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OLD MASTER DRAWINGS *from the*
COLLECTION *of* HERBERT KASPER

New York | 14 October 2021

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OLD MASTER DRAWINGS *from the* COLLECTION *of* HERBERT KASPER

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ALWAYS *in* STYLE

THE LIFE of HERBERT KASPER (1926-2020)



Herbert Kasper in his Manhattan home, 2011. Photographer Pieter Estersohn / Art Department NY.

The reminiscences of Herbert Kasper's many friends usually center around a gracious, genial evening in his art-filled apartment on the Upper East Side, or out and about in his beloved New York City... wherever Kasper went, so went the party. "Kasper was ever the youngest person in the room. He had an unerring eye, a warm and droll sense of humor, and an insatiable curiosity," said Colin B. Bailey, Director of the Morgan Library and Museum. "He was interested in every new thing that came along in the culture, had to go to every production at BAM [Brooklyn Academy of Music], if not the opening night, see every exhibition uptown and downtown, go to every new restaurant," concurred Mark Brady, a longtime friend and dealer in Old Master drawings. "He was the kind of driven New Yorker of the old school, and was always open to something original, stylish, inventive, etc. In other words, although he could easily be bored, he was never jaded or curmudgeonly." These characteristics fueled a life filled with beauty, flair, and generosity.

The life of Herbert Kasper provides a quintessential story of New York in the 20th century. Born in the Bronx, he studied English and advertising and then fashion design at Parsons School of Design. He interrupted his studies at NYU to join the Army and served in Europe during World War II. After his military service Kasper continued his fashion studies at l'École de la Chambre Syndicale de la Couture Parisienne, and remained in Paris in the early 1950s beginning his career with stints at Jacques Fath, Marcel Rochas and *Elle* magazine. Returning to New York, Kasper received accolades from the fashion world. He was one of the youngest recipients of the Coty American Fashion Critics Award in 1955, prompted by some of his earliest designs for Lord & Taylor. Later, his designs were worn by First Ladies Lady Bird Johnson and Rosalynn Carter; and in the 1970s he was President of the Council of Fashion Designers of America. Kasper had a lasting impact on how the modern woman dressed

with his combination of American practicality and European sophistication. Seeing how European women would order custom-made clothing, mixing pieces and wearing them over several seasons, inspired Kasper's own timeless dresses and separates. Adapting this European style of dressing for an American audience under the label Kasper of Penart proved hugely successful.

It wasn't just fashion that captured Kasper's imagination while he was in Europe. His time in Paris had a formative impact on his interest in art and collecting. Commissioned by a company back in New York for hat designs, Kasper sought inspiration from paintings in the museums of Paris – from medieval altarpieces to modern masters such as Picasso and Matisse. These cultural excursions extended to galleries and auction houses, and Kasper's first acquisition was a work by Degas (*Study for a dancer adjusting her bodice*, now in the collection of the Morgan Library and Museum, inv. 2020.47) bought with money lent to him by his sister, according to his niece, Pauline Neuwirth. Soon after he turned his attention to the artists of the moment – such as the Abstract Expressionists Franz Kline, Jackson Pollock and Willem de Kooning. In the 1980s he complemented the AbEx works with Cubist works by Picasso, Fernand Léger and Juan Gris. "He had almost two lives, he really started collecting when he retired from fashion, and then went full tilt into it," said Neuwirth. "[Kasper] really knew how to live, he knew quality and he didn't compromise on anything. He asked – did you like it or did you love it – that was him in a nutshell."

By the mid-1990s, a lifelong interest in the Old Masters turned into a passion for collecting Old Master drawings. His first acquisition in this field was Baccio Bandinelli's *Head of a woman* (to be sold on October 14, 2021), and from that moment forward, a visceral response to a singular work of art turned into a focus on collecting 16th and 17th century Mannerist works on paper. Kasper's collection of Old Master drawings, which are mostly figurative, displays the rich diversity of the Mannerist school with sheets by Italian and Northern artists, in media ranging from pen, ink and wash to red and black chalk.

The thread that ties the drawings together, beyond their outstanding quality and beauty, is a graceful vigor of form. In his pursuit of exceptional examples that really spoke to him, Kasper would very occasionally acquire works outside his self-imposed parameter of Mannerism. Mark

Brady recalls, "I remember when he was buying the Rubens anatomical sketch of legs (ex-Ludwig Burchard) which we had bought at Christie's in New York (to be sold on October 14, 2021). He said he really liked it but I had to tell him that it was not technically a 'Mannerist' drawing. This was a disappointment. Nonetheless, he came to love it, and justified it because it was dated to the early years of the artist's career."

Looking back on a lifetime of collecting, Kasper mused in his catalogue essay for the exhibition of his collection at the Morgan in 2011 about his attraction to these diverse media, periods and artists...

... what I appreciated about Mannerist art was its sense of looking forward, its sense of discovery, of new experience. Mannerist art signaled a departure – it was moving away from the Renaissance, becoming more human, less strict. That was the same reason I had been attracted to Cubism; it was a



Kasper during his military service. Courtesy of Pauline Neuwirth.

departure from the way people saw, from their sense of what the eye took in. A sense of adventure and novelty in art excites me; I am interested in periods of change, when new styles and forms of expression are emerging. [Mannerism and Modernism: The Kasper Collection of Drawings and Photographs, New York, "Preface", p. 16]

Pauline Neuwirth also observed a connection to his career in the fashion industry, "[Kasper] said it was about a gesture, movement, and there is a correlation between fashion and the gesture of a model that informed his collecting."

Kasper's sense of adventure continued with his most recent collecting focus, photographs. By then in his 70s, he wanted to challenge himself to learn about the art of the moment – not just the new artists, but also the latest technical aspects of photography. According to Neuwirth, Kasper started visiting artists' studios and wanted to learn about the process each photographer used to create their works.

In addition to collecting, philanthropy and giving back to the city where he lived and worked – where he became Kasper – was equally important to him. Especially meaningful to him in his later years was the George Jackson Academy, New York's only independent middle school for high-achieving

boys from under-resourced communities. Kasper was a volunteer teacher in the Art & Life Enrichment class in 2018–19. He led the students on a visit to the Whitney Museum, and taught them about Jean-Michel Basquiat, discussing the political and social commentary in Basquiat's paintings. The students created a work in the style of Basquiat, and Kasper can be seen standing proudly in front of it with his students. According to Jay Underwood, Interim Head of School, the art studio at the Academy has now been named after Kasper.

Perhaps Kasper's longest, and best-known affiliation was with the Morgan Library and Museum – first as a member of the Council of Fellows, then of the Director's Round Table, and finally being elected a Life Trustee of the institution in September 2011. That year, the Morgan staged an acclaimed exhibition of his collection, *Mannerism and Modernism: The Kasper Collection of Drawings and Photographs*, which celebrated a promised bequest of ten works from his collection. Colin Bailey remembers Kasper as "a regular visitor to the Drawings Study Room at the Morgan Library where he looked at works on paper at close quarters, in intimate surroundings, and in the company of like-minded enthusiasts." Bailey continues, "Kasper remained active at the Morgan until his early 90s, supporting exhibitions,



Kasper with models at Lincoln Center wearing looks from his Fall 1972 collection, Pierre Scherman / Courtesy of Fairchild Archive.



Kasper with the students of the George Jackson Academy. Courtesy of Jay Underwood.

acquisitions, and capital projects, attending openings and meetings of the Director's Round Table, and, memorably, holding an evening at home for his fellow trustees when he explained his love of Mannerist art, modern and contemporary paintings and drawings, and photography."

And while these three contrasting areas of his collection may sound disparate, as anyone who visited Kasper's Upper East Side apartment can attest, these works, along with Antiquities, 20th century design pieces, and Old Master paintings, combined for a luxurious, harmonious and deeply personal vision for collecting and living. He created stunning juxtapositions – hanging a large scale painting by Helen Frankenthaler, *Napoleon* (to be sold in November 2021), with his Old Master drawings in a sitting room, the walls painted deep brown, the coffee table piled high with art books and auction catalogues. Sometimes works were moved around, creating a new visual dialogue. In his entrance hall, a Jean-Michel Basquiat drawing (to be sold in November 2021) was displayed opposite from a Jean Dubuffet work on paper (to be sold in November 2021) – an exploration of his fascination with graffiti art. One constant was Fernand Léger's 1925 painting, *Les Femmes à la toilette* (to be sold in November 2021) which had pride of place above the fireplace in the dining room and which Kasper described in a 2017 interview with Susan Moore for *Apollo* magazine as the beginning and

the end of my collection. It is from the most important period of a very important artist, and it is an icon. It took me a long time to be able to buy it – not in terms of affording it – but understanding that I had to. A collection is about building on knowledge gained."

Perhaps the greatest legacy from the knowledge Kasper gained from a lifetime of collecting, was not just the collection itself but in his sharing of it. Fellow collectors, curators, and students were welcome to visit, and he was "a warm, convivial host, eager for his friends to get to know each other at his understated, but scrupulously curated, dinners" remembers Bailey. His munificence towards cultural institutions such as the Morgan Library, is well documented and will have a lasting impact. Much of the proceeds from his estate will be distributed amongst several charities, including ones that provide education in the fine arts, aid to the homeless, and medical treatment and research. In the students of George Jackson Academy he perhaps instilled his most important gift – a love of, and never-ending curiosity about art, and a vision of a life enriched by constant engagement with art and culture. "For all his style, which was formidable, he was very much a person of very simple values and loyal friendships," said Brady.



1
MAERTEN DE VOS (ANTWERP 1523-1603)
Adam and Eve cast out of the Garden of Eden

signed and dated 'Merten de vos / F. 1582' (lower left)
 pen and brown ink, brown wash heightened with white, pen and brown ink
 framing lines, incised for transfer, verso rubbed with red chalk
 9¼ x 8½ in. (23.5 x 20.4 cm)

\$20,000-30,000

£15,000-22,000
 €17,000-25,000

PROVENANCE:

Anonymous sale; Rossini, Paris, 25 June 2004, lot 11.
 with W.M. Brady & Co., New York (*Master Drawings, 1520-1890*, 2006,
 no. 4, ill.), from which acquired by Kasper in 2006.

EXHIBITED:

New York, The Morgan Library and Museum, *Mannerism and Modernism*.
The Kasper Collection of Drawings and Photographs, 2011, no. 35, ill.
 (entry by E. Nogrady).

ENGRAVED:

by Raphael Sadeler I (*Hollstein's Dutch and Flemish Etchings, Engravings and
 Woodcuts, 1450-1700*, XXI, Amsterdam, 1980, p. 214, no. 2; *ibid.*, XLIV, no. 188,
 XLV, ill.).

A productive painter, De Vos was also a most prolific print designer, after
 whom over 1500 engravings were made, most of them on religious themes.
 For a good number, De Vos's drawn models survive, without exception
 executed in pen and wash. The present drawing is related to the second of
 a set of six prints, dated a year after the drawing was made and depicting
 sinners from the Old Testament (two are after designs by Nikolaas van Hoy,
 or Hoey; see Hollstein, *op. cit.*, XXI, nos. 1-6, ill.; and XLIV, nos. 187-188, XLV,
 ill.). The prints were engraved by Raphael Sadeler I, one of the printmakers
 De Vos collaborated with most frequently. The composition is very similar to
 a painting by De Vos for the chapel of William, Duke of Brunswick-Lüneburg
 in Celle, on the decoration of which he worked between 1569 and 1576 (A.
 Zweite, *Marten de Vos als Maler. Ein Beitrag zur Geschichte der Antwerpener
 Malerei in der zweiten Hälfte des 16. Jahrhunderts*, Berlin, 1980, p. 137, no. 35,
 fig. 44); as well as to a small print by Nicolaes de Bruyn illustrating scenes
 from the first chapters of Genesis (Hollstein, *op. cit.*, XLIV, no. 10, XLV, ill.).



2

HANS ROTTENHAMMER
(MUNICH 1564/1565-1626 AUGSBURG)

The Entombment of Christ

pen and brown ink, brown wash, heightened with white on paper prepared with blue wash, incised for transfer, verso rubbed with black chalk
 8¼ x 14½ in. (21 x 37 cm)

\$25,000-35,000

£19,000-25,000
 €22,000-30,000

PROVENANCE:

with La Tâche Fine Art, Vaduz, from which acquired by Kasper in 2006.

EXHIBITED:

New York, The Morgan Library and Museum, *Mannerism and Modernism. The Kasper Collection of Drawings and Photographs*, 2011, no. 40, ill. (entry by E. Baseggio Omiccioli).

Bavarian by birth and training, Hans Rottenhammer spent almost two decades in Venice and Rome, where he succeeded in marrying a Northern style and technique to that of some of his Italian contemporaries. The present drawing was very probably made in Italy as a study for a painting. The blue-green background is not the colour of the paper, but a wash Rottenhammer applied, except in the upper left corner, where he carefully delineated the format he intended the top of the picture's support to have. (One should probably imagine the same form in reverse at upper right, to the right of the head of the man with clasped hands.) A canvas dated to the mid-1590s in the Herzog Anton Ulrich-Museum in Brunswick (inv. 1154) and a related drawing in a private collection display the same shape (J. Jacoby, *Herzog Anton Ulrich-Museum Braunschweig. Die deutschen Gemälde des 17. und 18. Jahrhunderts, sowie die englischen und skandinavischen Werke*, Brunswick, 1989, pp. 207-208, ill.; H. Borggreffe, 'Hans Rottenhammer (1564?-1625)', *Hans Rottenhammer. Begehrt - vergessen - neu entdeckt*, exhib. cat., Brake, Wesenrenaissance-Museum Schloß Brake, and Prague, Národní Galerie Praha, 2008-2009, p. 21, fig. 25).

3

MAARTEN VAN HEEMSKERCK
(HEEMSKERK 1498-1574 HAARLEM)

Susanna and her relatives praising the Lord

signed and dated 'Martinus Van Heemskerck/ In Veentor/ 1562' (lower right)
 and with number '95' (in graphite upper right)
 pen and brown ink, incised for transfer, pen and ink framing lines
 7½ x 9¾ in. (19.3 x 25 cm)

\$100,000-150,000

£73,000-110,000
 €85,000-130,000

PROVENANCE:

Heinrich Wilhelm Campe (1770-1862), Leipzig (L. 1391).
 Anonymous sale; Hôtel Drouot, Paris, 7 April 1995, lot 146.
 Anonymous sale; Christie's, New York, 24 January 2001, lot 148,
 where purchased by Kasper.

EXHIBITED:

New York, The Morgan Library and Museum, *Mannerism and Modernism*.
The Kasper Collection of Drawings and Photographs, 2011, no. 34, ill.
 (entry by E. Nogrady).

LITERATURE:

S. Hautekeete, *From Floris to Rubens. Master Drawings from a Belgian Private Collection*, exhib. cat., Brussels, Musées Royaux des Beaux-Arts, and Maastricht, Bonnefantenmuseum, 2016, p. 47, n. 4, under no. 11.

ENGRAVED:

by Philips Galle (I.M. Veldman, *The New Hollstein Dutch and Flemish Etchings, Engravings and Woodcuts, 1450-1700. Maarten van Heemskerck*, Roosendaal, 1993, no. 224, ill., as by an anonymous engraver; M. Sellink and M. Leesberg, *The New Hollstein Dutch and Flemish Etchings, Engravings and Woodcuts, 1450-1700. Philips Galle*, I, Rotterdam, 2001, no. 92, ill.).

The great and very prolific 16th Century painter and print designer Maarten van Heemskerck treated episodes from the Old Testament book of Daniel on several occasions, most notably in two series illustrating the story of Susanna (Daniel 13) and that of Daniel refusing to worship Bel (Daniel 14; see Veldman, *op. cit.*, nos. 217-224, 226-235, ill.). The present drawing relates

to the final plate (fig. 1) of the former set, engraved by Philips Galle (as established in Sellink and Leesberg, *op. cit.*) and published by Hieronymus Cock. Although two of the prints from the series are dated 1563, all surviving related drawings are dated the year before: apart from the Kasper example, these are sheets in the Devonshire collection at Chatsworth (inv. 668, *Susanna led away to her death*), one formerly there but sold at Christie's, London, 3 July 1984, lot 51 (*Susanna accused by the elders*); both published in M. Jaffé, *The Devonshire Collection of Northern European Drawings*, Turin, London and Venice, 2002, III, nos. 1454, 1455, ill.); and one now in a private collection (*Daniel intervening on behalf of Susanna*; see Hautekeete, *op. cit.*, no. 11, ill.).



Fig. 1. Philips Galle, after Maarten van Heemskerck, *Susanna and her relatives praising the Lord*. Rijksmuseum, Amsterdam.



4

HENDRICK GOLTZIUS (BRÜGGEN 1558-1617 HAARLEM)

Diana discovering Callisto's pregnancy

with number '19' (lower left)
black and white chalk, with traces of blue and pink chalk, on light brown paper,
watermark fleur-de-lys
14 $\frac{1}{2}$ x 20 in. (38 x 50.7 cm)

\$300,000-400,000

£220,000-290,000

€260,000-340,000

PROVENANCE:

Evert Jan Thomassen à Thuessink van der Hoop van Slochteren (1875-1952),
Fraeylemaborg; Beyers, Utrecht, 6 October 1971, part of lot 675.

Hans van Leeuwen (1911-2010), Amsterdam; Christie's, Amsterdam,
24 November 1992, lot 86.

Pfeiffer collection.

with W.M. Brady & Co., New York, from which acquired by Kasper in 2004.

EXHIBITED:

Amsterdam, Rijksprentenkabinet, Rijksmuseum, *De verzameling van Hans van Leeuwen*, 1975-1976, no. 44, ill. (catalogue by L. C. J. Frerichs and P. Schatborn).
Utrecht, Centraal Museum, *Nederlandse tekeningen uit drie eeuwen*, 1978, no. 48, ill.

Bremen, Kunsthalle, and elsewhere, *Meisterzeichnungen aus drei Jahrhunderten. Niederländische Handzeichnungen des 17. bis 19. Jahrhunderts aus der Sammlung Hans van Leeuwen*, 1979-1980, no. 46, ill.

Fribourg, Museum für Kunst und Geschichte, Passau, Musée d'art et d'histoire,
Trier, Oberhausmuseum, Aachen, Städtisches Museum, Suermondt-Ludwig-Museum, *Niederländische Meisterzeichnungen des 17. bis 19. Jahrhunderts aus der Sammlung Hans van Leeuwen*, 1982-1984, no. 33, ill.

Enschede, Rijksmuseum Twenthe, *Van schaamte ontbloot. Het naakt in de Nederlandse kunst*, 1987-1988, no. 29, ill.

Munich, Bernheimer Gallery, *The Pfeiffer Collection of Old Master Drawings*,
2001, pp. 8-9, ill.

New York, The Morgan Library and Museum, *Mannerism and Modernism. The Kasper Collection of Drawings and Photographs*, 2011, no. 36, ill.

(entry by E. Nogrady).

LITERATURE:

P. Schatborn, "'Diana and Callisto" by Hendrick Goltzius', *Master Drawings*,
XIII, no. 2, Summer 1975, pp. 142-144, pl. 8.

E.K.J. Reznicek, 'Drawings by Hendrick Goltzius. Thirty years later',
Master Drawings, XXXI, no. 3, Autumn 1993, p. 236, no. K 108a, fig. 28 [also
published separately as *Hendrick Goltzius: Drawings Rediscovered, 1662-1992. Supplement to Die Zeichnungen von Hendrick Goltzius (1961)*, Boston, 1993].

E. J. Sluijter, *Seductress of Sight: Studies in Dutch Art of the Golden Age*,
Zwolle, 2000, p. 302, no. 88.

L.W. Nichols, *The Paintings of Hendrick Goltzius, 1558-1617. A Monograph and Catalogue Raisonné*, Doornspijk, 2013, p. 159, under no. A-43.

One of the most important additions to the corpus of Hendrick Goltzius's drawings after the publication of Emil Reznicek's *catalogue raisonné (Die Zeichnungen von Hendrick Goltzius, Utrecht, 1961)*, this exceptionally large sheet belongs to a small group of compositional studies in black chalk which focus on the depiction of the female nude. They are executed in a much looser style than generally known from Goltzius, many of whose earlier drawings are demonstrations of his virtuoso penmanship or refined use of metalpoint or chalks in a Mannerist style. In contrast, the black chalk drawings display a softer and more realistic manner. They must have resulted from Goltzius's studies, either from life, after sculpture and from memory, of nude women, two of which (private collection, and Teylers Museum, Haarlem, inv. K II 107) are dated 1594 and 1599 (Reznicek, *op. cit.*, 1961, I, nos. K 434, K 442, K 446, II, figs. 334-336; Reznicek, *op. cit.*, 1993, pp. 267-268, no. K 442a, fig. 69).

Apart from an even larger drawing in the Herzog-Anton Ulrich-Museum in Brunswick, depicting Mars and Venus (inv. Z 341; see Reznicek, *op. cit.*, 1993, p. 235, no. K 105a, fig. 27), other very comparable compositional studies are in the Kunstsammlungen der Veste Coburg and the Albertina (Reznicek, *op. cit.*, 1961, I, no. 110, 124 II, fig. 375, 444); the former can be dated to 1603. The function of these drawings is clarified by a fragment of unknown location (probably destroyed in World War II; see Reznicek, *op. cit.*, 1961, no. 108, fig. 445), which was made as a *modello* for a panel painting in a private collection, depicting Venus and Adonis and dated to around 1600 (Nichols, *op. cit.*, no. A-43, pl. 3). The pose of Venus in this picture is quite close to that of the reclining woman at right in the Kasper drawing, who depicts the nymph Callisto, whom three other figures undress. The seated nude pointing to Callisto on the opposite side of the composition is the goddess Diana. As told in Ovid's *Metamorphoses* (book II, verses 405-531), Jupiter had forced himself on the hapless nymph in the guise of Diana. Goltzius represents the moment when Callisto's ensuing pregnancy is discovered by Diana; enraged, she sends away Callisto, who will later be transformed into a bear and ultimately placed in the heavens as Ursa Major.

Goltzius treated the subject in at least three works, which illustrate the evolution of his style. In a print published in 1590 as part of the artist's ambitious but never finished set of illustrations of the *Metamorphoses*, the twisted bodies and exaggerated gestures of the figures illustrate his Mannerist style (fig. 1; see M. Leesberg, *The New Hollstein Dutch and Flemish Etchings, Engravings and Woodcuts, 1450-1700. Hendrick Goltzius, III, Ouderkerk aan den IJssel, 2012, no. 558 ill.*). In a large engraving by Jan Saenredam dated 1599 (fig. 2; see *ibid.*, no. 584, ill), this manner made way for a more classical, natural rendering of the story. The Kasper drawing was probably made slightly later, and represents the culmination of this development. Whether Goltzius ever used the drawing as the model for a painting is not known; if he did, it does not survive.



Fig. 1 Anonymous, after Hendrick Goltzius, *Diana discovering Callisto's pregnancy*. Rijksmuseum, Amsterdam.



Fig. 2 Jan Saenredam, after Hendrick Goltzius, *Diana discovering Callisto's pregnancy*. Rijksmuseum, Amsterdam.



5
ABRAHAM BLOEMAERT
(GORINCHEM 1566-1651 UTRECHT)

Two studies of female head (recto); Studies of hands (verso)

with inscription 'Keer.om' (lower center) and number '94' (upper right) and '93' (verso)
 red chalk, heightened with white, on light brown paper, watermark three beehives in a shield over 'HND/ W'
 10½ x 6¾ in. (27 x 16.4 cm)

\$100,000-150,000

£73,000-110,000
 €85,000-130,000

PROVENANCE:

Possibly Jan Pietersz. Zomer (1641-1724), Amsterdam (his inscription 'Keer. om' on verso).
 André Giroux (1801-1897), Paris; Delteil, Paris, 18 April 1904, part of lot 175.
 Anonymous sale; Hollstein & Puppel, Berlin, 4 May 1931, lot 1281, ill.
 Anonymous sale; Christie's, London, 4 July 2000, lot 214, where purchased by Kasper.

EXHIBITED:

New York, The Morgan Library and Museum, *Mannerism and Modernism. The Kasper Collection of Drawings and Photographs*, 2011, no. 38, ill. (entry by E. Nogrady).

LITERATURE:

J. Bolten, *Abraham Bloemaert, c. 1565-1651: The Drawings*, Leiden, 2007, I, nos. 1126, 1127, II, figs. 1126, 1127.

This double-sided drawing belongs to a much larger group of over 130 drawings, sold in 1904 from the collection of the French painter and photographer André Giroux. Just over forty sheets from the 'Giroux album' are still known today, about half of them double-sided; many (but not the present example) are cut down from their original size of approximately 28 by 18 cm. Their intuitive *mise-en-page* is as compelling as it is simple. Most are heightened with white chalk or bodycolor. A partial reconstruction of the album is enabled by numbers in pen and brown ink at



(recto)

upper right on a majority of the surviving sheets in what appears to be an 18th Century hand, possibly French.

Many of the individual studies in the Giroux album can be connected to other works by Bloemaert, who was as prolific a painter and

print designer as he was a draftsman. But rather than preparatory sketches for such works, they should be related to a project eventually realized by the artist's son Frederick, and known as the 'Tekenaarboek' ('Drawing book'), first published in the 1650s, but most complete in an edition from 1740 (M. Roethlisberger, *Abraham Bloemaert and*



(verso)

His Sons. Paintings and Prints, Doornspijk, 1993, I, pp. 389-420). Loosely progressing from studies of eyes, heads, hands and arms to whole figures and more complex compositions, it became a highly influential model book for draftsmen in Holland and beyond.

Bloemaert prepared the prints of the *Tekenboek* in drawings at the Fitzwilliam Museum, known as the 'Cambridge album', which have been dated to the second half of the 1640s (Bolten, *op. cit.*, I, p. 362, nos. 1137-1313). But before producing these relatively small, neatly executed and linear

print designs, Bloemaert worked on the sheets making up the Giroux album, in which the subtly modulated handling of red chalk and expressive accents of white heightening capture more accurately the graceful and seductive manner of Bloemaert's paintings.

6

PRAGUE SCHOOL, 16TH CENTURY*A rearing horse held by a boy in a stormy landscape*

watercolor and bodycolor, heightened with silver, gold framing lines, on vellum
7⁷/₈ x 11 in. (20 x 28 cm)

\$300,000-500,000

£220,000-360,000
€260,000-420,000

PROVENANCE:

Jan Šembera, Baron of Boskowitz and Schwarzenberg (circa 1543-1597), Brno. Possibly the Princes Festetics de Tolna.

William, 12th Duke of Hamilton (1845-1895), Brodick Castle, Arran; by descent to his daughter

Lady Mary Douglas-Hamilton, Duchess of Montrose; be descent to her heirs; Sotheby's, London, 3 July 2013, lot 7, where purchased by Kasper.

Despite the exceptional quality of execution of this intriguing work, no convincing attribution for it or for two works by the same hand have so far been proposed. However, it has been possible to shed some light on the context of their creation. A drawing in the Albertina (fig. 1; inv. 13583; see T. Vignau-Wilberg in *Bosch, Bruegel, Rubens, Rembrandt. Meisterwerke der Albertina*, exhib. cat., Vienna, Albertina, 2013, no. 73, ill.), made on a piece of vellum of approximately the same size as the Kasper sheet but enlarged at left, shows a dark-haired boy in identical dress as the blond boy in the Kasper sheet, standing in a similar landscape and holding a black horse, saddled and tacked in extremely luxurious attire. The breeder's mark on the animal's rump has been identified as that of Jan Šembera, who became Baron of Boskowitz and Schwarzenberg in 1584 (for him, see the literature quoted in E. Fučíková, 'Historisierende Tendenzen in der rudolfinischen Kunst - Beziehungen zur älteren deutschen und niederländischen Malerei', *Jahrbuch der kunsthistorischen Sammlungen in Wien*, LXXXII-LXXXIII, 1986-1987, p.

195, n. 28). The mark 'ISS' refers to Jan Šembera of Schwarzenberg, and allows us to date the drawing between 1584 and Šembera's death in 1597.

At the same sale where the Kasper drawing reappeared, another work by the same hand was offered and was acquired by the Getty Museum (fig. 2; inv. 2013.57; lot 9 in the 2013 sale). Although it does not include a boy, there can be no doubt it belongs to the same group as the two others; indeed, stitching holes in the lower margin of the three drawings indicate they must once have been bound in an album, which very probably contained more, similar works. Šembera was known to be a horse lover and rider, and he had his palace in Bučovice in Southern Moravia decorated with mounted mythological and historical figures. The three gouaches partly must have had a documentary role and undoubtedly record horses in his stable. As Šembera died childless, the boys in the Kasper and Vienna drawings are most likely to be young grooms from his household; their lavish clothes give an indication of how passionate the owner was about the care of his horses.

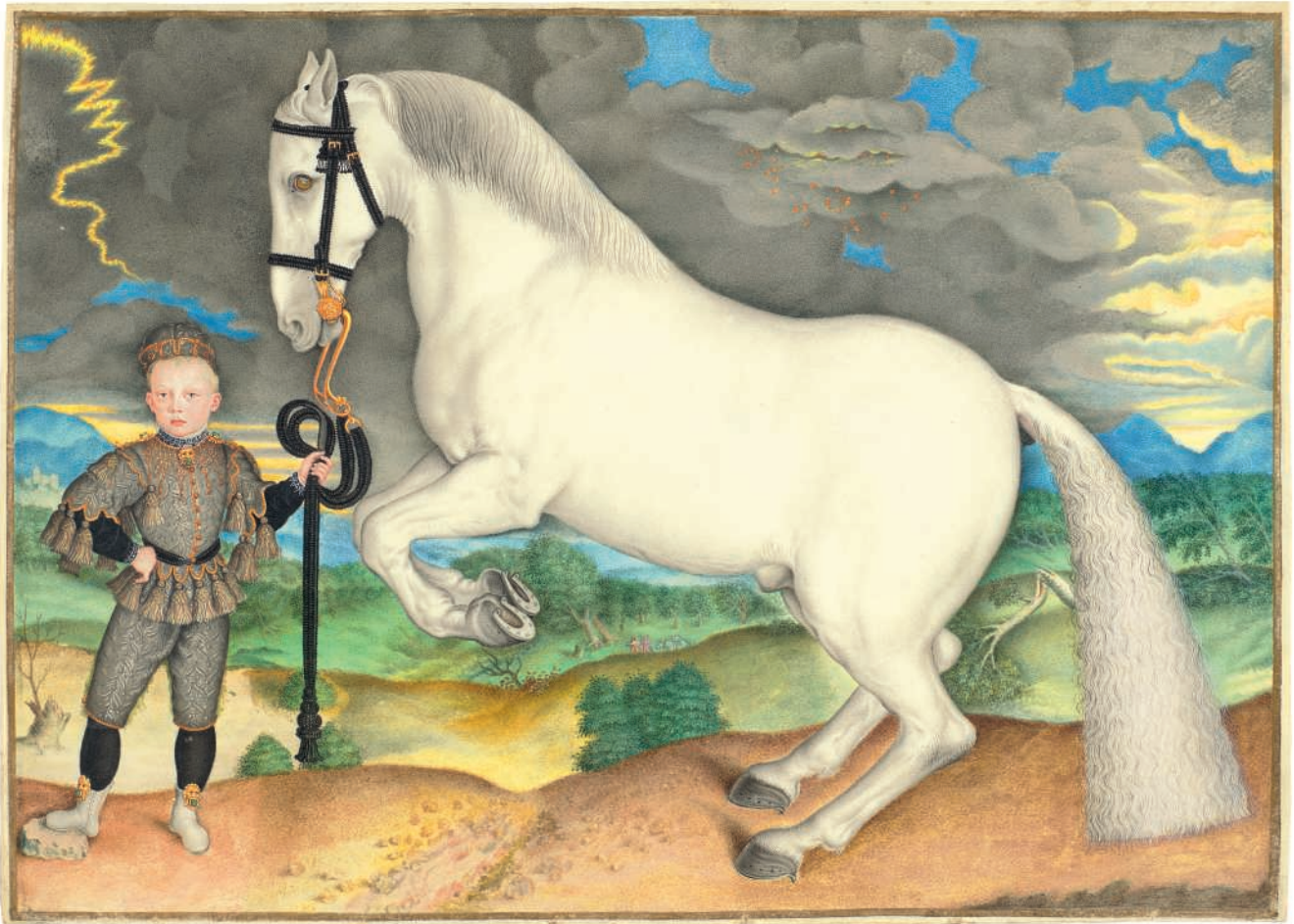
Naturally, Šembera must have looked to the many outstanding artists active at the court of Rudolf II in Prague when he wanted to commission the portraits. Otto Benesch placed the Albertina drawing, which had previously been given to Lucas van Valkenborch, in the circle of the Netherlandish miniaturist Joris Hoefnagel, and an attribution to his son Jacob has been proposed for the Albertina drawing (*Die Zeichnungen der niederländischen Schulen des XV. und XVI. Jahrhunderts*, Vienna, 1928, p. 35). It is indeed possible that they are the work of a Netherlandish artist active in Prague; the landscape in particular seems to fit in a tradition going back to artists such as Hans Bol. In the Getty and Albertina works, the anonymous draftsman showed his exceptional skills in depicting animals and landscapes, but it is in the Kasper drawing that he seems to have created his masterpiece: an image as arresting for its accuracy and detail, as for its brooding, enigmatic atmosphere.



Fig. 1 Prague School, 16th Century, *A black horse held by a boy in a landscape*. Albertina, Vienna.



Fig. 2 Prague School, 16th Century, *A dappled gray stallion tethered in a landscape*. The J. Paul Getty Museum, Los Angeles.



7

**JAQUES ANDROUET DU CERCEAU I
(PARIS 1510/1512-1585 ANNECY)***A palace façade in the Corinthian order*pen and black ink, gray and black wash on vellum
16¼ x 25½ in. (41.5 x 64 cm)

\$40,000-60,000

£29,000-43,000
€34,000-51,000**PROVENANCE:**

Anonymous sale; Christie's, London, 4 July 2006, lot 80, where purchased by Kasper.

EXHIBITED:New York, The Morgan Library and Museum, *Mannerism and Modernism. The Kasper Collection of Drawings and Photographs*, 2011, no. 42, ill. (entry by J. Tonkovich).

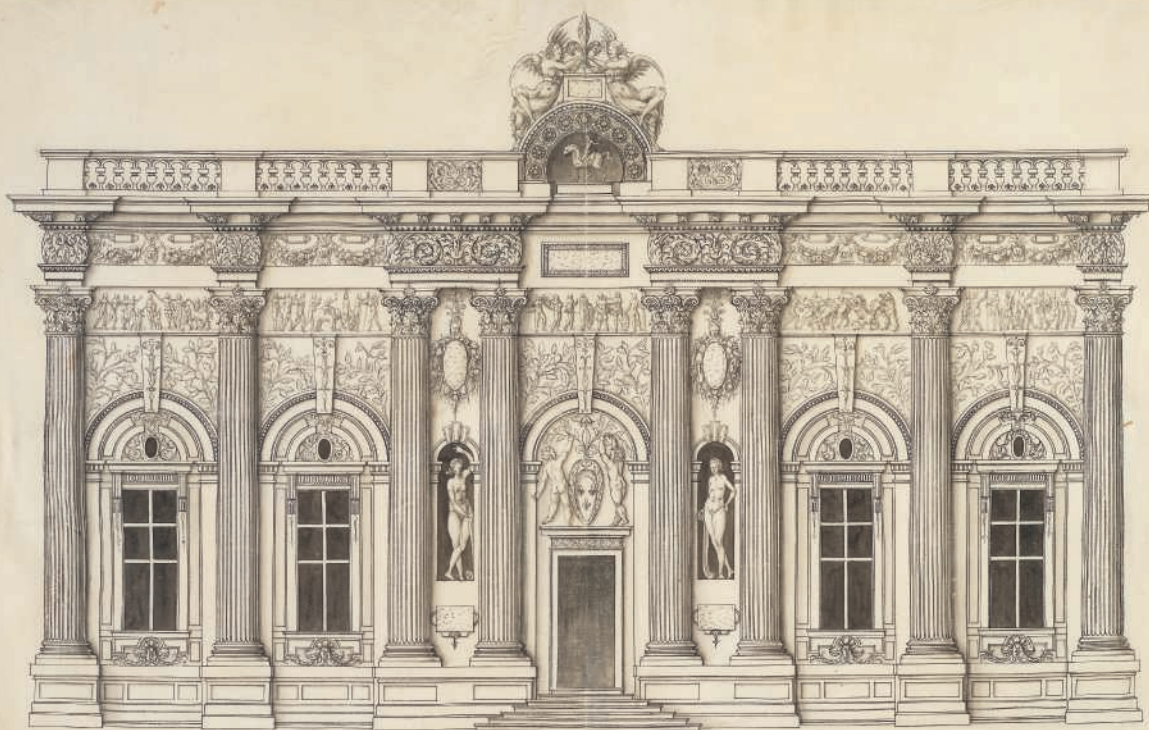
This drawing comes from an album of architectural drawings that was disbound at the beginning of the 1970s. The stitching holes along the left margin of the sheet, where the page was removed from the binding, are still visible. This sheet, along with nine others, was sold at Christie's in London on 4 July 2006 (lots 79-88). They are not designs for specific buildings, but show *plan à plaisir* or plans drawn for pleasure. The elegant façade depicted on this sheet is divided in five bays by columns in the Corinthian order. The central doorway is flanked by niches with statues of standing nude figures and is surmounted by the French Royal coat of arms. A balustrade crowns the top of the façade and its decorated with a relief of a mounted falconer and two female figures supporting a fleur-de-lys.

Jacques Androuet du Cerceau was an architect, but worked mainly as a printmaker and a draftsman. Perhaps as many as 2000 drawings by his hand are known today, almost all in public collections. Among these is

an elaborate, fully intact, volume with ninety-eight drawings on vellum (depicting elevations, patterns, and layouts) at the Morgan Library and Museum in New York (inv. 2006.19), while another volume from the Baberini collection is in the Vatican Library (inv. Cod. Barb. Lat. 4398; I.Toesca, 'Drawings by Jacques Androuet Du Cerceau the Elder in the Vatican Library', *The Burlington Magazine*, XCVIII, no. 638, May 1956, pp. 151-155). A third volume is in the Kupferstich-Kabinett in Dresden (inv. Ca 65/3-Ca 65/30). On 25 March 2005, the Louvre acquired an album of 28 sheets (inv. RF 54235) from Christie's Paris (lot 334); and there are three other volumes of drawings on vellum in French museums: Musée des Arts Décoratifs in Paris (inv. Cd 2698; *The Renaissance in France. Drawings from the École des Beaux-Arts*, exhib. cat., Paris, École Nationale Supérieure des Beaux-Arts, Cambridge, Fogg Art Museum, Harvard University Museums, and New York, Metropolitan Museum of Art, 1994-1995, p. 174, n. 2), the Petit Palais in Paris (inv. 188; *ibid.*) and the Musée Condé in Chantilly (ms. 396 [1918]; *ibid.*).

According to Pauline Chougnet and Jean-Philippe Garric, this kind of sumptuous albums was made to indulge the imagination and fantasies of erudite collectors (*La Ligne et l'ombre. Dessins d'architectes XVIe-XIXe siècle*, Paris, 2020, p. 57). Even though he was the official architect of Marguerite of Navarre, sister of François I, Androuet du Cerceau did not complete many buildings. Instead, he worked primarily on decorative projects, such as the grand entryway created for King Henri II in 1551. He started working for Renée de France, Duchess of Ferrara, in Montargis in 1564.

In addition to his drawings, Androuet du Cerceau created many architectural prints as illustrations to publications on a large scale. Among his most famous printed works is *Les Plus excellents bastiments de France* (Paris, 1576 and 1579), a work in two volumes featuring numerous examples of real buildings and castles of the French Renaissance. This publication greatly enhanced the artist's reputation.



8

ISAAC OLIVER
(ROUEN CIRCA 1558/1568-1617 LONDON)

Virgin and Child enthroned

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

6¾ x 5½ in. (17.2 x 13 cm)

\$70,000-100,000

£51,000-72,000
€60,000-85,000

PROVENANCE:

General James Dormer (1679-1741), Rousham House, Steeple Aston, Oxfordshire; by descent to Thomas Cottrell-Dormer (1894-1990), Rousham House, Steeple Aston, Oxfordshire; Sotheby's, London, 24 November 1977, lot 34. Anonymous sale; Sotheby's, London, 4 July 2007, lot 10.

EXHIBITED:

New York, The Morgan Library and Museum, *Mannerism and Modernism. The Kasper Collection of Drawings and Photographs*, 2011, no. 43, ill. (entry by J. Pokoik).

LITERATURE:

J. Finsten, *Isaac Oliver. Art at the Courts of Elizabeth I and James I*, New York and London, 1981, I, p. 155, II, pp. 234-235, no. 19, fig. 170.

Oliver travelled to Italy in 1596, where he studied Italian Mannerists, particularly Parmigianino. The present work appears to date after this trip, drawing inspiration from classical and mythological works by Italian masters. The *all'antica* figures of the Virgin and Child recall that of *Antiope* in the British Museum (fig. 1). The composition appears to echo that of Hendrick Goltzius's engraving of *The Holy Family* after Bartholomeüs Spranger, to whom the sheet was once tentatively attributed. The sculptural quality of the figure of the Virgin, with its rich use of *grisaille*, recalls a French Renaissance manner of modelling.

Born in Rouen to Huguenot parents who settled in London, Oliver later became 'painter for the Art of Limning' to Queen Anne of Denmark, wife of King James I. He was apprenticed to the brilliant miniaturist Nicholas Hilliard by 1587, but his references to Netherlandish art suggests that he also studied there, probably earlier, as well as in Italy. These wide-ranging influences mean that he is one of the earliest artists to work in a European way, cross-pollinating traditions and styles in a developing cultural exchange. Alongside Inigo Jones (1573-1652), he was one of the first artists in England to leave a substantial body of drawings showing an awareness of Continental art.



Fig. 1. Isaac Oliver, *Antiope*. British Museum, London.



(actual size)

9

SIR PETER PAUL RUBENS
(SIEGEN 1577-1640 ANTWERP)

An écorché study of the legs of a male nude, with a study of the right leg (recto); Sketch of the muscle of a leg (verso)

with inscription 'P. Rubbens' (verso)
pen and brown ink, brown wash
10¼ x 7¼ in. (26 x 18.5 cm)

\$200,000-300,000

£150,000-220,000
€170,000-250,000

PROVENANCE:

Ludwig Burchard (1886-1960), Berlin and London; then by descent;
Christie's, New York, 26 January 2011, lot 277.
with W.M. Brady & Co., New York, from which acquired by Kasper in 2012.

EXHIBITED:

New York, The Morgan Library and Museum, *Power and Grace. Drawings by Rubens, Van Dyck and Jordaens*, 2018, p. 15, ill. (catalogue by I. van Tuinen).

This drawing, which reappeared only in 2011 when it was sold by the heirs of the Rubens scholar Ludwig Burchard, is the most recent addition to a group of studies by the artist of male *écorché* figures, most of them in pen, some with brown wash, a few others in red or black chalk. The largest group came to light when eleven sheets were sold for the Newdegate Settlement at Christie's, London, 6-7 July 1987, lots 57-67. At least two of the Newdegate drawings entered public collections, the J. Paul Getty Museum (inv. 88.GA.86) and the Metropolitan Museum of Art (inv. 1996.75), while a third found its way to the Fondation Jan Krugier, Geneva, inv. FJK 112 (these three drawings correspond to lots 61, 66 and 60 in the 1987 sale). A second *écorché* study previously owned by Burchard was first sold at Christie's, London, 6 July 1999, lot 223 (more recently at the sales Sotheby's, New York, 30 January 2013, lot 283; and Sotheby's, Hong Kong, 5 April 2016, lot 2831). The only autograph *écorché* study by Rubens to be published before the 1987 rediscovery was a sheet that had reappeared in 1959 with Hans Calmann, who sold it to Martin Bodmer, and was later sold for the Fondation Bodmer, Geneva, at Christie's, New York, 23 January 2002, lot 153.

Not counting a drawing in Chatsworth showing the flayed head of a man, but not his body (inv. 1200; see M. Jaffé, *The Devonshire Collection of Northern European Drawings*, Turin, London and Venice, 2002, I, no. 1133, ill.), the Bodmer drawing and a copy of the Kasper sheet in the Albertina (inv. 8309), which was previously thought to be an original, prompted a first discussion of Rubens' interest in the anatomy of the male body (M. Jaffé, *Van Dyck's Antwerp Sketchbook*, London, 1966, I, p. 43, pls. XXXIX, XLIV; E. Mitsch in *Die Rubenszeichnungen der Albertina. Zum 400. Geburtstag*, exhib. cat., Vienna, Albertina, 1977, no. 2, ill.). The further extent of the *écorché* studies was previously known from seven engravings by Paulus Pontius, published after Rubens' death in the so-called *Drawing book (Hollstein's Dutch and Flemish Etchings, Engravings and Woodcuts, 1450-1700, XVII, Amsterdam, 1976, p. 200, no. 157; F. Van den Wijngaert, Inventaris der Rubeniaansche prentkunst*, Antwerp, 1940, pp. 84-85, no. 557); as well as from a group of

nineteen sheets among the so-called 'Cantoor' drawings, a large collection of copies after Rubens by his pupil Willem Paneels at the Statens Museum for Kunst, Copenhagen (J. Garff and E. de la Fuente Pedersen, *Rubens Cantoor. The Drawings of Willem Paneels*, Copenhagen, 1988, I, nos. 82-87, 107, 162-164, 214-220, II, pls. 84-89, 109, 164-167, 216-223).

Among the latter is a second copy after the Kasper drawing, on which Paneels made the remark – in code – that 'these legs I have also taken from the *cantoor*, and the outlines are good' (*ibid.*, I, no. 214, II, pl. 216: 'desebeenhebbeick oockalvantcantoorgehaelt endesjingtoet vanomtreck'). On other copies, Paneels specifies that the *écorché* studies were made 'after Rubens's anatomical book [annotomibock] which I have taken from the *cantoor*' (*ibid.*, p. 82, under no. 84). The explicit mention of the existence of this book suggests, as Michael Jaffé wrote, that Rubens 'accumulated material for the illustration of an Anatomy Book, presumably with a view to an engraved edition for publication' (1987 auction catalogue, p. 58). The style of the drawings, in particular of those executed in pen, also point to their being made as models for engravings. Pontius's plates, which were probably only made and certainly published after Rubens's death, give a good idea of what Rubens must have had in mind. Why he never published the book himself will never be known.

The style and Italian watermarks of the drawings (see those of lots 60, 62, 64 and 67 in the 1987 sale) point to their early date within the artist's *œuvre*, during the years he spent in Rome and elsewhere in Italy between 1600 and 1608. Recent discussions of the group have proposed different, more precise datings, but the variation in technique and style of the drawings make it probable that they were done over a fairly extended period of time (J.M. Muller in *Rubens Cantoor. Een verzameling tekeningen ontstaan in Rubens' atelier*, exhib. cat., Antwerp, Rubenshuis, 1993, pp. 78-94, under nos. 1-25B, ill.; A.-M. Logan, with M.C. Plomp, *Peter Paul Rubens. The Drawings*, exhib. cat., New York, The Metropolitan Museum of Art, 2005, p. 98-100, under no. 16, ill.; U. Heinen *et al.* in *Rubens. A Master in the Making*, exhib. cat., London, National Gallery, 2005-2006, pp. 102-110, under nos. 33-44, ill.).

As Jaffé and the authors quoted above have stressed, Rubens's sources of inspiration in making the *écorchés* are manifold, among them Leonardo da Vinci's anatomical drawings, which he would have been able to study in Italy; the muscular depiction of the male body in the work of antique sculptors and more recent masters such as Michelangelo; and the modern practice of dissection at universities such as that of Padua. But a more direct source seems to have been a small, adjustable *écorché* sculpted by the Dutchman Willem Danielsz. van Tetrode, which survives in several bronze casts (Heinen, *op. cit.*, nos. 33, 34, ill.). Even if working after a statuette rather than a real, dissected body, Rubens managed to infuse his studies with life, as he did in his studies after the antique. Notwithstanding the scientific and pedagogical impulse that presumably brought Rubens to make the drawings in the first place, they are also as remarkable a demonstration of many of the qualities that distinguish his works as a history painter and one of the foremost artists of his century. In the simplicity of the motif, the monumentality of its depiction, and the intricacy of the penwork, the Kasper drawing is an outstanding example of Rubens's ability to convey strength and vitality.







10

AURELIO LUINI (LUINO 1530-1593 MILAN)

The Lamentation of Christ

with inscription 'Campi' (lower right)

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

6¾ x 4¾ in. (17.5 x 12 cm)

\$15,000-20,000

£11,000-14,000

€13,000-17,000

PROVENANCE:

Zaccaria Sagredo (1653-1729), Venice (with associated inscriptions 'S.L. no. 63' and 'S.L. no. 88' on the mount, for 'Scuola Lombarda' (L. 2103a)).
with Thomas Williams Fine Art, London (*Old Master Drawings*, 2002, no. 2, ill.),
from which acquired by Kasper in 2002.

EXHIBITED:

New York, The Morgan Library and Museum, *Mannerism and Modernism. The Kasper Collection of Drawings and Photographs*, 2011, no. 17, ill. (entry by A. Ng).

Attributed to Aurelio Luini by Mario di Giampaolo at the time of its reappearance in 2002, this sheet, with its high level of finish and its rich blend of ink and wash with white heightening, is unrelated to any known picture by Luini. He painted a *Lamentation* around 1575-1580 for the church of San Paolo e Barnaba in Milan, where it is still today (G. Agosti and J. Stoppa, *Bernardino Luini e i suoi figli*, exhib. cat., Milan, Palazzo Reale, 2014, no. 85, ill.). A working study for the painting, also on prepared paper and close in composition to the present drawing, is in the Gallerie dell'Accademia, Venice (inv. 548; see U. Ruggeri, *Disegni lombardi*, exhib. cat., Venice, Gallerie dell'Accademia, 1982, no. 66, ill.); it repeats most of the figures with only slight variations. A further drawing of the same subject is at Windsor (inv. RCIN 905074; 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. 409, ill.). Unlike the Venice and the Windsor studies, the present sheet places the figures at a distance from the three crosses, visible in the dark background, but not shown in the Milan painting.



(actual size)



11
DOMENICO CAMPAGNOLA
(VENICE (?) 1500-1564 PADUA)

*Saint Mark performing miracles, after Jacopo Sansovino (recto);
 Head of a man with a hat (verso)*

with inscription 'Dom/ co. Ca/ gna' (lower right)
 pen and brown ink (recto); black chalk (verso)
 9½ x 12¾ in. (24 x 31.4 cm)

\$30,000-40,000

£22,000-29,000
 €26,000-34,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 18 November 1982, lot 6.
 George Goldner, Los Angeles.
 with Katrin Bellinger Kunsthandel, Munich (*Drawings Related to Sculpture, 1520-1620*, 1992, no. 3, ill.), from which acquired by Kasper in 2002.

EXHIBITED:

London, Royal Academy of Arts, *The Genius of Venice, 1500-1600*, 1983-1984, p. 250, no. D8, ill. (entry by B. Boucher).
 New York, The Morgan Library and Museum, *Mannerism and Modernism. The Kasper Collection of Drawings and Photographs*, 2011, no. 5, ill. (entry by E. Baseggio Omiccioli).

Also known for his landscapes in pen, Domenico Campagnola, an artist of German origin but probably born in Venice, learned painting, drawing, and printmaking from his adoptive father, Giulio Campagnola. Inspired by a bronze relief that Jacopo Sansovino created for the choir of the Basilica of San Marco in Venice in 1537, this drawing displays an even crosshatching that is typical of Campagnola's style, as also seen in the *Apocalyptic scene with fallen buildings* at the Morgan Library and Museum (inv. 2017.23; see J. Marciari in *Drawn to Greatness. Master Drawings from the Thaw Collection*, exhib. cat., New York, The Morgan Library and Museum, 2017, p. 42 and no. 32, ill.). A series of bronze panels illustrates episodes of the life of the Saint Mark: *Saint Mark baptizing Anianus and his family* on the right, the *Martyrdom of Saint Mark* at the center, and on the left the present scene with *Saint Mark performing miracles*. Each scene is organized around a central axis and is set in an architectural space. In this composition, large Doric columns organize the composition (see D. Stott, 'Fatte à Sembianza di Pittura: Jacopo Sansovino's Bronze Reliefs in S. Marco', *The Art Bulletin*, LXIV, no. 3, September 1982, p. 374, fig. 5). The pyramid, the temple and the sculptures inside the niches in the background allude, according to Stott, to the city of Alexandria in Egypt, and more specifically to a church of the small fishing port of Boucolis, the historical site where Saint Mark was executed. The viewpoint adopted by Campagnola to render the faces suggests that he completed this drawing *in situ* after the relief had been placed in the church, after 1537 (*ibid.*, pp. 372-373).



12

**BIAGIO PUPINI, BIAGIO DALLE LAME
(BOLOGNA, ACTIVE 1511-1551)**

Christ among the doctors

with inscription 'n' (upper right)
pen and brown ink, brown wash heightened with white, on light brown paper
6 5/8 x 10 7/8 in. (16.7 x 27.6 cm)

\$20,000-30,000

£15,000-22,000

€17,000-25,000

PROVENANCE:

Jonathan Richardson, Senior (1665-1745), London (L. 2183).
Thomas Hudson (1702-1779), London (L. 2432).
with David Lachenmann Kunsthandel, Munich, from which acquired by Kasper in 2003.

EXHIBITED:

New York, The Morgan Library and Museum, *Mannerism and Modernism. The Kasper Collection of Drawings and Photographs*, 2011, no. 10, ill. (entry by E. Baseggio Omiccioli).

This drawing with its distinguished British provenance is a characteristic work by Biagio Pupini, a Bolognese artist documented mainly in Emilia and in Romagna during the 16th Century. Very few secure facts are known about Pupini's life (A.M. Fioravanti Baraldi, 'Biagio Pupini detto dalle Lame', in V. Fortunati Pietrantonio, *Pittura Bolognese del '500*, I, Bologna, 1986, pp. 185-189). He probably trained in his home town under masters such as Francesco Francia and Lorenzo Costa. However, it was a sojourn in Rome that

profoundly shaped his style and in particular his drawing manner. It appears that in Rome, Pupini studied and copied in drawing many works by Raphael and his pupils, especially by Polidoro da Caravaggio. So great was his debt to the works of other masters that Vasari critically wrote that Pupini 'worked by rule of thumb, and took everything from the designs of one master or the other' (G. Vasari, *Lives of the Most Eminent Painters, Sculptors and Architects*, translated by G. du C. de Vere, 1996, II, p. 454).

Pupini is best known for his numerous drawings rather than for his paintings and frescoes, which were often the product of collaborations with other artists. His drawings are characterized by a very distinctive style: the figures are drawn in ink, often on colored paper, and heightened with white. This accomplished graphic manner, because of its vibrant painterly *chiaroscuro* effects, has been connected to the style of Parmigianino's prints, which might have been direct sources of inspiration for Pupini (N. W. Canedy, 'Some Preparatory Drawings by Girolamo da Carpi', *The Burlington Magazine*, CXII, no. 803, 1970, p. 93).

The present drawing is not related to any of the artist's known paintings. Its subject had been misinterpreted in the past as the biblical episode of Joseph interpreting the dreams of the Pharaoh's butler and baker. More recently (E. Baseggio Omiccioli in exhib. cat., 2011, *op. cit.*, p. 52) the scene has been correctly identified as Christ among the doctors, an interpretation convincingly supported by the presence of the two haloed figures, presumably Mary and Joseph, at the far right.

13

BACCIO BANDINELLI
(GAIOLE IN CHIANTI 1488-1560 FLORENCE)*Head of a young woman wearing a ghirlanda*

red chalk

11¼ x 7½ in. (28.6 x 18.1 cm)

\$80,000-120,000

£58,000-87,000
€68,000-100,000**PROVENANCE:**

John Bouverie (1722/23-1750) (L. 325).
 Sir John Charles Robinson (1824-1913), London.
 John Malcolm of Poltalloch (1805-1893), Poltalloch and London; by descent to
 John Wingfield Malcolm (1833-1902), Poltalloch.
 The Hon. Alfred Erskine Gathorne-Hardy (1845-1918), London; by descent to
 Geoffrey Gathorne-Hardy (1878-1972), London; by descent to
 The Hon. Robert Gathorne-Hardy (1902-1973); Sotheby's, London, 24
 November 1976, lot 21.
 with Hazlitt, Gooden and Fox, New York (*Italian Drawings*, 1991-1992, no. 4, ill.),
 from which acquired by Kasper in 1995.

EXHIBITED:

London, Colnaghi, and Oxford, Ashmolean Museum, *Loan Exhibition of Drawings by Old Masters from the Collection of Mr. Geoffrey Gathorne-Hardy*, 1971-1972, no. 15, ill.
 Cambridge, Fitzwilliam Museum, *Baccio Bandinelli, 1493-1560. Drawings from British Collections*, 1988, no. 14, ill. (catalogue by R. Ward).
 New York, The Morgan Library and Museum, *Mannerism and Modernism. The Kasper Collection of Drawings and Photographs*, 2011, no. 2, ill. (entry by R. Eitel-Porter).

LITERATURE:

J. C. Robinson, *Descriptive Catalogue of Drawings by the Old Masters, Forming the Collection of John Malcolm of Poltalloch, Esq.*, London, 1869, no. 111 (as attributed to Bandinelli).
 A. E. Gathorne-Hardy, *Descriptive Catalogue of Drawings by the Old Masters in the Possession of the Hon. A. E. Gathorne-Hardy*, London, 1902, no. 14.
 P. Pouncey, 'Di alcuni disegni del Bandinelli e di un suo dipinto smarrito', *Bollettino d'arte*, LIV, no. 46, 1961, p. 323, n. 6.
 C. Monbeig-Goguel, *Maestri toscani del Cinquecento*, Florence, 1979, no. 8, ill.
 J. Byam Shaw, *The Italian Drawings of the Frits Lugt Collection*, Paris, 1983, I, p. 34, under no. 25 (as after Bandinelli).
 A. Forlani Tempesti, 'Studi di teste fra verità e maniera e aggiunte salviatesche', in *Francesco Salviati et la Bella Maniera. Actes du colloques de Rome et de Paris (1998)*, Rome, 2001, p. 524, n. 12.
 D. Cordellier, in C. van Tuyll van Serooskerken, *Baccio Bandinelli*, Milan, 2008, p. 68.
 F. Viatte, *Baccio Bandinelli. Dessins, sculptures, peinture. Inventaire général des dessins italiens. Tome IX*, Paris, 2011, p. 111, under no. 7.

This interesting red chalk drawing by the Florentine artist Baccio Bandinelli, a prolific draughtsman working for the Medici during the first half of the 16th Century, depicts a smiling woman, identified by Filippo Baldinucci as Jacopa d'Ottaviano Doni, whom the artist married in 1536. This identification is based on a label affixed on another version of the portrait (fig. 1) now in the Louvre: 'Di Baccio Bandinelli/ Rittrato di Jacopa Doni/ sua moglie' (inv. 81; see Viatte, *op. cit.*, no. 7, ill.), as well as on an inscription in pen and brown ink found on a different version of the portrait now in the Uffizi (inv. 491 F; see Forlani Tempesti, *op. cit.*, p. 524, ill.). The latter version presents several differences, notably the turn of the woman's head in the opposite direction.

Two other red chalk portraits of women, similar in style, are related to the present sheet. The first is a double-sided sheet in the Frits Lugt collection, Paris, and presents the sitter half-length, allowing a glimpse of her dress (inv. 9136; see Byam Shaw, *op. cit.*, I, no. 25, III, pls. 36, 37). Her face is viewed

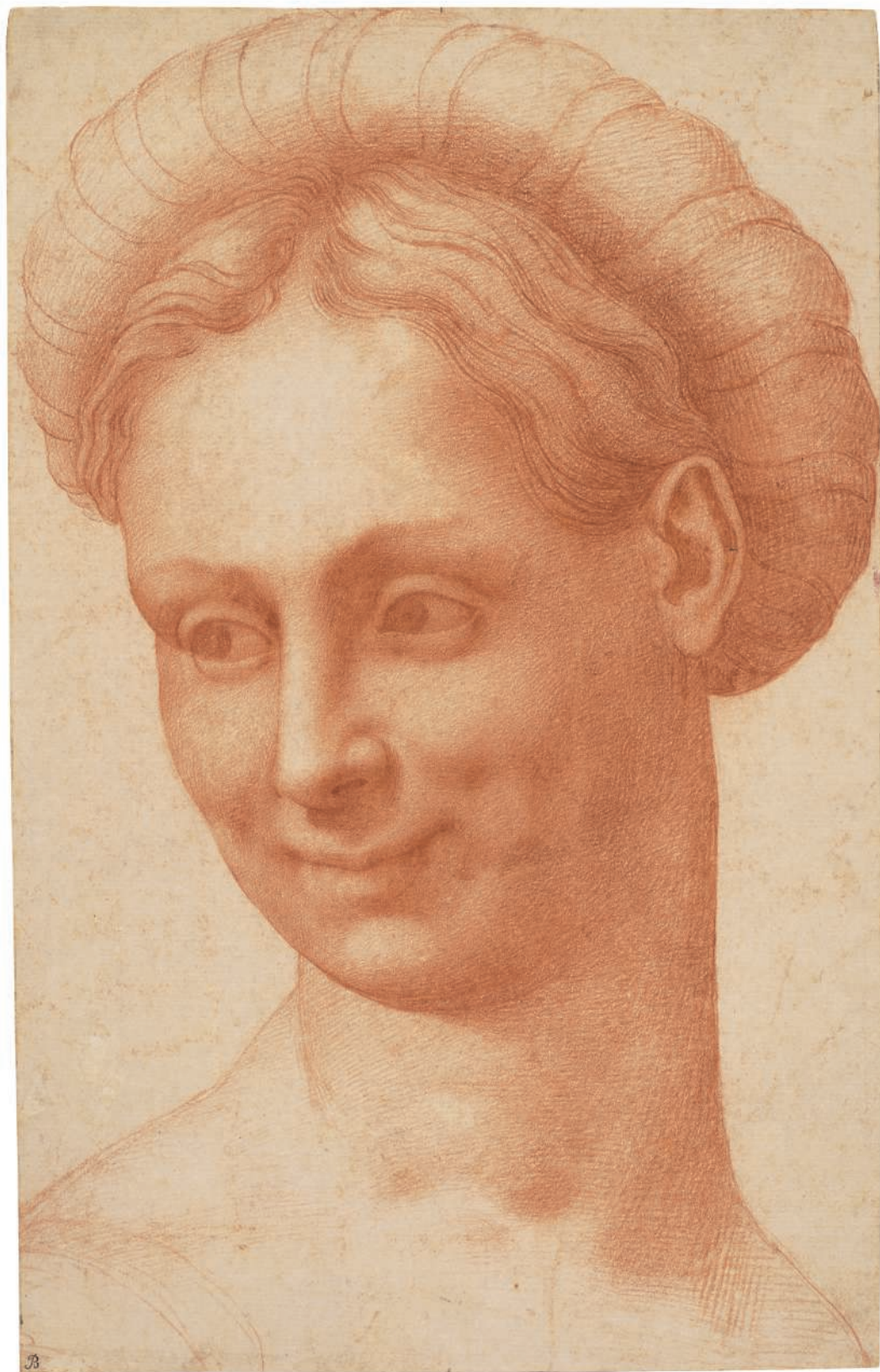
almost frontally and her eyes are cast downwards. The second drawing, in the Uffizi, shows the sitter turned to the left, her hair coiffed in elaborate braids (inv. 6974 F; see Viatte, *op. cit.*, p. 112, ill.). Today it would appear difficult to justify the identification of the woman with Jacopa Doni, as the only confirmed portrait of Jacopa is a relief found on Bandinelli's funeral monument in the basilica of the Santissima Annunziata in Florence, where she is shown in profile (*ibid.*, p. 112).

The head also echoes androgynous portraits by Leonardo da Vinci. In 1961, Philip Pouncey claimed that Bandinelli could have seen Leonardo da Vinci's drawings during his stay with the sculptor Francesco Rustici in 1508 (*ibid.*, p. 112). Bandinelli also used the smiling figure seen in the Kasper drawing for his *Leda and the swan*, painted around 1516-1517, which is currently housed in the collection of the Chancellerie des universités de Paris (*ibid.*, p. 112). The difference in date between this picture of circa 1516 and his and Jacopa Doni's wedding (probably in 1536) suggests that the figure in the red chalk drawing is not in fact Jacopa. Roger Ward also links this mysterious portrait to the face of an angel in *The Angel of the Annunciation*, a painting by Leonardo da Vinci from his later Florentine period, and of which Bandinelli drew a copy, a fact that reinforces the link between the two artists.

This alluring, sculptural image of a woman with deep-set eyes and a classic hairstyle appears in multiple red chalk drawings by the artist (Uffizi, Florence, inv. 488 F, 492 F; see A. Petrioli Tofani, *Inventario. Disegni di figura. 1*, Florence, 2005, pp. 209, 211, ill.), and served as variation on the theme of the smiling woman and a basis for future paintings and sculptures.



Fig. 1. Baccio Bandinelli, *Portrait of a woman*. Musée du Louvre, Paris.



14

**ANDREA MELDOLLA,
CALLED LO SCHIAVONE
(ZADAR CIRCA 1510/1515-1563 VENICE)**

Saint Matthew

black chalk, brush and brown wash heightened with white, on light brown prepared paper, ruled ink line along three sides of the sheet
8¼ x 4¾ in. (21 x 12.5 cm)

\$30,000-40,000

£22,000-29,000
€26,000-34,000

PROVENANCE:

Cavaliere Giancarlo Rossi (second half of the 19th Century), Rome (L. 2212).
Jacques Petithory (1929-1992), Paris.
with Hill-Stone, New York.
with Katrin Bellinger Kunsthandel, Munich (*European Master Drawings*, 1994, no. 7, ill.), from which acquired by Kasper in 1999.

EXHIBITED:

New York, The Morgan Library and Museum, *Mannerism and Modernism. The Kasper Collection of Drawings and Photographs*, 2011, no. 11, ill. (entry by R. Eitel-Porter).
New York, The Morgan Library and Museum, and Washington, D.C., National Gallery of Art, *Drawing in Tintoretto's Venice*, 2018, no. 4, ill. (catalogue by J. Marciari).

LITERATURE:

W.R. Rearick, 'A Late Schiavone Design for an Etching', in *L'Arte nella storia. Contributi di critica e storia dell'arte per Gianni Carlo Sciolla*, Milan, 2000, pp. 423-425, ill.
C. Callegari, *Andrea Schiavone incisore*, Ph.D. dissertation, Università degli Studi di Udine, 2004-2005, p. 468, ill.
S. Dell'Antonio, 'Per Andrea Schiavone disegnatore', in *Studi sul disegno padano del Rinascimento*, Padua, 2010, no. 49, ill.
M. Hochmann, 'Schiavone disegnatore', in *Splendori del Rinascimento a Venezia. Schiavone tra Parmigianino, Tintoretto e Tiziano*, Milan, 2015, p. 117.

ENGRAVED:

Etched in reverse by the artist (F.L. Richardson, *Andrea Schiavone*, Oxford, 1980, no. 45, ill.).

Andrea Meldolla, known in Italy as 'the Slavonian', was born in Zadar on the Dalmatian coast to a family of Italian origin. It is uncertain when exactly the artist moved to Venice, where he was to spend most of his career. Influenced by the art of Parmigianino and of contemporary Venetian painters, Schiavone became one of the protagonists of the Mannerist style in the Lagoon. His drawings, as well as his prints, were highly experimental both in style and in technique. This sheet has been recognized as a preparatory study in reverse for an etching by the artist (fig. 1). The purse hanging from the Saint's belt alludes to his pre-apostolic life as a tax-collector.

After having produced in his youth a series of prints representing Christ, the Apostles, and Saint Paul, inspired by works by Parmigianino, Schiavone created a second series of etchings of Christ and the Apostles around 1550. The prints in the second series are more accomplished and show him as a mature and independent artist (see Richardson, *op. cit.*, p. 87). They are characterized by great virtuosity, particularly in the rendering of light and shadow. The present study relates to the figure of Saint Matthew in the second series. No other preparatory drawing by Schiavone for the Apostles is known, though in the British Museum there is a group of red chalk studies, including a *Saint Matthew*, made after the etchings that were once believed to be by Schiavone (*ibid.*, no. D226). While Rearick, who published this sheet for the first time (*op. cit.*, p. 424), dated it towards the very end of Schiavone's career, more recent scholarship favors a date soon after 1550 (Dell'Antonio, *op. cit.*, pp. 291-292).

This powerful drawing is executed exclusively with the brush over black chalk on prepared paper. The elegant figure is captured in an unexpected pose and reveals Schiavone's debt to Parmigianino's sophisticated and elegant manner. The drawing can be compared to a sheet depicting *Religion triumphant over Heresy* in the Louvre (inv. 4849; see Dell'Antonio, *op. cit.*, no. 28, ill.), executed in the same technique and similarly made in preparation for a print of circa 1550.



Fig. 1. Andrea Meldolla, called Lo Schiavone, *Saint Matthew*, etching. Albertina, Vienna.



(actual size)

15

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

Saint Andrew

brush and brown ink heightened with white
5¼ x 2¼ in (13.5 x 6 cm)

\$25,000-35,000

£19,000-25,000
€22,000-30,000

PROVENANCE:

Jonathan Richardson the Elder (1665-1745), London (L. 2184 and L. 2984), with his attribution 'Polidoro.' on the mount.
Herbert List (1903-1975), Munich (L. 4063).
Wolfgang Ratjen (1943-1997), Vaduz, R94.
with Katrin Bellinger Kunsthandel, Munich (*Italian Drawings 1500-1800*, 1999, no. 5, ill.), from whom acquired by Kasper in 2001.

EXHIBITED:

Munich, Staatliche Graphische Sammlung, Berlin, Kupferstichkabinett, Hamburg, Kunsthalle, Dusseldorf, Kunstmuseum, and Stuttgart, Staatsgalerie, *Stiftung Ratjen. Italienische Zeichnungen des 16.-18. Jahrhunderts. Eine Ausstellung zum Andenken an Herbert List, 1977-78*, p. 20, no. 5, ill. (entry by R. Harprath).
Naples, Museo di Capodimonte, *Polidoro da Caravaggio tra Napoli e Messina, 1988-1989*, pp. 69-70, no. V.5, ill. (entry by P. L. de Castris).
New York, The Morgan Library and Museum, *Mannerism and Modernism. The Kasper Collection of Drawings and Photographs*, 2011, no. 3, ill. (entry by R. Eitel-Porter).

LITERATURE:

L. Ravelli, *Polidoro da Caravaggio*, Bergamo, 1978, no. 186, ill.
P. L. de Castris, 'Polidoro alla Pietra del Pesce', *Ricerche di storia dell'arte*, 21, 1983, pp. 29-30, 48, n. 46, fig. 12.
P. L. de Castris, *I dipinti di Polidoro da Caravaggio per la Chiesa della pescheria a Napoli*, exhib. cat., Naples, Museo di Capodimonte, 1985, pp. 12, 22, ill.
F. Abbate, in *Andrea da Salerno nel Rinascimento meridionale*, exhib. cat., Padula, Certosa di San Lorenzo, 1986, p. 162, under no. 34.
G. Briganti and L. Arcangeli, *La Pittura in Italia. Il Cinquecento*, Milan, 1987, p. 440.
L. Ravelli, *Un fregio di Polidoro a Palazzo Baldassini in Roma*, Bergamo, 1988, p. 20.
P. L. de Castris, *Polidoro da Caravaggio. L'opera completa*, Naples, 2001, no. D.257, ill.
D. Cordellier, *Polidoro da Caravaggio*, exhib. cat., Paris, Musée du Louvre, 2007, p. 76.

This drawing is a preparatory study for a panel in the Museo di Capodimonte, Naples, representing *Saint Andrew* carrying the cross of his martyrdom. The panel was part of a high altarpiece commissioned from Polidoro da Caravaggio for the church of Santa Maria della Pescheria in Naples, which had been enlarged and restored in 1526 to honour a medieval icon of the Virgin. Shortly after his arrival in Naples, after the Sack of Rome in 1527, Polidoro received a commission to incorporate the votive panel of the *Madonna and Child* from the old chapel into the high altarpiece of the new church with souls in purgatory and the patron saints of fishermen, Peter and Andrew, in the lower part. An original design for the altarpiece at Windsor records a preliminary project by Polidoro (inv. RCIN 990383; see D. Franklin, *Polidoro da Caravaggio*, New Haven, 2018, p. 3, fig. 3.8). The final work presented was a polyptych and both Saint Andrew and Saint Peter were treated individually. It becomes evident in a red chalk drawing in the Fitzwilliam Museum that the saints were intended to be painted on two individual supports: on that drawing, Saint Andrew appears sketched out within a loosely drawn frame, next to but distinct from, Saint Peter (inv. PD.1-2018; see P. Leone de Castris in exhib. cat., 1988-1989, *op. cit.*, no. V.4r, ill.). The altar was dismantled within a century of its completion and already in 1624 Cesare d'Engenio Caracciolo could describe only the two apostles in his *Napoli Sacra*.

Beside the present sheet, several other studies for the figure of Saint Andrew record the time and work Polidoro invested in the altarpiece commission. An experimental pen drawing in the Frances Lehman Loeb Art Center at the Vassar College – formerly in Richardson's collection like the present sheet (inv. 1976.41; see *ibid.*, no. V.3, ill.) – served as the *primo pensiero* for the present study. A drawing in the Louvre (inv. 6111; see *ibid.*, V.6, ill.) has a similar level of finish to the present sheet and is nearly identical in composition. Intended to stand to the left of the Madonna, Saint Andrew, in his general posture, with right arm stretched out towards the Madonna while he carries the cross in his left hand, seems resolved in the present sheet. The position of the feet is inverted in the painting.

Reflecting his earlier contacts with Parmigianino and Perino del Vaga, the present study is characteristic of Polidoro's technique during his Neapolitan period, with the dramatic use of *chiaroscuro* emphasizing the pathos of the scene.



Polidoro.

16

**GIULIO PIPPI, CALLED GIULIO ROMANO
(ROME 1499-1546 MANTUA)***Psyche and her sisters, with Cupid and another woman (?)*pen and brown ink, brown wash, traces of black chalk squaring, watermark circle surmounted by a sun
8 $\frac{5}{8}$ x 7 $\frac{1}{8}$ in. (22 x 18 cm)

\$60,000-80,000

£44,000-58,000
€51,000-68,000**PROVENANCE:**

Jan Pietersz. Zomer (1641-1724), Amsterdam (L. 1511).
 Sir Thomas Lawrence (1769-1830), London (L. 2445).
 Samuel Woodburn (1786-1853), London.
 Lord Francis Egerton (1800-1857), Earl of Ellesmere, Mertoun House (L. 2710b); by descent to
 John Egerton, 6th Duke of Sutherland, 5th Earl of Ellesmere (1915-2000);
 Sotheby's, London, 5 December 1972, lot 65 (bought by H. Shickman).
 with Katrin Bellinger Kunsthandel, Munich, from which acquired by Kasper in 2000.

EXHIBITED:

London, Woodburn Gallery, *The Lawrence Gallery. Fifth Exhibition. A Catalogue of One Hundred Original Drawings by J. Romano, F. Primaticcio, L. da Vinci, and Pierino del Vaga*, 1836, no. 6.
 New York, Hunter College, *Giulio Romano. Master Designer*, 1999, no. 37, ill. (entry by V. Taylor).
 New York, The Morgan Library and Museum, *Mannerism and Modernism. The Kasper Collection of Drawings and Photographs*, 2011, no. 4, ill. (entry by A. Ng).

LITERATURE:

Catalogue of the Ellesmere Collection of Drawings at Bridgewater House, London, 1898, no. 119.
 F. Hartt, *Giulio Romano*, New Haven, 1958, I, pp. 225-226, 305, no. 295, II, fig. 520.

While the attribution to Giulio Romano of this drawing poses no problem, its subject presents, in the words of Frederick Hartt, 'a complete iconographic enigma' (*op. cit.*, p. 225). Hartt seems to have favored an identification of the figures as Venus, Cupid and the Three Graces, but a more plausible one – already proposed in the catalogue of the 1836 exhibition – sees in the composition a scene from the story of Cupid and the princess Psyche, told by the Latin author Apuleius in the fourth book of his *Metamorphoses*, best known as *The Golden Ass* (the identification is developed by V. Taylor in exhib. cat., 1999, *op. cit.*, p. 126). The agitation, in particular of the central seated figure and the two women flanking her, strongly suggests she is Psyche accompanied by her two sisters, preparing her for the marriage, predicted to their father by the Oracle at Delphi, to a monster. In the drawing, the sisters may very well be preparing her for this 'marriage', which she was to attend in funeral attire, and which was to take place on the highest mountain (to which Cupid is perhaps pointing) of their father's kingdom. The third woman, who shares in the dismay of the others, could be a servant.

If one accepts this identification of the subject, it is tempting to relate the drawing to Giulio Romano's decoration illustrating the story of Psyche in the Camera di Psiche at the Palazzo Te in Mantua, on which he worked for the Duke of Mantua in the years around 1530 (A. Belluzzi, *Palazzo Te a Mantova/ The Palazzo Te in Mantua*, Modena, 1998, I, pp. 371-390, II, pp. 200-281, figs. 395-511). However, the rectangular format of the composition does not fit with the frescoes of the room, and there is no corresponding scene. It has been suggested that the drawing should rather be related to the stucco decoration of the square compartments in the palazzo's Camera degli Stucchi (*ibid.*, I, pp. 424-439, II, pp. 394-423, figs. 784-842), but this seems equally unconvincing. If the drawing remains unrelated to any known painting or decoration in any other medium for the Gonzaga pleasure palace, its style indicates it must have been made during the exciting times when Giulio was working on the Palazzo Te, perhaps specifically in the early 1530s. Among others, comparable drawings can be found at the Musée du Louvre (inv. 3528, 3503; see Robert Serra in "*Con nuova e stravagante maniera*". *Giulio Romano a Mantova*, exhib. cat., Mantua, Palazzo Ducale, 2019-2020, nos. 21, 27, ill.).



(actual size)

17

**PIETRO BUONACCORSI,
CALLED PERINO DEL VAGA
(FLORENCE 1501-1547 ROME)**

Three standing male figures, one bearing a vessel

with inscription 'Titian' (upper right)

black chalk, pen and brown ink, some traces of pen and black ink

10 x 6⁷/₈ in (25.4 x 17.5 cm)

\$50,000-70,000

£37,000-51,000

€43,000-59,000

PROVENANCE:

Baron E.L. von Weber; then by descent.

Anonymous sale; Christie's, London, 8 July 1975, lot 45 (as Federico Zuccaro, bought by H. Shickman).

with Katrin Bellinger Kunsthandel, Munich (*Master Drawings*, 2001, no. 4, ill.), from which acquired by Kasper in 2002.

EXHIBITED:

New York, The Morgan Library and Museum, *Mannerism and Modernism*.

The Kasper Collection of Drawings and Photographs, 2011, no. 6, ill.

(entry by R. Eitel-Porter).

New York, The Metropolitan Museum of Art, *Perino del Vaga in New York Collections*, 2010-2011 (without catalogue).

LITERATURE:

L. Wolk-Simon, 'Two drawings by Perino del Vaga', in *Perino del Vaga. Prima, durante, dopo (Atti delle Giornate Internazionali di Studio, Genova 26-27 maggio 2001)*, Genoa, 2004, pp. 27-30, fig. 1.

The attribution to Perino del Vaga was made by Linda Wolk-Simon (*op. cit.*) and confirmed by Hugo Chapman. Wolk-Simon dates the drawing to the beginning of the 1520s, Perino's early Roman period. The scholar compared the present study with a pen drawing of *Saint Peter* in the Clark Art Institute, Williamstown (inv. 2003.9.2; see *Renaissance and Baroque Drawings from the Collection of John and Alice Steiner*, exhib. cat., Cambridge, Fogg Art Museum, Harvard Art Museums, 1977, no. 33, ill.). After the death of Raphael in 1520, Perino established himself as an independent master, developing an individual stylistic language that became characteristic of his mature graphic output (see for instance *The Cleansing of the Temple*, at the Nationalmuseum, Stockholm, inv. NMH 256/1973; see *Perino del Vaga tra Raffaello e Michelangelo*, exhib. cat., Mantua, Palazzo Te, 2001, no. 139, ill.).

In the first half of the 1520s Perino worked on the decoration of several chapels in various Roman churches. While the present study cannot be connected with any specific commission, Wolk-Simon suggested that it may have been made in preparation for an Adoration of the Magi (*op. cit.*, p. 27). The turbaned male figure in the forefront, holding a vessel, can easily be identified as one of the Magi. The two figures behind him could be the other Magi or bystanders witnessing the presumed Adoration.





(recto)

18

PIETRO BUONACCORSI, CALLED PERINO DEL VAGA (FLORENCE 1501-1547 ROME)

A group of male figures (recto); A map of the winds (verso)

with inscription 'Perino del Vaga' (lower left) and extensive diagrammatic annotations on the verso: at top left and right: *Ventorum Regiones* and *horarumque indicatio* [i. e., indication of the regions of the winds and hours]; outer ring, from top, clockwise: *pluioso* [?], *africanus*, [*ce zefiro*], *ce zefiro*, [*ch auru*], *boreas*, *trame quadrum* [?; and crosswise:] *aquilone*, [sun symbol], *eurus*; middle ring, from top, clockwise: *austerus*, [*libonotus*] *altanus*, [*africanus*] *libonotus*, [*subvesperus*] *africanus*, [illegible, for *argestes*], *subve[speru]s*, *a[rgestes]*, *f[a]von[ius]*, *e[tes]iae*, *circ[ius]*, *ch[urus]*, *corus*, *tracias*, *setentrio*, [*gallicus*], *supernas*, *aquilone*, [*carbas*] *boreas*, *carbas*, *solanus*, or [*nithiae*], *caecias*, *eurus*, *vulturnus*, *leuconotus*; innermost ring, divided into 8 from top, clockwise: *mere/dies*, [for *meredies*], *africanus*, *ocidens*, *chaurus*, *seten/trio*, *aquiline*, *oriens/et* [?] *euro*, *eurus*; at center: *mondo* [?] pen and brown ink, incised circles and a hole from a compass at the center of the circles (verso)

6¾ x 6½ in. (16.3 x 16.5 cm)

\$30,000-40,000

£22,000-29,000

€26,000-34,000

PROVENANCE:

Count Modesto Ignazio Bonaventura Luigi Genevosio (1719-ca.1795), Turin (L. 545).

Private collection, Boston.

with Katrin Bellingier Kunsthandel, Munich, and Colnaghi, London (*Old Master Paintings and Drawings*, 2003, p. 106, no. 33, ill.), from which acquired by Kasper in 2005.

EXHIBITED:

New York, The Morgan Library and Museum, *Mannerism and Modernism. The Kasper Collection of Drawings and Photographs*, 2011, no. 7, ill. (entry by R. Eitel-Porter).

LITERATURE:

L. Wolk-Simon, 'Two New Drawings by Perino del Vaga', in *Perino del Vaga. Prima, durante, dopo (Atti delle Giornate Internazionali di Studio, Genova 26-27 maggio 2001)*, Genoa, 2004, pp. 27-30, fig. 3-4.

19

**GIROLAMO FRANCESCO MARIA MAZZOLA,
IL PARMIGIANINO
(PARMA 1503-1540 CASALMAGGIORE)**

A woman carrying a vase in profile to the left (recto); Study of a kneeling caryatid (verso, faintly visible through the recto)

with inscription 'Parmigianino' (lower left) and with number '34/17' (upper right)

pen and brown ink, brown wash
11½ x 2 in. (28.5 x 5.1 cm)

\$100,000-150,000

£73,000-110,000
€85,000-130,000

PROVENANCE:

Thomas Coke, 1st Earl of Leicester (1697-1759), Holkham Hall, Norfolk (his mount with the attribution 'Parmegiano' in Thomas Pelletier's (?) hand); by descent to his heirs; Christie's, London, 2 July 1991, lot 4. with Kunsthandel Katrin Bellinger, Munich, Galerie de Bayser, Paris, Hazlitt, Gooden and Fox, London (*European Master Drawings*, 1994, no. 6, ill.). Henning Hoesch; Sotheby's, London, 6 July 2010, lot 13. with W.M. Brady & Co., New York, from which acquired by Kasper in 2010.

EXHIBITED:

London, Holkham Hall, *Old Master Drawings from the Collection of the Earl of Leicester*, 1948, no. 24 (catalogue by A. E. Popham).
London, Thomas Agnew and Sons, *Old Master Drawings from Holkham*, 1977, no. 9 (catalogue by C. Whitfield and G. Naughton).
New York, The Morgan Library and Museum, *Mannerism and Modernism. The Kasper Collection of Drawings and Photographs*, 2011, no. 9, ill. (entry by E. Bell).

LITERATURE:

A. E. Popham, *Catalogue of the Drawings of Parmigianino*, New Haven and London, 1971, I, pp. 102, 216, II, no. 749, ill.
E. Battisti, 'Ecce virgo ecce habet lampades. Il Parmigianino alla Steccata', in *Santa Maria della Steccata a Parma*, Parma, 1982, pp. 120 and 129, ill.
A. E. Popham and C. Lloyd, *Old Master Drawings at Holkham Hall*, Chicago, 1986, no. 194.
M. Vaccaro, *Parmigianino. The Paintings*, Turin, 2002, p. 189, under no. 37.
A. Gnann, *Parmigianino. Die Zeichnungen*, Petersberg, 2007, I, no. 821, II, p. 608, ill.
E. Battisti, 'Ecce virgo ecce habet lampades. Il Parmigianino alla Steccata', in *Santa Maria della Steccata a Parma. Da chiesa "civica" e basilica magistrale dell'Ordine costantiniano*, Milan, 2008, pp. 183-184.
Galleria portatile. Old Master Drawings from the Hoesch Collection, Petersberg, 2017, no. 5, ill. (entry by E. Pagliano).

The beautiful example of Parmigianino's sophisticated mature style relates to the decoration of the church of Santa Maria della Steccata in Parma, a commission that the artist received in 1531 upon his return to Parma from a stay in Bologna. This important and large scale project in the center of his own home town should have been the highpoint of the artist's career, yet it ended with his disgrace, temporary imprisonment and flight from the city (Popham, *op. cit.*, 1971, I, pp. 22-25).

In May 1531 the Confraternity of Santa Maria della Steccata entrusted Parmigiano with the decoration of the eastern apse and the coffered barrel vault of their newly built church. The artist was to receive a payment of 400 *scudi d'oro* for the work which optimistically he promised to complete in only eighteen months. By November 1532 Parmigianino had received half the stipulated amount, but had executed little of the painted decoration. Eventually, some three years later, in 1535, a new contract was drawn up and a final extension was given to the artist in August 1539 since by that date the decoration of the apse had not even been begun. Vasari states that it was Parmigianino's obsession with alchemy that prevented him from focusing



Fig. 1. Girolamo Francesco Maria Mazzola, Il Parmigianino, *Three foolish Virgins*. Santa Maria della Steccata, Parma.

his attention on the decoration of Santa Maria della Steccata. He writes that Parmigianino 'began to abandon the work of the Steccata, or at least to carry it on so slowly that it was evident that he was not in earnest. And this happened because he had begun to study the problems of alchemy, and had quite deserted his profession of painting, thinking that he would become rich quicker by congealing mercury' (G. Vasari, *Lives of the Most Eminent Painters, Sculptors and Architects*, translated by G. du C. de Vere, New York, 1996, I, p. 941). After the long wait and given his slow progress on the work, the *fabbricieri* of the Confraternity, angered by the artist's dilatoriness, had him imprisoned. Parmigianino was later formally dismissed and, after defacing part of the decoration in revenge for the arrest, he fled to Casalmaggiore, about eighteen miles from Parma, where he died not long afterwards. The commission for the apse was subsequently offered to Giulio Romano, and finally carried out by Michelangelo Anselmi.

Parmigianino was one of the most prolific draftsmen of the 16th Century, second only to Leonardo. Almost a thousand of his drawings survive. This sheet is one of several studies – mostly preserved in public collections – that can be connected with his work at Santa Maria della Steccata. The figure is close, although not identical (the drapery and the design of the amphora vary slightly), to one of the virgins on the right side of the vault (fig. 1). Inspired by classical sources, the figures had been originally conceived as purely decorative; it was only later on as the design evolved, probably at the insistence of the patrons, that the lamps were added to identify the figures as the Wise and Foolish Virgins of the Gospel. Other sheets with studies for the same canephoros are in the Louvre (inv. 6471), in the Albertina (inv. 2685), in the Galleria Nazionale di Parma (inv. 510/2), in Liverpool (inv. 1261) and in the Uffizi (inv. 1458 E; see Gnann, *op. cit.*, I, nos. 822-826, II, ill.). Executed in different techniques and with different degrees of finish, they shed interesting light on Parmigianino's working method (Pagliano, *op. cit.*, pp. 42-43).





20

LELIO ORSI (NOVELLARA 1508/1511-1587)

A decorative frieze with the Rebuke of Adam and Eve and the Expulsion from the Garden of Eden

black chalk, pen and brown ink, brown wash heightened with white, squared in black chalk, on two joined sheets of paper
4 $\frac{5}{8}$ x 26 $\frac{3}{4}$ in. (11.7 x 68.1 cm)

\$30,000-40,000

£22,000-29,000

€26,000-34,000

PROVENANCE:

Émile Wauters (1846-1933), Paris and Brussels (L. 911 and his mount).
A.E. Popham (1889-1970), London.
Anonymous sale; Sotheby's London, 1 December 1983, lot 35.
Private collection, Boston.
with Thomas Williams Fine Art, London and W. M. Brady & Co., New York
(*Old Master Drawings*, 2001, no. 7, ill.), from which acquired by Kasper in 2001.

EXHIBITED:

Reggio Emilia, Teatro Valli, *Lelio Orsi*, 1987, no. 29, ill.
(entry by N. Clerici Bagozzi).
New York, The Morgan Library and Museum, *Mannerism and Modernism. The Kasper Collection of Drawings and Photographs*, 2011, no. 16, ill.
(entry by R. Eitel-Porter).

LITERATURE:

R. Salvini, 'Su Lelio Orsi e la mostra di Reggio Emilia', *Bollettino d'Arte*, XXXVI, no. 1, 1951, p. 82, fig. 2.
M. R. Villani, *Lelio Orsi*, Ph.D. dissertation, Università di Bologna (typescript), 1953-1954, p. 71, XIII, no. 43c.
S. Verzelloni, *L'opera grafica di Lelio Orsi fino al soggiorno romano (1535-ca. 1554)*, B.A. thesis, Università di Bologna (typescript), 1977-1978, pp. 212-213, no. 8.
V. Romani, 'Lelio Orsi a Roma: fra maniera raffaellesca e maniera michelangiolesca', *Prospettiva*, XXIX, 1982, pp. 49, 60, n. 78.



Lelio Orsi was a native of the small town of Novellara, near Reggio Emilia. Little is known about his training, yet both Correggio's works in nearby Parma and the art of Michelangelo in Rome, where Orsi is documented from 1554 to 1555, deeply influenced his own unique style. After traveling to Venice and Rome, upon his return to Emilia the painter entered the service of a branch of the Gonzaga family based in Novellara. Orsi executed numerous fresco decorations for them, but unfortunately none of these survives.

This elaborate study for a decorative frieze is drawn on two joined sheets of paper. The carefully drawn acanthus scroll is populated with episodes from the book of Genesis. At left, the Holy Trinity rebukes Adam and Eve, while at right the nude couple is chased of the Garden of Eden. At the far right, laying diagonally across the scroll, is a prostrate figure, presumably the slain Abel. Other drawings by Orsi executed in the same technique and similar in size, are known, and all probably relate to the same decorative project with an elaborate iconographic theme. Some of the sheets contain other episodes from the biblical story of Adam and Eve (Lille, Palais des Beaux-Arts, inv. 341 and 342; see B. Brejon de Lavergnée, *Catalogue des dessins italiens. Collection du Palais des Beaux-Arts de Lille*, Paris and Lille, 1997, nos. 464 and

465; and Florence, Uffizi, inv. 1620 E; see N. Clerici Bagozzi in exhib. cat., 1987, *op. cit.*, nos. 61, 62, 28, ill.), while others represent mythological figures (Musée des Beaux-Arts et Archéologie, Besançon, inv. D 1438; see *ibid.*, no. 30, ill.).

The chronology of Orsi's works is hard to define, given the absence of precise dates for most of his commissions. This group of drawings discussed above had been dated around 1546, as that date appears on a further sheet, at Kingston Lacy, associated with this project (inv. CMS 1251020; see *ibid.*, 1987, no. 108). However, the date is now considered unreliable. It is known that in the 1560s, on the order of Alfonso Gonzaga, an extensive campaign of façade frescoes was undertaken in Novellara. According to contemporary sources, Alfonso wanted all the façades of the entire city to be painted.

The drawing is mounted on the mount of the Belgian collector Émile Wauters (1846-1933). Subsequently it belonged to A.E. Popham (1889-1970), distinguished scholar of Italian drawings and paintings and Keeper of Prints and Drawings at the British Museum from 1945 to 1954.

21

**FRANCESCO DE' ROSSI, CALLED
FRANCESCO SALVIATI
(FLORENCE 1510-1563 ROME)**

A male nude looking upward, his left foot on a stump

with inscription in pen 'di Fr.co Salviati' (verso, lower left corner),
and in graphite '94', 'Nachlass des [?] Konigs Johann', 'Michel Angelo'/
'Nachlass König Johann' (verso)

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

10¼ x 8⅞ in. (26.5 x 20.6 cm)

\$200,000-300,000

£150,000-220,000

€170,000-250,000

PROVENANCE:

probably King John of Saxony (1801-1873),
Dresden (suggested by the inscriptions on verso).

Private collection, Vienna.

with Katrin Bellinger Kunsthandel, Munich,
from which acquired by Kasper in 2003.

EXHIBITED:

New York, The Morgan Library and Museum, *Mannerism and Modernism.
The Kasper Collection of Drawings and Photographs*, 2011, no. 18, ill.
(entry by R. Eitel-Porter).

The Florentine Francesco de' Rossi was summoned to work in Rome in the 1530s by Cardinal Giovanni Salviati, under whose name he thereafter became known. Together with important painted decorations and designs for precious objects, Salviati produced a large number of drawings, many of which are still known today.

This sensual drawing of a nude youth has been dated to around 1550, along with a group of other sheets closely related in both style and technique, all studies of individual figures portrayed isolated against a bare background. In the group are, for example, two studies of soldiers - one at the Art Institute of Chicago (inv. 2019.864; see D. McTavish in *Gray Collection. Seven Centuries of Art*, exhib. cat., Chicago, 2010-2011, no. 3) and one in the Louvre (inv. 778; see C. Monbeig Goguel, *Inventaire général des dessins italiens*, I, *Maîtres toscans nés après 1500, morts avant 1600. Vasari et son temps*, Paris, 1972,

no. 155, ill.), and other figures such as a *Reclining female figure* in the Louvre (inv. 1657; see *Francesco Salviati (1510-1563) ou la Bella Maniera*, exhib. cat., Rome, Villa Medici, Paris, Musée du Louvre, 1998, no. 65, ill.), and a male figure draped carrying an urn now in Marseille in the Musée des Beaux-Arts (see C. Monbeig Goguel in *De la Renaissance à l'âge baroque. Une Collection de dessins italiens pour les musées de France*, exhib. cat., Paris, Musée du Louvre, 2005, no. 27, ill.). These drawings are highly finished, the figures modeled through delicate touches of brown wash and white highlights, with minimal use of the pen, applied over warm tones of yellow-brown paper. The function of these studies, including that of the present drawing, is uncertain, as none of them appear to be specifically related to any of the artist's painted works. It is possible, as suggested by Alessandro Nova, that such drawings were not created for specific commissions, but rather intended as models to be employed by the artist when appropriate (A. Nova, 'Salviati, Vasari, and the Reuse of Drawings in Their Working Practice', *Master Drawings*, XXX, no. 1, Spring 1992, p. 93). The appearance of the youth in this drawing, muscular and with short curly hair, closely recalls that of Adam in the frescoes in the Chigi Chapel in Santa Maria del Popolo (fig. 1). Salviati was working on that commission around 1552-1553 (F. Métral, 'Au commencement était la fin. Retour sur la chapelle Chigi de Santa Maria del Popolo à Rome' *Studiolo*, XII, 2015, pp. 154-183).



Fig. 1. Francesco Salviati, *Creation of Adam*. Chigi Chapel, Santa Maria del Popolo, Rome.



22

GIORGIO VASARI (AREZZO 1511-1575 FLORENCE)

The Stoning of Saint Stephen

with inscription 'Giorgio Vasari' possibly by Filippo Baldinucci (lower center)
pen and brown ink, brown wash, squared in black chalk and with the stylus
12 x 8¼ in. (30.5 x 21 cm)

\$50,000-70,000

£37,000-51,000
€43,000-59,000

PROVENANCE:

Jonathan Richardson, Senior (1665-1745), London (L. 2983 and his mount,
with his attribution 'Giorgio Vasari' and shelfmark 'H.45' (*verso*)).

David Felix (not in Lugt); by descent to

Claire S. Felix; Christie's, New York, 12 January 1995, lot 6 (bought in);

Christie's, New York, 10 January 1996, lot 102, where purchased by Kasper.

EXHIBITED:

New York, The Morgan Library and Museum, *Mannerism and Modernism*.

The Kasper Collection of Drawings and Photographs, 2011, no. 20, ill.

(entry by R. Eitel-Porter).

LITERATURE:

M. G. Aurigemma, 'Un corpus perduto? Sui disegni di Jacopo Zucchi',
Studiolo, 5, 2007, p. 138, n. 23 (as attributed to Jacopo Zucchi).

Capturing the Sublime. Italian Drawings of the Renaissance and Baroque,
exhib. cat., Chicago, 2012, p. 65, under no. 26, and p. 266, ill. (entry by F. Härb).

F. Härb, *The Drawings of Giorgio Vasari (1511-1574)*, Rome, 2015, no. 376, ill.

In 1569 Giorgio Vasari received from Cosimo I de' Medici commission to renovate the church of the Order of Santo Stefano dei Cavalieri in Pisa. Bronzino had produced an altarpiece for the main altar representing the *Nativity*, but the painting had been moved to a side altar as it was too large and blocked light from reaching the apse (see Härb, *op. cit.*, 2015, pp. 559-561, under nos. 375-376). Vasari therefore was entrusted with creating a second altarpiece as a pendant to Bronzino's, to be placed on the opposite side of the main altar. A rich correspondence between Vasari and the representatives of the Order of Santo Stefano documents the evolution of the decorative project for the chapel.

The present drawing, together with another sketch in private collection in Chicago (*ibid.*, no. 375, ill.), was presumably executed between the last months of 1569 and the beginning of the following year. The drawing in Chicago is quickly sketched in pen and ink, while the present sheet is enriched with touches of brown wash that provides a painterly quality to the composition. Both drawings show differences from the final painted altarpiece completed only a few years later, in 1571. The final painting follows closely the present drawing in the lower portion of the composition, while Vasari introduced a different solution for the Holy

Trinity in the upper half (fig. 1). While he was working on the painting for Pisa, Vasari was also completing a second altarpiece of the same subject which was destined for the Chapel of Santo Stefano in the Vatican (see C. Corti, *Vasari. Catalogo completo*, Florence, 1989, no. 117, ill.). The two versions are closely related, yet the present drawing is closest to the version in Pisa.

Vasari's sheet is on a mount which bears the name of the artist handwritten on the *recto* and on the *verso* a shelf-mark that appears to be that of the British artist and collector Jonathan Richardson, Senior. An older inscription - 'Giorgio Vasari' - on the drawing, at the lower center, is by an earlier collector. The handwriting, as kindly pointed out by Rick Scorza and Furio Rinaldi, corresponds to that of inscriptions on several drawings in the Uffizi (see, for example, A. Petrioli Tofani, *Gabinetto disegni e stampe degli Uffizi. Inventario. Disegni di figura. 1*, Florence, 1991, nos. 468 F, 163 F, and 362 F, ill.). The handwriting had been tentatively attributed in the past to Filippo Baldinucci, but not all scholars seem to agree on the subject (see, for example, E. Capretti and S. Padovani, *Domenico Puligo (1492-1527). Un protagonista dimenticato della pittura fiorentina*, Florence, 2002, p. 158, no. 42).



Fig. 1. Giorgio Vasari, *Stoning of St. Stephen*. Santo Stefano dei Cavalieri, Pisa.



Giorgio Vasari,

23

**GIUSEPPE CESARI, CALLED IL CAVALIERE
D'ARPINO (ARPINO 1568-1640 ROME)**

An angel in flight

with inscription 'Juseppo d'Arpinas' (lower right) and with number '1610'
(lower left)

black and red chalk, watermark man inscribed in a circle
15¼ x 14 in. (39.7 x 35.5 cm)

\$250,000-350,000

£190,000-250,000

€220,000-300,000

PROVENANCE:

Possibly Jan Six (1618-1700), Amsterdam; possibly Amsterdam,
6 April 1702, part of lot 3.
Lambert Hermansz ten Kate (1674-1731), Amsterdam; Amsterdam,
16 June 1732, album A, no. 8, sold for 30 guilders to
Antoni Rutgers (1695-1778), Amsterdam; Amsterdam,
1 December 1778, album I, no. 521, sold for 8 guilders to
Cornelis Ploos van Amstel (1726-1798), Amsterdam; Amsterdam,
3 March 1800, album AA, no. 39.
Baron Roger Portalis (1841-1912), Paris (L. 2232).
Léon Voillemot (1881-1949), Paris (L. 789d).
Private collection, Brussels.
with W.M. Brady & Co., New York (*Master Drawings 1520-1890*, 2006,
no. 8, ill.), from which acquired by Kasper in 2006.

EXHIBITED:

Ottawa, National Gallery of Canada, *From Raphael to Carracci*.
The Art of Papal Rome, 2009, no. 148, ill. (entry by F. Härb).
New York, The Morgan Library and Museum, *Mannerism and Modernism*.
The Kasper Collection of Drawings and Photographs, 2011, no. 30, ill.
(entry by R. Eitel-Porter).

LITERATURE:

R. Weigel, *Die Werke der Maler in ihren Handzeichnungen. Beschreibendes
Verzeichniss der in Kupfer gestochenen, lithographirten und photographirten
Facsimiles von Originalzeichnungen grosser Meister*, Leipzig, 1865, no. 98, ill.
J. G. van Gelder, 'Lambert ten Kate als Kunstverzamelaar', *Nederlands
kunsthistorisch jaarboek*, XXI, 1970, p. 173, ill.
J. G. van Gelder and I. Jost, *Jan de Bisschop and his Icones & Paradigmata*.
*Classical Antiquities and Italian Drawings for Artistic Instruction in Seventeenth
Century Holland*, Doornspijk, 1985, pp. 234-235.
M. S. Bolzoni, *Il Cavalier Giuseppe Cesari d'Arpino. Maestro del disegno*.
Catalogo ragionato dell'opera grafica, Rome, 2013, no. 189, ill.
H. Röttgen, *Cavalier Giuseppe Cesari d'Arpino. Die Zeichnungen / I disegni*,
Stuttgart, 2013, II, no. 385, ill.

ENGRAVED:

Etched in reverse by Jan de Bisschop, published in *Paradigmata graphices
variorum artificum / Voor-beelden der teken-konst van verscheyde meesters*,
The Hague, 1671, plate 9.



This is a study for the angel in the Arpino's large fresco of the *Ascension of Christ* in San Giovanni in Laterano in Rome (fig. 1). When Pope Clement VIII undertook important refurbishment projects in Rome in preparation of the *anno santo* (holy year) of 1600, the two most important Roman basilicas – Saint Peter's in the Vatican and San Giovanni in Laterano – underwent significant renovations. The pope entrusted Arpino with the latter project (H. Röttgen, *Il Cavalier Giuseppe Cesari d'Arpino. Un grande pittore nello splendore della fama e nell'inconsistenza della fortuna*, Rome, 2002, no. 89, ill.). The artist was responsible for overseeing the whole decoration by managing a team of painters and artisans, and, at the same time, for executing part of the frescoes himself. Between 1599 and 1601 the renovated transept of the basilica was covered with frescoes painted in two orders like illusionistic tapestries. Several artists were involved, including Cesare Nebbia, Giovanni Baglione, and Cristofano Roncalli, and created what has been described as 'the most beautiful religious decoration in late 16th Century Rome' (*ibid.*, p. 94). The artist executed the large scene with the *Ascension of Christ* over the altar of the Holy Sacrament. He was well remunerated for the prestigious commission and was also honored by the Pope with the title of 'Cavalier di Cristo'. It was from then on that the artist become known as the Cavalier d'Arpino. In the fresco, the flying angel on this sheet appears to the right of Christ. Similar figures of flying angels feature in earlier drawings by the artist – one is on a sheet of *Three flying angels* in Berlin, executed in preparation for a figure in the Cappella Olgiati in Santa Prassede in Rome (inv. KdZ. 24647; see Bolzoni, *op. cit.*, no. 76, ill.). The



Fig. 1. Giuseppe Cesari, called Il Cavaliere d'Arpino, *Ascension of Christ*. San Giovanni in Laterano, Rome.

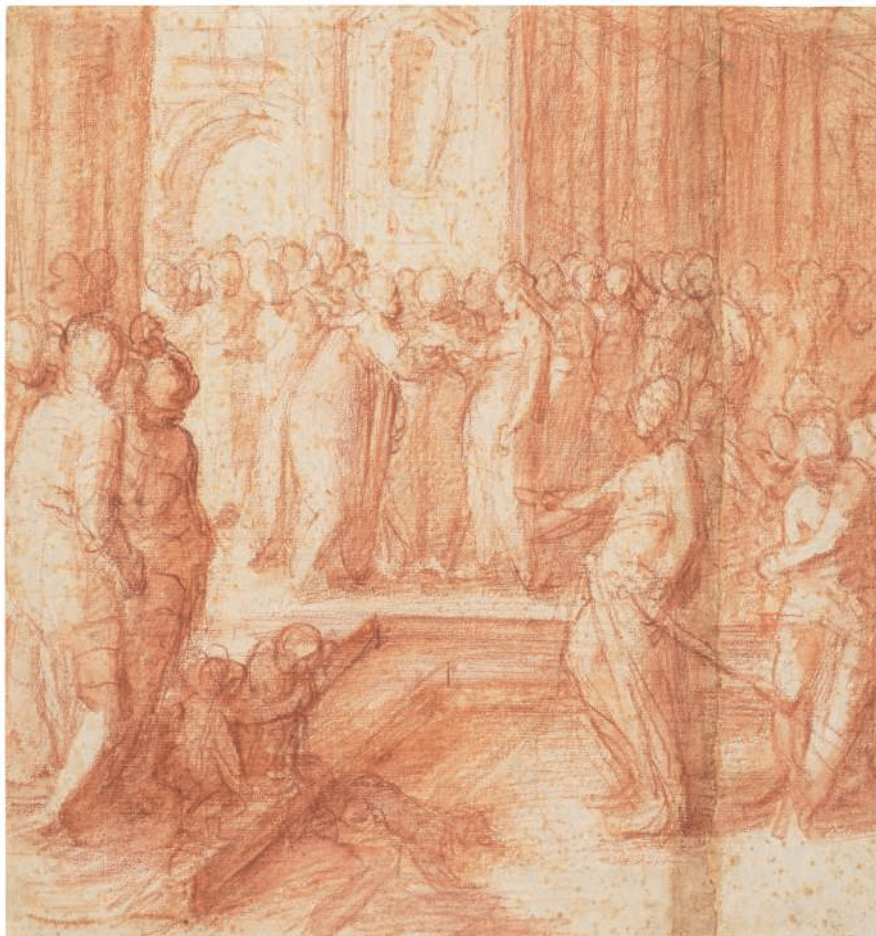
present sheet is particularly impressive for its beautiful execution and for its large size, which foreshadows the gigantic format (10 by 14 meters) of the final fresco.

Arpino's drawing was first reproduced in 1671 by the Dutch artist Jan de Bisschop (1628-1671) in his *Paradigmata graphices variorum artificum* (fig. 2). Intended as a selection of the most beautiful examples of drawings by different painters to be used as models by professional artists and connoisseurs, the publication was to include four volumes with about one hundred plates in total, but De Bisschop died in 1671 and only one volume, illustrated with twenty-five etchings showing examples of figure studies, appeared during his lifetime. The drawings included in the publication were mainly, but not exclusively, by Italian artists of the 16th and 17th Centuries (M. Plomp, 'Remarks on Jan De Bisschop, *Icones and Paradigmata*', in *À l'origine du livre d'art. Les recueils d'estampes comme entreprise éditoriale en Europe (XVIe - XVIIIe siècles)*, Milan, 2010, pp. 42-43). It is possible, but not certain, that some of the original drawings reproduced by De Bisschop were owned by the prominent magistrate and collector Jan Six, to whom the volume is dedicated (Van Gelder and Jost, *op. cit.*, p. 19). The 1702 catalogue of the sale of Six's collection lists various albums of Italian drawings, among them one containing works by 'Cavalier Josepino' (see Provenance). There is the possibility, therefore, that this drawing was in the Six collection, before being documented in that of the Dutch linguist Lambert ten Kate.



Fig. 2. Jan de Bisschop, after Giuseppe Cesari, called Il Cavaliere d'Arpino, *Flying Angel*, etching, from *Paradigmata graphices variorum artificum*, The Hague, 1671, plate 9. The Rijksmuseum, Amsterdam.





24

GIOVANNI BATTISTA NALDINI
(FLORENCE 1537-1591)

The Marriage of the Virgin

with inscription 'Francesco Salviati' and number '87' (verso)
red chalk and red wash, on two sheets joined vertically at right
10¾ x 10¼ in. (27.3 x 25.7 cm)

\$40,000-60,000

£29,000-43,000
€34,000-51,000

PROVENANCE:

Henry Scipio Reitlinger (1882-1950), London (L. 2274a); Sotheby's, London,
9 December 1953, lot 92 (as Francesco Salviati, £45 to Fenouil).
Anton Schmid, Vienna.

with La Tâche Fine Art, Vaduz, from which acquired by Kasper in 2007.

EXHIBITED:

New York, The Morgan Library and Museum, *Mannerism and Modernism*.
The Kasper Collection of Drawings and Photographs, 2011, no. 23, ill. (entry by
A. Ng).

LITERATURE:

H.S. Reitlinger, *Old Master Drawings. A Handbook for Amateurs and Collectors*,
London, 1922, pl. 6 (as Francesco Salviati).

The present sheet does not seem to be connected with any specific painting
by Naldini. The use of the red chalk and red wash, as well as the free
rendering of the figures, appear in other sheets by Naldini such as one in the
Louvre (inv. 10306; see C. Monbeig-Goguel, *Vasari et son temps*, Paris, 1972,
no. 96, ill.). The latter drawing is a preparatory study for the lower part of the
lost, but documented, painting of the *Ascension of Christ with Saint Agnes
and Helena*, commissioned by Elena Ottonelli from Maso da San Friano for
the Compagnia di Santa Agnese, but completed by Naldini between 1571
(after Maso had died) and 1576 (C. Clover, 'Documentation on Naldini's
Ascension for Santa Maria del Carmine in Florence', in *The Burlington
Magazine*, CXXI, no. 1159, October 1999, pp. 615-617).



25

LUCA CAMBIASO
(MONEGLIA 1527-1585 MADRID)

Two animated figures gesticulating

black chalk, pen and brown ink, brown wash
 5 x 4 in. (12.5 x 10.2 cm)

\$20,000-30,000

£15,000-22,000
 €17,000-25,000

PROVENANCE:

Jacques Petithory (1929-1992), Paris; Hôtel Drouot, Paris, 18 June 1993, lot 24.
 Manuel Canovas (b.1935), Paris (L. 4098).
 with Galerie Boquet and Marty de Cambiaire, Paris (*Dessins anciens de la collection Manuel Canovas*, 2012, no. 6, ill.), from which acquired by Kasper in 2012.

LITERATURE:

F. Lugt, *Les Marques de collections de dessins et estampes*, online edition, www.marquesdecollections.fr (consulted on 29 June 2021), under no. 4138.

The most admired aspect of Luca Cambiaso's draftsmanship, and arguably of his overall artistic production, is the geometric approach to the representation of the human figure evident in the present sheet. It was in the

drawings Cambiaso produced around 1565 for two important decorations in Genoa, the Villa Cattaneo-Imperiale and the Palazzo Grimaldi on the Strada Nuova, that he reached an innovative level of schematization and geometrical abstraction (see L. Magnani, *Luca Cambiaso da Genova al Escorial*, Genoa, 1995, pp. 163-185). In this drawing the figures are rendered as abstract mannequins, their clothing is reduced to a minimum, the details abbreviated, the facial expressions eliminated together with all unnecessary ornamentation, and the anatomies are reduced to cubic modules. Yet, even when using this 'cubist manner' Cambiaso animates his figures with an energetic sense of movement.

Luca Cambiaso was the only artist of the period who embraced the geometric style literally in his drawings. It is possible that the present sheet was originally part of a larger composition – only two sides of the paper present a ruled ink line, indicating that the drawing might have been cut – similar to the *Return of Ulysses* in the Princeton University Art Museum Princeton (inv. x1946-155; see J. Bober in *Italian Master Drawings from the Princeton University Art Museum*, Princeton, 2014, no. 21, ill.). Jonathan Bober, noting how 'the loose hand, insouciant, with the abbreviations so knowing, while accounting for the underdrawing' reveals Cambiaso's style, has suggested that the drawing is probably an autograph replica or variant of a composition similar to the Princeton sheet (email communication, June 2021).

26

PAOLO CALIARI, CALLED PAOLO VERONESE (VERONA 1528-1588 VENICE)

A sheet of figure studies

pen and brown ink
8½ x 12¼ in. (21.4 x 31 cm)

\$400,000-600,000

£290,000-430,000
€340,000-510,000

PROVENANCE:

Possibly Nicolò Sagredo (1606-1676), Venice; by inheritance to Zaccaria Sagredo (1653-1729), Venice.
Freiherr Max von Heyl zu Herrnsheim (1844-1925), Darmstadt (L. 2879); probably H.G. Gutekunst, Stuttgart, 25 and 26 May 1903, lot 318.
Hugo Fleischhauer (1863-1930), Stuttgart (L. 1306b).
Private collection, Switzerland from the 1930s.
with Ovid Group, Geneva, from which acquired by Kasper in 2010.

EXHIBITED:

New York, The Morgan Library and Museum, *Mannerism and Modernism. The Kasper Collection of Drawings and Photographs*, 2011, no. 12, ill. (entry by R. Cocke).
Sarasota, The John and Mable Ringling Museum of Art, *Paolo Veronese. A Master and His Workshop in Renaissance Venice*, 2012, pp. 117, ill. p. 155 (essay by I. Reist), p. 266, no. 10.
New York, The Morgan Library and Museum, and Washington, National Gallery of Art, *Drawing in Tintoretto's Venice*, 2018-2019, pp. 40-42, fig. 18, p. 209, no. 11 (catalogue by J. Marciari).

LITERATURE:

G. Gallucci, 'An important new sheet of studies by Paolo Veronese from the late 1550s', *Master Drawings*, XLVIII, no. 3, Autumn 2010, pp. 327-340, fig. 1.
X. F. Salomon, *Veronese*, exhib. cat., National Gallery, London, 2014, p. 228, n. 46.
Paolo Veronese. L'illusione della realtà, exhib. cat., Palazzo della Gran Guardia, Verona, 2014, p. 33, fig. 9 (essay by B. Aikema), p. 80, under no. 1.21 (entry by C. Tranquillità).
B. Aikema, 'Paolo Veronese in prospettiva. A proposito della mostra di Verona', in *Paolo Veronese. Giornate di Studio*, Venice, 2016, pp. 209-210, fig. 2.
B.L. Brown, 'The View from Behind: Veronese, Giulio Romano and the Rape of Europa', *Artibus et historiae*, LXXIV, 2016, pp. 207-209, 220, figs. 1, 3, 6.

Few drawings capture so well the moment of artistic creation as Paolo Veronese's pen sketches, of which the Kasper drawing is a compelling and particularly large example. Veronese's main focus in these sketches is the poses of single figures or groups of figures and the way they relate to each other and interact, superimposing *pentimento* upon *pentimento*, as in the male figure at lower center of the present work, whose legs are drawn

several times, and whose head is also repeated twice. Seemingly random in the way the figures are jotted down, these study sheets may at first appear bewildering, but the patient viewer will feel rewarded when starting to discover connections and variations in the multitude of figures, and when feeling he is allowed an insight into the artist's febrile mind at the moment he commits to paper his ideas for the first time.

Published only in 2010, the year the drawing was acquired by Kasper, Gloria Gallucci (*op. cit.*) immediately recognized that a large number of the figures relate to the master's large painting (173 x 365 cm) of *David anointed by Samuel* in the Kunsthistorisches Museum, inv. 40 (fig. 1; see T. Pignatti and F. Pedrocchi, *Veronese*, Milan, 1995, I, no. 51, ill.; Salomon, *op. cit.*, p. 55, no. 4, fig. 35). This and other paintings were among the first monumental works that the artist made after his first success as a young artist in his twenties; the picture in Vienna has been dated as early as around 1550, and as late as 1558. As Gallucci acknowledged herself (*op. cit.*, p. 337), the connection she suggested with the decorations of Andrea Palladio's Villa Maser of the early 1560s (Pignatti and Pedrocchi, *op. cit.*, no. 123, ill.) are much less obvious, and indeed have been rejected by more recent authors (Salomon, *op. cit.*, p. 228, n. 46; Brown, *op. cit.*, p. 209; pace R. Cocke in exhib. cat., 2011, *op. cit.*, pp. 56-57; and J. Marciari in exhib. cat., *op. cit.*, 2018, pp. 40, 42).

Rather than with any of the frescoes at Maser, some of the studies on the Kasper sheet that are unrelated to the painting in Vienna (in particular those at upper left) seem to connect with a composition depicting the princess Europa abducted by Jupiter in the guise of a heifer, but no corresponding work by Veronese from this period in his career is known. Depending on where exactly one situates the Vienna painting in the 1550s, it is clear that the drawing should be dated accordingly. Of some importance in this discussion is the architectural vignette of a ruin upper right in the Kasper sheet, which, as Gallucci also noted (*op. cit.*, p. 335), Veronese copied after Hieronymus Cock's etched view of the Forum of Nerva published in 1551, providing a clear *terminus post quem* (T.A. Riggs, *Hieronymus Cock. Printmaker and Publisher*, Ph.D. dissertation, Yale University, 1971, p. 262, no. 22, ill.). (Incidentally, Veronese used Cock's print also as a model at Maser). In any case, the drawing is among the earliest surviving examples of Veronese's study sheets in pen. More accomplished than one from around 1550 in the Hamburger Kunsthalle (inv. 1922-175; see R. Cocke, *Veronese's Drawings. A Catalogue Raisonné*, London, 1984, no. 3, ill.; and D. Klemm, *Italienische Zeichnungen, 1450-1800*, Cologne, Weimar and Vienna, 2009, I, no. 541, III, ill.), in its confidence, dynamism and richness of detail the Kasper drawing can be compared to two smaller sketches for Veronese's paintings in the Venetian church of San Sebastiano from 1556 (Cocke, *op. cit.*, 1984, nos. 5, 6, ill.; for the painting, see Pignatti and Pedrocchi, *op. cit.*, I, nos. 57, 58, ill.).



Fig. 1 Paolo Caliari, called Paolo Veronese, *David anointed by Samuel*. Kunsthistorisches Museum, Vienna.







27

PAOLO FARINATI (VERONA 1524-1606)*Saint Barbara with Saints Anthony Abbot and Roch*

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

16¾ x 9⅞ in. (42.5 x 25 cm)

\$40,000-60,000

£29,000-43,000
€34,000-51,000**PROVENANCE:**Probably William Bates (1824-1884), Birmingham (L. 2604).
Anonymous sale; Christie's, New York, 22 January 2003, lot 5.
with Jean-Luc Baroni, London, from whom acquired by Kasper in 2011.**EXHIBITED:**New York, The Morgan Library and Museum, *Mannerism and Modernism. The Kasper Collection of Drawings and Photographs*, 2011, no. 14, ill. (entry by E. Baseggio Omiccioli).**LITERATURE:**E. Baseggio Omiccioli, 'Paolo Farinati's Design for the Banner of the Confraternity of the Artillerymen in Verona', *Master Drawings*, L, no. 1, Autumn 2012, pp. 65-70, fig. 1.

Paolo Farinati was active mainly in his hometown of Verona, not far from Venice, and in the surrounding territories. While his fame as a painter was largely confined to that area, his drawings were praised and sought after by collectors throughout Italy already in the 16th Century. Annibale Carracci was a great admirer of Farinati's drawings, and noted in his copy of Vasari's *Vite*: 'of this Farinato I saw a huge drawing made with ink wash of marvelous beauty as I have never seen before on paper, and I heard from talented

painters that he was extremely skilled and the envious Vasari only briefly mentions him' (G. Perini, *Gli scritti dei Carracci. Ludovico, Annibale, Agostino, Antonio, Giovanni Antonio*, Bologna, 1990, p. 159).

This handsome drawing is executed in pen and wash, heightened with white, on colored paper, a technique for which Farinati was famous. His biographer Carlo Ridolfi writes of Farinati's extraordinary output of drawings made with 'carte tinte, tocchi di acquerello, e lumi di biacca' (C. Ridolfi, *Le maraviglie dell'arte*, Venice, 1648, ed. 1837, p. 329). The sheet can be connected to one of the works mentioned in the painter's account book preserved in the Archivio di Sato in Verona that records the production of Farinati's workshop from 1573 to 1606. According to the ledger, on 4 March 1576 the artist was commissioned to paint a banner for the confraternity of the Bombardieri (artillerymen) in his home town (P. Farinati, *Giornale, 1573-1606*, Florence, 1968, pp. 22-23). The design was to include Saint Barbara, Saint Anthony and Saint Roch as precisely described in the record: 'I made a contract [...] to paint a banner for the Confraternity of the Artillerymen, on which it should be painted in oil Saint Barbara at the top and Saint Anthony and Saint Roch at the bottom with a branch of golden foliage and golden planets as in the old banner' (quoted in English in Baseggio Omiccioli, *op. cit.*, p. 67). Given the highly finished nature of the present composition, it is likely that the study was used as a *modello* to be presented for approval to the patrons. Other drawings by Farinati, similar in style and technique, can be found in numerous museum collections; one example is a sheet with *A man resting on a staff* in the Metropolitan Museum of Art (inv. 2009.31.6; see F. den Broeder, *Old Master Drawings from the Collection of Joseph F. McCrindle*, exhib. cat., Princeton University Art Museum, and elsewhere, 1991, no. 11, ill.) which was executed between 1570 and 1575.



28

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

The Betrothal of the Virgin

with inscription 'Morazzone Milan' (on the mount)
pen and brown ink, brown wash, heightened with white, on blue paper
16 x 11¾ in. (40.5 x 30 cm)

\$30,000-50,000

£22,000-36,000
€26,000-42,000

PROVENANCE:

Unidentified Italian 18th Century collector (his mount with inscription).
Private collection, Austria; Dorotheum, Vienna, 17 October 2007, lot 56
(as circle of Morazzone).
with Carta Fine Art (Florian F. Härb), London, from which acquired by Kasper
in 2008.

EXHIBITED:

New York, The Morgan Library and Museum, *Mannerism and Modernism*.
The Kasper Collection of Drawings and Photographs, 2011, no. 31, ill.
(entry by A. Ng).



Fig. 1. Pier Francesco Mazzucchelli, called Il Morazzone, *Betrothal of the Virgin*. Cappella del Rosario, San Vittore, Varese.

Born in Piedmont in the small village of Morazzone, near Varese, from which he took his nickname, Pier Francesco Mazzucchelli was trained in Rome. According to tradition, the Sieneese artist Ventura Salimbeni was his master, but he was also a pupil of the Cavaliere d'Arpino. The artist has been recently described as 'one of the most outstandingly gifted and original draftsmen active in Lombardy in the seventeenth century' (N. Turner, 'Some Unpublished Drawings by Morazzone', *Master Drawings*, XXII, no. 4, Winter 1984, p. 426), although very few drawings by his hand survive to this day.

Upon his return to Varese from Rome in 1598, Morazzone began to work in the Cappella del Rosario in the church of San Vittore. The commission was prestigious as the chapel is the shrine of a miraculous 15th Century fresco of the Virgin and Child (J. Stoppa, *Il Morazzone*, Milan, 2003, pp. 228-229). After completing the decoration of the vault, Morazzone was commissioned in 1611 to execute an altarpiece (later removed and now lost), and some years later (1615) to decorate the walls of the chapel with a series of scenes from the early lives of the Virgin and Christ.

This drawing relates to the *Betrothal of the Virgin* frescoed on the right side of the main altar. The iconographic program of the decoration had been carefully devised by the provost of the chapel, Giovanni Andrea Dralli and progress on the project is documented in detail by the contemporary chronicle of Giulio Tatto and other archival sources. Morazzone was assigned the commission for this part of the decoration in October of 1615 and began to work the same month. The whole fresco cycle was completed, after several interruptions, in November of the following year. The two largest scenes flanking the main altar, the *Presentation of the Virgin* and the *Betrothal*, were executed during the summer of 1616, between July and September. Responding to their location high up on the walls, Morazzone depicted the figures and the architecture as if seen obliquely from below, clearly visible in the present sheet.

A smaller preparatory drawing for the *Presentation of the Virgin* at Windsor is squared for transfer (inv. RL 4819; see L. Whitaker and M. Clayton, *The Art of Italy in the Royal Collection. Renaissance and Baroque*, London, 2007, no. 122, ill.). Given its finished quality, painterly style and large format, it is possible that the Kasper sheet was intended as a *modello* to be presented and approved by the scrupulous patron. The composition of the drawing differs from the fresco only in a few details: the architectural elements in the background, here only schematically rendered, and the headgear of the female figure standing at the extreme right. A drawing in the Frits Lugt Collection, a study of a *Prophet* for the Sacro Monte in Varallo (inv. 1000; J. Byam Shaw, *The Italian Drawings of the Frits Lugt Collection*, Paris, 1983, I, no. 401, III, pl. 454), is similar in size and its painterly technique.



29

TADDEO ZUCCARO
(SANT'ANGELO IN VADO 1529-1566 ROME)

A seated man and studies of male figures behind him

with inscription 'f 6.5' (lower right)
 black chalk, pen and brown ink, brown wash heightened with white,
 on brown-yellow prepared paper, incised for transfer
 14% x 8% in. (36.5 x 21.2 cm)

\$250,000-350,000

£190,000-250,000
 €220,000-300,000

PROVENANCE:

Padre Sebastiano Resta (1635-1714), Milan.
 John, Lord Somers (1650-1716), London (L. 2981).
 Jonathan Richardson, Senior (1665-1745), London (L. 2184).
 Francis Abbot (1801-1893), Edinburgh (L. 970) (his inscription
 'Taddeo Zucchero/born 1529-died 1566' on the mount).
 Private collection, Switzerland; Christie's, New York, 30 January 1998, lot 19.
 with David Lachenmann Kunsthandel, Zurich, from which acquired by Kasper.

EXHIBITED:

New York, The Morgan Library and Museum, *Mannerism and Modernism. The Kasper Collection of Drawings and Photographs*, 2011, no. 25, ill. (entry by R. Eitel-Porter).

This powerful drawing is an outstanding example of Taddeo Zuccaro's draftsmanship from the early years of his career. In 1553 the Roman nobleman Jacopo Mattei entrusted Taddeo with the decoration of a small chapel in the church of Santa Maria della Consolazione in Rome (J.A. Gere, *Taddeo Zuccaro. His Development Studied in his Drawings*, Chicago, 1969, pp. 57-62). According to Vasari, Zuccaro accepted the commission in exchange for a very low payment in the hope of demonstrating his skills as a painter and establishing his reputation in Rome. Taddeo worked slowly on the project for about four years, devoting his energies to it only when he was 'inspired to do well'. His painstaking work on the decoration of the chapel paid off and the frescoes established the artist as one of the main protagonists of the Roman artistic scene of the time.

A large number of drawings related to the project survive. They attest to the artist's concern with creating carefully studied groups and individual figures that could be admired individually even outside the context of the painted decoration, as noted by John Gere (*ibid.*, pp. 59-60). The figure of the seated man on this sheet appears in the lower right corner of the *Last Supper* in one of the compartments on the chapel's vault (fig. 1). A figure seated in an almost identical pose occurs on another sheet, a study for one of the shepherds in an *Adoration*, first recognized as the work of Taddeo by Noël Annesley and soon after published by Gere ('Addenda and Corrigenda', *Master Drawings*, XXXIII, no. 3, Autumn 1995, no. 264K).

The present study, drawn in black chalk and brown wash and expressively heightened with white, is executed on paper prepared with a warm yellow wash, a technique similar to that found in other studies for the same commission, and in particular in the study for a group of kneeling women in the Gabinetto Nazionale delle Stampe, Rome (inv. FC 125685; see S. Prosperi Valenti Rodinò, *Disegni Romani dal XVI al XVIII secolo*, Rome, 1995, no. 26, ill.).



Fig. 1. Taddeo Zuccaro, *The Last Supper*. Santa Maria della Consolazione, Rome.



30

**TADDEO ZUCCARO
(SANT'ANGELO
IN VADO 1529-1566 ROME)**

A figure striding to the right (recto); A group of saints and prelates looking to the right (verso)

with number 'n. 17' (upper left)
red chalk (recto); black chalk, pen and brown ink,
brown wash (verso)
14 x 8¾ in. (35.5 x 22.5 cm)

\$150,000-250,000

£110,000-180,000
€130,000-210,000

PROVENANCE:

Anonymous sale; Christie's, New York, 24 January 2001, lot 17, where acquired by Kasper.

EXHIBITED:

New York, The Morgan Library and Museum, *Mannerism and Modernism. The Kasper Collection of Drawings and Photographs*, 2011, no. 26, ill. (entry by R. Eitel-Porter).



(recto)

The group of saints and prelates on the verso of this sheet relates to a fresco by Taddeo in the church of Santa Sabina in Rome (C. Acidini Luchinat, *Taddeo e Federico Zuccari, Fratelli pittori del Cinquecento*, Milan, 1998, I, pp. 113-116, ill.). In 1559-1560 Cardinal Otto Truchsess von Waldburg, the titular cardinal of Santa Sabina at the time, commissioned Taddeo to decorate of the apse of the church. The composition, with Christ surrounded by saints and prelates, is tightly organized around a central axis. Christ sits on a mountain flanked on each side by groups

of saints, bishops and popes. Scholars generally agree that the archaic organization of the scene can be explained by the fact that Taddeo was instructed to follow the composition of a 5th Century mosaic that once decorated the apse and that by his time had been severely damaged (B. Golda, 'Taddeo Zuccaro's fresco in the apse-conch in S. Sabina', *Assaph. Sect. B, Studies in Art History*, IV, 1999, pp. 105-124). Another sheet by Taddeo in a private collection (J. A. Gere, 'Addenda and Corrigenda', *Master Drawings*, XXXIII, no. 3, Autumn 1995, no. 264M), is a

preliminary study for the whole apse decoration and is executed in a similar technique of pen and brown wash. The group of figures depicted in the drawing under discussion appears at the extreme left of the fresco and includes the female Saints Sabina, Serafia, Marcella and their spiritual daughters (fig. 1).

The figure in red chalk on the recto appears to have been drawn after a live model. This study cannot be connected specifically to any



(verso)

of Taddeo's known projects. However, various iterations of a similarly dressed figure wearing a traveler's hat appear in several painted works by the artist, in particular as one of the apostles in the *Assumption of the Virgin* in the Pucci chapel in the church of Trinità dei Monti (Acidini Luchinat, *op. cit.*, I, p. 271, fig. 15), and as one of the torturers in the fresco of the *Flagellation* in the Mattei chapel in Santa Maria della Consolazione, both in Rome Rome (*ibid.*, p. 55, fig. 22).



Fig. 1. Taddeo Zuccaro, *Christ Among Apostles and Saints* (detail). Santa Sabina, Rome.

31

**GIUSEPPE PORTA,
CALLED GIUSEPPE SALVIATI
(CASTELNUOVO DI GARFAGNANA
CIRCA 1520-CIRCA 1575 VENICE)**

The Queen of Sheba presenting gifts to King Solomon

with inscription 'Sciavone' (lower left), and 'La Reine de Saba offrant [replacing a crossed-out word, probably 'presentant'] des presents a Salomon/ Sciavone N. 62' (verso)

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

7% x 10% in. (19.4 x 27.1 cm)

\$70,000-100,000

£51,000-72,000
€60,000-85,000

PROVENANCE:

Possibly Jean-Baptiste Séroux d'Agincourt (1730-1814), Rome.

Possibly purchased in 1790 with the rest of Agincourt's collection by Willem Anne Lestevenon, Paris (1750-1830) (his inscription in Dutch on the secondary).

Alcide Donnadieu (1791-1861), London (L. 98).

Anonymous sale; Christie's, London, 4 July 2000, lot 88.

with P. & D. Colnaghi, London (*An Exhibition of Master Drawings*, 2001, no. 4, ill.), from which acquired by Kasper in 2001.

EXHIBITED:

New York, The Morgan Library and Museum, *Mannerism and Modernism*.

The Kasper Collection of Drawings and Photographs, 2011, no. 13, ill.

(entry by E. Baseggio Omiccioli).

LITERATURE:

D. McTavish, 'Additions to the Catalogue of Drawings by Giuseppe Salviati', *Master Drawings*, XLII, no. 4, Winter 2004, p. 337, no. 3, ill.

This sheet is an important example of Giuseppe Porta's small surviving corpus of drawings. The artist was born in Tuscany, but started his career in Rome with the Florentine painter Francesco Salviati, whose name he later adopted. Master and pupil moved together to Venice in 1539 where Porta soon established himself as a fresco painter of façade decorations. Unfortunately none of these works has survived. In technique, format and size, the drawing closely relates to another sheet by the artist in the British Museum representing *The Taking of Samson* (inv. 1950,07271; see D. McTavish, *Giuseppe Porta called Giuseppe Salviati*, New York and London, 1981, no. 13, fig. 152). It has been suggested that both works could have been compositions for a now-lost façade decoration or, perhaps, preparatory studies for chiaroscuro woodcuts (McTavish, *op. cit.*, 2004, p. 337).

The drawing is mounted on an 18th Century collector's mat, on the backing of which is a long handwritten biographical note in Dutch. The author has been identified as the politician, dealer, connoisseur, and collector Willem Anne Lestevenon. Lestevenon, who was born in Paris and later settled in Haarlem, acted as an agent for the Teylers Museum in Haarlem, acquiring on its behalf the collection of drawings of Queen Christina of Sweden from the Odescalchi family in Rome. Lestevenon also bought drawings for his own collection, as here (see B. de Moustier, 'The Italian drawings collection of the Marquis de Lagoy', *Master Drawings*, XLVI, no. 2, Summer 2008, pp. 193-198). Lestevenon believed this sheet was a work of Porta's Venetian contemporary, Andrea Schiavone; his inscription on the backing is indeed a short biographical note on Schiavone.



32

ALESSANDRO MAGANZA
(VICENZA 1556-AFTER 1630)

Christ in the house of Martha and Mary

with inscription '158/ The Miracle at Cana' (verso)
black chalk, pen and brown ink, brown wash
8 x 11¼ in. (20.5 x 29.9 cm)

\$10,000-15,000

£7,300-11,000
€8,500-13,000

PROVENANCE:

Terence Mullaly, London, by 1965.
with Stephen Spector, New York.
with W.M. Brady & Co., New York, from which acquired by Kasper in 2005.

EXHIBITED:

Northampton, Smith College Museum of Art, exhibition untitled and without catalogue, 1962 (as Andrea Michieli Vicentino).
Manchester, Manchester City Art Gallery, *Between Renaissance and Baroque. European Art, 1520-1600*, 1965, p. 116, no. 394 (as Andrea Michieli Vicentino; catalogue by F. G. Grossman).
Edinburgh, Edinburgh Festival, *Italian 16th-Century Drawings from British Private Collections*, 1969, p. 45, no. 95, ill. (as Andrea Michieli Vicentino; catalogue by K. Andrews).
Venice, Fondazione Giorgio Cini, *Disegni Veneti di Collezioni Inglesi*, 1980, no. 43, ill. (catalogue by J. Stock).
New York, The Morgan Library and Museum, *Mannerism and Modernism. The Kasper Collection of Drawings and Photographs*, 2011, no. 15, ill. (entry by E. Baseggio Omiccioli).

When the drawing was first published, it was considered a work by Andrea Michieli Vicentino (1542-1617), but later recognized by Julien Stock as a work by Alessandro Maganza, following a suggestion of James Byam Show (in exhib. cat., 1980, *op. cit.*). Maganza was the most prominent member of a large family workshop active in Vicenza for several generations over fifty years. Many of the works produced in the *bottega* were signed collectively by Alessandro and his four sons with the signature 'Alexander Maganza et filii fecerunt' (S. Mason, 'Per la grafica dei Maganza', *Arte e Documento*, XIII, 1999, p. 211), which can make it difficult to distinguish the different hands within the workshop. Alessandro was an extremely prolific draftsman and his drawings, many of them in private and public collections, express his artistic abilities better than his painted works. This outstanding example cannot be connected to any of the known paintings by the artist and its subject remains elusive. Formerly called the *Marriage at Cana*, more recently it has been interpreted as *Christ in the house of Martha and Mary* (E. Baseggio Omiccioli in exhib. cat., 2011, *op. cit.*). The moment depicted by the artist is when Christ enters the two sisters' house, here represented as an elegant Venetian palazzo. It was Maganza's predilection to choose his subjects from rare episodes in the Gospel and interpret them in unusual ways.

The drawing can be compared with other similarly large compositions by the artist, such as the *Martyrdom of Saint Lawrence* in the British Museum (inv. 1910,0212.38; see O. Matarrese, 'Appunti sulla Formazione di Alessandro Maganza disegnatore e qualche aggiunta di Giambattista il Giovane', *Association des historiens de l'art italien*, IV, 1997-1998, pp. 25-28, fig. 2).



33

**ANDREA LILIO (ANCONA CIRCA
1570-AFTER 1635 ASCOLI PICENO)**

An angel playing a violin

black and traces of red chalk, squared in black chalk, on blue paper
6¼ x 4½ in. (15.6 x 11.4 cm)

\$15,000-20,000

£11,000-14,000
€13,000-17,000

PROVENANCE:

Lord (Kenneth) Clark of Saltwood (1903-1983), London; Sotheby's, London, 5 July 1984, lot 168.
Anonymous sale; Sotheby's, London, 4 July 1988, lot 29.
Private collection, Germany.
with Katrin Bellinger Kunsthandel, Munich (*Master Drawings 2004*, 2004, no. 10, ill.), from which acquired by Kasper in 2006.

EXHIBITED:

New York, The Morgan Library and Museum, *Mannerism and Modernism. The Kasper Collection of Drawings and Photographs*, 2011, no. 29, ill. (entry by R. Eitel-Porter).

LITERATURE:

M. Di Giampaolo, 'Per Andrea Lilio disegnatore e una precisazione per il Cantarini', in *Disegni marchigiani dal Cinquecento al Settecento. Atti del Convegno "Il Disegno antico nelle Marche e dalle Marche"*, Monte San Giusto, 22-23 maggio 1992, Florence, 1995, p. 78, fig. 2.
M. Pulini, *Andrea Lilio*, Milan, 2003, no. 10, ill., and p. 158.

Andrea Lilio was born in Ancona in the Marche. After training presumably with local artists, he moved to Rome. His entire career was spent between Rome and his native Ancona. Only recently, the present study has been convincingly connected with one of Lilio's altarpieces, the *Coronation of Saint Nicholas of Tolentino*, made for the church of Sant'Agostino in Ancona, which survives in four fragments in the local Pinacoteca (Pulini, *op. cit.*, no. 59, ill.). One of the fragments of the altarpiece contains a fascinating panoramic view of the port of Ancona (fig. 1) with, near the upper right corner, the feet and some parts of the red garment of a figure seated on clouds (*ibid.*, no. 59, ill.). The feet precisely correspond with those of the angel in the present drawing, who was depicted in the upper portion of the altarpiece playing the violin in the sky above the city. The painting is signed and dated 1598, a year in which Lilio was working on different commissions in his native town of Ancona. The figure of the angel can be compared with the *Three angels* in the Louvre (inv. RF44312; see C. Monbeig Goguel, 'Alphabet pour Roseline. Dessins italiens peu connus ou redécouverts (XVe-XVIIIe siècles)', in *Hommage au dessin. Mélanges offerts à Roseline Bacou*, Rimini, 1993, p. 98, 112, fig. 10). The technique, with the lively application of the chalk on blue paper and the tight grid in black chalk drawn for transferring the drawing to the canvas, is similar in both this work and the sheet under discussion.



Fig. 1. Andrea Lilio, *Coronation of Saint Nicholas of Tolentino* (fragment). Pinacoteca Civica, Ancona.



(actual size)

34

SALVATOR ROSA (NAPLES 1615-1673 ROME)

Two figures, one reclining, the other pointing upwards

with number '5' (on the secondary support)
pen and brown ink, brown wash, with traces of white bodycolor
5½ x 3¾ in. (13.7 x 9.5 cm)

\$20,000-30,000

£15,000-22,000
€17,000-25,000

PROVENANCE:

Probably Queen Christina of Sweden (1626-1689); by inheritance to Decio Cardinal Azzolini (1623-1689), Fermo, and Rome and Marchese Pompeo Azzolini (died 1689), Rome.

Prince Livio Odescalchi (1652-1713), Rome; by descent to Prince Ladislao Odescalchi (1846-1917).

with Galerie Gerda Bessenge, Berlin, in 1974.

with Thomas Williams, London, from which acquired by Kasper in 2000.

EXHIBITED:

New York, The Morgan Library and Museum, *Mannerism and Modernism. The Kasper Collection of Drawings and Photographs*, 2011, no. 33, ill. (entry by R. Eitel-Porter).

LITERATURE:

M. Mahoney, *The Drawings of Salvator Rosa*, New York and London, 1977, I, p. 443, no. 45.16, ill.

W.E. Wallace, *The Etchings of Salvator Rosa*, Princeton, 1979, p. 190, no. 55a.

ENGRAVED:

Etched in reverse by the artist (A. von Bartsch, *Le Peintre-graveur*, XX, Vienna, 1820, p. 258, no. 58).

The Neapolitan artist Salvator Rosa, who worked in Rome and then Florence, is famous for his landscapes. The present work is a preparatory drawing quite similar (albeit with certain differences) to a signed etching, in which the composition is reversed. The etching belongs to the famous series *Figurines*, a suite comprised of 62 plates featuring resting military figures in contemporary armour or turbans. According to a letter written by Rosa to his friend Giovanni Battista Ricciardi, whom the artist frequently consulted, Rosa worked on the series in 1656 to 1657 while in Rome. In the letter, Rosa asks Ricciardi what he thinks of his dedicating the series of 25 etchings, a series that would be subsequently expanded, to his friend and patron Carlo de' Rossi (Wallace, *op. cit.*, 1979, p. 17).

While the drawing shows the soldier seated holding a spear, addressing a figure in a turban, the print shows the man in armour with his gaze turned more towards the viewer. Furthermore, the figure behind him looking into the distance and followed by a man in long robes, is different from the one in the drawing.

The use of a sharp pen and brown ink to outline the figures, in contrast with the translucent brown wash used in the background, appears in other similar works, notably a *Helmeted soldier standing with his left arm outstretched* at the Uffizi (inv. 2223F), as well as in a series of studies sold at Christie's, London, 6 July 1976, lots 52-56.



(actual size)



35

**CONSTANTIN-ERNEST-
ADOLPHE-HYACINTHE GUYS
(VLISSINGEN 1802-1892 PARIS)**

Women dancing in an interior

with inscription 'Balade grisettes' (verso)
pen and brown ink, gray and brown wash, on wove paper
6¼ x 9¾ in. (16 x 24.5 cm)

\$1,500-2,500

£1,100-1,800
€1,300-2,100

Depictions of Parisian women during the Second Empire constitute a large part of the graphic work of Constantin Guys, declared by Charles Baudelaire to be the 'painter of modern life' ('peintre de la vie moderne') in his collection of essays published by *Le Figaro* in 1863. Here, two women dancing in a cabaret are surrounded by an audience and musicians. These dancing figures, their arms raised, also appear in several other compositions, notably in two studies in the Musée Carnavalet, Paris (inv. 1188; see G. Piersanti in *Constantin Guys. Il pittore della vita moderna*, exhib. cat., Rome, Palazzo Braschi, 1980, no. 114; and inv. 1176; see J. Alvarez in *Constantin Guys. Fleurs du mal*, exhib. cat., Paris, Musée de la vie romantique, 2002-2003, no. 74).

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Christie's may, at its option, withdraw any **lot** from auction 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

- 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.
- All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- 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.
- For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches 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(f).

B REGISTERING TO BID

1 NEW BIDDERS

- 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 begins 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:
 - for individuals: Photo identification (driver's 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);
 - 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
 - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- 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 Client Services Department at +1 212-636-2000.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, 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 within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at +1 212-636-2000.

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

If you are bidding on behalf of another person, 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. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

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 or in person. For help, please contact the Client Service Department on +1 212-636-2000.

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. 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 or her 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, 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 sections B(3), E(2)(f), F(4), and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through 'Christie's LIVE™' (as shown above in paragraph 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 US dollars. 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 mail 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.

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- (a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- (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.
- (b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

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** from auction 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.

- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (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. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
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B REGISTERING TO BID

1 NEW BIDDERS

- (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 begins 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 (driver's 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 Client Services Department at +1 212-636-2000.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, 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 within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at +1 212-636-2000.

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

If you are bidding on behalf of another person, 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. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

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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 or in person. For help, please contact the Client Service Department on +1 212-636-2000.

6 BIDDING SERVICES

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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. 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 or her 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, 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 sections 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;
- (c) internet bidders through 'Christie's LIVE™ (as shown above in paragraph B6); and
- (d) 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 US dollars. 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 mail 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 AND TAXES

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 US\$600,000, 20% on that part of the **hammer price** over US\$600,000 and up to and including US\$6,000,000, and 14.5% of that part of the **hammer price** above US\$6,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a 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 successful bidder. 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. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the successful bidder's responsibility to pay all taxes due. Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

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

- 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
- 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 5 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:

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- 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**.
- 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.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- 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 auction or drew attention to any conflict of opinion.
- 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**.

- 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.
- In order to claim under the **authenticity warranty** you must:
 - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - 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
 - 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.
- 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, under 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.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This additional **warranty** does not apply to:
 - 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;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- 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, providing 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 property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.
- 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 NO IMPLIED WARRANTIES

EXCEPT AS SET FORTH IN PARAGRAPHS E1 AND E2 ABOVE, NEITHER THE SELLER NOR THE CHRISTIE'S GROUP MAKE ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE LOT, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY

DISCLAIMED.

4 YOUR WARRANTIES

- 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.
- where you are bidding on behalf of another person, you warrant that:
 - you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will remain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
 - 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;
 - you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

- 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.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.
 - Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
 - Bank Checks
You must make checks payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.
 - Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

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 you.

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:

- When you collect the **lot**; or
- 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.

4 WHAT HAPPENS IF YOU DO NOT PAY

- 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):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - 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;
 - 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;
 - 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;
 - 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);
 - we can, at our option, reveal your identity and contact details to the seller;
 - 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;
 - we can 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
 - we can take any other action we see necessary or appropriate.
- 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.

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

- You must collect purchased **lots** within seven 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**).
- 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 +1 212 636 2650.
- If you do not collect any **lot** within thirty days following the auction we may, at our option:
 - charge you storage costs at the rates set out at www.christies.com/storage.
 - 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

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

•
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 Paragraph H2(b) of the Conditions of Sale.

■
See Storage and Collection pages in the catalogue.

Ψ
Lot incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

Φ
Please note that this **lot** is subject to an import tariff. The amount of the import tariff due is a percentage of the final hammer price plus buyer’s premium. The buyer should contact Post Sale Services prior to the sale to determine the estimated amount of the import tariff. If the buyer instructs Christie’s to arrange shipping of the **lot** to a foreign address, the buyer will not be required to pay the import tariff. If the buyer instructs Christie’s to arrange shipping of the **lot** to a domestic address, if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. For the purpose of calculating sales tax, if applicable, the import tariff will be added to the final hammer price plus buyer’s premium and sales tax will be collected as per The Buyer’s Premium and Taxes section of the Conditions of Sale.

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 AND EXPLANATION OF CATALOGUING PRACTICE

11/01/21

IMPORTANT NOTICES

△ 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 if the lot fails to sell. Christie’s 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 is an amount calculated against the hammer price. The third party may continue to 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 interested parties

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 made loans or advanced money to consignors or prospective purchasers 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.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie’s opinion a work by the artist.

**“Attributed to ...”

In Christie’s qualified opinion probably a work by the artist in whole or in part.

**“Studio of ...”/ “Workshop of ...”

In Christie’s qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**“Circle of ...”

In Christie’s qualified opinion a work of the period of the artist and showing his influence.

**“Follower of ...”

In Christie’s qualified opinion a work executed in the artist’s style but not necessarily by a pupil.

**“Manner of ...”

In Christie’s qualified opinion a work executed in the artist’s style but of a later date.

**“After ...”

In Christie’s qualified opinion a copy (of any date) of a work of the artist.

“Signed ...”/“Dated ...”/

“Inscribed ...”

In Christie’s qualified opinion the work has been signed/dated/inscribed by the artist.

“With signature ...”/ “With date ...”/

“With inscription ...”

In Christie’s qualified opinion the signature/

date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with ‘circa’) on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie’s and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

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 now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, 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. These will vary by department.

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday - Friday.

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: +1 212 636 2650

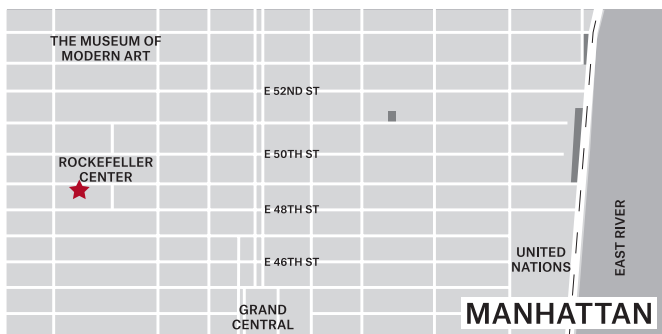
Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

PostSaleUS@christies.com

Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays

Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231

Tel: +1 212 974 4500

PostSaleUS@christies.com

Main Entrance on Corner of Imlay and Bowne St

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays

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GIOVANNI FRANCESCO BEZZI, CALLED NOSADELLA (ACTIVE BOLOGNA, CIRCA 1549-1571)

Christ Carrying the Cross

oil on panel

15 $\frac{5}{8}$ x 19 $\frac{1}{2}$ in. (39.8 x 49.5 cm.)

\$80,000-120,000 | £58,000-87,000 | €68,000-100,000

OLD MASTER PAINTINGS AND SCULPTURE

New York, 14 October 2021

VIEWING

9-13 October 2021
20 Rockefeller Plaza
New York, NY 10020

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Always In Style: Property from the Collection of Herbert Kasper

JUAN GRIS (1887-1927)

Le moulin à café

gouache, black Conté crayon and pencil on card

Sheet size: 18¼ x 11½ in. (46.4 x 30.1 cm.)

Image size: 10¾ x 8½ in. (27.2 x 21.6 cm.)

Executed in 1916

\$300,000–500,000

20TH CENTURY

EVENING SALE

New York, November 2021

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PROPERTY FROM A PRIVATE COLLECTION
GIOVANNI FRANCESCO BARBIERI, IL GUERCINO (CENTO 1591-1666 BOLOGNA)
Judith with the Head of Holofernes
Estimated £30,000-50,000
Sold London 6 July 2021
Price achieved: £356,260, world record for a drawing by the artist at auction

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OLD MASTER DRAWINGS

New York, 14-28 January 2022

Paris, 23 March 2022

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