

# Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

## LEONI, Ottavio Mario

Rome 1578–1630

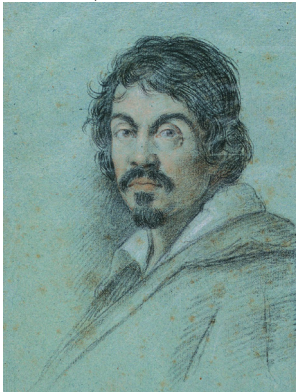
Known as “il Padovano” (or le Padouan in French records, not to be confused with il Padovanino, *q.n.*) because his family came from Padua, Leoni spent all his career in Rome, making portrait drawings, frescoes and prints. He became principal of the Accademia di S. Luca in 1614. A good number of old inventories describe “pastels” by Leoni, which are probably the typical black and red chalk drawings of this artist’s œuvre, enhanced with highlights of white and coloured chalk (perhaps pastel) in very light contours. He thereby achieved a high level of realism and liveliness of expression. Leoni made these small half-length studies of his acquaintances in the 1620s, and himself engraved a number of them. A group of some 400 portraits collected by Leone’s patron Cardinal Scipione Borghese remained complete until the d’Aubigny sale of 1747 where Mariette noted it. According to the catalogue of the Cottin sale, “Ce peintre excelloit dans les Portraits en petit, qu’il dessinait d’après nature au crayon, & ensuite réduisoit en petit à l’huile.”

### Bibliography

Bénézit; Croft-Murray & Hulston 1960, pp. xxxiii; Mariette 1851–60; Monbeig Goguel 2009, p. 36; Sani 1991, p. 77; Sarasota 1985, pp. 18ff

### Coloured chalk drawings

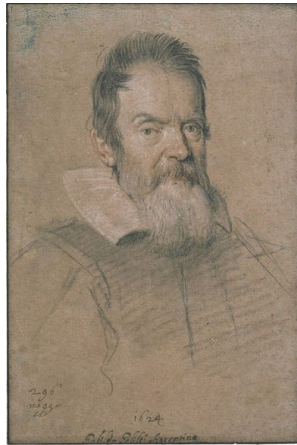
J.479.101 Michelangelo Merisi, dit CARAVAGGIO (1571–1610), cr. clr, 32.4x16.3 (Florence, Biblioteca Marucelliana). Exh.: *Caravaggio*, Düsseldorf, Museum Kunst Palast, 9.IX.2006 – 7.I.2007 φ



J.479.102 Maria Martha, marchesa CIGOLI, cr. clr, 21x15.1, 1629 (Munich, Staatliche Graphische Sammlung). Exh.: Munich 2022, no. 2. Lit.: Hipp & al. 2022, p. 12 repr.

J.479.103 Giulia ERRERA DE SAVONIA, crayons 1625 (George Smith 1865). Exh.: London 1865, no. 1896

J.479.104 Galileo GALILEI (1564–1642), astronomo, pstl, pierre noire, sanguine/ppr beige, 23.3x15.6, c.1624 (Louvre) φ



J.479.106 Mgr GRIMALDI, chlk, pstl, 22.5x15.1 (Genoa, Palazzo Rosso, inv. D.2434. Legs Marcello Durazzo 1848). Lit.: Piero Boccardo, *I grandi disegni, Palazzo Rosso*, 1999, no. 18 repr. φ



J.479.108 ?Ferdinando ORSINI (–1660), brother of Paolo Giordano, 3° duca di Bracciano, cr. clr/bl. ppr, 23.2x15.2, ?1628 (London, Christie’s, 7.VII.2010, Lot 306 repr., est. £4–6000, b/i) φδσ



J.479.11 Censia, pstl/ppr bl., 22.8x16, 1623 (C. R. Rudolf; C. A. Pick). Exh.: Florence 1970, no. 28 repr. Lit.: Bernard Houthaker, *Master drawings*, Amsterdam, 1969, no. 30

J.479.111 Vieillard, pstl (Paris, Remy, 21.XI.1763, Lot 229 part, 3 livres 15; Vercolier)

J.479.112 Trois têtes d’hommes portant de longues barbes, pstl/ppr gr. (Paris, Dufresne, Le Brun, 11–16.XII.1780, Lot 201, 18 livres 1)

J.479.113 Dama, cr. clr/ppr, 22.8x16, 1623 (Washington, NGA). Lit.: Burns & Saunier 2014, p. 25 repr.

J.479.114 Man and woman, pencil, chlk, pstl/ppr, 36.3x43.2 (Genoa, Museo di Palazzo Rosso). Lit.: Sani 1991, fig. 5 φ



J.479.116 Dieciotto ritratti di varie Dame, e Cavalieri, pstl (Santacroce, Rome, 18<sup>th</sup> century inv.)

J.479.117 Quarantanove ritratti di Dame, pstl (Filippo II Colonna, Rome, inv. 15.XII.1714 – 26.II.1716)

Donna, pstl (Principessa Orsini, née Anne-Marie de La Trémoille, Rome, inv. 1723) J.479.119

Trois Têtes, du Padouan, tant au Pastel qu’aux trois crayons (Cottin; Paris, Grignard, Helle & Glomy, 27.XI.1752 & seq., Lot 248, 16 livres 1)

J.479.12 Quatre portraits, pstl (Cottin; Paris, Grignard, Helle & Glomy, 27.XI.1752 & seq., Lot 311 part, 12 livres 5)

J.479.121 Deux portraits, pstl (duc de Tallard; Paris, Grignard, Remy, 22.III.1756 & seq., Lot 399 part, 30 livres 1; Glomy pour Silvestre)

J.479.122 Portrait, pstl (Potier, avocat; Paris, Helle, Glomy, 28.II.1757 & seq., Lot 55 part, 24 livres; Glomy pour Silvestre)

J.479.123 Deux portraits du Padouan, dont un au pastel: des plus beaux de ce Maître, pstl (Carl Heinrich Baron von Heineken; Paris, Remy, 12.XII.1757, 13–18.II.1758, Lot 419, 5 livres 1; Watelet). Lit.: *Catalogue des tableaux et estampes du cabinet de M. Le B\*\*\**, Paris, 1757, no. 419