

Spirit & Invention
*Drawings by Giambattista
and Domenico Tiepolo*

OCTOBER 27, 2023–JANUARY 28, 2024

LARGE PRINT LABELS

The
Morgan
Library &
Museum

Giambattista Tiepolo (1696–1770)

***Hercules Standing*, ca. 1717–18**

Black chalk

**The Morgan Library & Museum, gift of Janos Scholz;
1981.108**

The muscular nudes who posed as models in academy drawing settings were often cast as Hercules, depicted with the mythological hero's knobby club and lion skin. At least one other example by Tiepolo survives. Yet none of the artist's early painted depictions of Hercules match the pose of these drawings, confirming that they were didactic exercises rather than true preparatory studies.

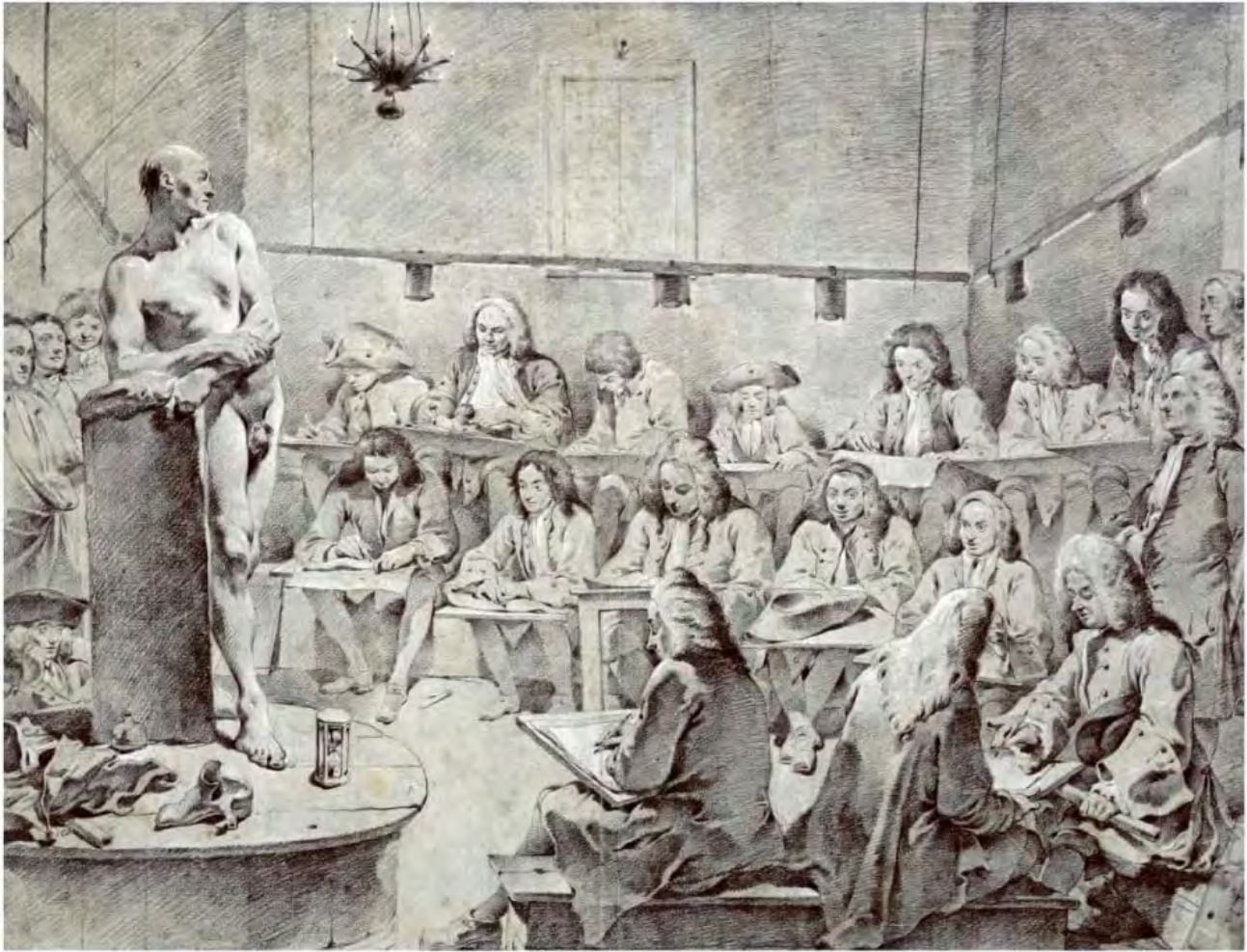
Giambattista Tiepolo (1696–1770)

***Seated Male Nude*, 1717–18**

Black chalk

**The Morgan Library & Museum, gift of Janos Scholz;
1983.42**

Nude studies of this type are typically associated with an artist's early years, for such drawings—usually executed in an academy setting (see figure below)—served as anatomical lessons and provided students with a repertoire of dramatic figure types. Nearly a dozen academy drawings by Tiepolo survive, but it is not known whether they were executed as part of his training under Lazzarini, in classes held by Piazzetta (whose drawings of nudes are similar), or in sessions organized by Tiepolo himself. What is clear is that similar bodies are found in Tiepolo's paintings of the later 1710s, for which these drawings served as certain inspiration.



Giambattista Tiepolo, *An Academy Class*, ca. 1717–18.
Private collection.

Giambattista Tiepolo (1696–1770)

***Design for a Ceiling Showing the Triumph of Hercules,*
ca. 1729–31**

**Pen and brown ink and wash with white opaque watercolor,
over black chalk**

**The Morgan Library & Museum, purchased on the Fellows
Fund; 1968.8**

In the 1720s Tiepolo began to work with Girolamo Mengozzi Colonna, who specialized in *quadratura*, the painting of illusionistic architectural perspectives. They would collaborate for more than twenty years, with Mengozzi Colonna creating the architectural frameworks that surround many of Tiepolo's frescoes. Here, Tiepolo seems to have combined his own earlier figure sketch (now in the Museo Horne, Florence) and a now-lost drawing by Mengozzi Colonna of the architectural perspective. The sheet was probably a presentation drawing for a ceiling in Palazzo Casati in Milan, but after Tiepolo planned the design, his patron expanded the palace, and a new plan for the ceiling was required. Nonetheless, this study is the only extant drawing by Tiepolo showing the complete composition and framework for a painted ceiling.

Giambattista Tiepolo (1696–1770)

***The Triumph of Vigilance*, 1734**

Pen and brown ink with gray wash, over black chalk

Yale University Art Gallery, New Haven, gift of Edward B. Greene, B.A. 1900; 1929.4

In 1734 Tiepolo decorated the Villa Loschi at Biron, near Vicenza, covering the walls with a fresco cycle that celebrated the newly ennobled Loschi family. He drew inspiration from a popular iconographical handbook, Cesare Ripa's *Iconologia*: the woman with a torch and rooster is Vigilance, or Industry, here shown triumphant over the sleeping figure at right. The villa is Tiepolo's earliest large-scale project for which a coherent set of preparatory studies survives, and they show him settling into the mature style that would characterize his compositional drawings for the following decades.

Giambattista Tiepolo (1696–1770)

***Sketch for “The Glory of Saint Dominic,”* ca. 1737–39**

Oil on canvas

**Philadelphia Museum of Art, John G. Johnson Collection,
1917**

At the newly built Santa Maria del Rosario, known as the Gesuati, Tiepolo had his first opportunity to decorate an entire church in Venice. Before beginning the frescoes, he worked out his ideas in drawings and then in small oil sketches, which would be shown to his patrons for approval. The completed *Glory of Saint Dominic* fresco above the entrance of the church corresponds closely to this oil sketch, although Tiepolo’s drawings reveal that he experimented with alternate poses for the highly foreshortened saint before settling on the final scheme.

Giambattista Tiepolo (1696–1770)

***St. Dominic, His Hands in Prayer, Borne Upward,*
ca. 1737–39**

***St. Dominic Borne Upward by Three Angels,* ca. 1737–39**

Pen and brown ink and wash, over black chalk

**The Morgan Library & Museum, purchased by J. Pierpont
Morgan, 1909; IV, 99 and IV, 100**

Giambattista Tiepolo (1696–1770)

***Apollo, with Lyre and Quiver, His Arm Upraised*, ca. 1737–40**

***Apollo Flanked by Two Figures and a Putto Holding a Quiver*,
ca. 1737–40**

Pen and brown ink and wash, over black chalk

**The Morgan Library & Museum, purchased by J. Pierpont
Morgan, 1909; IV, 112a and IV, 110**

The lower sketch was likely one of Giambattista's earliest studies for Apollo, showing him in a traditional seated pose. The artist soon moved on to the more exuberant though less decorous posture in the upper drawing, featuring the god hovering directly over his earthbound viewers' heads, though Tiepolo tempered the bawdiness of this in the adjacent oil sketch by covering Apollo's genitals. In the fresco, he returned a degree of gravitas to the god by placing him aboard his majestic chariot—while still retaining the visual interest of his extreme foreshortening.

Giambattista Tiepolo (1696–1770)

***Apollo and the Continents*, ca. 1737–39**

Oil on canvas

Kimbell Art Museum, Fort Worth, Texas; AP 1985.04

This oil sketch differs radically from the fresco. The original commission may have been for another room, or perhaps Clerici failed to provide the gallery's dimensions, but once in Milan Tiepolo recognized that the long space required multiple foci, rather than a single viewpoint. The sketch centers on the sun god Apollo, with the six planetary deities set back as supporting cast. The fresco, however, places the gods Saturn, Venus, and Jupiter—distant shadows in the oil sketch—in more prominent roles, sharing the heavens with Apollo.

Toward the upper left of the sketch, wrapped in blue, Cupid and Psyche ascend to Mount Olympus to celebrate their wedding—a detail absent from the fresco. While the commission originally celebrated Clerici's marriage to Fulvia Visconti, it progressed to embody much grander political ambitions.

Giambattista Tiepolo (1696–1770)

***Three Studies of Bacchus*, ca. 1737–40**

***Saturn and Cupid*, ca. 1737–40**

Pen and brown ink and wash, over black chalk

The Morgan Library & Museum, purchased by J. Pierpont Morgan, 1909; IV, 117a and IV, 125

As he redesigned the ceiling, Tiepolo revisited the pose of every figure. In the oil sketch, Bacchus, the god of wine, stands upright, as in the top study on the upper sheet. In the fresco, he reclines lewdly, with attendants supporting his inebriated body, a pose even more extreme than the two lower studies here.

Similarly, Tiepolo lavished attention on Saturn, the god of time, developing him from a passive cloaked figure into the dynamic and powerful god seen in the lower drawing. This is likely the final study for Saturn, for he appears almost identical in the fresco, prominently placed near the center as an allusion to the perpetuity of Hapsburg power.

Giambattista Tiepolo (1696–1770)

***Three Zephyrs*, ca. 1737–40**

***Two Winged Figures Seated in Clouds*, ca. 1737–40**

Pen and brown ink and wash, over black chalk

The Morgan Library & Museum, purchased by J. Pierpont

Morgan, 1909; IV, 129 and IV, 98h

Many of the Clerici drawings contain ancillary figures that ultimately did not appear on the ceiling, although Tiepolo still put these studies to use. The winged figures in these two sheets are included in neither the oil sketch nor the final painting, but their clear relationship to many figures that do appear—both zephyrs and other figures—demonstrates how Tiepolo took inspiration from the very act of drawing, not limiting himself to one possible solution or to a rigid, linear process of invention.

Giambattista Tiepolo (1696–1770)

***The Annunciation*, ca. 1733–35**

Pen and brown ink and wash, over black chalk

The Morgan Library & Museum, gift of Lore Heinemann in memory of her husband, Dr. Rudolf J. Heinemann; 1996.78

This sheet comes from the so-called Orloff Album, which was probably assembled by Giambattista and which remained intact until it was in the collection of Alexis Orloff (1867–1916). In 1920 the drawings were sold as individual sheets. The album contained many detailed compositional drawings depicting common sacred subjects such as the Annunciation. The Virgin's distinctive pose in this version, spreading her arms to wrap herself in her mantle, is taken from a painting sent to Venice in 1733 by the Neapolitan artist Francesco Solimena. The incorporation of such wide-ranging influences is typical of Tiepolo's early works.

Giambattista Tiepolo (1696–1770)

***The Annunciation*, ca. 1730–35**

Pen and brown ink and wash, over black chalk

The Morgan Library & Museum, gift of Lore Heinemann in memory of her husband, Dr. Rudolf J. Heinemann; 1997.28

In this Annunciation scene, the angel Gabriel hovers above the Virgin as she reacts dramatically to the dove of the Holy Spirit. Yet Tiepolo provides amusing counterparts to this otherwise solemn depiction of the subject: birds seen in flight out the window echo the angel and dove, while a pet bird on the balustrade and the sleeping cats at lower left remain unperturbed.

Giambattista Tiepolo (1696–1770)

***The Flight into Egypt*, ca. 1732–35**

Pen and brown ink and wash, over black chalk

The Morgan Library & Museum, estate of Mrs. Vincent Astor; 2012.27

One of the Orloff Album's six drawings depicting the Holy Family's Flight into Egypt, this example is a particularly inventive interpretation of the scene. There is no mention of the Holy Family crossing the river Jordan in the Gospels, and the scene was seldom depicted before Tiepolo. But the idea of showing the Holy Family's travel by boat perhaps came naturally to the Venetian; both Giambattista and Domenico would repeat the motif in later works.

Giambattista Tiepolo (1696–1770)

***A Large Group of Punchinellos*, ca. 1730–35**

Pen and brown ink and wash

Collection of Peter Marino

The largest and most complex of Giambattista's Punchinello drawings, this sheet illustrates the *Venerdì Gnocolar* celebration: the figures at right supervise the cooking, one even holding aloft a fork with gnocchi to be admired, while the Punchinellos to the left show signs of suffering *gnoccolonità*, a result of overindulging in the feast. Tiepolo's enjoyment in depicting the scene is evident in the figures' varied expressions and in the geometric pattern created by the hats in the background.

Giambattista Tiepolo (1696–1770)

***A Group of Punchinellos*, ca. 1730–35**

Oil on canvas

Courtesy of Robilant + Voena, London, Milan, New York

This painting is closely related to the adjacent drawing, though the differences between them are typical of Tiepolo's manner of using his sketches as inspiration rather than as models to be precisely copied. The style of both points to the early 1730s, a time when Tiepolo's drawings became lighter but when his paintings still employed the dark tonalities of Piazzetta and others. While the early history of these works is unknown, this drawing and painting may have been introductory forays into the subject, providing both Giambattista and Domenico with inspiration for the comic and mock-heroic images that followed.

Giambattista Tiepolo (1696–1770)

***A Punchinello and His Lady*, ca. 1735–40**

Pen and brown ink and wash, over black chalk

**The Morgan Library & Museum, bequest of Miss Alice Tully;
1996.58**

Although Tiepolo's earliest Punchinello drawings relate to the excesses of Carnival, he also devised episodes that showed the clown engaged in ordinary life, as in this scene of courtship. Amusingly, we are unable to tell whether Punchinello's lady is herself a Punchinella, or whether the clown courts a beauty. The style of this drawing, with its firmer outline and more defined wash, suggests that it was executed a few years later than *A Large Group of Punchinellos*.

Giambattista Tiepolo (1696–1770)

***Punchinello as a River God*, ca. 1740–45**

Pen and brown ink and wash, over black chalk

**The Morgan Library & Museum, gift of Janos Scholz;
1983.55**

Having taken Punchinello beyond the scenes of Carnival, Tiepolo began to depict him not only in images of ordinary life but also in historical and mythological roles. In this example, probably drawn in the early 1740s, Punchinello adopts a pose associated with a river god, although in the place of the god's usual vase overpouring with water, we see a pot from which spill gnocchi. The sphinxlike bust against which Punchinello leans and the faint pyramid in the background suggest that this is Punchinello in the guise of the river Nile.

Giambattista Tiepolo (1696–1770)

***Punchinello as a Roman Standard-Bearer Recognizing the
Blind Belisarius, Seated by a Pot of Gnocchi, Begging,*
ca. 1735–40.**

Pen and brown ink and wash, over black chalk

Private collection, New York, courtesy W. M. Brady & Co.

In this episode Punchinello appears as the sixth-century general Belisarius, who, after reconquering much of Western Europe for Emperor Justinian, was falsely accused of treason and ruined, eventually resorting to begging. This drawing takes up the famous episode when a soldier recognizes his now-blind former general seeking alms on the streets.

Belisarius is often shown with an empty bowl, but here the bespectacled Punchinello-Belisarius holds the traditional earthenware pot used to cook gnocchi.

Giambattista Tiepolo (1696–1770)

Virgin and Child Seated on a Globe, 1746

Pen and brown ink, with brown and violet wash, over black chalk

The Morgan Library & Museum, gift of Lore Heinemann in memory of her husband, Dr. Rudolf J. Heinemann; 1997.26

In 1746 officials at the church of the Carmini in Venice decided that their old processional mace was not only in poor repair but also too unwieldy, requiring three porters to carry it. Tiepolo, who through the 1740s created a series of paintings for the Carmini (and who was a member of their confraternity), offered to design a replacement. On December 12, 1746, he presented a design—almost certainly this sheet. It features the Virgin and Child accompanied by an angel holding a scapular, the emblem of St. Simon Stock, a thirteenth-century general of the Carmelite order. The project did not progress beyond the drawing, however, and in 1748 the old mace was restored.

Giambattista Tiepolo (1696–1770)

***Head of a Man*, ca. 1735–40**

Red chalk and red chalk wash

The Morgan Library & Museum, gift of Lore Heinemann in memory of her husband, Dr. Rudolf J. Heinemann; 1996.99

This virtuosic head is as much a painting in red wash as it is a drawing in red chalk, a technique that Giambattista mainly employed early in his career, though this sheet and a closely related drawing have been dated widely, even to as late as 1760. In any case, they stand apart from the main series of Giambattista's heads in pen and ink (examples of which are shown nearby) and were perhaps done a bit earlier, but they share a common bravura in their use of basic drawing materials.



Giambattista Tiepolo, *Head of a Bearded Man*,
ca. 1735–40. Harvard Art Museums/Fogg
Museum, Francis H. Burr Memorial Fund;
1946.52.

Giambattista Tiepolo (1696–1770)

***Head of an Older Man in Profile*, ca. 1740–50**

***Head of an Older Bearded Man*, ca. 1740–50**

Pen and brown ink and wash

The Morgan Library & Museum, gift of Lore Heinemann in memory of her husband, Dr. Rudolf J. Heinemann; 1997.39 and 1996.89

Many of Giambattista's head drawings explore the emotive possibilities of the human face through astoundingly minimal means. With no underdrawing, a few flicks of the pen, and a few touches of wash, he could evoke a world of volume, texture, and expression.

Giambattista Tiepolo (1696–1770)

***Man in a Robe, Seen from Behind*, ca. 1754–57**

Pen and brown ink and wash

The Morgan Library & Museum, Thaw Collection; 2017.247

***Bearded Man Wearing a Flat Cap and Cloak*, ca. 1754–57**

Pen and brown ink with brown-black wash

The Morgan Library & Museum, gift of Lore Heinemann in memory of her husband, Dr. Rudolf J. Heinemann; 1996.95

During several long stays in Venice in the 1840s and 1850s, the English collector Edward Cheney acquired nine volumes of drawings by the Tiepolo family. Sold by Cheney's heirs in 1885, one of these albums wound up at the Morgan, two went to the Victoria and Albert Museum, London, and the others were dispersed. One of the London albums is entitled *Sole figure vestite* (Single clothed figures) and contains many studies like this sheet; at least one of the dispersed albums also included these *figure vestite* and was probably the source of these drawings.

Giambattista Tiepolo (1696–1770)

***Young Man with Bent Head Wearing a Cloak*, ca. 1754–57**

Pen and black ink and wash

***Bearded Man Wearing Robes and Resting His Right Hand on a Capital*, ca. 1754–57**

Pen and brown ink and wash

The Morgan Library & Museum, gift of Lore Heinemann in memory of her husband, Dr. Rudolf J. Heinemann; 1996.92 and 1996.96

Giambattista Tiepolo (1696–1770)

***Man Brandishing a Short Sword*, ca. 1745–55**

Pen and brown ink and wash, over black chalk

***Foreshortened Figure of a Man Standing on a Pedestal*,
ca. 1745–55**

Pen and brown ink and wash

**The Morgan Library & Museum, gift of Lore Heinemann in
memory of her husband, Dr. Rudolf J. Heinemann; 1997.38
and 1996.82**

Another album formerly in the collection of Edward Cheney was entitled *Sole figure per soffitti* (Single figures for ceilings) and contained more than 170 drawings of figures seen from below, in strong foreshortening. Featuring various types and poses—men and women, clothed and nude, active and in repose—these drawings seem to have constituted a pattern book, but few ever appeared in paintings. Most probably date to around 1750, and Giambattista had been creating figures seen *di sotto in sù* (looking up, from below) for decades. There is an amazing effortlessness to the drawings, which Tiepolo often drew directly with ink and wash, without employing preliminary sketches in chalk.

Giambattista Tiepolo (1696–1770)

***Foreshortened Figure of a Reclining River God*, ca. 1745–55**

Pen and brown ink with brown wash

***Foreshortened Figure of a Draped Woman*, ca. 1745–55**

Pen and brown ink and wash, over black chalk

**The Morgan Library & Museum, gift of Lore Heinemann in
memory of her husband, Dr. Rudolf J. Heinemann; 1996.81
and 1996.83**

Giambattista Tiepolo (1696–1770)

***Caricature of a Cook*, ca. 1757–62**

***Profile Study of a Man in Cloak and Mask*, ca. 1757–62**

Pen and black ink and wash

The Morgan Library & Museum, gift of Lore Heinemann in memory of her husband, Dr. Rudolf J. Heinemann; 1997.25 and 1996.100

In 1943 the contents of an album entitled the *Tomo terzo di caricature* (Third volume of caricatures) were sold at Christie's, London. It contained more than one hundred caricatures, and there must have been hundreds more in the two volumes that preceded it. Widely dispersed today, the caricatures further demonstrate Giambattista's ability to capture forms with a few lines and summary passages of wash, and they also reveal his keen powers of observation and sense of humor.

Giambattista Tiepolo (1696–1770)

***Study after Alessandro Vittoria's Bust of Jacopo Palma
il Giovane, ca. 1743–45***

Red chalk with white chalk on blue paper

**The Morgan Library & Museum, gift of Lore Heinemann in
memory of her husband, Dr. Rudolf J. Heinemann; 1996.86**

Drawing after sculpture was a time-honored tradition in Venetian workshops, with roots stretching back to the Renaissance. In the workshop of Tintoretto, for example, assistants had learned by copying—at the same time—a sculpture and their master's drawings of it. Something similar took place in the Tiepolo workshop in the 1740s, when Giambattista seems to have instituted the practice, perhaps with Domenico's training in mind. This is one of fifteen known drawings after a bust of the Renaissance painter Palma Giovane, and while this is among several sheets that are surely by Giambattista, some are clearly by Domenico or other assistants.

Domenico Tiepolo (1727–1804)

***Head of a Young Woman*, ca. 1745**

Red and white chalk and white chalk wash on blue paper

The Morgan Library & Museum, gift of Lore Heinemann in memory of her husband, Dr. Rudolf J. Heinemann; 1996.88

Although traditionally attributed to Giambattista and identified as a boy's head, this sheet is surely by Domenico and more likely depicts a young woman. A comparison with the adjacent study after the bust of Jacopo Palma il Giovane is illustrative, showing how closely Domenico modeled his drawing style on that of his father, but also revealing the young artist's slight struggles with anatomy and his tendency to flatten planes and leave volumes less defined.

This sheet comes from the group of more than 850 drawings once in the collection of Domenico's assistant Johann Dominik Bossi; these passed to Bossi's heirs and were dispersed in a sale held in 1882.

Domenico Tiepolo (1727–1804)

***Standing Man and a Bust of a Man Wearing a Turban,*
ca. 1745–50**

Brush and brown ink and wash

**The Morgan Library & Museum, gift of Lore Heinemann in
memory of her husband, Dr. Rudolf J. Heinemann; 1996.97**

This sketch relates to the series of fantastic heads and *sole figure vestite* that Giambattista drew in the 1740s and 1750s, but the juxtaposition of multiple sketches is contrary to his practice of drawing single figures. The technique, too, is atypical. It is, however, found in other drawings by Domenico. Executed more with the point of the brush dipped in ink than with a pen, it hints at the painterly approach that would eventually come to characterize Domenico's draftsmanship.

Domenico Tiepolo (1727–1804)

***Two Men Wearing Robes and a Turban, One Standing,
One Seated*, ca. 1750**

Pen and brown ink

**The Morgan Library & Museum, gift of Lore Heinemann in
memory of her husband, Dr. Rudolf J. Heinemann; 1996.98**

Another work inspired by Giambattista's *Sole figure vestite* and mysterious *Scherzi* etchings, this shows a different facet of the young Domenico's drawing practice in its alternation of thick and thin pen lines. Although this sheet was executed without wash, one can begin to see Domenico's distinctive approach to defining forms by comparing it with his early signed *Boatman and Crowd* shown alongside.

Domenico Tiepolo (1727–1804)

***Standing Figure on a Cloud*, ca. 1745–50**

Pen and brown ink and wash

The Morgan Library & Museum, gift of Lore Heinemann in memory of her husband, Dr. Rudolf J. Heinemann; 1997.80

Here, Domenico looked to his father's *figure per soffitti* studies (examples of which are shown nearby), presumably copying them to learn foreshortening. A similar sheet at the Princeton University Art Museum includes Domenico's copy after Giambattista's *Foreshortened Figure of a Draped Woman*, also exhibited nearby.



Domenico Tiepolo, *Studies of Figures Seen from Below*,
ca. 1745–50. Princeton University Art Museum,
bequest of Dan Fellows Platt; x1948-896.

Domenico Tiepolo (1727–1804)

***Boatman and Crowd at the Shores of a Lake*, ca. 1755**

Pen and brown ink and wash, pen and brown-black ink and gray wash, over black chalk

The Morgan Library & Museum, gift of Lore Heinemann in memory of her husband, Dr. Rudolf J. Heinemann;

1996.112

Domenico's signature leaves no question about the attribution of this sheet, an early work by the artist. The composition seems to be a study for a biblical scene—the preaching of Christ, John the Baptist, or one of the apostles—but it has resisted definitive identification. Alternately, this and a group of similar early drawings by Domenico could be *capricci*, exercises perhaps intended to instruct the young artist in organizing groups of figures, rather than depictions of specific scenes.

Giambattista Tiepolo (1696–1770)

***One of the Hours Holding the Bridle of a Horse of the Sun,
and Other Figures, 1752***

Pen and brown ink with brown wash

**The Metropolitan Museum of Art, New York, Robert
Lehman Collection; 1975.1.445**

Until recently the only pen sketch associated with Tiepolo's conception of the Würzburg staircase fresco, this shows an early idea for one of the Horae (Hours). These figures, identifiable by their butterfly wings, hold the bridle of a horse pulling Apollo's chariot, seen just right of center in the oil sketch for the ceiling. The bare-backed woman at lower left, with her distinctive hairstyle, relates to the figure of the goddess Diana at upper center in the sketch.

Giambattista Tiepolo (1696–1770)

***Two Female Figures*, 1752**

Pen and brown ink and wash

The Morgan Library & Museum, purchased by J. Pierpont Morgan, 1909; IV, 95b

These bare-breasted, winged women correspond to the Horae with orange drapery below and to the right of Apollo in the oil sketch for the Würzburg ceiling. Although Tiepolo has not given the drawn women the butterfly wings of the painted Horae, their poses and the straps that they hold—presumably elements of the harness for the horses that will pull Apollo's chariot—make their connection clear. In the oil sketch, their relative positions are swapped, with the upper figure in the drawing appearing below the lower.



Giambattista Tiepolo, *Apollo and the Four Continents*, 1752 (detail). The Metropolitan Museum of Art, New York, gift of Mr. and Mrs. Charles Wrightsman, 1977; 1977.1.3.

Giambattista Tiepolo (1696–1770)

Studies of Apollo and Other Figures, 1752

Pen and brown ink and wash

The Morgan Library & Museum, purchased by J. Pierpont Morgan, 1909; IV, 137

The nude male figure at lower right is an early idea for the figure of Apollo, holding aloft in his left hand what we know from the final fresco to be a statuette of Fortune. As in the oil sketch, a woman supports him, grasping his knee. The other two figures, however, do not appear in the painting and are presumably part of an unexecuted scheme.

Domenico Tiepolo (1727–1804)

Details from “The Death of Hyacinth” by Giambattista Tiepolo, ca. 1752–53

Red chalk with white chalk on blue paper

The Morgan Library & Museum, gift of Lore Heinemann in memory of her husband, Dr. Rudolf J. Heinemann; 1997.31

During his time in Würzburg, Giambattista executed a large canvas showing the mythological Death of Hyacinth, in which Apollo accidentally kills his lover during an athletic contest. Animated preliminary pen-and-ink sketches by Giambattista survive, but this is one of four red-chalk drawings that, though beautifully executed, clearly copy the finished painting. Whether as training exercises or simply as references for their studio, making such copies was among Domenico’s responsibilities in Würzburg, for scores of drawings after Giambattista’s frescoes in the palace survive, also in Domenico’s hand.



Giambattista Tiepolo, *The Death of Hyacinth*, ca. 1752–53.
Museo Nacional Thyssen-Bornemisza, Madrid; inv. no. 394.
Photo: © Museo Nacional Thyssen-Bornemisza.

Domenico Tiepolo (1727–1804)

***Idee pittoresche sopra la fuga in Egitto di Giesu,
Maria e Gioseppe, opera inventata, ed incisa da me Gio:
Domenico Tiepolo, 1750–53***

Etchings

**The Morgan Library & Museum, gift of Lord Clark of
Saltwood, O.M., C.H; 1981.55**

While in Würzburg, Domenico produced this set of twenty-seven etchings, *Picturesque Ideas on the Flight into Egypt*. The subject fascinated both father and son—other interpretations are on view in the exhibition—but Domenico’s works notably expand the narrative. Although Domenico acted mainly as his father’s assistant in Würzburg, these etchings demonstrate his own powers of imagination, envisioning many versions of the same subject without repetition. The set prefigures the even more inventive biblical drawings that Domenico would create in the last decades of his life.

Giambattista Tiepolo (1696–1770)

Study for a Ceiling, 1754

Three Flying Angels, 1754

Pen and brown ink and wash

The Morgan Library & Museum, purchased by J. Pierpont Morgan, 1909; IV, 98d and IV, 95f

This upper sketch is unique among Giambattista's works and probably survived because of the figure studies on its verso, which are akin to the drawings below and at right. The recto, however, seems to represent a very early idea for the Pietà ceiling. The details of the figures are barely worked out, but in comparing the drawing to the oil sketch and fresco, we can see that Giambattista has already envisioned the globe at left, the dark margins where the musicians would appear, stormy clouds at upper right, and a bright area of sky at upper left.

Giambattista Tiepolo (1696–1770)

***Three Angels in Flight*, 1754**

***Putti in Flight*, 1754**

Pen and brown ink and wash

The Morgan Library & Museum, purchased by J. Pierpont Morgan in 1909; IV, 119a and IV, 134a

Recognized only recently, the correspondences between this set of drawings and the Pietà ceiling are far from exact. But the sketches show Giambattista experimenting with different poses and arrangements of his figure groupings. This and the two adjacent figure drawings appear to be ideas for the angels and putti supporting the Virgin at the lower left in the oil sketch.

Giambattista Tiepolo (1696–1770)

***The Coronation of the Virgin*, 1754**

Oil on canvas

Kimbell Art Museum, Fort Worth, Texas; AP 1984.10

Given the fast execution of the Pietà ceiling, it is not surprising that the final fresco remained very close to the original plan of this oil sketch, although inevitably some changes were made. Most notably, the angel prominently hovering to the right of the Virgin with his legs akimbo was eliminated, likely for reasons of decorum. Otherwise, the principal change was in the scale of the figures relative to their oval setting—a shift to achieve the illusion that the figures are floating just above the church.

Giambattista Tiepolo (1696–1770)

***Three Angels in Flight*, 1754**

***Group of Ascending Figures and A Woman with a Tambourine*, 1754**

Pen and brown ink and wash

The Morgan Library & Museum, purchased by J. Pierpont Morgan, 1909; IV, 95a; IV, 102a; and IV, 103a

The dynamic upper sketch does not correspond to figures in the oil sketch or final painting but was perhaps an early idea for the group of angels to the right of the Virgin. The two sketches matted together below—likely once from a single sheet—relate to the music-making angels at the bottom of the composition. The neck of the viol is visible at the bottom of the larger sheet, and the woman holding a tambourine in the fragment was presumably an early idea for the tambourine player seen under the long neck of the theorbo in the oil sketch.

Giambattista Tiepolo (1696–1770)

***Flying Figures*, 1754**

***Group of Figures Ascending*, 1754**

Pen and brown ink and wash

The Morgan Library & Museum, purchased by J. Pierpont Morgan, 1909; IV, 98e and IV, 103d

The ascending angels in these sketches were perhaps ideas for the angels below the Virgin. Their function aside, they highlight the distinctive technique of the Pietà studies. In Giambattista's earlier pen drawings, incisive contour lines and carefully applied wash were often laid atop preliminary chalk sketches. By contrast, these works were sketched quickly with a pen, and before the lines had even dried, Giambattista reworked the study with the brush, dissolving the pen lines in pools of wash.

Giambattista Tiepolo (1696–1770)

***St. Roch Carried to Heaven by Angels*, ca. 1755**

Oil on canvas

**National Gallery of Art, Washington, DC, gift of
Howard Sturges; 1956.9.16**

St. Roch, identifiable by his pilgrim's staff, was a familiar subject for Venetian artists. Giambattista painted numerous small devotional canvases of the saint, and he executed two paintings for the Scuola di San Rocco. Yet neither this oil sketch of St. Roch nor the one nearby relates to a known commission. They may have been sketches for a project that Giambattista did not receive, or—more likely—they could have been exercises in the depiction of a steeply foreshortened figure. Whatever its origin, the sketch recalls figures in several ceiling projects on which Giambattista worked, but its style suggests that it is probably contemporary with Domenico's work in Brescia.

Domenico Tiepolo (1727–1804)

***St. Faustinus Carried to Heaven*, ca. 1754–55**

Red and white chalk on blue paper

**The Morgan Library & Museum, gift of Lore Heinemann in
memory of her husband, Dr. Rudolf J. Heinemann;**

1996.132

The oil sketch for the ceiling of Santi Faustino e Giovita provided only the most preliminary ideas. Once on site, faced with the expanse of the large church vault, Domenico began his own series of drawings to work out the details of the composition. This is a study for the figure of St. Faustinus and his supporting angels; a related drawing in the British Museum studies the group around St. Jovita.



Domenico Tiepolo, *St. Jovita Carried to Heaven*, ca. 1754–55.
British Museum, London; 1930,0414.36. Photo: © The
Trustees of the British Museum.

Domenico Tiepolo (1727–1804)

***Moses, Aaron, and the Israelites in the Desert*, ca. 1754–55**

Graphite, pen and brown ink, and brown wash

Collection of Alyce Williams Toonk

After completing the Clerici ceiling in 1740, Giambattista painted two canvases for the Basilica of San Lorenzo in Verolanuova, a town a short distance from Brescia. The young Domenico must have witnessed the creation of these enormous works (each over thirty feet tall), but this grand drawing, which copies the figures of Moses, Aaron, and others from Giambattista's *Fall of Manna*, cannot have been made at that time. Instead, the mature Domenico must have gone to study his father's painting anew when he was in Brescia in the mid-1750s.



Giambattista Tiepolo, *The Fall of Manna*, ca. 1740–42. Basilica of San Lorenzo, Verolanuova. Photo: Alamy Stock Photo.

Domenico Tiepolo (1727–1804)

***Fallen Warrior*, ca. 1754–55**

Red chalk with white chalk on blue paper

The Morgan Library & Museum, gift of Lore Heinemann in memory of her husband, Dr. Rudolf J. Heinemann; 1997.57

This figure is taken directly from Giambattista's *Capture of Carthage*, a large decorative canvas painted around 1729 for the Ca' Dolfin, a palace in Venice (the work is today at the Metropolitan Museum of Art). Domenico, however, was only two years old in 1729 and must have made his copy decades later. Stylistically, the sheet compares to drawings he made in Würzburg and was thus probably done in 1754–55 after the family's return to Venice. It then served as part of the archive of ideas that Domenico took to Brescia, for the figure prominently reappears in the foreground of a fresco he created there.



Domenico Tiepolo, *The Miraculous Apparition of Sts. Faustinus and Giovita in the Defense of Brescia in 1438*, ca. 1754–55.

Santi Faustino e Giovita, Brescia. Photo: Scala / Art Resource, NY.

Giambattista Tiepolo (1696–1770)

***The Apotheosis of St. Roch*, ca. 1755**

Oil on canvas

**Yale University Art Gallery, New Haven, gift of the
Associates in Fine Arts; 1937.88**

Like the related oil sketch nearby, this canvas does not correspond to a known commission. It has been suggested that it was a proposal for a ceiling in the sacristy of San Rocco, completed in 1748, but the sketch's style is that of Giambattista's works in the following decade. As with the related Washington sketch, it might instead have been a kind of studio exercise. Indeed, the two versions connect to the two ideas for the *Glory of St. Dominic*—one in a drawing, the other in an oil sketch—from decades earlier (seen at the start of this exhibition). The revisiting of those models further shows how earlier ideas were revisited in the Tiepolo workshop.

Domenico Tiepolo (1727–1804)

St. James (or St. Roch) Taken to Heaven, ca. 1755(?)

Pen and brown ink with brown and gray wash

The Morgan Library & Museum, gift of Lore Heinemann in memory of her husband, Dr. Rudolf J. Heinemann; 1997.72

By the mid-1750s, Domenico had settled into his recognizable pen-and-wash drawing style, which he would use so consistently for the rest of his career that dating his sketches proves at times to be nearly impossible.

Nonetheless, this study—traditionally identified as St. James but perhaps more likely St. Roch—plausibly dates to the moment when Giambattista's similar inventions were clearly a point of interest to Domenico.

Domenico Tiepolo (1727–1804)

***The Trinity in Glory*, 1781**

**Pen and brown ink and wash, over red chalk,
on light brown paper**

The Morgan Library & Museum, purchase; 1974.34

Later in his career, Domenico would reuse his own ideas as readily as those of his father. This is his study for a 1781 fresco representing the Trinity in the parish church of Casale sul Sile, near Treviso. Many aspects of the sketch were repurposed in 1783–84 when Domenico created a fresco of St. Leo in Glory on the vault of San Lio, Venice. An oil sketch in the Victoria and Albert Museum makes clear the relationship between the Morgan drawing, other familiar motifs from the workshop, and the more expansive composition that Domenico ultimately painted in Venice.



Domenico Tiepolo, *St. Leo in Glory*, ca. 1783. Victoria and Albert Museum, London; CAI.95. Photo: © Victoria and Albert Museum, London.

Giambattista Tiepolo (1696–1770)

***The Annunciation*, ca. 1755–60**

Pen and black ink and wash, over black chalk

The Morgan Library & Museum, purchased by J. Pierpont Morgan, 1909; IV, 134

Giambattista's inventiveness has led to confusion regarding the subject of this drawing. It has most often been described as a scene of the angel appearing to one of the three Marys at the tomb of Christ. Yet the angel carries a lily, a traditional element of Annunciation scenes, and Mary's gesture, holding her mantle to shield herself, is found in other versions of the Annunciation by the artist (including one from the 1730s seen earlier in the exhibition). The drawing is perhaps another experiment with variations on a common theme, for it does not connect to a painting. It is, nonetheless, one of Giambattista's most elegant and dynamic drawings from his final years in Italy.

Giambattista Tiepolo (1696–1770)

***Large Family Portrait*, ca. 1755–60**

Pen and brown ink and brown wash, pen and black ink and wash, over black chalk

The Morgan Library & Museum, gift of Lore Heinemann in memory of her husband, Dr. Rudolf J. Heinemann; 1997.23

Giambattista is not known as a portraitist, but this is one of three existing studies of a family group in a garden setting. While no related painting has been identified, the outdoor setting implies that the drawing likely was a preliminary idea for a portrait of a family whose villa he painted in the late 1750s.

Giambattista Tiepolo (1696–1770)

***Design for an Overdoor*, ca. 1764**

Pen and brown ink with brown wash, over black chalk

The Morgan Library & Museum, gift of Lore Heinemann in memory of her husband, Dr. Rudolf J. Heinemann; 1997.24

Giambattista's principal work in the throne room of the Palacio Real was the painted ceiling, but over the two doors he also created allegorical paintings that were surrounded by frames seemingly held in place by the stucco putti alongside. This study for one of the doors focuses on the decorative stucco elements, and the central painting, an *Allegory of Abundance*, is barely indicated.

Giambattista Tiepolo (1696–1770)

***Standing Man Wearing a Cloak*, ca. 1762–64**

Red chalk with white chalk on light brown paper

**The Morgan Library & Museum, gift of Janos Scholz;
1983.61**

The style of the drawing, the materials used in creating it, and even the man's clothing all suggest that this study dates to Giambattista's time in Spain, although it has not been connected to any of his known works.

Giambattista Tiepolo (1696–1770)

***Three Studies of a Donkey*, ca. 1767–70**

Red and white chalk

The Tobey Collection, New York

The Flight into Egypt had long been a favorite subject for Giambattista, and he painted at least four versions of it while in Spain. Here, three studies show the donkey that carried the possessions of the Holy Family—and occasionally the Virgin and Child themselves—during their long journey. The different views were adapted for use in multiple paintings, with that at left employed in the version now at the Metropolitan Museum of Art.



Giambattista Tiepolo, *The Flight into Egypt*, ca. 1767–70.
The Metropolitan Museum of Art, New York, bequest of
Mrs. Charles Wrightsman; 2019.141.19.

Giambattista Tiepolo (1696–1770)

Study for St. Francis, ca. 1767

Red and white chalk on light brown paper

**The Morgan Library & Museum, purchased on the Fairfax
Murray Society Fund; 2021.34**

The Stigmatization of St. Francis is one of the seven altarpieces Giambattista produced for the church of San Pascual in Aranjuez, his last works. He had already established the swooning pose of the saint in a preparatory oil sketch, and here he focused on the drapery: Giambattista's pen sketches might be made at any point during a project, but his chalk studies tended to assist with later refinements.

Drawings from the Tiepolos' time in Spain are exceedingly rare, and this recent acquisition is thus a significant addition to the Morgan's otherwise rich holdings of the artists' work.



Giambattista Tiepolo, *The Stigmatization of St. Francis*,
ca. 1767–69. Museo Nacional del Prado, Madrid. Photo:
© Photographic Archive Museo Nacional del Prado.

Domenico Tiepolo (1727–1804)

***St. Anthony of Padua Holding the Christ Child before
an Altar, ca. 1767–75***

**Pen and brown ink and wash, and gray wash,
over black chalk**

***St. Anthony of Padua and the Christ Child Supported by
Angels and Cherubs, ca. 1767–75***

Pen and black ink and brown-black wash

**The Morgan Library & Museum, gift of Lore Heinemann
in memory of her husband, Dr. Rudolf J. Heinemann;
1996.113 and 1996.116**

Perhaps inspired by his father's *St. Anthony of Padua with the Infant Christ*, one of the late altarpieces for Aranjuez, Domenico created more than one hundred drawings depicting St. Anthony's miraculous vision of the Christ Child. Some show the scene as though the saint had been praying inside when the Child appeared, but others, befitting the mystical vision, have the figures soaring in the heavens. Research on the watermarks of the Morgan's drawings has revealed that many of them are on Spanish paper, so the set was likely started in Madrid, not after Domenico's return to Italy, as generally thought.

Domenico Tiepolo (1727–1804)

***Blindfolded Cupid in a Dove-Drawn Car*, ca. 1770(?)**

Pen and brown ink and wash

The Morgan Library & Museum, purchased as the gift of John M. Crawford Jr.; 1954.6

***Cupid and Cherubs in the Clouds*, ca. 1770(?)**

Pen and brown ink with gray wash, over black chalk

The Morgan Library & Museum, gift of Lore Heinemann in memory of her husband, Dr. Rudolf J. Heinemann; 1997.74

Among Domenico's most lighthearted and charming drawings are his many studies of cherubs in flight. Some include a blindfolded Cupid at the center of the scene, while others look more like the groups of putti who support saints on clouds in so many Italian paintings. None of the drawings appear to tell a specific story. Domenico seems to have been enamored with the idea of the pudgy bodies carrying themselves aloft in flight, sometimes clustered together, other times juxtaposed with birds that more rationally fly through the sky. As in all of his series, he experiments with a range of tones, combining black and brown ink and several colors of wash, set against the bright white of the bare paper.

Domenico Tiepolo (1727–1804)

***God the Father in Clouds Supported by Angels and Cherubs,*
ca. 1780**

Pen and brown-black ink and wash, over black chalk

***God the Father Holding the Body of Christ at the Foot of
the Cross,* ca. 1770–80**

Pen and brown ink and wash

**The Morgan Library & Museum, gift of Lore Heinemann
in memory of her husband, Dr. Rudolf J. Heinemann;
1996.117 and 1997.63**

Domenico's series showing God the Father, often in flight with supporting angels, sometimes with Christ and the Dove of the Holy Spirit, has neither the charm of the St. Anthony drawings nor the playfulness of the cherubs. These show Domenico in a more serious and dramatic mode, working closer to the model of his father's art.

Domenico Tiepolo (1727–1804)

***Three Ibex*, ca. 1790**

Pen and brown ink and wash, over black chalk

The Morgan Library & Museum, gift of Lore Heinemann in memory of her husband, Dr. Rudolf J. Heinemann; 1997.69

The rocky setting and the ibex at center and right in this drawing were copied from a plate in *Betrachtung der wilden Thiere* (Contemplation of wild animals), published in 1736 by Johann Elias Ridinger. Domenico is said to have acquired a copy of the book from Ridinger himself when the Tiepolo family passed through Augsburg en route to Würzburg. He later made extensive use of Ridinger's animals in the frescoes of the Zianigo villa.

Domenico Tiepolo (1727–1804)

***Monkey Swinging on a Parapet*, ca. 1790**

Pen and brown ink and brown-black wash

**The Morgan Library & Museum, gift of Lore Heinemann
in memory of her husband, Dr. Rudolf J. Heinemann;
1996.133**

The monkey swinging from a parapet at center is drawn from the frescoes of the Würzburg staircase, where it appears as part of the depiction of Africa. Domenico might have sketched it from memory, but given the Tiepolos' practice of recording their frescoes, he more likely relied on a drawing in the workshop archive. The two skeletal monkeys at left, which do not appear in the earlier scene and lend a mysterious air to the composition, have never been explained.

Domenico Tiepolo (1727–1804)

***Four Dogs Dancing and One Seated*, ca. 1790**

Pen and black and gray ink and gray wash, over black chalk

Collection of Alyce Williams Toonk

***Dogs Playing*, ca. 1790**

Pen and black ink and wash, over black chalk or graphite

**The Morgan Library & Museum, gift of Lore Heinemann in
memory of her husband, Dr. Rudolf J. Heinemann;**

1996.134

Domenico loved to show dogs with quasi-human emotions and actions, whether acting as trained animals, as bystanders to human dramas, or playing in the landscape. Probably at least sometimes drawn from family pets, his drawings of dogs are among the most beloved of his sketches today.

Many of the animal drawings include a ledge at the bottom of the sheet, which seems to relate to a plan for a frieze with animals to be painted on the upper walls of the Tiepolo villa, although only a few such elements were ever completed.

Domenico Tiepolo (1727–1804)

***The Dancing Dogs*, ca. 1762**

Oil on canvas

Private collection

At the Villa Valmarana in Vicenza, while Giambattista painted the main house with frescoes based on epic poems, Domenico decorated the guest house with happy images of country life. These genre scenes, so different from his father's work, were immediately successful, and Domenico painted several canvases with such themes in the following years. This example is thought to have been executed soon after he arrived in Spain. It depicts a troupe of country musicians and their well-trained dogs performing for the entertainment of the upper-class figures in the background, who have presumably just emerged from the villa that the decorative wall implies. Such works helped create a taste for images of contemporary life in Spain, perhaps inspiring Francisco de Goya's tapestry cartoons of the next decade.

Domenico Tiepolo (1727–1804)

***Dancing Dogs with Musicians and Bystanders*, ca. 1791**

Pen and brown ink and umber wash, over black chalk

The Morgan Library & Museum, estate of Mrs. Vincent Astor; 2012.26

When he worked on the Contemporary Life series in the early 1790s, Domenico clearly thought back to the painting at left, executed in Spain nearly thirty years before. He would not have made a drawn record of such a small painting, so in contrast to his images borrowing from the Würzburg frescoes, this one is not a precise copy. His contemporary *Four Dancing Dogs* drawing could also have served as inspiration. In the following years, Domenico would include a closely related scene in the Punchinello series, making the Punchinellos both musicians and audience.



Domenico Tiepolo, *Punchinellos with Dancing Dogs*, ca. 1797–1804. Harvard Art Museums/Fogg Museum, bequest of Meta and Paul J. Sachs; 1965.421.

Domenico Tiepolo (1727–1804)

***Scene of Contemporary Life: The Quack Dentist*, ca. 1791**

Pen and brown ink and black wash, over black chalk

The Morgan Library & Museum, Thaw Collection; 2017.256

A seated woman and a young man standing to her right wait in pain to be treated by a dentist, seen at their side preparing his surgical tools. This subject seems to have been popular, and Domenico painted at least three versions of it in the late 1750s. When he returned to it for this drawing in the Contemporary Life series, he included many of the same figures seen in the paintings, but he also added the three caricatures in profile at the sides of the composition. Absent from the earlier versions, these were likely based on drawings by Giambattista.

Domenico Tiepolo (1727–1804)

***A Visit to a Lawyer*, 1791**

**Pen and brown ink, with brown and brown-black wash,
over black chalk**

**The Morgan Library & Museum, purchased as the gift of
the Fellows; 1967.23**

The man and woman seated with their backs to the viewer have apparently come before the disheveled lawyer opposite them to settle a dispute, perhaps one involving a bad marriage contract signed by the foppish young man on the right. The precise meaning of all the documents has yet to be deciphered, though the paper at the lawyer's hand reads, "Here you spend, and here you pay, in contracts." The painting decorating the office is recognizable as Giambattista's *Madonna of the Goldfinch*.

Domenico Tiepolo (1727–1804)

***Marriage of the Virgin*, ca. 1785–91**

Pen and brown ink and wash, over black chalk

The Morgan Library & Museum, gift of Lore Heinemann in memory of her husband, Dr. Rudolf J. Heinemann; 1997.56

In the 1780s Domenico embarked on arguably his greatest drawing project, the biblical series. In roughly three hundred sheets, he illustrated a Christian biblical cycle, spanning the life of Jesus's grandparents and parents, his own life, ministry, and miracles, as well as the Acts of the Apostles and later saintly lore. The sheets' vertical format suggests book illustrations, but there is no indication Domenico undertook the project for anything other than his own enjoyment.

The compositions bring together a diverse range of textual and visual sources, including ancient, medieval, and contemporary artistic influences and exegetical, apocryphal, and hagiographic narratives. In this scene, Mary and Joseph are married by the high priest in the temple, as identified by the menorah at left and the stately architecture.

Domenico Tiepolo (1727–1804)

***Holy Family on the Flight into Egypt Accompanied by Angels,*
ca. 1785–91**

Pen and brown ink and wash, over charcoal

**The Morgan Library & Museum, purchased by J. Pierpont
Morgan, 1909; IV, 148**

In the early 1750s, while Domenico worked on the Würzburg frescoes with his father, he undertook a series of etchings about the Flight into Egypt (seen elsewhere in the exhibition). These were not a chronological narrative but variations on a single theme, possibly undertaken to demonstrate his originality at a time when he was most known for executing his father's inventions. While thus resolutely creative, both Giambattista and Domenico were economical, often reusing figures conceived for other projects. Here, Domenico borrowed the group of the Virgin and Child, Joseph, and the donkey from plate ten of his earlier etchings.

Domenico Tiepolo (1727–1804)

***The Flight into Egypt*, ca. 1785–91**

Pen and brown ink and wash, over charcoal

The Morgan Library & Museum, purchased by J. Pierpont Morgan, 1909; IV, 147

The open sky of this sheet affords us a view of Domenico's process. He began his compositions with a rough black-chalk underdrawing, which here reveals that Joseph originally surveyed the scene to the left rather than turning to his wife. Domenico also initially sketched an evergreen tree to signify the later palm. He next fixed his composition in pen before applying layers of transparent wash around carefully reserved areas of the white paper. In their complex layering, the biblical scenes are almost like paintings, although they clearly betray the history of their making, like drawings.

Domenico Tiepolo (1727–1804)

***The Flight into Egypt and the Massacre of the Innocents,*
ca. 1785–91**

Pen and brown ink and wash, over charcoal

**The Morgan Library & Museum, gift of Lore Heinemann
in memory of her husband, Dr. Rudolf J. Heinemann;
1996.106**

In a conflation of events, the Holy Family is urged on to Egypt by angels as the Massacre of the Innocents takes place in the foreground. According to the Gospel of Matthew, Herod—unable to locate the Christ Child—ordered the death of all boys under the age of two in his kingdom. This episode held great dramatic appeal, and Domenico used wash to build up the high cliffs that block out the sky and lend the episode its dark mood. In the fore- and middle ground, however, he masterfully reserved white highlights, juxtaposing them with tremulously layered transparent wash to create a luminous effect.

Domenico Tiepolo (1727–1804)

***Punchinellos Playing Battledore and Shuttlecock,*
ca. 1797–1804**

**Pen and brown ink with brown wash, over black chalk
Collection of Peter Marino**

Domenico ordered his Punchinello drawings chronologically, and this scene, number 23, comes early in the series, one of several images illustrating the childhood of Punchinello. Battledore and shuttlecock, a predecessor of the game of badminton, was indeed a game generally played by children, and just left of center, the diminutive Punchinello happily celebrates his last volley.

Domenico Tiepolo (1727–1804)

***Punchinello Riding on an Ass in Procession of His Fellows,*
ca. 1797–1804**

Pen and brown ink with brown wash, over black chalk

**The Morgan Library & Museum, gift of Lore Heinemann in
memory of her husband, Dr. Rudolf J. Heinemann; 1997.30**

This drawing represents a key element of the Tiepolos' conception (and mythology) of Punchinello, and a similar scene was included in the frescoes of the family villa. Riding on an ass, holding aloft an oversized fork, Punchinello is here the *Papà del Gnoco*, Father Gnocchi in the *Venerdì Gnocolar* festival held during Carnival in Verona. Yet the composition bears an unmistakable resemblance to depictions of Christ's Entry into Jerusalem, the origin of the Palm Sunday festival. Coming early in the sequence of drawings at number 28, the protagonist is not the young Punchinello but rather his father: Papà Punchinello as the Papà del Gnoco.

Domenico Tiepolo (1727–1804)

***Punchinello Carried Off by an Eagle*, ca. 1797–1804**

Pen and brown ink with brown wash, over black chalk

Collection of Peter Marino

In another relatively early scene in the series, here the young Punchinello is carried off by an eagle, to the distress of his companions. The composition is a play on depictions of the mythological tale in which Jupiter, in the guise of an eagle, carried off the youth Ganymede, the most beautiful of mortals. Jupiter desired the youth and rewarded Ganymede with immortality. The subsequent Punchinello scenes do not create a logical continuation of this story but rather return to other episodes associated with youthful figures.

Domenico Tiepolo (1727–1804)

***A Group of Punchinellos Watching the Making of Glass,*
ca. 1797–1804**

**Pen and brown ink with brown wash, over black chalk
Collection of Peter Marino**

Domenico's story of Punchinello is very much a Venetian tale, rife with references to the city's art and culture. It is only natural, then, that alongside other scenes of everyday Venetian life, the Punchinellos should visit a glass workshop, for the industry was as associated with the city in the eighteenth century as it is today.

Domenico Tiepolo (1727–1804)

***Punchinellos in a Barber's Shop*, ca. 1797–1804**

Pen and brown ink with brown wash, over black chalk

Collection of Peter Marino

In a scene akin to the *Visit to a Lawyer* and *Quack Dentist* of the Contemporary Life series, the Punchinellos here play out another of life's rituals, acting as barbers who are about to shave the man at center. The heavily wigged man at right—whose purpose in a barber's shop is open to question—seems to be based on the same caricature by Giambattista that Domenico copied for the figure at far left in the *Quack Dentist*, seen on the opposite side of the gallery. The Virgin and Child on the wall is once again recognizable as one of Giambattista's paintings.

Domenico Tiepolo (1727–1804)

***Punchinellos at a Carpenter's Workshop*, ca. 1797–1804**

Pen and brown ink with brown wash, over black chalk

Collection of Peter Marino

Here we find Punchinellos busily at work, measuring and sawing wood, presumably to produce furniture like that admired by the woman at left. While one of several depictions of everyday scenes in the series, the drawing is also clearly meant to evoke images of the young Christ visiting the carpentry workshop of his father, Joseph.

Domenico Tiepolo (1727–1804)

***A Group of Punchinellos Examining a Spider Crab,*
ca. 1797–1804**

**Pen and brown ink with brown wash, over black chalk
Collection of Peter Marino**

Throughout Domenico's series, groups of Punchinellos encounter curious animals: peacocks, ostriches, elephants, or the spider crab seen here. While the woman at right flees the intimidatingly large crustacean, the Punchinellos seem to huddle closer in fascination. Domenico's intention is never entirely clear, but scenes such as this simultaneously highlight the Punchinellos' bizarre anatomy, with their hunched backs and beak-nosed masks, and somehow normalize them as ordinary, natural creatures like their animal counterparts.

Domenico Tiepolo (1727–1804)

***Punchinellos with an Elephant*, ca. 1797–1804**

Pen and brown ink with brown wash, over black chalk

The Morgan Library & Museum, purchased by J. Pierpont Morgan, 1909; IV, 151b

This sheet is related to Domenico's many depictions of exotic animals and of Punchinellos encountering them, though it also recalls the famous paintings by Pietro Longhi of the sensational visit of a rhinoceros known as Miss Clara to Venice in 1751.

When the Punchinello album was split up and offered for sale in 1920, 102 lots were on offer, although the drawings bear numbers up to 104. By 1909, however, J. Pierpont Morgan (via Charles Fairfax Murray) already owned this sheet, which is clearly part of the set: somehow it had been extracted from the album at an earlier moment.

Domenico Tiepolo (1727–1804)

***Punchinellos Feasting*, ca. 1797–1804**

Pen and brown ink with brown wash, over black chalk

Collection of Peter Marino

In a scene vaguely reminiscent of depictions of the Last Supper—but given the presence of the woman at left, more closely related to Domenico's Contemporary Life series—here Punchinellos gather around a table, once again feasting on gnocchi, which are served out from the large pot at center.

Domenico Tiepolo (1727–1804)

***The Burial of Punchinello*, ca. 1797–1804**

Pen and brown ink with brown wash, over black chalk

**The Metropolitan Museum of Art, New York, Robert
Lehman Collection; 1975.1.473**

In this drawing, the penultimate image of the series, Punchinello has died and is being buried, not in a churchyard, but rather in a crypt or tomb. The monumental interior, as well as grieving bystanders, render the scene less like a depiction of ordinary Venetian life and more like the burial of a saint.