

Neil Jeffares, *Dictionary of pastelists before 1800*

Online edition

NB: This article is divided into the following pdfs:

- Essay; contemporary documents; self-portraits
- [Named sitters A-K](#)
- [Named sitters L-Z](#)
- [Mythological I](#)
- [Mythological II](#)
- [Anonymous sitters](#)

Follow the hyperlinks for the remaining three sections.

See also Rosalba Carriera's [Journal](#) 1720–28; and this [concordance](#) with the numbers in the Sani catalogues.

CARRIERA, Rosalba

Venice 12.I.1673–15.IV.1757

Carriera, often known simply as Rosalba, was perhaps the most famous pastelists working before 1800. At the beginning of the eighteenth century, Carriera developed from painting miniatures for boxes into a consummate artist whose reputation spread beyond her native Venice. Born 12.I.1673 (Zava Boccazza 1996a: two years earlier than widely reported; see also Moretti 2011), baptised ten days later as Rosalba Zuanna, she was the daughter of a Venetian lawyer (the suggestion that her grandfather was a painter seems to be a confusion with Andrea Pasqualino arising from Vianelli). There were two sisters, one confusingly also with the same names but known as Giovanna (1675–1737), reputed to have worked as an artist, the other Anzola Cecilia, or Angioletto (1677–1757), who married the painter Giovanni Antonio Pellegrini (1675–1741).

Modern sources frequently cite Dezallier d'Argenville's life, published 1762, as the earliest biography of the artist, although the anonymous *Memorie intorno alla vita di Rosalba Carriera, celebre pittrice veneziana, scritte dall'Abate NN* was written in 1755 (but not known until published by Valeri in 1843), and Moücke 1762 is nearly contemporary. (Gabburi's manuscript note must have been written c.1740.) But Dezallier started to gather documents from as early as 1751, when he wrote to Jean-François Séguier in Nîmes disclosing his intention of writing an *éloge* to include in the second edition of his *Vie des peintres*. He already knew the correct year of her birth, probably from Zanetti, but wanted more detail. This Séguier provided in a letter of which only his undated rough draft has survived: it must have been written in the second half of 1752 as Dezallier didn't know her exact relationship with Pellegrini when he wrote on 16.VI.1752. Séguier's manuscript has apparently been unknown to Rosalba scholarship until it was published here (transcribed below) in 2022; it contains the most direct version of her own narrative told by her to Séguier during the course of his three month visit to Venice in 1752.

According to this her interest in art arose when she copied “une de ces figures que l'on imprime pour servir de vignette aux sonnets que l'on distribue à l'occasion des noces ou de quelque vestiaire” (perhaps a woodcut similar to the santini mentioned below). Her father took her first to an unnamed German painter before going to Giuseppe Diamantini, neither of whom was particularly capable. At that stage she

worked in oil, not very well. It was under Antonio Balestra that she made real progress in art. But her encounter with pastel was due to a French artist visiting Venice, whose name Séguier was unable to find. He gave her some pastels with which she made great progress while continuing to paint miniatures.

Séguier's account makes no mention of Antonio Lazzari or Federico Bencovich, with whom later accounts suggest she may have studied, nor of Benedetto Luti, the great master of pastel head studies in Italy who may well have inspired her. As discussed below, in the early stages of her career she obtained her pastels from Rome, but by about 1712 she preferred French ones. Her earliest recorded pastel is of Zanetti, which the subject presented to comte Tessin; it appears to date from just before 1700.

Already by 1700 she was addressed (by the orfèvre joaillier and art dealer Jean-Louis Vatin (1656–1735) in Paris) as “Mlle Rosalba très vertueuse pintresse.” She was admitted – on merit, rather than as the *accademica d'onore* title normally given to women artists (and minuted as contrary to the institution's statutes; Luti was among the members present) – to the Accademia di San Luca in Rome on 27.IX.1705, as a “pittrice e miniatrice veneziana”; her reception piece was a miniature on ivory. From around 1708, perhaps under the influence of her friend Christian Cole (*q.v.*), she devoted herself particularly to pastel, a medium which allowed her to capture the rococo spirit to perfection. Of some 440 works accepted in Sani 2007, three-quarters are in pastel; some 82 miniatures in tempera on ivory have survived, about a dozen drawings, and one oil painting which seems unconvincing.

Rosalba played a role, as an associate of the painter Niccolò Cassana (1659–1713), in the dispersal of the Gonzaga paintings collection following the death of the last duke of Mantua in 1708. (Cole was also involved.) She sent a list of the some of the pictures to the court of the elector palatine Johann Wilhelm at Düsseldorf (his payment to her of 3200 ducats was sent by Baron Wiser in a letter of 5.I.1712), and she also made a copy [J.21.2421](#) of a head from a painting by Cagnacci in the collection.

In the 1710s she came into contact with Vleughels (who had been in Venice in 1707 and c.1711, too late to be identified as the artist who initiated her to pastel), Mariette and Crozat. The latter in particular collected her work (and acquired the head after Cagnacci). In a letter to her of 28.X.1718, he expressed concern that the four heads he had just received, although in good condition, were nonetheless at risk: “il faut un très grand soin pour les conserver”, presumably from light: he goes on to ask if she could not use pastels “dont la couleur fût plus solide”, noting however that Barocci heads, made very similarly, had lasted well (and recommending that she look at those of the collector Johann Georg Kechel, known as Chechel di Chechelsperg, a friend of Zanetti). She had also been invited to Paris by Joseph-Antoine Hennequin de Charmont (c.1669–1731), who had been French ambassador to Venice 1701–4, an invitation she rejected in a letter of 1.IV.1719 citing the

difficulties of undertaking the journey unaccompanied.

The contacts with Crozat and others nevertheless resulted in her famous visit to Paris in 1720–21 with her mother, her sisters and her brother-in-law Pellegrini, whose influence on her work was considerable. She arrived in .III.1720 (only two months previously, on 14.I.1720, she had been accepted as a member of the Accademia di Bologna). (References in Séguier 1752 and NN 1755 to 1719 may perhaps be Julian calendar confusions rather than errors.) She brought her pastel of the king to the assembly of the Académie royale on 26.X.1720. The proceedings noted that her eminent merit was widely known, and that she was already a member of the academies of Rome, Florence and Bologna, and proceeded to her immediate reception (her own journal records that she had been received unanimously and without a vote). On 9.XI.1720 she attended the séance and Antoine Coypel's speech in her honour. The pastel of the king was not however a *morceau de réception*: instead, after her return to Venice, she decided to send to the Académie the famous *Nymphe de la suite d'Apollon* which is now in the Louvre. She appears to have announced her intention to Crozat in a letter of 4.VII.1721; he responded on 11.VIII.1721, discussing transportation methods. On completing the work, on 10.X.1721 (the letter was in the Collection Benjamin Fillon, Paris, Baudry, 15–17.VII.1879, no. 2138, where the valediction is reproduced: “Votre tre humble servante/Rosalbe Carriera”), she wrote to Antoine Coypel, explaining the subject as “une ninfe” presenting a laurel wreath to the Académie “la jugeant la seule digne de la porter et de presider à toutes les autres”, preferring to occupy “la dernier place dans cette tres illustre Academie” than “le sommet du Parnasse” – with the implication that the nymph personifies the artist herself.

In the event the pastel did not arrive in Paris until .I.1722. In his *éloge*, printed in the *Mercur*, .II.1722, pp. 114ff, the abbé Marouille stressed the originality of the piece. (It is interesting to speculate what the miniature of Louis XV “accompagné d'une Victoire, qui semble indiquer au jeune Roy le chemin de la gloire”, mentioned by Marouille, might have looked like.) However visual influences may well have included French sculpture, notably one of the figures from the famous *Apollon servi par les nymphes* at Versailles (Girardon, c.1670); the marble *Compagne de Diane* by René Frémin (Louvre, MR 1862), installed since 1717 at Marly, which (as we know from her diary) Rosalba visited on 19.XI.1720; Jean-Louis Lemoyne's preparatory drawing for a similar companion (advertised by Pamela Gordon in the *Burlington magazine*, .XI.1988, p. liii); also *Le Printemps* made for the park at Versailles by François Barois to designs by Girardon (1696; Louvre). While far from being a copy of any of these, the mythological vocabulary and garb is similar, while the expressive use of gesture, the animated smile and the downward tilt of the head provide the essence of Rosalba's pastel. There is a hint too of the central figure in Watteau's *Pèlerinage à Cythère* (1717), showing that these visual ideas were

common currency at the time, including in an *Allégorie de l'Été* by Pellegrini (Watteau 1984, p. 326, fig. 4). Perhaps another inspiration was the sculpture of *L'Été* attributed to Pierre I^{er} Legros (for Saint-Cloud, which Rosalba visited on 27.X.1720, now Louvre, inv. MR 1980). Rosalba also arguably followed (e.g. in [J.21.1319](#)) one of the companion seasons by Legros (MR 1979). (It has since been the subject of innumerable copies and pastiches, starting with artists ranging from La Tour and Louis Vigée to Boucher. It may have been the Rosalba pastel which Alfred de Vigny praised to the young Henriette Corkran, and perhaps the one she later copied professionally: *Celebrities and I*, 1902, pp. 88, 198.)

Venetian art in general and Carriera in particular filled a vacuum in French art that occurred during the Régence. Apart from the echoes of Watteau and Frémin, it has been argued, not entirely convincingly, that her work influenced, and was influenced by, Largillière at this time (*v. Rosenfeld 1992*). When Carriera met Vivien in Paris (in September and November 1720), according to Mariette, the Italian artist “scut luy rendre la justice qu’il méritoit.” Art history has been less generous to him.

Her diary (first published by Vianelli in 1793 but retyped in Sani 1985; [Jeffares 2017v](#) has a fully annotated transcription and English translation of the Paris section) includes lists of those she met as well as those who sat for her, and are of great interest even if they are not always clear. There are notes of payments received, and of investments made. The document was not intended for publication, and has little that is reflective or of literary interest; the dramatic events concerning the fall of John Law’s bank figure only in the briefest allusions. The society she describes is that surrounding the Regent and Paris financiers (Levey called the diary “a document of almost Proustian social implications”, but it is certainly not of Proustian literary accomplishment), but also included several figures with Venetian connections – for example, Du Revest, contrôleur of Law’s bank, was married to a Venetian, while the wife of composer Bononcini, Margherita Balletti, had sought advice on miniature painting from Carriera; her brother-in-law, Luigi Riccoboni (of whom Carriera made a lost miniature), had introduced the *Commedia dell’Arte* to Paris at the instigation of the Regent in 1716.

We can infer from the diary that she executed about fifty portraits on this trip, mostly in pastel. It was perhaps as a result of the pressure of work that the costumes of her sitters were often shown in diaphanous, quasi-historiated muslin rather than the heavy woven brocades worn at the time (and seen in contemporary portraits such as those by Largillière): for example, Mademoiselle de Charolais arrived at the studio (10.III.1721) not in the simple white outfit of her portrait but “vestita di ganzo d’argento con gli ornamenti di fiori da Vicenza.” We know that Rosalba must have portrayed costumes without their sitters: after John Law had fled, she records in her diary (18.XII.1720) returning “la peruca e crovatta di Mr Law”.

Works such as the *Jeune fille à la colombe* (now in Dijon) inspired copies by artists ranging from Lundberg and Coppel to Greuze and La Tour (as may be expected, confusions abound). Mariette retained certain reservations, noting that her female heads were derived from those of Pietro Liberi (*q.v.*), while much better coloured, although this tended to disguise the faults in her drawing. Of the two pendants in the Tallard sale, Mariette (manuscript note) criticised the colour (less brilliant than her normal style), while the

unhappy compositions relied on her brother-in-law Pellegrini; “avec un peu moins de modestie, elle auroit pu faire quelque chose de plus agréable.”

On her way back to Venice from Paris, Rosalba travelled through Germany, stopping briefly at Füssen (from where she wrote to Charles Coppel) before entering the Tyrol: according to the English traveller John Breval (*Remarks on several parts of Europe*, London, 1738, I, p. 96: he is thought to have been in Venice in 1737), discussing the peasants’ holiday dress in this area,

The famous Rosalba shew’d me a young Country Wench so habited, of her Drawing, when I was last at Venice, whom she had copy’d from Life, in her Return from France through the Tyrol, and call’d, upon the Account of her exquisite Beauty, *La Venere Contadina*. I have seen Copies of her in England.

In 1723 Rosalba travelled to Modena to make several portraits of the princess Enrichetta Anna Sofia, intended for prospective husbands; she spent some five months there. Back in Venice, she continued to correspond with her contacts in Paris, among them Crozat, whose letter to her of 12.III.1728 concerning the pastel now in Dijon summarises the continued interest in her work in France:

La belle tête (demi-grandeur) que M. le comte de Morville a reçue tout récemment de vous, fait l’admiration non-seulement des amateurs des beaux-arts, mais encore de nos plus excellent peintres, qui, bon gré mal gré, sont forcés de vous louer. Ils vous comparent au Corrège, et quelques-uns vous placent au-dessus de ce maître... M. Charles Coppel vous adresse un aveu sincère de tout ce qu’il pense sur votre talent, en reconnoissant que vous [vous] êtes surpassée vous-même.

Four years later (12.XII.1732) Crozat was delighted to report to the artist that the pastel, now with its pendant, had been acquired by Jean de Boullongne: “Tous les amateurs et curieux en font des compliments, ce qui décore infiniment son cabinet qui est très fréquenté le jour qu’il donne les audiences.” The British consul Joseph Smith was a patron (as well as his notary Carlo Gabrieli, who looked after the artist’s affairs, but was not her godfather as erroneously repeated widely), amassing a large collection of her work which was later acquired by George III. Her popularity in England (she told Vleughels in 1721 that she had been “attaqué par des Angles”) was no doubt enhanced by the numerous repetitions and copies, particularly of sets (complete or not) of the Four Seasons, but also by the numerous portraits which British aristocrats brought back from the Grand Tour. Her portrait practice had interesting parallels with Hoare’s in Bath: the go-to pastime for travellers of a certain social status, staying in the city for a short period, requiring rapid, repetitive efficiency which probably interrupted her genre work for French connoisseurs.

Some detail about Rosalba’s portrait commissions at this stage is provided in the correspondence of Willem Bentinck regarding the lost pastel [J.21.0276](#) (cited Ingamells 1997). There were five sittings, up to 21.III.1727; the picture was then sent to his mother in England, with a letter (28.IV.1727) describing the travelling frame found on a number of Rosalba pastels: “it will come in a little black frame with a glass over it. and must be left so, she [Rosalba] herself desired me that it might be left just as it is because taking it out might easily spoil the Picture. and nothing moist must come near it.” After its safe receipt, his tutor Captain Moses Bernege (–1749) provided further details (30.VIII.1727): “Nous avons vu chez elle des

portraits de sa façon, qui sont fort ressemblants, quoyque celui de Mr Bentinck soit bon, il auroit encore été mieux s’il avoit eu ses cheveux, la Rosalba le querella fort de les avoir coupez, et elle a voulu lui rendre ses cheveux dans son portrait.” It appears that Bentinck himself altered the pastel using Rosalba’s colours, later explaining to this mother (13.IX.1727) that, “to hide the cutting of my hair, which I did not think you knew, Rosalba gave me her colours, and all the hair upon the forehead, and close to the face are of my own painting, as much as I could remember my hair had been.”

In a trip to Gorizia (about 140 km from Venice) in 1728, undertaken in the hope of making a portrait of Kaiser Karl VI during his ceremonial visit there, she made portraits of three princes (Schwarzenberg, Diedrichstein and Paar, all lost; see Tronkar 2013). It was presumably then (or perhaps two years later, in Venice) that the emperor (whom she told Séguier she had painted, although no trace survives) made his notorious comment to his court painter: “Sarà valente, Bertoli mio, questa tua pittrice, ma ella è molto brutta” (reported by Zanetti 1781, p. 79). Other commentators agreed: the Dutch lawyer Jan Alensoon twice visited the “vermaarste schilderesse van Venetie” in 1724, enjoying the wines she served, but noting that “Sij is van weesen vrij geschonden van de pokkjes en gansch iet fraaij. Haar suster, die met de schilder Pellegrini getrouwt is, is vrij fraajer.”

At this stage (1728) her diary, which she had kept on after the Paris trip, comes to an end. Its perfunctory and misspelled entries give a tantalising glimpse of her work. Some of the records themselves are of “un Inglese” or even just “una incognita”; but we can see that she charged 22 zecchini for her portraits for much of the period, rising to 25 towards the end of the period (she charged up to 240 zecchini for the ever-popular sets of the Quattro Stagioni; and later in 100 zecchini for the pastels of Graf Schulenburg and of Friedrich Christian von Sachsen); and that she seems to have completed, and received payment for, many of these pastels within a week (no doubt constrained by her foreign sitters’ itineraries). The sizes occasionally quoted (e.g. “pastel de quatre-trois”) seem to be a misunderstanding of the symbols used in her accounts, where pastels started are marked with a 3, payments cancelling them with a # (confusingly a handful are marked 1 instead of 3, but some miniatures are marked 3; and on one occasion where two portraits are started, 6 is shown); the medium is only occasionally specified (as well as pastels and miniatures, some portraits are described as “in picciolo”, but are not necessarily miniatures on ivory, as others are “in picciolo di pastelle”). Burns 2007 (p. 115) has suggested the numbers record the lengths of sittings in hours, but this seems unconvincing.

When Rosalba Carriera sent her pastels to clients in Paris and elsewhere, she sometimes packed them carefully in cases without the glass (letters to her from Crozat, 7.VI.1721, Vleughels, 29.XII.1721 and 9.VI.1736). In a letter to her from Düsseldorf of 14.IV.1714, Theodor Hartsoecker allayed her concerns that her pastel had not suffered in transit, “car en ce cas là on auroit au moins trouvé tant soit peu de poussière sur le miroir”. Similarly she was concerned that the pastel she had sent to the Gran Principe Ferdinando de’ Medici might have been damaged, as Lord Molesworth reported (6.VIII.1712) that it had been concealed in a wardrobe, but Georg Engelhart Schröder was able to reassure her (4.IX.1715) that the picture

was then on display and in perfect condition. Pier Caterino Zeno, in a letter of 3.XII.1729 to Anton Francesco Marmi, reported on her devoutness (“è particolarmente divota, e data all’opere di pietà”), and mentions the tiny apotropaic woodcut santini (usually of the Three Magi) which she packed behind her pastels to keep them safe in transit: examples are found in Dresden (29 of the surviving pastels), the Royal Collection in Britain, and in the Frick and Metropolitan Museum in New York (these have been the subject of recent studies, from Henning & Marx 2007 to Razzall 2021a and Carriera 2023, and are being systematically catalogued by Xavier Salomon). Zeno also remarked: “Essa tiene una gran galleria dove serba copia di tutti i ritratti da sé fatti.” As regards her personality, little can be gleaned from the extensive correspondence, and nothing more apt than Zeno’s description in the same letter:

...di temperamento assai malinconico, pure i suoi tratti e le sue virtù la rendono nelle conversazioni oneste molto aggradevole... questa Signora è non solo onetissima, d’ottimi e civilissimi costumi, ma cristianissimi ancora.

There is no foundation for Pasquin’s claim that she visited Ireland. Nor did she visit England: according to Zeno’s 1729 letter, she refused invitations to go because of her fear of the sea.

In 1730 she was briefly attached to the court at Vienna, and portrayed the Kaiserin. The German traveller Johann Georg Keyßler provided a brief account of her work at court in his letter from Vienna of 6.IX.1730:

Die übrigen sammtlichen kaiserlichen Personen werden anitz von der venetianischen Künstlerinn Rosalba, mit *Crayons* oder *en pastel* gemalt. Vor dergleichen mit trocknen Farben verfertigte Stücke muß ein Glas gezogen werden, da sie denn vortreflich in die Augen fallen. Man bezahlt der Rosalba vor ein solches Portrait 5, bis 6. *Louis d’or*, und braucht sie zu dessen Vollendung sieben Tage, während welcher Zeit man fünff Stunden (in allein gerechnet) sitzen muß.

In Vienna she may have influenced collectors such as Albrecht von Seibisch who commissioned a suite of pastels from the artist Erhard Hummer (*q.v.*).

By 1720–22, when the antiquary Edward Wright, accompanying the Earl of Macclesfield’s son, visited Pistoia, he saw a copy (medium unspecified) after a Carracci Holy Family by “*Fratolina*, a Female Artist of Florence, who comes nearest to *Rosa Alba* of Venice for Miniature, and I think does at least equal her for Crayons in large.” (Wright 1730, p. 392; the pastel [J.21.1083](#) is of his grandson, who wrote to Rosalba on 2.IV.1744 requesting the pastel of Sir John Reade be sent to the Dutch consul, suggesting he commissioned both – unless the Reade were an unwanted *ricordo* (the change of eye colour is inexplicable; the later Allan Ramsay portrait confirms the brown colour in [J.21.0901](#)). Curiously Gabburri cites Wright, p. 233, in praise of Rosalba’s reception piece for the Accademia di San Luca in Rome, which Wright notes was “finely executed” without specifying the medium, but Gabburri assumes it was a pastel when in fact it is a miniature.) Another English antiquary, Martin Folkes, kept a journal of his travels in Italy, recording his visit to Rosalba’s studio in Venice on 14.VII.1733: the artist was “now better than 50”, and he was “extremely well entertained with a great number of fine portraits some of my acquaintance very like.” (quoted Ingamells 1997).

In 1737 Rosalba made a pastel of the Stuart prince Charles Edward, of which there are

several mentions in the English royal archives. On 22.VI.1737 Owen O’Rourke, the Jacobite agent in Vienna, wrote to James, the Old Pretender (Stuart papers, vol. 198/44), having just received a letter from Lord Dunbar: “He informs me of the Prince’s picture drawn by the famous Rosalba of which he is so obliging as to send me a copy, and will do me all the pleasure imaginable.” James wrote back, 9.VIII.1737 (200/1), to say that “Lord Dunbar left directions at Venice that the Prince’s picture should be sent to you when finished, but the woman who draw it is old, and has a good dale of work on her hands, so that it may happen not to come to you so soon.” On 30.XI.1737 (202/106), O’Rourke reported that “Lucy” (a code name for Mrs Hamilton, a Jacobite agent, née Antonia Frein Gilleis, imperial Kammerfräulein, married to Johann Andreas Graf von Hamilton (1679–1738), a general in the imperial service) “has the Prince’s picture to get a copy of it drawn.” But a week later (7.XII.1737, 202/148): “Lucy told me the other day y^t she can get noe good painter to come to copy the Prince’s picture in her house and y^t to send it abroad and consequently seen, may give room for the Hanoverian spys to make some buze of it.” James to O’Rourke (13.XII.1737, 203/18): “The Pictures I mentioned last week are come home, and already gone to be copied”, and a week later James mentions the Liotard pastel which had just arrived: “You will remark that the likeness of the Prince’s picture now to be sent is different from that you had lately from Venice, but to my thinking what is to be sent to you is the better likeness of the two.” (James to O’Rourke, 20.XII.1737, 203/56). An oil copy of Rosalba’s portrait of Prince Charles Edward Stuart was commissioned from Antonio Guardi.

One of Rosalba’s clients was Johann Matthias Reichsgraf von der Schulenburg, who had led the Venetian forces against the Turks in 1716; his portrait by Rosalba was made in 1727, and among his gallery of paintings which he established in Verona was a Rosalba Lady at her toilette in miniature, included in his London sale, and probably the one now in Cleveland. In 1742 Horace Walpole’s pastel [J.21.0819](#) was on display in her studio when it was seen by Mme Soares (whose portrait [J.21.1013](#) Walpole later owned) and her two daughters: Vittorina exclaimed “Oh, Mr Walpole, how happy I am to see you here”, and (touching the portrait) “Please come with us to Florence; Mr Mann will be so pleased to see you”; while Teresina “for half an hour kept bowing and making compliments to the portrait.” Mme Soares remarked Mme Soares remarked that in all her days she had never seen so perfect a work or better likeness, and offered to buy it framed for 25 zecchini; it had already been sold to Consul Smith, and Rosalba refused to make copies, which, she said, were never successful (“mai le riescono bene”). (Soares’s letter to Mann, 17.III.1742, PRO, State Papers, S.P. 105/282 ff. 122–3, transcribed below among Contemporary documents.)

Another glimpse of Rosalba’s working methods is offered in John Chute’s letter to Walpole of 22.VIII.1741, reporting “the gallantest thing of our friend Rosa Alba imaginable, who has taken so charming a likeness upon the strength of one transient view she had, of a certain beauty of our acquaintance, in the form of a Juno [[J.21.0552](#)], to accompany the Diana my Lord bought of her, as I fear will give him a pleasure he may live to repent of....”

There are several references to his pastel in the travel journal maintained by the 18-year-old Friedrich Christian von Sachsen (Cassidy-Geiger

2026). His first sitting occurred on 5.IV.1740; four days later the weather prevented Rosalba from coming, implying that these sessions took place in his residence, not hers (the prince’s illness restricted his mobility); she returned two days later. After an interval of seven weeks (during which one may speculate that she might have been working up the costume from initial sketches), on 30.V. the sessions resumed “chez la Rosalba”, and again two days later. On the final day, 8.VI.1740, at “22 heures” (according to Graf Wackerbarth’s diary, no doubt a reference to the Italian religious clock, i.e. two hours before sunset, around 6 pm), the portrait was finished. The prince encountered Signora Pisana at the studio. The payment was 100 zecchini, one of the highest recorded for any of her single portraits.

From the death of her sister in 1737, Rosalba’s output declined, and she became blind – by 1745 as recorded by Katherine Read (*q.v.*, who visited her in 1753 and was given instructions on pastel painting as well as some drawings), or, more reliably, in 1746, according to Mariette, who related her decision in .V.1749 to undergo cataract operations (the date confirmed in Séguier’s account); this provided only temporary relief before complete blindness ensued, as commonly occurs with the couching procedure (Lanthony 2009, p 241).

She died in distress, but not in poverty; her posthumous inventory (7.V.1757; *v.* Moretti 2011) reveals an estate valued at some 24,556 ducats gross; but from this must be deducted 16,435, including a capital sum of 15,000 due to her sister, invested in annuities on her behalf; thus her residual wealth was comparable with, rather than far higher than, other successful painters of the era.

The posthumous inventory provides interesting details of her house, including some two dozen pastels and seven oils hung in the gallery, and 45 elsewhere in the house. However no harpsichord is mentioned, despite Dezallier d’Argenville’s claim that she played the instrument well (Séguier’s version is that “Elle avoit deux sœurs qui aimoient autant qu’elle la musique, et qui touchaient fort bien le clavecin et savoient chanter”, while Edward Gascoigne’s travel diary mentioned “Signora Rosalba fine painter in crayons” in a passage about opera in Venice c.1728: Elisabeth Done, “Sir Edward Gascoigne, Grand Tourist”, *Leeds arts calendar*, 77, 1975; the Leiden lawyer Jan Alensoon records in his travel diary a concert on 25.II.1724 at Rosalba’s where he heard the singer Camilla Boschetti Minelli, wife of the agent of the Saxon court). Nor are any books listed in the inventory; the claims of some modern art historians to recast her as a bluestocking intellectual are based on somewhat tenuous evidence (including a manuscript in which she practised her English by translating a few pages of an English text Cole had sent to her, an *Essay in defence of the female sex* published before she was born).

Despite her broad influence (and the enormous demand for repetitions of her work particularly following her Paris trip), she seems to have had few pupils who carried on pastel portraiture: no work is known by either of her sisters Angela and Giovanna, while the gifted Felicita Sartori (*q.v.*) was better known as a miniaturist. Indeed Séguier tells us only of three: Sartori; Angelica Le Gru Perotti (*q.v.*), the latter staying for nine years and imitating Rosalba precisely (she was introduced to Rosalba by Graf Schulenburg in 1743); and her most recent recruit (writing in 1752: the text of the draft is ambiguous as to whether this third was the pupil

of Rosalba or of Le Gru Perotti), the contessa Gazola. Giovanna Messina shared supplies of pastels with her according to a letter from Gabburri, but this may not imply that she worked in her studio. The works of other pastelists, including Marianna Carlevarijs and Margherita Terzi (*qq.v.*; Sartori and Terzi are mentioned as pupils in Dreux du Radier 1765), no doubt survive today in many collections with attributions to Carriera. Among other pupils, the writer Luisa Bergalli is mentioned (and is the subject of a Rosalba portrait), but it is unlikely that in her brief time she produced work likely to be confused with Rosalba's. Other artists with little or no connection may have claimed to be her pupils; for example, the Swiss enamellist Andreas Mussard (*q.v.*) who made this claim in an advertisement issued in 1751 on his arrival in London. There were also legions of copyists and imitators, among them (in Britain alone) Arthur Pond and his pupils (Rupert Barber, Lady Dashwood, Mrs Delany, Lady Dysart etc.); Hugh Howard; Henry Morland; Frederick Plowman etc.

While Algarotti was purchasing pastels for Friedrich August II. in the Dresden, he obtained numerous pastels by Rosalba (who also portrayed Algarotti's sister), three of which he later described in a letter to Mariette (13.II.1751)–

Due ritratti in pastello molto vaghi della Rosalba, ed una Maddalena penitente, che non arriva alla mezza figura, parimenti in pastello, che alcun direbbe disegnata da Guido, colorita da Wondike, ed animate dalla espressione del Domenichino.

When Liotard arrived in Venice in 1745, armed with the Belle Chocolatière which he sold to Algarotti for Dresden, he must have met Rosalba: Algarotti, in a letter to Graf Brühl, 23.IV.1746 (Seidel 1894, p. 123), wrote “Je ne parlerai pas ici de la Magdalène de la Rosalba, regardée par elle même comme son chef d'œuvre, ni de la Stoubenche [de Liotard] qui a été considérée par tous les Peintres de Venise, et par la Rosalba même comme le plus beau Pastel qu'on ait jamais vu.” It was no doubt on this occasion that Liotard acquired the Rosalba Diana that later appeared in his estate inventory, and which was picked out for particular praise by Sophie von La Roche on her visit to Liotard in Geneva in 1784 (La Roche 1787, p. 230):

Von hier giengen wir zu Liotard, dem so berühmten Maler, der so lange in Constantinopel lebte, und die türkische Kleidung mit samt dem Bart noch trägt. Er liebt und ehrt Euern Vater noch auf das äusserste. Ich sah bey diesem lieben Alten viele Meisterstücke grosser Maler, unter andern ein Gemälde von der berühmten Pastelmalerin Rosalba in Venedig. Die Weichheit, die sie ihren Bildern auf die Arme und Wangen zu legen wußte, ist staunend, und bis jetzt unnachahmlich geblieben. Ihre Farbenmischung ist voller Anmuth.

Of the greatest importance is the magnificent collection in Dresden, which at one stage held 157 pastels by her (although now reduced to some 72), and was regarded as one of the marvels of Europe. Arriving at Dresden during his tour of Germany in 1750, Jonas Hanway (*An historical account of the British trade over the Capian sea...*, London, 1753, II, p. 224) noted–

But the greatest delight which his POLISH majesty takes, is in a small gallery, all of portraits in crayons; the greatest part are of persons with whom the king was acquainted in his travels, particularly in ITALY. Most of those pieces are performed by signiora ROSALBA, and are certainly very beautiful. Among these pictures they shew one of a certain ITALIAN lady, who is reported to have wasted the estates of half a dozen ENGLISH lords, and as many ENGLISH

gentlemen; but this seems to arise from accidents which have happened in past times.

Boswell, who was “luxuriously entertained for two hours” in the collection in 1764, noted just that he “saw also a chamber full only of Crayons”. The marquis d'Argens (1768, p. 518) noted Dresden as the gallery where he had seen most of Rosalba's work, but signalled out the “très beau portrait d'une femme qui a le sein nud” in Düsseldorf (presumably [J.21.1675](#), now in Munich). Mrs Piozzi discussed the pictures and commented on “the crayons Cupid of Mengs which dazzles”, but passed over the Rosalbas in silence (*Observations...journey*, 1789, II, p. 332; Lady Chatterton, *Home sketches...*, 1841, III, p. 121 also picked out the Mengs and ignored the Rosalbas in her memoir). John Murray's popular *Hand book for travellers on the Continent* dismissed Rosalba as “a female artist of Venice, and of inferior merit”, although early editions (1836–50) included the portrait Metastasio as one of the stars, erroneously as by Mengs (it was dropped in later editions, but not the phrase dismissing Rosalba). Metastasio was considered her “chief work” in Dresden, bringing “the Italian before the observer like actual life, and is striking in its lights and shade”, according to another guide (Gibbs Addison 1907). Both of these sources probably drew on Anna Jameson (*Sketches of art...*, 1834, p. 217) where Metastasio is described in the room “entirely filled with the crayon paintings of Rosalba, including a few by Liotard...he has an expression of mingled sensibility and acuteness: no power.” Many years later, when Louis Aragon and Jean Cocteau were talking at length about the Dresden Museum (Aragon & Cocteau 1957), while they discussed La Tour and Liotard with enthusiasm, there is no mention of Rosalba in the entire book.

Less celebrated today were other collections assembled at the time. For example, the Palazzo Rovere in Genoa showed a series of Rosalba pastels of beauties mounted on mirrors in a special cabinet, described in an article in *L'Avant-Coureur*, 15.X.1770, p. 657f by a M. Pingeron: the footnote adds of the artist that “Personne n'a porté le pastel aussi loin. La vérité de sa couleur, la finesse de ses expressions, les graces de ses attitudes lui ont mérité la réputation dont elle jouit.”

Rosalba's pastel self-portrait, made for the grand-ducal collection in the Uffizi in Florence, is close in style to Vivien, and some of her later work gains an intensity of expression lacking in the endless repetitions of her allegorical figures; she may indeed have been the victim of her celebrity. On his first visit to the Uffizi (4.VII.1764), comparing it with two other female self-portraits, Edward Gibbon recorded in his journal that “elle ne s'est point flattée non plus que ses deux compagnes, du côté de la beauté”. The passage has been mistranslated and quoted out of context: it is not first-hand evidence of her physical appearance.

Her very numerous British clientèle included Lady Sophia Fermor whose mother, Lady Pomfret, mentioned (in a letter to Lady Hertford: *Correspondence...*, 1805, III, p. 225) a visit on 12.VI.1741 to–

the paintress Rosalba, who is now old, but certainly the best (if not the only) artist in her way. This her excellence does not, however, make her the least impertinent, her behaviour being as good as her work.

Joseph Spence, bear-leader to Lord Lincoln (later Duke of Newcastle), was himself another subject: confirming her modesty and piety, his *Observations, anecdotes and characters...* (1820) include a handful of the artist's apothegms

(dating to c.1741), among them the importance of the eyes in achieving a likeness. Of a Magdalen, she noted that she cries not only with her eyes, but “jusqu'au bout des doigts”. She thought she could “know people's tempers by their faces” (Spence confirmed the accuracy of her characters of several of his friends). She believed that “The German painters are not so genteel, nor so good as the French” (Spence does not tell us whether she thought Liotard German or French.) Spence, who knew both artists, asked her about Sir Godfrey Kneller: she admitted she had seen very little of his work (mentioning the Mocenigo portrait from his Venetian trip c.1676) but conspicuously omitting any reference to Kneller's celebrated portrait of Isaac Newton of 1689. The subject of numerous copies, including one in pastel [J.4322.116](#) formerly in Dresden which has been attributed to Rosalba, it seems unlikely that she was responsible for it.

Johann Caspar Goethe, father of the famous poet, noted in his *Reise durch Italien im Jahre 1740* (ed. 1987, p. 385):

An vortrefflichen Bildhauern und an Malern in Öl, Fresko und Pastell leidet man in Venedig keine Not, aber es genügt wohl, wenn ich hier lediglich auf die Sig. Rosalba hinweise, die sich insbesondere in der Pastellmalerei große Verdienste erworben hat. In ihren Bildnissen herrschen Leben und Kunst, und die Natur wird darin derart getreu nachgeahmt, daß jeder, der diese Gemälde einmal gesehen hat, sie immer wieder sehen möchte.

Charles de Brosses was an early French visitor during his Italian trip; writing (26.VIII.1739) to his friend, the dijonnais bibliophile Louis Quarré de Quintin (–1768), procureur général au parlement de Bourgogne, he asks:

ne serait-on pas fâché de ne m'entendre rien dire de la Rosalba, cette fameuse peintre de portraits au pastel, qui a tout surpassé en ce genre? J'étais tenté de lui faire faire le mien, si je n'avais pensé que ma figure ne valait pas trente sequins. En récompense, j'eus la folie de lui offrir vingt-cinq louis d'or, d'une Madeleine grande comme la main, qu'elle a copiée d'après le Corrège. C'était le prix qu'elle l'estimait; et, par bonheur pour mes vingt-cinq louis, elle ne veut pas s'en défaire.

Cochin summarised the French view of Rosalba in this passage from his *Voyage d'Italie* (Lausanne, 1773, III, p. 160):

Mademoiselle Rosalba s'étant attachée aux talens du pastel & de la miniature, les a portés à un si haut degré de mérite, que non seulement les hommes les plus célèbres dans ce genres ne l'ont point surpassée, mais même qu'il en est bien peu qui puissent lui être comparés. L'extrême corrections & la science profonde du dessein n'étant pas aussi absolument essentielles dans ces genres, que dans celui de l'histoire, elle a atteint le but qu'on peut s'y proposer par la beauté de sa couleur. La pureté & la fraîcheur de tons qu'elle a su employer dans son coloris, sont admirables, & la belle facilité, aussi bien que la largeur de sa maniere, l'ont égalée aux plus grands maîtres.

The chevalier de Jaucourt, in his article on “Peintre” in the *Encyclopédie* (XII, 1765, p. 266), follows a discussion of women painters in antiquity with this:

Je ne puis opposer, avec M. de Caylus, à ces femmes illustres qu'une seule moderne; non que les derniers siècles n'en aient produits qui pourroient trouver ici leur place; mais la célèbre Rosalba Carieri [sic] a fait des choses si remplies de cette *charis* qu'Apelle s'étoit accordée, qu'on peut la comparer, à divers égards, aux femmes peintres de la Grece. Les sujets qu'elle a faits n'ont cependant jamais été fort étendus, car elle n'a travaillé qu'en mignature & en pastel.

Arthur Young (*Letters concerning the present state of the French nation*, 1764, p. 191), citing an earlier version of Cochin's text, added that “The finest piece in crayons, that ever issued from mortal

hands, is the Venus in M. Pompadour's collection." It is unclear whether this has survived, or if he refers to Marigny.

In 1772 Crozat's heirs sold a large part of his picture collection to Catherine the Great; it included pastels and miniatures by Rosalba. A copy of the manuscript catalogue was made by François Tronchin, together with his comments on each picture (these are transcribed in our [COLLECTORS](#) index, *s.n.* Crozat).

In Venice in 1852 the art historian Eugène Piot acquired a group of 58 pastels, miniatures and drawings said to have come from the artists's studio (possibly from the Sartori family, according to the inscription on a putative self-portrait, *v. s.n.* Gozzi; perhaps even from Felicita Sartori's brother, the abate, who advertised a smaller collection for sale in 1788); they were sold at Drouot four years later with a catalogue providing scant detail. Only a few of these sheets can be identified today. Similarly when Vigée Le Brun (*q.v.*) was in Venice in 1792, Denon took her to the home of an old senator where she saw a Correggio *Danaë* and

douze portraits au pastel de la Rosalba, qui sont admirables pour la couleur et la vérité. Ces portraits, étant ceux de la famille du sénateur, n'ont jamais été déplacés, et ils sont conservés à tel point, qu'ils ont encore toute leur fraîcheur. Un seul suffirait pour rendre un peintre célèbre.

The editor of her *Souvenirs* (p. 447) conjectures that she refers to the Ca' Rezzonico, but no *Danaë* is recorded there (that at the Palazzo Labia had been stolen by 1780).

The distinctive vaporous style by which Rosalba is known uses a delicate and light palette. All her pastels seem to show a consistent lighting, uniform and gentle, avoiding harsh shadows, invariably from the left (although the catchlights in the eyes of the celebrated Nympe de la suite d'Apollon are confusingly from the right). The exceptions in Sani seem to have been printed in reverse where they are not misattributions. Her sfumato seems to capture the misty Venetian light; contrary to legend there is little trace of her influence on the French school in terms of handling pastel. Colour and texture outweigh the deficiencies of drawing and characterisation of which she was guilty. Among her hallmark techniques is the use of the flat side of a chalk dragged over a contrasting colour to depict lace effectively rather than accurately. Similarly typical is the mixture of black chalk, perhaps graphite, with pastel, in delineating jabots and linen. Complicated embroidery in silk fabrics are rendered cleverly with great economy. Mouths sometimes have a short, dark diagonal stroke at the end; hands, when present, often show exaggerated articulation, with each phalange outlined in red. Eyes, nose and face have been modelled with an intelligence that defies analysis. Frequently found in her heads, in hair, around eyes or noses, are short, bold strokes of carmine lake, which stand out strongly. Larger expanses of this colour in drapery sometimes show losses, possibly because the pigment was ground coarsely to avoid loss of colour, but at the expense of adhesion.

The construction of her pastels has received some attention recently. While her standard structure is that familiar from the French school – blue paper pasted to canvas over a strainer – a number of departures have been noted. Her strainers are almost always much thinner than those of French pastelists, indicative of Venetian carpentry. Quite a few of the smaller sheets are on loose paper, now mounted on board. In many cases the primary support is adhered to canvas only at the edges. In a handful

of cases, she worked directly on prepared canvas without paper; most (but not all) of these are larger, suggesting she adopted the method to avoid difficult paper joins. In almost but not all cases the paper was blue, with a few white examples (she does not seem to have used parchment). A good many of the Dresden pictures and some others still retain the "cassette", a thin black wooden frame which held glass, spacer and backing board that may have been intended for travel, to be replaced or inserted (like a Lepeltier box) into decorative gilt frames locally. No examples with original glass have been identified so far.

As her correspondence reveals, she was interested in the technical aspects of her art, while recognising that the material features were secondary. Early letters (such as that of 5.VII.1704, from Felice Ramelli) reveal that she obtained pastels and paper from Rome (where Luti had settled c.1691). The British diplomat Christian Cole, *q.v.*, wrote on 10.I.1705 with more detail:

Ho ricevuto le sue due gratie del 20 et 27 passato, haverebbero risposto subito, ma le pastelle m'hanno ritardate, al fine sono fatte e giovedì partiranno di qua, li signori Turner e Awberry li portano, c'è una assai grande quantità e sono bonissime, spero ch'ella le troverà tale, ne ho inviato ancora alcune folie di carta. Il signor Turner credo che vorrà haver il suo ritratto e Ella haverà tempo de farlo. Volio far fate ancora qualche pastelle del più bel turchino, jallo et rosso, ma essendo quelle delle colore che costano assai le farò fare in mia presenza, et le enverrò col conte di Didrigstein Tedesco. Del resto elle troverà che ho inviato già del turchino jallo e rosso a bastanza, ma quello che verrà sarà per toccar un poco qui e là.

(Thomas Turner's portrait is lost, while Timothy Aubrey was later a diplomat in Copenhagen. Rosalba portrayed the prince von Dietrichstein in Gorizia in 1728.) But soon after, a letter from Vleughels in Modena (16.XI.1712) shows that she hoped to obtain pastels from Paris through him. In a letter to Giovan Battista Casotti of 26.IV.1718, she provides more detail, explaining that the first pastels she saw were from Flanders, but were too hard (had she seen work by Bernard Vaillant?). Pastels from Rome were better, but the French ones best of all. She explained to Casotti in 1719 that she used tailor's chalk and ground shells to bind her pigments rather than the more common gum. In one of Vleughels's letters to her (22.X.1722) sending her a box of pastels, he reveals that he purchased them from "Cheron" (no doubt a member of the extended family of painters of this name, possibly the "M. Cheron, maître peintre à Paris" whose sale was advertised in *Les Affiches*, 19.VI.1749; the notice indicated "plusieurs assortimens de pasteles que l'on vendra après la vente des tableaux.") She also sourced some materials locally, for example from an unidentified "Sig. Pietro", *Diatri*, 28.III.1725.

Brusatin & Mandelli 2005 printed under the title *Maniere diverse per formare i colori* a manuscript treatise (in the Archivio di Stato di Venezia) as by Rosalba Carriera, cited in numerous subsequent sources as evidence of her technical interest. It has nothing to do with her, but is a manuscript copy (not in her handwriting) of Agricola's *Trattamenti sulle vernici*... of 1784.

Her work in pastel is never signed and is seldom dated, but a huge number of copies, pastiches and outright forgeries have been produced (Giorgio Maria Rapparini mentions these in a letter to Rosalba as early as 23.II.1709). According to Mme Suares's 1742 report cited above, Rosalba herself did not make repetitions as she thought they were never successful. This may simply have been an excuse; somewhat

cryptic correspondence with principessa Trivulzio in Lyon in .III.1741 suggests that copies from previous portraits were made (even changing the features at the sitter's request) but it appears these were entrusted to her sister Angioletto. Surprisingly however she seems also to have been willing to make copies of portraits by other artists (Stephan Mack, in Vienna, sent her a copy of his portrait by Frans van Stampart in the hope that she could turn it into a better portrait: letter of 1731). But the range and number of pastelists who copied her work was unprecedented, ranging from La Tour to Anseume among the French school (some English and Italian copyists are mentioned above). Even Fragonard copied her in a lost chalk drawing (Paris, 15–22.XI.1779, Lot 267). Curiously Dresden, where from the late eighteenth century the art school produced vast numbers of copies of Mengs's Amor [J.53.251](#), seems not to have copied her work on the same scale (it is not clear if this was a reflection of taste or a decision that the precision of Mengs's work provided a better challenge for students); but a group of a dozen fairly precise copies (including frames) of Rosalba portraits connected with the Habsburg family were made in the late nineteenth century and acquired by Graf János Pálffy (several have been confused with the Dresden originals many of which were dispersed c.1924).

The dating of her work on stylistic grounds alone is hazardous, as there seems to have been limited technical development after the first few known works. Some of the earliest pastels resemble her tempera miniatures, with the luminous faces standing out from the surfaces; in the last phase (examples are the allegorical series executed for August III. in 1744–47), distinctive poses develop familiar baroque torsions into rococo compositions with freely floating bodies, heads and eyes. Many of her subjects are no longer identified; most wear costumes that are somewhat timeless, and a great many of the works, especially those of young women, are more genre pieces than individuated portraits. Faustina Bordoni [J.21.0309](#), shown with bared breast, is indistinguishable from a muse. As a general rule her portraits have simple, three-quarter compositions, with no attributes, the eyes turned to the viewer; while the allegorical pictures have eyes usually turned away. While her female portraits are invariably chic, they are seldom erotic in the post-Boucher manner that is found in some copies or pastiches. No commentary at the time thought them so, while private correspondence sent to her may have employed flirtatious language, this should be seen within the conventions of contemporary manners rather than in the light of twenty-first century sensibilities. She was no Charlier.

Where does she stand in the hierarchy of portraiture? Higher certainly than a Carmontelle, whose images of high society have similar charm; hardly the equal of La Tour or Perronneau for representative accuracy or psychology. While La Tour was called "le roi du pastel" in print as early as 1745, Rosalba was first called "la reine du pastel" in an article by Léon Lagrange in 1860 (although the phrase is now widely repeated as having been used in her lifetime). But as a figurative artist in the wider sense, many of the objects she created have an exquisite perfection with an aesthetic charge far beyond mere portraits, and she remains deservedly in her own category. The Goncourts (in their essay on La Tour) delivered an assessment with which it is hard to disagree: "un soufle de ressemblance dans une fleur de couleur". But the abuse

delivered by Herni Lapauze 1910a in a comparison with La Tour goes too far.

We have departed from our normal sequencing conventions by including separate categories for allegorical subjects; named subjects, even in mythological guise, appear first; mythological categories follow (some allocations are inevitably arbitrary, for example in distinguishing a Spring from a Flora from a portrait of a girl with flowers in her hair, while a young woman with a basket of fruit may be either L'Estate [J.21.1319](#) or La Terra, [J.21.1474](#)); unidentified or unclassifiable items follow, with the usual subdivisions.

There have been numerous studies of Rosalba's work, among them the eulogy read by Girolamo Zanetti (1713–1781) to the academy in Padua the day before he died in addition to the biographies by abate NN, Dezallier d'Argenville and Séguier discussed above. Dott.ssa Sani's monograph, now in its second edition (2007), has a number of limitations: it omits rejected items and provenance and other details; it also makes no attempt to list the works known only from the artist's diaries or correspondence or from old inventories (the entries from the diaries, omitted from Jeffares 2006, are however set out below). These sources contain many riches, even if the references that appear below inevitably include duplications, omissions and misattributions. Thus Sani 2007 catalogues 443 works (six of her 425 numbers cover sets of four), 348 of which are in pastel (of which 332 reproduced), including a number whose attribution is rejected here; as at 1.VII.2023 J.21. numbers have been assigned to some 1900 pastels, of which 455 are known at least from photographs (the majority of these are not however autograph works). A concordance with the numbers in both Sani catalogues is available [here](#).

Unfortunately a good many monographs continue to appear which are unreliable, confused or misleading. Many seem to be attracted by feminist theories of art history and have little relevance to the aims of this work (they are accordingly not fully listed below). Some of the issues this burgeoning literature raises are discussed in Jeffares 2022e. Not all the facts cited in that article or mentioned above have yet made it into the mainstream narrative on the artist.

The 2023 Dresden show has offered an excellent opportunity for the public to view what remains the most important collection of her work set in a broad context of Venetian culture of the period. It does not however dispense with the need for a full catalogue raisonné of her work in all media, which Xavier Salomon is currently working on.

Monographic exhibitions

- Carriera 1975: *Rosalba Carriera 1675–1757. Ausstellung zum 300. Geburtstag der venezianischen Malerin*, Staatlichen Kunsthalle Karlsruhe, 1.X.–16.XI.1975. Cat. Heide Grape-Albers
- Carriera 1994: *Rosalba Carriera pittrice veneziana in Europa (Venezia 1675–1757). Ritratti*, Treviso, Museum Civico Luigi Bailo, 1994
- Carriera 1997: *Omaggio a Rosalba Carriera. Miniature e pastelli nella collezioni private*, Venice, 1997. Cat. Annalise Scarpa
- Carriera 2007a: *La donna nell'arte. Intorno a Rosalba Carriera, pastelli dalle collezioni di Palazzo Reale*, Venice, Palazzo Ducale, 8.III.–9.IV.2007
- Carriera 2007b: *Rosalba Carriera "prima pittrice de l'Europa"*, Venice, Galleria di Palazzo Cini, 1.IX.–28.X.2007. Cat. Giuseppe Pavanello

Carriera 2023: *Elegante Begegnungen. Rosalba Carriera – Perfektion in Pastell*, Dresden, Zwinger, 9.VI.–24.IX.2023. Cat. Roland Enke & al.

Carriera 2023b: *Rosalba Carriera – miniature su avorio*, Venice, Ca' Rezzonico – Museo del Settecento Veneziano, 13.X.2023 – 9.I.2024. Cat. Alberto Craievich [includes Delorenzi 2023]

Bibliography

- Met trekschuit en draagstoel: Jan Alensoons dag-register van een reis door Frankrijk, Italie, Switzerland ende Duijtschland in 1723 en 1724*, ed. Helen H. Metzelaar, Hilversum, 2014, p. 124; Barcham 2009; Basso 2009; Benedetti 2009; Bénézit; Bionda 1993; Evangeline Wilbour Blashfield, *Portraits and backgrounds*, 1971; Briganti 1990; Brosses 1869, II, pp. 181f; Bruijn Kops 1988; Burns 1992; Burns 2002; Burns 2007; Burns 2017; Burns 2020; Carriera, *Diari*, in Sani 1985; Crookshank & Glin 2002; Delorenzi 2023; Delorenzi 2024; Del Negro 1999; Dezallier d'Argenville 1762; Dreux du Radier 1765, VI; Dukelskaya & Moore 2002, p. 308ff; Eidelberg & Rowlands 1994; Fadelli 2021; Falconi 2009; Florence 1911; Gabburri, *Vite di pittori*, Biblioteca Nazionale Centrale Firenze, MS Palatino E.B.9.5, IV, p. 2220; Gatto 1971; Giacometti 1997; Girard 2025; Greer 2001; Jonas Hanway, *An historical account...with a journal of travels*, London, 1753, II, p.226; Henning 2009; Henning & Marx 2007; Hoerschelmann 1908; Hofstetter 2008; Ingamells 1997; Micaela Jary, *Die Pastellkönigin. Historischer Roman*, Munich, 2005; Anna Jameson, *Visits and sketches*, 1834, I, p. 217f n.r.; Jeannerat 1927; Jeffares 2004; Jeffares 2017; Jeffares 2020f; Jeffares 2022e; Johns 2003; Julien 2019; Kantor-Gukovskaya 2009; Johann Georg Keyßler, *Vorsetzung neuester Reisen, durch Teutschland, Böhmen &c.*, Hannover, 1741, p. 946; ed. 1751, p. 1230; Lapauze 1910a; La Rochenoire 1853, pp. 58ff, 65, 71ff; Lehninger 1782; Lemoine-Bouchard 2008; Levey 1959; Lindgren 1977; Llewellyn 2009; London 1994; Los Angeles 1976b, pp. 38ff; Lucchese 2006a; Lucchese 2006b; Lucchese 2009; Lucchese 2016; Malamani 1910; Malamani 1928; Mantz 1854; Mariacher 1969; Mariette 1851–60; Marinelli 2009; Martini 1964; Marx 1992; Mazza Boccazzi 2009; McGeary 2014; Mehler 2006; Mehler 2009; Monnier 1983; Moretti 2011; Morgan 2004; Möücke 1762; Nagler 1835–52; Nepi Scirè 2009; Thomas Nugent, *The grand tour...*, London, 2nd ed., 1756, II, p. 263; NN 1755; Oberer 2020; Oldridge 2019; Pallucchini 1960, pp. 44–48; Denis-Pierre-Jean Papillon de La Ferté, *Extrait des différents ouvrages publiés sur la vie des peintres*, Paris, 1726, I, p. 237f; Pappé & al. 2008; Salomon 2023; Pasquin 1796c; Pavanello 2009; Filippo Pedrocchi, in Turin 2003; Perissa Torrini 2009; Pilkington 1770, s.v. Rosalba; Posse 1920; Posse 1929; Girolamo Ravagnan, “Carriera (Rosalba)”, in Emilio de Tiplado, ed., *Biografia degli Italiani nelle scienze lettere ed arti*, Venice, 1836, III, pp. 361–65; Razzall 2021a; Razzall 2021b; Redford 1996; Rosenberg 2002–03; Russell 1989; Salomon 2023; Salomon 2024; Sama 2009; Sanchez 2024; Sani 1985; Sani 1987; Sani 1988; Sani 1991; Bernardina Sani, in Grove 1996; Sani 2007; Sani 2009; Saur; Schaub-Koch 1948; Séguier 1752; Sensier 1865; Strickland 1913; Tarabra 2008, pp. 240f; Tormen 2009; Torti 1977; Toutain 2003; Toutain-Quittelier 2017b; Tronkar 2013; van Veen 1984; Venice 1969; Vianelli 1793; Walther 1972–75; Weiner 1916; West 1999; Whistler 2009; Wilson 2022; Zampetti 1971; Zanetti 1781; Zava Boccazzi 1981a; Zava Boccazzi 1981b; Zava Boccazzi

1996; Zava Boccazzi 2009; Zeno 1729; Ziskin 2012

GENEALOGY [Carriera](#)

Contemporary documents

Anon. [abbé de Marouille], *Mercure de France*, .I.1722, p. 114–16:

La Signara Rosalba Carriera Venitienne, vient d'envoyer à l'Académie le Tableau qu'elle a fait en pastel pour sa reception dans cette celebre Compagnie. L'Académie instruite de son rare merite par le portrait du Roy qu'elle presenta pour être reçu, lui avoir fait expedier gratis des Lettres de reception, sans qu'elle s'attendit de recevoir cet honneur : elle y fut très-sensible, & prit seance parmi les Académiciens, le 26 Octobre 1720. Les Academies de Rome, de Florence, & de Boulogne lui avoient déferé un pareil honneur, & le Grand Duc de Toscane a voulu avoir son portrait, qu'on voit à Florence placé dans la Gallerie des Peintres illustres, peints par eux-mêmes. *La Signora Rosalba* s'y est peinte en pastel, avec une de ses sœurs, qui exerce le même talent.

Le Tableau présenté à l'Académie est composé d'une demi-figure grande comme nature, representant une Muse; c'est un précis de toutes les parties de la peinture, tant pour le dessein que pour le coloris & pour la finesse des touches, il contient toutes les graces & les ornemens dont une demi-figure est susceptible; on peut dire en general que la *Rosalba* donne à tous ses sujets le caractere de son esprit, la vivacité de ses pensées, & les graces de ses expressions.

Il faut convenir que cette Damoiselle a trouvé l'art de traiter ce genre de Peinture d'une maniere où personne n'étoit arrivé avant elle; ce qui a fait dire aux plus habiles que cette sorte de pastel, avec la force & la vérité des couleurs, conserve de certaines fraîcheurs & des legeretes dans les transparens, qui sont au dessus de la peinture à huile.

Elle vint à Paris au mois de Mars 1720, pour satisfaire sa curiosité, & profita de la compagnie du sieur *Pellegrini* Peintre Vénitien son beaufrere. Pendant son séjour d'une année elle a fait plusieurs ouvrages, entre autres le portrait en pastel du Roy, demi-figure au naturel, qui lui a acquis beaucoup de reputation par la parfaite ressemblance, par la noblesse de l'attitude, par la vérité des couleurs employées avec un art qui a fait l'admiration des connoisseurs & de nos Peintres, & un autre en miniature accompagné d'une Victoire, qui semble indiquer au jeune Roy le chemin de la gloire, destiné à mettre dans une tabatiere que Sa Majesté a donnée à Madame la Duchesse de Vantadour. Les Princes, Princesses, & autres Seigneurs & Dames de la Cour ont voulu avoir aussi leurs portraits, & l'ont vu partir avec regret: elle a peint aussi differens sujets historiez, & groupes de figures en miniature, &c.

Francesco Maria Niccolò GABBURRI, *Vite di pittori*, c.1730–42, Biblioteca Nazionale Centrale Firenze, MS Palatino E.B.9.5, IV, p. 2220

Rosalba Carriera, nacque in Venezia l'anno 1678. Questa virtuosa, col disegno è giunta a tale eccellenza, nella miniatura che si è renduta singolare ed ha oltrepassato tutti gli altri Professori de' nostri tempi, specialmente nell'operare a Pastelli, nel quale genere di Pittura, non ha presentemente chi la pareggi. Ella è stata ammessa solennemente nell'Accademia di S^a Luca di Roma, e registrata nel catalogo degli Accademici di Merito, ed ha presentato in dono all'Accademia medesima una delle sue belle opere in Pastelli, la quale si conserva per testimonio del suo valore tra gli altri doni degli accademici. Per l'eccellenza del suo operare fu chiamata a Parigi, in Baviera e a Vienna, dove fece molti ritratti per il re Luigi 14^o. Per li Elettore e per l'Imperatore, oltre a quei tanti che dipinse per diversi Principi, Cavalieri e dame e altri Personaggi distinti di quelle Corti, onde fece poi ritorno alla Patria con molto suo onore, e utile, in Contanti e in regali di gran valore. Meritamente si vede collocato il di lei Ritratto, fatto a Pastelli da lei medesima, nella celebre stanza dei ritratti fatti di propria mano dai più famosi Pittori nella Galleria Reale di Toscana. altro ne mandò all' Imperatrice ed altro parimente, ma di sola Testa e di una bellezza somma, si compiacque con estrema gentilezza di mandarne in dono a me medesimo ed è quello stesso che si vede collocato nella mia Collezione di Ritratti fatti in disegno, di una gran quantità di Professori, tanto antichi che moderni, e tutti originali di loro propria mano. Di questa gran virtuosa ne vien fatta menzione nella Rinnovazione del Boschini del 1733. a 60. Vive in

Venezia sua patria, con prosperità di salute nel 1740. Parimente vive in Venezia altra miniatrice nominata Caterina Litterini, la quale è degna di memoria per la sua rara virtù, e questa è nata l'anno 1675. MS. Il nome della famosa Rosalba Carriera trovasi registrato nel libro intitolato Gli eccelsi pregi delle belle arti ecc., impresso in Roma nell'anno 1733. Giampiero Zannotti fa onorata menzione di questa gran virtuosa nel libro 4°, a 332, della sua Istoria dell'Accademia Clementina di Bologna, come accademica d'onore della medesima. <Odoardo Wright, nei suoi Viaggi, volume I, a 233, fa menzione di questa eccellente pittrice e nel medesimo tempo registra il di lei ritratto, fatto da se medesima in pastelli, che si conserva nella celebre Accademia romana di S^o Luca.>

Extract from letter from Marianna di Valvasone, marchesa SUARES to Sir Horace Mann, from Venice, 17.III.174½ [1742] (PRO, State Papers, S.P. 105/282 ff. 122-3):

Le dirò fra tanto per sollevarla qualmtè fui Giorni sono dalla famosa Pittrice Rosalba la quale oltre a moltiss^{mi} Ritratti fattimi vedere, mi trovai quello del di lei Parente e tanto nostro caro Amico M^r Walpol che apena veduto la mia Vittorina gridò fortemente: o' M^r Walpol quanto mi rallegrò di vederla qui, venuto, et andava per prenderlo per le mani dicendogli al Ritratto Venga venga con noi a Firenze da M^r Mann, che tutto si rallegrava in vederla è così continuovono tanto essa che la Teresina per lo spazio di mez'ora a fare inchini e complimenti con il ritratto che parevano impazzite, a segno tale che la Rosalba se n'è conpiaceva al maggior segno di aver fatto quel Ritratto così al vivo somigliante, e per verità mai ai miei Giorni, ho veduto un simile lavoro perfetto e così somigliante, che infine mi risolsi di volerlo comprare per portarmelo in Regalo, con tutto che essa non n'è vol meno un soldo di 25 zecchini per che fatto in Pastelli al naturale con suo Cristallo e Cornice, ma n'è sono dovuta restar delusa poi che il detto Ritratto lo a comprato M^r Smit Banchiere Inglese che dimora qui in Venezia, ne essa volle n'è pure togliersi lo impegno di cavarmene una copia, poi che dice, che mai le riescono bene.

Jean-François SÉQUIER, draft of a letter to Antoine-Joseph Dezallier d'Argenville, in *Correspondance, collections et papiers de travail d'un savant nîmois: Jean-François Séquier (1703-1784)*, <https://sequiernakala.fr>. Undated, it must follow Dezallier's letter of 16.VI.1752 asking if Pellegrini was her brother-in-law, and precedes his of 4.I.1753 thanking him for the information. [1752]

Monsieur,

Pendant le séjour que j'ai fait a Venise, ou j'ai passé près de trois mois, j'ai eu tout le loisir de m'informer des particularites et des anecdotes de la vie de la Rosa Alba que vous souhaitiez de savoir. J'ai été la voir, et j'ai presque scu de sa bouche toutes les circonstances que je vais vous dire. La Signora Ros' Alba Carriera est Venitienne, <fille d'un père qui a plusieurs fois esperer l'employ de Chancelier des Podesta ou des commandants qui> est née il y a 80 ans dans la paroisse de S. Pierre du Chateau. De sa plus tendre enfance elle travaillait a faire de la dentelle. Elle vit un jour une de ces figures que l'on imprime pour servir de vignette aux sonnets que l'on distribue a l'occasion des noces ou de quelque vestiaire et il lui prit l'envie de la copier. Elle s'en acquita de maniere a faire connoître quelle avait du talent pour le dessin. Son pere mantra cette ebauche a un peintre allemand qui frequentoit alors sa maison, qui la trouva bien et cette jeune fille a l'age de 14 ans devint l'eleve de ce> peintre <qui> fut son premier maitre, et qui pendant un an qu'il s'arreta à Venise continua a lui donner des leçons. A celui-ci il en succeda un Venitien nommé *Diamantini*, dont j'ai vu un tableau a l'eglise de S^t Moise de Venise. L'un et l'autre de ces maitres n'étoient <cependant> que mediocres et surtout l'Allemand. Elle fit d'abord quelques tableaux à l'huile et surtout des portraits <a l'huile>. J'en ai vu qu'on conserve encore mais comme ce n'étoit pas son talent marqué, elle n'y réussit que mediocrement. Elle avoit deux sœurs qui aimoient autant qu'elle la musique, et qui touchoient fort bien le clavecin <et savoient chanter. Ces talents et les aimables qualites de ces trois filles attiroient chez leur père> un nombre de jeunes gens et d'étrangers qui se faisoient un plaisir de se trouver dans une assemblée si riante. Les peintres surtout cherchaient a entretenir le gout de la Rosalba et ils s'empressoient d'en faire une bonne eleve. Antoine Balestra fameux peintre Veronais lui forma le gout, et elle fit de grands progrès sous un si habile maitre. Mais il arriva un jour qu'un François qui

etoit a Venise <dont je n'ai pù savoir le nom> lui parla de la peinture au pastel, et la lui fit connoître. ~~Et François dont on ne m'a pas su dire le nom~~ <il> s'appliqua <lui meme> a ce genre de peinture, et il lui fit present de quelques crayons de pastel. Elle acquit En peu de tems <elle acquit> une grande facilité ~~pour faire des portraits au pastel~~, et elle ne cessoit de s'y appliquer que peindre en miniature, ou elle réussit extremement bien. Sa reputation étoit deja bien établie en 1709, et elle fit ~~alors~~ le portrait du Roy de Danemark qui se trouvoit alors à Venise. Pellegrini dont vous connoissés les tableaux, et les peintures à fresque qui sont à Paris dans la Bibliothèque du Roy, prit de l'inclination pour la cadette de la Rosalba; l'épousa avant que de venir en France. En 1719, ce Pellegrini, la Rosa Alba <sa belle soeur>, et le S^r Antoine Zanetti allerent tous trois de compagnie à Paris. A peine fut elle de retour à Venise qu'elle eut plus d'occupation qu'elle <ne voulut> il n'y avoit presque point d'étranger de qualité surtout des Anglois, qui ne voulassent avoir quelque portrait de sa main. Elle alla ensuite a Vienne ou elle fit les portraits de l'Empereur Charles VI et de l'Imperatrice. Elle a beaucoup travaillé pour le Roy de Pologne qui a une belle suite de <tableaux de sa façon> ~~portraits faits de sa main~~. La Duchesse Otoboni <a Rome en> a quatre Sybilles qui sont un chef d'œuvre. Elle a fait le portrait de l'Imperatrice Regnante, et un assés bon nombre de ceux des Dames Venitiennes. Le dernier qu'elle a peint ~~avant que de perdre la vœst~~ celui de M^r Catherine Barbarigo, qui est une des plus belles femmes Nobles Venitiennes. <C'est une epoque douloureuse pour la Ros'Alba.> Peu apres sa veüe commença a diminuer, et elle la perdit tout a fait il y a environ cinq ans par une cataracte, qu'on essaya de lui abaisser en 1749, mais quoique l'operation eut été bien faite, et qu'elle commença a y voir, <la cataracte> est remontée du depuis; et <cette fille> est aujourd'hui sans esperance de ~~recouvrer~~ <la veüe>. C'est un grand dommage pour le public ~~qu'elle soit reduite dans cet état et outre cela~~ ~~elle se ressent~~ <outre cela> du poids de l'age, et elle <son oreille> est un peu sourdiate. Elle a supporté la perte de sa veüe avec une entiere resignation à la volonte du Seigneur: elle ne parle qu'avec beaucoup de modestie de ses plus beaux ouvrages, et a l'age qu'elle est elle est <a des manieres aimables> une aimable conversation, et d'une politesse extreme, sans être affecté <affection>. Ceux qui l'ont connue dans un age moins avancé m'ont infinim^t loué ses belles qualités acquises et naturelles: les peu de moments que j'ai passé avec elle ne m'ont presque donné le temps que de les entrevoir. J'oubliois presque de vous parler d'un des plus beaux tableaux de sa main qui est ~~conservé~~ a Venise chez M^r Smith le Consul de la Nation angloise, qui represente une femme la tete penchée et le bras droit nud, qui se couvre de l'autre avec une draperie foucée pour se defendre du froid. On y a mis le nom de l'Hyver. C'est un des plus beaux tableaux que j'ai vu de cette habille fille, <tout y est si bien prononce et les teintes si bien adoucies que la femme paroît vivante>. Elle ne vouloit point d'eleves. Mais elle ne pouvant cependant refuser a des personnes d'autorité d'en prendre quelquefois. ~~Il n'y~~ Elle en a eue deux qui meritent <infinim^{tpretre ecclesiastique a Muran, isle qui est aux environs de Venise, pour ~~l'obliger de prier~~ <lui servir d'intercesseur avec> la Ros'Alba la prit a son service, ou elle passa pour lui servir de fille de chambre. En voyant peindre sa maitresse elle prit le gout pour la miniature, et elle y réussit. Le Roy de Pologne manda il y a ~~plusieurs~~ <quelques> annees un gentilhomme de sa Cour nommé M^r Hoffman a celle de Naples pour y executer une commission dont il l'avait chargée. En repassant a Venise il demanda a la Ros'Alba quelques portraits pour les presenter a son Prince: celle-ci n'avoit rien de pret, et elle dit que la seule chose qu'il pouvoit lui donner étoit six portraits en miniature qu'avoit fait sa fille de chambre. Hoffman les vit, et il les accepta, mais son cœur ne résista point aux attraits et aux graces de la personne qui les avait fait. Il s'en sentit pris, et il demanda cette fille en mariage. Le contrat fut bientôt conclu. Hoffman partit pour Dresde et la Sartori promit de l'y suivre pour y celebrer ses noces. Elle s'y rendit bientôt <après>, mais soit que le voyage <lui eut fait perdre une partie de sa beauté>, ou <que> des reflexions plus meures eussent fait changer la resolution d'Hoffman, il parut alors dans quelque indifférence. La fille qui avait beaucoup d'intéret de voir l'execution de sa promesse supplia la Reine de lui en parler. Hoffman n'opposa que la disparité de condition: le remede fut}

prompt. La Reine fit expedier des lettres de noblesse a la Sartori, et le mariage s'accomplit. Mais ce courtoisan ne jouit que quelques années de sa conquete: il deceda, et après sa mort sa veuve s'est remariée avec un de ses neveux. Elle soutient aujourd'hui la reputation de la Rosa Alba et ses portraits en miniature sont aussi recherchés que le sont ceux de sa maitresse au pastel. La seconde eleve est la Sig^a Angelique [fol. 136 v] le Grou ou *Gru*, comme on prononce ici, née a Verone et fille d'un peintre <français> originaire de Lyon. Celle-ci a passé neuf ans <a l'école de> la Ros' alba, et elle en a si bien pris le gout ~~qu'il~~ et les manieres que peu s'en faut qu'elle ne l'égale. Elle vient de faire une eleve qui est M^r la Comtesse Gazola, qui dans un age que les personnes de sa condition donnent aux plaisirs a bien voulu s'en servir pour s'appliquer a peindre au pastel. Elle promet deja beaucoup, et l'aisance qu'elle montre est un gage qu'elle y fera de grands progrès.

Abbate NN, *Memorie intorno alla vita di Rosalba Carriera, celebre pittrice veneziana, scritte dall'Abate NN* [written in 1755; the manuscript in the Seminario di Padova, published by Giovambattista Valeri in 1843]:

Di Andrea Carriera e di Alba Foresti, entrambi Veneziani, nacque Rosalba verso l'anno 1678. Era il padre cittadino di condizione, ma di scarse fortune, e molto inclinato a disegnare, benché legista di professione. Imitando adunque il padre suo, non ancor giunta Rosalba all' anno quattordicesimo di sua età, incominciò a pigliare da sè sola la penna, e senza direzione nè assistenza di alcuno si mise a disegnare. Accortosi quegli che nei pochi tratti di penna che Rosalba avea fatti vi era certo non so che di ben inteso e giudizioso, le fece animo a proseguire; la indirizzò a tal fine sotto la scuola del cavaliere Diamantini; e in poco tempo la vide giunta a disegnare molto bene, e a copiare ancora qualche quadro ad olio.

Ma dovendo egli poi, siccome quello ch' esercitava il carico di Cancelliere nei pubblici reggimenti della Repubblica, portarsi da un luogo all'altro dello Stato; ed essendosi particolarmente fermato per alcun tempo in Aviano nel Friuli, ove fu Capitano e Vicario della Giurisdizione di quel castello, come pure in Pordenone, dove esercitò la carica di Cancelliere di quel Reggimento, e in varii altri luoghi ancora; Rosalba lo seguì sempre con tutta la famiglia dappertutto, non lasciando ovunque fosse di esercitarsi così nel disegnare, come nel dipingere ad olio, giacché in niuno dei mentovati luoghi vi erano maestri dai quali ella potesse apprendere. Ebbe tuttavia occasione di far colà molte amicizie di persone nobili e virtuose che frequentavano la sua casa, siccome dotata di talenti molto rari per apprendere con qualche scienza anche le belle lettere.

Ritornatosene il padre suo in Vinegia, e quivi fermata la sua dimora, ebbe Rosalba miglior agio di studiare e di esercitarsi nella pittura; e fu allora che, oltre al lavorare ad olio, diedesi con più attenzione alla miniatura, producendo di quando in quando varie teste e mezze figure di buon gusto. Di queste però non era conosciuto nè il pregio, nè il valovendo ella cominciò a dipingerle sul rovescio dei coperchii di certe tabacchiere d'avorio ch'erano allora in gran pregio, lavorate con picciole borchie d'oro o d'argento, ma che tuttavia assai scarsamente le si pagavano per la miniatura.

Verso l'anno però 1698 incominciò a farsi nota la sua abilità, sicché da una gran parte dei più valenti pittori e diletstanti si patriotti che forastieri veniva visitata ed ammirata, crescendo di prezzo le cose sue. Due anni dopo ardendo la gran guerra in Italia, e trovandosi in tale incontro in Venezia di tempo in tempo molti personaggi illustri, crebbe vieppiù il credito di Rosalba. Ognuno a gara cercava di avere qualche opera o ritratto di sua mano, vedendosi perciò frequentata la sua abitazione da Cardinali, Marescialli, e da altri riguardevoli soggetti, balzando allora di prezzo le opere sue per modo, che avrebbe potuto dimandare tutto ciò che le fosse piaciuto, se la sua modestia, che fu sempre maravigliosa in tutta la sua vita, non l'avesse trattenuta. Raccolse ella nondimeno tanti vantaggi, che poté non solo render celebre e glorioso il suo nome per tutta Europa, ma stendere ancora ed accrescere le fortune della sua per l'addietro non agiata famiglia.

L'anno 1709 portatosi a Vinegia il Re di Danimarca (parmi Federico III.), ella fece moltissimi ritratti in miniatura di quel Monarca, che regalava con essi le Dame veneziane e i Cavalieri del suo seguito; e con tale occasione ebbe ella il grande onore di riceverlo più volte in casa propria con tanta clemenza di quel Principe verso Rosalba, che alle volte si compiacque di gradire dalla stessa persino qualche picciolo rinfresco; volendo

altresì anch'egli, che in tutte le feste e ricreazioni che dava alla Nobiltà fosse sempre aperto l'adito a Rosalba, onde potesse comodamente vederle, e che per lo più sperimentasse in tali incontri gli effetti della regale sua condiscendenza.

Fece ella dunque in tale anno per commissione dello stesso Re e de' suoi Cavalieri molti altri ritratti in miniatura, e specialmente quelli di dodici Dame viniziane, venendole da questi ad un tempo stesso non poco onore e vantaggio.

Quivi però conviene notare che l'anno innanzi alla venuta del Re di Danimarca Rosalba aveva già cominciato ad intraprendere una nuova maniera di dipingere, già da gran tempo perita e affatto sconosciuta, cioè a dire la maniera di dipingere a *pastelli*. Il primo che la consigliasse a por mano a quel genere di lavoro, da lei fino allora nemmen saputo, fu certo signor Colle inglese, il quale appunto si dilettava per suo piacere di fare alcuna cosa in pastelli. Questi frequentando la casa di lei per avere il suo ritratto in miniatura, e ritrovandosi avere presso di sè un qualche residuo di tal sorta di colori così manipolati, ne fece dono a Rosalba. Portatasi essa dunque ad un luogo di campagna dei signori Gabrielli cittadini viniziani, colà incominciò a porre in opera quei colori e ad usare di tale maniera di dipingere, facendo per la prima volta il ritratto d'una fantesca di casa, poi d'altre persone della famiglia, per solo suo divertimento, e riuscendo nell'uno e negli altri con tanta facilità, che l'anno dopo ella si trovò in istato di fare di tal maniera, per tenerlo presso di sè, il ritratto dello stesso Re di Danimarca con tanto valore, che fu poi ricercato anche questo pezzo insieme con altri, come si dirà in appresso, per collocarlo nel gabinetto del Re di Polonia.

Quante volte fu in Vinegia il Principe Elettorale di Sassonia, ora regnante Federigo Augusto III. di Polonia, altrettanto la Carriera ebbe il grande onore di ricevere anche quel Principe nella sua abitazione, e di fargli molte volte il suo ritratto; anzi si può dire che fosse incomparabile la clemenza e bontà con la quale quel Principe trattava Rosalba, come quello ch'era appunto un ottimo conoscitore del merito suo, e che pregiava infinitamente le sue opere, come il fatto lo dimostrò in appresso nella compera che fece dei quadri di lei.

Pari onore ella ebbe ancora dall' Elettore Carlo Duca di Baviera allorchè portossi in Vinegia. Lo stesso ella ricevè dal Principe di Mecklenburgo, che oltre al suo ritratto volle avere varie altre figure in miniatura della sua mano, frequentando anch'egli la sua abitazione con tanta umanità, che siccome il detto Principe suonava perfettamente la viola, si compiacque alle volte di suonare colla stessa a concerto, accompagnandolo Rosalba col cembalo, del quale dilettavasi.

L'anno 1719 passò ella a Parigi insieme con suo cognato Antonio Pellegrini, valoroso pittore, e insieme con due sorelle, dove fece i ritratti a pastelli di tutte le Principesse del sangue, di varii Principi e di molti personaggi insigni; d'onde poi ritornata in patria con molti vantaggi ed onori, poco di poi portossi alla Corte del Duca di Modena, e fermatavisi per ben quattro mesi, fece anche quivi i ritratti in pastelli di tutta la serenissima Famiglia e di molti Cavalieri e Dame, avendo da quel tempo in poi dipinto per lo più sempre a pastelli con brio e vaghezza tale, che recava insolita meraviglia a tutti gl' intelligenti.

Verso l'anno 1735 colla compagnia stessa di suo cognato Pellegrini e delle sorelle passò a Vienna, ove fece i ritratti delle due Imperatrici, delle Arciduchesse, e di molti altri personaggi distinti, riportando anche quivi molti onori e vantaggi; sinchè alla fine ritornata in Vinegia, non uscì più di sua patria, ove proseguì ad operare collo stesso credito e valore per tutti i personaggi forastieri, che tutto giorno si vedevano da lei o per avere il loro ritratto, o per acquistare qualche pezzo di quadro di mezze figure istoriate, nelle quali riusciva eccellente; come a dire nel dipingere immagini di Maria Vergine, le Virtù, le Scienze, le Stagioni, le Parti del Mondo, le Sibille, le Muse, il Bagno di Diana, e cose simili.

La maniera di lei piacque sommamente fra gli altri ai signori Inglesi, che avidamente ne andavano in traccia, non essendovi alcun Milord od altro personaggio di conto che partisse mai da Venezia senz'aver fatto acquisto di qualche opera della mano di lei. Fra i cospicui personaggi forastieri ch'ella dipinse allora si contano il Principe di Gales, figliuolo del re Giacompo, il Principe della Torella, il Cardinale di Polignac, il Cardinale Passionei, milord Walpole, e moltissimi altri, dei quali troppo lungo sarebbe il fare minuta menzione. Nell'anno 1740, trovandosi Vinegia il Principe reale di

Polonia ed Elettore di Sassonia Federigo Cristiano, ella ebbe l'onore di fare varii ritratti anche di questo Principe; senza poi contare quelli di tante Dame e di tanti altri soggetti distinti, ch'ella fece anche dopo. Siccome poi dei Principi, delle Principesse, e dei personaggi più illustri, di cui aveva fatti i ritratti, se ne avea tenuto un altro originale a pastelli di sua mano, così ella con questi e con molti altri pezzi di figure istoriate, pur di sua mano, si avea formata una piccola domestica galleria, composta forse di quaranta rari pezzi. S'invaghi di questa il regnante Re di Polonia Elettore di Sassonia, e non ha molti anni volle a gran prezzo acquistarla; onde poi insieme con altri pezzi che questo Sovrano a forza d'oro avea fatto raccogliere in varii luoghi, e che Rosalba stessa continuò ancora a mandargli, venne a capo di formarsi nel suo palagio reale in Dresda un gabinetto che non ha pari in tutto il mondo, e ch'è la delizia di quel Monarca. Altro in esso non vedesi fuorchè soli quadri a pastelli e in miniatura di Rosalba, ed alcuni altri pezzi specialmente in miniatura della sua valorosa allieva Felicità Sartori, della quale ragioneremo in appresso.

Le di lei opere più insigni sono molte, sicchè non è possibile di determinarsi più ad un pezzo che all'altro: certa cosa è però, che molte delle più eccellenti si trovano nel sopralodato gabinetto reale di Dresda; molte altre in Londra nelle gallerie di quei Milordi, ove sono considerate come gioie; alcune in Parigi, ed altre in Roma nei palagi del cardinale Alessandro Albani, e dei Duchi di Fiano Ottoboni, senza parlare di quelle ch'erano in Vinegia, e che passarono altrove. A proposito di questo merita d'essere qui riferita una particolarità che fa molto onore a Rosalba; ed è, che avendo ella fatto il ritratto di una signora veneziana di bell'aspetto e di molta avvenenza, denominata la signora Marina Capitanio, ed essendo pervenuto a notizia del Re di Polonia che quel ritratto era riuscito a meraviglia, a segno che superava ogni altro, volle ad ogni costo acquistarlo. Mandò pertanto a quella signora una borsa con cento e cinquanta zecchini d'oro, e parecchi lavori di finissima porcellana di Sassonia pel valore di altri cento e cinquanta zecchini, e fecelo poi spedire da Vinegia sino a Dresda sopra un carretto da per sè solo, colla spesa di poco meno che d'altri cento. Del rimanente poi v'ha in Vinegia appresso il sig. Giuseppe Smith, Console d'Inghilterra, gran dilettante di quadri rari e di buon gusto, una picciola raccolta di alquanti pezzi di mano di Rosalba, nella quale fra gli altri si distingue e s'ammira una mezza figura che rappresenta l'Inverno, la quale senza esagerazione può dirsi un capo d'opera di questa incomparabile e valorosa donna. Egli ha pure il ritratto di lei, con quelli di Bastiano e di Marco Ricci di mano della stessa; e un altro ritratto originale fatto da sè medesima si trova nella sontuosa galleria imperiale di Firenze, ove sono i ritratti di circa trecento pittori eccellenti che da sè stessi si sono dipinti.

Quello ch'è fuor di dubbio si è, ch'essa fu la prima a' giorni nostri che avesse animo di ravvivare l'arte di dipingere a pastelli, che da alcun altro nei secoli passati era stata appena tentata, e di averla condotta a tal grado di naturalezza e di perfezione, venne, che difficilmente potrà da verun altro egguarsi, molto meno poi da ch'ecchessa superarsi. E quindi che conosciuto il segnalato suo merito, ella con insolito applauso ed universale approvazione fu ascritta alle rinomate Accademie di pittura di Roma e di Parigi.

Ma crescendo gli anni, sventuratamente poi, o fosse fatale effetto dei lunghi suoi studi, o qualunque altra esserne potesse la cagione, a poco a poco le si andò annebbiando il lume degli occhi, e vieppiù di giorno in giorno appannandosi, nel 1747 si trovò interamente cieca per una gagliarda cateratta, da cui tentò, ma invano, di risanare.

Due insigni chirurghi si adoperarono coi più raffinati mezzi dell'arte per ricuperare una vista tanto preziosa. Parve ancor che il secondo il quale si pose all'impresa, e fu Reghellini, vi riuscisse, avendo potuto Rosalba per pochi giorni leggere e scrivere; ma indi a poche settimane ricadde nelle primiere tenebre, nelle quali tuttavia si rimane fino al presente giorno (cioè nell'anno 1755, in cui scrivo queste memorie), con poca, anzi niuna speranza di poterle rischiarare giammai. Ella vive intanto esercitandosi in continue opere di pietà, e beneficando non solo largamente i parenti, ma soccorrendo ancora con cristiana liberalità gli amici e chiunque può.

Di due sue sorelle una, per nome Giovanna, dilettavasi per diporto di dipingere qualche cosa in miniatura, e morì non maritata l'anno 1737. L'altra, chiamata Angiola, fu da lei maritata con onorevole dote

al mentovato Antonio Pellegrini, nato in Padova, eccellente pittore principalmente negli affreschi. Ebbe questa l'opportunità di vedere in compagnia col marito le principali Corti di Europa, dove egli si procacciò col suo valore e onori e ricchezze, fino a che verso l'anno 1741 rimase vedova, ma beneficata dal marito in modo, che ora se ne vive da sè e con molto decoro.

De' suoi maestri poco o nulla può dirsi, poichè ella apprese più da sè medesima che da altri, essendosi formata una maniera di colorito e di vaghezza particolare; ed era così esatta ed eccellente nel disegno, che faceva stupire: peraltro poi ella non isdegnava molte volte di prender parere e consiglio dal cognato Pellegrini, e in particolare quando scorgevasi nell'impegno di fare cose istoriate; ed era amica dei pittori suoi coetanei, come furono il Balestra, il Trevisani, il Bertoli, il Piazzetta, il Tiepolo, il conte Rotari, ed altri, pei quali tutti fu sempre piena di vera estimazione, siccome ben richiedeva il merito di ciascheduno; ed essi largamente la ricambiavano.

Per dire poi alcuna cosa delle scolare di Rosalba, ben merita che si faccia distinta menzione della so prammentovata Felicità Sartori Hoffmann. Nacque essa in Pordenone nel Friuli verso l'anno 1714 di onesti genitori. Il padre suo, Notajo pubblico di professione, chiamasi Felice Sartori, e la madre Tommasa Scotti. Di cinque figliuoli ch'essi avevano, due maschi e tre femmine, la madre stimò bene di con durre Felicità in età di circa cinque anni in Gorizia, in casa di certo pittore suo parente, per nome Antonio dall' Agata, dove giunta, all'età di dieci anni cominciò ad apprendere il disegno. Avea quattordici anni quando portatosi l'imperatore Carlo VI. in Gorizia, andovvi per vederlo anche la Carriera, ed alloggiò in casa del detto pittore dall'Agata. Scoperta in tale incontro l'abilità di questa giovinetta, e conoscendo che poco avrebbe potuto approfittare restando sotto la scuola dello zio, si persuase di prenderla presso di sè, e la fece passare in casa sua in Vinegia. Quivi dunque continuò la Sartori ad esercitarsi nel disegno, e colla scorta della maestra fece tanto profitto nella miniatura, che in pochi anni giunse a dipingere con tale agguistatezza di disegno, e con tale morbidezza e buon gusto di colorito, che recava meraviglia alla stessa sua maestra.

Ma perchè la madre di Rosalba pareva quasi gelosa di sì rapido avanzamento, la maestra consigliò per suo profitto ad apprendere anche l'intaglio in rame. Ubbidì ella prontamente, e senza aver veduto appena alcuno ad intagliare fece in breve tempo tali progressi, che poté dare varii saggi del suo valore in alcuni intagli che dai disegni del celebre Piazzetta ella fece pel signor Giambattista Albrizzi e pel signor Antonio Maria Zanetti q.m Girolamo, il quale è l'unico che, fra una sontuosissima raccolta di preziose stampe dei più eccellenti pittori e intagliatori, possedeva anche l'intera raccolta di tutte le stampe in rame di Felicità Sartori Hoffmann, insieme al ritratto della medesima fatto ad acquarella di sua propria mano.

Dopo adunque essersi ella fermata in casa di Rosalba per oltre quattordici anni, amata e trattata qual sua figliuola, esercitandosi in questo frattempo ora nell'intaglio, ora nella miniatura, e talvolta anche nei pastelli, avvenne che verso l'anno 1740, passando il sig. Hoffmann gentiluomo sassone per Venezia nel viaggio che faceva verso Napoli per commissione del suo Sovrano, vide per avventura in casa di Rosalba, di cui egli era divenuto amico sino dal tempo che fu in Venezia col Principe Elettorale, alcune miniature di Felicità. Ma nel suo ritorno da Napoli si portò di bel nuovo da Rosalba non tanto per acquistare qualche pezzo di pastelli da portare al suo Re, quanto per procacciarsi anche alquante miniature di Felicità. Le comperò adunque; e presentatele al re Federigo Augusto III. suo padrone, tanto piacquero a quel Sovrano, che gli ordinò tosto d'invitare in suo nome la Sartori alla sua Corte.

Accolse ella con giubilo il generoso invito; e portatasi l'anno 1741 a Dresda, le fu dalla clemenza di quel Re assegnato onorevole appannaggio pel suo mantenimento, ed ebbe anche la sorte di maritarsi col mentovato gentiluomo signor Hoffmann. Ivi ella vive ora con molto decoro, e ben si conviene credere che il Sovrano molto apprezzi il raro talento di lei, mentre oltre all'appannaggio di già assegnatole, per ogni pezzo di miniatura, ch'ella gli va presentando di sua mano, non le regala mai meno di cento ungheri d'oro; e ultimamente la incaricò di dare scuola di disegno e di miniatura alle Principesse sue figlie.

Quale sia stata la tenerezza che sentirono in allora Rosalba e Felicità nel separarsi l'una dall'altra, è cosa da

immaginarsi più facilmente, che da descriversi: basti dire per prova del loro scambievolmente amore, che da quel tempo in poi, in quattordici anni che sono già scorsi, non hanno lasciato passare nè l'una nè l'altra neppure una sola settimana senza corrispondersi vicendevolmente con lettere; solendo dire spesso volte Rosalba, che nella sua presente cecità non gode maggiore sollievo e piacere, che quello di ricevere e farsi leggere le lettere della sua diletta Felicità Sartori Hoffmann.

Pietro Guarienti, nell'aggiunta che fece all' *Abbecedario pittorico* dell' Orlandi, ristampato dal Pasquali in Venezia l'anno 1754, così di essa lasciò scritto all'articolo FELICITA SARTORI, ora Hoffmann, veneziana, eccellente pittrice di pastello e miniatura, divenuta tale per gl'insegnamenti, direzione ed esempio di Rosalba Carriera, la più virtuosa pittrice del nostro secolo, in casa della quale molti anni dimorò, trattata ed amata come se fosse stata sua figlia.

Marietasi poi con un gentiluomo di casa Hoffmann, Consigliere di Sua Maestà Re di Polonia, Elettore di Sassonia, e passata col marito a Dresda, ivi ora fa soggiorno, godendo l'amore e la stima di quella Corte, ed operando per suo piacere, o per comando di quel mecenate Sovrano. Pregiatissime sono le opere di lei, e carissime a chi ne ha, mentre Sua Maestà vuole averle tutte per ornamento de' suoi gabinetti. Di cortesi maniere dotata, si fa un piacere di trattare con quanti forestieri di conto capitano in Dresda, e chiunque ha l'incontro di conversare con lei ha motivo di restar preso non meno dalla sua virtù che dalla sua compietezza.

Il Guarienti peraltro, che parla con tanto onore della Sartori, e che fu così esatto in aggiungere nel detto *Abbecedario* tante notizie anche di poco conto, non è scusabile, anzi dà a conoscere col suo silenzio di non essere stato vero amico di Rosalba, che pure da gran tempo conosceva e praticava, avendo tralasciato di aggiungere nell' articolo di Rosalba quello che l' Orlandi al suo tempo non poteva ancora sapere, e che pur meritava di essere registrato; cioè che Rosalba fosse, oltre la miniatura, divenuta di poi così eccellente nel dipingere anche a pastelli; mentre essendo esso il Direttore della regia quadreria di Dresda, niuno meglio di lui aveva potuto avere sotto gli occhi ed ammirare il gabinetto intero a pastelli di questa incomparabile pittrice.

Altra, cui può ascrivere il pregio di avere imparato da Rosalba per avere dopo Felicità frequentata con gran diligenza ed attenzione la scuola di lei, e studiato di apprendere la sua maniera, è una giovane veneziana di nome Margherita Terzi, ora in età di venticinque anni circa. Questa si esercita presentemente nel fare ritratti e qualche mezza figura di pastelli: ella ha il merito di saper molto bene imitare nel colorito e nella vaghezza la bravura della maestra, la quale si lusinga di sentire in breve l'avanzamento di fortune anche di questa giovane.

Salon critiques

Anon., sans titre, *Mercur de France*, .IX.1745, pp. 135: Dans le portrait d'une jeune personne qui rit, M. de la Tour a atteint les graces de la Rosa Alba: dans tous les autres il a la force du Titien, ce qui est prodigieux pour le Pastel.

Abbé Jean-Bernard LE BLANC, *Lettre sur l'exposition des ouvrages de peinture et sculpture de l'année 1747*,... à R. D. R., s.l., 1747:

Beaucoup de belles choses de la Rosa Alba ont déjà péri.

LIEUDE DE SEPMANVILLE, *Réflexions nouvelles d'un amateur des Beaux-Arts adressées à M. de *** pour servir de supplément à la Lettre sur l'Exposition des ouvrages de peinture, sculpture, etc.*, de l'année 1747, s.l., 1747:

Vous prétendez donc, Madame, que M. Delatour ne gagneroit pas à la comparaison si on plaçoit ses portraits à côté de ceux de l'illustre M. Vivien et de M^{le} Roza-Alba. Je vois bien que vous avez consulté des Maîtres de l'Art quand vous vous écriez dans votre lettre en parlant des Portraits de M. Vivien: "Avec quelle facilité ils sont peints, et quelle vigueur dans sa couleur? quelle légèreté dans sa façon de traiter les cheveux que l'air semble agiter. La touche est telle qu'on la demande dans un habile Peintre. Il sçavoit, dites-vous, ajouter l'art à la nature et n'étoit servile qu'autant qu'il le croyoit nécessaire..." Pour achever son éloge, je vous observerai que nous avons de lui à Versailles un Portrait de l'Empereur qui est peint avec toute la force et la noblesse qu'on puisse demander dans un pareil Tableau.... Quel contraste de beautés vous me faites remarquer dans la D^{lle} Rosa-Alba! Quelle grâce, quelle légèreté dans ses pastels! La touche en est admirable, moëlleuse et sans dureté; nous avons en France dans

plusieurs de ces *Cabinets merveilleux* des ouvrages de cette fille incomparable.

Anon. [Charles LEOFFROY DE SAINT-YVES], *Observations sur les arts et sur quelques morceaux de Peinture et de sculpture, exposés au Louvre en 1748, où il est parlé de l'utilité des embellissements dans les villes*, Leyde, 1748:

Le pastel peut se fixer, on en convient: M. de La Tour en a le secret, et on le croit. Mais avec cet avantage sur la Rosalba, dont les ouvrages dépérissent tous les jours, les morceaux de M. de La Tour se seront jamais remis sur toile, ni nétoyés, et quelques précautions que l'on prenne pour empêcher la poussière de pénétrer, elle s'insinue et, s'attachant sur la superficie du pastel, elle fait corps avec lui: ce qui est sans remède. Il a de plus les vers à craindre, qui se nichant dans le papier, le rongent. L'idée que les portraits de M. de La Tour n'auront pas la durée qu'ils méritent d'avoir est affligeante pour ceux qui s'intéressent à la gloire des Artistes célèbres.

Louis PETIT DE BACHAUMONT, *Liste des meilleurs peintres, sculpteurs, graveurs et architectes des Académies royales de peinture, sculpture et architecture suivant leur rang à l'Académie*, 1750, p. 33:

Je ne parle point de plusieurs bons artistes en tout genre qui sont de l'Académie, parce qu'ils sont actuellement dans le pays étranger, entre autres M. Smit, excellent graveur pour les portraits, il est à Berlin; M. Lungberg, excellent peintre de portrait au pastel, il est à Stockholm; il peint dans le goût de la Fameuse Rosa Alba Carrera, Vénitienne, qui est aussi de l'Académie de Paris, ainsi que Pelegrini, son beau-frère, excellent peintre d'histoire dans le goût italien moderne; il est à Venise avec elle.

Pastels – Self-portraits

J.21.0101 AUTORITRATTO, de trois quarts, m/u, [?c.1700] (l'artiste; don: Crozat a.1736)

~grav. Bernard Lépicie (comm. Crozat 1736 from Dieuvre, marchand d'estampes). Lit.: Dreux du Radier 1765; Carriera 2007b, p. 61 repr., as c.1720; Toutain-Quittelier 2017b, fig. 114, as a/r J.21.0111 [?]

~grav. Jean-Jacques Flipart, for Dezallier d'Argenville, *Abbrégé de la vie...*, 1762. Lit.: Carriera 2007b, p. 61 repr.

J.21.0104 ~cop., pstl, 52x42 (Vienna, Dorotheum, 24.III.1999, Lot 272 repr., as ?Autoportrait, attr. Carriera, est. ASch100–140,000). Lit.: Jeffares 2006, p. 604 n.r., anon.; Sani 2007, no. 162 repr. φκν



J.21.0106 AUTORITRATTO con il ritratto a pastello della sorella Giovanna (1675–1737), pstl/ppr/prepared canvas, 71x57, 1709 (Uffizi, inv. 1786, A189; inv. 1890, no. 1786. Gran Principe Ferdinando de' Medici 1712; Uffizi 1714). Exh.: Paris 1919b, no. 26 n.r.; Carriera 2007b, no. 3 repr.; Paris 2018b. Lit.: Dezallier d'Argenville 1762, p. 316; Sansier 1865, p. 541; Malamani 1898, repr. opp. p. 42; Hoerschelmann 1908, p. 35; Malamani 1910, p. 40; Viallet 1923, pp. 55–61; Malamani 1928, fig. 5; Prinz 1971, p. 229; Los Angeles 1976b, repr. p. 38; Sani 1977, p. 124; Berti 1979, repr.; Greer 1979, repr. clr pl. 9; Sani 1981, p. 141; Sani 1985, I, pp. 122, 211, 294; Sani 1988, no. 52, fig. 52; Sani 1991, fig. 2; Gregori 1994, no. 777 repr. clr; Zava Boccazzi 1996a, pp. 206f; Zava Boccazzi 1996b, p. 134; Merry E. Wiesner, *Women and gender in early modern Europe*, Cambridge, 2000, pp. 181f; Caneva 2003, p.

207; Johns 2003; Russo 2003, p. 112; Bonfante-Warren 2006, p. 240 repr. clr; Calabrese 2006, figs. 2, 216; Mehler 2006, pp. 72–73; Burns 2007, fig. 16; Sani 2007, no. 53 repr.; Llewellyn 2009, fig. 8; Mehler 2009, pp. 173ff, fig. 2, p. 15 repr.; London 2011a, fig. 33; Seth 2016, repr. ; Toutain-Quittelier 2017b, fig. 40; Oberer 2020, pl. 7; Salomon 2023, fig. 4; Liotard 2023, fig. 19; Salmon 2024, fig. 69; Salomon 2024, fig. 11.2, as directly on canvas [?] φ



~grav. Marco Pitteri 1762. Lit.: Carriera 2007b, p. 56 repr.

~cop. Giuseppe Macpherson, miniature (Royal Collection, inv. RCIT 421236. Comm. Earl Cowper; don 1773)

~cop. David Boudon (1748–1816), m/u, 1776. Lit.: Borroni Salvadori 1987, p. 106

~cop. Carlo Lasinio (1759–1838), dessin, 1783. Lit.: Borroni Salvadori 1987, p. 106

~cop. Giuseppe Pera, dessin, 1788. Lit.: Borroni Salvadori 1987, p. 106

J.21.0107 ~pastiche, reversed, with alterations, pstl/ppr, 72.4x58.4 (Barnard Castle, Bowes Museum, inv. BM466. ?Acqu. c.1860). Lit.: Sani 2007, p. 41 repr., "cerchia di" Carriera; p. 89, copia, ?repl.; Toutain-Quittelier 2017b, fig. 115, as = J.21.0108 [?] and as model for Lépicie grav. of J.21.0101 [?] Φπσ



Photo courtesy The Bowes Museum, County Durham

J.21.0108 AUTOPOTRAIT dans un âge avancé, coiffée en cheveux, tenant un porte-crayon et une feuille de papier gris où est dessinée une tête de jeune fille, pstl, 73x57 (Clemens August von Bayern Kurfürst u. Erzbischof von Köln (1700–1761); Paris, Hôtel d'Aligre, Boileau & Joullain, 10.XII.1764, Lot 6 ("femme"), 721 livres [4000 livres, avec Quatre saisons]; [Boileau & Joullain]; Jean de Julienne, inv. p.m. 25.III.1766, no. 1356 ("trois autres portraits en pastel dont celui de la Rosalba", 360 livres); Paris, Martin, Remy, 30.III.–22.V.1767, Lot 66 ("autoportrait"; Mariette: avec jeune fille "qui est la Zuanina soeur de la

Rosalba – presqu’une repetition de celui qui est à Florence dans le Galerie du G[rand]. D[uc]”), 425 livres; Pierre-François Basan. Lit.: Tillerot 2010, no. 418, as ~La Peinture (Washington) [?]; London 2011a, p. 52

J.21.0113 ~cop., pstl, 75.6x59.4 (Pierre-Louis Eveillard, marquis de Livois; Angers, Sentout, 1791, Lot 313)

J.21.0114 AUTORITRATTO, m/u, Carriera, *Diari*, 3.III.1725 (for Vienna)

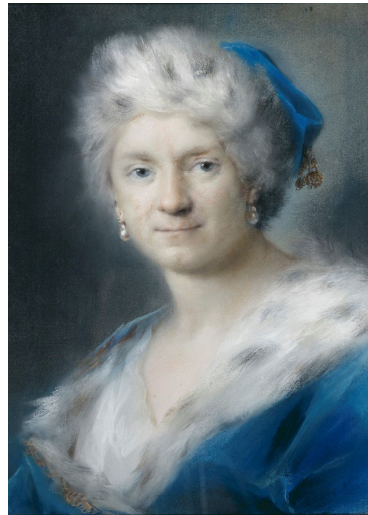
J.21.0115 AUTORITRATTO, pstl, Florence 1737 (Gabburri). Lit.: Turner 1993, p. 214 n.r.

J.21.0117 AUTOPOTRAIT, tête, pstl, 40.5x32.4 (l’artiste; don: Pierre-Jean Mariette; Paris, Basan, 15.XI.1775 – 30.I.1776, Lot 7b, 1610 livres; Lempereur; Louis-François de Bourbon, prince de Conti; Paris, Remy, 8.IV.–6.VI.1777, Lot 135, as 29.7x24.3, , illustrated Saint-Aubin, 220 livres; Quesnet ou Desmarests; M. de Bessy; Peter Adolf Hall, inv. 10.V.1778, 220 livres; Paris, Guilleaumont, Basan, 15–22.XI.1779, Lot 110, 67 livres; Dulac. Paris, Grézel, Paillet, 8.VII.1793 & seq., Lot 22). Lit.: Villot 1867, p. 75f; Plinval de Guillebon 2000, p. 162; Dupuy-Vachey 2017, no. II.22



J.21.0119 AUTOPOTRAIT vûe de trois quarts avec deux mains, représentée peignant sur son chevalet un portrait d’homme, & tenant son appui-main, sa palette & ses pinceaux; elle est coëffée en cheveux, vêtue de bleu, & décorée d’une chaîne d’or, pstl, 73x57 (Clemens August von Bayern Kurfürst u. Erzbischof von Köln (1700–1761); Paris, Hôtel d’Aligre, Boileau & Joullain, 10.XII.1764, Lot 5, 301 livres. M. de Chemilli; Paris, 17.XII.1797 & seq., Lot 2 (“représentée occupée à peindre le portrait d’un personnage de son temps, sa tête tournée de trois quarts, offre un caractère riant, et sa draperie laisse voir, au bas de l’épaule, la chaîne d’or, caractérisant l’ordre de mérite qu’elle avoit obtenue par ses grands talens”)

J.21.012 AUTORITRATTO come allegoria dell’Inverno, pstl/ppr, 46.5x34, 1730–31, verso santino (Dresden P29). Exh.: Liotard 2018, no. 7 & p. 89 repr.; Carriera 2023, no. 21 repr. Lit.: Riedel & Wenzel 1765; Hübner 1856, no. 1979; Blanc 1877, p. 54; Woermann 1887, p. 763; Posse 1920, p. 291; Posse 1929, p. 251 repr.; Walther 1976, pp. 74f; Sani 1988, no. 276, fig. 242; Carriera 1997, p. 39; Bell 2000, p. 204 repr. clr; Girolami Cheney & al. 2000, p. 103, fig. XVIII; Marx 2005, I, pp. 656f; II, p. 609; Mehler 2006, pp. 74f, no. 3; Carriera 2007b, p. 31 repr. bw; Henning & Marx 2007, pp. 16f, p. 74 repr.; Sani 2007, no. 315 repr.; Henning 2009, no. I-20, p. 277, fig. 3, p. 17 repr.; Aileen Ribeiro, *Clothing art*, New Haven, 2017, fig. 40; Gutowska-Dudek 2019, p. 8 repr.; Oberer 2020, pl. 8; Vogtherr 2023, fig. 9 φσ



J.21.0121 =?AUTORITRATTO in forma di inverno (don: Kaiserin Amalie Wilhelmine). Lit.: Maria Manini Bragadin, lettera a Rosalba, 11.III.1731 *AUTORITRATTO, 1731 (Venice, Ca’ Rezzonico)*, v. J.21.0546

J.21.0122 SELBSTBILDNIS, mit roten Mantel mit Schwanenbesatz, Der Winter, pstl, 45x35 (Hans & Lucie Engel, Vienna; Vugesta; Dorotheum; Galerie L. T. Neumann, Vienna, 4.I.1944, RM6000; acqu. Führermuseum, Linz-Nr 3573; lost from depot. Procédure annulé en faveur de l’Autriche SPOA 727, 12.II.1957). Lit.: *Répertoire des biens spoliés en France*, item 3142 repr.; Löhr 2005, p. 257 repr. φ



~drawing, pen/ink, 8.5x6.9 (Mary Berry; PC). Lit.: Russell 1997, fig. 57, relating it to Casteldelpiano pstl; Sani 2007, no. 316 repr., ~315, not 311 [new relation]

J.21.0125 AUTORITRATTO, pstl/ppr, 40x29 ov. (Casteldelpiano, Ospedale Civico. Giuseppe Vegni, Florence, legs 1931). Lit.: Sani 1977, pp. 122–25; Sani 1988, no. 13, fig. 11; Sani 2007, no. 313 repr. Φ



J.21.0127 ~version, pstl/ppr, 41.7x30.9 ov. (Milan

PC 2007; 2025). Lit.: Sani 2007, no. 314 repr.



J.21.0128 ~cop., pstl/canvas, 32x26 (PC 2017) φκ

J.21.013 AUTORITRATTO (Bayreuth, Historisches Museum. Dr Taddeo Mankowski, di Leopoli 1928; proposed to Accademia for \$5000 but refused). Lit.: Malamani 1928, fig. 3, p. 16 repr.; Nepi Scirè 2009, p. 377 [attr.] Φα



J.21.0132 AUTORITRATTO, pstl/ppr, 57.2x47 (Royal Collection RCIN 452375. Artist; don: Consul Joseph Smith, Venice; inv. 1762, no. 22, as 64.4x56; acqu. George III, 1762). Exh.: London 1946b, no. 71; London 1951a, no. 26; London 1988b, no. 66; London 1993b, no. 104; London 1994, no. 45 repr.; London 2002b, no. 378 repr. clr; London 2016b, no. 27 repr. Lit.: Malamani 1910, p. 102, as known only from engr.; Cust 1913, p. 153; Levey 1956, pp. 38f; Pallucchini 1960, fig. 116; Levey 1964, no. 446, pl. 212; Vivian 1971, p. 173; Levey 1980, fig. 103; Sani 1988, no. 324, fig. 284; Venice 1995, p. 103; Russo 2003, p. 112; Calabrese 2006, fig. 217; Carriera 2007b, p. 146 repr. bw; Burns 2007, fig. 42; Sani 2007, no. 376 repr.; Roberts 2008, p. 245 repr.; Tormen 2009, p. 239, fig. 1; Oberer 2020, fig. 31 φσ



Zoomify

~grav. Giambattista Cecchi. Lit.: Carriera 2007b, p. 67 repr.
~grav. Joseph Wagner, c.1744–46. Lit.: Levey 1964, fig. 19; Carriera 2007b, p. 67 repr.; Tormen 2009, p. 239, fig. 2

~Johann Georg Bergmüller, composizione allegorica

~grav. Johann Elias Haid. Lit.: Carriera 2007b, p. 68 repr.

~cop., pnt., 57.6x39.4 (London, National Gallery, inv. NG 3127. Podio, dealer in Venice; acqu. Sir Austen Henry Layard 1880 with J.21.2207, as by Pietro Longhi, 200 lire; legs Layard 1916). Lit.: Levey 1956, pp. 38f

J.21.0138 ~version, pstl/ppr, 42.5x34 (Rovigo, Pinacoteca, Accademia dei Concordia, no. 58. Silvestro, Rovigo. Famiglia Zorzi; desc.: Carlo Casaline a.1888; legs 1899). Exh.: Venice 1945, no. 138; Warsaw 1956, no. 45; Munich 1958, no. 28; Venice 1969, no. 69 repr. Lit.: Malamani 1928, fig. 2; Fantelli & Lucco 1985, pp. 83f; Sani 1988, no. 277, fig. 243; Sani 2007, no. 317 repr. [?attr.] Φβν



J.21.01382 [olim J.21.01382, J.21.0183, J.46.3593] ~cop., presque de face, cheveux poudrés, perles aux oreilles, robe rouge avec fichu de tulle noir, fond gris bleu, pstl, 40x30 (Marmontel; Paris, Drouot, Boulland, 25–26.I.1883, Lot 160, grav. repr., as inconnue, by La Tour, fr1700. Baron de Beurnonville; Paris, 3 rue Bayard, Chevallier, 3.VI.1884, Lot 438 n.r., fr1425). Lit.: B&W 854, ?attr. φκν



J.21.0139 [olim J.21.0179] AUTOPORTRAIT, tête nue, une légère dentelle mêlée à ses cheveux, des pendants d'oreille en perles, pstl, 32x25.4 ([?selon Maze-Sensier, vente Réville]. James-Alexandre, comte de Pourtalès-Gorgier; vente p.m., Paris, Pillet, Escribe, 27.III.–4.IV.1865, Lot 330. Mrs Lyne Stephens; London, Christie's, 9.V.1895 & seq., Lot 308 n.r.). Lit.: Maze-Sensier 1865, "un des œuvres les plus réussies de Rosalba"; Laure-Aline Griffith-Jones, "French taste in Victorian England", 19: interdisciplinary studies in the long nineteenth century, 31, 2020. J.21.0141 ~cop., avec ruban au cou, coiffée de dentelle, ?pastiche, pstl, 31x24.5 (Saint-Quentin, musée Antoine-Lécuyer, inv. 1983.8.15. Don Yves Carlier de Fontobbia). Lit.: Debrie 1985, no. 75 n.r., anon., inconnue; Debrie 1993, repr. Φκς

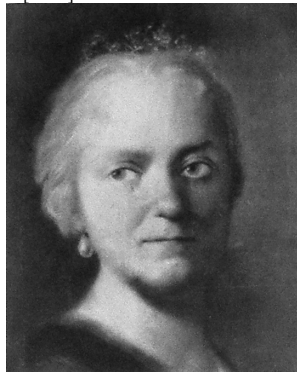


Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.21.0144 ~version, pstl, 31x24 (Berlin, Lepke, 1.IV.1930, Lot 117 repr., with opinion from Prof. Dr H. Voß and Wilhelm von Bode) [?attr.] Φπν



J.21.0146 ~repl., pstl, 33x25 (Giuseppe Beltrami, Milan, 1911). Exh.: Florence 1911, repr. tav. IV [?attr.] Φαν



J.21.0148 ~repl., pstl/ppr, 29.5x25.5 (?Labia; PC 1997). Exh.: Carriera 1997, p. 39; Sani 2007, no. 318 repr. [?attr.] φαν



J.21.015 ~cop., pstl (Moratilla, Paris. Milan, Finarte, 2.XII.1993) φκ



J.21.0152 ~version, pstl/ppr, 31x24 (London, Sotheby's, 5.VII.1989, Lot 118 repr., Austrian sch., 18th century, unknown subject, est. £1500–2500). Lit.: Jeffares 2006, p. 614Biv, German sch., unknown Φπν

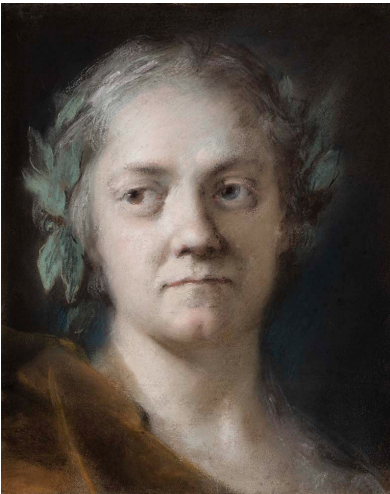


Photo courtesy Sotheby's

J.21.0153 ~cop. XIX^e, pstl, 52x40 (Paris, Millon, 7.II.2025, Lot 61 repr., est. €1000–1500)φκ



J.21.0155 AUTORITRATTO, pstl/ppr, 31x25, c.1739 (Venice, Accademia, inv. 873, cat. no. 907. [?English PC 1739, when copied by Mrs Delany.] Antonio Dal Zotto (1841–1918), sculptor, a.1911; Naya, Venice; acqu. 1927 by preemption, £14,000). Exh.: Florence 1911, repr. tav. I; Paris 1919b, no. 17. Lit.: Malamani 1928, fig. 4; Fogolari 1934, p. 9; Marconi 1949, p. 40; Levey 1956, p. 39; E. Hüttinger, *La Peinture vénitienne*, Lausanne, 1959, p. 57; Pignatti 1969, p. 54; Moschini Marconi 1970, no. 30 repr.; Nepi Scirè & Valcanover 1985, p. 110; Sani 1988, no. 359, fig. 315; Venice 1995, pp. 136f; Russo 2003, p. 112; Nepi Scirè 2005, no. 2; Calabrese 2006, fig. 218; Mehler 2006, pp. 76f; Carriera 2007b, p. 30 repr. bw; Sani 2007, no. 420 repr.; Tarabra 2008, p. 240 repr.; Mehler 2009, pp. 173ff, fig. 4, p. 14 repr. clr; Nepi Scirè 2009, p. 376; Julia K. Dabbs, "Making the invisible visible...", in *Ageing women in literature and visual culture*, 2017, pp. 23–40; Oldridge 2019; Oberer 2020, fig. 32; Jeffares 2022e, fig. 6; Carriera 2023, p. 28 repr.; Salomon 2023, fig. 9; Girard 2025, fig. 10 Φ



~cop. Mrs Delany, v. 1.263.102

J.21.0157 =?/repl., "suo proprio ritratto coronato di alloro", "sotto la figura della tragedia", pstl (Lodovico Alvise Manin; acqu. 1777, 55 zecchini with 7 others, as Rosalba; palazzo dei Manin ai Servi, inv. c.1777, no. 37; inv. 7.XII.1799, no. 27, 8 zecchini). Lit.: Tormen 2009, p. 245; Nepi Scirè 2009, p. 376, as =Accademia version

J.21.0159 ~version with head scarf, pstl, 35.5x28 (Cortina d'Ampezzo PC 1982. New York, Christie's, 30.I.1998, Lot 141A repr., est. \$18–22,000; Paris, Tajan, 12.IV.1999, Lot 36 repr., est. fr120–140,000, fr140,000). Lit.: Martini 1982, pp. 43, 500, fig. 119 øß



J.21.0161 ~cop., pstl, 41x33 (PC 2013; London, Rosebery's, 20.III.2019, Lot 89 repr., est. £400–600; Milan, Lucas, 20.IX.2022, Lot 127 repr., attr., est. €1200–1600) øκ

?AUTORITRATTO, v. Gozzzi

J.21.0164 ??AUTOPOTRAIT, Jeune femme aux fleurs, pstl, 46x38 (Knole). Lit.: Phillips 1929, II, pp. 405, 438 n.r., as Carriera, self-portrait; Jeffares 2006, p. 579Ciii, anon. [attr.; ??identification] Φα?δν



Photo courtesy Trustees of the Knole Estate

J.21.01645 HER OWN HEAD, crayons (Baron Stoch; sale p.m., London, Langford, 12.III.1760, Lot 46, £5/10/-)

J.21.01647 Head of Rosalba by herself, crayons (London, Prestage, 13.III.1764, Lot 33)

J.21.01648 SELFPOTRAIT, crayons (Samuel Newton; London, Burnsall, 25.III.1765, Lot 13)

J.21.0165 AUTORITRATTO, pstl (Zanetti; inv p.m., c.1766). Lit.: Schepkowski 2009, p. 165, n.613 n.r.

J.21.0166 [??]La tête de ROSALBA, âgée de 80 ans [Mariette: "Ce n'est point la tête de la Rosalba c'est celle de son barcarole"], pstl/ppr gr., 31x25.7 (Jean de Jullienne; Paris, Martin, Remy, 30.III.–22.V.1767, Lot 73, 54 livres; la présidente de Bandeville). Lit.: Tillerot 2010, no. 426 [as ~Sani 1988, no. 324, 359, 359, but these are different models]; London 2011a, p. 52

J.21.0167 HEAD of Rosalba, crayons, by herself (Dr Hurd [William Hird (1724–1782), senior], physician, [at] Leeds [Infirmary], 1772). Lit.: Walpole 1928, p. 74

J.21.0168 AUTORITRATTO, pstl, 63.5x47 (De Hagadorn [Christian Ludwig von Hagedorn]; Copenhagen, 1796, Lot 163)

J.21.01685 AUTOPOTRAIT occupée à peindre le portrait d'un personnage de son temps, sa tête tournée de trois quarts, offre un caractère riant, et sa draperie laisse voir, au bas de l'épaule, la chaîne d'or, caractérisant l'ordre de mérite qu'elle avoit obtenue par ses grands talens, pstl ([Eugène-Claude Prædeau de] Chemilly; vente p.m., Paris, 11 rue du Bouloy, Fournier, Paillet, 17.XII.1798, Lot 2)

J.21.0169 AUTORITRATTO, pstl (Pietro Barbarigo, inv. 11.I.1804). Lit.: Tormen 2009, p. 246f n.r.

J.21.017 AUTOPOTRAIT, un peu de pstl/ppr gr., 40.6x29.8 (Thiers. Le Brun; vente, cessation de commerce, Paris, rue du Gros-Chenet, Le Brun, 29.IX.1806, Lot 179, 39 livres; Robert)

J.21.0171 AUTOPOTRAIT, pstl, 73x46 (d'Orléans, Palais-Royal, 1826; Louis-Philippe (1773–1850); vente p.m., Paris, rue des Jeûneurs, Bonnefons de Lavialle, Defer, 28.IV.1851 & seq., Lot 287, fr72; Goupil Vibert). Lit.: Vatout 1826, no. 178 bis [error for 218 bis]; Montalivet 1851, p. 368 n.r., tableau endommagé

J.21.0172 ~cop. Laby, 1823 (d'Orléans, Palais-Royal, 1826). Lit.: Vatout 1826, no. 218

J.21.0173 AUTORITRATTO, m/u (Duke of Leeds; London, Christie's, 21–23.V.1796, Lot 14 part, £1/17/-; Segurier)

J.21.0174 AUTOPOTRAIT, vue en buste, presque de face, grandeur de nature, pstl (baron Denon, acqu. à Venise; inv. p.m., 16.V.1825; vente p.m., Paris, Masson, Pérignon, 1–19.V.1826, Lot 343; 93 livres, b/i; baron Brunet-Denon; vente p.m., Paris, rue des Jeûneurs, Bonnefons de Lavialle, 2–15.II.1846, Lot 408 n.r.; fr271; Hasard). Lit.: Moretti 2011, p. 313 n.r.

J.21.0175 [?]HER OWN PORTRAIT, with a bunch of flowers in her hand, m/u (London, Edward Foster, 30.VI.1831, Lot 67, £9/19/-, b/i)

J.21.0176 SELF-POTRAIT, m/u (Robert Hamilton; London, Edward Foster, 15–17.III.1832, Lot 100, 1 gn)

J.21.0177 Tête de femme, ?AUTOPOTRAIT, pnt. [sic], 51x41 (Denis-Charles-Henri Gauldrée-Boileau, marquis de Lacaze (1773–1830), commissaire-ordonnateur des guerres, député royaliste des Landes; dep.: musée 1821; restitué au marquis de Lacaze 1822; acqu. 1829, musée de Bordeaux, inv. Bx E 253; don: Napoléon III, 27.X.1852). Lit.: Arsène Houssaye, "Les musées de Province", *Moniteur*, 21.III.1858, "adorable tête de Rosalba, cette fine fleur du pastel, cette poussière de roses sur le

brouillard"; H. de La Ville de Mirmont, *Histoire du musée de Bordeaux*, 1899, I, pp. 432f; *Peinture italienne XV–XIX siècles*, 1987, p. 240 [attr.]

J.21.0178 AUTORITRATTO, pstl, 30x25.8 (comte Thibaudeau; Paris, Drouot, Delbergue Cormont, Le Blanc, 20–25.IV.1857, Lot 244 n.r., fr301)

J.21.01785 AUTOPOTRAIT, pstl (comte d'Orsay. Laluyé; Paris, Drouot, Delbergue-Cormont, 12–13.II.1868, Lot 98 n.r., fr180)

J.21.0179 ROSALBA CARRIERA, en buste, robe rouge bordée de fourrure [?one of above, e.g. J.21.0141, or J.21.0779]

~cop. Vigée Le Brun, m/u

~~cop., pnt. (desc.: Mme Tripiet-Lefranc, née Vigée Le Brun; vente p.m., Paris, Drouot, Nottin, Tual, 5–7.VI.1883, Lot 9 n.r.)

J.21.018 AUTORITRATTO, en buste, le visage de face, vêtue d'un corsage rouge garni de fourrure, pstl, 41x32 (Boilly, peintre. Edgar Degas, peintre; acqu. c.1877 Hector Brame. Baron E. Léonino 1933; 2^e vente p.m., Paris, Drouot, Baudoin, Ader, 14.IV.1937, Lot 2 n.r., attr., portrait présumé de l'artiste). Exh.: Paris 1933b, no. 47 n.r.

J.21.0181 AUTOPOTRAIT, pstl, 30x24 (Jacques Doucet; valuation, c.1910, p. 14, en réserve, fr1500; Paris, Georges Petit, 5–8.VI.1912, Lot 70 repr., as 30x24, fr500; vicomte d'Arjuzon.). Lit.: Tourneux 1904b, p. 2 repr. øν



J.21.0182 ~?cop., , pstl, 37x28 (Eugène Piot; Paris, Drouot salles 8 & 9, Chevalier, 21–24.V.1890, Lot 595 repr.; Hauptmann; vente p.m., Paris, Drouot, Chevallier, 22.III.1897, Lot 44 n.r., fr300). Lit.: Martini 1982, fig. 118 øßv



J.21.0183 =?autoritratto, m/u (acqu. Eugène Piot, Venice, 1865, fr40). Lit.: Bonaffé 1890, p. 54 n.r.

J.21.01835 =?cop., pstl/ppr, 39.5x30 (Senlis, Hôtel des ventes, 19.III.1989. PC 2025). Lit.: *Gazette Drouot*, 10.III.1989 Φκδν



- J.21.0184 [olim J.21.01382, J.21.0183] AUTOPORTRAIT, crayon rehaussé, 15x20 (Marmontel; Paris, Drouot, Boulland, 25–26.I.1883, Lot 250 n.r.)
AUTORITRATTO, pstl (Felicità Sartori; Piot; Eugène Piot; Paris, Drouot, 31.III.1856, Lot 1), v. Gozzoli
- J.21.01845 SELF-PORTRAIT, in black and white dress, and lace cap, pstl, 41x33 (John Segquier, Superintendant of the British Institution; London, Christie's, 7.II.1903, Lot 34 n.r., £1/10/-; Strolin)
- J.21.01847 ?SELBSTBILDNIS, pstl/pchm, 29x24 (Max Blum Antiquitätenhändler in Wien; vente p.m., Vienna, Heinrich Cubasch, 20.X.1902, Lot 257; Vienna, Dorotheum, 22.X.1906, Lot 128 n.r., est. Kr100)
- J.21.0185 SELF-PORTRAIT, pstl (Lord Ronald Gower, Hammerfield, Penshurst; London, Christie's, 28.I.1911, Lot 25, with Read, Duchess of Argyll, 10 gns; Carfax 1911)
- J.21.0186 SELF-PORTRAIT, or the Art of Painting, pstl, 44.5x35. (Duke of Leinster, Carton, inv. 1885, Autumn Bedroom, "Rosalba herself drawing"; Dublin, Bennett & Son, 2–4.XII.1925, Lot 446 n.r., with pendant Pomona J.21.1957). Lit.: Drumm 2003, p. 221 n.r.
- J.21.01865 =?undescribed, pstl, 44.5x34.3 (London, Sotheby's, 18.XI.1920, Lot 12 n.r., with Lady holding an apple J.21.1957)
- J.21.0187 SELBSTBILDNIS, Brustbild nach rechts, auf den Beschauer blickend, pstl/pchm, 31x24 (Berlin, Graupe, 14.IV.1934, Lot 851)
- J.21.0188 SELF-PORTRAIT, pstl/ppr, 58.3x38.5 (Baron Ferenc Hatvany (1881–1958), MS inv. 1937, cat. no. 6). Exh.: Budapest, national salon, 1937, cat. no. 135 Lit.: László Mravik, *The "Sacco di Budapest" and the depredation of Hungary, 1938–1949*, Hungarian National Gallery publications, Budapest 1998, cat. no. 62 n.r.; Looted-Art, cat. no. 16814
- AUTOPORTRAIT, pstl (Lañcut –1944; lost). Lit.: Majewska-Maszkowska 1976, pp. 310, 313, 381, 391, no. 218 repr., as Carrieria [v. Nattier, vestale]*