

**PAVONA, Francesco**

Udine 1695 – Venice 1777

The portraitist is said to have been taught to paint in his native Udine by Giacomo Carneo, and later studied in Bologna with Marcantonio Franceschini and Giovanni Gioseffo Dal Sole. He then travelled widely – he was in Lisbon in 1735, and was later in Madrid, Portugal, Denmark, Germany and Sweden as well as numerous towns in Italy. He was sufficiently established for the connoisseur Gabburri to have acquired his pastel self-portrait by the time of the 1737 exhibition in Florence. Pavona is said to have used pastel under the influence of Carriera (he was also a pupil of her teacher Balestra and probably taught Crescimbeni, *qq.n.*), and a letter from him (in Bologna) to her, of 13.XI.1741, exists, mentioning a box of pastels.

This influence predated his 14 year stay in Dresden from 1745 where he was supported by Algarotti and perhaps by Pietro Guarienti, inspector of the gallery. A later account, by Friedrich Wilhelm von Erdmannsdorff in his diary during a trip to Venice, recorded (2.XII.1765, cited Liebsch 2004):

Wir besuchten noch einen guten Pastellmaler namens Pavona, er behandelte größere Themen als die, die man bis jetzt in diesem Genre der Malerei gemalt hat. Wir sahen von ihm mehre Gruppen von drei oder vier Halbfiguren und selbst einige Stücke von ganzen Figuren etwas kleiner als die natürliche Größe. Er hat besonders mit Frauengestalten Erfolg, denen er viel Wahrheit und Grazie gibt. Dieser Maler war einige Zeit in Portugal und fast vierzehn Jahre in Sachsen, dort hat er etwa sechzehn oder achtzehn Bilder gemalt, die noch heute in seinem Besitz sind. Die Motive sind sehr gräzios, die Zeichnung ist meistens sehr korrekt, die Köpfe sind ausdrucksvoll, und die Farbgebung ist gut, obwohl sie nicht von dem schönen Ton und in der kühnen Art der Rosalba sind.

Accounts show that Pavona had painted a portrait of Marie-Josèphe de Saxe in 1747 (for 100 louis d'or; lost, medium unknown). He also, in 1747, married the singer Maria Rosa Negri (c.1715–1760), a soprano in the court; the witnesses included Hofrat Franz Joseph von Hoffmann and his wife, Felicitä Sartori. Two children were recorded, Maria Giuseppina Innocentia (1748) and Federico Antonio (1750). Pavona's friendship with other artists is attested by his appearance as godfather to Anna Theresia Mengs, 28.VII.1751, with Marie-Maximilienne de Silvestre as godmother. Nevertheless Pavona seems to have met with little success at court (only one picture by him, an oil double portrait of the elector's sons, seems to have entered the electoral collection, appearing in catalogues from 1801 to 1812, but thereafter absent); Liebsch 2004 attributes this to the stiff competition from other pastellists (the Mengs family, Sartori, Silvestre, Müller, Rotari etc.).

Pavona had left Dresden by 1758. On his way back to Italy, perhaps at the suggestion of Algarotti, he stopped in Bayreuth in 1759 (the Saxon resident de Rusca reported to Graf Brühl, 14.I.1759: "Mr Pavona à etée arreté in Bareüth per le Margraff, et la Duchesse de Würtemberg les quelles le font travailler à leurs portrait"; cited Liebsch 2004). This was the occasion of several portraits of the Markgraf, which complemented

the recent Roslin pastel of him, as well as continuing the acquisition programme of contemporary art from masters such as Batoni and Mengs initiated by the late Markgräfin Wilhelmine (*q.n.*). Pavona's wife remained in Dresden, but was killed during the Prussian bombing in 1760.

Pavona also visited Bologna and Parma before finally returning to Venice, by the beginning of 1760. He was elected to the Accademia di Pittura e Disegno in 1763, beating his rival Canaletto by 10 votes to 8.

Among the papers of Marcello Oretti (*v. Marinelli* 2009) is a *Memorie di Francesco Pavona pittore e di Angelo Crescimbeni pittore bolognese* in which there is a description of a cabinet of pastels (with religious or mythological themes) as well as a series of oil paintings, all by Pavona, supplied by the artist's son. The descriptions "di Figura N.4" etc. presumably are an indication of the number of people in each picture.

The pastels that have survived show imposing, striking compositions, of Titianesque ambition, executed in a characteristic, slightly flat manner (the faces illuminated uniformly, in the manner of Liotard). There are also a number of smaller religious works in Gorizia: executed in pastel on paper, their attribution to Pavona is recent and not entirely convincing. Pavona also worked in oil, selecting this medium for portraits of the Spanish princesses in 1739, as well as for the portrait of Rosalba Carriera's mother, Alba Foresti, which he did on his return to Venice from Spain. Some confusion remains in the various sources about the medium of certain other works.

**Bibliography**

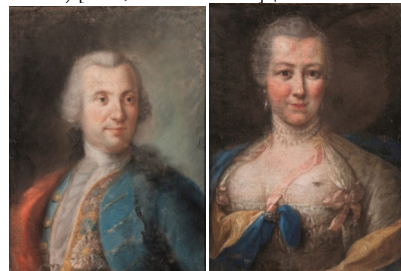
Bénézit; Fernández 1977; Gabburri, *Vite di pittori*, p. 1012-II-C260V; Gorizia 2008; Krückmann 2001; Liebsch 2004; Lio 2000; Ljublana 2002; Marinelli 2009, p. 124; Pallucchini 1960, pp. 47f; Precerutti Garberi 1962; Sani 1985; Sani 2007; Tronkar 2013

**Pastels**

J.577.101 AUTORITRATTO, pstl, Florence 1737 (Gabburri). Lit.: Turner 1993, p. 214 n.r.

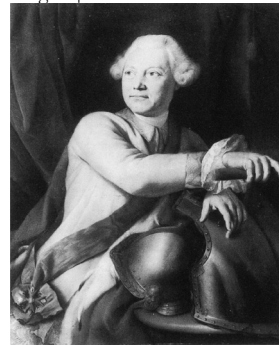
J.577.1015 [?][Kaiser FRANZ I. STEPHAN, Herzog von Lothringen (1708–1765); & pendant:

J.577.1016 Kaiserin Maria Theresia von Habsburg (1717–1780), pstl/ppr, 59x44 (Padova, Bado & Mart, 18.XII.2019, Lot 114 repr., est. €8,000–10,000; Padova, Bado & Mart, 22.IV.2020, Lot 414 repr., est. €6500–7500) [?attr.; ??identification] φα?δv



J.577.102 FRIEDRICH Markgraf von Brandenburg-Culmbach-Bayreuth (1711–1763), pstl/pchm, 1759 (Bayreuth, Altes Schloß Eremitage, BayEr G122; destroyed a.1945). Lit.: Precerutti

Garberi 1962, p. 139, fig. 12; Krückmann 2001, p. 506, repr. p. 696, fig. 2; Liebsch 2004, fig. 3 φ



~grav. Bartolomeo de Folino (1730–c.1808), 1760. Lit.: Krückmann 2001, p. 506, repr. p. 696, fig. 1; Liebsch 2004, fig. 4

J.577.105 FRIEDRICH Markgraf von Brandenburg-Culmbach-Bayreuth, pstl/pchm, 97.5x77.5, 1759 (Bayreuth, Neues Schloß, BayEr G148). Lit.: Krückmann 2001, p. 506, tav. I.I, fig. 3 φ



J.577.107 FRIEDRICH Markgraf von Brandenburg-Culmbach-Bayreuth, wearing the Elefantordenen and Johanniterorden, pstl/pchm, 91x71, 1759 (Erlangen, Graphische Sammlung der Universität, inv. 393). Lit.: Krückmann 2001, p. 506, tav. I.II, fig. 6 φ



**LARGER IMAGE**

~version, with crown instead of sculpture, pnt., 95x74, sd "Reis pinx. 1764" (Fürst von Thurn u. Taxis; Schloß St Emmeram, Sotheby's, 19.X.1993, Lot 3194 repr.)

~cop., min./ivory, p.1759 (Celle, Stiftung Tansey). Lit.: Pappé & al. 2008, p. 304f, German sch.

J.577.111 Elisabeth FRIEDERIKE Sophie Herzogin von Württemberg, née Prinzessin von

Brandenburg-Bayreuth-Culmbach (1732–1780), m/u, 1754. Lit.: Krückmann 2001, p. 507 n.r.

1577.112 Sig.ra Giuseppe GIOVANELLI, née Paolina Contarini (∞ 1782), pstl (Giovannelli, Venice, a.1913). Exh.: Florence 1922. Lit.: Pallucchini 1960, p. 47 n.r.; Precerutti Garberi 1962, p. 143, fig. 16 φ



1577.114 Due individui della famiglia LEGNANI di Bologna, pstl. Lit.: Giuseppe Campori, *Gli artisti italiani e stranieri negli stati estensi*, Modena, 1855, p. 349 n.r.

1577.115 Sant'Ignazio di LOYOLA (1491–1556), pstl/ppr, 42x33, c.1745 (Gorizia, Pinacoteca, inv. D2. Don Carlo Coronini 1909). Lit.: Ljubiana 2002, p. 30 repr. φ



1577.117 ??Sant'Ignazio di Loyola, San BRUNO, pstl/ppr, 6.0x4.4 (Gorizia, Palazzo Levetzo-Lantieri, inv. D.420). Lit.: Tronkar 2013, fig. 10, as of ?San Bruno φδ



1577.119 Alvise IV Giovanni MOCENIGO (1701–1778), doge di Venezia 1763–78, pstl, 91x67, 1763 (Venice, Palazzo Mocenigo, inv. Mocenigo M294). Lit.: Precerutti Garberi 1962, p. 142, fig. 13; Pallucchini 1960, p. 48 n.r. φ



1577.121 La dogaressa MOCENIGO, née Pisana Corner, pstl/ppr, 65x51, c.1763 (Venice, Palazzo Mocenigo, inv. Mocenigo M295). Lit.: Precerutti Garberi 1962, p. 143, fig. 15; Pallucchini 1960, p. 47 n.r. φ



1577.123 Procuratore ?MOCENIGO, ?fratello del doge, pstl/ppr, 65x52, 1763–77 (Venice, Palazzo Mocenigo, inv. Mocenigo M296). Lit.: Precerutti Garberi 1962, p. 143, fig. 14; Pallucchini 1960, p. 47 n.r. φ



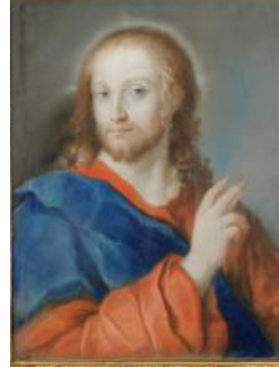
1577.125 La contessa SABBATICI, née Lucrezia Somaglia, pstl/ppr, 67x53, inscr. *verso* "Contessa Lucrezia...Somaglia sposata nel 1757 a Milano al Conte Giuseppe Sabbatici di Modena sotto gli alti auspici di Sua Maestà la Imperatrice Regina e Sua altezza Serenissima Duca di Modena" (Solesino, Veneto Arte, 14.XI.2004, Lot 332 repr., as Carriera, est. €25–40,000). Lit.: Jeffares 2006, p. 615Büi [new attr., ?] Φαα



1577.128 Friederike Sophie WILHELMINE Markgräfin von Brandenburg-Culmbach-

Bayreuth, née von Preußen (1709–1758), m/u, c.1750 (Bayreuth, Neues Schloß). Lit.: Axer & Mayer 2000, n.r., attr.

1577.13 Cristo, pstl/ppr, 69x53 (Trieste, Stadion, 19.V.2012, Lot 625, est. €9–12,000, b/i) φ



1577.132 Elegant, half-length, wearing a tricorne hat with a carnival mask, pstl/ppr (London, Christie's South Kensington, 15.XII.2000, Lot 85 repr., attr., est. £3–5000, £2700) Φα



1577.134 Blonder Putto mit Täubchen und Fruchtkorb, pstl/ppr, 64x53, inscr. *verso* "Opera di Francesco Pavona de Udine" (Vienna, Dorotheum, 25.X.1995, Lot 151 repr., est. ÖSch16–20,000, ÖSch20,000). Lit.: Liebsch 2004, fig. 7 Φ



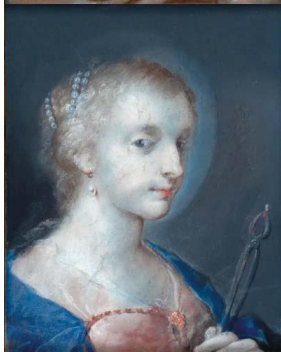
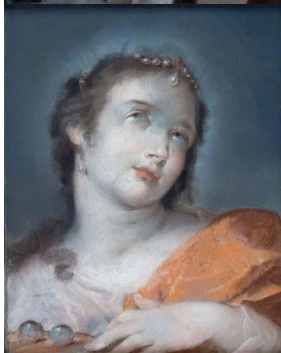
1577.136 Herr im blauem Gewand, pstl, 56x46 (Bern, Dobiaschofsky, 13.V.2005, Lot 856 repr., attr., est. SwFr8000, b/i) φ



1577.138 San LORENZO, pstl/ppr, 42x33 (Gorizia, Pinacoteca, inv. D6. Don Carlo Coronini 1909). Lit.: Ljubljana 2002, p. 30 repr., as of S. Filippo φδ



1577.14 Three saints: SS. Chiara, 1577.141 Lucia & 1577.142 Apollonia, pstl/ppr, 42x33 (Gorizia, Pinacoteca, inv. D3/4/5. Don Carlo Coronini 1909). Exh.: (*Lucia & Apollonia*): Ljubljana 2002, no. 25/24 repr. φ



1577.146 Four saints: S. Maria Maddalena; 1577.147 S. Teresa; 1577.148 S. Chiara; & 1577.149 S. Pietro, pstl/ppr, min., 6.0x4.7 ov. (Gorizia, Palazzo Levetzof-Lantieri, inv. D.422/418/427/419). Exh.: Gorizia 1956; (*Teresa*): Ljubljana 2002, no. 27 repr. . Lit.: Precerutti Garberi 1962, p. 130, fig. 1/n.r./3/4; Tronkar 2013, fig. 6/3/5/9 φ



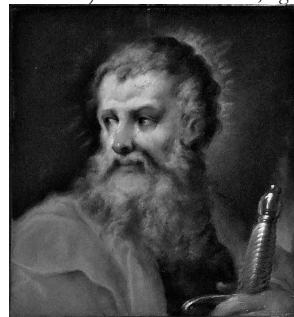
1577.154 S. Stefano, pstl/ppr, ?min., 6.9x7.6 ov. (Gorizia, Palazzo Levetzof-Lantieri, inv. D.421). Lit.: Tronkar 2013, fig. 11 φ



1577.156 S. Francesco, pstl/ppr, ?min., 10.2x7.0 ov. (Gorizia, Palazzo Levetzof-Lantieri, inv. D.428). Lit.: Tronkar 2013, fig. 12 φ



1577.157 San Paolo (Gorizia, Palazzo Levetzof-Lantieri). Lit.: Tronkar 2013, fig. 14 φ



1577.158 Dama; & pendant: 1577.159 dama, pstl, 57x45/56x44 (Rome, Palazzo Barberini, inv. 5104/5103; dep: Palazzo Montecitorio, Camera dei deputati 1926—. Vincenzo Omoboni Astori; legs 1888: Venice, Accademia, inv. 708/716, cat. no. 420/495; transferred to Rome). Lit.: Moschini Marconi 1970, no. 31/33 repr.; Onori & Vodret 2008, p. 131 repr., scuola di Carriera; Nepi Scirè 2009, p. 378 n.11 n.r. [Attr.] φ/φ



1577.162 Dama con fiori, pstl/ppr, 57x45 (Venice, Accademia, inv. 709, cat. no. 421. Vincenzo Omoboni Astori; legs 1888, as Carriera). Lit.: Gabriel Rouchès, "Les XVII<sup>e</sup> et XVIII<sup>e</sup> siècles", *La Renaissance*, 1935, as Carriera, repr.; Moschini Marconi 1970, no. 32 repr.; Jeffares 2006, p. 115Cii; Nepi Scirè 2009, p. 378 n.11 n.r. [new attr., ?] φα



1.577.173 Maria, pstl (Giuseppe Maria Bacchettoni, Bologna, inv. 18.IX.1783, 25 livres). Lit.: Olivier Bonfait, *Les Tableaux et les pinceaux*, 2000, p. 137

1.577.174 Allegoria della Fedeltà: giovane donna con cane e fiore in mano; & pendant: 1.577.175 Allegoria della Pace: due bimbi con colomba, pstl, 57x44 (Ceschi di Bologna 1935. PC 2012). Exh.: Bologna 1935. Lit.: Precerutti Garberi 1962, p. 130, fig. 9/n.r., attr. Pavona; Liebsch 2004, n.r./fig. 5, as by Pavona [attr.; cf. Rotari] φαν



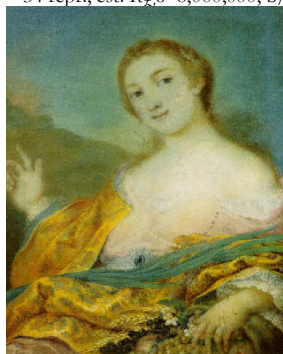
1.577.164 Donna, pstl (il conte Gianomo Carrara, inv. p.m.1796, no. 75). Lit.: *Giacomo Carrara (1714–1796) e il collezionismo d'arte a Bergamo*, 1999, p. 284, as by Pietro Pavona

1.577.165 Due teste di Cristo, e la Vergine in due ovati a pastello, ma fredde nelle tinte, e comuni delle forme (Filippini, Udine). Lit.: Conte di Fabio Maniago, *Storia delle belle arti friulane*, Udine, 1823, p. 250 n.r.

1.577.166 Madonna, & pendant: 1.577.167 S. Giuseppe, pstl/ppr, miniature, 6.9x5.6/7.0x5.2 (Gorizia, Palazzo Levetzof-Lantieri, inv. D.425/429). Lit.: Precerutti Garberi 1962, p. 130, fig. 6/5; Tronkar 2013, fig. 7/8 φ



1.577.178 Giovane donna con fiori, pstl/ppr, 67.5x49.5 (Venice, Semenzato, 31.X.1998, Lot 34 repr., est. Itf6–8,000,000, b/i) [attr.] φ



1.577.179 Diana cacciatrice, pstl/ppr, 73x58 (Rome, Babuino, 10–11.XI.2022, Lot 204 repr., Venetian sch., 18<sup>th</sup> c., est. €1500–2000) [new attr., ?] φαν



*Gentiluomo; & pendant: nobildonna (Venice, Semenzato, 9.XI.2003, Lot 96 repr., as by Pavona) [v. Keefš]*

1.577.182 Sacra famiglia, di figura N.4, pstl, grande. Lit.: *Memorie*, cited Marinelli 2009, p. 126

1.577.183 Il Tempo, che scopre la Verità, di figura N.4, pstl, grande. Lit.: *Memorie*, cited Marinelli 2009, p. 126

1.577.184 Coronazione di spine, di figura N.3, pstl, grande. Lit.: *Memorie*, cited Marinelli 2009, p. 126

1.577.185 Venere, di Figura N.4, pstl, grande. Lit.: *Memorie*, cited Marinelli 2009, p. 126

1.577.186 Le tre Grazie, di figura N.3, pstl, grande. Lit.: *Memorie*, cited Marinelli 2009, p. 126

1.577.187 L'Allegrezza, di figura N.2, pstl, più piccolo. Lit.: *Memorie*, cited Marinelli 2009, p. 126

1.577.188 La Ignoranza, di figura N.2, pstl, più piccolo. Lit.: *Memorie*, cited Marinelli 2009, p. 126

1.577.189 La grazia divina, di figura N.1, pstl, più piccolo. Lit.: *Memorie*, cited Marinelli 2009, p. 126

1.577.19 L'Innocenza, di figura N.1, pstl, più piccolo. Lit.: *Memorie*, cited Marinelli 2009, p. 126

1.577.191 Il Genio allo studio, di figura N.1, pstl, più piccolo. Lit.: *Memorie*, cited Marinelli 2009, p. 126

1.577.192 La morte di Cristo, di figura N.5, pstl, più piccolo. Lit.: *Memorie*, cited Marinelli 2009, p. 126

1.577.193 Un pastorello e un pastorella, di figura N.2, pstl, più piccolo. Lit.: *Memorie*, cited Marinelli 2009, p. 126

1.577.194 Tre puttini, di figura N.3, pstl, più piccolo. Lit.: *Memorie*, cited Marinelli 2009, p. 126

1.577.195 Madalena con un putino, di figura N.2, pstl, più piccolo. Lit.: *Memorie*, cited Marinelli 2009, p. 126

1.577.196 Santa Famiglia e S. Giovanni, pstl (Francesco Caprara, Bologna, inv. 20.III.1781)

1.577.197 Santo Sudário con due Angioli, pstl (Francesco Caprara, Bologna, inv. 20.III.1781)

1.577.198 Visitazione; ?SS. Anna e Elisabetta, pstl/ppr, 46x57 (Gorizia, palazzo Levetzow-Lantieri). Exh.: Gorizia 1956; Ljubiana 2002, no. 26 repr. Lit.: Precerutti Garberi 1962, p. 130, fig. 7; Tronkar 2013, fig. 4 φ



1.577.17 Cristo, pstl, 37x32 ov.; & pendant: 1.577.171 La Vergine, pstl, 35x31.5 ov. (Udine, Museo Civico). Lit.: Precerutti Garberi 1962, p. 129, n. 7 n.r./fig. 2. Studies for the chiesa dei Padri Filippini



1.577.199 ~pstl, miniature, 10.2x7.0 (Gorizia, Palazzo Levetzof-Lantieri, inv. D.426).

1.577.2 L'angelo custode, pstl (Gorizia, palazzo Lantieri). Lit.: Tronkar 2013, fig. 13 φ



J.577.201 Venere e Amore, pstl, 89x67 (Schloß Wörlitz). Lit.: Precerutti Garberi 1962, p. 130, fig. 17; Liebsch 2004, fig. 12 φ



J.577.203 Die Heilige Familie, pstl, 62x50 (M. J. Haas, Berlin). Lit.: *Weltkunst*, 1977, p. 2434 repr.; Liebsch 2004, fig. 6 φ



J.577.205 Giuditta e Oloferne [Judith with the head of Holofernes], pstl/ppr, 68x55 (Schloß Ricklingen, 16.IX.1995, adv. *Weltkunst*, 1995, p. 2299 repr., as by Pavona. Köln, Van Ham, 18.XI.2021, Lot 1096 repr., as Venetian sch., est. €3–5000) [?attr.] φαν



J.577.207 Madona con il Bambino, pstl, 55.5x45.5 (Milan, Porro & C., 6.VI.2007, Lot 99 repr., est. €4–6000, b/i) φ



J.577.209 San Pietro, pstl, 30x20 (PC). Exh.: Majano 2007

J.577.21 La Maddalena, pstl, 30x20 (PC). Exh.: Majano 2007