

Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

BARTOLOZZI, Francesco

Florence 25.IX.1728 – Lisbon 7.III.1815

Bartolozzi (whose date of birth is disputed between 21.IX.1727 and 25.IX.1728) trained in Florence, where he is said to have produced miniatures, watercolours and pastels, but he is best known for engraving, which he studied in Venice with Joseph Wagner from 1745. Nevertheless, we learn from a letter from the architect James Adam (National Records of Scotland, GD18/4871) to his sister Helen, from Venice, listing recently acquired pictures, that he “had set Bartolozzi [sic] to work on pastel drawings to work off his debt” (2.IX.1760). In 1764 he moved to London where he became engraver to the king and, in 1768, a member of the Royal Academy. In 1802 he went to Lisbon to become director of the Aula de Gravura, or academy; there he made a number of chalk drawings with pastel, including some portraits.

Bartolozzi was evidently considered to be among “the most eminent” pastellists when he was consulted (along with Liotard, Russell, Milbourn and Lawranson) by the Society of Arts in 1772 in connection with Charles Pache’s pastels: according to a report by William Mitford, Pache’s crayons were indistinguishable from “some Crayons that Mr Bartolozzi had from Lausanne”, presumably from Stoupan; although Mitford thought them inferior to Morland’s.

Records of Bartolozzi pastels almost certainly refer to his numerous drawings in mixed media. There is a group of two dozen drawings in the Albertina, but the largest surviving group is in the Museu nacional de arte antiga in Lisbon: 46 of the 63 sheets come from the album assembled by the collector Wenceslau Cifka in the second half of the nineteenth century, purchased by the state in 1892; although most were made in Portugal, a few belong to his London period, and relate to prints published as early as 1789. The sheets demonstrate Bartolozzi’s unusual mixture of media, with a narrow range of coloured chalks and graphite predominating; some watercolour appears, and perhaps some passages which seem to be stumped with a wet brush. A blue wash appears often, and can easily be mistaken for pastel. These engravings à la poupée produce an effect similar to pastels, and the drawings are conceived with that intention, with light and shade expressed by hatching rather than gradations of pure colour. About a third have touches of pastel, but even these use harder crayons in a graphic manner (consistent with his engraver’s instincts) that differs from the pure pastel tradition.

In addition to the mythological pieces for which he is best known, a significant part of the œuvre consists of small portraits intended for engraving, sometimes after existing paintings by other artists. In spite of their small scale, some of these are reminiscent of Goya’s portraiture. There are also some religious pieces.

The Portuguese Francisco de Queiroz was apprenticed to Bartolozzi in London in 1796, and accompanied him to Lisbon. A number of other assistants produced similar work there,

some of which is confused with the master’s work.

A 1789 portrait of him by John Russell (Louvre, formerly owned by Bartolozzi’s pupil P. W. Tomkins, *q.v.*) is more flattering than the author’s self-portrait (Lisbon). Unusually that work, dated 1813, draws its pose and costume details from the 1794 portrait of him, now in the Accademia in Venice, made by his friend Domenico Pellegrini (1759–1840); it shows the artist at work, copying a painting on an easel. Pellegrini followed Bartolozzi to Lisbon in 1807, and provided paintings which were the source of a number of the engraver’s portrait drawings.

Monographic exhibitions

Bartolozzi 1996: *Francesco Bartolozzi: desenhos de um gravador*, Lisbon, Museu nacional de arte antiga, 27.VI.–29.IX.1996. Cat José Luis Porfírio & al.

Bibliography

David Alexander, “A cosmopolitan engraver in London: Francesco Bartolozzi’s studio 1763–1802”, *Print quarterly*, .III.2018; Alexander 2021; Baily 1907; Bénézit; Grove; Jatta 1994; Sanchez 2004; Saur; Sée 1911; Wright 2006

Critiques

Anon., *Letters concerning the present state of England: particularly respecting the politics, arts, manners, and literature of the times*, London, 1772, p. 261: [Bartolozzi] His crayons and his drawings are truly elegant; but he is most noted as an engraver.

[Robert BAKER], *Observations on the Pictures now in exhibition at the Royal Academy, Spring Gardens and Mr Christie’s*, London, 1771, p. 22:

13. One of the best pictures in crayons in this exhibition is the *Venus embracing Cupid*, by Bartolozzi, 221.

“Dilettante”, “Remarks on the principal Performances now exhibiting at the Royal Academy”, *Public advertiser*, 3.V.1774:

11. A Noli me tangere, from a Picture of Chevalier Menks, a Drawing, by Mr Bartolozzi, Is a beautiful, correct, high-finished Drawing in Chalks, and Crayons, which conveys a very exact Idea of the Original both in Colour and Effect.

Anon., “Royal Academy, 1778”, *Morning chronicle*, 27.IV.1778:

Mr Bartolozzi’s *Zephyrus and Flora*, a drawing in crayons, has all the delicacy of design, and neatness of pencilling, peculiar to the artist.

Anon., “A short view of the articles of the exhibition of the Royal Academy”, *General evening post*, 28.IV.1778: No. 13, *Zephyrus and Flora*, a beautiful drawing in crayons, by F. Bartolozzi.

Drawings with coloured chalk

J.129.101 SELF-PORTRAIT, cr. clr, 1813 (Lisbon, Museu nacional de arte antiga, inv. 2737). Lit.: Jatta 1994, no. 28, fig. 22 φσ



J.129.103 [Carl Friedrich] ABEL [(1723–1787)], musician, crayons, Society of Artists 1766, no. 7, identified Walpole

J.129.1031 =?Mr Abel’s portrait, crayons (Carl Friedrich Abel; London, Greenwood, 14.XII.1787, Lot 41, anon.) [new attr., ?]

J.129.104 Don Pedro de ALCANTARA, pstl, red chlk, watercolour, 12.5x9.5 ov. (Lisbon, Museu nacional de arte antiga, inv. 351). Lit.: Jatta 1994, no. 34 n.r. A/r Pellegrini pnt.

~grav. Francisco de Almeida

J.129.106 Antonio de Araujo de Azevedo, conde de BARCA (1754–1817), ambassador to The Hague, pstl, red chlk, watercolour, 26.9x21.8 ov., inscr. √ “F. Bartolozzi fecit etatis 74” [1803] (Lisbon, Museu nacional de arte antiga, inv. 2361. Cifka). Lit.: Jatta 1994, no. 25 n.r. A/r Pellegrini pnt.

~grav. Queiroz 1804

J.129.108 Fernando Maria de Sousa Coutinho, Marques de BORBA (1776–1834), pstl, red chlk, watercolour, 18.5x15 irregular ov., inscr. √ “Bartolozzi fecit” (Lisbon, Museu nacional de arte antiga, inv. 2361. Cifka). Lit.: Jatta 1994, no. 60, fig. 37, ??Bartolozzi, attr. Francisco de Almeida [?attr.] φσ



J.129.11 Miss BINGHAM [?Countess Spencer, née Lavinia Bingham (1762–1831)], cr. clr (London, 27.VI.1922, £14)

J.129.111 Duchess of DEVONSHIRE, née Lady Georgiana Spencer (1757–1806) (London, 25.X.1933, £6)

J.129.112 JOÃO VI (1769–1826), pstl, red chlk, watercolour, 26x20.3, 1804 (Lisbon, Museu nacional de arte antiga, inv. 2466. Cifka). Lit.: Jatta 1994, no. 20, fig. 16. A/r Pellegrini pnt. φ



~grav. 1804

J.129.115 Angelica KAUFFMAN (1741–1807), artist, half-length, in a white dress with a red, fur-lined mantle, holding a sketch of “Fame”

J.129.116 =?preparatory study for engr., pstl, pencil/ppr, 26.8x23.3 ov. (Captain E. G. Spencer-Churchill, Northwick Park; sale p.m., London, Christie’s, 25.V.1965, Lot 163, 90 gns; Agnew. London, Sotheby’s, 1.IV.1993, Lot 27 repr., attr. Kauffmann, est. £2–3000, £4200. Amsterdam, Christie’s, 7.V.2013, Lot 148 repr., attr. Bartolozzi, est. €2–3000, €5000). Lit.: Mannings 2000, no. 10226e, as watercolour, ?by Kauffman [?attr.] φ



~grav. Bartolozzi 1780, a/r Sir Joshua Reynolds pnt., 75.6x62.8 (olim Althorp). Lit.: Mannings 2000, no. 1026, fig. 1251

J.129.119 Rodrigo de Sousa Coutinho, 1º conde de LINHARES (1745–1812), pstl, red chlk, 19x23.5 ov. (Lisbon, Museu nacional de arte antiga, inv. 2469. Cifka). Lit.: Jatta 1994, no. 23 n.r. φσ



~grav. Bartolozzi

J.129.122 Viscountess MELVILLE, née Lady Jean Hope (1766–1829), pstl, red chlk, watercolour, 21.2x16.7, a.1802 (Lisbon, Museu nacional de arte antiga, inv. 2470. Cifka). Lit.: Soares 1948, no. 38, as of Mrs Bartolozzi; Jatta 1994, no. 9, fig. 8, as a/r Hoppner, study for print published 1802 φ



J.129.124 PEDRO IV rei do Portugal, Pedro I rei do Brasil (1798–1834), pstl, watercolour, ov., c.1811 (Lisbon, Museu nacional de arte antiga) φ



J.129.126 Commendatore Silva RIBEIRA, pstl, red chlk, watercolour, oil, 20.7x17, inscr. verso 1814 (Lisbon, Museu nacional de arte antiga, inv. 1887). Lit.: Jatta 1994, no. 33, fig. 26 φσ



J.129.128 Miss WALLIS, cr. clr (London, 24.II.1928, 20 gns)

J.129.129 William WARHAM (1450–1532), lord chancellor of England, archbishop of Canterbury, cr. clr/ppr, a/r Holbein, 43x31.4 (Philip Mould Ltd a.2008) φ



~grav., clr: Bartolozzi 1795

J.129.132 Gentleman, crayons, Society of Artists 1766, no. 8

J.129.133 Boy, pstl, red chlk, 18x13.5 ov. (Lisbon, Museu nacional de arte antiga, inv. 397). Lit.: Jatta 1994, no. 14, fig. 13 φ



J.129.135 Prelate, pstl, red, bl. chlk, 17x14, c.1814 (Lisbon, Museu nacional de arte antiga, inv. 2853). Lit.: Jatta 1994, no. 32, fig. 25 φσ

J.129.136 Lady, pstl, red chlk, 24.3x20 (Lisbon, Museu nacional de arte antiga, inv. 1888). Lit.: Jatta 1994, no. 10 n.r.

J.129.137 Junge Frau, pstl, 23.5x17.2, s (Heidelberg, Winterberg, 5.V.2007, Lot 290 repr., a/r Guido Reni, est. €680, €720) φ



J.129.139 Allégorie du Printemps, cr. clr, aquarelle, 23.5x22.5 (Galerie Stanza del Borgo, Milan, 1998. Paris, Drouot, Mathias, Baron Ribeyre, 6.XII.2013, Lot 62 repr., est. €1500–2000) φ



J.129.141 Cupid and Psyche, crayons, Royal Academy 1769, no. 7

J.129.142 Four drawings, highly finished in crayons and chalk (Gaetano Stefano Bartolozzi; London, Christie’s, 23.VI.1797, Lot 107 part, b/i)

J.129.143 The rape of Orithyia, chlk, pstl, wash, Ø29.0 rnd. (Jeffrey E. Horvitz. Lowell Libson 2010). A/r Cipriani pnt., Royal Academy 1776, no. 61 (olim Houghton; Leger Galleries 1995) φσ



J.129.145 Zephyrus and Flora, crayons, Royal Academy 1778, no. 13

J.129.146 =?chlk, pstl, wash, Ø29.0 rnd. (Jeffrey E. Horvitz. Lowell Libson 2010) φσ



J.129.147 Autumn, with grapes and a rabbit, after Rosalba, by Bartolozzi (Charles & Nathaniel Chauncey; London, Greenwood, 18.v.1790, Lot 76, among drawings, 30 gns; Freeman)

J.129.148 Allegory of Love and Fortune, pstl, red chlk, 28.9x22.9, inscr. 1808 [?] (Lisbon, Museu nacional de arte antiga, inv. 2463). Lit.: Jatta 1994, no. 1, fig. 1, as c.1789 φ



~grav. 1789

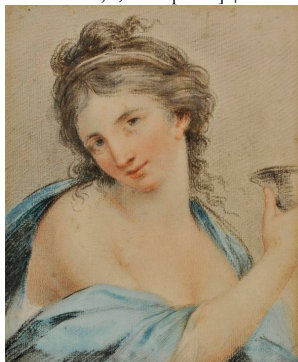
J.129.151 Virgin, pstl, red chlk, 25.x20.6, inscr. 1808 (Lisbon, Museu nacional de arte antiga, inv. 2562). Lit.: Jatta 1994, no. 17, fig. 15 φ



J.129.153 Hebe und Jupiter in der Gestalt eines Adlers, pstl, 28.6x23.4 (Vienna, Albertina, inv. 1382. Erzherzog Carl; acqu. p.1822). Lit.: Birke & Kertész 1994, II, no. SR 1531a φ



J.129.155 Hebe, pstl/ppr, 22x18 (G. Anthony Molteno (1751–1816) of Pall Mall; London, Leicester Square, George Jones, 20.I.–7.II.1823, Lot 2058 n.r., as by Cipriani, with another, 1 guinea; Nosedà. G. Biddle & Son, Brighton. Cirencester, Dominic Winter, 3.III.2016, Lot 174 repr., as manner of Cipriani, Bacchante, est. £200–300; London, Christie's, 6.VII.2021, Lot 74 repr., as by Bartolozzi, est. £1500–2000, £1750). Lit.: A. White Tuer, *Bartolozzi and his works: a biographical and descriptive account of the life and career of Francesco Bartolozzi, R.A.*, London, 1881, I, p. 169, as by Cipriani [new attr. 2016, ?; cf. Cipriani] φαν



~grav. Robert Samuel Marcuard 1778

J.129.158 Venus recommending Hymen to Cupid, pstl/ppr, 26x39 (Porto, Marques dos Santos, 4.III.2016, Lot 651 repr., as Éc. fr., Venus and Cupid, est. €450–600) [new attr.] φν



~grav. Bartolozzi 1800. Lit.: Calabi & De Vesme 1928 501.IV

J.129.161 Woman with a sleeping child; & woman playing with a baby, cr. clr/buff ppr, 23.5x23 (Miss Glass of Newton, Gateshead, Fife. P. A. Molteno 1901. London, Sotheby's, 10.VII.1995, Lot 152 n.r./repr., est. £800–1200, £2300) φ



J.129.163 Charity, bl. chlk, pstl, gch./ppr, 31.5x27 ov. (?Benjamin West 1820. Leicester Galleries, London; acqu. John H. Beddington, 16 Sussex Place, London, .VI.1906, 35 gns. PC UK.

London, Bonhams Knightsbridge, 27.IV.2016, Lot 251 repr., est. £1–2000) φ

