



Giovanni Domenico Tiepolo

Centaur, Rearing, Carries a Female Faun Astride Him

Ink on paper, 185 x 267 mm

on recto, lower right, signed in ink: "Dom. Tiepolo"

on verso, upper right, inscribed in pencil: "53 bis."; lower left: "Aug 25 GEE, OTTT"

Provenance:

With Galerie Férault, Paris

Sale: *Vente d'un cabinet de dessins*, Galerie Férault, Paris, 21 December 1929, no. 136

(...)

By 28 April 1944: with Raphaël Gérard, Paris (per Cornelius Gurlitt Papers)

By September 1953: Hildebrand Gurlitt, Dusseldorf (per Cornelius Gurlitt Papers)

By descent to Cornelius Gurlitt, Munich/Salzburg

From 6 May 2014: Estate of Cornelius Gurlitt

Exhibition:

Exposition et vente d'un cabinet de dessins du XVe au XVIIIe siècle. Férault, Paris, 28 November–21 December 1929. [no. 136, pl. 42]

Bibliographical references:

Cailleux, Jean, ed. "Centaur, Fauns, Female Fauns, and Satyrs among the Drawings of Domenico Tiepolo. In: *The Burlington Magazine*, vol. 116, no. 855 (June 1974) [related to fig. 57]

Primary sources:

Business records Hildebrand Gurlitt – possible reference:

Imports and exports ledger: 18 February 1944 [fol. 85]

18 March 1944 [fol. 85]

Cornelius Gurlitt Papers, Salzburg:

List Raphaël Gérard, reference no. in process, [28 April 1944], [item no. 53 bis]

List of artworks with Raphaël Gérard, reference no. in process, [c. September 1953], [item no. 53 bis]

Photographs, no. 12.1_F1263 [n.d.]

Correspondence Hildebrand Gurlitt – possible reference:

4 November 1959 [vol. 5, fol 105f.]

Rijksbureau voor Kunsthistorische Documentatie, The Hague:

Folder Italien 2 Tiepolo, G.D. 5

Folder 9

Witt Library, London:

Folder Giovanni Domenico Tiepolo

Seizure Inventory [Sicherstellungsverzeichnis], 2012, no. SV 41/054

Further sources consulted:

Shaw, James Byam. *The Drawings of Domenico Tiepolo*. London: Faber and Faber, 1962.

Rizzi, Aldo. *L'opera grafica dei Tiepolo: Le acqueforti*. Venice: Electa Editrice, 1971.

Mostra del Tiepolo: Disegni e acqueforti. Exh. Cat., Villa Manin di Passariano, Udine, 27 June–31 October 1971.

Giambattista Tiepolo (1696–1770), Domenico Tiepolo (1727–1804), Lorenzo Tiepolo (1736–1776). Exh. cat., Galerie Cailleux, Paris, 4 June–12 July 1974.

Pignatti, Terisio. *Tiepolo Disegni*. Florence: La Nuova Italia, 1974.

Knox, George. *Giambattista and Domenico Tiepolo: A Study and Catalogue Raisonné of the Chalk Drawings*. Vol 1. Oxford: Clarendon Press, 1980.

Tiepolo und die Zeichenkunst Venedigs im 18. Jahrhundert. Exh. cat., Staatsgalerie Stuttgart, Stuttgart; Wallraf-Richartz-Museum, Cologne, 7 December 1996–11 May 1997.

Tiepolo nero: Opera grafica e matrici incise. Exh. cat., M.a.x. museo, Chiasso, 2 February–14 October 2012.

Tiepolo: I colori del disegno. Exh. cat., Musei Capitolini, Rome, 3 October 2014–18 June 2015.

Cultural Plunder by the Einsatzstab Reichsleiter Rosenberg: Database of Art Objects at the Jeu de Paume

Database “Central Collecting Point München”

Database “Kunstsammlung Hermann Göring”

Getty Provenance Index, German Sales Catalogs

Lootedart.com

Lost Art

Répertoire des Biens Spoliés

Verzeichnis national wertvoller Kunstwerke (“Reichsliste von 1938”)

Note:

This Giovanni Domenico Tiepolo drawing, depicting a fight between a centaur and a female faun, is one of a pair found in the Schwabing Art Trove, the other is listed as Lost Art ID: 478212.

The pair was sold in 1929 by the dealer Ferault of Paris, 16, rue Saint-Ferdinand.

Both drawings were also among the over 70 works with the art dealer Raphaël Gérard in Paris in 1944. It is unclear whether at the time Gérard and/or Gurlitt owned or co-owned these works, whether they had been placed on commission, or indeed simply deposited with Gérard. It is conspicuous that an inventory of works with Gérard was drawn up in the very late stages of the war; one possible hypothesis is that Gurlitt placed for safekeeping with Gérard works that he had acquired in occupied Paris, with the intention of moving these objects at a later date.

In 1953, some of these works were shipped to Gurlitt in Dusseldorf, while others remained with Gérard until 1957 (at Gurlitt's cost). The inscription "53 bis" on verso refers to two inventories of artworks with Gérard, one dated 28 April 1944, the other dating from about September 1953. The Tiepolo pair is respectively referred to herein as "TIEPOLO: Deux dessins" (1944), "Tiepolo – Zeichnung" (1953).

The personal papers found in Cornelius Gurlitt's Salzburg home include a collection of about 2,400 photographs of artworks. Photograph no. 12.1_F1263 is a reproduction of this work.

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