THE NATIONAL GALLERY

IMMUNITY FROM SEIZURE

VENICE: CANALETTO AND HIS RIVALS

13 October 2010 – 16 January 2011

The National Gallery, London. Trafalgar Square, London WC2N 5DN
IMMUNITY FROM SEIZURE

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Protection under the Act is sought for the objects listed in this document, which are intended to form part of the forthcoming exhibition, The Sacred Made Real: Spanish Painting and Sculpture 1600 – 1700.

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VENICE: CANALETTO AND HIS RIVALS

13 October 2010 – 16 January 2011

Protection under the Act is sought for the objects listed below:

Michele Marieschi (1710 – 1743)

© The State Hermitage Museum, St Petersburg. Photo Vladimir Terebenin, Leonard Kheifets, Yuri Molodkovets

X6457
The Rialto Bridge from the Riva del Vin
about 1737
Place of manufacture: Venice, Italy
Painting
Oil on canvas
Support: 131 x 196 cm
The State Hermitage Museum

Lender’s name and address
The State Hermitage Museum
34 Dvortsovaya nab
St Petersburg 190000
Russia

Accession Number
GE 176

Provenance: (1)
Count Andrei Italinsky (1743-1847), St. Petersburg;
Received by the Hermitage, 1829


Note that this painting has a complete history of ownership from the beginning of the year

The National Gallery, London. Trafalgar Square, London WC2N 5DN
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1933 to the end of the year 1945.

Publication History:

Canaletto (1697 – 1768)

© The State Hermitage Museum, St Petersburg. Photo Vladimir Terebenin, Leonard Kheifets, Yuri Molodkovets

X6471
The Reception of the French Ambassador in Venice at the Doge’s Palace
about 1727
Place of manufacture: Venice, Italy
Painting
Oil on canvas
Support: 181 x 259.5 cm
The State Hermitage Museum

Lender’s name and address
The State Hermitage Museum
34 Dvortsovaya nab
St Petersburg 190000
Russia

Accession Number
GE 175

Provenance: (1)
Catherine II (1729 – 1796) of Russia by 1774; thence to the Hermitage
(1) Provenance as published by Constable revised by Links 1976, vol. 2, no. 356, pp. 369-70

The National Gallery, London. Trafalgar Square, London WC2N 5DN
Note that this painting has a complete history of ownership from the beginning of the year 1933 to the end of the year 1945.

**Publication History:**

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**Canaletto (1697 – 1768)**

© Colección Thyssen-Bornemisza, on loan to MNAC – Museu Nacional d’Art de Catalunya, Barcelona

X6472
The Bucintoro
about 1739
Place of manufacture: Venice, Italy
Painting
Oil on canvas
Support: 57 x 93 cm

MNAC. Museu Nacional d’Art de Catalunya.
On permanent loan from Colección Thyssen-Bornemisza

**Lender’s name and address**
Museu Nacional d’Art de Catalunya
Palau Nacional
Parc de Montjuïc
08038 Barcelona
Spain
Immunity from Seizure

Accession Number
MNAC 212851

Provenance: (1)
Henry Reveley of Bryn y Gwyn, Wales;
Hugh John Reveley (1812-1889) by 1876;
Collection of Mrs A. L. Snapper, London;
Her sale London, Sotheby’s, 14 June 1961, lot 52; bought Agnew’s, London; Thyssen-
Bornemisza collection, Lugano, 1962;
Acquired by the Museo Thyssen-Bornemisza, Madrid, 1993

(1) This provenance has been supplied by the Museo Thyssen-Bornemisza. A copy of
their correspondence is on file at the National Gallery. It has been verified and cross-
referenced with the provenance provided in the Sotheby’s sale of 1961 listed above.

Note that this painting has incomplete provenance information for the years 1933-1945. It
was searched on the Art Loss Register and is not registered as being stolen or missing.

Publication History:
Castagnola 1969, no. 53, p. 57, pl. 273; Constable revised by Links 1976, vol. 1, pls. 204,
628; Links 1998, no. 340(aa), p. 34; Llorens, Borobia and Alarcó 2000, pp. 128-9; Beddington
2002, p. 34; Contini 2002, no. 55, pp. 260-3

Francesco Guardi (1712 – 1793)

© Carmen Thyssen-Bornemisza Collection, on loan to the Museo Thyssen-Bornemisza, Madrid. Photo José Loren

X6488
View of the Giudecca Canal and the Zattere
about 1758
Place of manufacture: Venice, Italy
Painting
Oil on canvas
Support: 72.2 x 119.3 cm
Inscription: Signed lower left ‘Fran.° Guardi’

The National Gallery, London. Trafalgar Square, London WC2N 5DN
Immunity from Seizure

Carmen Thyssen-Bornemisza Collection, on loan to the Thyssen-Bornemisza Museum

Lender's name and address
Museo Thyssen-Bornemisza
Paseo del Prado 8
28014 Madrid
Spain

Accession Number
CTB.1995.1

Provenance: (1)
Sir Brook Bridges, 3rd Bt. (1733-1791);
By descent at Goodnestone Park, Kent to Henry Plumtre, 20th Baron FitzWalter (1860-1932);
Sold Christie's, London, 17 July 1931, lot 15 to Rothschild;
Sir George Leon, 2nd Bt, (1875-1947), Bletchley Park, Bucks.;
R. F. Heathcoat-Amory;
Sold Sotheby's, London, 27 June 1962, lot 87 to Koetser;
Sold by Paul Wallraf to Francesco Genova, 1962;
Sold by Genova to Miss Alice Tully, 1962;
Her sale, Christie's, New York, 11 Jan 1995, lot 50 to Carmen Thyssen-Bornemisza

(1) This provenance has been supplied by the Museo Thyssen-Bornemisza. A copy of their correspondence is on file at the National Gallery. It has been verified and cross-referenced with the provenance provided in the various sale catalogues listed above.

Note that this painting has incomplete provenance information for the years 1933-1945. It was searched on the Art Loss Register and is not registered as being stolen or missing.

Publication History:
Succi 1987, no. 3, p. 80; Succi 1993a, p. 45; Russell 1996, pp. 4-7, fig. 2; Contini 2002, no. 62, pp. 294-9

The National Gallery, London. Trafalgar Square, London WC2N 5DN
6
Canaletto (1697 – 1768)

View of the Piazza San Marco, Venice
about 1723
Place of manufacture: Venice, Italy
Painting
Oil on canvas
Support: 141.5 x 204.5 cm
Museo Thyssen-Bornemisza

Lender’s name and address
Museo Thyssen-Bornemisza
Paseo del Prado 8
28014 Madrid
Spain

Accession Number
75.1956.1

Provenance: (1)
Princes of Liechtenstein, Vienna, by 1927 and still with them in 1948 (2);
Thyssen-Bornemisza Collection, Lugano, 1956;
Acquired by the Museo Thyssen-Bornemisza, Madrid, 1993

(1) Provenance as supplied by the Museo Thyssen-Bornemisza.

(2) The painting was published in the Lichtenstein collection in 1927 by Kronfeld 1927, p. 58, no. 192 and again in 1948 in Luzern 1948, p. 11, no. 44.

Note that this painting has a complete history of ownership from the beginning of the year 1933 to the end of the year 1945.

Publication History:

The National Gallery, London. Trafalgar Square, London WC2N 5DN
Canaletto (1697 – 1768)

The Bacino di San Marco
about 1738-9
Place of manufacture: Venice, Italy
Painting
Oil on canvas
Support: 124.5 x 204.5 cm

Lender's name and address
Museum of Fine Arts
465 Huntington Avenue

The National Gallery, London. Trafalgar Square, London WC2N 5DN


Photo © 2010 Museum of Fine Arts, Boston, Massachusetts
Immunity from Seizure

The National Gallery, London. Trafalgar Square, London WC2N 5DN

Accession Number
39.290

Provenance: (1)
Probably acquired by Henry Howard, 4th Earl of Carlisle (1684-1758) or his son Frederick Howard, 5th Earl of Carlisle (1748-1825), Castle Howard, Yorkshire;
Thence by descent to the Hon. GeoffreY William Algernon Howard (1877 – 1935), Castle Howard;
Sold by his Trustees through Spink and Son, Ltd., London, to the Museum of Fine Arts, Boston, 1939


Note that this painting has a complete history of ownership from the beginning of the year 1933 to the end of the year 1945.

Publication History:
Francesco Guardi (1712 – 1793)

Photo: Imaging Department © President and Fellows of Harvard College, Cambridge, Massachusetts

X6498
The Isola della Madonnetta on the Lagoon of Venice
about 1780-90
Place of manufacture: Venice, Italy
Painting
Oil on canvas
Support: 35.6 x 55.2 cm
Harvard Art Museum/Fogg Museum, Gift of Charles E. Dunlap

Lender's name and address
Harvard Art Museum
32 Quincy Street
Cambridge
MA 02138
USA

Accession Number
1959.185

Provenance: (1)
Charles E. Dunlap (1889-1966); his gift to the Fogg Museum, 1945

(1) In the past, the provenance of this painting has been published as with Wildenstein in Paris during the war. It is included as such on the Fogg's website at http://www.artmuseums.harvard.edu/collection/detail.dot?objectid=1959.185&sort=Accession+%23&objtitle=&department=&subject=&century=&endDate=&object=&sortBy=Accession+%23&objtitle=&department=&subject=&century=&sortIn Session=false&historicalPeriod=&viewLightbox=false&mediaTek=&relatedWorks=false&creationPlaceTerm=%28Any%29&accession=&origPage=1&artist=guardi&creationPlace=&culture =&fulltext=&pc=1&page=1

Research undertaken by the Art Loss Register has concluded: ‘In summary the Williams article [cited below] does not appear to be referring to the version of the subject currently housed in the Harvard Art Museum. This leaves little definitive information about the whereabouts of the painting prior to it being gifted to the Museum in 1959.’ (Letter on file at the National Gallery).

The National Gallery, London. Trafalgar Square, London WC2N 5DN
Immunity from Seizure

Note that this painting has incomplete provenance information for the years 1933-1945. It was searched on the Art Loss Register and is not registered as being stolen or missing.

**Publication History:**

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**Canaletto (1697 – 1768)**

![Image of a painting](https://example.com/canaletto_image.jpg)

© Dallas Museum of Art, Texas

X6445
A View from the Fondamenta Nuove Looking Towards Murano
about 1722
Place of manufacture: Venice, Italy
Painting
Oil on canvas
Support: 143.5 x 151.1 cm
Dallas Museum of Art, Foundation for the Arts Collection, Mrs. John B. O'Hara Fund

**Lender's name and address**
Dallas Museum of Art
1717 North Harwood
Dallas
TX 75201
USA

**Accession Number**
1984.51.FA

**Provenance:** (1)
The National Gallery, London. Trafalgar Square, London WC2N 5DN
Immunity from Seizure

Probably Alejandro María de Aguado, Marqués de las Marismas del Guadalquivir (1784-1842);
Sold Paris, 20-28 March 1843, lot 269 (as Canaletto with figures by Tiepolo);
J. H. Hutchinson, London, by 1877;
Edward Stuart-Wortley, 1st Earl of Wharncliffe (1827-1899), Wortley Hall, Sheffield, by 1884;
Thence by descent until sold Sotheby’s, 23 June 1982, lot 68;
Acquired by the Dallas Museum of Art, 1984

(1) Provenance as published by Links 1998, no. 365, p. 34, pl. 236.

Note that this painting has a complete history of ownership from the beginning of the year 1933 to the end of the year 1945.

Publication History:
Rossetti 1765, p. 312; F.J.B. Watson 1956; Baetjer and Links 1989-90, no. 30, pp. 138-9;

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Luca Carlevarijs (1663 – 1730)

© The J. Paul Getty Museum. Los Angeles, California

X6478
Regatta on the Grand Canal in Honour of Frederick IV, King of Denmark
1711
Place of manufacture: Venice, Italy
Painting
Oil on canvas
Support: 134.9 x 259.7 cm
Inscription: signed with initials and dated ‘MDCCXI [=1711] L.C.’ (on stern of boat lower centre)
The J. Paul Getty Museum, Los Angeles

Lender’s name and address
The J. Paul Getty Museum
1200 Getty Center Drive
Suite 1000
Los Angeles
California 90049-1687

The National Gallery, London. Trafalgar Square, London WC2N 5DN
Immunity from Seizure

USA

Accession Number
86.PA.599

Provenance: (1)
Baron Michele Lazzaroni (d. 1934) in Paris and Rome by 1922; thence by descent; Gina Lollobrigida (b. 1927), Rome, until 1986; with Agnew's, London; sold to the J. Paul Getty Museum, 1986


Note that this painting has a complete history of ownership from the beginning of the year 1933 to the end of the year 1945. It does not appear on The Getty's list of works with incomplete provenance 1933-1945 at http://www.getty.edu/museum/research/provenance/provResearch?handle=ppq&page=1&letter=C

Publication History:

Luca Carlevarijs (1663 – 1730)

© The J. Paul Getty Museum. Los Angeles, California

X6481
The Bucintoro Departing from the Bacino di San Marco
1710
Place of manufacture: Venice, Italy
Painting
Oil on canvas
Support: 134.8 x 259.4 cm
The National Gallery, London. Trafalgar Square, London WC2N 5DN
Inscription: signed with initials and dated ‘LC MDCCX [=1710]’ (on boat lower right)
The J. Paul Getty Museum, Los Angeles

Lender's name and address
The J. Paul Getty Museum
1200 Getty Center Drive
Suite 1000
Los Angeles
California 90049-1687
USA

Accession Number
86.PA.600

Provenance: (1)
Baron Michele Lazzaroni (d. 1934) in Paris and Rome by 1922; thence by descent; Gina Lollobrigida (b. 1927), Rome, until 1986; with Agnew's, London; sold to the J. Paul Getty Museum, 1986


Note that this painting has a complete history of ownership from the beginning of the year 1933 to the end of the year 1945. It does not appear on The Getty's list of works with incomplete provenance 1933-1945 at http://www.getty.edu/museum/research/provenance/provResearch?handle=ppg&page=1&letter=C

Publication History:
Lorenzetti 1937, no. 2 p. 44; Mauroner 1945, p. 57 pl. 14; Pallucchini 1960, p. 33; Rizzi 1967, p. 93, pls. 43-4; Constable revised by Links 1976, vol. 1, p. 69; Getty 1987, no. 51b, pp. 186-7
X6490
Venice from the Bacino di San Marco
about 1765-7
Place of manufacture: Venice, Italy
Painting
Oil on canvas
Support: 122 x 152.5 cm
Lent by The Metropolitan Museum of Art, Bequest of Adele L. Lehman, in memory of Arthur Lehman, 1965 (65.181.8)

Lender's name and address
The Metropolitan Museum of Art
1000 Fifth Avenue
New York
NY 10028-0198
USA

Accession Number
65.181.8

Provenance: (1)
Sir Sigmund Neumann, 1st Bt. (1857-1916), London by 1904;
His widow, Lady Neumann (later Newman), London (1916–d. 1951);
Their son, Sir Cecil Newman, 2nd Bt., Burloes, Royston, Hertfordshire (1951–d. 1955);
Knoedler, New York, until 1958;
Sold to Adele Lehman, New York (d.1965);
Her bequest to the Metropolitan Museum of Art, New York, 1965

(1) Provenance as published on the website of the Metropolitan Museum of Art at
http://www.metmuseum.org/works_of_art/collection_database/all/venice_from_the_bacino
Immunity from Seizure

di_san_marco_francesco_guardi/objectview.aspx?page=3&sort=0&amp;dir=asc&amp;keyword=guardi&amp;fp=1&amp;dd1=0&amp;dd2=0&amp;vw=1&amp;collID=0&amp;OID=110001039&amp;vT=1

Note that this painting has a complete history of ownership from the beginning of the year 1933 to the end of the year 1945.

Publication History:

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Francesco Guardi (1712 – 1793)

© Philadelphia Museum of Art, Pennsylvania

X6487
Grand Canal with San Simeone Piccolo and Santa Lucia
about 1780
Place of manufacture: Venice, Italy
Painting
Oil on canvas
Support: 67.3 x 91.5 cm
Philadelphia Museum of Art; John G. Johnson Collection, 1917

Lender's name and address
The Philadelphia Museum of Art
26th Street and the Benjamin Franklin Parkway
Philadelphia
PA 19130
USA

The National Gallery, London. Trafalgar Square, London WC2N 5DN
Immunity from Seizure

**Accession Number**
Cat. 303

**Provenance:** (1)
Possibly John Ingram (1767-1841), Matsala (or Marsala) House, England;
Thence by descent probably to Ingram Fuller Godfrey (1827-1916);
John G. Johnson, Philadelphia (d. 1917);
His bequest to the Philadelphia Museum of Art, 1917


Note that this painting has a complete history of ownership from the beginning of the year 1933 to the end of the year 1945.

**Publication History:**
Simonson 1904, no. 221, p. 95; Berenson and Valentiner 1913, vol. 1, no. 303, p. 193;
Philadelphia 1941, no. 303, p. 8; Philadelphia 1966, no. 303, p. 47; Fredericksen and Zeri
V9.e, p.80

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**Francesco Guardi (1712 – 1793)**

© Image courtesy of the Board of Trustees, National Gallery of Art, Washington

**X6484**
Grand Canal with the Rialto Bridge, Venice
about 1780
Place of manufacture: Venice, Italy
Painting
Oil on canvas
Support: 68.5 x 91.5 cm
National Gallery of Art, Washington, Widener Collection, 1942.9.27

The National Gallery, London. Trafalgar Square, London WC2N 5DN
Lender's name and address
National Gallery of Art
Sixth Street and Constitution Avenue NW
Washington
DC 20565
USA

Accession Number
1942.9.27

Provenance: (1)
Possibly John Ingram (1767-1841), Matsala (or Marsala) House, England;
Thence by descent probably to Ingram Fuller Godfrey (1827-1916);
John G. Johnson, Philadelphia (d. 1917);
Peter A.B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania, 1894;
Thence by descent to Joseph E. Widener (1871/2-1943);
His gift to the National Gallery of Art, Washington, 1942

(1) Provenance as published on the website of the National Gallery of Art at
http://www.nga.gov/fcgi-bin/tinfo_f?object=1166&detail=prov

Note that this painting has a complete history of ownership from the beginning of the year
1933 to the end of the year 1945.

Publication History:
Washington D.C. 1948, no. 367, p. 27; Arslan 1967, p. 18; Fredericksen and Zeri 1972, no.
406, p. 114; Morassi 1975, under no. 367, pp. 143-4; Shapley 1979, vol. 1, no. 623, pp. 240-1,
vol. 2, pl. 161; Bordeaux 1982, p. 448; Succi 1993a, p. 107, fig. 107; De Grazia and Garberson
with Bowron, Lukehart and Merling 1996, pp. 130-133
Antonio Joli (about 1700 – 1777)

© Image courtesy of the Board of Trustees, National Gallery of Art, Washington

X6474
Procession of Gondolas in the Bacino di San Marco, Venice
about 1742
Place of manufacture: Venice, Italy
Painting
Oil on canvas
Support: 160.7 x 221.6 cm
National Gallery of Art, Washington, Gift of Mrs. Barbara Hutton 1945.15.2

Lender’s name and address
National Gallery of Art
Sixth Street and Constitution Avenue NW
Washington
DC 20565
USA

Accession Number
1945.15.2

Provenance: (1)
Possibly Cardinal Gianfrancesco Stoppani (d.1774), Rome;
Bequeathed to Marchese Schiuchinelli, Cremona;
Giuseppe Castagna and Felice Ponzio, 1836;
Lady Mary Baillie of Polkemmet, née Stewart (d.1910);
Admiral Johnston Stewart of Polkemmet, perhaps nephew of the preceding;
Christie’s, London, 21 June 1912, lot 140 to C.H. Thrift; Arthur Tooth and Sons, 1912;
Sold 14 July 1925 to Viscount Gabriel Chabert; Arnold Seligmann, London, early 1930s;
Sold to Barbara Hutton, the Countess Haugwitz Reventlow (1912-1979);
Her gift to National Gallery of Art, Washington, 1945

(1) Provenance as published on the website of the National Gallery of Art at http://www.nga.gov/fcgi-bin/tinfo_f?object=32587&detail=prov

The National Gallery, London. Trafalgar Square, London WC2N 5DN
Note that this painting has a complete history of ownership from the beginning of the year 1933 to the end of the year 1945.

**Publication History:**

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**Johan Richter (about 1665 – 1745)**


X6475
Feast of Santa Maria della Salute
before 1728
Place of manufacture: Venice, Italy
Painting
Oil on canvas
Support: 120.6 x 151.4 cm
Wadsworth Atheneum Museum of Art, Hartford, CT. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund

**Lender's name and address**
Wadsworth Atheneum Museum of Art
600 Main Street
Hartford
CT 06103-2990
USA

**Accession Number**
1939.268

The National Gallery, London. Trafalgar Square, London WC2N 5DN
**Provenance:** (1)
Unidentified private collection, Scotland; Sold London, Christie’s, 11 April 1924, lot 10 (as Marieschi); Sackville Gallery, London, 1925; Rothschild, Paris, 1925; Gonse, Paris, 1939; D’Altri, Paris; Wildenstein & Co, New York, 1939 by whom sold to the Wadsworth Atheneum, 1939.

(1) Provenance as published by Cadogan, 1991, p.98 (as Carlevaris)

Note that this painting has incomplete provenance information for the years 1933-1945. It was searched on the Art Loss Register and is not registered as being stolen or missing.

**Publication History:**
Voss 1926, pp. 6-8, fig. 1; Mauroner 1945, p. 56, pls. 22-3; Moschini 1954, p. 12; Pallucchini 1960, p. 34, fig. 86; Valcanover 1966, pp. 10-1, pl. 1; Rizzi 1967, pp. 60-2, 88-9, pls. 115-16; Zampetti 1967, no. 20, pp. 42-3; Hartford 1991, pp. 98-9; Salerno 1991, p. 194, fig. 56.6; Pallucchini 1995-96, vol. 1, pp. 189, 191-2, figs. 285, 297; Pedrocco 2001, pp. 60-1
Canaletto (1697 – 1768)

View of Venice, Piazza and Piazzetta San Marco
about 1731
Place of manufacture: Venice, Italy
Painting
Oil on canvas
Support: 66.3 x 103.5 cm
Wadsworth Atheneum Museum of Art, Hartford, CT. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, endowed by Mr and Mrs Thomas R. Cox, Jr

Lender’s name and address
Wadsworth Atheneum Museum of Art
600 Main Street
Hartford
CT 06103-2990
USA

Accession Number
1947.2

Provenance: (1)
Possibly Count Johann Matthias von der Schulenburg (1661 – 1747), Venice;
Martin H. Colnaghi, London;
Louis Costa Torro, Chateau des Iris, Lormont, Gironde, France;
Sold Anderson Galleries, New York, 20 January 1927, lot 36;
Bought by Knoedler & Co., New York;
Gaston Neumans, Paris, 1928;
Julius Böhler, Munich, 1929 (as Bellotto);
Rosenbaum, Berlin (2);
Mr and Mrs Hugo Moser, Berlin, Amsterdam and New York, about 1929 – 30;
Sold Parke-Bernet, New York, 20 April 1946, lot 32;
Bought by Schoenemann Galleries, New York;
Sold to the Wadsworth Atheneum, 1947.

The National Gallery, London. Trafalgar Square, London WC2N 5DN
Provenance as published in Sarasota, Fort Worth, Omaha, Nashville and Charlotte 2004-6, no. 22, pp. 82-3.

The name 'Rosenbaum, Berlin' appears in the provenance supplied to the Wadsworth Atheneum by the seller of the painting, the Schoenemann Galleries, in 1947. It is possible – although not confirmed – that 'Rosenbaum' is a certain Isaak Rosenbaum, a Jewish dealer, whose stock may have been looted (see, for example, http://www.restitutiecommissie.nl/en/rc_1.14/1.20/advies_rc_1.14/1.20.html and http://www.dw-world.de/dw/article/0,,4300228,00.html). There are, however, no current claims against the painting. Moreover it seems likely that Mr and Mrs Hugo Moser acquired the painting in Berlin in or around April 1929, as their New York sale catalogue of 1946 states that they had formed their collection between 1920 and 1929, when Mr Moser was agent for the former Emperor Wilhelm II of Germany. Voss supplied a certificate for the painting on the 3 April 1929 in Berlin, which is generally an indication that the painting was being marketed for sale. It is possible that the Rosenbaum of Berlin, who appears in the documents, commissioned the certificate from Voss and then sold the painting to Moser, which would explain how the certificate came to be sold with the painting at their sale in 1946. We would like to thank Eric Zafran of the Wadsworth Atheneum and Charles Beddington for their help in researching the provenance of this painting.

Note that this painting has incomplete provenance information for the years 1933-1945. It was searched on the Art Loss Register and is not registered as being stolen or missing.

Publication History:

Canaletto (1697 – 1768)

© The Museum of Fine Arts, Houston, Texas

X6447
The Entrance to the Grand Canal, Venice
about 1729
Place of manufacture: Venice, Italy
Painting

The National Gallery, London. Trafalgar Square, London WC2N 5DN
Oil on canvas
Support: 49.5 x 73.7 cm
The Museum of Fine Arts, Houston. The Robert Lee Blaffer Memorial Collection, gift of
Sarah Campbell Blaffer

Lender’s name and address
Museum of Fine Arts, Houston
1001 Bissonnet
Houston
TX 77005
USA

Accession Number
56.2

Provenance: (1)
Acquired from the artist by Hugh Howard, 1730;
Thence by descent through the Earls of Wicklow (withdrawn from the Wicklow Sale 1950);
With E. Speelman, London;
With Knoedler, New York, 1955;
Sarah Campbell Blaffer (1885-1975);
Her gift to The Museum of Fine Arts, Houston, 1956

(1) Provenance as published in Constable revised by Links 1976, vol. 2, no. 166

Note that this painting has a complete history of ownership from the beginning of the year
1933 to the end of the year 1945.

Publication History:
Constable 1964-65, no. 11, p. 48; Zampetti 1967, no. 62, pp. 138-9; Berto and Puppi 1968, no.
70B, p. 96; Fredericksen and Zeri 1972, no. 562, p. 42; Constable revised by Links 1976, vol. 1,
pl. 37, vol. 2, no. 166, pp. 265-6; Links 1977, p. 34, pl. 33; Links 1981, no. 52, p. 24; Mucchi
and Bertuzzi 1983, pp. 61, 68, figs. 85-6; Corboz 1985, vol. 2, no. P49, p. 578; Baetjer and
Links 1989-90, no. 35, pp. 150-1; Pemberton-Piggott 1989-90, p. 57; Hartford 1991, pp. 78-81;
755; Venice 2001, no. 74, pp. 202-3
Bibliography for Immunity from Seizure Documentation

Aikema 1990-91
B. Aikema, ‘Painters of Venice’ in Aikema and Bakker 1990-91, pp. 15-82

Aikema and Bakker 1990-91

Arslan 1967

Aterido, Cuesta, Pérez Preciado with Blanca 2004
A. Aterido, J.M. Cuesta, J.J. Pérez Preciado with D. Blanca, Inventario reales: colecciones de pinturas de Felipe V e Isabel Farnesio, 2 vols, Madrid 2004

Atlanta, Seattle and Minneapolis 1995-96

Baetjer 1990

Baetjer and Links 1989-90

Bakker 1994
B. Bakker, Canaletto, London 1994

Barber 1988
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