

Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

ZOFFANY, Johan

Frankfurt 1733 – London 1810

Christened Johannes Josephus Zaufallij, his name was also spelt Zauffely etc. before settling as the Zoffany by which he is known; his first names are also given as Johann Joseph etc., although he consistently wrote Johan. Brought up in the court of the Fürst von Thurn u. Taxis in Frankfurt, Zoffany, travelled to Italy (working with Mengs in Rome 1750–57) and settled in England in 1758, where he was eventually taken up by the Bute family and elected a member of the Royal Academy in 1769. Further travels to Parma, Florence (1773–74, 1776, 1778; here he renewed his acquaintance with Mengs and in 1773 was made a member of the Accademia del Disegno) and Vienna led to his triumphant return to London in 1779 where he exhibited his famous portrait of the Tribuna of the Uffizi. From 1783 to 1789 he was in India.

Sée tells us that his pastels are usually small full-length portraits executed in a neat style similar to his paintings; but he was writing at a time when Zoffany's work was imperfectly understood, and the attribution of examples after his arrival in England is doubtful. The signed German pastels, however, are unquestioned; these classical compositions are quite different in character. They are likely to have been executed in Rome, and at least the choice of medium to have been influenced by Mengs. Mary Webster's 2011 monograph is definitive.

Monographic exhibitions

Zoffany 1977: *Johan Zoffany 1733–1810*, London, National Portrait Gallery, 14.I.–27.III.1977. Cat. Mary Webster

Zoffany 2012: *Johan Zoffany RA: society observed*, London, Royal Academy, 10.III.–10.VI.2012. Cat. Martin Postle

Bibliography

Bénézit; Brieger 1921; Briganti 1990; Darmstadt 1914; Edinburgh 2008; Grove; Manners & Williamson 1920; Roettgen 2003; Sée 1911; Treadwell 2009; Waterhouse 1981; Webster 2011; Wright 2006; Wynne 1990

Pastels

The family of Charles Schaw, 9th Baron CATHCART (London, *V&A*, P.18-1946) [v. *English sch.*]

Amphitrite, pstl/ppr, 44x58.5, s ^
“Joseph/Zaufallij pinx.”, c.1755 (Leipzig, Museum der bildenden Künste, inv. 1694. Maximilian Speck von Sternburg Stiftung; acqu. 1996). Lit.: Webster 2011, fig. 24 ◻



Tod der Kleopatra, pstl, 44.5x60.5, sd ^
“Joseph Zauffely pinxit et inv. 1755”
(Regensburg, Museen der Stadt, inv. G 1985/1. Don Rotary Club Regensburg). Lit.: Wolfgang Pfeiffer, “Ein Pastellbild von Zoffany”, *Regensburger Almanach*, 1985, pp. 92–95 repr.; Webster 2011, fig. 3, 23 ◻



Caritas romana, pstl/ppr, 31.5x25.5; & pendant: Aeneas seinen Vater Anchises aus dem brennenden Troja rettend, pstl, 32x25.2, one s ^ “Zauffely”, c.1757 (Trier, Rheinisches Landesmuseum. Köln, Lempertz, 12.XII.1991, Lot 501A repr., est. DM6000, DM4500). Lit.: Webster 2011, fig. 26/25; Aeneas a/r Barocci pnt. (Rome, Borghese Gallery) ◻



~/?=Eine Charitas Romana, und eine Flucht aus Troja, m/u, 92x76 (Franz Ludwig, Freiherr von Berberich; Frankfurt, 27.IX.1784 & seq., Lot 32, 12 fl.; Heußer)

Anon related pastels

The GORE family with George, Earl Cowper, pnt., 1774 (Yale Center for British Art)

~cop./?study, Charles GORE (1729–1807), amateur artist, pstl, Ø18 rnd., [c.1780] (Weimar, SWKK, inv. KGe /00618) [new attr., ?] ◻

