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Antonio Morassi life and method in the mirror of his Photo Archive. Rethinking Art Historical Photographic Collections. The making of Italian fototeche*

The Fototeca-Archivio Morassi (Ca' Foscari University of Venice), is a rare photo archive. Its contains several reproductions of works of art, collected, during his life, by Antonio Morassi (1893-1976) an art historian who played different roles; apparently active as "monument man" during the Second World War, he was involved in the international art market of Venetian art, as testified by his numerous expertises (especially of the Guardi family) preserved together with letters, notebooks, auctions catalogues and photos richly annotated with vivid comments in their back. According with a project of cataloguing and digitalization of this Archive, the paper aims to investigate its potentialities through the practice of collecting photos and the methodology of an art historian and "compulsive" collector of views of Venice in the 20th century.

A recent conference series on the future of Photo Archives explored the world of the photographic reproductions of works of art after the introduction of the digital imaging, considering the relationships among photographic reproduction technologies and archival practices, and the concepts of «objectivity». Indeed, even if «today the neutrality of photography has been deconstructed», nevertheless, «the rhetoric of objectivity continues to shape the uses of analog and digital photographs», which in the case of the reproduction of works of art are been «deemed as evidence»¹.

These issues are always being cherished in Italy, where art historical Photographic Collections are quite numerous, and, in some cases, connected with private archives of most famous *connoisseurs* of the 20th century, such as: Federico Zeri (Fondazione Federico Zeri, University of Bologna); Carlo Ludovico Ragghianti (Fondazione Centro Studi sull'Arte Licia e Carlo Ludovico Ragghianti, Lucca); Bernard Berenson (Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, Florence); Roberto Longhi (Fondazione di Studi di Storia dell'Arte Roberto Longhi, Florence), or Giuliano Briganti (Fondo Briganti, CERR, Siena)².

In addition to these, we can observe the existence of others *fototeche*, property of academic departments, such as: Fototeca Carlo Volpe (Department of Arts, University of Bologna); Fototeca Giovanni Previtali (Department of History and Cultural Heritage, University of Siena); Archivio Lionello Venturi (Department of Art History and Performing Arts, Sapienza University of Rome); Archivi e Fototeche Sergio Bettini, Antonio Morassi, Giuseppe Mazzariol (Department of Philosophy and Cultural Heritage, Ca' Foscari University of Venice)³.

The practice of gathering and classifying photographs of works of art for the

purpose of study became increasingly more common amongst Italian art historians during the 20th century⁴. Photography soon asserted itself as a routine research tool for a philological analysis of the works of art, but also for studying their provenance⁵. Photographs were acquired by scholars or received as gifts; they were accumulated whilst waiting to see the originals, to trade them with other experts or to catalogue them for documentary or collecting purposes. They came from Italian and foreign museums, private archives and collections, auction houses or restorers, or, more often, from Italian Superintendency archives and from the ancient National Photo Archive (*Fototeca Nazionale*), which later became part of the National Photographic Cabinet (*Gabinetto Fotografico Nazionale*)⁶.

In some cases, they did not only relate to paintings, sculptures and architecture, but encompassed all expressions of visual arts. Such is the case of the Photo Archive belonging to Carlo Ludovico Ragghianti (1910–1987) and to his wife Licia Collobi (1914–1989), which was donated, with their library and archive to the Ragghianti Foundation founded in 1981⁷. The Photo Archive reflects the wide interests of this renowned couple of 20th century art historians⁸. It consists of about 160,000 images, from medieval to contemporary art, including history of theatre and the performing arts, cinema, and design⁹.

Still, for 20th century art historians, photographs were first of all a valuable source to refine the method of attribution. It is well known that this method characterised distinguished exponents of the international *connoisseurship*, from Bernard Berenson (1865–1959) and Roberto Longhi (1890–1970) to Federico Zeri (1921–1998). The latter's Photo Archive, in particular – an integral part of the Foundation now bearing his name – with its 290,000 photographs of works of art and monuments, is a unique case in the national scenario¹⁰. Unlike other scholars' photo archives, which were born as a natural extension of their research activities, Zeri's Photo Archive grew according to a wider and more structured project. Besides the main section, dedicated to Italian Painting and documenting the research area favored by this scholar, there are other sections, devoted to subjects that Zeri did not study in depth, but that reflect the extent of his interests¹¹ (fig. 1).

With its more than 30.000 photographic prints, the Antonio Morassi Photo Archive is a small photographic collection, hardly daring to compete with the previously mentioned ones; yet it reflects their characteristics. Firstly, in the "compulsory" nature of the collection and in the programmatic intention of the cataloguing. Along with other colleagues of his¹², Morassi was a passionate collector of images, and these show the subjects studied in depth by him. Yet he proved, as few others did, that the breadth of his interests went far beyond the subjects of his studies and publications. His Photo Archive appears to have grown under the

impulse of a more structured project for an art historical photographic collection.

A recent survey identifies in his *Fototeca* the best performing Photo Archive for the main purpose of a project on photographic material property of Ca' Foscari University of Venice¹³. At the same time, this survey reveals the others potentialities of this interesting Photographic Collection of the XX century. The aim of this paper is presenting some of these potentialities through the life and work method of his collector and his owner.

The Morassi Photographic Collection in context

Morassi's Photo Archive reached the Ca' Foscari University of Venice in 1982, thanks to the interest of the then rector, the jurist Feliciano Benvenuti (1916–1999), and that of Terisio Pignatti (1920–2004), art historian¹⁴. The Photo Archive donated by the Morassi's widow, was accompanied by Morassi's Library (more than 7,000 volumes), now held at the Library of Humanities of the university¹⁵.

The holdings, divided into sections (Artists, Collections, Diverse, Large Formats, Notes and Annotations), are mainly organized in folders assigned to artists or arranged by place or subject, according to Morassi's original criteria. These criteria have been respected and maintained in the current organization of the materials (fig. 2).

The units (289) store a total of 35,495 photographic prints, almost all annotated by Morassi on their back. For the most part, they are black and white prints on paper (gelatin silver prints). There are also colour photographs, diapositives and negatives. The photographs mainly come from photographic cabinets of museums and from private photographers, including Alinari, Böhm, Fiorentini, Giacomelli and many others. The Archive also comprises a collection of photographic plates which have not yet been inventoried¹⁶.

The largest section, *Artists (Artisti)*, is the one that most aptly shows the breadth of Morassi's interests, with a view to the wider and more structured project that this art historian had in mind for his photographic collection (fig. 3). The section is organized in alphabetical order, and it gathers photographs of works by Italian and foreign artists, from the late Middle Ages to the Late Modern Period. Many European schools are represented: the Flemish, the German, the French, and English ones. Many of the paintings and drawings that can be found there came from the art market, and oftentimes they are not attested elsewhere, which makes some of the folders a rare surprise.

Like the others *connoisseurs* Photo Archives, the Morassi's one reflects the inte-

rests of his owner, and shows some symptoms of rarity, especially concerning the history of Venetian painting:

1. In the organisation of its units, the Morassi Photo Archive still carries its creator's mark today, and tells his biography. Therefore, it is a rare collection, because these units testify to his double background as a "modern" scholar – a freelancer operating on the art market – and as a researcher coming from the Superintendencies, with some experience in university teaching. The units record the different stages of this complex human adventure.

2. As other Photo Archives, Morassi's does not only contain photographs, but also other types of materials, amongst which: correspondence, newspaper cuttings, expertise – both his own and other scholars –, auction catalogues, notebooks, commented books and catalogues and annotated photos¹⁷. A cross-examination of these different types of documents allows us to reconstruct a 20th century art historian's method. In Morassi's case, for instance, it is possible to follow in a very detailed way the various phases of the writing of his monographs on Tiepolo (1943, 1955, 1962) or on the Guardi family (1973, 1975)¹⁸. The latter monographs, as well as all the documentation that Morassi gathered to realise it, is perhaps the most complete dossier that we possess on an entire family of Venetian painters, including their imitators and forgers¹⁹.

3. As was the case for other art historians of his time, Morassi's inclusion in the international art market network – enlivened by the contrasting interests of private collectors, auction houses and museum curators – left indelible traces in his papers. Through his participation in consultancies and expertise for private individuals or auction houses – recorded in an almost maniacal way –, it is possible to reassemble entire collections, now dispersed, or to assess the origin of single pieces, even lost ones. Therefore, his archive is of rare importance for certain segments of the 20th century art market, particularly the one concerning 17th and 18th century Venetian painting.

The "many lives" of an art historian of the 20th century

The most striking feature of this Photo Archive is that both its organization and its contents clearly reflect Morassi's life or better his "many lives". Antonio Morassi born in Gorizia the 10th of January 1893, when the city, along with Trieste and Istria, was still under Austrian Hungarian Empire rules, in a *mittel-european* milieu²⁰. At that time, Gorizia was a multiethnic town, where the Italian, Venetian, Slovene, Friulian and German language were spoken together, and where both

Italian-Friulian and Slovene culture flourished in a tolerant climate, until the First World War²¹.

The young Antonio, grew up in Gorizia in a landowners family, studied in Vienna and graduated with Max Dvořák (1874-1921), one of the main representatives of the Vienna School of Art History. Five volumes of autograph notes remain of that experience; these notes were written by Morassi between 1912 and 1916, while attending Dvořák lectures. Indeed, at the end of the First World War, he graduated with Dvořák with a thesis on Michele Sanmicheli²².

Later, Morassi – who developed in these years a passion for painting²³ – worked as an art history official during a key period for the conservation of artistic heritage in Italy. Thanks to his multilingualism – a typical trait of his Friulian origins: besides Italian and German, he was also fluent in Slovenian – Morassi was able to work, in various positions, in the Superintendencies for Museums and Medieval and Modern Art Works of the Friuli Venezia Giulia region (1920-1925), the Trentino region (1925-1928), and the cities of Milan (1928-1939) and Genoa (1939-1949)²⁴.

In the 1920s, he participated in some photographic campaigns for the census of artworks and buildings – both secular and religious – that had been damaged by the First World War bombings in Italian cross-border areas, included in today's Friuli Venezia Giulia region, Croatia and Slovenia. The Morassi Photo Archive section called «Venezia Giulia» includes three units of about 500 photographs each, attesting to those disasters: works of art to be salvaged and blown-apart buildings to be rebuilt (figg. 4a-4b; 5a-5b). The pictures were mainly taken by photographer Pietro Opiglia, who at the time was employed by Venezia Giulia's Fine Arts Office; yet some of them might have been shot by Morassi himself, who also appears in the pictures along with other people, every now and then²⁵. Thanks to a project, part of the photographic prints – all silver gelatin on paper – were catalogued in compliance with ICCD ministerial standards (Italian Central Institute for Cataloguing and Documentation), and they are now displayed in the Cultural Heritage Catalogue of the Veneto region²⁶.

Still as a superintendent, in Milan (1928-1939) and even more so in Genoa (1939-1949), Morassi apparently acted as a "Monuments Man" during the Second World War. His Archive does not retain many vestiges of the Genovese period. For this last period, for instance, we find much more evidence in the Superintendency Archive for Historical, Artistic and Ethno-Anthropological Heritage in Liguria. These documents show the extremely active role that Morassi, together with Orlando Grosso (1882-1968), painter and Fine Arts Office director in the Municipality of Genoa, had in recovering valuable works belonging to the Ligurian artistic heritage in San Siro di Struppa, at Palazzo Bianco and other collecting points²⁷. Amon-

gst the works “displaced” and salvaged by Morassi, there are high priority pieces, such as Rubens and Reni in the Chiesa del Gesù, but also works whose value was not recognised, now acknowledged as extremely important, like the Flemish Triptych of San Lorenzo della Costa church, in Santa Margherita Ligure [Fig. 6]²⁸.

Archiving views of Venice, identifying forgery: the Guardi file

As University Professor Morassi taught History of Medieval and Modern Art at the University of Pavia and at the University of Milan in the 1930s and 1940s²⁹, but it is as a scholar that he gave his best, through his publications, and, moreover, his expertise in the art market of 17th and 18th century Venetian painting. We will now concentrate on this scholarly activity, carefully recorded in his Archive, which a large part of the documents, such as annotated photos, letters, auctions and exhibitions catalogues, notebooks, make reference to. A cross-examination of these different types of documents allows us to reconstruct a 20th century art historian’s method.

For instance, it is possible to follow in a very detailed way the various phases of the writing of his monograph on the Guardi family (1973 and 1975)³⁰. This documentation, is probably the most complete dossier that we possess about an entire family of Venetian painters, including their imitators and forgers. Indeed, the large units that collect the documentation on the Guardi family, especially those dedicated to Francesco (1712-1793) and his son Giacomo (1764-1835), allow us to realise the importance, for a 20th century scholar, of reproductions of works of art, used as “evidence” (Fig. 7a, 7b). Even though Morassi reserved the right to see the original more than once, and even though he refused to provide an expertise on the picture alone, photography still remained an essential research tool in order to select the works to be evaluated at a first glance, or even to immediately detect forgeries³¹. Precisely in order to distinguish fakes, Morassi used a jargon of his own, usually noted on the envelopes or on the back of the photographs. This “jargon” employed by Morassi to tell “true” from “fake” became a real language, used by the art historian to map out the various paintings, and to communicate with his collaborators (Fig. 8a, 8b)³². These examples clearly show how important it is to gather and catalogue not only the photographs of the works, but also their backs and all related materials³³.

Indeed, not only the back of the photos are objects of study. The annotations made by Morassi on an exhibition catalogue provide us with some more pieces of information concerning, for instance, the international network that he relied

on to obtain the photographs of the works. In the case of Francesco Guardi, the victim is William Suida (1877-1959), well known art historian and collector, Head of the department of art-historical research at the Kress Collection in New York. In the Morassi's copy of the catalogue of the exhibition dedicated to the painter at the Springfield Museum of Fine Art (1937), we find the name of Suida associated to most of the Morassi's requests for photos of the works of art, presented at that exhibition. One can also notice, the "compulsiveness" of the Italian scholar in annotating his wishes (Fig. 9)³⁴.

As was the case with other art historians of his time, Morassi's work on the art market yielded good profits, both in money and prestige. Through his participation in consultancies and expertise for private individuals or auction houses, precisely recorded in his papers, it is possible to reassemble a large international network – from Germany to France and the United Kingdom, all the way down to the United States –, as well as entire collections – of paintings, drawings, mostly Venetian –, now dispersed.

The network list emerging from his papers is impressive. Morassi established contacts with powerful businessmen, industrialists or bankers, engineers, architects, but also with performance artists, actors – some Hollywood names among them –, screenwriters, directors, journalists, and other art historians of all nationalities, partly thanks to his ability to speak several languages³⁵.

Among the various collections that he was called to evaluate, mention must be made of the small one of views of Venice, that Morassi ascribed to Giacomo Guardi. This collection was owned by Mario Soldati (1906-1999), a writer, film director and screenwriter who authored some classics of Italian cinema³⁶. A parallel exploration, carried out in the Soldati Archive held at the University of Milan, brought to light an interesting and amusing correspondence between Soldati and Morassi on the «small tempera views» that Soldati had submitted to Morassi for analysis in 1967³⁷.

In conclusion, we can mention a series of other private collections, of different sizes, that Morassi was called to evaluate. Once again, he did so with great precision, by tracing detailed inventories in his notebooks and by mapping out and photographing every single piece of work. These collections, mainly unknown, owned by Italian members of the aristocracy, politicians, businessmen and bankers, which Morassi has been appraising until his death (Milan, 1976), are perhaps the last surprises that we inherited from this multi-faceted, inquiring art historian of the 20th century³⁸.

- * This paper was presented at the First International LYNX "Center for the Interdisciplinary Analysis of Images" Conference, titled *Imaging the Past/Collecting the Future. Archive, Photography, Cinema, Museums*, IMT School for Advanced Studies Lucca (Lucca, June 22-25, 2016, San Francesco Complex). I would like to thank the organizers for this opportunity to present this, still little known, Photo Archive, property of Ca' Foscari University of Venice, Department of Philosophy and Cultural Heritage. This presentation has been made possible by a grant from this Institution, under the supervision of Prof. Giuseppe Barbieri, who goes my deepest gratitude. I would like to thank Michela Agazzi (Deputy Head of Collections), Barbara Lunazzi (Collection manager), Giulio Zavatta (Research Fellow) and Sara Zucchi (cataloguer), for sharing their knowledge on Morassi's heritage. This article was translated from Italian with the help of Giunia Sabrina Totaro.
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chivi fotografici dell'Istituto centrale per il catalogo e la documentazione, Gabinetto fotografico nazionale e Aerofototeca nazionale, in *Immagini e memoria. Gli archivi fotografici di istituzioni culturali*, a cura di B. Fabian, Roma, 2014, pp. 13-22.

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- 13 *Visual narrative of Venice Project*, funded by MIUR (Italian Ministry of Education, Universities and Research) – Ca' Foscari University of Venice (2015-2017). Research group members (Department of Philosophy and Cultural Heritage and Department of Environmental Sciences, Informatics and Statistics): Andrea Albarelli (Principal Investigator), Giuseppe Barbieri, Luca Cosmo, Andrea Torsello, Giulio Zavatta. Principal aim of this project is the creation of a specific data entry for the photographic material –contains views of Venice in paintings, drawings, engravings, photos– property of Ca' Foscari University of Venice.
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- 23 S. Ferrari, *Antonio Morassi pittore*, in *Antonio Morassi. Tempi e luoghi*, cit., pp. 291-294, follow by the catalogue of his paintings: *I volti e i luoghi di Antonio Morassi (1893-1976). Catalogo delle opere* (Gorizia, 18-21 settembre 2008), cat. nn. 1-28, pp. 295-312.
- 24 L. Dal Prà, *Antonio Morassi e la storia dell'arte nella Provincia di Trento all'indomani dell'annessione del Trentino Alto Adige al Regno d'Italia*, in *Antonio Morassi. Tempi e luoghi*, cit., pp. 95-122; S. Spada Pintarelli, *Antonio Morassi e la storia dell'arte nella Provincia di Bolzano all'indomani dell'annessione del Trentino Alto Adige al Regno d'Italia*, in *Antonio Morassi. Tempi e luoghi*, cit., pp. 123-134; L. Arrigoni, *Antonio Morassi alla direzione della Pinacoteca di Brera. Allestimenti e acquisizioni (1935-1939)*, in *Antonio Morassi. Tempi e luoghi*, cit., pp. 135-141; F. Boggero, *Antonio Morassi Soprintendente a Genova negli anni del secondo conflitto mondiale*, in *Antonio Morassi. Tempi e luoghi*, cit., pp. 173-189.
- 25 Probably people were included in photos for scale, as in "unofficial" photos of archaeological sites. I would like to thank Dr. Nikos Koutsoumpas (University College of London) for this remark.
- 26 www.unive.it/nqcontent.cfm?a_id=202919. Cataloguer: Sara Zucchi.
- 27 For these documents, see Boggero, *Antonio Morassi Soprintendente a Genova*, cit., and in particular: M. Vazzoler, *Antonio Morassi e Orlando Grosso. Il ruolo delle istituzioni nella conservazione delle opere d'arte a Genova negli anni della seconda guerra mondiale*, in *La cultura del restauro. Modelli di ricezione per la museologia e la storia dell'arte*, atti del convegno internazionale (Roma, Museo Nazionale Romano di Palazzo Massimo alle Terme, Università La Sapienza, 18-20 aprile 2013), a cura di M. B. Failla, S. A. Meyer, C. Piva, S. Ventra, Roma, pp. 527-540. On the activity of Orlando Grosso for the Genoese heritage, see C. Di Fabio, *Orlando Grosso*, in *Medioevo demolito. Genova 1860-1940*, a cura di C. Dufour Bozzo, M. Marcenaro, Genova, 1990, pp. 331-341. Some photos of Morassi with Joachim von Ribbentrop (1893-1946) and his wife Annelies Henkell during a visit in Brera Art Gallery in May 1939, are available at the Archivio Storico Istituto Luce (www.archivioluce.com/archivio/), photo nn. A00113274-77.
- 28 Boggero, *Antonio Morassi Soprintendente a Genova*, cit., p. 174, note 4. Antonio Morassi was the first Italian art historian who showed interest in this Flemish masterpiece, see: A. Moras-

- si, *Trittico fiammingo a San Lorenzo della Costa*, Firenze, 1947; Id., *Le triptyque flamand de S. Lorenzo della Costa*, Paris, 1948. On this work of art, see the catalogue entry of T.H. Borchert in *Memling. Rinascimento fiammingo*, catalogo della mostra (Roma, Scuderie del Quirinale, 11 ottobre 2014-18 gennaio 2015), a cura di T. H. Borchert, pp. 192-195 (with bibliography).
- 29 R. Sacchi, *Dai musei all'Università. I liberi docenti della Statale di Milano dal 1925 al 1960*, in Antonio Morassi. *Tempi e luoghi*, cit., pp. 153-172; M. T. Mazzilli Savini, *Antonio Morassi professore all'Università di Pavia (1936-1941): il contesto accademico*, in Antonio Morassi. *Tempi e luoghi*, cit., pp. 61-79; L. Erba, *L'insegnamento di Antonio Morassi a Pavia*, in Antonio Morassi. *Tempi e luoghi*, cit., pp. 81-94.
 - 30 Morassi, *Guardi. Antonio e Francesco*, cit.; Id., *Guardi. Tutti i disegni*, cit.
 - 31 On the use of photography in the art market, see: P. Coen, "Di dottrina e di pratica". Pietro Toesca e la fotografia al servizio del mercato dell'arte, in *Pietro Toesca e la fotografia. "Saper vedere"*, a cura di P. Callegari, E. Gabrielli, Milano, 2009, pp. 167-186.
 - 32 Veratelli, Zavatta, "Stupido Guardi!", cit.
 - 33 An ongoing project (see here note 13) in the Photo Archive aim at creating, in cooperation with IT specialists, a data entry system capable of connecting the information of a sheet, used for cataloguing photographs (F), to another sheet, used for cataloguing the art object (OA). The first sample, performed on the Guardi family, is giving excellent results, especially concerning the history of images of Venice.
 - 34 *Francesco Guardi, 1712-1793*, cat. exh. (Springfield Museum of Fine Arts, Massachusetts, February 20th to March 21th, 1937), text by John Lee Clarke jr., Springfield, The City Library Association, 1937 [copy annotated by Antonio Morassi, inv. SCA 9983, MORASSI MOR 1552, BAUM, Ca' Foscari University of Venice]. On the Morassi and Suida friendship, see: A. Morassi, *In memoria di Guglielmo Suida*, in «Emporium», 132, agosto 1960, pp. 57-59 ; Id., *William Suida (1877-1959)*, in «The Burlington Magazine», 102, 1960, p. 371, now in *Obituaries. 37 epitafti di storici dell'arte del Novecento*, a cura di S. Ginzburg, Milano, 2008, pp. 109-111.
 - 35 For the Morassi network, see his list of correspondents (in alphabetical order), in Agazzi, *Il deposito dei saperi di Morassi*, cit., pp. 53-60.
 - 36 E. Morreale, *Mario Soldati. Le carriere di un libertino*, Recco-Bologna, 2006; G. Agosti, *I diversi mestieri di uno storico dell'arte "mancato": Mario Soldati*, in «Ricerche di storia dell'arte», 59, 1996, pp. 33-41.
 - 37 This material will be the subject of a forthcoming article.
 - 38 Section "Collections" (*Collezioni*), 20 units, Antonio Morassi Photo Archive, Department of Philosophy and Cultural Heritage, Ca' Foscari University of Venice, which are the objectives of an ongoing research project.



Fig. 1: Fondo *Natura morta*. Federico Zeri Photo Archive, Alma Mater Studiorum Università di Bologna, Bologna.



Fig. 2: Units from Antonio Morassi Photo Archive, © Department of Philosophy and Cultural Heritage, Ca' Foscari University of Venice.



Fig. 3: Unit 157, Ricci Sebastiano. Antonio Morassi Photo Archive, © Department of Philosophy and Cultural Heritage, Ca' Foscari University of Venice.



Fig. 4a (recto): Gorizia, Castle, Gate with the Lion of Saint Mark, Summer 1920, gelatin silver print, b/n, 13x18, V2188, Unit *Venezia Giulia*. Antonio Morassi Photo Archive, © Department of Philosophy and Cultural Heritage, Ca' Foscari University of Venice.

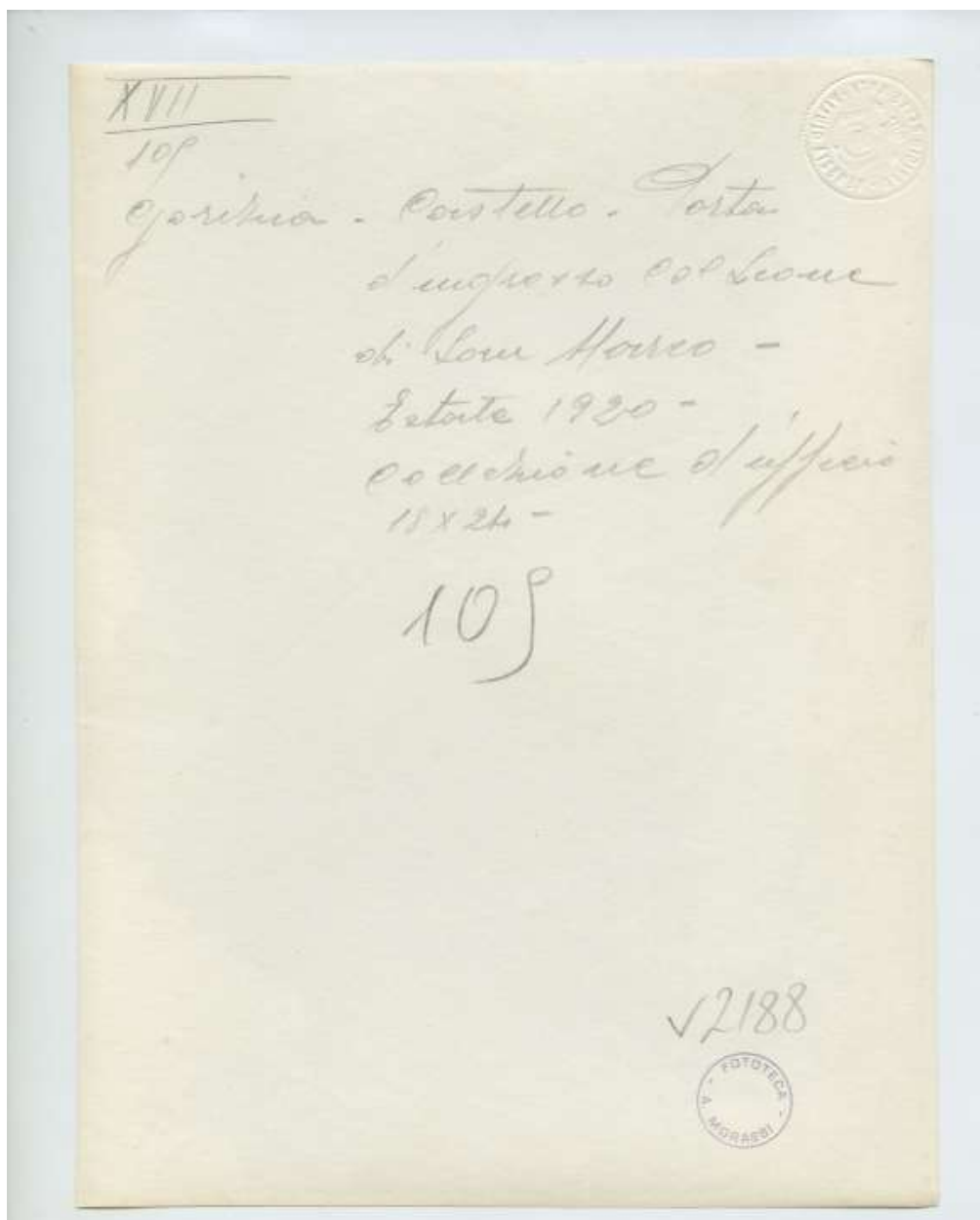


Fig. 4b (verso): Gorizia, Castle, Gate with the Lion of Saint Mark, Summer 1920, gelatin silver print, b/n, 13x18, V2188, Unit *Venezia Giulia*. Antonio Morassi Photo Archive, © Department of Philosophy and Cultural Heritage, Ca' Foscari University of Venice.



Fig. 5a (recto): Pola, *Il Duomo*, 1924, gelatin silver print, b/n, 13x18, V2412, Unit *Venezia Giulia*. Antonio Morassi Photo Archive, © Department of Philosophy and Cultural Heritage, Ca' Foscari University of Venice.

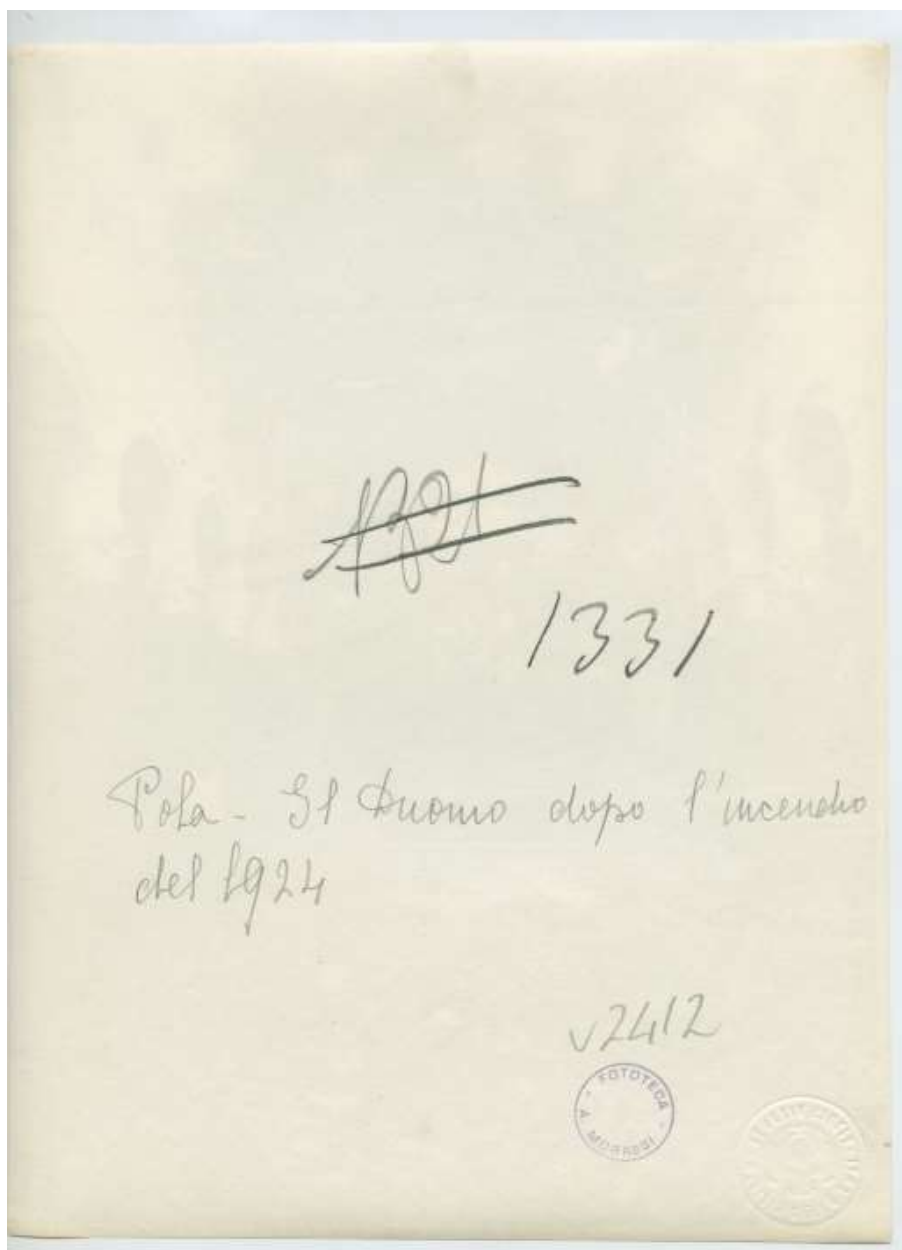


Fig. 5b (verso): Pola, *Il Duomo*, 1924, gelatin silver print, b/n, 13x18, V2412, Unit *Venezia Giulia*. Antonio Morassi Photo Archive, © Department of Philosophy and Cultural Heritage, Ca' Foscari University of Venice.



Fig. 6: Master of Andrea della Costa, *Triptych of St Andrew*, detail of the central panel, 1499, oil on panel, 173 x 108 cm (every panel).
Santa Margherita Ligure, Church of San Lorenzo della Costa.



Fig. 7a (recto): Photo of the gouache (28,8 x 20,6): Giacomo Guardi, *San Marco*, gelatin silver print, b/n, 15833f-v, Unit 116 *Guardi Giacomo*. Antonio Morassi Photo Archive, © Department of Philosophy and Cultural Heritage, Ca' Foscari University of Venice.



Fig. 7b (verso): Photo of the gouache (28,8 x 20,6): Giacomo Guardi, San Marco, gelatin silver print, b/n, 15833f-v, Unit 116 *Guardi Giacomo*. Antonio Morassi Photo Archive, © Department of Philosophy and Cultural Heritage, Ca' Foscari University of Venice.



Fig. 8a (recto): Photo of the painting: Modern imitator of Francesco Guardi, *Venice the entrance to the Grand Canal looking west*, gelatin silver print, b/n, 15313f-v, Unit 114 *Guardi Francesco Falsi*. Antonio Morassi Photo Archive, © Department of Philosophy and Cultural Heritage, Ca' Foscari University of Venice.



Fig. 8b (verso): Photo of the painting: Modern imitator of Francesco Guardi, *Venice the entrance to the Grand Canal looking west*, gelatin silver print, b/n, 15313f-v, Unit 114 *Guardi Francesco Falsi*. Antonio Morassi Photo Archive, © Department of Philosophy and Cultural Heritage, Ca' Foscari University of Venice.

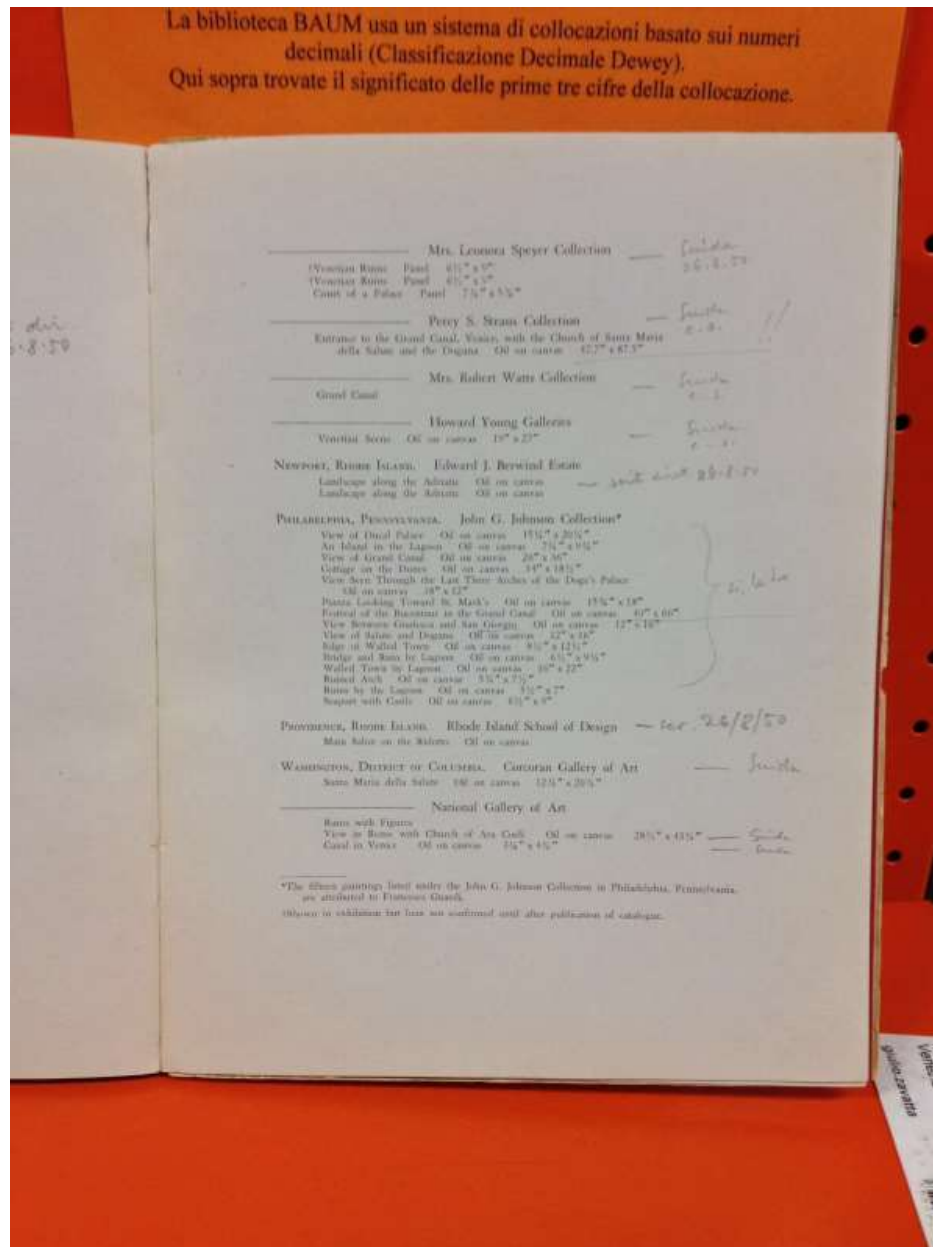


Fig. 9: *Francesco Guardi*, 1712-1793, cat. exh. (Springfield Museum of Fine Arts, Massachusetts, February 20th to March 21th, 1937), text by John Lee Clarke jr., Springfield, The City Library Association, 1937 [copy annotated by Antonio Morassi, inv. SCA 9983, MORASSI MOR 1552, BAUM, Ca' Foscari University of Venice], © Department of Philosophy and Cultural Heritage, Ca' Foscari University of Venice.