



ITALIAN DRAWINGS FROM THE  
ROBERT LANDOLT COLLECTION

*London 8 December 2020*

CHRISTIE'S















# ITALIAN DRAWINGS FROM THE ROBERT LANDOLT COLLECTION

TUESDAY 8 DECEMBER 2020

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Tuesday 8 December 2020 at 2 pm

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# Robert Landolt (1913-2008): A personal tribute



Robert Landolt in his study on his 60th birthday in 1973.

*'I was born on 14 December 1913 in Zurich on a Sunday.' With this bald statement Robert Landolt opened a tantalizingly short auto-biographical note in 2001. He went on to live a long and richly varied life. Many came to know him as a dedicated and caring paediatrician, Alpinists knew him as a fellow mountaineer, and still others became friends owing to a shared enthusiasm for (and deep knowledge of) Alpine flora. And there was an international group which knew him as a collector and connoisseur of Old Master Drawings.*

A few years after Robert was born the family moved to a larger house in Zollikon, a village close to Zurich, where he and his younger brother Hans grew up with their parents Hulda and Ernst. Ernst had originally wanted to become a botanist, but his father had founded a stationery shop in the centre of Zurich and in due course Ernst took over the

business. Botany, however, remained his chief interest and this was transmitted to Robert, alongside a lifelong passion for climbing mountains – both not too difficult to gratify in Switzerland. Robert proudly recorded in his memoir: 'When I was ten I stood on top of my first 3000 metre mountain, when I was sixteen my first of 4000 metres'. We could perhaps wish that he had devoted a little more space to describing his adventures as a drawings collector. How did he find the time to pursue this absorbing activity in an exceptionally busy life?

Ernst in his turn wanted Robert to take over the business but from early on Robert was determined to train as a doctor. He began his medical studies at Zurich University in 1932. At a faculty event there he saw a very attractive fellow-student descending the stairs in a vivid blue dress and 'it was love at first sight'. Anny Hatz came from Chur. Their medical training took them to Berlin and elsewhere at different times. Though it was not until 1938 that they became engaged and 1940 that they married, they went on to enjoy 67 years of devoted life together.

Robert credited Anny with introducing him to the arts, initially through taking him to the lectures of the art historian Joseph Gantner, which included a memorable series on Rembrandt. A developing interest in drawings had to vie for attention with his medical studies and continued passion for scaling mountains. The latter persuaded him to join a group of Swiss friends on an eventful expedition to Greenland in 1938. The plan was to use the summer months for scientific research into the glaciers and surroundings of a largely un-explored area to the east of the country. It became known, appropriately enough, as Schweizerland, in acknowledgement of a previous scientific expedition in 1912 also financed and organized from Switzerland. Bad weather curtailed the second part of the plan, which had included more mountaineering and peaks never previously conquered. Conditions were tough, but Robert took pleasure in remembering the experience all his life.

Robert had decided to specialize in paediatric medicine. World War II intervened and in addition to military service he began working as an assistant physician at Zurich University and wrote his dissertation on haematology. Meanwhile Annie too qualified as a doctor. After the war, they spent six months together in Stockholm on an exchange programme. Robert worked with the distinguished head of the children's clinic, Professor Wallgreen, and learnt about important new treatments, especially for hepatitis in infants and vaccinations against tuberculosis, which he



was able to introduce to Switzerland on their return. He continued to be torn between pursuing a scientific career or practising medicine hands-on. Eventually he decided to set up a paediatric practice in Chur, Anny's home town, and the family moved there, and he was persuaded in addition to take charge of the newly opened paediatric unit in the regional hospital, two major undertakings.

Yet somehow Robert managed to pursue what almost amounted to another career as a collector of drawings. He favoured the Italian Renaissance, extending into mannerism, the baroque and beyond, and pursued Swiss and northern drawings of a similar period. His first Italian drawing was a large and unusually fine Cambiaso study of a sibyl (lot 33). He bought it in Bern in 1949 at Klipstein, the venerable auction house which he often patronized down the years, becoming good friends with Eberhard Kornfeld whose name the firm now bears. That same year he bought the exceptional *Ciro Ferri* (lot 83) at Fischer, Lucerne, of a level of quality usually to be associated with his master *Pietro da Cortona*, and sold under that name. Swiss and German auction houses were of course more accessible for the busy doctor than their counterparts in Paris, Amsterdam and London.

Anny supported Robert's collecting whole-heartedly, and became a collector herself of Japanese art, particularly netsuke. She also was kept very busy, bringing up the children and managing the practice. As the only



Robert Landolt with his wife Anny on her 90th birthday in 2005.

paediatrician in Chur and the surrounding area Robert had a heavy workload, and his reputation as a conscientious and skilful doctor ensured this did not diminish with his gradual retirement decades later. When the children were older Anny resumed medical work, teaching student nurses and as a school doctor.

They may have worked hard but they knew the importance of holidays. Whenever they could they escaped to their favourite countryside, that of the nearby Engadin where they had a holiday home. Moreover for 32 successive years they would take a three-week summer holiday in the same attractive pensione at Ronchi, near Forte dei Marmi in Tuscany, often overlapping and making friends with other regular guests, including art historians such as Richard and Trude Krautheimer from the USA. On occasion they were able to indulge in long-distance travel, some of it linked to specialist medical conferences, including trips to Cambodia, Japan, China and Mexico.

During the working week Robert found relaxation whenever possible through walking in the mountains, sometimes combining this with visits to outlying hospitals and patients. On returning home he would often resume studying his expanding collection and write meticulous descriptions of his latest purchases, themselves subject to revision as new information or ideas emerged. He particularly enjoyed researching attributions, subject matter, provenance, and of course finding connections with paintings. He corresponded with collectors and specialists all over the world and always tried to fit in visits to dealers and museums when in foreign capitals. He first visited the prominent London drawings dealer Hans Calmann in 1951. In his unpublished private memoir Calmann wrote: 'I find in my books for 1951 Robert Landolt came to see me for the first time. From here starts the warmest friendship I have come to enjoy in the later years of my life... Robert has no time, little money and sits far from everything and yet he has built up a collection of the greatest charm and quality, which fills everyone who has seen it, from Frits Lugt downwards, with delight'.

Robert did indeed visit Calmann quite frequently and bought many drawings from him as well as asking him to bid at auctions. The two families became very close. It was in fact Calmann who first introduced me to Robert and Anny at a Christie's Old Master Drawings view in the mid 1960s. On a subsequent occasion at Christie's, a sale in March 1969, he bought for Robert the beautiful *Morazzone* (lot 69). Calmann's attributions have not always stood the test of time, but several of the best drawings in Robert's collection came



from him, including the unique Taddeo Zuccaro/Bartolomeo Passarotti sheet (lot 38), the Bassano (lot 23), the Giovenone (lot 14), the Cantagallina forest scene (lot 76), and many more.

Among Swiss dealers Robert made particular friends, as many of us did, with the delightful Kurt Meissner, based in Zurich. As already noted, the restrictions to Robert's travelling opportunities meant it was easier for him to view and to buy from sources nearer to hand in Switzerland and Germany, as well as enabling him to converse about drawings and debate their attributions, and this is reflected in the provenance of many of his acquisitions. He could be quite adventurous, however, in bidding for drawings which he had been unable to see in person. A notable example of this is the earliest work in the collection, still anonymous but probably Siense and datable *circa* 1400, which we specially recommended to him in the Baron Hatvany sale in 1980 (lot 7).

Chur is set in a lovely part of Switzerland. Robert and Anny's house stands on the edge of town, but the visitor could step out into the garden and marvel close up at the towering grandeur of the mountain called Calanda (2805 meters high). Curiously enough Robert never climbed it. Chur, a town with a history stretching back to Roman times, was never a centre for Old Masters. It's true that Angelica Kauffman was born there in 1741 and achieved an international reputation as a painter of portraits and allegorical subjects, but the interests of the local museum and neighbouring collectors are firmly aligned with the 20th Century. Yet such was the charm and hospitality of the host and hostess, and the allure of the collection, that Robert and Anny attracted an international cast of like-minded and often scholarly enthusiasts over the years, whether museum curators, collectors, auctioneers or dealers. I first made the journey in the early 1970s, and of all 'client visits' these were the ones to which I most looked forward. Robert was passionate about his drawings, but also realistic. Perhaps it was the scientist in him that made him so eager to establish authorship and connections, even when, as so often happens in this complicated field, demotion rather than promotion can be the result of all that investigation. He wanted to know the truth. He was (agreeably) tormented by longstanding problems. He enjoyed nothing more than poring over his books and catalogues as he continued his research and extended the debate through correspondence. Each time I arrived he would show me, along with a selection of favourites and any new acquisitions, the large and impressive drawing of a Crucifixion which had originally been part of the Abrate group (lot 55). Almost everyone had a crack at making an attribution, as Robert's notes bear witness. None seemed convincing. The provenance, technique and choice of blue

paper had suggested a Lombard origin to Robert, but that led nowhere. It was Michael Matile who had the privilege of revealing the author to Robert. It is the finest drawing so far identified by a less than famous follower of Barocci, Antonio Visacci, il Cimatori. I like to imagine Robert's chuckle of satisfaction as he examined the dossier of comparisons that Michael had assembled – the problem solved at last, after nearly 50 years of ownership.

Robert first met Michael while viewing the exhibition of the Gadola drawings collection at Graphische Sammlung ETH, Zurich, where Michael was curator. A visit to Chur followed and despite the substantial age difference a close friendship developed between the two who were bound together by their mutual passion for drawings. During that all too short a period, some five years they would visit exhibitions together, view auctions and talk endlessly. It served as a delightful coda to Robert's long life. Five years after his death, in 2013, a splendid exhibition was put on display in his name at ETH. The handsome and scholarly catalogue was edited (and much of it written) by Michael Matile, and stands as a memorial to a remarkable collector. Many of the drawings featured in that exhibition are in the present sale, and for our descriptions we have gratefully referred to the scholars who contributed to that catalogue, as well as to the research of the collector himself, recorded in a carefully kept typescript catalogue.

Robert was devastated by the loss of his beloved Anny, who died in 2007. He was nonetheless able to find some comfort from spending time at his refuge in the Engadin, from the mountains and the orchids, even though it meant separation from his books and his precious collection. He maintained all his interests, his enquiring mind and his curiosity about art right to the end. He had always admired Turner watercolours, and in particular the artist's unmatched response to the Alpine scenery of Switzerland, and he would have dearly liked to have been able to afford one for himself. In what turned out to be the last few weeks of his life, in September 2008, shortly before what would have been his 95th birthday, he was with typical kindness helping us find the precise location of a watercolour set in the Domleschg valley, arising from Turner's 1843 Swiss tour. He even travelled there by car in an effort to pinpoint the view. A celebrated work from John Ruskin's collection, it had previously been known simply as 'An Alpine stream'. It would be hard to imagine a more suitable last project for the exemplary Swiss gentleman and scholarly collector that was Robert Landolt.

Noël Annesley









1 (actual size)

\*1

**MASO FINIGUERRA (FLORENCE 1426-1464)**

*A boy wearing a hat, in profile to the left*

black chalk, pen and brown ink, brown wash, irregularly cut at left  
2 5/8 x 2 1/8 in. (6.8 x 5.4 cm)

£3,000-5,000

US\$4,000-6,600  
€3,400-5,500

**PROVENANCE:**

Pelli-Fabbroni Collection, Florence.  
De Sanctis Collection; W. Kundig, Geneva, 22 November 1947, lot 207 (SF 2100, as Antonio Pollaiuolo).  
Anonymous sale; Galerie Fischer, Lucerne, 12 November 1986, lot 245 (as Italian School, Circle of Pollaiuolo, circa 1500), where acquired by Robert Landolt.

**LITERATURE:**

B. Degenhart and A. Schmitt, *Corpus der italienischen Zeichnungen, 1300-1450*, I, *Süd und Mittelitalien*, Berlin, 1968, II, p. 597, fig. 869 (as Florence circa 1460-1470, from the 'Finiguerra Group').  
R. Kubiak, *Maso Finiguerra*, Ph.D. dissertation, University of Virginia, 1974, p. 184 (as not by Maso Finiguerra)  
L. Melli, *Maso Finiguerra. I disegni*, Florence, 1995, no. 140, fig. 156.

Emerging from the workshop of Antonio Pollaiuolo, Maso Finiguerra became one of the most innovative Florentine draughtsmen of the Early Renaissance. Gracefully executed in his typically neat, linear manner, the sheet relates to his numerous portraits in profile of young men and children now in the Uffizi. Outlined and pasted into albums, most of his sheets from the Pelli-Fabbroni collection in Florence survive in a similar fragmentary state (see Melli, *op. cit.*, nos. 77-79, 141-42, 148, ill.).



2 (actual size)

\*2

**MASO FINIGUERRA (FLORENCE 1426-1464)**

*Head of a man with curly hair looking right*

traces of black chalk, pen and brown ink, light brown wash, shaped along the right edge, made up at lower edge  
2 3/4 x 2 1/4 in. (7.1 x 5.3 cm)

£2,000-3,000

US\$2,700-3,900  
€2,300-3,300

**PROVENANCE:**

Pelli-Fabbroni Collection, Florence.  
De Sanctis Collection; W. Kundig, Geneva, 22 November 1947, lot 206, pl. XXII (SF 2100, as Antonio Pollaiuolo).  
with Colnaghi, London (*Exhibition of Old Master Drawings*, 1949, no. 15), where acquired by Robert Landolt.

**LITERATURE:**

B. Degenhart and A. Schmitt, *Corpus der italienischen Zeichnungen, 1300-1450*, I, *Süd und Mittelitalien*, Berlin, 1968, II, p. 597, fig. 866, note 62 (as Florence circa 1460-1470, from the 'Finiguerra Group').  
R. Kubiak, *Maso Finiguerra*, Ph.D. diss., University of Virginia, 1974, p. 184 (as not by Maso Finiguerra).  
L. Melli, *Maso Finiguerra. I disegni*, Florence, 1995, no. 139, fig. 155.

Inspired by a Classical source like a Roman bust, this work is entirely representative of Maso and his practice. It relates to similar head studies in the Louvre and a private collection (see Melli, *op. cit.*, nos. 107, 157, ill.).





(recto)



(verso)

**\*3**

**MASO FINIGUERRA (FLORENCE 1426-1464)**

*A man carrying a large bunch of grapes: the Return from Canaan (recto); A rearing horse (verso)*

traces of black chalk, pen and brown ink, brown wash  
7 1/8 x 4 3/4 in. (18.1 x 12.1 cm)

£5,000-7,000

US\$6,600-9,200  
€5,600-7,800

**PROVENANCE:**

Pelli-Fabbroni Collection, Florence.  
Leo Planiscig (acquired in 1946, according to Melli, see literature).  
De Sanctis Collection; W. Kundig, Geneva, 22 November 1947, lot 9 (as Alessio Baldovinetti).  
Ulrico Hoepli, from whom acquired in 1947 by Martin Bodmer;  
Foundation Martin Bodmer, Coligny; Christie's, New York, 23 January 2002, lot 143, where acquired by Robert Landolt.

**LITERATURE:**

B. Degenhart and A. Schmitt, *Corpus der italienischen Zeichnungen, 1300-1450*, I, *Süd und Mittelitalien*, Berlin, 1968, II, pp. 612, 617 and 621, figs. 951 and 952, (as Florence circa 1460-1470, from the 'Finiguerra Group').  
L. Melli, *Maso Finiguerra. I disegni*, Florence, 1995, no. 131, pp. 194 and 195, figs. 147 and 148 (as Maso Finiguerra).

This drawing can be compared with a sheet showing two pilgrims in the Istituto Centrale per la Grafica, Rome (Melli, *op. cit.*, no. 152, fig. 168).





(recto)

\*4

**VINCENZO TAMAGNI (SAN GIMIGNANO 1492-CIRCA 1530)**

*Diana and her nymphs surprised by Actaeon* (recto);  
*The Virgin with the suckling Child* (verso)

with number 'No 248' (verso)

black chalk (recto), pen and brown ink on red prepared paper (recto and verso)  
 5½ x 7¾ in. (14.2 x 18.8 cm)

£7,000-10,000

US\$9,300-13,000  
 €7,800-11,000

**PROVENANCE:**

Giovanni Morelli (1816-1891), Milan and Bergamo (L. 1902, with his inscription 'Vincenzo Tamagni' (recto) and 'Vincenzo Tamagni San Gimignano' (verso). Gustavo Frizzoni, Milan, on deposit at the Pinacoteca di Brera, Milan, 1906. Charlotte von Prybram-Gladona, Salzburg. with Kurt Meissner, Zurich, 1990 (this and the above according to the Landolt typescript catalogue), from whom acquired by Robert Landolt.

**LITERATURE:**

F. Malaguzzi Valeri, *I disegni della R. Pinacoteca di Brera. Novantaquattro tavole riproducenti a colori i più notevoli disegni della importante raccolta milanese*, Milan, 1912, no. 11 (as Venetian School, 16th Century?).

B. Berenson, *The Drawings of the Florentine Painters*, Chicago and London, 1938, I, p. 143, II, p. 354, nos. 2756I and 2756J, III, figs. 364 and 369.

D. Rust, 'The Drawings of Vincenzo Tamagni da San Gimignano', in *National Gallery of Art. Report and Studies in the History of Art*, II, 1968, nos. BB22 and BB22v.

C. von Prybram-Gladona, *Unbekannte Zeichnungen alter Meister aus europäischem Privatbesitz*, Munich, 1967, nos. 37 and 37a, ill.

G. Bora, G. Agosti et al., eds., *I disegni della collezione Morelli*, Cinisello Balsamo, 1988, p. 333, no. 259, recto ill.

E. Pagliano, *De chair et d'esprit. Dessins italiens du musée de Grenoble*, Grenoble, 2010, pp. 48-49, n. 9, under no. 8.

Correctly attributed to Tamagni by Giovanni Morelli, its earliest known owner, this spirited double-sided sheet was probably part of a sketchbook which gathered ideas for two separate compositions. The Virgin and Child

on the recto constitutes an early sketch for the enthroned group featured at the centre of a *Sacra Conversazione* with the Virgin and Child and six saints further developed by Tamagni on three sheets in the Musée de Grenoble, Biblioteca Reale, Turin and the Princeton Art Museum (see Pagliano, *op. cit.*, figs. 8, 8.1, 8.2). Each sheet shows an increasing degree of finish for the composition, probably executed by Tamagni in preparation for an altarpiece, like the panel in San Gerolamo, in his native San Gimignano (1522), or the *Sacra Conversazione* in the church of San Francesco, Pomarance (1525). Remarkably, each of the four sheets carries studies for the story of Diana and Actaeon on the verso (*op. cit.*, figs. 8 verso, 8.3, 8.4). Quickly rendered in pen and ink, the present one shows Actaeon still in his human form, as in the sheet in Grenoble, while he is already transformed into a stag in the Turin and Princeton drawings. Tamagni was active in Rome in Raphael's workshop at the Farnesina.



(verso)



**\*5**

**ITALIAN SCHOOL, CIRCA 1500**

*Study of two standing men, one stirring a pot of paint*

black chalk, pen and brown ink  
3 $\frac{1}{8}$  x 2 $\frac{3}{8}$  in. (8.1 x 6.1 cm)

£3,000-5,000

US\$4,000-6,600  
€3,400-5,500

**PROVENANCE:**

John Skippe (1742-1811), Upper Hall, Ledbury (L. 1529b), and by descent to Edward Holland-Martin; Christie's, London, 20-21 November 1958, lot 258b (12 gns. to Hans Calmann, as Venetian School, 15th Century).  
with Hans Calmann, London, 1962, from whom acquired by Robert Landolt.

The two quickly sketched figures in this drawing may be apprentices in an artist's workshop focussed on preparing pigments for their master. The sheet is a lively visual document capturing a moment in an early Renaissance workshop.



5 (actual size)

**\*6**

**AFTER ANDREA DEL SARTO (FLORENCE 1486-1531)**

*Saint Filippo Benizzi and another figure*

pen and brown ink  
7 $\frac{7}{8}$  x 5 $\frac{1}{2}$  in. (20.2 x 14.1 cm)

£1,000-1,500

US\$1,400-2,000  
€1,200-1,700

**PROVENANCE:**

Mrs B.L. Stedall; Sotheby's, London, 10 May 1961, lot 97 (as Florentine School), where acquired by Robert Landolt.

These figures are copied from the fresco by Andrea del Sarto from the cycle illustrating scenes in the life of San Filippo Benizzi at the Santissima Annunziata, Florence (J. Shearman, *Andrea del Sarto*, Oxford, 1965, I, nos. 7-11, pls. 8-14).



6



\*7

**SIENESE (?) SCHOOL, CIRCA 1400**

*The Virgin with the Christ Child and a Saint (recto);  
A man holding a bow and a standing saint in prayer (verso)*

pen and brown ink on partially red prepared paper, touches of white  
heightening, watermark three hills with a cross (close to Briquet no. 11725,  
Florence, circa 1423-1424)  
4½ x 6¾ in. (12.1 x 16.9 cm)

€20,000-30,000

US\$27,000-40,000

€23,000-33,000

**PROVENANCE:**

Possibly Dukes of Savoy-Aosta, Turin (according to the Landolt typescript catalogue).  
with Francis Matthiesen, London, 1947 (as Parri Spinelli).  
Baron Paul Hatvany (1899-1977), London; Christie's, London, 24 June 1980, lot 1 (as Central Italian School circa 1400), where acquired by Robert Landolt (L. 2223a).

**EXHIBITED:**

Zurich, Graphische Sammlung ETH, *Zwiesgespräch mit Zeichnungen. Werke des 15. bis 18. Jahrhunderts aus der Sammlung Robert Landolt*, 2013-2014, no. 1, ill. (catalogue entry by G. Freuler).

**LITERATURE:**

M. Knoedler, New York, *Great Master Drawings of Seven Centuries: A Benefit Exhibition of Columbia University for the Scholarship Fund of the Department of Fine Arts and Archeology*, exhib. cat., 1959, under no. 2.  
J. Scholz, *Drawings from Tuscany and Umbria 1350-1700*, exhib. cat., Mills College, Art Gallery, 1961, under no. 89.  
I.Q. van Regteren Altena et al., *Selected Drawings from the Printroom*, exhib. cat., Amsterdam, Rijksmuseum, 1965, under no. 1.  
B. Degenhart and A. Schmitt, *Corpus der italienischen Zeichnungen 1300-1450*, I, *Süd- und Mittelitalien*, Berlin, 1968, no. 69, III, figs. 116a-b, under no. 73.  
F. Bellini et al., *I disegni antichi degli Uffizi: I tempi del Ghiberti*, 1978, p. XXII, note 9.  
C.J. Frerichs, *Italiaanse tekeningen*, II, *De 15de en 16de eeuw*, exhib. cat., Amsterdam, Rijksprentenkabinet, 1981, under no. 1.  
A.J. Elen, *Italian Late-Medieval and Renaissance Drawing-Books from Giovannino de' Grassi to Palma Giovane. A Codicological Approach*, Ph.D. dissertation, 1995, pp. 172-174, under no. 5.

A precious record of the development of drawing on the threshold of the Renaissance, this double-sided sheet was originally part of an Italian model-book datable to the early 15th Century. Developed from a Medieval tradition of copying, these collections of drawings constituted the visual archive of an artistic workshop, as they contained a repertory of motifs intended for paintings, sculpture and textiles and, as patterns, they were meant to be copied by pupils learning their craft. On this sheet, which is trimmed and was originally larger, two figures are drawn on each side, standing in a sequence of hieratic poses: a Virgin and Child and a female (?) saint on the *recto*, a Dominican friar in prayer (Saint Dominic?) and a hunter with a bow (perhaps an archaic depiction of Saint Sebastian) on the *verso*. The unusual pen and ink technique on red preparation brought Janos Scholz in 1976 (*op. cit.*, under no. 89) to connect this sheet with a celebrated double-sided drawing by Lorenzo Monaco in the Uffizi (inv. 11 E; see H. Chapman in *Fra Angelico to Leonardo. Italian Renaissance Drawings*, exhib. cat., London, British Museum and Florence, Galleria degli Uffizi, 2010-2011, no. 4, ill.). While the technique and preparation of the two sheets are similar, Monaco's confident penmanship and stylized elegance differ somewhat from the bulkier figures on the Landolt drawing, possibly the work of a pupil or follower of Monaco. While I.Q. van Regteren Altena attributed it to Mariotto di Nardo, whose late style was inspired by Monaco's, more recently Gaudenz Freuler has suggested the names of other artists active between Lucca, Pisa and Siena at the beginning of the Quattrocento, like Taddeo di Bartolo, Martino di Bartolomeo, and the Sieneese sculptor Francesco Valdambino (ca. 1375-1435) (*op. cit.*, 2013-2014, no. 1).



(recto)



(verso)





\*8

**FERRARESE SCHOOL, CIRCA 1500**

*Pietà with Christ supported by Joseph of Arimathea*

with inscription 'zan belin' (*recto*) and 'FERRARESE SCHOOL, XV CENT'  
 (by A.E. Popham on the *recto* of the mount)  
 traces of black chalk, pen and brown ink, brown wash  
 6½ x 4¾ in. (16.4 x 11.2 cm)

£15,000-25,000

US\$20,000-33,000  
 €17,000-28,000

**PROVENANCE:**

Unidentified collector's mark, in gold, a lion rampant (L. 2798).  
 John Skippe (1742-1811), Upper Hall, Ledbury (on associated mount), and by  
 descent to  
 Edward Holland-Martin; Christie's, London, 20-21 November 1958, lot 236  
 (as Ferrarese School, early 16th Century; 50 gns. to Hans Calmann), from  
 whom acquired by Robert Landolt.

An interesting visual record of the practice of *disegno* in early Renaissance Northern Italy, this sheet was probably made in preparation for a devotional panel. The Virgin is mourning the body of Christ which is supported by Joseph of Arimathea, who offered his own sepulchre for the Entombment. The old – possibly 16th Century – inscription 'zan belin' (written in Venetian dialect) attests to an early attribution to Giovanni Bellini, yet both the simplified handling of the pen and the typology of the figures point in the direction of a different artist. The sheet was probably executed by a painter from the school of Ferrara, as first suggested by A.E. Popham in an inscription on the mount; the different figural types, characterized by stocky bodies and expressive faces, recall the characters in devotional paintings by artists from that school and brings to mind artists such as Ludovico Mazzolino.



\*9

**LOMBARD SCHOOL, CIRCA 1480-1500**

*The Virgin and Child, His hand raised in blessing*

black chalk, pen and brown and black ink, grey-brown wash, heightened with white on grey prepared paper, the corners cut  
7 $\frac{3}{8}$  x 5 $\frac{1}{4}$  in. (18.8 x 13.5 cm)

£6,000-8,000

US\$8,000-11,000

€6,700-8,900

**PROVENANCE:**

Unidentified collector's mark, in gold, a lion rampant (L. 2798).  
John Skippe (1742-1811), Upper Hall, Ledbury (on associated mount), and by descent to  
Edward Holland-Martin; Christie's, London, 20-21 November 1958, lot 248  
(as Milanese School, early 16th Century; 190 gns. to Hans Calmann), from  
whom acquired by Robert Landolt.

Probably executed in preparation for the central section of a devotional panel, this sheet projects strong characterization of the figures and masterly handling of the media. The figures' proportions, facial features and archaic composition resemble the work of a group of artists active in Lombardy under the dukedom of Ludovico Sforza, such as Bernardino Butinone, Bernardo Zenale and Francesco de' Tatti. A finished drawing in Musée de Grenoble (inv. MG D 2) with Saints Jerome and Francis in the wilderness, the only sheet that has been plausibly attributed to this circle, compares closely to the Landolt drawing both in technique and expressive characterization of the figures (see E. Pagliano, *De chair et d'esprit. Dessins italiens du musée de Grenoble*, Grenoble, 2010, no. 2, ill.).



**\*10**

**WORKSHOP OF FRANCESCO SQUARCIONE (CIRCA 1450-1460)**

*Studies of youths with staffs*

with inscription 'Carpatio' (*recto*) and with attribution 'PADUAN SCHOOL, XV CENT.' (by A.E. Popham, on the mount)

black chalk, pen and brown ink, light brown wash heightened with white on grey-green prepared paper  
10% x 8 in. (27 x 20 cm)

£20,000-30,000

US\$27,000-40,000

€23,000-34,000

**PROVENANCE:**

Unidentified collector's mark, in gold, a lion rampant (L. 2798).  
Unidentified collector's mark, large armorial stamp (not in Lugt).  
John Skippe (1742-1812), Upper Hall, Ledbury (on associated mount), by descent to  
Edward Holland-Martin; Christie's, London, 20-21 November 1958, lot 203, (100 gns. to Hans Calmann), from whom acquired by Robert Landolt.

**LITERATURE:**

A. Schmitt, 'Francesco Squarcione als Zeichner und Stecher', *Münchener Jahrbuch der Bildenden Kunst*, XXV, 1974, p. 212, note 2.  
K. Christiansen, 'Early Works: Padua', in J. Martineau, ed., *Andrea Mantegna*, exhib. cat., Royal Academy, London and Metropolitan Museum of Art, New York, 1992, p. 112, n. 34 (the entire sketchbook, as Workshop of Squarcione).  
M. Morgan Grasselli, ed., *The Touch of the Artist. Master Drawings from the Woodner Collections*, exhib. cat., National Gallery of Art, Washington, D.C., 1995, pp. 48, 51, under no. 7 (as Paduan School, 1470; catalogue entry by L. Armstrong).  
D. Cordellier, ed., *Documenti e fonti su Pisanello: 1395-1591 circa*, (*Verona illustrata*, 8), 1995, pp. 178-79, under no. 84 (as Workshop of Squarcione).  
G. Agosti, 'Piccole osservazioni nell'area dello Squarcione', in A. De Nicolò Salmazo, ed., *Francesco Squarcione 'Pictorum gymnasiarcha singularis'*, Padua, 1999, pp. 59-60 (the entire sketchbook, as Workshop of Squarcione).  
L. Armstrong, *Studies in Renaissance Miniaturists in Venice*, I, London, 2003, p. 85, no. 203 (as Workshop of Squarcione).  
D. Banzato, A. De Nicolò Salmazo and A.M. Spiazzi, *Mantegna e Padova, 1445-1460*, exhib. cat., Musei Civici agli Eremitani, Padua, 2006, under nos. 56-57 (the entire sketchbook, as 'Paduan School, Workshop of Squarcione?' entry by G. Marini).  
A. Robison, *La poesia della luce. Disegni veneziani dalla National Gallery of Art di Washington/ The Poetry of Light. Venetian Drawings from the National Gallery of Art*, Washington, exhib. cat., Museo Correr, Venice, 2014, p. 36, under no. 4 (as Studio of Squarcione).

This intriguing early work was originally part of a sketchbook which included at least twelve drawings of similar dimensions, executed in pen and ink on variously prepared papers (blue, green, pink and brown), formerly in the collection of the English amateur John Skippe. While the full sketchbook was possibly acquired by Skippe during his stays in Venice and Padua, where he travelled in 1773 to see frescoes by Giotto and Mantegna, the surviving sheets are now divided between Amsterdam (Rijksprentenkabinet, inv. RP-T-1959-75), Berlin (Kupferstichkabinett, inv. KdZ 24774), London (The Courtauld Gallery, inv. 4670), Rotterdam (Boijmans Van Beuningen Museum, inv. I 181), Munich (Staatliche Graphische Sammlung inv. 1973:10, 31), National Gallery of Art (Woodner Collection inv. 2011.42.4) and two private collections (see *Mantegna e Padova, 1445-1460*, no. 57). In 1939 A.E. Popham first described the drawings as products from the workshop of Francesco Squarcione, and narrowed their execution to two separate artists, one being closer to Marco Zoppo.

Master to many great Northern Italian artists, most notably Andrea Mantegna, the painter, sculptor, tailor and designer Francesco Squarcione was the head of Padua's most advanced artistic workshop. In his teaching he emphasized the study of the antique, and gave a prominent role to the practice of drawing, both in the training of young artists and in the creative process. While Annegrit Schmidt attributed the sketchbook to Squarcione himself, the majority of scholars have generally agreed with Popham's attribution and dated the sheets around the most important commission that involved the workshop of Squarcione, the decoration of the Ovetari chapel of circa 1448-1457. Schmidt also tentatively identified the sketchbook with a book of drawings of antique sculptures, battles of centaurs, fauns and satyrs and men and women on horseback, donated by Ludovico Gonzaga to Andrea Mantegna in 1476, which has been more plausibly associated with a lost sketchbook by Pisanello (see Cordellier, *op. cit.*).









11

**\*11**

**FOLLOWER OF GIOVANNI ANTONIO LICINIO, IL PORDENONE  
(PORDENONE CIRCA 1484-1539 FERRARA)**

*Saint Augustine seated*

pen and brown ink, point of the brush and brown wash heightened with white,  
on grey (formerly blue) paper  
9 $\frac{3}{8}$  x 7 $\frac{1}{8}$  in. (24 x 19.3 cm)

£4,000-6,000

US\$5,300-7,900

€4,500-6,600

**PROVENANCE:**

Jonathan Richardson, Jun. (1664-1771), London (L. 2170) (on associated mount and with his inscription 'Nella chiesa di S.ta Maria di Campagna, à Piacenza, entrando á man si;/ nistra, dipinse il Pordonone La tavola di Sant'Agostino. Vasari vit. p. 191/ Di età di 56 mori 1540. Ridolfi.', verso of the old mount). Henry Constantine Jennings (1731-1819), Shiplake and London (L. 2771). William Mayor (d. 1874), London (L. 2799). Stuttgarter Kunstkabinett; Norbert Ketterer, 19-21 May 1953, lot 490, where acquired by Robert Landolt.

**EXHIBITED:**

*A Brief Chronological Description of a Collection of Original Drawings and Sketches by the Old Masters of the different Schools of Europe [...] formed by the late Mr. William Mayor of Bayswater Hill, London, 1875, no. 230.*

The figure in this drawing shows the same figure in reverse as that in the now almost entirely destroyed fresco by Pordenone (in collaboration with his son-in-law, Pomponio Amalteo (1505-1588) in the Church of Santa Croce, Casarsa (C.E. Cohen, *The Art of Giovanni Antonio da Pordenone. Between Dialect and Language*, Cambridge, Massachusetts, 1996, fig. 681). Five further copies after the frescoes are known (*ibid.*, p. 725, under no. 1).



12

**\*12**

**CIRCLE OF LORENZO COSTA (1460-1535)**

*The Presentation in the Temple*

with inscription 'titiano' (*recto*)  
pen and brown ink, watermark fleur-de-lys (cf. Briquet 7301, datable 1520)  
3 $\frac{3}{4}$  x 4 $\frac{7}{8}$  in. (9.3 x 12.4 cm)

£2,000-3,000

US\$2,700-3,900

€2,300-3,300

**PROVENANCE:**

Dr and Mrs Victor Bloch, London; Sotheby's, London, 12 November 1964, part of lot 130.  
with Hans Calmann, London, 1965 (according to the Landolt typescript catalogue), from whom acquired by Robert Landolt.

Rapidly drawn with summary strokes, this sheet was attributed to Lorenzo Costa in Robert Landolt's typescript catalogue. The quick penwork and the slender anatomy of the almost abstract figurines recall a group of pen and ink sketches attributed to Costa. The painter was the leading artist at the Gonzaga court in Mantua after Mantegna's death. The group of drawings related to this sheet and tentatively attributed to the artist includes works at Christ Church, Oxford, the Tobey collection, New York, the British Museum, at the Morgan Library and Museum and drawings formerly in the Rudolf collection (see C.C. Bambach in *An Italian Journey. Drawings from the Tobey Collection Correggio to Tiepolo*, exhib. cat., The Metropolitan Museum of Art, New York, 2010, pp. 2-5, ill.).

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**In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.**



**\*13**

**GEROLAMO GIOVENONE (VERCELLI CIRCA 1490-CIRCA 1555)**

*A seated bishop saint with a book and crozier*

with inscription 'G' (?) (on the verso of the mount) and 'XVIII' (visible through the mount)

black chalk, point of the brush and two shades of brown wash heightened with white, lightly squared in black chalk  
12 x 8¾ in. (30.5 x 22.2 cm)

£20,000-30,000

US\$27,000-40,000

€23,000-33,000

**PROVENANCE:**

Victor Amadeus I, Duke of Savoy (1587-1637), Turin.  
Cavaliere Antonio Abrate (1834-1925), Turin, after 1887, and by descent to Adele Abrate Carle (d. 1956), Turin.  
with Francis Matthiesen, London.  
with J.P. Durand-Matthiesen, Geneva, 1961, from whom acquired by Robert Landolt.

**EXHIBITED:**

Zurich, Graphische Sammlung ETH, *Zwiesgespräch mit Zeichnungen. Werke des 15. bis 18. Jahrhunderts aus der Sammlung Robert Landolt*, 2013-2014, no. 24, ill. (catalogue entry by G. Romano).

**LITERATURE:**

G. Rodolfo, *Disegni di Gaudenzio Ferrari e di Bernardino Lanino già nella Galleria dei Duchi di Savoia in Torino*, Carmagnola, 1927, no. 12 (as Gaudenzio Ferrari).  
A. Chiodo, 'Riscoprendo l'Album Abrate. Dalla formazione alla dispersione di un album di disegni del Seicento', in V. Segreto, ed., *Libri e album di disegni, 1550-1800*, Rome, 2018, p. 143, fig. 4.

This drawing showing a carefully rendered saint comes from an album of drawings assembled in the 17th century for the Dukes of Savoy, known as the Abrate album (see A. Chiodo, *op. cit.*, pp. 139-146). The album was dismembered at the beginning of the 20th century, but the present drawing is still mounted on one of its pages. Underneath Giovenone's drawing is a chiaroscuro woodcut by the engraver Antonio da Trento (1508-1550), used by the compiler of the album as a secondary support. For other drawings from the album, see lots 14, 28 and 55.



**\*14**

**GEROLAMO GIOVENONE (VERCELLI CIRCA 1490-CIRCA 1555)**

*The Annunciation*

black chalk, point of the brush and grey wash heightened with white on green-grey paper  
18¾ x 14¾ in. (47.7 x 37.3 cm)

£50,000-80,000

US\$66,000-110,000  
€56,000-89,000

**PROVENANCE:**

Victor Amadeus I, Duke of Savoy (1587-1637), Turin.  
Cavaliere Antonio Abrate (1834-1925), Turin, after 1887, and by descent to Adele Abrate Carle (d. 1956), Turin (with associated inscription 'Gaudenzio/ 4' on the old mount).  
Ernesto Bertarelli (1873-1957), Milan.  
with Francis Matthiesen, London, after 1940 (this and the below according to the Landolt typescript catalogue).  
Possibly Wolfgang Schwabe, Manchester.  
with Hans Calmann, London, 1958, from whom acquired by Robert Landolt.

**EXHIBITED:**

Zurich, Graphische Sammlung ETH, *Zwiesgespräch mit Zeichnungen. Werke des 15. bis 18. Jahrhunderts aus der Sammlung Robert Landolt*, 2013-2014, no. 25, ill. (catalogue entry by M. Matile).

**LITERATURE:**

G. Rodolfo, *Disegni di Gaudenzio Ferrari e di Bernardino Lanino già nella Galleria dei Duchi di Savoia in Torino*, Carmagnola, 1927, no. 4, fig. IV.  
G. Romano, ed., *Gaudenzio Ferrari e la sua Scuola*, Turin, 1982, pp. 207-208, ill.  
G. Romano, *Bernardino Lanino e il Cinquecento a Vercelli*, Turin, 1986, p. 277.  
A. Chiodo, 'Riscoprendo l'Album Abrate. Dalla formazione alla dispersione di un album di disegni del Seicento', in V. Segreto, ed., *Libri e album di disegni, 1550-1800*, Rome, 2018, p. 140, fig. 1.

This particularly large drawing by Gerolamo Giovenone, a painter from Vercelli, is a beautiful example of the artist's graphic style. The sheet, together with lots 13, 28, and 55, comes from the so-called Abrate album, one of the volumes assembled at the beginning of the 17th Century to organize the drawings collection of the Dukes of Savoy (see A. Chiodo, *op. cit.*, pp. 139-146). Following a tradition established by collectors of drawings in the early Renaissance, loose sheets by different artists were pasted onto the pages of bound albums. When the Abrate album was disbound in the 20th Century, its pages were sold separately and many of the drawings ended up in public collections. The majority of drawings in the Abrate album were by northern Italian artists of the school of Gaudenzio Ferrari, with a particular prevalence of works by painters active in Lombardy and the Piedmont region, such as Giovenone, Gaudenzio's master (see the previous and the present lots), and Bernardino Lanino, a pupil of Giovenone (see lot 28).

When Giovenone drew this Annunciation around 1545-1555, several artists in his circle painted similar compositions, including his own son Giuseppe Giovenone the Younger, as well as Bernardino Lanino in a fresco in the Duomo in Novara (see Romano, 1986, *op. cit.*, p. 196; for another similar Annunciation by Lanino on panel, see P. Astrua in *Bernardino Lanino*, exhib. cat., Vercelli, Museo Borgogna, 1985, no. 42, ill.). Another drawing by Giovenone, showing *Two heads of children*, also from the Abrate album and now in the Morgan Library and Museum, New York (inv. 1993.397), shares the same soft handling of the media and is also on blue paper.







15

**\*15**

**ATTRIBUTED TO POLIDORO CALDARA, CALLED POLIDORO DA CARAVAGGIO (CARAVAGGIO 1499-1543 MESSINA)**

*Studies for a Deposition and Lamentation*

pen and brown ink, brown wash heightened with white, watermark arrow above a circle, an anchor to the right  
7 7/8 x 5 1/8 in. (18.8 x 13 cm)

£10,000-15,000

US\$14,000-20,000  
€12,000-17,000

**PROVENANCE:**

Dr Franz Pokorny, Vienna (fl. mid-19th Century) (according to an inscription on the verso).

Josef V. Novák (1842-1918), Vienna (according to the Landolt typescript catalogue).

with Gustav Nebehay, Berlin.

W.R. Jeurwine, London (exhib. cat., *Exhibition of Old Master Drawings presented by Wynne R. Jeurwine*, London, Alpine Club, 1960, no. 72, as Biagio Pupini).

with Hans Calmann, London, 1963, from whom acquired by Robert Landolt.

**EXHIBITED:**

Zurich, Graphische Sammlung ETH, *Zwiegespräch mit Zeichnungen. Werke des 15. bis 18. Jahrhunderts aus der Sammlung Robert Landolt*, 2013-2014, no. 3, ill. (catalogue entry by M. Matile).

This rapidly sketched drawing has been tentatively attributed to Polidoro da Caravaggio (see Matile, *op. cit.*). On the page are assembled different studies for figures related to a *Deposition* and a *Lamentation* which are spontaneously drawn in pen and ink and then heightened with white. Polidoro employed the same media in many of his drawings, yet this sheet is executed with unique fluidity. The mourning atmosphere in the drawing recalls a more finished composition by the artist, *The Entombment*, in the Louvre (inv. 592; see P. Leone de Castris, *Polidoro da Caravaggio. L'opera completa*, Naples, 2001, no. 198, ill.). An alternative attribution to Biagio Pupini dalle Lame (Bologna 1511-1575) has been suggested by Hans Calmann, and Julien Stock proposed an attribution to Perino del Vaga (1501-1547) (according to Robert Landolt's typescript catalogue).

**\*16**

**GIORGIO GANDINI DEL GRANO (PARMA CIRCA 1489-1538)**

*Studies of the Virgin and Child with the infant Baptist*

inscribed 'la salute la/ qual d[...]ni [for 'domini?']/ [...]liva', illegibly inscribed lower right and with inscription '1a/' (?)

red chalk, pen and brown ink, light brown wash heightened with white  
6 5/8 x 5 1/2 in. (16.8 x 13.9 cm)

£10,000-15,000

US\$14,000-20,000  
€12,000-17,000



16

**PROVENANCE:**

Sir Peter Lely (1618-1680), London (L. 2092).  
 Richard Houlditch, Jun. (d. 1760), London (L. 2214, with associated ink number '4').  
 Sir Joshua Reynolds, P.R.A. (1723-1792), London (L. 2364); possibly Christie's, London, 17 May 1821, part of lot 43 (as Correggio).  
 Dr Tobias Christ (1888-1941), Basel.  
 Dr Hans Schneider (1888-1953), Basel and The Hague.  
 Anonymous sale; Gutekunst und Klipstein, Bern, 6 November 1952, lot 45, pl. 3 (as Parmigianino), where acquired by Robert Landolt.

**EXHIBITED:**

Zurich, Graphische Sammlung ETH, *Zwiesgespräch mit Zeichnungen. Werke des 15. bis 18. Jahrhunderts aus der Sammlung Robert Landolt*, 2013-2014, no. 16, ill. (catalogue entry by M. Vaccaro).

**LITERATURE:**

A.E. Popham, *Correggio's Drawings*, London, 1957, no. A19 (as Bernardino Gatti).  
 D. Ekserdjian, [review of M. Mussini, *Correggio tradotto*, Milan, 1995], *The Burlington Magazine*, 138, 1996, p. 693, under no. 574, fig. 74 (as attributed to Giorgio Gandini del Grano).  
 A. Muzzi, *Il Parmigianino e il Fascino di Parma*, exhib. cat., Florence, Gabinetto Disegni e Stampe degli Uffizi, 2003, p. 128, under no. 70.  
 A. Muzzi, 'Aggiunte a Giorgio Gandini del Grano disegnatore', *Parmigianino e la Scuola di Parma*, Casalmaggiore, 2004, pp. 30, 32, 36, fig. 5, note 10.  
 A. Loda, *Correggio*, 2008, exhib. cat., Parma, Galleria Nazionale, p. 453, under no. V.7.

F. Frucro, 'Per Gandini disegnatore', *Studi sul disegno padano del Rinascimento*, 2010, pp. 173-174, no. 12, fig. 15.

M. Vaccaro, 'After Correggio: Drawings by Giorgio Gandini del Grano for Parma Cathedral', *Master Drawings*, LIII, no. 1, Spring, 2015, p. 64, fig. 6.

**ENGRAVED:**

William Wynne Ryland, 1762, published by Charles Rogers (1711-1784) in *A Collection of Prints in Imitation of Drawings*, London, 1778, no. 45 (as Correggio).

When in the famous collection of Sir Joshua Reynolds, this drawing was reproduced in print as a prime example of the work of Correggio (1489-1534), the greatest Emilian artist before Parmigianino, to whom it was later attributed. Reynolds also owned a related painting, a *Rest on the Flight to Egypt* (Vaccaro, 2013-2014, *op. cit.*, p. 49, fig. 1), which he also considered a work by Correggio. It was only quite recently that the hand of Giorgio Gandini del Grano – who may have been a pupil of Correggio – was recognized. Del Grano's career seemed to take off when Correggio died, though it was to be cut short by his own untimely death. The combined use of red chalk and pen and the angular lines are characteristic features of the artist's drawings, as are the scattered inscriptions. A much more finished drawing in the Royal Collection, Windsor Castle (inv. RCIN 990599; see Vaccaro, 2013-2014, *op. cit.*, p. 50, fig. 2), related to the painting mentioned above, shows a later stage in the artist's working process, when Gandini had brought under control the outburst of compositional ideas to which the Landolt sheet so attractively bears witness.



\*17

**BACCIO DELLA PORTA, CALLED FRA BARTOLOMMEO  
(SAVIGNANO DI PRATO 1472-1517 FLORENCE)**

*Trees on a rocky outcrop*

pen and brown ink

11% x 8% in. (28.8 x 21.2 cm)

£60,000-80,000

US\$80,000-110,000

€67,000-89,000

**PROVENANCE:**

Fra Paolino da Pistoia (1488-1547), Florence, by descent to Sister Plautilla Nelli (1524-1588) and left by her to the Cloister of Santa Caterina da Siena, Florence. Cavaliere Francesco Maria Niccolò Gabburri (1676-1742), Florence (with characteristic mount), purchased from Gabburri's heirs by William Kent (fl. 1742-1761), in 1758. sold at auction in London in 1760-1761. Private collection, England. Private collection, Ireland, in around 1925. Anonymous sale; Sotheby's, London, 20 November 1957, lot 21, pl. 35 (£ 650 to Hans Calmann; catalogue by C. Gronau). with Hans Calmann, London, from whom acquired by Robert Landolt.

**EXHIBITED:**

Zurich, Graphische Sammlung ETH, *Zwiegespräch mit Zeichnungen. Werke des 15. bis 18. Jahrhunderts aus der Sammlung Robert Landolt*, 2013-2014, no. 2, ill. (catalogue entry by M. Matile).

**LITERATURE:**

W.R. Jeurwine, 'A Volume of Landscape Drawings by Fra Bartolomeo', *Apollo*, 66, 1957, p. 132.  
I. Härth, 'Zu Landschaftszeichnungen Fra Bartolomeos und seines Kreises', *Mitteilungen des Kunsthistorischen Institutes Florenz*, IX, 1959-1960, p. 125.  
B. Berenson, *I disegni dei pittori fiorentini*, II, Milan, 1961, no. 433F, fol. 21, p. 72.

This refined study of a cluster of trees clinging to a rocky outcrop comes from an album of 41 landscape drawings by Fra Bartolommeo, broken up in 1957 (see provenance). Drawn in around 1500, these drawings form one of the most substantial and earliest groups of pure landscape drawings. They show townscapes, landscapes with convents, rocky outcrops, studies of trees and, interestingly, one copy after a landscape drawing by Albrecht Dürer (C. Fischer, 'Fra Bartolommeo's Landscape Drawings', *Mitteilungen des Kunsthistorischen Institutes in Florenz*, 1989, XXXIII, no. 2, pp. 301-342). Over a thousand drawings by the artist have come down to us today, but until the rediscovery of the album only around twelve pure landscape drawings by the artist were known. The appearance of this group of drawings, therefore, contributed greatly to our understanding of Fra Bartolommeo's landscape art and the artist in general. They form 'the largest group of drawn landscape views by any Italian Renaissance artist, comparable, for their date, only to the drawings and watercolours of Albrecht Dürer.' (see C. Fischer, in *Master Drawings from the Courtauld Gallery*, exhib. cat., London, The Courtauld Gallery, and New York, The Frick Collection, 2012, p. 68 under no. 9).

The provenance of the drawings can be traced back to Fra Bartolommeo's time. The artist's workshop must have handled his drawings with great care in his lifetime; after Fra Bartolommeo's death Lorenzo di Credi made an inventory of no fewer than 830 drawings and 12 sketchbooks in the artist's studio. The drawings were bequeathed to his fellow friar and favourite pupil Fra Paolino da Pistoia (1488-1547). He, in turn, gave them to the artist and

nun Plautilla Nelli (1524-1588) who left them to her cloister, Santa Caterina in Florence. In about 1722, the Florentine diplomat, painter, biographer and collector Francesco Maria Niccolò Gabburri (1676-1742) started negotiations with the convent to buy the album and its content. He certainly had acquired the drawings by 29 December 1725 as the Venetian collector, printmaker and art dealer Antonio Maria Zanetti congratulated Gabburri on his acquisition in a letter from that date (see A.J. Elen, 'Out of Oblivion. An Extraordinary Provenance', in *Fra Bartolommeo. The Divine Renaissance*, exhib. cat., Rotterdam, Museum Boijmans Van Beuningen, 2016-2017, p. 46). Gabburri had the drawings mounted in window mounts with characteristic borderlines in brown ink and wash and bound in an album. It is interesting that Gabburri erroneously thought the drawings to be by Andrea del Sarto, even more so considering that he owned 505 figure and compositional drawings by Fra Bartolommeo which he must have bought from the same source. Gabburri also had those drawings bound in two albums which are now in the Museum Boijmans Van Beuningen, Rotterdam (see Fischer, *op. cit.*, 1990-1991, pp. 18-24).

After Gabburri's death, the little known British dealer William Kent (often confused with the eponymous architect) who was based in Florence and Rome, bought the entire collection in 1758. This included the album with landscape drawings and the two now in the Museum Boijmans Van Beuningen, and Kent took them to England where they were sold in around 1760-1761. The whereabouts of the drawings for the following 150 years or so remain unclear, but they appeared on the market again when they were bought by an Irish collector in around 1925 (see C. Fischer, *op. cit.*, 1990-1991, p. 15, note 33). The dramatic appearance of the drawings in the 1957 sale was a revelation to art historians, collectors and museums; most of the drawings are now in public collections.

The drawings are datable to between 1495 and 1509, when Fra Bartolommeo predominantly used pen and ink, before his 1509 trip to Venice. In contrast to his figure drawings which were all studies for pictures, only three of the artist's landscape drawings can be related to his paintings. As Chris Fischer has observed, the landscape drawings were 'apparently made for pleasure and they furnish us a glimpse of Fra Bartolommeo's artistic creativity, when he worked, not out of a sense of duty, but out of love' (Fischer, *op. cit.*, 1989, p. 334). These observations surely apply to the present sheet in which Fra Bartolommeo breathes life into a rock formation and the vegetation that it supports. The plants and trees are drawn with delicate outlines only, while the sculptural quality of the rocks is suggested in the subtle play between the white of the paper and the diagonally applied hatching. While this sheet is not directly related to any of the artist's known paintings, it may be compared to the rocks seen in the background *Saint Jerome in the Wilderness* in the Gemäldegalerie, Berlin (see S. Padovani *et al.*, *L'eta di Savonarola. Fra' Bartolomeo e la Scuola di San Marco*, exhib. cat., Florence, Palazzo Pitti and Museo di San Marco, 1996, no. 14, ill.). A number of drawings by Fra Bartolommeo showing rocky outcrops with vegetation, some of which drawn in a similarly sensitive style, are in the Louvre, Paris (inv. RF 5564-RF 5567).

Only three drawings from the Gabburri album have come up at auction after the 1957 sale: two studies of trees were in the Hatvany sale, Christie's, London, 24 June 1980, lots 8 and 9, reappearing at Christie's, New York, 24 January 2001, lot 7 and Christie's, London, 7 July 2010, lot 308 respectively. A *View of Fiesole* was sold at Sotheby's, New York, 31 January 2018, lot 5.









**\*18**

**DOMENICO CAMPAGNOLA (PADUA 1500-1564)**

*A village in a mountainous landscape, a wood behind and a stream to the right*

with inscription 'Titian' (?) (twice)

pen and brown ink

7¼ x 11½ in. (19.7 x 29 cm)

£8,000-12,000

US\$11,000-16,000

€8,900-13,000

**PROVENANCE:**

Anonymous sale, probably Ernst Heinrich Ehlers (1835-1926), Göttingen; C.G. Boerner, Leipzig, 9-10 May 1930, lot 89.

Erik Jurié von Lavandal, Vienna; Auktionshaus für Altertümer Glückselig Gesellschaft, Vienna, 13-14 June 1933, lot 251.

Anonymous sale; Galerie Fischer, Lucerne, 16 June 1950, lot 1895, where acquired by Robert Landolt.

**EXHIBITED:**

Chur, Kunsthau Chur, *Aus Churer Privatbesitz. Graphik, Zeichnung, Aquarell*, 1952, no. 129.

Zurich, Graphische Sammlung ETH, *Zwiesgespräch mit Zeichnungen. Werke des 15. bis 18. Jahrhunderts aus der Sammlung Robert Landolt*, 2013-2014, no. 36, ill. (catalogue entry by M. Matile).

**LITERATURE:**

J. Byam Shaw, *The Italian Drawings of the Frits Lugt Collection*, Paris, 1983, I, pp. 237-238, under no. 232.

As already recognized in the 1930 auction catalogue (see Provenance), the graphic style of this rocky landscape is entirely characteristic of Domenico Campagnola's draughtsmanship. The meticulous rendering of every detail, the gentle linear quality and the crosshatching in the shadowy areas betray Campagnola's activities as a printmaker. Furthermore, the compositional qualities show the influence of the work of Titian, and of Giulio Campagnola (who adopted the young Domenico), to whom Domenico was greatly indebted. James Byam Shaw grouped the present drawing, which should be placed early in the artist's career, with a sheet in the Frits Lugt Collection, Paris (inv. 1503) and with a signed drawing in the British Museum, London (inv. 1895-9-15-836; see K. Oberhuber, in *Le Siècle de Titien*, exhib. cat., Paris, Grand Palais, 1993, no. 107, ill.), pointing out the similarities in their style and 'closed composition' (Byam Shaw, *op. cit.*, under no. 232). To this group can be added a stylistically very similar drawing in the Morgan Library and Museum, New York, bought by Pierpont Morgan as Giulio, but now given to Domenico (inv. I.59).





**\*19**

**DOMENICO CAMPAGNOLA (PADUA 1500-1564)**

*An angel blowing his trumpet at four winged devils struggling in the sea*

traces of black chalk, pen and two shades of brown ink, cut along the lower edge

8¼ x 10⅞ in. (20.9 x 26.3 cm)

£7,000-10,000

US\$9,300-13,000  
€7,800-11,000

**PROVENANCE:**

John Skippe (1742-1812), Upper Hall, Ledbury (L. 1529b) (on associated mount), by descent to

Edward Holland-Martin; Christie's, London, 20-21 November 1958, lot 55b (together with another Apocalypse drawing of Satan chained; 25 gns. to Colnaghi).

with Colnaghi, London, 1958, from whom acquired by Robert Landolt.

This sheet can be related with a series of drawings by Campagnola showing scenes from the Apocalypse, of which twenty-two are in the Royal Collection, Windsor Castle (see M. Clayton, 'Drawings by Domenico Campagnola after Giusto de Menabuoni's Apocalypse Frescoes,' *Master Drawings*, XLII, 2004, no. 4, pp. 315-332). Those drawings are based on the fresco cycle with forty-two scenes from the Apocalypse painted by the 14th Century artist Giusto de Menabuoni as part of his decoration of the Baptistery of the Duomo, Padua, around 1376-1378. The present drawing, however, does not seem to correspond to any of the frescoes in the Baptistery, though similar scenes with angels blowing trumpets do appear.



**\*20**

**GIROLAMO DA CARPI (CARPI 1501-1566 FERRARA)**

*Studies of grotesques and motifs from the Vatican Logge*

with illegible inscription (cut, recto)

pen and brown ink

16 x 10¾ in. (40.8 x 27.3 cm)

£7,000-10,000

US\$9,300-13,000

€7,800-11,000

**PROVENANCE:**

Jonathan Richardson, Jun. (1694-1771), London (with his mount and attribution 'Gio. da Udine' (L. 2997) and mark similar to L. 2170).

Richard Cosway, R.A. (1740-1821), London (L. 628).

A.F. Cresswell (according to the 1965 auction catalogue).

E.A. Wrangham; Sotheby's, London, 1 July 1965, lot 2.

Anonymous sale; Galerie Kornfeld, Bern, 21 June, 1985, lot 195 (as Roman School, circa 1520), where acquired by Robert Landolt.

**EXHIBITED:**

Zurich, Graphische Sammlung ETH, *Zwiesgespräch mit Zeichnungen. Werke des 15. bis 18. Jahrhunderts aus der Sammlung Robert Landolt*, 2013-2014, no. 4, ill. (catalogue entry by M. Matile).

**LITERATURE:**

A.E. Popham, in *Vasari Society*, X, 1929, no. 5.

P. Pouncey and J.A. Gere, *Italian Drawings in the Department of Prints and Drawings in the British Museum, Raphael and his Circle*, London, 1962, pp. 109-110.

H.W. Schmidt, 'Das Skizzenbuch 14760 der Biblioteca Reale in Turin', *Festschrift Dr. h.c. Eduard Trautschold*, Hamburg, 1965, p. 88.

The Ferrarese artist Girolamo da Carpi lived in Rome between 1549 and 1553. During his extended stay he copied in a sketchbook, known today as the Roman Sketchbook, both Roman antiquities and 16th Century designs. He also copied designs for the Vatican Logge by Raphael and his school.

The motif of the see-sawing satyrs derives from a now lost fresco in the second loggia (N.W. Canedy, *The Roman Sketchbook of Girolamo da Carpi*, London, 1976, no. T96). The present sheet is related to a small group of similar works by the artist (for example at the Metropolitan Museum of Art, inv. 59.605.8, and The Courtauld Gallery, inv. D.1955.WF. 4643), executed in the same technique and style, and containing motifs derived from the Roman Sketchbook.



**\*21**

**ITALIAN (?) SCHOOL, 16TH CENTURY**

*The Rape of Ganymede*

with inscription 'Susan.' (?) (*recto*) and '[...] Giorgio Vasari Aretino' (on the old mount)

black chalk, pen and brown ink, light brown wash, partly lightly incised  
9½ x 7 in. (24.2 x 18 cm), oval

£2,000-3,000

US\$2,700-4,000  
€2,300-3,300

**PROVENANCE:**

with Hans Calmann, London, 1963 (according to the Landolt typescript catalogue), from whom acquired by Robert Landolt.

This drawing is one of a number of depictions from the first half to the middle of the 16th Century of the myth of Ganymede, the mortal boy from Troy with whom Jupiter fell in love and abducted in the guise of an eagle, appointing him wine-pourer to the gods (see M. Marongiu, *Il mito di Ganimede prima e dopo Michelangelo*, exhib. cat., Florence, Casa Buonarroti, 2002). The drawing is particularly close to the most famous of these, a composition by Michelangelo, known from several drawn, painted and engraved versions. A drawing in the Harvard Art Museums has sometimes been considered the original (inv. 1955.75; see A. Gnann, *Michelangelo. The Drawings of a Genius*, exhib. cat., Vienna, Albertina, 2010-2011, no. 83, ill., as after Michelangelo). The prime engraved version, attributed to Nicolas Beatrizet and dated 1542, or one of the versions after it must have been the direct source for the present drawing, as it shows the dog looking up at Ganymede in the same direction as seen here. It has been suggested that the drawing could be French, rather than Italian.



21

**\*22**

**CIRCLE OF FRANCESCO DE' ROSSI, IL SALVIATI  
(FLORENCE 1510-1563 ROME)**

*A battle scene within an elaborate border*

with inscription 'F Salviati' (on the *recto* of the old mount) and 'B 74' (?) (on the *verso* of the old mount)

pen and brown ink, brown wash  
4¼ x 4¾ in. (10.7 x 11 cm)

£4,000-6,000

US\$5,300-7,900  
€4,500-6,600

**PROVENANCE:**

Horace Walpole (1717-1797) Strawberry Hill, London (according to a label on the *verso* of the old mount).

Dr Barry Delany (1815-1888), Kilkenny, Ireland (L. 350).

with Hans Calmann, London, 1961 (according to the Landolt typescript catalogue), from whom acquired by Robert Landolt.



22

**\*23**

**JACOPO DA PONTE, CALLED BASSANO  
(BASSANO DEL GRAPPA CIRCA 1510-1592 VENICE)**

*Study for Christ in the Agony in the Garden*

traces of black chalk, brush and brown wash heightened with white, on brown (formerly blue) paper  
12 $\frac{1}{8}$  x 9 $\frac{5}{8}$  in. (31.9 x 24.5 cm)

£30,000-50,000

US\$40,000-66,000  
€34,000-56,000

**PROVENANCE:**

Zaccaria Sagredo (1653-1729), Venice (L. 2103a, with his inscription 'B.B. [Bottega Bassano] no: 1623').

Maurice Marignane (1879-1956), Paris (L. 1872).

Hubert Marignane (1921-2002), Paris and Menton (L. 1343a), from whom acquired by  
with Hans Calmann, 1956 (according to the Landolt typescript catalogue),  
from whom acquired by Robert Landolt.

**EXHIBITED:**

Zurich, Graphische Sammlung ETH, *Zwiegespräch mit Zeichnungen. Werke des 15. bis 18. Jahrhunderts aus der Sammlung Robert Landolt*, 2013-2014, no. 37, ill. (catalogue entry by M. Matile).

**LITERATURE:**

E. Arslan, *I Bassano*, Milan, 1960, I, p. 215 (as Francesco Bassano).

This powerful drawing is a study for the figure of Christ, kneeling in prayer, in Jacopo Bassano's *Agony in the Garden*, a nocturnal composition which powerfully captures the Saviour's overwhelming anguish before his arrest and the Passion (Fig. 1; G. Ericani, in *Jacopo Bassano e lo stupendo inganno*



Fig. 1. Jacopo da Ponte, called Bassano, *Agony in the Garden*, Christie's, London, online, 21-30 July 2020, lot 12.

*dell'occhio*, exhib. cat., Bassano del Grappa, Museo Civico, 2010, no. 35, ill.).

While the artist has described Christ's facial expression in detail with the tip of the brush, he built up the body of Christ and his drapery through layers of brown wash and white bodycolour, spread with confident strokes. The large sheet was part of the collection of drawings by Bassano and his family workshop owned by Zaccaria Sagredo in Venice; it was first published by Ermanno Arslan as a work by Jacopo's son Francesco (1549-1592), and only recently restored to the family patriarch (see exhibited).

The Landolt sheet raises important questions regarding the invention, production and use of drawing within Bassano's workshop as the sheet relates to a number of brush drawings on blue paper conceived by Jacopo and later reused in paintings produced by his extensive family workshop (see V. Romani in *Jacopo Bassano*, exhib. cat., Bassano del Grappa, Museo Civico, and Fort Worth, Kimbell Art Museum, 1992-1993, nos. 88-89, ill.). This drawing was in fact reused for several versions developed from the mid-1580s and alternatively attributed to the artist's sons Francesco and Leandro (1557-1622) (Bassano del Grappa, Museo Civico, inv. 392; Gallerie Estensi, Modena, inv. 416; Galleria Nazionale, Parma, inv. 476; Gallerie dell'Accademia, Venice, inv. 393; The Hermitage, Saint Petersburg, inv. 2263; and Pinacoteca Nazionale, Lucca; see Ericani, *op. cit.*, p. 121, under no. 35). The *Agony in the Garden* became one of the most popular of Bassano's compositions, and, while developed in various sizes and formats, the main figure of Christ always retained details of the present drawing, such as his partly uncovered knees and the rocky background, suggested just by the bolt-like, thin diagonal brushstroke in the Landolt drawing.

In its size, technique and level of finish, the sheet relates closely to the *Deposition* in the Uffizi (inv. 746; see E. Arslan, *op. cit.*, p. 33), a large brush drawing which features strikingly similar facial types. While William R. Rearick considered such large drawings as 'ricordi' executed by Jacopo after his paintings and for reuse by his workshop in years to come (*Jacobus a Ponte Bassanensis. Disegni della maturità*, Bassano, 1987, introduction and p. ii), Alessandro Ballarin highlighted the quality, spontaneity and number of *pentimenti* in these sheets, which he considered as highly finished, creative *modelli*, executed in preparation for the paintings and often to scale ('Introduzione ad un catalogo dei disegni di Jacopo Bassano', *Arte Veneta*, XXIII, 1969, pp. 85-114). Another *modello* by Jacopo, closely related to the present sheet in execution and style, is in the Ashmolean Museum, Oxford (see C. Whistler in *Drawing in Venice. Titian to Canaletto*, exhib. cat., Oxford, Ashmolean Museum, 2015-2016, no. 32, ill.). The evident pictorial quality of the present sheet – achieved through powerful brushwork and the chromatic contrast with coloured paper – offers a visually eloquent case of the famous Renaissance contest of Venetian *colorito* against Tuscan *disegno*, grounded respectively in Lodovico Dolce's *Aretino* of 1557 and the 1568 edition of Vasari's *Vite*.









24

**\*24**

**ATTRIBUTED TO FRANCESCO DE' ROSSI,  
IL SALVIATI (FLORENCE 1510-1563 ROME)**

*Christ descending into Limbo*

with inscription 'Mecherino da Siena' (verso)  
red chalk (possibly later), pen and brown ink, brown  
wash heightened with white, on light brown paper  
3 $\frac{3}{8}$  x 4 $\frac{7}{8}$  in. (9.1 x 12.5 cm)

£5,000-7,000

US\$6,700-9,300

€5,700-7,800

**PROVENANCE:**

Giovanni Morelli (1816-1891), Milan (according to the  
1953 Stuker catalogue).  
with Dr Karl Grünwald (1887-1964), Zurich (according  
to the Landolt typescript catalogue).  
Anonymous sale; Galerie Jürg Stuker, Bern, 17-26  
November 1953, lot 194 (as Domenico Beccafumi),  
where acquired by Robert Landolt.

Despite its small size, this drawing appears to be a  
brilliant demonstration of Salviati's ability to create  
compositions with figures in complex, expressive  
poses. The drawing's style and technique can be well  
compared to such larger sheets as the *Resurrection  
of Christ* at the National Gallery of Art in Washington  
(inv. 2006.11.21; see Catherine Monbeig Goguel in  
*Francesco Salviati ou la Bella Maniera*, exhib. cat., Rome,  
Villa Medici, and Paris, Musée du Louvre, 1998, no.  
101, ill.); note, for instance, the identical feet of Christ  
in both sheets.



25 (recto)

**\*25**

**EMILIAN SCHOOL, 16TH CENTURY**

*Studies of the Visitation and the Lamentation  
of Christ (recto); Studies of men with arms  
outstretched (verso)*

pen and brown ink, traces of red chalk (recto); black  
chalk on a blue preparation (verso), irregularly shaped  
at left

11 $\frac{1}{4}$  x 8 $\frac{1}{4}$  in. (28.4 x 21.1 cm)

£1,000-1,500

US\$1,400-2,000

€1,200-1,700

**PROVENANCE:**

with W.R. Jeudwine and Yvonne French, Alpine Club  
Gallery, London (*Exhibition of Old Master Drawings*,  
1971, no. 6, as Carlo Urbino), where acquired by  
Robert Landolt.

This sheet was previously given to Carlo Urbino  
(1510/1520-1585), but the attribution has recently  
been rejected by Professor Giulio Bora.

We are grateful to Professor Giulio Bora for his  
assistance in cataloguing this drawing.





26

**\*26**

**BIAGIO PUPINI DALLE LAME (BOLOGNA 1511-1575)**

*Cornelia rejects the crown from Ptolemy VII (?)*

traces of black chalk, point of the brush and brown ink, grey wash  
heightened with white on blue paper  
8 x 6 1/8 in. (20.4 x 15.5 cm)

£5,000-7,000

US\$6,600-9,200  
€5,600-7,700

**PROVENANCE:**

Charles Rogers (1711-1784), London (L. 624).  
Henry Scipio Reitlinger (1882-1950), London (L. 2274a); Sotheby's,  
London, 9 December 1953, part of 17 (as Schiavone; to Hans Calmann).  
with Hans Calmann, London, 1966, from whom acquired by  
Robert Landolt.

**EXHIBITED:**

Zurich, Graphische Sammlung ETH, *Zwiesgespräch mit Zeichnungen.  
Werke des 15. bis 18. Jahrhunderts aus der Sammlung Robert Landolt*, 2013-  
2014, no. 18, ill. (as Bartolomeo Ramenghi, called Bagnacavallo; catalogue  
entry by M. Matile).

In publishing the drawing in 2013, Michael Matile suggested that the enigmatic subject is a representation of Cornelia rejecting Ptolemy's crown – the episode of the noble Roman widow refusing to marry King Ptolemy of Egypt. Both the names of Biagio Pupini and of Bartolomeo Ramenghi, called Bagnacavallo, have been suggested as authors of this sheet. The two artists, who began to collaborate around 1511, shared a very similar graphic technique. Both often used ink and wash in combination with white heightening, achieving similar painterly effects in their drawings. The particularly rich and fluid execution of this sheet, together with the typology of the figures, especially closely recalls works by Pupini, such as the drawing with *The Queen of Sheba and her retinue* in the Louvre (inv. 3922; see D. Cordellier and B. Py, *Musée du Louvre, Musée d'Orsay. Département des Arts graphiques. Inventaire général des dessins italiens*, V, Paris, 1992, II, no. 886, ill.).

**\*27**

**VENETIAN SCHOOL, LATE 16TH CENTURY**

*The Raising of Lazarus*

with inscription 'di mano del [...] [the name altered to Tintoretto]' and with number '1032' (*recto*), and with inscription 'Palma' (on the old mount)  
pen and brown ink, brown wash on blue paper  
7 x 11 in. (17.8 x 28 cm)

£3,000-5,000

US\$4,000-6,600  
€3,400-5,500

**PROVENANCE:**

Jonathan Richardson, Jun. (1694-1771), London (L. 2170, on associated mount).  
Colonel Humphrey Quill, London; Christie's, London, 27 June 1967, lot 53 (220 gns. to Hans Calmann).  
with Hans Calmann, London, 1967, from whom acquired by Robert Landolt.

Although sketches of this type by Tintoretto are not known, the drawing is close in composition to two paintings by him, one at the Minneapolis Museum of Art (inv. 83.74), the other in the Museum für bildenden Künste, Leipzig (inv. 239), both datable around 1560 (R. Pallucchini and P. Rossi, *Tintoretto. Le opere sacre e profane*, Milan, 1982, I, nos. 223, 242 II, figs. 289, 321).



27

**\*28**

**BERNARDINO LANINO  
(MORTARA CIRCA 1512- CIRCA 1583 VERCELLI)**

*Christ on the Cross with Mary and Saint John*

black chalk, brown wash heightened with white, lightly squared in black chalk,  
on blue paper  
14¾ x 9¾ in. (37.2 x 23.9 cm)

£25,000-35,000

US\$33,000-46,000  
€28,000-39,000

**PROVENANCE:**

Victor Amadeus I, Duke of Savoy (1587-1637), Turin.  
Cavaliere Antonio Abrate (1834-1925), Turin, after 1887, and by descent to  
Adele Abrate Carle (d. 1956), Turin.  
with Francis Matthiesen, London (exhib. cat., *Old Master Drawings*, 1963, no.  
30, pl. XV).  
with J.P. Durand-Matthiesen, Geneva, from whom acquired by Robert Landolt.

**EXHIBITED:**

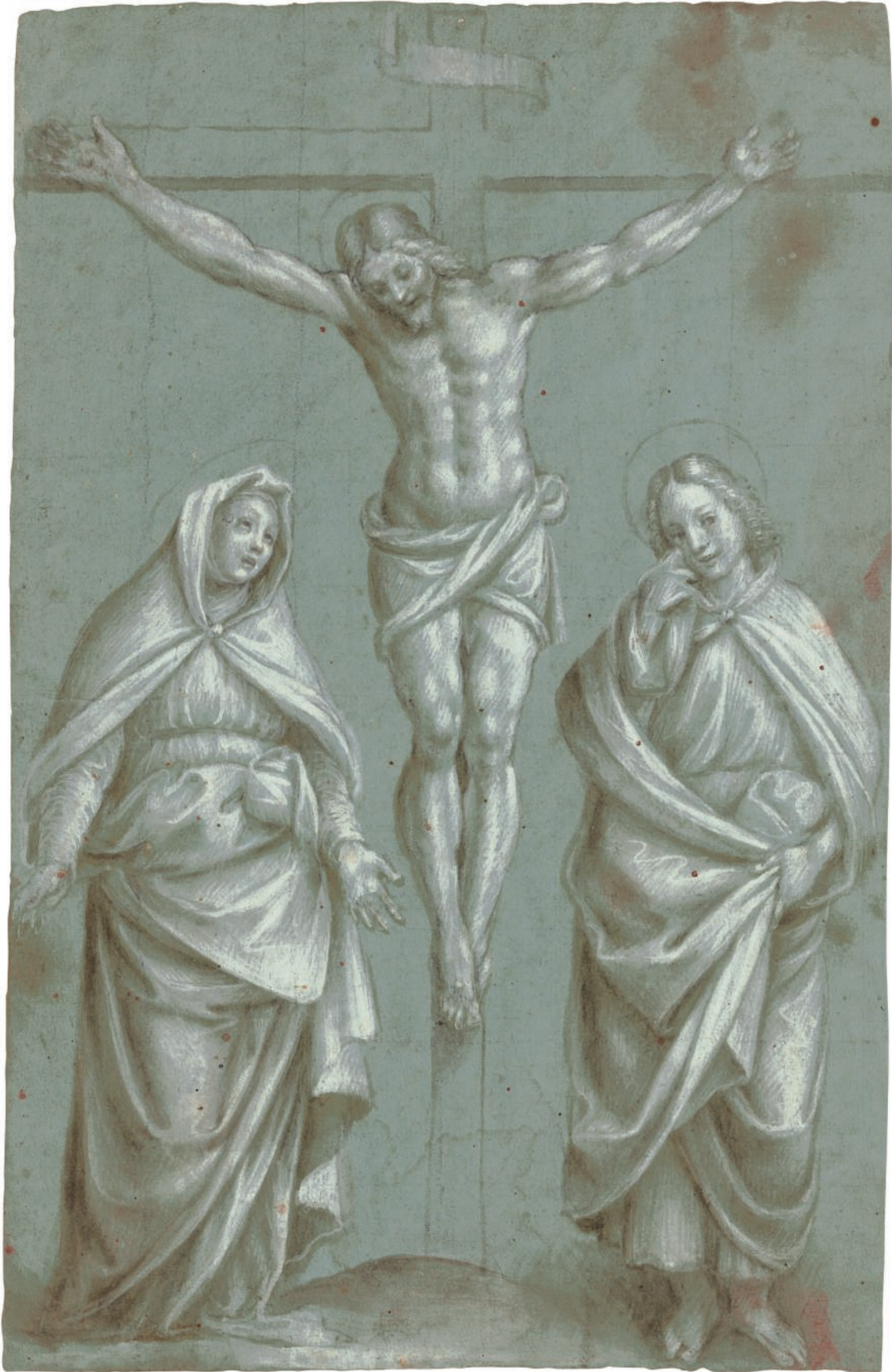
Zurich, Graphische Sammlung ETH, *Zwiesgespräch mit Zeichnungen. Werke  
des 15. bis 18. Jahrhunderts aus der Sammlung Robert Landolt*, 2013-2014,  
no. 26, ill. (catalogue entry by M. Matile).

**LITERATURE:**

G. Rodolfo, *Disegni di Gaudenzio Ferrari e di Bernardino Lanino già nella Galleria  
dei Duchi di Savoia in Torino*, Carmagnola, 1927, no. 7.  
P. Astrua, in *Bernardino Lanino*, exhib. cat., Vercelli, Museo Borgogna, 1985,  
pp. 126 and 129, fig. 36a.  
G. Romano, *Bernardino Lanino e il Cinquecento a Vercelli*, Turin, 1986, pp. 200  
and 289, ill.

Rendered with soft brush strokes in brown wash and white heightening,  
this *Crucifixion* is a characteristic work by Bernardino Lanino, a pupil of  
Gaudenzio Ferrari. The artist, originally from the Piedmont region, worked  
extensively in Milan where he was deeply influenced by Leonardo's style.  
Lanino's workshop was extremely prolific in the 1560s and 1570s. Executed  
in the same technique and on a sheet of blue paper of identical dimensions  
is another drawing by the artist, now at the Morgan Library and Museum  
(inv. 1973.36; R. Eitel Porter and J. Marciari, *Italian Renaissance Drawings at  
The Morgan Library & Museum*, New York, 2019, no. 50, ill.), which depicts  
the Virgin of Mercy. Both works in the 17th Century belonged to the Dukes  
of Savoy and were inserted in the album known today as the Abrate album  
(from the name of one of its subsequent owners). For three other drawings  
with the same provenance see lots 13, 28, and 55.







\*29

**FRANS FLORIS I (ANTWERP 1519/1520-1570)**

*Laocoön and a son attacked by serpents within a cartouche*

inscribed 'LACON'

red chalk, pen and black ink, watermark Gothic P (cf. Briquet 8872, Dordrecht, 1554)

9 3/8 x 6 7/8 in. (23.9 x 17.6 cm)

£7,000-10,000

US\$9,300-13,000  
€7,900-11,000

**PROVENANCE:**

Otto Wessner (1851-1921), St. Gallen (L. 2562a); Sotheby's, St Gallen, 13 September 1984, lot 322, where acquired by Robert Landolt.

The Northern watermark and scrollwork seen in this drawing sufficiently prove that it is not Italian, as previously thought, but the work of a Northern artist. More specifically, the ornament, often called 'Floris style' after Cornelis Floris, points to a Netherlandish origin (see A. Huysmans *et al.*, *Cornelis Floris, 1514-1575. Beeldhouwer, architect, ontwerper*, Brussels, 1996). The few known drawings by Cornelis Floris betray a less confident style then evident here, however, and the flowing penmanship of the figures at the

centre of this composition, as well as the oval face, elongated, elastic limbs, and large feet, point to his brother, the famous painter Frans Floris. The same sketch-like style can be found in several of the most secure drawings by Floris, all datable in the years around 1550, such as *Saint John the Evangelist in a cauldron of boiling oil* at the Musées Royaux des Beaux-Arts de Belgique, Brussels (inv. 4060/3940; see J.O. Hand in *The Age of Bruegel: Netherlandish Drawings in the Sixteenth Century*, exhib. cat., Washington, National Gallery of Art, and New York, The Pierpont Morgan Library, 1986-1987, no. 47, ill.; and E. Wouk, *Frans Floris (1519/20-1570): Imagining a Northern Renaissance*, Leiden and Boston, 2018, pp. 197, 638-639, no. 47, fig. 5.21); *The Beheading of Saint John the Baptist* at the Kupferstich-Kabinett, Dresden (inv. C 842; see C. Dittich, *Van Eyck, Bruegel, Rembrandt. Niederländische Zeichnungen des 15. Bis 17. Jahrhunderts aus dem Kupferstich-Kabinett Dresden*, exhib. cat., Dresden, Albertinum, Brühlsche Terrasse, and Vienna, Kunstforum, 1997-1998, no. 18, ill.; and Wouk, *op. cit.*, pp. 197, 638-639, no. 48, fig. 5.22); and *The Fall of Phaeton* in the same collection (inv. C 587; see Wouk, *op. cit.*, pp. 211, 640-641, no. 55, fig. 5.36).

The drawing is remarkable for its use of scrollwork which is not a common feature in Frans's *œuvre*, although it is occasionally used, as for instance in





the cartouches accompanying six scenes from the life of Jacob, probably designs for decorated metalware, engraved by Cornelis Cort (E.H. Wouk, *Frans Floris*, Ouderkerk aan den IJssel, 2011, I, nos. 19-21, ill.). Often inspired by antique models which he studied first-hand during a stay in Rome in the early 1540s, Floris would certainly have known and admired the famous marble group of Laocoön and his sons, which has been on view at the Vatican since its discovery in Rome in 1506. This drawing must have been a design for some sculpted or decorative work, and attests to Floris's humanist culture. The printmaker Cornelis Bos, who also worked after Frans Floris, made a print (after Marco Dente) of the marble in 1548 (S. Schéle, *Cornelis Bos. A Study of the Origins of the Netherlands Grottesque*, Stockholm, 1965, no. 48, pl. 18), and the present drawing may be from around that date.

**\*30**

**JEAN COUSIN THE YOUNGER  
(PROBABLY SENS 1522-CIRCA 1595 PARIS)**

*A river landscape with an ancient town*

with number '61'

black chalk, pen and brown ink, mauve wash, the verso reddened  
4½ x 7 in. (11.4 x 17.8 cm)

£6,000-8,000

US\$8,000-11,000  
€6,700-8,900

**PROVENANCE:**

Private Swedish Collection (according to the Landolt typescript catalogue), with Svensk-Franska Konstgalleriet, Stockholm (1946, no. 237, as Paul Brill), where acquired by Robert Landolt.

The typical manner of depicting the trees and structuring the space, as well as the use of mauve wash, correspond to other landscape drawings by Cousin (see D. Cordellier, 'Style et facture des dessins de Jean Cousin Fils', in *Jean Cousin père et fils. Une Famille de peintres au XVIe siècle*, exhib. cat., Paris, Musée du Louvre, 2013, pp. 226-239). The head of a figure at lower left indicates that the landscape must have been part of a larger composition; two other, very similar fragments are at the Museum Boijmans Van Beuningen, Rotterdam, and the École des Beaux-Arts, Paris (*ibid.*, p. 235, figs. 282, 283).





\*31

**GHERRARDO CIBO (GENOA 1512-1597 ROCCA CONTRADA)**

*The bank of a stream*

inscribed 'rippone sotto la selva d[el] smed. o d[ei] fossi. / -R.[icavato] d[el] [= venerdi] li 13. d[i] fibr. 1568:' and with number '40'

pen and brown ink

5½ x 8⅞ in. (14.4 x 20.8 cm)

£2,000-3,000

US\$2,700-4,000

€2,300-3,300

**PROVENANCE:**

with Colnaghi, London (exhib. cat., *Exhibition of Old Master Drawings*, 1971, no. 14, as Messer Ulisse Severino da Cingoli).

Anonymous sale; Christie's, London, 26 November 1974, lot 2 (as Messer Ulisse Severino da Cingoli; 110 gns. to Hans Calmann), acquired from Hans Calmann by Robert Landolt.

**EXHIBITED:**

Zurich, Graphische Sammlung ETH, *Zwiesgespräch mit Zeichnungen. Werke des 15. bis 18. Jahrhunderts aus der Sammlung Robert Landolt*, 2013-2014, no. 7, ill. (catalogue entry by M. Matile).

Gherardo Cibo was a member of a highly influential Genoese family (among his forebears was Pope Innocent VIII) who became an exceptionally gifted draughtsman and botanist after abandoning his military and diplomatic career. In 1540 he left Rome for Rocca Contrada (nowadays Arcevia) where he produced a great number of drawings from nature. The present sheet is one of twelve which come from a dismembered sketchbook inscribed 'Libro 24' and offered by Colnaghi in 1971 (see Provenance). As is the case with this sheet, many of Cibo's landscape drawings are carefully inscribed by the artist with location and date. He often used astrological signs to indicate the day of the week; in this case a sign of Venus for Friday. Many of Cibo's drawings were given to a variety of Northern artists and later called Messer Ulisse Severino da Cingoli until they were correctly given to Cibo by Arnold Nesselrath in 1989 (*Gherardo Cibo alias Ulisse Severino da Cingoli*, exhib. cat., San Severino Marche, Centro Studi Salimbeni per le Arti Figurative, 1989, pp. 5-35).





•\*32

**CIRCLE OF PAOLO FARINATI (VERONA 1524-1606)**

*Saint Mark the Evangelist (i); Saint John the Evangelist (ii); and A standing man holding a book (iii)*

with ink inscriptions 'farinato' (i-iii) and with a medical inscription, dated 'agosto 1578' and 'No. 54' (verso) (i)  
 pen and brown ink, brown wash (i and ii), pen and brown ink, brown wash on yellow-brown prepared paper (iii), fragmentary watermark goblet (i)  
 (i) 7½ x 3¼ in. (18 x 9.5 cm)  
 (ii) 7½ x 3½ in. (18.2 x 8.7 cm)  
 (iii) 6½ x 3¼ in. (15.4 x 8 cm)

(3)

£1,500-2,500

US\$2,000-3,300

€1,700-2,800

**PROVENANCE:**

Anonymous sale; Gutekunst und Klipstein, Bern, 28 May 1953, lot 97 (as Paolo Farinati), where acquired by Robert Landolt.

The first two drawings in this lot are the work of an artist from Farinati's immediate circle. The penwork, combined with the forceful shadows drawn with the brush, are comparable to that seen in a drawing of *The Pentecost* in the Louvre (inv. 4834) and another in a private collection (G. Marini in *Paolo Farinati 1524-1606. Dipinti, incisioni e disegni per l'architettura*, exhib. cat., Verona, Museo di Castelvecchio, 2005-2006, p. 35, fig. 3, no. 160, ill.).



**\*33**

**LUCA CAMBIASO (MONEGLIA 1527-1585 MADRID)**

*A sibyl reading a book (recto); A standing angel (verso, visible through the old mount)*

traces of black chalk, pen and brown ink  
11½ x 9 in. (29 x 23 cm)

£8,000-12,000

US\$11,000-16,000  
€8,900-13,000

**PROVENANCE:**

Possibly Émile Bernard, Paris (according to an inscription on the verso of the mount).

Anonymous sale; Gutekunst und Klipstein, Bern, 21-22 June 1949, lot 555, where acquired by Robert Landolt (L. 2223a).

**EXHIBITED:**

Chur, Kunsthaus Chur, *Aus Churer Privatbesitz. Graphik, Zeichnung, Aquarell*, 1952, no. 130.

Zurich, Graphische Sammlung ETH, *Zwiesgespräch mit Zeichnungen. Werke des 15. bis 18. Jahrhunderts aus der Sammlung Robert Landolt*, 2013-2014, no. 35, ill. (catalogue entry by M. Matile).

Sibyls make frequent appearances in Luca Cambiaso's drawn oeuvre. Largely homogenous in both style and subject matter, these drawings were long thought to have been made as a single undertaking (B. Suida Manning and

W. Suida, *Luca Cambiaso: la vita e le opere*, Milan, 1958, p. 189). Jonathan Bober, however, has suggested that they were made in a period spanning from the early 1550s until the mid-1570s (J. Bober, *Luca Cambiaso. 1527-1585*, exhib. cat., Austin, Blanton Museum of Art and Genoa, Palazzo Ducale, 2007, p. 252). While these drawings have been related to the sibyls in Cambiaso's frescoes at San Matteo in Genoa from around 1560, Bober has demonstrated that none of the figures actually corresponds (*ibid.*, p. 79). Instead, he suggests that 'their format, with no hint of an architectural destination, their polish, and above all their virtuoso invention suggest that these drawings were conceived as a series of autonomous works' (*ibid.*, p. 80). As is the case in this fine example, probably drawn around 1565 (Matile, *op. cit.*), Cambiaso's sibyls draw inspiration from Michelangelo's sculptural figures (the Sistine Chapel is generously staffed with prophets and prophetesses) and the calligraphic style of Perino del Vaga. At the same time, Cambiaso's extreme economy of line and abbreviated style make these sibyls stand out from those drawn and painted by his predecessors and give them their immediate and powerful quality. Comparable drawings of sibyls can be found in Princeton University Art Museum, Princeton (inv. 1948-640, 1948-654), the Staatsgalerie Stuttgart (inv. 6206), the Nationalmuseum, Stockholm (inv. NM 1590/1863), and the Palazzo Rosso, Genoa (inv. D 1858; see *ibid.*, nos. 19, 20, 21a-b, 52, ill.).



**\*34**

**WORKSHOP OF LUCA CAMBIASO  
(MONEGLIA 1527-1585 MADRID)**

*Christ taken prisoner*

with inscription 'Lucas/ Can[...]' (?) (*verso*)  
traces of black chalk, pen and brown ink, brown wash,  
lower corners made up  
8 $\frac{7}{8}$  x 12 $\frac{1}{2}$  in. (22.4 x 30.9 cm)

£2,000-3,000

US\$2,700-4,000  
€2,300-3,300

**PROVENANCE:**

Unidentified collector's mark RSH (not in Lugt).  
Anonymous sale; Galerie Kornfeld, Bern, 24 June 1983,  
lot 36, where acquired by Robert Landolt.

Cambiaso treated the Arrest of Christ numerous  
times in his drawings including three in the Uffizi,  
Florence (see B. Suida Manning and W. Suida, *Luca  
Cambiaso: la vita e le opere*, Milan, 1958, p. 185, figs.  
240-242).

We are grateful to Jonathan Bober for his assistance  
in cataloguing this drawing.



34

**\*35**

**ITALIAN SCHOOL, 16TH CENTURY**

*A monk being captured by a group of men (recto  
and verso)*

black chalk, pen and brown ink on pink prepared paper  
(*recto* and *verso*), traces of red chalk (*verso*)  
8 x 8 $\frac{1}{2}$  in. (20.3 x 21.2 cm)

£1,000-1,500

US\$1,400-2,000  
€1,200-1,700

**PROVENANCE:**

Luigi Grassi (1858-1937), Florence (L. 1171b).  
with Charles Albert de Bulet (1882-1956), Basel, by  
1951 (as Tintoretto) (according to the Landolt typescript  
catalogue), from whom acquired by Robert Landolt.

**EXHIBITED:**

Chur, Kunsthau Chur, *Aus Churer Privatbesitz.  
Graphik, Zeichnung, Aquarell*, 1952, no. 135.



35 (*recto*)





(recto)



(verso)

**\*36**

**CESARE NEBBIA (ORVIETO CIRCA 1536-1613)**

*Pope Innocent IV freeing Parma from the siege of Emperor Frederick II*  
with inscriptions 'del Sig.r Cesare Nebbia da orvieto' and 'Perin del Vaga' (?) (recto)  
and with numbers (verso)

pen and brown ink (recto and verso)

5½ x 9¾ in. (14.1 x 25.1 cm)

£2,000-3,000

US\$2,700-4,000

€2,300-3,300

**PROVENANCE:**

Anonymous sale; Christie's, London, 7 April 1970, lot 62 (60 gns. to Hans Calmann).  
with Hans Calmann, London, from whom acquired by Robert Landolt.

**LITERATURE:**

R. Eitel-Porter, *Der Zeichner und Maler Cesare Nebbia. 1536-1614*, Munich, 2009, pp. 69, 71, 179, fig. 62.

This rapidly drawn double-sided sheet appears to be a first idea for Nebbia's fresco showing Pope Innocent IV's defeat of Emperor Frederick II at Parma in 1247, decorating the vault of the Galleria delle Carte Geografiche in the Vatican (R. Eitel-Porter, *op. cit.*, figs. 62 and 63). The fresco, executed about 1580, generally corresponds to the drawing on the recto although many of the figures and the architecture in the background have been altered. The verso shows further detailed studies of an army with horsemen and figures scaling a fortress. While Rhoda Eitel-Porter related the drawing to the fresco and included it with some hesitation as a work by Nebbia in her *catalogue raisonné* of the artist (see Literature), she now fully accepts the attribution to Nebbia on the basis of photographs. She lists a total of sixteen drawings by or attributed to Nebbia related to the frescoes in the Galleria delle Carte Geografiche (*ibid.*, p. 69).

We are grateful to Rhoda Eitel-Porter for her assistance in cataloguing this drawing and for confirming the attribution to Nebbia.



**\*37**

**AURELIO LUINI (LUINO CIRCA 1530-1593 MILAN)**

*An angel, resting his right foot on a pedestal*

black chalk, pen and brown ink, brown wash heightened with white (partially oxidized), squared in black chalk  
8¼ x 3¼ in. (21.1 x 8.2 cm)

£5,000-7,000

US\$6,600-9,200  
€5,600-7,700

**PROVENANCE:**

Count Jacopo Durazzo (1717-1794), Vienna (according to the 1895 Helbing catalogue).  
Boguslaw Jolles (?-1912), Dresden and Vienna (L. 381); Hugo Helbing, Munich, 28-31 October 1895, lot 122 (as Simone Cantarini).  
Dr Berolzheimer, Munich; Adolf Weinmüller, 9-10 March 1939, lot 141 (as Simone Cantarini).  
Anonymous sale; Norbert Ketterer, Stuttgart, 24 November 1954, lot 388 (as Cantarini) (according to the Landolt typescript catalogue), where acquired by Robert Landolt.

**EXHIBITED:**

Zurich, Graphische Sammlung ETH, *Zwiesgespräch mit Zeichnungen. Werke des 15. bis 18. Jahrhunderts aus der Sammlung Robert Landolt*, 2013-2014, no. 27, ill. (catalogue entry by M. Matile).

Trained by his father Bernardino, Aurelio received numerous important commissions from religious institutions in Lombardy throughout his life. His first major fresco cycle was for San Maurizio al Monastero Maggiore in Milan around 1555, on which he collaborated with his brother Giovan Pietro, and where his father had already supplied the majority of the frescoes. The attribution to Aurelio Luini of the present drawing was first suggested by Robert Landolt who bought it with an attribution to Simone Cantarini in 1954 (see Provenance), and the fluent and graceful style of this sheet are indeed entirely characteristic of Aurelio's draughtsmanship. It is close, for example, to a drawing previously in the Jeffrey E. Horvitz collection of bearded men (sold at Sotheby's, New York, 23 January 2008, lot 3). Other comparable figure studies can be found in the Royal Collection, Windsor Castle and the Biblioteca Ambrosiana, Milan (see A.E. Popham and J. Wilde, *The Italian Drawings of the XV and XVI Centuries in the Collection of His Majesty the King at Windsor Castle*, London, 1949, no. 408, fig. 148 and G. Bora, *Disegni di manieristi lombardi*, Vicenza, 1971, no. 94, ill.). The squaring of the drawing indicates that it must have been executed as a design for a painting or fresco, but it does not correspond to any of the artist's known surviving works.



**\*38**

**TADDEO ZUCCARO (SANT'ANGELO IN VADO 1529-1566 ROME)  
AND BARTOLOMEO PASSAROTTI (BOLOGNA 1529-1592)**

*Two studies of Diana with her hounds (recto); A partially draped woman holding a vessel on her head (verso)*

with inscription 'del [?] Tadeo' (recto)

black chalk, pen and brown ink, brown wash (recto); red chalk, pen and brown ink (verso), extended along the lower edge with a separate sheet of paper 12 $\frac{3}{4}$  x 7 $\frac{1}{2}$  in. (32.6 x 19 cm)

€150,000-250,000

US\$200,000-330,000  
€170,000-280,000

**PROVENANCE:**

Modesto Ignazio Bonaventura Luigi Genevoso (1719-1795), Turin (L. 545, *recto* and *verso*, with his (erased and illegible) inscription on his associated mount); sold in 1794 to Giovanni Antonio Turinetti, Marquis of Priero (1762-1801), Turin and sold by his family in 1803.

Giuseppe Vallardi (1784-1863), Milan (L. 1223, *recto* and *verso*, and with associated red chalk numbers 'D. 13 and 'D. 12' respectively).

Anonymous sale; Christie's, London, 22 March 1960, lot 135 (100 gns. to Hans Calmann), from whom acquired by Robert Landolt.

**EXHIBITED:**

Zurich, Graphische Sammlung ETH, *Zwiesgespräch mit Zeichnungen. Werke des 15. bis 18. Jahrhunderts aus der Sammlung Robert Landolt*, 2013-2014, nos. 5a and 5b, ill. (catalogue entry by M.S. Bolzoni).

**LITERATURE:**

J.A. Gere, *Taddeo Zuccaro. His Development Studied in His Drawings*, London, 1969, no. 23, pl. 23 (Zuccaro only).

P.G. Tordella, 'Il collezionismo dei disegni a Torino e in Piemonte da Emanuele Filiberto all'età napoleonica', in G.C. Sciolla, ed., *'...quei leggerissimi tocchi di penna o di matita...'. Le collezioni di disegni in Piemonte*, Milan, 1996, p. 55, n. Possibly A. Cifani and F. Monetti, 'Il Commendatore Genevoso, collezionista di disegni, dipinti antichi e antichità greco-romane a Torino nel Settecento. Nuovi documenti', *Saggi e Memorie di storia dell'arte*, XXVI, 2002, p. 206.

M.S. Bolzoni, 'Intorno a due poco noti disegni di Taddeo Zuccari per la cappella Mattei in Santa Maria della Consolazione', *ArtItalia*, 20, 2014, pp. 26-27, 29 n. 30, figs. 12-13.

H. Damm, in *Galleria portatile. Handzeichnungen alter Meister aus der Sammlung Hoesch*, Petersberg, 2017, pp. 73-74, under no. 13, fig. 5.

In this exceptional double-sided drawing, two brilliant young artists worked each on one side of the same sheet. On the *recto*, Taddeo Zuccaro drew the graceful but commanding figure of Diana, as identified by the crescent on her forehead, striding forwards accompanied by her hounds. On the *verso*, Taddeo's friend Passarotti filled the sheet with a larger, similarly draped female figure, seen from the back while carrying a vase on her head. Following the old inscription (and probably working from an old photograph, as he was unaware of the drawing on the back), John Gere rightly attributed the *recto* to Taddeo, and compared it to a study in the Uffizi of a woman running forwards (inv. 1146 S; see *op. cit.*, no. 48, pl. 21). The Landolt drawing is executed in the artist's distinctive 'electric' penwork and dates to the early 1550s, when he was living in Rome. While the figure on this sheet cannot

be directly connected with any of Taddeo's paintings, the story of Diana and her nymphs unravels on the ceiling of the ground floor of Villa Giulia, the suburban residence of Pope Julius III on the Pincio, which Taddeo painted with Prospero Fontana between 1553 and 1555, as recorded both by Vasari and documentary evidence.

The boldly executed figure on the *verso* was already recognized by Hans Calmann and Robert Landolt as a characteristic drawing by Passarotti. It was subsequently published as such by Michael Matile (*op. cit.*). In its drapery, wrapped round the body from the waist down, and its matching position from behind, the figure appears almost as a playful exercise based on Taddeo's drawing on the *recto*. Raphael's woman holding a vessel frescoed in the *Stanza dell'Incendio* might have inspired the artist, who presumably added the strips of paper to extend the original sheet. An important visual document reflecting the relationship between Zuccaro and Passarotti, both born in 1529, the double-sided Landolt drawing provides further evidence of their friendship and working rapport. As recorded by Raffaello Borghini (1584), the two artists knew each other and lived in the same household in Rome from 1551, when Passarotti is first documented in the city: 'after a while, Passarotti came back to Rome and started working with Taddeo Zuccaro, and lived together for a long period' ('[Passarotti] dopo non molto tempo ritorno' a Roma e si mise a lavorare con Taddeo Zuccherò, e assai tempo dimorarono insieme', *Il Riposo*, ed. 1827, p. 98). During this period Passarotti produced a set of etchings and engravings based on Zuccaro's designs, including *The Risen Christ*, five apostles and *Joseph and Potiphar's wife* (see B. Bohn, *The Illustrated Bartsch, Commentary*, pt. 2, IX, 1996, pp. 26-31, ill.; and C. Jenkins in *The Renaissance of Etching*, exhib. cat., New York, The Metropolitan Museum of Art, 2019, no. 73, ill.).

While displaying Passarotti's characteristic style, such as his energetic cross-hatching and bold penwork, the imposing figure on the *verso* perhaps appears too dynamic to be of his own invention: it may have been a study after a Taddeo design to be engraved later. The relationship between the two was not just one way: while Taddeo exerted influence on Passarotti, he also developed the fluency of his penwork under the influence of his Bolognese colleague, as this drawing suggests. As recently observed by Heiko Damm, Passarotti probably also added the smaller figure on the *recto* (*op. cit.*, 2017, pp. 73-74).

Testament to an artistic exchange and the rapid development of the two young artists in Rome, the Landolt sheet is one of the few from the Cinquecento where two associates performed on the same sheet, another example being a double-sided drawing jointly executed in *circa* 1505, given to Lorenzo Costa and Amico Aspertini, at the Harvard Art Museums, Cambridge (inv. 1965.338; see J. G. Harper, *Verso: the flip side of Master Drawings*, Cambridge, MA, 2001, no. 3, ill.).





(recto)





(recto)





(verso)





39 (actual size)

**\*39**

**ATTRIBUTED TO AURELIO LUINI  
(LUINO CIRCA 1530-1593 MILAN)**

*The Presentation in the Temple* (recto); *A partial study of the same scene* (verso)

with inscription 'Luini'  
black chalk (recto and verso), pen and brown ink, blue wash heightened with white, inscribed with an arched top  
3 x 2½ in. (7.6 x 5.4 cm)

£3,000-5,000

US\$4,000-6,600  
€3,400-5,500

**PROVENANCE:**

Giuseppe Vallardi (1784-1863), Milan (L. 1223).  
Francesco Dubini, (1848-1932), Milan (according to the 1953 catalogue).  
with Dr Karl Grünwald (1887-1964), Zurich (according to the Lanolt typescript catalogue).  
Anonymous sale; Galerie Jürg Stuker, Bern, 17 November 1953, lot 233 (as Gaudenzio Ferrari), where acquired by Robert Landolt (L. 2223a, on the mount).



40

Aurelio Luini adopted a blue preparation in many of his drawings, a trademark of the Lombard and Leonardesque tradition. Quickly sketched, this small sheet is comparable to *The Rest during the Flight to Egypt* in the Kupferstichkabinett, Berlin (inv. KdZ 16371; see M. Di Giampaolo, 'Precisazioni su alcuni disegni della Fondazione Cini', *Saggi e Memorie di storia dell'arte*, XXVII, 2003, fig. 6).

**\*40**

**ATTRIBUTED TO JACOPO CHIMENTI, CALLED JACOPO DA EMPOLI (EMPOLI 1554-1640)**

*The Birth of Saint John the Baptist*

with inscription 'Sr. ferarese/ No 85' (on the verso of the mount)  
black chalk, pen and brown ink, brown wash, inscribed with an arched top  
5 x 3½ in. (12.7 x 8 cm)

£2,000-3,000

US\$2,700-4,000  
€2,300-3,300

**PROVENANCE:**

Giovanni Morelli (1816-1891), Milan and Bergamo (L. 1902).  
Francesco Dubini, (1848-1932), Milan.  
with Dr Karl Grünwald (1887-1964), Zurich, 1952 (according to the Lanolt typescript catalogue), from whom acquired by Robert Landolt.





\*41

**DOMENICO MONA (FERRARA 1550-1602 PARMA)**

*The Birth of the Virgin*

with inscription 'Tintoretto.' (on the *recto* of the mount)  
 black chalk, pen and brown ink, brown wash on two joined sheets of blue paper  
 16¾ x 13⅝ in. (39.8 x 34.5 cm)

£5,000-7,000

US\$6,600-9,200  
 €5,600-7,700

**PROVENANCE:**

Unidentified collector's mark ('Pseudo-Crozat') (L. 474), with associated shelfmark '3. D. L. 23' (on the *verso* of the mount).  
 Anonymous sale; Christie's, New York, 30 January 1997, lot 32.  
 Edith Mitchell, New York (according to the Landolt typescript catalogue).  
 with Peter Bader, Lucerne, 2001, from whom acquired by Robert Landolt.

**LITERATURE:**

Zurich, Graphische Sammlung ETH, *Zwiesgespräch mit Zeichnungen. Werke des 15. bis 18. Jahrhunderts aus der Sammlung Robert Landolt*, 2013-2014, no. 19, ill. (catalogue entry by M. Matile).

First recognized as a drawing by Domenico Mona by Philip Pouncey, this is one of the very few securely attributed sheets by the Ferrarese artist. As observed by Pouncey, it is a study for one of the monumental pictures in the choir of Santa Maria in Vado in Ferrara, generally considered one of the artist's most important pictures (see M. Matile, *'Quadri laterali' im sakralen Kontext. Studien und Materialien zur Historienmalerei in venezianischen Kirchen und Kapellen des Cinquecento*, Munich, 1997, pp. 156-157, figs. 196-197). Mona received the commission for the painting in 1581 and it was installed the following year. Responding to the large space reserved for the painting, Mona has extended the sheet by a third at the top allowing him to prepare the picture for this format. Despite the fact that the artist is not known to have worked in Venice (Mona was a pupil of the Ferrarese painter Giuseppe Mazzuoli), the style and technique of the present drawing seem to reveal a strong Venetian influence, and particularly that of Jacopo Tintoretto, explaining the early attribution of the drawing.

\*42

**GIOVANNI BATTISTA NALDINI (FLORENCE 1537-1591)**

*An extensive view of Rome with the Ponte Rotto, seen from the Aventine (recto); Studies after antique wall decorations (verso)*

inscribed 'questo paese si vede' and with number '36' (recto) and 'queste grottesche sono a palazzo maggiore i[n] una fall [?] di u[n]a grotta di pittura' (verso)

black chalk, pen and brown ink, traces of red chalk, watermark crossed arrows and a star (cf. Heawood 40, Rome, 1561)

8½ x 12¾ in. (21.7 x 32.3 cm)

£40,000-60,000

US\$53,000-79,000

€45,000-66,000

**PROVENANCE:**

Baron Dominique Vivant Denon (1747-1825), Paris (L. 779).

Jean-Marc Du Pan (1785-1838), Geneva (L. 1440), and by probably descent to his brother

Alex-Louis Du Pan; probably Defers-Bonnefons de Lavialle, Paris, 26 March 1840 and following days.

Anonymous sale; Gutekunst und Klipstein, Bern, 22 November 1956, lot 171 (as Italian Master of the first half of the 16th Century), where acquired by Robert Landolt.

**EXHIBITED:**

Zurich, Graphische Sammlung ETH, *Zwiesgespräch mit Zeichnungen. Werke des 15. bis 18. Jahrhunderts aus der Sammlung Robert Landolt*, 2013-2014, no. 6, ill. (catalogue entry by M. Matile).

**LITERATURE:**

R. Krautheimer, *Rome. Profile of a City, 312-1308*, Princeton, 1980, p. 240, fig. 187.

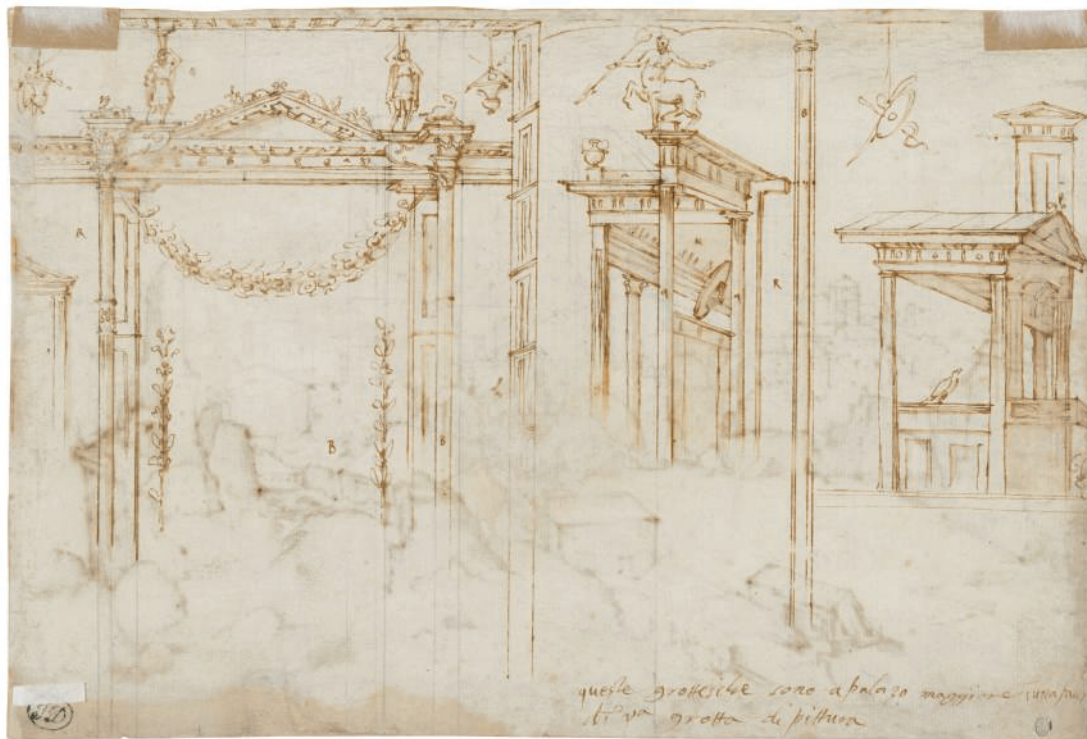
C. Thiem, *Das römische Reiseskizzenbuch des Florentiners Giovanni Battista Naldini 1560/61*, Munich and Berlin, 2002, nos. 12, 15, ill.

The young Florentine artist Giovanni Battista Naldini, a student of Jacopo Pontormo, undertook his first visit to the Eternal City between September 1560 and May 1561. In a sketchbook of which some sixty drawings are still known, dispersed over several collections (all but five public) and studied

by Christel Thiem (*op. cit.*), he recorded a great variety of landscapes, cityscapes, antiquities and contemporary works of art that offer a precious insight into what a visitor to Rome in those years could experience.

Among the most beautiful drawings from the sketchbook is the present double-sided sheet, that once belonged to the celebrated collection of Dominique Vivant Denon, as well as the very good collection of the lesser-known Jean-Marc (known as John) Du Pan. On the *recto*, Naldini offers one of his most evocative panoramas of Rome, at the centre of which he placed the late antique bridge that would soon acquire the nickname of Ponte Rotto, after it had succumbed to a flood of the Tiber a few years before Naldini's sojourn, in 1557. Taken from the Aventine hill, the view also includes at right the round Temple of Hercules Victor (at the time known as the Temple of Vesta), and, in the left background, the Castel Sant'Angelo. The strong contours of the structure of the landscape, which could almost bring to mind Cézanne, is also found in some of the other views in the sketchbook, including a view of Pisa at the Victoria and Albert Museum (inv. 3436:65; see Thiem, *op. cit.*, no. 1, ill.), which Naldini made on his way from Florence to Rome and which may suggest that the view of the Landolt sheet was made early during his stay.

Entirely different in character are the delicate and accurate renderings of antique painted 'grotesques' on the *verso*, which, as the artist notes in the inscription, 'are at the Palazzo Maggiore [...] in a grotto with paintings'. By 'Palazzo Maggiore' Naldini refers to the palatial complex on the Palatine Hill, the decorated rooms of which were still accessible in Naldini's time. Although the extant sheets from the sketchbook attest to Naldini's interest in antique sculpture, no other sheets with studies after antique painted decorations survive. He did, however, study several modern interpretations of antique grotesques (Thiem, *op. cit.*, nos. 38, 39, 41, 46, ill.). His interest in these paintings may reflect the influence of Naldini's companion in Rome, the artist Marco Marchetti, who specialized in such decorations.



(verso)







43

•43

**BOLOGNESE SCHOOL, 17TH CENTURY**

*Three women, one seated, two standing*

with illegible inscription (*verso*)  
 traces of black chalk, pen and brown ink, brown wash, watermark crossed keys  
 under a canopy, upper corners cut  
 10 x 7 1/8 in. (25.1 x 17.9 cm)

£1,000-1,500

US\$1,400-2,000  
 €1,200-1,700

**PROVENANCE:**

Breschi Collection, Rome (according to the 1952 Stuker catalogue).  
 with Dr Karl Grünwald (1887-1964), Zurich (according to the Landolt typescript  
 catalogue).  
 Anonymous sale; Galerie Jürg Stuker, Bern, 4 November 1952, lot 432 (as  
 Jacopo Negretti, Palma il Giovane), where acquired by Robert Landolt.

The previous attributions to Jacopo Negretti, Palma il Giovane (see  
 Provenance) and Benedetto Caliari (in Robert Landolt's typescript catalogue)  
 can no longer be sustained. The composition appears to be a study for a  
*Finding of Moses*.



44 (recto)

•44

**FILIPPO BELLINI (URBINO CIRCA 1550-1604)**

*The Virgin and Child enthroned with attending musicians, and other  
 studies (recto); The Rest on the Flight into Egypt (verso)*

traces of black chalk, pen and brown ink (*recto*); red chalk and red wash (*verso*)  
 7 1/4 x 6 3/4 in. (18.3 x 17.2 cm)

£1,000-1,500

US\$1,400-2,000  
 €1,200-1,700

**PROVENANCE:**

Giuseppe Vallardi (1784-1863), Milan (with associated inscription 'D. 390').  
 Giovanni Morelli (1816-1891), Milan and Bergamo.  
 Francesco Dubini, (1848-1932), Milan.  
 with Dr Karl Grünwald (1887-1964), Zurich (this and the above according to the  
 Landolt typescript catalogue), from whom acquired by Robert Landolt.

Filippo Bellini trained with Federico Barocci and was one of his most  
 talented pupils. The quickly sketched figures of the *Madonna and Child* on  
 the *recto* are closely related, both in technique and typology of the figures,  
 to other drawings by the artist (see C. Monbeig Goguel, "Filippo Bellini da  
 Urbino della Scuola del Baroccio", *Master Drawings*, XIII, 1975, no. 4, pp.  
 347-370). More rarely, the artist executed drawings exclusively in red chalk  
 like the *Flight into Egypt* on the *verso* of this sheet.



44 (verso)





(recto)

**\*45**

**GIOVANNI AMBROGIO FIGINO (MILAN 1548-1608)**

*Anatomical studies of mostly écorché arms, legs, male genitals and heads of horses (recto); Anatomical studies of arms, feet, bones and two bones (verso)*

red chalk, pen and brown ink, watermark crown surmounted by a six-pointed star  
17 x 11½ in. (43.2 x 28.3 cm)

£7,000-10,000

US\$9,300-13,000

€7,800-11,000

**PROVENANCE:**

Ferruccio Asta (1900-1952), Venice and Milan (L. 116a).  
with W.R. Jeurwine, London (exhib. cat., *Exhibition of Old Master Drawings*,  
1959, no. 13), from whom acquired by Robert Landolt.

Several other sheet of multiple anatomical studies – some copies after Leonardo da Vinci – from the early years of this Milanese artist are preserved, such as those at the Royal Collection, Windsor Castle, or at the Gallerie dell'Accademia in Venice (A. Perissa Torini, *Disegni del Figino*, Mila, 1987, nos. 3-15, ill., figs. 1-14).



**\*46**

**ATTRIBUTED TO NICCOLÒ MARTINELLI, IL TROMETTA  
(PESARO 1540-1611 ROME)**

*The Adoration of the Magi*

with inscription 'Baldassare Peruzzi da Sienna.'

black chalk, pen and brown ink, brown wash heightened with white, on blue paper

8¾ x 10½ in. (21.3 x 26.7 cm)

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

**PROVENANCE:**

John Skippe (1742-1811), Upper Hall, Ledbury, (on associated mount) and by descent to

Edward Holland-Martin; Christie's, London, 20-21 November 1958, lot 91c (as attributed to Paolo Farinati; 28 gns. to Hans Calmann).

with Hans Calmann, from whom acquired by Robert Landolt.

This work can be closely compared to drawings by Trometta discussed in John A. Gere, 'Drawings by Niccolò Martinelli, il Trometta', *Master Drawings*, I, no. 4, Winter, 1963, pp. 3-18.





**\*47**

**VENETIAN SCHOOL, 16TH CENTURY**

*A sprawling male figure*

with inscription 'Poulo [?] Verones.'

black chalk on blue paper

6½ x 10¼ in. (15.5 x 26.2 cm)

£3,000-5,000

US\$4,000-6,600

€3,400-5,500

**PROVENANCE:**

Probably Nicholas Lanier (1588-1666) (L. 2885).

Dr and Mrs Victor Bloch, London; Sotheby's, London, 12 November 1964, lot 127.

Anonymous sale; Sotheby's, London, 1 December 1966, lot 18 (as Palma il Giovane).

with Hans Calmann, London, 1966 (according to the Landolt typescript catalogue), from whom acquired by Robert Landolt.



**\*48**

**VENETIAN SCHOOL, 16TH CENTURY**

*The Battles of Tenedos and Zonchio*

inscribed 'combate l'armata turchesca/ tenedo/ Zaffahrifa/ Zoncchio' and numbered '4/ 5' (recto) and with inscription 'Storia [?] per lo [...] soler cavali et fanti [?]/ et la [...] di soler [...]' (verso) and with inscription 'Croquis de la collection Durazzo pour la Gloire de Venise peinte per Palma Vecchio à Venise/ Le tableaux ont peint à Venise/ par Palma: il represent les/ [...] de la guerre de Venise contre les Turcs au XIVE siècle 4 et 5 [...] de la collection/ Turc [...] / H. 0248 m/m H. 0353 m/m' and with attribution 'Palma' (?) (verso) pen and brown ink  
9 7/8 x 13 7/8 in. (24.5 x 35.1 cm)

£4,000-6,000

US\$5,300-7,900  
€4,500-6,600

**PROVENANCE:**

Count Jacopo Durazzo (1717-1794), Vienna.  
with Hans Calmann, London, 1955 (this and the above according to the Landolt typescript catalogue), from whom acquired by Robert Landolt (L. 2223a, on the mount).

**EXHIBITED:**

Zurich, Graphische Sammlung ETH, *Zwiegespräch mit Zeichnungen. Werke des 15. bis 18. Jahrhunderts aus der Sammlung Robert Landolt*, 2013-2014, no. 40, ill. (as attributed to Palma il Giovane; catalogue entry by M. Matile).

**LITERATURE:**

K.T. Parker, *Catalogue of the Collection of Drawings in the Ashmolean Museum, Italian Schools*, Oxford, 1956, II, p. 398, under no. 745 (as school of Veronese).

The traditional attribution of this sheet to Jacopo Negretti, called Palma il Giovane (circa 1550-1628), has recently been rejected by Stefania Mason Rinaldi (written communication, October 2020). As observed by Michael Matile (*op. cit.*), the numbering on the sheet indicates that it was probably part of a larger cycle of battle scenes. The inscriptions suggest that the scenes depicted are showing battles from the Ottoman-Venetian War of 1499-1503, including those of Tenedos and Zonchio.





**\*49**

**JACOPO ZANGUIDI, IL BERTOIA (PARMA 1544-1574)**

*The return of Pier Maria de' Rossi to Parma in 1470 and his declaration as Father of his Country*

with inscription 'del Parmigianino.' (on the old mount)  
 traces of black chalk, pen and brown ink, brown wash, the upper right corner  
 made up  
 10% x 13% in. (26.7 x 35 cm)

£15,000-20,000

US\$20,000-26,000  
 €17,000-22,000

**PROVENANCE:**

Possibly Matzenauer Collection, Rome (according to the Landolt typescript catalogue).

Anonymous sale; Kornfeld und Klipstein, Bern, 17 June 1970, lot 153, where acquired by Robert Landolt.

**EXHIBITED:**

Zurich, Graphische Sammlung ETH, *Zwiegespräch mit Zeichnungen. Werke des 15. bis 18. Jahrhunderts aus der Sammlung Robert Landolt*, 2013-2014, no. 17, ill. (catalogue entry by M. Matile).

**LITERATURE:**

D. De Grazia Bohlin, *The Drawings of Jacopo Bertoia*, Ph.D. dissertation, Princeton, 1972, pp. 174-175, no. 60.

D. De Grazia Bohlin, 'Some unpublished Drawings by Bertoia', *Master Drawings*, 1974, XII, no. 4, p. 364, pl. 24.

D. De Grazia, *Bertoia, Mirola and the Farnese Court*, Bologna, 1991, pp. 134-135 and 171, no. D83, fig. 164.

This composition relates closely to the background of a fresco showing *The return of Pier Maria de' Rossi to Parma in 1470 and his declaration as Father of his Country* in the Palazzo Rossi at San Secondo Parmese, Rocca (Fig. 1). The fresco is part of a cycle of thirteen scenes celebrating the deeds of the Rossi family. The authorship of the frescoes, and indeed of the drawings, have been the subject of much scholarly debate and at least some of the frescoes are now thought to be by artists from Bertoia's circle who based their work on the master's designs. Diane De Grazia has confirmed the authorship of the present sheet on the basis of comparison with a double-sided drawing in Madrid for the same fresco cycle (*op. cit.*, 1991, no. D41, figs. 157 and 160). Two further drawings for the same cycle are known: one in the Royal Collection, Windsor Castle and another in a private collection in the United States (*ibid.*, nos. D95, fig. 155 and D79, fig. 167).



Fig. 1. School of Jacopo Zanguidi, il Bertoia, *The return of Pier Maria de' Rossi to Parma in 1470 and his declaration as Father of his Country*, fresco, Palazzo Rossi at San Secondo Parmese, Rocca.





**\*50**

**ATTRIBUTED TO BERNARDINO BARBATELLI,  
IL POCETTI (FLORENCE 1548-1612)**

*Design for a fresco decoration with the  
Coronation of the Virgin*

with inscription 'Battista Franco/ died in 1561' (on the  
verso of the mount)

traces of black chalk, pen and brown ink, brown wash,  
partially squared in red chalk, with incised outlines  
11 $\frac{1}{8}$  x 5 $\frac{1}{2}$  in. (28.8 x 13.1 cm)

£4,000-6,000

US\$5,300-7,900  
€4,500-6,600

**PROVENANCE:**

Nicola Francesco Haym (circa 1679-1729), London (L.  
1970)

John Spencer (1708-1746), Althorp (L. 1530 (twice),  
with associated inscription 'C/ No. 18' on the verso of  
the mount), and by descent to

George, 2nd Earl Spencer (1758-1834), Althorp.  
Carl Robert Rudolf (1884-1975), London (L. 2811b).  
with C.G. Boerner, Düsseldorf, 1962 (exhib. cat.,  
*Handzeichnungen alter und neuerer Meister*, Neue  
Lagerliste 34, no. 54, as attributed to Giacomo Franco),  
where acquired by Robert Landolt.

**EXHIBITED:**

Zurich, Graphische Sammlung ETH, *Zwiegespräch  
mit Zeichnungen. Werke des 15. bis 18. Jahrhunderts  
aus der Sammlung Robert Landolt*, 2013-2014, no. 8, ill.  
(catalogue entry by M.S. Bolzoni).

Ornament drawings in pen are a rare occurrence  
in the *œuvre* of the Florentine Mannerist Poccetti,  
compared to his figure studies in chalk. A design for  
a decorative border with putti in pen and wash from  
the collection of Sebastiano Resta and now at the  
Biblioteca comunale in Palermo (S. Prosperi Valenti  
Rodinò, *I disegni del Codice Resta di Palermo*, Milan,  
2007, no. 211, ill.), related to the ornamental frame of  
an unidentified fresco, similarly combines figures and  
decorative elements.





(recto)

**\*51**

**JACOPO NEGRETTI, CALLED PALMA IL GIOVANE  
(VENICE CIRCA 1550-1628)**

*The Adoration of the Shepherds (recto); Studies of Saint Sebastian,  
an old man reading a book and other figures (verso)*

pen and brown ink, brown wash  
11 $\frac{1}{8}$  x 8 $\frac{3}{8}$  in. (28.9 x 21.2 cm)

£3,000-5,000

US\$4,000-6,600  
€3,400-5,500

**PROVENANCE:**

Anonymous sale; Nicolas Rauch, Geneva, 13-15 June 1960, lot 164, where  
acquired by Robert Landolt.

**EXHIBITED:**

Zurich, Graphische Sammlung ETH, *Zwiesgespräch mit Zeichnungen. Werke  
des 15. bis 18. Jahrhunderts aus der Sammlung Robert Landolt*, 2013-2014, no.  
39, ill. (catalogue entry by M. Matile).

Jacopo Palma treated the *Adoration of the Shepherds* in several paintings,  
including one in the church of Santi Nazaro e Celso in Verona, and one  
recorded on the Milan art market (S. Mason Rinaldi, *Palma il Giovane. L'opera  
completa*, Milan, 1984, p. 94, fig. 1, no. 595, fig. 446). Two drawings in the  
same technique also show the group of angels descending from heaven and  
the shepherds framing the composition in the foreground (formerly in the  
C.R. Rudolf collection; see *ibid.*, figs. 246-247).

We are grateful to Stefania Mason Rinaldi for confirming the attribution to  
Palma il Giovane on the basis of a photograph and for suggesting a date of  
*circa* 1600.





**\*52**

**ITALIAN SCHOOL, 16TH CENTURY**

*Studies of male nudes and a pair of putti, after Michelangelo*

traces of black and red chalk, pen and brown ink, brown wash  
9.5 x 13¾ in. (24 x 34.9 cm)

£5,000-7,000

US\$6,600-9,200  
€5,600-7,800

**PROVENANCE:**

with W.R. Jeudwine, London (*Exhibition of Old Master Drawings*, November 1961, no. 30, as attributed to Raffaele da Montelupo), where acquired by Robert Landolt.

The nudes and putti in this sheet are related to figures in Michelangelo's ceiling frescoes in the Sistine Chapel. In contrast to most copies after the frescoes, the figures in this drawing are copied after less prominent parts of the frescoes; the putti can be found upper right of the Delphic Sibyl while the male nudes are after the so-called 'bronze figures'. There are slight differences between the figures in the frescoes and those in the drawing and Paul Joannides has suggested that at least part of the drawing might in fact derive from a lost drawing by Michelangelo. Raffaele da Montelupo was suggested as a possible author when it was with Jeudwine in 1961 (see Provenance), but an attribution to this left-handed pupil of Michelangelo can no longer be sustained. The neatly-executed hatching brings to mind drawings by Giovanni Alberti (1558-1601), and the execution is particularly close to a drawing showing a Virgin and Child (a copy after an unidentified sculpture) in the Istituto Centrale per la Grafica, Rome (inv. FN 2895; see K. Herrmann Fiore, *Disegni degli Alberti*, Rome, 1984, no. 156, ill.)

We are grateful to Professor Paul Joannides for his assistance in cataloguing this drawing.



**\*53**

**ITALIAN SCHOOL, 16TH CENTURY**

*Three studies of a man in contrapposto*

with illegible inscription  
graphite, pen and brown ink, and additional ruled guide-lines  
7¼ x 5½ in. (18.5 x 13.5 cm)

£1,000-1,500

US\$1,400-2,000  
€1,200-1,700

**PROVENANCE:**

Anonymous sale; Koller, Zurich, 18 March 2008, lot 3520 (as Florentine School, 16th Century), where acquired by Robert Landolt.



53

**\*54**

**CIRCLE OF JACOPO NEGRETTI, CALLED PALMA IL GIOVANE  
(VENICE CIRCA 1550-1628)**

*The Holy Trinity worshipped by the Virgin Mary and the Baptist, three martyr saints and Saint Charles Borromeo (recto); Studies of an angel appearing to a female saint, the bust of a Roman, Mary Magdalene, heads, noses and ears (verso)*

with inscriptions 'Palma' (recto and verso) and numbers (verso)  
traces of black chalk, pen and brown ink, brown wash on brown paper (recto and verso), heightened with white, squared in black chalk (recto)  
14¼ x 9½ in. (36.2 x 24.1 cm)

£2,000-3,000

US\$2,700-4,000  
€2,300-3,300

**PROVENANCE:**

Possibly Daniel Burckhardt-Wild (1759-1819), Basel.  
Professor Dr Daniel Burckhardt-Werthemann, Basel.  
with Claude Kuhn, Basel, 1988 (this and the above according to the Landolt typescript catalogue), from whom acquired by Robert Landolt.



54 (recto)



54 (verso)

\*55

**ANTONIO CIMATORI, IL VISACCI  
(URBINO CIRCA 1550-1623 RIMINI)**

*Christ on the Cross between the two Thieves*

traces of black chalk, pen and brown ink, brown wash heightened  
with white on blue paper  
15¼ x 10⅞ in. (40.4 x 26.3 cm)

£7,000-10,000

US\$9,300-13,000  
€7,800-11,000



**PROVENANCE:**

Victor Amadeus I, Duke of Savoy (1587-1637), Turin.  
Cavaliere Antonio Abrate (1834-1925), Turin, after 1887, and by  
descent to Adele Abrate Carle (d. 1956), Turin.  
with Francis Matthiesen, London.  
with J.P. Durand-Matthiesen, Geneva, 1961 (according to the  
Landolt typescript catalogue), from whom acquired by Robert  
Landolt.

**EXHIBITED:**

Zurich, Graphische Sammlung ETH, *Zwiesgespräch mit  
Zeichnungen. Werke des 15. bis 18. Jahrhunderts aus der  
Sammlung Robert Landolt*, 2013-2014, no. 9, ill. (catalogue entry  
by M. Matile).

**LITERATURE:**

G. Rodolfo, *Disegni di Gaudenzio Ferrari e di Bernardino Lanino già  
nella Galleria dei Duchi di Savoia in Torino*, Carmagnola, 1927, no.  
6 (as Federico Zuccaro).  
A. Chiodo, 'Riscoprendo l'Album Abrate. Dalla formazione alla  
dispersione di un album di disegni del Seicento', in V. Segreto, ed.,  
*Libri e album di disegni, 1550-1800*, Rome, 2018, pp. 141-142, fig. 2.

This large drawing on blue paper is the work of Antonio Cimatori, nicknamed Il Visacci. The artist trained with Federico Barocci in Urbino and, like his master, worked in Rome, Pesaro, and Rimini for the Della Rovere family. The sheet was perhaps a presentation drawing, but it cannot be connected with any of the existing paintings by Cimatori. A 1582 inventory of the art collection in the Ducal Palace of Pesaro, however, describes a painting by the artist of this same subject (Matile, *op. cit.*, p. 34). Another highly developed study for the same composition, the figures somewhat differently dispersed, but similar in size and technique, was sold under the name of Parmigianino at R.W.P. de Vries, Amsterdam, 10-11 May 1927, lot 316, as Julien Stock pointed out to Robert Landolt in 2004. More recently, in 2017, Stock also noted a black chalk drawing at the Biennale at Palazzo Corsini, Florence, which is also connected to the central section of the present drawing. It had been included in the first exhibition of the Woodner Collection as by Naldini (New York, William H. Schab Gallery and elsewhere, *Woodner Collection I, Selection of Old Master Drawings before 1700*, 1971-1972, no. 39, ill.); and was subsequently sold at Christie's London, *Old Master Drawings from the Woodner Collection*, 2 July 1991, lot 83, more cautiously attributed to Naldini (the drawing was subsequently published as attributed to Cimatori, see G. Zavatta, 'Disegni inediti di Antonio Cimatori detto Visacci', in *Commentari d'Arte*, XXXIX-XL, 2008, fig. 4). The figure standing next to the Cross is especially close to its equivalent in the Landolt drawing.

Other drawings by Cimatori, executed in a similarly finished style in brown ink with white highlights on blue paper, are a *Saint Sebastian* in the Louvre (inv. 11535) and a *Crucifixion with Saints* in the Staatgalerie in Stuttgart (inv. 1922.97; see G. Zavatta, *ibid.*, pp. 56-60). The present drawing once belonged to the so-called Abrate album, as do lots 13, 14, and 28 in this sale.



\*56

**CAMILLO PROCACCINI**  
**(BOLOGNA 1555-1629 MILAN)**

*The beheading of Saint Victor*

with inscriptions 'A Martyrdom' and 'Camillo Procaccini.'  
and '77\_2 Ld Spencers. 1811.' (on the *recto* of the mount)  
and 'Procaccino' (on the *verso* of the mount)  
pen and brown ink, brown wash, squared in black chalk,  
arched top  
6¾ x 4 in. (17.3 x 10 cm)

£7,000-10,000

US\$9,300-13,000

€7,900-11,000

**PROVENANCE:**

Possibly Sarah, Duchess of Marlborough (1660-1744)  
(according to the Landolt typescript catalogue).  
John Spencer (1708-1746), Althorp (L. 1530, with  
associated inscription 'B No. 64' on the *verso* of the mount),  
by descent to,  
George, 2nd Earl Spencer (1758-1834), Althorp.  
William Esdaile (1758-1837), London (L. 2617, with his  
inscription 'Lord Spencer's colln. 1811 WE P80 N 77');  
Christie's, London, 18 June 1840, lot 202 (together with lots  
201 and 203 for 2s. 6d. to Heath).  
Thomas Thane (1782-1846), London (L. 2461).  
Anonymous sale; Galerie Fischer, Lucerne, 23 November  
1961, lot 374, where acquired by Robert Landolt.

**EXHIBITED:**

Zurich, Graphische Sammlung ETH, *Zwiesgespräch mit  
Zeichnungen. Werke des 15. bis 18. Jahrhunderts aus  
der Sammlung Robert Landolt*, 2013-2014, no. 28, ill.  
(catalogue entry by M. Matile).

The older brother of Giulio Cesare Procaccini, Camillo Procaccini made this highly finished drawing, squared for transfer, for an altarpiece completed in 1601 for one of Milan's oldest churches, San Vittore al Corpo (Fig. 1). The painting depicts the martyrdom of Saint Victor of Marseille, a third-century soldier killed in the Phocaeen city (N. Ward Neilson, *Camillo Procaccini. Paintings and Drawings*, New York, London, 1979, no. 63, fig. 114). Stylistically the drawing can be compared to a *Triumph of David* at the British Museum (inv. 1853,1008.4; see *ibid.*, pp. 38-39, fig. 56).



Fig. 1. Camillo Procaccini, *The Beheading of Saint Victor*, oil on canvas, San Vittore al Corpo, Milan.



(recto)



(verso)

**\*57**

**VENETIAN SCHOOL, 17TH CENTURY**

*Ecce Homo and the Crucifixion* (recto); *A religious scene* (verso)

pen and brown ink, brown wash (recto and verso), irregularly shaped  
5 x 7½ in. (12.6 x 18.1 cm)

£3,000-5,000

US\$4,000-6,600

€3,400-5,500

**PROVENANCE:**

Dr Benno Geiger, Vienna.  
Dr and Mrs Victor Bloch, London; Sotheby's, London, 12 November 1964, part of lot 41 (as Venetian School, 16th Century).  
with Alister Mathews, Bournemouth, 1965 (according to the Landolt typescript catalogue), from whom acquired by Robert Landolt.

**LITERATURE:**

B. Geiger, *Handzeichnungen alter Meister*, 1949, fig. 3 (as Circle of Cosme Tura).  
M. Muraro, *I disegni di Vittore Carpaccio*, Florence, 1977, p. 55, fig. 149 (as not by Carpaccio).

Quickly rendered in pen and ink, the *recto* presents studies for two different scenes of the Passion of Christ, the *Ecce Homo* and *Crucifixion*. On the *verso* is another quickly sketched religious scene, possibly a representation of the *Conversion of Saul*. Michelangelo Muraro rejected the old attribution to Carpaccio (both to Vittore and to his son Benedetto) and suggested a much later date of execution, the 17th century, by an artist from Verona (*op. cit.*, p. 55).

**\*58**

**ALESSANDRO MAGANZA (VICENZA 1556-AFTER 1630)**

*A young woman kneeling at an altar rescued from sin*

black chalk, pen and brown ink  
6 x 8¼ in. (15.4 x 21 cm)

£1,000-1,500

US\$1,400-2,000

€1,200-1,700

**PROVENANCE:**

From an album formerly belonging to Sir Archibald Alison, Glasgow, sold to Luigi Grassi, Florence and probably dismembered by him.  
with Kurt Meissner, Zurich, 1957, from whom acquired by Robert Landolt.



58

A double-sided study, also from the collection of Luigi Grassi, executed in the same technique and showing a closely related composition is in the Albertina, Vienna (inv. 24032; see V. Birke and J. Kertész, *Die italienischen Zeichnungen der Albertina. Generalverzeichnis*, IV, Vienna, 1997, pp. 2313-2314, ill.). The attribution to Maganza of that sheet, along with another drawing by the same hand in the Albertina, was first discussed by Hans Tietze and Erica Tietze-Conrat (*The Drawings of the Venetian Painters in the 15th and 16th Centuries*, New York, 1944, I, p. 292, under no. A 1754 and A 1757, pl. CC). Those drawings, and probably also the present one, come from a group of seventeen drawings by the same hand that Frits Lugt bought from Luigi Grassi and which were later dispersed (see J. Byam Shaw, *The Italian Drawings of the Frits Lugt Collection*, Paris, 1983, II, p. 263, note 2). Lugt retained several sheets in his own collection (*ibid.*, nos. 252-257).





59 (recto)

**\*59**

**CIRCLE OF ANNIBALE CARRACCI (BOLOGNA 1560-1609 ROME)**

*A river landscape with a town beyond (recto); A mountainous landscape with travellers (verso)*

with inscription 'paysage' (verso)  
 traces of red chalk (recto), pen and brown ink (recto and verso), brown wash (recto), watermark double encircled emblem (cf. Heawood 1636)  
 7¼ x 10¾ in. (19.8 x 27.5 cm)

£1,000-1,500

US\$1,400-2,000  
 €1,200-1,700

**PROVENANCE:**

Antoine-Joseph Dezallier d'Argenville (1680-1765) (L. 2951, his inscription and number '3629').  
 with Hans Calmann, London, from whom acquired by Robert Landolt.

**LITERATURE:**

J. Labbé, L. Bicart-Sée, *La Collection de dessins d'Antoine-Joseph Dezallier d'Argenville*, Paris, 1996, p. 340, no. 3629.

Imaginary landscapes such as the two on the present sheet were produced in great numbers by the Carracci studio and their followers, many of which sheets are preserved in the Musée du Louvre (see C. Loisel, *Inventaire général des dessins italiens*, VII, Ludovico, Agostino, Annibale Carracci, Paris, 2004, nos. 786-841, ill.).

**\*60**

**ITALIAN SCHOOL, 17TH CENTURY**

*Studies of putti and other figures and a landscape with a herdsman*

with graphite inscription 'No. 30' and 'Simone CANTARINI da Pesaro' (by A.E. Popham, transcribing an attribution by Skippe (now erased) (on the mount) pen and brown ink  
 14½ x 9¾ in. (35.8 x 25.2 cm)

£1,000-1,500

US\$1,400-2,000  
 €1,200-1,700

**PROVENANCE:**

John Skippe (1742-1812), Upper Hall, Ledbury (on associated mount), by descent to Edward Holland-Martin; Christie's, London, 20-21 November 1958, lot 60b (as Simone Cantarini; to Herbert Bier).  
 with Herbert Bier, London.  
 with Kurt Meissner, Zurich, 1958 (according to the Landolt typescript catalogue), from whom acquired by Robert Landolt (L. 2223a).

Skippe gave this drawing to Simone Cantarini, called Il Pesarese (see transcription by A.E. Popham on the old mount). While the artist did produce many study sheets like the present one, the penwork is different from his.



59 (verso)



60

\*61

**AGOSTINO CARRACCI (BOLOGNA 1557-1602 PARMA)**

*Christ and the Woman taken in Adultery*

with inscription 'Annibal Carache' and 'Ecole Lombarde.' (on the *recto* of the mount), and '[...] La Femme adultere/ Dessin a la plume' and 'Annibal Carache' (on the *verso* of the mount)  
pen and brown ink  
8 $\frac{1}{8}$  x 9 $\frac{7}{8}$  in. (20.7 x 25.2 cm)

£25,000-35,000

US\$33,000-46,000  
€28,000-39,000

**PROVENANCE:**

Alliance des Arts (1842-circa 1848), Paris (L. 61 and L. 6b).  
Anonymous sale; Gutekunst und Klipstein, Bern, 5-6 October 1950, lot 22.  
Anonymous sale; Norbert Ketterer, 19-21 May 1953, lot 403, where acquired by Robert Landolt (L. 2223a).



Fig. 1. Agostino Carracci, *Christ and the Woman taken in Adultery*, Pinacoteca di Brera, Milan.

**EXHIBITED:**

Zurich, Graphische Sammlung ETH, *Zwiesgespräch mit Zeichnungen. Werke des 15. bis 18. Jahrhunderts aus der Sammlung Robert Landolt*, 2013-2014, no. 20, ill. (catalogue entry by M. Matile).

**LITERATURE:**

D. Posner, 'Letter to the Editor', *Master Drawings*, VIII, 1970, no. 1, p. 59, fig. 2.  
C. Johnston, *Il Seicento e il Settecento a Bologna*, Milan, 1971, pp. 81-82.  
C. Robertson, in *Drawings by the Carracci from British Collections*, exhib. cat., Oxford, Ashmolean Museum, 1996, p. 81, under no. 37.  
P. Bjurström *et al.*, in *Italian Drawings, Florence, Siena, Modena, Bologna*, exhib. cat., Stockholm, Nationalmuseum, 2002, under no. 1357 (pages unnumbered).

This drawing is related to a close collaboration between the three Carracci, a commission for overdoor paintings for the Palazzo Sampieri in Bologna, now in the Pinacoteca di Brera in Milan, dated 1593-1595 (see F. Zeri *et al.*, *Pinacoteca di Brera. Scuola emiliana*, Milan, 1991, nos. 67, 71 and 76, ill.). The three works illustrate passages from the New Testament: the picture by Annibale *Christ and the Samaritan woman*; that of his cousin Ludovico *Christ and the woman at Cana*; and the one by Agostino (Fig. 1), Annibale's brother, the scene in the present drawing (John, 8:3-11).

Several other studies by Agostino for the painting exist: two, also in pen and brown ink, in the Nationalmuseum in Stockholm (inv. NM919/1863 and NM910/1863; see P. Bjurström, C. Loisel and E. Pilliod, *Italian Drawings. Florence, Siena, Modena, Bologna*, Stockholm, 2002, nos. 1357-1358, ill.), one heightened with white on brown paper at the British Museum (inv. 1913,0111.3; see C. Robertson, *op. cit.*, no. 37, ill.), and a figure study of Christ in black chalk on blue paper, heightened with white chalk, in the Szépművészeti Múzeum, Budapest (inv. 1863; see A. Czére, *Disegni di artisti bolognesi nel museo delle arti di Budapest*, Bologna, 1989, no. 16, ill.).

In each of these compositional sketches the background differs considerably, as do the positions of the figures. The final painting is different yet again, with Christ standing at left (in the pose of the Budapest study) and the woman at right. The crowd of onlookers in the Landolt drawing has been sacrificed, resulting in a more concentrated composition; it must be among the earliest sketches Agostino made for his painted contribution to the commission.







**\*62**

**CIRCLE OF LUDOVICO CARRACCI (BOLOGNA 1555-1619)**

*Portrait of a woman, bust length, looking right*

red chalk, watermark crown in circle surmounted by a cross  
16¾ x 9⅞ in. (34.9 x 25.1 cm)

£8,000-12,000

US\$11,000-16,000

€8,900-13,000

**PROVENANCE:**

The Rev. Dr Henry Wellesley (1791-1866), Oxford.

Carl Koch; A.W. Mensing, Amsterdam, 21 November 1929, lot 37 (as Paolo Veronese).

Dr Benno Geiger, Vienna (exhib. cat., *Handzeichnungen alter Meister*, 1948, no. 22, as Paolo Veronese).

Anonymous sale; Stuttgarter Kunstkabinett, Stuttgart, 24-26 November 1954, lot 465, as Paolo Veronese), where acquired by Robert Landolt.

This large portrait drawing was given to Paolo Veronese until Robert Landolt suggested it is in fact Bolognese, putting forward the name of Agostino Carracci. The sensitive drawing indeed brings to mind portrait drawings by Agostino, such as the powerful red chalk portrait of a woman in the Metropolitan Museum of Art, New York (inv. 1994.143). However, the fine contour lines combined with the neat use of red chalk and meticulous realism in the present drawing are perhaps closer to Ludovico's portrait drawings from the 1580s.





63 (i)



63 (ii)

**\*63**

**GIULIO CESARE PROCACCINI (BOLOGNA 1570-1625 MILAN)**

*A male and female head*

with inscription 'Procacin[...]'

red chalk

5 $\frac{3}{8}$  x 7 $\frac{1}{2}$  in. (14.2 x 18.8 cm); together with a counterproof of the drawing (2)

£1,500-2,500

US\$2,000-3,300

€1,700-2,800

**PROVENANCE:**

(i) Giuseppe Vallardi (1784-1863), Milan (L. 1223).

with Dr Karl Grünwald (1887-1964), Zurich (according to the Landolt typescript catalogue).

Anonymous sale; Galerie Jürg Stuker, Bern, 4 November 1952, lot 278, where acquired by Robert Landolt.

(ii) Principi Castelbarco, Milan.

with Hans Calmann, London, 1959 (this and the above according to the Landolt typescript catalogue), from whom acquired by Robert Landolt.

Head studies in red chalk or pen and brown ink are characteristic for this Bolognese artist, such as the *Two bearded men* at the Gallerie dell'Accademia in Venice, datable around 1610 (N. Ward Neilson, *Giulio Cesare Procaccini disegnatore*, Busto Arsizio, 2004, no. 141, fig. 86).

**.\*64**

**ITALIAN SCHOOL, 17TH CENTURY**

*A young woman kneeling in prayer*

red chalk, squared in red chalk, watermark fleur-de-lys with letters GBV below 10 $\frac{3}{4}$  x 10 $\frac{3}{4}$  in. (27 x 27.1 cm)

£1,000-2,000

US\$1,400-2,600

€1,200-2,200

**PROVENANCE:**

Possibly Giovanni Morelli (1816-1891), Milan and Bergamo.

with Dr Karl Grünwald (1887-1964), Zurich (this and the above according to the Landolt typescript catalogue).

Anonymous sale; Galerie Jürg Stuker, Bern, 17 November 1953, lot 240 (as Girolamo Muziano), where acquired by Robert Landolt.



64



(recto)



(verso)

**\*65**

**ANTONIO D'ENRICO, CALLED TANZIO DA VARALLO  
(ALAGNA 1575/1580-CIRCA 1635 VARALLO)**

*Drapery study (recto); Study of a woman, her hands joined in prayer (verso)*

with ink number 'n. 17'

red chalk, heightened with white on pink prepared paper

9½ x 5¾ in. (23.1 x 14.6 cm)

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

**PROVENANCE:**

Possibly Bartolomeo Carlo Borsetti (1698-1770), Varallo (with whom the number 'n. 17' can perhaps be associated).

Giuseppe Vallardi (1784-1863), Milan (with associated inscriptions 'G 280' and 'G 517' (verso).

Anonymous sale; Galerie Fischer, Lucerne, 7 December 1965, lot 1534, where acquired by Robert Landolt.

**EXHIBITED:**

Zurich, Graphische Sammlung ETH, *Zwiesgespräch mit Zeichnungen. Werke des 15. bis 18. Jahrhunderts aus der Sammlung Robert Landolt*, 2013-2014, no. 32, ill. (catalogue entry M. Matile).

**LITERATURE:**

S. Bareggi and F. Ferro, 'Alcuni disegni inediti di Tanzio da Varallo', *Paragone*, LXIV, third series, no. 112 (765), November 2013, p. 33, figs. 25a and 25b, p. 39, note 27.

The original and intensely coloured style of the paintings of the North-Italian artist Tanzio da Varallo spring from his refined and delicate drawings, most of which are executed in red chalk on red or pink prepared paper, as seen in the present example and lots 66 and 68. While the drawing on the *recto*, 'one of the highlights of the graphic *œuvre* of the artist' (Bareggi and Ferro, *op. cit.*, p. 33), has not been directly connected to a painting, the drawing on the *verso* is a study for the Virgin on the ceiling fresco from 1629 in the Nazari chapel of the Basilica of San Gaudenzio in Novara (P. Venturoli in *Tanzio da Varallo. Realismo, fervore e contemplazione in un pittore del Seicento*, exhib. cat., Milan, Palazzo Reale, 2000, no. 32, ill.).

The numbers in pen and black ink at upper left on this and the following drawings have been associated with Bartolomeo Carlo Borsetti, born in Varallo (Bareggi and Ferro, *op. cit.*, p. 35). They may document the order of a sketchbook or album of which numerous other sheets are known, and which predominantly date from Tanzio's late years.





(recto)

**\*66**

**ANTONIO D'ENRICO, CALLED TANZIO DA VARALLO  
(ALAGNA 1575/1580-CIRCA 1635 VARALLO)**

*A bearded old man holding a staff, with a study of his right hand (recto); A female figure gesturing to the left (verso)*

with ink number 'n. 7'

red chalk on red prepared paper (recto), red chalk (verso), illegible watermark  
8½ x 5¾ in. (20.7 x 14.6 cm)

£8,000-12,000

US\$11,000-16,000  
€8,900-13,000

**PROVENANCE:**

Possibly Bartolomeo Carlo Borsetti (1698-1770), Varallo (with whom the number 'n. 7' can perhaps be associated).  
Giuseppe Vallardi (1784-1863), Milan (with associated inscription 'G. 497').  
Giovanni Morelli (1816-1891), Milan and Bergamo (according to the 1953 auction catalogue).  
with Dr Karl Grünwald (1887-1964), Zurich (according to the Landolt typescript catalogue).  
Anonymous sale; Galerie Jürg Stuker, Bern, 17 November 1953, lot 207.  
Anonymous sale; Galerie Fischer, Lucerne, 27 June 1962, lot 897, where acquired by Robert Landolt.

**EXHIBITED:**

Zurich, Graphische Sammlung ETH, *Zwiesgespräch mit Zeichnungen. Werke des 15. bis 18. Jahrhunderts aus der Sammlung Robert Landolt*, 2013-2014, no. 33, ill. (catalogue entry by M. Matile).

**LITERATURE:**

S. Bareggi and F. Ferro, 'Alcuni disegni inediti di Tanzio da Varallo', *Paragone*, LXIV, third series, no. 112 (765), November 2013, p. 33, figs. 22a and 22b, note 24.

The expressive study on the *recto* of this sheet has been connected to a bishop-saint in the left middle ground of his *Saints adoring the Holy Trinity*, an altarpiece in the church of the Beata Vergine Assunta in Fontaneto d'Agogna, near Milan (R. Contini in *Tanzio da Varallo. Realismo, fervore e contemplazione in un pittore del Seicento*, exhib. cat., Milan, Palazzo Reale, 2000, no. 31, ill.).



(recto)

**\*67**

**ANTONIO D'ENRICO, CALLED TANZIO DA VARALLO  
(ALAGNA 1575/1580-CIRCA 1635 VARALLO)**

*Study for a seated Madonna (recto); Drapery study (verso)*

with ink number 'n. 255' and inscription 'Tanzio' (recto)

black chalk on blue paper (recto and verso)

8½ x 5½ in. (21.8 x 14.3 cm)

£5,000-7,000

US\$6,600-9,200

€5,600-7,700

**PROVENANCE:**

Possibly Bartolomeo Carlo Borsetti (1698-1770), Varallo (with whom the number 'n. 255' can perhaps be associated).

Possibly Guggenheim Collection (according to the Landolt typescript catalogue).

with Dr Karl Grünwald (1887-1964), Zurich (according to the typescript catalogue).

Anonymous sale; Galerie Jürg Stuker, Bern, 17 November 1953, lot 206, where acquired by Robert Landolt.

**EXHIBITED:**

Zurich, Graphische Sammlung ETH, *Zwiesgespräch mit Zeichnungen. Werke des 15. bis 18. Jahrhunderts aus der Sammlung Robert Landolt*, 2013-2014, no. 31, ill. (catalogue entry by M. Matile).

Naples, Gallerie d'Italia, Palazzo Zevallos Stigliano, *Tanzio da Varallo incontra Caravaggio. Pittura a Napoli nel primo Seicento*, 2014-2015, p. 98, under no. 1, no. 2, ill. (catalogue entry by F.M. Ferro).

**LITERATURE:**

S. Bareggi and F. Ferro, 'Alcuni disegni inediti di Tanzio da Varallo', *Paragone*, LXIV, third series, no. 112 (765), November 2013, p. 34, figs. 27a and 27b.

In contrast to the other drawings by Tanzio in this sale (lots 65, 66 and 68), this drawing is to be dated early in the artist's short career, in the first decade of the 17th Century, when he spent time in Rome and Naples. He seems to have preferred black chalk in those years, while favouring the red chalk later in his career. The drawing may be a study for an *Adoration of the shepherds* in a private collection, which has been dated to 1605-1610 (M. Franzoni in exhib. cat., Naples, 2014-2015, *op. cit.*, no. 1, ill.).





(i) (recto)



(i) (verso)

•\*68

**ANTONIO D'ENRICO, CALLED TANZIO DA VARALLO  
(ALAGNA 1575/1580-CIRCA 1635 VARALLO)**

*Study of two arms (recto) and two legs (verso) (i); Study of a hand (ii);  
and Study of a hand (iii)*

with ink numbers 'n. 2' (i, verso), 'n. 32' (ii), 'n. 33' (iii)

red chalk on red prepared paper

(i) 5 7/8 x 3 3/4 in. (13.7 x 9.5 cm)

(ii) 2 1/8 x 3 3/8 in. (5.3 x 8.6 cm)

(iii) 2 1/8 x 4 1/4 in. (5.3 x 10.6 cm)

(3)

£1,000-1,500

US\$1,400-2,000

€1,200-1,700

**PROVENANCE:**

Possibly Bartolomeo Carlo Borsetti (1698-1770), Varallo (with whom the numbers 'n. 2', 'n. 32' and 'n. 33' can perhaps be associated).

(i and iii) Giuseppe Vallardi (1784-1863), Milan (with associated inscriptions 'D[...]' (i, verso) and '[...] 557').

Francesco Dubini (1848-1932), Milan (according to the Landolt typescript catalogue).

with Dr Karl Grünwald (1887-1964), Zurich (according to the typescript catalogue).

Anonymous sale; Galerie Jürg Stuker, Bern, 4 November 1952, lot 331, where acquired by Robert Landolt.

**LITERATURE:**

S. Bareggi and F. Ferro, 'Alcuni disegni inediti di Tanzio da Varallo', *Paragone*, LXIV, third series, no. 112 (765), November, 2013, pp. 32, 33, figs. 18a, 18b, 26a and 26b.

Both sides of the first drawing in this lot have been related by Silvana Bareggi and Filippo Maria Ferro (*op. cit.*) to Tanzio's frescoed decoration of the Nazari chapel in the Basilica of San Gaudenzio in Novara (see also lot 65). The two other drawings are studies for figures in the *Betrothal of the Virgin* in the chapel of the Madonna del Rosario in the Basilica di Sant'Antonio Abate e Santa Francesca Cabrini in Sant'Angelo Lodigiano.



(ii)



(iii)

\*69

**PIER FRANCESCO MAZZUCHELLI, IL MORAZZONE  
(MORAZZONE 1573-1625/1626)**

*Studies for Christ before Caiaphas*

with ink inscription 'morazzone' and with numbers '36' and '52' (recto) and with ink inscription 'L.30.' (verso of the mount)  
black chalk heightened with white on grey-blue paper, trimmed irregularly  
10% x 15% in. (26.4 x 38.5 cm)

£30,000-50,000

US\$40,000-66,000  
€34,000-55,000

**PROVENANCE:**

Count Giulio Litta-Visconti-Arese.  
Umberto Osio (1891-1967), Milan.  
Anonymous sale; Christie's, London, 25 March 1969, lot 102 (1100 gns. to Hans Calmann for Robert Landolt).

**EXHIBITED:**

Zurich, Graphische Sammlung ETH, *Zwiesgespräch mit Zeichnungen. Werke des 15. bis 18. Jahrhunderts aus der Sammlung Robert Landolt*, 2013-2014, no. 30, ill. (catalogue entry by M. Matile).

**LITERATURE:**

N. Ward Neilson, [review of Giulio Bora, *Il Seicento lombardo. Catalogo dei disegni, libri, stampe*, exhib. cat., Milan, Pinacoteca Ambrosiana, 1973], *Master Drawings*, XII, 1974, p. 59.  
J. Herbert, ed., *Christie's Review of the Year 1968/1969*, London, 1969, p. 67.  
J. Stoppa, *Il Morazzone*, Milan, 2003, p. 195.



Fig. 1. Pier Francesco Mazzucchelli, Il Morazzone, *Christ before Caiaphas*, fresco, Cappella della Flagellazione, Sacro Monte di Varese.

Modulated with forceful use of black chalk in combination with subtle white highlights, this 'remarkably beautiful drawing' (Neil Ward, *op. cit.*) is a study for the fresco *Christ before Caiaphas* in the Cappella della Flagellazione on the Sacro Monte di Varese (Fig. 1). The construction of the chapel, the seventh of fourteen along the Sacred Way leading to the cloister of Monache Romite Ambrosiane on the Sacro Monte, began in 1606. The construction was commissioned by the brothers Francesco and Girolamo Litta to honour their sister who was a nun in the cloister. It was not until September 1608, however, that Morazzone began working on the frescoes which he finished in the summer of the following year (see Stoppa, *op. cit.*, p. 191). The centre of the chapel features an exceptional life-size terracotta group by Martino Retti di Vignello showing the flagellation of Christ which is surrounded by Morazzone's frescoes, now partly damaged, showing *Christ before Caiaphas*, *Ecce Homo*, and *Christ being taken to his flagellation* (see Stoppa, *ibid.*, figs. 19i, 19j and 19k).

Morazzone took great care in preparing the frescoes, as evident from his studies for them. He laid out the composition for *Christ before Caiaphas* in a drawing, also executed in black chalk and white heightening on blue paper but smaller than the present sheet, now in the Biblioteca Ambrosiana, Milan (inv. 1415; see *ibid.*, fig. 19n). In the present drawing, Morazzone studied the gestures, posture and drapery of the figures in further detail. Caiaphas is shown with his legs in a different posture from that in the fresco which could indicate that it was made before the Ambrosiana drawing, in which the figure corresponds more closely with the fresco. In the centre and upper right the figures surrounding Caiaphas in the fresco are studied and at far right the elongated, almost Tintorettesque, figure of Christ appears with a loosely indicated halo.

The drawing ranks among the most refined, powerful and expressive surviving sheets by the artist. Morazzone's figures float gracefully on the page, the surrounding spaces indicated by rapid hatching. Further studies for the frescoes in the Cappella della Flagellazione are in the Biblioteca Ambrosiana, Milan (for *Christ being taken to his flagellation*; inv. 1411; see *ibid.*, fig. 19p), the State Hermitage Museum, Saint Petersburg (for *Ecce Homo*; inv. 7201; *ibid.*; fig. 19o) and in the Louvre, Paris (also for *Ecce Homo*; inv. 14167; see *ibid.*, fig. 19q). The latter drawing is particularly close in quality, approach and execution to the present sheet. Stoppa lists a further six drawings with doubtful attributions that relate to the frescoes, one of them to *Christ before Caiaphas* (*ibid.*, p. 195, fig. 19r).

While the present drawing does not bear the blind stamp of the Litta-Visconti-Arese family, the fact it was owned by Umberto Osio, who owned a large part of the Litta-Visconti-Arese collection, does suggest that the drawing was part of that collection. It is not unlikely that the drawing found its way, possibly with other studies for the frescoes, to the brothers who commissioned them. As Robert Landolt has suggested (in his typescript catalogue), the number on the verso could have been that from a member of the Litta-Visconti-Arese family and indeed, one wonders whether the attribution or numbers on the recto could have been applied by a family member too (a similar, early attribution can be found on the sheet in the Louvre discussed above). Another drawing by Morazzone from this collection was sold in the 1969 sale (*A draped figure seen from behind*, lot 103).







**\*70**

**ATTRIBUTED TO DOMENICO CRESTI, IL PASSIGNANO  
(PASSIGNANO 1559-1638 FLORENCE)**

*A religious procession in a harbour with two anchored galleys*

black chalk, pen and brown ink, brown wash  
7 $\frac{7}{8}$  x 14 in. (20 x 35.5 cm)

£4,000-6,000

US\$5,400-8,000  
€4,500-6,700

**PROVENANCE:**

Unidentified collector's wax seal (not in Lugt).  
Dr Paul Fischer, Lucerne (according to the Landolt typescript catalogue).  
Anonymous sale; Galerie Fischer, Lucerne, 18 June 1996, lot 4004, where  
acquired by Robert Landolt.

**EXHIBITED:**

Zurich, Graphische Sammlung ETH, *Zwiesgespräch mit Zeichnungen. Werke  
des 15. bis 18. Jahrhunderts aus der Sammlung Robert Landolt*, 2013-2014, no.  
12, ill. (catalogue entry by M. Matile).

This complex composition does not, as has been suggested in the past, represent the siege of a city, but rather a religious festival. A procession of worshippers passes through the tower at the centre of the drawing, followed by two men carrying a shrine or statue and bishops. A joyous crowd watches the scene from two fanciful galleys, from smaller boats and from the shore and a tower at right, while a salute is fired at left to mark the occasion. A more precise identification of the subject might help with the attribution of the sheet, which has remained elusive. The name of Domenico Cresti, a Florentine artist active for several years in Venice in the first half of his career, has been suggested on the basis of a comparison with drawings such as a battle scene at the Albertina (inv. 736; see V. Birke and J. Kertész, *Die italienischen Zeichnungen der Albertina*, I, Vienna, Cologne and Weimar, 1992, pp. 386-387, ill.).



\*71

**GIACOMO CAVEDONE  
(SASSUOLO 1577-1660 BOLOGNA)**

*The Adoration of the Shepherds*

pen and black ink, brown wash, heightened with white  
oil paint on brown prepared paper  
10 $\frac{1}{8}$  x 10 $\frac{1}{4}$  in. (25.7 x 26.2 cm)

£4,000-6,000

US\$5,300-7,900

€4,500-6,600

**PROVENANCE:**

Pierre Crozat (1665-1740), Paris; possibly sale, Paris,  
10 April-13 May 1741, part of lot 564 (to Tessin).  
Count Carl Gustav Tessin (1695-1770), Stockholm.  
Queen Louisa Ulrika of Sweden (1720-1782),  
Stockholm.  
Princess Sophia Albertina of Sweden (1753-1829),  
Stockholm.  
Count Eric Stanislaus (?) Stenboeck, Stockholm.  
Count Nils Barck (1820-1896), Paris and Madrid (L.  
3006c, his inscription giving the above provenance and  
attribution 'Giacomo Cavedone').  
with Hans Calmann, London, 1956 (according to the  
Landolt typescript catalogue), from whom acquired by  
Robert Landolt.

A student of Ludovico and Annibale Carracci,  
Cavedone may have made this oil sketch on paper  
as a study for an altarpiece from 1613-1614 for the  
chapel of Isabella Arrigoni in the Bolognese church  
of San Paolo Maggiore, with an *Adoration of the Magi*  
as its pendant (see E. Negro and N. Roio, *Giacomo  
Cavedone 1577-1660*, Modena, 1996, nos. 41-42, ill.).  
Several other drawings for the same painting exist  
(*ibid.*, p. 115, under no. 41).

We are grateful to Nicosetta Roio and Emilio Negro  
for their assistance in cataloguing this drawing.

\*72

**DOMENICO ZAMPIERI, IL DOMENICHINO  
(BOLOGNA 1581-1641 NAPLES)**

*The Finding of Moses*

with inscription 'Dominichino' (*recto*) and 'di  
Castiglione [crossed out]/ [illegible inscription,  
crossed out] [...] del Dominichino' (*verso*, visible through  
the mount)

pen and brown ink  
5 $\frac{1}{8}$  x 7 $\frac{3}{8}$  in. (12.9 x 18.7 cm)

£8,000-12,000

US\$11,000-16,000

€8,900-13,000

**PROVENANCE:**

Cavaliere Francesco Maria Niccolò Gabburri (1676-  
1742), Florence (L. 2992b, with associated inscription  
'di Castiglione [crossed out]/ [illegible inscription,  
crossed out] Orig.e del Dominichino' (*verso*, visible  
through the mount).

Sir Joshua Reynolds (1723-1792), London (L. 2364,  
possibly with associated number in red chalk '87').  
Anonymous sale; Galerie Fischer, Lucerne, 22 June  
1959, lot 449, where acquired by Robert Landolt.

**EXHIBITED:**

Zurich, Graphische Sammlung ETH, *Zwiesgespräch mit  
Zeichnungen. Werke des 15. bis 18. Jahrhunderts aus  
der Sammlung Robert Landolt*, 2013-2014, no. 21, ill.  
(catalogue entry by M. Matile).



71



72

In subject and style this drawing is close to an upright *Finding of Moses* at the Ashmolean Museum, Oxford (K. Parker, *Catalogue of the Collection of Drawings in the Ashmolean Museum. Italian Schools*, II, Oxford, 1956, no. 839, pl. CLXXXI). The lively manner of the figures and the landscape style can also be compared to such pen sketches at Windsor Castle as the *Last Communion of Saint Jerome* and others in the Royal Collection (inv. RCIN 900594; see J. Pope-Hennessy, *The Drawings of Domenichino in the Collection of His Majesty the King at Windsor Castle*, London, 1948, nos. 1065, 1688, 1689, pl. 20).





73

**\*73**

**ATTRIBUTED TO DOMENICO ZAMPIERI,  
IL DOMENICHINO (BOLOGNA 1581-1641 NAPLES)**

*Travellers on a road in a mountainous landscape*

traces of black chalk, pen and brown ink  
6¼ x 6⅞ in. (17 x 17.6 cm)

£5,000-7,000

US\$6,600-9,200

€5,600-7,700

**PROVENANCE:**

with Colnaghi, London, 1961 (according to the Landolt typescript catalogue), where acquired by Robert Landolt.

**EXHIBITED:**

Zurich, Graphische Sammlung ETH, *Zwiesgespräch mit Zeichnungen. Werke des 15. bis 18. Jahrhunderts aus der Sammlung Robert Landolt*, 2013-2014, no. 22, ill. (catalogue entry by M. Matile).

The tradition of the Carracci permeates this sheet illustrating a hilly landscape, perhaps inspired by the Roman *campagna*. Possibly drawn on the spot, the artist has infused quiet order into the composition, executed in delicate penwork similar to that in a sheet by Domenichino at the Morgan Library and Museum, New York (inv. IV, 166a; see M. Cazort and C. Johnston, *Bolognese Drawings in North American Collections, 1500-1800*, Ottawa, 1982, no. 40, ill.).



74

**\*74**

**FRANCESCO FURINI (FLORENCE 1603-1646)**

*Studies of Saint Sebastian*

with inscription 'Gio: da S. Gio.'  
pen and brown ink  
9½ x 6⅞ in. (23.3 x 17.4 cm)

£2,000-3,000

US\$2,700-4,000

€2,300-3,300

**PROVENANCE:**

From an album of Florentine 16th and 17th Century drawings in a private Swedish collection, sold to Hans Calmann in 1969.

with Hans Calmann, London, 1977 (according to the Landolt typescript catalogue), from whom acquired by Robert Landolt.

The rapid and expressive penwork seen here can be compared with a drawing showing studies of female nudes, also inscribed 'Gio: da S. Gio.' (for the Florentine artist Giovanni da San Giovanni) like the present sheet, which was sold at Christie's, New York, 31 May 1990, lot 19. Furini often studied the same subject with compositional variations on the same (double-sided) sheet; two other examples of such study sheets are in the Uffizi, Florence (inv. 17103 and 1148F; see R. Maffei, in *Un'altra bellezza. Francesco Furini*, exhib. cat., Florence, Palazzo Pitti, 2007-2008, no. 56, ill. and p. 77, fig. 17).

80

**In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.**





**\*75**

**DANIELE CRESPI, IL CERANO  
(BUSTO ARSIZIO 1598-1630 MILAN)**

*The Virgin and Child with a kneeling saint, with related studies of the same*

with inscription 'annibale caracci' (verso)  
traces of black chalk, pen and brown ink, brown wash, heightened with white (partly oxidized), on light brown paper  
5½ x 7⅞ in. (13.9 x 18.2 cm)

£4,000-6,000

US\$5,300-7,900  
€4,500-6,600

**PROVENANCE:**

Principi Castelbarco, Milan.  
with Hans Calmann, London, 1958 (this and the above according to the Landolt typescript catalogue), from whom acquired by Robert Landolt (as attributed to Federico Barocci).

**EXHIBITED:**

Zurich, Graphische Sammlung ETH, *Zwiesgespräch mit Zeichnungen. Werke des 15. bis 18. Jahrhunderts aus der Sammlung Robert Landolt*, 2013-2014, no. 34, ill. (catalogue entry by M. Matile).

Rapidly executed in pen and brown ink and wash with corrections in white bodycolour, this sheet was attributed to Federico Barocci until David Lachenmann suggested the attribution to Daniele Crespi. Crespi was one of the leading Milanese artists from the early Baroque, but owing to the artist's untimely death his career only lasted for some ten years. Today around seventy drawings by him have been accepted (N. Ward Neilson, *Daniele Crespi*, Soncino, 1996, p. 79). This sheet reveals the artist's search for a balanced composition; a first sketch of the kneeling saint has been crossed out and the pentimenti and corrections, especially to the head of the Madonna, show the creative struggle. While the present sheet is not directly related to any of Crespi's known paintings, it is close in composition to *The Madonna and Saints Francis and Charles Borromeo* (in reverse) in the Pinacoteca Ambrosiana, Milan (G. Bora et al., *Il Seicento lombardo. Catalogo dei dipinti e delle sculture*, exhib. cat., Milan, Pinacoteca Ambrosiana, 1973, no. 130, fig. 146). A finished study for that picture is in the Kunsthalle, Bremen (inv. 50/162) and another, double-sided study for an earlier version of that painting (in the church of San Biagio e Beata Vergine Immacolata, Codogno), is in the Szépművészeti Múzeum, Budapest (inv. 1892; see A. Czére, 'Two Newly Identified Drawings by Daniele Crespi' in *Ex Fumo Lucem. Baroque Studies in Honour of Klára Garas*, Budapest, 1999, figs. 3 and 6-7).

**\*76**

**REMIGIO CANTAGALLINA  
(BORGO SANTO SEPOLCRO CIRCA 1582-1656 FLORENCE)**

*View of the monastery of Sant'Alberico dei Camaldolesi*

inscribed 'S. Albergo de' Camaldolesi 1616'  
black chalk, pen and brown ink, brown wash, watermark encircled fleur-de-lys  
surmounted by a crown (cf. Briquet 7110-7114)  
10 $\frac{1}{8}$  x 15 $\frac{3}{8}$  in. (25.7 x 39 cm)

£15,000-25,000

US\$20,000-33,000  
€17,000-28,000



Fig. 1. The monastery of Sant'Alberico dei Camaldolesi.

**PROVENANCE:**

The Rev. Dr Henry Wellesley (1791-1866), Oxford; Sotheby's, London, 25 June-10 July 1866, part of lot 954 ('a portfolio', as by J. Ligozzi; £1.15s. to Nosedà). Sir David Kelly; Hodgsons, London, 26 November 1954, part of lot 596 (the album bought by Hans Calmann for £720). with Hans Calmann, London, 1958, from whom acquired by Robert Landolt.

**EXHIBITED:**

Zurich, Graphische Sammlung ETH, *Zwiesgespräch mit Zeichnungen. Werke des 15. bis 18. Jahrhunderts aus der Sammlung Robert Landolt*, 2013-2014, no. 13, ill. (catalogue entry by M. Matile).

**LITERATURE:**

J. Byam Shaw, *The Italian Drawings of the Frits Lugt Collection*, Paris, 1983, I, p. 65, under no. 62, note 1.

This splendid view, dated 1616, must represent the monastery of Sant'Alberico dei Camaldolesi, east of Florence, not far from the artist's birthplace. It was once part of an album of approximately 105 views of the Tuscan capital and the surrounding countryside, titled (erroneously) *Vedute di toscana d'Iacopo Ligozzi*. Drawings from the album can be found in several public collections, such as the Ashmolean Museum (K.T. Parker, *Catalogue of the Collection of Drawings in the Ashmolean Museum. Italian Schools*, II, Oxford, 1956, no. 802), the Morgan Library and Museum (inv. 1966.5), and the Frits Lugt Collection, Paris (inv. 8701; see J. Byam Shaw, *The Italian Drawings of the Frits Lugt Collection*, Paris, 1983, I, no. 62, III, pl. 77). Cantagallina drew landscapes of a similar style during his stay in Flanders in 1612-1613 (D. Vautier and P. Loze, eds., *Remigio Cantagallina. Il viaggio [sic] nelle Fiandre. Le voyage d'un artiste florentin dans les Pays-Bas méridionaux*, Ghent, 2017).







**\*77**

**CLAUDE GELLÉE, CALLED CLAUDE LORRAIN  
(CHAMPAGNE 1600-1682 ROME)**

*A herdsman with two cows*

pen and brown ink  
4¾ x 7¾ in. (11.9 x 18.6 cm)

£5,000-7,000

US\$6,600-9,200  
€5,600-7,700

**PROVENANCE:**

Probably Queen Christina of Sweden (1625-1713);  
Prince Livio Odescalchi (d. 1689), Rome (the album of 64 drawings recorded in  
the inventory prepared at his death, dating from 29 November 1713), and then  
by descent.

Anonymous sale; Sotheby's, London, 20 November 1957, lot 67 (an album of  
64 drawings, £2500 to Hans Calmann).  
with Hans Calmann, London, 1958, from whom acquired by Robert Landolt.

**LITERATURE:**

M. Roethlisberger, *Claude Lorraine. The Drawings*, Berkeley and Los Angeles,  
1968, I, p. 58, II, no. 220.

Part of a dismembered sketchbook of sixty-four sheets once in the  
possession of Prince Livio Odescalchi and named the 'animal album' by  
Marcel Roethlisberger, this study of a peasant and his two cows can be  
compared to a number of other drawings in which the animals – cattle, goats  
and dogs – are more often than not depicted in profile, and which Claude  
is thought to have made in the Roman *campagna* in the years 1635-1645  
(Roethlisberger, *op. cit.*, nos. 215-222, ill.).





**\*78**

**GIOVANNI FRANCESCO GRIMALDI, IL BOLOGNESE  
(BOLOGNA 1606-1680 ROME)**

*A landscape with a coastal town, after Albrecht Dürer*

with inscription 'Francis Bolognese' (verso)

traces of black chalk, pen and brown ink

8¾ x 13⅝ in. (22.3 x 34.4 cm)

£6,000-8,000

US\$8,000-11,000  
€6,700-8,900

**PROVENANCE:**

London art market (as doubtfully Wolf Huber).

with Hans Calmann, London.

Private Collection, United States (this and the above according to the Landolt typescript catalogue).

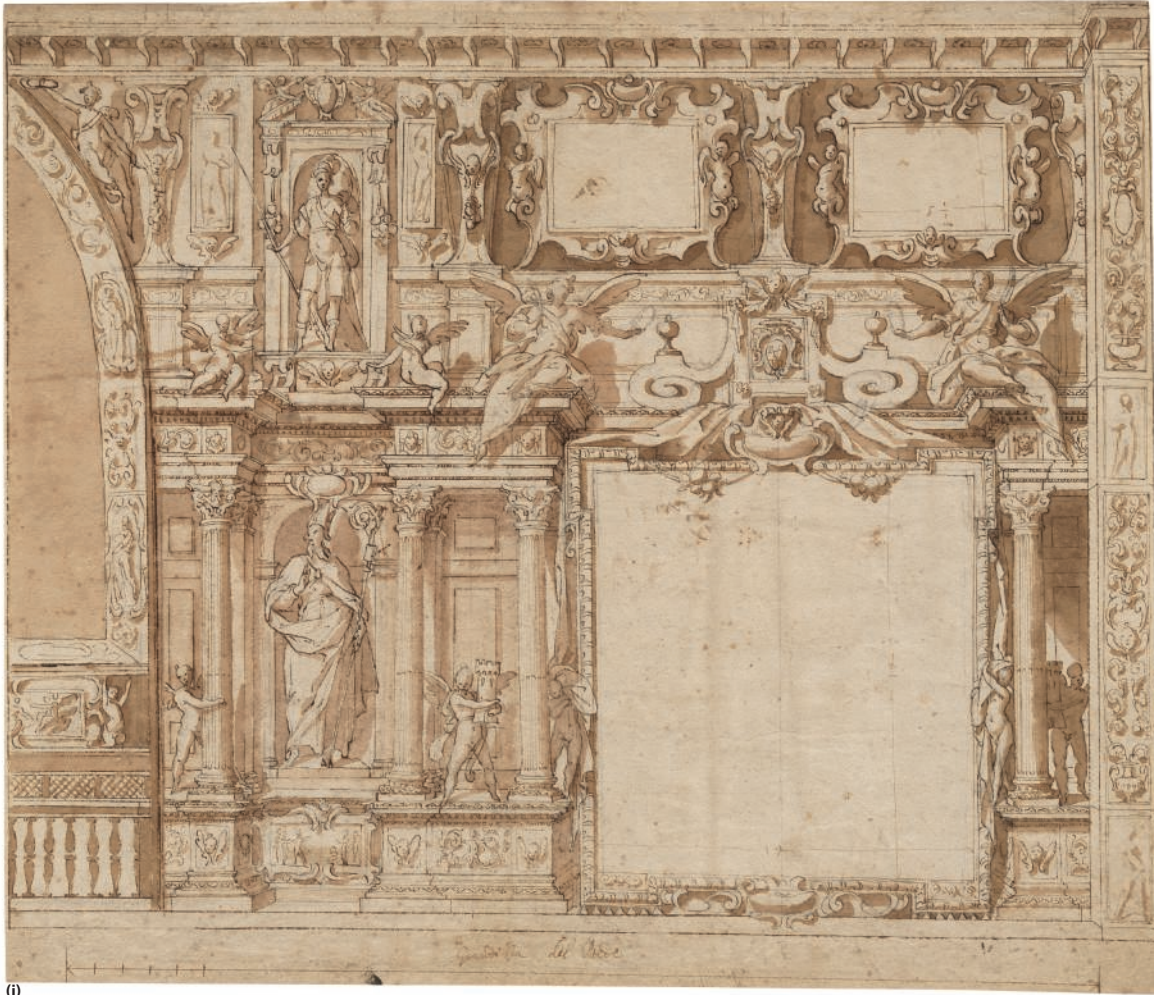
Anonymous sale; Sotheby's, London, 21 May 1963, lot 82, where acquired by Robert Landolt.

**LITERATURE:**

J. Bean, [review of D. Mahon, *Il Guercino. Disegni*, exhib. cat., Bologna, Palazzo dell'Archiginnasio, 1968], *Master Drawings*, VII, no. 4, 1969, p. 431, pl. 37.

The engravings and woodcuts by Albrecht Dürer were already widely dispersed and copied extensively during the artist's lifetime. Admiration for the great Northern printmaker from Italian artists did not cease in the 17th Century, as attested by this sheet. Here, Grimaldi copies the landscape seen in the background of Dürer's famous engraving *The sea monster* (Bartsch 71). While Grimaldi carefully recorded every detail of the landscape seen in the print, he added the hill and trees in the foreground which are drawn with looser penwork. Furthermore, he did not abandon his characteristic style, giving the drawing its original character. Another version of this drawing was with Kate de Rothschild, London (*Exhibition of Old Master Drawings*, 1987, no. 5, ill., erroneously described as being the present drawing), and later sold at Christie's, London, 3 July 1990, lot 37.





(i)

**\*79**

**ATTRIBUTED TO MATTEO SALVUCCI  
(BETTONA 1575-1627 PERUGIA)**

*A design for a decorative fresco in a church (i and ii)*

inscribed 'Grandezza del Piede/ 14/ 141/2/ 51/2 / 4' (recto) and with inscription 'Trofei' (verso) (i) and inscribed 'Questa vista della Tribuna è Piedi 42/ Coro/ piedi 19/ piedi 121/2/ 8/ 4' (ii)

traces of black chalk, pen and brown ink, brown wash, partially squared in black chalk (i and ii), watermark anchor in a circle (i) (cf. Briquet 464 etc.), on two vertically joined sheets (ii)

13½ x 15½ in. (34.3 x 40.4 cm) (i); 12¾ x 15¾ in. (32.1 x 40.3 cm) (ii) (2)

£15,000-20,000

US\$20,000-27,000

€17,000-22,000

**PROVENANCE:**

(i): Giuseppe Vallardi (1784-1863), Milan (with associated inscription 'V. 183' on the verso).

Possibly Marstaller Collection, Rome (according to the Landolt typescript catalogue).

Anonymous sale; Kornfeld und Klipstein, Bern, 22 June 1973, lot 186 (as Venetian School, circa 1550), where acquired by Robert Landolt.

(ii): Edmond Fatio (1871-1959), Geneva (L. 3472); Nicolas Rauch, Geneva, 3-4 June 1959, lot 83, where acquired by Robert Landolt (L. 2223a).

**EXHIBITED:**

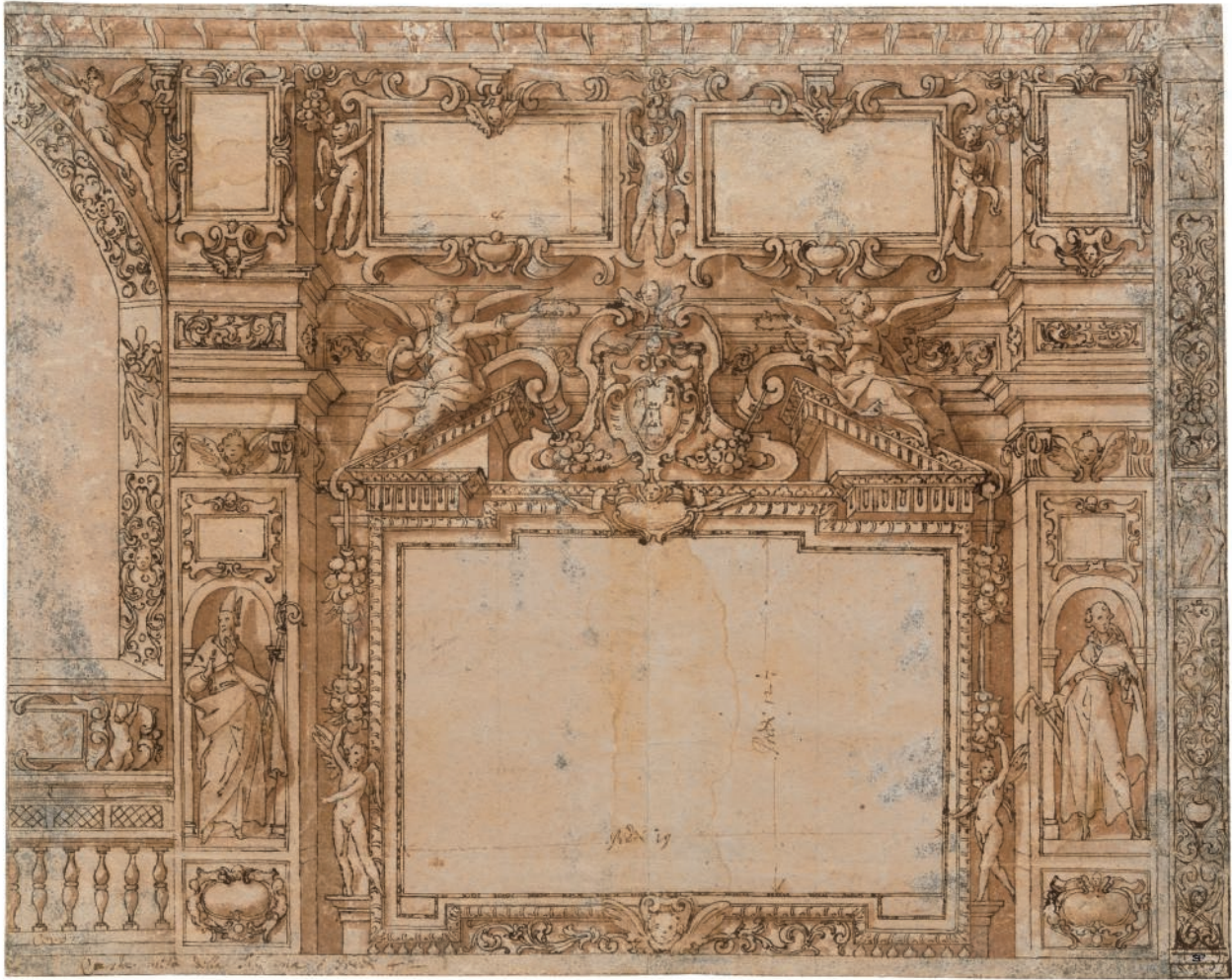
(i): Zurich, Graphische Sammlung ETH, *Zwiesgespräch mit Zeichnungen. Werke des 15. bis 18. Jahrhunderts aus der Sammlung Robert Landolt*, 2013-2014, no. 10, ill. (catalogue entry by J.M. Merz).

(ii): Zurich, Graphische Sammlung ETH, *Architektur- und Dekorationszeichnungen der Barockzeit aus der Sammlung Edmond Fatio*, 1946, no. 4 (as Anonymous, mid-16th Century).

Florence, Palazzo Strozzi, *I disegni scenografici della raccolta Fatio*, 1958, no. 24, fig. 25 (as Perino del Vaga).

Zurich, Graphische Sammlung ETH, *Zwiesgespräch mit Zeichnungen. Werke des 15. bis 18. Jahrhunderts aus der Sammlung Robert Landolt*, 2013-2014, no. 11, ill. (catalogue entry by J.M. Merz).





(ii)

Despite their different provenances, these drawings, which must be by the same artist or at least originate from the same workshop, clearly present two variant designs for the decorative scheme of the wall to the right of a rounded opening – or an altarpiece or window? – in a heavily-decorated style typical for Roman churches at the end of the 16th Century. The framed fields left blank would have been intended for paintings of religious scenes, perhaps to be entrusted to a different artist. In his design, the author of the present sheets focused on the elaborate *trompe-l'œil* architectural decoration surrounding those fields.

Jörg Martin Merz (*op. cit.*) has made the convincing proposition that the drawings relate to a redecorating project initiated by Ludovico de Torres for the Roman church of San Pancrazio, of which he became the titular cardinal in 1606 (for the church, see M. Cecchelli, *S. Pancrazio*, Rome, 1972). Torres's arms, consisting of four towers around a central larger one, can be seen under a cardinal's hat above the main blank fields, most prominently in the second drawing, while the putti at the lower level in the first sheet carry towers as well. Whether the designs were ever executed is not clear; the church was remodeled again in 1662, and the only remaining frescoes

commissioned by Torres are those by Antonio Tempesta above the arcades near the apse (E. Leuschner, *Antonio Tempesta. Ein Bahnbrecher des römischen Barock und seine europäische Wirkung*, Petersberg, 2005, pp. 81-83).

Merz has suggested the artist responsible for these drawings may have been from around Perugia, as the length of the foot used corresponds to that common in that region. He considers the miniaturist and decorative painter Matteo Salvucci the most likely candidate (for Salvucci, see C. Galassi in *Nel segno di Barocci. Allievi e seguaci tra Marche, Umbria, Siena*, Milan, 2005, pp. 326-329). Surviving frescoes by Salvucci are not dissimilar in their use of ornament (see *ibidem*, figs. 3,4), but in the absence of more precise records of a stay in Rome and the lack of any secure drawings, this attribution must remain tentative.





80

•\*80

**ATTRIBUTED TO CESARE GENNARI  
(CENTO 1637-1688 BOLOGNA)**

*Study of two heads*

red chalk, watermark decorated coat of arms with six circles (similar to Heawood nos. 783-786)  
7¾ x 7¾ in. (19.8 x 19.7 cm)

£1,500-2,500

US\$2,000-3,300  
€1,700-2,800

**PROVENANCE:**

Conte Alessandro Maggiori (late 18th-early 19th Century), Faenza and Rome.

G.P. Breschi, Rome.

with Dr Karl Grünwald (1887-1964), Zurich, 1952 (this and the above according to the Landolt typescript catalogue), from whom acquired by Robert Landolt (as Guercino).

The strong influence of Guercino, combined with the rather controlled draughtsmanship, particularly visible in the parallel hatching, suggest that this sheet should be given to Guercino's nephew Cesare Gennari.

We are grateful to Nicholas Turner for his assistance in cataloguing this drawing.



81

•\*81

**ANIELLO FALCONE (NAPLES 1607-1656)**

*A view at Solfatara*

with Carpio's inscription 'Falcone. Solfatara.' and '68' over an inscription '72' (on the old mount)

red chalk and red wash, watermark bird in a circle  
6¾ x 11¾ in. (17 x 30 cm)

£1,000-1,500

US\$1,400-2,000  
€1,200-1,700

**PROVENANCE:**

Don Gaspar Méndez de Haro y Guzman, Marchese del Carpio e Helice (1629-1687).

Anonymous sale; Christie's, London, 20 March 1973, lot 31 (to Hans Calmann).

Mr and Mrs. H.M. Calmann; Christie's, London, 7 July 1981, lot 72, where acquired by Robert Landolt.

**LITERATURE:**

S. Cassani ed., *Civiltà del Seicento a Napoli*, Naples, 1984, no. 3.30, ill.

This drawing is still preserved on the sheet from an album of drawings from the collection of the great collector and connoisseur Don Gaspar Méndez de Haro y Guzman, Marchese del Carpio e Helice. His collection was kept in 33 albums, and the one from which this sheet comes was dispersed at Christie's, 20 March 1973, lots 1-38. It included ten drawings by Falcone (lots 28-37), of which six were landscape drawings.

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(i)



(ii)

•\*82

**CIRCLE OF GASPARD DUGHET, CALLED GASPARD POUSSIN  
(ROME 1615-1675)**

*An Italian villa in a landscape (i); and Roman ruins (ii)*

inscribed '1/ 2/ 3/ 4' (*recto*) and '1 jounastre/ 2 vert/ 3 vert brun/ 4 asaihtigh' (*verso*) and with inscription 'C.L. Tasa 2 Rs' (on the old mount) (i) and 'C.L. [and further inscription cut]' (on the old mount) (ii)

graphite, pen and brown ink, brown wash on blue prepared paper

8¾ x 10¼ in. (21.2 x 27.4 cm) (i); 8¾ x 10¼ in. (21.1 x 27.6 cm) (ii)

(2)

£1,500-2,000

US\$2,000-2,600

€1,700-2,200

**PROVENANCE:**

Unidentified Spanish collector's mark or Maria Paternò Castello, Marchesa Ricci (1847?-1915?) (L. 5081).

Anonymous sale; Kornfeld und Klipstein, Bern, 6 June 1978, lot 167, where acquired by Robert Landolt

The use of both French and Dutch ('asachtigh', meaning ash grey) in the colour notes on the verso of the first drawing suggests the draughtsman was a Fleming.

\*83

**CIRO FERRI (ROME 1634-1689)**

*The Virgin Immaculate blessed by God the Father*

with inscription 'P de cortone.' and 'rt/' (twice)  
traces of black chalk, brush and brown ink, brown wash heightened with white,  
lightly squared in black chalk, the sheet cut and rejoined, on pale brown paper,  
a slender border at the left edge  
19½ x 12½ in. (49.6 x 31 cm)

£40,000-60,000

US\$54,000-80,000  
€45,000-67,000

**PROVENANCE:**

John, Lord Northwick (1770-1859), Northwick Park, and by descent to  
Captain Edward George Spencer-Churchill (1876-1964), Northwick Park;  
Sotheby's, London, 1 November 1920, lot 54 (as Pietro da Cortona).  
Otto Wessner (1851-1921), Sankt Gallen; Hugo Helbing, Munich, 8-9 June  
1926, lot 746 (as Pietro da Cortona).  
Possibly Simon Meller, Budapest; Galerie Fischer, Lucerne, 11 November 1949,  
lot 2854 (as Pietro da Cortona), where acquired by Robert Landolt.

**EXHIBITED:**

Zurich, Graphische Sammlung ETH, *Zwiesgespräch mit Zeichnungen. Werke  
des 15. bis 18. Jahrhunderts aus der Sammlung Robert Landolt*, 2013-2014,  
no. 14, ill. (catalogue entry by J.M. Merz).

**LITERATURE:**

G. Briganti, *Pietro da Cortona o della pittura barocca*, Florence, 1982, p. 295 (as  
Pietro da Cortona).

J.M. Merz, *Cortona-Studien*, Ph.D. dissertation, Eberhard-Karls Universität,  
Tübingen, Ill, p. 190 (as attributed to Pietro da Cortona).

J.M. Merz, *Pietro da Cortona und sein Kreis. Die Zeichnungen in Düsseldorf*,  
Munich and Berlin, 2005, p. 69.

**ENGRAVED:**

François Spierre, in reverse, for the *Missale Romanum*, Rome, 1662, p. 342,  
as frontispiece for the chapter 'Die VIII in Conceptione B. Mariae Virginis'  
(Le Blanc 22)

Jörg Martin Merz was the first to recognize in this splendid but somewhat  
overlooked drawing the hand of Ciro Ferri, the most gifted collaborator of  
the great Roman Baroque painter Pietro Berrettini, called Pietro da Cortona  
(1596/1597-1669). It is closely related to the painting for the high-altar in  
the church of San Filippo in Perugia, completed in 1662 (Fig. 1; see A. Lo Bianco

in *Pietro da Cortona, 1597-1669*, exhib. cat., Rome, Palazzo Venezia, 1997-  
1998, no. 60, ill.). Commissioned from Cortona by Cardinal Luigi Capponi in  
1657, it was understood from the beginning that the painter would 'farlo fare  
da' suoi giovani sotto la sua dirizione' (have it made by his assistants under  
his direction), and in particular by Ferri.

As Merz proposed in 2005 (*op. cit.*), the drawing was made as a preparatory  
study for the painting, and differs from it in many details, notably the position  
of the dragon below, the number and grouping of the putti surrounding God  
the Father and the Virgin, the spatial relationship between them and the  
dragon, and the overall proportions. In what form Cortona provided ideas  
to Ferri for the composition is not known, but at the time of a documented  
visit to Cortona in July 1657 of Capponi's secretary, Father Giovanni Antonio  
Bernabei, and his brother Girolamo, the general idea of the composition  
had already been thought out, and the decision made to depict the Virgin  
relatively high up in the painting to ensure that her figure would not be  
partly hidden by the tabernacle on the altar above which the painting was  
to be hung (E. Ricci, *La Chiesa dell'Immacolata Concezione e di San Filippo  
Neri (Chiesa Nuova) in Perugia*, Perugia, 1969, p. 69). The lower part of the  
painting is occupied by a fearsome dragon holding the world in the claws  
of Evil, from which it will be delivered by the Virgin's 'immaculately  
conceived' son.

The drawing's highly finished execution differs from the freer style known  
from Cortona in these years, as evident, for instance, from with comparison  
of a large, technically and iconographically similar print model by Cortona  
in the Art Institute of Chicago depicting *The Holy Trinity with Saint Michael  
conquering a dragon* (inv. 1965.860; see J.W. Mann in *Seventeenth-  
Century European Drawings in Midwestern Collections. The Age of Bernini,  
Rembrandt, and Poussin*, Notre Dame, 2014, no. 17, ill.). Ferri's finer style,  
brilliantly represented by the work under discussion, is also evident in other  
of his works, such as the *Last Supper* at the Metropolitan Museum of Art  
(inv. 68.38; see J. Bean, *17th Century Italian Drawings in The Metropolitan  
Museum of Art*, New York, 1979, no. 171, ill.), which was engraved by Cornelis  
Bloemaert with the signature 'Cÿrus Ferrus delin.'

Bloemaert's print, as well as others by another printmaker active in Rome,  
the Frenchman François Spierre after the compositions of Cortona's drawing  
in Chicago and Ferri's drawing in the Landolt collection, were made for the  
1662 edition, commissioned by Pope Alexander VII, of the *Missale Romanum*,  
containing texts and instructions for the celebration of the Catholic Holy  
Mass (for the publication and the drawings for it by Cortona and Ferri,  
see D. Graf, 'Disegni di Pietro da Cortona e della sua scuola per il Missale  
Romanum del 1662', in *Pietro da Cortona. Atti del convegno internazionale  
Roma-Firenze, 12-15 novembre 1997*, s.l., 1998, pp. 201-214). The print related  
to the Immaculate Conception (Fig. 2) follows more closely the painting in  
Perugia than Ferri's drawing, which may help explain why the print's design is  
attributed to Cortona, rather than to Ferri; after all, the painting on which the  
print was based was commissioned from the master and his workshop.

A drawing at the Uffizi, attributed to another assistant of Cortona, the  
Fleming Livio Mehus, is based on this print (inv. 3102 S; see A. Lo Bianco,  
'Pietro da Cortona e gli Oratoriani', in *La regola e la fama. San Filippo Neri  
e l'arte*, exhib. cat., Rome, Museo Nazionale del Palazzo di Venezia, 1995,  
pp. 189-190, fig. 192). A separate drawing, also attributed to Mehus, of the  
dragon, in a different pose from that in the painting or Ferri's drawing, is also  
at the Uffizi (inv. 3095 S; see Lo Bianco, *op. cit.*, 1995, p. 190, fig. 193). An  
anonymous copy after the figure of the Virgin, dated 1691 and based on the  
painting in Perugia rather than the print, is at the Metropolitan Museum of  
Art (inv. 87.12.22).



Fig. 1. Pietro da Cortona and Ciro Ferri, *The Virgin Immaculate blessed by God the Father*, oil on canvas, Church of San Filippo, Perugia.



Fig. 2. François Spierre, after Pietro da Cortona and Ciro Ferri, *The Virgin Immaculate blessed by God the Father*, engraving.









84

**\*84**

**GIOVANNI FRANCESCO GRIMALDI,  
IL BOLOGNESE (BOLOGNA 1606-1680 ROME)**

*A wooded landscape with a stream*

with ink inscription 'Grimaldi' (verso)

pen and brown ink

14½ x 8 in. (36.6 x 20.4 cm)

£3,000-5,000

US\$4,000-6,600

€3,400-5,500

**PROVENANCE:**

Anonymous sale; Gutekunst und Klipstein, Bern, 28 May 1953, lot 121 (to Weiss-Hesse, Olten).

Tschumpfer Collection (according to the Kornfeld catalogue). Anonymous sale; Galerie Kornfeld, Bern, 22 June 1994, lot 68, where acquired by Robert Landolt.

The tall and narrow format of this sheet is typical of Grimaldi's drawings: along with the artist's characteristic neat penwork, it can be found in two drawings in the Royal Collection, Windsor Castle (inv. RCIN 906145 and RCIN 906156; see O. Kurz, *Bolognese Drawings of the XVII and XVIII Centuries at Windsor Castle*, London, 1955, nos. 309 and 314, pl. 47) and that sold at Christie's, New York, 30 January 2018, lot 33. Similar vertical landscapes can also be found in the artist's prints (J.T. Spike, *The Illustrated Bartsch*, XLII, *Italian Masters of the Seventeenth Century*, New York, 1981, nos. XIX.91.12, XIX.92.15, ill.).

**•\*85**

**ANDREA DE LEONE (NAPLES 1610-1685)**

*Priests by a tomb and young women garlanding a herm (recto); Study of a landscape (verso)*

with inscriptions 'Landaracca è qu[...] diritte e abeciorio' (?) and 'castiglione f'

traces of black chalk, pen and brown ink (recto), brown wash (recto and verso)

7½ x 9¾ in. (18 x 25 cm)

£1,000-1,500

US\$1,400-2,000

€1,200-1,700

**PROVENANCE:**

Henry Hamal (1744-1820), Liège (L. 1231).

A.C. Lascarides (not in Lugt).

with Hans Calmann, London, 1961 (according to the Landolt typescript catalogue), from whom acquired by Robert Landolt.

In its layout and rapid penwork, this sheet relates closely to the study of *Philip baptizing the eunuchs* at Windsor Castle and the *Bacchanal* at the Frits Lugt Collection, Paris of similar size and both dated by Miriam Di Penta to the artist's decade in Rome, 1630-1640 (*Andrea De Leone (Napoli 1610-1685). Dipinti - Disegni*, Rome, 2016, nos. D.18, D.36, ill.), Executed in preparation for paintings, these compositional studies attest to Leone's admiration for Poussin's arrangements. As do many of the artist's drawings, this sheet bears an attribution to Castiglione (possibly written over an older inscription 'Leone f').

We are grateful to Miriam Di Penta for confirming the attribution to the artist based on a digital photograph.



85

92

**In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.**



**\*86**

**PIER FRANCESCO CITTADINI  
(MILAN 1613/1616-BOLOGNA 1681)**

*A cowherd resting with his animals by a road, a shepherd and other animals beyond*

with pencil inscription 'Marco RICCI' (by A.E. Popham on the recto of the mount, probably recording Skippe's attribution)  
black chalk, pen and brown ink, brown wash  
9¼ x 15¼ in. (24.6 x 38.7 cm)

£1,000-1,500

US\$1,400-2,000  
€1,200-1,700

**PROVENANCE:**

John Skippe (1742-1811), Upper Hall, Ledbury (on associated mount), and by descent to Edward Holland-Martin; Christie's, London, 20-21 November 1958, lot 178c (as Marco Ricci). with W.R. Jeudwine, London, from whom acquired by Robert Landolt (L. 2223a).

Given to Marco Ricci by A.E. Popham (see his inscription on the mount) and sold as such in the 1958 sale of John Skippe's collection (see provenance), the style and technique of this drawing are in fact characteristic of that of the Bolognese artist Pier Francesco Cittadini. He was trained by Daniele Crespi (see lot 75) and Guido Reni, whose influence can be seen in the artist's surviving paintings. His drawings often show landscapes dotted with trees, herdsmen and their animals; a group of such drawings can be found in the Royal Collection, Windsor Castle. Among those sheets is a *Landscape with a goatherd* (inv. RCIN 905732; see O. Kurz, *Bolognese Drawings of the XVII and XVIII Centuries in the Collectin of her Majesty the Queen at Windsor Castle*, London, 1955, no. 171), which shows a similarly idyllic landscape drawn in feathery penwork as in the present sheet.



86

**\*87**

**FRANCESCO ALLEGRINI  
(CANTIANO 1615-AFTER 1679 GUBBIO)**

*Moses and the Israelites reaching the Promised Land (recto); Studies of horses' heads (verso, visible through the recto)*

pen and brown ink, watermark anchor in a circle (cf. Briquet 464 etc.)  
7¾ x 9¼ in. (18.9 x 23.5 cm)

£1,000-1,500

US\$1,400-2,000  
€1,200-1,700

**PROVENANCE:**

with Hans Calmann, London, 1961 (according to the Landolt typescript catalogue), from whom acquired by Robert Landolt.

The extensive parallel hatching in this sheet is characteristic of Allegrini's draughtsmanship, and can be compared to several drawings in the Scottish National Galleries, Edinburgh, which has a large holding of Allegrini drawings by the artist (K. Andrews, *Catalogue of Italian Drawings*, Cambridge, 1968, pp. 3-8, figs. 12-84).



87





\*88

**ITALIAN SCHOOL, 17TH CENTURY**

*Captures before a ruler by a palace*

red chalk, pen and brown ink, grey-brown wash  
5½ x 7⅞ in. (14 x 20.1 cm)

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700

**PROVENANCE:**

with Hans Calmann, London, 1961 (according to the typescript catalogue), from whom acquired by Robert Landolt.

88

\*89

**DONATO CRETÌ (CREMONA 1671-1749 BOLOGNA)**

*Studies of a Baptism of Christ and of Christ carrying the Cross (recto); Saint John the Baptist and a study of a figure embracing figures (verso)*

inscribed 'Lapis'  
pen and brown ink (*recto* and *verso*), watermark star  
6½ x 7⅞ in. (16.6 x 20.1 cm)

£2,000-3,000

US\$2,700-4,000  
€2,300-3,300

**PROVENANCE:**

Conte Alessandro Maggiori (late 18th-early 19th Century), Faenza and Rome (L. 3005b, his inscriptions 'Donato Creti fece' (*recto*) and 'Aless. Maggiori compro/ in Bologna l'an:/ no 1792' (*verso*)).  
Claudio Argentieri (1891-1956), Spoleto and Rome (L. 486b).  
Pier Giulio Breschi (1874-1937), Rome (L. 2079b).  
with W.R. Jeurwine, London (*Exhibition of Old Master Drawings at the Alpine Club Gallery*, 1961, no. 23), where acquired by Robert Landolt.

**LITERATURE:**

M. Riccòmini, *Donato Creti. Le opere su carta. Catalogo ragionato*, Turin, 2012, p. 266, no. 109.I, ill.

The study on the *recto* of this drawing can be related to three paintings: one in the church of San Pietro in Fiesso, one in the collections of the city of Bologna, and one recorded on the Milanese art market (Riccòmini, *op. cit.*, p. 85, under no. 95.3, figs. 5, 6, 7). For his assistance in writing this note, we are grateful to Marco Riccòmini, who suggested Creti's inscription 'Lapis' may refer to lapis lazuli, the blue pigment which he may have used in the sky of the composition of these paintings.



89 (*recto*)



(*verso*)





(i)



(ii)

.\*90

**ATTRIBUTED TO FERDINANDO GALLI BIBIENA  
(BOLOGNA 1657-1743)**

*A fantasy interior of a baroque palace (recto and verso)*

pen and brown ink (*recto and verso*), partially blackened (*verso*), watermark  
papal armorial with fleur-de-lys

8¾ x 9 in. (21.1 x 23 cm); and three further drawings:

(ii) Attributed to Giuseppe Galli Bibiena (Parma 1696-1757 Berlin), *An  
architectural capriccio*, pen and brown ink, grey wash, 8¾ x 6⅞ in. (22.3 x 15.6  
cm);

(iii) Attributed to Ferdinando Galli Bibiena (Bologna 1657-1743), *An  
architectural capriccio*, black chalk, pen and brown ink, grey wash, 4⅞ x 5⅞ in.  
(10.4 x 15 cm);

(iv) Attributed to Ferdinando Galli Bibiena (Bologna 1657-1743), *An  
architectural capriccio*, traces of black chalk, pen and brown ink, brown wash,  
armorial watermark, 4⅞ x 3½ in. (12.2 x 8.8 cm) (4)

£1,500-2,500

US\$2,000-3,300

€1,700-2,800

**PROVENANCE:**

(i) William Bateson (1861-1926), London (L. 2604a); Sotheby's, London, 23-24  
April 1929, lot 75 (as Piranesi).

Henry Oppenheimer (1859-1932), London; Christie's, London, 10-14 July 1936,  
lot 144 (as Piranesi).

with Colnaghi, London, 1951 (as Filippo Juvara), from whom acquired by Robert  
Landolt (L. 2223a).

(ii) Francesco Dubini (1848-1932), Milan.

with Dr Karl Grünwald (1887-1964), Zurich (this and the above according to the  
Landolt typescript catalogue), from whom acquired by Robert Landolt.

(iii and iv) Paul Fatio (1874-1960), Geneva (L. 3701); Nicolas Rauch, Geneva, 13-  
15 June 1960, possibly part of lot 12 or 13, where acquired by Robert Landolt.

**EXHIBITED:**

(i) Chur, Kunsthau Chur, *Aus Churer Privatbesitz. Graphik, Zeichnung, Aquarell*,  
1952, no. 133.



(iii)



(iv)





\*91

**GIOVANNI BATTISTA FOGGINI (FLORENCE 1652-1725)**

*The Fall of Phaeton*

with inscription 'C. Procaccini del.' (verso)

black chalk, pen and brown ink, brown wash heightened with white on light brown paper

7 $\frac{3}{8}$  x 10 $\frac{5}{8}$  in. (18.9 x 27.2 cm)

£5,000-7,000

US\$6,600-9,200  
€5,600-7,700

**PROVENANCE:**

with Charles Albert de Burret (1882-1956), Basel (L. 4261), and by descent to his widow (according to the Landolt typescript catalogue).

Anonymous sale; Galerie Koller, Zurich, 14-16 November 1994, lot 199 (as Bolognese School, 16th Century), where acquired by Robert Landolt.

**EXHIBITED:**

Zurich, Graphische Sammlung ETH, *Zwiesgespräch mit Zeichnungen. Werke des 15. bis 18. Jahrhunderts aus der Sammlung Robert Landolt*, 2013-2014, no. 15, ill. (as Andrea Procaccini; catalogue entry by M. Matile).

Despite a previous attribution to Camillo Procaccini (on the verso), this drawing a characteristic and outstanding example of the drawing style of the Florentine sculptor Giovanni Battista Foggini. The drawing is the final design for one of a series of four lost bronze reliefs made by Foggini and exhibited by him at the Santissima Annunziata in 1724, of which wax casts survive at the Museo dell'Opificio delle Pietre Dure, Florence, and the (now sadly closed) Museo Richard-Ginori della Manifattura di Doccia, Sesto Fiorentino (K. Lankheit, *Die Modellsammlung der Porzellanmanufaktur Doccia. Ein Dokument italienischer Barockplastik*, Munich, Bruckmann, 1982, pl. 57; for the reliefs, see J. Montagu in *Gli ultimi Medici. Il tardo barocco a Firenze, 1670-1743*, exhib. cat., Detroit, Institute of Arts, and Florence, Palazzo Pitti, 1974, p. 66, under no. 29). For a similarly finished drawing of unknown location for the relief of the *Battle of the Centaurs and the Lapiths*, see K. d'Albuquerque, 'Sculpture e scultori tardo-barocchi fiorentini: Disegni della collezione Gabburri e di altre collezioni settecentesche', *Proporzioni*, XI-XII, 2010-2011, pp. 120-121, fig. 124.

We are grateful to Kira d'Albuquerque for her assistance in cataloguing this drawing.





(i)



(ii)



(iii)



(iv)

**\*92**

**ATTRIBUTED TO GIOVANNI ANTONIO PELLEGRINI  
(VENICE 1675-1741)**

*A seated man holding a book (i); A running man (ii); A monk kneeling in prayer (iii); and A reclining river god (iv)*

red and black (i) chalk, red chalk, pen and brown ink, brown wash

(i): 5½ x 4½ in. (13.9 x 11.4 cm)

(ii): 5¼ x 3¾ in. (14.6 x 8.6 cm)

(iii): 5¼ x 3¾ in. (13.3 x 8.6 cm)

(iv): 3 x 4¾ in. (7.8 x 12.3 cm)

(4)

£2,000-3,000

US\$2,700-4,000

€2,300-3,300

**PROVENANCE:**

Anonymous sale; Gutekunst und Klipstein, Bern, 28 May 1953, lot 70 (as Giovanni Benedetto Castiglione), where acquired by Robert Landolt.

In the swift, flowing penmanship and broad washes, these sheets have been compared to the numerous drawings by Giovanni Antonio Pellegrini (for examples, see A. Bettagno, *Disegni e dipinti di Giovanni Antonio Pellegrini, 1675-1741*, exhib. cat., Venice, Fondazione Giorgio Cini, 1959; and G. Knox, 'I disegni di Antonio Pellegrini', in *Antonio Pellegrini. Il maestro del Rococò alle corti d'Europa*, exhib. cat., Padua, Palazzo della Raggione, 1998-1999, pp. 88-109).



•\*93

**PIER LEONE GHEZZI (ROME 1674-1755)**

*A caricature of a monk*

with inscription 'Le P Duillié Procureur General/ des Carmes' (verso)  
pen and brown ink  
10 $\frac{5}{8}$  x 7 $\frac{1}{4}$  in. (27.1 x 18.3 cm)

£1,000-1,500

US\$1,400-2,000  
€1,200-1,700

**PROVENANCE:**

Anonymous sale; Gutekunst und Klipstein, Bern, 28 May 1953, part of lot 114, where acquired by Robert Landolt.

Ghezzi is best known for his witty caricatures of aristocrats, clergy and artists which he sold during his lifetime. Three albums containing such drawings passed down to his widow and were later owned by King Carlos III of Spain and the 1st Duke of Wellington, and by descent to the 7th Duke of Wellington, until they were sold in 1971. Two of the albums have now been broken up and dispersed, examples from which can be found, for example,

in the Metropolitan Museum of Art, New York (see J. Bean and W. Griswold, *18th Century Italian Drawings in the Metropolitan Museum of Art*, New York, 1990, nos. 68-71, ill.), while an album containing 64 caricatures is in the Morgan Library and Museum, New York (inv. 1978.27).

\*94

**GIOVANNI BATTISTA TIEPOLO (VENICE 1696-1770 MADRID)**

*Head of a bearded man wearing a turban*

traces of black chalk, pen and brown ink, brown wash  
9 $\frac{5}{8}$  x 7 $\frac{7}{8}$  in. (24.5 x 19.9 cm)

£15,000-25,000

US\$20,000-33,000  
€17,000-28,000





**PROVENANCE:**

Giovanni Domenico Tiepolo (1727-1804), and by descent to his widow Margherita Moscheni.  
 The library of the Somasco Convent, Santa Maria della Salute, Venice.  
 Possibly Count Leopoldo Cicognara (1767-1834), Venice.  
 Antonio Canova (1757-1822).  
 Monsignor Giovanni Battista Sartori-Canova.  
 Francesco Pesaro.  
 Edward Cheney (1803-1884), Badger Hall, Shropshire, and by descent to his brother-in-law  
 Colonel Alfred Capel-Cure (1826-1896), Blake Hall, Essex; Sotheby's, London, 29 April 1885, probably part of lot 1024 which consisted of 9 albums with Tiepolo drawings).  
 [B.T. Batsford, London]; Christie's, London, 14 July 1914, part of lot 49 (3 volumes containing 300 drawings; £120 to Parsons).  
 with E. Parsons and Sons, London.  
 Earl of Ranfurly.  
 with Colnaghi, London.  
 with Richard Owen, Paris, 1928.  
 with Savile Gallery, London, 1928 (exhib. cat., no. 29).  
 with Colnaghi, London, 1952 (exhib. cat., no. 82), where acquired by Robert Landolt.

**EXHIBITED:**

Zurich, Graphische Sammlung ETH, *Zwiesgespräch mit Zeichnungen. Werke des 15. bis 18. Jahrhunderts aus der Sammlung Robert Landolt*, 2013-2014, no. 42, ill. (catalogue entry by M. Matile).

A characteristic work of Giovanni Battista Tiepolo, this study belongs to the head studies and other drawings gathered in albums of which the provenance goes back to the artist's son Domenico, and some of which were dismembered after their sale at auction in 1885. Many of these head studies – although not the present example – relate to Domenico's etchings first published in 1774 under the title *Raccolta di teste*. For similar drawings with the same early provenance, see J. Byam Shaw and G. Knox, *The Robert Lehman Collection, VI, Italian Eighteenth-Century Drawings*, New York and Princeton, 1987, no. 78-80, ill.; and B. Aikema, *Tiepolo in Holland. Works by Giambattista Tiepolo and His Circle in Dutch Collections*, exhib. cat., Rotterdam, Museum Boijmans van Beuningen, 1996, no. 39, ill.).



95

•\*95

**MARCO RICCI (BELLUNO 1676-1730 VENICE)**

*A mountain river landscape, a church to the left*

pen and brown ink, brown wash, watermark crescent and initials CD

4 $\frac{7}{8}$  x 7 $\frac{3}{8}$  in. (12.5 x 18.7 cm)

£800-1,200

US\$1,100-1,600  
€890-1,300

**PROVENANCE:**

Conte Antonio Maria Zanetti (1679-1767), Venice.  
Cernazei Collection, Udine.  
Antonio dal Zotto (1841-1918), Venice.  
with Galleria Geri, Milan, 1919.  
Benno Geiger; Sotheby's, London, 10 December 1920, from lots 259-272.  
with W.R. Jeudwine, London, 1968 (according to the Landolt typescript catalogue), from whom acquired by Robert Landolt.

The fine penwork combined with loosely applied wash seen here is close to that in a landscape drawing of similar size in the Royal Collection at Windsor Castle (inv. RCIN 905875; see A. Blunt and E. Croft-Murray, *Venetian Drawings of XVII and XVIII Centuries in the Collection of Her Majesty the Queen at Windsor Castle*, London, 1957, no. 112). It has been suggested that these small and freely executed sheets were produced early in the artist's career. According to Robert Landolt, this sheet may have come from an album of 141 drawings belonging to Benno Geiger (see Provenance). For more on the provenance of this album see A. Bettagno, 'Disegni di Marco Ricci: una questione di provenienza e un problema di dispersione', in *Hommage au dessin. Mélanges offerts Roseline Bacou*, Rimini, 1996, pp. 418-437.

•\*96

**FABRIZIO GALLIARI (ANDORNO 1709-1790 TREVIGLIO)**

*A stage design with a circular temple surrounded by clouds*

black chalk, pen and brown ink, grey wash, fragmentary watermark

6 $\frac{1}{2}$  x 8 $\frac{3}{8}$  in. (15.5 x 21.3 cm); together with Bernardino Galliari (Andorno 1707-1794), *An architectural stage design (recto); Study of a fountain (verso)*, graphite, pen and brown ink, grey wash, 9 $\frac{1}{2}$  x 11 $\frac{1}{8}$  in. (24.2 x 29.6 cm); and Gaspare Galliari (Treviglio circa 1760-1823 Milan), *A stage design of a park with buildings*, pen and black ink, grey wash, 3 $\frac{3}{4}$  x 6 $\frac{1}{4}$  in. (9.4 x 15.9 cm) (3)

£1,500-2,500

US\$2,000-3,300  
€1,700-2,800

**PROVENANCE:**

(i) Charles Loeser, Florence.  
with L'Art Ancien, Zurich, 1970 (as Gaspare Galliari), where acquired by Robert Landolt.  
(ii) with Ferruccio Asta (1900-1952), Venice.  
with Galerie Arpass, Lugano, 1973 (this and the above according to the Landolt typescript catalogue), where acquired by Robert Landolt.  
(iii) Dr Paul Fischer, Lucerne.  
Anonymous sale; Galerie Fischer, Lucerne, 23 April 1998 (lot 4070, as Milanese School, 1800), where acquired by Robert Landolt.

For comparable stage designs by Fabrizio Galliari and other members of his family, see S. Angrisani, *I Galliari. Primi scenografi della Scala*, exhib. cat., Milan, Museo Teatrale alla Scala, 1983.



96 (part lot)



.\*97

**ATTRIBUTED TO CARLO INNOCENZO CARLONE  
(SCARIA 1686-1775 COMO)**

*A design for the decoration of a church cupola*

inscribed 'Pensieri per la Cupola/ di Monza' and with a scale  
traces of black chalk, pen and brown ink, blue wash  
15½ x 11¾ in. (39.3 x 28.8 cm)

£1,000-1,500

US\$1,400-2,000  
€1,200-1,700

**PROVENANCE:**

Edmond Fatio (1871-1959), Geneva (L. 3472); Nicolas Rauch,  
Geneva, 3-4 June 1959, lot 114, where acquired by Robert Landolt  
(L. 2223a).

**EXHIBITED:**

Zurich, Graphische Sammlung ETH, *Architektur- und  
Dekorationszeichnungen der Barockzeit aus der Sammlung  
Edmund Fatio*, 1946, no. 115.

Florence, Palazzo Strozzi, *I disegni scenografici della raccolta  
Fatio*, 1958, no. 126, fig. 11 (as Italian School, 18th Century).

According to the inscription, this sheet records ideas for the drum of the cathedral of Monza, where Carlone worked on one of his most important commissions in Northern Italy. Frescoed with the aid of his assistants and *quadraturisti* Eugenio Ricci and Giacomo Lecchi between 1738 and 1744, the church's decoration is partly inspired by its greatest treasure: the Corona ferrea, an early medieval crown thought to have been made of an iron nail of the True Cross. At the top of the Landolt drawing Constantine's vision of the Cross is depicted, and at the bottom a seated female saint, likely to be identified with Saint Helen. For drawings by Carlone, see G. Biavati, 'Tre disegni inediti di Carlo Innocenzo Carloni: proposta per un'indagine sulla sua attività di disegnatore', *Arte lombarda*, new series, XLIX, 1978, pp. 60-67.



97

.\*98

**LUIGI VANVITELLI (NAPLES 1700-1773 CASERTA)**

*Design for a papal tomb (recto); Saint John and a faint  
sketch of a façade (verso)*

inscribed with a scale and numbers '5, 10, 20, 30, 40' and with  
inscription 'CLEMENS XI ROME' (recto)  
black chalk, pen and brown ink, illegible watermark in a circle  
13.5 x 9¾ in. (34.3 x 23.2 cm)

£1,000-1,500

US\$1,400-2,000  
€1,200-1,700

**PROVENANCE:**

Michelangelo Pacetti (1793-1855), Rome (according to the 1960  
auction catalogue).

Paul Fatio, Geneva (L. 3701); Nicolas Rauch, Geneva, 13-15 June  
1960, lot 422, where acquired by Robert Landolt.

The son of the landscapist Gaspar van Wittel and himself an architect, most famously of the royal palace at Caserta for King Carlos III of Naples, Luigi left numerous architectural drawings for churches, palaces and villas in Naples and Rome. The nervous style of the present drawing can be compared to drawings such as one at the Reggia di Caserta (inv. 328; see *Dessins napolitains. XVIIe-XVIIIe siècles. Collections des musées de Naples*, exhib. cat., Paris, École Nationale Supérieure des Beaux-Arts, 1983, no. 88, ill.).



98 (recto)



**\*99**

**FRANCESCO ZUCCARELLI, R.A.  
(PITIGLIANO 1702-1788 FLORENCE)**

*A river landscape with a herdsman and his animals, washerwomen and a fisherman*

signed with the gourd, and with inscription 'Zuccarelli' (on the mount)  
red chalk, pen and brown ink, brown wash heightened with white, on brown-  
grey prepared paper  
11 $\frac{1}{8}$  x 18 $\frac{3}{4}$  in. (28.9 x 47.8 cm)

£7,000-10,000

US\$9,300-13,000  
€7,800-11,000

**PROVENANCE:**

Adrien Fauchier-Magnan, Paris; Sotheby's, London, 20 July 1955, lot 10 (€105  
to Hans Calmann).  
with Hans Calmann, London, from whom acquired by Robert Landolt.

**EXHIBITED:**

Zurich, Graphische Sammlung ETH, *Zwiesgespräch mit Zeichnungen. Werke  
des 15. bis 18. Jahrhunderts aus der Sammlung Robert Landolt*, 2013-2014, no.  
44, ill. (catalogue entry by M. Matile).

Active in Venice from 1732, Zuccarelli left Italy ten years later to work  
in England, where he spent around twenty years. This large landscape  
drawing is a highly typical and particularly fine example of his work. Among  
comparable works is a drawing at the Plymouth City Museum and Art  
Gallery, also showing animals being guided over a bridge and a woman  
carrying a basket on her head (*Art Treasures of England. The Regional  
Collections*, exhib. cat., London, Royal Academy, 1998, no. 103, ill.).



**\*100**

**GIOVANNI DOMENICO TIEPOLO (VENICE 1727-1804)**

*Studies of Christ preaching, two monks in adoration, a young woman with a mandolin, a man carrying a load on his shoulders and a reclining figure (recto); Studies of Christ and other figures (verso)*

signed 'Domo. Tiepolo'

pen and brown ink, grey wash (*recto*), pen and brown ink (*verso*), illegible watermark

10% x 6% in. (26.8 x 17.3 cm)

£4,000-6,000

US\$5,300-7,900

€4,500-6,600

**PROVENANCE:**

Francesco Guardi (1712-1793), Venice.

Horace Walpole (1717-1797), London and Strawberry Hill, Twickenham.

Earl Beauchamp; Christie's, London, 15 June 1965, lot 165 (220 gns. to Hans Calmann).

with Hans Calmann, London, 1965, from whom acquired by Robert Landolt.

**EXHIBITED:**

Zurich, Graphische Sammlung ETH, *Zwiesgespräch mit Zeichnungen. Werke des 15. bis 18. Jahrhunderts aus der Sammlung Robert Landolt, 2013-2014*, no. 43, ill. (catalogue entry by M. Matile).

Until 1965 this drawing was part of an album of 166 drawings belonging to Earl Beauchamp. Before him, the album belonged to Domenico Tiepolo's uncle, the painter Francesco Guardi, and the collector Horace Walpole. Several subjects occupy the two sides of this sheet: on the *recto*, a saint, possibly Saint Francis, and a woman playing a mandolin can be recognized as well as the figure of Christ which also appears on the *verso*. Interestingly, the composition on the *verso* copies a drawing by Giovanni Benedetto Castiglione (1609-1664) now in the Royal Collection, Windsor Castle in reverse (inv. RCIN 903834; see A. Blunt, *The Drawings of G.B. Castiglione & Stefano della Bella in the Collection of Her Majesty the Queen at Windsor Castle*, London, 1954, no. 209, pl. 47).

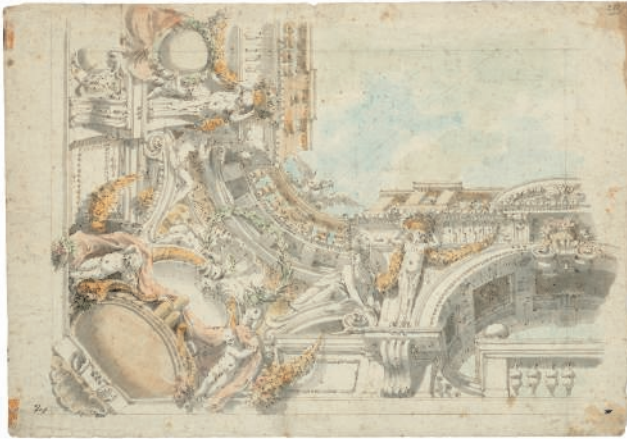


(*recto*)

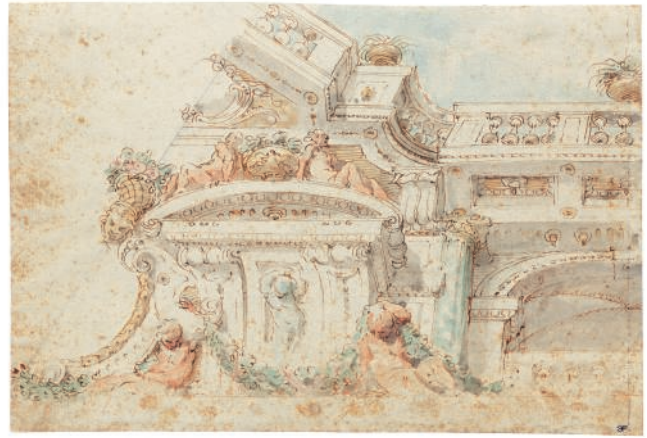


(*verso*)





(ii)



(ii)

•\*101

**MAURO ANTONIO TESI (MONTALBANO, MODENA 1730-1766 BOLOGNA)**

*Five designs for ceiling decoration*

with inscription 'Tesi' (i), three inscribed 'maniera colonnesca' (iii-v) pen and brown ink and watercolour, incised (iii-v), watermarks anchor in a circle (i and iv)

10 $\frac{7}{8}$  x 15 $\frac{1}{2}$  in. (27.5 x 39.3 cm) and smaller

(5)

£1,500-2,500

US\$2,000-3,300

€1,700-2,800

**PROVENANCE:**

(i) : Edmond Fatio (1871-1959), Geneva (L. 3472); Nicolas Rauch, Geneva, 3-4 June 1959, part of lot 232.

with Hans Calmann, London, 1959 (according to the Landolt typescript catalogue), from whom acquired by Robert Landolt.

(ii) : Edmond Fatio (1871-1959), Geneva (L. 3472); Nicolas Rauch, Geneva, 3-4 June 1959, part of lot 232.

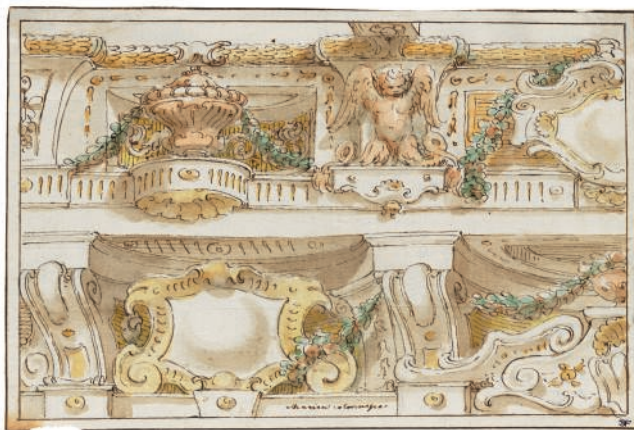
with Hans Calmann, London, 1964 (according to the Landolt typescript catalogue), from whom acquired by Robert Landolt.

(iii-v): Conte Alessandro Maggiori (late 18th-early 19th Century), Faenza and Rome (L. 3005b, his inscription 'Aless. Maggiori comprà/ a Bologna nel 1792' (verso).

Edmond Fatio (1871-1959), Geneva (L. 3472); Nicolas Rauch, Geneva, 3-4 June 1959, lot 188, where acquired by Robert Landolt.

**EXHIBITED:**

Florence, Palazzo Strozzi, *I disegni scenografici della raccolta Fatio*, 1958, no. 86.



(iii)

•\*102

**GIUSEPPE BERNARDINO BISON (VENICE 1762-1844 MILAN)**

*An architectural capriccio with arches and bridges (recto and verso)*

faintly signed 'Bison f' (lower right)

traces of black chalk, pen and brown ink, brown and grey wash, fragmentary watermark

6 $\frac{1}{4}$  x 7 $\frac{3}{4}$  in. (16 x 19.7 cm)

£800-1,200

US\$1,100-1,600

€890-1,300

**PROVENANCE:**

From an album with drawings by Bison.

with Giancarlo Baroni, Florence, 1973 (this and the above according to the Landolt typescript catalogue), from whom acquired by Robert Landolt.

Besides his more finished gouaches showing Venetian views, landscapes and capricci, Bison made a large number of rapidly drawn architectural fantasies in pen and wash often featuring a prominent arch, as is the case here. In technique and style this sheet is particularly close to one in a private collection (A. Rizzi, *Disegni del Bison*, Bologna, 1976, no. 55, ill.).



102 (recto)





**\*103**

**GAETANO GANDOLFI  
(SAN MATTEO DELLA DECIMA 1734-1802 BOLOGNA)**

*Studies of the heads of five young women, a young girl, a boy and a bearded man*

pen and brown ink  
8 x 11½ in. (20.2 x 28.8 cm)

£5,000-7,000

US\$6,600-9,200  
€5,600-7,700

**PROVENANCE:**

with Kurt Meissner, Zurich, from whom acquired by Mr Schellenbaum, Zurich (according to the Landolt typescript catalogue). Anonymous sale; Koller Auktionen, Zurich, 16 May 1962, lot 56, where acquired by Dr Walter Hugelshofer, Zurich, by whom presented to Robert Landolt.

**EXHIBITED:**

Zurich, Graphische Sammlung ETH, *Zwiesgespräch mit Zeichnungen. Werke des 15. bis 18. Jahrhunderts aus der Sammlung Robert Landolt*, 2013-2014, no. 23, ill. (catalogue entry by D. Biagi Maino).

**ENGRAVED:**

Etched in reverse by Luigi Tadolini (1758-1823), plate 9 in the album of twenty prints entitled 'Raccolta di teste pittoriche inventate e disegnate a penna da Sig. G. Gandolfi Accademico Clementino ed incise in rame da Luigi Tadolini'

Many of Gandolfi's sheets of head studies, baptized 'capricci di teste' by Donatella Biagi ('Gaetano Gandolfi's Capricci of Heads: Drawings and

Engravings', *The Burlington Magazine*, CXXXVI, 1994, pp. 375-380), were made into prints by the Bolognese etcher Luigi Tadolini (1758-1823). This is also the case with the present drawing, included as plate 9 in Tadolini's *Raccolta di teste pittoriche inventate e disegnate a penna dal Sig. G. Gandolfi*, published around 1785 (Fig. 1).



Fig. 1. Luigi Tadolini, from *Raccolta di teste pittoriche inventate e disegnate a penna da Sig. G. Gandolfi*, etching.



# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

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(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

### 3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.

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### 4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

### 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

### 6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

### 7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

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(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

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(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

## B REGISTERING TO BID

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(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

### 2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person who will pay Christie's directly, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for a principal.** If you register in your own name but are acting as agent for someone else (the 'ultimate buyer(s)') who will pay us in funds before you pay us, you accept personal liability to pay the **purchase price** and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

### 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

#### (a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

#### (b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

#### (c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C CONDUCTING THE SALE

### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

### 2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

### 3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute related to bidding and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

## 4 BIDDING

The **auctioneer** accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- (c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

## 5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

## 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

## 7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

## 8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

## 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

## D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £450,000, 20% on that part of the **hammer price** over £450,000 and up to and including £4,500,000, and 14.5% of that part of the **hammer price** above £4,500,000. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of "VAT Symbols and Explanation" for further information.

### 2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some lots, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale.

**Brexit:** If the UK withdraws from the EU without an agreed transition deal relating to the import or export of **property**, then UK VAT rules will apply. If your purchased **lot** has not been shipped before the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. Further information can be found in the "VAT Symbols and Explanation" section of our catalogue.



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(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

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Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

#### (b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

#### (c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C CONDUCTING THE SALE

### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

## 2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

## 3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute related to bidding and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

## 4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

## 5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

## 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

## 7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

## 8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

## 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

## D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £450,000, 20% on that part of the **hammer price** over £450,000 and up to and including £4,500,000, and 14.5% of that part of the **hammer price** above £4,500,000. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of "VAT Symbols and Explanation" for further information.

### 2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some **lots**, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale.

**Brexit:** If the UK withdraws from the EU without an agreed transition deal relating to the import or export of **property**, then UK VAT rules only will apply. If you purchased **lot** has not been shipped before

the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. Further information can be found in the **VAT Symbols and Explanation** section of our catalogue. For **lots** Christie's ships to the United States, sales or use tax may be due on the **hammer price, buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

### 3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol  $\lambda$  next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf. The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

*Royalty for the portion of the hammer price (in euros)*

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.5% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

## 1 WARRANTIES

### E SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our **authenticity warranty**). If, within five years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the **Heading**). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty**, you must:

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not

**authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed estimate;

(v) **lots** which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the saleroom at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

### (k) South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

### (l) Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).

In these categories, paragraph E2 (b) - (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the **Subheading**). Accordingly, all references to the **Heading** in paragraph E2 (b) - (e) above shall be read as references to both the **Heading** and the **Subheading**.

## 3 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the **lot(s)**, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;

(ii) you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;

(iii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iv) you do not know, and have no reason to suspect that the ultimate buyer(s) (or its officers, beneficial owners or any persons acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and

(v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

## F PAYMENT

### 1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the **due date**).

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

## 2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

## 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

## 4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

## 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left



from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

(a) You must collect purchased **lots** within thirty days from the auction (but note that **lots will not be released to you until you have made full and clear payment of all amounts due to us**).

(b) Information on collecting **lots** is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any **lot** within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).

(ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

(iii) sell the **lot** in any commercially reasonable way we think appropriate.

(d) The Storage Conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will apply.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport.london@christies.com](mailto:arttransport.london@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

### 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport.london@christies.com](mailto:arttransport.london@christies.com).

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

### (c) Lots made of protected species

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

### (d) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import

into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

### (e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

### (f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

### (g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

### (h) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol **V** in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

## I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than that set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your **warranties** in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another Christie's Group company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

### 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the

buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

## 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

## 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy notice at [www.christies.com/about-us/contact/privacy](http://www.christies.com/about-us/contact/privacy) and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

## 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

## 9 LAW AND DISPUTES

This agreement, and any contractual or non-contractual dispute arising out of or in connection with this agreement, will be governed by English law. Before either you or we start any court proceedings and if you and we agree, you and we will try to settle the dispute by mediation in accordance with the CEDR Model Mediation Procedure. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the English courts; however, we will have the right to bring proceedings against you in any other court.

## 10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including catalogue descriptions and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

**auctioneer**: the individual auctioneer and/or Christie's.

**authentic**: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty**: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

**buyer's premium**: the charge the buyer pays us along with the **hammer price**.

**catalogue description**: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group**: Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition**: the physical condition of a **lot**.

**due date**: has the meaning given to it in paragraph F1(a).

**estimate**: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price**: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

**Heading**: has the meaning given to it in paragraph E2.

**Subheading**: has the meaning given to it in paragraph E2.

**lot**: an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages**: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price**: has the meaning given to it in paragraph F1(a).

**provenance**: the ownership history of a **lot**.

**qualified**: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve**: the confidential amount below which we will not sell a **lot**.

**saleroom notice**: a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

**UPPER CASE type**: means having all capital letters.

**warranty**: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

# VAT SYMBOLS AND EXPLANATION

## IMPORTANT NOTICE:

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

**BREXIT:** If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU address: <ul style="list-style-type: none"> <li>• If you register to bid with an address <b>within</b> the EU or UK (as applicable above) you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>• If you register to bid with an address <b>outside</b> of the EU or UK (as applicable above) you will be invoiced under standard VAT rules (see † symbol above)</li> </ul>
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

## VAT refunds: what can I reclaim? If you are:

Non-VAT registered UK buyer or Non-VAT registered EU buyer (please refer to the below category if you are a Non-VAT registered EU buyer and the UK has withdrawn from the EU without an agreed transition deal)		No VAT refund is possible
UK VAT registered buyer	No symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the <b>hammer price</b> through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the <b>buyer's premium</b> is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer (please refer to the below category if the UK has withdrawn from the EU without an agreed transition deal)	No Symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the <b>buyer's premium</b> . We will also refund the VAT on the <b>hammer price</b> if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	<b>The VAT amount on the hammer price and in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non-EU buyer or Non-VAT registered EU buyer (if the UK has withdrawn from the EU without an agreed transition deal) or EU VAT registered buyer (if the UK has withdrawn from the EU without an agreed transition deal)		If you meet <b>ALL</b> of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the <b>buyer's premium</b> .
	† and α	We will refund the VAT charged on the <b>hammer price</b> . VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> providing you export the wine while 'in bond' directly outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. <b>The VAT amount in the buyer's premium cannot be refunded to non-trade clients.</b>
	* and Ω	We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before** you bid.  
 2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.  
 3. To receive a refund of VAT amounts/Import VAT (as applicable) a non-EU or EU

buyer (as applicable) must:  
 (a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); **and**  
 (b) provide immediate proof of correct export out of the EU or UK (as applicable) pursuant to (a) above within the required time frames of: 30 days via

a 'controlled export' for \* and Ω lots. All other lots must be exported within three months of collection.  
 4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.  
 We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if

you appoint Christie's Shipping Department to arrange your export/shipping.  
 5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a

revised invoice charging you all applicable taxes/charges.  
 6. If you ask us to re-invoice you under normal UK VAT rules (as if the lot had been sold with a † symbol) instead of under the Margin Scheme the lot may become ineligible to be resold using the Margin Schemes. Prior to the UK withdrawing from the EU without an agreed transition deal, **movement within the EU must be within 3 months**

**from the date of sale.** You should take professional advice if you are unsure how this may affect you.  
 7. All re-invoicing requests must be received within four years from the date of sale.  
 If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com  
 Tel: +44 (0)20 7389 2886.  
 Fax: +44 (0)20 7839 1611.



## SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

○

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

□

Bidding by interested parties.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

**Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

**Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(c) of the Conditions of Sale.

Ψ

**Lot** incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(h) of the Conditions of Sale.

†, \*, Ω, α, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## IMPORTANT NOTICES

### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

#### △ **Property Owned in part or in full by Christie's**

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number. Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

#### ○ **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ○ next to the **lot** number.

#### ○◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ○◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the **purchase price** net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

#### □ **Bidding by parties with an interest**

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol □. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full Buyer's Premium plus applicable taxes.

#### **Post-catalogue notifications**

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

#### **Other Arrangements**

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

### POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

# STORAGE AND COLLECTION

## COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's, 8 King Street, London SW1Y 6QT by 5.00pm on the day of the sale will, at our option, be removed to Crozier Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Crozier Park Royal, it will be available for collection from 12.00pm on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Crozier Park Royal. All collections from Crozier Park Royal will be by pre-booked **appointment only**.

Tel: +44 (0)20 7839 9060  
Email: cscollectionsuk@christies.com.

If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00am to 5.00pm.

## COLLECTION AND CONTACT DETAILS

**Lots** will only be released on payment of all charges due and on production of a **Collection Form** from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +44 (0)20 7839 9060  
Email: cscollectionsuk@christies.com

## SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com.

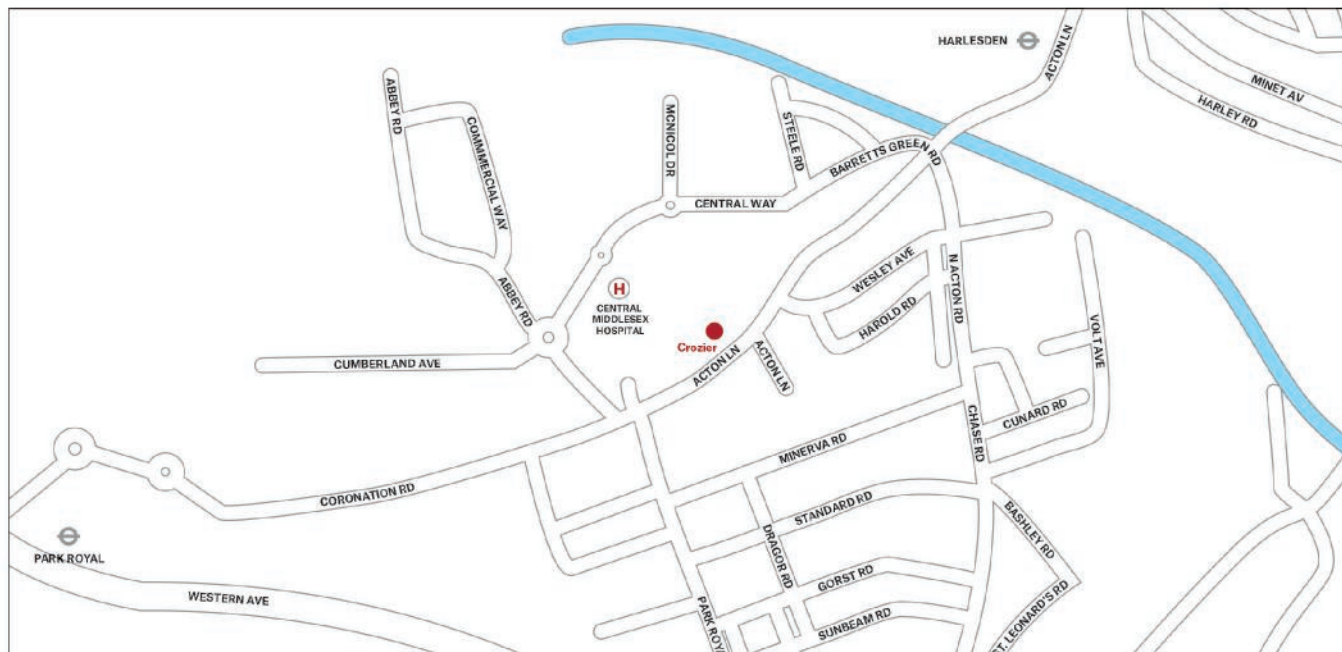
## CROZIER PARK ROYAL

Unit 7, Central Park  
Central Way  
London NW10 7FY

Vehicle access via Central Way only, off Acton Lane.

## COLLECTION FROM CROZIER PARK ROYAL

Please note that the opening hours for Crozier Park Royal are Monday to Friday 8.30am to 4.30pm and lots transferred are not available for collection at weekends.







SIR ANTHONY VAN DYCK (ANTWERP 1599-1641 LONDON)

*The Adoration of the Shepherds - a bozzetto*

oil on panel

11¼ x 9½ ins. (28.5 x 24 cm.)

£300,000-500,000

**OLD MASTERS EVENING SALE**

*London, 15 December 2020*

**VIEWING**

11 December to 15 December 2020

8 King Street

London SW1Y 6QT

**CONTACT**

Henry Pettifer

hpettifer@christies.com

+44 207 389 2084

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

**CHRISTIE'S**



ANTONIO DI BENEDETTO AQUILINO DEGLI AQUILINI,  
CALLED ANTONIAZZO ROMANO (circa 1435/1440-1508)

*The Nativity with Saint Lawrence*

pen and brown ink, brown wash

10 x 8 in. (25.3 x 20.2 cm)

A preparatory study for the picture at the Palazzo Barberini, Rome  
\$80,000-120,000

## OLD MASTER & BRITISH DRAWINGS

Online, 14 - 26 January 2021

### VIEWING

20 - 26 January  
20 Rockefeller Plaza  
New York, NY 10020

### CONTACT

Stijn Alsteens  
salsteens@christies.com  
+33 (0)7 50 15 90 09

Giada Damen  
gdamen@christies.com  
+1 212 641 7532

Other fees apply in addition to the hammer price. See Section D  
of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S





FERDINAND-VICTOR-EUGÈNE DELACROIX (1798-1863)

*Mephistopheles appearing before Faust*

signed 'Eug Delacroix.'

pen and brown ink, watercolour and bodycolour

9% x 5% in. (23.7 x 14.5 cm)

€50,000-70,000

**INVITATION TO CONSIGN  
DESSINS ANCIENS & DU XIXE SIÈCLE**

*Paris, March 2021*

*Deadline: 25 January 2021*

**CONTACTS**

Stijn Alsteens  
salsteens@christies.com  
+33 (0)7 50 15 90 09

Hélène Rihal  
hrihal@christies.com  
+33 1 40 76 86 13

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

**CHRISTIE'S**



## IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

### **Private individuals:**

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

*Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to [info@christies.com](mailto:info@christies.com) or provide them in person.*

### **Organisations:**

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

*Please email your documents to [info@christies.com](mailto:info@christies.com) or provide them in person.*

# CHRISTIE'S



# WRITTEN BIDS FORM

## CHRISTIE'S LONDON

### ITALIAN DRAWINGS FROM THE ROBERT LANDOLT COLLECTION

TUESDAY 8 DECEMBER 2020 AT 2.00 PM

8 King Street, St. James's, London SW1Y 6QT

CODE NAME: SILVIA  
SALE NUMBER: 18953

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

**BID ONLINE FOR THIS SALE AT CHRISTIES.COM**

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