented in Northern European Renaissance art.

Prior to being attributed to Willem Basse, it was believed that this etching was not simply after a painting by Titian, but was in fact produced by Titian. Some confusion occurred due to ‘Titanus. f.’ being inscribed in the lower right corner. Although Titian did produce numerous print designs, he never went as far as to work in any printmaking medium.

Willem Basse (1613/14-1672) was a Dutch draughtsman and etcher mainly active in Amsterdam. Basse was heavily influenced by Rembrandt, and reproduced a number of Old Master paintings.

Bartsch XVI.97.2II (under Titian), Hollstein 9, unknown state between I and II. (under Basse) Unknown state to Hollstein before the address of Hendrick Hondius II. Inscribed with the details of the Amsterdam publisher Frans Van den Wynegaerde. Condition: Fine impression with small margins, watermarked with fleur de leys in a coat of arms. Light spotting to left of sheet.
[39346]
£1,700
4. [Sebastiano del Piombo]
Cornelis van Dalen after Tintoretto (formerly attributed to Titian)
Etching
c. 1655
Image 383 x 284 mm, Plate 415 x 295 mm

Proof before lettering.

A half-length portrait of Sebastiano del Piombo wearing a surplice and cloak. After the painting by Tintoretto in the Royal Collection, Hampton Court (inv.no.772) (formerly attributed to Titian). From Cabinet Reynst, Variarum imaginum a celeberrimis artificibus pictarum Caetaturae.

Sebastiano del Piombo (c.1485/6 - 1547) was an Italian Renaissance-Mannerist painter of the early 16th Century famous for his combination of the colours of Venetian school and the monumental forms of the Roman school. Del Piombo trained in his native city, Venice, under Giovanni Bellini, and then Giorgione.

Cornelis van Dalen II (1638 - 1664) was an engraver, draughtsman and publisher. He was born, and worked, in Amsterdam and was the master of A. Blooteling.

Hollstein 111.l, Logan 1975 32
Condition: Excellent impression. Repair to top margin. Laid to album page. Manuscript inscriptions below image of the artist, engraver and printers names.

[7985]
£275
5. [Nymph with a Satyr]
Giambattista Tiepolo
Etching
1740-1743
Image 141 x 170 mm, Sheet 143 x 172 mm

From Giambattista Tiepolo’s Vari Capricci.

A nymph, seated upon the floor, holds a large tambourine in her right hand, upon which ‘Tiepolo’ is inscribed. Resting against her is a young satyr, with his head placed on her breast. Behind the two slumbering figures is a goat walking towards the right. Set within a landscape, the figures are framed by subtle foliage. The right of the composition is left mostly empty, drawing attention to a distant town, with building tops slightly visible.

Although the image is sketchy in style, the drapery around the figures and over the goat appear somewhat more solid. The folds, particularly those of the fabric draped over the nymph's shoulder, take on a depth not seen elsewhere in the image. Tiepolo’s interest in the rendering of the cloth could be regarded as a legacy of the fascination with fabric in Venetian Renaissance painting, as demonstrated by artists such as Veronese and Titian.

Whilst Tiepolo was regarded most prominently for his painting and draughtsmanship, in the early 1740s, he took to producing his own etchings. Shortly afterwards, he produced Vari Capricci. The series of ten etchings embodied the popular concept of capriccio, and Tiepolo's loose style of etching heightened the fantastical element present in the series.

Although the plates were published as a series, there is no clear theme throughout, other than their connection with the idea of the carpicci. In each edition, the plates are presented in a different order.

Originally published in 1743 in Anton Maria Zanetti’s Raccolata di varie stampe a chiaroscuro tratte dei disegni originali di Francesco Mazzuoli detto il Parmigianino e d’altri insigni autori, the series of etchings were once again included in a 1749 edition of Zanetti’s publication. A final printing of the impressions occurred in 1785 when they were published separately as Vari capricci inventati, ed incise dal celebre gio. Battista Tiepolo. No variations have been described between the states.

Giambattista Tiepolo (1696 - 1770), also known as Giovanni Battista Tiepolo, was a Venetian painter, draughtsman, and printmaker. The highly prolific artist not only worked in Venice and northern Italy, but also in Germany and Spain. Alongside Giambattista Pittoni, Canaletto, Giovanni Battista Piazzetta, Giuseppe Maria Crespi and Francesco Guardi, Tiepolo forms the group of Old Masters active during the 18th century.

De Vesme 1906 7
Condition: Good impression with thread margins, light staining to sheet.
[39347]
£1,600
A capriccio (a fantastical view) of a Venetian waterfront, one of a rare series of 34 etchings of Venetian Vedute by Canaletto. In the foreground, a broad-arched portico with an open lantern overlooks an idealised combination of buildings and monuments. At the centre is a large townhouse, with an altana (open terrace), a baroque facade with statue, and a small side door surmounted by a coat of arms featuring a chevron, perhaps those of Canaletto himself. To the left of the central villa is a canopied bishop’s tomb, with a statue of the bishop above. To the left are romantic fragments of Roman antiquity, including a triumphal arch on the waterfront, a columned temple, and a collection of architectural remnants upon which sit a group of men, likely a number of soldiers and their regimental drummer. In the distance are the masts and sails of a number of ships on the Venetian lagoon.

Giovanni Antonio Canal, known colloquially as Canaletto (18th October 1697 - 19th April 1768) was an Italian painter and printmaker. Canaletto is celebrated as the master of Venetian vedute, being one of the most popular artists for British aristocrats on the Grand Tour. Canaletto’s major inspiration were the Roman vedute and capricci of Giovanni Paolo Pannini. Although best known for his paintings, Canaletto also produced a number of etchings, including a series of 30 plates of Venice and its surrounds. The interest in Canaletto’s work in Britain was great, spurred by the collections of various British nobles, and especially by George III, who amassed a significant number for the Royal Collection. As a result, prints of Canaletto’s vedute were in high demand.

Third State, early impression of second printing.
Bromberg 10 (iii/iii), De Vesme 10, P&G 11.
Condition: Illegible watermark, perhaps an ‘R,’ near right column of portico. Small tears, stains, and creases to margins, not affecting image. Two small binders’ holes to left margin, not affecting image.

[37594]
£1,750
A view of one of the canal channels and sluice-gates of the Brenta river, in the Italian town of Dolo, near Venice, one of a rare series of 34 etchings of Venetian Vedute by Canaletto. A gondola and a luxury passenger boat known as a burchiello sits in the channel, and a number of groups of people occupy the foreground of the view. To the left, a butcher works in his shop, carcasses hanging against the walls. In the centre, a well dressed couple stroll past a pair of dogs and a group of workers picking fruit from a tree. The town of Dolo became an important inland transport hub following the decrease of Venetian maritime power in the Mediterranean. The town’s series of arcaded sluice-gates were established to regulate the flooding of the Venetian lake, and, along with Dolo’s water-mills, were the subject of a number of Canaletto’s paintings and etchings.

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Inscribed in bottom right corner of plate: ‘F F 2’
Third State, early impression of second printing.
Bromberg 6 (iii/iini), De Vesme 6, P&G 3.
Condition: Watermark ‘R’ surmounted by crown (Bromberg No. 10), near top of sluice-gate. Small tears, stains, and creases to margins, not affecting image. Waterstain to hand-colour at centre.
[37587]
£1,500
8. Al Dolo
Antonio Canaletto
Etching with early hand colouring
An. Canal. f. [1744]
Image 293 x 427 mm, Plate 302 x 432 mm, Sheet 353 x 452 mm

A view of the town of Dolo on the Riviera del Brenta, near Venice, one of a rare series of 34 etchings of Venetian Vedute by Canaletto. Numerous boats and gondolas transport goods up the Brenta river, while groups of people wander the banks. On the left, the bank is faced by a number of large palazzi, including a large Palladian villa, while on the right, the Church of San Rocco and its tower overlooks a tidal garden. The town of Dola became an important inland transport hub following the decrease of Venetian maritime power in the Mediterranean. The tower of Dolo was the highest point outside of Venice, and second only to the tower of San Marco in the whole of the Veneto.

Giovanni Antonio Canal, known colloquially as Canaletto (18th October 1697 - 19th April 1768) was an Italian painter and printmaker. Canaletto is celebrated as the master of Venetian vedute, being one of the most popular artists for British aristocrats on the Grand Tour. Canaletto’s major inspiration were the Roman vedute and capricci of Giovanni Paolo Pannini. Although best known for his paintings, Canaletto also produced a number of etchings, including a series of 30 plates of Venice and its surrounds. The interest in Canaletto’s work in Britain was great, spurred by the collections of various British nobles, and especially by George III, who amassed a significant number for the Royal Collection. As a result, prints of Canaletto’s vedute were in high demand.

Inscribed in bottom right corner of plate: ‘F F 3’
Third State, early impression of second printing.
Bromberg 4 (iii/iii), De Vesme 4, P&G 4.
Condition: Watermark ‘R’ surmounted by crown (Bromberg No. 10), near Palladian villa at left of image. Small tears, stains, and foxing to margins, not affecting image. Stain to left centre of image. Water stain and oxidisation of colouring to right of plate.
[37583]
£1,500
9. Shepherd Family
after Giovanni Battista Piazzetta
Etching
c. 1745
Image 230 x 172 mm, Plate 295 x 210 mm, Sheet 440 x 300 mm

A very fine proof impression before the dedication on the full sheet, before the first edition as published in TASSO, Torquato. La Gerusalemme Liberata, published in Venice 1745 by Giambatista Albrizzi.

The publication contained an allegorical frontispiece, title vignette, dedicatory portrait of Maria Teresa by Felice Polanzani (Noale c.1700 – Rome c.1771) after Piazzetta, 20 full page engraved plates surrounded with etched ornamental borders, 20 half page headpieces containing the ‘argomenti’ to each Canto, 20 culs-de-lampe, 22 historiated initials, and the full page double portrait of the artists and printer at the end.

It would be difficult to overemphasise the importance of this work; in a time when the production of deluxe books reached its apogee in Venice, this stands out as the grandest example. It also serves as the paradigm of the Venetian pastoral style of artistic expression in book form. Morazzoni states: “It is apt to consider the most beautiful illustrated book, the Gerusalemme Libertata by Piazzetta. Piazzetta proceeds from miracle to miracle -- gives a bold proportion and transforms vignettes into the first real decorative etchings, which occupy a full-page...”

Giovanni Battista Piazzetta (1682–1754) was a Venetian painter and draughtsman, and is recognised as a leading figure of the 18th century Old Master painters. The Rococo painter focused primarily on religious subjects and genre scenes, and is well-known for his expressive drawn portraits.

Morazzoni 256, Lanckoronska 240, Gamba 285.
[39349]
£1,200
10. [Flight to Egypt]
Domenico Tiepolo
Etching
Würzburg, 1750-1753
Image & Sheet 183 x 242 mm

Plate 11 from Domenico Tiepolo’s celebrated work, Idee pittoresche sopra la fugga in Egitto di Giesu, Maria e Giuseppe.

The right of the composition is dominated by a rear view of the Holy Family walking. Seated upon a donkey are both the Virgin and Jesus, although the only indication of the child is a small halo in front of the Virgin. Walking to their side is Joseph, with a large basket upon his back, and holding a stick in his right hand. The concealment of the child alludes to the threat against Jesus in the biblical tale of the Flight into Egypt, as does Joseph’s cautious glance over his shoulder. Framed by a large palm tree to the left, a shepherd upon a small hill, surrounded by his goats, gazes upon the family as they pass by.

Whilst the series of 24 plates illustrated the Flight into Egypt, Tiepolo combined the popular religious subject with the Venetian artistic ideas of invenzione and fantasia. In doing so, the series places the notion of capricci (fantastical views) above an exact representation of the Gospel accounts and a formal, continuous narrative.

According to the eighteenth-century author and art critic Giannantonio Moschini (1773 - 1840), Tiepolo had previously been criticised for his lack of invenzione. It has, therefore, been suggested that Tiepolo’s series on the Flight into Egypt was a reaction to this criticism, with which he succeeded in defending his ability and creativity.

De Vesme 1906 11
Condition: Trimmed within plate mark, with plate number missing. Light staining to centre and upper centre of sheet, and light ink marks to upper right corner.

£1,750
11. [Flight to Egypt]
Domenico Tiepolo
Etching
Würzburg, 1750-1753
Image 181 x 237 mm, Plate 190 x 245 mm, Sheet 232 x 291 mm

Plate 20 from Domenico Tiepolo’s celebrated work, Idee pittoresche sopra la fugga in Egitto di Giesu, Maria e Giuseppe.

The Holy Family, whilst nearing the end of their journey to Egypt, are depicted as having been visited by angels. Seated upon the donkey is the Virgin, with her back turned, and the infant upon her lap. The large angel to the right of the image addresses the child. Other angels peer over the hill top in the lower right corner, whilst others are visible in the sky. Joseph, also with his back turned, leads the donkey by a leash. Set to the left of the composition is a truncated pyramid in the distance to which the family are travelling toward.

The series was created during Tiepolo’s three year period in Würzburg, Franconia, now part of Northern Bavaria, and was dedicated to the Tiepolos’ Würzburg patron, Carl Philipp von Greiffenclau. Although Tiepolo produced the series whilst in Würzburg, it is possible that the preliminary idea for the series emerged prior to his departure from Venice.

It is plausible that Tiepolo’s inspiration to approach the subject matter in the form of a series came from Sebastien Bourdon (1616-1671). Held in the Tiepolos’ collection was a series of four plates produced by the seventeenth-century French artist on the same subject.

Domenico Tiepolo (1727 - 1804), also known as Giovanni Domenico Tiepolo, was a Venetian painter and etcher, and was the son of the prolific artist Giambattista Tiepolo. In following the long-standing Venetian tradition of the family workshop, Domenico was trained by his father in the Tiepolo workshop, with his training beginning in the 1740s by copying his father’s paintings and drawings. In 1744, Domenico began experimenting with printmaking. His earliest works show a continuation of his artistic education, rather than necessarily being accomplished works in their own right. Even so, Domenico swiftly progressed and began creating his own compositions, as well continuing to reproduce Giambattista’s paintings.

De Vesme 1906 20
Condition: Good impression with margins, light crease to bottom left corner of sheet.
[39344]
£1,950
Frontispiece from the third volume of Antichità Romane, featuring a highly imaginative perspective view of the ancient Circus Maximus, and adjoining burial monuments from the Appian Way. The Circus Maximus was ancient Rome’s largest public arena, hosting the city’s perennially popular games and chariot races. By Piranesi’s time, the Circus had been denuded of the majority of its ornamentation. The obelisks that had been brought in from Egypt by the Julio-Claudians were reused as sundials or decorated Rome’s papal piazzas. Many of the statues and funerary monuments had made their way into the gardens of the nobility, and even the stone from the Circus’ banks of seating had long since been reused in other buildings. Hence, Piranesi was able to let his creativity loose in full force for this recreation of the Circus at its height. The result is a riot of different artistic and architectural influences, and bears much resemblance to the popular capricci of Piranesi’s contemporary, the painter Giovanni Paulo Panini. In many ways, Piranesi’s frontispiece is a celebration of the various elements of the Neoclassical movement espoused by the Antichità Romane as a whole. The plate’s dedication, like its title, is embedded in the image as an inscription, and pays homage to ‘that most noble man, James Caulfield,’ the Irish peer Lord Charlemont. Charlemont’s patronage proved difficult, and when promised funds failed to materialise, Piranesi removed most of the dedications from future editions.

The Antichità Romane (‘Roman Antiquities’) was Piranesi’s largest, and in many ways most ambitious, series of etchings, comprising 250 plates published in 4 volumes. Unlike the Vedute di Roma, the Antichità Romane is chiefly interested in small details, though the views of principal monuments in this work are no less aesthetically pleasing than the Vedute. Piranesi’s agenda as an architect, namely the revival and emulation of classical Roman models, is immediately apparent in his meticulous recording of Rome’s architectural and archaeological heritage. As a result, the Antichità Romane became a critical resource for antiquarians and academics. Piranesi’s detailed explanations of Roman feats of engineering challenged the emergent argument for the superiority of Classical Greek models in art and architecture.

Giovanni Battista (also Giambattista) Piranesi (1720 – 1778) was an Italian artist famous for his etchings of Rome and of fictitious and atmospheric “prisons” (the Carceri d’Invenzione). He was a major Italian printmaker, architect and antiquarian. The son of a Venetian master builder, he studied architecture and stage design, through which he became familiar with Illusionism. During the 1740’s, when Rome was emerging as the centre of Neoclassicism, Piranesi began his lifelong obsession with the city’s architecture. He was taught to etch by Giuseppe Vasi and this became the medium for which he was best known.

Wilton-Ely 422, F287, C114.
Condition: Good clean impression. Pressed vertical centre fold, slight time-toning to margins, Plate and Book number hand-written in brown ink in top right corner. Framed in a gold leaf frame.
[36928]
£2,000
View of the Rialto Bridge in Venice to the West. It is the oldest bridge across the Grand Canal, and was the dividing line for the districts of San Marco and San Polo.

Giovanni Baptista Brustoloni (1712-1796) was an 18th century Venetian engraver.

Giovanni Antonio Canal, known colloquially as Canaletto (18th October 1697 - 19th April 1768) was an Italian painter and printmaker. Canaletto is celebrated as the master of Venetian vedute, being one of the most popular artists for British aristocrats on the Grand Tour. Canaletto’s major inspiration were the Roman vedute and capricci of Giovanni Paolo Pannini. Although best known for his paintings, Canaletto also produced a number of etchings, including a series of 30 plates of Venice and its surrounds. The interest in Canaletto’s work in Britain was great, spurred by the collections of various British nobles, and especially by George III, who amassed a significant number for the Royal Collection. As a result, prints of Canaletto’s vedute were in high demand.

Condition: Some faint discolouration and staining in margins. Residue from tape in top and bottom margins, not affecting image. Faint centrefold crease. Framed in period style frame.

£850
Venise, a series of mezzotints by Judith Rothchild

To complement the exhibition of 16th - 18th century prints, a selection of mezzotint views of Venice by contemporary artist and leading mezzotint printmaker, Judith Rothchild will also be on display.

Judith Rothchild, born in Boston, Massachusetts in 1950, is a printmaker and painter. Between 1968 and 1970, she studied at Sarah Lawrence College in Bronxville, New York, the Art Students’ League in New York City, and the Boston University Tanglewood Summer Institute. Rothchild went on to received her B.A. degree in Fine Arts from the Rhode Island School of Design in 1972. After receiving her degree, she went on to continue her training in Vienna at the Academy of Applied Arts.

Devoting herself to mezzotint printmaking since 1996, Rothchild has gained international recognition. She has exhibited in various locations, including the Francis Kyle Gallery in London, VII Bienal Internacional Gravura in Portugal, the National Theater in London, Salon International de l’Estampe in France, Art Expo in New York, Salon d'Automne in Paris, Estampa in Madrid, National Museum of Woman in the Arts in Washington, D.C., and Villa des Roses in France, as well as several others.

Rothchild's work is included in various public collections across the world, including, but not limited to, the Ashmolean Museum, Oxford; musée Fabre, Montpellier; musée de Bédarieux; Imperial College, London; Harvard University; Yale University; Smith College; New York Public Library; Victoria and Albert Museum; Gulbenkian Foundation; and Bibliothèque nationale de France.

Since 1994, Rothchild has lived and work in a small village in the Languedoc region of France.
14. *Venise II*
Judith Rothchild
Mezzotint
2001
Image & Plate 110 x 110 mm, Sheet 395 x 265 mm
Signed, numbered and inscribed in pencil
Edition II/XXXV, printed by the artist on 300 g Hahnemühle paper.
[39353]
£175

15. *Venise III*
Judith Rothchild
Mezzotint
2001
Image & Plate 110 x 110 mm, Sheet 395 x 265 mm
Signed, numbered and inscribed in pencil
Edition XII/XXXV, printed by the artist on 300 g Hahnemühle paper.
[39351]
£175

16. *Venise IV*
Judith Rothchild
Mezzotint
2001
Image & Plate 110 x 110 mm, Sheet 395 x 265 mm
Signed, numbered and inscribed in pencil
Edition XIV/XXXV, printed by the artist on 300 g Hahnemühle paper.
[39352]
£175
17. *Venise V*
Judith Rothchild
Mezzotint
2001
Image & Plate 110 x 110 mm, Sheet 395 x 265 mm
Signed, numbered and inscribed in pencil
Edition XI/XXXV, printed by the artist on 300 g Hahnemühle paper.
£175

18. *Venise VI*
Judith Rothchild
Mezzotint
2001
Image & Plate 110 x 110 mm, Sheet 395 x 265 mm
Signed, numbered and inscribed in pencil
Edition XVII/XXXV, printed by the artist on 300 g Hahnemühle paper.
[39354]
£175
19. Jardin Venitien
Judith Rothchild
Mezzotint
2002
Image & Plate 110 x 110 mm, Sheet 395 x 265 mm
Signed and numbered in pencil
Edition 17/60, printed by the artist on 300 g Hahnemühle paper.
£220

20. Sotoportego del magazen
Judith Rothchild
Mezzotint
2001
Image & Plate 110 x 110 mm, Sheet 395 x 265 mm
Signed and numbered in pencil
Edition 18/75, printed by the artist on 300 g Hahnemühle paper.
£220
**Glossary:**

*Invenzione* - refers to creativity and originality.

*Fantasia* - similar to invenzione, but also focuses upon fantasy.

*Colorito* - a term used to refer to colour, and its application.

*Disegno* - refers to design and drawing.