Above Fig. 1 Dedication-plate to Marc de Beauvau, prince de Craon (1679–1754); sheet dimensions 490 × 660 mm

Right Fig. 2 Contemporary calf binding by Christoffer Schneidler (1721–1787) for Lovisa Ulrika (1720–1782), Queen of Sweden (1751–1771); binding dimensions 500 × 673 mm

Marieschi, Michele
Venice 1710 – 1743 Venice


Venice [after 1743]

OBLONG FOLIO (500 × 673 mm), (22) folios, comprising etched title-plate, dedication-plate, and twenty etched views, in FIRST STATES; a homogenous set on sheets of uniform dimension (490 × 660 mm); the title-plate designed and etched by Marieschi himself, with his portrait (only) designed by Angelo Trevisani and etched by Carlo Orsolini (signed beneath the portrait Anzolo Trivisan Deliniaui. | Carlo
Orsolini scupis); the other plates designed and etched by Marieschi himself (signed in bottom right corner *Mich.i Marieschi del.t. et inci.t.*), with probable contributions by another hand (see below).

**Watermarks** the individual letters A, S, Z (observed on various sheets in this copy by Federico Montecuccoli degli Erri).1 Binder’s endpapers: Strasbourg Lily on a shield with a horned crown, a bell suspended below (155 × 70 mm); countermark IV (see Figs. 6–7 below).


The etchings are clearly and cleanly printed from plates in which the etching itself is fresh and shows little sign of wear. In excellent condition, free of staining or deterioration of the paper, never washed or pressed. Several insignificant marks on covers of the binding; overall an immaculate copy.

**Bound in contemporary light brown calf by Christoffer Schneidler (1721–1787), for Lovisa Ulrika, Crown Princess (1744–1751) and Queen of Sweden (1751–1771), the upper cover decorated in gold by a large armorial block combining the insignia of Sweden (three Royal crowns) and of Prussia (eagle holding a sceptre and orb, charged with the monogram FR for Frederick I, King of Prussia), with a Lion and a Wild Man as supporters (90 × 85 mm); three Royal crowns from single tools in each corner; a broad border created by repetition of shell and oriental tulip tools; the lower cover similarly decorated (but without armorial block); the back divided into nine compartments by raised bands, each uniformly decorated in gilt by individual tools (including a drawer-handle tool), except in the second where a red goatskin lettering-piece is applied (*Venetiariam prospectus ab Michael Marieschi*); combed marbled endpapers (Dutch pattern); red page edges.

**A Magnificent, Broad-Margined Copy** of Marieschi’s etchings of Venice, a consistent set of early impressions, some with the faintly inscribed guide lines for alignment of the lettering still visible. The author of the latest catalogue raisonné of Marieschi’s prints, Federico Montecuccoli degli Erri, associates this feature (*‘la doppia riga di allineamento dei relative caratteri’*) with the first impressions off the press (*‘le tirature precoci’*), and on the collateral evidences of watermarks and binding, he conjectured that our set was printed in 1743–1744 (*‘sicuramente non posteriore agli inizi del 1744’*).2

The upper cover of the binding is stamped in the centre with the large gilt arms block of Lovisa Ulrika (1720–1782), Crown Princess and later Queen of Sweden (1751–1771). The daughter of Frederick William I of Prussia and his wife Sophia Dorothea of Hanover, Lovisa Ulrika had been escorted from Berlin to Sweden for her marriage in 1744 by the Swedish envoy count Carl Gustaf Tessin (1695–1770). Tessin was later granted many favours: he was appointed in 1745 Lord Steward of the Royal Court, in 1747 President of the Chancellery (i.e. Prime Minister), and in 1749 governor of her son prince Gustav; his wife, and his wife’s niece, became the Crown Princess’s maids of honour. A prodigious collector, Tessin advised Lovisa Ulrika and her consort Adolf Fredrik (1710–1771), heir to the Swedish throne, on the purchase of works of art for their new residence, Drottningholm Palace, and in 1749 – when faced by financial ruin – Tessin sold to Adolf Fredrik his own collections of prints and drawings.3 It is possible


3 Walfrid Holst, ‘*Hur Carl Gustaf Tessin nödgades börja avyttra sina samlings*’ in *Nationalmusei Årsbok*, new series, 4 (1934), pp.49–64. Tessin had previously made gifts of art works; cf. *Catalogue de quelques dessins du cabinet de C.G.T. présentés à son Altesse royale Louise Ulrique, Princesse de Suède, et de Prusse, le 24 décembre, MDCCCLXXII* (Stockholm, Nationalmuseum, A 87, no. 12). In 1746, he sold some numismatic books to Lovisa Ulrika, and *circa* 1750 he sold her more books on numismatics, on the
The binding was executed by Christoffer Schneidler (1721–1787), the son of a German immigrant bookbinder, Abraham Schneidler (1691–1749; master 1714–1749). Christoffer Schneidler was admitted to the Stockholm bookbinders’ guild on 11 June 1746, submitting as his masterpiece a binding on a folio German Bible (Nuremberg 1736). In 1747, he bound on behalf of Tessin a Christmas gift for Lovisa Ulrika. Schneidler seems to have begun working for Lovisa Ulrika soon thereafter, and on 8 January 1754 he was appointed court binder. The Queen “deliberately rivalled her brother, Frederic the Great, in bibliophilic tastes and ambitions,” and Schneidler’s shop bound for her a huge number of books, mostly in calf and in the same style. Her elder son, Gustav (born 24 January 1746), grew up to become a book collector, and Schneidler worked steadily for him also, both as Crown Prince and as King, mostly in red goatskin, and in a new “Gustavian” style. Schneidler continued meanwhile to holograph catalogues in the Åkeroarckivet, and elsewhere.


4 The ink inscription ‘C.G. Tessin’ or ‘Carl G. Tessin’, often found in Tessin’s books and albums of prints and drawings, is not present here; for these marks of ownership, see Frits Lugt, Les marques de collections de dessins & d’estampes (The Hague 1921), no. 2985 (view); Lugt on-line, no. 4339 (view).


6 Rudbeck, op. cit.


9 The Queen’s choice of material (veau fauve) is said to have been influenced by ‘her compatriot in Paris, the Comte de Hoym’ (Sten G. Lindberg, ‘The Royal Libraries at Drottningholm’ in Bulletin du bibliophile, 1985, p.144). An account book detailing the work Schneidler undertook for the Queen indicates that on 24 May 1770 he was owed the large sum of 7389 crowns (Stockholm, Kungliga Biblioteket, ACC1978 33; record; view).

10 Schneidler later presented to Crown Prince Gustav the Bible he had bound as his guild masterpiece; on the occasion of Gustav’s seventeenth birthday, in 1762, he presented another volume (view); and after Gustav’s accession to throne (12 February 1771), Schneidler bound books for him en masse, many lettered on upper covers ‘Bibliotheket på Drottningholm’ (view).

The armorial block employed on this binding (Fig. 3) is identical to one reproduced by Carl Magnus Carlander12 and by Arthur Sjögren;13 a different block, somewhat smaller, evidently a copy, was in use by the 1760s.14 The broad border (Fig. 5), created by repetition of a shell and oriental tulip tool, combined with individual flower tools, and a crown tool at outside angles of the frame, distinguishes our binding from most others executed for the Queen, which are artless in comparison. The combed marbled endpapers in the volume are Dutch; Christoffler Schneider later used local papers, perhaps of his own manufacture.15

The subsequent provenance of the volume may be revealed in inventories and other documents which are at present beyond our reach. After the death of Adolf Fredrik, in 1771, an auction of books was held to settle his debts; the catalogue printed for the sale perhaps shows that the volume left royal ownership at this time.16 Contemporary manuscript catalogues of the Drottningholm Library could divulge the location of the book.17 In 1777, the widowed Queen was forced to sell Drottningholm Palace to her son Gustav, and a room-by-room inventory was made;18 books are itemised, and this inventory possibly records our volume.19 After Lovisa Ulrika’s death, in 1782, a post-mortem inventory of her possessions was conducted; it also itemises books.20 A substantial portion of Lovisa Ulrika’s library was bequeathed to her daughter, Sophia Albertina (1753–1829); those books, however, seem to have remained intact to the present day, and it is unlikely that our volume was among them.21 The remaining books from Queen Lovisa Ulrika’s library were shelved at Drottningholm Palace until the nineteenth century, when distributed between the National Library and other collections.22

Although the title implies that Marieschi had painted all the subjects shown, in fact none follows any known painting that can claim to be by Marieschi. The etchings are original works of art and Marieschi’s supreme achievements, in contrast to his painted vedute, which are of secondary importance in a sweeping survey of Venetian view painting.

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12 Reproduced by Carl Magnus Carlander, Svenska Bibliotek och ex-libris (Stockholm 1904), pp.22/23, as a line drawing (view).
13 Sjögren, op. cit. (1915), pp.xciii, 133 no. 8, 134 fig. 138 (as 89 × 93 mm). The same block was employed on another, unidentified book (view).
14 Sjögren, op. cit. (1915), p.133 no. 9, p.134 fig. 139 (as 50 × 51 mm); see below; note 45 and Fig. 15.
16 Förteckning på en samling af vackra och väl conditionerade böcker i flera språk och wetenskaper, som genom auction komma att försäljas i Fintsleyska huset på kongl. Riddarholmen, den 1772 (Stockholm: Lars Salvius, 1772). The copy in the Kungliga Biblioteket is dated by hand 4 March and ‘Böckerna hafva tillhör Konung Adolph Fridrich’ (record).
17 Reproduced by Carl Magnus Carlander, Svenska Bibliotek och ex-libris (Stockholm 1904), p.22, provides a brief analysis of the sale catalogue: 201 folios, 224 quartos, 615 octavos, and 692 books in smaller formats (entry).
19 If the book entered Gustav III’s library, then it may be recorded in his library catalogues, e.g. ‘Catalogue alphabétique des auteurs, commentateurs, traducteurs & éditeurs des livres du Cabinet de S.A.R. le Prince héréditaire de Suède avec des Supplémens par Jean Björnstjerna, Bibliothécaire de S. A. R.’, 1763 (Stockholm, Kungliga Biblioteket, U 211) and ‘Catalogus librorum bibliothecae Regis A.O 1774’ (Stockholm, Kungliga Biblioteket, U 212).
20 Stockholm, Riksarkivet, volym K 268.
21 The books passed from Sophia Albertina to her half-sister, Fredrika Charlotte ‘Lolotte’ Forsborg, countess Stenbock, thence by descent; see Sam Owen Jansson, ‘Die Stenbocksche Fideikommissbibliothek’ in Librarium 10 (1967), p.95, who estimates that one-third of Sophia Albertina’s library was inherited from her mother: ‘Die Bücher der Königin sind zum großen Teil in den charakteristischen Einbänden des Hofbuchbinders Christoph Schneider gebunden, mit dem schwedisch-preußischen Allianzwappen auf dem Vorderdeckel’.
22 Her collection of some 286 numismatic books – largely assembled by Tessin – was transferred to the State in 1763, to settle debts to the court jeweller and other creditors, however it remained at Drottningholm Palace until 1794, when the Royal Museum in Stockholm was founded (now within the Kungliga Myntkabinettet); see Clas-Ove Strandberg, op. cit. (2001), passim; Clas-Ove Strandberg, ‘The 17th century books in the Queen Lovisa Ulrika Library in Stockholm’ in Europäische numismatische Literatur im 17. Jahrhundert, edited by Christian Dekesel and Thomas Stäcker (Wiesbaden 2005), pp.275–300. Her natural history books and specimens were distributed between the Kungliga Vetenskapsakademien and Uppsala Universitet; other books from her original collection were integrated in the Kungliga Biblioteket, and the Drottningholm Palace Library is now shelved with duplicates.
Marieschi was born in the parish of San Marcuola, Venice, on 21 December 1710. He was trained by his maternal grandfather, the theatrical scene painter Antonio Meneghini, and by Gaspare Diziani of Belluno, who at the time was working as a stage designer in the studio of Francesco Tasso. Marieschi’s earliest recorded works are ephemeral structures for the Giovedì Grasso festival in the Piazzetta, Venice, in 1731, and for the obsequies for Maria Clementina Sobieski, conducted in San Paterniano, Fano, in 1735. In the latter year, he painted the ingresso of Francesco Antonio Correr as Patriarch of Venice (7 February), and travelled in Germany; in 1736 he painted two vedute for Mathias von Schulenberg. From 1736 until 1741, Marieschi’s name is registered in the Fraglia dei Pittori, or guild, of Venetian painters. On 27 November 1737, he married Angela Fontana, daughter of Domenico Fontana, the most important picture dealer in Venice, with a shop in San Luca, and became the leading artist of Fontana’s workshop. Marieschi died after an eight-day illness at the age of just 33 on 18 January 1743. His studio was taken over by a pupil, Francesco Maria Alboto (1721–1757), who would also marry Marieschi’s widow on 29 October 1744.

Marieschi’s etched oeuvre has been catalogued Fabio Mauroner, Dario Succi, and most recently by Federico Montecuccoli degli Erri. Despite their intensive research, we still do not know when these etchings were executed, in what order, or over how long a period, or when and how they were first published, if they were ‘published’ at all in the sense that we understand the word today. It is likely that the work was very nearly finished when Marieschi applied to the Riformatori dello Studio di Padova, on 15 May 1741, for a privilege (a kind of copyright) to publish ‘una raccolta di varie prospettive di questa Serenissima Dominante’. In the application, the work is described as ‘Magnificientiores Selectioresque Urbis Venetiarum Prospectus, quos olim Michael Marieschi Venetus Pictor, et Architectus in plerisque Tabulis depinxit, nunc vero ab ipsomet accurate delineante, incidente, typisque mandante’, without specifying the number of views intended. Marieschi’s application was swiftly presented to the Senate, and a privilege was granted on 4 June 1741. The title stated in the application appears word-for-word on the title-print (fig. 1), now elaborated to announce sixteen views (‘iterum in sexdecim aereis tabulis in lucem aeduntur’), the protection of a privilege (‘Venetiis MDCCXLIX | cum Excettmi: Senatus permisso ac privil:’), and point of sale, Marieschi’s studio in the Calle di Ca’ Lando or Ca’ Lando, near Campo S. Luca (‘Venduntur in uiuco Sancti Luciae | apud eundem Auctorem Venetiis’). A review of the new work was published in the Göttingische Zeitungen von gelehnten Sachen, on 28 September 1741.

A post-mortem inventory of Marieschi’s studio (taken 18 April 1743) records among ‘Libri D’Architettura’ forty-four sets (‘corpi’) of a work composed of eighteen plates, together with a quantity of loose prints (‘sciolte’) sufficient to assemble perhaps twenty similar sets. On this and other, circumstantial evidence, it is assumed that an issue of the work comprised of a title, dedication plate, and sixteen views was distributed during the artist’s lifetime. Persistent searches have failed, however, to locate a single copy. It could be that all such sets have persisted over more than two centuries, to satisfy demand for the prints as decoration; or else very few sets were sold.

Another possible explanation for the rarity of eighteen-plate sets is that Marieschi withdrew the prints from sale. Marieschi had openly modelled his work on Prospectus Magni Canalis Venetiariam, a book of etchings by Antonio Visentini of vedute by Canaletto, published in 1735 at the expense of Canaletto’s patron, the British Consul in Venice Joseph Smith (title, portrait, and 14 vedute). Smith’s response to Marieschi’s rival publication was a much enlarged, second edition of the Canaletto-Visentini views, issued from his own private press, in 1742, under the anonymous title Urbis venetiarum prospectus celebriores (five title- and portrait-plates, 38 vedute). Marieschi perhaps felt obliged to retaliate in turn, and suspended distribution of his eighteen plates while he prepared additional views. An impression of Marieschi’s title-plate, in a private collection in Venice, has pen corrections of misspelt words, and ‘XVII’ instead of ‘sexdecim’; it could represent an improvised response to the new Canaletto-Visentini publication, a specious enlargement of Marieschi’s work, by counting the dedication-plate (a...
view of the Doge’s Palace seen from the Basin of St. Mark’s) as a ‘view’.28 While there is some circumstantial evidence that Marieschi’s prints were circulated under this revised title, once again, no set with a revised title-plate has been located.29

The same post-mortem inventory provides a list of the matrices found in Marieschi’s studio. An entry ‘Rami Intagliati N.o 23’ is interpreted as referring to the title-plate for the Magnificientiores selectioresque urbis venetiarum prospectus, its dedication-plate, twenty plates of vedute, and a plate of an architectural capriccio (‘Gran Cortile’).30 It is supposed that Marieschi was working during 1742 on four new vedute, and that these matrices were at a fairly advanced stage when he died suddenly of bronchial pneumonia on 18 January 1743. The four, partially-completed prints are speculatively identified as ‘The church of Santa Maria della Salute seen across the water’, ‘The Campo dei Frari, with the Scuola of St Antonio’, ‘The Rialto Bridge with the Fondo dei Tedeschi’.31 The identity of the ‘other hand’ responsible for completing these four views has provoked debate; most likely it was Francesco Fontebasso, to whom the foreground figures in Marieschi’s painted and etched vedute are often credited.32

First state: ‘tirature precoci’ and ‘tirature tarde’

Marieschi’s prints are considered the earliest impressions in first state (‘le tirature precoci’) to be those where slightly etched ruled lines for aligning the lettering (‘riga di allineamento dei relativi caratteri’), or stray lines from the burn elsewhere on the matrix, are visible. These faint lines apparently wore out almost immediately, and are seen imperfectly or not at all in later impressions (‘tirature tarde’). Regrettably, no impressions of ‘le tirature precoci’ are located by Montecuccoli degli Erri, nor are any reproduced in his catalogue, which is illustrated by two impressions in ‘primo stato (tardo)’ and the remainder in ‘secondo’ or ‘terzo stato’ (or both). Identification of ‘le tirature precoci’ is thus not an objective process, achieved through comparison, but dependant on interpretation of the author’s addressees and expressions, which have to some degree an element of subjective perception: ‘debolmente incisa’, ‘interamente percepibile’, ‘leggerissime’, ‘ben visibile’, ‘visibile a occhio nudo’, ‘visibile alla lente’, ‘pressoché invisibile’, ‘tendono a scomparire’, ‘scompaiono’ and others.

The present set was declared by Montecuccoli degli Erri to be ‘di tiratura sicuramente non posteriore agli inizi del 1744’33 and is listed by him as the earliest known homogenous set of impressions (the dedication copy to Marc de Beauvais, prince de Crapon, presumably delivered in 1741 and composed of eighteen plates, is lost). Since some impressions in our set do not exhibit features which Montecuccoli degli Erri associates with ‘le tirature precoci’, it would appear that even early sets are composed of both ‘tirature precoci’ and ‘tirature tarde’. As a contribution to better understanding of the features reputed to disappear through progressive striking of the matrices, we reproduce below all the prints in our set, with enlargements of selected details.

Intermediate and late issues

The matrices were inherited by Marieschi’s widow, Angela Fontana, and distributed by her as set of 22 plates (title, dedication plate, twenty vedute). By 1746, sets were being bought and sold in London by the painter, collector and print publisher Arthur Pond,34 and engraved copies

of the Marieschi views by Nathaniel Parr (fl.1730–1769) were soon published there by Thomas Bowles. 35

A post-mortem inventory of the estate of Angela Fontana (taken 29 January 1752) records seventeen sets of the prints and all twenty-two matrices in her possession. 36 She bequeathed her property to her husband, Francesco Albotto; when he died, five years later, on 12 January 1757, at the age of 35, the notary found just the twenty-two matrices: no sets of the prints were in the house, however fifty sets were later located with an unnamed ‘stampador’, who evidently had printed them on Albotto’s behalf. 37 The matrices were inherited in 1757 by Michele’s daughter, Elisabetta, and at an uncertain date – perhaps ten years later – she sold them, most probably to the publisher Teodoro Viero, who numbered them from 1–22. 38 The set of matrices passed afterwards into the possession of the publisher Giuseppe Wagner, 39 and eventually to Giovanni Maria Pedrali. 40

Watermarks in binder’s endpapers

This watermark motif of a lily in a crowned shield (so-called ‘Strasburg Lily’), with a bell suspended from it, originated with the Dutch manufacturer Honig, who owned mills in Zaandijk from 1675. It was adopted by other Dutch papermakers, and also by makers in Russia, Scandinavia, and elsewhere, who wished to allude to Dutch papermaking. 41 The countermark, the letter combination ‘IV’, was widely used as a mark of quality by Dutch and other makers (the letters reference the French papermaker I. Villedary).

35 A series of seven views apparently dated 1744 or 1745 are reported; a set of twelve prints is listed in John Bowles & Son, Catalogue of Maps, Prints, Copy-Books, &c (London 1753), p.40 no. 42 (view). Impressions from the latter series are in the British Museum (link).
41 Compare Edward Heawood, Watermarks mainly of the 17th and 18th centuries (Hilversum 1950), nos. 1854, 1860 (similar watermarks incorporating the Honig name).
Details of Christoffer Schneidler’s tools

Crown tool applied to our binding (Fig. 8); a similar tool in use after 1755 (Fig. 9):

![Fig. 8-9 Tool dimensions 25 × 15 mm | Comparative illustration]

Details of the border decoration on our binding:

![Figs. 10–11 Border tool 30 × 20 mm | Corner tool 35 × 27 mm]


Detail of spine decoration on our binding:

![Fig. 12 Compartment 35 × 38 mm]

![Fig. 13 Combed marbled paper (front pastedown)]

Detail of centre arms block on our binding (Fig. 14); copy in use later (Fig. 15):

![Figs. 14–15 Detail from our binding | Comparative illustration]

List of prints

Fig. 16 Title-print

■ Title-plate to the series, with the head of Michele Marieschi within an escutcheon, and the title lettered in a cartouche below:

Magnificentiores Selectioresque Urbis Venetiarum Prospectus | quos olim | Michael Marieschi Venetus pictor, et architectus in plerisque tabulis depinxit. Nunc vero ab ipsomet acurate delineante, incidente, tijpisque mandante, iterum in sexdecim aereis tabulis in lucem æduntur. Venetijs MDCCXLI | cum
Excellmi: Senatus permissu ac priuil: | Venduntur in uico Sancti Lucae apud eundem Auctorem Venetijs.

ABBREVIATIONS

Mauroner 1940: Fabio Mauroner, ‘Catalogue of the etchings of Michiel Marieschi’ in Print-collector’s Quarterly 27 (1940), pp.179–215
Succi 1987: Dario Succi, Michel Marieschi: catalogo ragionato dell’opera incisa, catalogue for an exhibition held at Galleria Lorenzelli, Bergamo, April 1987 (Turin 1987)
Toledano 1988: Ralph Toledano, Michele Marieschi: l’opera completa (Milan 1988)
Toledano 1995: Ralph Toledano, Michele Marieschi: catalogo ragionato (Milan 1995)
45 London, British Museum, 1861,0608.474-495 (record). ‘In a XIXc binding supplied by the British Museum bindery’ (174*.b.20).

Etching (matrice 329 × 479 mm), designed and etched by Marieschi himself, with the engraved portrait (only) designed by Angelo Trevisani (1669–after 1753) and engraved by Carlo Orsolini (1703–1781). Signed beneath the portrait: Anzolo Trivisan Deliniaui. | Carlo Orsolini scupis [sic].


Comparative impressions: London, BM45 (view); Paris, BnF46 (view).
Dedication plate for the series, a view of the Bacino of San Marco and the Doge’s Palace, with a dedication to the Prince of Beauvau-Craon, dated 1741, and his coat of arms. Lettered with title, dedication and key to seven places in the view:

Prospectus Vrbis Venetiarum, præ cæteris magnifica, exhibens publica Ædificia, adstantia utrique lateri Plateae minoris D: Marci, respicientis mare

Excell:mo Viro | Marco de Beauvau Principi Cratumni, et S:R:I: Magnati Hispaniarum | Pmi Ordinis ; Eqviti Velleris Aurei ; Supremo Stabuli Prefecto R:C: Ducis Lotharingiae ; Magnique Ducis Hetruriae; Consiliario M:R: Hungariae; Primati Consilii Regiminis | Florentini. &


Etching (matrice 335 × 467 mm), designed and etched by Marieschi himself. Signed in bottom right corner: Mich.l Marieschi del.t et inc.t.


Comparative impressions: London, BM (view); Paris, BnF (view)
The Campo dei Frari, with the Scuola of St Antonio, lettered with the title:

Templum et platea F:F: Ord: min: Conuentualium usque ad uiam, qua itur ad D: Rocchi; cum schola D: Antonij ad dexteram, et alteram Passionis ad sinistram

Etching (matrice 316 × 465 mm), designed and etched by Marieschi himself. Signed in bottom right corner: Michl Marieschi del.t. et inci.t.


Comparative impressions: London, BM (view); Paris, BnF (view)
The Piazza San Marco looking towards the Basilica and Campanile, with the buildings of the Procuratie on either side, lettered with the title:

Forum maius D: Marci aliter prospectum cum eiusdem Basilica in extrema parte, nec non cum adibus D: Marci Procuratorum ad dexteram, vulgo novis, et alteris, vulgo veteribus ad lavam.

Etching (matrice 300 × 447 mm), designed and etched by Marieschi himself. Signed in bottom right corner: Mich.l Marieschi del.t. et inc.t.


Comparative impressions: London, BM (view); Paris, BnF (view)
The view along the Grand Canal from the Rialto Bridge with the Fondaco dei Tedeschi at the right, lettered with the title:

Canale magnum usque ad Palatium familae Michaeliae prospectum a Ponte Rivoalti, cum aede mercatoria Gentis Germaniæ ad dexteram; ad levam cum publicis Magistratibus Rivoalti

Etching (matrice 315 × 464 mm), designed and etched by Marieschi himself. Signed in bottom right corner: Mich.l Marieschi del.t. et inc.i.t.


Comparative impressions: London, BM (view); Paris, BnF (view)
Fig. 21

Piazza San Marco with the Basilica to the left, looking towards the Campanile, Library and Piazzetta, lettered with the title:

Forum maius, et Basilica D: Marci, cum insula procul S. Georgij maioris et aedes D: Marci Procuratorum, vulgo novae ad dexteram: omnia ab horologio prospecta.

Etching (matrice 308 × 444 mm), designed and etched by Mariestchi himself. Signed in bottom right corner: Mich.l Marieschi del.t. et inci.t.


Comparative impressions: London, BM (view); Paris, BnF (view)
The Cannaregio on the Grand Canal, with the Ghetto in the background seen from the riva di Biasio, lettered with the title:

Pars Canalis magni se extendens a lœva usque ad palatium familiarœ Valaressœ; at è fronte caput Canalis regij, et ultrà pontem Hebræorum Domicilium

Etching (matrice 316 × 468 mm), designed and etched by Marieschi himself. Signed in bottom right corner: Mich.l Marieschi del.t. et inci.t.


Comparative impressions: London, BM (view); Paris, BnF (view)
The courtyard of the Doge’s Palace, the cupolas of St Mark’s Basilica in the background, lettered with the title

Magnificum Ædium Divalium impluvium varie, et eleganter exornatum, ac in eius extrema parte Testudines Basilicæ D: Marci supereminentes.

Etching, with the title printed from a second plate (matrice 308 × 442 mm, including second plate), designed and etched by Marieschi himself. Signed in bottom right corner: Mich.1 Marieschi del.t. et inci.t.

Montecuccoli degli Erri (1999) 5 (’1º stato: [tirature precoci] doppia riga di allineamento che comincia già prima della scritta e giunge fino alla firma; [tirature tarde] la doppia riga scompare’)

Comparative impressions: London, BM (view); Paris, BnF (view)
Fig. 24

The island of S. Giorgio Maggiore and the shipping moored in the basin of San Marco, with a distant view of the Doge’s Palace across the channel, lettered with the title:

Ingressus in Urbem venienti e Clodia, cum insula S Georgij maioris ad dexteram a longe Platea minor D. Marci, cum proxima ripa Illijricorum.

Etching (matrice 316 × 466 mm), designed and etched by Marieschi himself. Signed in bottom right corner: Mich.l Marieschi del.t. et inci.t.

Mauroner (1940) 5; Succi (1981) 14-L; Succi (1983) 292; Dreyer (1985) 85; Succi (1987) 6; Toledano (1988) V.22.3; Toledano (1995) V.28.e. Montecuccoli degli Erri (1999) 16 (‘1° stato: [tirature precoci] doppia riga di allineamento su tutta la scritta, e prima; la riga superiore si sdoppia, per un errore; dopo la parola “venienti” e fino a “maioris”; [tirature tarde] tutte le righe allineamento scompaiono sinistra, fino alla parola “insula”. Nell’angolo superiore destro, all’interno di un’area più debolmente incisa con una doppia serie di linee incrociate, si crea una piccola zona angolare del tutto bianca che interessa anche le linee di riquadro dell’immagine, mentre la serie i linee orizzontali tende a scomparire; contro il bordo superiore, sulla verticale del palazzo ducale, si forma per usura un’area chiara sempre più evidente’’)

Comparative impressions: London, BM (view); Paris, BnF (view)
The Piazza San Marco seen from the side of the Basilica, looking towards the church of San Geminiano, lettered with the title:

Platea D: Bassi et suum templum ad dexteram; ad lavour latus Basilicae D: Marci cum eiusdem foro maiori, quod desinit ad D: Geminiani.

Etching (matrice 308 × 427 mm), designed and etched by Marieschi himself. Signed in bottom right corner: Mich.l Marieschi del.t. et inci.t.


Comparative impressions: London, BM (view); Paris, BnF (view)

Above Details
Fig. 26

View along the Molo with the Doge’s Palace on the right, towards S. Maria della Salute and the entrance of the Grand Canal, lettered with the title:

Forum minus D: Marci ab aestuaris conspectum, cum carceribus, et Curia ad dexteram; et e regione Telonium, ac Templum D: Mariae Salutis cesnuntur; ubi Canalis magnus initium habet.

Etching (matrice 308 × 445 mm), designed and etched by Marieschi himself. Signed in bottom right corner: Mich.l Marieschi del.t. et inci.t.


Comparative impressions: London, BM (view); Paris, BnF (view)
Fig. 27

![The campo and church of SS. Giovanni e Paolo, with the Scuola di San Marco and the statue of Colleoni, lettered with the title:

Platea ac Templum D:D: Joannis et Pauli et proxime magnum Sodalitium D: Marco Eu: dicatum: eminet in medio statua equestris aeæ Bartholomeo Colleoni erecta ex S:C:

Etching (matrice 305 × 441 mm), designed and etched by Marieschi himself. Signed in bottom right corner: Mich.l Marieschi del.t. et inc.i.t.


Comparative impressions: London, BM (view); Paris, BnF (view)
Fig. 28

■ The Rialto Bridge seen from the traghetto of Ca Bembo, lettered with the title:

Pons Rivoalti procul cospectus, cum Palatio Delphinorum, et ripa carbonaria ad dexteram, nec non vinaria ad sinistram

Etching (matrice 316 × 467 mm), designed and etched by Marieschi himself. Signed in bottom right corner: Mich.l Marieschi del.t et inci.t.


Comparative impressions: London, BM (view); Paris, BnF (view)

Above Details
The Regatta on the Grand Canal, between the Palazzo Foscari and Palazzo Balbi, lettered with the title:

Foscarorum axes ad levam, et e conspectu altera Balborum ambo prater canalem magnum; ubi etiam solemne nauticum certamen, et maxima frequentia cymbarum vel auro vel argento vel alio ornatus obducta- | rum, fictasque formas exhibentium cernuntur, nec non lintres naviculariorum pro brabio certantium. Inter easdem axes exornata ad maiorem spectaculi dignitatem meta Super aquas erigitur.

Etching, with the title printed from a second plate (316 × 467 mm, including second plate), designed and etched by Marieschi himself. Signed in bottom right corner: Mich.l Marieschi del.t. et inci.t.


Comparative impressions: London, BM (view); Paris, BnF (view)
The Market and Rialto Bridge seen from the Corte del Remer, lettered with the title:

Forum olitorium e regione prospectum, cum proximis publicis Magistratibus, et ponte Rivoalti: citra pontem aedes mercatoria gentis Germanicae ad lavour.

Etching (matrice 316 × 466 mm), designed and etched by Marieschi himself. Signed in bottom right corner: Mich.I Marieschi del.t. et inci.t.


Comparative impressions: London, BM (view); Paris, BnF (view)
Fig. 31

The Palazzo Pesaro on the Grand Canal, lettered with the title:

Psaurorum Familiae Ædes ad Canalis magni marginem, una cum D: Eustachij templo dextrosum, et sinistrosum cum parte Corneliorum ædis

Etching, with the title printed from a second plate (327 × 465 mm, including second plate), designed and etched by Marieschi himself. Signed in bottom right corner: Mich.l Marieschi del.t et inci.t.


Comparative impressions: London, BM (view); Paris, BnF (view)
The Piazzetta in Venice, with the Doge’s palace along the left side and the Sansovino library on the right, lettered with the title:

Forum minus Divi Marci publicijs aedificijs utrinque insigne.

Etching (matrice 316 × 475 mm), designed and etched by Marieschi himself. Signed in bottom right corner: Mich.l Marieschi del.t. et inci.t.


Comparative impressions: London, BM (view); Paris, BnF (view)
The church of Santa Maria della Salute seen across the water; gondolas in the foreground, lettered with the title:

Templum S: Mariæ Salutis Cleric: Regul: Congregationis a Somascha, cum eorundem Coenobio ad Iævam, et Divi Gregorij Templo hinc ad dexteram sub Abbatis ditione

Etching (matrice 314 × 467 mm), designed and etched by Marieschi himself. Signed in bottom right corner: Mich.l Marieschi del.t. et inci.t.


Comparative impressions: London, BM (view); Paris, BnF (view)
The two entrances to the Arsenal, one for the workmen the other for shipping, lettered with the title: Magni Armamentariae Veneziarum portae duae, artificibus altera, altera navibus duplex aditus.

Etching (matrice 309 × 472 mm), designed and etched by Marieschi himself. Signed in bottom right corner: Mich.l Marieschi del.t. et inci.t.


Comparative impressions: London, BM (view); Paris, BnF (view)
Fig. 35

The Campo San Rocco with the Scuola and church with a fantastic façade invented by Marieschi, the original being still incomplete at the time, lettered with the title:

Ædes Divi Rocchi facies rudis adhuc ex cocto latere, nec sectis marmoribus obducta: ad laevam magnum sodalitium eidem Sancto dicatum, et studio Sebastiani Serlji constructum.

Etching (matrice 310 × 470 mm), designed and etched by Marieschi himself. Signed in bottom right corner: Mich.l Marieschi del.t. et inci.t.


Comparative impressions: London, BM (view); Paris, BnF (view)
View along the Grand Canal with S. Simeon on the left and the Carmelite church on the right, lettered with the title:

Prospectus Canalis magni Coenobium D: Claræ versus exhibens, ad dexteram Templum P: P: Carmelitarum ex calceatorum, et ad íævam alterum S:S: Simeonis, et Judæ

Etching (matrice 315 × 466 mm), designed and etched by Marieschi himself. Signed in bottom right corner: Mich.l Marieschi del.t. et inci.t.


Comparative impressions: London, BM (view); Paris, BnF (view)
Fig. 37

The campo and church of Santa Maria Formosa, lettered with the title:

Templum cum Platea Sanctæ Mariae Formosæ, ex archetypo Jacobi Sansovini desumptum.

Etching (matrice 315 × 466 mm), designed and etched by Marieschi himself. Signed in bottom right corner: Mich.l Marieschi del.t. et inci.t.


Comparative impressions: London, BM (view); Paris, BnF (view)