

Neil Jeffares, *Dictionary of pastelists before 1800*

Online edition

TIEPOLO, Lorenzo Baldissera

Venice 8.VIII.1736 – Madrid 2.V.1776

Younger son of Giambattista Tiepolo and Cecilia Guardi, Lorenzo was part of the family team who worked on the Residenz in Würzburg from .XII.1750 to .XI.1753; two pastel portraits from this period survive. The next ten years were spent in Venice; in 1757 Lorenzo made the remarkable pastel portrait of his mother. In .VI.1762 Lorenzo accompanied his father and brother to Madrid, where he remained for the rest of his life in the service of the court of Carlos III. By 1763 he had begun to execute a series of portraits of the members of the royal family, which show the influence of Mengs and Inez. While both of these also worked in pastel as well as oil, their finished portraits of the Borbóns were in oil, while Tiepolo's use of pastel for the final realisations of his images marked out a personal choice. The concentration on the accessories rather than the faces of the princes and princesses, achieved through stronger colours and minute detail of lace, jewels and other details gives the portraits a curiously, but possibly intentionally, passivity. Lorenzo seems not to have made any further pastels for some time.

On the death of his father in 1770, and the return to Italy of his brother, the King granted him a pension of 18,000 reales, and it seems these events were the catalyst for his return to the medium of pastel – perhaps simply because he was released from his duties assisting the family activity in producing frescos. The earliest reference to a pastel (after the royal portraits of 1763) is to a religious Passion of Christ in 1771. By 1773 (the year in which he married María Corradi, daughter of the court bookseller), he had commenced the series of extraordinary genre pictures of “tipos populares” of which some 26 are known. Twelve of the Tipos populares were exhibited together at the Madrid 2016 exhibition (for the first time since 1949). They demonstrate a further departure from conventional portraiture.

Andrés Úbeda de los Cobos argued for a chronology of these complex compositions based on a progressive increase in the number of figures included and consequent compression of the space each occupies a succession which corresponds with a growing abstraction of the subjects, with a move away from narrative to silent, intense faces that ignore one another but stare disconcertingly at the viewer (often only a single eye is visible). These works are no longer even genre pictures. Úbeda traces this not only through the increasing size of the later pastels, but also in technical details such as the treatment of shading: in the earlier groups he follows his father's technique using dark zigzags for shadows; later shadows are more subtly suggested with the use of a slightly reddish tone.

Lorenzo's early work might have had its origins in Carriera, but he took the medium well beyond her limits into these bold scenes of unsurpassed originality in Italian or Spanish art – or indeed that of any school. He stands as a lone genius, rather as does Liotard with a similar level of obsessive detail (although Tiepolo never quite equals the finish of Liotard's best work).

Rotari perhaps also comes to mind, but like Liotard he rarely worked with multiple figures. There is also a curious parallel between the tipos populares and a pastel by Eriksen (*q.n.*) from 1768, although it is difficult to see how he could have known this work.

It is easy to project onto Lorenzo Tiepolo's pastels a modernity that explains why they now achieve such high prices at auction, although they were little known until the twelve tipos populares were exhibited in 1922 (when they were attributed to Giandomenico); they were only assigned to Lorenzo by August Mayer in 1925.

Among followers and imitators may be mentioned Luis Antonio Planes and Eugenio Ximénez de Cisneros (*qq.n.*). Tiepolo may well have inspired the generation of noble amateurs who gained admission as honorary members of the academies in Spain with works in pastel.

Exhibitions

Tiepolo 1951: *Mostra di Giambattista Tiepolo*, Venice, Ca' Rezzonico, 10.VI.–7.X.1951

Tiepolo 1970: *Tiepolo: Zeichnungen von Giambattista, Domenico und Lorenzo Tiepolo aus der Graphischen Sammlung der Staatsgalerie Stuttgart, aus württembergischem Privatbesitz und dem Martin von Wagner Museum der Universität Würzburg*, Stuttgart, Staatsgalerie, 1970. Cat. G. Knox & C. Thiem

Tiepolo 1971: *Mostra del Tiepolo*, Villa Manin di Passariano, Udine, 27.VI.–31.X.1971. Cat. ed. Aldo Rizzi

Tiepolo 1974: *Giambattista, Domenico & Lorenzo Tiepolo: peintures, dessins, pastels*, Paris, Galerie Cailleux, 4.VI.–12.VII.1974

Tiepolo 1978: *The Tiepolos: painters to princes and prelates*, Birmingham, Museum of Art; Springfield, Smith Art Museum, 1978. Cat. ed. B. Hannegan & E. F. Weeks

Tiepolo 1979: *Tiepolo, tecnica e immaginazione*, Venice, Doge's Palace, 1979. Cat. ed. G. Knox

Tiepolo 1996a: *Der Himmel auf Erden: Tiepolo in der Residenz Würzburg*, Würzburg, Residenz, 15.II.–19.V.1996. Cat. ed. Peter O. Krückmann

Tiepolo 1996b: *Giambattista Tiepolo. Forme e colori. La pittura del Settecento in Friuli*, Udine, chiesa di San Francesco, 15.IX.–31.XII.1996. Cat. Giuseppe Bergamini

Tiepolo 1997: *Lorenzo Tiepolo e il suo tempo*, Venice, Villa Ceresa, 26.X.1997 – 31.I.1998. Cat. Giandomenico Romanelli, Filippo Pedrocchi

Tiepolo 1999: *Lorenzo Tiepolo 1736–1776*, Madrid, Museo Nacional del Prado, 21.X.–15.XII.1999. Cat. Andrés Úbeda de los Cobos

Bibliography

Bénézit; Massimo Favilla & Ruggiero Rugolo, “A portrait of a baby girl by Lorenzo Tiepolo”, *Burlington magazine*, CLVI, .III.2014, pp. 164–68; Florez 1991; Grove 1996; Knox 1975; Knox 1980; Madrid 2016; Manuela B. Mena, *Dibujos italianos del siglo XVIII y del siglo XIX*, Madrid, 1990; Meyer 1925; Morassi 1962; Pallucchini 1945; Paris 1982a; Precerutti Garberi 1967; Rizzi 1970; Sánchez Canton 1927; Schwarz-Weisweber 2002; Sgorlon 1982; Thiem 1993;

Thiem 1994; Úbeda de los Cobos 1997; Zampetti 1971

Pastels

J.716.051 [?]AUTORITRATTO, pstl/ppr, 63x51, c.1761 (Venice, Ca' Rezzonico, inv. Cl. I n.1210) [?attr.; cf. Carlevarijs] φ?αδ

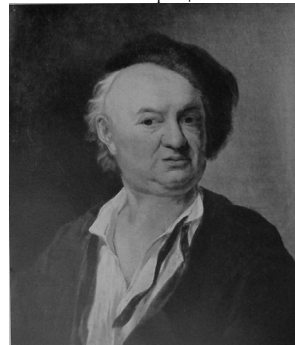


J.716.101 El infante don ANTONIO Pascual de Borbón (1755–1817), pstl/ppr, 70.2x59.4, 1763 (Prado 3019, inv. D07420. Colecciones Reales). Exh.: Tiepolo 1999, no. 33 repr. Lit.: Ezquerro 1926, fig. XX; Precerutti Garberi 1967, p. 47, fig. 6; Roettgen 1980, p. 397; Urrea 1988, p. 242; *Inventario general*, 1990, repr.; Mena 1990, p. 149f, fig. 288; Florez 1991, p. 311 repr.; Schwarz-Weisweber 2002, fig. 46 φσ



Zoomify

J.716.103 Jacob van der AUWERA (1708–1756), sculpteur à Würzburg, pstl; & pendant: J.716.104 spouse, Christiane, pstl (Würzburg, Mainfränkisches Museum). Lit.: Precerutti Garberi 1967 repr. φ





J.716.107 Don CARLOS IV Antonio Pascual Francisco de Borbón, Príncipe de Asturias, Rey de España (1747–1819), pstl/ppr, 70.5x57.5, 1762 (Prado 4161, inv. D07438. Colecciones Reales). Exh.: Tiepolo 1999, no. 31 repr. Lit.: Ezquerria 1926, fig. XIII; Precerutti Garberi 1967, pp. 51f n.r.; Urrea 1988, p. 242; *Inventario general*, 1990, repr.; Mena 1990, pp. 148, 249, fig. 286; Úbeda de los Cobos 1997, p. 28 repr.; Schwarz-Weisweber 2002, fig. 44 φσ



J.716.109 S. CATERINA da Siena (1347–1380), with a crown of thorns, pstl/bl. ppr, 68x50.3 ov. (London, Christie's, 8.vii.2008, Lot 60 repr., attr. L. Tiepolo, est. £15–20,000. Florence, Palazzo Ramirez Montalvo, Pandolfini, 8.iii.2023, Lot 93 repr., as by G. D. Tiepolo, est. €8–12,000). A/r Giambattista Tiepolo pnt., 1746 (Vienna, KHM). Attr. φσ



J.716.111 El infante don GABRIEL de Borbón (1752–1788), chevalier de la Toison d'or 1752, chevalier du Saint-Esprit 1761, pstl/ppr, 70x59, 1763 (Prado 3020, inv. D07421. Colecciones Reales). Exh.: Tiepolo 1999, no. 30 repr. Lit.: Ezquerria 1926, fig. XVI; Precerutti Garberi 1967, fig. 4; Roettgen 1980, p. 397, fig. 3; Urrea 1988, p. 242; *Inventario general*, 1990, repr.; Mena 1990, p. 149, fig. 187; Thiem 1993, p. 146, fig. 19; Úbeda de los Cobos 1997, p. 28 repr.; Schwarz-Weisweber 2002, fig. 45 φσ



Guardi, v. Tiepolo
J.716.114 El infante don Francisco JAVIER de Borbón (1757–1771), chevalier de la Toison d'or 1757, chevalier du Saint-Esprit 1768, with a canary, pstl/ppr, 70.5x60, 1763 (Prado 3021, inv. D07422. Colecciones Reales). Exh.: Tiepolo 1999, no. 32 repr. Lit.: Ezquerria 1926, fig. XIX; Precerutti Garberi 1967, fig. 5; Roettgen 1980, p. 397, fig. 4; Urrea 1988, p. 242; *Inventario general*, 1990, repr.; Mena 1990, p. 150, fig. 289; Roettgen 2003, Abb. IV-45, as of Antonio Pascual; Schwarz-Weisweber 2002, fig. 47 φσ



J.716.116 Infanta MARIA JOSEFA Carmela de Borbón (1744–1801), pstl/ppr, 70.5x60, 1763 (Prado 4138, inv. D07435. Colecciones Reales). Exh.: Tiepolo 1999, no. 28 repr. Lit.: Urrea 1988, p. 242; *Inventario general*, 1990, repr., as unknown lady, attr. L. Van Loo; Mena 1990, p. 148, fig. 285; Úbeda de los Cobos 1997, p. 29 repr.; Schwarz-Weisweber 2002, fig. 41 φσ



J.716.117 [?] Infanta MARIA JOSEFA Carmela de Borbón, pstl/ppr, 77x65.4, 1763 (Madrid, Prado, inv. D007434, dep.: Embajada de España en Washington. Spanish royal collection). Attr.; [identification] φαδ



J.716.118 Infanta MARIA LUISA de Borbón (1745–1792), pstl/ppr, 70.5x60, 1763 (Prado 3215, inv. D07428. Colecciones Reales). Exh.: Tiepolo 1999, no. 29, repr. cvr. Lit.: Urrea 1988, p. 242; *Inventario general*, 1990, repr.; Mena 1990, p. 148, fig. 285; Úbeda de los Cobos 1997, p. 29 repr.; Lavalle-Cobo 2002, repr.; Schwarz-Weisweber 2002, fig. 43 φσ



Zoomify
J.716.12 ~version, pstl, 70x58 (Paris, Drouot, Millon, 1.xii.2004, Lot 26 repr., goût de Pesne, princesse de Prusse, est. €1200–1500) [new attr.] φβν



J.716.122 ?Giambattista TIEPOLO (1696–1770), in roten Jackett, pstl (Venice, Ca' Rezzonico, Museo del Settecento Veneziano, inv. 1210. Venice, Musei Civici, –1885; transferred). Lit.: Schwarz-Weisweber 2002, p. 15

J.716.123 Sig.ra Giambattista TIEPOLO, née Cecilia Guardi (1702–1779), pstl/ppr, 67x54, sd verso “Lorenzo Tiepolo figlio fecit anno 1757” (Venice, Ca' Rezzonico, Museo del Settecento Veneziano, inv. 1211 cl. I. Musei Civici, Venice, –1885; transferred). Exh.: Tiepolo 1951; Tiepolo 1971; Paris 1982; London 1994, no. 238; Tiepolo 1999, no. 26 repr. Lit.: Lorenzetti 1936, p. 23; T. Pignatti 1951, p. 2; R. Pallucchini 1960, p. 163; T. Pignatti 1960, p. 379f; Precerutti Garberi 1967, p. 50; Mariacher 1969, p. 15, no. 56 repr.; Rizzi 1971, no. 91; Chiarini 1982, no. 50; Romanelli & Pedrocchi 1986, p. 25; C. Thiem, *Pantheon*,

LI, 1993, pp. 142f repr.; Marini 1994, no. 238; Montecuccoli degli Erri 1994, pp. 24f; Schwarz-Weisweber 2002, pp. 15, 17 repr. φσ



J.716.124 Tête de vieillard à la loupe; & pendant: J.716.1241 tête de vieillard avec livre, fusain, rehaussé de pstl/ppr, 40x30, c.1770 (La Chaud-de-Fonds, mBA. René & Madeleine Junod; legs 1986). Exh.: Lausanne 2018, no. 7/8, repr. p. 22/23 φ



J.716.125 Uomo con baffi e cinturone, pstl/ppr, 56x48, c.1771 (Prado 3024, inv. D07425. Colecciones Reales). Exh.: Tiepolo 1999, no. 35 repr. Lit.: Precerutti Garberi 1967, p. 55, fig. 17; Tiepolo 1971, fig. 115; *Inventario general*, 1990, repr.; Mena 1990, p. 146f, fig. 282; Übeda de los Cobos 1997, p. 32 repr.; Schwarz-Weisweber 2002, fig. 51 φ



J.716.127 Levantino con turbante e collare, pstl/ppr, 55.2x47.2, 1771 (Prado 3025, inv. D07426. Colecciones Reales). Exh.: Tiepolo 1999, no. 34 repr. Lit.: Precerutti Garberi 1967, p. 55, fig. 16; Tiepolo 1971, fig. 114; *Inventario general*, 1990, repr.; Mena 1990, p. 149, fig. 187; Schwarz-Weisweber 2002, fig. 52 φ



Zoomify

J.716.129 Head of a bearded man, pstl, 47x38 (Pietro Scarpa, Venice, 1970, adv. *Burlington magazine*, .IX.1970, repr.). Lit.: Knox 1975, p. 155 n.r. Φ

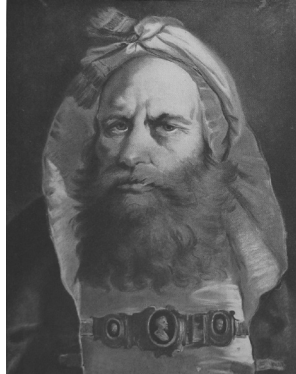
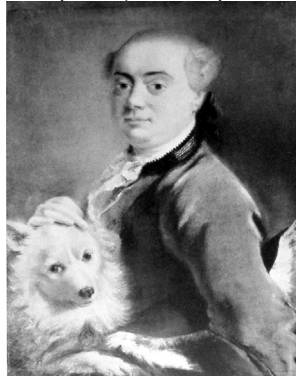


Photo courtesy Antichità Pietro Scarpa

J.716.1292 ~version, pstl/ppr, 46x37.5 (Genoa, Cambi, 16.XII.2021, Lot 73 repr., attr., est. €3–4,000) φβv



J.716.132 Gentiluomo con cane, pstl (Milan, Crespi, 1971). Exh.: Tiepolo 1971 Φ



J.716.134 Head of an oriental man, pstl/ppr, 70x50 (Alberto Ruggeri, Rome, 1971).

J.716.135 Cabeza de oriental, pstl/ppr, 61.3x49 (Galerie Velasquez, Madrid, exh. 1972, repr. cat. p. 65. Madrid, Subastas Segre, 20.V.2008, Lot 76 repr., est. €35,000, b/i. Barcelona, Templum Fine Art Auctions, 28.II.2024, Lot

104 repr., est. €6500–8500; Barcelona, Setart, 18.VI.2026, Lot 1 repr., est. €4–5000) [attr.] φα



J.716.137 Cabeza de Evangelista, pstl, 61.3x49 (Galerie Velasquez, Madrid, exh. 1972, repr. cat. p. 64. London, Christie's, 6.VII.1990, Lot 68. Madrid, Subastas Segre, 20.V.2008, Lot 77 repr., est. €35,000, b/i) φα



J.716.139 Testa di vecchio, pstl/ppr, 59x46 (L. Grassi, Florence. Oscar Huldshinsky (1846–1931), German industrialist, Berlin; Paul Cassirer & Hugo Helbing, Berlin, 10–11.V.1928, Lot 57 repr., as by G. B. Tiepolo. Hans Duensing, Boizenburg; desc.: London, Sotheby's, 6.VII.1966, Lot 70, as G. B. Tiepolo; Swiss PC 1978. Thomas Boller Kunstberatung, Zurich; adv. *Apollo*, .III.2009; London, Sotheby's, 8.VII.2009, Lot 69 repr., est. £120–160,000, £289,250). Exh.: Berlin 1909, no. 143, as G. B. Tiepolo; Pfäffikon 1978, no. 145 repr., as Lorenzo Tiepolo. Lit.: Bode 1908, pl. XLI; P. Molmenti, *G. B. Tiepolo*, Milan, 1909, p. 246; E. Sack, *Giambattista und Domenico Tiepolo*, Hamburg, 1910, I, p. 186, no. 308a, and p. 202, s. no. 402, fig. 200, erroneously as no. 402; Pignatti 1960, II, p. 327, s. no. 2183, as G. B. Tiepolo); Knox 1970, *s.no.* 1.17D; *Weltkunst*, 1978, p. 1676 repr.; Thieme 1993, p. 143, fig. 14, as Lorenzo Tiepolo Φσ



~G. B. Tiepolo pnt., 67x48 (Venice, Ca' Rezzonico). Lit.: Knox 1970, no. 1.17B; Mariacher 1969, no. 82 repr.

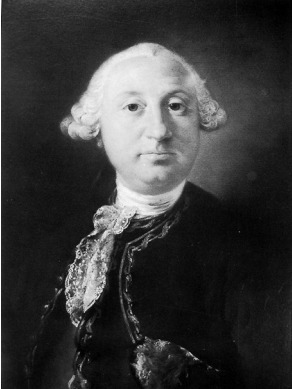
~G. B. Tiepolo, pnt., 65x48 (Antonio Rusconi, Trieste). Lit.: Knox 1970, no. 1.17A; Knox 1975, fig. 39

~G. D. Tiepolo, pnt., 53.1x44.9 (G. Ferrario, Milan, 1937/ G.-L. Canto, Milan. London, Christie's, 8.XII.2009, Lot 29). Lit.: Knox 1970, no. 1.17.G; Knox 1975, pp. 147–55

J.716.144 Abate, pstl/ppr, 51x41.5 (Zabert, Turin, cat. 1980–81, no. 35 repr.) Φ



J.716.146 Gentiluomo, pstl/ppr, 58.5x45.5 (Zabert, Turin, cat. 1980–81, no. 38 repr.) Φ



J.716.149 Alte Mann in pelzbesetztem Mantel und Barett, pstl, 63x57 (Swiss PC). Lit.: Thiem 1993, pp. 143f, fig. 14; Schwarz-Weisbeber 2002, p. 22 n.r.

J.716.154 Allegory of Winter, Giovane con pelliccia, pstl/ppr, 66x52, c.1762 (El Paso Museum of Art, inv. 1961.1.47. Contessa Cecilia Labia, Milan, 1911. Conte Alessandro Contini-Bonacossi (1878–1955), dealer, Florence; acqu. Samuel Kress 1931; don Samuel H. Kress Foundation). Exh.: Florence 1911, pl. VI, attr. Carriera; Tiepolo 1997, no. 82. Lit.: Fiocco 1931, repr., as by G. B. Tiepolo; Prezerutti Garberi 1964, pp. 258, figs. 13–14; Shapley 1973, p. 155f, no. K150, fig. 296; Tiepolo 1999, fig. 9 repr.; Pedrocco 2002, p. 303 n.r.; Schwarz-Weisbeber 2002, p. 23 n.r.; London 2003a, p. 156 n.r.; Jeffares 2006, as two versions; bracelet invisible in, or added since, 1911 Φv

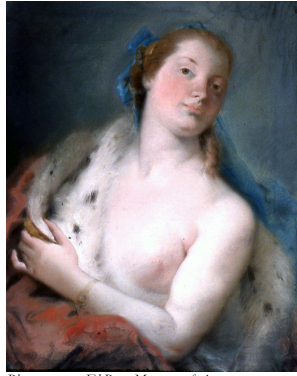


Photo courtesy El Paso Museum of Art

J.716.157 Giovane donna con un pappagallo, pstl/ppr, a/r Giambattista Tiepolo, 66x52 (El Paso Museum of Art, inv. 1961.1.47. Contessa Cecilia Labia, Milan, 1911. Conte Alessandro Contini-Bonacossi (1878–1955), dealer, Florence; acqu. Samuel Kress 1931; don Samuel H. Kress Foundation). Exh.: Florence 1911, pl. VI, attr. Carriera; Tiepolo 1997, no. 82. Lit.: Fiocchi 1931, repr., as by G. B. Tiepolo; Prezerutti Garberi 1964, pp. 258, figs. 13–14; Shapley 1973, p. 155f, no. K151, fig. 297; Pedrocco 2002, p. 303 n.r.; London 2003a, p. 156 n.r. Φv



Photo courtesy El Paso Museum of Art

J.716.16 Monja reina, pstl (Segovia, Palacio de Riofrío). Lit.: Tiepolo 1999, figs. 36, 53, attr. φ



J.716.162 Venezianische Dame, pstl (Bossi; Eduard Sack, c.1900). Lit.: Schwarz-Weisbeber 2002, p. 15, =? Ca' Rezzonico pstl

J.716.163 Head of a girl, pstl, 44.5x36 ov. (London, Christie's, 12.V.1910, Lot 18, as by Fiepolos, £3; Harvey)

J.716.164 Madonna, pstl (Barcelona PC)

J.716.165 Dame, pstl/ppr, 58.5x46.5 (Zabert, Turin, cat. 1980–81, no. 37 repr.) Φ



J.716.167 Giovane gentildonna, pstl/ppr, 42x32 (Milan, Finarte, 24.XI.1983, Lot 76 repr., It£11,500,000) Φ



J.716.169 Woman, pstl, 41x32.8 (London, Sotheby's, 3.VII.1995, Lot 192 repr., attr., est. £3–4000, £13,225) Φα



Photo courtesy Sotheby's

J.716.172 Woman with mask and fan, possibly as Santa Rosa of Lima, pstl/ppr, 62.2x50.8 (New York, Sotheby's, 16.V.1996, Lot 75 repr., est. \$60–80,000, b/i; Enrique Frascione Antiquario, Florence, 2017. Vienna, Dorotheum, 10.XI.2020, Lot 119 repr., as by Lorenzo Tiepolo, est. €30–40,000. Enrico Frascione, exh. Fine Arts Paris, 9–12.XI.2022, Salon du dessin 2023). Exh.: Tiepolo 1997; Paris 2017a, no. 41 repr. Lit. V. Sgarbi, ed., *Seduzione e potere. La donna nell'arte tra Guido Cagnacci e Tiepolo*, Gubbio, 2017, p. 162, all as Lorenzo Tiepolo [attr.] Φav



Photo courtesy Sotheby's

J.716.175 S. Giuseppe ed il Bimbo che tiene un cardellino, pstl (G. Dereppe, Barcelona, a.1967). Lit.: Precerutti-Garberì 1967, p. 56, fig. 19; Thiem 1994, n.47 n.r.

Jeune femme et son fils (Paris, *Tajan*, 26.III.2003, Lot 31 repr., attr.). [v. Italian sch.]

J.716.176 Madonna col Bambino, pstl/ppr, 86x76, c.1762 (Gallo Fine Art, exh. *Il 700 Veneziano in mostra al Santo di Padova*, exh. cat. 2019; Köln, Lempertz, 20.XI.2021, Lot 1598 repr., as autograph, est. €40–50,000) [attr.] φα



J.716.177 La venditrice di frutta (Madrid, Palacio Real). Exh.: Tiepolo 1971, repr. no. 116 φ



J.716.179 ~repl., Vendedoras con cestas y soldados, pstl, 46x56 (Madrid PC 1987; PC 2005). Exh.: Paris 1987b, no. 88. Lit.: Tiepolo 1999, fig. 27; Schwarz-Weisbeber 2002, fig. 66 φ



J.716.181 Mujer joven y militar, pstl (Madrid, Palacio Real, inv. 10006796). Exh.: Madrid 2016. Lit.: Meyer 1925, p. 413 repr.; *René du Louvre*, 1970; Tiepolo 1999, fig. 52; Schwarz-Weisbeber 2002, fig. 54 Φσ



J.716.183 Dos majos y una moza, pstl (Madrid, Palacio Real, inv. 10006790). Exh.: Madrid 2016. Lit.: Tiepolo 1999, fig. 34; Schwarz-Weisbeber 2002, fig. 58 φσ



J.716.185 Tipos populares, pstl/ppr, 47.7x61.5 (Madrid, Palacio Real, inv. 10006793. Colecciones Reales). Exh.: Madrid 1946, p. 54, no. 199; Tiepolo 1999, no. 3 repr.; Madrid 2016. Lit.: Mayer 1925; Lafuente 1947, pp. 91–95; Folco Zambelli 1962, pp. 186–99; Precerutti Garberì 1967, pp. 48–54 repr.; Muraro 1970, pp. 72ff; Rizzi 1971, pp. 183ff; Thiem 1993, fig. 21; Morales 1994, pp. 133ff; Úbeda de los Cobos 1997, pp. 30–37; Schwarz-Weisbeber 2002, fig. 64 φσ



J.716.186 ~cop., pstl (Oviedo, Museo de bellas artes de Asturias. PC; acqu. 2021 with 5 others. Legs Dña. María Dolores Fuente González, viuda del Excmo Sr. D. Eugenio Rodríguez Pascual, Marqués de Valdecilla y Pelayo (1917–2021)) φκ



J.716.187 Tipos populares, pstl/ppr, 47x61 (Madrid, Palacio Real, inv. 10006794. Colecciones Reales). Exh.: Madrid 1946, p. 50f, no. 193, fig. XVI; Tiepolo 1999, no. 4 repr.; Madrid 2016. Lit.: Mayer 1925; Lafuente 1947, pp. 91–95; Folco Zambelli 1962, pp.

186–99; Precerutti Garberì 1967, pp. 48–54 repr.; Muraro 1970, pp. 72ff; Rizzi 1971, pp. 183ff; Thiem 1993, fig. 20; Morales 1994, pp. 133ff; Úbeda de los Cobos 1997, pp. 30–37; Schwarz-Weisbeber 2002, fig. 65 φσ



J.716.189 Ciego vendedor de romances, pstl/ppr, 47x61 (Madrid, Palacio Real, inv. 10006792. Colecciones Reales). Exh.: Madrid 1946, p. 82, no. 294; Tiepolo 1999, no. 5 repr.; Madrid 2016. Lit.: Mayer 1925; Lafuente 1947, pp. 91–95; Folco Zambelli 1962, pp. 186–99; Precerutti Garberì 1967, pp. 48–54 repr.; Muraro 1970, pp. 72ff; Rizzi 1971, pp. 183ff; Morales 1994, pp. 133ff; Úbeda de los Cobos 1997, pp. 30–37; Schwarz-Weisbeber 2002, fig. 62 Φσ



J.716.191 Vendedora de miel, pstl/ppr, 53x66 (Madrid, Palacio Real, inv. 10006788. Colecciones Reales). Exh.: Tiepolo 1999, no. 6 repr.; Madrid 2016. Lit.: Mayer 1925; Lafuente 1947, pp. 91–95; Folco Zambelli 1962, pp. 186–99; Precerutti Garberì 1967, pp. 48–54; Muraro 1970, pp. 72ff; Rizzi 1971, pp. 183ff; Morales 1994, pp. 133ff; Úbeda de los Cobos 1997, pp. 30–37; Schwarz-Weisbeber 2002, fig. 56 φσ



J.716.193 Vendedor de agua de limón, pstl/ppr, 54x67 (Madrid, Palacio Real, inv. 10006791. Colecciones Reales). Exh.: Madrid 1946, p. 83, no. 296; London 1994, p. 346, fig. 56; Tiepolo 1999, no. 7 repr.; Madrid 2016. Lit.: Mayer 1925; Lafuente 1947, pp. 91–95; Folco Zambelli 1962, pp. 186–99; Precerutti Garberì 1967, pp. 48–54 repr.; Muraro 1970, pp. 72ff; Rizzi 1971, pp. 183ff; Morales 1994, pp. 133ff; Úbeda de los Cobos 1997, pp. 30–37; Schwarz-Weisbeber 2002, fig. 60 φσ



~cop. Asunción Nágera, pnt., sd 1858 (Madrid, Duran, 20.III.2024, Lot 46a repr.)

J.716.195 Vendedora de acerolas, pstl/ppr, 53.5x65.5 (Madrid, Palacio Real, inv. 10006799. Colecciones Reales). Exh.: Madrid 1946, p. 86, no. 305; Tiepolo 1999, no. 8 repr.; Madrid 2016. Lit.: Mayer 1925, repr.; Lafuente 1947, pp. 91–95; Folco Zambelli 1962, pp. 186–99; Precerutti Garberi 1967, pp. 48–54; Muraro 1970, pp. 72ff; Rizzi 1971, pp. 183ff; Morales 1994, pp. 133ff; Pallucchini 1996, pp. 197ff, repr.; Úbeda de los Cobos 1997, pp. 30–37; Schwarz-Weisweber 2002, fig. 59 φσ



~cop. Carmen Nágera, pnt., sd 1858 (Madrid, Duran, 20.III.2024, Lot 465 repr.)

J.716.197 Pasiega y soldados, pstl/ppr, 53x66.5 (Madrid, Palacio Real, inv. 10006789. Colecciones Reales). Exh.: Madrid 1946, p. 84, no. 298 n.r.; Tiepolo 1999, no. 9 repr.; Madrid 2016. Lit.: Mayer 1925; Lafuente 1947, pp. 91–95; Folco Zambelli 1962, pp. 186–99; Precerutti Garberi 1967, pp. 48–54 repr.; Muraro 1970, pp. 72ff; Rizzi 1971, pp. 183ff; Morales 1994, pp. 133ff; Thiem 1994, p. 244, fig. 38; Úbeda de los Cobos 1997, pp. 30–37; Schwarz-Weisweber 2002, fig. 57 φσ



J.716.199 Guitarrista y mujer joven, pstl/ppr, 47.7x61.5 (Madrid, Palacio Real, inv. 10006797. Colecciones Reales). Exh.: Madrid 1946, p. 56, no. 205; Tiepolo 1971, repr. no. 122; Tiepolo 1999, no. 10 repr.; Madrid 2016. Lit.: Mayer 1925; Lafuente 1947, pp. 91–95; Folco Zambelli 1962, pp. 186–99; Precerutti Garberi 1967, pp. 48–54 repr.; Muraro 1970, pp. 72ff; Rizzi 1971, pp. 183ff; Thiem 1993, repr.; Morales 1994, pp. 133ff; Pallucchini

1996, repr.; Úbeda de los Cobos 1997, pp. 30–37; Schwarz-Weisweber 2002, fig. 50 φσ



J.716.201 La naranjera, pstl/ppr, 54.5x46.5 (Madrid, Palacio Real, inv. 10006798. Colecciones Reales). Exh.: Madrid 1946, p. 55, no. 204; Tiepolo 1971; Madrid 1988, no. 30; Tiepolo 1999, no. 11 repr.; Madrid 2016. Lit.: Mayer 1925; Lafuente 1947, pp. 91–95; Folco Zambelli 1962, pp. 186–99; Precerutti Garberi 1967, pp. 48–54; Muraro 1970, pp. 72ff; Rizzi 1971, pp. 183ff; Morales 1994, pp. 133ff; Úbeda de los Cobos 1997, pp. 30–37; Schwarz-Weisweber 2002, fig. 49 φσ



J.716.203 ~version, pstl, 62.5x50 (Madrid, Finarte, 4.VI.1998, Lot 21 repr., est. Ps14,000,000, b/i). Exh.: Tiepolo 1997, no. 86 φβ

J.716.205 Militar de caballería y otras figuras, pstl/ppr, 55x45.5 (Madrid, Palacio Real, inv. 10006795. Colecciones Reales). Exh.: Madrid 1946, p. 55, no. 211; Tiepolo 1999, no. 12 repr.; Madrid 2016. Lit.: Mayer 1925; Lafuente 1947, pp. 91–95; Folco Zambelli 1962, pp. 186–99; Precerutti Garberi 1967, pp. 48–54 repr.; Muraro 1970, pp. 72ff repr.; Rizzi 1971, pp. 183ff; Morales 1994, pp. 133ff; Úbeda de los Cobos 1997, pp. 30–37; Schwarz-Weisweber 2002, fig. 53 φσ

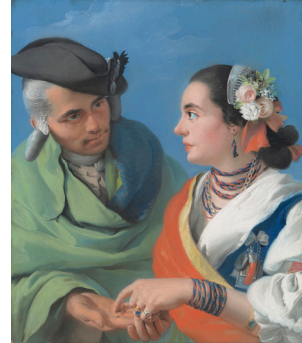


LARGER IMAGE

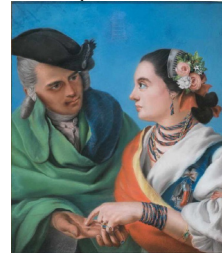
J.716.207 Mujer joven y militares, pstl/ppr, 56x47 (Condesa de Alcubierre 1926; Marquesa de Valterra 1939; PC 2005). Exh.: Tiepolo 1999, no. 13 repr. φ



J.716.209 La buenaventura, pstl/bl. ppr, 55.5x46 (Condesa de Alcubierre 1926; Marquesa de Valterra 1939; PC 2005; London, Christie's, 3.XII.2013, Lot 37 repr., est. £400–700,000, b/i. Caylus, TEFAF 2016). Exh.: Tiepolo 1999, no. 14 repr. φσ



J.716.2092 cop. XIX^e, pstl/ppr, 57.3x49.3 (Barcelona, Balclis, 20–21.XII.2016, Lot 1569 repr.; Barcelona, Balclis, 18–19.XII.2018, Lot 784 repr., anon., est. €475–550) φκ



J.716.211 Tipos madrileños, pstl/ppr, 48.5x62.2 (PC 2005). Exh.: Tiepolo 1999, no. 15 repr.; Schwarz-Weisweber 2002, fig. 68 φ



J.716.213 Mujer joven con majos, pstl/ppr, 56x47 (Condesa de Alcubierre 1926; Marquesa de Valterra 1939; PC 1999). Exh.: Tiepolo 1999, no. 16 repr. Lit.: Boletín 1927, p. 172; Goering 1939, p. 162f; Morassi 1976, col. 921f; Precerutti Garberi 1967, p. 55; Schwarz-Weisweber 2002, fig. 69φ



J.716.215 ~version (Barclays Bank, Madrid)

J.716.216 ~cop. Asunción Ricafort, pstl/ppr, 55.5x48, sd v 1852 (Madrid, Ansorena, 20–21.I.1999, Spanish sch., 19th century; New York, Christie's, 16.VI.1999, Lot 184, as Ricafort; Lille, Mercier, 23.III.2003, Lot 190. Stockholm, 4.XII.2003, Lot 2631. H. M. Luther; New York, Sotheby's, 13.IV.2016, Lot 136 repr., as anon. 19th century, with pendant, est. \$4–6000, \$5000) Φκ



J.716.218 Mujer con mantilla y otras figuras, pstl/ppr, 56x47 (Patrimonio Nacional. Condesa de Alcubierre 1926; Marquesa de Valterra 1939). Exh.: Tiepolo 1999, no. 17 repr. Lit.: Goering 1939, p. 162f; Morassi 1976, col. 921f; Precerutti Garberi 1967, p. 55φ



Zoomify

J.716.22 ~version (Barclays Bank, Madrid)

J.716.221 ~cop., pstl, 56.8x48.7 (London, Christie's, 5.VII.1996, Lot 54 repr., est. £100–150,000, £184,000) Φκ



Photo courtesy Christie's

J.716.224 ~version, pstl, 56x48, c.1770 (Cailloux 1974). Exh.: Tiepolo 1974, no. 22 Φβ



Photo courtesy Cailloux

J.716.227 Mujer con nabos y otras figuras, pstl/ppr, 56x47 (Condesa de Alcubierre 1926; Marquesa de Valterra 1939; PC 1999). Exh.: Tiepolo 1999, no. 20 repr. Lit.: Boletín 1927, p. 172; Goering 1939, p. 162f; Precerutti Garberi 1967, p. 55; Morassi 1976, col. 921f; Pallucchini 1996, II, fig. 290; Schwarz-Weisweber 2002, fig. 71 φ



J.716.229 ~version (Barclays Bank, Madrid)

J.716.23 ~cop., pstl, 56.3x48.4 (London, Christie's, 5.VII.1996, Lot 53 repr., est. £100–150,000, £260,000) Φβ



Photo courtesy Christie's

J.716.233 ~cop. XIX^c (PC 2005)

J.716.234 Naranjera y majos, pstl/ppr, 56x47 (Condesa de Alcubierre 1926; Marquesa de Valterra 1939; PC 1999). Exh.: Tiepolo 1999, no. 21 repr. Lit.: Boletín 1927, p. 172; Goering 1939, p. 162f; Precerutti Garberi 1967, p. 55; Morassi 1976, col. 921f; Pallucchini 1996, II, fig. 290; Romanelli & Pedrocco 1997, pp. 90f φ



J.716.236 ~version (Barclays Bank, Madrid)

J.716.237 ~cop., pstl, 56.4x48.4 (London, Christie's, 5.VII.1996, Lot 55 repr., est. £100–150,000, £320,000) Φβ



Photo courtesy Christie's

J.716.24 ~version, pstl, 56x48, c.1770 (Cailloux 1974). Exh.: Tiepolo 1974, no. 21 Φβ



Photo courtesy Cailloux

J.716.243 Tipos asturianos, pstl/ppr, 53.5x65.5, unfinished (PC 2005). Exh.: Tiepolo 1999, no. 23 repr. Lit.: Urrea 1988, p. 240, fig. 239; Schwarz-Weisweber 2002, fig. 61 φα



J.716.245 Hombre con pipa y otras figuras, pstl/bl. ppr, 54.5x47 (Condesa de Alcubierre 1926; Marquesa de Valterra 1939; PC 2005 London, Christie's, 3.XII.2013, Lot 38 repr., est. £400–700,000, b/i. Caylus, TEFAF 2016). Exh.: Tiepolo 1999, no. 22 repr.; Schwarz-Weisweber 2002, fig. 63 φσ

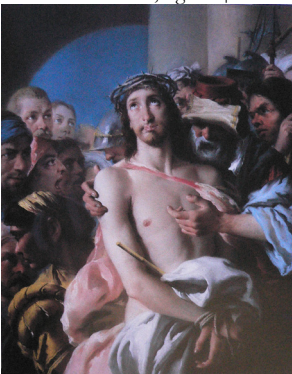


J.716.247 ~version (Barclays Bank, Madrid)

J.716.248 Cristo con la mujer, pstl/ppr, 53.5x65.5, unfinished (London PC 2005). Exh.: Tiepolo 1999, no. 24 repr. φα



J.716.25 Ecce Homo, pstl/ppr, 60x55 (Madrid, Colección Várez Fisa). Exh.: Madrid 1988, p. 198f, repr.; Tiepolo 1999, no. 25 repr. Lit.: Úbeda de los Cobos 1997, repr.; Schwarz-Weisweber 2002, fig. 48 φ



J.716.252 Los madrileños, pstl/ppr, 49x63 (Édouard Aynard; vente p.m., Paris, Georges Petit, Lair-Dubreuil, 1–4.XII.1913, Lot 22 n.r., attr. Liotard, fr2500. New York, Christie's, 11.I.1995, Lot 52 repr., est. \$60–80,000, \$650,000 [= \$717,500]; PC 1997). Lit.: Tiepolo 1997, fig. 25; Tarabra 2008, p. 179 repr. φν



~version, ?pnt., 46x61.5 (Madrid, Edmund Peel y Asocias, 22.II.1990). Lit.: Schwarz-Weisweber 2002, fig. 70 φ



J.716.256 Gentleman holding a cane, another with a Phrygian bonnet, a woman, pstl, 56x48 (London, Christie's, 5.VII.1996, Lot 52 repr., est. £100–150,000, £170,000) Φ



Photo courtesy Christie's

J.716.259 ~cop. Asunción Ricafort, pstl/ppr, 55.5x48, 1852 (Madrid, Ansorena, 20–21.I.1999, Spanish sch., 19th century; New York, Christie's, 16.VI.1999, as Ricafort; Lille, Mercier, 23.III.2003, Lot 190. Stockholm, 4.XII.2003, Lot 2631. H. M. Luther; New York, Sotheby's, 13.IV.2016, Lot 136 repr., as anon. 19th century, with pendant, est. \$4–6000, \$5000) φκ



J.716.261 Soldado con un majo de espaldas, pstl/ppr, 46x56 (Madrid PC 1987, 1999). Exh.: Paris 1987b, no. 87, repr. p. 289. Lit.: T. W. Gaechtgens & K. Pomian, *Le XVIII^e siècle*, 1998, det. repr. cvr; Tiepolo 1999, fig. 26; Schwarz-Weisweber 2002, fig. 67 φ



J.716.263 Venderora de espárragos con soldado, pstl/ppr, 46.5x38 (PC 2002). Lit.: Schwarz-Weisweber 2002, fig. 55 φ



J.716.265 Knabe mit Kätzchen neben einer Frau; & pendant: J.716.266 Junges Mädchen neben einem Knaben mit Singvogel, pstl/ppr, 50x37 (Munich, Hampel, 19.IX.2013, Lot 547 repr., est. €180–220,000) [attr.; cf. Crescimbeni] φ?α

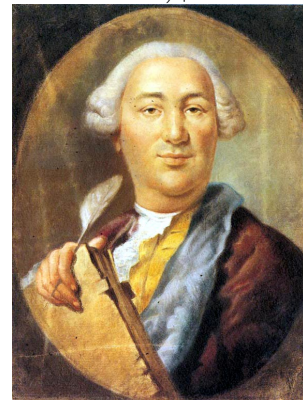


Anon. related pastels

Carlo GOLDONI (1707–1793), commediografo, chlk (Albertina)

~grav. Marco Alvise Pitteri a/r L. Tiepolo, for Carlo Goldoni, *Commedie*, Venezia, 1761, I, frontispiece

J.716.272 ~?cop., pstl, 1750 (Milan, Museo teatrale alla Scala) φκ



J.716.274 Douze pastels a/r Lorenzo Tiepolo (Galerie Heinemann; 30.I.1928: Visconte Chamet, Montecarlo; Thomitz, Paris)