

## BELLOTTO E CANALETTO Wonder and light

Gallerie d'Italia – Piazza Scala  
Intesa Sanpaolo Museum, Milan  
25 November 2016 – 5 March 2017

Exhibition curated by **Bożena Anna Kowalczyk**

### List of paintings

#### 001

Canaletto  
(Venice 1679 - 1768)  
*The Ducal Palace: the Scala dei Giganti, Venice*  
1743, oil on canvas - 175.2 × 139.5 cm  
Alnwick Castle, The Duke of Northumberland Collection

#### 002

Canaletto  
(Venice 1679 - 1768)  
*Piazza San Marco looking West, Venice*  
1743 ca, oil on canvas - 175.2 × 139.5 cm  
Alnwick Castle, The Duke of Northumberland Collection

#### 003

Canaletto  
(Venice 1679 - 1768)  
*Northumberland House, London*  
1752-1753, oil on canvas - 84 x 137 cm  
Alnwick Castle, The Duke of Northumberland Collection

#### 007

Bernardo Bellotto  
(Venice 1722 - Warsaw 1780)  
*Capriccio with a Ruined Triumphal Arch on the Shore of the Lagoon*  
1743, oil on canvas - 40.5 x 49 cm  
Asolo (Treviso), Museo Civico

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**008**

Bernardo Bellotto  
(Venice 1722 - Warsaw 1780)  
*Capriccio with the Ruins of a Roman Temple on the Shores of the Lagoon*  
1743, oil on canvas - 40.5 x 49 cm  
Asolo (Treviso), Museo Civico

**011**

Bernardo Bellotto  
(Venice 1722 - Warsaw 1780)  
*The Arch of Titus, Rome*  
ca. 1744, oil on canvas - 38 x 28 cm  
Bergamo, Accademia Carrara

**017**

Bernardo Bellotto  
(Venice 1722 - Warsaw 1780)  
*Piazza della Signoria looking East, Florence*  
1740, oil on canvas - 61 x 90 cm  
Budapest, Museum of Fine Arts

**020**

Bernardo Bellotto  
(Venice 1722 - Warsaw 1780)  
*The River Arno towards the Ponte Vecchio, Florence*  
1744, oil on canvas - 73.3 x 105.7 cm  
Cambridge, The Fitzwilliam Museum

**021**

Bernardo Bellotto  
(Venice 1722 - Warsaw 1780)  
*The River Arno towards the Ponte alla Carraia, Florence*  
1744, oil on canvas - 73.7 x 105.4 cm  
Cambridge, The Fitzwilliam Museum

**025**

Bernardo Bellotto  
(Venice 1722 - Warsaw 1780)  
*Piazza San Marco looking South-West, Venice*  
1742-1743, oil on canvas - 136.2 x 232.5 cm  
The Cleveland Museum of Art, Leonard C. Hanna, Jr. Fund

**030**

Bernardo Bellotto  
(Venice 1722 - Warsaw 1780)  
*Watermill on a River, probably Mignone; Study of the Torre dell'Orologio, Venice (recto)*  
*Basilica di San Marco, Venice: the upper part of the south front; the west facade in perspective (verso)*  
1743-1744, pen and brown ink over a lightly sketched pencil, only free and ruled pencil with pinpointing (recto); pencil (verso)  
323 x 290 mm  
Private Collection

**031**

Fabio Berardi  
(Siena 1736 - Venice 1788)  
*Landscape with Motifs of Rota, near Tolfa*  
1765-1770, etching and burin - 343 x 496 mm  
second state of two  
Private Collection

**035**

Bernardo Bellotto  
(Venice 1722 - Warsaw 1780)  
*Campo Santa Maria Formosa, Venice (recto)*  
*Figures studies (verso)*  
1738-1739, pen and brown ink over free and ruled pencil and pinpointing (recto); pencil (verso) - 255 x 382-383 mm  
Darmstadt, Hessisches Landesmuseum

**035a**

Bernardo Bellotto

(Venice 1722 - Warsaw 1780)

*Capriccio with the Ruins of a Roman Temple and a Solitary Column*

1742-1743, pen and brown ink over pencil applied freehand and with a ruler and then pinpricked; traces of contour line at top and bottom - 259 x 377 mm

Darmstadt, Hessisches Landesmuseum

**045**

Bernardo Bellotto

(Venice 1722 - Warsaw 1780)

*Dresden from the Left Bank of the Elbe, down from the Ramparts*

1748, oil on canvas - 133 x 234 cm

Dresden, Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen

**046**

Bernardo Bellotto

(Venice 1722 - Warsaw 1780)

*Dresden from the Left Bank of the Elbe, the Castle on the Left, the Hofkirche Opposite*

1748, oil on canvas - 133 x 235 cm

Dresden, Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen

**049**

Bernardo Bellotto

(Venice 1722 - Warsaw 1780)

*The Courtyard of the Zwinger, Dresden*

1751-1752, oil on canvas - 134 x 237 cm

Dresden, Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen

**050**

Bernardo Bellotto

(Venice 1722 - Warsaw 1780)

*Pirna from the Boatmen's Village*

1753-1755, oil on canvas - 136 x 237 cm

Dresden, Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen

**051**

Bernardo Bellotto

(Venice 1722 - Warsaw 1780)

*Pirna from the Sonnenstein Fortress*

1753-1755, oil on canvas - 133 x 234 cm

Dresden, Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen

**053**

Bernardo Bellotto

(Venice 1722 - Warsaw 1780)

*The Market Square, Pirna*

1753-1754, oil on canvas - 134 x 238 cm

Dresden, Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen

**058**

Bernardo Bellotto

(Venice 1722 - Warsaw 1780)

*The Grand Canal looking South, from the Palazzi Foscari and Moro Lin up to Santa Maria della Carità, Venice*

ca. 1740, oil on canvas - 58.4 x 88.9 cm

Private Collection

**058a**

Bernardo Bellotto

(Venice 1722 - Warsaw 1780)

*Capriccio with a Paduan Villa*

1760, oil on canvas - 48 x 79 cm

Private Collection

**069**

Bernardo Bellotto

(Venice 1722 - Warsaw 1780)

*Santa Maria dei Miracoli and the Apse of Santa Maria Nova, Venice*

ca. 1741, oil on canvas - 41.6 x 66 cm

Hannover, Niedersächsisches Landesmuseum, on permanent loan from The Fritz Behrens Foundation

**070**

Bernardo Bellotto

(Venice 1722 - Warsaw 1780)

*The Ducal Palace: the Porta della Carta, Venice*

1740-1743, pen and brown ink over traces of pencil - 432 x 192 mm

Leipzig, Museum der bildenden Künste

**076**

Canaletto

(Venice 1679 - 1768)

*Eton College*

ca. 1754, oil on canvas - 61.6 x 107.7 cm

London, The National Gallery

**078**

Bernardo Bellotto

(Venice 1722 - Warsaw 1780)

*The Grand Canal with Santa Maria della Salute from Campo Santa Maria del Giglio, Venice*

ca. 1742-1743, oil on canvas - 139.1 x 236.9 cm

Los Angeles, The J. Paul Getty Museum

**083a**

Bernardo Bellotto

(Venice 1722 - Warsaw 1780)

*Capriccio with a Bridge on a River*

1745, oil on canvas - 48.5 x 73 cm

Madrid, Museo Thyssen Bornemisza

**086**

Bernardo Bellotto

(Venice 1722 - Warsaw 1780)

*The Roman Forum towards the Campidoglio, Rome*

1743, oil on canvas - 87 x 148 cm

Melbourne, National Gallery of Victoria

**087**

Bernardo Bellotto

(Venice 1722 - Warsaw 1780)

*The Palazzo dei Giureconsulti and the Broletto Nuovo, Milan*

1744, oil on canvas - 71 x 56 cm

Milan, Raccolte d'Arte Antica, Pinacoteca del Castello Sforzesco

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**087a**

Canaletto

(Venice 1679 - 1768)

*The Molo looking West, with the Column of Saint Theodore on the Right, Venice*

ca. 1738, oil on canvas - 110.5 x 185.5 cm

Milan, Raccolte d'Arte Antica, Pinacoteca del Castello Sforzesco

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**088**

Fabio Berardi

(Siena 1736 - Venice 1788)

*Watermill on a River, probably Mignone*

1765-1770, etching and burin - 345 x 504 mm

first state of two

Milan, Civica Raccolta delle Stampe "Achille Bertarelli"

**088a**

Bernardo Bellotto

(Venice 1722 - Warsaw 1780)

*Dresden from the Left Bank of the Elbe, the Castle on the Left, the Hofkirche Opposite*  
1748, etching - 539 x 835 mm

first state of three

Milan, Civica Raccolta delle Stampe "Achille Bertarelli"

**088b**

Bernardo Bellotto

(Venice 1722 - Warsaw 1780)

*Dresden from the Left Bank of the Elbe, down from the Ramparts*  
1747, etching - 538 x 850 mm

third state of five

Milan, Civica Raccolta delle Stampe "Achille Bertarelli"

**088c**

Bernardo Bellotto

(Venice 1722 - Warsaw 1780)

*The Old Fortifications of Dresden South of the Zwinger (the Saturn Bastion)*  
1750, etching - 544 x 841 mm

second state of two

Milan, Civica Raccolta delle Stampe "Achille Bertarelli"

**089**

Bernardo Bellotto

(Venice 1722 - Warsaw 1780)

*Gazzada, the Village, Lombardy*

1744, oil on canvas - 65 x 100 cm

Milan, Pinacoteca di Brera

**090**

Bernardo Bellotto

(Venice 1722 - Warsaw 1780)

*Gazzada, Villa Perabò, Lombardy*

1744, oil on canvas - 65 x 100 cm

Milan, Pinacoteca di Brera

**093**

Bernardo Bellotto

(Venice 1722 - Warsaw 1780)

*The Castello Sforzesco, Milan*

1744, oil on canvas - 61 x 97,5 cm

The National Heritage Institute, Regional Historic Sites Management in České Budějovice, Castle Náměšť' nad Oslavou

**094**

Bernardo Bellotto

(Venice 1722 - Warsaw 1780)

*Vaprio and Canonica on the Adda looking South, from Monasterolo, Lombardy*

1744, oil on canvas - 64 x 99 cm

Naples, Museo di Capodimonte

**095**

Bernardo Bellotto

(Venice 1722 - Warsaw 1780)

*Architectural Capriccio with Self-Portrait*

1764-1765, oil on canvas - 156.2 x 112.4 cm

Kingston (Ontario), Agnes Etherington Art Centre Queen's University

**096**

Bernardo Bellotto

(Venice 1722 - Warsaw 1780)

*Six Figures Surrounding Two Bird-Coops*

1742-1743, pen and brown ink over pencil, drawn freehand and with a ruler, on white paper - 208-210 x 293 mm

New York, The Metropolitan Museum of Art

**097**

Bernardo Bellotto  
(Venice 1722 - Warsaw 1780)  
*Vaprio and Canonica on the Adda looking North-West, Lombardy*  
1744, oil on canvas - 64.1 x 99.7 cm  
New York, The Metropolitan Museum of Art

**101**

Canaletto  
(Venice 1679 - 1768)  
*The Rialto Bridge from the South, Venice*  
ca. 1740, oil on canvas - 45 x 76 cm  
Paris, Institut de France, Musée Jacquemart-André  
© Culturespaces-Musée Jacquemart-André

**103**

Bernardo Bellotto  
(Venice 1722 - Warsaw 1780)  
*Capriccio with the Coliseum*  
1746, oil on canvas - 134 x 119 cm  
Parma, Galleria Nazionale

**104**

Bernardo Bellotto  
(Venice 1722 - Warsaw 1780)  
*Capriccio with the Campidoglio*  
1746, oil on canvas - 134 x 119 cm  
Parma, Galleria Nazionale

**113a**

Bernardo Bellotto  
(Venice 1722 - Warsaw 1780)  
*The Grand Canal looking East, from the Palazzo Loredan Cini in Campo San Vio, Venice*  
ca. 1742, oil on canvas - 61 x 97.5 cm  
London, Private Collection

**118**

Bernardo Bellotto  
(Venice 1722 - Warsaw 1780)  
*Porta Santo Spirito looking North-West, Rome*  
1743-1744, oil on canvas - 98.5 x 75 cm  
Private Collection

**119**

Bernardo Bellotto  
(Venice 1722 - Warsaw 1780)  
*The Arch of Titus, Rome*  
1743-1744, oil on canvas - 98.5 x 75 cm  
Private Collection

**120**

Bernardo Bellotto  
(Venice 1722 - Warsaw 1780)  
*Piazza San Giovanni in Laterano, Rome*  
1743-1744, oil on canvas - 62.5 x 98 cm  
Private Collection

**121**

Bernardo Bellotto  
(Venice 1722 - Warsaw 1780)  
*Piazza Navona looking North, Rome*  
1743, oil on canvas - 88 x 149 cm  
Private Collection

**125**

Bernardo Bellotto  
(Venice 1722 - Warsaw 1780)  
*The Churches of San Paolo Converso and of Sant'Eufemia, Milan*  
1744, oil on canvas - 61 x 97 cm  
Private Collection

**126**

Bernardo Bellotto  
(Venice 1722 - Warsaw 1780)  
*Vaprio and Canonica on the Adda looking South, Lombardy*  
1744-1746, oil on canvas - 47 x 71 cm  
Private Collection

**127**

Bernardo Bellotto  
(Venice 1722 - Warsaw 1780)  
*Vaprio and Canonica on the Adda looking North-West, Lombardy*  
ca. 1744-1746, oil on canvas - 47 x 71 cm  
Private Collection

**139**

Bernardo Bellotto  
(Venice 1722 - Warsaw 1780)  
*Pirna from the Right Bank of the Elbe near Kopitz*  
1753-1755, oil on canvas - 133 x 237.5 cm  
San Petersburg, The State Hermitage Museum

**140a**

Bernardo Bellotto  
(Venice - Warsaw 1780)  
*The Kreuzkirche, Dresden*  
ca. 1753, oil on canvas - 197 x 187 cm  
San Petersburg, The State Hermitage Museum

**140b**

Bernardo Bellotto  
(Venice - Warsaw 1780)  
*The Neumarkt from the Jüdenhof, Dresden*  
1749-1752, oil on canvas - 134.5 x 236.5 cm  
San Petersburg, The State Hermitage Museum

**140c**

Bernardo Bellotto  
(Venice - Warsaw 1780)  
*The Old Fortifications of Dresden South of the Zwinger (the Saturn Bastion)*  
1749-1752, oil on canvas - 130 x 236.5 cm  
San Petersburg, The State Hermitage Museum

**146**

Bernardo Bellotto  
(Venice 1722 - Warsaw 1780)  
*Capriccio with a Classical Gate and Motifs from Padua and Verona*  
1746, pen and brown ink over pencil, applied freehand and with a ruler and then pinpricked, with brown and grey wash, traces of white lead - 217 x 381 mm  
The Royal Collection / HM Queen Elizabeth II

**147**

Bernardo Bellotto  
(Venice 1722 - Warsaw 1780)  
*Piazza San Giovanni in Laterano, Rome*  
1743, pen and dark grey ink with grey wash over pencil, applied freehand and using a ruler; pinpricks; first outlined in pencil and ruler, then reinforced in pen - 200 x 285 mm  
The Royal Collection / HM Queen Elizabeth II

- 151**  
Canaletto  
(Venice 1679 - 1768)  
*Campo Santi Giovanni e Paolo, Venice*  
ca. 1738-1739, oil on canvas - 46 x 78.4 cm  
The Royal Collection / HM Queen Elizabeth II
- 153**  
Canaletto  
(Venice 1679 - 1768)  
*The Temple of Antoninus and Faustina in the Roman Forum, Rome*  
ca. 1742, oil on canvas - 61 x 95.3 cm  
The Royal Collection / HM Queen Elizabeth II
- 154**  
Canaletto  
(Venice 1679 - 1768)  
*The Roman Forum towards the Campidoglio, with the Temple of Castor and Pollux, Rome*  
ca. 1742, oil on canvas - 61 x 95.3 cm  
The Royal Collection / HM Queen Elizabeth II
- 160**  
Canaletto  
(Venice 1679 - 1768)  
*Campo Santa Maria Formosa, Venice*  
1738-1740, pen and brown ink over free and ruled pencil and pinpointing - 270 x 376 mm  
The Royal Collection / HM Queen Elizabeth II
- 165**  
Canaletto  
(Venice 1679 - 1768)  
*Capriccio with a Ruined Classical Arch on the Shores of the Lagoon*  
1742-1743, pen and brown ink with blue-grey wash over pinpricked pencil drawn freehand and with a ruler; the arches and medallion are pinpricked; the drawing appears within a ruled ink line - 198 x 278 mm  
The Royal Collection / HM Queen Elizabeth II (RCIN 907533)
- 167**  
Canaletto  
(Venice 1679 - 1768)  
*The Old Bridge over the River Po, Turin*  
1745, oil on canvas - 128.5 x 173 cm  
Turin, Musei Reali - Galleria Sabauda
- 169**  
Giuseppe Zocchi  
(Firenze 1717 - 1767)  
*Landscape with Motifs of Rota, near Tolfa*  
1746-1750, oil on canvas - 83 x 53.5 cm  
Private Collection
- 170**  
Giuseppe Zocchi  
(Firenze 1717 - 1767)  
*Landscape with Motifs of Rota, near Tolfa*  
1746-1750, oil on canvas - 83 x 53.5 cm  
Private Collection
- 180**  
Fabio Berardi  
(Siena 1736 - Venice 1788)  
*Landscape with Motifs of Rota, near Tolfa, with the Brick-Kiln*  
1765-1770, etching and burin - 345 x 502 mm  
unique state  
Venice, Fondazione Querini Stampalia

**182**

Bernardo Bellotto

(Venice 1722 - Warsaw 1780)

*Landscape with Motifs of Rota, near Tolfa* (recto)

*Studies of the South Front of the Basilica di San Marco, Venice* (verso)

1743-1744, pen and brown ink over free and ruled pencil with pinpointing - 278 x 305 mm

Venice, Museo Correr, Gabinetto dei Disegni e delle Stampe

**182a**

*Camera ottica*

(inscription engraved on the flap: "A. CANAL")

Venice, XVIII century, wood, glass and mirror - 38 x 24.2 x 22.5 cm

Venice, Museo Correr

**182b**

Giuseppe Zocchi

(Florence 1717 - 1767)

*Portrait of Anton Maria Zanetti di Girolamo and marchese Andrea Gerini*

1740-1744, oil on copper, oval - 37 x 28 cm

Venice, Ca' Rezzonico, Museo del Settecento Veniceno

**183**

Bernardo Bellotto

(Venice 1722 - Warsaw 1780)

*Castelveccchio and the Ponte Scaligero, Verona*

1745, oil on canvas - 84.5 x 137.5 cm

Verona, Fondazione Cariverona

**179**

Bernardo Bellotto

(Venice 1722 - Warsaw 1780)

*Santa Maria d'Aracoeli and the Campidoglio, Rome*

1742-1743, pencil applied freehand and using a ruler; pinpricks; the central part finished in pen and dark-brown ink, applied freehand - 313 x 533 mm

Warsaw, National Museum

**179a**

Bernardo Bellotto

(Venice 1722 - Warsaw 1780)

*The Kreuzkirche, Dresden*

ca. 1756, pen and grayish ink over pencil free and ruled, some red pencil lines and pinpointing - 586 x 480 mm

Warsaw, National Museum

**179b**

Bernardo Bellotto

(Venice 1722 - Warsaw 1780)

*The Market Square, Pirna* (recto)

*Study for a View of the Kreuzkirche, Dresden* (verso)

ca. 1756, pen and brown ink over pencil - 372 x 648 mm

Warsaw, National Museum

**179d**

Bernardo Bellotto

(Venice 1722 - Warsaw 1780)

*Two Haiduks and a Man with Cocked Hat Seen from Behind*

1762, pen and brown ink over pencil - 560 x 320 mm

Warsaw, National Museum

**179e**

Bernardo Bellotto

(Venice 1722 - Warsaw 1780)

*Two Polish Hussars*

1762, pen and brown ink over pencil - 562 x 320 mm

Warsaw, National Museum

**179f**

Bernardo Bellotto  
(Venice 1722 - Warsaw 1780)  
*Le Turc généreux*  
1759, etching on laid paper - 472 x 636 mm  
I stato su due  
Warsaw, National Museum

**189**

Bernardo Bellotto  
(Venice 1722 - Warsaw 1780)  
*Colonel Königsfels Teaching Horsemanship to Prince Józef Poniatowski, Nephew of the King*  
1773, oil on canvas - 73 x 81.5 cm  
Warsaw, The Royal Castle - Museum, on loan from the National Museum

**196**

Bernardo Bellotto  
(Venice 1722 - Warsaw 1780)  
*Vaprio and Canonica on the Adda looking North-West, Lombardy*  
1744, pen and brown ink over pencil line, freehand and with a ruler, marked with a compass, thick white paper; the drawing is outlined in pen with a ruler - 337 x 502 mm  
Warsaw, National Museum

**196b**

Bernardo Bellotto  
(Venice 1722 - Warsaw 1780)  
*Snippet of a Letter (verso)*  
*Statue of Saint John Evangelist in a Niche (recto)*  
1762, pen and brown ink over pencil - 145 x 80 mm  
Warsaw, National Museum

**195**

Bernardo Bellotto  
(Venice 1722 - Warsaw 1780)  
*View of the Wilanów Meadows, Warsaw*  
1775, oil on canvas - 173 x 246 cm  
Warsaw, The Royal Castle - Museum

**195a**

Bernardo Bellotto  
(Venice 1722 - Warsaw 1780)  
*The Palace of the Republic of Poland, Warsaw*  
1778, oil on canvas - 116 x 164 cm  
Warsaw, The Royal Castle - Museum

**195b**

Bernardo Bellotto  
(Venice 1722 - Warsaw 1780)  
*The Church of the Holy Sacrament in the New Town, Warsaw*  
1778, oil on canvas - 84 x 196 cm  
Warsaw, The Royal Castle - Museum

**195c**

Bernardo Bellotto  
(Venice 1722 - Warsaw 1780)  
*Miodova Street, Warsaw*  
1777, oil on canvas - 84 x 107.5 cm  
Warsaw, The Royal Castle - Museum

**195d**

Bernardo Bellotto  
(Venice 1722 - Warsaw 1780)  
*The Wilanów Palace from the Garden, Warsaw*  
1777, oil on canvas - 117 x 164 cm  
Warsaw, The Royal Castle - Museum

- 200**  
Bernardo Bellotto  
(Venice 1722 - Warsaw 1780)  
*Architectural Capriccio with an Equestrian Monument*  
1764, pen and grey-black ink, grey wash, over pencil - 443 x 619 mm  
London, Victoria and Albert Museum
- 201**  
Bernardo Bellotto  
(Venice 1722 - Warsaw 1780)  
*Architectural Capriccio with the Dioscuri from the Campidoglio*  
1764, pen and grey-black ink, grey wash, over pencil - 438 x 618 mm  
London, Victoria and Albert Museum
- 207**  
Bernardo Bellotto  
(Venice 1722 - Warsaw 1780)  
*Dresden from the Left Bank of the Elbe, the Castle on the Left, the Hofkirche Opposite*  
1748, oil on canvas - 134 x 231 cm  
Turin, Pinacoteca Giovanni e Marella Agnelli
- 111**  
Bernardo Bellotto  
(Venice 1722 - Warsaw 1780)  
*The Molo looking West, with the Column of Saint Theodore on the Right, Venice*  
ca. 1739, oil on canvas - 63.5 x 94.2 cm  
The Abellò Collection
- 130**  
Canaletto  
(Venice 1679 - 1768)  
*The Piazzetta towards the Libreria, Venice*  
ca. 1739, oil on canvas - 47 x 78.2 cm  
Private Collection
- 214**  
Bernardo Bellotto  
(Venice 1722 - Warsaw 1780)  
*The Kreuzkirche, Dresden*  
1757, etching - 770 x 620 mm (plate); 915 x 665 mm (sheet)  
Dresden, Kupferstich-Kabinett, Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen
- 215**  
Bernardo Bellotto  
(Venice 1722 - Warsaw 1780)  
*The Ruins of the Kreuzkirche, Dresden*  
1765, etching - 553 x 640 mm (plate); 660 x 883 mm (sheet)  
second state of three  
Dresden, Kupferstich-Kabinett, Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen
- 217**  
Bernardo Bellotto  
(Venice 1722 - Warsaw 1780)  
*The Koenigstein Fortress with the Lilienstein*  
1763-1766, etching - 420 x 631 (plate), 664 x 888 mm (sheet)  
Dresden, Kupferstich-Kabinett, Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen
- 218**  
Bernardo Bellotto  
(Venice 1722 - Warsaw 1780)  
*Catalogo de Danni ch'ho' avuto, io, Bernardo Belotto de Canaletto l'Anno. 1760 (nel bombardamento, che fece il Re di Prussia) nel mio alogio nella Salz Gassen, in Casa del Sig.re Caesar del valore di Talleri Cinquanta Mille. dicco.....T: 50000.*  
July 1760 – February 1762, manuscript - 33.5 x 20.3 cm  
Vilnius, The Wròblewski Library of the Lithuanian Academy of Sciences - Department of Manuscripts

**219**

Canaletto  
(Venice 1679 - 1768)

*Stage Set*

ca. 1753-1754, oil on canvas - 64.7 x 47.4 cm  
Rome, Accademia Nazionale di San Luca

**220**

Canaletto  
(Venice 1679 - 1768)

*The Portico with a Lantern*

ca. 1742-1743, etching - 300 x 434 mm (plate), 303 x 439 mm (sheet)  
Rome, Istituto Centrale per la Grafica, on loan from Accademia Nazionale dei Lincei

**220a**

Canaletto  
(Venice 1679 - 1768)

*Capriccio with a Cart on a Bridge*

ca. 1742-1743, etching - 141 x 129 mm (plate), 145 x 129 mm (sheet)  
Rome, Istituto Centrale per la Grafica

**221**

Bernardo Bellotto  
(Venice 1722 - Warsaw 1780)

*The Ruins of the Outskirts of Pirna, Dresden*

1762-1763 (image and emblem); 1766 (inscription)  
etching - 525 x 634 mm (plate), 530 x 648 mm (sheet)  
unique state  
Geneva, Musées d'art et d'histoire

**224**

Bernardo Bellotto  
(Venice 1722 - Warsaw 1780)

*Bridge on the River*

1742-1743, etching - 146 x 204 mm  
Bassano del Grappa (Vicenza), Museo Civico

**225**

Bernardo Bellotto  
(Venice 1722 - Warsaw 1780)

*The Portico with a Lantern*

1742-1743, etching - 146 x 201 mm  
Bassano del Grappa (Vicenza), Museo Civico

Bernardo Bellotto  
(Venice 1722 - Warsaw 1780)

*Temple Ruins*

1742-1743, etching - 189 x 261 mm  
Bassano del Grappa, Museo Civico

**Libri****501**

Carlo Goldoni  
*Le commedie del dottore Carlo Goldoni avvocato Veniceno*

In Firenze, 1756  
Venice, Biblioteca del Museo Correr

**502**

Ludovico Antonio Muratori

*Annali d'Italia dal principio dell'era volgare sino all'anno 1500. Compilati da Lodovico Antonio Muratori bibliotecario del serenissimo Duca di Modena*

In Milan [ma Venice], a spese di Giovambatista Pasquali libraro in Venice, 1744-1749  
tomo IX

Milan, Archivio Storico Civico e Biblioteca Trivulziana (Triv. D 336/IX)

- 503**  
Voltaire  
*Oeuvres de Mr. de Voltaire. Tome premier - Nouvelle édition revue, corrigée et considerablement augmentée par l'auteur enrichie de figures en taille-douce*  
A Dresde, chez George Conrad Walther, libraire du Roi, 1752  
Venice, Biblioteca Nazionale Marciana (195 C 135)
- 504**  
*L'Alcoran de Mohamet, traduit de l'arabe par André Du Ryer...Nouvelle édition*  
Amsterdam, P. Martier, 1746  
tomo II  
Venice, Biblioteca Nazionale Marciana (49 T 229)
- 505**  
Giambattista Marino  
*L'Adone, poema heroico del C. Marino con gli argomenti del Conte [Fortuniano] Sanvitale, e l'allegorie di Don Lorenzo Scoto...*  
Amsterdam, 1678  
tomo I  
Venice, Biblioteca Nazionale Marciana (221 C 203)
- 506**  
Paolo Sarpi  
*Opere del padre Paolo Sarpi*  
Venice, 1687  
tomo I  
Venice, Biblioteca Nazionale Marciana (146 D 257)
- 507**  
Andrea Pozzo  
*Perspectiva pictorum et architectorum Andreae Putei e Societate Jesu. Pars prima*  
Romae, typis Joannis Jacobi Komarek Bohemi apud S. Angelum Custodem, 1693  
Venice, Biblioteca Nazionale Marciana (42.D.14)
- 508**  
Scipione Maffei  
*erona illustrata parte prima...*  
In Verona, per Jacopo Vallarsi, e Pierantonio Berno, 1731-1732  
Venice, Biblioteca Nazionale Marciana (70 D 16)
- 509**  
Giovan Francesco Loredan  
*Bizzarrie academiche, Parte prima, con altre compositioni del medesimo*  
Venice, 1662  
Venice, Biblioteca Nazionale Marciana (69 C 239)
- 510**  
Orazio  
*Les Poësies d'Horace traduites en françois. Avec des remarques et des dissertations critiques. Par le R. P. Sanadon*  
tomo VII  
Amsterdam, Leipzig 1756  
Firenze, Biblioteca Nazionale Centrale (Palat. 18.5.2.7, vol. 7°)
- 511**  
Pietro Aretino  
*Capricciosi & piaceuoli Ragionamenti di M. Pietro Aretino...Nuoua editione...*  
Cosmopoli, [Jan Elzevier, Leyden], 1660  
Milan, Archivio Storico Civico e Biblioteca Trivulziana (Triv. L 1463)
- 512**  
David Hume  
*Essais philosophiques sur l'entendement humain, par Mr. Hume, avec les quatre philosophes du même auteur. Traduit de l'anglois*  
Amsterdam, chez J.H. Schneider, 1758  
Milan, Biblioteca Comunale Centrale, Palazzo Sormani (F VET 815)

- 513**  
Francesco Borromini  
*Opera...cavata da suoi originali; cioè, la chiesa, e fabrica della sapienza di Roma, con le vedute in prospettiva, e con lo studio delle proporzi geometriche, painte, alzate, profili, e spaccati...*  
Roma, 1720  
Roma, Biblioteca Romana Sarti (BRS 03063)
- 514**  
Gregorio Leti  
*Il Puttanismo Romano, nuovamente ristampato con l'aggiunta d'un dialogo tra Pasquino e Marforio sopra lo stesso sogetto, et insieme, con il Nuovo parlatorio delle Monache, satira comica di Baltassaro Sultanini bresciano*  
In Londar, per Tomaso Buet, 1669  
Torino, Biblioteca Nazionale Universitaria (Ris.99.2)
- 516**  
Samuel Richardson  
*Paméla ou la Vertu récompensée*  
Amsterdam, aux dépens de la Compagnie, 1743  
Private Collection
- 517**  
George Berkeley  
*Alciphron, ou le Petit Philosophe en sept dialogues, contenant une apologie de la religion chrétienne contre ceux qu'on nomme esprits-forts*  
La Haye, B. Gibert, 1734  
tomo II  
Firenze, Biblioteca Nazionale Centrale (MAGL.10.6.27, vol. II)
- 518**  
Friedrich Spanheim  
*Histoire de la papesse Jeanne...Nouvelle édition...*  
La Haye, 1758  
Milan, Biblioteca Centro Apice
- 519**  
Erasmus da Rotterdam  
*L'Éloge de la folie*  
Leyde, P. Vander Aa, 1715  
Napoli, Biblioteca Nazionale "Vittorio Emanuele III" (BNN, Fondo Doria 9.116)
- 520**  
Henry Fielding  
*Histoire de Tom Jones ou l'Enfant trouvé*  
Londres, J. Nourse, 1750  
tomo I  
Napoli, Biblioteca Nazionale "Vittorio Emanuele III" (BNN, Palat.48.92(1))
- 521**  
Pietro Leone Ghezzi  
*Les caricatures du célèbre cavalier Ghezzi*  
Dresde, 1750  
Milan, Archivio Storico Civico e Biblioteca Trivulziana (Triv. ATL 119)
- 522**  
Miguel de Cervantes  
*Histoire de l'admirable don Quichotte de la Manche. Nouvelle édition, revue, corrigée et augmentée considerablement; & des notes a la marge de tout ce que ce livre contient; avec cinquante-huit figures en taille-douce*  
A Lyon, chez Rigollet, quay des Celestins, au Mercure Galant, 1738  
tomo I e II  
Napoli, Biblioteca della Società Napoletana di Storia Patria (BSNSP BANCO NAP. 04.F.4)
- 523**  
Pietro Metastasio  
*Opere drammatiche del sig. abate Pietro Metastasio romano poeta cesareo. Nona edizione notabilmente accresciuta, e corretta*  
Venice, al Secolo delle lettere, presso Giuseppe Bettinelli, 1750-1752  
tomo II  
Milan, Archivio Storico Civico e Biblioteca Trivulziana (Triv. L 3588/II)

**526**

Giovanni Claudio Pasquini

*Opere del signor Gio. Claudio Pasquini senese cav. del Sacro Romano Imperio e poeta di sua maestà il re di Polonia elettore di Sassonia...*

In Arezzo, per Michele Bellotti stampatore vescovile, 1751

tomo I

Private Collection

**527**

Ferdinando Galli Bibiena

*L'architettura civile preparata su la geometria, e ridotta alle prospettive. Considerazioni pratiche di Ferdinando Galli Bibiena... dissegnate, e descritte in cinque parti...*

In Parma, per Paolo Monti; in Bologna, appresso il Longhi, MCDCCXI [i.e. 1711]

Venice, Biblioteca Nazionale Marciana (88 D 18)

**528**

Cesare Vecellio

*De gli abiti antichi, et moderni di diuerse parti del mondo libri due, fatti da Cesare Vecellio, & con discorsi da lui dichiarati...*

In Venetia, presso Damian Zenaro, 1590

Venice, Istituto di Storia dell'Arte, Fondazione Giorgio Cini

**529**

Montesquieu

*Considérations sur les causes de la grandeur des Romains, et de leur décadence*

A Lausanne, chez Marc-Michel Bousquet & compagnie, 1749

Napoli, Biblioteca Nazionale "Vittorio Emanuele III" (BNN, Racc. Villarosa. A 613)

**530**

Ange Goudar

*Rélation historique du tremblement de terre survenu à Lisbonne le premier Novembre 1755*

A La Haye, chez Philanthrope, à la Vérité, 1756

Firenze, Biblioteca Nazionale Centrale (PALAT.6.2.1.15)