

*Original*

Translation

EXPERT APPRAISAL # 1

The to appraises paintings:

Legend of the true cross Christi ( Legenda Aurea )

The painting was investigated in our studio Appraise

Oil on canvas Size 234 x of 141 cm

Condition:

Size: 243 x of 141 cm

Frame,strip puts on 4,5 cm wide

Oil on linen on new canvas much yellowing through ageing process ( varnish)

Canvas damaged an deposits (canvas –patches ) beside the woman heads  
and beneath the left shoulder-part of the flag-bearer

Translation

Tintoretto # 2

Tintoretto:

Size:

234 x 141 cm

Oil of linen on new canvas

The painting is mounted on a secondary canvas. This is neither filled nor impregnated. The backing canvas has a coarse weave probably hemp canvas. Probably mounted around 1878, as well as construction of wedged stretcher see inscription on stretcher ( bought in 1878 in Venice by Prof: E.A. Donadini ) Moreover, the surname of the buyer at that time is burnt into the wedged stretcher ( left side of painting )

There is a centre stay ( horizontal) to stabilize and stretch the canvas.

On the right side of the painting, approx ( ? ) from the edge of painting, there is a vertical seam in the secondary canvas.

1 to 3 cm of this secondary canvas is visible on the front of the painting on both sides of the pictures and at the upper edge of the painting.

Around 4 cm is visible on the lower edge of the painting, though this of a dark tone. The canvas displays faults, tears and fragmentation of the material at the wedged stretcher.

Hand-forged iron nails were used during mounting

The painting –showing a standard bearer ( kneeling ) as described to Tintoretto

See wedged stretcher historical proof

Tintoretto:

Proper name Jacopo Robusti

1518-1594 in Venice

alongside Tizian Giorgione and Veronese one the most important painters of the Venice Cinquecento, main proponent of Venetian mannerism Due to the straight edge of the primary canvas it can be concluded that this painting must be only part of a more monumental work by Tintoretto. Tintoretto's work covered topics from the complete artistic spectrum of his time, the Bible story, legends of saints, mythological and allegorical scenes as well as a large number of portraits.

A characteristic feature of his work is the diagonal depth and the theatrical demoralising lighting effects. His paintings are grasped by a gloomy visionary mood. The construction of a deep picture space combines with the arrangement of the figures which hold this space together and a geometrical ornamental division of the picture area.

The color is consumed by the light the visual point is moved out of the center of the picture.

The painting is probably a right detail in the center of the painting the representation of a life sized man on his knees with a decorated ( gold ) cuirass, with leg and arm protection, a light coloured cloth draped around his waist holding a gathered standard.

On the right side of the painting one woman's head below her and more in the foreground, a resting arm and a bent knee of a person, To the left, on a level with the standard bearer's hip, a man's head with unrecognizable body

## Translation Tintoretto # 4 and # 5

The representation of the head reminds me of a self-portrait by Tizian ( see enclosure ) In particular the deep eye sockets and nose area. Moreover ,I would like to mention that Tintoretto was probably a student of his for a while and Tizian,through him.

### # 5

Because of the incidence of light shown ,left shoulder of the standard bearer,hip cloth and the shading chosen on the faces of the other person the source of light For the objects shown is located to the left near the upper edge of the painting, or rather beyond this.

Thus the painting is a special representation with little a depth,tough this is through the arrangement of a diagonal frames construction (on one side ) Moreover,a bundled arrangement of figures with an orientation towards the upper third of the left edge of the pictures through their looks and the way they hold their heads.This is a visual point.

According to Tintoretto,s method of construction,and the division of the person on the gloomy thunderstorm mood and the ghostly illumination the painting is exemplar for Tintoretto,s picture arrangement.

However,arrangement and expression are lacking in the lighting from a representation of the overall topic.

Since this must be a historical image ( a scene from a war) this work can be classified in Tintoretto,s later creative period.

-Anno 1580-

The painting represents an episode out of the legend of the discovery of the True Cross of Christ, that Jacopo Voragine in his legend Aurea tells, that were represented on the left, lost part of the picture the HL Helena.

The figure of the flag-bearer corresponds to the depictions of HL Theodor on the adoration in the Gallerie dell'Accademia Venice.

The woman figure on the right is the Maria in Christi into the house of Maria and Martha in the old Pinakothek corresponds to Munich.

The figure of the head of Tizian on the left, the adoration corresponds to the cross of Christ

One of the factories of Tintoretto can plainly recognize that the collar almost all agree with different factories, the meat colors the poor as well as necks and ears.

Also one can still whole plainly recognize the Qurfolding into the upper part of the picture, it was called transportation-pleats, overly because such factories to the completion pleated and the customer hand over, then the frameworker-farmer employe such a framework to build or install.

The Folding on the flag of the picture as well as the color is almost on all factories of the lord same to recognize.

Also is still to notice the details in the armament to the comparison of the HL Demetrius with too-at Pietro Chisi details-details Venice church San Felice Chisi band to have seen.

Also to the comparison –likeness of a Thirtyyears,s War warrior details-details art –historic museum Vienna painting-gallery out of the collection archduke Leopold Wilhelms # of 338

The eye of the Woman as well as the look-direction is also in the factories of Tintoretto,s comparison Christi into the house of Maria and Martha details-details Old Pinakothek Munich.

#### Provenienz:

The painting became also 1878 of the painter Prof : E.A Donadini signified then Koeniglicher Hofmaler to Dresden buys

In this time such paintings were bought not to resale, but only to a purpose such Master to study.

How Prof: Lino Moretti in his Appraisal noticed, had Napoleon the pictures confiscates from the State Property belong and the residual pictures the still remaining remained became part sold about churches an Palaest to renovated. After the death of Prof. E. A. Donadini became the picture of the art collector Leopold Schmitz who however died in Colonge in 1997

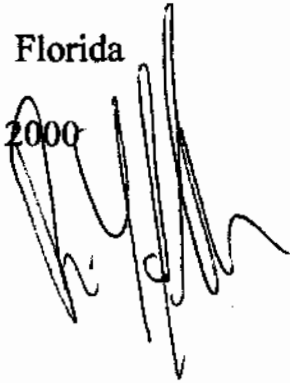
Translation of Tintoretto

# 8

The picture became of Mister Prof: Dr. Dr. Knubben was Renovated in Colonge

Palm Bay Florida

August 2 . 2000

A handwritten signature in black ink, appearing to be 'M. Knubben', written over the date 'August 2 . 2000'.