

MATTEO SALAMON
OLD MASTERS



TEFAF MAASTRICHT 2023

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O L D M A S T E R S

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ANDREA BONAIUTI

(documented from 1346 to 1379)

CRUCIFIXION WITH TWO ANGELS, ST. MARY MAGDALEN AND SAINTS

c. 1360

tempera on panel, 130 × 59.5 cm. (51.18 × 23.43 in.)

PROVENANCE

Udine cathedral (possibly)
Apostolat des Rédemptoristes, Namur, Belgium
Private collection, Belgium

LITERATURE

A. Tartuferi, *Andrea Bonaiuti, a Polyptych Reassembled*, Florence, 2023



LIPPO DI ANDREA

(Florence c. 1370 - before 1451)

**MADONNA AND CHILD WITH S. ANTHONY THE ABBOTT,
S. BARBARA, S. MARGARETH OF ANTIOCH AND S. JULLIAN THE HOSPITALLER
c. 1420**

tempera on panel, gold ground, 70.5 x 47.6 cm. (27.76 x 18.74 in.)

PROVENANCE

Parma, Accademia di Belle Arti
Nuneaton (Warwickshire), Arbury Hall, Newdegate Collection
London, M. Spink
New York, Parke-Bernet Galleries, 22 October 1970, lot 4
London, private collection

FEDERICO ZERI FOUNDATION

no. 10682



MARIOTTO DI NARDO

(Florence 1365 - 1424/27 Florence)

MADONNA AND CHILD, SAINT FRANCIS, SAINT JOHN THE BAPTIST LAWRENCE AND SAINT JEROME

1421-1424

tempera on panel, gold ground, 64 × 44 cm. (25.2 × 17.32 in.)

PROVENANCE

Florence, Giulio Frascione

Milan, Stefano Cairola

Siena, Aldo Cairola

LITERATURE

M. Minardi - F. Giannini, in *Tabula Picta. Italian Paintings from Late Gothic Age to the Renaissance*, Milan, 2018, pp. 34 - 39

FEDERICO ZERI FOUNDATION

no. 3115



MICHELE MARIESCHI

(Venice 1710 - 1744 Venice)

VENICE, SAINT MARK SQUARE FROM THE TORRE DELL'OROLOGIO

c. 1735

oil on canvas, 54.5 × 83.8 cm. (21.46 × 32.99 in.)

PROVENANCE

Henry Howard, IV earl of Carlisle (1694-1758)

George James, IX earl of Carlisle (1845-1911)

Geoffrey W. A. Howard (until 1944)

Christie, Manson & Woods, London, (from the collection of Castle Howard, York, and sold by order of the Executors of the late Hon. Geoffrey W. A. Howard), 18th February 1944, lot 13

Balerna (CH), Aldo della Spina

Bergamo, Lorenzelli

France, private collection

LITERATURE

A.M. Zanetti (Castle Howard inventory), *hand written list of the paintings at Castle Howard*, XVIII century

M. Natale, *Art venetien en Suisse et au Liechtenstein*, Genève 1978 p. 184, no. 164

R. Toledano, *Michele Marieschi, l'opera completa*, Milan 1988, p. 66, no. V. 3.6

D. Succi, *Marieschi tra Canaletto e Guardi*, Gorizia 1989, pp. 116-119, no. 114

G. Borghero, *Mythos Venedig. Venezianische Veduten des 18. Jahrhunderts*, Baden 1994, p. 126, no. 55

R. Toledano, *Michele Marieschi. Catalogo ragionato*, Milan 1995, p. 50, no. V.3.b

F. Pedrocco in F. Montecuccoli degli Erri e F. Pedrocco, *Michele Marieschi: La vita, l'ambiente, l'opera*, Milan 1999, p. 243, no. 23

D. Succi, *Da Canaletto a Zuccarelli. Il paesaggio veneto del settecento*, Udine 2003, p. 177

D. Succi, *Marieschi. Opera completa*, Treviso 2016, pp. 161-164, no. 7



MICHELE MARIESCHI

(Venice 1710 - 1744 Venice)

S.MARK SQUARE LOOKING SOUTH 1738-1739

GRAND CANAL WITH THE FONDACO DEI TURCHI c. 1735

oil on canvas, 58 x 85,5 cm (22.83 x 33.66 in.)

PROVENANCE

Castle Howard (North Yorkshire, UK), Henry Howard, 4th Earl of Carlisle (1694 – 1758) Castle Howard, Geoffrey William Algernon Howard (1877-1935)
Christie's, London, 18/2/1944, nn. 11-12
Koetser Gallery, London
Bernard Collection (1966), London
Private collection

EXHIBITIONS

Bergamo, Galleria Lorenzelli, *Michele Marieschi*, September-October 1966, nn. 6, 8
Milan, Palazzo Reale, *Vedute italiane del Settecento in collezioni private italiane*, 21 November 1986 - 17 January 1987, nn. 30-31.

LITERATURE

- A.M. Zanetti (Castle Howard inventory), hand written list of the paintings at Castle Howard XVIII, Castle Howard, doc. J. 14/31/2, nn. 2, 11
Michele Marieschi (1710-1743), exhibition catalogue, Bergamo 1966, nn. 6, 8
R. Pallucchini, *A proposito della mostra bergamasca del Marieschi*, in "Arte veneta", XX, 1966, pp. 314-325 (p. 319)
L. Mucchi, A. Bertuzzi, *Nella profondità dei dipinti: la radiografia nell'indagine pittorica*, Milano 1983, pp. 112, 170 (M27)
M. Magnifico - M. Utili, in *Vedute italiane del Settecento in collezioni private italiane*, exhibition catalogue, Milan 1987, pp. 41-42, nn. 30-31
D. Succi, *Michele Marieschi. Catalogo ragionato dell'opera incisa*, Torino 1987, p. 68
R. Toledano, *Michele Marieschi. L'opera completa*, Milano 1988, p. 62, n. V. 2.1, p. 111, n. V. 33.2
D. Succi, *L'equivoco del "secondo Marieschi": Francesco Albotto*, in *Marieschi tra Canaletto e Guardi*, exhibition catalogue (Gorizia, Castello, 30/6 – 15/10/1989) Turin 1989, pp. 165-182 (p. 170, fig. 199)
R. Toledano, *Michele Marieschi. Catalogo ragionato*, Milan 1995, p. 45, n. V. 2.b, p. 114, n. V. 39.b
F. Pedrocco, *I dipinti*, in F. Montecuccoli degli Erri, F. Pedrocco, *Michele Marieschi. La vita, l'ambiente, l'opera*, Milan 1999, pp. 250-251, nn. 31-32
M. Manzelli, *Michele Marieschi e il suo alter-ego Francesco Albotto*, Venice 2002, pp. 110-111, n. A.02.01, p. 131, n. A.43.06
D. Succi, *Michele Marieschi nella collezione di Castle Howard*, in *Da Canaletto a Zuccarelli. Il paesaggio veneto del Settecento*, by A. Delneri e D. Succi, exhibition catalogue (Passariano, Villa Manin, 8/8 – 16/11/2003), Udine 2003, pp. 174-181 (pp. 177-178)
D. Succi, *Marieschi. Opera completa*, Treviso 2016, pp. 180-182, n. 16, pp. 290-293, n. 104

CONDITION REPORT ON REQUEST





ANTONIO CANAL, IL CANALETTO

(Venice 1697 - 1768 Venice)

THE BACINO DI SAN MARCO: LOOKING WEST

1763-1766

oil on canvas, 57.5 × 102.8 cm. (22.64 × 40.47 in.)

UNLINED

PROVENANCE

Possibly John Frelinghuysen Talmage (1833-1897), 25 Broad St., New York, NY
with M. Knoedler & Co., New York, NY, as “*View of Grand Canal Venice, by Bernardo Bellotto*”
purchased on 20 January 1904 by Theron J. Blakeslee (1853-1914), New York, Frances Building,
665 Fifth Avenue, \$750

sold at Mendelssohn Hall, New York, 1908, lot 100, as “*View of the Grand Canal, Venice, by Antonio Canal called Canaletto*” (Catalogue of Notable Paintings by Masters of the Early English, Dutch, Flemish and French Schools consigned by Mr. T.J. Blakeslee

to be sold at Unrestricted Public Sale at Mendelssohn Hall on the evening herein stated. The Sale will be conducted by Mr. Thomas E. Kirby of the American Art Association, Madison Square South, New York, 1908, p. 99, lot 100
purchased by Larthiss (?), \$425

Mrs. Edward Deshon Brandegee, 23 Commonwealth Avenue, Boston, MA
with Vose Gallery, Boston, MA

with Acquavella Galleries, New York, NY

with J.M. Heimann, 140 West 57th Street, New York, NY, May 1944; 1944

Arthur Erlanger (1883-1967), New York, NY

by descent, Private Collection, New York, NY

Matthiesen Gallery, London, 1994

purchased by an Italian Private Collector

Pandolfini, 28 September 2022, lot. 25

LITERATURE

W.G. Constable, *Canaletto. Giovanni Antonio Canal 1697-1768*, Oxford 1962, I, pl. 33; II, no. 139

L. Puppi, *Canaletto. L'Opera Completa*, Milan 1968, p. 120, no. 341 A, ill.

W.G. Constable, *Canaletto. Giovanni Antonio Canal 1697-1768, Second Edition Revised by J.G. Links*, Oxford 1976, I, pl. 33; II, pp. 253-254, no. 139

A. Corboz, *Canaletto. Una Venezia immaginaria*, Milano 1985, I, p. 106, fig. 109 (detail); II, p. 743, no. P 465

W.G. Constable, *Canaletto. Giovanni Antonio Canal 1697 -1768, Second Edition Revised by J.G. Links, Reissued with Supplement and Additional Plates*, Oxford 1989, I, pl. 33; II, pp. 253-254, no. 139

J.G. Links, *A Supplement to W.G. Constable's Canaletto. Giovanni Antonio Canal 1697-1768*, London 1998, p. 15, no. 139

M. Clayton, *Canaletto in Venice*, exh. catalogue (London, Queen's Gallery-Edinburgh, Hollyroodhouse, 2005-2007), London 2005, p. 110, under no. 27.



FRANCESCO GUARDI

(Venice 1712 - 1793 Venice)

THE BACINO DI SAN MARCO TOWARDS SAN GIORGIO MAGGIORE AND THE GIUDECCA c. 1759

oil on canvas, 110 x 167 cm. (43.31 x 65.75 in.)

PROVENANCE

Malahide Castle (Ireland), Lord Milo Talbot de Malahide
London, Christie's, The Hon. Rose Talbot Collection, 2/4/1976, n. 59
Bridwell (Devon, United Kingdom), R. W. D. Clarke collection
London, Christie's, Important and fine old master pictures, 10/7/1992, n. 34
Private collection

EXHIBITION

Norwich, Castle Museum, *Eighteenth Century Italy and the Grand Tour*, 23/5 – 20/7/1958, n. 82
Venice, Palazzo Grassi, *Mostra dei Guardi*, 5/6 – 10/10/1965, n. 76
Padova, Palazzo della Ragione, *Luca Carlevarijs e la veduta veneziana del Settecento*, 25/9 – 26/12/1994, n. 98.

LITERATURE

- O. Millar, *Manuscript Catalogue of Pictures of Malahide Castle*, [1953], n. 132
Catalogue of a loan exhibition of Eighteenth Century Italy and the Grand Tour, exhibition catalogue, Norwich 1958, p. 42, n. 82
- A. Morassi, *Il "grand tour" degli inglesi nel Settecento*, in "Emporium", CXXIX, 1959, pp. 50-66 (p. 62, figg. 14-15)
F. Haskell, *Francesco Guardi as vedutista and some of his patrons*, in "Journal of the Warburg and Courtauld Institutes", XXIII, 1960, p. 258, nota 7, fig. 35°
- R. Pallucchini, *Note alla mostra dei Guardi*, in "Arte veneta", XIX, 1965, pp. 215-237 (p. 229)
P. Zampetti, in *Mostra dei Guardi*, exhibition catalogue, Venice 1965, pp. 150-151, n. 76
- H. Voss, *Francesco Guardi und Francesco Tironi*, in "Pantheon", XXIV, 1966, pp. 100-104 (pp. 101-102, fig. 2)
- A. Morassi, *Guardi. Antonio e Francesco Guardi*, Venezia 1973, I, p. 389, n. 418, II, figg. 439-440
L. Rossi Bortolatto, *L'opera completa di Francesco Guardi*, Milan 1974, pp. 103-104, n. 236
L. Mucchi, A. Bertuzzi, *Nella profondità dei dipinti. La radiografia nell'indagine pittorica*, Milan 1983, p. 141
D. Succi, *Francesco Guardi. Itinerario dell'avventura artistica*, Cinisello Balsamo 1993, pp. 47, 49, fig. 39
Id., in *Luca Carlevarijs e la veduta veneziana del Settecento*, by I. Reale, exhibition catalogue, Milan 1994, pp. 287, 290, n. 98
- R. Pallucchini, *La pittura nel Veneto. Il Settecento*, II, Milan 1996, p. 528, fig. 834
C. Jeancolas, *Venise et ses peintres. Une histoire intime*, Parigi 1999, pp. 66-67
- C. Beddington, *Le prime vedute di Francesco Guardi*, in *Francesco Guardi 1712-1793*, by A. Craievich e F. Pedrocchio, exhibition catalogue (Venice, Museo Correr, 29/9/2012 – 6/1/2013), Milan 2012, pp. 95-123 (p. 95)
D. Succi, *Francesco Guardi, I, Itinerario artistico*, Milan 2021, pp. 128-129, fig. 1.





FRANCESCO GUARDI

(Venice 1712 - 1793 Venice)

CAMPO SS. GIOVANNI E PAOLO GRAND CANAL WITH CAMPO DELLA CARITÀ c. 1780

oil on panel, 23 x 35,5 cm. (9.06 x 13.98 in.)

PROVENANCE

Mrs. Down, London

Lorenzelli, Bergamo

Sacerdoti, Milan

Bolchini-Bonomi collection, Milan

Private collection

EXHIBITED

Incanto della pittura settecentesca veneziana, Galleria Sacerdoti, Milan, 1958, nos. 2 - 3

LITERATURE

A. Morassi, in *The Connoisseur*, March 1963, pp. 154-156, fig. 8

A. Morassi, *Guardi*, 1973, I, p. 406 and 421, no. 517 and 595, figs. 506 and 566

L. Rossi Bortolatto, *L'Opera Completa di Francesco Guardi*, 1974, no. 280 - 757, pagg. 106, 134, illustrated



GIANDOMENICO TIEPOLO

(Venice 1727 - 1804 Venice)

PUPIL OF

**PORTRAIT OF AN ELDERLY ORIENTAL GENTLEMAN WITH A BLUE TURBAN AND
FUR-LINED MANTLE**

c. 1770

oil on canvas, 60 x 46 cm. (23.62 x 18.11 in.)

UNLINED

PROVENANCE

Giovanni Testori, Milan

Private collection, Milan



FRANCESCO ZUGNO

(Venice 1709 - 1787 Venice)

THE GATHERING OF MANNA

c. 1770

oil on canvas, 45.5 x 58.5 cm. (17.91 x 23.03 in.)

PROVENANCE

Private collection



GIOVANNI MIGLIARA

(Alessandria 1785 - 1837 Milan)

VENICE, THUNDERSTORM IN PIAZZA SAN MARCO

(UNFINISHED)

c. 1837

oil on paper, laid down on canvas, 44 × 64 cm. (17.32 × 25.2 in.)

PROVENANCE

Lugano (CH), private collection



FRANCESCO ZANIN

(Nove 1824 - 1884 Venice)

THE MOLO AND RIVA DEGLI SCHIAVONI LOOKING EAST

1872

oil on canvas, 44 x 64 cm. (17.32 x 25.2 in.)

SIGNED AND DATED

Zanin Fran.^{co} 1872

THE GRAND CANAL LOOKING WEST WITH THE SCALZI AND SAN SIMEONE PICCOLO

1872

oil on canvas, 44 x 64 cm. (17.32 x 25.2 in.)

SIGNED AND DATED

N: 4 Zanin Fran.^{co} 1872

PROVENANCE

Christie's, London, 26 June 2007, lot 159

France, private collection

LITERATURE

F. Magani, *Francesco Zanin. Un Canaletto nell'Ottocento*, Milan 2008,
pp. 26-27, nos. 16-17



LUCIO FONTANA

(Volos 1888 - 1978 Rome)

CONCETTO SPAZIALE

1954-1955

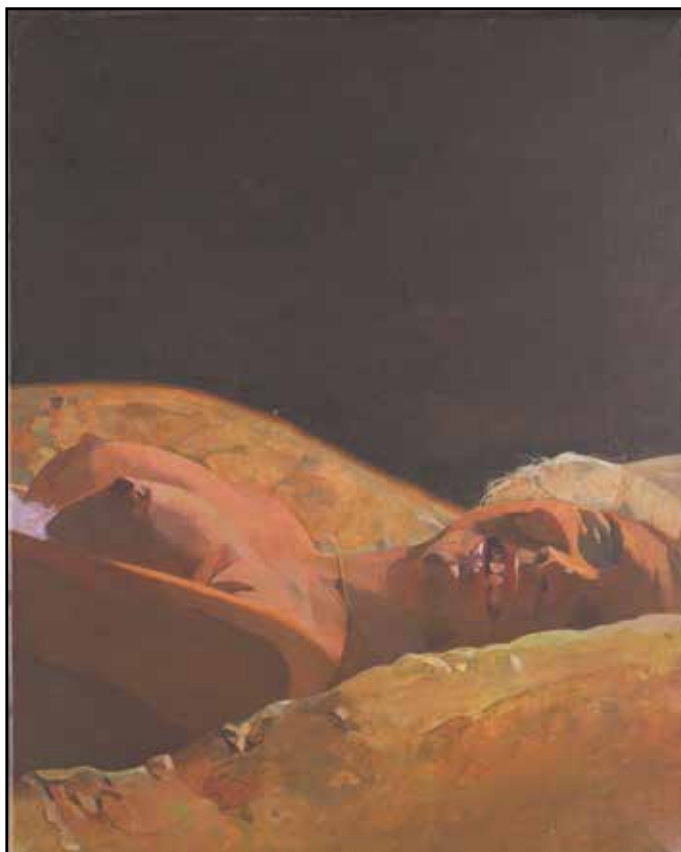
Murano glasses on crystal, Ø 153 cm. (60.24 in.)

PROVENANCE

Bruno Bacchetti, Milan, 1955

FONDAZIONE LUCIO FONTANA

2963/4



PETER BLAKE

(Born 1935)

PIN-UP (JAYNE MANSFIELD)

1965

acrylic on canvas, 25,4 × 20,3 cm. (10 × 8 in.)

PROVENANCE

Robert Fraser Gallery, London

EXHIBITIONS AND LITERATURE

Peter Blake, Robert Fraser Gallery, 20 October - 27 November, 1965 London (exh. cat. curated by Robert Melville, ill. pp. 23)

Womanhood, Studio Gariboldi, February - May, 2021 Milan

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