In Bologna, received requests for portraits of his letter of 19. II.1729 from Rome, James wrote to correspondence are in the royal archives: in a fleet in the Baltic, and a repetition of Prince Gordon, commander-in-chief of the Russian did not find favour: four were sent to Admiral the result, James commissioned repetitions in for 20 pistoles each. Although disappointed with was asked to paint James and Klementina in oils, with a view to replacing the Meytens models Fratellini to visit to make a series of portraits sons. Dissatisfied with Torelli, he invited Crayons in large.” (Wright 1730, p. 392). Miniature, and I think does at least equal her for unspecified) after a Carracci Holy Family by “Fratolina, a Female Artist of Florence, who visited Pistoia, he saw a copy (medium miniature painting and pastel her court, learning miniature painting and pastel with Anton Domenico Gabbiani, Padre Galantini and Domenico Tempesti (q.q.q.). In 1684 she married Giuliano Fratellini, by whom she had a son, Lorenzo Maria Fratellini (q.q.). She was appointed to the Accademia del disegno in 1706 and elected a full member in 1710. She worked in oil, pastel, miniature, enamel and chalk, and was commissioned by Cosimo III, Ferdinando de’ Medici and Violanta Beatrix von Bayern to portray many of the ladies at court, giving to her pieces “all the tenderness and warmth of life” (Pilkington). Around 1719 she was sent to Bologna by Violante Beatrix to make likenesses in oil and pastel of the exiled James Stuart, his wife Maria Klementyna Sobieska. From there she travelled to Venice to portray Violanta Beatrix’s sister-in-law Teresa Kamigunda Sobieska (1676–1730), Maria Klementyna’s aunt. In Venice she met Rosalba Carriera, who extended a “gentilissima accoglienza”. By 1720–22, when Edward Wright visited Pistoia, he saw a copy (medium unspecified) after a Carracci Holy Family by “Fratellina, a Female Artist of Florence, who comes nearest to Rosa Alba of Venice for Miniature, and I think does at least equal her for Crayons in large.” (Wright 1730, p. 392).

In 1728, the Stuart pretender James III, then in Bologna, received requests for portraits of his sons. Dissatisfied with Torelli, he invited Fratellini to visit to make a series of portraits with a view to replacing the Meytens models which had been repeatedly copied. Initially she was asked to paint James and Klementyna in oils, for 20 pistoles each. Although disappointed with the result, James commissioned repetitions in pastel, as well as pastels of the sons. These too did not find favour: four were sent to Admiral Gordon, commander-in-chief of the Russian fleet in the Baltic, and a repetition of Prince Charles was sent to Bishop Atterbury in France. All are now lost, but receipts and correspondence are in the royal archives: in a letter of 19.II.1729 from Rome, James wrote to his agent Edgar to instruct “Sir William Ellis will pay Fratellini the Paintress for the five pictures she has lately done all at the rate of original ones, conform as he paid for such formerly.” In the Stuart papers, vol. 126/68: A Fratellini Pittore No 5 Ritratti...fatti di sua mano e dall' Origine rimasta a pesta un mese e mezo in Bologna p. abbedone SM a luigi, onto l'ano, sono... Spese fatti p.i. ritratti di sua Maesta d'Inghilterre Per 5 cristalli a un luigi l'une, in tutt sono Per 5 custodi di piano zero Per 5 tele fini Per contraces 11.II.1729 A Fratellini Pittore spese de cristalli p. li ritratti 12 spese d'imballo d'una cassa In response to this substantial bill, Edgar’s letter to Ellis of 19.II.1729 noted that “HM seems to think that it is not worth the while to give the Paintress occasion to complain, when probably he wont have further occasion to employ her.” In addition to portraits she is recorded as making a number of religious paintings for Cosimo III, while prince Ferdinando commissioned several history and mythological pieces in pastel, of which two Baccanali were “tenuti in gran pregio” according to her early biographer Moucke. She taught Violante Beatrice Sirees, with as her son Lorenzo, whom she depicted herself painting in the self-portrait in the Uffizi. A large number of her pastels commissioned by the Medici remain in the Uffizi’s portrait collection. Pastels by Fratellini and Tempesti were exhibited at SS Annunziata in Florence on St Luke’s day each year. Bibliography Bénézit; Borrioni Salvadori 1974, pp. 86, 127; Bowron 1980; Briganti 1990; Corp 2011; Dizionario biografico degli Italiani, 2008, s.v. Marmocchini; Fortune 2009, p. 1129-III-C034R; Greer 2001; Levati 1822, V/II, p. 85; Franco Marni, Notizie di professori del disegno, Florence, Biblioteca nationale centrale, II, tt, 110, c.406. F. Moucke, Serie di ritratti di eccellenti pittori, Florence, 1762, IV, pp. 209–17; Nagler 1835–52; Pilkington 1770, q.q.v. Cortesi and as Fratellini; Marvin Chauncey Ross, “An enamelled portrait by Giovanna Fratellini”, Burlington magazine, LXXXIX/536, .XI.1947, pp. 314, 316–17; Sani 2009, p. 110f; Saar; Stuart Wortley 1948; Zhangberi 2000, p. 139 Pastels I.326.101 AUTOPORTRAIT peignant le portrait de son fils Lorenzo, pstl/ppr, 72x57, 1720 (Uffizi, inv. 1890, no. 2064). Lit.: Berti 1979, A366 repr.; Greer 2001, repr. p. 27; Milan 2004, p. 24; Bonfante-Warren 2006, p. 253 repr. cl; Fortune 2009, p. 15 repr.; Burns & Saunder 2014, p. 37 repr. Φ
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Sig. Princ. Eleonora [principessa ELEONORA Luisa Gonzaga (1686–1742)], pstl, Florence 1715 (Ortensia Caccini Vernaccia)

Marchesa CORSINI, principessa di Sismondo, née Ottavia Vittoria Altoviti (1687–1748), moglie di Bartolomeo Corsini, principe di Sismondo, viceré di Sicilia, pstl/ppr, 54x43.5 ov., c.1720 (Uffizi, inv. 1890, no. 2550. Violanta von Bayern; Villa Lappeggi). Lit.: Berti 1979, Ic917 repr.

Charles Edward Stuart (1720–1788), pstl (comm. James, 1729; don: Admiral Thomas Gordon; lost)

Marchesa FRESCOBALDI VITELLI, pstl/ppr, 63x49, 1722 (Uffizi, inv. 1890, no. 2558). Lit.: Berti 1979, Ic953 repr.

Gian Gastone de’ Medici, granduca di Toscana (1671–1737), pstl (Invo ice 26.VII.1720, “due ritratti dal naturale in pastelli” of Gian’ Gastone)

Francesca GRIFONI, née Marescotti, pstl/ppr, 63.5x52.5, 1722 (Uffizi, inv. 1890, no. 2552). Lit.: Berti 1979, Ic962 repr.
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1.26.160 ~ repl., pstl (comm. James, 1729; don: Admiral Thomas Gordon; lost)
1.26.161 Johann Theodor von Bayern, Bischof von Ratisbon 1719, Freising 1727, Liège 1744 (1703–1763), pstl/ppr, 63x50 (Italian state asset)

1.26.163 Aurora Marcella, pstl/ppr, 54x42, c.1723 (Uffizi, inv. 1890, no. 2553, Villa di Careggi 1761). Lit.: Berri 1979, Ic985 repr.


J.326.183 La contessa PETRUCCI, née Bichi, pstl/ppr, 55.5×43.5, 1717 (Uffizi, inv. 1890, no. 2530. Violanta von Bayern; Villa Lappeggi).
Lit.: Berti 1979, Ic1036 repr. Φ


J.326.189 Caterina SASEDONI, née Marsili, pstl/ppr, 55×42, 1721 (Uffizi, inv. 1890, no. 2560. Violanta von Bayern; Villa Lappeggi).
Lit.: Berti 1979, Ic1041 repr. Φ

J.326.192 Sig.ra SAVINI, née Gori, pstl/ppr, 55×43, 1721 (Uffizi, inv. 1890, no. 2563. Violanta von Bayern; Villa Lappeggi).
Lit.: Berti 1979, Ic1042 repr. Φ

Lit.: Berti 1979, Ic1045 repr.

J.326.201 La contessa STROZZI, née Cellesi, pstl/ppr, 54×44, c.1720–21 (Uffizi, inv. 1890, no. 2577. Violanta von Bayern; Villa Lappeggi).
Lit.: Berti 1979, Ic1049 repr. Φ

J.326.206 Sig.ra (Alessandro) STROZZI, née Violante Risaliti, pstl/ppr, 53.5×44.5 ov. (Uffizi, inv. 1890, no. 2583) Φ


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J.326.211 La marchesa SUAREZ della Concha, née connessa Maria Anna Felicita di Valvasone, pstl/ppr, 35x28.5 (Castello, Villa La Petraia, inv. PET 1911, no. 115 (255), attr.). Lit.: Fortune 2009, p. 209 n.r.


J.326.217 Cavaliere Giovan Vincenzo [di Ugolino] del VERNACCIA [(1682–1763), giureconsulto, bali di Montesavino], Florence 1715


J.326.227 Henry Benedict Maria Clement, Duke of YORK (1725–1807), cardinal, pstl (comm. James, I.1729; don: Admiral Thomas Gordon; lost)

Zati, v. Cerretani

J.326.228 Fanciullo, pstl, 40x32 (Rome, Finarte, 28.V.1985, Lot 501, est. It₤1,800,000 – 2,000,000, It₤3,000,000) [?attr.; cf. Carlevarijs; Lazzari]

J.326.231 Contadino con la mano sulla faccia, pstl/ppr, 47,5x62 (Castello, Villa La Petraia, inv. PET 1911, no. 25 (145), attr.). Lit.: Fortune 2009, p. 214 n.r., attr. Fratellini or Piazzoli

J.326.232 Contadina che tiene un capello, pstl/ppr, 47,5x62 (Castello, Villa La Petraia, inv. PET 1911, no. 117 (254), attr.). Lit.: Fortune 2009, p. 214 n.r., attr. Fratellini or Piazzoli
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J.326.247 Bambina, pstl/ppr, 50x37 (Uffizi, inv. 1890, no. 4225, attr.) φου

J.326.249 Donna, pstl/ppr (Uffizi, inv. 1890, no. 4416, attr.) φου

J.326.251 Donna, pstl/ppr, 50x39 (Italian state asset, attr.) φου

J.326.253 Donna, pstl/ppr, 43x37.5 (Italian state asset, attr.) φου

J.326.255 Donna, pstl/ppr, 46x33.5 (Italian state asset, attr.) φου

J.326.257 Donna, pstl/ppr, 32.5x26 (Italian state asset, attr.) φου

J.326.259 Fanciulla, pstl/ppr, 43x38 (Italian state asset, attr.) φου

J.326.261 Fanciullo; & pendant: J.326.264 giovane dama con bouquet di fiori, pstl/ppr, 42x33 (Rome, Finarte, 27.V.1985, Lot 457 repr., est. 119,500,000, 112,440,000) [attr.; cf. Carlevanji; Lazzari] φου


J.326.265 Due ritratti femminile, pstl, Florence 1729 (Marchese Antonio Acciaioli, Florence)

J.326.267 Donna, pstl (Italian state asset, attr.) φου

J.326.269 Donna, pstl (Italian state asset, attr.) φου

J.326.271 Donna, pstl (Italian state asset, attr.) φου

J.326.273 Maddalena del deserto, a.1713 (comm. principe Ferdinando)

J.326.275 Lucrezia, a.1713 (comm. principe Ferdinando)

J.326.277 Alcuni Veneri, a.1713 (comm. principe Ferdinando)
J.326.278 Teste di Bacchani, a.1713 (comm. principe Ferdinando)
J.326.279 Due Baccanali, a.1713 (comm. principe Ferdinando)
J.326.28 Ritratto, pstl, Florence 1715 (cav. G. Vernaccia)
J.326.281 Ritratto d’una bambina e ritratto, pstl, Florence 1715
J.326.282 Due ritratti, pstl, Florence 1729 (Cavaliere Filippo Guadagni, Florence, 18th century inv.)
J.326.283 Brustbild einer Dame mit Perlenkette und kleinem Kranz, ptl, 55x43.5 (one of the Uffizi pstls; aqqa. 1945 for Führermuseum, Linz; restituted 1948, Munich CCP, Mü-Nr 8717)
J.326.284 Brustbild einer Dame mit rotem Pelz besetztem Umhang, ptl, 55x43.5 (one of the Uffizi pstls; aqqa. 1945 for Führermuseum, Linz; restituted 1948, Munich CCP, Mü-Nr 8718)