

Online edition

BALDRIGHI, Giuseppe

Stradella 1723 – Parma 1803

After initial training in Florence (with Vincenzo Meucci), Bologna and Parma, he travelled to Paris in 1752 under the patronage of Don Filippo, duca di Parma, and was looked after by the banker Claude Bonnet, correspondent of the Parma court in Paris and an amateur of art. Baldrighi's progress can be followed in Bonnet's correspondence with the minister Guillaume-Léon du Tillot, marquis de Féline, including a letter of 15.I.1753 speaking of Baldrighi: "C'est un très bon garçon qui, s'il était uniquement destiné au pastel, irait très loin; il a fait cet été un portrait de Mme Bonnet qui est très ressemblant et pourtant joli, habillé noblement et avec simplicité." He did not however so confine himself: trained in Boucher's workshop, he broadened his techniques, genres and styles, and is said also to have worked with La Tour, Nattier, Liotard and Perronneau. Baldrighi received a regular pension from the Parma court, as well as specific payments for works he produced. Baldrighi was simultaneously and unanimously *agréé* and *reçu* by the Académie royale in 1756 with a *Charité romaine* (now in the musée des Beaux-Arts, Angers, but copied in pastel by Isabelle de Bourbon-Parme, *q.v.*) On his return to Parma immediately after this triumph, he made numerous portraits of the duke and his family, but his links with Paris continued (he appears in the *Almanachs des peintres* for 1776 and 1777 and sent works from Parma to the Salon de la Correspondance in 1783).

A pastel copy of portrait of du Tillot is mentioned in a letter by père Paciaudi, librarian to the duc de Parme, sent to the comte de Caylus (26.II.1763), thanking him for sending the pastel, the author of which is not made clear. Du Tillot having changed since the pastel was done, the priest thought "que Petitot [the architect at Parma] sera plus à portés de donner quelques coups de crayon pour approcher de la ressemblance mieux que Baldrighi. En tous cas j'aime mieux l'avoir comme il est que de le faire gâter par les artistes d'ici."

A self-portrait is in the Uffizi; like artists such as La Tour, Liotard and Ducreux, Baldrighi had a fascination with his own image which led to numerous self-portraits, including those known from engravings by Jean Cortina showing the artist laughing and crying. That the lost originals were made in pastel is recorded by his earliest biographer, Bertoluzzi, who based his account on information from the artist's son. Further evidence confirming his use of the medium is found in a letter written by the artist during his stay in Paris (3.III.1754).

Baldrighi's work in pastel is still not well understood, and may have been confused with examples now attributed to Lorenzo Tiepolo or Inza (*qq.v.*). A study for the head of Don Filippo was traditionally given to La Tour. The relationship between a pastel of Isabelle and the Nattier painting of 1758 sent to Vienna in anticipation of marriage to Erzherzog Joseph is confusing, and the attribution to Baldrighi is disputed. The portrait of a couple in the Palazzo

Venezia, formerly attributed to Liotard, has been suggested as a self-portrait by Baldrighi with his wife, but may be by Roslin (*q.v.*). Other pastels in Parma may be by Baldrighi's pupils, such as Pietro Melchiori Ferrari (*q.v.*). Cunningham (*q.v.*) was another pupil, as was Madame Isabelle (*q.v.*) whose morceau de réception at the Accademia di Parma was a pastel copy of Baldrighi's *Carità romana*.

Monographic exhibitions

Baldrighi 1984: *Giuseppe Baldrighi*, Stradella 1984. Cat. A. Guarnaschelli

Bibliography

Baudi di Vesme 1963–68, I, pp. 83f; Bédarida 1927, pp. 203ff; Bénézit; G. Bertoluzzi, in R. Baistrocchi & al., *Notizie intorno alle Belle Arti parmigiane*, Parma, Biblioteca Palatina, MS Parmense 1106, c. 298; Briganti 1990; Grove; Lemoine-Bouchard 2008; Pacia 2003; *Lettres de Paciaudi...au comte de Caylus*, Paris, 1802; Parma 2012; Sanchez 2004; Sani 1993; Saur

Pastels

J.122.101 AUTORITRATTO in atto di ridere; & pendant: J.122.102 autoritratto in atto di piangere, pstl

~grav. Jean Cortina. Lit.: Sani 1993, fig. 3/4

?AUTORITRATTO con la moglie (Rome, Palazzo di Venezia). Lit.: Sani 1993, fig. 5, as of and attr. to Baldrighi, v. Roslin

J.122.105 Mme Claude BONNET (∞ 1745), née Élisabeth-Madeleine-Antoinette-Charlotte Groux, m/u, 1753

Étienne Bonnot de CONDILLAC (1715–1780), philosophe, pnt.

~grav. Giovanni Volpato

~grav. Pierre-Marie Alix, 1796

J.122.109 ~?version, pstl. Lit.: Jean Sgard, *Corpus Condillac, 1714–1780*, 1981, p. 219, attr.

J.122.11 Don FILIPPO di Borbone, duca di Parma (1720–1765), pstl/ppr, 42.5x33.3 (Parma, Museo Glauco Lombardi, inv. 374). Lit.: Guarnaschelli, in Baldrighi 1984, as by Baldrighi; Sani 1993, fig. 7; Sandrini 2003, no. 20 repr. *Olím* attr. La Tour. Study for Famiglia di Don Filippo di Borbone (Parma, Galleria Nazionale) φα



J.122.112 Venerabile Lorenzo GAMBARA (1695–1781) da Zibello, cappuccino, pstl (Angelo Rossini, Parma, a.1832). Lit.: Lorenzo Molossi, *Vocabolario topografico dei ducati di Parma, Piacenza e Guastalla*, Parma, 1832–34, s.v. Zibello, p. 602, as by Costanzo Baldrighi

J.122.113 ISABELLA de Borbone [L'Infante Isabelle-Marie-Louise-Antoinette de Bourbon-Parme (1741–1763)], pstl/ppr, 61x49.5 [c.1758] (Parma, Biblioteca Palatina, inv. 88408). Lit.: Parma 2012, p. 31 repr., ?attr. [?]. A/r Nattier pnt., sd 1758 (Vienna, KHM, inv. 2069). Lit.: Nattier 1999, p. 214 repr. φα



J.122.115 Testa, pstl, letter, 3.III.1754. Lit.: Sani 1993, p. 102 n.r.

J.122.116 Tête de vestale, pstl (Pietro Antonio Martini (1739–1797); Paris Delaunay, Regnault, 5–6.IV.1797, Lot 6, H10; Breard)

J.122.117 Three women on a balcony, pstl, 91x72 ov. (London, Christie's, 8.III.1977, Lot 213, as Bouvier, £130. London, Christie's, 19.IV.1996, Lot 133 repr., attr., est. £800–1200). Attr. φα



Photo courtesy Christie's