



Cristofano di Michele Martini, known as Il Robetta

L'adorazione dei Magi (The Adoration of the Magi), c. 1500–1520

Engraving on paper, mounted on paper, 303 x 278 mm
on recto, lower right, signed in the plate: "ROBETTA"
on verso, lower right, inscribed in pencil: "757[?]" ; in blue: "97"

Provenance:

(...)

By latest 2012: Cornelius Gurlitt, Munich/Salzburg

From 6 May 2014: Estate of Cornelius Gurlitt

Bibliographical references:

Hind, Arthur M. "Cristofano Robetta," pp. 368–402. In: *The Print Collector's Quarterly*, vol. 10, no. 1 (1923).

Hind, Arthur M. *Early Italian Engraving: A Critical Catalogue*. London: Bernard Quaritch, 1938–1948. [vol. 2, no. 10]

Bellini, Paolo. *Catalogo completo dell'opera grafica del Robetta*. Milan: Salamon e Agustoni, 1973. [pl. 11]

The Illustrated Bartsch. Vol 25 (Commentary), *Early Italian Masters*, ed. Mark Zucker. New York: Abaris Books, 1984. [no. 2521.010]

Primary sources:

Seizure Inventory [Sicherstellungsverzeichnis], 2012, no. SV 31/074

Further sources consulted:

Metze, Gudula, ed. *Ars nova: Frühe Kupferstiche aus Italien. Katalog der italienischen Kupferstiche von den Anfängen bis um 1530 in der Sammlung des Dresdener Kupferstich-Kabinetts*. Petersberg: Imhof, 2013.

Business records Hildebrand Gurlitt

Correspondence Hildebrand Gurlitt

Cultural Plunder by the Einsatzstab Reichsleiter Rosenberg: Database of Art Objects at the Jeu de Paume

Database "Central Collecting Point München"

Database "Kunstsammlung Hermann Göring"

Getty Provenance Index, German Sales Catalogs

Lootedart.com

Lost Art

Répertoire des Biens Spoliés

Rijksbureau voor Kunsthistorische Documentatie

Verzeichnis national wertvoller Kunstwerke ("Reichsliste von 1938")

Witt Library

Note:

The composition of this engraving was conceived after an altarpiece by Filippino Lippi of same subject (1496), now in the Uffizi Gallery in Florence. Numerous impressions exist, many of them comparatively modern.

Other impressions include those at the Albertina, Vienna (inv. DG1935/442), the Metropolitan Museum of Art, New York (accession no. 17.3.566) and the University of Michigan Museum of Art (accession no. 1956/1.77).

Disclaimer:

The research of the Taskforce Schwabing Art Trove focused exclusively on the provenance of the artwork described in this report. This report does not purport to make pronouncements on any legal claims and legal positions. The head of the Taskforce Schwabing Art Trove is responsible for the contents and the publication of this report.

The Taskforce endeavoured to ensure the accuracy and reliability of the information provided. No liability will be accepted for the accuracy of the used sources; the facts, and conclusions contained therein; the exhaustiveness of research and evaluation of the available source material; any analyses or conclusions drawn from the sources in the course of research; the findings on the subject of the report and how they were derived; the authenticity of the artwork, its attribution to a particular artist, or its monetary value; and/or conclusions drawn by third parties based on this report.

This report is based on the sources available at the time it was written. It is an interim report that may be revised and updated, should additional relevant material be discovered. The Taskforce Schwabing Art Trove welcomes any information that may augment or clarify the provenance of this work.