

Attributed to Francesco Guardi

(Venice 1712–1793 Venice)

Venice - The Grand Canal with the Church of San Geremia, the Palazzo Labia and the Entrance to Cannaregio
oil on canvas, 93.5 x 126.5 cm

Provenance

Private collection, Zurich;
Galerie Sanct Lucas, Vienna, 1985;
collection Erna Weidinger (1923–2021)

Literature

Antonio Morassi, *Guardi. L'opera completa di Antonio e Francesco Guardi*, Venedig, 1973, I, p. 417, no. 572; II, ill. 545.
Dario Succi, *Francesco Guardi. Itinerario dell'avventura artistica*, Cinisello Balsamo, 1993, p. 204, ill. 221 (colour), as „Nicolò Guardi (?)“.
Dario Succi, *Francesco Guardi. Itinerario artistico*, Milan, 2021, I, pp. 412 and 415, ill. 15 (colour).

We are grateful to Charles Beddington for his help with cataloguing this lot.

Estimate: 250.000–500.000 €

The trajectory of Francesco Guardi's early development as a view painter has long been a topic of discussion and is yet to be established with any precision. This painting is part of a stylistically coherent group on which opinion has been divided.

Components include a set of four views which included „The Grand Canal at Ca' Pesaro“ in the National Gallery, London, and two in the Baltimore Museum of Art, The „Grand Canal at the Church of Santa Maria della Salute“ and „The Grand Canal with the Church of San Geremia, the Palazzo Labia and the Entrance to Cannaregio“. (Morassi 1973, I, nos. 564, 463 and 571; II, figs. 539, 467 and 544.) Our painting is a close version of similar size, with different figures but otherwise only minor variations, of the painting in the Baltimore Museum of Art. Other paintings from the group in private collections include a pair showing The Grand Canal with the Rialto Bridge and the Palazzo dei Camerlenghi and The Grand Canal with the Fondaco dei Turchi and a view of The Campo SS. Giovanni e Paolo. (Morassi 1973, nos. 557, 568 and 593, figs. 541 and 565.) The compositions of all of these are borrowed from etchings by Michele Marieschi published in 1741. Four paintings in the collection of the Akademie der Bildende Künste, Vienna, showing San Giorgio Maggiore from the Molo, The Piazzetta, looking towards the Doge's Palace, The Piazzetta, looking towards the Libreria di San Marco and The Grand Canal at the Church of Santa Maria della Salute borrow compositions from etchings by Canaletto as well as Marieschi. (Morassi 1973, nos. 363, 379, 384 and 462, figs. 389-90, 402, 405-6, 466 and 468. The paintings all share an 1822 provenance, and are considered by Dario Succi to be part of an even larger set, but Morassi considered them to derive from two different commissions.)

Antonio Morassi accepted all of these paintings as the work of Francesco Guardi, while noting that they show the influence of Marieschi and that the figures are perhaps more likely the work of Antonio Guardi than Francesco. (Morassi 1973, I, pp. 216 and 243.) Dario Succi suggested in 1993 that this group of paintings might be the work of Nicolò Guardi (1715–1786), Francesco's younger brother, by whom not a single certain work is known. (Succi, 1993, pp. 191-208) He retained the four paintings in the Akademie der Bildende Künste, Vienna, however, as 'Francesco or Nicolò Guardi', while adding to the group paintings which do not seem to be quite in the same style. Recently Succi has claimed that the identification of the author of the group as Nicolò Guardi should now be considered certain, and he has proposed more additions to the group. (Succi, 2021, I, pp. 396-425.)

There remains, however, not a single certain work by Nicolò Guardi and the paintings in the National Gallery, London, the Baltimore Museum of Art and in the Akademie der Bildende Künste, Vienna are still considered by their institutions to be the work of Francesco Guardi.





