



Fig. 1 A Boy with a Dog (the artist's eldest son, Giacomo Piazzetta?), drawing by G.B. Piazzetta engraved by Marco Alvise Pitteri (445 × 345 mm, platemark)

Piazzetta, Giovanni Battista

Venice 1682 – 1754 Venice

An album of thirty-six prints reproducing paintings and drawings by Piazzetta, invariably showing the head and shoulders of one, two, or three figures, engraved by Giovanni Cattini or Marco Pitteri.

Venice circa 1743–1754

PAPER the binder's endleaves are joined scraps of paper watermarked with intertwining letters *LC* (45 × 50 mm);¹ the marbled paper (laid over the pastedowns and to the facing side of the free-endpapers) is a small spot pattern, curled and swirled (blue, red, yellow, black, white colours).

PROVENANCE folios numbered in blue pencil (except first and last sheets) in upper right corner — Pierre Berès, his sale by Pierre Bergé & Associés, 'Fonds de la librairie Pierre Berès. Des incunables à nos jours. 1ère partie', Paris, 28 October 2005, lot 124

BINDING contemporary calf over paper boards; blind-tooled frame on covers with large fleur-de-lys at each angle, the spine decorated by gilt impressions of the latter tool, and lettering-piece *Ioannis Baptistae Piazzetta Iconis* (abrasions, repairs to joints).

THROUGHOUT his career, the gifted Venetian painter and draughtsman Giovanni Battista Piazzetta drew portraits and so-called *Teste di Carattere*, as works of art in their own right, intended to be seen glazed and framed and hung on the wall, not in an album or portfolio. They were the first series of drawings ever produced specifically for this purpose. Like Rosalba Carriera's pastels, and Pietro Longhi's small oil paintings, Piazzetta's 'heads' were ideally suited for the change of fashion which occurred in Venice in the early years of the Settecento, when a new taste arose for light and airy décor, intimate rooms embellished with small pictures, and small pretty furniture. Enthusiasm for Piazzetta's character studies was immediate; they became fabulously popular, and contin-

Abbreviated references are expanded in BIBLIOGRAPHY.

¹ Compare Georg Eineder, *The ancient paper-mills of the former Austro-Hungarian Empire and their watermarks*, (Hilversum 1960), no. 1105: similar monogram, unknown manufacturer, 1738.

ued to be highly prized, by a group of enthusiastic international collectors as well as by Venetians, for some years after the artist's death.²

For those who could not afford drawings, prints were an effective substitute. A project to engrave Piazzetta's *oeuvre* apparently was conceived in the early 1740s, by the printmakers Marco Alvise Pitteri (1702–1786) and Giovanni Cattini (1715–1804 or 1809), with an intentional division of the work, 'l'uno [Pitteri] riproducendo le immagini sacre, l'altro [Cattini] le profane' (MARIUZ p.50). In 1742, Pitteri requested a privilege for engraving fifteen of Piazzetta's 'heads', and this is generally linked with the series of the *Twelve Apostles*, together with *God the Father*, *The Redeemer*, and *The Virgin*. In the following year, Cattini published as *Icones ad vivum expressae* fourteen studies of character and expression, with a portrait of Piazzetta as a frontispiece. Both sets are present in our album in fine, early impressions, together with another of Piazzetta's 'sacre Imagini' (*Saint Paul*, etched by Pitteri), and five of his 'Figure ideali' (also etched by Pitteri), making a total of thirty-six prints.

By 1755, Pitteri's framed prints after Piazzetta had become a familiar element in well-to-do Venetian interiors – 'il più bell'ornamento di uno studio, di una Camera, di un ritiro', effused the playwright Carlo Goldoni in a dedicatory letter to the printmaker (*Le Commedie del Dottore Carlo Goldoni*, Florence 1755, x, p.301, cited by MARIUZ p.48). Twenty years later, 'les suites de piazettes gravées par Pitteri' were still in fashion, dazzling Fragonard in the print shops of the Merceria.³ Cattini's prints after Piazzetta also enjoyed a long life: six or more editions of the *Icones* were published from the original matrices, in 1743, 1753, 1754, 1763, 1767, and 1779.

Some purchasers continued the practice of binding prints in albums, and Pitteri catered to them by printing an undated 'title-page' – *Opera Joannis Baptistae Piazzetta Veneti Pictoris Eximii, Quae Marcus Pitteri Venetus sculpsit et escudit* – to place before their personal selections of his prints. Such albums probably were once common, but over time they have been broken up, and complete sets of these prints are now rare even in the largest public collections (all six editions of Cattini's *Icones* together are known by a handful of copies).

² 'D'Argenville mentions in his biography that Piazzetta boasted of having earned 7,000 *zecchini* with his fancy heads. At that rate, as heads usually sold for two *zecchini* a piece, Piazzetta would have drawn over 3,000 of them' (Alice Binion, in *GLORY OF VENICE* p.145).

³ P.J.O. Bergeret de Grancourt, *Bergeret et Fragonard: journal inédit d'un voyage en Italie, 1773–1774*, edited by Albert Tornézy (Paris 1895), p.383 (21 July 1774).

Two albums comparable to our own are recorded, both evidently compiled around the same time as ours, in the mid-1750s. And also like ours, they contain impressions which – on the evidence of surface dirt, dampstains, and marks from handling – had a life as loose sheets before being gathered and bound. One album (in the Houghton Library, Harvard University) is bound in contemporary red paper boards, and contains the 1743 first issue of Cattini's prints, together with eleven prints by Pitteri (including his portraits of Goldoni and Piazzetta, both etched in the first half of 1754). The other album (with Colnaghi in 1978, sold to David Tunick, Inc., and broken up for the latter's *Catalogue 11*, published 1981), was bound in '18th century Italian marbled boards', and contained the 1754 issue of Cattini's prints, and twenty-nine prints by Pitteri (including impressions of all the prints in the Houghton Library album).

• *Icones ad vivum expressae, et in quindecim tabellis a Joanne Cattini collectae ac aere incisae.*

Venice, Giambattista Pasquali, 1743

FOLIO (album dimensions 555 × 430 mm), (16)ff., the complete set, comprising title-page (printed in red and black, with engraved device 'Litterarum Felicitas' signed *Ant. Visentini Inv. Del. et Sculpsit*; see Fig. 2), portrait, and fourteen numbered plates, as described below.

PAPER title-page and prints I–XII printed on paper with crossbow watermark (length 132 mm, similar to ROBISON p.225 no. 49, where dated 1747–1748); portrait, plates XIII–XIV watermarked *AS* (height 40/42 mm, similar to ROBISON no. 52, where dated 1748–1749).

CONDITION fine impressions, generally in very good state of preservation: surface dirt and fingerstains in margins of plate IV, occasional dust-soiling elsewhere; a clean tear in lower margin of plate VI, two short repaired tears in lower margin of plate XIV; faint hanging folds across centres, plates XIII and XIV larger than the others and bound horizontally (vertical fold, 180/190 mm turned in).

FIRST ISSUE of the *Icones ad vivum expressae*, or 'images taken from life', a series of fourteen engraved portraits and *Teste di Carattere*, of which two (plates VII–VIII, lettered *Giambattista Piazzetta dipin. | Jo. Cattini dis. ed inc.*) are said to reproduce paintings, and the remainder presentation drawings (drawings made as independent works of art), typically executed by Piazzetta in black chalk heightened with white on blue paper, of the head and shoulders of one, two or three figures, slightly smaller than life-size.

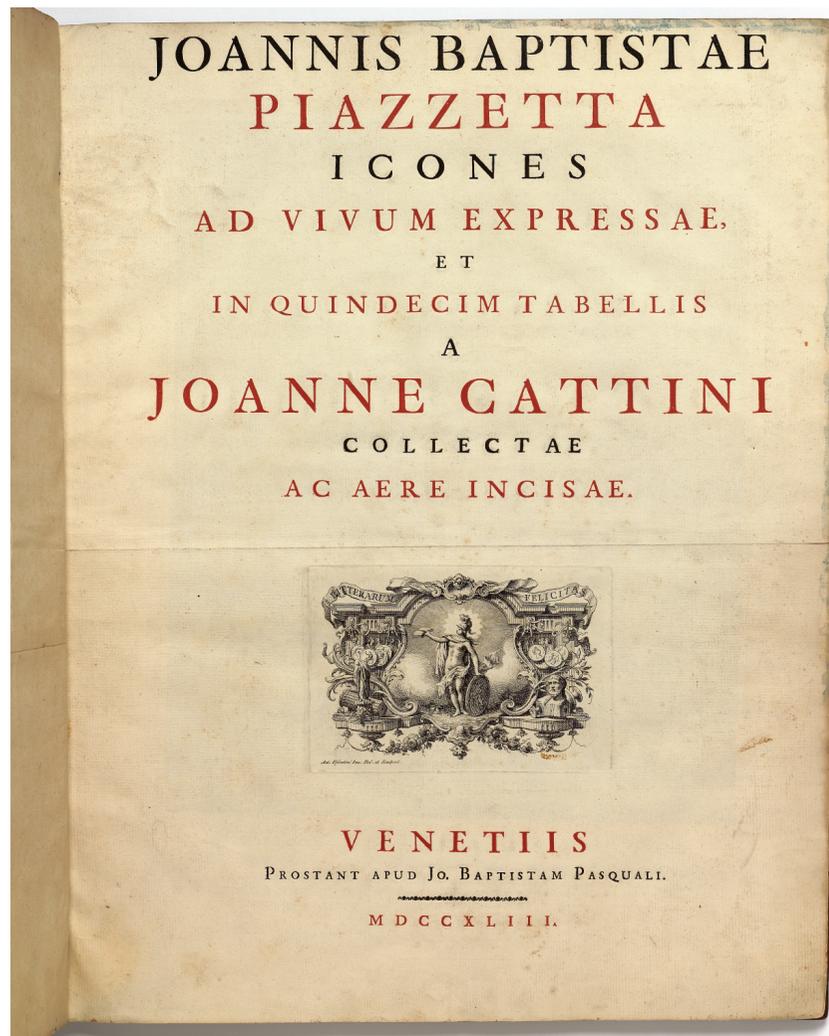


Fig. 2 First issue of Cattini's *Icones*, one of four copies known.
Page height 555 mm

The drawings for three prints, including the self-portrait of Piazzetta as a younger man used for the frontispiece, were certainly owned by the British consul in Venice, Joseph Smith, and because the set of prints was published at the press of Giambattista Pasquali, financed and operated by Smith, it is widely believed that Smith was behind the publication, and owned *all* the originals reproduced (many have not survived, the early provenance of two is unknown).⁴

Giovanni Cattini is an accomplished engraver, but his *oeuvre* is small and hardly anything is known about his life. He was born at Venice about 1715, and learned printmaking in the studio of Giovanni Antonio Faldoni; his earliest known work is a print signed *Io. Bapta Mariotti Inv. | Io: Cattini Sc.* in a book published at Venice in 1734 (the Greek *Opera* of Saint Irenaeus, 'Apud Franciscum Pitterium bibliopolam ad signum Fortunae triumphantis'). Cattini soon went to work for the prestigious publisher Giambattista Albrizzi, who also had Piazzetta under contract. In 1736, Cattini engraved his first print after Piazzetta, 'Jacques-Bénigne Bossuet ispirato dalla Fede', the frontispiece to the first volume of Albrizzi's edition of Bossuet's *Oeuvres* (BUBERL pp.71–72 Abb. 33, for the drawing; DORIGATO no. 102, for the print). After completing the *Icones* he was commissioned by Consul Smith to engrave Smith's pastel portrait of Giambattista Tiepolo by Bartolomeo Nazzari.⁵ He seems to have given up printmaking soon after Piazzetta's death, in 1754, although his old matrices were used for books published long thereafter. The latter half of Cattini's life – he lived until 1804 or 1809 – is undocumented.⁶

⁴ Five associated drawings are known: frontispiece (Anthony Blunt and Edward Croft-Murray, *Venetian drawings of the XVII & XVIII centuries... at Windsor Castle*, London 1957, no. 29; KNOX no. 24; MARIUZ fig. 40); plate V (private collection, London; George Knox, *Giambattista Piazzetta 1682–1754*, Oxford 1992, pp.213, 216, fig. 154); plate VI (Curtis O. Baer collection, USA; KNOX no. 45; GLORY OF VENICE no. 63); plate XIII (Blunt and Croft-Murray, *op. cit.*, no. 33; MARIUZ fig. 111); plate XIV (Blunt and Croft-Murray, *op. cit.*, no. 32; KNOX no. 47; MARIUZ fig. 56; GLORY OF VENICE no. 64).

In 1779, when the publisher Lodovico Furlanetto was seeking the protection of a privilege for a reissue of the set, the then Soprintendente delle Stampe, Gasparo Gozzi, declared that both the drawings and engravings had been made at the expense of Smith: 'La medesima cosa si può dire delle figure del Piazzetta incise dal Cattini notate no. XI [Raccolta di No. 15 Figure ideali del Celebre Gio. Batta Piazzetta, incise da Gio. Cattini]'. Disegni ed intagli anche di queste furono fatti a spese del sopraccennato Smith...' (letter in Archivio di Stato di Venezia, transcribed by GALLO pp.40–41).

⁵ Silvia Bianchi, 'I Ritratti incisi da Giovanni e Francesco Cattini conservati presso la Raccolta delle Stampe A. Bertarelli' in *Rassegna di Studi e di Notizie* [Raccolta delle Stampe Achille Bertarelli] 23 (1999), pp.45–94, no. 10 (p.67, no. 9: self-portrait of Piazzetta engraved by Cattini).

⁶ For Cattini's biography, see Fabia Borroni Salvadori, in *Dizionario biografico degli italiani*, 22 (Rome 1979), p.518; Dario Succi, in *The Dictionary of Art*, 6 (Oxford 1996), p.91; Vittoria Gosen, *Incidere per i Remondini: lavoro, denaro e vita nelle lettere degli incisori a un grande editore del '700* (Bassano del Grappa 1999), pp.100–101, citing a group of letters between Cattini and the publisher Giambattista Remondini, written 1748–1756.



Fig. 3 Drawing by Piazzetta engraved by Giovanni Cattini and dedicated to the poet Angelo Maria Labia (1709–1775). Reduced from 445 × 335 mm (platemark)

The taste for framing prints has decimated the *Icones ad vivum expressae*. Although six or more editions were published from the original matrices, few sets survive intact, and fewer still in contemporary bindings.⁷ Most impressions are now divorced from a title-page, often trimmed close to borderlines, and mounted, mutations which prevent – on our present understanding of paper and state, at least – determination of their edition/issue date.⁸

Any copies Consul Smith himself possessed have been lost, or rendered unrecognisable. The set now in the Royal Collection at Windsor – presumably Smith's, through the 1762 purchase of his collections – is without title-page, and the impressions thus are of indeterminate date.⁹ Smith acquired for his 'second library' a copy of an otherwise unknown edition published by Pasquali in 1753; it has not been sighted since 1773.¹⁰ Pasquali

⁷ The only set in a contemporary binding to be seen on the market in recent years was sold anonymously • Christie's, 'Fine Old master and Modern Prints', London, 2 July 1975, lot 48 (£3000) — P. & D. Colnaghi, *Pictures from the Grand Tour* [catalogue of an exhibition held at] Colnaghi, 14th November–16th December, 1978 (London 1978), item 116 (priced \$22,500). The contents were the 1754 edition of Cattini's *Icones*, together with twenty-eight prints after Piazzetta engraved by Pitteri (Ravà nos. 1, 3, 15, 29–40, 108, 57, 74, 56, 271, 265, 444, 268, 266, 263, 226, 196, 220), and a portrait of G.B. Cignaroli engraved by Pitteri after Francesco Lorenzi. The volume was acquired from Colnaghi by David Tunick, Inc., disbound, and the contents offered in *Italian Prints of the Eighteenth Century* [catalogue 11] (New York 1981), items 32 (Cattini's *Icones*, priced \$11,000), 183 (Pitteri's 'Quindici teste', priced \$9000), 184–190, 192–196, 198 (the prices of the other prints by Pitteri total \$9150).

⁸ For example • London, British Museum, Department of Prints & Drawings (1951–0714.212, 238, 241, 243–252): each print is trimmed along the borderlines (plate numbers lost). The matrices are stuck on two paper stocks, one watermarked *AS* (height of each letter 40mm, same form and position relative to the chain lines as Robison p.225 no. 52, usage observed 1748–1749); the other paper watermarked with a crossbow (length 70mm, of type Robison nos. 49–50, but different form, and smaller) • Florence, Franco Semenzato Srl, auction sale of 'Importanti libri figurati fiorentini, cinquecentine e postincunaboli, edizioni di pregio', 12 November 1987, lot 33 (result unknown): sold framed (plates VI, IX, XIII, XIV reproduced in catalogue, plates numbered).

⁹ • Windsor, Royal Library (Inv. 809071). BUBERL p.100: 'Die in Windsor befindliche Mappe ist fest in Leder gebunden und mit dem Ex Libris des Königs George III. versehen. In seinen Besitz kamen die Blätter wahrscheinlich 1762 zusammen mit dem Verkauf der Bestände Konsul Smith's'. According to Martin Clayton, Deputy Curator of the Print Room, Windsor Castle, the binding is early twentieth-century quarter-leather, and the exlibris in fact that of George V. 'It lacks the title page and Piazzetta's portrait; the fourteen plates have the key letter I–XIV below. The watermark is a diagonally-placed crossbow, with no countermark' (private communication, 1 March 2006). On the practice at Windsor of rebinding Smith's albums of prints; see Antony Griffiths, 'The Prints and Drawings in the Library of Consul Joseph Smith' in *Print Quarterly* 8 (1991), p.132.

¹⁰ This set is first documented in an interleaved copy of the *Bibliotheca Smithiana* (Venice 1755), annotated by Smith and his librarian (possibly Pasquali) as a new title (*not* as a volume *recuperato*): 'Piazzetta. Jo: B. Icones ad vivum expressae Venetijs Pasquali 1753 fo[gl]io' (interleaf opposite p.369,

reissued the prints in 1754 (the year of Piazzetta's death) and, according to George Knox, 'Most copies have the title page dated 1754' (KNOX p.86). Two editions were published in 1763, one under Pasquali's imprint, the other 'appresso Innocente Alessandri e Pietro Scattaglia'. A selection of plates (eight only) was struck by the publisher Teodoro Viero in 1767, 'con le tavole largamente ritoccate' (SUCCI p.130 note 2). In 1779, Lodovico Furlanetto, who had bought all the 'Rami e Carte' from Smith's widow, published the last known edition.

As the printed images were not protected by a privilege, a legal mechanism prohibiting others from reprinting them, the Venetian engraver Nicolò Cavalli was free to publish *circa* 1754 a set of smaller copies (CHIARI MORETTO WIEL nos. 84–95). Another set of copies, of much reduced size, signed *Piazzetta delineavit | Cattini incidit*, but doubtfully engraved by Cattini, was issued by Teodoro Viero about 1767 (BUBERL pp.103–104, CHIARI MORETTO WIEL p.40). Meanwhile, copies had been published also at Augsburg, *circa* 1745–1750, engraved in mezzotint by Johann Lorenz Haid, and at Munich, in 1753, engraved by Franz Xavier Jungwirth.

Although the date 1743 on Cattini's portrait of Piazzetta intimated an edition of the *Icones* published in that year, no copy was located until 1983, when George Knox announced 'a very fine early set in the Mariette album of Piazzetta engravings' in the Bibliothèque nationale in Paris (KNOX p.86). Also in 1983, Dario Succi, Attilia Dorigato, and Adriano Mariuz independently cited the 1743 edition, with Succi establishing – without identifying the copies under comparison – two states of the matrices: in the first state (issued 1743) 'I fogli sono numerati progressivamente' (I–XIV, beneath the borderline), while in the second state (issued 1754) 'la numerazione delle tavole è cancellata' (SUCCI p.130 note 2). Adducing Succi, Dorigato described two prints numbered VII and XI from a set (?) in the Museo Correr (St. P.D. 636, 645) as 'appartengono conseguentemente alla prima edizione' (DORIGATO pp.174, 186). In 1996, Chiari Moretto Wiel mentioned a copy of the 1754 issue

in British Library 11907 cc.23). In a posthumous inventory (9 November 1770) of the contents of Smith's household, it is entered as 'Piazzetta Jo. Bap.ta Icones Aere incisae a Jo. Cattini. in fogl.' (without date) and located in 'La Libreria... Nel Mezzà in faccia la Porta la Strada' (transcribed by Dario Succi and Annalia Delneri, 'L'Inventario dei beni di Joseph Smith nel palazzo sul Canalgrande' in *Capricci veneziani del settecento*, Turin 1988, p.549). The copy next appears in the *Catalogo di libri raccolti dal fu Signor Giuseppe Smith e pulitamente legati* (Venice 1771), p.135 (among 'Geographie, e Libri di Stampe'), and lastly in the London auction sale catalogue *Bibliotheca Smithiana...sold at auction by S. Baker and G. Leigh*, January 25, 1773, lot 1620. In both sale catalogues, the imprint is recorded as Venice 1753. On these documents of Smith's collections, see Stuart Morrison, 'Records of a bibliophile: the catalogues of Consul Joseph Smith and some aspects of his collecting' in *The Book Collector* 43 (1994), pp.27–58.

in the Museo Correr 'in essa viene cancellata la numerazione progressiva delle tavole' (Chiari Moretto Wiel p.40).

On the evidence available to the writer, it is not confirmed that the presence of plate numbers denotes a 1743 first issue, and their absence a 1754 or later issue. In a copy of the 1763 edition examined in the National Art Library, Victoria & Albert Museum, the fourteen plates are numerated in the matrices I–XIV beneath the borderlines, exactly as in our copy of the 1743 edition.¹¹ A reproduction from the copy of the 1754 edition described in the Colnaghi and Tunick catalogues shows numerals beneath the borderline.¹² The copy of 1754 edition in the Graphische Sammlung Albertina, Vienna – possibly acquired by Albert von Sachsen-Teschen, the founder of the Albertina collection, on his visit to Venice in 1776 – is another victim of curatorial reorganisation: all the plates have been trimmed close to the borderlines, and laid to gallery mounts. Although its evidential value is thus diminished – the impressions are possibly derived from multiple copies – it is still worth mentioning that at least one plate in the copy is numbered (plate I, reproduced by BUBERL Abb. 42).¹³

These complete copies of the 1743 edition are known to the writer¹⁴

- Cambridge, MA, Harvard University, Houghton Library, shelfmark Typ 725.43.691 PF (together with eleven prints by Marco Pitteri,¹⁵ in a contemporary album bound in paper boards, 510 × 695

¹¹ • London, National Art Library, Victoria & Albert Museum (110.G.7). This copy, acquired 12 August 1865, is correctly described in early catalogues, but misdated '1743' in the Library's OPAC. The matrices are struck on two papers by the same manufacturer having watermarks of a crescent moon with human profile, and initials *FC*. A copy of the 1763 issue was in the library of the Venetian bibliophile Maffeo Pinelli (Jacopo Morelli, *Bibliotheca Maphaei Pinelli Veneti descripta*, Venice 1787, I, no. 2107). Surprisingly, Chiari Moretto Wiel doubts its existence – 'ma potrebbe essere un errore di lettura' (p.40) – although aware that it was cited *ante* 1840 by G.A. Moschini (*Dell' incisione in Venezia*, edition Venice 1924, p.84) and again by Palluchini (p.40).

¹² Plate XIII is reproduced in Tunick's catalogue (see above, note 7); plates VI and XIV, very probably from the same set, are reproduced by KNOX nos. 46, 48, with the illustrations masked to the borderlines.

¹³ • Vienna, Graphische Sammlung Albertina (HB 29, 5/64–79). BUBERL p.98 note 3: 'In der Albertina Wien befindet sich das Titelblatt der Ausgabe von 1754, von den folgenden 15 Blättern trägt kein Blatt die Nummer, da sie beinahe alle direkt nach dem Bildrand beschnitten und in den gebundenen Band der Hofbibliothek eingeklebt wurden'. The title-page and all the plates of the set are reproduced as Abb. 40–55.

¹⁴ An incomplete copy was sold by Christie's, 'Collection Héli de Talleyrand-Périgord, Duc de Talleyrand', Paris, 26 November 2005, lot 177 (title and thirteen prints only, €11,400).

¹⁵ Acquired by Philip Hofer from the London booksellers Davis & Orioli, in 1934, later donated to the Houghton Library. Hope Mayo, the Philip Hofer Curator of Printing & Graphic Arts in the Houghton

mm) • Paris, Bibliothèque nationale de France (cited by KNOX p.86) • Venice, private collection (CHIARI MORETTO WIEL nos. 68–83).

REFERENCES Le Blanc, I, p.614 nos. 1–16: ‘16 pièces, y compris le portrait de Piazzetta. 1754’; Pallucchini 1941 no. 85, fig. 21: plate XIII (plate number trimmed or erased); Dillon no. 87: plate VII (plate number trimmed or erased); Tunick no. 32 (plate numbered); Succi pp.130–132, figs. 128–129: plates XI, VIII (plate numbers trimmed or erased); Knox nos. 25, 46, 48: frontispiece, plates VI, XIV (plate numbers trimmed or erased); Mariuz pp.48–53 nos. 110–113, 165: plates VIII, XI, XIII, XIV, portrait (plate numbers trimmed or erased); Dorigato pp.174, 186–187 no. 89[a–b]: plates VII, XI (plates numbered); Buberl pp.97–105, Abb. 40–55: title, portrait and all plates of 1754 issue reproduced (plate I only numbered, rest trimmed or erased); Chiari Moretto Wiel pp.40–55, nos. 68–83: title-page, portrait, and all plates of 1743 issue reproduced; Boorsch pp.20, 38 nos. 63–64: plates XI, XIII (plate numbers trimmed or erased)

LIST OF PRINTS

- A Portrait of Piazzetta, 1743, etching and engraving (platemark 442 × 337 mm), legends *Joh. Baptista Piazzetta Pictor, natus Venetus*. | *Joh. Cattini in aes incidit observantiae et grati animi ergo Anno MDCCXLIII*
MARIUZ p.53 no. 165, fig. 165; KNOX no. 25; CHIARI MORETTO WIEL no. 69
- A Man thinking, dedicated to Bernardo Nani (I), etching and engraving (platemark 447 × 335 mm), legends *Excellentissimo Bernardo Nani P.V.* | *in obsequentis Animi monumentum D.D.D.* | *Jo. Baptista Piazzetta delineavit.* | *Joannes Cattini Sculptor Venetus.* | I
CHIARI MORETTO WIEL no. 70
- A young Woman, dedicated to Giustiniana Morosini Gradenigo (II), etching and engraving (platemark 445 × 335 mm), legends *Felicibus sub Auspiciis Clarissimae Matronae Venetae | Justinianae de Maurocenis Gradonicae* | *Jo. Baptista Piazzetta delineavit.* | *Joannes Cattini Sculptor Venetus.* | II
CHIARI MORETTO WIEL no. 71

Library, has examined the album on our behalf, and kindly reports (private communication, 13 March 2006) that the watermarks in Cattini’s prints are two versions of a crossbow, with *AS* marks visible in the portrait and plate XIII; the eleven prints by Pitteri are Ravà nos. 226, 220, 196, 263, 266, 444, 271, 265, 268, 15 and LE BLANC no. 65 (his print of G.B. Cignaroli, after Francesco Lorenzi), with *AS* marks visible in Ravà nos. 226, 220, 196, LE BLANC no. 65, and crossbow mark in Ravà no. 268; the binder’s endleaves are watermarked *C. & I. Honig* with armorial insignia. Five of these prints by Pitteri are in our album (Ravà nos. 15, 444, 265, 268, 266, 271); all were in the Colnaghi album (see above, note 7), except for Ravà no. 196 (the portrait of Goldoni wearing a wig, Ravà no. 195, was present instead).



Fig. 4 Drawing by Piazzetta engraved by Giovanni Cattini and dedicated to Paulina Contarini. Reduced from 457 × 345 mm (platemark)

■ Two Youths looking at each other, dedicated to Joseph Smith (III), etching and engraving (platemark 447 × 338 mm), legends *Clarissimo Viro Dno Dno Josepho Smith Anglo | Bonarum artium Promotori et Protectori beneficentissimo | in grati animi argumentum D.D.D. | Jo. Bapta Piazzetta delineavit. | Joannes Cattini Sculptor Venetus. | III*
CHIARI MORETTO WIEL no. 72

■ A Boy, dedicated to Agostino Maffetti (IV), etching and engraving (platemark 445 × 335 mm), legends *Excellentissimo Augustino Maffetti P.V. | omnium bonarum Artium studiosiss. | hoc qualecumq. obsequii sui testimonium D.D.D. | Jo. Baptista Piazzetta delineavit. | Joannes Cattini Sculptor Venetus. | IV*
CHIARI MORETTO WIEL no. 73

■ An old Man leaning on a Stick, dedicated to Antonio Conti (V), etching and engraving (platemark 445 × 335 mm), legends *Comiti Antonio Abbati Conti Patricio Veneto | In humillimum observantiae signum D.D.D. | Jo. Bapta Piazzetta delineavit. | Joannes Cattini Sculptor Venetus. | V*
CHIARI MORETTO WIEL no. 74

■ A young Man embracing a Girl, dedicated to Angelo Maria Labia (VI), etching and engraving (platemark 445 × 335 mm), legends *Abbati Angelo Mariae Labia Pat. Ven. | Bonarum Artium Amantissimo | in suae venerationis argumentum | D.D.D. | Jo. Bapta Piazzetta delineavit. | Joannes Cattini Sculptor Venetus. | VI*
KNOX no. 46; CHIARI MORETTO WIEL no. 75
See Fig. 3

■ A Woman with a Basket of Pears, dedicated to Marina Canal Savorgnan (VII), etching and engraving (platemark 455 × 340 mm), legends *A S. Ecc.za la Sig.ra Marina Canal Savornian | In segno di profondo ossequio D.D.D. | Giambattista Piazzetta dipin. | Giovanni Cattini dis. ed inc. | VII*
CHIARI MORETTO WIEL no. 76

■ A Student reading with a Lens, dedicated to Giovanni Vezzi (VIII), etching and engraving (platemark 443 × 342 mm), legends *A S. Ecc.za Il Sig.or Co: Giovanni Vezzi N.V. | In contrasegno del mio rispetto D.D.D. | Giambattista Piazzetta dipin. | Joannes Cattini dis. ed inc. | VIII*
SUCCI no. 129; MARIUZ p.53 no. 113, fig. 113; CHIARI MORETTO WIEL no. 77

■ Young Musicians, dedicated to Sebastiano Molin (IX), etching and engraving (platemark 453 × 345 mm), legends *Excellentiss. Sebastiano Molin Senat. Ven. | Bonarum Artium Cultori Eruditiss. | in perpetuum observantiae pignus D.D.D. | Jo. Bapta Piazzetta delin. | Joannes Cattini Sculptor Venetus. | IX*
CHIARI MORETTO WIEL no. 78

■ An old Woman with a Rosary and a Boy in profile, dedicated to Pierre Jamineau (X), etching and engraving (platemark 453 × 350 mm), legends *Clariss. Viro Petro Philippo Jamineau | in*

suae aestimationis specimen D.D.D. | Jo. Bapta Piazzetta delin. | Joannes Cattini Sculptor Venetus. | X
CHIARI MORETTO WIEL no. 79

■ A Mathematician, dedicated to Pietro Zen (XI), etching and engraving (platemark 455 × 350 mm), legends *Excellentissimo Petro Zen P.V. | in obsequentis animi officium D.D.D. | Jo. Bapta Piazzetta delin. | Joannes Cattini Sculptor Venetus. | XI*
SUCCI no. 128; DORIGATO no. 89[b]; MARIUZ p.53 no. 112, fig. 112; CHIARI MORETTO WIEL no. 80; BOORSCH no. 63

■ A Boy leaning on a Stick and an old Man in profile, dedicated to Paolina Contarini (XII), etching and engraving (platemark 457 × 345 mm), legends *Benigno sub Patrocinio Clariss. Matronae Venetae | Paulinae de Contarenis Contrarenae | Jo. Bapta Piazzetta delin. | Joannes Cattini Sculptor Venetus. | XII*
CHIARI MORETTO WIEL no. 81

See Fig. 4

■ A young Hunter and two young Women, dedicated to Prospero Valmarana (XIII), etching and engraving (platemark 465 × 583 mm, sheet 512 × 605 mm), legends *Excellentissimo Viro Comiti Prospero Valmarana P.V. q.m. Triffonis | Bonarum Artium Protectori in venerationis argumentum D.D.D. | Jo. Baptista Piazzetta delin. | Joannes Cattini Sculptor Venetus | XIII*
PALLUCCHINI 1941 no. 85, fig. 21; MARIUZ p.52 no. 111, fig. 111; CHIARI MORETTO WIEL no. 82; BOORSCH no. 64

■ A Bravo, a Girl, and an old Woman (the Procuress), dedicated to Francesco Algarotti (XIV), etching and engraving (platemark 464 × 585 mm, sheet 512 × 605 mm), legends *Illustrissimo et Eruditissimo Viro Comiti Francisco Algarotti, | eximio Scientiarum et Artium Cultori D.D.D. | Jo. Baptista Piazzetta delin. | Joannes Cattini Sculptor Venetus | XIV*
MARIUZ p.52 no. 110, fig. 110; KNOX no. 48; CHIARI MORETTO WIEL no. 83

Bound with

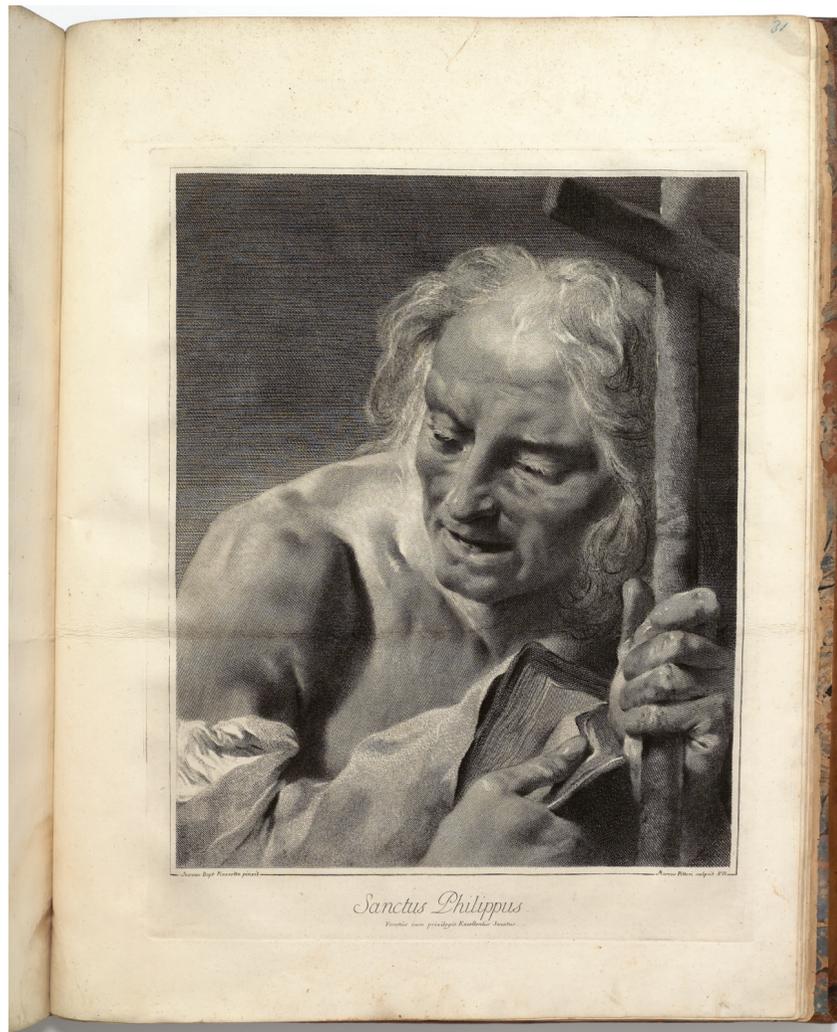


Fig. 5 'Saint Philip', drawing by Piazzetta engraved by Marco Alvise Pitteri.
Reduced from 435 × 340 mm (platemark)

• 'Quindici teste delli più rinomati disegni di Giambatta Piazzetta': The Twelve Apostles, God the Father, The Redeemer, and The Virgin, a set of fifteen prints, with a related print of Saint Paul.

Venice, [published by Marco Pitteri, circa 1744]

FOLIO (album dimensions 555 × 430 mm), (16)ff., the prints numbered (4) I–XII, as described below.

PAPER all prints struck on a paper typical of Venice, watermark *AS* (letters 40 × 20 mm, neither tied to chains) found on the same sheet with *B* (20 mm, tied to chain); see ROBISON p.225 nos. 51–52, for comparable *AS* watermarks (dated mid to late 1740s).

CONDITION excellent impressions, some with plate tone, generally in very good state of preservation: dampstain in bottom left corner of *Saint Paul*, plates I–VI, IX; faint hanging folds.

A SET of fifteen prints after Piazzetta, portraying the head and shoulders of *The Twelve Apostles*, together with *God the Father*, *The Redeemer*, and *The Virgin*, known as the 'Quindici teste'. Added here to the series is a related print portraying *Saint Paul*, of identical size, lettered in the same style.

The printmaker Marco Alvise Pitteri (1702–1786) learnt printmaking from Giuseppe Baroni and Giovanni Antonio Faldoni, from whom he appropriated a 'system of defining forms in long parallel lines, but instead of Faldoni's smooth grooves, Pitteri's lines are completely irregular in width, creating the effect of nodules along their length' (BOORSCH p.20). This technique was especially suited to reproducing the subtle nuances of the chalk drawings of Piazzetta.

Pitteri's earliest dated print is 'La Chiesa che abbatte l'eresia' after Piazzetta, the frontispiece to Antonio da Venezia's *La chiesa di Gesù Cristo vendicata*, published in 1724 by Recurti probably in association with Albrizzi (DORIGATO no. 101). In the late 1730s, he engraved a series of prints after Piazzetta for a small-format *Beatae Mariae Virginis Officium*, published by Pasquali in 1740 (KNOX no. 68). Around the same time – working on a team of printmakers, the busiest of them Faldoni and Cattini – he etched a portrait (after Piazzetta) and four plates for another production of Albrizzi's press, the Zanetti's *Delle Antiche Statue Greche e Romani* (1740–1743).

According to a legend *Joannes Bapta Piazzetta pinxit* on each plate, the 'Quindici teste' are modelled on paintings or oil sketches, however the ten-year privilege obtained by the printmaker Marco Pitteri in 1742, identifies the prototypes as drawings ('quindici teste delli

più rinomati disegni di Giambatta Piazzetta’).¹⁶ Two paintings by Piazzetta and a large corpus of his drawings are linked to these prints; they are far from consistent in style as a group, with few indications of date.¹⁷

The date of first issue of the ‘Quindici teste’ is not known. Work on the plates certainly was well advanced – if not actually completed – on 20 June 1744, when seven of the set were admired by members of the Accademia Etrusca di Cortona.¹⁸ Their success encouraged Pitteri to etch – ‘in epoca posteriore alla *suite* maggiore’ (CHIARI MORETTO WIEL p.26) – four matching prints, depicting Saints Luke, Mark, Paul, and John the Baptist, carrying the same warning that the images were protected by a privilege of the Venetian Senate (CHIARI MORETTO WIEL p.xviii, nos. 26–30). A similar print of *Saint Joseph* with dedication line to Andrea Scipioni was also produced. This enlarged group of twenty ‘Sacre immagini’ was then re-engraved in reduced size (*circa* 160 × 105 mm) by Pitteri himself, and published under privilege.¹⁹

Also at unknown dates, Pitteri etched some secular subjects of Piazzetta – five are present in our album (see below) – and these were sold, together with the ‘Sacre immagini’, in print shops along the Merceria. To preface their personal selection of Pitteri’s prints, some purchasers acquired a title-page with printed text (in black) reading *Opera | Joannis Baptistae Piazzetta | Veneti Pictoris Eximii, | Quae | Marcus Pitteri | Venetus | sculpsit et escudit*.²⁰

¹⁶ Pitteri applied on 12 June 1742, presented some of his plates for inspection on 7 September, and on 9 September 1742, a privilege ‘che l’incisione stessa sia di sacre Imagini’ was conceded by the Senate (documents in the Archivio di Stato di Venezia, transcribed by GALLO p.29; see also CHIARI MORETTO WIEL p.10).

¹⁷ No paintings or drawings are extant for four prints: *Saint Andrew* (II), *Saint Philip* (VII), *Saint Bartholomew* (VIII), and *Saint Matthias* (XII). See KNOX nos. 53, 55, 57 and CHIARI MORETTO WIEL pp.11–30.

¹⁸ ‘Il Signor cavaliere Giovan Battista Mancini fece vedere sette stampe del detto Piazzetta bulinate da Matteo [sic] Pitteri rappresentanti il Padre Eterno, Giesù Cristo, la Santissima Vergine ed altri Apostoli’ (from the minutes of the Academy, transcribed by Ugo Procacci, ‘Opere del Piazzetta e della sua bottega a Cortona’ in *Arte Veneta* 1, 1947, p.121).

¹⁹ The set is preceded by an engraved title lettered ‘Opera dipinta da Giambattista Piazzetta, incisa da Marco Pitteri Veneto con Privilegio dell’ Ecc.mo Senato’. GALLO p.29. SUCCI nos. 379–383. KNOX nos. 59a–c. CHIARI MORETTO WIEL nos. 31–50.

²⁰ This title occurs in ● London, National Art Library, Victoria & Albert Museum (110 G. 37). Acquired 27 May 1863, it is a group of twenty-two plates by Pitteri, rebound in 1970. The contents are: ‘Quindici teste’ (in this order: XII, XI, X, IX, VIII, VII, VI, I, V, IV, III, II, *The Redeemer*, *God the Father*, *The Virgin*, *Saint Paul*, five ‘Capricciose teste’ (the same five plates found in our album, but in this order: Ravà 444, 266, 265, 271, 268), and *Man with a Rosary, dedicated to Giambattista Albrizzi* (Ravà 263). All impressions are struck on a paper with *AS* and *B* watermarks (letters *AS* both tied to

Since Fragonard was still able to find in the Merceria ‘les suites de piazettes gravées par Pitteri’,²¹ it seems Pitteri’s matrices were restruck as required for more than twenty years.

As yet, Pitteri’s prints have not been studied closely enough to identify reworkings of the matrices. Another state of *The Virgin* lettered ‘Consolatrix Afflictorum’ (in place of ‘Trinitatis delicia Virgo Maria’) is known, but priority has not been established (RAVÀ no. 15). Impressions of *The Virgin* and *Saint Peter* with privilege lines, and with those privilege lines later erased, are also recorded (CHIARI MORETTO WIEL nos. 11, 25). The impression of *Saint John* in our album seems early: it retains in the lower margin an etched squiggle (shaped like an *E*), which is cleaned away in all other impressions seen.

Like Cattini’s *Icones*, the ‘Quindici teste’ was much copied, notably at Venice by Antonio Verico (CHIARI MORETTO WIEL nos. 55–58), at Augsburg in mezzotint by Johann Lorenz Haid (KNOX pp.39–40), and at Munich by Franz Xavier Jungwirth (CHIARI MORETTO WIEL nos. 51–54).

REFERENCES Le Blanc, III, p.211 nos. 29–48 (adding other prints to the set); Ravà nos. 1, 3, 15, 29–40, 108 (Saint Paul); Pallucchini 1941p.99 nos. 465–467: plates VII, II, XI; Tunick items 183 (full set), 187 (Saint Paul); Succi pp.308–309 nos. 374–378, 388: plates VI, VII, XII, XI, V, God the Father; Mariuz p.51 nos. 94–101: plates I, III, IV, V, Saint Paul, VI, VII, XI; Dorigato nos. 78–80: plates I, III, VII, XI, God the Father, The Redeemer, The Virgin; Knox pp.138, 140–141 no. 56: plate XII; *The Glory of Venice* pp.149, 475 no. 69: plate XII; Chiari Moretto Wiel pp.10–30 nos. 11–25 (full set); Boorsch p.41 nos. 99–100: plates VII, XI; Pellegrini pp.114–115, nos. 41–43: plates VII, XI, III

LIST OF PRINTS

■ God the Father, etching (platemark 430 × 335 mm), legends *Joannes Bapt. Piazzetta pinxit. | Marcus Pitteri sculpsit* | [centred:] *Omnium creaturarum Increatus Sator. | Venetiis cum privilegio Excellentiss: Senatus.*

RAVÀ no. 1; SUCCI no. 388; CHIARI MORETTO WIEL no. 23

chains, height of each 30/32 mm; *B* sewn ten chains apart, height 20 mm). Our impressions are struck on a paper by the same manufacturer, but made in different moulds (*AS* height 40 mm).

The same title-page was in the Colnaghi album (transcription in their catalogue; see above, note 7).

²¹ See above, note 2.

- The Redeemer, etching (platemark 432 × 340 mm), legends *Joannes Bapt. Piazzetta pinxit. | Marcus Pitteri sculpsit. | [centred:] Peccati, mortisque triumphator Christus | Venetiis cum privilegio Excellentiss. Senatus*
RAVÀ no. 3; PALLUCCHINI 1941 no. 464; CHIARI MORETTO WIEL no. 24
- The Virgin, etching (platemark 430 × 328 mm), legends *Joannes Bapt. Piazzetta pinxit. | Marcus Pitteri sculpsit. | [centred:] Trinitatis delicia Virgo Maria. | Venetiis cum privilegio Excellentiss. Senatus.*
RAVÀ no. 15; DORIGATO no. 81; CHIARI MORETTO WIEL no. 25
- Saint Paul, etching (platemark 435 × 330 mm), legends *Joannes Bapta Piazzetta pinxit | Marcus Pitteri sculpsit | [centred:] Sanctus Paulus. | Venetiis cum privilegio Excellentiss Senatus*
RAVÀ no. 108; TUNICK no. 187; SUCCI no. 387; MARIUZ p.51 no. 98, fig. 98; CHIARI MORETTO WIEL no. 28
- Saint Peter, etching (platemark 448 × 350 mm), legends *Joannes Bapt. Piazzetta pinxit. | Marcus Pitteri sculpsit. I | [centred:] Sanctus Petrus | Venetiis cum privilegio Excellentiss: Senatus*
RAVÀ no. 37; KNOX no. 54; MARIUZ p.51 no. 94, fig. 94; CHIARI MORETTO WIEL no.11
- Saint Andrew, etching (platemark 450 × 350 mm), legends *Joannes Bapt. Piazzetta pinxit. | Marcus Pitteri sculpsit. II | [centred:] Sanctus Andreas | Venetiis cum privilegio Excellentiss Senatus.*
RAVÀ no.29; PALLUCCHINI 1941 no.466; CHIARI MORETTO WIEL no.12
- Saint James the Greater, etching (platemark 446 × 346 mm), legends *Joannes Bapta Piazzetta pinxit | Marcus Pitteri sculpsit. III | [centred:] S. Jacobus Maior | Venetiis cum privilegio Excellentiss Senatus*
RAVÀ no.32; MARIUZ p.51 no.95, fig. 95; CHIARI MORETTO WIEL no.13
- Saint John the Evangelist, etching (platemark 435 × 340 mm), legends *Joannes Bapta Piazzetta pinxit | Marcus Pitteri sculpsit IV. | Sanctus Joannes | Venetiis cum privilegio Excellentiss. Senatus.*
RAVÀ no.31; MARIUZ p.51 no.96, fig. 96; CHIARI MORETTO WIEL no.14
- Saint Thomas, etching (platemark 438 × 340 mm), legends *Joannes Bapta Piazzetta pinxit. | Marcus Pitteri sculpsit. V | [centred:] Sanctus Thomas. | Venetiis cum privilegio Excellentiss Senatus.*
RAVÀ no.40; MARIUZ p.51 no.97, fig. 97; CHIARI MORETTO WIEL no.15
- Saint James the Lesser, etching (platemark 435 × 342 mm), legends *Joannes Bapta Piazzetta pinxit. | Marcus Pitteri sculpsit VI. | S. Jacobus Minor | Venetiis cum privilegio Excellentiss. Senatus.*
RAVÀ no.33; SUCCI no.374; MARIUZ p.51 no.99, fig. 99; CHIARI MORETTO WIEL no.16

- Saint Philip, etching (platemark 435 × 340 mm), legends *Joannes Bapt Piazzetta pinxit | Marcus Pitteri sculpsit. VII | Sanctus Philippus. | Venetiis cum privilegio Excellentiss Senatus.*
RAVÀ no.34; PALLUCCHINI 1941no.465; SUCCI no.375; MARIUZ p.51 no.100, fig. 100; CHIARI MORETTO WIEL no.17; BOORSCH no.99

See Fig. 5

- Saint Bartholomew, etching (platemark 435 × 340 mm), legends *Joannes Bapt Piazzetta pinxit. | Marcus Pitteri sculpsit VIII. | Sanctus Bartholomaeus. | Venetiis cum privilegio Excellentiss. Senatus*
RAVÀ no.30; CHIARI MORETTO WIEL no.18

- Saint Matthew, etching (platemark 435 × 335 mm), legends *Joannes Bapta Piazzetta pinxit. | Marcus Pitteri sculpsit IX. | Sanctus Matthaues | Venetiis cum privilegio Excellentiss. Senatus.*
RAVÀ no.35; CHIARI MORETTO WIEL 19

- Saint Simon, etching (platemark 430 × 340 mm), legends *Joannes Bapt. Piazzetta pinxit. | Marcus Pitteri sculpsit. X. | Sanctus Simeon. | Venetiis cum privilegio Excellentiss. Senatus*
RAVÀ no. 38; CHIARI MORETTO WIEL no. 20

- Saint Jude, etching (platemark 450 × 355 mm), legends *Joannes Bapta Piazzetta pinxit | Marcus Pitteri sculpsit XI | Sanctus Thaddaeus | Venetiis cum privilegio Excellentiss Senatus*
RAVÀ no. 39; PALLUCCHINI 1941no. 467, fig. 55; SUCCI no. 377; KNOX no. 56; MARIUZ pp.51–52 no. 101, fig. 101; CHIARI MORETTO WIEL no. 21; GLORY OF VENICE no. 69; BOORSCH no. 100

- Saint Matthias, etching (platemark 450 × 350 mm), legends *Joannes Bapta Piazzetta pinxit. | Marcus Pitteri sculpsit XII. | Sanctus Matthias. | Venetiis cum privilegio Excellentiss Senatus*
RAVÀ no. 36; SUCCI no. 376; CHIARI MORETTO WIEL no. 22

Bound with

- ‘Capricciose teste’: a group of five prints

Venice, [published by Marco Pitteri, circa 1750–1754]

FOLIO (album dimensions 555 × 430 mm), five prints (as described below), bound in the album between the *Icones* and ‘Quindici teste’).

PAPER all prints struck on a paper stock similar to that used here for the ‘Quindici teste’, with watermark *A S* (letters 40 × 20 mm, neither tied to chains), however *B* (20 mm., tied to chain line) here

observed only in 'A young Man drawing his Sword'; compare ROBISON p.225 nos. 51–52 (dated mid to late 1740s).²²

CONDITION in very good state of preservation: light dampstain in fore-edge margin of 'A Man in a Fur-collared Coat' extending into about four square inches of image, another insignificant dampstain in bottom left corner of image; same dampstain in bottom left corner of 'A young Man drawing a Sword'.

THESE FIVE PRINTS are dated by most critics to the period immediately following Piazzetta's death (RAVÀ p.13; MAURONER p.10), with Chiari Moretto Wiel proposing further that four of them – excepting 'A young Man drawing a Sword' – 'constituire una piccola serie' (CHIARO MORETTO WIEL pp.xxii, 76).

The prints are based on drawings or perhaps paintings by Piazzetta for which the exact models do not survive. Pallucchini suggested that the man with a fur collar is a fancy portrait of Piazzetta himself ('autoritratti idealizzati') after an unknown original (PALLUCCHINI 1968 p.112).²³ The etching 'A Boy with a Dog' is close in style and character to a drawing identified by Knox as a portrait of Piazzetta's son Giacomo *circa* 1742, when he was about seventeen years old (cf. KNOX no. 34). The print of 'A young Woman in profile' relates to drawings and paintings of Piazzetta's wife, Rosa, when she was about thirty-seven years of age (cf. KNOX no. 31).

Impressions of these prints struck at the end of the century by Giovanni Maria Pedrali, a specialist in reworking worn-out plates (he published the fifth edition of Luca Carlevarijs, *Le Fabriche e vedute di Venetia*, around 1800) are recorded.²⁴

REFERENCES Le Blanc, III, p.211–212 nos. 76–80 ('Bustes de paysans et paysannes: Piazzetta. 5 p. gr in-fol.'), 103; RAVÀ nos. 265–266, 268, 271, 444; Pallucchini 1941 p.97 nos. 446, 448–450; Mauroner p.10; Pallucchini 1968 p.113 fig. 160; Tunick items 192–196 (individually priced \$725 or \$750);

²² The impressions in the National Art Library, Victoria & Albert Museum (see above, note 20) are struck on paper with the same watermarks; comparable *AS* watermarks are in some Harvard impressions (see above, note 13). An impression of 'A young Woman in profile' in the Department of Prints & Drawings, British Museum (1872–0113.11), is struck on a paper with fleur-de-lys watermark.

²³ A drawing 316 × 295 mm in the same direction was anonymously consigned for sale in Paris, 'Dessins anciens et modernes', by PIASA (Bruno and Patrick de Bayser, *experts*), 22 March 2006, lot 45. Although accepted by Knox on the basis of a photograph, as preparatory for the print, in the writer's opinion this drawing is more likely to be *after* the print.

²⁴ Pedrali's striking of *A young Man drawing a Sword* is reproduced by DILLON no. 252.



Fig. 6 Drawing by Piazzetta engraved by Marco Alvisi Pitteri.
Reduced from 455 × 355 mm (platemark)

Chiari Moretto Wiel pp.73–77 nos. 141–145; C.G. Boerner, *Italian prints 1500–1800. Mantegna through Giovanni David. Stock List 108* (New York & Düsseldorf 1997), nos. 68–70 (individually priced \$800 or indicated sold); Boorsch pp.20, 41–42 nos. 103–104

LIST OF PRINTS

- A Man in a Fur-Collared Coat (self-portrait of the artist?), etching (platemark 455 × 355 mm), legends *Joannes Bapt. Piazzetta inv. | Marcus Pitteri sculpsit.*
RAVÀ no. 444; MAURONER no. 20; PALLUCCHINI 1941 no. 450; TUNICK no. 196 (watermark: crossbow); MARIUZ p.52 no. 107, fig. 107; DORIGATO no. 87[d]; Boerner, *op. cit.*, no. 70 (watermarks: three crescents + Imperial + F C); CHIARI MORETTO WIEL no. 142
- A young Man drawing a Sword, etching (platemark 435 × 343 mm), legends *Gio. Batta Piazzetta inven. | D.D. Marcus Pitteri Incisor. | [centred:] Josepho Nogari celebri Pictori in argumentum aestimationis et benevolentiae*
RAVÀ no. 265; MAURONER no. 21; PALLUCCHINI 1941 no. 446, fig. 56; TUNICK no. 192 (watermark: crossbow); MARIUZ p.52 no. 102, fig. 102; DORIGATO no. 87[a]; CHIARI MORETTO WIEL no. 141
- A young Woman in profile (the artist's wife, Rosa Piazzetta?), etching (platemark 452 × 352 mm), legends *Piazzetta Inve. | Pitteri scul.*
RAVÀ no. 268; TUNICK no. 194 (watermark: crossbow); MARIUZ p.52 no. 103, fig. 103; Boerner, *op. cit.*, no. 68 (watermarks: three crescents + Imperial); CHIARI MORETTO WIEL no. 143 (reproduction trimmed, deleting legends)
- A Boy with a Dog (the artist's eldest son, Giacomo Piazzetta?), etching (platemark 445 × 345 mm), legends *Piazzetta Inv. | Pitteri sculp. Venetiis.*
RAVÀ no. 266 and pl.25; MAURONER no. 18; PALLUCCHINI 1941 no. 449; TUNICK no. 193 (watermark: crowbow); MARIUZ p.52 no. 105, fig. 105; DORIGATO no. 87[b]; Boerner, *op. cit.*, no. 69 (watermark: F Calchiardi Toscolano); CHIARI MORETTO WIEL no. 144; BOORSCH no. 103
See Fig. 1
- A young Woman and a Boy, etching (platemark 455 × 355 mm), legends *Gio. Batta: Piazzetta inv. | Marco Pitteri sculp.*
RAVÀ no. 271; MAURONER no. 19; Pallucchini 1941 no. 448, fig. 57; TUNICK no. 195; MARIUZ p.52 no. 104, fig. 104; DORIGATO no. 87[c]; Chiari Moretto Wiel no. 145; BOORSCH no. 104
See Fig. 6

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DORIGATO

Attilia Dorigato, ‘Giambattista Piazzetta e l' incisione veneziana del Settecento’ in *Giambattista Piazzetta: il suo tempo, la sua scuola* (Venice 1983) , pp.173–194

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Fabio Mauroner, *Incisioni del Pitteri* (Bergamo 1944)

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