

MAURIZIO NOBILE FINE ART

**SALON  
DU  
DESSIN**

**MARCH THE 22<sup>ND</sup>  
TO THE 27<sup>TH</sup>**

**2023**

**ARTWORKS SELECTION**





**FEDERICO ZUCCARI** (attr. a)

(Sant'Angelo in Vado, 1539 – Ancona, 1609)

*Descent into Hell*

Pen and brown ink, wash of brown ink and red chalk, traces of black chalk, 287 x 350 mm

**INSCRIPTIONS:**

on the recto, in pen and bistre, lower left-hand corner: *micheleangelo buenarotti*

**PROVENANCE:**

France, private collection

**BIBLIOGRAPHY:**

Unpublished

**NOTES:**

Study for the north-eastern section of Inferno at the base of the dome of Santa Maria del Fiore in Florence.



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**IPPOLITO SCARSELLA** also known as *Lo Scarsellino*  
(Ferrara, 1550 c. - 1620)

*The Tribute Money, 1590-1620 c.*

Pen, brown ink, brown ink wash, heightened with white on prepared colored paper, 137x190 mm

**INSCRIPTIONS:**

on the recto, lower right, in pen and brown ink: *p. vereones...*; on the verso, with graphite, the number 43.

**PROVENANCE:**

Pierre Sentuc Collection (Lugt n. 3608);\*  
Paris, private collection.

\* His mark, consisting of the initials P and S enclosed in a circle, as in our case, was placed on the back of the sheets, more specifically here on the lower right-hand corner.

**BIBLIOGRAPHY:**

Unpublished.

**NOTES:**

This would be a preparatory or memory study of the Scarsellino painting belonging to the Royal Collection (inv. no. RCIN 402894) first recorded at Kensington Palace in 1710 (no. 132).



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**LODOVICO LANA**  
(Codigoro, 1597 – Modena, 1646)  
*Kneeling male figure*  
Sanguine on paper, 400 x 250 mm

**PROVENANCE:**  
Italy, private collection

**BIBLIOGRAPHY:**  
Unpublished.

**NOTES:**  
The name of the artist is confirmed by Mr Marco Riccòmini (oral communication).

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# MAURIZIO NOBILE FINE ART



**SIMONE CANTARINI** *also known as le Pesarese*  
(Pesaro, 1612 – Verona, 1648)  
*The Coronation of a Holy Saint (Saint Teresa?)*  
Red chalk on paper, 267x183 mm mm

## INSCRIPTIONS:

on the verso, in red chalk: 44. watermark: centre left: in a circle, bird on three peaks and the letter 'd'  
outside the circle at top.

## PROVENANCE:

Bologna, private collection

## BIBLIOGRAPHY:

Unpublished work.

## NOTES:

Professor Daniele Benati confirms the name of Cantarini (oral communication).

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# MAURIZIO NOBILE FINE ART



**SIMONE CANTARINI**

(Pesaro, 1612 – Verona, 1648)

*Study of seated figure*

Red stone on paper, 218 x 190 mm

**INSCRIPTIONS:**

watermark: centre left 'x'.

**PROVENANCE:**

Italy, private collection.

**BIBLIOGRAPHY:**

Unpublished.

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**DOMENICO PIOLA**

(Genova, 1627 – 1703)

*St Jerome in the Grotto*

Brush and brown ink and brown wash, 430 x 290 mm

**PROVENANCE:**

Italy, private collection

**BIBLIOGRAPHY:**

Unpublished

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**PAOLO PAGANI**

(Castello Valsolda, 1655 – Milan, 1716)

*The Sacrifice of Isaac (recto and verso) ; Caricature with a Helmet, in Profile (verso)*

Pen, brown ink, gray wash and traces of pencil on paper,  
247 x 190 mm

**INSCRIPTIONS:**

on the recto, top right, in red pencil: 220; on the verso, top left, in pen and brown ink: *brec..(?)*; bottom right, in black pencil: 130763

**PROVENANCE:**

London, Christie's, 2 December 1969, lot n. 126;

London, Sotheby's, 21 March 1974, lot n. 99;

New York, Everett Fahy collection.

**BIBLIOGRAPHY:**

A. Morandotti, *Paolo Pagani : il ciclo Leoni Montanari e altre suggestioni*, in *"Verona Illustrata"*, 6, 1993, pp. 87-109;

D. Pascaronna, *Un "Sacrificio d'Isacco" di Paolo Pagani in Valsolda*, in *Il più dolce lavorare che sia*, edited by F. Elsig - N. Etienne - G. Extermann, Cinisello Balsamo 2009, pp. 309-311;

M. Riccòmini in *Carte Antiche e Moderne : Venti fogli dagli inizi del Seicento alla metà del Novecento*, edited by Laura Marchesini and Marco Riccòmini, Bologna, 2017, n. 8, pp. 24-76, fig. pp. 25, 27.

**NOTES:**

This drawing can be related to a canvas at the Casa Paolo Pagani Museum (Valsolda) which also represents a *Sacrifice of Isaac*.

Watermark of a circled scorpion.



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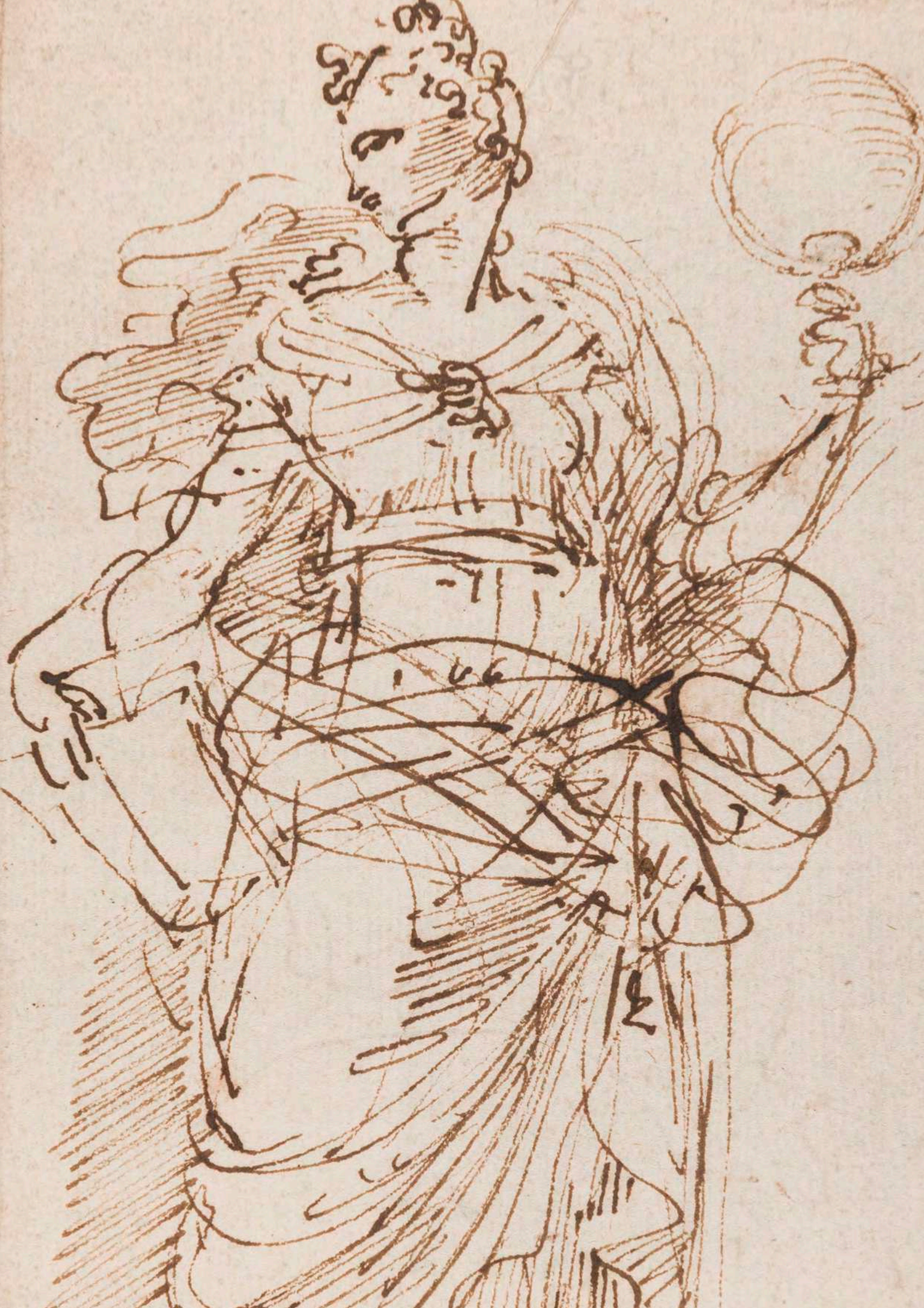
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**DONATO CRETI**

(Cremona, 1671 - Bologna, 1749)

*Female Allegorical Figure (recto e verso)*

Brown ink and pen, 189 x 110 mm

**INSCRIPTIONS:**

on the reverse, top right in modern pencil writing: *13/1*.

**PROVENANCE:**

London, Yvonne Ffrench;  
Germany, private collection.

**BIBLIOGRAPHY:**

M. Riccòmini, *Donato Creti. Le opere su carta. Catalogo ragionato*, Turin, 2012, p. 44, n. 34. I, fig. 34.I;

M. Riccòmini in *Carte antiche e moderne : venti fogli dagli inizi del Seicento alla metà del Novecento*, edited by Laura Marchesini and Marco Riccòmini, Bologna 2017, pp. 30-31, note n. 10, fig. 12.

**NOTES:**

This sheet is perhaps connected to another drawing by Creti, now in the Uffizi, with a girl who plays the tambourine, designed for a fireplace in Palazzo Fava in Bologna. We could therefore date it at the end of the eighth decade of the seventeenth century.

FILIGREE: a mistyline figure within a circle.



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**FRANCESCO MONTI**

[Bologna, 1685 – Brescia, 1768]

*Allegorical Scene*

Green and brown oil heightened in white on paper prepared with red, 280 x 420,5 mm

**PROVENANCE:**

Italy, private collection

**EXHIBITIONS:**

2012, Bologna, *Il bel dipingere. Dipinti e disegni emiliani dal XV al XIX secolo*, no. 27; 2016, Bologna, Museo dell'Assistenze, *Dipinti, disegni, arredi e sculture a Bologna*, s.no.

**BIBLIOGRAPHY:**

F. Frisoni card in *Il bel dipingere. Dipinti e disegni emiliani dal XV al XIX secolo*, D. Benati (ed.), exhibition catalogue, Bologna 2012, pp. 110-112, no. 27; Felsina Antiquaria. *Dipinti, disegni, arredi e sculture a Bologna*, M. Riccòmini (ed.), exhibition catalogue, Modigliana (FC) 2016, pp. 20-21.

**NOTES:**

The drawing seems to be a preparatory work for a fresco of the province of Brescia where Monti lived and worked.

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**FRANCESCO SIMONINI**

(Parma, 1686 - Venice or Florence, 1755 or 1753)

*Battle Scene*

Pen, black ink and wash in brown ink, 270 x 400 mm

**INSCRIPTIONS:**

signed lower right

**PROVENANCE:**

France, private collection.

**BIBLIOGRAPHY:**

Unpublished.

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**DOMENICO CORVI**

(Viterbo, 1721 - Rome, 1803)

*Studies of Masculine Heads*

Red chalk, 210 x 290 mm

**PROVENANCE:**

France, private collection.

**BIBLIOGRAPHY:**

Unpublished.

**NOTES:**

The name of the artist is confirmed by Professor Francesco Leone (written communication, January 2023).

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**GIANDOMENICO TIEPOLO**

(Venice, 1727-1804)

*A Centaur Attempting to Kidnap a Nymph, 1780-1785 c.*

Pen, brown and gray ink, brown and gray wash on paper,  
191 x 271 mm mm

**INSCRIPTIONS:**

signed on the recto, lower left, in pen and brown ink: "dom.o tiepolo f."; on the recto, upper left, in pen and brown ink: "s". on the verso, left-hand side, in pen and black ink: "284"

**PROVENANCE:**

Venice, Italico Brass collection (1870/1943; painter, scenographer and art collector);

Venice and Florence, by inheritance to descendants;

Paris, private collection.

**BIBLIOGRAPHY:**

D. Succi, *I Tiepolo. Virtuosismo e ironia*, Turin 1988, p. 90, fig. 71;

S. De Vitis, *Satiri e centauri nell'opera di Giandomenico Tiepolo*, in *Segni d'artista. Masterpieces for a collection*, S. Bosi (a cura di), Genova 2022, p. 20.

Cfr. F. Pedrocco, *Satiri, Centauri e Pulcinelli. Gli affreschi restaurati di Giandomenico Tiepolo a Ca' Rezzonico*, Venice 2000, p. 81 (published the fresco related to the drawing).

**NOTES:**

It is a modello used used by Giandomenico Tiepolo for a decorative fresco in the family villa in Zianigo.



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**GIANDOMENICO TIEPOLO**

(Venice, 1727-1804)

*A Family of Satyrs, 1780-1785 c.*

Pen, black and grey ink, brown and gray wash on paper,  
189 x 273 mm

**INSCRIPTIONS:**

signed on the recto, lower right-hand corner, in pen and grey ink: "dom. tiepolo f."; on the verso, right-hand side, in pen and black ink: "419".

**PROVENANCE:**

Venice, Italic Brass collection (1870/1943; painter, scenographer and art collector);

Venice and Florence, by inheritance to descendants;

Paris, private collection.

**BIBLIOGRAPHY:**

D. Succi, *I Tiepolo. Virtuosismo e ironia*, Turin 1988, p. 86, fig. 63;

S. De Vitis, *Satiri e centauri nell'opera di Giandomenico Tiepolo*, in *Segni d'artista. Masterpieces for a collection*, S. Bosi (a cura di), Genova 2022, p. 23.

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**GIANDOMENICO TIEPOLO**

(Venice, 1727-1804)

*A Nymph Kidnapped by a Centaur, 1780-1785 c.*

Pen, black and grey ink, grey wash on paper., 186 x 270 mm mm

**INSCRIPTIONS:**

signed on the recto, lower right-hand corner, in pen and grey ink: "dom. tiep..."; on the verso, right-hand side, in pen and black ink: "330".

**PROVENANCE:**

Venice, Italic Brass collection (1870/1943; painter, scenographer and art collector);  
Venice and Florence, by inheritance to descendants;  
Paris, private collection.

**BIBLIOGRAPHY:**

D. Succi, *I Tiepolo. Virtuosismo e ironia*, Torino 1988, p. 91, fig. 73;

S. De Vitis, *Satiri e centauri nell'opera di Giandomenico Tiepolo*, in *Segni d'artista. Masterpieces for a collection*, S. Bosi (a cura di), Genova 2022, p. 21.

**NOTES:**

It is a *modello* used by Giandomenico Tiepolo for a decorative fresco in the family villa in Zianigo.



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**GIANDOMENICO TIEPOLO**

(Venice, 1727-1804)

*A Quarrel of Fauns, 1780-1785 c.*

Pen, brown ink and brown wash on paper., 191 x 274 mm  
mm

**INSCRIPTIONS:**

signed on the recto, lower right-hand corner, in pen and brown ink: "dom.o tiepolo f". on the verso, right-hand side, in pencil: "a029".

**PROVENANCE:**

Venice, Italic Brass collection (1870/1943; painter, scenographer and art collector);

Venice and Florence, by inheritance to descendants;

Paris, private collection.

**BIBLIOGRAPHY:**

S. De Vitis, Satiri e centauri nell'opera di Giandomenico Tiepolo, in Segni d'artista. Masterpieces for a collection, S. Bosi (a cura di), Genova 2022, p. 24.

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**UBALDO GANDOLFI**

(San Matteo della Decima [Bologne], 1728 – Ravenna, 1781)

*Study of a Male Figure*

Sanguine on contoured paper, 405 x 282 mm

**PROVENANCE:**

Collection Carlo Prayer  
Sotheby's Milan (Italy) 2006, lot. 76

**BIBLIOGRAPHY:**

*I Gandolfi. Disegni della raccolta Certani alla Fondazione Giorgio Cini*, edited by M. Riccòmini, Venezia 2019, p. 132, fig. 99.1.

**NOTES:**

Cini Foundation in Venice keep a copy of this drawing by Giovanni Battista Fornasari in 1787.

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**GIOVANNI DAVID**

(Cabella Ligura, 1743 - Genova, 1790)

*Departure of Atilius Regulus for Carthage, c. 1790*

Pen, grey watercolour on pencil traces, 490 x 425 mm

**PROVENANCE:**

Cabella Ligure (AL) 1743 – Genova 1790

**BIBLIOGRAPHY:**

Unpublished.

**NOTES:**

The artist's name is confirmed by Professor Francesco Leone (written communication, January 2023).

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**FELICE GIANI**

(San Sebastiano Curone [Alessandria], 1758 – Rome, 1823)

*Self-portrait at the easel, c. 1790*

Pen and brown ink on white paper, 235 x 183 mm

**PROVENANCE:**

Milan, private collection.

**EXHIBITIONS:**

2020, Maastricht, MECC, *Maurizio Nobile 23*, no. 16

**BIBLIOGRAPHY:**

F. Leone, *L'officina neoclassica: anelito alla sintesi, ricerca dell'archetipo*, in *L'officina neoclassica. Dall'Accademia de' Pensieri all'Accademia d'Italia*, F. Leone and F. Mazzocca (eds), exhibition catalogue (Faenza, Palazzo Milzetti, 15 marzo - 21 giugno 2009), Cinisello Balsamo 2009, pp. 31, 85, pl. II.5; L. Marchesini, scheda in *Maurizio Nobile 23*, L. Marchesini (ed.), exhibition catalogue, Forlì 2020, pp. 46-47, no. 16.

**NOTES:**

Watermark: G [...] L

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**FELICE GIANI**

(San Sebastiano Curone, Alessandria, 1758 - Roma, 1823)

*Soldier*

Black ink, 385 x 255 mm

**INSCRIPTIONS:**

In pen and brown ink, lower center: Salvator Rosa

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**FELICE GIANI**

(San Sebastiano Curone (Alessandria), 1758 – Roma, 1823)

*Ganymede Abducted by the Eagle, 1802*

Tempera on paper laid down on canvas, 430 x 620 mm mm

**PROVENANCE:**

Rome, Pico Cellini Collection (restorer and collector);

Milan, private collection.

**EXHIBITIONS:**

Faenza, Palazzo Milzetti, 1979, n. 57.

**BIBLIOGRAPHY:**

A. Ottani Cavina, *L'età Neoclassica a Faenza*, exhibition catalogue edited by A. Ottani Cavina - Faenza, Palazzo Milzetti (9 September-25 November 1979), X Biennale di Arte Antica di Bologna, Bologna 1979, pp. 34-35, n. 57, ripr. fig. 56; A. Ottani Cavina, *Felice Giani (1758-1823) e la cultura di fine secolo*, edited by A. Ottani Cavina, II voll., Milano 1999, II, pp. 661-663, n. D52 (ripr. fig. 940, p. 662).

**NOTES:**

Sketch or first idea for one of the nine tondi placed above the Alcove doors of Palazzo Naldi, now Ghetti, in Faenza (1802).

The painted version, in tempera, the layout of the sketch will become a round one and the position of the dog will be shifted to the right.

A study in pen and brown ink is kept in album 2602 of the Farnesina (Rome, Gabinetto Nazionale dei Disegni e delle Stampe F.N. 8759).

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**VINCENZO CAMUCCINI**

(Roma, 1771 - 1844)

*Hecuba discovers the corpse of her son Polydorus,*  
1790-1793

Pen, black ink, ocre wash, traces of black chalk on paper,  
255 x 393 mm mm

**PROVENANCE:**

Cantalupo in Sabina (Rieti), Palazzo Camuccini, collection of Baron Vincenzo Camuccini;  
Cantalupo in Sabina (Rieti), Palazzo Camuccini ;  
Rome, Camuccini family heirs;  
Verona, Camuccini family heirs.

**EXHIBITIONS:**

Rome, Galleria Nazionale d'Arte Moderna, 1978;  
Treviglio, Museo Civico Ernesto e Teresa Della Torre, 2000.

**BIBLIOGRAPHY:**

*Vincenzo Camuccini (1771-1844). Bozzetti e disegni dallo studio dell'artista*, edited by G. Piantoni, exhibition catalogue, Rome 1978, p. 23, n. 53; C. Poppi, *Avanguardia e accademia: nascita di un'osmosi conflittuale*, in *Il primo 800 italiano. La pittura tra passato e futuro*, editet by R. Barilli, exhibition catalogue, Milan 1992, p. 49; C. Nenci, in *Giovan Battista Dell'Era (1765-1799). Un artista lombardo nella Roma neoclassico*, edited by E. Calbi, exhibition catalogue, Milan 2000, p. 114, n. 58; S. Bosi, entry in *I Camuccini. Tra Neoclassicismo e sentimento romantico*, edited by F. Antonacci, D. Lapicciarella, M. Nobile, texts by S. Bosi, exhibition catalogue, Genoa 2021, pp. 26-29, n. 11.

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**VINCENZO CAMUCCINI**

(Roma, 1771 - 1844)

*Classical Landscape with Figures, c. 1795-1798*

Black chalk and gray ink wash, 249 x 391 mm mm

**PROVENANCE:**

Cantalupo in Sabina (Rieti), Palazzo Camuccini, collection of Baron Vincenzo Camuccini;

Cantalupo in Sabina (Rieti), Palazzo Camuccini ;

Rome, Camuccini family heirs;

Verona, Camuccini family heirs.

**BIBLIOGRAPHY:**

S. Bosi, entry in *I Camuccini. Tra Neoclassicismo e sentimento romantico*, edited by F. Antonacci, D.

Lapicciarella, M. Nobile, texts by S. Bosi, exhibition catalogue, Genoa 2021, pp. 30-31, n. 12.

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**PELAGIO PALAGI**

(Bologna, 1175 - Torino, 1860)

*"Gaddo mi si gittò disteso a' piedi"* (Dante, *Inferno XXXIII*, v. 68). *Count Ugolino in the Tower of Fame*, c. 1821-1822

Pen and brown ink, brown wash, heightened with white, 380 x 533 mm

**PROVENANCE:**

Genoa, Santo Varni collection (1807/1885, sculptor and collector) (?);

Italy, private collection;

Genoa, Cambi, auction of 18 March 2021, lot no. 117 (as Pelagio Palagi).

**BIBLIOGRAPHY:**

Unpublished.

**Comparative artworks:**

Pen drawing on glossy paper (Fondo Pelagio Palagi; Bologna Archiginnasio).

Aquatint derived from Palagi's drawing by the painter Gallo Gallina

**NOTES:**

Palagi drawn this refined and unpublished sheet in Milan around 1822. Together with three other sheets dedicated to as many episodes of Ugolino's history, a "calco" (a transparency copie) of it is kept in the Archiginnasio collection in Bologna. In the same year, our drawing was engraved by Gallo Gallina and shortly after commented by the critic Giuseppe Rovani on the pages of the *"Gazzetta di Milano"*.



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**GIUSEPPE DIOTTI**

(Casalmaggiore, 1779-1846)

*Portrait of a Man Sentenced to Death before His Execution, c. 1809*

Balck chalk on paper, 390 x 298 mm mm

**PROVENANCE:**

Cremona, private collection.

**BIBLIOGRAPHY:**

R. Mangili, *Intento e procedura del disegno in Accademia: il caso Diotti*, fig. 31, in Giuseppe Diotti a cura di Valter Rosa Casalmaggiore 2017.

**NOTES:**

This is the preparatory sketch for the left face of the Double Portrait of a Condemned Man in the Museo Civico Ala Ponzone in Cremona (inv. 341).

The painting depicts the same man before and after his decapitation. Our drawing shows the face of the model before the execution.



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**VINCENZO GEMITO**

(Napoli, 1852-1929)

*Still life with fishes*

Black chalk and pastels on green paper, 361 x 591 mm mm

**INSCRIPTIONS:**

on the recto, in black pencil, lower left, dated and signed: 1909 gemito napoli; lower right: xd i9. on a square pasted on a sheet of paper in the old passepartout, in pen and brown ink: vincenzo gemito / pesci nell'acqua / collezione giuseppe casciaro; collection mark, stamp in black ink, inside a square: giuseppe / casciaro / napoli.

**PROVENANCE:**

Naples, Giuseppe Casciaro collection (1861-1941, painter);  
Bologna, private collection.

**BIBLIOGRAPHY:**

Unpublished work.

**BOLOGNA**

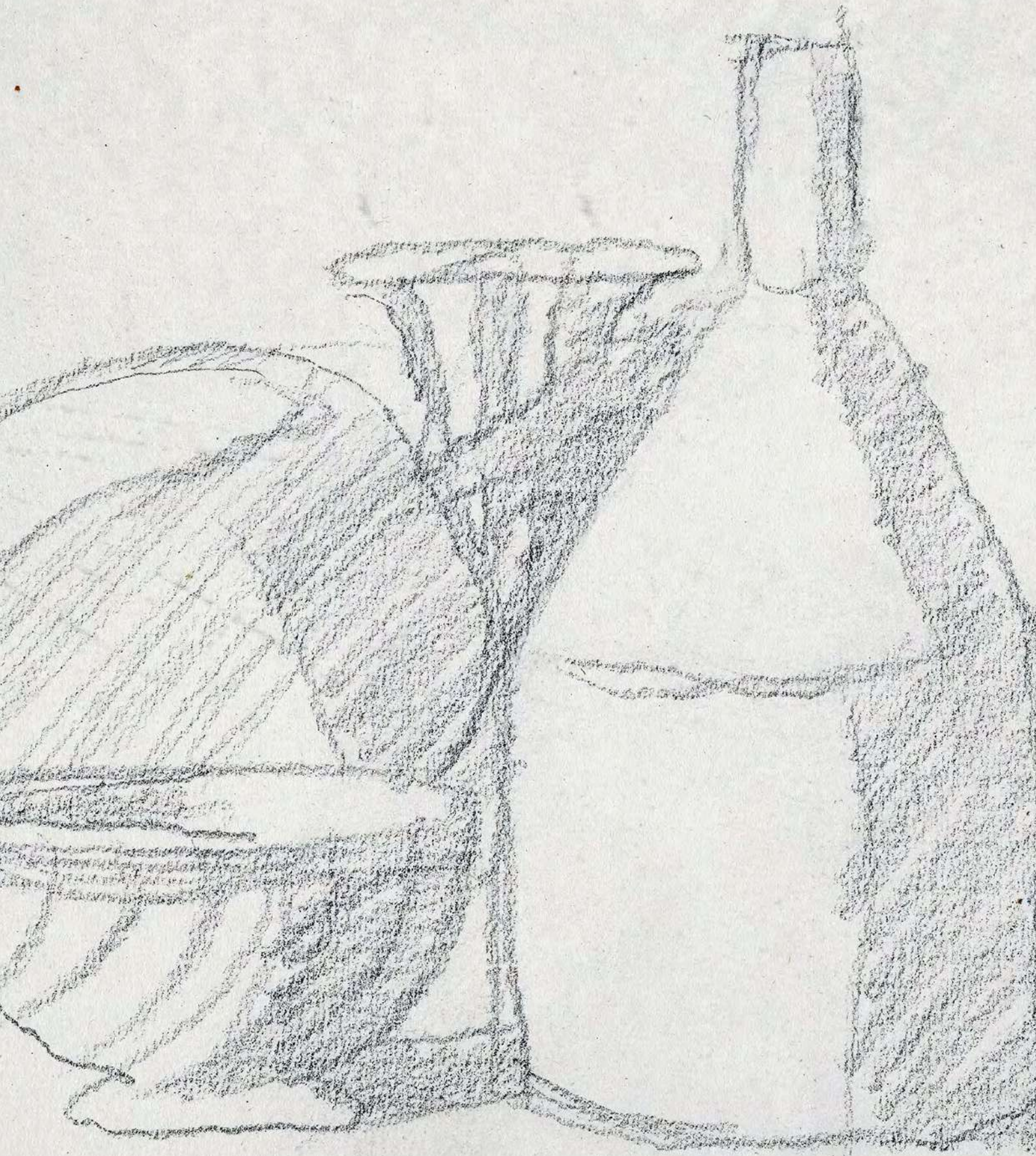
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Marandi 1948



**GIORGIO MORANDI**

(Bologna 1890 - 1964)

*Natura morta, 1948*

matita su carta, 245 x 340 mm mm

**INSCRIPTIONS:**

signed and dated bottom centre: morandi 1948

**PROVENANCE:**

Bologna (IT), G. Belliossi collection;

Bologna (IT), private collection

**EXHIBITIONS:**

Piacenza, Galleria Braga, 1991

**BIBLIOGRAPHY:**

E. Tavoni, *Morandi Disegni*, vol II, Sasso Marconi 1984, n. 382; *Morandi. Riflessioni sull'opera*, exhibition catalogue, Piacenza, Galleria Braga, Piacenza 1991, n. 37; M. Pasquali, E. Tavola, *Morandi Disegni. Catalogo Generale*, Milano 1994, n. 1948 12.

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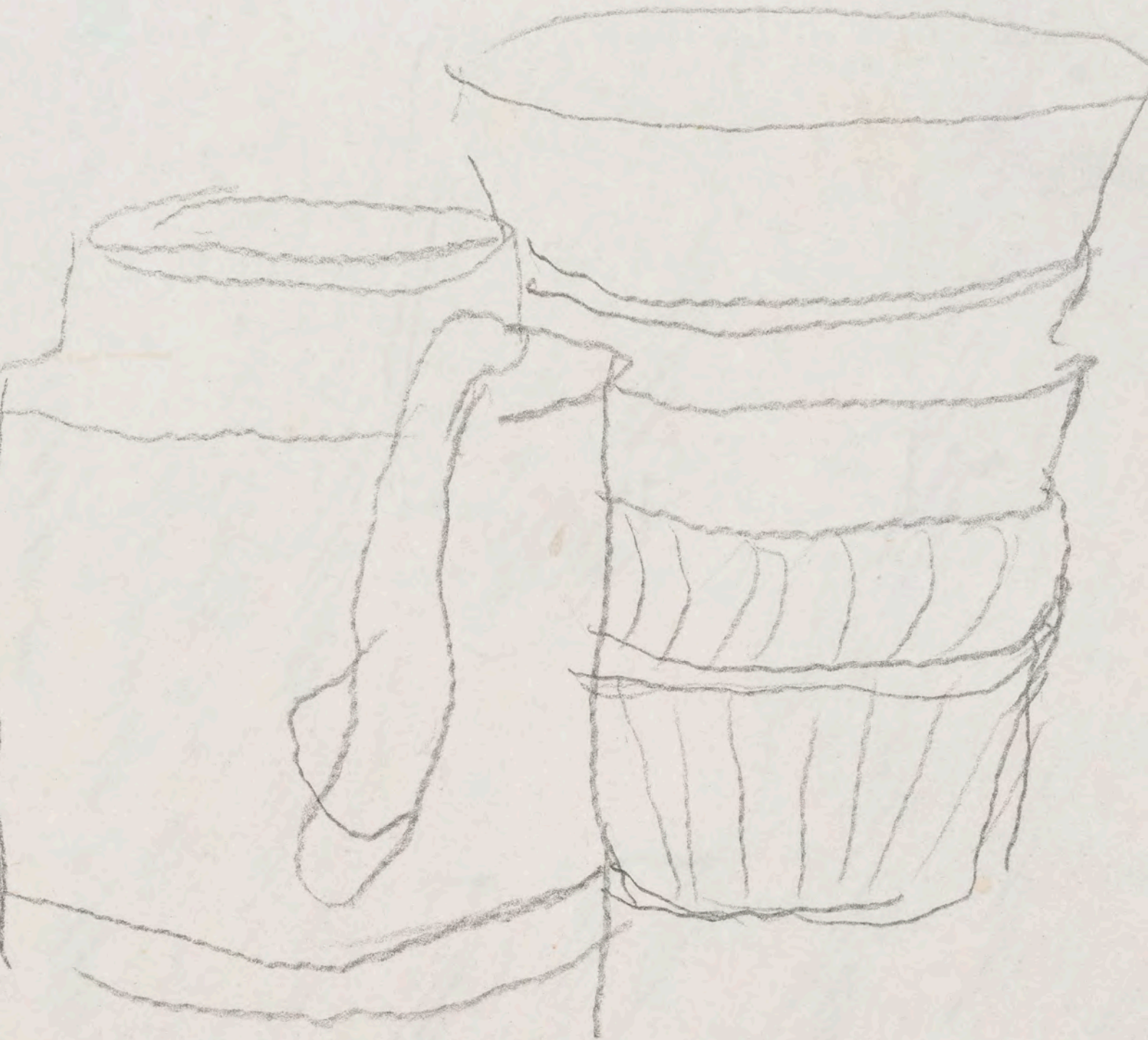
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Murandi 1969



**GIORGIO MORANDI**  
(Bologna 1890 - 1964)  
*Natura morta, 1949*  
matita su carta, 140 x 210 mm

**INSCRIPTIONS:**

signed and dated in the centre: morandi 1949

**PROVENANCE:**

collezione G. Belliossi, Bologna; collezione privata, Bologna

**EXHIBITIONS:**

1984, Sasso Marconi, n. 57

**BIBLIOGRAPHY:**

C. Brandi, *Morandi lungo il cammino*, Milano 1970, n. 22; E. Tavoni, *Morandi Disegni*, vol II, Sasso Marconi 1984, n. 417; M. Pasquali, E. Tavola, *Morandi Disegni. Catalogo Generale*, Milano 1994, n. 1949.18.

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**GIOVANNI COLACICCHI**  
(Anagni 1900 - Firenze 1992)  
*Tiresias, 1969*  
Charcoal on paper, 1117x765 mm

**INSCRIPTIONS:**

signed, lower right: *g. colacicchi*

**PROVENANCE:**

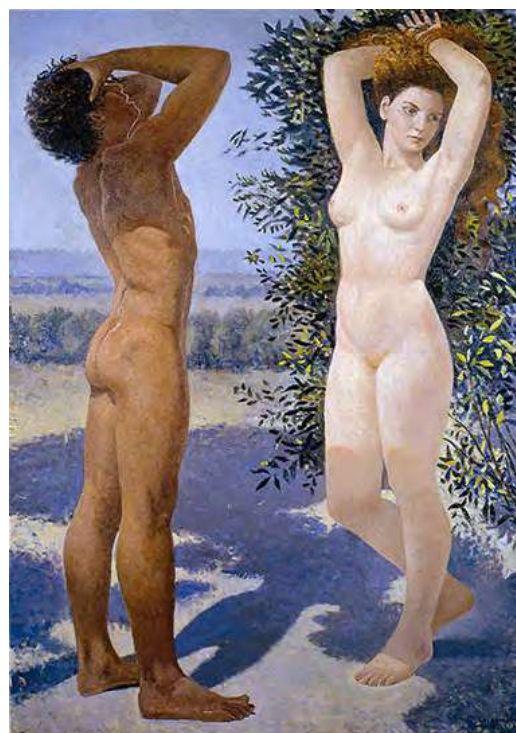
Florence, the artist's heirs

**BIBLIOGRAPHY:**

Unpublished

**NOTES:**

Partially squared, the sheet is a study of the figure of Tiresias for the painting of the same name, painted by Colacicchi in his studio at the Academy when he was still a teacher. The artist recalls that his students `were coming into the studio to watch me work. But that time, the curiosity of the female pupils, in particular, I suspect, went more to the beautiful boy who, with great grace and patience, continually repeated the difficult and tiring gesture of despair of my Tiresias'.



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**SALVATORE LO FORTE**

(Palermo, 1804 - 1885)

*Portrait of the Painter Tommaso Minardi*

Oil on paper mounted on canvas, 270 × 370 mm

**INSCRIPTIONS:**

Signed and dated on the shirt collar: “Lo Forte li 15 8bre  
1825”

**PROVENANCE:**

Rome, private collection.

**LITERATURE:**

Unpublished.

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W. L. A. 13. 80RE. 1825.



**GUILLAUME COURTOIS** *also known as le Borgognone*  
(Saint-Hippolyte, 1628 – Roma, 1679)  
*Half-length Portrait of a Man*  
Oil on paper, 425 x 325 mm

NOTES:

Attribuzione comunicata dal Prof. Petrucci

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