

Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

RICCI, Sebastiano

Belluno 1659 – Venice 1734

Painter. Trained in Venice, he was obliged to leave after a scandal. He moved to Bologna and was recorded also in Florence (1682), Parma (1685–88), Turin, Rome (1692–98) before returning to Venice in 1698. Later he travelled to London and Paris, where he was *agr  * by the Acad  mie royale, 1717; *re  u* 1718. He was back in Venice in 1718. In 1724–29 he returned to Turin. The “pastel” in the Lempereur sale may well be a chalk drawing heightened with pastel, like the Stockholm sheet.

Bibliography

B  n  zit; Briganti 1990; Grove; London 1994; Mariette 1851–60; Monbeig Goguel 2009, p. 34; Wright 2006

Drawings in coloured chalk

- J.6178.101 T  te d'enfant, pstl (Lempereur; Paris, Chariot, Joullain/Boileau, 24.v.–28.vi.1773, Lot 252, 120 livres 1 sol; Joullain)
- J.6178.102   tude d'une t  te d'enfant, crayon noir, pstl/ppr bl., 35.2x24.4 (Paignon Dijonval 1810). Lit.: B  nard 1810, no. 768 [part]
- J.6178.103 Head of a girl wearing a ruff, black, red chlk,   pstl, 38.4x25.3 (Stockholm, Nationalmuseum, inv. NMH 1530/1863. Zanetti; Pierre Crozat, C. G. Tessin). Exh.: London 1994, no. 6 repr.; Paris 2016b, no. 72 repr.    



- J.6178.105 Two heads, cr. clr/bl. ppr, 29.1x24.9, c.1726 (Royal Collection, inv. RCIN 907200. Joseph Smith a.1742; acqu. George III 1762). Exh.: London 2017, no. 15 repr. Lit.: Roberts 2008, p. 244 repr.; Monbeig Goguel 2009, fig. 3. Study for *Adoration of the Kings*, pnt., 1726 (Royal Collection)    

