

Giovanni Battista Tiepolo, 1696-1770
Study for a Ceiling with the Personification of Counsel



KRESS CATALOGUE NUMBER

K213

IDENTIFIER

2020

ARTIST

Tiepolo, Giovanni Battista, 1696-1770

NATIONALITY

Italian

DATE

before c. 1762

MEDIUM

oil on canvas

TYPE OF OBJECT

Painting

DIMENSIONS

27 x 49 cm (10 5/8 x 19 5/16 in)

LOCATION

National Gallery of Art, Washington, District of Columbia

PROVENANCE

Possibly Edward Cheney [1803-1884], London, after 1860 Badger Hall, Shropshire; [1] possibly by inheritance to his brother-in-law, Colonel Alfred Capel-Cure [1826-1896]; by inheritance to his nephew, Francis Capel-Cure [1854-1933], Badger Hall, Shropshire. [2] (Count Alessandro Contini-Bonacossi, Florence); [3] purchased 1932 by the Samuel H. Kress Foundation, New York; [4] gift 1939 to NGA.

[1] National Gallery of Art, *Preliminary Catalogue of Paintings and Sculpture*, Washington, D.C., 1941: 192, and a note in the Kress records, NGA curatorial records, placed the painting "formerly in the Capel-Cure Collection," most of which was inherited from Cheney as recounted by George Knox, *Catalogue of the Tiepolo Drawings in the Victoria and Albert Museum*, 2nd edition, London, 1975: 4-5. Gustav Waagen, *Galleries and Cabinets of Art in Great Britain*, London, 1857: 173, noted that Cheney had a collection of nineteen sketches for ceilings executed for churches in Venice, and 171, that Cheney acquired most of his collection while resident in Venice. A number of these were sold at Christie, Manson and Woods, London, on 29 April 1885; the present painting may have been included in lot 170, "Three designs for ceilings."

[2] Placed in this collection by NGA 1941: 192, and a note in the Kress records, NGA curatorial files. The painting does not appear in the Francis Capel-Cure sale held at Christie, Manson and Woods, London, 6 May 1905, or in the list given by Eduard Sack, *Giambattista und Domenico Tiepolo. Ihr Leben und Ihre Werke*, Hamburg, 1910: 223, of paintings then owned by Francis Capel-Cure. Perhaps Sack had rejected the attribution or was not aware of the painting's existence.

[3] According to Fern Rusk Shapley, *Paintings from the Samuel H. Kress Collection: Italian Schools XVI-XVIII Century*, London, 1973: 148; Fern Rusk Shapley, *Catalogue of Italian Paintings*, 2 vols., Washington, D.C., 1979: 1:442.

[4] A typed notation in the Kress records, NGA curatorial files, states that the painting was acquired in 1932 without stating from

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whom.

ACCESSION NUMBER

1939.1.100

KRESS NUMBER

213

PICHETTO NUMBER

7701

LEGACY NGA NUMBER

211

2 ACQUISITIONS

Contini Bonacossi, Alessandro, March 4, 1932 [2]

Contini Bonacossi, Alessandro, July 29, 1932

1 DISTRIBUTION

Gift to National Gallery of Art, June 29, 1939

EXTERNAL LINKS**Related Collection Record**

<https://www.nga.gov/collection/art-object-page.241.html>

Related National Gallery of Art Library Image Collections Record

https://library.nga.gov/permalink/01NGA_INST/1p5jkvq/alma991592773804896

Related National Gallery of Art Systematic Catalog

<https://www.nga.gov/content/dam/ngaweb/research/publications/pdfs/italian-paintings-17th-and-18th-centuries.pdf>

12 ARCHIVAL ITEMS

K0213 - Expert opinion by Berenson, circa 1920s-1950s



K0213 - Expert opinion by Marle, circa 1920s-1930s

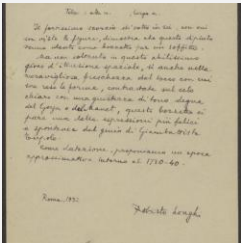
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K0213 - Expert opinion by Perkins et al., circa 1920s-1940s



K0213 - Expert opinion by Fiocco, circa 1930s-1940s



K0213 - Expert opinion by Longhi, 1932



K0213 - Art object record, circa 1930s-1950s

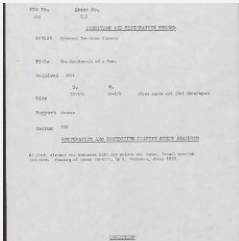


K0213 - Expert opinion by Suida, 1935

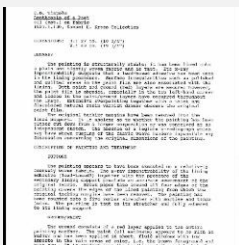
KRESS COLLECTION DIGITAL ARCHIVE



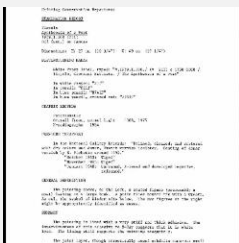
K0213 - Work summary log, 1943-1948



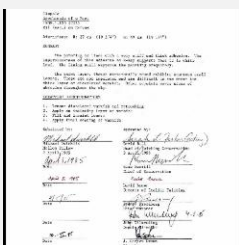
K0213 - Condition and restoration record, circa 1950s-1960s



K0213 - Examination summary and treatment report, 1988



K0213 - Examination summary, 1985



K0213 - Treatment proposal, 1985

RECORD LINK

<https://kress.nga.gov/Detail/objects/2020>