

Online edition

CARRACCI, Annibale

Bologna 1560 – Rome 1609

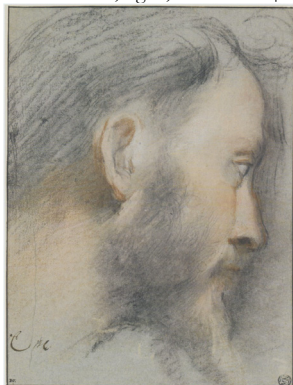
Pastel was in great favour in Bologna, according to Malvasia, and a number of records of “pastels” by Carracci (first name unspecified) appear; neither the medium nor the artist may be accurate. The pastel and chalk copy after Correggio has been attributed recently to the most illustrious member of the Carracci family, a pupil of Prospero Fontana. Loisel has reattributed a pastel formerly given to Cigoli, relating the profile to work done by the Carracci between 1582 and 1585, noting also the influence of Barocci. Similarly a drawing in the Louvre previously thought of as by Barocci is distinguished on the basis of its naturalistic treatment and irregular features.

Bibliography

Bénézit; Lavallée 1947; Loisel 2008; Malvasia 1678

Pastels

J.2014.101 Man, pstl/ppr, 27.7x21.0 (Louvre, inv. 2872, as Barocci. Collection Saint-Morys). Lit.: Loisel 2008, fig. 6, as Carracci φα



J.2014.103 Santa Lucia, pstl/ppr, 53.4x41.5, 1582–85 (Florence, Uffizi, inv. 8861 F). Exh.: Florence 1980, no. 174, as by Cigoli. Lit.: Loisel 2008, fig. 5, attr. φα



J.2014.105 Deux études de putti, pstl, pierre noire, sanguine/ppr bl., 45.5x36 (Mouriau; collector's mark. Bernay, Demade, 3.XII.2006, Lot 1 repr., attr. est. €8–10,000). Lit.: *Gazette Drouot*, 1.XII.2006, p. 238 repr. A/r Correggio, *La Madone de saint Georges*, pnt. (Dresden) φα



J.2014.107 Deux études de têtes, pstl (inv. 1664).

Lit.: Antonio Bertolotti, *Artisti bolognesi*, 1885, p. 176; Meder 1923, p. 137

J.2014.108 Vingt-sept dessins du Carache et autres, têtes au pstl (Mme Mignard; acqu. comtesse de Feuquières, 4.I.1697). Lit.: “Nouveau documents sur le peintre Pierre Mignard”, *Archives de l'art français*, VIII, 1892, p. 255