

# Neil Jeffares, *Dictionary of pastellists before 1800*

## Online edition

### RENI, Guido

Bologna 1575–1642

A prolific painter and draughtsman in Bologna and Rome. His drawings occasionally use coloured chalks, referred to as pastel (a determination which, as Monbeig Goguel notes, has not been achieved by advanced scientific analysis; a large number of further sale records, not listed below, refer to drawings in chalk “mêlée de pastel”); enthusiasm for these was reported by Malvasia (1616–1693); whose biography of Reni first appeared in *Felsina pittrice* in 1678. Balducci also relates how Reni undertook a copy of a medal with the profile of Bindo Altovito which he believed to be by Michelangelo: “Piacqueli tanto il bellissimo ritratto, che subito si applicò a disegnarlo in proporzione quanto il naturale, di matita nera e di pastello, e poi lo rappresentò il un quadro.” There are also a number of apparently autograph finished pastels, whose function is not completely clear; they seem not to be preparatory studies, nor does it seem likely that such fragile sheets were made for students to copy. Among his followers and pupils (he is said to have had over 200 in his workshop), Pietro Lauri (*q.v.*) is known to have used pastel, and may be responsible for some of the pastel versions. Many copies are however later, as Reni’s superstar status continued throughout the eighteenth century.

#### Bibliography

Balducci 1691–1728, IV, p. 29; Bénézit; Bowron 1980, p. 442; Brieger 1921; Henning & Marx 2007, pp. 13f; Lavallée 1947; conte Carlo Cesare Malvasia, *The life of Guido Reni*, trans. C. & R. Engass, 1980; Meder 1919, p. 137; Monbeig Goguel 2009, pp. 34, 38; Pepper 1984; Richard E. Spear, *The “Divine” Guido*, New Haven, 1997

#### Pastels

Bindo ALTOVITO (1491–1557), Florentine noble and banker, chlk, pstl. Lit.: Balducci 1691–1728, IV, p. 29; Monbeig Goguel 2009, p. 34  
Ecce Homo, pnt., 63x48, 1622–23 (Heim Gallery, London, 1978, no. 2; Canadian PC 1984). Lit.: Pepper 1984, no. 87, pl. 110  
~étude, pstl/ppr, 42x31 (Bologna, Pinacoteca Nazionale, inv. 452. P. ettore Ghislieri; sacristy of Madonna di Galiera, Bologna). Lit.: Migne 1855, p. 171, no. 142 n.r.; Pepper 1984, p. 246, *s.no.* 87, as autograph; Spear 1997, fig. 113; Monbeig Goguel 2009, p. 38 n.r., ?atelier ou cop.  $\varphi$



Ecce Homo, pnt., 62x48 ov, 1639–40 (Louvre). Lit.: Pepper 1984, no. 188, pl. 216  
~cop., pstl (Rome, Galleria Pallavicini). Lit.: F. Zeri, *La Galleria Pallavicini in Roma*, Florence, 1959, no. 355; Pepper 1984, *s.no.* 188, cop.  
=? Ecce Homo, pstl, 51x39.5 (Rome, Palazzo Corsini, as autograph)  $\varphi$



~?cop., pstl, 55x46 (Reims, mBA, inv. 828.1.9). Lit.: Adamczak 2011, p. 157, ??Nanteuil  
~grav.: Nanteuil, 1653. Lit.: Petitjean & Wickert 1925, no. 224; Adamczak 2011, no. 63  
Ecce Homo, ?third composition  
~cop. *Mengs, q.v.*  
Der heilige Franziskus, cr. clr/ppr, 58x47 ov., c.1631 (Dresden P1. Modena; transferred to Dresden 1746). Lit.: Riedel & Wenzel 1765, p. 217, no. 261; Giuseppe Campori, *Gli artisti italiani e stranieri negli stati estensi*, Modena, 1855, p. 401 n.r.; Hübner 1856, no. 1929; Brieger 1921, p. 10 repr.; Posse 1929, p. 156 repr.; Pepper 1984, p. 265; Winkler 1989, pp. 188f; Dresden 1998a, pp. 37f, no. 8; Marx 2005, II, p. 638; Henning & Marx 2007, p. 13 repr. Related altarpiece, pnt., 198x133, c.1631 (Naples, Chiesa dei Gerolamini)  $\varphi$



~grav.: G. Camerata  
Testa di un angelo coronato di spine, pstl (Gaspar de Haro y Guzmán, Conde-Duque de Olivares, Rome, inv. 7.IX.1682 – 1.I.1683)  
Testa di un Christo coronato di spine, pstl (Cardinale Ludovico Ludovisi, Rome, inv. 28.I.1633). Lit.: Pepper 1984, p. 246, as ?=Ecce Homo (Bologna), *v. supra*  
Head of the Capuchin Christ, pstl (Vigna Ludovisi). Lit.: Malvasia 1980, p. 148  
Testa di un Christo di pastelli, pstl (Costanzo Patrizi, Rome, inv. 27.II.1624)  
Testa di un Cristo coronato di spine, pstl (Gaspar de Haro y Guzmán, Conde-Duque de Olivares, Rome, inv. 7.IX.1682 – 1.I.1683)

Testa d’un Ecce huomo, pstl (Filippo II Colonna, Rome, inv. 15.XII.1714 – 26.II.1716)  
Deux têtes de vieillards, pstl (Nourri, conseiller au grand conseil; Paris, Brusley, Folliot, 24.II.–14.III.1785, Lot 531 part, 20 livres; Remy)  
Tête de jeune homme, pstl (Paris, Méréault, Regnault Delalande, 15–19.III.1794, Lot 14 part, with Carriera, 30 livres)  
Testa di Madonna, pstl (Francesco Carlo Spinelli, principe di Tarsia, Naples, inv. .III.1732)  
Testa d’una Madonna, pstl (Filippo II Colonna, Rome, inv. 15.XII.1714 – 26.II.1716)  
Mezza figura, pstl (Marchese Marzio Ginetti, Rome, inv. 14.X.1707)  
Testa, pstl (Marchese Marzio Ginetti, Rome, inv. 14.X.1707)  
=?étude de têtes d’Hélène et de Paris, pstl (Father-Superior Angelo Alberti, vice-general of the Congregation of Mantua; don: Cardinal Marzio Ginetti, protector of the congregation; Palazzo Ginetti a.1678). Lit.: Lavallée 1947, p.91, as seen by Malvasia; Malvasia 1980, p. 83  
Head, pstl (Carlo Maratti). Lit.: Malvasia 1980, p. 148  
Head, pstl (Mgr Ratta). Lit.: Malvasia 1980, p. 148  
Testa, pstl (Bartolomeo Barzi, Rome, inv. 29.XII.1645)  
Two heads of saints, pstl (John Law, inv. .VIII.1729). Lit.: Jolynn Edwards, “John Law and his painting collection: connoisseur or dupe?”, in Elise Goodman, *Art and culture in the eighteenth century*, 2001, pp. 59–75  
Buste d’un enfant vu de profil, pstl (Jean de Julienne; Paris, Martin, Remy, 30.III.–22.V.1767, Lot 425, with sanguine by Domenichino, 40 livres; Dumassot)  
Tête d’ange, pstl (Nourri, conseiller au grand conseil; Paris, Brusley, Folliot, 24.II.–14.III.1785, Lot 530 part, 21 livres)  
Deux études, pstl (Nourri, conseiller au grand conseil; Paris, Brusley, Folliot, 24.II.–14.III.1785, Lot 1129 part)  
Testa di S. Francesco d’Assisi, pstl/ppr, 41x27 (Milan, Biblioteca Ambrosiana, 1907; not located 2009). Lit. *Guida sommaria*, 1907, no. 95 n.r.  
Testa di monaco, pstl/ppr (Milan, Biblioteca Ambrosiana, 1907; not located 2009). Lit. *Guida sommaria*, 1907, no. 94 n.r.  
Testa d’uomo, pstl, 35x25 (Milan, Biblioteca Ambrosiana, 1907; not located 2009). Lit. *Guida sommaria*, 1907, no. 92 n.r., attr.  
Testa di donna, pstl, 35x25 (Milan, Biblioteca Ambrosiana, 1907; not located 2009). Lit. *Guida sommaria*, 1907, no. 93 n.r., attr.  
Madonna, crayons (London, 1754, Lot 40, £1/17/-; Stephen Rongent)  
**Anon. related pastels**  
*Beatrice CENCI, pnt. (Rome, Palazzo Barberini). Olim attr. Guido Reni [v. Sirani]*  
Due Teste copiate dagl’Innocenti, pstl, a/r Reni (conte Federico Beroaldi, cavaliere dei SS. Maurizio e Lazzaro, Bologna, inv. 15.I.1695)

Beata Vergine con bambino in braccio, pstl, a/r  
Reni (Contessa Zambecari, née Angelica  
Teresa Zanchini, Bologna, inv. 17.II.1783)

La Vierge regardant l'enfant Jesus endormi, pstl  
a/r le Guide (Cléret, Paris, 1763, date n/k,  
Lot 16 part, 6 livres)

Cléopâtre, pstl a/r le Guide (Paris, Chariot,  
Paillet, 30.VI.1779 & seq., Lot 102, 36 livres  
13)

Virgin; & pendant: Angel, crayons, a/r Reni  
(London, Christie's, 5-6.II.1796, Lot 30,  
£2/7/-)

Saint Sebastian, pnt. Lit.: Pepper 1984, no. 155,  
pl. 181

~head of a man looking upwards, turned to the  
right, black chlk, pstl, 43.8x33.2 (London,  
Christie's 5.VII.1988, Lot 80 repr., £2860;  
London, Christie's, 7.VII.1992, Lot 188 repr.,  
circle of Luti, est. £1000-1500, £2420) φ



Allegory of Liberailty and Modesty, pnt. (PC  
New York). Lit.: Pepper 1984, no. 172

~cop. XIX<sup>e</sup>, pstl/ppr, 80.5x52 (Gianni Versace,  
Villa Fontanelle, Lake Como; London,  
Sotheby's, 18.III.2009, Lot 448 repr., est. £2-  
3000) φ

