

MAURIZIO NOBILE FINE ART



TEFAF
MAASTRICHT 2023

11 – 19 MARCH 2023

ARTWORKS SELECTION



MAURIZIO NOBILE FINE ART



ANDREA PREVITALI

(Berbenno di Valle Imagna, 1470 circa - Bergamo, 1528)

The Nativity, c. 1525

Oil on panel, 37 x 21 cm cm

PROVENANCE:

Milan, private collection

EXHIBITIONS:

Bergamo, Accademia Carrara, no. III.15

LITERATURE:

F. Heinemann, *Giovanni Bellini e i Belliniani*, Venice 1962, p. 148, no. S393 (probably); Meyer zur Capellen, *Andrea Previtali. Inaugural dissertation*, Wurzburg 1972, p. 178; M. Lucco, *Andrea Previtali*, in *Compagnia di Belle Arti. Pittura Lombarda 1450 - 1650*, Milan 1994, pp. 40-43; M. Lucco, exhibit file in *Bergamo. L'altra Venezia. Il Rinascimento negli anni di Lorenzo Lotto*, exh. cat, Bergamo, Accademia Carrara (4th April - (th June 2001), edited by F. Rossi (ed.), Milan 2001, pp. 144 -145, no. III.15.

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MAURIZIO NOBILE FINE ART



AMICO ASPERTINI

[Bologna, 1474 c. – Bologna, 1552]

The Adoration of the Shepherds, 1510/12 c.

Oil on canvas, 25,5 x 57 cm cm

INSCRIPTIONS:

on the verso, at the top margin, in black ink and in old handwriting: lionardo da vinci.

PROVENANCE:

London, Sotheby's, 19 april 1989, n. 3;

Turin, private collection.

EXHIBITIONS:

TEFAF, Maastricht, 2022

LITERATURE:

M. Faietti, in *Amico Aspertini*, catalogue raisonné edited by M. Faietti and D. Scaglietti-Kelescian, pp. 264-265, n. 50 (repr.).

NOTES:

Marzia Faietti relates this monochrome to the one of very similar size and style kept in Vienna (Graphische Sammlung Albertina) depicting an *Adoration of the Magi* (inv. 13. 194) and she dates it around 1510/12.

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BERNARDINO INDIA

(Verona, 1528-1590)

The Virgin with Child, 1550 (?)

Oil on panel, 24,5 x 19,5 cm

INSCRIPTIONS:

on the reverse, in brush and ink, in old handwriting: 180 / n j9 / m . l [€] / 8-8 / i . i6i . du c.; round fire stamp: r.c.a / ...og. di/ roma.

PROVENANCE:

Rome, Bianca Riccio Collection (1931-2018);

Genoa, Cambi, 17 March 2021, lot no. 1 (as Bernardino India).

LITERATURE:

S. Marinelli, in "Nuovo Cinquecento veneto", in "Aldébaran. Storia dell'arte", edited by S. Marinelli, Verona 2021, VI, pp. 27-36, pp. 30-31, pl. III, repr. p. 29, fig. 2.

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MAURIZIO NOBILE FINE ART



BARTOLOMEO PASSEROTTI

(Bologna, 1529 - 1592)

Portrait of a Gentleman in Silver Chain Mail, possibly the portrait of the fencing master Achille Marozzo (?), c. 1575

Oil on canvas, 107 x 78,5 cm

PROVENANCE:

Modena (IT), private collection

EXHIBITIONS:

Florence, Palazzo Corsini - BIAF - Florence Biennale Internazionale di Antiquariato, 2022

LITERATURE:

Unpublished work.

NOTES:

The attribution of the work to the artist is endorsed by Professor Daniele Benati (written communication, 10 February 2009).

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SANTE CREARA

(Verona, 1571 - 1630)

Holy Family with St. Anna (or St. Elizabeth ?) and St. John

c. 1600

Oil on canvas, 89,9 x 118 cm

PROVENANCE:

Germany, private collection

LITERATURE:

S. Marinelli, Nuovo Cinquecento veneto in Aldebran VI Storia dell'arte, a cura di S. Marinelli, Verona 2021, tav. IX, fig. 1 p. 73.

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GUIDO CAGNACCI

(Sant'Arcangelo di Romagna, 1601 - Vienna, 1663)

A Shepard, 1656-1658

Oil on canvas, 94 x 76 cm

PROVENANCE:

Possibly Girolamo Leoni collection, Bologna (who knew the artist personally), listed in the inventory of his possessions bequeathed to Vincenzo Leoni, Bologna, drawn up on 17 February 1691 by the notary Scipione Uccelli, fol. 28v: 'Duoi quadri abbozzati di mano di Guido Cagnazzi con cornice dorata';

Bologna, Zambeccari collection, by 1739, with its pendant, *A Shepherdess* (Fig. 2);

Bologna, Marchese Giacomo Zambeccari (d. 1795), listed in the inventory of his collection, dated 15 March 1796, with its pendant, *A Shepherdess*;

By descent to Marchese Camillo Zambeccari (d. 1865), with its pendant, *A Shepherdess*, by the 1850s;

By family tradition said to have been bought from the Zambeccari collection in Bologna by Dr the Rev. Gilbert Elliot, Dean of Bristol (1800–1891), after 1871;

Thence by family descent until recently.

LITERATURE:

C. de Brosse, *Voyage en Italie*, voice *A casa Zambeccari*, 1739 ('*Due pastori di Canaizzi, molto piacevole*');

N. Cochin, *Voyage d'Italie*, vol. II, Paris 1758, p. 154, under '*Palais Zambeccari*' ('*Deux tableaux (demi-figures), de Guido Cagnaci, très beaux: la femme surtout est d'une couleur admirable, fraîche, vermeille & dorée*');

Inventario particolare di tutti li quadri e Mobili ritrovati nella Galleria del fu Mse Giacomo Zambeccari, dated 15 March 1796, Archivio Storico della Soprintendenza alle Gallerie, Bologna (listed as: 'N. 309 Un Pastorello di Guido Cagnacci mezza figura alta Piedi 2:5: Larga 2: con Cornice dorata... L. 60');

Catalogo della Galleria del N.U. Marchese Camillo Zambeccari nel palazzo dirimpetto alla Chiesa di San Paolo, c. 1850–60 (as Cagnacci, '*Un Pastore, Tela*' listed with '*Una Pastorella, Tela*');

C. Masini, *Stima Artistica della Galleria Zambeccari in Bologna*, 29 April 1871, Archivio Storico della Soprintendenza alle Gallerie, Bologna; B. Schacherl, translation of Charles de Brosse's *Voyage en Italie* (above), Bari 1973, pp. 169–70;

A. Emiliani (ed.), *La Collezione Zambeccari nella Pinacoteca Nazionale di Bologna* (Rapporto della Soprintendenza alle Gallerie di Bologna, n. 19), Bologna 1973, pp. 26, 28, 72 and 144 (as Cagnacci).

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MAURIZIO NOBILE FINE ART



MICHELE DESUBLEO

(Maubeuge, 1602 - Parma, 1676)

Berenice Cutting her Hair

Oil on canvas, 99,5 x 84,5 cm

PROVENANCE:

Sassuolo (Modena, Italy), private collection

EXHIBITIONS:

Modena, Church of San Marco, 24 October 1998 - 10 January 1999

LITERATURE:

A. COTTINO, *Michele Desubleo*, in *La scuola di Guido Reni*, ed. by M. PIRONDINI, E. NEGRO, Modena 1992, pp. 210, 214, fig. 208;

F. PERUZZI, *echit file* in *Tesori ritrovati: la pittura del Ducato Estense nelle collezioni private*, exhibition catalogue, Modena, Church of San Marco, 24 October 1998 - 10 January 1999, Milan 1998, n. 22

A. Cottino, *Michele Desubleo*, *Soncino* 2001, no. 48, pp. 118-119, pl. 24.

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BALDASSARE FRANCESCHINI *also known as il Volterrano*
(Volterra, 1611 - Florence, 1690)

Hylas with the Golden Vase

Oil on canvas, 92 x 73 cm

PROVENANCE:

London, private collection

LITERATURE:

Unpublished

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ALESSANDRO ROSI

(Florence, 1627-1697)

Saint Anthony raises the Young Dead and Frees the Father

Oil on canvas, 143 x 115 cm

PROVENANCE:

Rome, private collection

LITERATURE:

E. Acanfora, entry file in *Maurizio Nobile no. 21*, edited by M. Riccòmini, Modigliana (Fc) 2018, no. 14

The work will be published in the forthcoming catalogue raisonné of the artist, edited by E. Acanfora

NOTES:

Professor Elisa Acanfora considers this painting to be a rediscovered masterpiece by the Florentine painter, where Rosi's strong interest in the style of Salvator Rosa, whom he met directly during his youth in Florence, is evident.

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MONOGRAMMISTA I.A.

Active in Naples in the 17th century

*Still Life with Crab, Bass, Seafood in a Basket,
Fishing Rod and Net, a Seascape in the Background*

Oil on canvas, 90 x 115 cm

PROVENANCE:

Florence, private collection

LITERATURE:

Unpublished

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MAURIZIO NOBILE FINE ART



MONOGRAMMISTA I.A.

Active in Naples in the 17th century

Still Life with Faience, Porcini Mushrooms, Copper Basin

Glass and a Hanging Fish

Oil on canvas, 90x115 cm

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JACOB FERDINARD VOET

(Antwerp, 1639 – Paris, 1689)

*Portrait of Cardinal Buonaccorso Buonaccorsi, c.
1673*

Oil on canvas, 134,5 x 97,3 cm

PROVENANCE:

private collection, Milan

LITERATURE:

Expertise del Prof. Francesco Petrucci, Roma aprile 2021.

NOTES:

It is a rare three-quarter portrait by the artist, in the so-called “emperor format” compared to the more common “head format” of his vast range of portraits.

This portrait is to be added to the small group of only three cardinals known to date with the subject standing (while few other cardinals are known), always in “emperor format”, but with the prelate sitting on a ceremonial chair like the ones of Flavio Chigi (Ariccia, Palazzo Chigi), Carlo Cerri (London, National Gallery).

The Cardinal is to be identified in Bonaccorso Bonaccorsi (Monte Santo, 1620 – Bologna, 1678), as demonstrated in comparing an engraving by Albert Clouwet derived from a painting by Jacob Ferdinand Voet, present in the collection *Effigies nominates and cognomine cardinalium nunc viventium*, printed by Giacomo De Rossi alla Pace in several editions (Ariccia, Palazzo Chigi; Vatican Apostolic Library, etc.).

This engraving was probably taken from a previous pose, dating back to the time of the nomination of Bonaccorso to the role of Cardinal in 1669, while portrait under discussion would be from no more than a few years later, showing the prelate looking more mature. Presumably, it was painted in 1673, on the occasion of the appointment of Bonaccorsi as Papal Legate in Bologna by Clement X, given the official clothing he is wearing.

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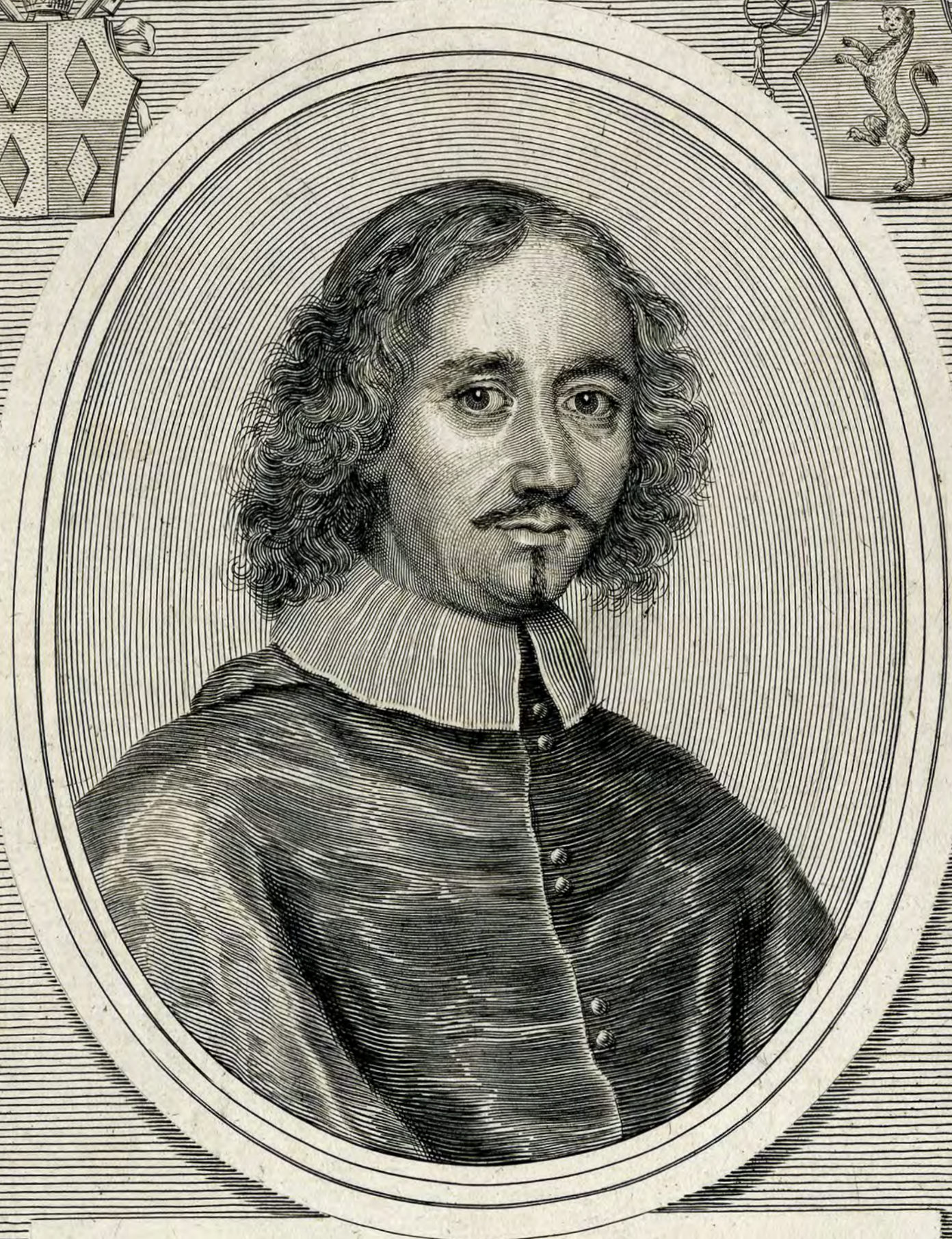
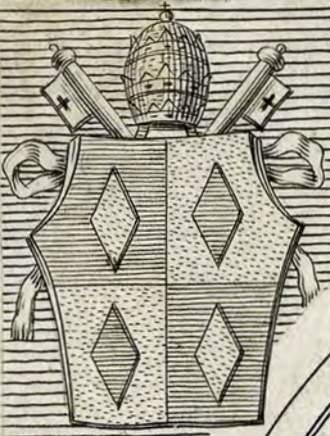
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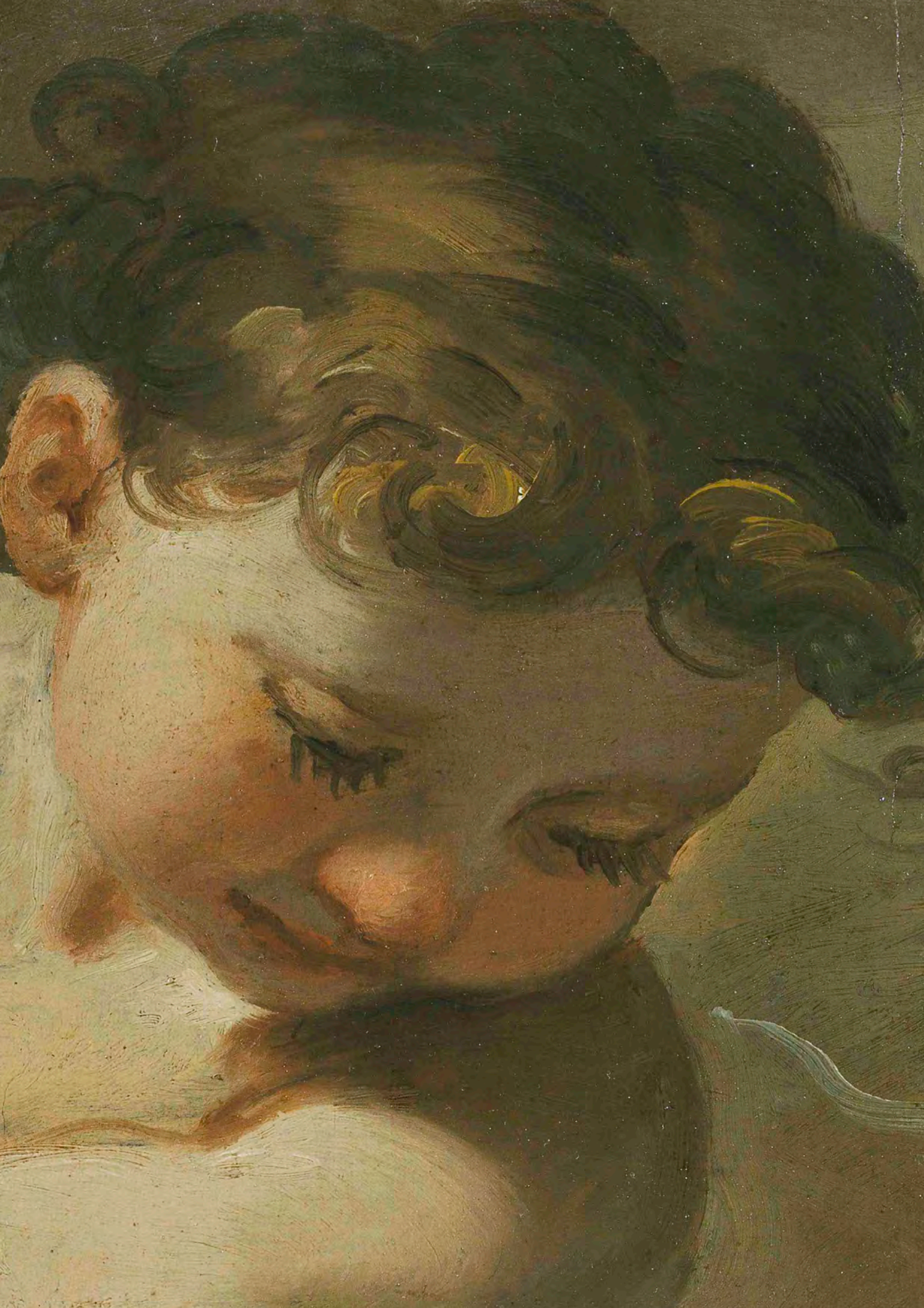


BONACCURSIVS BONACCURSIVS S.R.E. DIA-
CONVS CARD. BONACCURSIVS MACERATĒ,
DIE XXIX. NOVEM. MDCLXIX.

*Ferdin. Vout
Pinx.*

*Alb. Clowet
Sculp.*

Io. Iacob. de Rubeis Formis Romæ ad Temp. pacis cū Priu. S. Pontif.





UBALDO GANDOLFI

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

Bust of child with the head facing downwards, 1772 c.

Oil on paper laid down on canvas, 230 x 300 mm mm

PROVENANCE:

Venice, Italic Brass Collection (1870/1943; painter, stage designer and art collector);
Venice and Florence, by inheritance to his descendants.

LITERATURE:

Unpublished.

NOTES:

Donatella Biagi Maino confirms the attribution of the work to the artist (written communication).
It is a *bozzetto* for the putto holding a monogram (lower right corner) for the painting representing the *Beato Paolo Buralli imploring the Holy Virgin for the Purgatory Souls* in the Church of Saints Bartolo and Gaetano in Bologna (1772).

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GAETANO GANDOLFI

[San Matteo della Decima (Bologna), 1734 – Bologna, 1802]

Holy Family

Oil on canvas, 47 x 61,5 cm

PROVENANCE:

Varignana di Castel San Pietro (Bologna), villa Bentivoglio.

EXHIBITIONS:

Paris, Palais Brongniart, 2014.

LITERATURE:

P. Bagni, *I Gandolfi*, Bologna 1992, p. 558 (come Mauro Gandolfi);

D.B. Maino in *Tableaux Anciens du XVIIe au XIXe siècle. Old Masters Paintings from the XVI to XIX Century*, catalogo della mostra Paris, Palais Brongniart [13-16 novembre 2014], edited by L.

Marchesini, M. Nobile e D. Trevisani, Paris 2014, pp. 42-45, notice 11.

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FELICE GIANI

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

Deposition, c. 1790

Oil on canvas, 60,5 x 73 cm

PROVENANCE:

Rome, private collection

LITERATURE:

Expertise of Prof. Francesco Leone (Rome, 28 September 2013).

The attribution is confirmed by Professor Anna Ottani Cavina (29 April 2014).

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JACQUES ANTOINE MARIE LEMOINE (attr. a)

(Rouen, 1751 - Paris, 1824)

*Portrait of the violinist Jacques Pierre Joseph Rode
(1774-1830) (?), 1801-1804 c.*

Oil on canvas, 92 x 72,5 cm

PROVENANCE:

France, private collection

LITERATURE:

Unpublished work

NOTES:

To be identified with the portrait exhibited at the Salon in 1810 by the portrait painter Jacques-Antoine-Marie Lemoine (1751-1824) together with a second portrait of the renowned violoncellist Jean-Henri Levasseur 'the younger' (Beaumont-sur-Oise, 1764 - Paris, 1826)?

Registered at no. 111 as *Le Moine rue J.J. Rousseau Hotel Ballion Portraits de M M Rode & Le Vasseur*.

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MAURIZIO NOBILE FINE ART



ELISEO SALA

(Milano, 1813 - Rancate di Triuggio, 1879)

Portrait of a Young Gentleman, 1850-1855 c.

Oil on canvas, 117 x 92 cm

PROVENANCE:

Milan, private collection

LITERATURE:

Unpublished work

NOTES:

The attribution is confirmed by Professor Fernando Mazzocca (written communication, 19 April 2021)

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GIOVANNI BOLDINI

[Ferrara, 1842 – Paris, 1931]

Portrait of Mme Marthe Letellier in Profile

Oil on canvas, 57 x 50,7 cm

INSCRIPTIONS:

signed, lower left corner: *boldini*

PROVENANCE:

Paris, Atelier Boldini, Paris;

Paris, Marquis De Biron Collection;

Rome, Fassini Collection;

Italy, private collection.

EXHIBITIONS:

New York, Newhouse Galleries, 1938, n. 9

LITERATURE:

E. Cardona, *Lo Studio di Giovanni Boldini*, Rizzoli, Milan 1937, pl. LVII;

Works by Giovanni Boldini, edited by M. Vaughan, Newhouse Galleries, New York, 1938, n. 9;

L'opera completa di Boldini, edited by E. Camesasca, introduction by C.L. Ragghianti, Rizzoli, Milan 1970, no. 435B, pp. 122-123;

Importanti dipinti, incisioni e acquerelli del XIX secolo, Christie's auction 199, Rome December 11, 1990, n. 230, p. 89;

T. Panconi, *Giovanni Boldini: l'uomo e la pittura*, Pisa 1998, n. 133, p. 218;

B. Doria, *Giovanni Boldini. Catalogo generale dagli archivi Boldini*, Rizzoli, Milan 2000, n. 529;

F. Dini, P. Dini, *Giovanni Boldini 1842-1931. Catalogo ragionato*, Turin 2002, vol. III, tome 2, n. 956, pp. 494-495.

NOTES:

On the back, inventory number 85T of the Boldini Atelier Inventory

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GIOVANNI COLACICCHI

(Anagni 1900 - Firenze 1992)

The Drunkenness of Noah, 1954-1955

Oil on canvas, 94 x 154,5 cm

INSCRIPTIONS:

signed and titled on the back: *primo abbozzo per l'ebbrezza di noè. giovanni colacicchi* (first sketch for noah's drunkenness. giovanni colacicchi)

PROVENANCE:

Florence, artist's heirs

LITERATURE:

Unpublished

NOTES:

The work is a gift from the artist to his niece Giovanna.

The painting comes in fact with a letter written by Giovanni Colacicchi the 5th July 1989 and addressed to his niece Giovanna: *Cara Giovanna, ti faccio / portare da Francesco il bozzet/tone dello "scorno di Noè" / spero ne sarai contenta / Carissimi saluti / e un abbraccio a te e a Paolo. / Zio Giovanni / Firenze 5 luglio 1989 ****

The painting is a version of the 1955 Noah's Drunkenness, kept in the collection of the Colacicchi heirs.

*** Dear Giovanna, I am having / Francesco bring you the sketch / of the "Noah's Discomfort" / I hope you will be delighted / Best regards / and a hug to you and Paolo. / Uncle Giovanni / Florence 5 July 1989).

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GIULIO VITO MUSITELLI
(Bergamo, 1901 - Milano 1990)
Self-Portrait, 1922
Oil on canvas, 81,5 x 59,8 cm

INSCRIPTIONS:

signed and dated lower right: *g.v. musitelli / 1922*

PROVENANCE:

private collection, Padua

LITERATURE:

Unpublished

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MAURIZIO NOBILE FINE ART



JARED FRENCH

[Ossining, New York, 1905 - Rome, 1988]

Italian Architecture, 1960

Pastel on prepared cardboard, 479x645 mm

INSCRIPTIONS:

signed lower right: *jared french*

PROVENANCE:

Private collection.

LITERATURE:

A. Panzetta, *Jared French by Jared French : 600 opere inedite dal fondo italiano dell'artista*, Turin 2010, n. 357, pp. 209, 354.

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WILLIAM BAILEY

[United States, 1930-]

Still life Montefalco, 1979

Oil on canvas, 89 x 116 cm

INSCRIPTIONS:

on the reverse side, signed and dated lower right: *bailey 1979*

PROVENANCE:

private collection, Bologna

LITERATURE:

G. Briganti, J. Hollander, *William Bailey*, Milan 1990, p. 82, n. 59.

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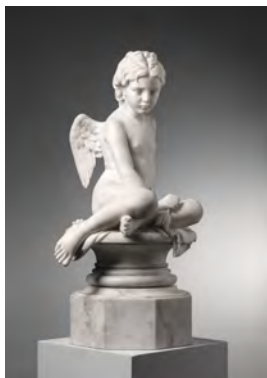
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ODOARDO FANTACCHIOTTI
(Rome, 1811 – Firenze, 1877)
Love Defeated, 1870
Marble, h. 110 cm

INSCRIPTIONS:

signed on the plinth: *fantacchiotti firenze*

PROVENANCE:

private collection, Milan

LITERATURE:

Unpublished.

NOTES:

The work has the Expertise of Prof. Andrea Bacchi

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MAURIZIO NOBILE FINE ART



CARMELO CERNIGLIARI MELILLI

(Trapani, 1840 - Villiers-les-Roses, St. Lizaigne, 1944)

Young Triton, c. 1900

Marble, h. 79 x 42 x 30 cm cm

INSCRIPTIONS:

signed on the plinth, centre: *cernigliari-melilli*

PROVENANCE:

Brussels, private collection.

LITERATURE:

Unpublished.

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