

Alfred Baden

Queen's University

[Agnes Etherington Art Centre - Donations from James Gutmann]

2013

QUEEN'S UNIVERSITY ARCHIVES	
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FILE	13

Jennifer Nicoll

From: Jennifer Nicoll
Sent: Tuesday, January 22, 2013 1:17 PM
To: 'James Gutmann'; 'Mee F. Wong'
Cc: 'Gutmann Joyce'; David de Witt
Subject: RE: Visit to the Gutmann's residence
Attachments: Gutmann 5 works viewed 8jan13.doc; Cambiaso_circle_The Baptism of Christ_sm.jpg; French school 18th c_A Triton_sm.jpg; LaFage_follower_The Combat of Sait Michael and the Rebel Angels_sm.jpg; Maggiotto_St John the Evangelist writing_sm.jpg; Volterra_circle of_Soldiers seen from behind_sm.jpg

Dear Mee,

Please excuse the delay in my response. I wanted to track down images to help with identification. I've attached a list and images of the works that David viewed with the Gutmanns on our visit. There is one work on the attached list that should have been on the list of works not donated in 2001. This is the drawing by a follower of La Fage, which I have now included.

With best regards,
Jennifer

Jennifer Nicoll | Collections Manager/Exhibition Coordinator Agnes Etherington Art Centre |
Queen's University | Kingston ON | K7L 3N6
T: 613.533.6000 x 77970 | F: 613.533.6765 | W: www.aeac.ca

-----Original Message-----

From: James Gutmann [<mailto:jgutmann@sympatico.ca>]
Sent: Wednesday, January 16, 2013 2:50 PM
To: Jennifer Nicoll; 'Mee F. Wong'
Cc: 'Gutmann Joyce'
Subject: RE: Visit to the Gutmann's residence

Hi Jennifer

Can you please confirm the five works you saw at the Gutmann's last week that had not been donated yet.

We are looking at the list of 12 and am having problems determining them.

Many Thanks,

Mee

-----Original Message-----

From: Jennifer Nicoll [<mailto:nicollj@queensu.ca>]
Sent: Tuesday, January 15, 2013 4:24 PM
To: Mee F. Wong
Cc: 'James Gutmann'; 'Gutmann Joyce'
Subject: Visit to the Gutmann's residence

Dear Mee,

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry should be supported by a valid receipt or invoice. This ensures transparency and allows for easy verification of the data. The second part of the document provides a detailed breakdown of the financial performance over the last quarter. It shows a steady increase in revenue, which is attributed to the successful launch of new products and the expansion of the sales network. The profit margin has also improved, indicating that the company is becoming more efficient in its operations. The final part of the document outlines the strategic goals for the upcoming year. The primary focus will be on increasing market penetration and strengthening customer relationships. This will be achieved through targeted marketing campaigns and the implementation of a new loyalty program. The management team is confident that these initiatives will lead to sustained growth and long-term success for the company.

The following table provides a summary of the key financial indicators for the last quarter. The revenue has increased by 15% compared to the previous quarter, while the operating expenses have remained relatively stable. This has resulted in a 10% increase in net profit. The gross profit margin has also improved, reflecting the higher quality of the products and the efficiency of the production process. The management team is pleased with these results and believes that they are a strong indicator of the company's potential for future growth. The following table provides a detailed breakdown of the financial performance over the last quarter.

The management team is confident that these initiatives will lead to sustained growth and long-term success for the company. The primary focus will be on increasing market penetration and strengthening customer relationships. This will be achieved through targeted marketing campaigns and the implementation of a new loyalty program. The management team is confident that these initiatives will lead to sustained growth and long-term success for the company.

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It was a pleasure to meet you and Mr. and Mrs. Gutmann and to be welcomed so kindly into their home last week. As I mentioned it was also wonderful to be able to take a look at these works of which I've only read up until now.

I am attaching our receipt for the La Fage and Simonini works which returned with us to the AEAC. I have unpacked them and they made the trip safely.

I have also attached two lists (one is just an expansion of the other). The first is a list of the works that were not part of the 2001 donation and still remain in the collection of the Gutmanns. The five works that Mr. and Mrs. Gutmann showed to Dr. de Witt last week are on this list. The second document is the Richard Berman appraisal of the remaining works in the Gutmann collection.

Thank you once again for sending the scan of the insurance policy.

Please don't ever hesitate to contact me should you have any questions or concerns. I look forward to future correspondence.

With my best regards and thanks,
Jennifer

Jennifer Nicoll | Collections Manager/Exhibition Coordinator Agnes Etherington Art Centre |
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T: 613.533.6000 x 77970 | F: 613.533.6765 | W: www.aeac.ca

-----Original Message-----

From: Mee F. Wong [<mailto:mfwsolutions@rogers.com>]
Sent: Tuesday, January 08, 2013 5:43 PM
To: 'Melissa Starkey'
Cc: Jennifer Nicoll; 'James Gutmann'; 'Gutmann Joyce'; 'Chris Dymond'
Subject: James Gutmann - Axa Art Policy

Hi Melissa

The visit from David de Witt and Jennifer Nicoll went well today. From the attached, they took item # 12 - La Fage, The Pillage of the Temples at Delphi and # 17 - Simonini, A Cavalry Troop and Soldiers Waiting on a Battlefield back to Queens with them.

So, please delete these two items from the insurance policy.

Thank you for all your help,

Mee

-----Original Message-----

From: Melissa Starkey [<mailto:mstarkey@fcainurance.com>]
Sent: January-07-13 4:08 PM
To: mfwsolutions@rogers.com
Subject: James Gutmann - Axa Art Policy

Hi Mee,

Attached you will find a scanned copy of the policy documents issued by AXA Art and a copy of the Schedule of Art that it covers.

It was a pleasure to meet you and the other members of the Board of Directors at the meeting on Monday, June 15, 1964. I have received your letter of the 14th and I am glad to hear that you are interested in the work of the Board.

I am enclosing herewith a copy of the report of the Board of Directors for the year 1963. I have enclosed them and will send you the report of the Board of Directors for the year 1964.

I have also enclosed a copy of the report of the Board of Directors for the year 1963. I have enclosed them and will send you the report of the Board of Directors for the year 1964.

I am glad to hear that you are interested in the work of the Board of Directors. I am glad to hear that you are interested in the work of the Board of Directors.

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The original policy documents will be mailed out this afternoon to:

James Gutmann Limited
22 St Clair Ave East, Suite 1500
Toronto, ON M4T 2S5

If you have any questions or concerns, please do not hesitate to call or email me.

Thank you,

Melissa Starkey, RIB, CAIB
FCA Insurance Brokers

t. 416.486.1421 ext 286
f. 416.486.7035

1867 Yonge Street #300
Toronto, Ontario M4S 1Y5

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Please be aware, insurance coverages cannot be bound or amended via email or voicemail; you must speak directly with a broker.

Please consider the environment before printing this e-mail

The original policy documents will be mailed out this afternoon (20)

Thank you,
2001-2002
2001-2002
2001-2002

If you have any questions or concerns, please do not hesitate to call or email me.

Thank you,
Belinda Stacey, MEd, EdS
123 Corporate Center
2001-2002
2001-2002
2001-2002
2001-2002
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2001-2002

This communication contains confidential information. It is intended solely for the individual(s) named in the header. If you are not the named individual, you should not disseminate, distribute or copy this e-mail. If you have received this e-mail in error, please notify the sender immediately by e-mail. If you have received this e-mail in error, please notify the sender immediately by e-mail. If you have received this e-mail in error, please notify the sender immediately by e-mail. If you have received this e-mail in error, please notify the sender immediately by e-mail.

Please contact the system administrator if you have any questions (2001-2002)

JAMES GUTMANN COLLECTION 2013

(Works not donated to the Agnes Etherington Art Centre in 2001)

1. Circle of DANIELE RICCIARELLI called DANIELE DA VOLTERRA (1509-1566)

Roman School

Soldiers seen from behind, after Michelangelo

Black chalk, touches of red chalk

40.4 x 26.6 cm. (15 7/8 x 10 15/16 in.)

Inscribed in brown ink (recto, along lower right edge): 'Del Buonaroti Fior'

2. Circle of LUCA CAMBIASO (1527-1585)

Genoese School

The Baptism of Christ

Pen and brown ink, framing lines in brown ink

29.2 x 20.1 cm. (11 1/2 x 7 7/8 in.)

3. Attributed to DOMENICO MAGGIOTTO (1713-1794)

Venetian School

St. John the Evangelist writing

Black chalk, heightened with white, on blue paper

37.6 x 30.4 cm. (14 3/4 x 12 in.)

4. French School, 18th Century

French School

A Triton

Red chalk

46.0 x 29.4 cm. (18 1/8 x 11 9/16 in.)

5. After Nicolas-Raymond La Fage (1656-1684)

French

The Combat of Saint Michael and the Rebel Angels

Pen and black ink, inscribed arched top

67.5 x 46.0 cm

Richard Berman value: US \$3,000.00

JAMES COLEMAN COLLECTION

1770-1780

1. *Journal of James Coleman* (1770-1780)

1770-1780

1770-1780

1770-1780

1770-1780

2. *Journal of James Coleman* (1770-1780)

1770-1780

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3. *Journal of James Coleman* (1770-1780)

1770-1780

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1770-1780

4. *Journal of James Coleman* (1770-1780)

1770-1780

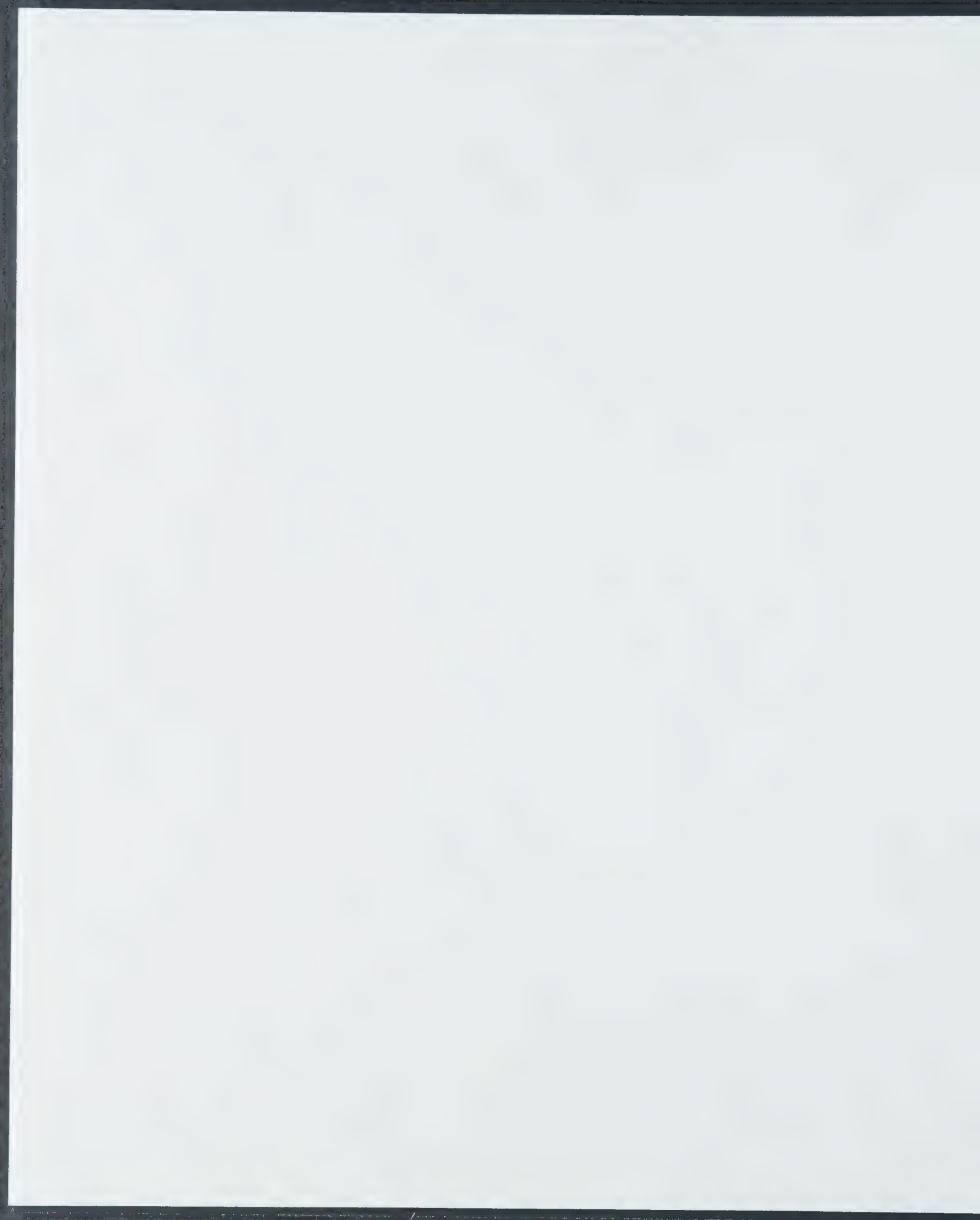
1770-1780

1770-1780

1770-1780

1770-1780





14. DOMENICO MAGGIOTTO (1713-1794)

Venetian

St. John the Evangelist writing

Black chalk, heightened with white, on blue paper

37.6 x 30.4 cm. (14 3/4 x 12 in.)

Provenance:

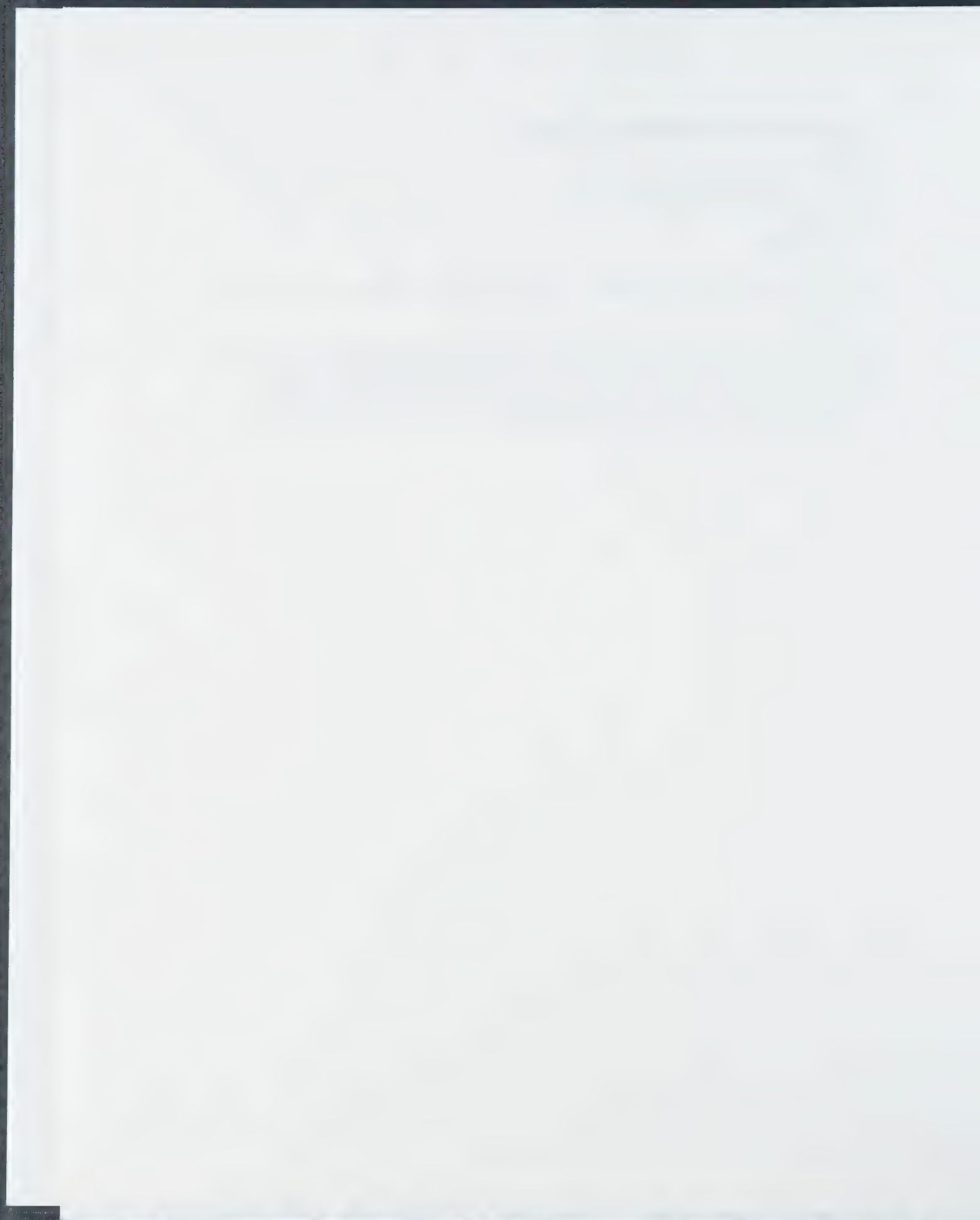
Purchased 1993

Condition:

The chalk has been very lightly rubbed. Otherwise the chalk and paper are in very good condition.

Comments:

Attribution confirmed by Professor Ugo Ruggieri in a letter dated December 1993. This drawing looks like a copy after the mezzotint (G.B. Piazzetta, Disegni, Incisioni, Libri, Manoscritti, Venezia, 1983, no. 96). The present drawing does not seem stylistically close to Maggiotto's drawings, which are closer stylistically to Piazzetta's drawings.



Maggiotto [Fedeli], Italian family of painters. (1) Domenico Maggiotto belonged to the group of 18th-century Venetian artists centred round Giovanni Battista Piazzetta, whose influential late Baroque style was based more on the effects of chiaroscuro than on colour. Domenico's son (2) Francesco Maggiotto was also a painter, although of lesser importance than his father.

(1) **Domenico Maggiotto** (b Venice, 1712; d Venice, 16 April 1794). He attended the school of Giovanni Battista Piazzetta in Venice from the age of ten, and until the latter's death (1754) he was active there as an assistant. His works between 1730 and 1750 are characterized by an adherence to the expressive formulae of Piazzetta and are concentrated exclusively on genre subjects, for example *Boy with a Flute* (c. 1745; Venice, Ca' Rezzonico). The plasticity of form and the strong preference for chiaroscuro effects are the most obvious characteristics of his works of this period, during which he collaborated on several large canvases painted by Piazzetta, including *Alexander before the Body of Darius* (c. 1745-7; Venice, Ca' Rezzonico). Following the death of Piazzetta, Maggiotto, clearly disorientated by the lack of firm guidance, developed a tendency towards impersonal eclecticism. At the suggestion of Giuseppe Angeli (1712-98), he completed, in lightened tones, the altarpiece of *St Nicholas and the Blessed Arcangelo Caneti* (1754) for S Salvatore, Venice, which had already been roughly sketched out by Piazzetta; he also produced two of the *Stations of the Cross* (1755) for S Maria del Giglio. A certain lack of experience with works on a large scale is also apparent, particularly in the rather cold and disunited quality of such works as the altarpiece of *St Bartholomew* (1758-9) in S Bartolomeo at Valnoga- rudo, near Padua.

From the time of Maggiotto's election to the Accademia di Belle Arti, Venice, in 1756, he developed a classicizing, narrative style; he produced numerous works of an anecdotal, moralistic and historical nature, for example *Volumnia and Coriolanus* (c. 1770; Padua, Mus. Civ.). However, he continued until the end of his career to produce genre scenes, for example *Man Looking at a Medal* (c. 1770; Milan, Treccani priv. col.) and *Restaurant Scene* (c. 1770; Rome, priv. col., see Martini, p. 553, no. 872), which also reveals the influence of Rembrandt's portraiture, perhaps resulting from Maggiotto's contacts with Giuseppe Nogari. Maggiotto was also important as a restorer of paintings.

BIBLIOGRAPHY

- R. Pallucchini: 'Domenico Fedeli detto il Maggiotto', *Riv. Venezia*, 11 (1932), pp. 485-95
 —: *La pittura veneziana del settecento* (Venice and Rome, 1960), pp. 160-61, 236
 M. A. Bulgarelli: 'Profilo di Domenico Maggiotto', *A. Ven.*, xxvii (1973), pp. 220-35
 E. Martini: *La pittura del settecento veneto* (Udine, 1982)
 E. Merkel: 'Domenico Fedeli detto il Maggiotto', *Giambattista Piazzetta: Il suo tempo, la sua scuola* (exh. cat. by R. Pallucchini, Venice, Pal. Vendramin-Calergi, 1983), pp. 153-62
 F. del Torre: 'Per un catalogo di Domenico Maggiotto', *Atti Ist. Ven. Sci., Lett. & A.*, cxlvi (1987-8), pp. 87-112
 —: 'Nuovi documenti per Domenico Maggiotto', *A. Ven.*, xlii (1988), pp. 170-73

(2) **Francesco Maggiotto** (b Venice, 1738; d Venice, 13 Sept 1805). Son of (1) Domenico Maggiotto. He

continued his father's innovations, while also being an eclectic follower of such major 18th-century Venetian painters as Giambattista Pittoni, Giambattista Tiepolo, Pietro Longhi (ii) and Francesco Zuccarelli. He studied with Michelangelo Morlaiter (1729-1806) and Pietro Novelli. His paintings include historical subjects, allegories (e.g. *Nature Presented to the Academy*, 1769; Venice, Gal. Venezia) and genre scenes that tend towards the didactic and moralistic, derived from the work of Longhi, which he knew through the engravings of Josef Wagner (1706-80). Within the circle of the Accademia in Venice, he was widely appreciated as a painter, and among his pupils were the most important Venetian artists of the early 19th century, including Lattanzio Querena (1768-1853), Carlo Bevilacqua (1775-1849), Natale Schiavoni (1777-1858) and Francesco Hayez.

BIBLIOGRAPHY

- A. Tessier: 'Di Francesco Maggiotto pittore veneziano', *Arch. Ven.* (1882), pp. 289-314
 S. Sponza: 'Appunti su Francesco Maggiotto', *Not. Pal. Albani*, xiv/1 (1990), pp. 65-8

FILIPPO PEDROCCO

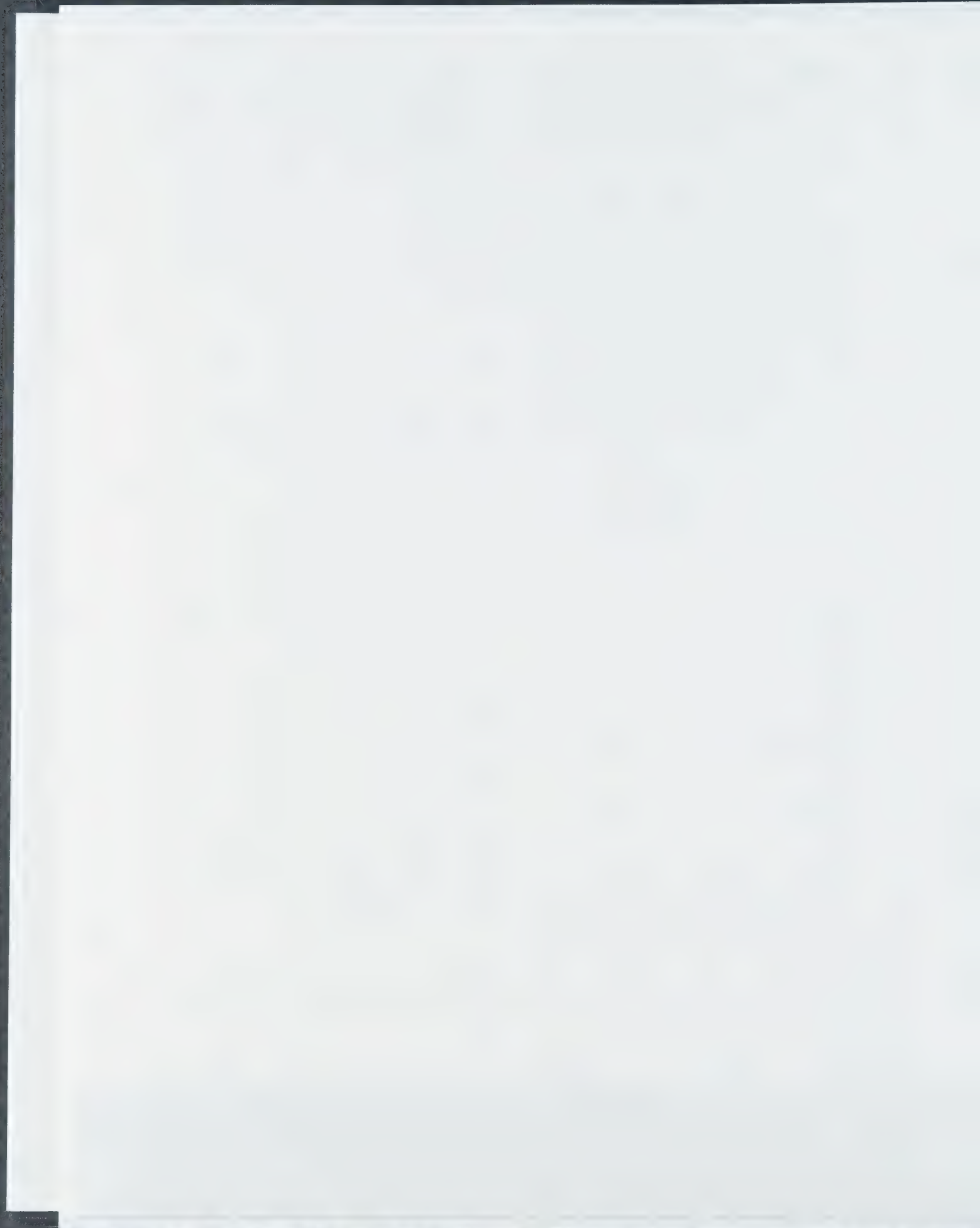
Mägi, Konrad (b nr Tartu, 1 Nov 1878; d Tartu, 15 Aug 1925). Estonian painter. Together with Kristjan Raud, Jan Koort and Nikolai Triik (1884-1940), Mägi was one of the first Estonian artists to break away from the official academic style of painting. In 1905 he entered the Baron Stieglitz Institute of Technical Drawing in St Petersburg but broke off his studies because of the revolutionary events of 1905. From 1907 he studied painting and sculpture in private academies in Paris. In 1908-10 he worked in Norway; his *Norwegian Landscape with Pine Trees* (c. 1910; Tallinn, A. Mus. Estonia) is typical of this period and was inspired by Germano-Dutch Impressionism. In 1912 he returned to Estonia, where he taught drawing, from 1914 in his own studio. At this time he was in a Fauvist phase and produced the first significant paintings of the Estonian landscape. *Vilsandi Motif* (c. 1913-14; Tallinn, A. Mus. Estonia), for example, is closer to an abstract representation of a locality than a precise portrayal of nature. In 1915-17 Mägi painted landscapes in the southern part of the country, while from around 1918 he used motifs from Võrtsjärv and Otepää, painted in darker colours than before, and to reflect the general mood of despondency he intensified the oppressiveness of the sky. He used the blue-black pigments of German Expressionism, as in the watercolour *Oberstdorf Landscape* (1922; Tallinn, A. Mus. Estonia), in which the contours of the individual mountains, valleys and woods create a distinctive flowing rhythm. Mägi also painted portraits, while his book illustrations were executed in a somewhat archaic Art Nouveau style. In 1922-3 he lived in Italy, where he added an understanding of colour, typical of Orphism, to previous Expressionist influences.

BIBLIOGRAPHY

- Konrad Mägi* (exh. cat. by T. Nurk, Tartu, Mus. A., 1969)
 E. Pihlak: *Konrad Mägi* (Tallinn, 1979)

SERGEY KUZNETSOV

Magic lantern. Apparatus used to project an image, usually on to a screen, in use from at least the 17th century to the early 20th, the precursor of the modern slide



DOMENICO MAGGIOTTO 1713 - 1794

VENETIAN SCHOOL

A Boy Writing

Black chalk and white heightening

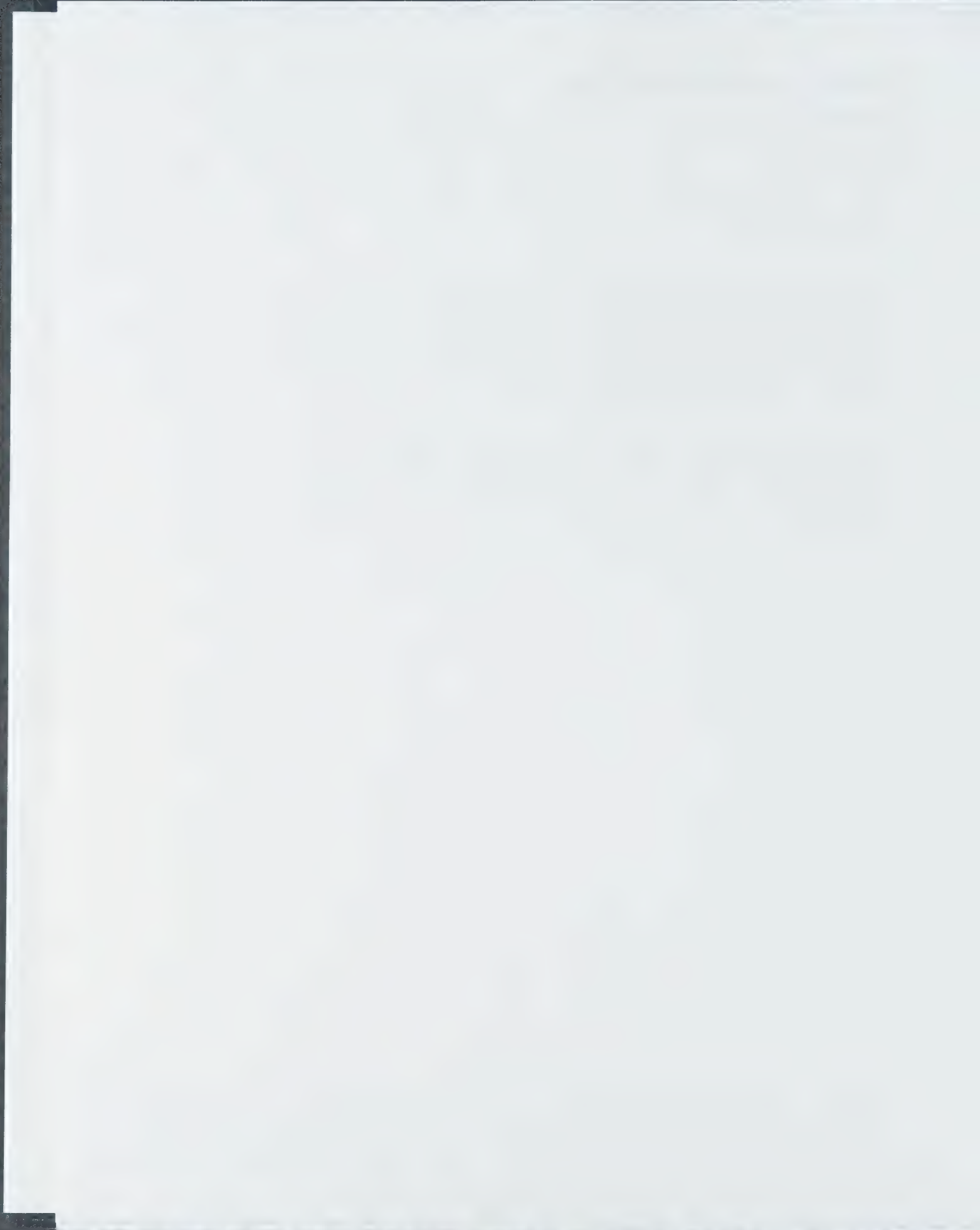
On blue prepared paper

37.6 x 30.4 cm

Domenico Maggiotto entered the workshop of Giovanni Battista Piazzetta in 1722 in San Zulian. He was an imitator of his teacher and in 1750 became known as the most favored in the Academy. He was commissioned for several projects in Germany, and today his works can be found scattered all over Europe, most falsely attributed to that of his teacher, Piazzetta. His works are very scarce, since only about ten signed paintings are known, and another thirty attributed. His drawings are even rarer, with only a handful published, showing the great influence of his master.

The handling of the present drawing can be compared to three secure drawings by Maggiotto, the "Head of a Girl" in the Accadèmia in Venice (Inv.no.1566), the "Head of a Priest" and the "Head of a Girl" both conserved in the Museo Correr in Venice (Inv.no.1620 and no.1617). Evident in all four drawings is the influence of his teacher, but the chalk is used much more intensively and the white heightening gives the drawing a soft three-dimensional effect.

The attribution was confirmed by Prof. Ugo Ruggeri in a letter dated December 1993.







DOMENICO MAGGIOTTO 1713 - 1794

VENETIAN SCHOOL

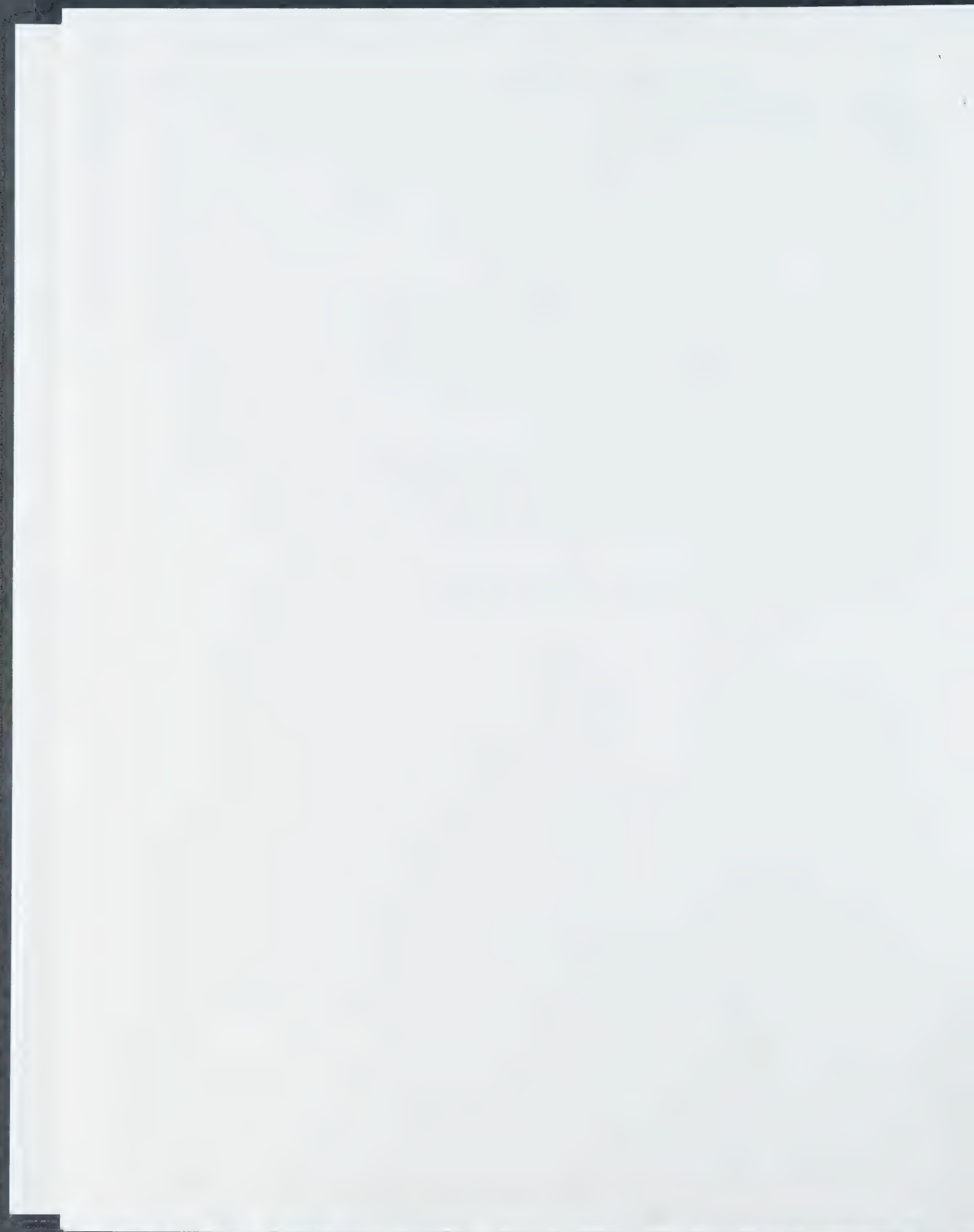
A Boy Writing

Black chalk and white heightening
On blue prepared paper
37.6 x 30.4 cm

Domenico Maggiotto entered the workshop of Giovanni Battista Piazzetta in 1722 in San Zulian. He was an imitator of his teacher and in 1750 became known as the most favored in the Academy. He was commissioned for several projects in Germany, and today his works can be found scattered all over Europe, most falsely attributed to that of his teacher, Piazzetta. His works are very scarce, since only about ten signed paintings are known, and another thirty attributed. His drawings are even rarer, with only a handful published, showing the great influence of his master.

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The attribution was confirmed by Prof. Ugo Ruggeri in a letter dated December 1993.



San Matteo

Bulino, mm 438x329

In basso a sinistra: *Joannes Bāpta Piazzetta pinxit.*; in basso a destra: *Marcus Pitteri sculpsit IX.*; al centro: *Sanctus Matthaeus. / Venetiis cum privilegio Excellentiss. Senatus*

Venezia, Museo Correr (St. Molin, 127)

San Simone

Bulino, mm 435x340

In basso a sinistra: *Joannes Bap. Piazzetta pinxit.*; in basso a destra: *Marcus Pitteri sculpsit X.*; al centro: *Sanctus Simeon. / Venetiis cum privilegio Excellentiss. Senatus*

Venezia, Museo Correr (St. Molin, 118)

San Taddeo

Bulino, mm 438x326

In basso a sinistra: *Joannes Bāpta Piazzetta pinxit.*; in basso a destra: *Marcus Pitteri sculpsit XI.*; al centro: *Sanctus Taddeus*

Venezia, Gallerie dell'Accademia (St. 436)

San Mattia

Bulino, mm 438x340

In basso a sinistra: *Joannes Bāpta Piazzetta pinxit.*; in basso a destra: *Marcus Pitteri sculpsit XII.*; al centro: *Sanctus Matthias. / Venetiis cum privilegio Excellentiss. Senatus*

Venezia, Museo Correr (St. Molin, 120)

Serie in formato ridotto

San Pietro

Bulino, mm 160x105

Al centro: *Sanctus Petrus*; in basso a sinistra: *Jo. Baſta Piazzetta pin.*; in basso a destra: *M. Pitteri scul. C.P.E.S.*

Venezia, Museo Correr (St. Cicogna, 1805)

Sant'Andrea

Bulino, mm 160x105

Al centro: *Sanctus Andreas*; in basso a destra: *Jo. Baſta Piazzetta pin.*; in basso a

destra: *M. Pitteri scul. C.P.E.S.*

Venezia, Museo Correr (St. Cicogna, 1820)

San Giacomo Maggiore

Bulino, mm 160x105

Al centro: *Sanctus Jacobus Major*; in basso a sinistra: *Jo. Baſta Piazzetta pin.*; in basso a destra: *M. Pitteri scul. C.P.E.S.*

Venezia, Museo Correr (St. Cicogna, 1819)

San Giovanni

Bulino, mm 162x104

Al centro: *Sanctus Joannes*; in basso a sinistra: *Jo. Baſta Piazzetta pin.*; in basso a destra: *M. Pitteri scul. C.P.E.S.*

Venezia, Museo Correr (St. Cicogna, 1818)



M. Pitteri, *San Giovanni*, Venezia, Museo Correr

San Tommaso

Bulino, mm 160x105

Al centro: *Sanctus Thomas*; in basso a sinistra: *Jo. Baſta Piazzetta pin.*; in basso a destra: *M. Pitteri scul. C.P.E.S.*

Venezia, Museo Correr (St. Cicogna, 1810)

San Mattia

Bulino, mm 160x104

Al centro: *Sanctus Mattias*; in basso a sinistra: *Jo. Baſta Piazzetta pin.*; in basso a destra: *M. Pitteri del scul C.P.E.S.*

Venezia, Museo Correr (St. Cicogna 1809)

San Giacomo Minore

Bulino, mm 160x103

Al centro: *Sanctus Jacobus Minor*; in basso a sinistra: *Jo. Baſta Piazzetta pin.*; in basso a destra: *M. Pitteri del scul C.P.E.S.*

Venezia, Museo Correr (St. Cicogna, 1807)

San Filippo

Bulino, mm 160x105

Al centro: *Santus Philippus*; in basso a sinistra: *Jo. Baſta Piazzetta pin.*; in basso a destra: *M. Pitteri del scul C.P.E.S.*

Venezia, Museo Correr (St. Cicogna, 1806)

San Bartolomeo

Bulino, mm 161x105

Al centro: *Sanctus Bartholomaeus*; in basso a sinistra: *Jo. Baſta Piazzetta pin.*; in basso a destra: *M. Pitteri del scul C.P.E.S.*

Venezia, Museo Correr (St. Cicogna 1808)

San Matteo

Bulino, mm 160x104

Al centro: *Sanctus Matthaeus*; in basso a sinistra: *Jo. Baſta Piazzetta pin.*; in basso a destra: *M. Pitteri del scul C.P.E.S.*

Venezia, Museo Correr (St. Cicogna, 1814)

San Simone

Bulino, mm 157x104

Al centro: *Sanctus Simeon*; in basso a sinistra: *Jo. Baſta Piazzetta pin.*; in basso a destra: *Pitteri del scul C.P.E.S.*

Venezia, Museo Correr (St. Cicogna 1812)

San Taddeo

Bulino, mm 159x104

Al centro: *Sanctus Thaddaeus*; in basso a sinistra: *Jo. Bařta Piazzetta pin*; in basso a destra: *M. Pitteri del scul C.P.E.S.*

Venezia, Museo Correr (St. Cicogna, 1811)

Evangelisti e Santi

San Luca

Bulino, mm 430x325

In basso a sinistra: *Joannes Bařta Piazzetta pinxit*; in basso a destra: *Marcus Pitteri sculpsit*; al centro: *S. Lucas*

Venezia, Museo Correr (St. P.D.639)

San Marco

Bulino, mm 431x328

In basso a sinistra: *Joannes Bařta Piazzetta Pinxit*; in basso a destra: *Marcus Pitteri sculpsit*; al centro: *S. Marcus*

Venezia, Gallerie dell'Accademia (St. 440)

San Giovanni Battista

Bulino, mm 437x332

In basso a sinistra: *Jo. Bařta Piazzetta Venetus pin: Archetypum Ad.R.D. Andreae Scipioni*; in basso a destra: *Marcus Pitteri sculpsit*; al centro: *S. Joannes Baptista/Venetis cum Privilegio Excellentiss. Senatus*

Venezia, Museo Correr (St. P.D.607)

San Paolo

Bulino, mm 435x332

In basso a sinistra: *Joannes Bařta Piazzetta pinxit*; in basso a destra: *Marcus Pitteri sculpsit*; al centro: *Sanctus Paulus/Venetis cum privilegio Excelentiss. Senatus*

Venezia, Museo Correr (St. Molin, 115)

San Giuseppe

Bulino, mm 459x355

In basso a sinistra: *Joannes Bařta Piazzetta pinxit Archetypum Ad.R.D. Andrea Scipioni*; in basso a destra: *Marcus Pitteri Scul. C.P.E.S.*; al centro: *Sanctus Joseph*

Venezia, Museo Correr (St. Correr, 1798)

Serie in formato ridotto

San Luca

Bulino, mm 161x104

Al centro: *Sanctus Lucas*; in basso a sinistra: *Jo Bařta Piazzetta pin.*; in basso a destra: *M. Pitteri scul C.P.E.S.*

Venezia, Museo Correr (St. Cicogna, 1817)

San Marco

Bulino, mm 158x103

Al centro: *Sanctus Marcus*; in basso a sinistra: *Jo Bařta Piazzetta pin*; in basso a destra: *M. Pitteri del scul C.P.E.S.*

Venezia, Museo Correr (St. Cicogna, 1815)

San Giovanni Battista

Bulino, mm 160x105

Al centro: *S. Joannes Baptista*; in basso a sinistra: *Jo Bařta Piazzetta pin*; in basso a destra: *M. Pitteri del scul C.P.E.S.*

Venezia, Museo Correr (St. Cicogna, 1813)

San Paolo

Bulino, mm 158x105

Al centro: *Sanctus Paulus*; in basso a sinistra: *Jo. Bařta Piazzetta pin*; in basso a destra: *M. Pitteri del scul C.P.E.S.*

Venezia, Museo Correr (St. Cicogna, 1816)

La serie dei *Dodici Apostoli* eseguita, secondo il Gallo (1941, p. 29), nel 1742, costituisce una delle imprese più significative del Pitteri; essi furono riprodotti sia su fogli di grande formato che in scala ridotta. Il Gallo riferisce che essi «talvolta si trovano uniti ad altre stampe di Santi e Beati con un frontespizio inciso recante la scritta *Opera dipinta da G.B. Piazzetta, incisa da Marco Pitteri Veneto con privilegio dell'Ecc. Senato*».

La serie degli Apostoli di grande formato appare numerata progressivamente con numeri romani da I a XII, i quali non compaiono, invece, nel formato ridotto.

Il Mauroner (1944, p. 8) ricorda che questa serie doveva essere completata oltre che dalle teste del Padre Eterno, di Gesù e della Vergine, anche da quelle degli Evangelisti.

Particolarmente indicativi nei riguardi della resa del chiaroscuro dei disegni del Piazzetta trasportato nell'incisione pittorica del Pitteri e caratterizzati da un disegno molto vigoroso appaiono San Giacomo Maggiore, San Taddeo, San Filippo e San Paolo, nei quali la maniera del Mellan viene superata dalle innovazioni tecniche messe a punto dall'incisore veneziano e consistenti nel disporre le linee del bulino secondo le differenti direzioni dei piani del disegno, evitando i tagli incrociati. Nella figura del San Taddeo, il cui disegno preparatorio è conservato nella collezione Vitali di Mariano Comense, il Pallucchini (1968, p. 112) ha ravvisato l'autoritratto del Piazzetta, accostabile non solo all'unica incisione eseguita dal pittore stesso nel 1738, ma a tutta una serie di documenti pittorici e grafici nei quali l'artista riproduce la sua immagine.

Altri disegni preparatori, rispettivamente per San Giacomo Maggiore e San Simone, sono conservati nella collezione Heinemann (Stampfle-Danison, 1973, n. 33) e nelle collezioni olandesi (Lugt, 1972, n. 175); inoltre un foglio ritenuto da Watson (1951, n. 86) preparatorio per il S. Giacomo fu esposto alla Whitechapel di Londra.

La testa del San Simone è quella medesima che compare in un dipinto conservato in una collezione privata veneziana e datato dal Pallucchini (1959, p. 44) al quinto decennio.

Lo stesso dicasi per il San Giovanni Battista, per il quale esiste il dipinto che riproduce senza varianti la figura dell'incisione (Pallucchini, 1959, fig. 107), mentre il San Giovanni Evangelista ha il suo disegno preparatorio in una collezione privata veneziana (Pallucchini, 1959, p. 54).

Un disegno molto vicino all'incisione con il San Paolo fa parte delle raccolte del

1994
DOMENICO MAGGIOTTO 1713 - 1794

VENETIAN SCHOOL

A Boy Writing

Black chalk and white heightening
On blue prepared paper
37.6 x 30.4 cm

Domenico Maggiotto entered the workshop of Giovanni Battista Piazzetta in 1722 in San Zulian. He was an imitator of his teacher and in 1750 became known as the most favored in the Academy. He was commissioned for several projects in Germany, and today his works can be found scattered all over Europe, most falsely attributed to that of his teacher, Piazzetta. His works are very scarce, since only about ten signed paintings are known, and another thirty attributed. His drawings are even rarer, with only a handful published, showing the great influence of his master.

The handling of the present drawing can be compared to three secure drawings by Maggiotto, the "Head of a Girl" in the Accademia in Venice (inv.no.1366), the "Head of a Priest" and the "Head of a Girl" both conserved in the Museo Correr in Venice (inv.no.1620 and no.1617). Evident in all four drawings is the influence of his teacher, but the chalk is used much more intensively and the white heightening gives the drawing a soft three-dimensional effect.

The attribution was confirmed by Prof. Ugo Ruggeri in a letter dated December 1993





Jennifer Nicoll

From: Jennifer Nicoll
Sent: Tuesday, January 22, 2013 1:17 PM
To: 'James Gutmann'; 'Mee F. Wong'
Cc: 'Gutmann Joyce'; David de Witt
Subject: RE: Visit to the Gutmann's residence
Attachments: Gutmann 5 works viewed 8jan13.doc; Cambiaso_circle_The Baptism of Christ_sm.jpg; French school 18th c_A Triton_sm.jpg; LaFage_follower_The Combat of Sait Michael and the Rebel Angels_sm.jpg; Maggiotto_St John the Evangelist writing_sm.jpg; Volterra_circle of_Soldiers seen from behind_sm.jpg

Dear Mee,

Please excuse the delay in my response. I wanted to track down images to help with identification. I've attached a list and images of the works that David viewed with the Gutmanns on our visit. There is one work on the attached list that should have been on the list of works not donated in 2001. This is the drawing by a follower of La Fage, which I have now included.

With best regards,
Jennifer

Jennifer Nicoll | Collections Manager/Exhibition Coordinator Agnes Etherington Art Centre |
Queen's University | Kingston ON | K7L 3N6
T: 613.533.6000 x 77970 | F: 613.533.6765 | W: www.aeac.ca

-----Original Message-----

From: James Gutmann [<mailto:jgutmann@sympatico.ca>]
Sent: Wednesday, January 16, 2013 2:50 PM
To: Jennifer Nicoll; 'Mee F. Wong'
Cc: 'Gutmann Joyce'
Subject: RE: Visit to the Gutmann's residence

Hi Jennifer

Can you please confirm the five works you saw at the Gutmann's last week that had not been donated yet.
We are looking at the list of 12 and am having problems determining them.

Many Thanks,

Mee

-----Original Message-----

From: Jennifer Nicoll [<mailto:nicollj@queensu.ca>]
Sent: Tuesday, January 15, 2013 4:24 PM
To: Mee F. Wong
Cc: 'James Gutmann'; 'Gutmann Joyce'
Subject: Visit to the Gutmann's residence

Dear Mee,



It was a pleasure to meet you and Mr. and Mrs. Gutmann and to be welcomed so kindly into their home last week. As I mentioned it was also wonderful to be able to take a look at these works of which I've only read up until now.

I am attaching our receipt for the La Fage and Simonini works which returned with us to the AEAC. I have unpacked them and they made the trip safely.

I have also attached two lists (one is just an expansion of the other). The first is a list of the works that were not part of the 2001 donation and still remain in the collection of the Gutmanns. The five works that Mr. and Mrs. Gutmann showed to Dr. de Witt last week are on this list. The second document is the Richard Berman appraisal of the remaining works in the Gutmann collection.

Thank you once again for sending the scan of the insurance policy.

Please don't ever hesitate to contact me should you have any questions or concerns. I look forward to future correspondence.

With my best regards and thanks,
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-----Original Message-----

From: Mee F. Wong [<mailto:mfwsolutions@rogers.com>]
Sent: Tuesday, January 08, 2013 5:43 PM
To: 'Melissa Starkey'
Cc: Jennifer Nicoll; 'James Gutmann'; 'Gutmann Joyce'; 'Chris Dymond'
Subject: James Gutmann - Axa Art Policy

Hi Melissa

The visit from David de Witt and Jennifer Nicoll went well today. From the attached, they took item # 12 - La Fage, The Pillage of the Temples at Delphi and # 17 - Simonini, A Cavalry Troop and Soldiers Waiting on a Battlefield back to Queens with them.

So, please delete these two items from the insurance policy.

Thank you for all your help,

Mee

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From: Melissa Starkey [<mailto:mstarkey@fcainurance.com>]
Sent: January-07-13 4:08 PM
To: mfwsolutions@rogers.com
Subject: James Gutmann - Axa Art Policy

Hi Mee,

Attached you will find a scanned copy of the policy documents issued by AXA Art and a copy of the Schedule of Art that it covers.



The original policy documents will be mailed out this afternoon to:

James Gutmann Limited
22 St Clair Ave East, Suite 1500
Toronto, ON M4T 2S5

If you have any questions or concerns, please do not hesitate to call or email me.

Thank you,

Melissa Starkey, RIB, CAIB
FCA Insurance Brokers

t. 416.486.1421 ext 286
f. 416.486.7035

1867 Yonge Street #300
Toronto, Ontario M4S 1Y5

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JAMES GUTMANN COLLECTION 2013

(Works not donated to the Agnes Etherington Art Centre in 2001)

1. Circle of DANIELE RICCIARELLI called DANIELE DA VOLTERRA (1509-1566)

Roman School

Soldiers seen from behind, after Michelangelo

Black chalk, touches of red chalk

40.4 x 26.6 cm. (15 7/8 x 10 15/16 in.)

Inscribed in brown ink (recto, along lower right edge): 'Del Buonaroti Fior'

2. Circle of LUCA CAMBIASO (1527-1585)

Genoese School

The Baptism of Christ

Pen and brown ink, framing lines in brown ink

29.2 x 20.1 cm. (11 1/2 x 7 7/8 in.)

3. Attributed to DOMENICO MAGGIOTTO (1713-1794)

Venetian School

St. John the Evangelist writing

Black chalk, heightened with white, on blue paper

37.6 x 30.4 cm. (14 3/4 x 12 in.)

4. French School, 18th Century

French School

A Triton

Red chalk

46.0 x 29.4 cm. (18 1/8 x 11 9/16 in.)

5. After Nicolas-Raymond La Fage (1656-1684)

French

The Combat of Saint Michael and the Rebel Angels

Pen and black ink, inscribed arched top

67.5 x 46.0 cm

Richard Berman value: US \$3,000.00



28. French School, 18th Century

French

A Triton

Red chalk

46 x 30 cm. (18 1/8 x 11 3/4 in.)

Provenance:

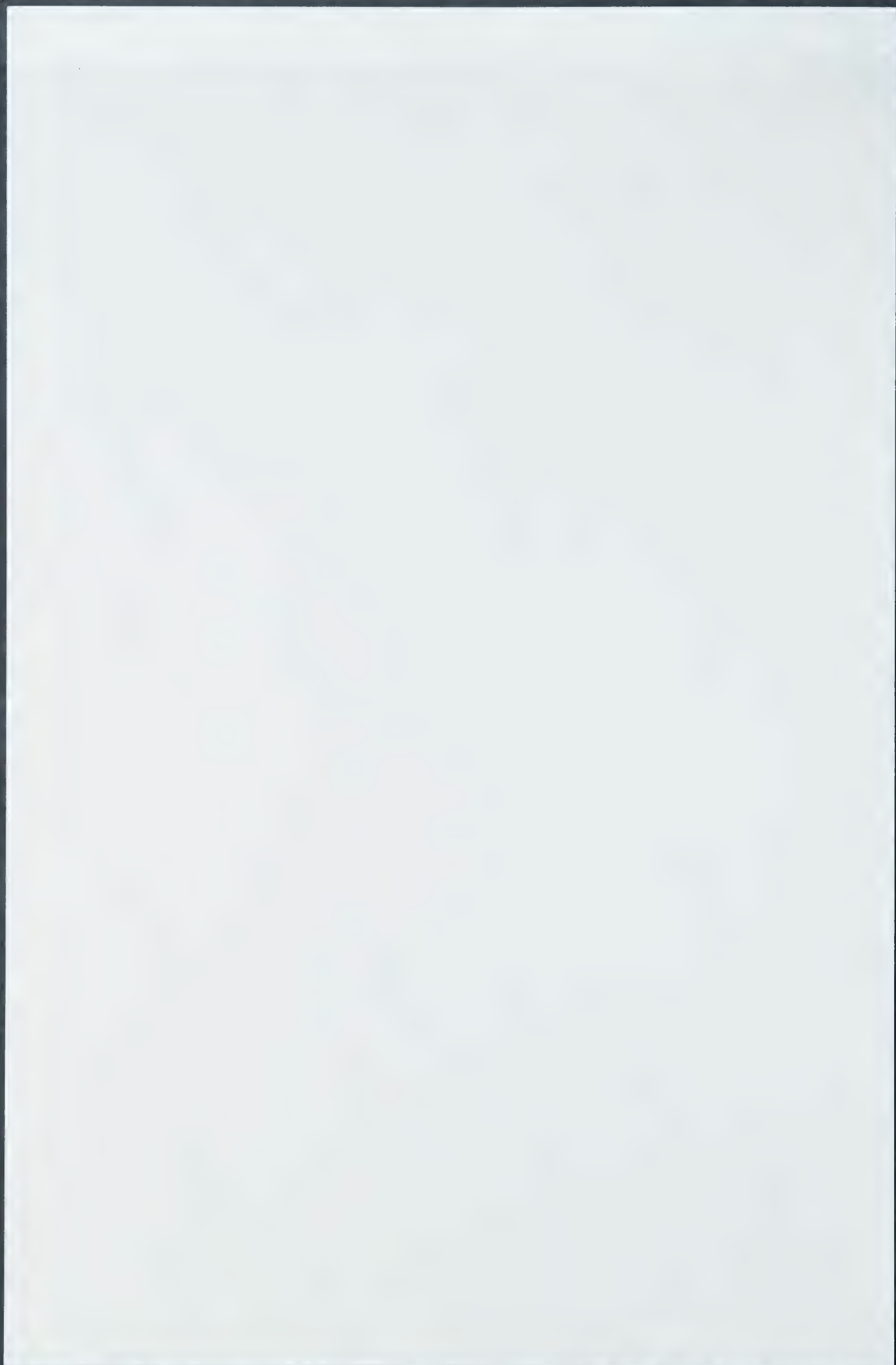
Purchased 1989

Condition:

There is minor surface staining throughout the sheet and minor paper repairs to the margins, particularly in the left and bottom edges. The chalk, however, is fresh.







Jennifer Nicoll

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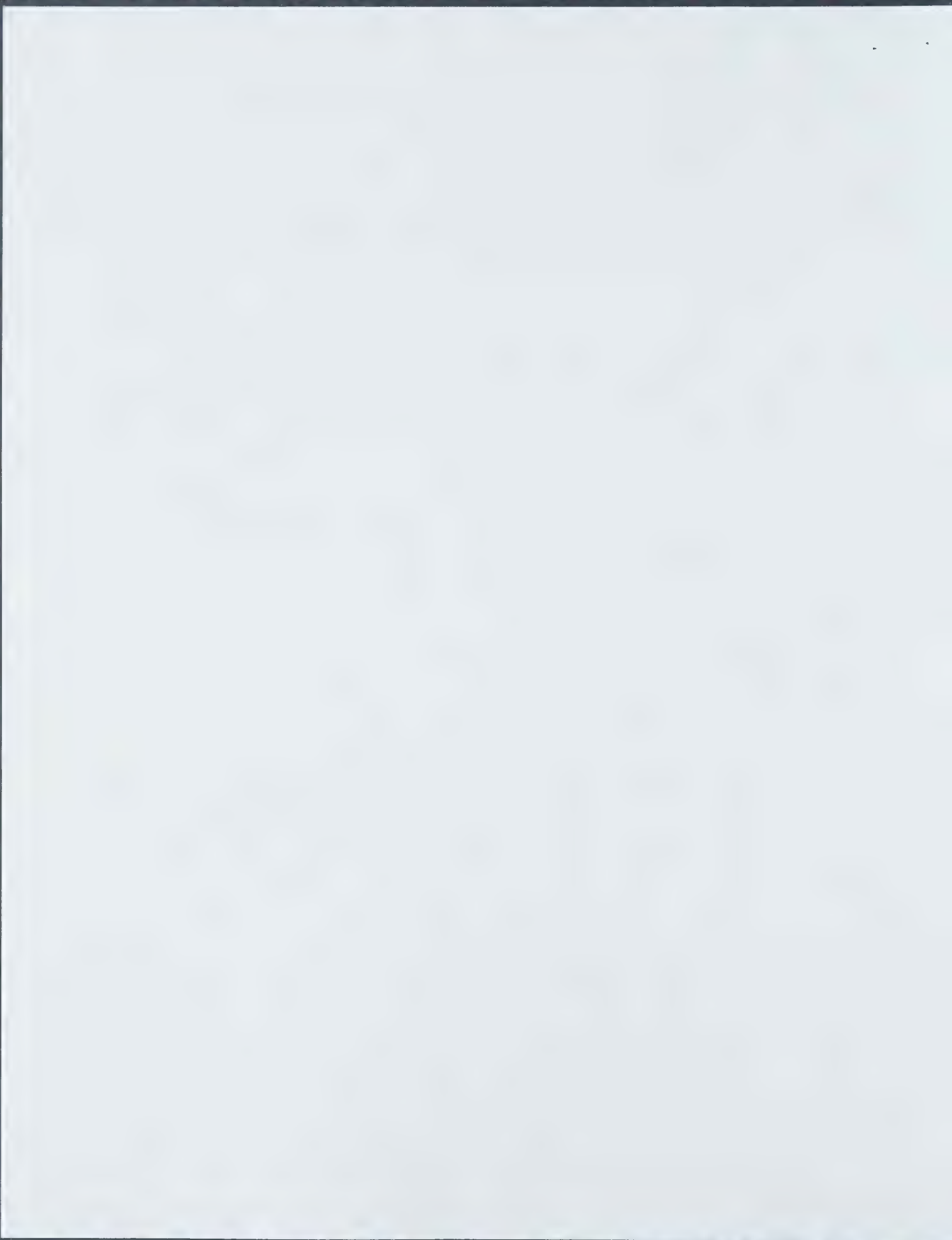
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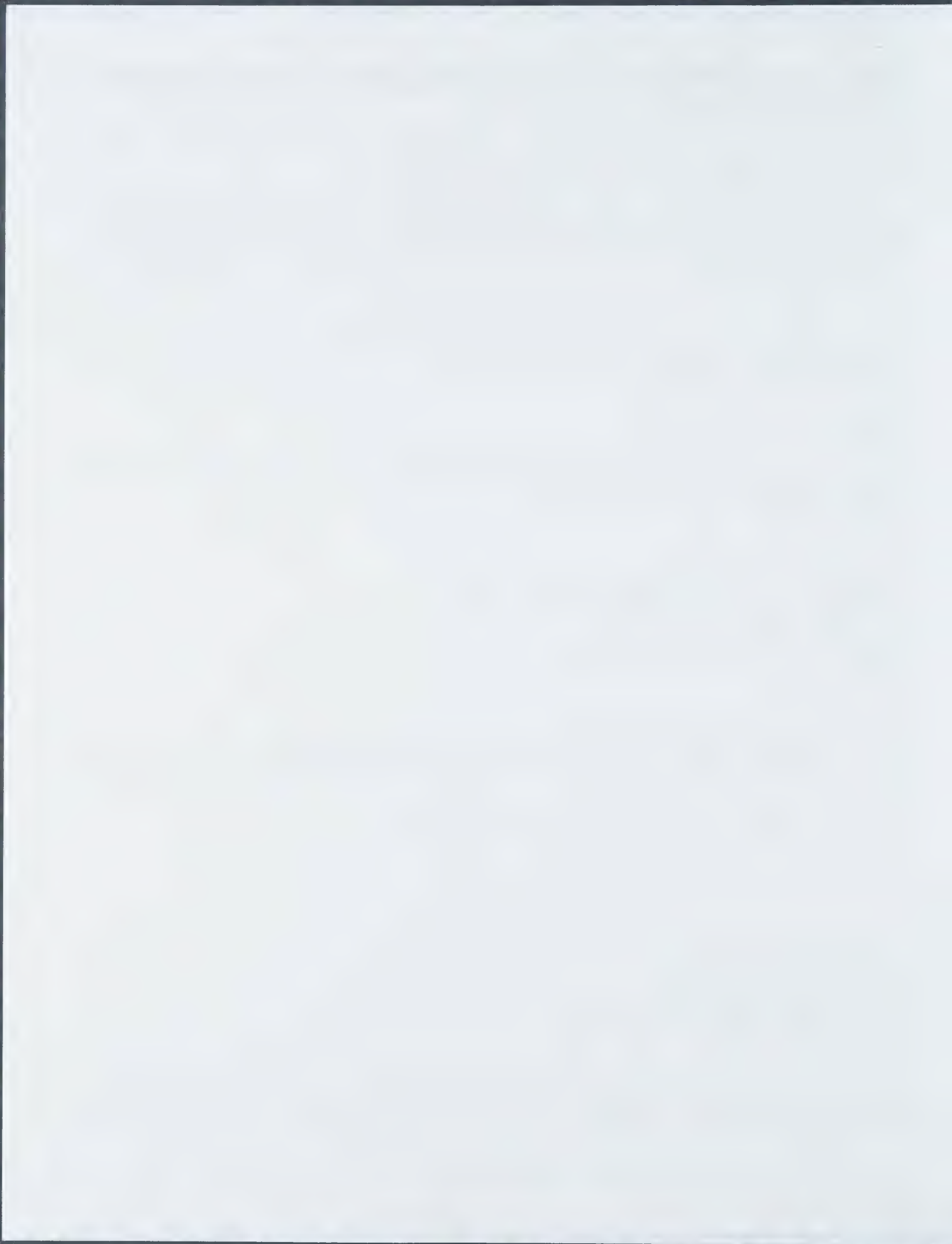
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Melissa Starkey, RIB, CAIB
FCA Insurance Brokers

t. 416.486.1421 ext 286
f. 416.486.7035

1867 Yonge Street #300
Toronto, Ontario M4S 1Y5

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(Works not donated to the Agnes Etherington Art Centre in 2001)

1. Circle of DANIELE RICCIARELLI called DANIELE DA VOLTERRA (1509-1566)

Roman School

Soldiers seen from behind, after Michelangelo

Black chalk, touches of red chalk

40.4 x 26.6 cm. (15 7/8 x 10 15/16 in.)

Inscribed in brown ink (recto, along lower right edge): 'Del Buonaroti Fior'

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Genoese School

The Baptism of Christ

Pen and brown ink, framing lines in brown ink

29.2 x 20.1 cm. (11 1/2 x 7 7/8 in.)

3. Attributed to DOMENICO MAGGIOTTO (1713-1794)

Venetian School

St. John the Evangelist writing

Black chalk, heightened with white, on blue paper

37.6 x 30.4 cm. (14 3/4 x 12 in.)

4. French School, 18th Century

French School

A Triton

Red chalk

46.0 x 29.4 cm. (18 1/8 x 11 9/16 in.)

5. After Nicolas-Raymond La Fage (1656-1684)

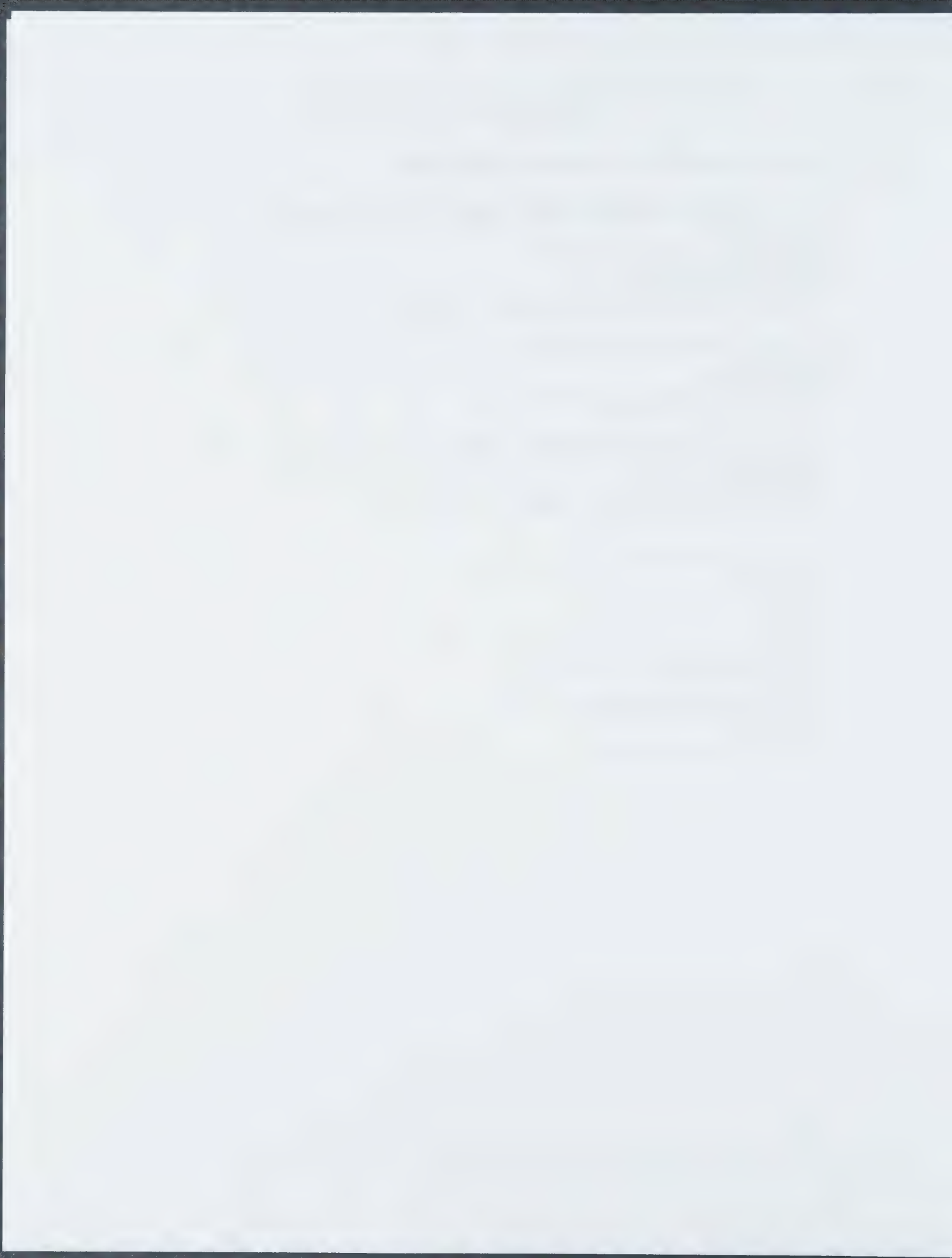
French

The Combat of Saint Micahel and the Rebel Angels

Pen and black ink, inscribed arched top

67.5 x 46.0 cm

Richard Berman value: US \$3,000.00



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Roman

Soldiers seen from behind, after Michelangelo

Black chalk, touches of red chalk

40.4 x 26.6 cm. (15 7/8 x 10 1/2 in.)

Inscribed recto: 'Del Buonaroti Fior' (lower left margin)

Provenance:

Sir Joshua Reynolds (Lugt 2365)

F. Abbott (Lugt 970)

E. A. Paterson (Lugt 826a)

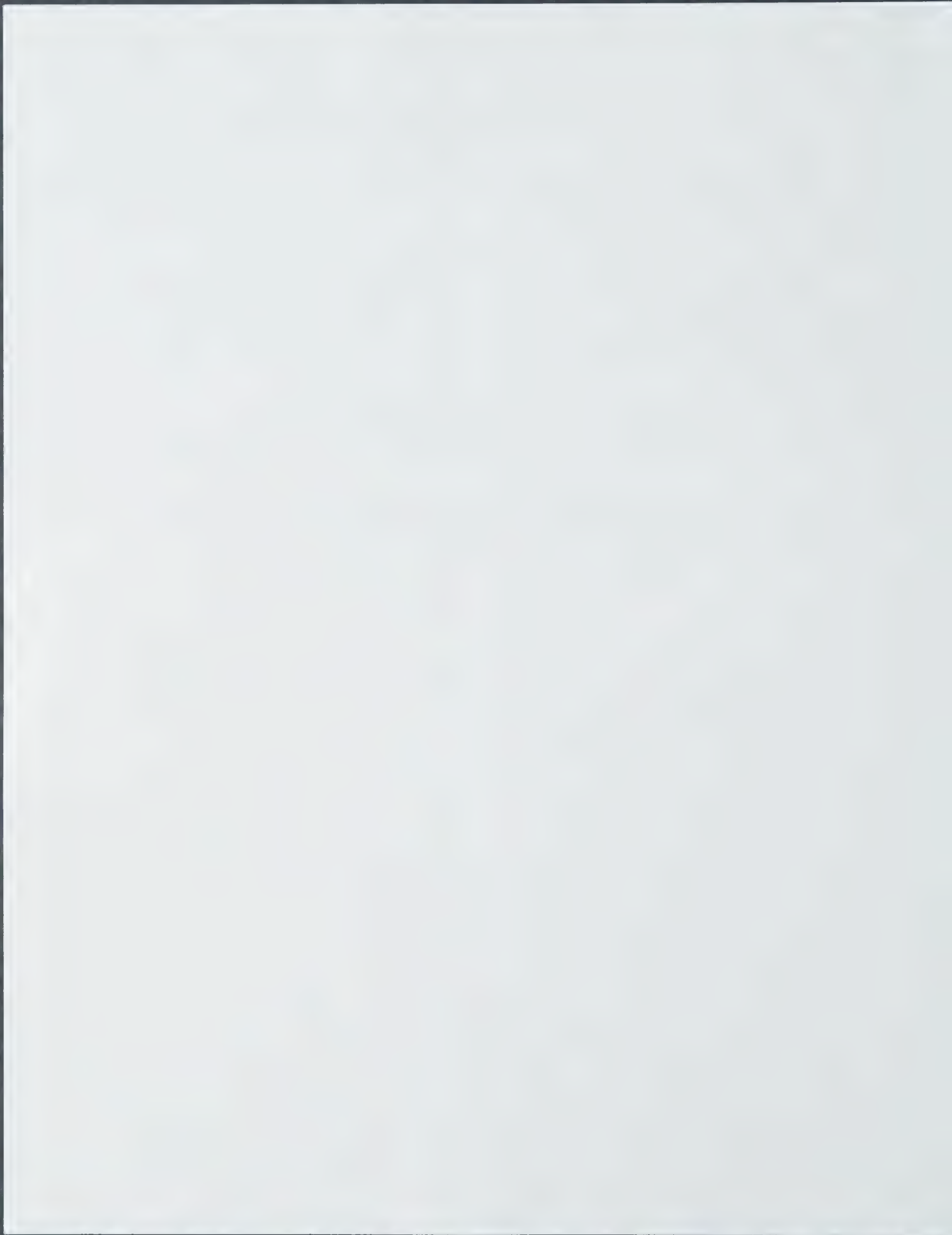
Gallery Kekko, purchased 1993

Condition:

Foxing throughout the sheet, heavier in some places, such as in the upper margin. There is a minor paper loss near the upper left corner, a small tear along the bottom margin, near the foot of the soldier, and a tear in the left edge, three-quarters of the way down the sheet.

Comments:

Based on Michelangelo's fresco of the Martyrdom of St. Peter in the Cappella Paolina, Rome. The provenance of Abbott and Paterson are provided by Kekko, though their stamps were not visible.





and ...

18



DANIELE RICCIARELLI called DANIELE DA VOLTERRA 1509 - 1566
ROMAN SCHOOL

1994

Soldiers Seen from Behind

Black chalk on prepared paper
40.4 x 26.6 cm

Mounted

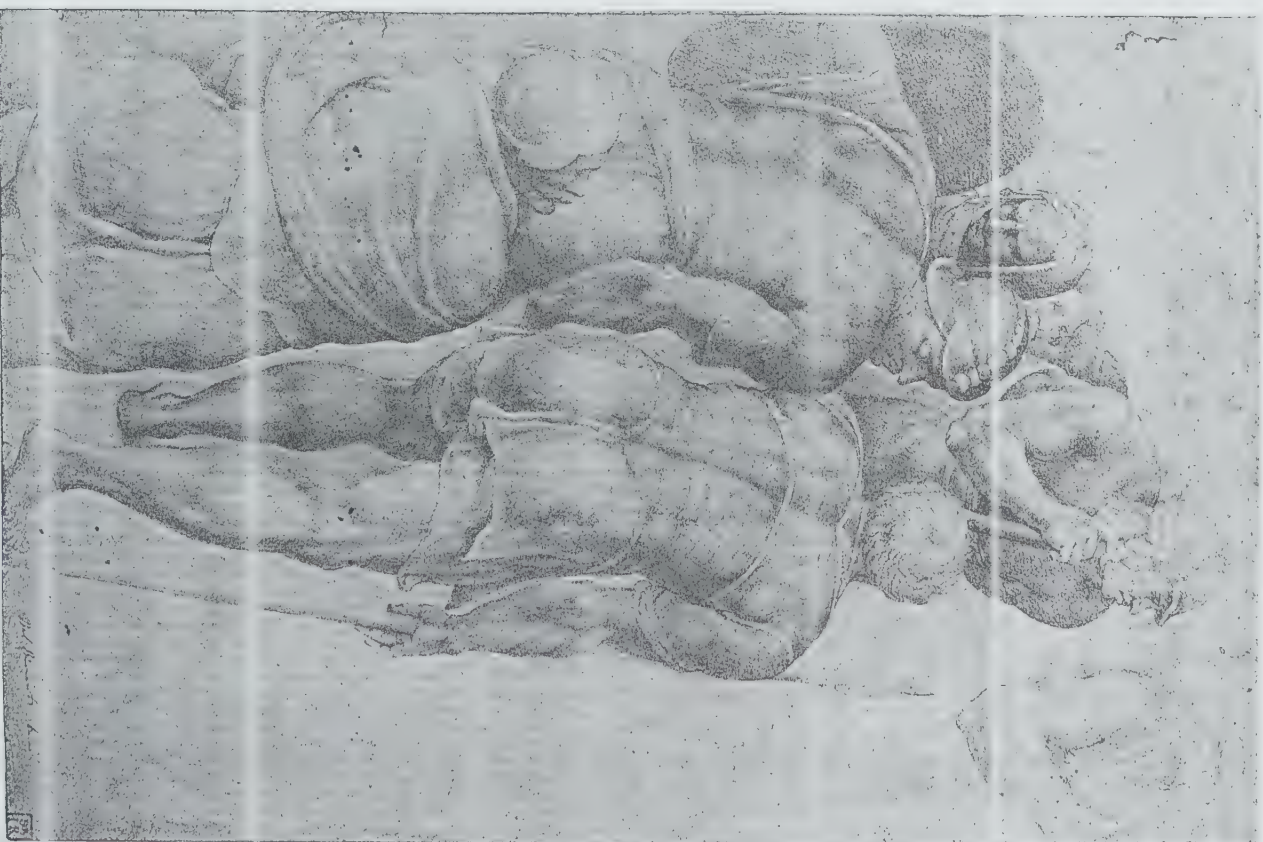
Inscribed recto: "Dal Buonapoli 1607"

Provenance
So Joshua Reynolds (1736-51)
E. Abbott (1870)
E. A. Paterson (1866)

Daniele da Volterra received his training in the workshop of Sodoma and Baldassarre Peruzzi and went from Siena to Rome in 1535 together with Peruzzi. In Rome he worked with Perino del Vaga on the walls of the Massimi Chapel in SS. Trinita dei Monti. In 1541 he was elected to the Accademia di S. Luca. Volterra's direct association with Michelangelo began in the mid 1550's and lasted to the last few years of his life when he worked on sections of the "Last Judgment" in the Sixtine Chapel about 1564/65. The art of that great sculptor and painter left a lasting mark on Volterra's work who became an important painter and sculptor as well.

The present drawing is a study related to the work of Michelangelo, "The Crucifixion of Saint Peter", dated between 1545 and 1550 which is located in the Pauline Chapel. The style and technique can be compared to other drawings by the artist as the four drawings conserved in the Louvre: "Study of a Bending Man" (Inv.no.1511), "Study of a Soldier" (Inv.no.1523), "God the Father" (Inv.no.1503) and a "Kneeling Female" (Inv.no.1499) as well as the study for "David and Goliath" in the Uffizi (Inv.no.14965F) and three drawings kept in the British Museum: "The Virgin and Child" (Inv.no.1952.10.11.6), "Man Leaning against a Wall" (Inv.no.1946.7.13.114) and "Eve Tempting Adam" (Inv.no.1946.7.13.18). In these drawings, Volterra is indebted to Piero della Francesca and Sodoma, who inspired him to work on illusionist effects. His work is admired for the clarity of the volumes and the precision in the representation of the body, which must have taken infinite time to depict correctly the muscular features.

These black chalk drawings, typical of artists working in Rome around 1550, show the immediacy of the exactitude, which is translated by the control of the work. The finesse of the strokes and the contours echo the "presentation drawings" of Michelangelo and the very finished cartoon, generally destined for some privileged followers, of which Volterra was one after 1550. The drawing illustrates the effort of painters during that period to resolve the dichotomy between painting and sculpture through modeling (Catherine Monberg Goguel and Francois Varite, "Roman Drawings of the Sixteenth Century from the Musée du Louvre", Chicago, 1979, p.58).



DANIELE RICCIARELLI called DANIELE DA VOLTERRA 1509 - 1566

ROMAN SCHOOL

Soldiers Seen from Behind

Black chalk on prepared paper
40.4 x 26.6 cm

Mounted

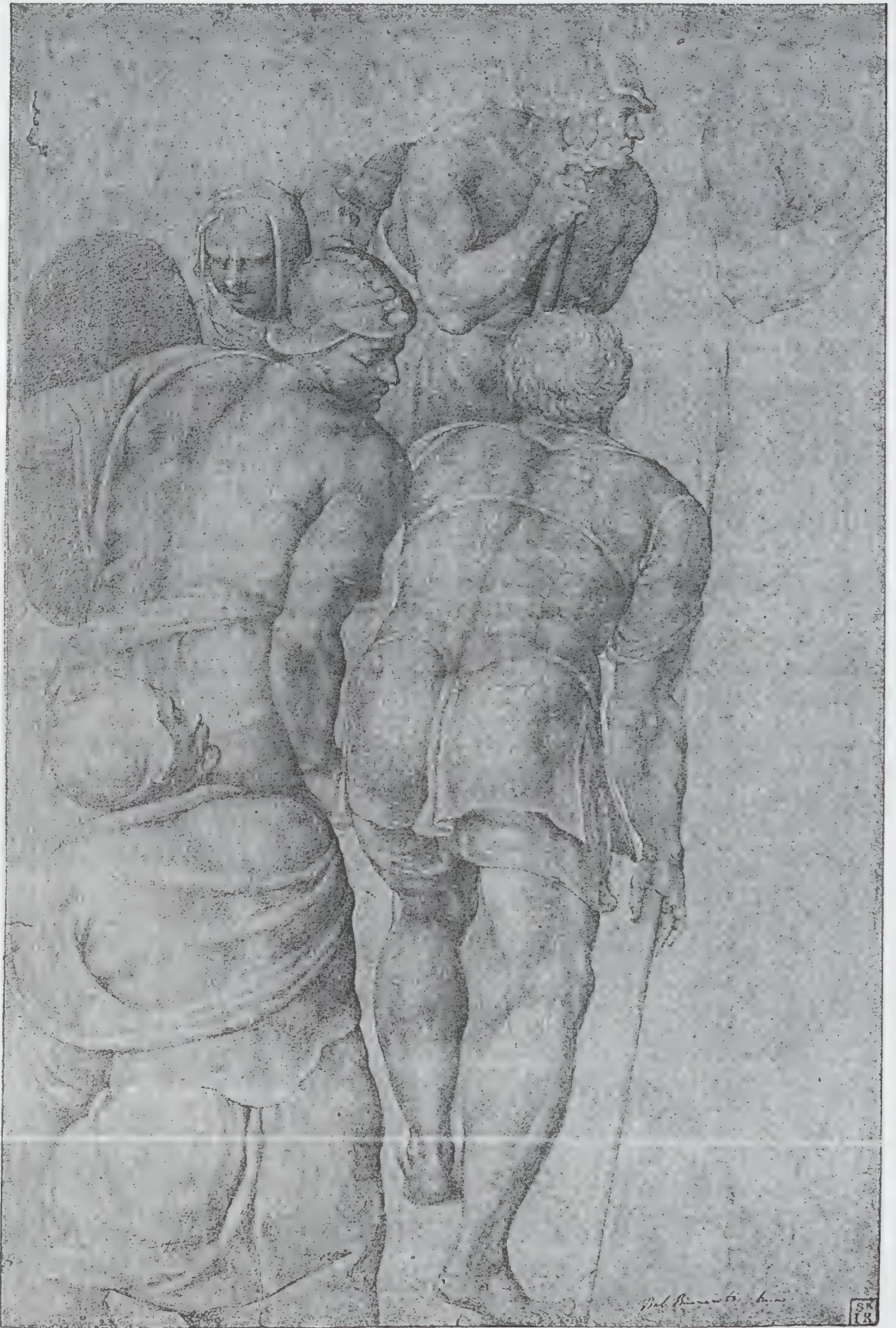
Inscribed recto: "Del Buonaroti Fior"

Provenance: Sir Joshua Reynolds (L.2365)
F. Abbott (L.970)
E. A. Paterson (L.826a)

Daniele da Volterra received his training in the workshop of Sodoma and Baldassare Peruzzi and went from Siena to Rome in 1535 together with Peruzzi. In Rome he first worked with Perino del Vaga on the walls of the Massimi Chapel in SS. Trinita dei Monti. In 1541 he was elected to the Accadèmia di S. Luca. Volterra's direct association with Michelangelo began in the mid 1550's and lasted to the last few years of his life when he worked on sections of the "Last Judgment" in the Sistine Chapel, about 1564/65. The art of that great sculptor and painter left a lasting mark on Volterra's work who became an important painter and sculptor as well.

The present drawing is a study related to the work of Michelangelo, "The Crucifixion of Saint Peter", dated between 1545 and 1550 which is located in the Paolina Chapel. The style and technique can be compared to other drawings by the artist as the four drawings conserved in the Louvre: "Study of a Bending Man" (Inv.no.1511), "Study of a Soldier" (Inv.no.1523), "God the Father" (Inv.no.1503) and a "Kneeling Female" (Inv.no.1499) as well as the study for "David and Goliath" in the Uffizi (Inv.no.14965F) and three drawings kept in the British Museum, "The Virgin and Child" (Inv.no.1952.10.11.6), "Man Leaning against a Wall" (Inv.no.1946.7.13.114) and "Eve Tempting Adam" (Inv.no.1946.7.13.18). In these drawings, Volterra is indebted to Piero della Francesca and Sodoma, who inspired him to work on illusionist effects. His work is admired for the clarity of the volumes and the precision in the representation of the body, which must have taken infinite time to depict correctly the muscular features.

These black chalk drawings, typical of artists working in Rome around 1550, show the immediacy of the exactitude, which is translated by the control of the work. The finesse of the strokes and the contours echo the "presentation drawings" of Michelangelo and the very finished cartonetti, generally destined for some privileged followers, of which Volterra was one after 1550. The drawing illustrates the effort of painters during that period to resolve the dichotomy between painting and sculpture through modeling. (Catherine Monbeig Goguel and Francois Viatte, "Roman Drawings of the Sixteenth Century from the Musée du Louvre". Chicago, 1979, p.58).

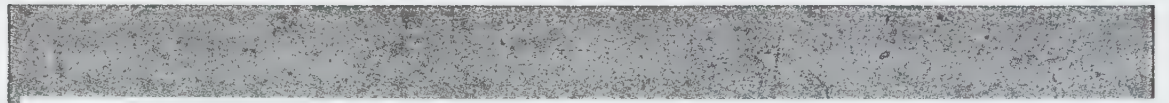


Paul Bonaventura

SK
18



Paul Bonaventura



4. Circle of LUCA CAMBIASO (1527-1585)

Genoese

The Baptism of Christ

Pen and brown ink, pen and brown ink framing lines

29.2 x 19.8 cm (11 ½ x 7 ¾ in.)

Provenance:

Anon. sale Berlin, G. Rosen, 11-13 October 1958, lot 812

Kühlmann (according to catalogues cited below)

Anon. sale, Sotheby's London, 4 July 1977, lot 160

Galerie Gabor Kekko, Lucerne, 1980, no. 4, and Toronto, 1980

Purchased October 1978

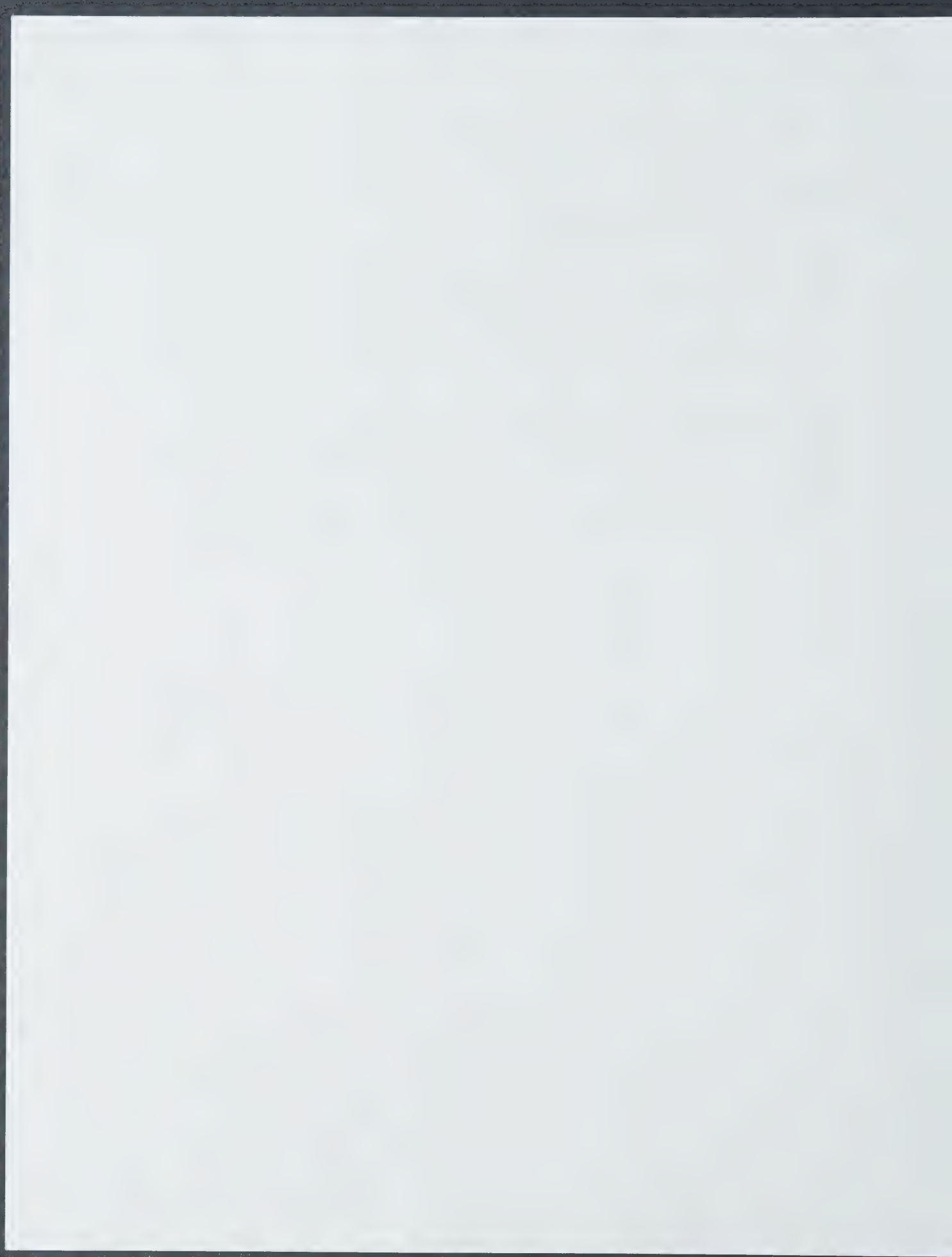
Literature:

Meisterzeichnungen VI. Galerie Gabor Kekko, Lucerne, 1980, No. 4, illustrated;

Important Old Master Drawings in Toronto Collections - A Loan Exhibition, Gallery Kekko, Toronto, 1980, unpaginated, illustrated. In both publications the drawing is said to be for the painting of the same subject in San Bartolomeo, Genoa, of 1566-67

Condition:

There is slight sinking of the iron gall ink. There is also minor surface staining throughout, and a minor waterstain in the upper left corner. Otherwise there are no abrasions.





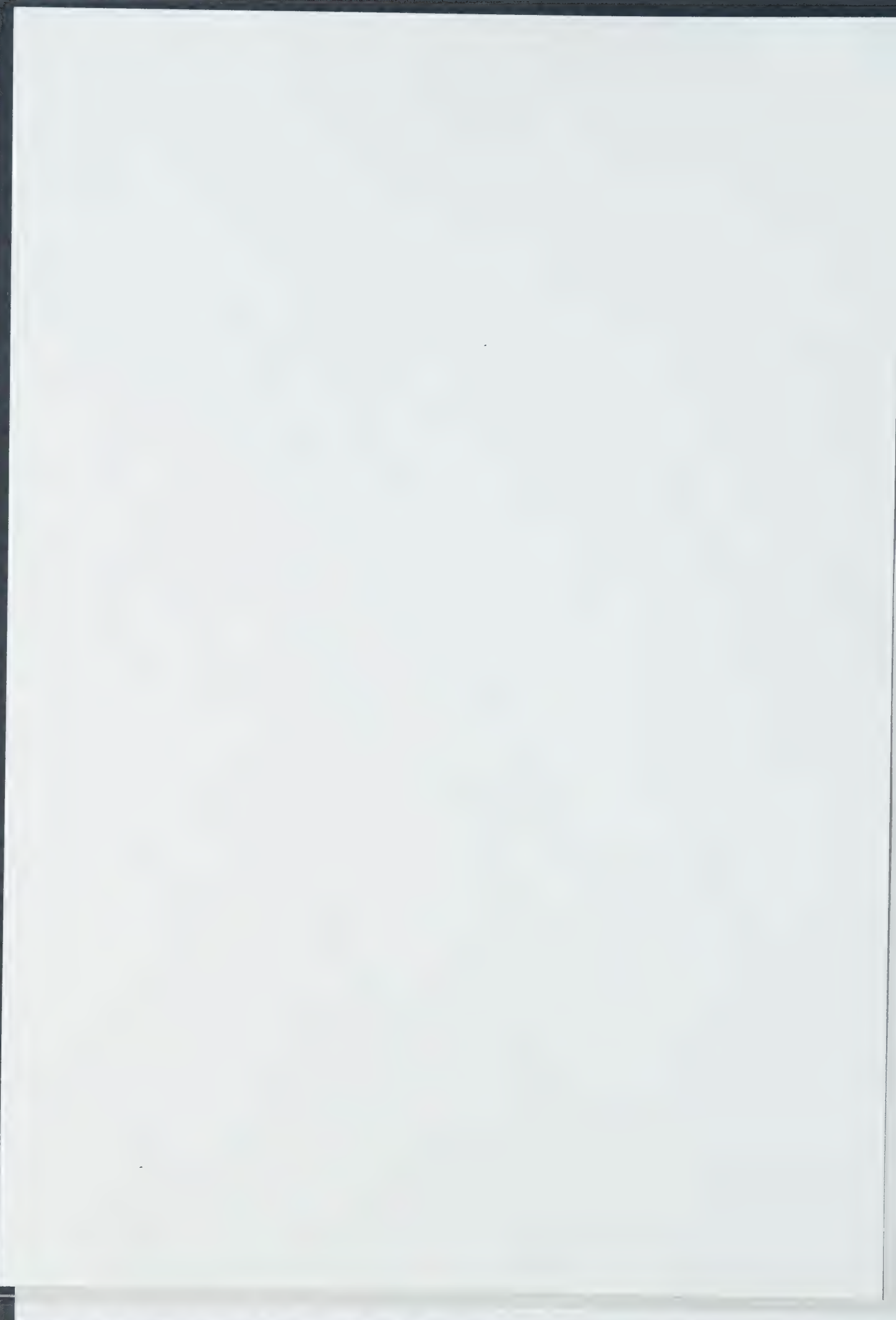




Fig. 332. - BATTESIMO DI CRISTO
Genova - Chiesa di S. Chiara sopra il Bisagno
(per cortesia del Dott. Piero Torrini, Genova)



Fig. 331. - BATTESIMO DI CRISTO
Edimburgo - Royal Scottish Academy (n. inv. RN 740)
(foto The Ideal Studio, Edimburgo)

LUCA CAMBIASO

la vita e le opere

a cura di

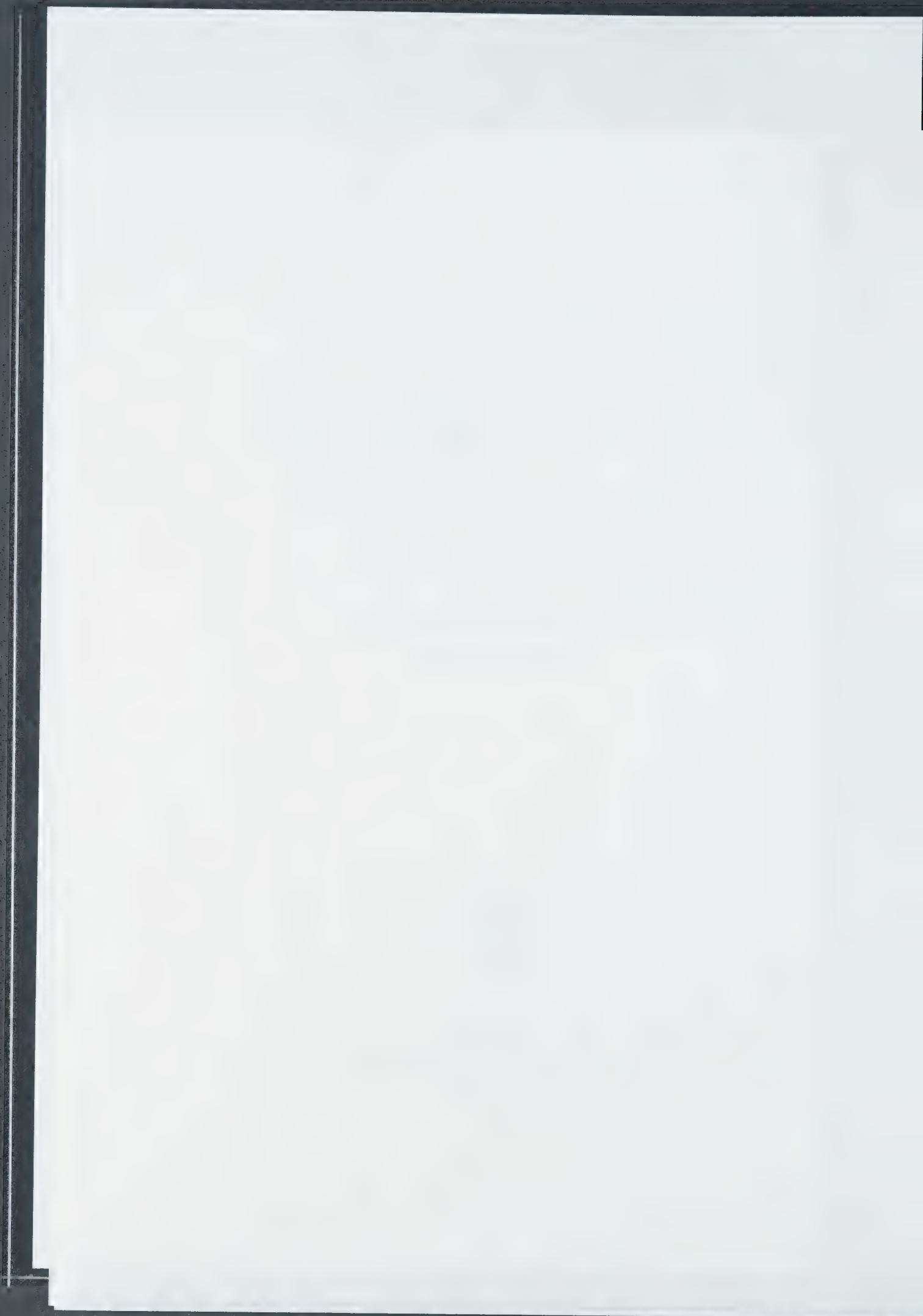
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e WILLIAM SUIDA



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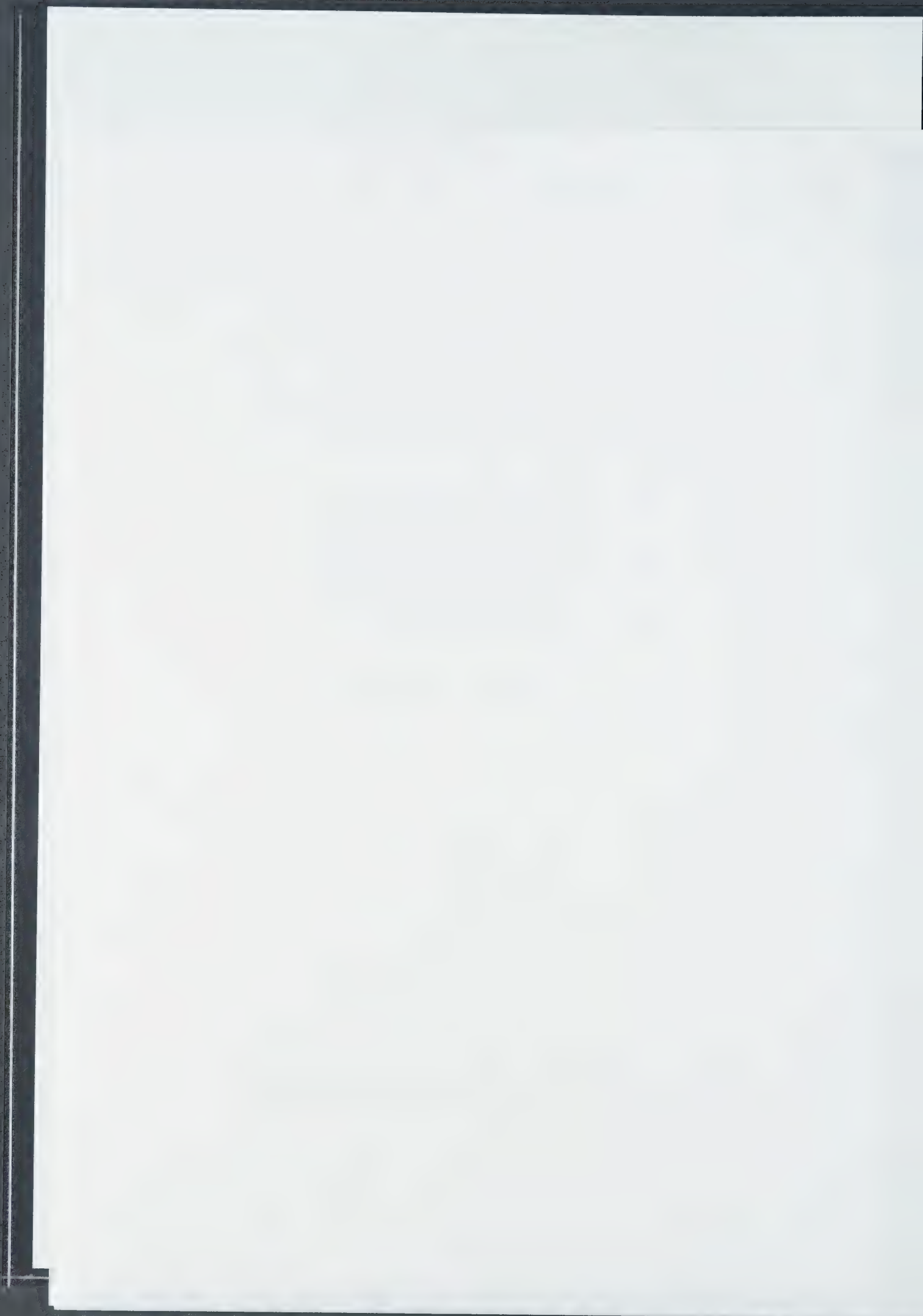


fig. 455 - *Marzio Curzio.*

Un capolavoro della giovinezza di Luca Cambiaso. La più impressiva versione del soggetto. Con tutta probabilità da congiungersi coll'affresco ammirato dal Soprani. penna 38.7 × 28.3 cm.
Hamburg, inv. 52200

INGHILTERRA

fig. 209 - *Sacra Famiglia con S. Anna.*

Disegno a penna acquarellato. Primo pensiero, del tutto originale di mano di Luca, per il dipinto della Madonna con la Candela (Pal. Bianco, Genova; racc. privata, Genova; Johanneum, Graz). Esistono numerose varianti di questo disegno. Il Mulinari ne eseguì una incisione.

fig. 220 - *La notte nella bottega di S. Giuseppe.*

Disegno a penna. Preparazione per il dipinto della Collezione Pembroke a Wilton House (vedi p. 156). In questo capolavoro, l'artista è perfettamente riuscito, senza ombre portate nè riflessi, ma solo con la magia della pura linea, ad esprimere un effetto di spazio e di luminismo. Siamo già in quel realismo che trionferà nel pieno Seicento con Georges De La Tour che riprenderà la parte inferiore di questa stessa composizione in un suo famoso dipinto.

fig. 222 - *La sacra Famiglia nella bottega di S. Giuseppe.*

Disegno a penna acquarellato. La semplicità della scena casalinga in una bottega di falegname, ci riporta a quanto detto per il precedente disegno, riguardo al senso della realtà.

fig. 233 - *L'Annunciazione.*

Disegno a penna acquarellato. Fu certamente eseguito in vista della tela con l'Annunciazione, conservata nella Chiesa dell'Annunziata di Portoria a Genova. Alcune varianti di bottega e del presente disegno, dimostrano quanto successo questo abbia riscosso.

fig. 342 - *Venere e Amore addormentati in un paesaggio.*

Disegno a penna acquarellato. Fra i più begli esemplari di questa composizione variata numerose volte dal Cambiaso sia in disegni che in dipinti. La forza chiaroscurale e la semplicità del contorno fanno quasi pensare a Rembrandt.

fig. 110 - *Il passeggio della Sacra Famiglia.*

Disegno a penna (inches 13 1/8 × 9 3/4 - n. inv. RN 661). Opera che serve, oltre tutto, a dimostrare la prodigiosa inventiva dell'artista in fatto di temi con la Sacra Famiglia.

Da confrontarsi con l'altro disegno della fig. 217. Ambedue trattano lo stesso soggetto: il disegno tedesco ha una semplicità reale ed umana, nel disegno inglese, per la presenza dei due angeli, viene ad aggiungersi anche un elemento di affettuosa religiosità.

fig. 142 - *Il ratto delle Sabine.*

Disegno a penna acquarellato (n. inv. RN 630). Esistono parecchi disegni prepara-



tori per gli affreschi del salone nella Villa Imperiali a Terralba (Genova). Fra tutti, il presente è il più completo ed il più vicino alla grande opera (vedi p. 73).

- fig. 179 - *Psiche trasportata in Olimpo da Mercurio*.
Disegno a penna (inches $13\frac{3}{4} \times 8\frac{3}{4}$ - n. inv. RN 1570). Altra variante della serie accennata alle figg. 178 e 180 (Louvre).
- fig. 331 - *Battesimo di Cristo*.
Disegno a penna (inches $11\frac{1}{3} \times 8\frac{1}{8}$ - n. inv. RN 740). Pensiero che Luca deve aver sfruttato, variandolo per una delle sue numerose tele con il Battesimo di Gesù. Il gruppo degli angeli di destra corrisponde quasi esattamente a quello della tela di S. Chiara sopra il Bisagno a Genova (vedi p. 47).
- fig. 348 - *Diana e Callisto*.
Disegno a penna acquarellato (inches $9\frac{1}{2} \times 14$ - n. inv. RN 696). Forse un primo pensiero per lo smarrito dipinto già nella raccolta reale di Praga (vedi p. 163). Le due altre tele conosciute, infatti, quelle cioè a Cassel e a Torino (vedi pp. 155 e 150), sono alquanto di differente costruzione.
- fig. 52 - *L'imbarco di Enea* (?).
Disegno a penna acquarellato (cm. $26,4 \times 31,5$ - n. d'inv. Fenwick 1946-7-13-282). Primo pensiero per l'affresco di Pal. Imperiale in Campetto a Genova (vedi p. 88).
- fig. 129 - *S. Matteo e il miracolo del drago di Etiopia*.
disegno a penna acquarellato (ovale cm. $55,5 \times 38$ - n. inv. Fawkeener 5210-2). Splendida opera che prepara l'affresco sulla volta della Chiesa di S. Matteo a Genova. (vedi p. 58).
- fig. 156 - *Il ratto delle Sabine*.
Disegno a penna acquarellato (cm. $18 \times 35,4$ - n. inv. Fenwick 1946-7-13-288). Pensiero per l'affresco di Villa Imperiali a Terralba (Genova) (v. p. 73). Nel disegno tuttavia, la composizione è più semplice ed ha una sola visione centrale con il grande arco sul fondo che stabilizza e raccoglie i vari gruppi in movimento; proprio come si osserva nell'affresco con il ritorno di Ulisse, nel salone del Pal. della Meridiana a Genova.
- fig. 194 - *Sposalizio della Vergine*.
Disegno a penna acquarellato ($9,5 \times 29,5$ - n. d'inv. Fenwick 1946-7-13-294). Preparazione per l'affresco della Cappella Lercari nel Duomo di Genova (vedi p. 33). Da notare l'assenza delle architetture.
- fig. 78 - *La fucina di Vulcano*.
Disegno a penna acquarellato. Un dipinto giovanile di Luca, con questo soggetto, è conservato in proprietà privata a Genova (vedi p. 99). Ma il disegno in questione è certo più tardo, da porsi nella piena maturità dell'artista.
- fig. 79 - *Psiche (?) davanti al Concilio degli Dei*.
Disegno a penna acquarellato. Composizione per qualche affresco perduto di età alquanto avanzata, ma che ancora offre stretti rapporti (vedi il modo di comporre) con l'affresco rappresentante Amore davanti al Concilio degli Dei, nel soffitto dell'atrio di Pal. Imperiale in Campetto a Genova (v. p. 83).



Figura

Crocifisso e alla Vergine e S. Giovanni. Infine, lo stesso Ratti (1780, pp. 292-294) parla di piccole statue con il *Crocifisso* e i *SS. Benedetto e Luca*. Nessuna traccia di queste opere.

Bibl.: Soprani (1674) 41.

Ratti (1766) 258.

Soprani Ratti (1768) 84.

Ratti (1780) 292-294.

Suida Manning (1954)

CHIESA DI S. CHIARA sopra il Bisagno.

Il Battesimo di Cristo - Tela, 252 × 142 cm.

332, 333

Opera assai tarda del Cambiaso.

Disegno preparatorio: Edinburgh, R. Scottish Academy, R. N. 740, penna, 29.4 × 21.4 cm. (ex Coll. Sir Thomas Lawrence).

331

Bibl.: Ratti (1780) 375

Ratti (1766) 365

Alizeri (1875) 599

Remondini (1886 II, 37

La deposizione di Cristo, alla destra S. Chiara - Tela, 333 × 221 cm. 329
E' stato restaurato nel 1952-1953.

Il Soprani racconta, che questo quadro per le monache di S. Chiara fu eseguito da Luca nel breve spazio di tre giorni. Opera tarda dopo il 1570 di una semplicità grandiosa.

Esposizione: Genova, 1956, n. 38.

Disegni per questa composizione:

Modena, Galleria Estense, n. 697.

Besançon, Musée des Beaux Arts. 330

Milano, Castello Sforzesco (cfr. Nicodemi, *L'Arte*, 1943).

Parigi, Louvre, n. Inv. 9246. 391

Pittura dello stesso soggetto:

già nella chiesa parrocchiale di S. Fruttuoso (Ratti, 1780, p. 373).

Bibl.: Soprani (1674) 47.

Ratti (1766) 365

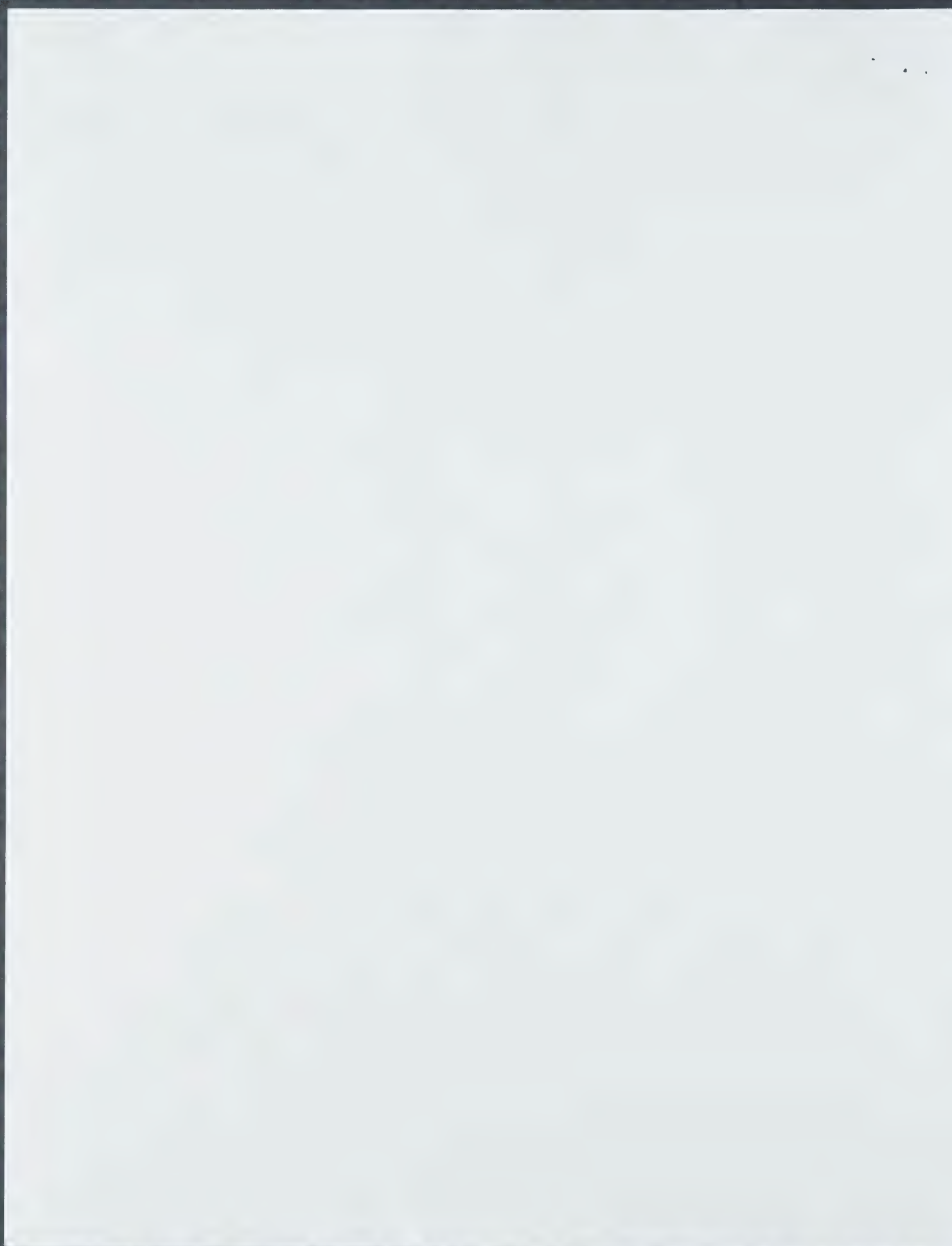
Soprani-Ratti (1768) 93

Ratti (1780) 373

Alizeri (1875) 399







LUCA CAMBIASO, GEN. LUCCHETTO

Maler und Zeichner, geboren 1527 in Moneglia. Er ist der Hauptmeister der Genueser Schule. Sein Lehrer war G. B. Castelli, genannt Bergamasco. In seiner Jugend studierte er die grossen Meister der Renaissance — Michelangelo, Raffael in Rom — und schulte sich an den Fresken Perino del Vagas im Palazzo Doria. Er schuf, sowohl in der Malerei wie in der Zeichnung, eine individuelle und ganz eigenartige Manier, und er nahm in vieler Hinsicht die malerischen und zeichnerischen Errungenschaften vieler Generationen und Jahrhunderte vorweg. 1583 folgte er einer Einladung Philipp II und reiste nach Spanien. Er starb 1585 in Escorial.

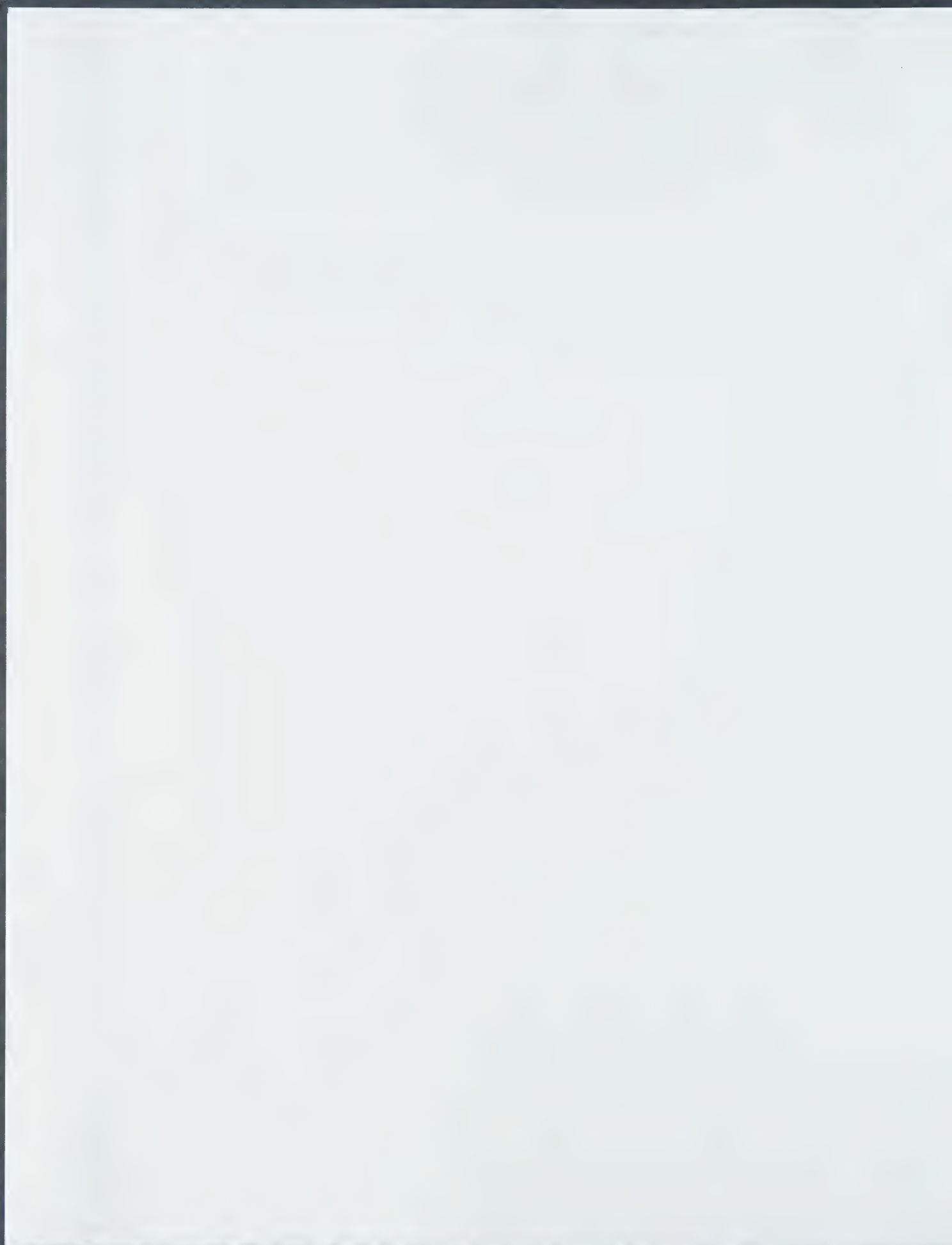
TAUFE CHRISTI

Entwurf für das gleichnamige Gemälde in der Chiesa di San Bartolomeo degli Armeni in Genua. Die Zeichnung und das Gemälde werden 1566—67 datiert.

Sammlung: Kühlmann

Braune Tuschefeder, 29,2 x 19,8 cm

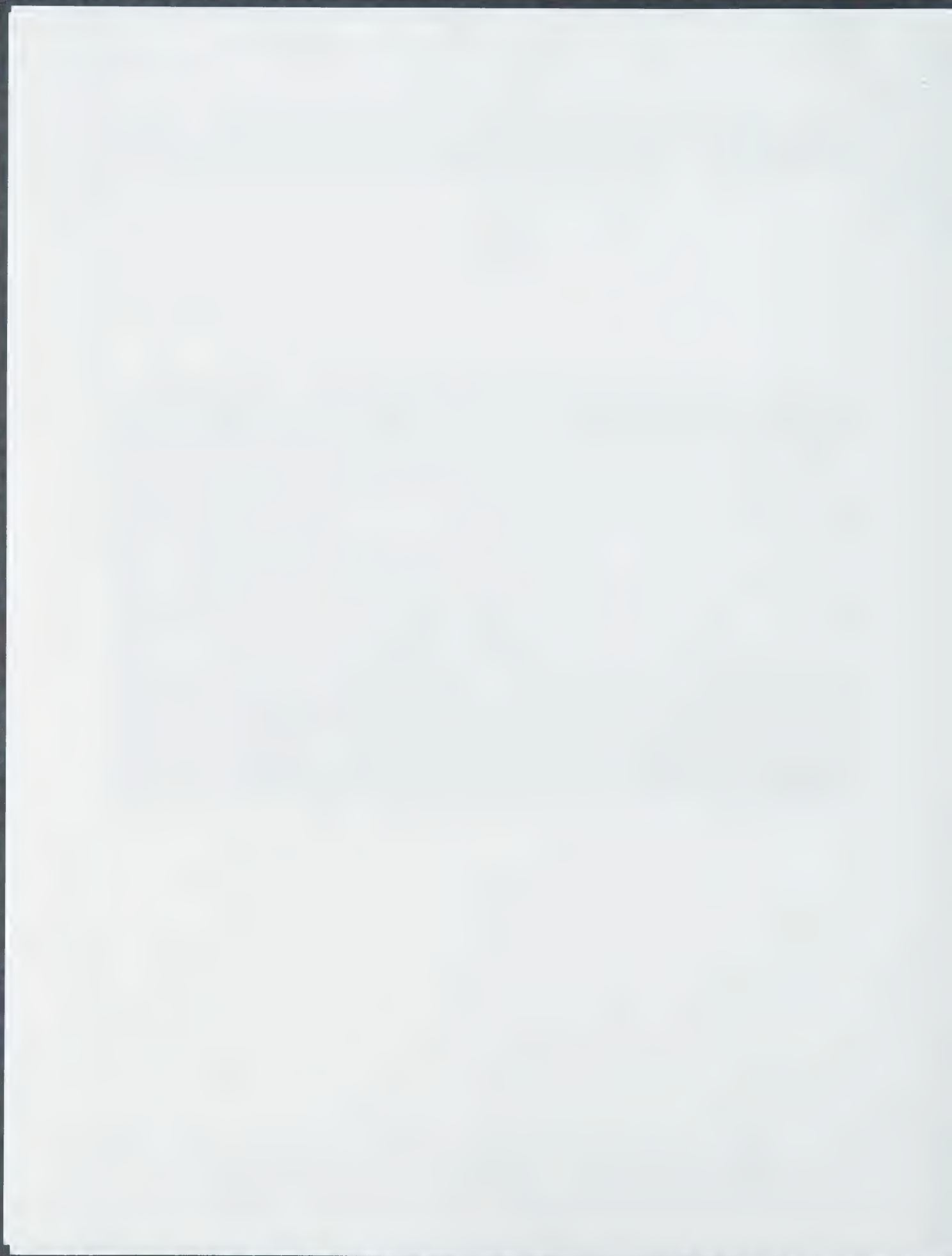




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London. Sotheby's, 4.7.77

LAZZARO TAVARONE

158 STUDY OF A SEATED MAN

Pen and brown ink over black chalk. Squared in red chalk
407×242

GIOVANNI BATTISTA PAGGI

159 THE LAST SUPPER

Pen and brown ink and wash
196×311

[*Illustrated p. 33*]

LUCA CAMBIASO

160 THE BAPTISM OF CHRIST

Pen and brown ink
293×199

Provenance:
Kühlmann Collection

[*Illustrated p. 28*]

ASCRIBED TO ANNIBALE CARRACCI

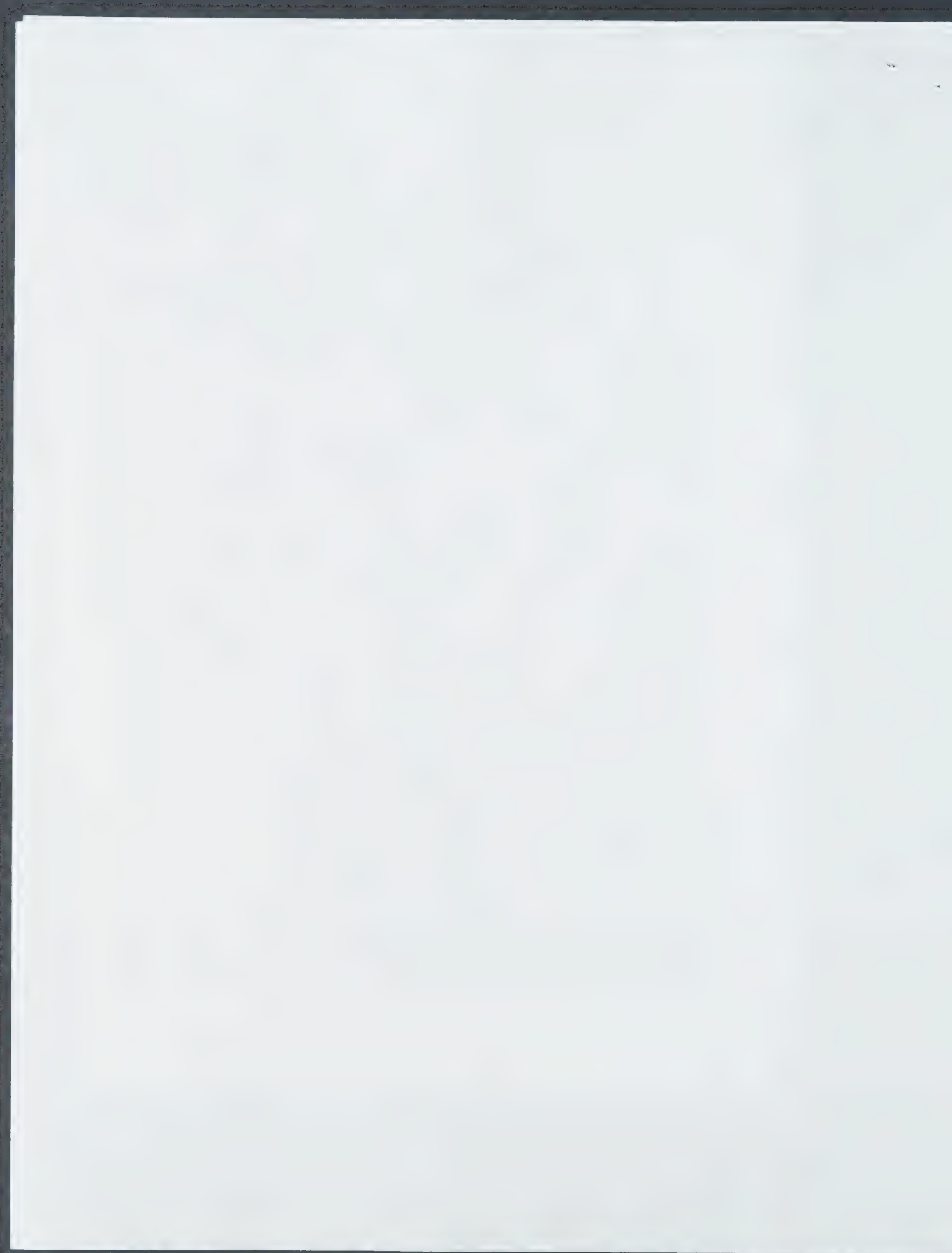
161 A PUTTO

Pen and brown ink and red chalk and wash
92×78

Provenance:
Arthur Melville Champernowne (L. 153); Professor J. Isaacs, sale,
Sotheby's, 27 February 1964, lot 41







LUCA CAMBIASO, GEN. LUCCHETTO

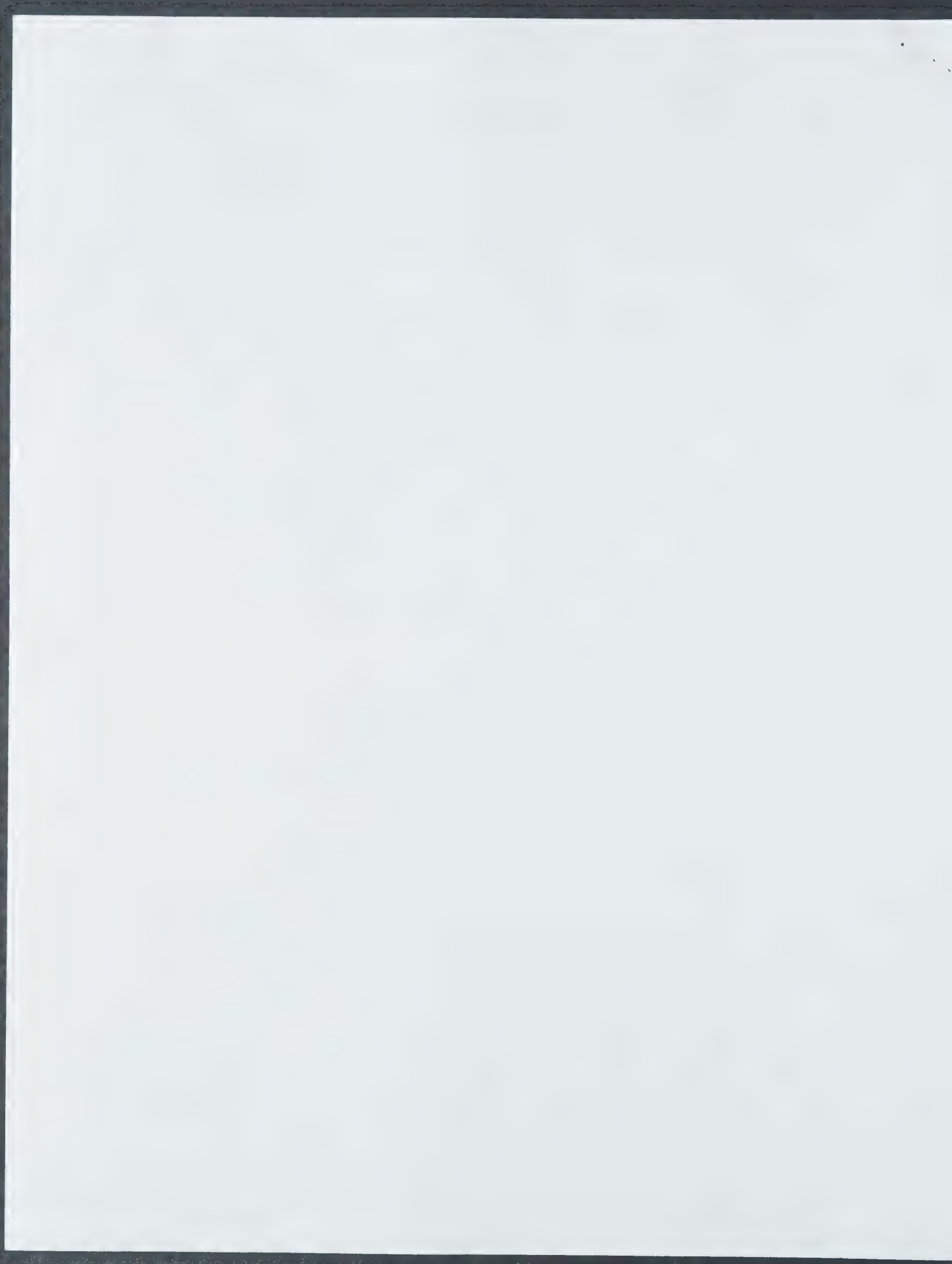
Maler und Zeichner, geboren 1527 in Moneglia. Er ist der Hauptmeister der Genueser Schule. Sein Lehrer war G. B. Castelli, genannt Bergamasco. In seiner Jugend studierte er die grossen Meister der Renaissance — Michelangelo, Raffael in Rom — und schulte sich an den Fresken Perino del Vagas im Palazzo Doria. Er schuf, sowohl in der Malerei wie in der Zeichnung, eine individuelle und ganz eigenartige Manier, und er nahm in vieler Hinsicht die malerischen und zeichnerischen Errungenschaften vieler Generationen und Jahrhunderte vorweg. 1583 folgte er einer Einladung Philipp II und reiste nach Spanien. Er starb 1585 in Escorial.

TAUFE CHRISTI

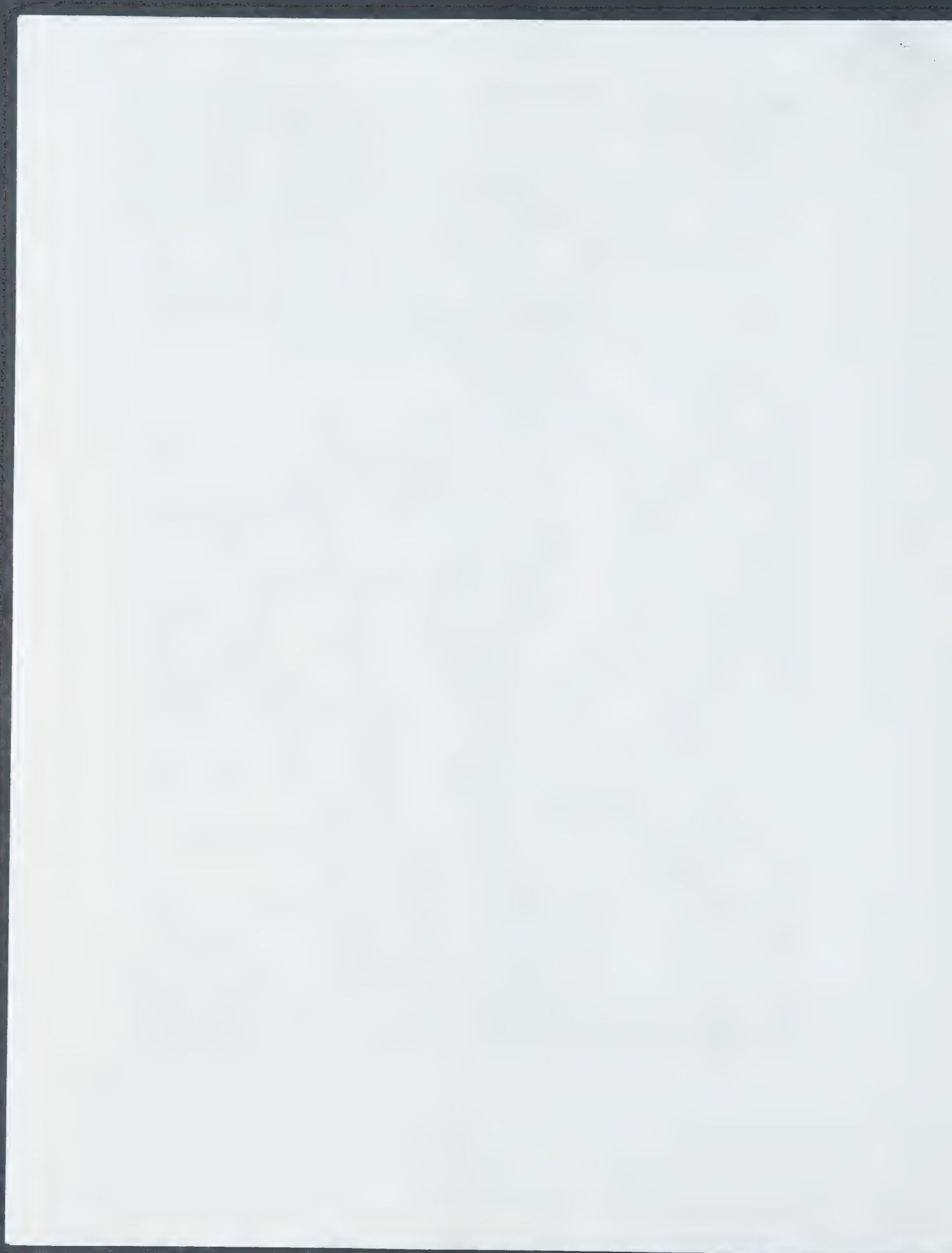
Entwurf für das gleichnamige Gemälde in der Chiesa di San Bartolomeo degli Armeni in Genua. Die Zeichnung und das Gemälde werden 1566—67 datiert.

Sammlung: Kühlmann

Braune Tuschefeder, 29,2 x 19,8 cm







seemed on the verge of a major career when he was commissioned to paint the ceiling of the Gran Salone. However, according to Passeri, Camassei (whom he knew) declined the commission because he realized that it was beyond his talents. Instead it was awarded to Pietro da Cortona. A drawing at Chatsworth shows Camassei's preliminary scheme for part of the ceiling (see Sutherland Harris, 1988).

The Barberini, especially Don Taddeo Barberini, continued to patronize Camassei during the papacy of Urban VIII. They commissioned him to participate, along with such established artists as Guido Reni, Andrea Sacchi, Giovanni Lanfranco and Pietro da Cortona, in the decoration of S Maria della Concezione, Rome (1631-8), to which Camassei contributed an altarpiece of the *Lamentation* (c. 1631; *in situ*). They also ordered religious and mythological paintings for their own collection (see fig.) and designs for book illustrations, such as the frontispiece for Girolamo Teti's description of the Palazzo Barberini, *Aedes Barberinae ad Quirinalem* (Rome, 1642). On the death of Urban VIII in 1644, his disgraced nephews fled into exile in France, and Camassei lacked steady patronage. In 1646-7 he was employed by Sacchi to paint two large frescoes for the Lateran Baptistery: the *Triumph of Constantine* and the *Battle of the Milvian Bridge* (both *in situ*). For the composition of the latter, perhaps again because he found large compositions difficult, he turned for guidance to Raphael's fresco of the same subject (completed by Raphael's studio after his death, 1523-4; Rome, Vatican, Sala di Costantino). In 1648-9 he painted friezes illustrating the story of *Bacchus and Ariadne* in the Palazzo Pamphili, Rome.

Camassei's training with Domenichino, his aversion to large decorative commissions and the conventional rhetoric of his narratives link him with those painters in Rome, for example Giovanni Francesco Romanelli and Giacinto Gimignani, whose reserved manner offered a foil to the more flamboyant, decorative approach of Pietro da Cortona and his circle. Camassei's style, with its emphasis on pastel colours, reflects his admiration for the work produced c. 1630 by Nicolas Poussin, Sacchi and Lanfranco, although his narratives lack the psychological acuity of either Poussin or Sacchi. The gently curved poses of his figures recall those of the Flemish sculptor François Duquesnoy.

Camassei's drawings are mainly in red chalk, although there are some in black chalk and a few pen-and-wash studies. Characteristic red chalk studies include those (New York, Met.) for the *Martyrdom of St Sebastian* (1633; Rome, S Sebastiano alla Polviera) and the *St Peter Meditating* (Florence, Uffizi). Although his reputation faded after his death, he was given a brief biography at the end of Bellori's life of Domenichino as well as biographies by Passeri and Pascoli.

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ANN SUTHERLAND HARRIS

Cambay. See KHAMBHAT.

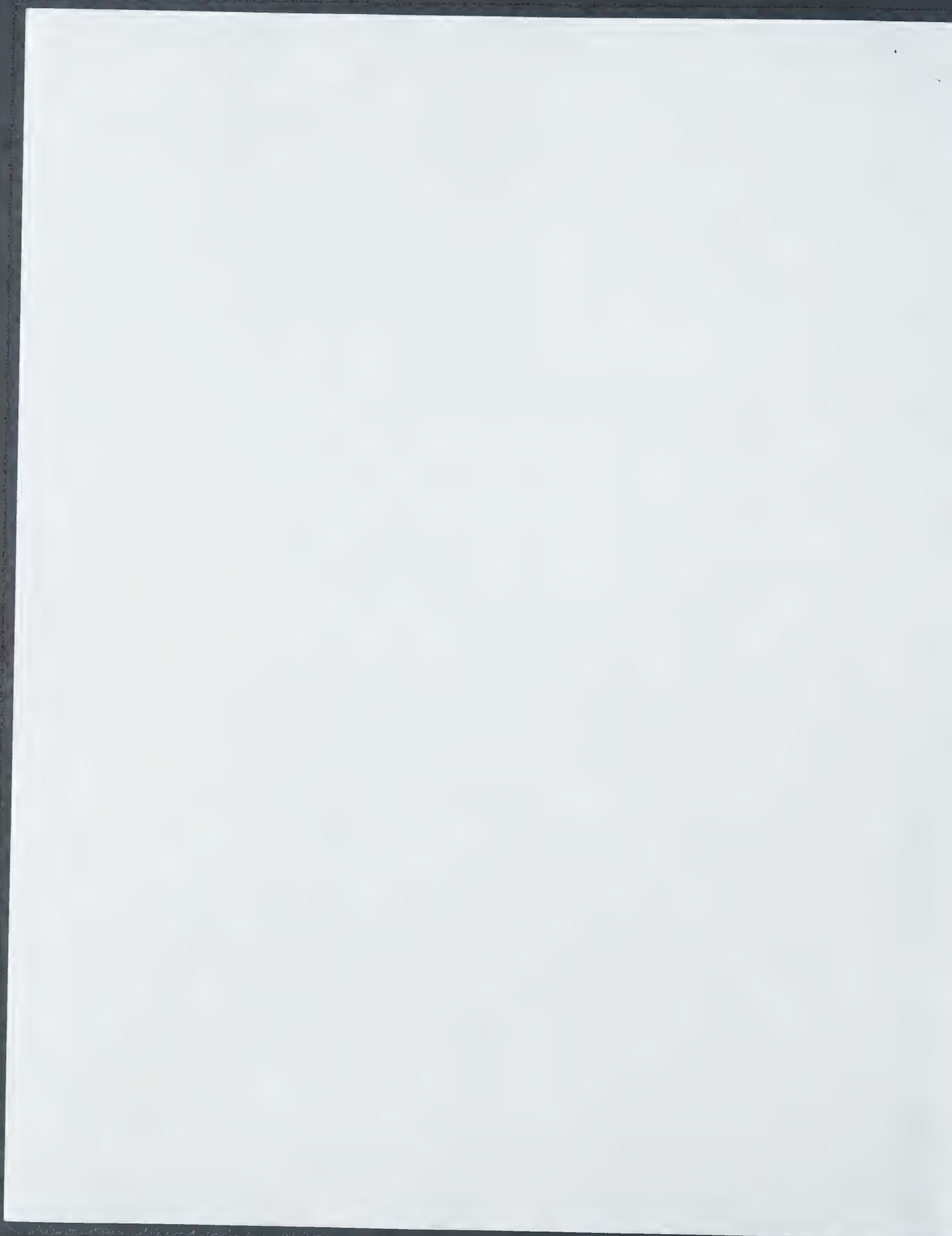
Cambi, Ulisse (b Florence, 22 Sept 1807; d Florence, 7 April 1895). Italian sculptor. The son of the sculptor Pietro Cambi, he studied at the Accademia di Belle Arti e Liceo Artistico in Florence and in 1833, after winning a four-year stipendium, continued his training in Rome. While there he completed several works in gesso, including a *Daphnis and Chloe* (1834; Florence, Pitti; marble version, 1841) executed in an academic classical style. He returned to Florence about 1837 and for a time struggled to gain recognition, but by 1841, after having been nominated to, and given a professorship in, the Accademia, he began to obtain numerous important commissions. He gained esteem for his funerary monuments, among them one to the painter *Luigi Sabatelli* (1844; Florence, Santa Croce) that is noted for its unsparingly realistic depiction of the dying man's wasted body. Commissions for other memorials followed: *Benvenuto Cellini* (1845; Florence, Uffizi) and the dramatist *Carlo Goldoni* (1873) in Piazza Goldoni, Florence. By tempering Neo-classical severity with a lively naturalism, he produced images that attained great popularity. *Love as a Beggar*, displayed at the Exposition Universelle in Paris in 1855, generated the demand for over 30 copies. His depictions of children, such as those appearing in the group *Eve and her Sons* (1857), proved especially appealing to a 19th-century audience. Throughout his prolific career he fluctuated between Neo-classical and realistic impulses, usually eschewing a grand manner in favour of engaging but sometimes overly prettified works.

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Cambiaso, Luca (b Moneglia, Genoa, 18 Oct 1527; d Madrid, 6 Sept 1585). Italian painter and draughtsman. He was the leading artist in Genoa in the 16th century and the founder of the Genoese school. His many grandiose decorative schemes in churches and palazzi established a tradition of historical fresco painting in Genoa. He was also famous for his poetic night scenes. Among his many drawings, some are unusual for their figures being reduced to geometric (often cubic) forms.

1. TRAINING AND EARLY WORK, TO 1550. Luca's father, Giovanni Cambiaso (1495-1579), although aware of the new style introduced to Genoa by Perino del Vaga at the Palazzo Doria (begun 1528), remained a limited and



provincial painter. Yet he was important to the artistic development of his son, which was also determined by constant practice in drawing and by a study of the Genoese works of Perino del Vaga, Pordenone and Domenico Beccafumi, and of Giulio Romano's *Stoning of St Stephen* (1530; Genoa, S Stefano). Luca probably visited Rome between 1547 and 1550, when he might have met Pellegrino Tibaldi and Daniele da Volterra; certainly Michelangelo's work had a significant impact on his formation. He also learnt to model, which his father considered essential to an understanding of the technique of painting. At this stage of his career Luca was closely associated with his father and depended on him for commissions.

Soprani (1674), whose biography is based on an account by the Venetian painter Valerio Corte (1530–80), a close friend of Cambiaso's, described his early style as 'too bold and proud' and 'rich in invention'. Confident in his power as a draughtsman, Cambiaso indulged in bold foreshortenings and exaggerated gestures. The forms in his *Resurrection* (1547; Imperia, SS Giacomo e Filippo) are heavy and muscular, the poses mannered and dramatic. Such features are yet more marked in his early frescoes, notably in the *Battle between Hercules and the Amazons* and *Apollo Shooting the Greeks with Arrows before Troy* (dated 1545–7 by Rotondi and 1550 by Cali; Genoa, Prefettura), which were painted for the Palazzo Doria, and in the *Last Judgement* (1550; Chiavari, S Maria delle Grazie). An early altarpiece, the *Adoration of the Magi* (Turin, Gal. Sabauda), is distinguished by the elaborate poses and an unusually low viewpoint. Cambiaso clarified his style in many ebullient and energetic drawings in which a serpentine outline encloses rounded volumes with colossal figures and extravagant foreshortenings. His fresco technique was unusually spontaneous, allowing him to proceed from small drawings to full-size sketches executed on the walls without the aid of cartoons.

2. ARTISTIC MATURITY, 1551–69. After 1551 Cambiaso became established as an independent artist. In these years he was influenced by the architect Galeazzo Alessi, who encouraged him to moderate the excesses of his early style and to develop a 'softer, and more harmonious'

manner (Soprani, ed. Ratti). This new phase opened with a fresco for the church of S Maria degli Angeli, Genoa, of the *Beheading of St John the Baptist* (1552; destr.), for which Cambiaso modified his usual practice and prepared a cartoon.

In the following years Cambiaso collaborated with Giovanni Battista Castello on a series of commissions for decorative fresco cycles (see CASTELLO (i), (1)). Castello, a learned painter with a deep knowledge of Emilian art and of Raphael, was also a decorator and architect and introduced Cambiaso to a wider artistic culture. In the 1550s they worked together in the loggia of the *piano nobile* of a villa built by Alessi for Luca Giustiniani (now the Villa Giustiniani Cambiaso, Genoa), where Cambiaso's *Diana* and Castello's *Apollo* face each other from opposite lunettes. Around 1560 Cambiaso painted a series of frescoes in the Palazzo Imperiale in Campetto, Genoa. Here the fame of the artists' collaboration led Vincenzo Imperiale to commission Cambiaso and Castello to work side by side on a ceiling fresco consisting of two scenes from the *Life of Cleopatra* (both destr. World War II). In this Cambiaso gave new importance to setting complex groups of figures in an elaborate and spacious architectural setting. Stylistically close to this work are the *Resurrection* (1559) and the *Transfiguration* (1561; both Genoa, S Bartolommeo), symmetrical and taut designs in which light and colour radiate from the central figure of Christ. In the mid-1560s Cambiaso continued to work with Castello on the decoration of some of the most prestigious Genoese palazzi: before 1565 he painted the *Rape of the Sabines* (see fig.1) on the ceiling of the *salone* in the Villa Cattaneo (now Villa Imperiale di Terralba); and shortly afterwards in the Palazzo Meridiana, where the stucco ornaments were designed by Castello in 1565, he painted another ceiling fresco, the *Return of Ulysses*. Both these narrative scenes have elaborate displays of figures set within grandiose classical architecture from a centralized perspective viewpoint; in the *Return of Ulysses* the symmetry is more marked, and the figures are less crowded.

Although by now his style had matured, Cambiaso remained open to new ideas. Above all he was influenced



1. Luca Cambiaso: *Rape of the Sabines* (before 1565), ceiling fresco, Villa Imperiale di Terralba, Genoa



by Valerio Corte, who was not only a portrait painter but a distinguished collector who owned works by Titian, Paolo Veronese and Andrea del Sarto. The composition of *St Benedict Enthroned between SS John the Baptist and Luke* (1562; Genoa Cathedral) is indebted to Venetian painting, with a richer, more refined use of colour and more painterly surfaces. The *Virgin and Child with St John the Baptist, Angels and God the Father* (c. 1563; Genoa-Sampierdarena, S Maria della Cella) in which the sacred subject is treated in a naturalistic manner, almost as an idyll, is similarly indebted to Venetian painting, and to Correggio. Venetian influence is apparent, too, in the sensuous mythological paintings that Cambiaso was producing at this time, such as the openly erotic *Venus and Adonis* (c. 1562; Rome, Gal. Borghese), and even more so in another painting of this subject (Genoa, priv. col.; SM&S, fig. 113), which was clearly influenced by Veronese.

In the mid-1560s Cambiaso began to use simplified cubic shapes in his drawings, possibly influenced by an encounter with similar drawings in the work of German artists (for example, Albrecht Dürer) or in illustrated theoretical treatises, such as Erhard Schön's *Underweissung Proportion* (Nuremberg, 1538). The most famous of such drawings is *Fighting Figures* (Florence, Uffizi), in which the figures have the simplified forms of mannequins.

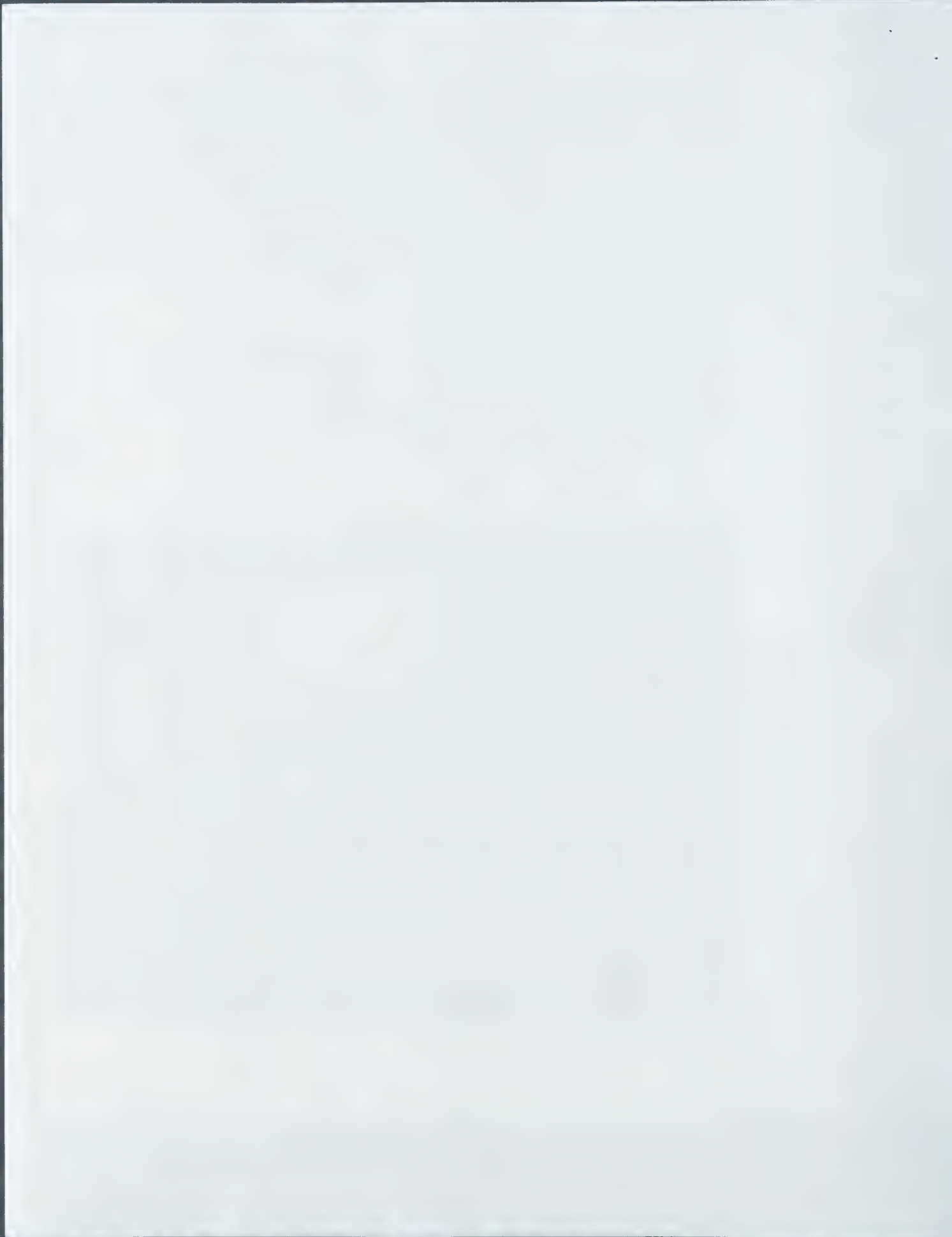
This formal simplification is also evident in the paintings. Cambiaso began to use more restrained gesture and

expression and to organize his composition through clear and simple geometric shapes, as in the fresco of the *Construction of the Warehouse at Trebizond* (Genoa, Pal. Parodi). Similar concerns are apparent in his work for the Lercari Chapel in Genoa Cathedral, for which he produced frescoes (*Marriage of the Virgin*; *Purification of the Virgin*), probably painted after Castello's departure for Spain in 1567, as well as canvases (*Virgin and Child with SS John the Baptist and Lawrence* for the high altar, now in the baptistery; *Adoration of the Magi*; *Adoration of the Shepherds*). He is also documented as having executed a marble statue of *Prudence* for the chapel. The paintings, highly concentrated and meditative in feeling, convey a new spiritual vision that Cambiaso developed further in the 1570s.

3. LATE YEARS IN GENOA AND SPAIN, 1570–85. In these years Cambiaso had less interest in decorative fresco painting. His *Celebration of the Synod* (c. 1574; Genoa, Pal. Arcivescovile), painted for his friend Cipriano Pallavicino, Bishop of Genoa, is his only fresco of the 1570s and shows a monotonous series of figures in a rigidly symmetrical framework. A mythological work of this period, *Venus Weeping over the Body of Adonis* (c. 1570–75; Rome, Pal. Barberini), is no longer a joyous celebration of the senses, but a meditation on death. He was now more interested in religious painting and, increasingly, in a



2. Luca Cambiaso: *Gloria*, fresco, 26×14 m, 1584 (Madrid, Escorial)



BIBLIOGRAPHY

- correct expression of theological ideas. His style became yet more simplified, each scene being reduced to its essential features to produce austere and meditative compositions in a limited chromatic range. He may have been aware of the movement for Catholic reform, which spread in Genoa before the Council of Trent, and was perhaps familiar with Ignatius Loyola's *Spiritual Exercises* (1521–35). His *Pietà* (c. 1572; Genoa, S Maria in Carignano) is a starkly simple narrative, showing the patron in meditation within the picture, as if to emphasize the role of painting as a spiritual aid.
- In these years Cambiaso painted many devotional subjects for private collectors, many of them night scenes. These include the celebrated *Madonna with a Candle* (Genoa, Pal. Bianco), in which the light, as though itself the imagination, reveals the sacred characters as rustic, simple and close to the spectator. The same sense of immediacy characterizes the delicate *Holy Family with Angels and Donor* (Genoa, Mus. Accad. Ligustica B.A.). Cambiaso's increasing concern with nocturnal settings also led him to concentrate on subject-matter drawn from the Passion: in *Christ before Caiaphas* (Genoa, Mus. Accad. Ligustica B.A.) he used thick brushstrokes to emphasize the fall of light on folds and profiles; *Christ at the Column* (Genoa, Pal. Bianco) and the *Agony in the Garden* (Portofino, Annunziata) are closely related in this respect; he also produced a series of drawings (1570–75; Florence, Uffizi). In his later paintings, such as the *Deposition* (1575–80; Genoa, Mus. Accad. Ligustica B.A.), the *Pietà* (1575–80; Genoa, Pal. Rosso) and *Christ Bleeding from his Wounds* (after 1580; Genoa Cathedral), he demonstrated an even greater concern with theological rectitude.
- In September 1583 Cambiaso accepted an invitation to work for Philip II of Spain, the result of a test piece he had sent from Genoa in 1581—the *Martyrdom of St Lawrence* (Madrid, Escorial)—which had evidently convinced the King's advisers that Cambiaso's artistic taste coincided with their ruler's. He was commissioned to decorate the church of S Lorenzo in the Hieronymite monastery of the Escorial in accordance with an erudite theological programme. The *Gloria* (1584; see fig. 2) that he painted on the sacristy vault and modified to comply with suggestions from the court, is an icily rigid representation of the Trinity and the Church Triumphant, disconcerting to modern taste and, indeed, an interesting case of the total subjection of art to the dictates of ideology. He worked unceasingly in S Lorenzo, assisted by many others, including his son Orazio, Lazzaro Tavarone (a pupil from Genoa) and some of the artists who had already been working in Spain with Cambiaso's former collaborator, Castello, notably the latter's son, Fabrizio, and Nicolas Granello. By May 1584 he had completed four large canvases of *St Anne, The Sermon of St John the Baptist, St Ursula and the Ten Thousand Virgins* and the *Archangel Michael (in situ)*. In the spring of 1585 most of the frescoes for the Capilla Mayor and the sacristy were finished. Their hasty execution and the involvement of many collaborators provides sufficient explanation for the many weak passages that make them disappointing examples of Cambiaso's skill.
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M. di Giampaolo, ed.: *Los frescos italianos de El Escorial* (Madrid, 1993), pp. 28–33, 42–51
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LAURO MAGNANI

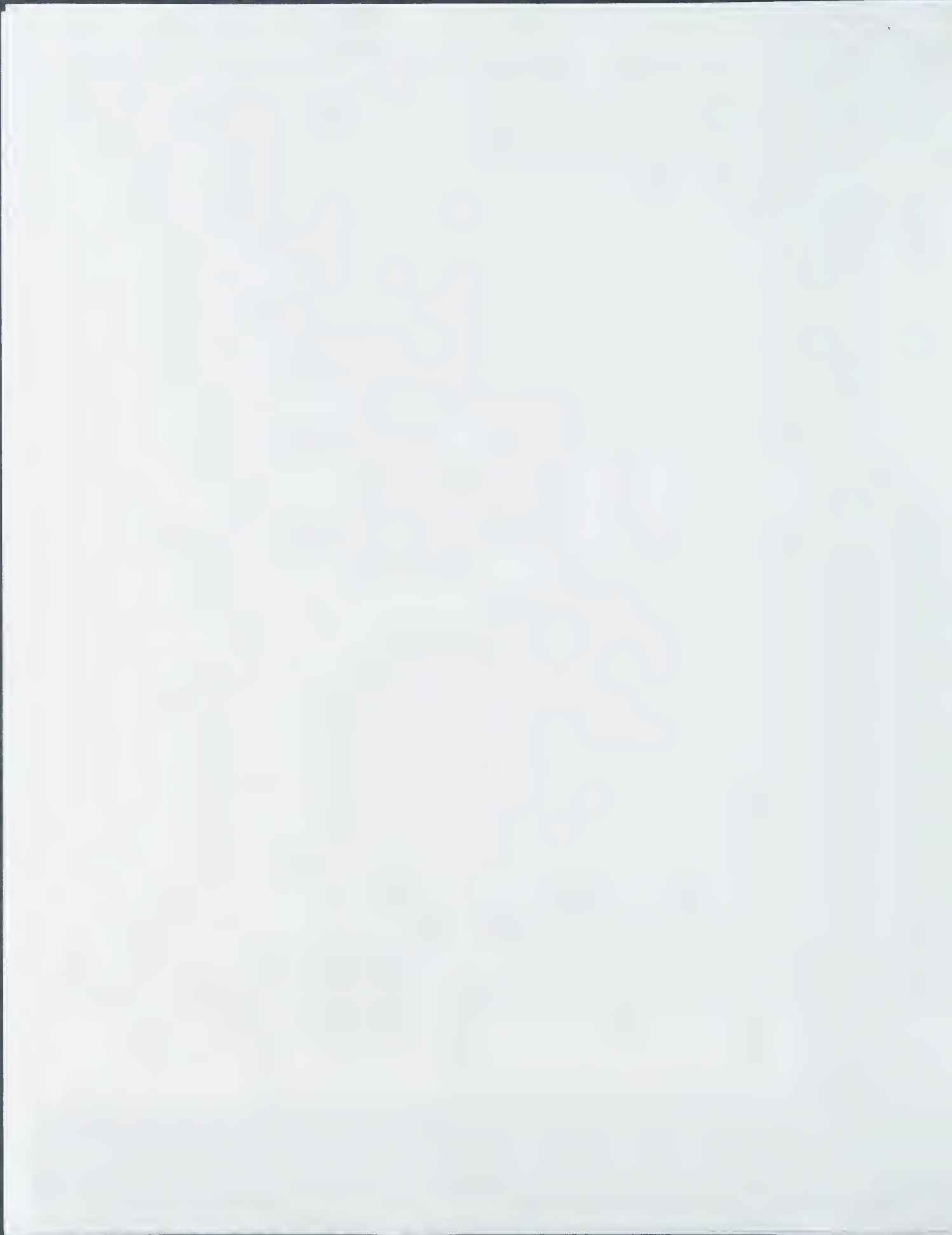
Cambio, Arnolfo di. See ARNOLFO DI CAMBIO.

Cambodia [Kampuchea]. Country in South-east Asia, bordering Thailand, Laos and Vietnam, with a seacoast on the Gulf of Thailand (see fig. 1). Cambodia was the heartland of the Khmer empire of Angkor, which flourished between the 9th and the 15th centuries AD.

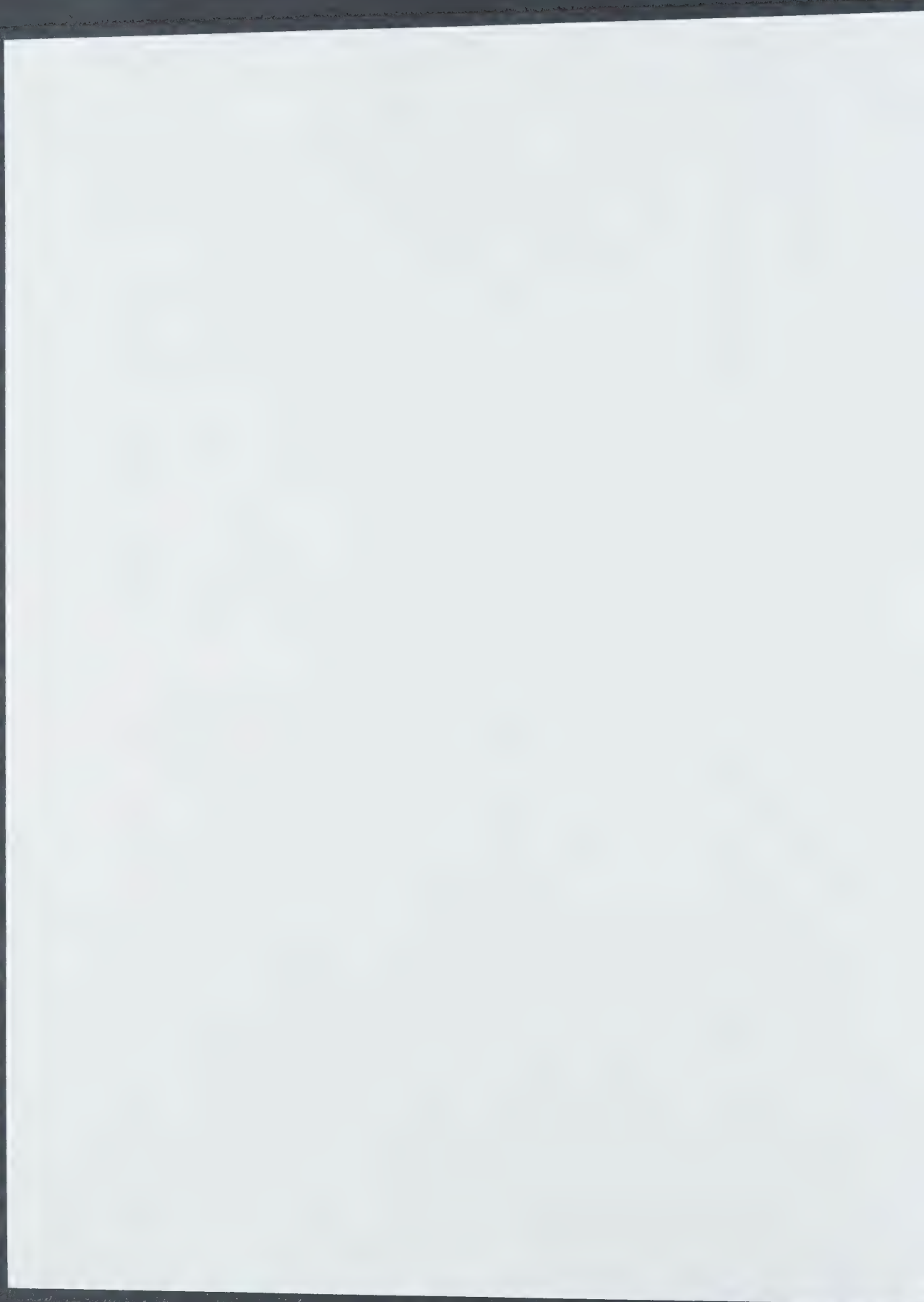
I. Introduction. II. Architecture. III. Sculpture. IV. Painting. V. Textiles. VI. Theatre. VII. Ceramics. VIII. Other arts.

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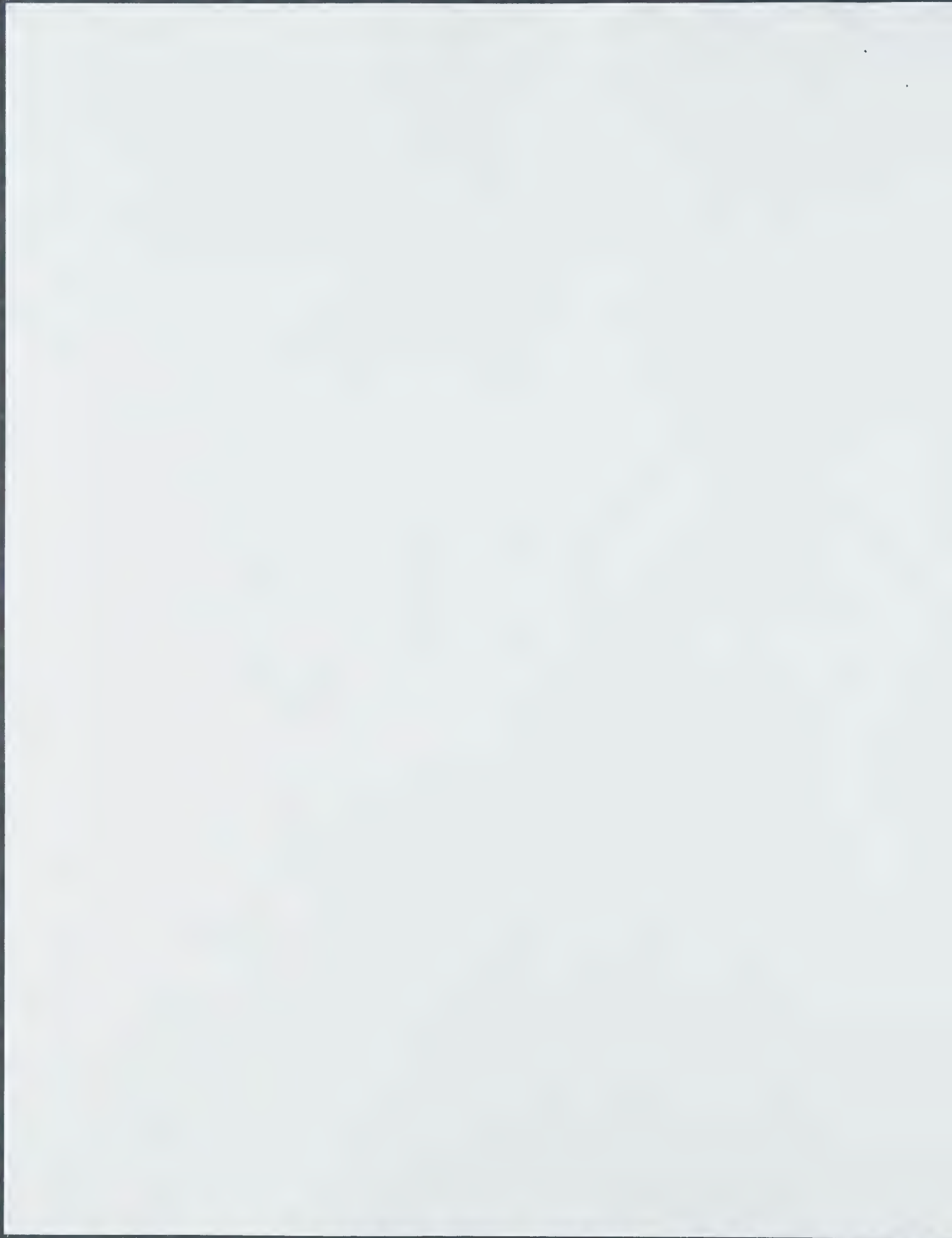


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Nr. 4



LUCA CAMBIASO, GEN. LUCCHETTO

Maler und Zeichner, geboren 1527 in Moneglia. Er ist der Hauptmeister der Genueser Schule. Sein Lehrer war G. B. Castelli, genannt Bergamasco. In seiner Jugend studierte er die grossen Meister der Renaissance — Michelangelo, Raffael in Rom — und schulte sich an den Fresken Perino del Vagas im Palazzo Doria. Er schuf, sowohl in der Malerei wie in der Zeichnung, eine individuelle und ganz eigenartige Manier, und er nahm in vieler Hinsicht die malerischen und zeichnerischen Errungenschaften vieler Generationen und Jahrhunderte vorweg. 1583 folgte er einer Einladung Philipp II und reiste nach Spanien. Er starb 1585 in Escorial.

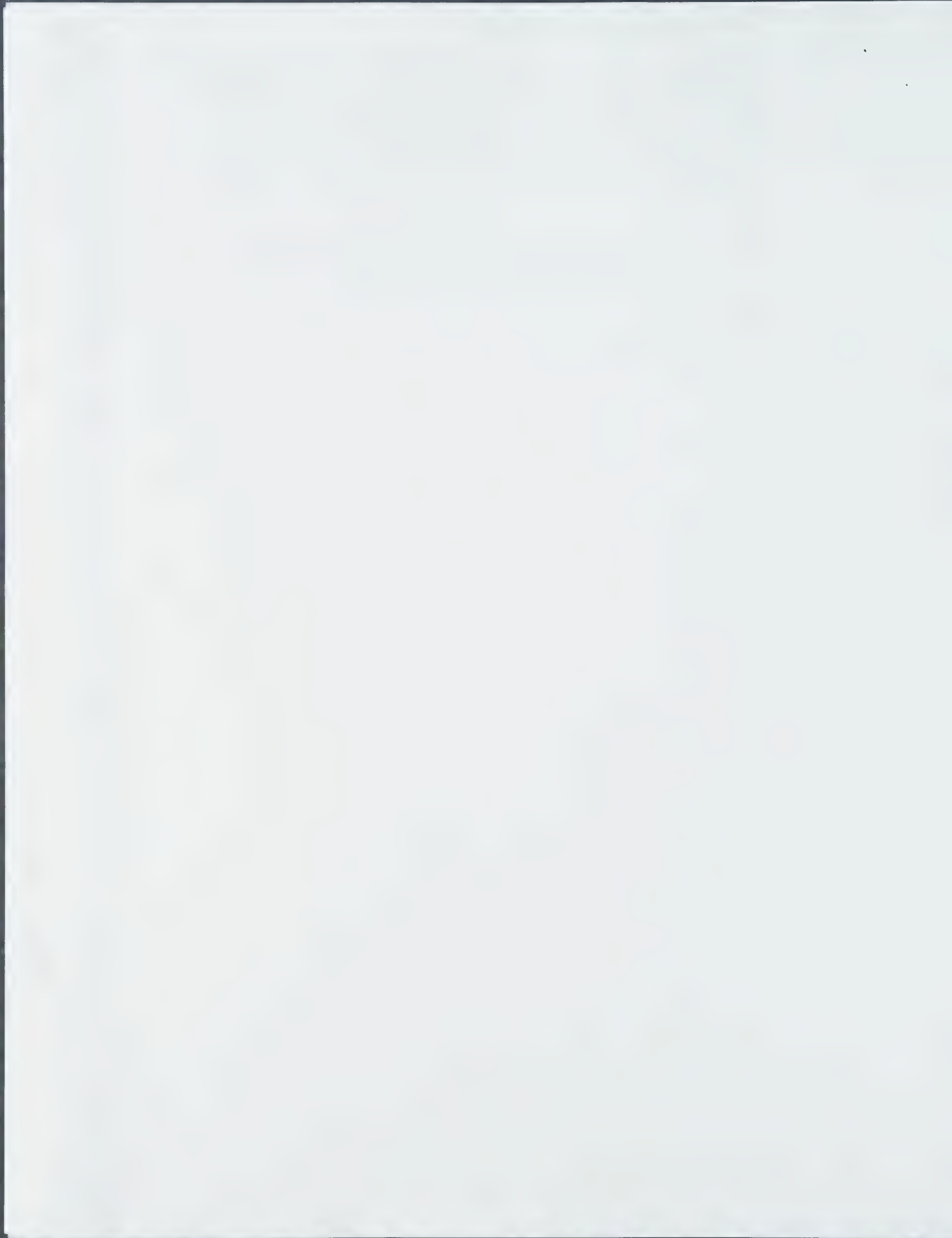
TAUFE CHRISTI

Entwurf für das gleichnamige Gemälde in der Chiesa di San Bartolomeo degli Armeni in Genua. Die Zeichnung und das Gemälde werden 1566—67 datiert.

Sammlung: Kühlmann

Braune Tuschkfeder, 29,2 x 19,8 cm

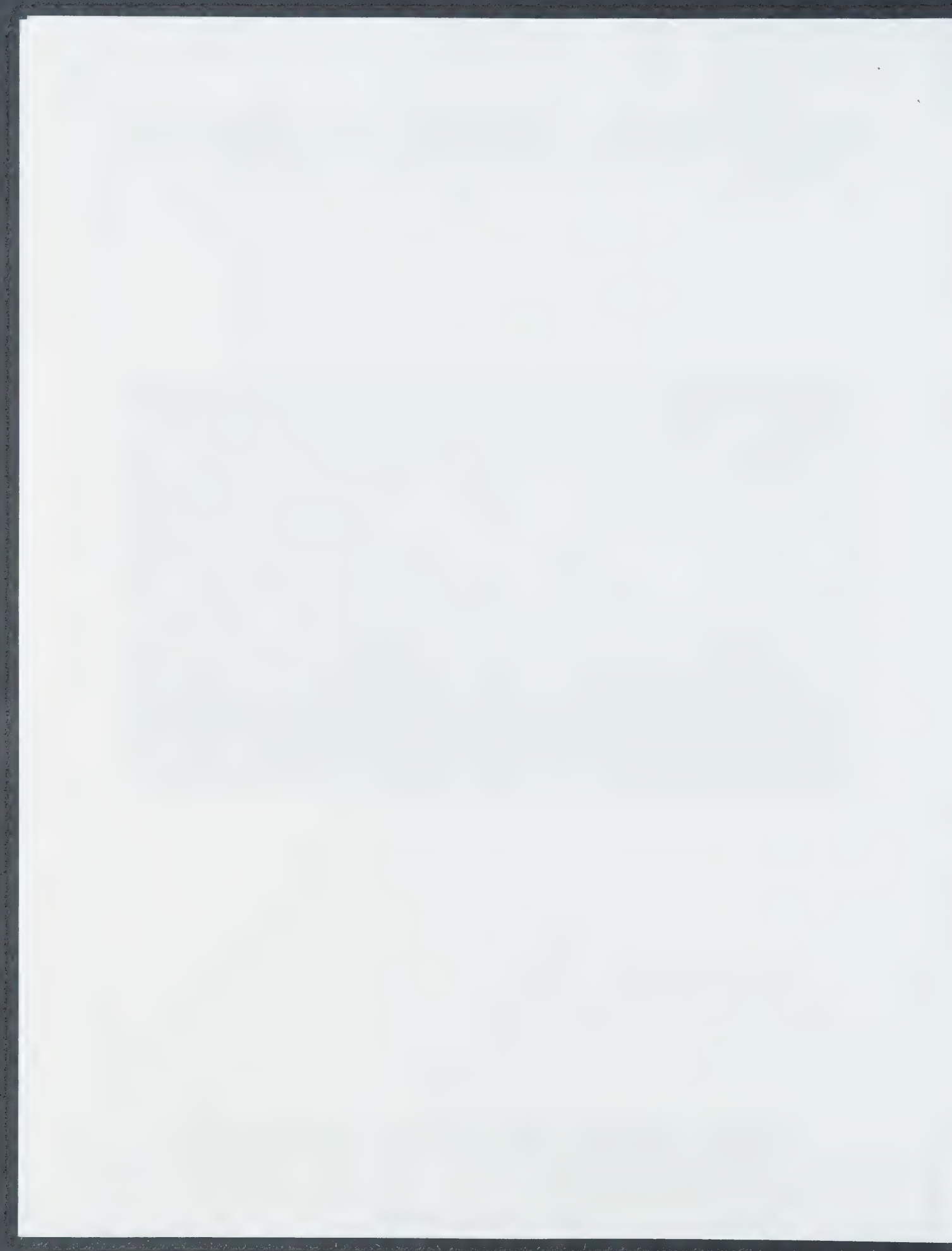




MEISTERZEICHNUNGEN VI



GALERIE GABOR KÉKKÖ
WINKELRIEDSTRASSE 58 CH-6000 LUZERN
TEL. 041 22 24 43



Jennifer Nicoll

From: Jennifer Nicoll
Sent: Tuesday, January 22, 2013 1:17 PM
To: 'James Gutmann'; 'Mee F. Wong'
Cc: 'Gutmann Joyce'; David de Witt
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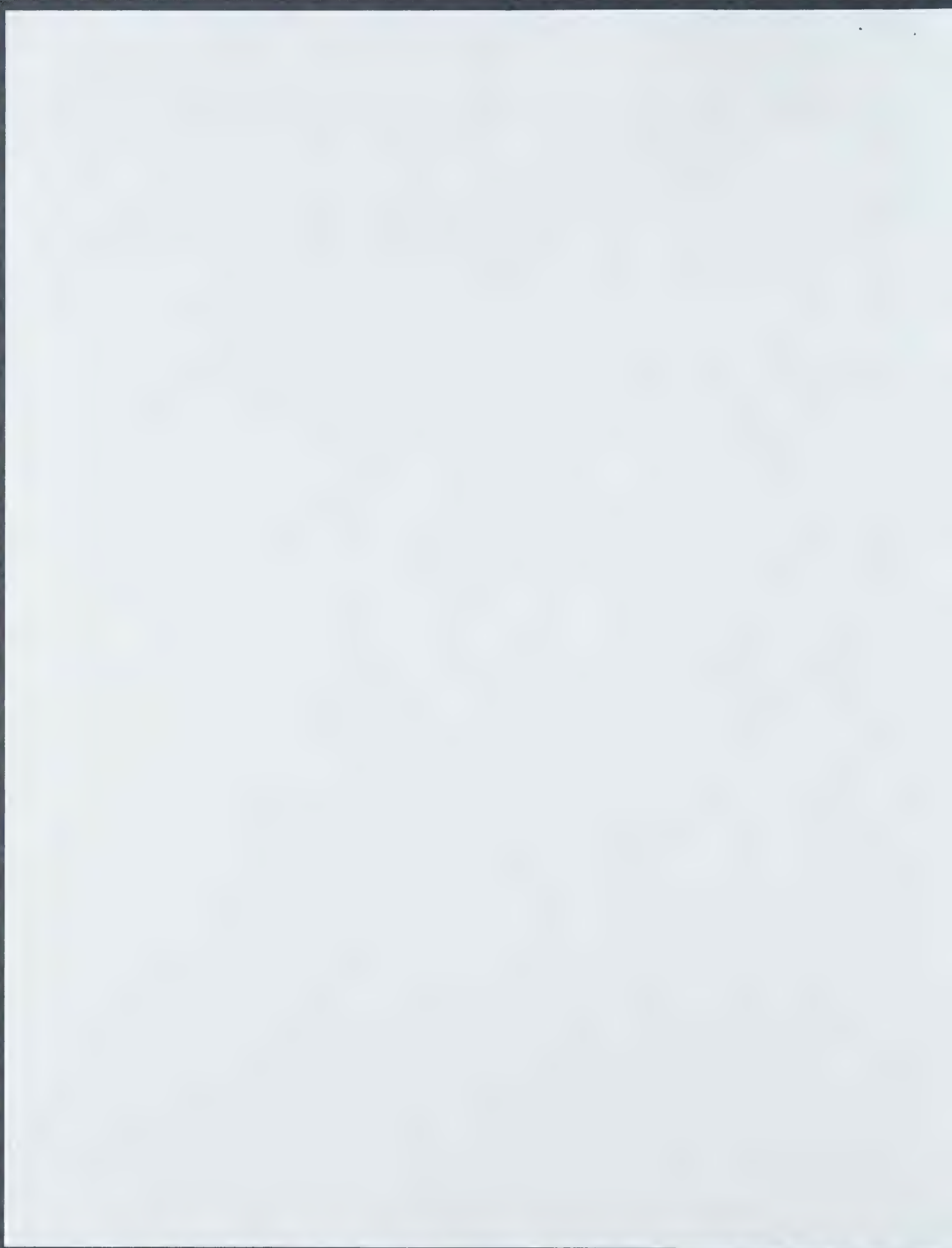
Many Thanks,

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From: Jennifer Nicoll [<mailto:nicollj@queensu.ca>]
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Subject: Visit to the Gutmann's residence

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Sent: Tuesday, January 08, 2013 5:43 PM
To: 'Melissa Starkey'
Cc: Jennifer Nicoll; 'James Gutmann'; 'Gutmann Joyce'; 'Chris Dymond'
Subject: James Gutmann - Axa Art Policy

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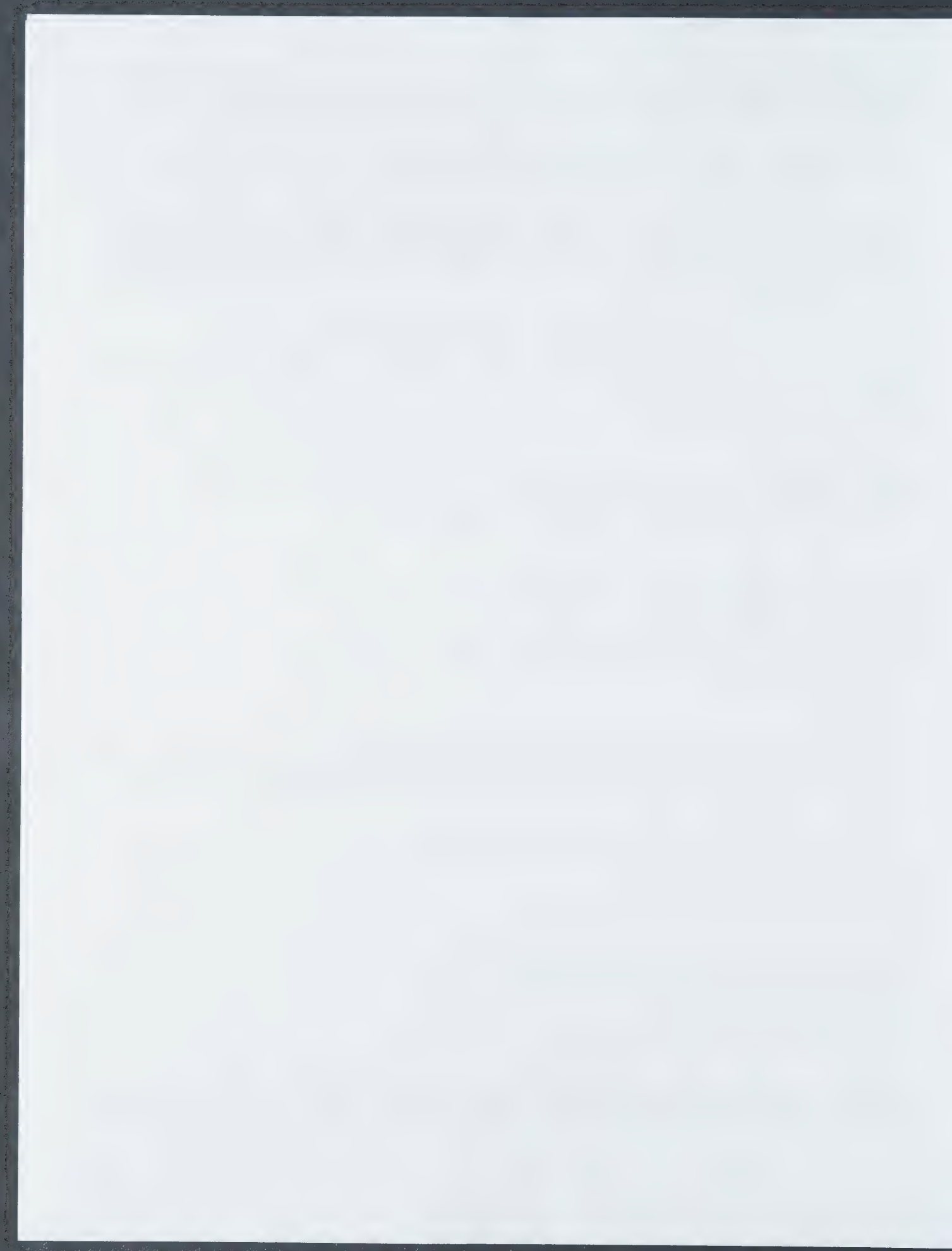
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Thank you,

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FCA Insurance Brokers

t. 416.486.1421 ext 286
f. 416.486.7035

1867 Yonge Street #300
Toronto, Ontario M4S 1Y5

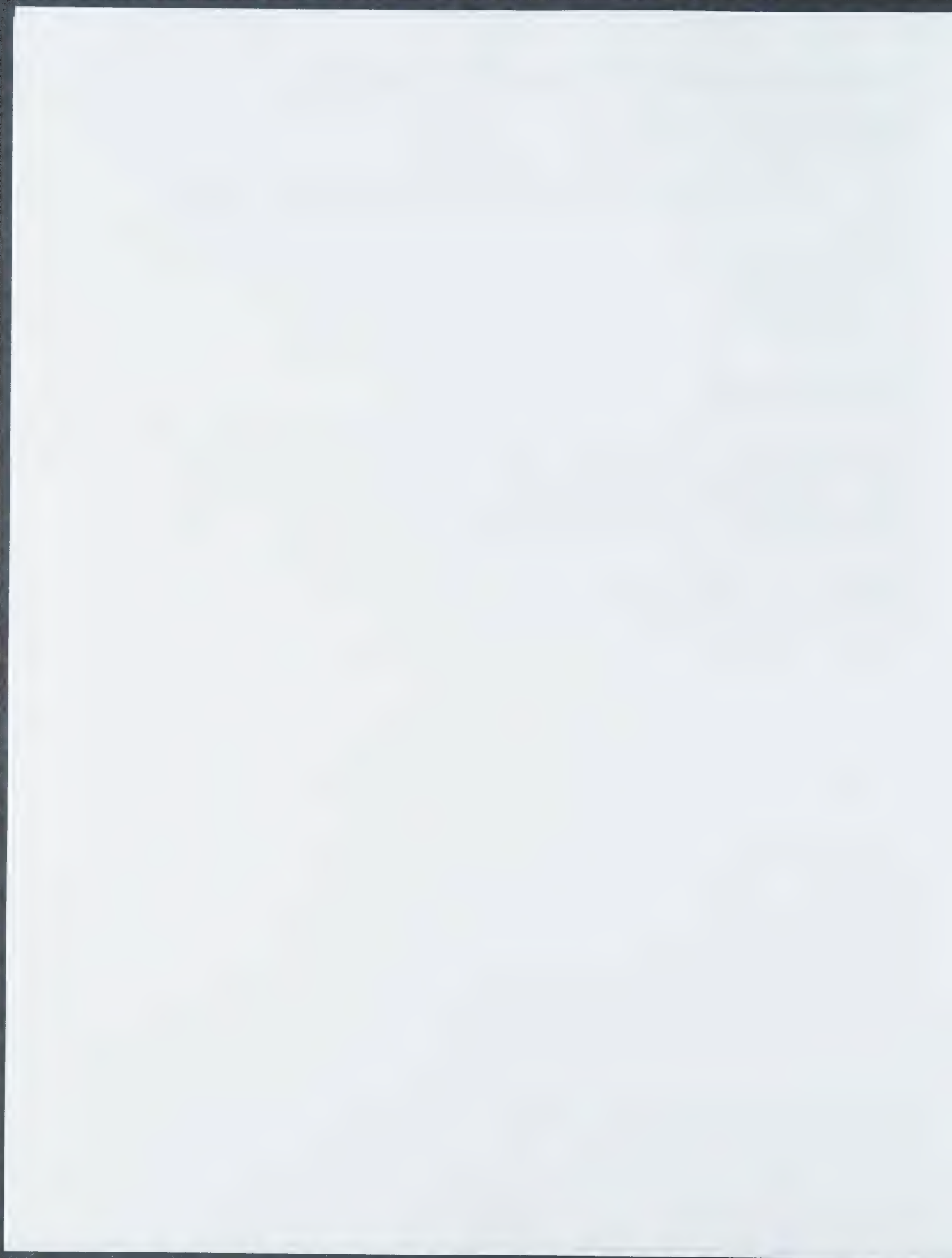
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JAMES GUTMANN COLLECTION 2013

(Works not donated to the Agnes Etherington Art Centre in 2001)

1. Circle of DANIELE RICCIARELLI called DANIELE DA VOLTERRA (1509-1566)

Roman School

Soldiers seen from behind, after Michelangelo

Black chalk, touches of red chalk

40.4 x 26.6 cm. (15 7/8 x 10 15/16 in.)

Inscribed in brown ink (recto, along lower right edge): 'Del Buonaroti Fior'

2. Circle of LUCA CAMBIASO (1527-1585)

Genoese School

The Baptism of Christ

Pen and brown ink, framing lines in brown ink

29.2 x 20.1 cm. (11 1/2 x 7 7/8 in.)

3. Attributed to DOMENICO MAGGIOTTO (1713-1794)

Venetian School

St. John the Evangelist writing

Black chalk, heightened with white, on blue paper

37.6 x 30.4 cm. (14 3/4 x 12 in.)

4. French School, 18th Century

French School

A Triton

Red chalk

46.0 x 29.4 cm. (18 1/8 x 11 9/16 in.)

5. After Nicolas-Raymond La Fage (1656-1684)

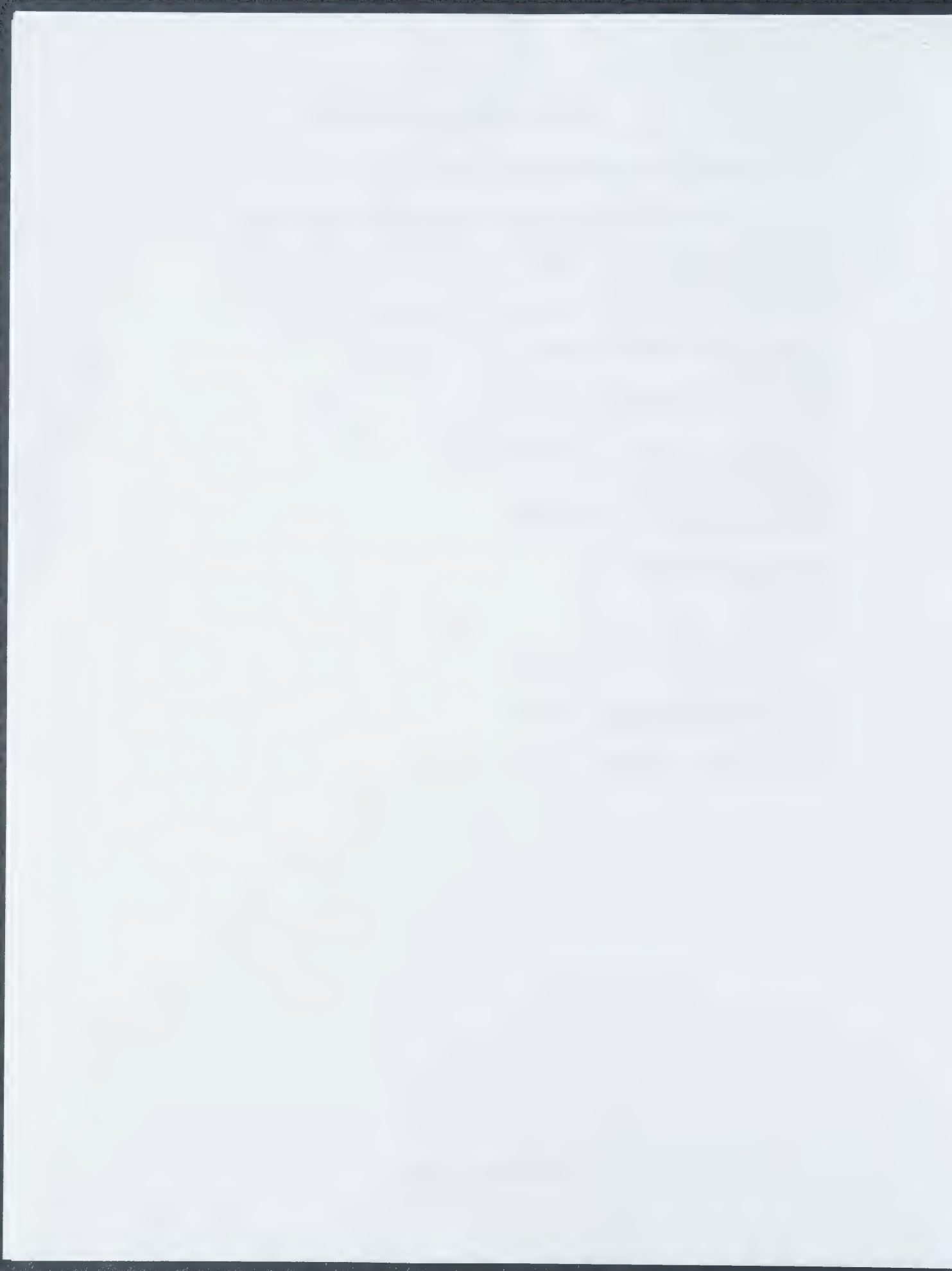
French

The Combat of Saint Micahel and the Rebel Angels

Pen and black ink, inscribed arched top

67.5 x 46.0 cm

Richard Berman value: US \$3,000.00



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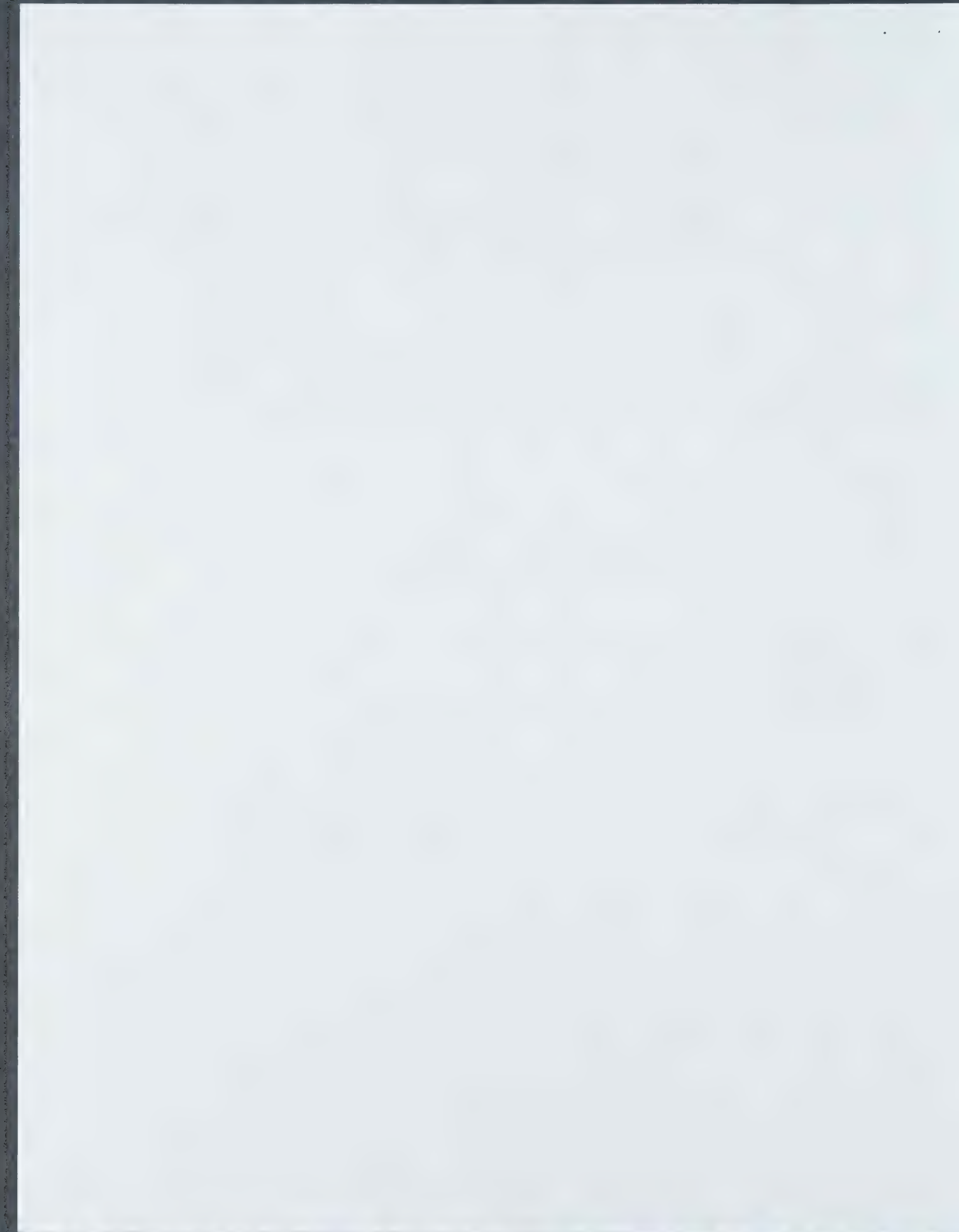
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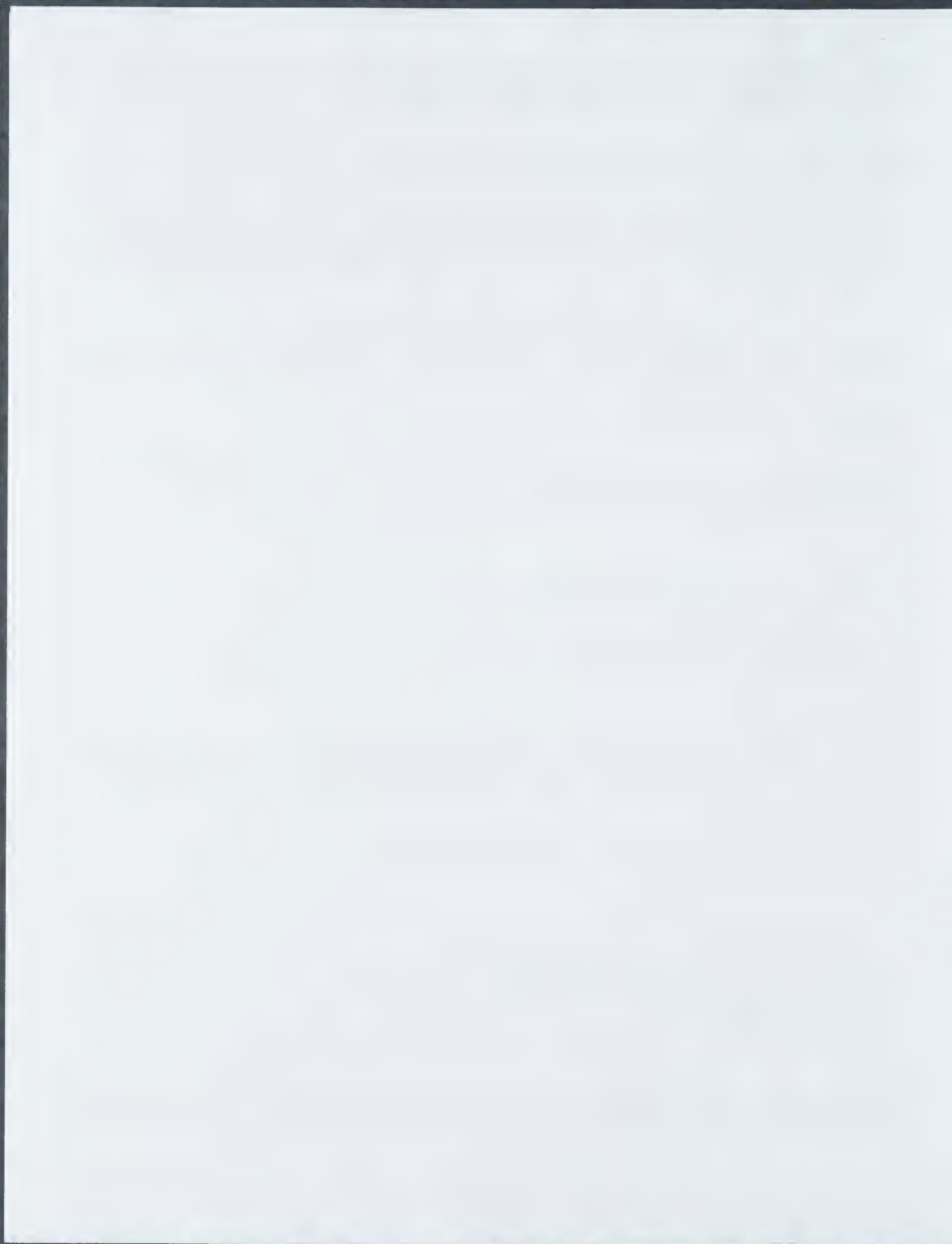
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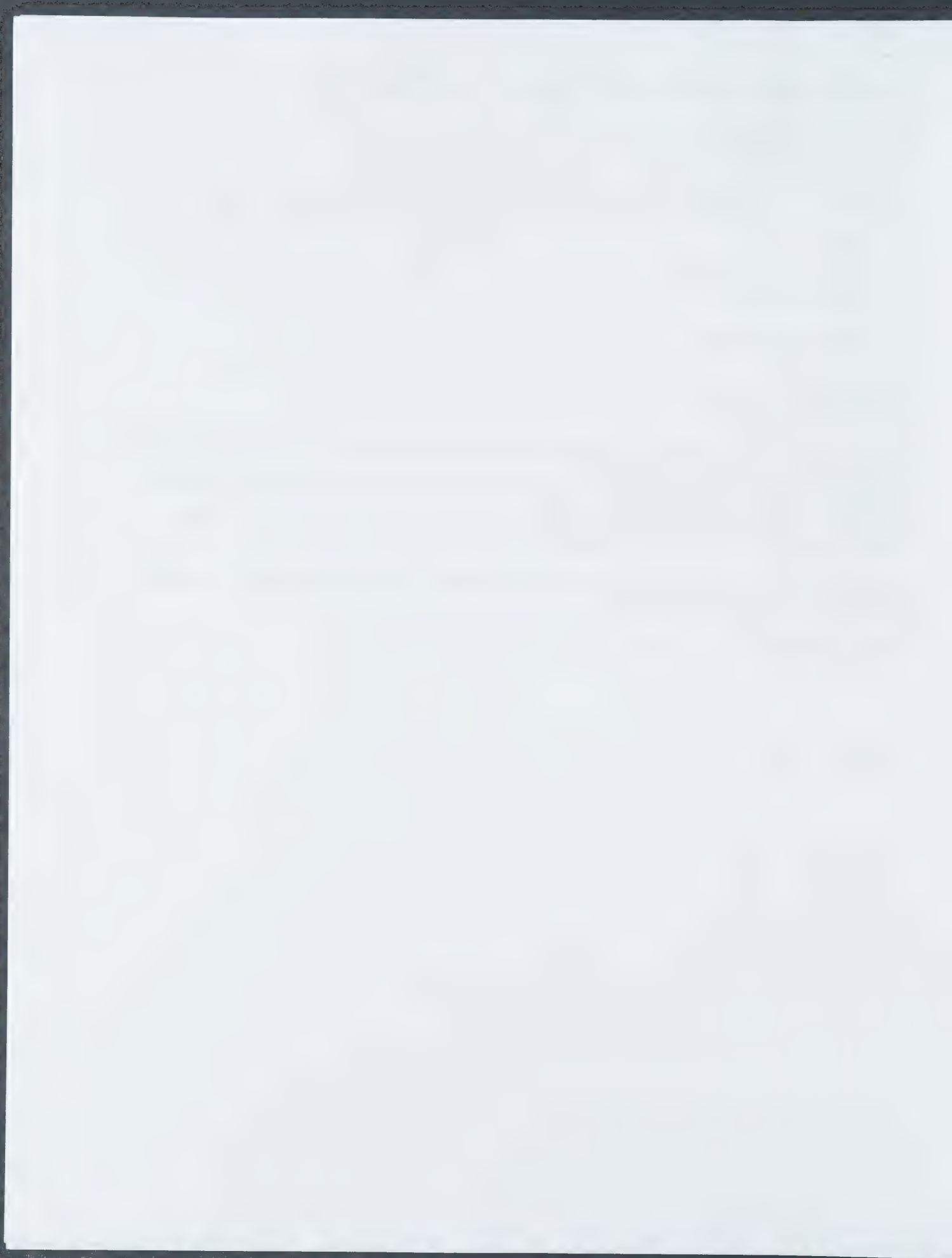
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JAMES GUTMANN COLLECTION 2013

(Works not donated to the Agnes Etherington Art Centre in 2001)

1. Circle of DANIELE RICCIARELLI called DANIELE DA VOLTERRA (1509-1566)

Roman School

Soldiers seen from behind, after Michelangelo

Black chalk, touches of red chalk

40.4 x 26.6 cm. (15 7/8 x 10 15/16 in.)

Inscribed in brown ink (recto, along lower right edge): 'Del Buonaroti Fior'

2. Circle of LUCA CAMBIASO (1527-1585)

Genoese School

The Baptism of Christ

Pen and brown ink, framing lines in brown ink

29.2 x 20.1 cm. (11 1/2 x 7 7/8 in.)

3. Attributed to DOMENICO MAGGIOTTO (1713-1794)

Venetian School

St. John the Evangelist writing

Black chalk, heightened with white, on blue paper

37.6 x 30.4 cm. (14 3/4 x 12 in.)

4. French School, 18th Century

French School

A Triton

Red chalk

46.0 x 29.4 cm. (18 1/8 x 11 9/16 in.)

5. After Nicolas-Raymond La Fage (1656-1684)

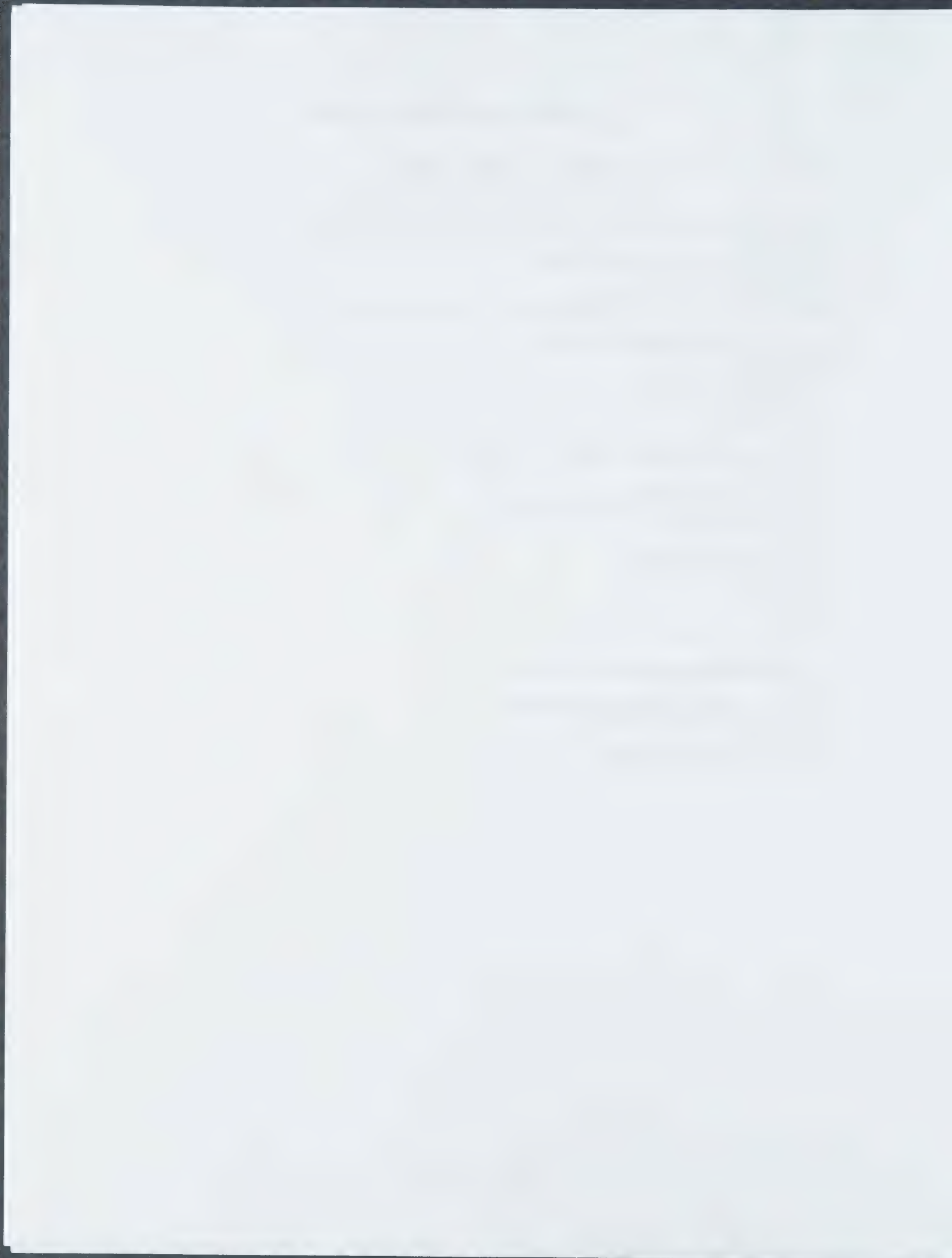
French

The Combat of Saint Micahel and the Rebel Angels

Pen and black ink, inscribed arched top

67.5 x 46.0 cm

Richard Berman value: US \$3,000.00



26. Follower of NICOLAS-RAYMOND LA FAGE (1656-1684)

French

The Combat of Saint Michael and the Rebel Angels, after Nicolas-Raymond La Fage

Pen and black ink, inscribed arched top

67.5 x 46.0 cm. (26 1/2 x 18 1/8 in.)

Provenance:

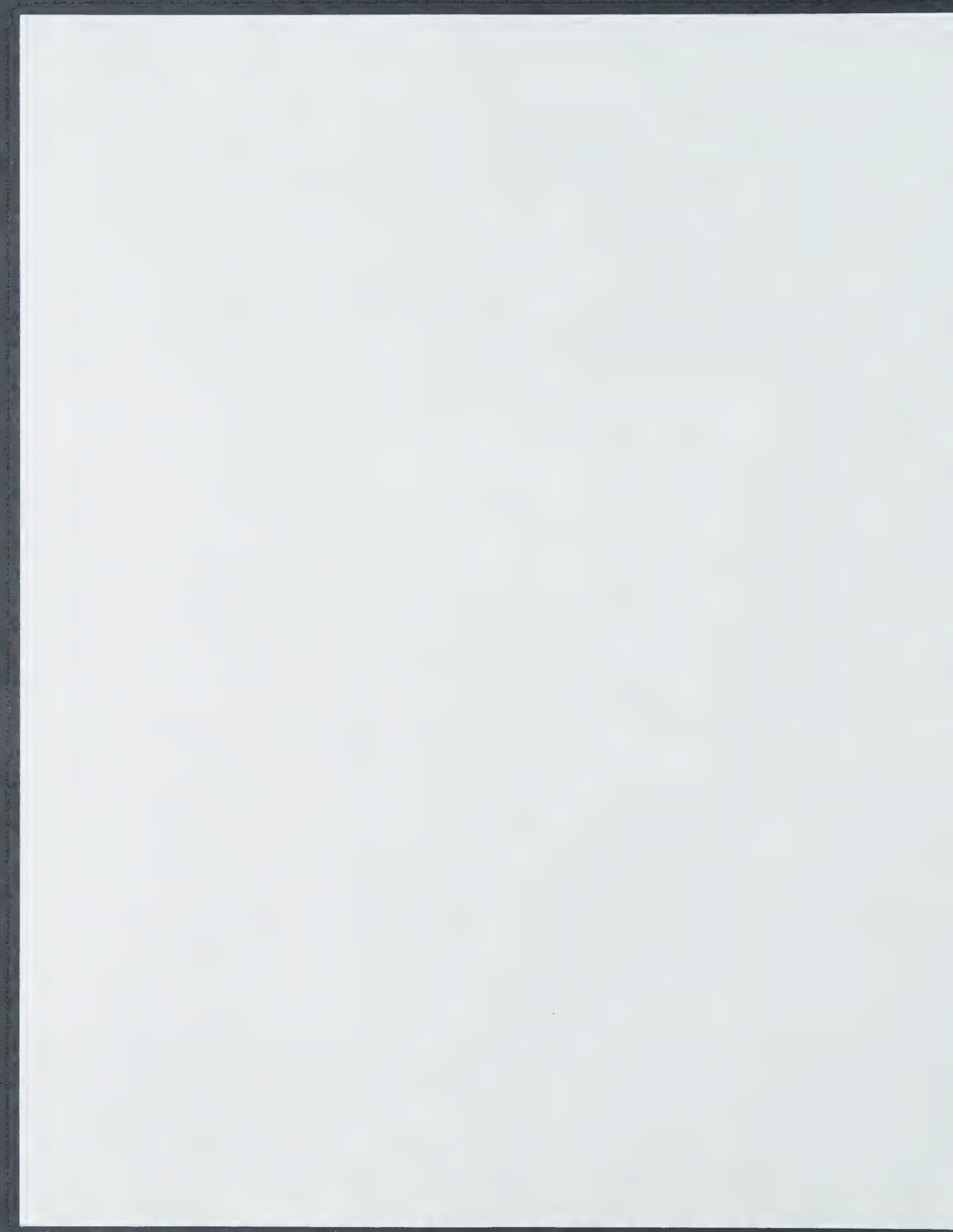
Purchased March 1998

Condition:

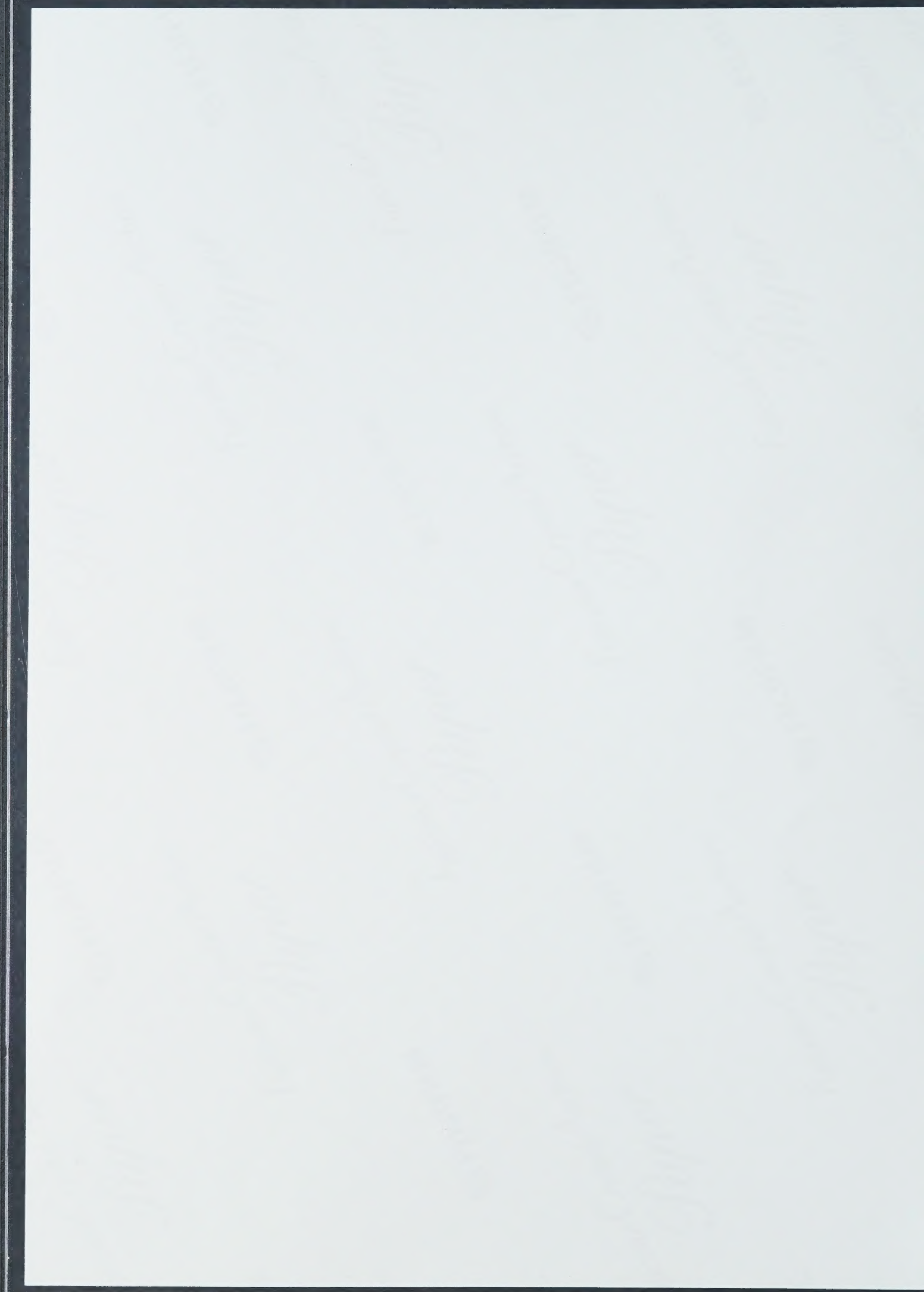
There is a central horizontal crease running through the drawing. There is a minor repaired loss to the paper in the lower left margin. There is also a minor repaired tear in the upper left margin. Light foxing throughout the sheet.

Comments:

After the print by the C. Simmoneau of the same subject.









Grand par. Simonneau sur le dessin Original de N. de la Fage *Combat de St. Michel contre les Anges Rebelles* *Après la* *gravure de* *Gerard Valck*

Etching
By C. Simonneau

After N. P. DE LA FAGE

WITT PRINT COLLECT

St. Michael & the Rebel Angels (Apoc. 12)

Published by Gerard Valck, Amsterdam

WITT
LIBRARY

Recueil, Vander -Bruggen (?)

