

# Giovanni Battista Tiepolo

## *David with the Head of Goliath,*

oil on canvas  
67.3 cm x 51.0 cm

Vancouver Art Gallery,  
Founders' Fund  
VAG 31.119



Photo: Jim Gorman, Vancouver Art Gallery

# Giovanni Battista Tiepolo

*David with the Head of Goliath,*

## Artist's Biography

Nationality: Italian

Born: 1696-03-05, Venice, Italy

Died: 1770-03-27

Giovanni Battista Tiepolo, son of Domenico di Giovanni Tiepolo, ship's captain and marine merchant, and of Orsola (Orsetta) Jugali, his wife, was born at Venice, in the parish of San Pietro a Castello, in 1696. About the year 1721 he married Cecilia, sister of the celebrated painter, Francesco Guardi, by whom he had nine children (five sons and four daughters). His earliest master was Gregorio Lazzarini, a painter much esteemed, and perhaps overpraised, in his day; but the careful study of the work of Paul Veronese and Titian worked upon his genius with most successful results.

His earliest known frescoes—in the Chapel of St. Teresa in the Church of the Scalzi at Venice—are conceived somewhat in the manner and colour of Gian Battista Piazzetta: but his own tastes turned rather to transparent atmospheric effects, in which respect no ceiling-decorator has ever surpassed him. The amount of work accomplished by him, principally in fresco, on the vast ceilings and wall-spaces of the magnificent palaces and villas at Venice and in the Veneto—and subsequently also at Wurzburg and in Spain—with the assistance of his two painter-sons, Giovanni Domenico and Lorenzo,— is stupendous. Moreover he left behind him a large number of huge altar-pieces and other oil paintings, together with carefully-executed sketches and studies,—often too in oils—for a number of the former, and also a great quantity of humorous sketches for engravings and wood-cuts.

In 1753 he returned to Venice, and carried out several less important commissions, among them the large painting of 'St. Fidelis destroying Heresy,' now in the Gallery at Parma, of which a smaller replica—probably a finished sketch for the larger work—is in the Pinacoteca at Turin. At Aranjuez and at San Sebastian he executed a number of fine works in the Royal Palaces, incurred the jealousy and active enmity of Raphael Mengs, and died on March 27, 1770. Owing to the bitter rivalry of the said Menge, and the curious artistic blindness of the immediately succeeding generations, the wonderful merits of Tiepolo as a draughtsman and colourist have scarcely been recognized until now. His charming etchings and 'Scherzi,' together with those of his son Giovanni Domenico, are well known and much prized by collectors.

Source: Williamson, George C. "Tiepolo, Giovanni Battista," *Bryanâ?™s Dictionary of Painters and Engravers*. London: G. Bell and Sons, 1925.

## Artistic Context

Nationality: Italian

Training: Gregorio Lazzarini

Peers: Charles Flipart; Francesco Zugno

Groups: Venetian School; Old Master; Rococo; 17th century; 18th century

Provenance: purchased from J. Davey & Sons by Charles Scott and Henry Stone on behalf of the Founders in 1931

Subject: religion; history; myth; fantasy

# Giovanni Battista Tiepolo

*David with the Head of Goliath,*

## Other works in the Vancouver Art Gallery Collection

Giovanni Battista Tiepolo  
*Men and Horse (Capricci, No.10)*  
etching on paper  
Gift of J.W. Fordham Johnson  
VAG 32.5

## Bibliography

Quattro Note su Giovanni Battista Tiepolo Giovane  
Publication

[transcription]

13 G.B. Tiepolo, Davide con la testa di Golia, Vancouver, Art Gallery.

THE ARTISTS: **Giambattista Tiepolo** (1696-1770) dominated the field of history painting in eighteenth century Venice. For more than half a century, he decorated churches, palaces and villas throughout northern Italy from Venice to Milan. From the age of forty onward he enjoyed an international reputation, working for the courts of Saint Petersburg and Madrid. He was a prolific draughtsman. Some of his drawings were careful studies for his paintings; others, virtuoso performances, were often made for their own sake. Two paintings, *David and the head of Goliath* and *Christ and the barren fig-tree*, along with three drawings, *A reclining male nude*, *The head of a man* and *A man standing with folded arms*, are included in this exhibition.

**Giovanni Battista Piranesi** (1730-1778) was a celebrated engraver, publisher and sometime architect. Piranesi, a Venetian by birth and upbringing, travelled to Rome in 1740 where he continued his studies in stage designs with Domenico and Giuseppe Valeriani. By 1747 he had settled in Rome, and his relatively brief career as a successful



Jacopo Guarana: *Jupiter* Antonio Canaletto: *Venice: The Palazzo Ducale*

and prolific printmaker began. Three drawings, including *An Architectural Fantasy* and *A Fantasy in the Manner of the Grotteschi*, are in this exhibit.

**Domenico Tiepolo** (1727-1804), the eldest son of Giambattista Tiepolo, was a considerable artist in his own right. His independent career began when he was about twenty years old, and he quickly established his reputation as a painter of serious and original religious works. In his mid-fifties, he virtually retired from painting and devoted himself to drawing. His two great series of drawings are 'The Scenes of Contemporary Life' (c 1791) and the 'Life of Panchisello' (c 1797). *Panchisello visiting the leopard's cage*, an example of the latter, is one of six drawings by the artist included in the exhibition.

# Giovanni Battista Tiepolo

*David with the Head of Goliath,*



## 18th Century Venetian Art in Canadian Collections

Publication

### [transcription]

18th Century Venetian Art in Canadian Collections

Giambattista Tiepolo *David and the Head of Goliath*

VANCOUVER ART GALLERY  
6 October 1989-1 January 1990

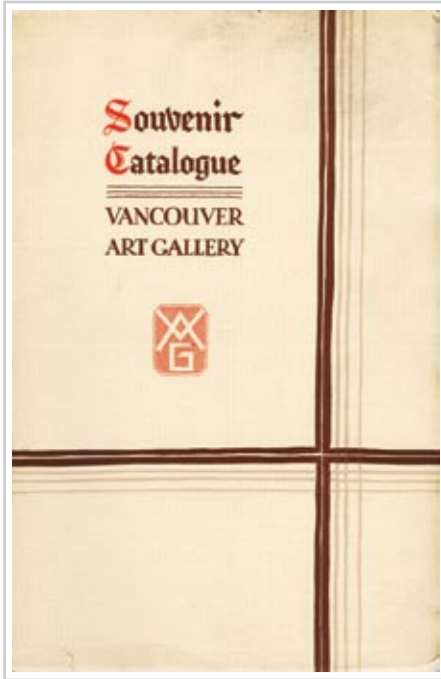
Musée Du Quebec  
8 February-1 April 1990

Agnes Etherington Art Centre  
17 June-5 August 1990

THE ARTISTS: Giambattista Tiepolo (1696-1770) dominated the field of history painting in eighteenth century Venice. For more than half a century, he decorated churches, palaces and villas throughout northern Italy from Venice to Milan. From the age of forty onward he enjoyed an international reputation, working for the courts of Saint Petersburg and Madrid. He was a prolific draughtsman. Some of his drawings were careful studies for his paintings; others, virtuoso performances, were often made for their own sake. Two paintings, *David and the head of Goliath* and *Christ and the barren fig-tree*, along with three drawings, *A reclining male nude*, *The head of a man* and *A man standing with folded arms*, are included in this exhibition.

# Giovanni Battista Tiepolo

*David with the Head of Goliath,*



## Souvenir Catalogue: Vancouver Art Gallery

Publication  
1931-10-5

### [transcription]

SIR JOSHUA REYNOLDS (attributed)

School of Reynolds. No authentic record of this picture, though Sir Joshua Reynolds was known to have had this subject in mind. The action of the Judith and the background is characteristic of Reynolds.

1 Judith with the Head of Holofernes (Oil).

### The Founders' Collection

THE PURPOSE of the founders was to provide a nucleus collection of works of art which would be good in quality and comprehensive in appeal and to this end in April, 1931, Mr. H. A. Stone and Mr. Charles H. Scott were commissioned by the founders to proceed to Europe.

To get together such a collection, much thought was given to the matter and advice sought from directors of art galleries and others, both in Canada and Britain. After due consideration of all the factors involved it was decided that a collection be formed which would aim at a history of British and Canadian painting. In making this decision it was felt that such a collection would immediately give the Gallery an individuality and completeness which would be lacking were any other policy pursued.

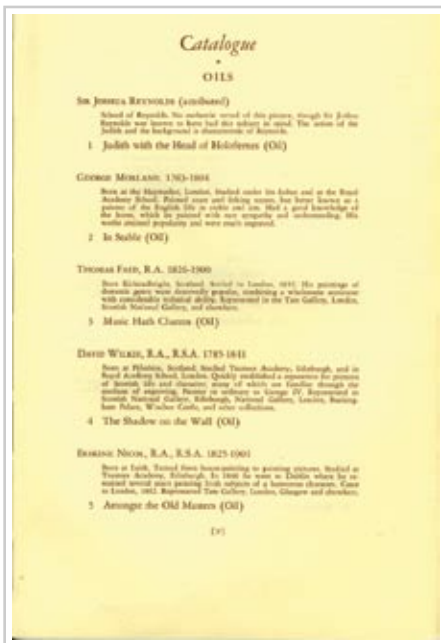
The first part of this policy, viz., the collection of British works, has, with one or two notable exceptions, been adhered to; the second part of the collection of Canadian works remains to be made, and in this connection it is noted that the founders have set aside a sum of money for the purchase of Canadian works.

In viewing the collection, therefore, chronologically, and in the light of the policy decided upon, it will be apparent that there are several notable blanks.

Such blanks, it is to be hoped, will be filled in due course and in this respect the founders would urge the Art Gallery Association to carefully consider the filling of these blanks in future purchases and so continuing the policy set, until such time as it is thought fit to enlarge the scope of the Gallery collection. There is also an opportunity here for friends of the Gallery to associate themselves with the filling in of notable gaps.

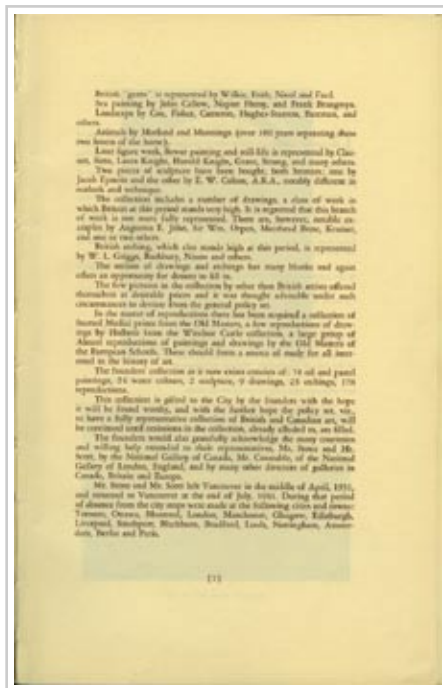
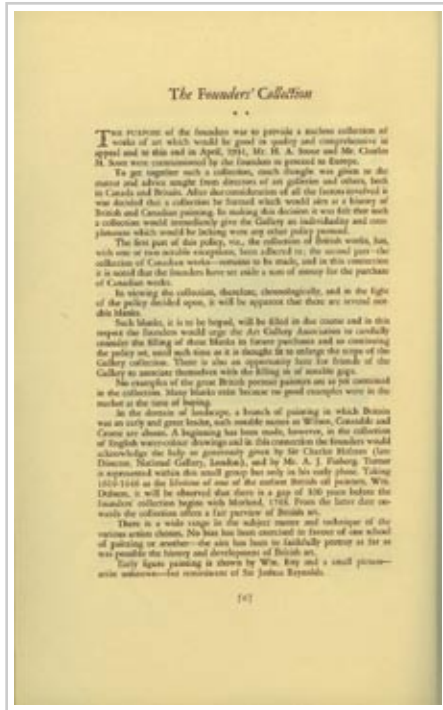
No examples of the great British portrait painters are as yet contained in the collection. Many blanks exist because no good examples were in the market at the time of buying.

In the domain of landscape, a branch of painting in which Britain was an early and great leader, such notable names as Wilson, Constable and Crome are absent. A beginning has been made, however, in the collection of English water-colour drawings and in this connection the founders would acknowledge the help so generously given by Sir Charles Holmes (late Director, National Gallery, London), and by Mr. A. J. Finberg. Turner is represented within this small group but only in his early phase. Taking 1610-1646 as the lifetime of one of the earliest British oil painters, Wm. Dobson, it will be observed that there is a gap



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of 100 years before the founders' collection begins with Morland, 1763. From the latter date onwards the collection offers a fair purview of British art.

There is a wide range in the subject matter and technique of the various artists chosen. No bias has been exercised in favour of one school of painting or another--the aim has been to faithfully portray as far as was possible the history and development of British art.

Early figure painting is shown by Wm. Etty and a small picture—artist unknown—but reminiscent of Sir Joshua Reynolds.

"British "genre" is represented by Wilkie, Frith, Nicol and Faed.

Sea painting by John Callow, Napier Hemy, and Frank Brangwyn.

Landscape by Cox, Fisher, Cameron, Hughes-Stanton, Bateman, and others.

Animals by Morland and Munnings (over 100 years separating these two lovers of the horse).

Later figure work, flower painting and still-life is represented by Clausen, Sims, Laura Knight, Harold Knight, Grant, Strang, and many others.

Two pieces of sculpture have been bought, both bronzes; one by Jacob Epstein and the other by E. W. Colton, A.R.A., notably different in outlook and technique.

The collection includes a number of drawings, a class of work in which Britain at this period stands very high. It is regretted that this branch of work is not more fully represented. There are, however, notable examples by Augustus E John, Sir Wm. Orpen, Muirhead Bone, Kramer and one or two others.

British etching, which also stands high at this period, is represented by W. L. Griggs, Rushbury, Nixon and others.

The section of drawings and etchings has many blanks and again offers an opportunity for donors to fill in.

The few pictures in the collection by other than British artists offered themselves at desirable prices and it was thought advisable under such circumstances to deviate from the general policy set.

In the matter of reproductions there has been acquired a collection of framed Medici prints from the Old Masters, a few reproductions of drawings by Holbein from the Windsor Castle collection, a large group of Alinari reproductions of paintings and drawings by the Old Masters of the European Schools. These should form a source of study for all interested in the history of art.

The founders' collection as it now exists consists of: 58 oil and pastel paintings, 24 water colour, 2 sculpture, 9 drawings, 23 etchings, 178 reproductions.

This collection is gifted to the City by the founders with the hope it will be found worthy, and with the further hope the policy set, viz., have a fully representative collection of British and Canadian art, will be continued until omissions in the collection, already alluded to, are filled.

The founders would also gratefully acknowledge the many courtesies and willing help extended to their representatives, Mr. Stone and Mr. Scott, by the National Gallery of Canada, Mr. Constable, of the National Gallery of London, England, and by many other directors of galleries in Canada, Britain and Europe.

Mr. Stone and Mr. Scott left Vancouver in the middle of April, 1931, and

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returned to Vancouver at the end of July, 1931. During that period of absence from the city stops were made at the following cities and towns: Toronto, Ottawa, Montreal, London, Manchester, Glasgow; Edinburgh, Liverpool, Southport, Blackburn, Bradford, Leeds, Nottingham, Amsterdam, Berlin and Paris.



## Souvenir Catalogue: Opening the New Vancouver Art Gallery, 1951.

Publication  
1951-09-26

[transcription]

CONCERT GALLERY

EXHIBITION FROM OUR PERMANENT COLLECTION

The majority of the paintings in the European section of the Permanent Collection were provided by the Founders in 1931 when the Gallery was originally opened. The British School predominates and portrait painters are well represented.

The earliest example is by William Dobson (No. 2) who succeeded Van Dyck as Serjeant Painter to King Charles I. The eighteenth century painters begin with a pupil of Kneller, Joseph Highmore (No. 21), whose portrait of Elizabeth Hervey is particularly fine. Contemporary with Highmore is William Hogarth (No. 13), famous for his satirical engravings, but also a fine portrait painter. Sir Joshua Reynolds (No. 7), first President of the Royal Academy, is represented by "Judith with the Head of Holofernes," reflecting his study of the Italians. His great contemporaries Gainsborough (No. 15) and Romney (No 28) are also included. Allan Ramsay (No.32), at first established in Edinburgh, became Painter to George III in 1767. Bridging the eighteenth and nineteenth centuries are Sir Thomas Lawrence (No. 34) and Sir Martin Archer Shee (No. 9) who both became Presidents of the Royal Academy.



The earliest English landscape is by Richard Wilson (No. 33) painted during his Italian visit when he was persuaded by Zuccarelli (No. 12) and Vernet to abandon portraiture. Also of the eighteenth century is the beautiful landscape by George Lambert (No. 6). Born in the last quarter of this century were three other important landscape painters: Crome (No. 24), founder of the Norfolk School whose work reflects Dutch influence, Constable (No. 23) who revolutionized landscape painting and Cox (No. 3), best known for his watercolors.

Other interesting British paintings are a stable scene by the painter of country life, George Morland (No. 27); "Queen Mab" by Fuselli (No.36), fantastic contemporary of William Blake, and a large panel by Pre-Raphaelite Burne-Jones (No. 4). One of the most skillful of the "little masters" was Sir David Wilkie (No. 11) whose "Shadow on the Wall" is reminiscent of Flemish genre painting.

The most important French painting is by Thomas Couture (No. 18), master of Manet. Monticelli (No. 22) with his scintillating textures was a forerunner of the Impressionists.

J. A. MORRIS,  
Curator

# Giovanni Battista Tiepolo

*David with the Head of Goliath,*

## Further Reading

- Alpers, Svetlana and Michael Baxandall. *Tiepolo and the Pictorial Intelligence*. New Haven: Yale University Press, 1994.
- Eschenfelder, Chantal. *Giovanni Battista Tiepolo, 1696-1770*. Kolin: Konemann, 1998.
- Knox, George ed. *Tiepolo: A Bicentenary Exhibition, 1770-1970*. Cambridge: Fogg, 1970.
- Knox, George. *Etchings by the Tiepolos*. Ottawa: National Gallery of Canada, 1976.
- Kruckman, Peter Oluf. *Heaven on Earth: Tiepolo Masterpieces of the Wurzburg Years*. Munich: New York: Pretel, 1996.
- Morassi, Antonio. *A Complete Catalogue of the Paintings of G.B. Tiepolo: Including Pictures by his Pupils and Followers Wrongly Attributed to Him*. Greenwich Connecticut: New York Graphic Society, 1962.
- Morassi, Antonio. *G.B. Tiepolo: His Life and Work*. London: Phaidon Press, 1955.
- William L. Barcham. *Giambattista Tiepolo*. New York: H.N Abrams, 1992.

## Exhibition History

### Exhibitions at the Vancouver Art Gallery

- Inaugural Exhibition*. October 5, 1931.
- Opening the New Vancouver Art Gallery, 1951*. September 26 - October 1, 1951.
- Narrative from the Permanent Collection*. March 6, 1982 - April 18, 1982.
- 18th Century Venetian Art in Canadian Collections*. October 6, 1989 - January 1, 1990.
- 75 Years of Collecting: British Masters, Group of Seven and Pop Icons*. February 4, 2006 - May 14, 2006.

### Selected Exhibitions outside of the Vancouver Art Gallery

- Musée du Québec, Québec City. February 8, 1990 - April 1, 1990.
- Agnes Etherington Art Centre, Kingston. June 17 1990 - August 5, 1990.

Giovanni Battista Tiepolo  
David with the Head of Goliath,

NATIONAL MUSEUMS OF CANADA  
Canadian Conservation Institute  
Pacific Centre

Examination & Treatment Records CCI No. 3 000 009

(1) Condition/Proposed Treatment

DESCRIPTION OF OBJECT : PAINTING	TITLE : "DAVID WITH THE HEAD OF GOLIATH"
ARTIST/STY : UNKNOWN	TECHNIQUE : OIL ON CANVAS
OWNER : VANCOUVER ART GALLERY	REGISTRATION : 67653 cm
DATE : VAG 31.119	
ACCESSION NO. : VAG 31.119	
CONSERVATOR : B. KEYSER	

**Condition and Proposed Treatment**

**Condition :** Support - The canvas support has had the tacking margin removed. It has been lined with a second canvas attached with an aqueous adhesive; this second canvas also lacks tacking margins. Both canvases are attached to a five-member butt mortised and keyed stretcher with strips of black twill tape which has been glued to the stretcher bars. A stretcher crease follows the line of the cross-member of the stretcher.

**Paint/Ground :** The paint/ground layer appears sound. Possibly, the background has suffered abrasion.

**Surface Coating :** The surface coating is yellowed and dull; it obscures the tonality and design of the painting. It is soluble in ethyl alcohol.

**Proposed Treatment**

1. REMOVE SURFACE COATING ;
2. APPLY FACING ;
3. MOUNT ON DUTCH STRETCHER ; REMOVE AGED LINING CANVAS AND ADHESIVE ;
4. LINE ON HOT TABLE ;
5. INPAINT AS NECESSARY ;
6. APPLY SURFACE COATING, ACRYLOID B-72 ;
7. APPLY FOME-COR PROTECTIVE BACKING.

## Archival History

### Examination and Treatment Record Conservation

#### [transcription]

NATIONAL MUSEUMS OF CANADA  
Canadian Conservation Institute  
Pacific Centre

Examination & Treatment Records CCI No. 3 000 009

#### Condition\Proposed Treatment

Description of Object: Painting Title: David with the Head of Goliath  
Attribution: Unknown  
Technique: Oil on Canvas  
Owner: Vancouver Art Gallery  
67 x 51 cms  
Accession No. VAG 31.119

Conservator: B. Keyser

#### Condition and Proposed Treatment

**Condition:** Support—The canvas support has had the tacking margin removed. It has been lined with a second canvas attached with an aqueous adhesive; this second canvas also lacks tacking margins. Both canvases are attached to a five-member butt mortised and keyed stretcher with strips of black twill tape which has been glued to the stretcher bars. A stretcher crease follows the line of the cross-member of the stretcher.

**Paint/Ground**—The Paint/Ground layer appears sound. Possibly, the background has suffered abrasion.

**Surface Coating**—The surface coating is yellowed and dull; it obscures the tonality and design of the painting. It is soluble in ethyl alcohol.

#### Proposed Treatment

1. remove surface coating;
2. Apply facing;
3. Mount on Dutch stretcher; remove aged lining canvas and adhesive;
4. Line on hot table;
5. Inpaint as necessary;
6. Apply surface coating. Acryloid B-72;
7. Apply Fome-Cor Protective Backing.

NATIONAL MUSEUMS OF CANADA  
Canadian Conservation Institute  
Pacific Centre

Examination & Treatment Records CCI No. 3 000 009

(2) Treatment Report

DESCRIPTION OF OBJECT : PAINTING	TITLE : "DAVID WITH THE HEAD OF GOLIATH"
ARTIST/STY : UNKNOWN	TECHNIQUE : OIL ON CANVAS
OWNER : VANCOUVER ART GALLERY	REGISTRATION : 67653 cm
DATE : VAG 31.119	
ACCESSION NO. : VAG 31.119	
CONSERVATOR : B. KEYSER	

**Proposed Treatment**

1. REMOVE SURFACE COATING ;
2. APPLY FACING OF FINE PAPER AND ACRYLOID B-72 ;
3. MOUNT ON DUTCH STRETCHER ;
4. REMOVE OLD STRETCHER ; CLEANSE STRETCHER AND MAKE NEW KEYS ;
5. ATTACH OLD LINED CANVAS AND ADHESIVE ;
6. MOUNTED AND PRESSURE HOT TABLE ;
7. REMOVE REMAINS OF PAINTING WITH GESSO ;
8. LINE WITH NEWSPAPER ADHESIVE ON HOT TABLE ;
9. INPAINT AS NECESSARY ;
10. APPLY SURFACE COATING AND REMOVE EXCESS ADHESIVE ;
11. FILL WITH GESSO ; REPAIR WITH NEUTRALIZER ;
12. INPAINT WITH GESSO FINISHED GLOSS ;
13. APPLY SURFACE COATING OF ACRYLOID B-72 ; 2 G IN STYLING ;
14. APPLY SPRAY COATING OF B-72 ; 2 G IN STYLING ;
15. APPLY PROTECTIVE FOME-COR BACKING.



NATIONAL MUSEUMS OF CANADA

Canadian Conservation Institute  
Pacific Centre  
2 Treatment Report CCI No. 3 000 009  
1. Condition\Proposed Treatment

Description of Object: Painting Title: David with the Head of Goliath  
Attribution: Unknown Technique: Oil on Canvas

# Giovanni Battista Tiepolo

## David with the Head of Goliath,

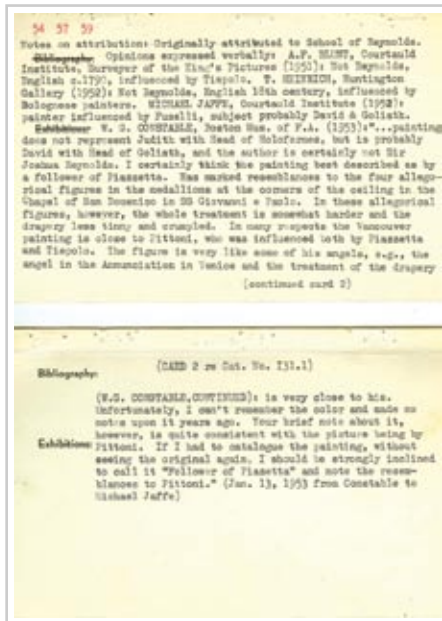


Owner: Vancouver Art Gallery  
67 x 51 cms

Accession No. VAG 31.119

Conservator: B. Keyser

1. Removed surface coating;
2. Applied facing of tissue paper and acryloid B-72;
3. Mounted on Dutch stretcher;
4. Cleaned stretcher and made new keys;
5. Removed old lining canvas and adhesive;
6. Stretched and prepared new lining canvas;
7. Dressed reverse of painting with Gesso;
8. Lined with wax-resin adhesive on hot table;
9. Mounted on stretcher;
10. Removed facings and excess lining adhesive;
11. Filled with Gesso; Repainted with watercolours;
12. Applied brush coating of acryloid B-72, 1: 6 in Xylene;
13. Inpainted with powder pigments and B-72;
14. Applied Spray Coating of B-72, 1: 6 in Xylene;
15. Applied Protective Fome-Cor Backing.



### Catalogue Card

#### Miscellaneous History

#### [transcription]

Notes on attribution: Originally attributed to School of Reynolds.

Opinions expressed verbally: A.F. BLUNT, Courtauld Institute, Surveyor of the King's Pictures (1951): Not Reynolds, English c.1790, influenced by Tiepolo. T. HEINRICH, Huntington Gallery (1952): Not Reynolds, English 18th century, influenced by Bolognese painters. MICHAEL JAFFE, Courtauld Institute (1952): painter influenced by Fuselli, subject probably David and Goliath.

W.G. CONSTABLE, Boston Mus. Of F.A. (1953): "...painting does not represent Judith with Head of Holofermes, but is probably David with Head of Goliath, and the author is certainly not Sir Joshua Reynolds. I certainly think the painting best described as a follower of Piazzetta. Has marked resemblances to the four allegorical figures in the medallions at the corners of the ceiling in the Chapel of San Domenico in SS Giovanni e Paolo. In these allegorical figures, however, the whole treatment is somewhat harder and the drapery less tinny and crumpled. In many respects the Vancouver painting is close to Pittoni, who was influenced both by Piazzetta and Tiepolo. The figure is very like some of his angels, e.g., the angel in the Annunciation in Venice and the treatment of the drapery is very close to his. Unfortunately, I can't remember the color and made no notes upon it years ago. Your brief note about it, however, is quite consistent with the picture being by Pittoni. If I had to catalogue the painting, without seeing the original again, I should be strongly inclined to call it "Follower of Piazzetta" and note the resemblances to Pittoni." (Jan. 13, 1953 from Constable to Michael Jaffe)

# Giovanni Battista Tiepolo

## *David with the Head of Goliath,*



### Memo

Miscellaneous History

#### [transcription]

GIOVANNI BATTISTA TIEPOLO (1696-1770)

*David with the head of Goliath*

Oil on canvas 67 x 51 cms

Vancouver Art Gallery, 31.119

Purchased for the Gallery by Sir Charles Holmes from J. Davey & Sons, Liverpool, in 1931

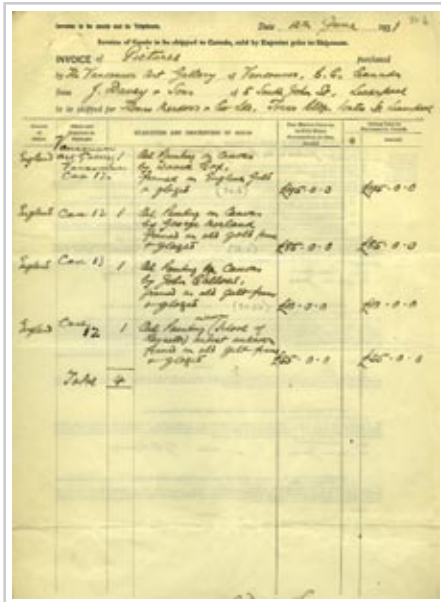
The most interesting canvas came to the Gallery with an attribution to Reynolds, a suggestion which has won no subsequent support. Anthony Blunt suggested some link with Tiepolo in 1951. W.G. Constable in 1953 notes—"I think the painting best described as a follower of Piazzetta...In many respects the Vancouver painting is close to Pittoni, who was influenced both by Piazzetta and Tiepolo".

Some connection with Pittoni certainly deserves consideration. He was born in 1687, four years older than Piazzetta and nine years younger than Tiepolo. The lighting, colouring, and the somewhat insecure placing of the figure on the canvas, even the somewhat protuberant eyes, might suggest an early stage in Pittoni's career.

On the other hand, the firm geometry of the composition, linked with the eccentric lighting of David's right shoulder, lead me to return to the attribution to the young Giambattista Tiepolo, and this has been supported by other well-informed persons. David has some claim to be a self-portrait of the young Tiepolo. An effective comparison can be made with the presumed self-portrait in the Laban fresco at Udine (Rizzi 1965, p. 8, rep. p. 32—The head of Jacob), but this would suggest that the present picture represents a much younger person—even a boy, and this would indicate a date before 1716, when Tiepolo attained the age of twenty. The colouring suggests some link with Veneziano and the Venetian school.

Signed George Knox, 1986

Giovanni Battista Tiepolo  
David with the Head of Goliath,



**Shipping Invoice**  
Acquisition Record  
1931-06-12

[transcription of excerpt]

June 12, 1931

Invoice of Goods to be shipped to Canada, sold by Exporter prior to Shipment  
Invoice of Pictures purchased  
by the Vancouver Art Gallery of Vancouver, B.C., Canada  
from J. Davey & Sons of 5 South John St. Liverpool  
to be shipped per Dawes Meadows and Co Ltd, Tover Bldg, Water Street,  
Liverpool

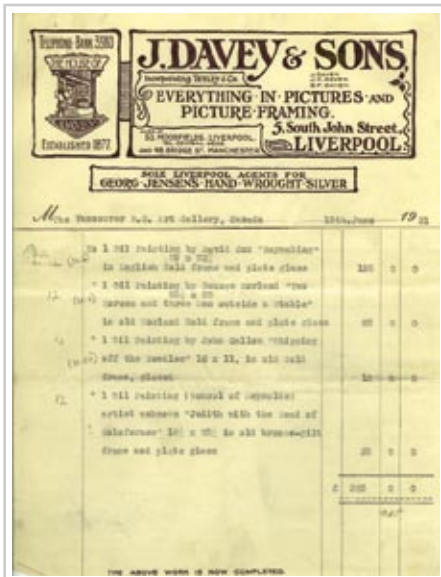
Country of Origin: England

Marks and Number on Packages: Case 12

Quantities and Description of Goods: 1 Oil Painting (School of Reynolds) artist  
unknown framed in old gilt frame and glazed

Fair Market Value Sold for Home Consumption at Time Shipped: £35.0.0

[? in pencil]



**Bill of Sale**  
Acquisition Record  
1931-06-18

[transcription of excerpt]

J. Davey & Sons,  
Everything in Pictures and Picture Framing  
5 South John Street  
Liverpool

The Vancouver B.C. Art Gallery, Canada 18th, June 1931

1 Oil Painting (School of Reynolds)  
artist unknown "Judith with the Head  
of Holofernes" 181/2 x 251/2 in old bronze-gilt  
frame and plate glass  
35.0.0

[? in pencil]

# Giovanni Battista Tiepolo

*David with the Head of Goliath,*



## Cheque Stub

Acquisition Record  
1931-06-22

### [transcription of excerpt]

No. B 5873  
June 22 1931  
In favor of  
J Davey Sons.  
4 Pictures

£326.10.0

[31.119 in pencil]

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