

Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

KAUFFMAN, Angelica

Chur, Switzerland 30.X.1741 – Rome 5.XI.1807
Maria Anna Angelika Catharina Kauffmann, or Angelica Kauffman in English sources (and as she often signed), Mme Zucchi; daughter of Johann Joseph Kauffmann (*q.v.*). Her talent for portraiture became evident at an early age. She followed her father to Florence (she was made a member of the Accademia del Disegno in 1762, at the age of 21), Rome (where she was accepted by the Accademia di San Luca two years later) and Venice before settling in London and becoming a founder member of the Royal Academy in 1768. A disastrous marriage (1767) with an adventurer calling himself Count de Horn turned out to be bigamous; later she was to marry the decorative painter Antonio Zucchi. In 1781 she moved to Rome where she remained until her death. Her portrait and subject paintings in the neo-classical style attracted great popularity and she was engaged by royal families throughout Europe.

Although she is said to have used pastel as a child, this may well be based on an error in de Rossi's *Vita*, where he suggests that she made a pastel of bishop Nevroni in 1752; this is perhaps to be identified with the red and black chalk drawing of him in the sacristy of the Cappuccini in Lugano, signed and dated 1755. In any case, if she used pastel at all, she rapidly abandoned the medium as unsuited for her ambitions. A printed schedule, from 1788, gives her prices for six types of picture, including three sizes of portrait (40 sequins for one without hands, rising to 220 for a whole length); there is no suggestion that she might work in pastel. She must have seen works such as Perronneau's Laurent Cars, perhaps on her brief stay in Paris in 1766, since she seems to have borrowed the pose in the oil painting of her father. See says that her pastels were influenced by Carriera, but show a Germanic sweetness and insipidity; he claims that her output was not inconsiderable; but the example he catalogued in a 1927 sale looks rather doubtful. Apart from numerous drawings, some with coloured chalks (for example, in the British Museum or Berlin), we have found few true pastels that can safely be attributed to her (an exception being the receipted portrait from Lady Brownlow, possibly commissioned to complete a series of pastels started by Katherine Read); however the vogue for her work must have tempted copyists.

Monographic exhibitions

Kauffman 1955: *Exhibition of paintings by Angelica Kauffmann exhibition*, Kenwood House, .v.–.ix.1955
Kauffman 1992: *Angelica Kauffman: a continental artist in Georgian England*, Brighton, Royal Pavilion, 1992. Cat. Wendy Wasyng Rowarth
Kauffman 1998: *Angelika Kauffmann*, Düsseldorf, Kunstmuseum, 15.xi.1998 – 24.i.1999; München, Haus der Kunst, 5.ii.–18.iv.1999; Chur, Bündner Kunstmuseum. Cat. Bettina Baumgärtel
Kauffman 2007: *Angelica Kauffman: a woman of immense talent*, Bregenz, Vorarlberger Landesmuseum; Schwarzenberg, Angelika

Kauffmann Museum, 14.vi.–5.xi.2007. Cat. Tobias G. Natter & al.
Kauffman 2024: *Angelica Kauffman*, London, Royal Academy, 1.iii.–30.vi.2024. Cat. Bettina Baumgärtel & Annette Wickham

Bibliography

Bénézit; Börsch-Supan 1988; Brieger 1921; Briganti 1990; Darmstadt 1914; Goodden 2005; Grove 1996; Ingamells 2004, pp. 104, 298ff; Lemoine-Bouchard 2008; Manners & Williamson 1924; New Haven 1979; Oxford DNB; Petrucci 2010; Philadelphia 2000a; Giovanni Gherardo de Rossi, *Vita di Angelica Kauffman pittrice*, Florence, 1810; Sanchez 2004; Scholke 2000; Sée 1911; Washington 2003, pp. 117ff; Waterhouse 1981; Wright 2006; Wynne 1990

Pastels

J.426.101 ?SELF-PORTRAIT as Muse of Painting, pstl, pencil, 46x36 ov. (London, Christie's, 3.ii.1976, Lot 6 n.r., £150)

J.426.102 SELF-PORTRAIT, cr. clr, 38x30.5 ov. (London, Christie's, 16.xi.1982, Lot 72, £900)

J.426.1025 SELF-PORTRAIT, pstl. Exh.: Kauffman 1955. Photo in London Metropolitan Archives

J.426.103 Queen CHARLOTTE (1744–1818) raising the Genius of the Fine Arts, pnt., 1767 ~grav. Thomas Burke, 1772. Lit.: Kauffman 1992, fig. 117

J.426.105 ~version, pstl, 68x54 (Mr Jones-Lloyd 1911. PC 2004). Exh.: Paris 1911, no. 70. Lit.: Sée 1911, repr. p. 179; Ingamells 2004, p. 104 n.r. Φ



J.426.107 Miss Frances CUST (1776–1785), 43x41 ov., 1779, inscr. *verso* "Miss Frances Cust aged 2¾ Drawn by Mrs Angelica Kauffmann June 1779. Received June 8, 1779, from Lady Brownlow, the sum of 6 Guineas being the first half payment for an oval portrait in crayons by me, Angelica Kauffmann" (Comm. Lady Brownlow, 12 gns; desc., Belton House, a.1986). Exh.: Kauffmann 1955; London 1986, no. 29 repr. Lit.: Manners & Williamson 1924, repr. Φ



J.426.109 Gräfin HOHENTHAL, née Flemming [?Gräfin von Flemming, née Christiane Luise Gräfin von Hohenthal (1765–1840)], pstl/ppr, 67.2x52 (Galerie Heinemann, acqu. 3.viii.1911; sold 13.ii.1912, DM15,000: Baronin Cerrini, Georgenstr. 46, Munich. PC 1921. Zürich, Koller, 20.iii.2013, Lot 6478 repr., as circle of Kauffmann, Gräfin Hohenhof, geb. Fleuming, est. Swfr3–5000). Lit.: Brieger 1921, p. 232 repr. [?attr.] Φ



J.426.111 Mgr Agostino Maria NEVRONI (–1760), vescovo di Como, crayons, 1752

J.426.112 Der heilige Andreas, pstl/pchm, 27.1x20.3, s, c.1757 (PC). Lit.: Bettina Baumgärtel, "Lasset die Kindlein zu mir kommen". Angelika Kauffmann und Philipp Otto Runge", *Wallraf-Richartz-Jahrbuch*, LXX, 2009, pp. 195–222, fig. 5 φ



J.426.114 Woman in a cap with a blue ribbon, bl., red chl, blue pstl/ppr, 22.7x18.7 (Berlin, Kupferstichkabinett, inv. KdZ 4613). Lit.: Petherbridge 2010, pl. 84 φ

J.426.115 Lady, holding a dog, pstl, 36x26.5 (London, Christie's, 29.V.1908, Lot 481 n.r., 10 gns; Glen)

J.426.116 Lady in pink dress with blue scarf, pstl, 58.5x44.5 (London, Christie's, 19.IV.1909, Lot 59, £4/5/-; Peache)

J.426.117 Lady, bust, profile to left, in yellowish dress, black lace and waist sash, pstl/ppr, 28x23 ov. (Ernest Renton; Émile Gross; Xavier Haas; New York, Anderson, 13–14.I.1927, Lot 147 repr.). Exh.: British drawings [details n/k], 1920, no. 40 [Attr. ; cf. Black] φ?av



J.426.119 Junge Dame, pstl, 61x46.5 (Berlin, Bundesamt zur Regelung offener Vermögensfragen; dep.: Heidelberg, Kurpfälzisches Museum. German PC; acqu. Baumert, Karlsruhe, 1943 for Führermuseum, Linz-Nr 3193; Munich CCP 1948, Mü-Nr 8978) [Attr.] φ



J.426.1205 Madonna and Child, standing on a bed, two seraphs' heads in background, pstl (Cardinal Mundelein, Chicago, 1924). Lit.: Manners & Williamson 1924, p. 201 n.r.

Anon. related pastels

Ariadne

J.426.123 ~cop., crayons (Turner; London, Christie's, 21–23.V.1796, Lot 87, 5 gns; Hickes)

Dame als Vestalin, pnt., c.1782 (Dresden, inv. 2182)

~cop., v. Brihl

J.426.126 Lady, pstl, 66x55.9 (Dr & Mrs Samuel Burchell, New York; New York, Sotheby's Arcade, 17.VII.1991, Lot 34 repr., follower of Kauffmann, est. \$1–2000) Φ



Photo courtesy Sotheby's

J.426.129 Rinaldo und Armida, dessin (Düsseldorf PC). Exh.: Kauffman 1999, no. 259 repr.

~grav. Hogg 1784 &c.

J.426.131 ~cop., pstl (Vienna, Dorotheum, 8.VI.1995, circle Angelika Kauffmann) φ



J.426.133 Madonna mit Kind, pnt. 1774 (Munich, Gemäldegalerie. Comm. Kurfürst von Erthal)

J.426.134 ~cop., pstl/ppr, 59x44 (Lindau im Bodensee, Auktionshaus Michael Zeller, 2–4.XII.2010, Lot 2370 repr., est. €1500) φ



J.426.136 Discovery of Achilles by Ulysses, three pnts.

J.426.137 ~?cop.pstl, 77.5x94 (Mary Elizabeth Milner, Viscountess Northcliffe, Lady Hudson; London, Christie's, 20.IV.1923, as autograph, 9 gns; Negrati)