



**LIST OF WORKS**

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**TEFAF NEW YORK  
FALL 2018**

**STAND 374**





**Aniello Falcone**  
(Naples 1607-1656)

***Battle between Christians and Turks***

Oil on canvas

68x101 cm (26.8x39.8 in.)

Circa 1640

**PROVENANCE:** Constance, private collection; Milan, Galleria Silvano Lodi & Due; Rome, private collection

**LITERATURE:** N. Spinosa in *La Libertà del Segno, Nuove Proposte di Pittura Antica*, Galleria Silvano Lodi & Due, 2013, pp. 42-53; N. Spinosa, *Grazia e tenerezza in posa. Bernardo Cavallino e il suo tempo*, Rome 2013, p. 186, fig. 147; M. Di Penta, *Andrea De Leone (1610-1685) Dipinti e Disegni*, Rome 2017, pp. 66 and 67, fig. 108.







**Francesco Guarino**

(Sant'Agata Irpina, Solofra 1611-1654  
Gravina in Puglia)

***Saint Nicholas of Tolentino***

Oil on canvas

51x35 cm (20.1x13.8 in.)

Circa 1640

**PROVENANCE:** Gravina in Puglia, Palazzo Orsini, according to the inventory of 15 February 1707, no. 23; Rome, private collection

**LITERATURE:** G. Rubsamen, *The Orsini Inventories*, Malibu 1908, no. V.23; R. Lattuada, *Francesco Guarino da Solofra nella pittura napoletana del Seicento (1611-1651)*, Naples (2000), 2012, p. 298, no. 12

**NOTES:** we are grateful to Prof. Riccardo Lattuada for pointing out to us the provenance of the painting.







## **The Master of the Annunciation to the Shepherds**

(active in Naples circa 1630-1650)

### *The Infant Saint John the Baptist*

Oil on canvas

75,5 x 62,5 cm (29,7 x 24,6 in.)

1640-45

**PROVENANCE:** 1856, Saint Petersburg, restored by Fedor Tabuntsov (1810-1861), the director of the Hermitage restoration department from 1846 to his death (according to the inscription in Cyrillic on the reverse of canvas); France, private collection

**LITERATURE:** unpublished

**NOTES:** we are grateful to Prof. Erich Schleier, Prof. Nicola Spinosa and Prof. Riccardo Lattuada for independently confirming the attribution.





**Luca Giordano**  
(Naples 1634-1705)

***Moses and the Brazen Serpent***

Oil on canvas

181x301 cm (71.3x118.5 in.)

1656-57

**PROVENANCE:** Naples, Vandeneynden collection, according to the inventory of 2 December 1688; Naples, noble private collection, until the 20th century; Milan, private collection, since 2013

**LITERATURE:** R. Lattuada, *Unknown Paintings by Artemisia in Naples, and New Points Regarding her Daily Life and Bottega*, in S. Barker, (ed.), *Artemisia Gentileschi in a Changing Light*, Turnhout 2017, pp. 187-216, in part. p. 211, fig. 52 and p. 212.

**NOTES:** we are grateful to Prof. Giuseppe Scavizzi for confirming attribution and date of the painting.







**Francesco Solimena**

(Canale di Serino 1657-1747 Barra, Naples)

***Saints Tecla, Archelaa and Susanna being taken  
to their Martyrdom***

(bozzetto for the fresco in the Chiesa di San Giorgio, Salerno)

Oil on canvas

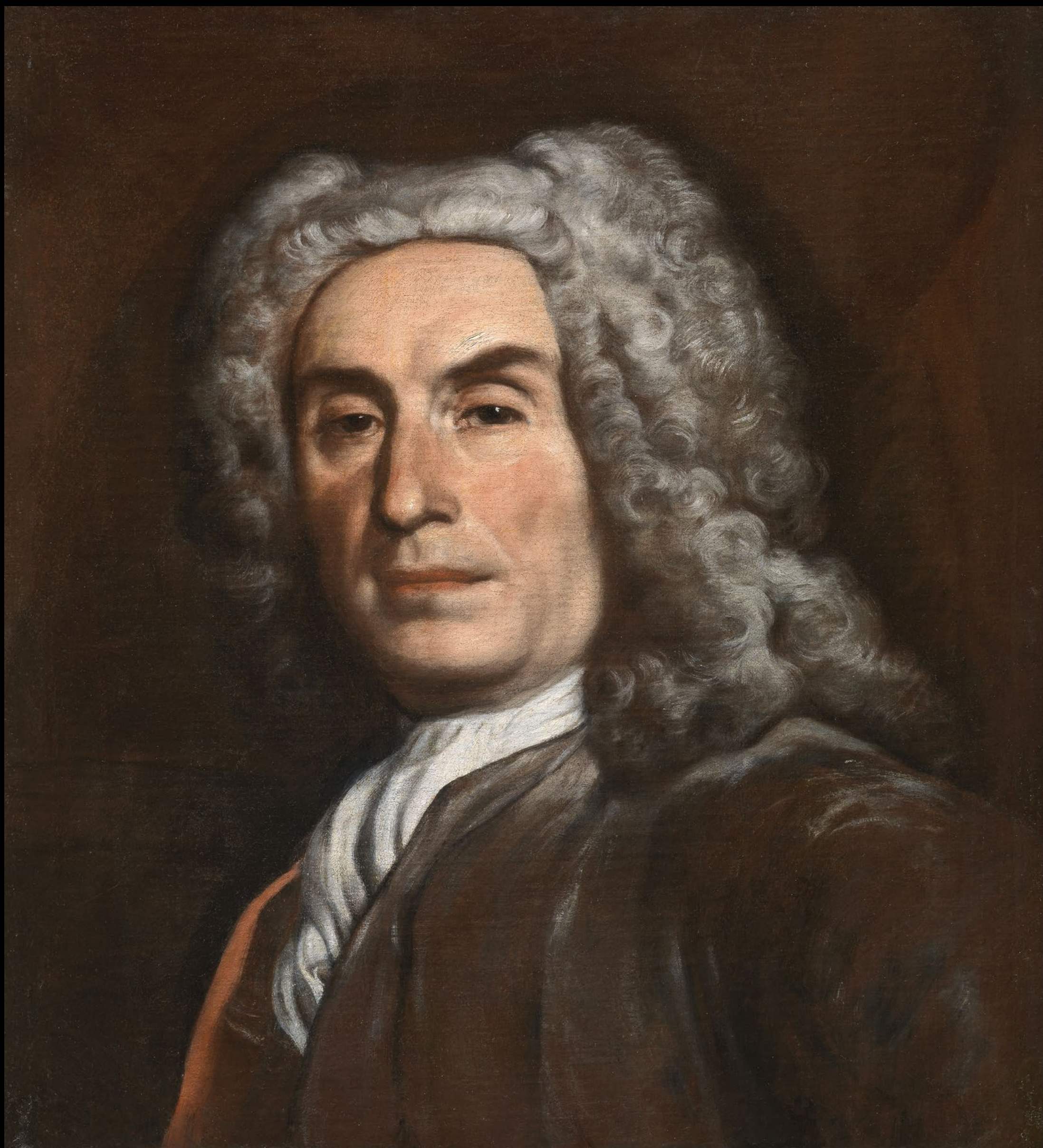
52x63 cm (20.5x24.8 in.)

Circa 1680

**PROVENANCE:** England, private collection

**LITERATURE:** N. Spinosa, *Francesco Solimena (1657-1747) e le arti a Napoli*, Rome 2018, I, p. 190 and p. 193, no. 34c.







## **Francesco Solimena**

(Canale di Serino 1657-1747 Barra, Naples)

### ***Self-Portrait***

Oil on canvas

51x45 cm (20.1x17.7 in.)

Circa 1720

**PROVENANCE:** London, Agnew's Gallery, 1966; Columbus (Ohio), Gallery of Fine Arts, 1972; Monte Carlo, private collection

**EXHIBITED:** London 1966, no. 9

**LITERATURE:** *Italian Paintings and Sculptures of the XVIth Century and XVIIIth Century*, exhibition catalogue, London 1966, no. 9; B. Fredericksen-F. Zeri, *Census of Pre-Nineteenth-Century Italian Paintings in North American Public Collections*, Cambridge 1972, pp. 190, 529 and 576; N. Spinosa, *Francesco Solimena (1657-1747) e le arti a Napoli*, Rome 2018, I, pp. 134, 547 and 559, no. 286.







**Filippo Falciatore**  
(active in Naples 1718-1768)

*The Death of Dido abandoned by Aeneas*

Oil on canvas

98x75 cm (38.6x29.5 in.)

Circa 1755

**PROVENANCE:** Parma, private collection

**LITERATURE:** unpublished

**NOTES:** en pendant with *The Meeting of Dido and Aeneas in the Underworld*.







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