

**SARTORI, Felicità, Frau Franz  
Joseph von Hoffmann**

Pordenone c.1714 – Dresden 1760

The daughter of a notary in Pordenone, she received her early training from her uncle, the engraver Antonio dall'Agata, in Gorizia. He arranged for her to join the studio and household of Rosalba Carriera (*q.v.*) in Venice, around 1728. Carriera's reputation was at its peak, and the demand for repetitions of her work in pastel and miniature was supposedly shared by Sartori and Carriera's sisters. Although Sartori remained close to Carriera throughout her life, she was invited to Dresden around 1741 by August III.'s counsellor Franz Joseph von Hoffmann (the subject of a pastel by Mengs); she accepted, and the following year she married Hoffmann. After his death in 1749, her movements are unclear; one source suggests she remarried and moved to Bamberg, while others suggests that she was still in Dresden in 1753 where, according to Mariette, she died in 1760.

Sartori's surviving authenticated works seem all to be miniatures, many drawn from celebrated pastels by her teacher (some are erroneously described as in pastel); some oil copies after Rosalba are also recorded. Her early biographer, known only as Abate N.N., mentions that she learned pastel, but seems rapidly to have specialised in making miniature copies. The extent of her work in pastel is unclear, and it would not be surprising if some of the numerous pastel répliques of Carriera are by her pupil. Some 19 miniatures have survived in Dresden, made after her move. An interesting indication of her earlier work is found in a notice published in London in 1789 by abate Sartori (the subject of a pastel by Carriera, and perhaps her anonymous biographer) seeking to sell a number of pictures by Rosalba (5 works) and by her pupil Felicità Sartori (11, including a black chalk drawing, two small oils, a number of "ritrattini", no doubt miniatures, and the three items listed below which may be in pastel). This confirms that the abate was Felicità's brother, but there is some confusion with Giambattista Sartori, who married Lucietta Pellegrini, compounded by the inclusion in the 1789 notice of two small portraits (miniatures?) by Felicità Sartori of "a young sister of Felicità" and of "abate Sartori, brother of Felicità", which would appear to correspond with the Rosalba pendants of Giambattista and Lucietta.

**Bibliography**

Bénézit; Levati 1822, V/II, pp. 124f; Manzano 1884–87; Mariette 1851–60; Filippo Pedrocco, in Turin 2003; Puhlmann 2003; Sani 1989; Sani 2003; Sastres 1789

**Pastels**

AUTOPORTRAIT, pstl/ppr, 55x45 (Köln, Lempertz, 18.V.1996, Lot 1069 repr., est. DM8000, b/i) φ



Clorinda SARTORI, pstl (Ludovico Manin; acqu. 1777, 55 zecchini with 7 others, as Carriera; Pietro Edwards inv. 1799, attr. Sartori, 3 zecchini). Lit.: Tormen 2009, p. 245

Milord WALPOLE, in abito di maschera, m/u, a.1741 (abate Sartori 1789). Lit.: Sastres 1789, p. 64 n.r., "ritratto bellissimo" [?Copy of Carriera, *Lord Boyne*]

Gentiluomo, pstl/ppr. 60x40 (Milan, Sotheby's, 4.VI.2003, Lot 132 repr., est. €6–8000) Φ



*Photo courtesy Sotheby's*

Inverno; & ?Estate, m/u, a.1741 (abate Sartori 1789). Lit.: Sastres 1789, p. 64 n.r.

Cleopatra, pstl (Ludovico Manin; acqu. 1777, 55 zecchini with 7 others, as Carriera; Pietro Edwards inv. 1799, attr. Sartori, 5 zecchini). Lit.: Tormen 2009, p. 245