

# Neil Jeffares, *Dictionary of pastellists before 1800*

## Online edition

### CORREGGIO, Antonio Allegri, il

Correggio .VIII.1489–5.III.1534

Bellori reports that Barocci was inspired to work in pastel by the “teste divinissime a pastelli di mano del Correggio”, and he mentions that pastels by both Correggio and Barocci belonged to a gentleman from Urbino, Francesco Bene or Beni, in his studio in Rome. (Bellori did not however think that Barocci’s method of using pastels was based on Correggio’s.) It is impossible to tell from Bellori or from old auction records to what extent the works described were in fact pastels rather than coloured chalk drawings; no drawing in pastel by Correggio has survived, and the recorded “pastels” which can be traced (such as three drawings in the Mariette sale, Lot 119, now in the Louvre) are not by him, and may contain no pastel. Rosalba Carriera (*q.v.*) was among the artists who copied Correggio’s work in pastel. Pierre Crozat was a particular enthusiast, and wrote a biography of the artist.

#### Mongraphic exhibitions

*Correggio*, Parma, Galleria Nazionale, 20.IX.2008 – 25.I.2009. Cat. Lucia Fornari Schianchi

#### Bibliography

Bellori 1672, p. 173; Bénézit; Bowron 1980; Dempsey 2010; David Ekserdjian, *Correggio*, New Haven, 1997; Cecil Gould, *The paintings of Correggio*, 1976; Monbeig Goguel 2009; Ziskin 2012, p. 20f

#### Pastels

- J.24.101 Tête d’un jeune homme, pstl (Poggio a Cajano). Lit.: Richardson & Richardson 1728, I, p. 147
- J.24.102 Una testa di un Angelo, pstl (Gaspar de Haro y Guzmán, Conde-Duque de Olivares, Rome, inv. 7.IX.1682 – 1.I.1683)
- J.24.103 Testa di Salvatore, pstl, Florence 1737 (Gabburri)
- J.24.104 A monk’s head, crayons (Jonathan Richardson; sale p.m., day 8, 30.I.1747, Lot 64, with 2 others)
- J.24.105 St John, crayons (Jonathan Richardson; sale p.m., day 18, 11.II.1747, Lot 67)
- J.24.106 Tête de femme, pstl (François-Martial Marcille; vente p.m., Paris, Pillet, 4–7.III.1857, Lot 370 n.r.)
- J.24.107 Tête de la sainte Vierge, carton original pour la pnt. à Parme, église de Saint-Jean, pstl, 59.6x49.7 (Crozat de Thiers 1755). Lit.: La Curne de Sainte-Palaye 1755, p. 18
- J.24.108 Tête, pstl (Roger de Piles. Antoine Coypel. Duc de Tallard; Paris, Grignard, Remy, 22.III.1756, Lot 238, 150 livres 2; Jacques-Augustin de Silvestre; vente p.m., Paris, Regnault-Delalande, 28.II.- 25.III.1811, Lot 161). Étude pour l’Amour qui joue de la lyre dans le pnt. de Léda
- J.24.109 Head, crayons (Palazzo Pitti 1770). Lit.: Charles Burney, *Journal*, 4.IX.1770, “small but beautiful”
- J.24.11 Deux grandes têtes ou carton en pastel, pour la coupole de dome de Parme, pstl (Pierre Crozat; Paris, 10.IV.1741 & seq., Lot 335, 15 livres 19; Mariette pour Caylus)

- J.24.111 Deux grosses têtes, pstl (Mariette; Paris, Basan, 15.XI.1775 & seq., Lot 119 part; 15 livres 15)
- J.24.112 Deux têtes plus fortes que nature, pstl, étude pour une coupole de ce peintre (Boileau, huissier-priseur; Paris, Boileau, Paillet, 4–9.III.1782, Lot 26, 43 livres 1)
- J.24.113 Étude d’Io, pstl (Nourri; Paris, Brusley, Folliot, 24.II.1785 & seq., Lot 420 part; 8 livres; Lenoir)
- J.24.114 Feuilles d’études, pstl (Nourri, conseiller au grand conseil; Paris, Brusley, Folliot, 24.II.– 14.III.1785, Lot 1112 part, b/i, 23 livres)
- J.24.115 Tête de Vierge, vue de profil dirigé à dr., paraissant lire dans un livre qu’elle tient à la main, pstl, 29x22 (Ferdinand, fils de Philippe II, roi d’Espagne; le pastel décorait son prie-dieu; don 1790: infant de Parme. Antonio Marsani, professeur à l’Université de Padoue; N. Révil; Paris, Lavalie, 24.II.1845 & seq., F204. James-Alexandre, comte de Pourtalès-Gorgier; vente p.m., Paris, 27.III.–4.IV.1865, Lot 315. George Conquéré de Monbrison; Paris, Georges Petit, Lair-Dubreuil, 13.V.1904, Lot 16 n.r.)
- J.24.1151 Lady’s head, crayons/bl. ppr, very fine (Greffier François Fagel; London, Thomas Philipe, 20.V.1799, Lot 113, 2 gns; Clark)

#### Anon. related pastels

- Magdalen reading, a/r Correggio, lying at full length on the rocky ground, raising herself on her right arm, supporting her head, a large open volume resting on her left arm, a small alabaster vase beside, forest background, deep blue mantle over body and upper part of her light hair, pnt. (Dresden a.1788)
- ~*cop. Carriera, q.v.*
- J.24.118 ~?cop., pstl, 52x223 (Herzog Joachim Ernst von Anhalt, schloß Dessau, inv. 2549; lost a.1945)
- Madonna and S. Jerome, pnt. (Florence, Accademia)
- J.24.119 ~cop., pstl, small, 1777 (offered for 200 sequins) Lit.: papers of Patrick Home of Wedderburn (2.V.1777, cited Ingamells 1997, p. 517), “he found James Smith copying [Correggio’s Madonna and S. Jerome] and a Parmesan making a small pastel of it, for which he wanted 200 sequins, ‘an amazing price’; Home bought from him instead a Guido Reni drawing”
- Ecce Homo, pnt. (London, National Gallery)
- J.24.121 ~cop., pstl/ppr, 96.5x78.1 (London, Phillips Bayswater, 3.VII.2000, Lot 34 n.r., est. £300–500)
- Deux têtes d’anges
- J.24.123 ~cop., pstl (Louvre. Mariette; vente p.m., Paris, Basan, 15.XI.1775 & seq., Lot 119 [part]; 145 livres; Boileau). Lit.: Monbeig Goguel 2009, p. 34 n.r.
- Cupola di San Giovanni, Parma, pnt., c.1520–24: cop. de figures, anges etc.
- J.24.125 ~enfant en buste, pstl, 42x21 (Besançon, mBA. Veuve du peintre Sébastien Cornu; legs 1875). Lit.: *Inventaire général des richesses d’art de la France*, 1891, v, p. 214 n.r.
- ~5 pstls, v. *Lucaatelli*