PAINTINGS, DRAWINGS AND PRINTS BY THE TWO TIEPOLOS
GIAMBATTISTA AND GIANDOMENICO
THE ART INSTITUTE OF CHICAGO
FEBRUARY 4 TO MARCH 6, 1938
IN MEMORIAM
ROBERT B. HARSHE
1879–1938

Director of The Art Institute of Chicago
1921–1938
LOAN EXHIBITION
OF PAINTINGS, DRAWINGS
AND PRINTS
BY
THE TWO TIEPOLOS:
GIAMBATTISTA AND
GIANDOMENICO

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Appreciation is expressed to Mr. Henry Sayles Francis of The Cleveland Museum of Art for his note on the drawings of Domenico Tiepolo; to Miss Agnes Mongan of The Fogg Art Museum of Harvard and Mr. Campbell Dodgson of London for additional information on the same series; to Dr. Ulrich Middeldorf of The University of Chicago for aid in cataloguing the drawings; to Commendatore Professore Antonio Morassi, Director, the Reale Pinacoteca di Brera, Milan, who, at work on a study of Tiepolo soon to be published, has given valuable assistance in attribution and dating on certain works included in the exhibition.

Various Members of the Staff have given aid. Mr. Lester B. Bridaham assembled a bibliography; Miss Dorothy M. Odenheimer collaborated on the catalogue entries for paintings and drawings while Miss Dorothy Stanton wrote entries for the prints and contributed an introduction to this section of the catalogue. As usual, Miss Etheldred Abbot, Librarian of the Ryerson and Burnham Libraries, and Members of the Reference Staff have helped in every way possible to secure the not inconsiderable printed material on the subject. Mr. G. E. Kaltenbach has read proof.

CHRONOLOGIES
GIAMBATTISTA TIEPOLO

1696, March 5, Giovanni Battista born in Venice, son of Domenico Tiepolo, (1674–1697), well-to-do captain of a merchant vessel and Orsetta (Ursula). . . . (last name unknown).

C. 1710 Enters studio of Gregorio Lazzarini.

1715 Church of Ospedaletto, Venice, Early decorations including Four Apostles: "St. Peter, St. John, St. Matthew and St. Thaddæus."

1716 "Pharaoh Drowned" (lost) painting by twenty-year old Tiepolo shown with public applause in the Piazza San Rocco on the Saint’s fête day.

1719 Marries Cecilia Guardi, sister of Francesco Guardi, landscape painter.

1717–1725 Decorations in various Venetian churches and palaces, including frescoes at Palazzo Sandi (1725).

C. 1725 Ten great decorations—themes from Roman History—for Palazzo Dolfin, Venice.

1726–7 Frescoes in chapel of Holy Sacrament in Cathedral of Udine, first commission outside of Venice. Tiepolo already called "an admirable and celebrated painter." (1733–34, decorates Archbishop’s Palace at Udine.)

1732 Vincenzo da Canal in his Vita di Gregorio Lazzarini mentions certain works by Tiepolo.

1732 Other works already finished by this time, listed by Antonio Maria Zanetti in his Descrizione delle Pubbliche Pitture di Venezia.

1736 Count de Tessin, Swedish Minister, writes to the King of Sweden that Tiepolo is the artist to decorate the new Royal Palace at Stockholm.

1737 Commission to fresco ceiling of Santa Maria del Rosario (Gesuati), Venice, with three-part composition "History of St. Dominic" (finished 1739). [See sketch No. 5 of present exhibition.]

1737 Decorates Villa Valmarana, near Vicenza, with mythological scenes and scenes from Tasso. First collaboration of son, Giandomenico (b. 1727) in Foresteria (fantastic Chinese subjects and scenes from daily life).

C. 1737–40 Four great illustrations for Tasso for Palace of Counts of Serbelloni (Venice? or Milan?). [See Nos. 6–9 of present exhibition.]

1740 Scuola dei Carmini, Venice, decorated with great series of religious allegories. (Shown to enthusiastic public, June 2, 1743.)

1743–4 Church of the Scalzi, Venice. Ceiling: "Transportation of Sacred House of Loretto" (destroyed by Austrian bomb, 1915).

[ 6 ]
1750 Called to Würzburg, accompanied by two sons, Domenico and Lorenzo, to decorate Episcopal Palace. Superb historical and allegorical frescoes.

1753 Returns to Venice after three years in Franconia.

1755–56 Venetian Academy founded. Tiepolo made first President.

1757 Palazzo Labia, Venice. Sumptuous decorations on Cleopatra theme. [See Nos. 30, 31 of present exhibition.]

1760 Presents a painting to Louis XV, receiving in return a gift of splendidly carved frames.

1761 Charles III of Spain calls Tiepolo to Madrid to decorate new Royal Palace.


1767 Ordered by Charles III to paint seven large altars for Church of San Pascual of Aranjuez. (Completed 1769.)

1768 Jan. 31, Appointed "Professor of Anatomy," Academy of San Fernando. Dismissed after quarrels, March 6, 1768.

1769 Commissioned to fresco dome of Oratory at Aranjuez. Submitted sketches only.

1770 March 27. Tiepolo dies suddenly in Madrid.

GIANDOMENICO TIEPOLO

1727 August 30. Giovanni Domenico born.

1737 First signed work in Foresteria of Villa Valmarana, near Vicenza.

1747–49 "Via Crucis" and other works for San Polo in Venice.

1751–52. Three overdoors for Emperor’s Room, Episcopal Residence, Würzburg. [See drawing No. 84 of present exhibition.]

1755 Becomes Member of Venice Academy.

1759 Frescoes in Santa Maria della Purità, Udine.

1763–7 "Homage to Spain," fresco in Royal Palace, Madrid.

1771 Quits Spain, leaving paintings and sketches with Lorenzo who remains (dying in Madrid, August 8, 1776). Domenico frescoes father’s Villa at Zianigo (near Mirano), 1771, 1791, 1793.

1775 President of Venice Academy.

1783 Wins competition for decorating Doge’s Palace, Genoa. (Ceiling finished Nov. 14, 1785.)

1788 Resigned as "master." Retirement to Villa Zianigo.

1791–1800 Drawings: Punchinello subjects and satirical scenes of Venetian life. [See Nos. 103–113 of present exhibition.]

1804 March 5, Domenico dies.
GIAMBATTISTA AND
GIANDOMENICO TIEPOLO

Tiepolo . . . is made for us. He is full of spirit . . . has infinite fire, splendid color and is astonishingly quick. He makes a painting in less time than it would take someone else to grind his colors . . . .

COUNT de TESSIN, Swedish Minister to Venice, in a letter addressed to the King of Sweden, dated 1736.

The greatest painter in Venice . . .

COUNT FRANCESCO ALGAROTTI, in a letter dated 1760.

Abundance and perfection go rarely hand in hand . . . Tiepolo made more in a day than Mengs in a week but what the first made you forget the moment you look at it while what the latter made is immortal.

JOHANN JOACHIM WINKELMANN, Abhandlung von der Fähigkeit der Empfindung des Schönen in der Kunst and von den Unterrichten in Derselben, 1763.

[Tiepolo is] . . . a bizarre and unwholesome genius, a flimsy and faulty improvisor, a decorator without restraint and without propriety . . . an extravagant.

CHARLES BLANC, Histoire des Peintres de Toutes les Écoles: École Vénitienne, 1877.

He [Tiepolo] is virtually the beginner of Modernism: these two pictures of his [paintings in Sant'Alvise, Venice] are exactly like what a first-rate Parisian Academy student would do, setting himself to conceive the sentiment of Christ's flagellation after having read unlimited quantities of George Sand [sic] and Dumas.

JOHN RUSKIN, St. Mark's Rest, Supplement 1, The Shrine of the Slaves, 1877-1884

His [Tiepolo's] energy, his feeling for splendour, his mastery over his craft, place him almost on a level with the great Venetians of the sixteenth century . . . The grand scenes he paints differ from those of his predecessor [Veronese] not so much in mere inferiority of workmanship, as in lack of that simplicity and candour which never failed Paolo . . . Tiepolo's people are haughty, as if they felt that to keep a firm hold on their dignity they could not for a moment relax their faces and figures from a monumental look and bearing. They evidently feel themselves so superior that they are not pleasant to live with, although they carry themselves so well, and are dressed with such splendour, that once in a while it is a great pleasure to look at them.

BERNHARD BERENSON, The Venetian Painters of the Renaissance, 1894.

The renown of Tiepolo dominates the Italian eighteenth century in the same way as Bernini illumines the seventeenth.

POMPEO MOLMENTI, Tiepolo, La Sua Vita e la Sua Opera, 1909.
Tiepolo was . . . the greatest artist of his century; with superabundant fancy, incomparable in the certainty of his decorative taste, gifted with an absolutely unbounded technical skill.


Tiepolo is another startling figure . . . He employs . . . rhetorical conventions with brilliant effect and his power of visualizing the figure in the most complicated poses and seen from the most difficult viewpoint is perhaps unequalled in European art. He sometimes makes Paolo Veronese look clumsy and no other modern painter has recaptured as he did the science of pictorial composition of the high Renaissance.


The Revival of Tiepolo

Now and again in some ceiling Tiepolo employed an allegorical theme dear to the eighteenth century: "Time Destroying Beauty." The symbol became prophetic. Time and changing taste dealt harshly with him. Even during his life he was to see rococo art challenged by the rising school of Neo-Classicism. Immediately after his death, the Tiepolo style with its exuberance of light, color and form was thrown into the discard while new principles of sobriety sent European art back to Raphael and to Raphael’s own models, the sculpture of Greece and Rome. Romanticism found Tiepolo again but saw only his picturesqueness. Later the Impressionists admired his technical contribution. But it was not until taste, progressing once more through the cycle of the primitives and the Renaissance, finally came to the baroque and the rococo, that Tiepolo stood revealed as a master. Small exhibitions held in Venice and Würzburg on the two-hundredth anniversary of his birth in 1896 swarmed with enthusiastic painters and even the public began to look at the frescoes in the Palazzo Labia and the later rooms in the Accademia in a new light.

Two comprehensive studies of Tiepolo’s art appeared about 1910, the first by an Italian, Molmenti, who spent a long life refuting the “decadence” of the greatest Venetian since Veronese, and the second by a German, Sack, where all the weighty apparatus of scholarship is set up to study this new and fascinating specimen in the laboratory of art. Even so, both writers continued to give only a partial report. The baroque beginnings of Tiepolo were minimized in favor of his rococo, a style already palatable through revival in eighteenth century French painters like Boucher and Fragonard. During the ‘twenties several imposing exhibits of later Italian painting were arranged in Florence and Venice where critics suddenly saw Tiepolo in terms of the seventeenth century. Immediately works attributed to Piazzetta or Ricci were restored to him.
Careful study began to point out his connections with discredited painters like Lys, Strozzi and Solimena. The relation to Giandomenico was re-examined with benefit to both: Tiepolo was cleared of certain inferior works by the son while Domenico emerged as an honest, individual artist in his own right. Today, we can begin to see both Tiepolos as the inventors and perpetuators of a new style in painting, which not only dominated Venetian art for a century, but had most important consequences all over Europe during the next hundred years.

The Background in Venice

Tiepolo was completely the child of eighteenth century Venice. By the time of his birth, the Most Serene Republic was entering a decline but, while possessions fell away and commerce shrunk, she ignored the course of history and concentrated on amusement. The Doge could exclaim, "We have no armaments, either by sea or by land, no alliances. We subsist by chance and good luck" and Venice only replied: "Give us more carnivals." She was the Paris and Riviera of Europe, visited by every foreigner in search of distraction. Pomp and glory were turned into ostentatious display. The emphasis was on external magnificence. Noblemen rebuilt their palaces in a newer, lighter style. Monasteries and churches vie with one another in refrescoing vaults and domes. "Gaiety is the character of this nation" wrote Goldoni while life itself took on the gracious, intricate and brilliant character of a rococo painting. At times there was a wistful glance backwards to the "glorious past" and particularly to days of sixteenth century splendor. And Tiepolo, after certain early struggles to find a style appropriate to this light-hearted ballet, hit upon the exact blend of grandeur and charm.

The Formation of Tiepolo's Style:

Today we know what a former age had forgotten: Tiepolo began in the baroque tradition. A prodigy in an age of prodigies, he had already been to school with Gregorio Lazzarini (a mediocre artist who influenced him only in the rudiments of technique) and had painted in at least one church, when at the age of twenty he exhibited a canvas of "Pharaoh Drowned." The place was the Piazza San Rocco; the occasion, the fete day of the Saint: public applause was instantaneous. Though no work of this earliest period is shown in this exhibition we know from those which survive that until about 1720 Tiepolo was strongly under the spell of the late followers of Caravaggio; large, agitated figures appear on a dark ground and are sharply cut by light. The painting is thick, heavy, and excited. About this time Piazzetta—then the leading Venetian—influences him, fortunately in the direction of calmer, more solid forms,
teaching him at the same time how to employ strong color as part of his essential structure. Again no painting here derives from this period and entirely from Piazzetta, but in the small "Madonna and Child" (No. 3), (a composition known in several replicas, one with St. Joseph instead of the Virgin) we can catch a trace of Piazzetta's simpler form and a new subtlety of expression often found in his charcoal heads. One of Piazzetta's pupils, a forgotten Dalmatian by the name of Bencovich 1 also played his part in suggesting how the earlier baroque could be put to sharper, more dramatic use. It was not until after 1720, when Sebastiano Ricci returned to Venice and the young artist came under his sway, that Tiepolo began to lighten his palette and began to twist and float his figures in air. The remarkable little painting of "St. Jerome in the Desert" (No. 1) done about this period shows Tiepolo still in transition. The dark tones of the early work persist but the drawing is more expressive and into the handling of paint has come something of Magnasco's nervous stroke which Ricci brought back to Venice. Ricci's fresher color, his vivacious movement, and above all his use of light become the leading influence in Tiepolo's fresco painting of this time, while the technique of working on plaster undoubtedly aided in broadening and brightening the whole effect.

The Return to Veronese

About this time (1725) Tiepolo discovered Veronese. An important document has come to light in the course of this exhibition, his lost copy of Paolo's "Feast at the House of Simon" (No. 2). Typically it is a banquet subject that Tiepolo copies; he was trying at this very moment to recapture the worldly magnificence of sixteenth century Venice. We can ignore the architecture (probably done by a helper) for the figures tell much. While Tiepolo was observing how Veronese designed pictorial elements into a decorative whole he is adding more stir in the draperies, more vibration in the handling of paint. If in so early a work he misunderstood Paolo's color chord he later makes up superbly. In the little "Presentation in the Temple" (No. 11), a work done perhaps twenty years hence (and springing from a motif by Paolo), we see how much Tiepolo has gained from Veronese's azures, reds, and golds. Likewise he learned from Veronese skill in organizing the decorative surface of a canvas; where to place a mass and where a diagonal, and how to swing the whole composition together into a forceful design. All is transformed, however, into the lighter and airier method of the rococo. If he studies the charming frescoes which Paolo made at the Villa Maser, his

1 Until recently critics had scoffed at Moschini's remark that Tiepolo once adopted "the caricature-like manner of Bencovich." Recent discoveries have justified Moschini. (Federico Bencovich, Austrian-Dalmatian, ca. 1670-1740.)
own frescoes exaggerate the illusionistic and atmospheric side of Veronese. If he makes over a great altarpiece by his sixteenth century fore-runner the figures are fragile and more buoyant. The strong, plastic seriousness of Veronese is turned into something courtly, elegant, and flamboyant.

Tiepolo's style

Once achieved, Tiepolo's style was equal to any decorative occasion. The rest of his life shows no considerable development; it was enough to play on the Tiepolo theme with variations. About 1740 when he painted the four large illustrations for Tasso's epic, "Jerusalem Delivered" (Nos. 6, 7, 8, 9), he is in full possession of his gift. Here are the contrasts of strong color with delicately attuned greys, greens and tans. Here is the spontaneous brush, drawing as it paints, filling every corner of the surface with rococo detail. And here is that dextrous handling of pigment that puts Tiepolo among the first few painters (as distinct from artists) in the whole history of art. When he turns to a religious theme like "The Procession to Calvary" (No. 13), a replica of his painting in Sant'Alvise, he creates more pageantry in paint. The rich, clamorous color, the active pattern of shapes hold the eye long before—and after—one discovers the figure of the fainting Saviour. The brilliantly designed "Alexander and the Daughters of Darius" shows his rhetoric and gesture. The involved grace of its linear scheme demands an eighteenth century setting. But it is a tribute to Tiepolo's feeling for the architecture of the period that we here feel the need of those rococo moldings which originally framed it. At the same time he could be far simpler if he chose. "The Madonna with the Christ Child Holding a Bird" (No. 14) reminds one of earlier Madonnas by Bellini but Bellini remade in terms of eighteenth century intimacy and grace. Tiepolo's attitude towards Rembrandt is strikingly shown in the heads of old men (most of those exhibited here are by Domenico) where he completely ignored the psychological power and plastic drama of Rembrandt in favor of picturesque content.

Behind all that Tiepolo achieved lies a new feeling for space. Moving forms in baroque art had struggled heavily from earth to heaven; Tiepolo now opens up his ceiling, creating a vast vault where the eye is led figure by figure, group by group towards infinity. The great scene designers of Bologna in the previous century had shown the emotional value of such illusionism, and from the Venetian theatre Tiepolo undoubtedly derived certain of his effects where clouds suddenly disclose a group of celestial figures seen against a vista of sky. Two sketches in the present exhibition for the Royal Palace in Madrid (Nos. 35 and 36) show how sensitive Tiepolo was to intervals of space and how spots of color, accents of light and dark,
and daring perspective create an imaginative fantasy new to western painting.

The tempo of the earlier day is quickened. The play of massive forms in balance is disturbed for a new agility of movement sweeping across the canvas. In a little sketch like that of “Saint Roch” (No. 29) the drawing is so speedy as to become almost abstract and in the backgrounds of many of the larger works there are groups of figures set down in a rapid way that foretells the impressionism of the next century. At the same time there is no vagueness. These angels and goddesses are felt as volumes in space, no matter how simply delineated. Tiepolo’s draughtsmanship is always under control to stress an edge or touch in an accent.

Equally new is an interest in color and particularly color as expressed through light. All the great Venetians of the century were obsessed by problems of illumination, but Tiepolo and Guardi pushed their experiments farthest, so far they almost reach Renoir and Monet. One has only to compare an early work like the “St. Jerome” (No. 1) with “The Investiture of Duke Harold” (No. 19) to see how brilliant Tiepolo’s color gamut became, and how skilfully he employed those dazzling passages of white and grey to enhance its quality. Similarly one can feel his increased control over complex problems of direct and diffused lighting.

The Drawings of Tiepolo

All of Tiepolo’s inventive power can be found in his drawings, particularly those examples in pen and wash. The artist tossed them off by the hundreds. Some were first ideas for frescoes; others seem to have been created for the joy of seeing how many variations he could find for a single subject. He uses the white paper for his lights, a bistre or sepia wash for his brief shadows. The placing on the page is remarkable; each motif fits perfectly into the rectangle. And so quickly and exquisitely are these lines set down, so transparent and luminous are the washes, that there results a dazzling sensation of forms moving in light. The traditions of these drawings have yet to be studied; undoubtedly Tiepolo owes much to Guercino’s striking example and we know he absorbed Dürer’s prints avidly, but the mastery is his own. No one but Rembrandt created drawings like these in which a vibrant pattern of light and dark plays with such force. And if Tiepolo’s draughtsmanship lacks the deep, suggestive quality of Rembrandt’s in certain cases it is even more powerfully abstract.

The Neo-Classical Challenge. Early Work by Domenico

In general, Tiepolo’s art seems a denial of that Neo-Classicism which is to follow and suppress it. In certain paintings of the 1750s and 1760s, however, one can sense that Giambattista was aware of the course of the
century. The two large oval decorations made for the Barbaro Palace (Nos. 23 and 24) show a somewhat unfamiliar attitude: the figures are simple, almost sculpturesque in their clarity of form and lighting; colors grow more local or approach the whites and greys; the brushwork takes on more finish and less spontaneity. Can it be that he was feeling, indirectly, the example of the new Roman style?

In Spain, Tiepolo came face to face with the Neo-Classicism in the person of Anton Rafael Mengs, cold decorator of the Vatican whom Charles III had invited along with Giambattista to fresco the Royal Palace. There was immediate rivalry. Mengs was annoyed to see the great ceilings given to Tiepolo and he wrote to Winckelmann: "Tiepolo is able but he lacks warmth!" (A strange comment! Did he mean that the Venetian lacked classical "pathos"?) But Mengs had his revenge. When Tiepolo died suddenly in Madrid in 1770, Mengs persuaded the authorities of San Pascual at Aranjuez not to install Giambattista's seven great altars but to accept his reredos instead.

Giandomenico Tiepolo

In all that Tiepolo did after 1740 his son, Domenico, played a part. He was Giambattista's chief assistant and at the same time painted less significant works by himself. Brought up in the studio, trained in its habits and techniques, he was at first completely under his father's spell. It seems to have been a most congenial relationship; when Domenico was a boy of ten he had painted on some frescoes in the Villa Valmarana and Giambattista had them signed: "Dom. Tiepolo F." Years later, Domenico wrote on a plate he was etching after one of Tiepolo's paintings: "What the father invented, the son engraved in a most respectful spirit." And yet in Domenico, far more than in Giambattista, was struggling the new spirit of the century. It crept into his early work in a feeling for enclosed space, soberer color and more realistic treatment. Though he dutifully painted with his father in Würzburg and Madrid, after Tiepolo's death he returned to Venice, and gradually shed those rococo tendencies, which had never been entirely congenial. He did several hundred religious drawings, strangely fervent for this period in Venice; a number of them are shown here. Study has revealed that Domenico went back to earlier masters like Mantegna, Tintoretto, and Rembrandt for inspiration. His illustrations for the New Testament have a rich, painterly quality; never a colorist like his father, he manages to suggest a whole range of color through overlaid washes of tone, sepia and ink. This series shows a new sensitivity to problems of narration and picturesque atmosphere. In 1785 he painted in the Doge's Palace in Genoa, the last ceiling in the Tiepolo manner, there defeating Neo-Classicism in the form of Christopher Unter-
berger, Meng’s best pupil. But in 1788 he gave up his title of “master” and retired to the Villa Zianigo, near Mirano, where both he and his father had decorated walls for their own pleasure.

**Domenico’s Last Phase: The Punchinello Series**

Probably soon after his return from Spain, Domenico had painted the pair of remarkable “Punchinello” subjects shown here (Nos. 39 and 40). By comparing them with Giambattista’s illustrations for Tasso one can see how closely he imitated the background from his father’s decorations. Yet in the figures, and indeed in the whole mood of the paintings, there is a grotesque quality which the elder Tiepolo would never have admitted. Domenico here shows that his role in the Tiepolo style was to bring it down to earth and naturalize it now that decorative painting was yielding to the aspirations of Mengs. Interested in genre subjects, Domenico, through his father’s legacy, understood how to give genre a fantastic touch which proved popular in a waning Venice. More amazing in this vein is the book of drawings, “Divertimento per li Regazzi” [sic] done during the last decade of Domenico’s life and discovered only in 1920. Nine pages from this delightful novel in pictures (Nos. 103–112) show how the son translated his father’s inventions. Where Tiepolo ignored, as much as possible, the story in his work, Domenico loved the literary element. Here and in a rarer series of drawings showing scenes of daily life, he turns the eye of a satirical illustrator upon the society of Venice. These late drawings reveal the true Domenico, stripped of rococo flamboyance and no longer paying respect to Neo-Classical order. At the very close of his career, these charming, hasty improvisations on a contemporary tale of a clown revive something of the sweep and power of his father’s art.

Domenico lived to see the total eclipse of those grandiose—and somewhat anachronistic—ideals on which the Tiepolo style had been founded. It seemed as though classicism had conquered the world but at that very moment Francisco Goya was at work on his “Caprichos” and Eugène Delacroix—destined to become an ardent Tiepolo admirer—was born.

**Daniel Catton Rich**
EXPLANATORY NOTE

ATTRIBUTIONS

The attributions are those supplied by the owners.

ABBREVIATIONS

Coll.: (which refers to collections through which the work has passed.)
Exh.: (which refers to exhibitions in which the work has been seen.)
Ref.: (which refers to books and periodicals where the work has been published.)

Brentano née de Birckenstock

Bull.
Bulletin of The Art Institute of Chicago, I (1907)-XXXII (1938).

De Chennevières

De V.

Guerlin
Henri Guerlin, Giovanni Domenico Tiepolo, au Temps du Christ, Tours. 1921.

H.
A. M. Hind, "The Etchings of Giovanni Battista Tiepolo" in The Print Collector’s Quarterly, VIII (1921), 37-60 with a list of his etchings.

Meissner
Franz Hermann Meissner, Tiepolo, (Künstler-Monographien, XXII), Bielefeld and Leipzig, 1897.

Molmenti, It.
Pompeo Molmenti, Tiepolo: La Sua Vita e la Sua Opera, Milan, 1909.

Molmenti

Murray-Morgan
J. Pierpont Morgan Collection of Drawings by the Old Masters Formed by G. Fairfax Murray, London, 1912, I-IV.

Sack
Eduard Sack, Giambattista und Domenico Tiepolo, Hamburg, 1910.

Sedelmeyer
Illustrated Catalogue of the Twelfth Series of 100 Paintings by Old Masters . . . of the Sedelmeyer Gallery, Paris, 1913.

Venturi
Lionello Venturi, Pitture Italiane in America, Milan, 1931.

Von Hadeln
Detlev, Baron von Hadeln, The Drawings of G. B. Tiepolo, 1928, I–II.

[ 16 ]
PAINTINGS
GIAMBATTISTA TIEPOLO

1. SAINT JEROME IN THE DESERT
Oil on canvas, $13\frac{1}{2} \times 9\frac{5}{8}$ in.
Owned by The Art Institute of Chicago (Charles H. and Mary F. S. Worcester Collection).
Exh.: The Art Institute of Chicago, 1928–30; Wadsworth Atheneum and Morgan Memorial, Hartford, Conn., Exhibition of Italian Painting of the Sei- and Settecento, January 22–February 5, 1930, cat. No. 48 and Pl. 48; The Art Institute of Chicago, A Century of Progress Exhibition of Paintings and Sculpture, June 1–November 1, 1933, cat. No. 160.

Voss attributes it to Tiepolo, connecting it with drawings of the motif from the early sketch book in the Berlin Print Room, remarking that these early drawings are not uncontested. (See Molmenti, Pl. 175, No. 3 and Sack, Pl. 262.) Rich first connected it with Magnasco but now considers it an early work by Tiepolo.

Several small paintings of similar subject matter are in existence: Compare:
1. Milan, Museum Poldi-Pezzoli, "Death of St. Jerome." (See Dedalo, XIII [1933], 142, reproduced.)
3. Bergamo, Gaffuri Collection, "Communion of St. Jerome." (See Emporium, XXX [1909], 319.)

2. CHRIST IN THE HOUSE OF SIMON THE PHARISEE
Oil on canvas, 52 x 63 in.
Lent by Sir Thomas Barlow, K.B.E., London.
Coll.: Count Francesco Algarotti, Venice; Miss Colchester, Walcot, Pyrford, Surrey.
Ref.: Sack, 232, No. 587 (among missing works).

A copy after Veronese's painting of the same subject in the Pinacoteca of Turin. The present version is squarer in format and exhibits many changes in detail of architecture, costume, sky, etc.

Molmenti (p. 226) cites the catalogue of Count Francesco Algarotti to prove that in his youth Tiepolo copied certain works by Veronese, among them the "Rape of Europa" and "The Feast in the House of the Pharisee." Sack, p. 232, quotes Algarotti: "A most beautiful copy of the original by Paolo Veronese which is found in Genoa in the palace of the Noble Counts Durazzo and which was engraved by Giovanni Volpato in 'Scuola Italiana,' published in Rome. Canvas, 132.7 cm. high by 159.8 cm. wide." Since the dimensions agree with those of Sir Thomas Barlow's painting, we have here the missing copy owned by Algarotti.

Algarotti in 1751 wished Tiepolo to make another copy of a Veronese, this time the "Family of Darius," today in the National Gallery, London, but then the property of the Pisani family. (Molmenti, p. 84, cites letter of Algarotti.)
3. MADONNA AND CHILD
Oil on canvas, 19 x 16½ in.
Lent by The Detroit Institute of Arts.

Ref.: Walter Heil, Bulletin of the Detroit Institute of Arts, X (March, 1929), 73 reproduced and 74; The American Magazine of Art, XX (1929), 229 reproduced.

Heil dates it about 1730, noting the influence of Ricci and Piazzetta on the composition.
A very similar version, attributed to Giambattista by Giuseppe Fiocco, belongs to The Newhouse Galleries, New York. The figure of the Child is reproduced in a composition, "St. Joseph and the Christ Child," Sack, No. 344 (then in the possession of Böhler, Munich).

4. MARTYRDOM OF ST. SEBASTIAN
Oil on canvas, 21 x 12½ in.
Lent by Jacques Seligmann and Co., New York City.

Coll.: Probably in the monastery church of Diessen on the Lake of Ammer from 1739 to 1850, when it was sold in Munich for one florin, 27 crowns.

Ref.: Molmenti, 123–24 and Pl. 125; Sack, 187, No. 318.

A sketch for an altar in the Monastery Church of Diessen on the Lake of Ammer (Upper Bavaria). Through an intermediary (perhaps Algarotti) Tiepolo sent from Venice in 1739 two sketches representing "The Stoning of St. Stephen" and "The Martyrdom of St. Sebastian," models for altars in the church which was being rebuilt 1739–40. The "St. Sebastian" was chosen while Pittoni was commissioned to paint the other composition.

Drawings for the composition are in the Archbishop Count Szeptycki Collection, Lemberg (Sack, Giambattista, Drawings, No. 174 and Pl. 302) and in the R. Guggenheim Collection, Venice (Sack, No. 1226). A somewhat larger sketch, said to be by Tiepolo, was once in the possession of a Florentine dealer and later the property of Max Rothschild, London.

5. INSTITUTION OF THE ROSARY BY ST. DOMINIC
Oil on canvas, 38 x 19 in.
Owned by The Art Institute of Chicago (Mr. and Mrs. M. A. Ryerson Collection).

Coll.: Martin A. Ryerson, Chicago, 1913.

Exh.: The Art Institute of Chicago, A Century of Progress Exhibition of Paintings and Sculpture, June 1–November 1, 1933, 24, cat. No. 154.


The painting reproduces, with considerable variation, the central panel of the ceiling of Santa Maria del Rosario, the Dominican church of the Gesuati in Venice. The frescoes were finished in 1739. Though traditionally attributed to Tiepolo and called a sketch for the ceiling, it is more likely a replica ordered by some later patron and executed in the workshop, possibly by Domenico.

An earlier version, also called a sketch, is in the Kaiser-Friedrich Museum, Berlin. (Sack, No. 289.) It is closer to the Art Institute composition. Another is cited by Molmenti (p. 203, Note 1) as being in the possession of Chevalier Thiem of San Remo.
6. RINALDO ENCHANTED BY ARMIDA

Oil on canvas, 73 1/2 x 102 1/8 in.
Owned by The Art Institute of Chicago (James Deering Bequest).

Coll.: Originally in Venice (?) in the palace of the Counts Serbelloni of Milan; G. Cartier, Genoa; Charles Sedelmeyer, Paris; James Deering, Chicago.

Exh.: The Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1–November 1, 1933, cat. No. 156; The Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1–November 1, 1934, cat. No. 334.


This and the three following subjects illustrate episodes from Torquato Tasso’s epic, *Gerusalemme Liberata* (*Jerusalem Delivered*). The first scene is taken from Canto XIV, Verses 65–8; the second is from XVI, 17–19, the third, XVI, 42 and the fourth, XVII, 64–5.

Sack believes they were executed before 1740. Venturi dates them 1737–1751. Antonio Morassi states they were probably not painted for the Venetian palace of the Serbelloni but for a Milanese residence. He dates them during the last sojourn of Tiepolo in Milan at the time he was painting the ceiling in the Palazzo Clerici (finished 1740).

Tiepolo returned to Tasso subjects several times. The Villa Valmarana (1737) and the Episcopal Palace at Würzburg (1751–3) contain frescoes on the same themes. Compare a sketch for one of the Würzburg scenes in the Kaiser-Friedrich Museum, Berlin (Sack, No. 627) and two overdoors from the Villa Guarnieri in Feltre in the collection of Saint-Marceaux, Paris. (Sack, Nos. 500 and 501.) Domenico in a villa in Sacile painted three Tasso subjects. (Sack, Domenico, Nos. 4, 5 and 6, dated by him 1738–40.)

“Rinaldo Enchanted by Armida” was engraved by Domenico. (De Vesme, No. 94.)

7. RINALDO AND ARMIDA IN THE GARDEN SURPRISED BY UBALDO AND GUELFO

Oil on canvas, 73 1/2 x 102 1/8 in.
Owned by The Art Institute of Chicago (James Deering Bequest).

Coll.: Originally in Venice (?) in the palace of the Counts Serbelloni of Milan; G. Cartier, Genoa; Charles Sedelmeyer, Paris; James Deering, Chicago.


[ 19 ]
8. ARMIDA ABANDONED BY RINALDO

Oil on canvas, 73 1/2 x 84 1/2 in.

Owned by The Art Institute of Chicago (James Deering Bequest).

COLL.: Originally in Venice (?) in the palace of the Counts Serbelloni of Milan; G. Cartier, Genoa; Charles Sedelmeyer, Paris; James Deering, Chicago.


Etched by Lorenzo Tiepolo (De Vesme, No. 4).

9. RINALDO AND THE OLD HERMIT

Oil on canvas, 73 1/2 x 84 1/2 in.

Owned by The Art Institute of Chicago (James Deering Bequest).

COLL.: Originally in Venice (?) in the palace of the Counts Serbelloni of Milan; G. Cartier, Genoa; Charles Sedelmeyer, Paris; James Deering, Chicago.

Exh.: The Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1–November 1, 1933, cat. No. 159; The Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1–November 1, 1934, cat. No. 337.
10. VENUS AND VULCAN

Oil on canvas, 26\(\frac{1}{4}\) x 33\(\frac{1}{2}\) in.
Lent by the Trustee of the John G. Johnson Collection, Philadelphia.

Coll.: ? Gsell, Vienna (auctioned, 1873).


Berenson and Venturi consider this a sketch for the lower part of the fresco on the ceiling of the Room of the Guards in the Royal Palace at Madrid, begun by Tiepolo in 1762. (For the whole composition see the sketch of the ceiling lent by The Museum of Fine Arts, Boston, No. 35 of this exhibition.)

Antonio Morassi more reasonably believes it was painted 1740-50 and that Tiepolo later used the figure of Vulcan for the ceiling.

The same subject is treated in a fresco at the Villa Valmarana at Vicenza.

Sack, No. 607, lists among missing works by Tiepolo a painting of the same subject and size which was auctioned from the Gsell Collection in Vienna in 1873. A companion composition, sold at the same time, represented “Apollo and Daphne.” In the catalogue these are called “overdoors,” a not too-convincing suggestion.

11. PRESENTATION IN THE TEMPLE

Oil on canvas, 15 x 19\(\frac{1}{8}\) in.

Coll.: Norbert Fischmann, London.

Closely inspired by a painting by Veronese executed for the outside of the organ doors in the church of San Sebastiano in Venice. The Tiepolo composition has been simplified and changed in important features repeating Veronese’s motif in reverse. Two other versions exist:
1. Milan, Ambrosiana. (Sack, No. 178 and Pl. 29.)
2. Dresden, Picture Gallery. (Sack, No. 319 and Pl. 30. Molmenti, p. 206 attributes it to Domenico.)

Sack also mentions a painting by Domenico in The National Museum, Stockholm, employing the same motif with many changes. (Sack, Domenico, No. 104 and Pl. 332.) Also compare a similar subject in the Museum of Bassano (Sack, No. 123).

Sack is inclined to date the Dresden example about 1755–60. A date of about 1745 has been proposed for the Fischmann painting.

12. MADONNA AND CHILD WITH SAINTS DOMINIC AND HYACINTH

Oil on canvas, 108 x 54 inches.
Owned by The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection).

Coll.: Morselli, Florence; Hugh Lane, Dublin; sold at the sale of the collection of L. Bloch, Vienna, by Frederik Muller and Co. in Amsterdam, November 14, 1905; Trotti, Paris and F. Kleinberger, New York City [1913]; Martin A. Ryerson, Chicago.


Ref.: Catalogue des Tableaux Anciens Formant la Collection de Monsieur L. Bloch à Vienne, Frederik Muller and Co., Amsterdam, November 14, 1905; Sack, 88–9, 205, No. 411 and Pl. 71 A; Molmenti, 201 and Pl. 205; R. M. F., Bull., XX (January, 1926), 8. The Art News, XXVIII, Pt. 1, (March 1, 1930), 9.

Compare a similar "Madonna and Child with SS. Dominic and Hyacinth and another Dominican Monk," attributed to Giovanni Battista. This painting was in the sale of Bordoni-Bisleri, Milan, November 3–December 9, 1934 (Beaux Arts, New Series, January 19, 1933).

Sack contrasts the architectonic composition of the Institute picture with one of similar shape and size (2) depicting the Virgin appearing to SS. Lawrence and Anthony the Hermit in the City Museum of Strassburg. (Sack, No. 355.)

13. THE PROCESSION TO CALVARY

Oil on canvas, 31 x 34¾ in.
Lent by M. Knoedler and Co., New York City.

Coll.: Sold at the sale of the collection of Mme. Brentano née de Birckenstock, Frankfort-on-the-Main, in 1870; sold at the sale of the Sedelmeyer Collection, Vienna, in 1872; sold at the sale of the collection of Consul Weber, Hamburg, in Berlin, February 20–2, 1912; Samuel H. Kress, New York City.

A replica of the famous composition in the Venetian church of Sant’Alvise, painted by Tiepolo, 1748–9. Sack considers the sketch in the Kaiser-Friedrich Museum, Berlin (Sack, No. 96) which once belonged to Algarotti of earlier date and believes the Knoedler picture was also executed before the Sant’Alvise canvas, 1745–50. He mentions another sketch in the possession of Paul Delaroff, Leningrad (see note to No. 95), a further sketch in the Ihrl Collection, Munich (No. 347) while a repetition of the subject appeared in the Chanoine Barbier Collection (Sale, Brussels, June 12–13, 1912, cat. No. 185).

Molmenti, noting various changes from the Sant’Alvise composition, attributes it to Domenico.

14. MADONNA AND CHILD HOLDING A BIRD
Oil on canvas, 24½ x 19½ in.
Lent by Jacques Seligmann and Co., New York City.

Coll.: Marquis de Castrillo, Madrid.


Ref.: International Studio, XCIV (December, 1929), cover, reproduced in color.

Attributed to Tiepolo by Max Friedländer and Antonio Morassi.

Another version, with slight changes, is recorded in Sack, No. 477 and Pl. 227b, then in the possession of Kleinberger, Paris but in 1931, the property of Arthur Mayer, Karlsbad. Molmenti, 253 and Pl. 241 attributes this to an imitator.


15. ALEXANDER THE GREAT WITH THE DAUGHTERS OF DARIUS
Oil on canvas, 46½ x 38½ in.
Lent by The Detroit Institute of Arts.

Coll.: W. Schnackenberg, Munich; Julius Böhler, Munich.


At the battle of Issus in 333 B.C., Darius and his army retreated, the King’s camp falling into Alexander’s hands. The conqueror showed the wives and daughters chivalrous courtesy.
The pendant, "The Magnanimity of Scipio," belongs to the Städel Art Institute in Frankfurt-on-the-Main. (See Sack, No. 321 and Pl. 176. He dates the Frankfort painting, 1751–3.) Scheyer notes that the Detroit and Frankfort paintings agree in color, size and technical handling. He believes they were painted at Würzburg, 1750–3.

Tiepolo treated the same pair of subjects at the Villa Cordellina at Montecchio in 1743. (Sack, Nos. 198 and 199.) Compare a painting representing "Alexander and the Daughters of Darius" in the Picture Gallery of the University of Würzburg. (Sack, No. 387 and Pl. 196.)

16. APOLLO AND DAPHNE

Oil on canvas, 37 x 29 in.
Lent by Mr. Alfred E. Hamill, Lake Forest, Illinois.

Coll.: Bought from the Mocenigo family, Venice.

Another version is in the Louvre. (See Gino Fogolario, Emporium, XXXIII (1911), 77–9.) Giuseppe Fiocco considers the Louvre version a copy of the present painting and dates the composition about 1750. Fogolario, speaking of the painting in Paris, considers it a late work. See also a wash drawing from the collection of Eduard Sack, Hamburg (Sack, Giambattista, Drawings, No. 128 and Pl. 282). The composition, etched by Ferdinando Gregori (1743–1804) was lost and is so listed by Sack, No. 560.

17. HEAD OF AN OLD MAN

Oil on canvas, 18 5/8 x 16 in.
Lent by The Toledo Museum of Art, Toledo, Ohio.

Coll.: Mrs. Edward Drummond Libbey, New York City.

Probably painted during the Würzburg period.

18. PORTRAIT OF A BOY IN FANCY DRESS

Oil on canvas, 23 1/2 x 19 1/2 in.

Coll.: From the collection of an Italian duke.


19. THE INVESTITURE OF DUKE HAROLD

Oil on canvas, 30 5/16 x 20 5/16 in.
Lent by The Metropolitan Museum of Art, New York City.

Coll.: From a French collection; to The Metropolitan Museum, 1871.

Ref.: B. Berenson, The Venetian Painters of the Renaissance, New York, 1894; 133, No. 28; Sack, 227, No. 555; Joseph Breck, Art in America, I (1913), 8, 11 and Pl. 3.

After his Italian expeditions, Friedrich Barbarossa returned to Würzburg to invest Bishop Harold von Hochheim with the Duchy of Franconia. Harold was Duke from 1165–1171. Berenson calls the subject "The Triumph of Ferdinand III." It rather represents the investiture of Bishop Harold and is closely connected with a fresco on the same theme in the Emperor’s Room of the Episcopal Palace at Würzburg, signed by Tiepolo in 1752. Breck sees a study for the fresco, but the changes in the Metropolitan canvas would rather argue that we have a repetition by Tiepolo for some collector who wanted the subject in an easel painting.

Sack confuses the painting with another.
20. MADONNA AND CHILD
Oil on canvas, 51 1/4 x 32 3/4 in.
Lent by The Springfield Museum of Fine Arts (James Philip Gray Collection).

Coll.: Beggsrow, St. Petersburg; to Paul von Transche-Schwanenburg, Riga, ca. 1890; Mrs. Edwin S. Bayer, New York; Count Sala, Paris; Paul Drey, New York City.

Ref.: Reber and Bayersdorfer, Klassischer Bilderchatz, Munich, 1892, IV, 521 reproduced; F. F. Leitschuh, Giovanni Battista Tiepolo, Eine Studie, Würzburg, 1896, 41; De Chennevières, 58; H. Modern, Giovanni Battista Tiepolo, Eine Studie, Vienna, 1902, 33; P. Molmenti, La Storia di Venezia nella Vita Privata, Bergamo, 1908, III, 74; Molmenti, 142, 217 and Pl. 141; (Molmenti, It., 180 and reproduced on p. 180); Sack, 90, 208, No. 432 and Pl. 205; Venturi, Pl. CCCCXXI; The Art News, XXXV, Pt. 2 (March 27, 1937), 8 reproduced.

Molmenti believes it was painted during Giambattista's stay in Germany, 1750-3, possibly for the church of Münterschwarzach in Franconia. Sack notes that it served as a model for a church banner woven by Dini for Sc. Maria Mater Domini in Venice and dates it about 1751. Venturi dates it between the “Madonnas” of the Carmine (1740-4) and Gesuati (1747).

21. APPARITION OF THE ANGEL TO HAGAR AND ISHMAEL IN THE DESERT
Oil on canvas, 33 x 41 1/2 in.
Lent by The William Rockhill Nelson Gallery of Art, Kansas City, Missouri.


Ref.: Sack, 192, No. 349 and Pl. 185; A. Venturi, Studi dal Vero, Milan, 1927, 403–5 and Pl. 279; The Art News, XXVIII, Pt. 1 (December 21, 1929), 8, reproduced; the same (May 31, 1930), 4, reproduced; XXXII, Pt. 1 (December 9, 1933), 29, 36 reproduced; XXXIV, Pt. 1 (February 29, 1936), 7 and 7 reproduced; Apollo, XII (1930), 297 reproduced, 298; The Art Digest, V (May 15, 1931), 7 and 7, reproduced; VIII (December 1, 1933), 22, 28 reproduced.

Sack attributes it to Domenico; Venturi, to Giambattista. Frankfurter believes it belongs to the period of the Würzburg frescoes. Tiepolo treated the same subject in his early painting for Santa Maria dei Frari (Sack, No. 108) and in one of the early frescoes in the Archbishop's Palace at Udine (Sack, No. 232).

22. THE CIRCUMCISION
Oil on canvas, 14 1/4 x 17 3/4 in.
Lent by Mr. Spencer Eddy, Paris.
23. TIMOCLEIA AND THE THRACIAN COMMANDER

Oil on canvas, $55\frac{1}{4} \times 43\frac{3}{8}$ in.
Lent by Mr. Samuel H. Kress, New York City.

Coll.: Palazzo Barbaro a S. Vitale, Venice; Duc de Camondo, Paris, 1874 (Sale, February, 1893); to Baron Adolphe de Rothschild, Paris, 1893; Baron von Springer, Vienna; Dr. J. Kranz, Vienna; Stefan von Auspitz, Vienna (Sale, 1931); to K. W. Bachstitz.


Ref.: Der Formenschatz, 1893, No. 93 reproduced; Meissner, Pl. 7; De Chennevières, 116–7; Sack, 150, No. 9, 203 and Pl. 137; T. Borenius, Burlington Magazine, LXI (1932), 288; L. Fröhlich-Bum, Pantheon, X (1932), 399.

Plutarch in his "Life of Alexander" relates that when Alexander the Great conquered Thebes in 335 B.C., the Thracians in his army pillaged the house of Timocleia, a lady of the city. After the Thracian Commander had violated her he demanded the whereabouts of her gold and silver. Leading him to a well in the garden she asked him to bend over the well-head and when he had done so, pushed him in. She was brought before Alexander but he so admired her courage that he released her.

Two of a set of four great overdoors painted on canvas for the Barbaro Palace in Venice about 1753. Another, "The Rejected Proposal" is No. 24 of the present exhibition. Two others, "Tarquin and Lucretia" and "Vestal Virgins with Offerings" were once in the collection of Professor M. Thédé, Weimar, and were sold to an American collector in the early 1900s. (Sack, Nos. 7 and 8, and Pl. 220.)

The ceiling, representing "The Glorification of the Procurator Francesco Barbaro" is now installed in The Metropolitan Museum of Art, New York. (Sack, No. 6 and Pl. 101.)

24. THE REJECTED PROPOSAL

Oil on canvas, $54\frac{3}{4} \times 42$ in.
Lent by Mr. K. W. Bachstitz, The Hague.

Coll.: Palazzo Barbaro a S. Vitale, Venice; Duc de Camondo, Paris, 1874 (Sale, February, 1893); to Baron Adolphe de Rothschild, Paris, 1893; Baron von Springer, Vienna; Dr. J. Kranz, Vienna; Stefan von Auspitz, Vienna (Sale, 1931); to K. W. Bachstitz.


Ref.: Meissner, Pl. 6; De Chennevières, 117; Sack, 150, No. 10, 203 and Pl. 138; T. Borenius, Burlington Magazine, LXI (1932), 288; L. Fröhlich-Bum, Pantheon, X (1932), 399.

See note to "Timocleia and the Thracian Commander," No. 23 of the present exhibition.
25. THE DANCING DOGS
Oil on canvas, 13 x 19 in.
Lent by Wildenstein and Co., New York City.
Exh.: Ca Rezzonico, Venice, Feste e Maschere Veneziane, 1937.
Ref.: A. C., Emporium, LXXXVI (1937), 397.

Companion to "Carnival Scene," No. 26 of the present exhibition.

Compare two paintings "The Charlatan" and "Minuet" formerly in the collection of Princess Mathilde, Paris (sold, 1904). Also two paintings in the Palazzo Papadopoli, Venice (Sack, Nos. 118 and 119): A canvas in the collection of the Marquis de Torrecilla, "Embarkation of a Gondola" is also connected (Sack, No. 447). Other similar genre examples, "The Dentist" and "The Charlatan" are in a private collection in Tangiers. (See Pantheon, X (1932), 224 and 225.)

As the Papadopoli paintings are dated 1756 and one of the Princess Mathilde canvases, 1754, the Wildenstein canvases are later.

Compare the drawing by Domenico, "Punchinellos with Dancing Dogs" lent by Mr. Paul J. Sachs to the exhibition, No. 107.

26. CARNIVAL SCENE
Oil on canvas, 13 x 19 in.
Lent by Wildenstein and Co., New York City.
Exh.: Ca Rezzonico, Venice, Feste e Maschere Veneziane, 1937.
Ref.: A. C., Emporium, LXXXVI (1937), 397.

Companion to No. 25.

Domenico in the "Camp of Gypsies" in the Mayence Museum takes over the two figures at the left with the parasol. (Sack, Domenico, No. 69 and Pl. 327.)

27. CHRIST STILLING THE TEMPEST
Oil on canvas, 19\(\frac{1}{2}\) x 22\(\frac{3}{4}\) in.

Compare a painting (attributed to Giandomenico) of "Christ Healing a Possessed Man" (48 x 57 cm.), formerly in the Marzell von Nemes Collection, Budapest. (Sale, Munich, June 16-19, 1931. See Catalogue I, Gemälde, No. 42 and Pl. 19.) L. Venturi grouped the Nemes picture with two others in the Sedelmeyer Collection, Paris.

28. THE TROJAN HORSE: THE BATTLE WITHIN THE WALLS OF TROY
Oil on canvas, 16\(\frac{1}{2}\) x 21\(\frac{3}{4}\) in.
Lent by M. d'Atri, Paris.
Ref.: Pantheon, V (1930), 199 reproduced.

The subject is from Vergil, Aeneid, Book II, 260–7.

Close in size and subject to two paintings in The National Gallery, London which represent "The Building of the Trojan Horse" and "The Procession of the Trojan Horse." The London paintings probably appeared at Christie's in a Sale of March 23, 1833, No. 74; were sold again
at the sale of the Earl of Egremont, May, 1892, No. 75, to Fred A. White from whom the gallery obtained them. A larger version of the second composition belonged to Sedelmeyer in Paris in 1911.

Giuseppe Fiocco attributes the National Gallery paintings to Domenico.

29. APOTHEOSIS OF A SAINT: SAINT ROCH BETWEEN ANGELS

Oil on canvas, 16½ x 13½ in.
Lent by the Gallery of Fine Arts, Yale University.
Coll.: Fritz August von Kaulbach, Munich; Paul Drey, New York.

Molmenti (p. 105) says that The Fraternity of San Rocco ordered a number of paintings of subjects dealing with their patron and that pupils carried out Tiepolo’s sketches. With this fact in mind it is interesting to compare the Yale sketch with the painting “Saint Roch in Glory” by Francesco Fontebasso, in the sacristy of the church of San Rocco (Molmenti, Pl. 245).

30. MUSE IN A MEDALLION FROM THE PALAZZO LABIA

Oil on canvas, 21 inches in diameter.
Lent by E. and A. Silberman, Inc., New York City.
Coll.: Originally in a small room in the Palazzo Labia, Venice; Julius Böhler, Munich, 1904.
Ref.: Molmenti, reproduced on the title page and Pl. 60; Sack, 152, Nos. 29–34.

The remaining four of this group of six are reproduced by Molmenti, Pls. 59–60. Of these E. and A. Silberman own two (Molmenti, Pl. 60).

31. MUSE IN A MEDALLION FROM THE PALAZZO LABIA

Oil on canvas, 21 inches in diameter.
Lent by E. and A. Silberman, Inc., New York City.
Coll.: Originally in a small room in the Palazzo Labia, Venice; Julius Böhler, Munich, 1904.
Ref.: Molmenti, Pl. 59; Sack, 152, Nos. 29–34.

The remaining four of this group of six are reproduced by Molmenti, Pls. 59–60.

32. ST. JOHN NEPOMUK WITH A BOY CHORISTER

Oil on canvas, 32⅞ x 29 in.
Lent by M. Knoedler and Co., New York City.

St. John of Nepomuk, patron saint of Bohemia, also of silence against slander, of bridges and running water, and protector of the Order of the Jesuits, was born in Nepomuk about 1330. He held many important ecclesiastical offices but in 1383 was first tortured and then thrown from a bridge into the river Moldau on order of Wenceslas. As he sank, a crown of stars appeared over the spot. It is said he was martyred for refusing to divulge the confessions of the Empress; more probably he was put to death because of the important part he took in the disputes between the Emperor and Archbishop John of Janstein.
33. THE CRUCIFIXION (GOLGOTHA)

Oil on canvas, 31¼ x 34¾ in.
Lent by M. Knoedler and Co., New York City.

Coll.: Sold at the sale of the collection of Mme. Brentano née de Birckenstock, Frankfort-on-the-Main, in 1870; sold at the sale of the Sedelmeyer Collection, Vienna, in 1872; in 1874, coming from Vienna, on the art market; sold at the sale of the collection of Consul Weber, Hamburg, in Berlin, February 20–2, 1912; Samuel H. Kress, New York City.


Sack dates it 1755–60, comparing it with "The Descent from the Cross" in the National Gallery (Sack, No. 532) and the painting of the same subject formerly in the Rodolphe Kann Collection, Paris (Sack, No. 522). A replica is in the T. B. Walker Collection, Minneapolis. Sack, p. 35, notes that the figure of the man on horseback is repeated from Tiepolo’s early decoration "The Taking of Carthage" painted for the Palazzo Doria.

34. THE LAST SUPPER

Oil on canvas, 26 x 16½ in.
Lent by The Wadsworth Atheneum, Hartford, Connecticut.

Coll.: Baroness Nathaniel de Rothschild; Durlacher Bros., New York; purchased in 1931 for the Sumner Collection, Wadsworth Atheneum.

A horizontal painting of the subject, differing greatly in design, is in the Louvre (Sack, No. 463). Compare an altarpiece in Desenzano in the cathedral (said by Austin to have been placed there about 1738) and a replica of the Louvre composition (said by Sack, p. 122, to be only a workshop copy of the Paris original; his No. 404) in the Hohenlohe Collection, Castle Duino, near Trieste. The same theme occurs in a painting attributed to Tiepolo in The Pennsylvania Museum of Art (Wilstach Collection).

Austin calls the painting a preliminary study for an altarpiece and believes it later than the Desenzano altar and probably later than the Louvre painting which Sack tries to prove was sent by Tiepolo to Louis XV in 1760.

35. SKETCH FOR THE CEILING FRESCO OF THE ROOM OF THE GUARDS IN THE ROYAL PALACE, MADRID (INTRODUCTION OF ÆNEAS INTO THE TEMPLE OF IMMORTALITY)

Oil on canvas, 25⅜ x 19⅜ in.
Lent by The Museum of Fine Arts, Boston.
Coll.: The gift of Edward Jackson Holmes.
Ref.: A.C.J., Bulletin of the Museum of Fine Arts, Boston, XXVI (April, 1928), 32 reproduced, 33; Venturi, Pl. CCCXXXIX; Silvia de Vito-Battaglia, Reale Istituto d'Archeologia e Storia dell'Arte, Rome, III (1931), 6 and Pl. V.

Probably a preparatory sketch for the ceiling fresco, painted in 1762. The Madrid painting is considerably more complex and Venturi calls the Boston study a "first idea." Compare another sketch, formerly in the Marczell von Nemes Collection, Budapest. (Sale, Munich, June 16, 1931. See catalogue I, Gemälde, No. 40 and Pl. 18.) Sack notes a sketch (larger in size than the Nemes version), formerly in the Beuronville and Spiridon Collections (1881). (See Sack, No. 436A.) This is not the Boston version but may possibly refer to the Nemes study with incorrect dimensions. Silvia de Vito-Battaglia believes that possibly this sketch is not by Giambattista. Antonio Morassi attributes it to him, dating it about 1762.

36. APOTHECESIS OF THE SPANISH MONARCHY

Oil on canvas, 32½ x 26½ in.
Lent by The Metropolitan Museum of Art, New York City.

A study for the frescoed ceiling of the Antechamber of the Queen in the Royal Palace, Madrid, completed by 1767. According to Sack there are sketches associated with this ceiling in the collections of the Paris painter, Guillaume Dubufe (Sack, No. 492 and agreeing closely in dimensions; possibly the same sketch as the present one), of Mr. Francis Capel Cure, Badger Hall, near Northampton, England, and a somewhat more distantly related study in the Groult Collection, Paris (Sack, No. 475), and another of uncertain authenticity in the Museum of Angers.

Domenico employed many of the same elements for his fresco, "Homage to Spain" in the same palace. (Sack, Domenico, No. 96)
37. PORTRAIT OF A LADY

Oil on canvas, 24½ x 20 in.
Lent by Mr. Henry G. Dalton, Cleveland.

Coll.: Spanish collection; Richard Owen, Paris; Thomas Agnew and Sons, Ltd., London.

Exh.: The Cleveland Museum of Art, Art Through the Ages, 1928; The Cleveland Museum of Art, Exhibition of the Art of the Seventeenth and Eighteenth Centuries, November 8–December 31, 1934; The Cleveland Museum of Art, The Twentieth Anniversary Exhibition of the Cleveland Museum of Art, the Official Art Exhibit of the Great Lakes Exposition, June 26–October 4, 1936, cat. No. 64 and Pl. V.

Ref.: International Studio, LXXXIX (April, 1928), 55 reproduced in color; Venturi, Pl. CCCXXX.

Venturi dates it 1762–70, finding the same type in two drawings in the possession of Eduard Sack of Hamburg (Sack, Giambattista, Drawings, Nos. 159 and 165), the first a study for the head of a woman in the suite of Cleopatra in the Palazzo Labia fresco. He believes that it represents a Venetian model dressed in the Spanish mode.

Antonio Morassi calls it a late work.

38. CHRISTINE

Oil on canvas, 23½ x 19 in.
Lent by Mr. Tomas Harris, London.

Coll.: This and another female portrait by Tiepolo are said to have been previously in the collection of the Duke of Salamanca, Spain.


Ref.: Burlington Magazine, LXI (1932), 45; Pantheon, X (1932), 238 reproduced; H. Granville Fell, The Connoisseur, XCIV (August, 1934), 133 reproduced, 134; The Art News, XXXIV, Pt. 2 (June 6, 1936), 6 and reproduced on the cover.

Hermann Voss and Tancred Borenius attribute it to Giambattista. Since it is said to have been found in Spain it would reasonably belong to Tiepolo’s late style. The name “Christine” is a romantic tradition, supposedly the name of a model of Tiepolo. She is said to have been the daughter of a gondolier and to have followed him to Würzburg and Madrid. See Molmenti, pp. 38ff. for a denial of the Christine story.

39. SCENE WITH PUNCHINELLOS

Oil on canvas, 39½ x 66½ in.
Lent by the Duc de Trévise, Paris.

Coll.: Albert Besnard; sold at the sale of the Besnard collection at the Galerie Charpentier, Paris, May 31–June 1, 1934.

Ref.: Collection Albert Besnard, Galerie Charpentier, Paris, May 31–June 1, 1934, cat. No. 54 and Pl. V.

Evidently a companion piece to “Punchinellos in White,” No. 40 of the present exhibition. Compare a drawing by Giambattista (Oppenheimer Sale at Christie’s in London, July 12 4, 1936, cat. No. 183 and Pl. 48) somewhat related to the left side of the composition.
40. PUNCHINELLOS IN WHITE

Oil on canvas, 393/4 x 633/4 in.
Lent by M. P. Cailleux, Paris.


Ref.: A.C., Emporium, LXXXVI (July, 1937), 397, 398 reproduced.

Similar subjects occur in Domenico’s frescoes at the Villa Zianigo, now removed to the CàRezzonico, Venice. Compare especially “Clowns Resting” and two medallions of clowns formerly in the ceiling of the “Room of the Pagliacci.” Though these are inscribed “1793” which means that Domenico finished the frescoes in this year, the present painting and its companion, No. 39 of the present exhibition, would seem to have been done somewhat earlier.

41. GROUP OF PUNCHINELLOS

Oil on canvas, 12½ x 21½.
Lent by the Due de Trevise, Paris.

Closely resembling certain drawings of Punchinello subjects by Giambattista. (See the drawing lent by Captain Langton Douglas to the present exhibition, No. 82.) Also compare two paintings of similar subject matter shown here, No. 39 lent by the Due de Trévise and No. 40 lent by M. P. Cailleux.

A painting, “Carnival in Venice” (private collection in Tangiers), which exhibits certain likenesses is reproduced in Pantheon, X (1932), 226, there attributed to Giambattista or Giandomenico.

42. DEBAKATION OF CLEOPATRA

Oil on canvas, 61 x 111 in.
Lent by the Brummer Gallery, Inc., New York City.


Giambattista executed a fresco on this subject in the Palazzo Labia in Venice in 1757 (cf. Sack, Giambattista and Domenico Tiepolo, 125, Pl. 117).

43. HEAD OF A BEARDED ORIENTAL

Oil on canvas, 18½ x 15 in.
Lent by Jacques Seligmann and Co., New York City.

Coll.: Mme. de E. B. Ajuria, Paris.


Etched by Domenico. See P. Molmenti, Acqueforti dei Tiepulo, Venice, 1896, 163, left. Probably the etching recorded by De Vesme, No. 121. In that case No. 5 of Domenico’s etched series, “Collection of Heads, Part I.”
44. OLD MAN WITH A BOOK

Oil on canvas, 23½ x 19½ in.
Lent by The Minneapolis Institute of Arts, Minneapolis, Minnesota.


45. PORTRAIT OF AN OLD MAN

Oil on canvas, 18³/₄ x 15³/₈ in.
Lent by Wildenstein and Co., New York City.

Coll.: Private gallery, Leghorn; Rodolphe Kann, Paris.


Etched by Domenico, No. 9 of the “Collection of Heads,” Part I. (De Vesme, 125.)
DRAWINGS
GIAMBATTISTA TIEPOLO

TIEPOLO was a prodigious draughtsman and left hundreds of drawings. Most of these are done in pen and brush on white paper with sepia or bistre wash. A smaller group are in red chalk on grey-blue paper. While those in wash vary from the most rapid and summary sketch to a drawing of full pictorial effect, the red chalk examples are chiefly careful studies for details of altarpieces and ceilings. It is quite possible, too, that Tiepolo executed "cabinet pieces" for amateurs of his day—drawings intended to be admired for themselves alone. Most of the sketches known cannot be definitely linked with works on canvas or wall frescoes. Often Tiepolo seems to have tried out an idea in various ingenious forms.

During his lifetime great collections of Tiepolo's sketches were made and put into albums. A part of a very large group was purchased in Venice in May, 1852, by Edward Cheney and brought to England, the Victoria and Albert Museum purchasing two volumes at £5.10.-each. A third volume was sold to Fairfax Murray who in turn sold it to The Pierpont Morgan Library. (From this album come drawings Nos. 57-60 in the present exhibition.) Another very choice selection belonged to Prince Alexis Orloff of Paris; a number of drawings once belonging to him are included here. A book containing single figures once was the property of a London dealer and was later divided up. (See No. 62.)

For these and other conclusions on Tiepolo as a draughtsman, see Hadeln, I, 5-8.

46. SHEET OF STUDIES
Red chalk heightened with white on blue paper, 16 x 11 in.
Lent by Mr. Tomas Harris, London.
Coll.: Hans Wendland, Lugano.

A page of the studies for "The Fall of the Angels," a painting in the Church of the Episcopal Palace, Würzburg (see Molmenti, Pl. 138), signed 1752.

See also a head in red chalk touched with white on blue paper, Sack, No. 142 and Pl. 278, in the Eduard Sack Collection, Hamburg.

47. MADONNA AND CHILD WITH SAINTS
Black crayon, pen and wash, 16¼ x 11 in.
Lent by Mr. and Mrs. W. W. Crocker, Burlingame, California.

[ 34 ]
48. MADONNA AND CHILD ENTHRONED WITH SAINTS
Pen and wash with traces of black crayon, 17 x 11 3/4 in.
Inscribed on the back: No. 135 in pencil.
Lent by Mr. Paul J. Sachs, Cambridge, Massachusetts.
Ref.: Orloff, cat. No. 135 and Pl. 135.
See a similar drawing of "Madonna and Saints" in the Print Room, Berlin (Hadeln, Pl. 42; Italian Exhibition, Burlington House, Pl. CCLIX).

49. MADONNA AND CHILD WITH TWO SAINTS
Pen and wash, 10 1/2 x 6 1/2 in.
Lent by P. and D. Colnaghi and Co., London.
Ref.: Orloff, cat. No. 128 and Pl. 128; Von Hadeln, I, Pl. 38.
"Probably a first idea for 'pala delle Sante' which Tiepolo painted in 1747–8 for the Church of the Gesuati in Venice. In that case the sitting figure with the Christ Child on her lap would be St. Rose of Lima and the two standing figures St. Catherine of Siena and St. Agnes of Montepulciano." (Hadeln, I, p. 26.)

50. ST. JOHN IN THE WILDERNESS
Pen and wash over red crayon, 12 7/8 x 9 1/8 in.
Lent by Mr. Charles Crocker, San Francisco.
Ref.: Orloff, cat. No. 141 and Pl. 141.

51. THE FLIGHT INTO EGYPT: THE HOLY FAMILY EMBARKING IN A SMALL BOAT
Pen and wash, with traces of black crayon, 11 3/16 x 17 9/16 in.
Lent by The Cleveland Museum of Art, Cleveland, Ohio.
Coll.: Sold at the sale of the collection of Prince Alexis Orloff at Georges Petit's in Paris, April 29–30, 1920; sold at the sale of the collection of Vicomte Bernard d'Hendecourt at Sotheby's, London, May 9, 1929.
Ref.: Orloff, cat. No. 87 and Pl. 87; T. Borenius, Old Master Drawings, I–II (1927), 54 and Pl. 61; Von Hadeln, I, Pl. 70; D'Hendecourt, 53, cat. No. 268; The Cleveland Museum of Art, Fourteenth Annual Report, 1929, reproduced opposite p. 41; H(enry) S(ayles) F(ranscis), The Bulletin [ 35 ]
of the Cleveland Museum of Art, XVII (1930), 4-7, 15 reproduced; The Art News, XXVIII (February 1, 1930), 13.

One of a series of drawings formerly in the Orloff Collection on the same theme. Compare Giandomenico’s series, “Idee Pittorchesche sopra la Fugga in Egitto” (De V., I-27).

52. REST ON THE FLIGHT INTO EGYPT: THE HOLY FAMILY RESTING AT THE FOOT OF TWO PALMS
Pen and wash, with traces of black crayon, 16½ x 11¾ in. Inscribed on the back: No. 79 in pencil.
Lent by Mr. Paul J. Sachs, Cambridge, Massachusetts.
Ref.: Orloff, cat. No. 79 and Pl. 79.

53. DOUBTING THOMAS
Pen and wash, with traces of black crayon, 16½ x 11 in.
Lent by Mr. John Nicholas Brown, Providence, Rhode Island.

54. NOLI ME TANGERE
Pen and wash, with traces of black crayon, 16¾ x 11¾ in.
Lent by Mr. and Mrs. W. W. Crocker, Burlingame, California.

55. TWO MONKS IN MEDITATION
Pen and wash, 16½ x 11½ in.
Owned by The Art Institute of Chicago.
Coll.: Sold at the sale of the collection of Prince Alexis Orloff at Georges Petit’s in Paris, April 29-30, 1920; sold at the sale of the collection of Vicomte Bernard d’Hendecourt, Paris, at Sotheby’s, London, May 9, 1929; gift of the Print and Drawing Club, Chicago, to The Art Institute.
56. VISION OF TWO SAINTS
Black crayon, pen and wash, 16 3/8 x 11 in.
Lent by Mr. Charles Crocker, San Francisco.
Compare Orloff catalogue, Pl. 133, “Figures in Adoration before the Virgin and Child.”

57. GROUP OF ASCENDING FIGURES
Pen and wash, 9 11/16 x 7 1/2 in.
Lent by The Pierpont Morgan Library, New York City.
Coll.: Count Algarotti Corniani, Venice; Edward Cheney, Venice, 1852; C. Fairfax Murray, London.
Ref.: Murray-Morgan, IV, inserted No. 103+.
Removed from a volume of Tiepolo sketches, p. 86. Compare Orloff catalogue, Pl. 117, “Three Angels Falling.”

58. A YOUTHFUL MALE FIGURE WITH BUTTERFLY WINGS, SEATED, HIS RIGHT ARM RESTING ON THE SHOULDER OF A FEMALE IN FLIGHT BESIDE HIM
Pen and wash, with traces of black crayon, 11 5/8 x 10 13/16 in.
Lent by The Pierpont Morgan Library, New York City.
Coll.: Count Algarotti Corniani, Venice; Edward Cheney, Venice, 1852; C. Fairfax Murray, London.
Other drawings of Zephyr and Flora are in Hadeln (ex-collection Bateson), Pl. 80 and (ex-collection G. Bellingham Smith) Pl. 81.

59. TWO FIGURES IN FLIGHT AND FOUR BELOW
Pen and wash, 8 3/16 x 7 3/4 in.
Lent by The Pierpont Morgan Library, New York City.
Coll.: Count Algarotti Corniani, Venice; Edward Cheney, Venice, 1852; C. Fairfax Murray, London.
Connected with the figures from the ceiling of the Villa Cordellina, now in the Museum of Vicenza, published by Molmenti, Tiepolo: La Villa Valmarana, p. XVII; also compare Hadeln, Pl. 7, “Kneeling Figures, Seen from Behind,” Stuttgart Print Room.

60. GROUP OF THREE FEMALE FIGURES IN FLIGHT, AND A FOURTH FIGURE BENEATH RECLINING TO THE RIGHT
Pen and wash, with traces of black crayon, 12 3/8 x 10 5/8 in.
Lent by The Pierpont Morgan Library, New York City.
Coll.: Count Algarotti Corniani, Venice; Edward Cheney, Venice, 1852; C. Fairfax Murray, London.
Ref.: Murray-Morgan, IV, No. 129 and Pl. 129.
Very similar winged figures, wound in heavy drapery, appear in the fresco over the staircase at Würzburg.
61. TWO FAUNS RECLINING
Black crayon, pen and wash, 8\(\frac{5}{8}\) x 5\(\frac{3}{4}\) in.
Lent by Mr. Paul J. Sachs, Cambridge, Massachusetts.
Coll.: Sold at the sale of the collection of Vicomte Bernard d'Hendecourt, Paris, at Sotheby's, London, May 9, 1929.

62. FIGURE WITH A SHIELD
Pen and wash, 10\(\frac{3}{8}\) x 7\(\frac{1}{2}\) in.
Lent by Mr. Dan Fellows Platt, Englewood, New Jersey.
Coll.: E. Parsons and Sons, London.
Part of an album made up of single figures now dispersed.

63. CHRONOS DEVOURING HIS CHILD
Pen and wash, 8\(\frac{1}{2}\) x 11\(\frac{3}{8}\) in.
Lent by Vassar College, Poughkeepsie, New York.
Coll.: A. E. Austin, Jr., Hartford, Conn.
Exh.: The Wadsworth Atheneum, Hartford, Conn.
Ref.: Aline Bernstein, Vassar Miscellany News, Saturday, October 27, 1934.

64. MAN TURNING
Pen and wash, 4\(\frac{3}{4}\) x 5\(\frac{1}{2}\) in.
Lent by Mr. Charles Crocker, San Francisco.

65. FEMALE FIGURE
Pen and wash, 6\(\frac{7}{8}\) x 6\(\frac{3}{8}\) in.
Lent by Mr. Charles Crocker, San Francisco.
Compare what might be a companion piece, in the G. Bellingham Smith Collection, London (Hadeln, I, Pl. 87).

66. THREE WINGED FIGURES
Pen and wash, traces of black crayon, 9\(\frac{5}{8}\) x 9\(\frac{5}{8}\) in.
Lent by The Metropolitan Museum of Art, New York City.

67. THREE SATYRS
Red crayon, pen and wash, 8\(\frac{1}{4}\) x 9\(\frac{3}{4}\) in.
Lent by The Metropolitan Museum of Art, New York City.
68. ALLEGORY OF TIME
Pen and wash, with traces of black crayon, 9 3/8 x 16 3/8 in.
Lent by The Metropolitan Museum of Art, New York City.

69. TIME AND A BOY
Pen and wash, with traces of black crayon, 10 x 12 3/4 in.
Lent by The Metropolitan Museum of Art, New York City.

70. RIVERGOD, NYMPH AND PUTTO
Pen and wash, with traces of black crayon, 9 1/4 x 12 1/4 in.
Lent by The Metropolitan Museum of Art, New York City.
A study for figures in the lower left of the ceiling in the Kaisersaal of Würzburg, 1750-53, or at one end of the ceiling in the Palazzo Clerici in Milan, 1740.

71. BACCHUS AND ARIADNE (A STUDY FOR A CEILING FRESCO)
Black crayon, pen and wash, 12 3/16 x 9 7/16 in.
Lent by Mr. Philip Hofer, New York City.
Ref.: Drawing and Design, III (1927), 64 reproduced; Von Hadeln, I, 7 and Pl. 73.
Perhaps connected with the painting of the same title formerly in the Villa Girola and today the property of Mrs. William R. Timken, New York City.

72. JUNO
Pen and wash on paper, 11 1/4 x 5 1/2 in.
Lent by Mrs. Spencer Goodwin, Hartford, Connecticut.
Coll.: Sold at the sale of the collection of Vicomte Bernard d'Hendecourt, Paris, at Sotheby's, London, May 9, 1929, Cat. No. 276.
Ref.: Von Hadeln, II, Pl. 104.

73. NYMPH AND SATYR
Pen and wash, with traces of black crayon, 11 1/4 x 14 1/4 in.
Lent by Mr. Frank Jewett Mather, Jr., Princeton, New Jersey.
Coll.: Count Maggiore; A. L. Frothingham; Miss Jessie P. Frothingham.

74. DRAWING
Red chalk heightened with white on blue paper, 11 x 8 in.
Inscribed on back: Pink to red.
Lent by Mrs. Max Epstein, Chicago.
Coll.: P. and D. Colnaghi and Co., London.
75. **STANDING FIGURE IN A CLOAK, SEEN FROM THE REAR**

Pen and wash, 8 x 4 5/8 in.
Lent by Mr. Dan Fellows Platt, Englewood, New Jersey.


76. **ORIENTAL IN PROFILE**

Pen and wash, with traces of black crayon, 9 1/2 x 6 in.
Inscribed: No. 64 in left-hand corner.
Lent by Mr. Dan Fellows Platt, Englewood, New Jersey.


Mr. Platt owns others of this kind, and there is a similar drawing in the Rhode Island School of Design, Providence.

77. **PORTRAIT OF A MAN**

Pen and wash, 9 7/8 x 7 11/16 in.
Lent by The Fogg Art Museum, Harvard University, Cambridge, Massachusetts.


78. **PORTRAIT OF A GIRL**

Pen and wash, 9 1/4 x 7 1/2 in.
Lent by Mrs. Diego Suarez, New York City.

*Coll.:* Thomas Agnew and Sons Ltd., London.

79. **TWO ORIENTALS**

Pen and wash, 11 1/2 x 7 1/2 in.

*Coll.:* From the collection of the Cardinal de Bernis, French ambassador to Venice in the eighteenth century.


In the style of certain drawings connected with the etchings of Giambattista.

80. **TWO ORIENTALS AND A PAGE**

Pen and wash, 13 5/8 x 9 15/16 in.
Lent by The Metropolitan Museum of Art, New York City.
81. MAN IN A SHORT COAT—CARICATURE
Pen and wash, 63/8 x 43/4 in.
Lent by Mr. Dan Fellows Platt, Englewood, New Jersey.
Coll.: Nebehay, Berlin.
Exh.: Grolier Club, New York City, 1937.
Similar caricatures by Giambattista are in the École des Beaux-Arts, Paris, and the Musée Atger, Montpellier. The Morelli Collection contained examples of the same series.

82. CARNIVAL
Pen and wash, with traces of black crayon, 71/2 x 51/2 in.
Lent by Captain R. Langton Douglas, London.
Another version in round format, with monogram, is in the Liechtenstein Collection, Vienna, and is reproduced in Handzeichnungen Alter Meister aus der Albertina und anderen Sammlungen, XI, No. 1256.
The Museum of Picardy at Amiens owns another Punchinello drawing by Giambattista. Others were in the Sartorio collection, Trieste (Sack, Giambattista, Drawings, Nos. 539–542) and belong to the collection of Mr. Dan Fellows Platt, Englewood, N. J.

83. A GROUP OF FARM BUILDINGS
Pen and wash, 63/8x103/4 in.
Lent by The Fogg Art Museum, Harvard University, Cambridge, Massachusetts.
Coll.: Gift of Denman W. Ross.
Similar drawings form (or formed) part of the Legros, Bateson, Oppenheimer, Ricketts, Königs, and Shannon collections, and are also in the Albertina, Vienna, a private collection in Paris, and the Fitzwilliam Museum, Cambridge.
Compare a drawing from the Oppenheimer Collection, acquired by the British Museum. It seems to treat the same subject as the Fogg drawing, but from another point of view. See The British Museum Quarterly, XI, No. 3 (1937), 131 and Pl. XXXVIII, Fig. A. Polluchini dates these landscape drawings just before the trip to Spain.

GIANDOMENICO TIEPOLO

84. BISHOP AMBROSE
Pen and wash, with traces of black crayon, 133/8 x 61/2 in.
Signed: Domo Tiepolo f.
Lent by Mr. Paul J. Sachs, Harvard University.
A sketch for the figure of Bishop (Saint) Ambrose in one of three overdoors by Giandomenico in the Room of the Emperor in the Episcopal Palace at Würzburg (see Molmenti, Pl. 128, upper illustration). The picture in Würzburg depicts Bishop Ambrose forbidding Emperor Theodosius to enter the Church. Date: 1751–2. Compare Sack, p. 323, No. 213.
Saint Ambrose (ca. 340–397) was Bishop of Milan. In 392 when the Emperor Theodosius I massacred some thousands of people in Saloniki, Ambrose shut him out of the Church for nine months until the all powerful Emperor should repent.
85. THE SLEEPING ST. JOHN THE BAPTIST WATCHED OVER BY TWO ANGELS IN THE DESERT
Pen and wash, 18 x 14 in.
Signed: Domo Tiepolo f.
Lent by the Duc de Trévise, Paris.
Coll.: Sold at the sale of the Cormier collection, April 30, 1921.

86. THE FLIGHT INTO EGYPT: THE HOLY FAMILY ARRIVES IN SIGHT OF A VILLAGE
Pen and wash, 18 x 14 in.
Lent by the Duc de Trévise, Paris.
Coll.: Sold at the sale of the Cormier collection, April 30, 1921.
Ref.: Guerlin, 44, reproduced before p. 45.

87. THE FLIGHT INTO EGYPT: THE HOLY FAMILY ACCOMPANIED BY ANGELS
Pen and wash, 18 1/16 x 14 5/8 in.
Signed: Domo Tiepolo.
Lent by The Pierpont Morgan Library, New York.
Ref.: Murray-Morgan, IV, No. 148 and Pl. 148.
To be compared with Domenico's etched series "Idee Pittorese sopra la Fugga in Egitto." (De V., 1-27.)

88. THE MASSACRE OF THE INNOCENTS
Pen and wash, with traces of black crayon, 18 5/16 x 14 3/16 in.
Signed: Domo Tiepolo.
Lent by The Pierpont Morgan Library, New York City.
Ref.: Murray-Morgan, IV, No. 149 and Pl. 149.

89. THE ENTRY OF JESUS INTO JERUSALEM
Pen and wash, with traces of black crayon, 18 x 14 in.
Signed: Domo Tiepolo f.
Lent by the Duc de Trévise, Paris.
Coll.: Sold at the sale of the Cormier collection, April 30, 1921; to Jules Féral, Paris.
Ref.: Guerlin, 71-2, reproduced opposite 70.
Guerlin notes a variant in the Louvre (one of 136 drawings—trials for an ensemble of illustrations to illustrate the Scriptures).
90. JESUS AWAKING HIS DISCIPLES ON THE MOUNT OF OLIVES
Pen and wash, with traces of black crayon, 18 x 14 in.
Lent by the Duc de Trévise, Paris.
Coll.: Sold at the sale of the Cormier collection, April 30, 1921; to M. Marignane, Paris.
Ref.: Guerlin, reproduced before 73, 74.
Guerlin notes a variant in the Louvre.

91. THE CRUCIFIXION
Pen and wash, with traces of black crayon, 18 x 14 in.
Signed: Domo Tiepolo f.
Lent by the Duc de Trévise, Paris.

92. THE CRUCIFIXION OF ST. PETER
Pen and wash, with traces of black crayon, 18 x 14 in.
Signed: Domo Tiepolo f.
Lent by the Duc de Trévise, Paris.
Coll.: Sold at the sale of the Cormier collection, April 30, 1921; sold at the sale of the George and Florence Blumenthal collection, New York City, 1936.
Ref.: Guerlin, 128, reproduced facing 126.

93. THE FALL OF SIMON THE MAGICIAN
Pen and wash, 27 x 36 in.
Signed: Domo Tiepolo f.
Lent by the Duc de Trévise, Paris.
Coll.: Sold at the sale of the Cormier collection, April 30, 1921.
Ref.: Guerlin, 126, reproduced opposite 124.
Guerlin identifies the subject: (S. Ambrogio, History of the Fall of Jerusalem, II, 2) it depicts the fall of the magician Simon after Peter's prayer to Christ.

94. THE VIRGIN CARRIED DOWN BY ANGELS FROM HEAVEN
Pen and wash, with traces of black crayon, 18 x 14 in.
Signed: (twice) Domo Tiepolo f.
Lent by the Duc de Trévise, Paris.
Ref.: Guerlin, 98, reproduced opposite 96.

95. GROUP OF FIGURES
Pen and wash, and pencil (?), 16½ x 10¾ in.
Lent by Mr. and Mrs. W. W. Crocker, Burlingame, California.

In the spirit of the "Scherzi di Fantasia" by Giambattista.

96. **GOD THE FATHER IN GLORY**

- Pen and wash, $10\frac{15}{16} \times 7\frac{3}{4}$ in.
- Signed: Domo Tiepolo f.
- Owned by The Art Institute of Chicago.
- Coll.: Mr. and Mrs. Francis Neilson, Chicago.

The motif seems to derive from Giambattista's altar in Este. See also a painting in the Louvre, "The Triumph of Religion (attributed to Domenico) and "The Last Judgment," F. Kleinberger Sale, Plaza Hotel, New York City, January 23, 1918, cat. No. 38.

97. **GOD THE FATHER IN GLORY**

- Pen and wash, $11 \times 7\frac{3}{4}$ in.
- Signed: Domo Tiepolo f.
- Owned by The Art Institute of Chicago.
- Coll.: Mr. and Mrs. Francis Neilson, Chicago.

98. **LEDA AND THE SWAN (?)**

- Pen and wash, $10 \times 5\frac{7}{16}$ in.
- Signed: Domo Tiepolo f.
- Lent by Mr. Robert Lehman, New York City.
- Coll.: Luigi Grassi, Florence.


99. **A GODDESS TURNED TO THE RIGHT**

- Pen and wash, $9\frac{1}{2} \times 5$ in.
- Lent by Mr. Robert Lehman, New York City.
- Coll.: Luigi Grassi, Florence.

100. **HERCULES AND ANTAEUS**

- Pen, and wash, with traces of black crayon, $8 \times 5\frac{3}{4}$ in.
- Signed: Domo Tiepolo f.

One of a series of variations on the same subject. Other examples are in the collections of Mr. Dan Fellows Platt of Englewood, N.J. and Colnaghi, London. Another appeared in the sale, "Dessins de Maîtres Anciens et Modernes," Devries, Amsterdam, 1929 and is reproduced in the catalogue, Pl. 272.

Giambattista treated the same subject in the Palazzo Sandi, Venice, in 1725. (See Sack, No. 42.)
101. OWLS

Pen and wash, with touches of yellowish color, 10 1/2 x 5 3/4 in.
Signed: Domo Tiepolo f.
Lent by Mr. Dan Fellows Platt, Englewood, New Jersey.
Coll.: From a Russian private collection; P. and D. Colnaghi and Co., London.

Evidently inspired by the title page to Giambattista’s “Scherzi di Fantasia,” where similar birds occur in a different arrangement (De Vesme, No. 13).

102. A DROMEDARY AND A MONKEY

Pen and wash, 7 5/6 x 9 7/8 in.
Signed: D T and also: Domo Tiepolo f.
Lent by Mr. Thomas F. Howard, New York City.
Ref.: D’Hendecourt, cat. No. 281.

Compare a drawing “Camels Resting” in the Louvre (reproduced by De Chennevières, p. 132 and listed by Sack, No. 127). Compare Sack No. 140, a “Saddled Dromedary,” (ex-Baron de Schwiter Collection, sold 1886). De Chennevières reproduces another drawing in the Louvre (p. 142) with monkeys and a camel.
THE PUNCHINELLO DRAWINGS

THE genius of Domenico Tiepolo is manifest in frescoes in which he displayed a homely style characteristic of his native Venice and in which he incorporated the mundane surroundings of his daily life. Some of the most interesting and typical phases of this life are to be found in the frescoes he painted to decorate the family villa of Zianigo, frescoes which translate episodes from the life of Punchinello into the everyday affairs of Venice. These same episodes Domenico elaborated in a series of pen and sepia drawings numbering one hundred and three, a set intended either as preliminaries to a series of etchings or merely as a form of amusement for the artist himself. They are all signed, Dom. Tiepolo fecit, as the artist wished to distinguish his work from that of his father. The real purpose of the drawings must remain obscure, as so far no story has been discovered which elucidates the many details of the group, nor have any literary sources been found. The incidents were probably common lore in eighteenth-century Venice and have since been forgotten because they were so common then as to have been considered unimportant. The foundation of the story lies in the rich flowering in the seventeenth century of the Commedia dell'Arte which, in turn, came down from Classical times. Like that of the English "Punch," the tale of Punchinello acquired additions through narration during the course of its history.

In Domenico's version, Punchinello is born from a turkey's egg, grows up in the surroundings of villa life along the Brenta, takes part in all the activities of the day, such as those of barber, tailor, merchant, doctor; falls in love, marries, becomes rich; acts in a circus, hunts, takes part in all manner of pranks, accompanied by numerous companions, good and bad. Ultimately he dies, the object of punishment by law for wrongdoing; but his shade appears to taunt his persecutors and to represent the carnival spirit of the Venetian people, forever alive. The playfulness which pervades the tricks of Punchinello, and which is evident in the drawings, represents the spirit of many fabled clowns from Puck to Petrouchka. This series of drawings, in fact, prompted the writing of a ballet, "La Vie de Polichinelle."

The one hundred and three drawings with the title page inscribed with "Divertimento per li regazzi," first appeared briefly in modern times some twenty years ago in the British Isles. They again disappeared, but ultimately came into the hands of a collector. They were shown as a group in Paris in May and June, 1921, at the Musée des Arts Décoratifs. Later they were dispersed and are now to be found in remotely scattered groups. They are relatively large in size and, though rapid sketches, appear finished because of the vigor of the line and washes.

Henry Sayles Francis
103. FEEDING THE PEACOCKS
Pen and wash, with traces of black crayon, 11\(\frac{3}{4}\) x 16\(\frac{1}{4}\) in.
Signed: Dom. Tiepolo f.
Lent by Mr. Philip Hofer, New York.

104. PUNCHINELLO'S INDISPOSED MISTRESS
Pen and wash, with traces of black crayon, 11\(\frac{3}{4}\) x 16\(\frac{1}{2}\) in.
Signed: Dom. Tiepolo f.
Lent by Mr. Robert Lehman, New York City.

105. A BOAR HUNT
Pen and wash, with traces of black crayon, and masks in yellowish color, 14 x 18\(\frac{5}{8}\) in.
Signed: Dom. Tiepolo f.
Lent by Mr. Paul J. Sachs, Harvard University.
Coll.: Richard Owen, Paris; to Paul J. Sachs.

106. PUNCHINELLO LYING ON THE GROUND
Pen and wash, with traces of black crayon, and masks in yellowish color, 11\(\frac{3}{8}\) x 16 in.
Lent by Mr. Dan Fellows Platt, Englewood, New Jersey.
Coll.: Savile Gallery, London.

107. PUNCHINELLOS WITH DANCING DOGS
Pen and wash, with traces of black crayon, and masks in yellowish color, 14 x 18\(\frac{5}{8}\) in.
Signed: Do. Tiepolo f.
Lent by Mr. Paul J. Sachs, Harvard University.
Coll.: Richard Owen, Paris; to Paul J. Sachs.

One from a series of 104 illustrations of the Life of Punchinello by Giovanni Domenico Tiepolo, according to the Fogg catalogue.
108. PUNCHINELLO SCENE, NUMBER ONE
Pen and wash, with traces of black crayon, and yellowish color on the masks, 11 3/4 x 16 3/4 in.
Signed: Dom. Tiepolo f.
Lent by Mr. John Nicholas Brown, Providence.
Exh.: The Rhode Island School of Design, Providence, Rhode Island, Summer, 1931.

109. PUNCHINELLO SCENE, NUMBER TWO
Pen and wash, with traces of black crayon, 11 3/4 x 16 3/4 in.
Signed: Dom. Tiepolo f.
Lent by Mr. John Nicholas Brown, Providence.
Exh.: The Rhode Island School of Design, Providence, Rhode Island, Summer, 1931.

Compare two drawings in the Robert Lehman Collection and "Study of a Muse" (Euterpe or Terpsichore) in the Albertina (Handzeichnungen Alter Meister, N.S., 1932, No. 200). This repeats exactly the bit of sculpture at the right on the wall in the Brown drawing.

110. PUNCHINELLO HANGED
Pen and wash, with traces of black crayon, and masks in yellowish color, 11 3/8 x 16 in.
Signed: Dom. Tiepolo f.
Lent by Mr. Dan Fellows Platt, Englewood, New Jersey.
Coll.: Savile Gallery, London.
Exh.: Princeton University, Princeton, New Jersey, 1928; Grolier Club, New York City, 1937.
Ref.: Frank Rutter, International Studio, XCII (March, 1929), 62 reproduced, 64.

111. THE LAST ILLNESS OF PUNCHINELLO
Pen and wash, with traces of black crayon, and masks in yellowish color, 11 3/4 x 16 3/16 in.
Lent by Mr. Osbert Sitwell, London.

J. Byam Shaw, Old Master Drawings (March, 1933), 58, notes that it is based on a drawing of a sick man attended by a doctor with ass's ears, today in the collection of Dan Fellows Platt, Englewood, N.J. (formerly Mears, sale at Sotheby's, June 30, 1925, No. 20).

112. THE SERVANT CAST INTO THE WELL
Pen and wash, with traces of black crayon, 11 3/2 x 16 3/2 in.
Signed: Dom. Tiepolo f.
Lent by Mr. Robert Lehman, New York City.
Coll.: Savile Gallery, London.
Ref.: Pantheon, III (1929), 194 reproduced.

[ 48 ]
113. PUNCHINELLO WITH AN ELEPHANT
Pen and wash, with traces of black crayon, and masks in yellowish color, 11 1/2 x 16 3/8 in.
Lent by The Pierpont Morgan Library, New York City.
Ref.: Murray-Morgan, IV, inserted No. 151 B.
Henry Sayles Francis states that this is not a part of the original album “Divertimento per li Regazzi” [sic]. Other Punchinello subjects appear in the later drawings of Domenico.

114. SHEET OF CARICATURES AND HEADS
Pen and wash, 10 11/16 x 7 5/16 in.
Signed: Dom. Tiepolo f.
Lent by The Metropolitan Museum of Art, New York City.
An interesting page showing signed caricatures by Domenico in combination with picturesque heads much in the spirit of his etched “Collections of Heads.”

115. NYMPH CARRIED OFF BY A SATYR
Pen and wash, with traces of yellowish color, 10 3/4 x 12 in.
Signed: Dom. Tiepolo.
Lent by Mr. Dan Fellows Platt, Englewood, New Jersey.
In the spirit of frescoes by Domenico in the Villa Zianigo, today a part of the collections of the Ca Rezzonico, Venice.

116. CARNIVAL SCENE
Pen and wash, 10 x 14 in.
Signed: Dom. Tiepolo v. f. (?).
Lent by The Wadsworth Atheneum, Hartford, Connecticut.
Coll.: The Hermitage, Leningrad; sold by G. Boerner, Leipzig, April 29, 1931; Albert Meyer; A. Seligmann, Rey and Co., New York City.
Similar drawings are in the Louvre and the Ca Rezzonico, Venice, dated 1791.

117. THE BIRD TAMER
Pen and wash, 11 5/8 x 16 1/2 in.
Signed: Dom. Tiepolo f. and dated 1798.
Lent by Mrs. Bryson Burroughs, New York City.
THE ETCHINGS OF
GIAMBATTISTA TIEPOLO

IN THE prodigious activity of Giambattista Tiepolo's long life his
etchings, thirty-eight in all, are a small thing, the fantasies of a leisure
hour, yet their importance is great not only for their own beauty, but for
the character of their influence visible in the lucent etchings of Fragonard
and in the early essays of Goya, while even Delacroix in at least one
composition betrays an acquaintance with the "Scherzi."

"The Capricci" and even more the "Scherzi" are the most spirited
expression in etching of the rococo century. Possible only in that era of
decaying greatness with its romantic memories of nobler times was the
artist's insouciance in dissipating the mysteries of black magic by flooding
them with the full radiance of the Italian sun. In these scenes of sacrifice
and death there is no horror, but rather an intensification of life. The
vital quality in Tiepolo's art is due to its apparent spontaneity.

Tiepolo's seventeenth century forebears are Giovanni Benedetto
Castiglione, Salvator Rosa, and Rembrandt, while the elements of his
etchings may be traced back to the beginnings of the engraver's craft in
Italy with certain admixtures from the North. The etchings of Cas-
tiglione, the Genoese artist, show the derivation of certain of Tiepolo's
mannerisms, such as the nervous little V strokes, and prophesy the intense
vibration of light which he achieved. While Salvator Rosa used a coarser
line and preferred a declining light to the noonday splendor of Tiepolo's
illumination, something of his method reappears with the latter artist.
Thus we see again and again in the "Scherzi" Rosa's device of placing the
central action on an eminence in the foreground, while certain of Tiepolo's
figures in the "Capricci" as well as in the "Scherzi" seem directly inspired
by Rosa's etchings of soldiers.

Tiepolo's debt to Rembrandt is less tangible perhaps, but no less real.
In some of the Dutch artist's later etchings the forms are outlined against
the white of the paper while modeling and shadows are indicated by line
sparingly used in broad parallel strokes with negligible cross hatching.
In these the simplification is greater, however, than in Tiepolo's work and
the effect is a steady white radiance rather than the vibrant beauty of an
actual moment of sunlight.

Tiepolo's originality as well as his contribution to the etcher's art is his
manipulation of line to secure the maximum luminosity. His technique is
easy of analysis. For masses of shading he used short tremulous parallel
lines and jagged little strokes with infrequent cross hatching, the lines
drawn closer together and bitten deeper into the copper for the more
intense darks. The greater part of the paper he left bare. Its white surface
gleams between the strokes, giving a transparent quality to the varying
areas of tone which range from broad masses of silver to small spots of
emphatic black. The illumination results from his adroit juxtaposition of
these graded tones against the white of the paper so that the light seems
to weave in and out between the lines and their background. He defined
form in terms of contour so that his figures are integrated with the
enveloping atmosphere.

[ 50 ]
That in his work for which there is no formula is the method by which with vibrating line he achieved an absolute clarity of composition and a convincing solidity of form. His own, too, is the special quality of his light, which defied imitation by even so willing a pupil as Giandomenico, his son.

DOROTHY STANTON

GIAMBATTISTA TIEPOLO
ETCHINGS

Vari Capricci

The Capricci, a set of ten plates, were the first of Tiepolo’s etchings to be published. They appeared at Venice in 1749 in a collection of chiaroscuro and other prints by various artists issued by Anton Maria Zanetti. This first edition was limited to thirty impressions.* A later edition, to which The Art Institute set belongs, was published in 1785 with the following title page:

VARJ CAPRICCI/ Inventati, ed Incisi/ DAL CELEBRE GIO. BAT-TISTA TIEPOLO/ novamente Pubblicati,/ E DEDICATI/ al Nobile Signore/ L’ILLMO S. GIROLAMO MANFRIN/ MDCCLXXXV.

118. THE YOUNG MAN SEATED, LEANING AGAINST AN URN
DeV. 3 S. 26 II H. 3.
Owned by The Art Institute of Chicago.

119. THE THREE SOLDIERS AND THE BOY
DeV. 4 S. 27 II H. 4.
Owned by The Art Institute of Chicago.

120. THE TWO SOLDIERS AND THE TWO WOMEN
DeV. 5 S. 28 II H. 5.
Owned by The Art Institute of Chicago.

121. THE WOMAN STANDING, WITH HANDS ON A VASE.
DeV. 6 S. 29 II H. 6.
Owned by The Art Institute of Chicago.

122. THE WOMAN WITH TAMBOURINE
DeV. 7 S. 30 II H. 7.
Owned by The Art Institute of Chicago.

123. THE PHILOSOPHER STANDING, WITH BOOK
DeV. 8 S. 31 II H. 8.
Owned by The Art Institute of Chicago.

*Sack says that in the first edition the plates were unsigned. Hind has seen none of these impressions. All of the edition in The Art Institute are signed in the plate. De Vesme says he knows of only one state of the ”Capricci,” but adds that Robert-Dumesnil mentions that one of the set was ”Double à cause d’une différence.”
124. THE WOMAN IN HANDCUFFS
DeV. 9 S. 32 II H. 9.
Owned by The Art Institute of Chicago.

125. DEATH GIVING AUDIENCE
DeV. 10 S. 33 II H. 10.
Owned by The Art Institute of Chicago.

126. THE YOUNG SOLDIER AND THE ASTROLOGER
DeV. 11 S. 34 II H. 11.
Owned by The Art Institute of Chicago.

127. THE CAVALIER MOUNTING HIS HORSE
DeV. 12 S. 35 II H. 12.
Owned by The Art Institute of Chicago.

Scherzi di Fantasia

The "Scherzi di Fantasia," which, because of their greater inventiveness in subject and composition, may be regarded as later than the "Capricci," contain, in all, twenty-four plates of which twenty-one upright and two oblong belong to the series proper. The twenty-fourth is the "St. Joseph carrying the Infant Jesus." The title page mentions the addition of a twenty-fifth plate, "The Adoration of the Magi."

Probably very few impressions of the "Scherzi" were printed during Tiepolo's lifetime. These as well as the first issued after his death by his son, Giandomenico, were unnumbered. Later, in the Collection published in 1775, serial numbers were added to the plates. All of the impressions shown here are of the first state before numbers. The numbers in parentheses after each title refer to the later serial numbers indicating the position of the subject in the set.

128. THE SERPENT BURNING ON AN ALTAR (2)
DeV. 14 Is. 2 I H. 14 I.
Lent by Mr. W. G. Russell Allen, Boston.

129. A MAN'S HEAD ON A PILE OF FAGOTS (4)
DeV. 16 Is. 4 I H. 16 I.
Lent by Mr. W. G. Russell Allen, Boston.

130. THE MAGICIAN SEATED, WATCHING SOME SKULLS (5)
DeV. 17 Is. 5 I H. 17 I.
Lent by Mr. W. G. Russell Allen, Boston.

131. THE MAGICIAN SEATED AND FOUR PERSONS STANDING (6)
DeV. 18 Is. 6 I H. 18 I.
Lent by Mr. W. G. Russell Allen, Boston.
132. A HUMAN SKULL AND A TIBIA BURNING ON A PEDESTAL (7)
DeV. 19 I S. 7 I H. 19 I.
Owned by The Art Institute of Chicago.

133. THE TWO MAGICIANS WITH TWO BOYS (14)
DeV. 26 I S. 14 I H. 26 I.
Owned by The Art Institute of Chicago.
Coll.: P. Davidsohn.

134. THE ORIENTAL PEASANT AND HIS FAMILY (15)
DeV. 27 I S. 15 I H. 27 I.
Owned by The Art Institute of Chicago.

135. DISCOVERY OF THE TOMB OF PUNCHINELLO (17)
DeV. 29 I S. 17 I H. 29 I.
Owned by The Art Institute of Chicago.
Coll.: Dresden Print Room Duplicate.

136. OLD MAN HOLDING A MONKEY ON A STRING (18)
DeV. 30 I S. 18 I H. 30 I.
Owned by The Art Institute of Chicago.

137. THREE MEN STANDING BY A HORSE (19)
DeV. 31 I S. 19 I H. 31 I.
Lent by Mr. W. G. Russell Allen, Boston.
GIANDOMENICO TIEPOLO’S fortune and misfortune was to be the gifted son of a far more gifted father. Trained by his father, his work is a darker reflection of the elder Tiepolo’s style, its merit, which is great, lessened by constant comparison with the brilliant creations of a finer genius. His etchings, like his drawings and paintings, seem by that standard an imperfect translation of Giambattista’s idiom in which its clarity and trenchancy have been lost.

About 1749, the year in which Giambattista Tiepolo’s “Capricci” were first published, Giandomenico was busy etching the subjects of one of his earliest series of original paintings, the “Way of the Cross.” In these he betrays even more than his father the influence of Castiglione. His lighting in this set as in the series of “Pictorial Conception of the Flight into Egypt,” many of which are on view, is softly diffused throughout the picture area in contrast to the dazzling concentration of his father’s illumination. Lacking the simple directness of his father’s method, his etchings have an individual charm due to their very garrulousness. In the greater complication of his style he reveals a deeper concern with technical problems than ever evinced by Giambattista.

In all, Giandomenico made one hundred and seventy-seven etchings of which the two early series of the “Way of the Cross” and the “Flight into Egypt” as well as some twenty separate compositions are of his own invention, while the rest are sympathetic interpretations of his father’s paintings.

GIANDOMENICO TIEPOLO ETCHINGS

Pictorial Conception of the Flight into Egypt

Twenty-four of the twenty-seven plates in this set are variations on the single theme from the New Testament, while the remaining three are the dedication to Karl Philip von Greiffenklau, Prince-Bishop of Würzburg, his coat-of-arms, and the title page. The series was published in 1753. Two of the plates are dated 1750 and 1752 respectively.

138. JOSEPH TELLS MARY OF THE HEAVENLY COMMAND TO DEPART FOR EGYPT
DeV. 4 S. 20.
Lent by Mr. W. G. Russell Allen, Boston.
Coll.: Albertina, Vienna.

139. JOSEPH AND MARY ASKING HOSPITALITY
DeV. 5 S. 21.
Lent by Mr. W. G. Russell Allen, Boston.
Coll.: Albertina, Vienna.
140. MARY, SEATED ON A DONKEY, TALKING WITH JOSEPH
DeV. 6 S. 22.
Lent by Mr. W. G. Russell Allen, Boston.
Coll.: Albertina, Vienna.

141. THE HOLY FAMILY PASSING UNDER AN ARCH
DeV. 7 S. 23.
Lent by Mr. W. G. Russell Allen, Boston.
Coll.: Albertina, Vienna.

142. THE HOLY FAMILY ADVANCES TOWARD THE RIGHT
DeV. 8 S. 24.
Lent by Mr. W. G. Russell Allen, Boston.
Coll.: Albertina, Vienna.

143. JOSEPH CONTEMPLATES THE CHILD HELD BY THE VIRGIN
DeV. 9 S. 25.
Lent by Mr. W. G. Russell Allen, Boston.
Coll.: Albertina, Vienna.

144. THE HOLY FAMILY WALKING BESIDE THE DONKEY
DeV. 10 S. 26.
Lent by Mr. W. G. Russell Allen, Boston.
Coll.: Albertina, Vienna.

145. THE HOLY FAMILY WITH THE ANGEL, JOSEPH CARRYING
THE CHILD
DeV. 12 S. 28.
Lent by Mr. W. G. Russell Allen, Boston.
Coll.: Albertina, Vienna.

146. THE HOLY FAMILY ENTERING THE BOAT
DeV. 16 S. 32.
Lent by Mr. W. G. Russell Allen, Boston.
Coll.: Albertina, Vienna.

147. THE HOLY FAMILY IN THE BOAT PROPELLED BY AN
ANGEL
DeV. 17 S. 33.
Lent by Mr. W. G. Russell Allen, Boston.
Coll.: Albertina, Vienna.
148. THE HOLY FAMILY DISEMBARKING
DeV. 18 S. 34.
Lent by Mr. W. G. Russell Allen, Boston.
Coll.: Albertina, Vienna.

149. SAINT JOSEPH ADORING THE INFANT JESUS
DeV. 19 S. 35.
Lent by Mr. W. G. Russell Allen, Boston.
Coll.: Albertina, Vienna.
Dated 1752.

150. THE HOLY FAMILY PASSING A TRUNCATED PYRAMID
DeV. 20 S. 36.
Lent by Mr. W. G. Russell Allen, Boston.
Coll.: Albertina, Vienna.

151. THE HOLY FAMILY ADVANCING, ST. JOSEPH ON FOOT
DeV. 21 S. 37.
Lent by Mr. W. G. Russell Allen, Boston.
Coll.: Albertina, Vienna.
Dated 1753(?).

152. THE HOLY FAMILY PASSING A STATUE
DeV. 22 S. 38.
Lent by Mr. W. G. Russell Allen, Boston.
Coll.: Albertina, Vienna.

153. THE REST ON THE FLIGHT
DeV. 23 S. 39.
Lent by Mr. W. G. Russell Allen, Boston.
Coll.: Albertina, Vienna.

154. THE VIRGIN AND CHILD WITH ANGELS, ST. JOSEPH LEADING THE DONKEY
DeV. 25 S. 41.
Lent by Mr. W. G. Russell Allen, Boston.
Coll.: Albertina, Vienna.

155. THE HOLY FAMILY, THE VIRGIN BETWEEN TWO ANGELS
DeV. 26 S. 42.
Lent by Mr. W. G. Russell Allen, Boston.
Coll.: Albertina, Vienna.
156. THE HOLY FAMILY ARRIVING AT THE GATE OF A CITY
DeV. 27 S. 43.
Lent by Mr. W. G. Russell Allen, Boston.
Coll. Dresden Print Room.

Etching after Giambattista Tiepolo

157. SAINT JAMES OF COMPOSTELLA
DeV. 63 III S. 73.
Lent by Mr. W. G. Russell Allen, Boston.
Coll.: Agostino Caironi, Milan.
1. GIAMBATTISTA TIEPOLO  

ST. JEROME IN THE DESERT

The Art Institute of Chicago (Charles H. and Mary F. S. Worcester Collection)
Giambattista Tiepolo  
Christ in the House of Simon the Pharisee

Sir Thomas Barlow, K.B.E., London
33. GIAMBATTISTA TIEPOLO

THE CRUCIFIXION

M. Knoedler and Co., New York
23. GIAMBATTISTA TIEPOLO  TIMOCLEIA AND THE THRACIAN COMMANDER

Mr. Samuel H. Kress, New York
36. GIAMBATTISTA TIEPOLO

APOTHEOSIS OF THE SPANISH MONARCHY

The Metropolitan Museum of Art, New York
37. GIAMBATTISTA TIEPOLO

PORTRAIT OF A LADY

Mr. Henry G. Dalton, Cleveland
14. GIAMBATTISTA TIEPOLO       MADONNA AND CHILD HOLDING A BIRD

Jacques Seligmann and Co., New York
21. GIAMBATTISTA TIEPOLO

HAGAR AND ISHMAEL IN THE DESERT

The William Rockhill Nelson Gallery of Art, Kansas City
10. GIAMBATTISTA TIEPOLO

VENUS AND VULCAN

The Trustee of the John G. Johnson Collection, Philadelphia
8. GIAMBATTISTA TIEPOLO

ARMIDA ABANDONED BY RINALDO

The Art Institute of Chicago (James Deering Bequest)
40. DOMENICO TIEPOLO

PUNCHINELLOS IN WHITE

M. P. Cailleux, Paris
47. GIAMBATTISTA TIEPOLO  MADONNA AND CHILD WITH SAINTS

Mr. and Mrs. W. W. Cracker, Burlingame, California

[ 70 ]
80. GIAMBATTISTA TIEPOLO

TWO ORIENTALS AND A PAGE

The Metropolitan Museum of Art, New York

[ 71 ]
51. GIAMBATTISTA TIEPOLO

THE FLIGHT INTO EGYPT

The Cleveland Museum of Art
GIAMBATTISTA TIEPOLO

A GROUP OF FARM BUILDINGS

The Fogg Art Museum, Harvard University
59. GIAMBATTISTA TIEPOLO  TWO FIGURES IN FLIGHT AND FOUR BELOW

The Pierpont Morgan Library, New York
76. GIAMBATTISTA TIEPOLO

ORIENTAL IN PROFILE

Mr. Dan Fellows Platt, Englewood, New Jersey
108. DOMENICO TIEPOLO

PUNCHINELLO SCENE, NUMBER ONE

Mr. John Nicholas Brown, Providence
92. DOMENICO TIEPOLO

THE CRUCIFIXION OF ST. PETER

Duc de Trévise, Paris

[ 78 ]