

TREASURED PORTRAITS
FROM THE COLLECTION OF
ERNST HOLZSCHEITER

London 4 July 2018



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TREASURED PORTRAITS FROM THE COLLECTION OF ERNST HOLZSCHEITER

Wednesday 4 July 2018

AUCTION

Wednesday 4 July 2018
at 11.00 am, Lots 1-88

8 King Street, St. James's
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Saturday	30 June	12 noon - 5.00 pm
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[25]

Front cover: Lot 88
Opposite: Lot 6 (detail)
Page 4: Lot 23 (detail)
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Back cover: Lot 88 (reverse)



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Treasured Portraits from the Collection of Ernst Holzscheiter

Ernst Holzscheiter (1878-1962) started collecting when he was a young boy – before he had even reached school age, his mother sewed up his trouser pockets to prevent him from bringing all sorts of objects home. During his school years he was capturing butterflies, pressing flowers, gathering coins and collecting stamps. As a young man he would still be fascinated by nature and started with enthusiasm to take photographs with his newly acquired camera. He was then mainly collecting fossils and minerals – until an accident made it impossible to continue his beloved long mountain tours.

Later, in 1918, on his way to one summer holiday, he bought his first portrait miniature in a little shop in Chur, Switzerland. It was a modest portrait of a girl mounted as a pendant – he gave it as a present to his wife, but she was too anxious to break it and never wore it!

Only in 1928 did he start to collect portrait miniatures as a serious hobby and then went on to form a collection of over 700 pieces, most of which were sold at several auction sales long after his death. The pieces being offered now are those retained by the family, having been considered the treasures of the collection.

The collection was formed under the guidance of the great portrait miniatures connoisseur, Leo R. Schidlof (1886-1966) who acquired the most important works from the legendary collections of John Pierpont Morgan, Edouard Warneck, Baron Hans Reitzes von Marienwert, Friedrich Neuburg, and Maxime Hébert.

Ernst Holzscheiter was not only interested in the aesthetic aspect of the portraits but wanted to know about provenance as well as biography of the sitters reproduced. As walking and mobility had been reduced as consequence of his accident he had soon taken to reading a lot on any historical subject: an Encyclopedia was always within reach...



He was an ambassador for the portrait miniature artform, organising exhibitions of his collection in Zurich at the Haus am Rechberg in 1957-1958 and in 1961 and contributing to major exhibitions like the one held at the Geneva Museum in 1956. This led to a family tradition of lending pieces from the collection after his death and theirs were among the star pieces in the Albertina exhibition of 1965, the Royal Academy exhibition in 1972 and in Edinburgh, 1975. His heirs maintained strong contacts with the academic world, and curators such as Marcel Gauthey from the Geneva Museum, Edwina Brett and Daphne Foskett were welcomed as guests and friends at their home on Lake Zurich.

Now the family has decided that others should have the opportunity to enjoy these treasured portraits from the collection of Ernst Holzscheiter.



~*1

AUGUSTIN CHRISTIAN RITT (RUSSIAN, 1765-1799)

Countess Maria Ursula Franziska Esterházy (1765-1814),
née von Hallwyl-Mydorge (1765-1814), in grey dress with pink sash
 Signed 'Ritt' (lower left)

On ivory

Oval, 93 mm. high, gilt-metal frame, a paper label on the reverse inscribed
 in pen with sitter's name

£20,000–30,000

\$28,000–41,000

€23,000–34,000

PROVENANCE:

Probably by descent from the sitter to Paul von Levetzow, Baron von
 Levetzow (1886-1960), Schloss Divak, Moravia, by 1924.
 Albert Kende Auktionshaus, Vienna, 17-19 May 1933, lot 120.
 With Leo R. Schidlof, from whom acquired by Ernst Holzscheiter in Paris,
 18 February 1934 (inv. nos. MD/0038 and 472).

EXHIBITED:

Vienna 1924, no. 715 (lent by Paul Levetzow, Schloss Divak, erroneously
 as a portrait of Countess Almerie Esterhazy, *née* Countess Hallwyl).
 Geneva 1956, no. 376 (erroneously as a portrait of Countess Almerie
 Esterhazy, *née* Countess Hallwyl).

LITERATURE:

Rieben 1951; Werner 1951; Rieben 1952, illustrated in colour pl. XX.
 Schidlof 1964, II, pp. 679 (described as 'important', the sitter identified as
 Countess Almerie Esterhazy, *née* Countess Hallwyl), and 1031, illustrated
 IV, pl. 486, fig. 996.
 Komelova 2004, p. 164, no. 123, p. 193, listed in the artist's records as
 '95. La Comtesse Esterhazy' for 1794.

The sitter was the daughter of the Captain of the Swiss Guards at
 Versailles. She married, in 1784, Balint Laszlo Count Esterházy de
 Galantha (1740-1805) who, in 1791, accompanied the emigrating Comte
 d'Artois to Vienna. From there, the Comte d'Artois sent him to Russia.
 The existence of the present portrait suggests that the sitter travelled
 to Russia with her husband at that time. Almeria Esterházy (1789-1848),
 daughter of the sitter, married, in 1815, Albrecht Joseph Count Murray,
 Baron von Melgun (1774-1848). Their daughter Marie Murray (b. 1826)
 married Heinrich Rudolf Count of Salis-Zizers, and their daughter Almeria
 Therese Countess of Salis-Zizers (b. 1856) married, secondly, in 1878,
 Karl Alexander von Levetzow. Their son Paul put the present portrait
 up for sale in 1933.



~*2

AUGUSTIN CHRISTIAN RITT (RUSSIAN, 1765-1799)

A gentleman in dark green coat with blue collar, wearing the Imperial Russian Order of St George
Signed 'Ritt' (lower right)
On ivory
Oval, 72 mm. high, gilt-metal *fausse-montre* frame with seed-pearl border

£6,000-8,000

\$8,200-11,000

€6,900-9,100

PROVENANCE:

With Leo R. Schidlof, from whom acquired by Ernst Holzscheiter in Paris, 8 August 1939 (inv. nos. MD/0194 and 473).

LITERATURE:

von der Mühl 1947, p. 42, illustrated in colour no. 2.
Kemelova 2004, p. 167, no. 138.

2

~*3

AUGUSTIN CHRISTIAN RITT (RUSSIAN, 1765-1799)

A young lady in low-cut dress, flowers in her hair
Signed 'Ritt' (lower right)
On ivory
75 mm. diam., silver frame with diamond-set pierced surround, the reverse set with gold monogram

£10,000-20,000

\$14,000-27,000

€12,000-23,000

PROVENANCE:

Edouard Chappey Collection.
Estate of Madame Roussel; Paris, Galerie Georges Petit, 25-28 March 1912, lot 52 (as attributed to Hall).
The Collection of Madame Dhainaut, Paris; Sotheby's, London, 10 December 1936, lot 14 (as 'An extremely fine Miniature of a Girl, by Peter Adolf Hall').
With Herbert Bier, from whom acquired by Ernst Holzscheiter in London, 9 September 1951 (inv. nos. MD/0513 and 474).

EXHIBITED:

Zurich 1957-58 and 1961.

For an oval version of the present portrait, see Komelova 2004, p. 176 no. 186, illustrated in colour.



3



~* 4

FRANÇOIS DUMONT (FRENCH, 1751-1831)

Madame Campan, née Jeanne Louise Henriette Genet (1752-1822), in white dress and gold belt set with a belt buckle depicting the profiles of King Louis XVI, Marie-Antoinette and the Dauphin
Signed 'Dumont.' (mid-right)

On ivory

Oval, 82 mm. high, silver and silver-gilt frame

£15,000-25,000

\$21,000-34,000

€18,000-29,000

PROVENANCE:

Madame de Polès Collection; her sale, Galerie Georges Petit, Maître Lair-Dubreuil, Paris, 22 June 1927, lot 41 (as a presumed portrait of Marie-Antoinette. 25,000 FF), reoffered in the sale of her estate entitled *Succession de Madame de Polès*, Galerie Jean Charpentier, Maître Ader, 18 November 1936, lot 122 (as a presumed portrait of Marie-Antoinette. 4,650 FF to Bensimon, Paris). With Leo R. Schidlof, from whom acquired by Ernst Holzscheiter in London, 21 August 1952 (inv. nos. MD/0571 and 190).

EXHIBITED:

Geneva 1956, no. 137 (as a portrait of a sister of Louis XVI).

LITERATURE:

Schidlof 1964, I, p. 223 (as a presumed portrait of Marie-Antoinette and described as 'very good'). Hofstetter 1994, I, pp. 250-251, no. 158 (as Madame Campan), illustrated IV, no. 158.

The sitter was a French educator, writer and lady-in-waiting to Queen Marie Antoinette. She was the daughter of Edme-Jacques Genet (1726-1781), the highest ranking clerk in the foreign ministry. Having received a literary education, she was fluent in English and Italian by the age of 15. Her academic accomplishments earned her the appointment of reader to the daughters of King Louis XV in 1768 and a few years later she was elevated to *Femme de chambre*, a role which put her in charge of Queen Marie Antoinette's treasury and guardian of her jewellery. In 1774 she married Pierre-Dominique-François Berthollet Campan (1749-1797), but they separated in 1790. She waited on the Queen until the storming of the Tuileries Palace in 1792, during which she was forcibly separated from her. Her own home was pillaged and burned in the early days of the Revolution and she fled to the countryside. Although she survived the Reign of Terror, it left her financially ruined. She decided to support herself by establishing a school in Saint-Germain-en-Laye. The school was a success and it included as its pupils Hortense de Beauharnais, daughter of Empress Josephine. She was later appointed superintendent of the academy founded by Napoleon for the education of the orphaned daughters of members of the Legion of Honour and she held this post until the school was abolished upon the Bourbon Restoration in 1814. She retired to Mantes where she died in 1822, leaving to posterity her *Memoirs of the Private Life of Marie Antoinette*, a valuable historical source of information about life at court during the reign of Louis XVI, and a treatise on the education of women, posthumously published in 1824. A two-volume edition of *The Private Life of Marie-Antoinette* by Madame Campan and with bindings by Richard Cosway, R.A. from the Library of William Doyle, was sold Christie's, London, 11-13 July 2000, lot 577.

This is probably the portrait of Madame Campan listed in the artist's second fee book, Paris, Bibliothèque Jacques Doucet, Ms 104, folio 15, for the end of 1791. He also painted her in 1789 but the artist did not charge the sitter for her portraits.



~* 5

**FRANÇOIS DUMONT
(FRENCH, 1751-1831)**

A young lady called Mademoiselle Maillard (1766-1818), in white silk dress, standing in front of a pianoforte

Signed 'Dumont' (lower right)

On ivory

Octagonal, 167 x 123 mm., rectangular gilt-bronze frame, inscribed on the reverse 'Mlle Maillard / de l'Opéra / celle qui a représenté la déesse / de la Liberté en 93 / Peint par Dumont / peintre de L. XVI'

£10,000-20,000

\$14,000-27,000

€12,000-23,000

PROVENANCE:

John Pierpont Morgan (1837-1904) Collection, New York; Christie's, London, 25 June 1935, lot 516 (as a portrait of Mlle Maillard, 80 gns to Bensimon).

Ernst Holzscheiter Collection, Meilen (inv. nos. MD/0175 and 185).

EXHIBITED:

Arenenberg 1954, no. 12.

Geneva 1956, no. 138, illustrated (as Marie-Thérèse Davoux, Mlle Maillard, well-known singer at the Opéra, Paris).

LITERATURE:

Williamson 1906, IV, p. 63, no. 620, illustrated pl. CCXVIII (as Mademoiselle Maillard). Hofstetter 1994, I, pp. 240-241, no. 153, illustrated IV, no. 153 (as a young lady called Mlle Maillard).

Mlle Maillard, who was born Marie Thérèse Davoux, was an opera singer. She replaced Madame de Saint Huberty as the popular favourite at the Paris Opéra.

~* 6

FRANÇOIS DUMONT (FRENCH, 1751-1831)

Pierre Simon Benjamin Duvivier (1730-1819), engraver, making a medallion

Signed and dated '*Dumont / f. l'an. 8.*' (mid-right)

On ivory

84 x 84 mm., gilt-metal frame, inscribed on the reverse '*P.S.B. Duvivier peint par Franc. Dumont en 1799*'

£20,000-30,000

\$28,000-41,000

€23,000-34,000

PROVENANCE:

With Hans E. Backer, from whom acquired by Ernst Holzscheiter in London, 15 April 1951 (inv. nos. MD/0514 and 188).

EXHIBITED:

Paris, Salon, 1800, no. 135 (part).

Geneva 1956, no. 136.

Zurich 1957-58 and 1961.

LITERATURE:

Listed in the artist's fee book for the year VIII of the French Revolutionary calendar, p. 29 as '*Le C.[itoyen] Duvivier Graveur de medailles Payé*'

Hofstetter 1994, I, p. 52, II, pp. 471, 494.

Lemoine-Bouchard 2008, p. 214.

Hofstetter 2018, p. 178.

The sitter was one of 17 children of Jean Duvivier and he came from a family of engravers from Liege, now Belgium. In 1762 he was appointed official engraver to King Louis XV and, on the ascension of Louis XVI to the throne in 1774, he became *Engraver-General* (chief engraver) of the Paris Mint. He was admitted to the Royal Academy of Painting and Sculpture in 1764. Through his engravings of medals he commemorated the private and public events in the lives of Louis XV and Louis XVI and in all likelihood the medals depicted in the present portrait are among his key works. In his left hand he holds a wax impression taken from the steel mould on the block in front of him. In the other hand he is perfecting the mould with a graving tool and in front of him on the bench are further graving tools. It is possible that the one on which he is shown working is that known as the 'Washington before Boston Commemorative Medal'. Commissioned by Congress, the medal was first struck in 1790 in gold and issued in bronze in 1800. The image of Washington on the obverse of the medal was based on moulds taken by the sculptor Jean-Antoine Houdon from his original clay portrait bust of October 1785, which remains at Mount Vernon, the home of George Washington.

We are indebted to David Cawte for his generous help with our research on the present portrait.





7

~* 7

RICHARD COSWAY, R.A. (BRITISH, 1742-1821)

A gentleman in red jerkin and breastplate
Signed and dated in full on the backing card '*Rdus. Cosway / Primarius Pictor / Serenissimi Walliae / Principis / Pinxit / 1798*'
On ivory
Oval, 70 mm. high, in gilt-metal locket frame with hinged cover

£3,000–5,000	\$4,100–6,800
	€3,500–5,700

PROVENANCE:

With Leo R. Schidlof, from whom acquired by Ernst Holzscheiter in Paris, 2 September 1933 (inv. nos. MD/0032 and 136).

EXHIBITED:

Geneva 1956, no. 104 (described as an actor).

~* 8

JEREMIAH MEYER (BRITISH, 1735-1789)

A boy in blue coat
On ivory
Oval, 87 mm. high, gilt-metal *fausse-montre* frame with plaited hair and blue glass reverse

£3,000–5,000	\$4,100–6,800
	€3,500–5,700

PROVENANCE:

With Leo R. Schidlof, from whom acquired by Ernst Holzscheiter in London, 27 April 1951 (inv. nos. MD/0528 and 385).

EXHIBITED:

Geneva 1956, no. 296.

~* 9

GEORGE ENGLEHEART (BRITISH, 1750/1752 – 1829)

A Marchioness in white dress elaborately decorated with pearls, and wearing a pearl headdress
Signed with initial 'E' (lower right) and signed, dated and inscribed on the reverse '*Geo Engleheart / Hertford Street Mayfair / Pinxit / 1810*'
On ivory

Oval, 84 mm. high, gilt-metal frame set with seed-pearls, the reverse with diamond-set gold monogram 'GG' with marchioness's coronet surmount on a woven hair panel

£3,000–5,000	\$4,100–6,800
	€3,500–5,700

PROVENANCE:

With Leo R. Schidlof, from whom acquired by Ernst Holzscheiter in London, 7 January 1950 (inv. nos. MD/0490 and 201).



~* 10

ANDREW PLIMER (BRITISH, 1763-1837)

The three Robinson children, grandchildren of Lord Clive: William Henry Robinson (1784-1826), Charlotte Robinson (1784-1813) and Harriet Robinson (1787-1820)

On ivory

Oval, 97 mm. high, gilt-metal frame with split-pearl border

£3,000–5,000

\$4,100–6,800

€3,500–5,700

PROVENANCE:

Probably William Henry Robinson (depicted in the portrait); his cousin Frances Margareta Walpole (1788-1886) or Charlotte Louisa Walpole (1790-1887); Sir Horatio Walpole (1806-1898), and by descent. Sir Spencer Walpole (1839-1907) Collection, by 1904. With Leo R. Schidlof, from whom acquired by Ernst Holzscheiter in London, 4 June 1949 (inv. nos. MD/0477 and 453).

EXHIBITED:

Geneva 1956, no. 351.



10

LITERATURE:

Williamson 1904, I, illustrated pl. LXII, fig. 4.
Rieben 1951; Werner 1951; Rieben 1952, illustrated in colour pl. VI.
Schidlof 1964, II, p. 643 (described as 'excellent').

The children depicted in the present portrait are three of the four children of Lieutenant-General John Robinson (d. 1798) and his wife Rebecca, née Clive, eldest daughter of Major-General Clive (1725-1774), known as Clive of India. The portrait most likely passed into the Walpole family as a result of the marriage between Margaret Clive (1768-1814) and Lambert Theodore Walpole (1757-1798).

We are indebted to Dr Hon. Charlotte Mitchell for her generous help in the preparation of this catalogue entry.



11

~* 11

ANDREW PLIMER (BRITISH, 1763-1837)

A lady in grey dress, white fichu and white mob cap

On ivory

Oval, 77 mm. high, gilt-metal frame, the reverse with a lock of hair set with gold initials 'EW' on a blue glass over silver foil ground

£800–1,200

\$1,100–1,600

€920–1,400

PROVENANCE:

Oskar Löwit Ladner (1873-1963) Collection, Vienna, by 1924; Leo Schidlof's Kunstauktionshaus, Vienna, 3 April 1925, lot 56.
Oskar Berl (1873-1934), Vienna; (†) Dorotheum, Vienna, 14 May 1934, lot 133.
Goldschmidt Collection, Vienna; Galerie Fischer, Lucerne, 5 September 1936, lot 997.
D. Walch Collection, London; Galerie Fischer, Lucerne, 13 June 1951, lot 786.
Ernst Holzscheiter Collection, Meilen (inv. nos. MD/0547 and 454).

EXHIBITED:

Vienna 1924, no. 682.
Geneva 1956, no. 354.

~ * 12

RICHARD COSWAY, R.A. (BRITISH, 1742-1821)

Mary Amelia 'Emily Mary', 1st Marchioness of Salisbury, née Cecil (1750-1835) in white dress, wearing a blue ribbon around her neck, possibly a house order, suspended with a locket
Signed and dated on the backing card '*Rdus : Cosway / Primarius Pictor / Serenissimi Walliae / Principis / Pinxit / 1788*'

On ivory

Oval, 63 mm. high, gold frame, the reverse set with gold monogram 'MAC' on a plaited hair ground

£5,000-7,000

\$6,800-9,500

€5,700-8,000

PROVENANCE:

C. B. Carruthers Esq., London.

Edward Joseph Collection, London, inv. no. 24; Christie's, London, 13 June 1890, lot 1460 (as part of a group of seventy-seven described as 'The unrivalled collection of miniatures by Richard Cosway, R.A. and contemporary miniaturists, which has been exhibited by Mr Edward Joseph at Windsor Castle by request of H.M. the Queen, also to T.R.H. The Prince and Princess of Wales at Marlborough House'), 9,300 gns to Woodrooffe [sic].
Frank Woodroffe Collection.

John Pierpont Morgan (1837-1904) Collection, New York; Christie's, London, 25 June 1935, lot 280 (165 gns to Floersheim).
Miss Ethel Floersheim; Christie's, London, 26 June 1950, lot 91 (£147 to Backer).

With Leo R. Schidlof, from whom acquired by Ernst Holzscheiter in London, 8 September 1950 (inv. nos. MD/0502 and 145).

EXHIBITED:

Windsor Castle and Marlborough House, London, whilst in the collection of Edward Joseph.

London 1879, no. unknown.

Ryde, Isle of Wight, 1881.

Lewes, Sussex, 1882.

Brussels, 1888.

London 1889, Cabinet XL (lent by E. Joseph).

Possibly Brussels 1912, no. 84 (as the Countess of Salisbury).

Geneva 1956, no. 100.

LITERATURE:

Williamson 1897, p. 124.

Williamson 1905, p. 110.

Williamson 1906, II, pp. 56-57, no. 273, the reverse illustrated pl. CXI.

Williamson 1907, p. 124.



The sitter was born in Dublin to Wills Hill, 1st Marquess of Devonshire (later 1st Marquess of Downshire) and his first wife, Margareta FitzGerald, sister of James FitzGerald, 1st Duke of Leinster. She married James Cecil, Viscount Cranborne, later 1st Marquess of Salisbury (1748-1823) in 1773 and became a noted society and political hostess of the Tory party. She was a keen gambler and horse woman and was often derided for her dress sense, wearing clothes of her own design. After her husband's death she ran up huge debts but was spared the embarrassment of bankruptcy as she was killed in a fire whilst at her writing desk in the West Wing of Hatfield House. It was thought that the feathers in her hat caught alight. The West Wing was destroyed as a result of the blaze.



~* 13

JOHN SMART (BRITISH, 1741-1811)

Benjamin Roebuck, M.C.S. (d. 1809), in blue coat
Signed with initials and dated 'J.S. / 1790 / I' for India (lower right)
On ivory
Oval, 67 mm. high, gilt-metal mount in rectangular wood frame
set with gilt-metal cartouche engraved 'Benjamin Roebuck Esqr.
M.C.S.'

£7,000-10,000

\$9,500-14,000

€8,000-11,000

PROVENANCE:

Friedrich Neuburg Collection, Litomerice, Moravia; Part I,
Hôtel Drouot, 27 March 1939, lot 88.
Ernst Holzscheiter Collection, Meilen (inv. nos. MD/0182 and 541).

EXHIBITED:

Geneva 1956, no. 416.
Zurich 1957-58 and 1961.

LITERATURE:

Rieben 1951; Werner 1951; Rieben 1952, illustrated in colour pl. III.
Foskett 1964, pp. 19 and 73.
Schidlof 1964, II, p. 763 (described as 'excellent', erroneously dated
as 1799).

Benjamin Roebuck was the son of Dr John Roebuck (1718-1794)
and his wife Anne, *née* Ward. Dr Roebuck, an English inventor and
chemist, played an important part in the Industrial Revolution in
the production of industrial scale quantities of sulphuric acid and
founded the Carron Iron Works in 1759.

His son chose not to follow in his father's footsteps, but joined the
Honourable East India Company, whose record of civil servants
in the *Madras Presidency from 1741-1858* (ed. Charles C. Prinsep,
London, 1885) records Benjamin Roebuck's career; '1776: Writer;
1782: Factor; 1790: Senior Merchant; 1791: Land Customer and
Deputy Military Storekeeper; 1792: Civil and Military Paymaster
General, A Member of the Committee for Investigating the King's
Army Accounts and Assay Master; 1801: Assay Master; 1802:
Assay Master and Military Paymaster General; 1809: Mint Master;
Died 13th August 1809 at Vizagapatam.' He was responsible for
building the Mint at Madras and the public docks at Coringa.

Benjamin Roebuck married Catherine Taylor, *née* Maitland, widow
of John Taylor and granddaughter of Captain John De Morgan,
in 1790 - the year in which Smart painted this miniature. A
watercolour by Smart of Catherine Taylor, signed in full and dated
'Madras 1794' was sold Christie's, London, 20 March 1990, lot 118.
The sitter was also painted by Thomas Hickey (1741-1825), see
Archer 1979, p. 224.

* 14

JOHN SMART (BRITISH, 1741-1811)

A young girl, possibly a granddaughter of the artist, in dress with blue sash

Watercolour and gouache on card

Oval, 115 mm. high, rectangular giltwood and gesso frame with tied ribbon surmount, the reverse with gilder's trade label W. Knöll, Zurich.

£3,000–5,000

\$4,100–6,800

€3,500–5,700

PROVENANCE:

Galerie Fischer, Lucerne, 23 November 1961, lot 740.

Ernst Holzscheiter Collection, Meilen (inv. nos. MD/0681 and 556).

In 1967 Daphne Foskett saw this portrait and she suggested the sitter may be John Smart's daughter, Anna-Maria Woolf (1766-1836). Based on the apparent age of the sitter and date of execution, it is more likely to be a child of Anna-Maria (1766-1836) and Robert Woolf (1755-1836). Smart produced a few depictions of his grandchildren including a watercolour of Master Robert Woolf (1786-1796), in 1796, and portraits of Anna Sophia Woolf, Elizabeth Ann Woolf and Maria Woolf.



~ * 15

ANDREW PLIMER (BRITISH, 1763-1837)

A Devonshire Farmer

On ivory

Rectangular, 144 x 105 mm., gilt-metal mount in ebonised wood panel

£2,000–3,000

\$2,800–4,100

€2,300–3,400

PROVENANCE:

By descent to the artist's family.

With Leo R. Schidlof, from whom acquired in 1965 for the Holzscheiter Collection (inv. nos. MD/0682 and 456).

EXHIBITED:

London 1810, no. 658 (as 'A North Devon Country Gentleman Farmer').

Geneva 1956, no. 357.

Vienna 1965, no. 304.

LITERATURE:

Williamson 1903, pp. 62 and 127 ('An Irishman in a striped waistcoat, probably the Devon farmer exhibited at the Royal Academy in 1810'), illustrated plate section, no number.

Long 1929, p. 346.

Schidlof 1964, II, p. 1024, illustrated IV, pl. 458, fig. 942.





16

~ * 16

JOHN SMART (BRITISH, 1741-1811)

A lady in ermine-trim dress
Signed with initials and dated 'J.S. / 1782.' (lower left)
On ivory
Oval, 50 mm. high, gilt-metal frame with blue glass on foil surround,
the reverse centred with mother-of-pearl plaque with initials 'REG'

£3,000–5,000	\$4,100–6,800
	€3,500–5,700

PROVENANCE:

Christie's, London, 29 June 1932, lot 136 (to Schidlof).
With Leo R. Schidlof, from whom acquired by Ernst Holzschleiter in Paris,
3 January 1937 (inv. nos. MD/0084 and 532).

LITERATURE:

Holzschleiter 1961, p. 40, illustrated fig. 2.
Foskett 1964, illustrated pl. XI, fig. 39, alongside its corresponding sketch.

The sketch which is illustrated in Foskett 1964 was sold Sotheby's, London,
9 June 1986, lot 41 as part of the Holzschleiter Collection.

~ * 17

JOHN SMART (BRITISH, 1741-1811)

A gentleman in red coat
Signed with initials and dated 'J.S. / 1768' (lower left)
On ivory
Oval, 34 mm. high, gilt-metal frame with blue enamel and jewelled surround

£2,000–3,000	\$2,800–4,100
	€2,300–3,400

PROVENANCE:

Goldschmidt Collection, Vienna; Galerie Fischer, Lucerne, 5 September 1936,
lot 1007.
Ernst Holzschleiter Collection, Meilen (inv. nos. MD/0109 and 534).

EXHIBITED:

Zurich 1957–58 and 1961.

~ * 18

JOHN SMART (BRITISH, 1741-1811)

A lady in gold dress
On ivory
Oval, 52 mm. high, gold frame with split-pearl border

£3,000–5,000	\$4,100–6,800
	€3,500–5,700

PROVENANCE:

With Leo R. Schidlof, from whom acquired by Ernst Holzschleiter in Paris,
7 September 1935 (inv. nos. MD/0118 and 535).

LITERATURE:

Foskett 1964, p. xi, illustrated pl. XI, fig. 39.

~ * 19

JOHN SMART (BRITISH, 1741-1811)

A gentleman in dark green coat
Signed with initials and dated 'J.S. / 1780.' (lower right)
On ivory
Oval, 40 mm. high, silver-gilt frame with split-pearl border

£3,000–5,000	\$4,100–6,800
	€3,500–5,700

PROVENANCE:

With Leo R. Schidlof, from whom acquired by Ernst Holzschleiter in Paris,
14 August 1932 (inv. nos. MD/0021 and 530).



17



18



19



20

~* 20

WILLIAM GRIMALDI (BRITISH, 1751-1830)

Sir Joshua Reynolds, P.R.A. (1723-1792)

Signed and dated 'W Grimaldi AR 1791' (mid-right)

On ivory

Oval, 100 mm. high, gilt-metal mount on a black lacquered panel with gilt-metal motto of the Order of the Garter

£2,000-3,000

\$2,800-4,100

€2,300-3,400

PROVENANCE:

Sir Joshua Reynolds, P.R.A. and by descent to his niece: Mary Palmer, Marchioness of Thomond (1750-1820); and by descent Lady Emily Anna Colomb of Dromquinna, Kenmare, Co. Kerry (d. 1907). With Leo R. Schidlof, from whom acquired by Ernst Holzscheiter in Paris, 31 August 1937 (inv. nos. MD/0576 and 253).

EXHIBITED:

This or another version, Royal Academy, London, in 1792.

LITERATURE:

Williamson 1904, p. 197, illustrated pl. LXIX.

Walker 1992, p. 333.

Williamson (*supra*) describes the present work as 'the finest portrait of his [Grimaldi]..... is a striking likeness, full of force and vivacity'. Grimaldi has used Reynolds's self-portrait of circa 1788 as his model. This self-portrait was given to George IV by Reynolds's heir and niece, Mary Palmer, Marchioness of Thomond and is still in the Royal Collection (RCIN 400699). Grimaldi 1873 records two watercolour miniatures of Reynolds painted in 1792, no. 51 'one of his earliest and best miniatures' and no. 426 'duplicate of no. 51, probably of the same date'. One of these watercolours is now in the Royal Collection (RCIN 420828) having been acquired by the Prince of Wales and is listed in the Grimaldi Accounts for 21 May 1792: 'To a Miniature of Sir Josha Reynolds with Seting [*sic*] & As Bill delivered £67. 3. 6'. Grimaldi 1873 (*supra*) also records five enamel portraits of Reynolds: nos. 9, 13, 15, 18 (offered for sale Christie's, London, 9 November 1994, lot 28) and 20 (sold Sotheby's, London, 14 July 2010, lot 31) and four pencil drawings (nos. 38, 39, 118 and 141).



21

~* 21

JEAN-BAPTISTE FERDINAND MULNIER THE ELDER (FRENCH, 1757-1836)

A presumed self-portrait of the artist wearing a black hat and tartan scarf

Signed 'Mulnier pere' (lower right)

On ivory

Oval, 140 mm. high, gilt-bronze easel-stand frame by Felise, Paris

£2,000-3,000

\$2,800-4,100

€2,300-3,400

PROVENANCE:

Maxime Hébert (1853-1945) Collection, Paris (inv. no. 1868).

With Leo R. Schidlof, from whom acquired by Ernst Holzscheiter in London, 11 February 1953 (inv. nos. MD/0584 and 408).

EXHIBITED:

Geneva 1956, no. 315.



~* 22

CLAUDE-JEAN BESSELIÈVRE (FRENCH, B. 1779)

A Russian ballerina in ermine-trimmed green velvet dress and cap
Signed and dated 'Besselièvre / El. De M. / Augustin / an 1810' (mid-left)

On ivory

Oval, 186 mm. high, rectangular gilt-bronze frame

£4,000–6,000

\$5,500–8,100

€4,600–6,800

PROVENANCE:

Goldschmidt Collection, Vienna, by 1911.

Theodor Bergman Collection, Vienna.

Maximilian Kellner Collection, Vienna, by 1924.

With Leo R. Schidlof, from whom acquired by Ernst Holzscheiter in Paris,
10 January 1935 (inv. nos. MD/0071 and 68).

EXHIBITED:

Vienna 1924, no. 95, illustrated pl. IX, no 95.

Geneva 1956, no. 38.

LITERATURE:

Schidlof 1911, pp. 76 and 381, illustrated in colour pl. I (described as an actress and 'of high artistic value').

Schidlof 1964, I, p. 82 (described as 'excellent' and says 'Two of his best works appeared at the exh. at the Albertina, Vienna', referring to the present miniature), II, p. 917, illustrated III, pl. 61, fig. 107.

Lemoine-Bouchard 2008, p. 95.

~* 23

FERDINANDO QUAGLIA (ITALIAN, 1780-1853)

Ignazio Degotti (d. 1824), celebrated scenographer at the Paris Opéra, seated in a gilded Empire *fauteuil* carved with lion heads

Signed and dated 'Quaglia f. 1812.' (upper right)

On ivory

Rectangular, 217 x 165 mm., gilt-bronze frame

£20,000–30,000

\$28,000–41,000

€23,000–34,000

PROVENANCE:

Helft Bensimon Collection, Paris.

With Leo R. Schidlof, from whom acquired by Ernst Holzscheiter in Paris, 5 May 1936 (inv. nos. MD/0682 and 465).

EXHIBITED:

Paris, Salon, 1812, no 750 (as a portrait of M. Degotti).

Arenenberg 1954, no. 33 (as a portrait of Talma).

Geneva 1956, no. 367, illustrated (as a presumed portrait of François-Joseph Talma).

Zurich, Haus am Zurich 1957-58 and 1961.

Vienna 1965, no. 311 illustrated fig. 19 (as Talma).

London 1972, no. 976 (as a portrait of Talma).

LITERATURE:

Gabet 1831, p. 575.

Jeannerat 1922, p. 543, illustrated p. 545 (as a portrait of Degotti).

Isler-Hungerbühler 1961, pp. 32-33, illustrated fig. 4.

Schidlof 1964, II, pp. 657 (described as 'a masterpiece' and 'important'), and 1026, illustrated IV, pl. 468, fig. 962 (the sitter identified as the actor François Joseph Talma).

Cavalli-Björkman 1981, p. 141, illustrated (as a portrait of Talma).

Parisio 2012, pp. 35-36, illustrated (as Ignazio Degotti).

Ignazio Degotti was a celebrated set painter at the Paris Opéra. Born in Turin, he was a pupil of Bernardino and Ignazio Galliari who taught him perspective painting at the Royal Academy of painting and sculpture in Turin. He worked in Piedmont, Rome and Naples as a scenographer specialising in perspective architecture and landscapes. In 1796 he was appointed *dessinateur des décorations* at the Paris Opéra for the staging of Gluck's *Alceste* and he held this position until 1817. Jacques-Louis David enlisted Degotti's help with his gargantuan depiction of the coronation of Emperor Napoleon (Louvre, inv. no. 3699) with Degotti drawing the architectural elements of the painting. Measuring 10 x 6.2 m, the work showcases Degotti's talent as a perspectives painter. Degotti even features in the scene, in the upper left balcony, standing behind Madame Mère, and to his right is Jacques-Louis David himself. David made a sketch of Degotti from memory on which he inscribed '*le célèbre décorateur desgotti [sic] fait de souvenir par David*' (sold Christie's, Paris, 10 April 2008, lot 131).

G. Cavalli-Björkman, *op. cit.*, p. 140 illustrates a self-portrait miniature by Jacob Axel Gillberg in exactly the same pose, guise and chair as Degotti. It is now in the Royal Academy of Arts, Stockholm.

We are indebted to Chiara Parisio for her help with our research.





~* 24

JOSEPH-MARIE BOUTON (FRANCO-SPANISH, 1768-1832)

Félicité-Louise-Julie-Constance de Durfort, Marquise de Beurnonville (1782-1808) in a landscape playing a lyre
Signed 'Bouton' (lower left)

On ivory

86 mm. diam., ormolu frame

£6,000–8,000

\$8,200–11,000

€6,900–9,100

PROVENANCE:

Maxime Hébert (1853-1945) Collection, Paris (inv. no. 440).
Emile Artus Collection; Part I, Galerie Charpentier, Paris, 15-17 May 1950,
lot 290 (20,000 FF to Beauvais).
With Leo R. Schidlof, from whom acquired by Ernst Holzscheiter in London,
11 February 1953 (inv. nos. MD/0575 and 98).

EXHIBITED:

Geneva 1956, no. 55.

LITERATURE:

Exhibition catalogue Toulouse, 1960, pp. 30-31, no. LXXI (as 'La marquise de Beurnonville' as 'painted in Madrid where Beurnonville was ambassador from 1802 to 1806').
Martin-Bouton 1962, illustrated p. 246, fig. 5.
Schidlof 1964, I, p. 104 (described as 'good' and 'very typical of the artist'), II, p. 923, illustrated III, pl. 91, fig. 158.

The sitter was the second wife of Pierre de Ruel, Marquis de Beurnonville (1752-1821), a General in the French Revolutionary Wars, later a Marshall of France and Deputy Grand Master of the *Grand Orient de France*, the largest of several Masonic organisations in France. In 1802 he was appointed ambassador in Madrid, where the present portrait was most likely painted.

~ * 25

**JEAN-BAPTISTE JACQUES AUGUSTIN
(FRENCH, 1759-1832)**

Suzanne Fleuriot (1775-1822), née du Garzpern, Comtesse de Langle, in white dress, holding a bouquet of roses in her left hand

Signed and dated 'Augustin / à Paris / 1816.' (mid-left)

Inscribed on the reverse 'portrait. 1080 L - Cristal 50 - Cadre, 40 - étui en maroquinerie, 10 - total, 1180'

On ivory

Oval, 77 mm. high, rectangular gilt-metal frame, within a red Morocco case and its original receipt inscribed 'note pour Monsieur le Marquis de Langle J'ai reçu le montant cy-dessus (1.180 fr) - Augustin'

£4,000-6,000

\$5,500-8,100

€4,600-6,800

PROVENANCE:

Madame de B....; Galerie Charpentier, Paris, 22 June 1938, lot 74. With Leo R. Schidlof, from whom acquired by Ernst Holzscheiter in Paris, 1 September 1938 (inv. nos. MD/0176 and 29).

LITERATURE:

de Langle / Schlumberger 1957, p. 105, illustrated.

Lemoine-Bouchard 2008, p. 62.

Pappe 2015, p. 332-333, no. 918, illustrated.

In 1804 the sitter married François Auguste Fleuriot, comte de Langle (1781-1861). One of their children collaborated with Eveline Schlumberger on an essay on Jean-Baptiste Jacques Augustin (see Literature).



~ * 26

**JEAN-BAPTISTE JACQUES AUGUSTIN
(FRENCH, 1759-1832)**

A lady in white dress with blue shawl

Signed and dated 'Augustin / 1815.' (lower left) and inscribed in pencil on the backing card 'Par / Augustin / peintre du Cabinet du / Roi Louis XVIII / rue croix des Petits / champs No 25, / près de la Place des / Victoires à Paris.'

On ivory

Oval, 86 mm. high, rectangular gilt-bronze frame

£4,000-6,000

\$5,500-8,100

€4,600-6,800

PROVENANCE:

With Leo R. Schidlof, from whom acquired by Ernst Holzscheiter in Paris, 1 January 1933 (inv. nos. MD/0026 and 22).

LITERATURE:

Pappe 2015, p. 330, no. 898 (the provenance erroneous), illustrated.



~* 27

JEAN-BAPTISTE JACQUES AUGUSTIN (FRENCH, 1759-1832)

Frédéric Duvernoy (1765-1838), famous horn soloist at the Paris Opéra, holding a cor solo, Paris horn, wearing the badge of the Royal French Order of the Legion of Honour and the *médaille de la fidélité*
Signed and dated 'Augustin / 1817.' (lower left)

On ivory

Rectangular, 224 x 176 mm., gilt-metal frame with oak leaf motif

£8,000-12,000

\$11,000-16,000

€9,200-14,000

PROVENANCE:

The artist's own collection.

Jean-Baptiste Jacques Augustin's sale of the contents of his Studio, 20 December 1839, lot 104, purchased by Pauline Augustin (1781-1865).

By descent to her niece Justine-Henriette Cornut de La Fontaine de Coigny (1810-1898), in 1865.

Léon de Coigny (1838-1920), eldest son of the above and representative of the artist's heirs.

Acquired by John Pierpont Morgan (1837-1904) in 1906.

John Pierpont Morgan Collection, New York; Christie's, London, 25 June 1935, lot 731 (65 gns to Schidlof).

With Leo R. Schidlof, from whom acquired by Ernst Holzschneider in Paris, 5 January 1936 (inv. nos. MD/0092 and 25).

EXHIBITED:

Paris, Salon, 1817, no. 15.

Paris 1830, no. 300 (part).

Paris 1906, no. 21 (lent by John Pierpont Morgan).

Arenenberg 1954, no. 2.

Geneva 1956, no. 18, illustrated.

London 1972, no. 969.

LITERATURE:

Augustin 1853, II, p. 27.

Augustin 1862, XV, p. 41.

Save 1888, p. 29.

Williamson 1906, IV, pp. 122-123, no. 683, illustrated pl. CCXLVI.

Bouchot 1907, pp. 162, 168, 172, illustrated opposite p. 146.

Bouchot 1910, p. 224.

Schidlof 1911, p. 69.

Peccatte 1913-14, vol. 39, p. 69.

Darmon 1927, p. 14.

Coigny Saint-Palais 1930, p. 99.

de Langle / Schlumberger 1957, p. 105.

Schidlof 1964, II, p. 910, illustrated III, pl. 26, fig. 48.

Exhibition catalogue Saint-Dié-des-Vosges 2010, pp. 23 and 27 footnote 130.

Pappe 2015, p. 334, no. 932, illustrated.

The sitter was a famous horn soloist, a composer and professor of horn music at the Paris Conservatory. He is thought to have been self-taught and in 1788 he entered the orchestra of the *comédie italienne* in Paris. In 1790 he formed part of the *Musique des Gardes Françaises*. In 1797 he was admitted to the orchestra of the Paris Opéra and in 1801 he became a solo horn player. He played in the *Chapelle Musique* which was established by Napoleon.

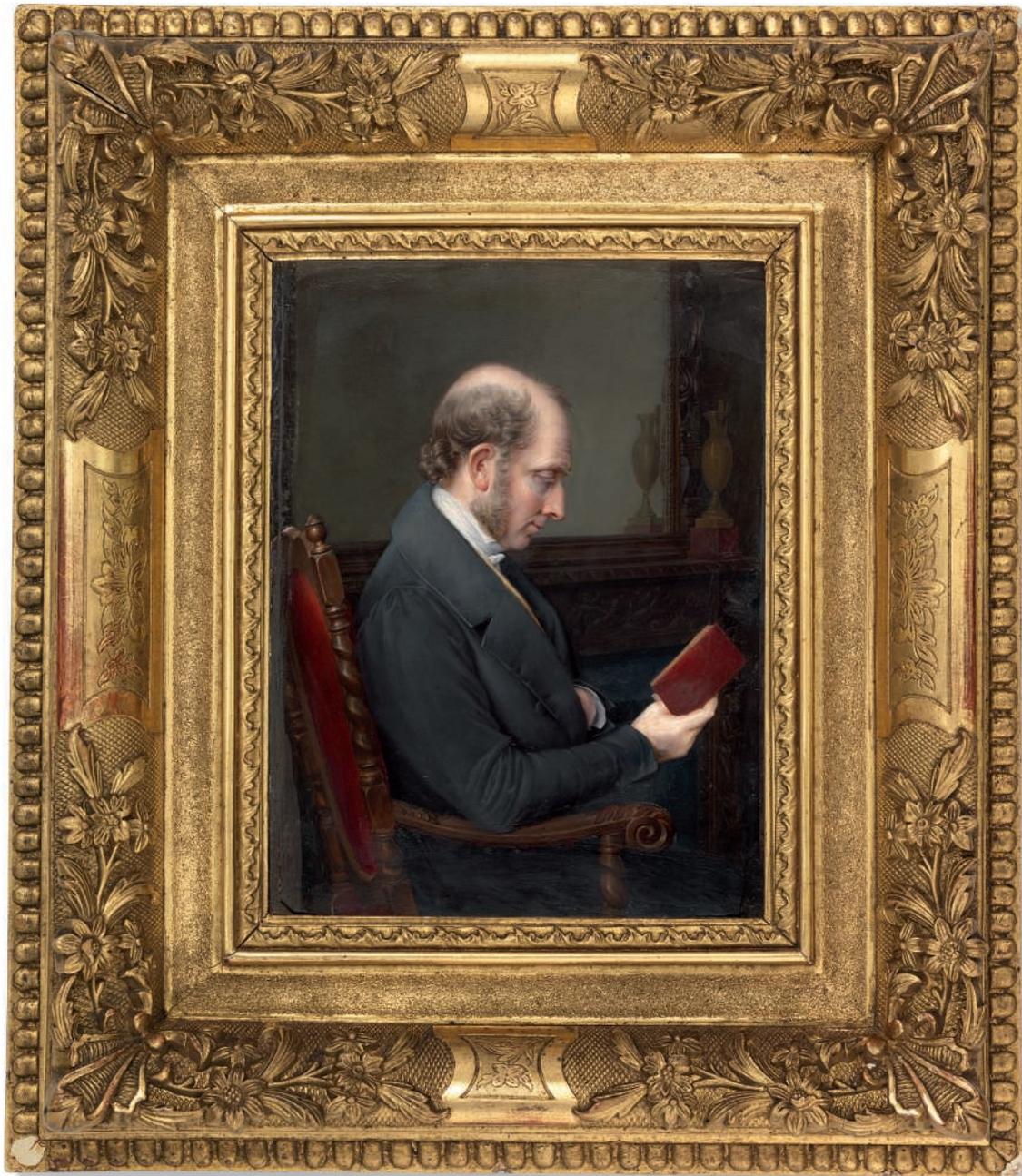
According to Williamson, *supra*, the horn was a gift from Emperor Napoleon to the sitter and it mostly likely had a gold mouthpiece. The design on the horn is based on a drawing by the French architect Charles Percier (1764-1838). The instrument was most likely made by Lucien-Joseph Raoux (1753-1823), a member of three generations of the Raoux family who were both designers and the lead manufacturers of the French horn, based in Paris. Records show that the Paris Opéra was commissioning horns from the Raoux family for its leading soloists and that a horn made specifically for Duvernoy was delivered to the Opéra in 1802. This may well be the horn depicted in the present portrait. An example of a horn made by Marcel-August Raoux (son of Lucien-Joseph Raoux) is in the Victoria & Albert Museum, inv. no. W.83 to E-1926. It was made for the Italian-born virtuoso Giovanni Puzzi (1797-1876), and presented to him by the King of France. For a detailed article about the Raoux family, see Giannini 2014.

The present portrait, which was exhibited by Augustin in the year of its execution, 1817, can be seen in a watercolour of the artist's studio, to the left of the chimney piece. The watercolour is now in the Musée d'art et d'histoire, Geneva, inv. no. 2134 (see exhibition catalogue Bordeaux / Geneva / Paris 1995-1996).

A pencil on paper study for the present portrait is illustrated in Pappe 2015, p. 334, no. 930, and a further similar work on paper is listed as no. 931.

We are indebted to Professor Tula Giannini at the Pratt Institute for her generous help with our research on the horn in the present portrait.





~* 28

**MADELEINE PAULINE AUGUSTIN, NÉE DU CRUET
(FRENCH, 1781-1865)**

A gentleman called Monsieur du Cruet, seated next to a fireplace reading a book

On ivory

Rectangular, 184 x 133 mm, giltwood frame

£2,000–3,000

\$2,800–4,100

€2,300–3,400

PROVENANCE:

By descent to the Coincy Family from the artist, from whom acquired by Maxime Hébert (1853-1945), Paris (inv. no. 1442).

With Leo R. Schidlof, from whom acquired by Ernst Holzscheiter in London, 11 February 1953 (inv. nos. MD/0580 and 35).

EXHIBITED:

Geneva 1956, no. 19.

Zurich 1957-58 and 1961.

The present work was painted by the wife and pupil of the famous Jean-Baptiste Jacques Augustin, whose artistic influence is evident in this portrait, which has previously been attributed to the master.

The inscription on the reverse suggests the sitter may be a member of the artist's family. Germain du Cruet, Chevalier Barailhon (1726-1805) was Pauline's father from his second marriage to Anne Magdelaine, Cornus de la Fontaine. Germain du Cruet was *Receveur général des domaines et bois* for the Generality of Lyon and Royal Secretary of Finance (*Secrétaire du Roi aux Finances*) to King Louis XVI.

~ * 29

DANIEL SAINT (FRENCH, 1778-1847)

A lady, possibly Mlle. Exelmans, in black dress and hat

Signed 'Saint.' (lower right)

On ivory

Oval, 101 mm. high, rectangular ormolu frame

£2,500–3,500

\$3,400–4,700

€2,900–4,000

PROVENANCE:

Maxime Hébert (1853-1945) Collection, Paris (inv. no. 1347).

With Leo R. Schidlof, from whom acquired by Ernst Holzscheiter in London, 11 February 1953 (inv. nos. MD/0595 and 500).

EXHIBITED:

Geneva 1956, no. 389.



29



30

~ * 30

AIMÉE-ZOË LIZINKA DE MIRBEL, NÉE RUE (FRENCH, 1796-1849)

A lady in black dress wearing a turban

Signed 'Lizinka de Mirbel' (mid-right)

On ivory

Oval, 80 mm. high, rectangular gilt-bronze frame

£2,500–3,500

\$3,400–4,700

€2,900–4,000

PROVENANCE:

With Leo R. Schidlof, from whom acquired by Ernst Holzscheiter in Paris, 3 January 1937 (inv. nos. MD/0122 and 396).

EXHIBITED:

Arenenberg 1954, no. 30.

Geneva 1956, no. 303.

LITERATURE:

Schidlof 1964, II, pp. 562 and 1009, illustrated IV, pl. 405, fig. 829.

~ * 31

**JOSEPH-MARIE BOUTON
(FRANCO-SPANISH, 1768-1832)**

A lady, possibly Baronne Méchin, née Alexandrine-Marie Raoulx (b.c. 1780-1864), in white dress and purple shawl, seated in an interior
Signed 'Bouton.' (mid-right)

On ivory

80 mm. diam., octagonal silver-gilt easel-stand frame, engraved
'par Ch. M. Bouton' on the reverse

£6,000-8,000

\$8,200-11,000

€6,900-9,100

PROVENANCE:

Ney Prince de la Moskowa (1870-1928) Collection, Paris; Hôtel Drouot, Paris, room 11, 28-29 May 1929, lot 179.
With Leo R. Schidlof, from whom acquired by Ernst Holzscheiter in London, 29 August 1959 (inv. nos. MD/0675 and 99).

EXHIBITED:

Brussels 1912, no. 615 (lent by Prince de la Moskowa and erroneously attributed to Charles Bouton).

LITERATURE:

Exhibition catalogue Toulouse, 1960, p. 33, no. XCII (as a supposed portrait of la baronne Méchin).
Martin-Bouton 1962, illustrated p. 249, fig. 10.
Schidlof 1964, I, p. 104 (described as 'good') illustrated II, p. 923, illustrated III, pl. 91, fig. 158.

Baronne Méchin, née Alexandrine-Marie Raoulx married Alexandre-Edme Méchin (1772-1849), *Préfet de l'Aisne*.



31

~ * 32

JEAN-ANTOINE LAURENT (FRENCH, 1763-1832)

A lady in white dress and shawl, seated in a landscape with a bridge
Signed 'Laurent' (lower right)

On ivory

70 mm. diam., gilt-metal *réverbère* frame

£1,500-2,500

\$2,100-3,400

€1,800-2,900

PROVENANCE:

Ernst Holzscheiter Collection, Meilen (inv. nos. MD/0248 and 350).



32



~* 33

JEAN-BAPTISTE JACQUES AUGUSTIN (FRENCH, 1759-1832)

Thérèse Jeanne Marie Hortense de Tardieu, Marquise de Maleissye, née de Luc (d. 1826), in white dress and red shawl
Signed and dated 'Augustin. / 1814' (lower left) and inscribed on the backing card 'Madame de Maleyssie [sic]'

On ivory

78 mm diam., square gilt-bronze frame

£7,000-10,000

\$9,500-14,000

€8,000-11,000

EXHIBITED:

Geneva 1956, no. 16.

LITERATURE:

de Langle / Schlumberger 1957, p. 106.

Pappe 2015, p. 328, no. 877, illustrated.

The sitter married, in 1800 in Lisbon, Antoine Charles Marie Anne, Marquis de Tardieu de Maleissye, Marquis de Maleissye (1764-1851). He was a General and a Field Marshall.

PROVENANCE:

Maxime Hébert (1853-1945) Collection, Paris.

With Leo R. Schidlof, from whom acquired by Ernst Holzscheiter in London, 15 May 1954 (inv. nos. MD/0591 and 36).



34

~ * 34

PIERRE CHASELAT (FRENCH, 1753-1814)

Comtesse Etienne de Durfort, *née* Henriette Etiennette Claude Denise de Montsaugé (1761-1823) in white dress, standing in a landscape

Signed 'chasselat' (upper left)

On ivory

71 mm. diam, gilt-metal mount within square red velvet frame and leather case, the reverse with paper label inscribed in pen '*Comtesse Etienne / de Durfort / née de Montsaugé*'

£2,000–3,000

\$2,800–4,100

€2,300–3,400

PROVENANCE:

Maxime Hébert (1853-1945) Collection, Paris.

Ernst Holzscheiter Collection, Meilen (inv. nos. MD/0273 and 120).

LITERATURE:

Schidlof 1964, I, p. 142.

The sitter married, in 1778, the French politician Etienne Narcisse de Durfort (1753-1839).

~ * 35

JOSEPH DERANTON (FRENCH, 1756-1814)

A gentleman in green striped jacket, seated at a desk in an interior

On ivory

75 mm. diam., gilt-metal mount in rectangular lacquered wood frame with gilt-metal spandrels

£4,000–6,000

\$5,500–8,100

€4,600–6,800

PROVENANCE:

With Leo R. Schidlof, from whom acquired by Ernst Holzscheiter in London, 9 September 1950 (inv. nos. MD/0503 and 566).

EXHIBITED:

Arenenberg 1954, no. 28 (as by Jean-Baptiste Le Tellier).



35



36

~* 36

BOUELLE (FRENCH, FL. C. 1797-1811)

A lady in white dress, seated in an interior, holding a letter

Signed and dated 'Bouelle / 1796' (mid-right)

On ivory

78 mm. diam., ormolu frame

£2,000-3,000

\$2,800-4,100

€2,300-3,400

PROVENANCE:

Goldschmidt Collection, Vienna; Galerie Fischer, Zurich,

4 June 1937, lot 1172.

Ernst Holzscheiter Collection, Meilen (inv. nos. MD/0126 and 91).

LITERATURE:

Schidlof 1964, II, p. 923, illustrated III, pl. 87, fig. 151.

Lemoine-Bouchard 2008, p. 115.

~* 37

JEAN-BAPTISTE JACQUES AUGUSTIN (FRENCH, 1759-1832)

A lady in white and purple dress, seated in an interior, holding a book

Signed and dated 'augustin / 1793.' (lower left)

On ivory

76 mm. diam., ormolu frame

£4,000-6,000

\$5,500-8,100

€4,600-6,800

PROVENANCE:

An Austrian Private Collection; Galerie Fischer, Lucerne,

1 September 1937, lot 732.

Ernst Holzscheiter Collection, Meilen (inv. nos. MD/0146 and 27).

EXHIBITED:

This or another version, Geneva 1956, no. 13, on an ivory box.



37



~* 38

ETIENNE CHARLES LE GUAY (FRENCH, 1762-1846)

A lady in white dress, seated in a landscape with a book

Signed 'E. C. Le Guay.' (mid-left)

On ivory

Rectangular, 147 x 120 mm., giltwood and gesso frame, the reverse open to reveal an inscription with information relating to its provenance

£3,000-5,000

\$4,100-6,800

€3,500-5,700

PROVENANCE:

The property of a French émigré in Basel.

Fräulein Passavant, Basel, in the 1790s.

Merian-Ryhiner Family, Basel.

A. Refardt-Bischoff, Basel, in 1912.

Acquired by Mme. Rambert from Mlle. Amsler, sister and nurse of Prof. Amsler, eye surgeon at the University in Zurich, who had received it as a token of gratitude from a patient.

With Mme. L. Rambert, from whom acquired by Ernst Holzscheiter in Montreux, 3 August 1948. (inv. nos. MD/0465 and 258).

EXHIBITED:

Basel 1912, no. 736 (lent by A. Refardt-Bischoff).



39

~ * 39

JEAN-ANTOINE LAURENT (FRENCH, 1763-1832)

A gentleman in brown coat and ochre breeches, seated in a landscape, holding a riding crop

Signed with initial and dated 'L. 1793' (lower left)

On ivory

Rectangular, 97 x 74 mm., gilt-bronze frame

£3,000–5,000

\$4,100–6,800

€3,500–5,700

PROVENANCE:

Maxime Hébert (1853-1945) Collection, Paris.

With Leo R. Schidlof, from whom acquired by Ernst Holzscheiter in Paris, 12 February 1947 (inv. nos. MD/0377 and 352).

EXHIBITED:

Arenenberg 1954, no. 25.

~ * 40

JEAN-ANTOINE LAURENT (FRENCH, 1763-1832)

A lady in white dress, seated in a landscape with a church, holding a riding crop

Signed with initial and dated 'L 1791' (lower left)

On ivory

Rectangular, 80 x 80 mm. gilt-metal mount, a paper label on the reverse

inscribed in pen 'M. P. Claude / de Boisé, / Ctesse de Méry'

£3,000–5,000

\$4,100–6,800

€3,500–5,700

PROVENANCE:

With Leo R. Schidlof, from whom acquired by Ernst Holzscheiter in Paris, 5 January 1936 (inv. nos. MD/0093 and 349).

The sitter is possibly Catherine Constance de Bonnault de Méry (d. 1841) who married Claude Guillaume de Boisé de Courcenay (d. 1810).



40



41

~ * 41

ALOIS VON ANREITER (AUSTRIAN, 1803-1882)

A lady in white dress, seated in an interior
Signed and dated 'A. v. Anreiter [1]846' (upper left)
On ivory
Rectangular, 117 x 92 mm., gilt-metal mount

€2,000–3,000

\$2,800–4,100

€2,300–3,400

PROVENANCE:

Jäger Collection, Vienna; Leo Schidlof's Kunstauktionshaus, Vienna, 12 October 1920, lot 136.
Baron Hans Reitzes von Marienwert (1877-1935) Collection, Vienna;
(t) Galerie Fischer, Lucerne, 8 May 1947, lot 420.
Ernst Holzscheiter Collection, Meilen (inv. nos. MD/0391 and 6).



42

~ * 42

MORITZ MICHAEL DAFFINGER (AUSTRIAN, 1790-1849)

Konradine Dubský of Třebomislýc, *née* Freiin von Sorgenthal (1804-1826),
in fur-trimmed red coat
Signed 'Daffinger' (lower right)

On ivory
Oval, 67 mm. high, rectangular gilt-bronze easel-stand frame, a paper label on
the reverse inscribed 'Marie Freifrau Dubscky von Třebomislýc, / geb. Freiin von
Sorgenthal. / gem. von Daffinger 1823.'

€3,000–5,000

\$4,100–6,800

€3,500–5,700

PROVENANCE:

Auction House Karl Ernst Henrici, Berlin, 17 April 1920, lot 86.
Max von Bleichert Collection, Leipzig; Part II, Rudolph Lepke's
Kunst-Auctions-Haus, Berlin, 9 December 1931, lot 510 (as dated 1823).
D. Walch, London; Galerie Fischer, Lucerne, 13 June 1951, lot 699.
Ernst Holzscheiter Collection, Meilen (inv. nos. MD/0536 and 163).

LITERATURE:

Grünstein 1923, p. 123.

Franz Freiherr (from 1840, Count) von Dubský of Třebomislýc (1784-1873),
father of the famous Moravian writer Marie Freifrau Ebner-Eschenbach
(1830-1916), married firstly Konradine, Freiin von Sorgenthal (1804-1826)
and secondly, in 1828, Marie Freiin von Vockel, mother of the future writer.

A copy after this miniature by Daffinger's pupil Betty Fröhlich, signed and
dated 1825, was sold Christie's, Geneva, 14 November 1989, lot 251.

~* 43

MORITZ MICHAEL DAFFINGER (AUSTRIAN, 1790-1849)

Katharina Friederike Wilhelmine Benigna, Princess of Courland, and sovereign Duchess of Sagan (1781-1839), in black dress, holding an eye glass
Signed 'Daffinger' (lower right)

On ivory

Rectangular, 118 x 91 mm, gilt-bronze easel-stand frame

£3,000–5,000

\$4,100–6,800

€3,500–5,700

PROVENANCE:

Baron Hans Reitzes von Marienwert (1877-1935) Collection, Vienna, by 1923;
(*) Galerie Fischer, Lucerne, 2 December 1947, lot 436.

Ernst Holzscheiter Collection, Meilen (inv. nos. MD/0445 and 162).

EXHIBITED:

Vienna 1924, no. 207 (lent by Hans Freiherr von Reitzes).

Arenenberg 1954, no. 7.

Geneva 1956, no. 118.

Zurich 1957-58 and 1961.

LITERATURE:

Grünstein 1923, illustrated pl. XVIII.

Von Boehn 1925, p. 136, illustrated p. 152 fig. 140.

Isler-Hungerbühler 1961, p. 33, illustrated fig. 6.

The sitter was a German Noble from the ruling family of Courland and Semigallia and a sovereign Duchess of Sagan. She was the daughter of Peter von Biron, the last Duke of Courland and his third wife Dorothea von Medem (1761-1821). Wilhelmine fell in love with her mother's lover, the Swedish General Gustav Armfelt, and their illegitimate daughter Adelaide Gustava Aspasia was born in Hamburg in 1801. Wilhelmine had to give her daughter up to one of Armfelt's relatives in Sweden and never saw her again. Armfelt organised a marriage for her to Prince Louis de Rohan Guémenée but the marriage did not last and they were divorced in 1805. She married secondly Prince Vasily Troubetzkoy (1776-1841) but they divorced in 1806. A discovery of 600 love letters between Wilhelmine and Prince Klemens Metternich (1773-1859) revealed an affair between them and describes the political situation of the day leading up to the Congress of Vienna in 1814-1815. The affair did not last and Wilhelmine went on to marry Prince Karl Rudolf von der Schulenburg (1788-1856) but this too ended in divorce.

~* 44

MORITZ MICHAEL DAFFINGER (AUSTRIAN, 1790-1849)

A lady in yellow dress and fur stole, seated in an interior

On ivory

Rectangular, 117 x 90 mm., gilt-bronze easel-stand frame

£2,500–3,500

\$3,400–4,700

€2,900–4,000

PROVENANCE:

Maxime Hébert (1853-1945) Collection, Paris (inv. no. 874).

With Leo R. Schidlof, from whom acquired by Ernst Holzscheiter in London,
11 February 1953 (inv. nos. MD/0603 and 165).

EXHIBITED:

Geneva 1956, no. 122.

Zurich 1958 and 1961.



43



44

~* 45

MORITZ MICHAEL DAFFINGER (AUSTRIAN, 1790-1849)

Lieutenant Botha in black cloak

Signed 'Daffinger' (mid-right)

On ivory

Octagonal, 76 x 60 mm., gilt-metal mount in rectangular brown leather panel

£3,000–5,000

\$4,100–6,800

€3,500–5,700

PROVENANCE:

Baron Hans Reitzes von Marienwert (1877-1935) Collection, Vienna, by 1923; (t) Galerie Fischer, Lucerne, 8 May 1947, lot 437. Ernst Holzscheiter Collection, Meilen (inv. no. MD/0396 and 160).

EXHIBITED:

Vienna 1924, no. 204 (lent by Hans Freiherr von Reitzes). Geneva 1956, no. 119.

LITERATURE:

Grünstein 1923, pp. 81 and 121, illustrated pl. XXXI.

Pirchan 1943, illustrated fig. 28.

Rieben 1951; Werner 1951; Rieben 1952, illustrated in colour pl. XIX.

Lucquet de Saint-Germain 1987, p. 65, illustrated in colour fig. 8.



45



46

~* 46

LOUIS-MARIE AUTISSIER (FRANCO-BELGIAN, 1772-1830)

A boy in blue coat with a hunting horn over his shoulder

Signed and dated 'Autissier pt / 1821' (mid-right)

On ivory

Oval, 66 mm. high, rectangular gilt-bronze frame

£4,000–6,000

\$5,500–8,100

€4,600–6,800

PROVENANCE:

With Leo R. Schidlof, from whom acquired by Ernst Holzscheiter in London, 1 February 1946 (inv. nos. MD/0327 and 41).

~* 47

**JEAN-BAPTISTE JACQUES AUGUSTIN
(FRENCH, 1759-1832)**

Napoleon Bonaparte (1769-1821), Emperor of France
1804-1814/15, in *Petit Costume d'Empereur*
Signed and dated 'Augustin. 1809.' (mid-right)

On ivory

Oval, 50 mm. high, silver-gilt *réverbère* frame with blue
enamel border

£8,000-12,000

\$11,000-16,000

€9,200-14,000

PROVENANCE:

The Collection of the late Gertrude, Countess of
Dudley (1879-1952), *née* Millar; Sotheby's, London,
25 November 1952, lot 88.

With Leo R. Schidlof, from whom acquired by
Ernst Holzscheiter in London, 11 February 1953
(inv. nos. MD/0605 and 37).

EXHIBITED:

Arenenberg 1954, no. 1, illustrated on the cover.
Geneva 1956, no. 15.
Zurich 1957-58 and 1961.

LITERATURE:

de Langle / Schlumberger 1957, p. 106.
Pappe 2015, p. 305, no. 653, illustrated.



(enlarged)



48

~* 48

MARIE-THÉRÈSE DE NOIRETERRE (FRENCH, 1760-1823)

A self-portrait of the artist in green dress, seated next to her paint box
Signed and dated 'Mlle. deNoireterre 95' (mid-left)

On ivory

75 mm. diam., gold mount, set on the cover of a tortoiseshell *bonbonnière*, the gold mount stamped with the *décharge* of Jean-Baptiste Fouache, 1774-1780

£5,000–7,000

\$6,800–9,500

€5,700–8,000

PROVENANCE:

Hôtel Drouot, Paris, 3-4 February 1930, lot 94.

Maxime Hébert (1853-1945) Collection, Paris (inv. no. 2086), by 1932.

With Leo R. Schidlof, from whom acquired by Ernst Holzscheiter in London, 11 February 1953 (inv. nos. MD/0599 and 417).

EXHIBITED:

Arenenberg 1954, no. 31.

Geneva 1956, no. 321.

LITERATURE:

Finet 1932, illustrated p. 175, no. 3 (then owned by 'collection Hébert'), described p. 178 as 'as small masterwork' and as 'certainly Mlle de Noireterre's masterpiece'.

Lemoine-Bouchard 2008, p. 402.

Exhibition catalogue Caen 2014, illustrated p. 42, fig. 5.

The sitter was a portrait miniature painter and a student of Adélaïde Labille-Guiard. She is thought to have also worked in pastel but only her portrait miniatures have survived or are recorded. She was accepted into the Society of Artists in 1785 on the basis of a self-portrait.

~* 49

LOUIS-LIÉ PÉRIN-SALBREUX (FRENCH, 1753-1817)

A lady in mauve dress in a woodland landscape

Signed 'Perin' (lower right)

On ivory

68 mm. diam., gilt-copper mount, set on the cover of a tortoiseshell-lined ivory *bonbonnière* with tortoiseshell inlay

£2,000–3,000

\$2,800–4,100

€2,300–3,400

PROVENANCE:

With Leo R. Schidlof, from whom acquired by Ernst Holzscheiter in Paris, 1 February 1946 (inv. nos. MD/0330 and 428).



49

~ * 50

JACQUES-ANTOINE-MARIE LEMOINE (FRENCH, 1751-1824)

A gentleman in olive-brown coat

Signed and dated in pencil 'Lemoine 1793' (mid-right)

On ivory

63 mm. diam., gilt-metal mount, set on the cover of a tortoiseshell *bonbonnière*

£2,000–3,000

\$2,800–4,100

€2,300–3,400

PROVENANCE:

Ernst Holzscheiter Collection, Meilen (inv. nos. MD/0256 and 355).



50



51

~ * 51

LOUIS-LIÉ PÉRIN-SALBREUX (FRENCH, 1753-1817)

A gentleman in grey coat in a landscape

Signed 'Perin' (lower right)

On ivory

64 mm. diam., gilt-metal mount, set on the cover of a blonde tortoiseshell *bonbonnière*

£2,000–3,000

\$2,800–4,100

€2,300–3,400

PROVENANCE:

Hôtel Drouot, Paris, 22 March 1945, Room 6, lot 49.

Ernst Holzscheiter Collection, Meilen (inv. nos. MD/0307 and 427).



52

~ * 52

PIERRE-ADOLPHE HALL (FRANCO-SWEDISH, 1739-1793)

A lady in low-cut white dress, in a woodland landscape
On ivory
66 mm. diam., gilt-metal mount, on the cover of a tortoiseshell-lined lacquer *bonbonnière*

£4,000–6,000	\$5,500–8,100
	€4,600–6,800

PROVENANCE:
Madame de Polès Collection; her sale, Galerie Georges Petit, Maître Lair-Dubreuil, Paris, 22 June 1927, lot 35 (then in a giltwood frame), reoffered in the sale of her estate entitled *Succession de Madame de Polès*, Galerie Jean Charpentier, Maître Ader, 18 November 1936, lot 121.
With Leo R. Schidlof, from whom acquired by Ernst Holzscheiter in Paris, 10 May 1939 (inv. nos. MD/0184 and 275).

EXHIBITED:
Zurich 1955, no. 374.
Geneva 1956, no. 201.

LITERATURE:
Rieben 1951; Werner 1951; Rieben 1952, illustrated in colour pl. IX.

~ * 53

PIERRE-ADOLPHE HALL (FRANCO-SWEDISH, 1739-1793)

A lady in white dress, wearing a white bonnet
On ivory
Oval, 47 mm. high, silver-gilt frame

£1,500–2,500	\$2,100–3,400
	€1,800–2,900

PROVENANCE:
Michel Heine Collection. Purchased by John Pierpont Morgan (1837-1904) as part of the collection acquired *en bloc*.
John Pierpont Morgan Collection, New York; Christie's, London, 25 June 1935, lot 546 (24 gns to Schidlof).
With Leo R. Schidlof, from whom acquired by Ernst Holzscheiter in Paris, 31 July 1935 (inv. nos. MD/0080 and 274).

EXHIBITED:
Geneva 1956, no. 200.

LITERATURE:
Williamson 1906, III, p. 142, no. 501.

~ * 54

JEAN-BAPTISTE WEYLER (FRENCH, 1747-1791)

A gentleman in blue coat
Signed 'Weyler' (lower right)
On ivory
Oval, 57 mm. high, gold frame inset with blue glass, plaited hair reverse

£2,500–3,500	\$3,400–4,700
	€2,900–4,000

PROVENANCE:
Maxime Hébert (1853-1945) Collection, Paris (inv. no. 1923).
With Leo R. Schidlof, from whom acquired by Ernst Holzscheiter in London, 11 February 1953 (inv. nos. MD/0576 and 622).

EXHIBITED:
Geneva 1956, no. 463, illustrated.
Zurich 1957-58 and 1961.

LITERATURE:
Schidlof 1964, II, p. 1065 (as portrait of the musician Grétry), illustrated IV, pl. 626, fig. 1257.

~ * 55

LOUIS-MARIE SICARDI (FRENCH, 1746-1825)

A lady in blue dress and large hat adorned with ostrich plumes
Signed and dated 'Sicardi / 1786' (lower left)
On ivory
Oval, 59 mm. high, gold mount

£3,000–5,000	\$4,100–6,800
	€3,500–5,700

PROVENANCE:
With Leo R. Schidlof, from whom acquired by Ernst Holzscheiter in London, 27 April 1951 (inv. nos. MD/0529 and 521).

EXHIBITED:
Geneva 1956, no. 400.



53



54



55

~* 56

LOUIS-MARIE SICARDI (FRENCH, 1746-1825)

A lady in black dress

Signed and dated 'Sicardi / 1803' (lower left)

On ivory

Oval, 66 mm. high, in gilt-copper locket frame with hinged cover

£3,000–5,000

\$4,100–6,800

€3,500–5,700

PROVENANCE:

Cecile Beyeler-Stick, from whom acquired by Ernst Holzschleiter in Zurich, 17 March 1945 (inv. nos. MD/0291 and 519).



~* 57

GUIBERT, 1790

A young 'Poldarkesque' gentleman in grey coat and tricorne hat

Signed and dated 'Guibert pinxit. 1790' (lower right)

On ivory

Oval, 66 mm., high, gilt-metal frame, hair panel reverse with the letter 'M'

£5,000–7,000

\$6,800–9,500

€5,700–8,000

PROVENANCE:

Goldschmidt Collection, Vienna; Galerie Fischer, Lucerne, 5 September 1936, lot 973, acquired by Ernst Holzschleiter (inv. nos. MD/0105 and 272).

EXHIBITED:

Arenenberg 1954, no. 18.
Zurich 1955, no. 373.
Zurich 1957-58 and 1961.

LITERATURE:

von der Mühl 1947, p. 42, illustrated in colour no. 8.
Holzschleiter 1961, p. 40, illustrated fig. 5.
Schidlof 1964, I, p. 320 (described as 'of very fine quality'), II, p. 966, illustrated III, pl. 253, fig. 501.
Lemoine-Bouchard 2008, p. 275.

Schidlof (*supra*) suggests the artist may be Jean-Honoré-Marie Guibert, son of the sculptor Honoré Guibert, or the engraver François Guibert who became a member of the Commune Générale des Arts in Paris in 1793. Lemoine-Bouchard (*supra*) suggests the artist is François Guibert.

~* 58

JEAN-BAPTISTE ISABEY (FRENCH, 1767-1835)

Madame Diguët in white dress with white ribbon in her hair
Signed 'Isabey' (lower right)

On ivory

66 mm. diam., gold frame with blue enamel border, hair panel reverse

£4,000–6,000

\$5,500–8,100

€4,600–6,800

PROVENANCE:

With Leo R. Schidlof, from whom acquired by Ernst Holzscheiter in Paris,
10 May 1939 (inv. nos. MD/0186 and 315).

EXHIBITED:

Zurich 1955, no. 376.

Geneva 1956, no. 245.

Zurich 1957-58 and 1961.

LITERATURE:

von der Mühl 1947, p. 42, illustrated in colour no. 14.



~* 59

JEAN-BAPTISTE ISABEY (FRENCH, 1767-1835)

A gentleman in brown coat

Signed 'Isabey' (mid-left)

64 mm. diam., gilt-metal mount

£3,000–5,000

\$4,100–6,800

€3,500–5,700

PROVENANCE:

Ernst Holzscheiter Collection, Meilen (inv. nos. MD/0227 and 316).

~* 60

HEINRICH FRIEDRICH FÜGER (AUSTRO-GERMAN, 1751-1818)

Marie Thérèse Charlotte, Duchess of Angoulême (1778-1851), known as Madame Royale, wearing a portrait miniature depicting King Louis XVI, Marie-Antoinette and the Dauphin in profile
Inscribed and dated on the reverse '*Peinte à Vienne / Par henri Fuger / le 26 de[c] 1795*'

On ivory

Oval, 86 mm. high, silver-gilt frame with seed-pearl border

£6,000–8,000

\$8,200–11,000

€6,900–9,100

PROVENANCE:

Friedrich Neuburg Collection, Litomerice, Moravia; Part I, Hôtel Drouot, 27 March 1939, lot 68.

Ernst Holzscheiter Collection, Meilen (inv. nos. MD/0178 and 233).

EXHIBITED:

Vienna 1965, no. 171.

LITERATURE:

von der Mühl 1947, p. 42, illustrated in colour no. 4.

Schidlof 1964, I, p. 275 (described as 'typical').

Keil 2009, p. 310, no. WV349.

The sitter was the eldest child of King Louis XVI and Queen Marie Antoinette and married her cousin the Duke of Angoulême, the eldest son of the future King Charles X of France. She survived the Reign of Terror but was imprisoned until 18 December 1795, meaning that the present portrait was painted shortly after her release. She stayed in Austria until 4 May 1799 and remained in exile until 1815 when she returned to France.

The present portrait miniature compares closely with a three-quarters length oil on canvas portrait of the same sitter by Fuger (now in the Hermitage) which was painted circa 1796 during her period of exile in Vienna.

The portrait miniature worn around the sitter's neck is probably a miniature *en grisaille* by Piat Joseph Sauvage (1744-1818).



~* 61

HEINRICH FRIEDRICH FÜGER (AUSTRO-GERMAN, 1751-1818)

Anna, Countess Taaffe, née Harrach (1766-1850), holding a portrait miniature of a gentleman

Signed and dated 'Füger / 1790' (lower right)

On ivory

78 mm. diam., gilt-bronze frame, a paper label on the reverse inscribed with the sitter's biographical details 'Gräfin Anna Täffe, geb. Gräfin / Harrach - geb. 2 Jänner 1766, gemalt / 1780 *?:* als Braut gestorb. 1850. / Taufpathin der Eleonore Wbrna. / Gattin des H[...] Jos Heller.'

£8,000-12,000

\$11,000-16,000

€9,200-14,000

PROVENANCE:

Baron Hans Reitzes von Marienwert (1877-1935) Collection, Vienna, by 1924; (†) Galerie Fischer, Lucerne, 8 May 1947, lot 461.

Ernst Holzscheiter Collection, Meilen (inv. nos. MD/0398 and 235).

EXHIBITED:

Vienna 1924, no. 357, illustrated pl. XII, no. 357 (lent by Hans Freiherr von Reitzes).

Geneva 1956, no. 162.

Zurich 1957-58 and 1961.

Vienna 1965, no. 138, illustrated fig. 25.

LITERATURE:

Jeannerat 1924, illustrated p. 358.

Stix 1925, p. 84, no. 18, illustrated in colour plate XIV.

Rieben 1951; Werner 1951; Rieben 1952, illustrated in colour pl. XVIII.

Schidlof 1964, I, p. 275 (described as 'excellent').

Keil 2009, p. 235 no. WV123, illustrated in colour p. 16.

The sitter married, in 1789, Count Johann Taaffe (1764-1814).





*** 62**

JEAN-BAPTISTE ISABEY (FRENCH, 1767-1835)

A lady in black dress, wearing a hat and veil and holding a riding crop
Signed and dated 'J. Isabey / 1843' (lower left)

On paper

Rectangular with arched top, 211 x 129 mm., gilt-metal frame

£1,500–2,500

\$2,100–3,400

€1,800–2,900

PROVENANCE:

Félix Doistau Collection, Paris, by 1900.

Maxime Hébert (1853-1945) Collection, Paris (inv. no. 1945).

With Leo R. Schidlöf, from whom acquired by Ernst Holzscheiter in London, 11 February 1953 (inv. nos. MD/0583 and 324).

EXHIBITED:

Paris 1900, no. 909 (lent by Félix Doistau).



*** 63**

RODOLPHE BELL (BEL) (SWISS, FL. C. 1822-1849)

A lady in fur-collared dress and turban
Signed and dated 'Bell / 1825' (mid-right)

On paper stretched onto metal

Oval, 119 mm. high, gilt-metal frame

£600–800

\$810–1,100

€690–910

PROVENANCE:

Acquired by Ernst Holzscheiter, 5 April 1943 (inv. nos. MD/0016 and 51).

62

63

~* 64

**LOUIS-AMI ARLAUD JURINE
(SWISS, 1751-1829)**

A lady, full-length in a white dress,
in a garden landscape

On ivory

Oval, 200 mm. high, giltwood frame

£3,000–5,000

\$4,100–6,800

€3,500–5,700

PROVENANCE:

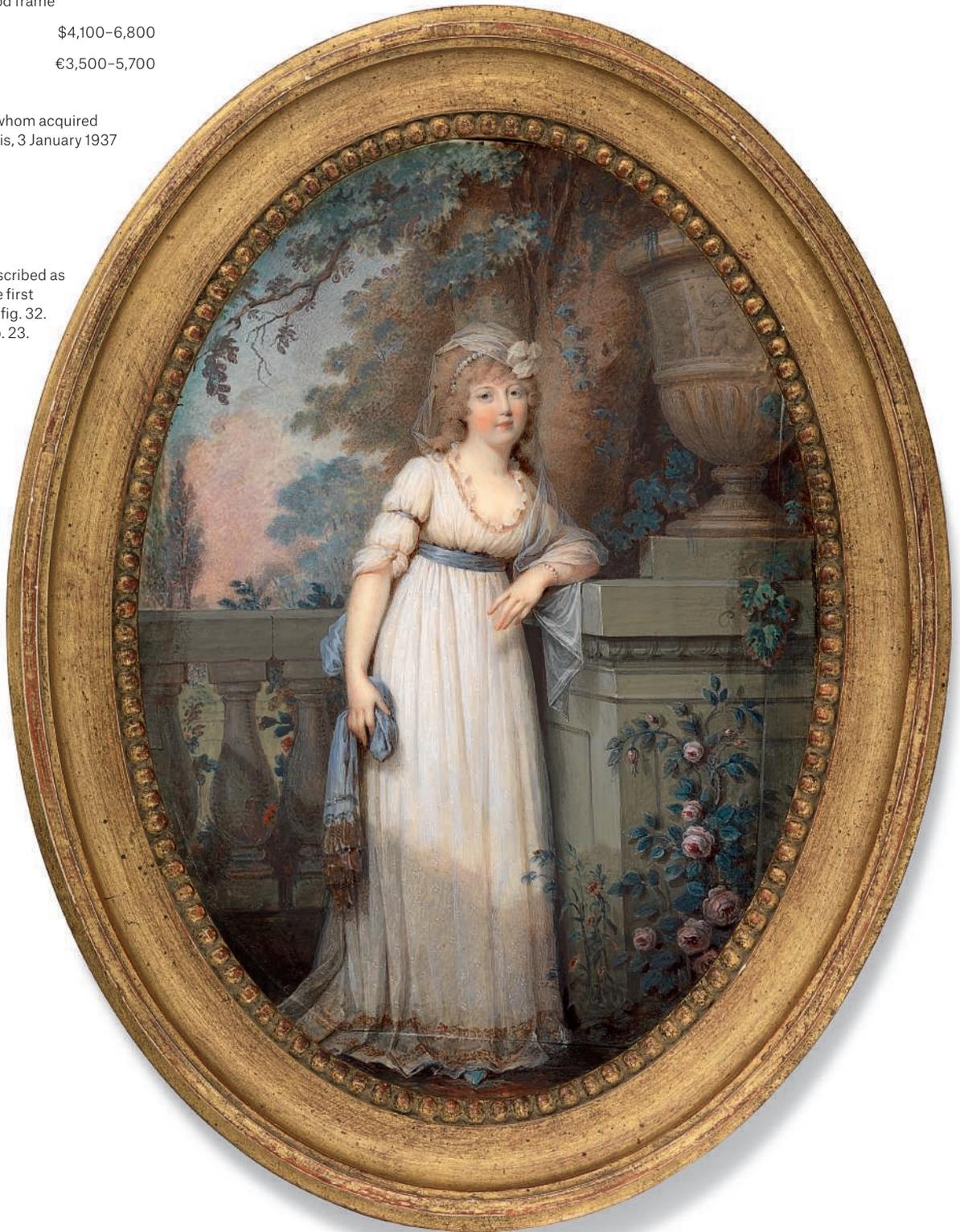
With Leo R. Schidlof, from whom acquired
by Ernst Holzscheiter in Paris, 3 January 1937
(inv. nos. MD/0115 and 14).

EXHIBITED:

Geneva 1956, no. 6.

LITERATURE:

Schidlof 1964, II, p. 908 (described as
'The best work known of the first
period'), illustrated III, pl. 17, fig. 32.
Lemoine-Bouchard 2002, p. 23.



~* 65

LOUIS-AMI ARLAUD JURINE (SWISS, 1751-1829)

A gentleman in blue coat
Signed 'Arlaud' (lower right)
On ivory
Oval, 71 mm. high, gilt-metal mount

£1,200-1,800

\$1,700-2,400

€1,400-2,100

PROVENANCE:

Maxime Hébert (1853-1945) Collection, Paris.
With Leo R. Schidlof, from whom acquired by Ernst Holzscheiter in Paris,
12 January 1947 (inv. nos. MD/0373 and 15).

EXHIBITED:

Zurich 1957-58 and 1961.

~* 66

HEINRICH FRIEDRICH FÜGER (AUSTRO-GERMAN, 1751-1818)

A lady in black dress with blue shawl, wearing a garland of roses
On ivory
Oval, 60 mm. high, ormolu frame

£3,000-5,000

\$4,100-6,800

€3,500-5,700

PROVENANCE:

Count Lanckoronski Collection.
With Leo R. Schidlof, from whom acquired by Ernst Holzscheiter in London,
21 August 1952 (inv. nos. MD/0569 and 238).

EXHIBITED:

Geneva 1956, no. 172.
Vienna 1965, no. 151 (as a member of the family of Count Lanckoronski).



~* 67

LOUIS-LIÉ PÉRIN-SALBREUX (FRENCH, 1753-1817)

A gentleman in brown coat in a landscape

Signed 'L. perin' (lower right)

On ivory

61 mm. diam., gilt-metal mount

£2,000–3,000

\$2,800–4,100

€2,300–3,400

PROVENANCE:

Prof. Dr. Emerich Ullmann (1861-1937) Collection, Vienna; his Estate, Galerie Fischer, Lucerne, 31 August- 1 September 1937, lot 275.
Ernst Holzscheiter Collection, Meilen (inv. nos. MD/0145 and 422).

EXHIBITED:

Vienna 1931, no. 412.

LITERATURE:

Grünstein 1925, p. 45, illustrated pl. 63.

~* 68

LOUIS-LIÉ PÉRIN-SALBREUX (FRENCH, 1753-1817)

Mademoiselle Férey, daughter of the Royal Grenadier Captain Baron Férey,

in mauve dress in a woodland landscape

Signed 'perin' (lower left)

On ivory

58 mm. diam., gilt-metal frame

£2,500–3,500

\$3,400–4,700

€2,900–4,000

PROVENANCE:

Jules de Richter (b. 1859), Paris, a descendant of the Férey family.
Galerie Fischer, Lucerne, 18 May 1946, lot 607.
Ernst Holzscheiter Collection, Meilen (inv. nos. MD/0364 and 429).

EXHIBITED:

Paris 1906, no. 381, illustrated opposite p. 60 (lent by Jules de Richter).

LITERATURE:

Marcel 1906, illustrated p. 331 (erroneously as '*La mère de Mme Haudebourt-Lescot*').
Bouchot 1907, p. 116, illustrated p. 103.
Bouchot 1910, p. 150.
de Mauri 1918, illustrated p. 387.
Darmon 1927, p. 95.
Rieben 1951; Werner 1951; Rieben 1952, illustrated in colour pl. X.
Schidlof 1964, II, p. 624.
Lemoine-Bouchard 2008, p. 415.



67



68



~ * 69

LOUIS-LIÉ PÉRIN-SALBREUX (FRENCH, 1753-1817)

A lady in white dress in a landscape

On ivory

64 mm. diam., ormolu frame with tied ribbon surmount

£3,000–5,000

\$4,100–6,800

€3,500–5,700

PROVENANCE:

Collection de Madame X..., Paris; Hôtel Drouot, 21-23 March 1918, lot 14 (as 'French School').

Collection de Madame X... (Leroux de Villiers), Paris; Part I, Galerie Charpentier, Paris, 12 May 1939, lot 199 (as 'attributed to Augustin').

With Leo R. Schidlof, from whom acquired by Ernst Holzscheiter in Paris, 8 August 1939 (inv. nos. MD/0197 and 424).



~ * 70

HEINRICH FRIEDRICH FÜGER (AUSTRO-GERMAN, 1751-1818)

Count, later Prince, Philipp von der Leyen und zu Hohengeroldseck, (1766-1829), in red coat

On ivory

81 mm. diam., ormolu frame, inscribed on the reverse 'Fürst Leyn', and

inscribed on a piece of card inside the frame 'Fürst Philipp / von der Leyen [...] Hohengeroldseck / gest. Juni 1829'

£4,000–6,000

\$5,500–8,100

€4,600–6,800

PROVENANCE:

With Leo R. Schidlof, from whom acquired by Ernst Holzscheiter in Paris, 18 February 1934 (inv. nos. MD/0036 and 228).

EXHIBITED:

Zurich 1955, no. 371.

Geneva 1956, no. 170.

Zurich 1957-58 and 1961.

Vienna 1965, no. 150.

LITERATURE:

Keil 2009, p. 237, no. WV129, illustrated.

The sitter was a nephew of Karl Theodor von Dalberg, Prince-Primate of the Confederation of the Rhine. When the Confederation of the Rhine was established on 12 July 1806, the County of Hohengeroldseck was elevated to a Principality and the sitter became *Fürst* (Prince) von der Leyen und zu Hohengeroldseck. In 1813 the Confederation was dissolved and from 30 May 1814 the Principality of Leyen was under Allied administration. By the Congress of Vienna it was handed to Austria, but was sold to the Grand Duchy of Baden in 1819. He retained the title of *Fürst*, despite Hohengeroldseck having lost its Principality status.



~* 71

HEINRICH FRIEDRICH FÜGER (AUSTRO-GERMAN, 1751-1818)

A lady in black dress and large white ruff
Signed and dated 'Füger p 1784' (lower left)
On ivory
Oval, 142 mm. high, ormolu frame

£4,000–6,000

\$5,500–8,100

€4,600–6,800

PROVENANCE:

With Pierre David (1903-1993), Zurich, from whom acquired by Ernst Holzschelter in Zurich 28 August 1950 (inv. nos. MD/0496 and 236).

EXHIBITED:

Zurich 1955, no. 370.
Geneva 1956, no. 165 (as a portrait of the artist's wife).
Zurich 1957-58 and 1961.
Vienna 1965, no. 140 (as a portrait of the artist's wife).

LITERATURE:

Keil 2009, p. 235, no. WV124.



~* 72

HEINRICH FRIEDRICH FÜGER (AUSTRO-GERMAN, 1751-1818)

A lady in white dress with blue sash, standing in a woodland, holding a book
On ivory
Oval, 170 mm. high, ormolu frame

£3,000–5,000

\$4,100–6,800

€3,500–5,700

PROVENANCE:

With Leo R. Schidlof, from whom acquired by Ernst Holzschelter in Paris, 8 May 1935 (inv. nos. MD/0072 and 230).

EXHIBITED:

Geneva 1956, no. 171.
Vienna 1965, no. 152.

LITERATURE:

Schidlof 1964, I, p. 274, II, p. 959, illustrated III, pl. 226, no. 439.
Keil 2009, p. 243, no. WV148, illustrated in colour pl. 17.

A smaller, circular version of the present portrait is illustrated in Henninger-Tavcar 1995, p. 191 (formerly also in the collection of Ernst Holzschelter).

*** 73****ISAAC OLIVER (ANGLO-FRENCH, C. 1565-1617)**

A lady wearing a hat, red curtain background; gold border
Signed with gold monogram 'IO' (mid-right)
On vellum
Oval, 54 mm. high, gilt-metal frame with spiral cresting

£10,000–20,000	\$14,000–27,000
	€12,000–23,000

PROVENANCE:

Jeffery Whitehead Collection, by 1889.
With Leo R. Schidlof, from whom acquired by Ernst Holzschneider in Paris,
3 January 1937 (inv. nos. MD/0120 and 420).

EXHIBITED:

Probably London 1887, no. 602 (as Queen Anne, lent by Jeffery Whitehead).
London 1889, Case IX, no. 5, ill. pl. IV (as 'Anne of Denmark', lent by Jeffery
Whitehead, Esq).
Geneva 1956, no. 326, illustrated (as a presumed portrait of Anne of Denmark).
Zurich 1957-58 and 1961.
Edinburgh 1975, no. 75, illustrated.

LITERATURE:

von der Mühl 1947, p. 42, illustrated in colour no. 16.
Schidlof 1964, II, pp. 602 (described as 'very good'), 1016, illustrated IV, pl. 433,
fig. 887.
Finsten 1981, II, p. 126, no. 83, illustrated fig. 83 (described as 'a delightful
example of Oliver's very late style').

*** 74****ISAAC OLIVER (ANGLO-FRENCH, C. 1565-1617)**

Elizabeth of Bohemia (1596-1662), 'The Winter Queen', blue background;
gold border
On vellum
Oval, 53 mm. high, gilt-metal frame with spiral cresting, the reverse engraved
'Princess Elizabeth / Daughter of James 1st'

£8,000–12,000	\$11,000–16,000
	€9,200–14,000

PROVENANCE:

His Grace The Duke of Hamilton; Part IV, Christie's, London, 15 July 1882,
lot 1614 (as 'Princess Elizabeth', 20 gns to Davis).
John Lumsden Propert Collection, by 1887; sold Fine Art Society, London,
May 1897, no. 15 (as 'Princess Elizabeth by Nicholas Hilliard').
Lady Northcote; (t) Sotheby's, London, 19 July 1934, lot 98 (as 'Princess
Elizabeth, Daughter of James I by Nicholas Hilliard').
With Leo R. Schidlof, from whom acquired by Ernst Holzschneider in Paris,
21 May 1938 (inv. nos. MD/0162 and 565).

EXHIBITED:

London 1887, no. 473 (as 'Princess Elizabeth by Nicholas Hilliard',
lent by J. Lumsden Propert).
London 1889, case XXXIV, no. 49, ill. pl. IV (as 'Elizabeth, Queen of Bohemia
by N. Hilliard', lent by J. Lumsden Propert, Esq).
London 1890, no. 13 (as 'Princess Elizabeth by Nicholas Hilliard',
lent by J. Lumsden Propert).
Geneva 1956, no. 430, illustrated (as 'a presumed portrait of Elizabeth of
Bohemia by Lavina Teerlinc').
Zurich 1957-58 and 1961.
Edinburgh 1975, no. 69, illustrated (as 'almost certainly the work of Isaac Oliver').

LITERATURE:

Propert 1887, ill. op. p. 58 (as 'Princess Elizabeth by N. Hilliard').
von der Mühl 1947, p. 42, illustrated in colour no. 15.
Rieben 1951; Werner 1951; Rieben 1952, illustrated in colour pl. I (as 'Princess
Elizabeth' by Teerlinc, the image incorrectly positioned).
Schidlof 1964, II, pp. 804, 1051, illustrated IV, pl. 567, fig. 1153 (as 'presumably
of Princess Elisabeth [sic] by Lavina Teerlinc').
Foskett 1972, illustrated colour plate VII, fig. 24 (as 'called Elizabeth of
Bohemia by Isaac Oliver').
Finsten 1981, II, pp. 160-161, no. 140, illustrated fig. 128 (as 'Portrait of a Young
Lady (Called Elizabeth of Bohemia)').

Born Princess Elizabeth Stuart of Scotland, the sitter was the eldest
daughter of James VI of Scotland, who became King James I of England and
his Queen Consort Anne of Denmark, and was the sister of King Charles I.
She was christened Elizabeth after her godmother Queen Elizabeth I. She
married, in 1613, Frederick V, Elector Palatine whose reign in Bohemia lasted
only one winter, prompting her informal title of 'The Winter Queen'.

The present portrait fits firmly into a small group of miniatures by Isaac
Oliver portraying Princess Elizabeth in the years up to her marriage in 1613.
The earliest of this group dating to circa 1605 is in the Victoria & Albert
Museum (EVANS.7) and shows the sitter as a young girl aged nine or ten in
a silvered dress with high-standing white lace ruff and high-piled light brown
hair adorned with red rosettes and jewels. A miniature of the sitter in the
Royal Collection (RCIN 420031) of circa 1610 showing the sitter a few years
later in the same pose and equally adorned with jewels. The present portrait
compares closely with both of these works but she appears slightly older,
suggesting that it was painted circa 1610/13.

The group of miniatures painted after her marriage continue to depict her in
richly adorned dresses and jewellery with red rosettes in her hair, but they
fall into a different portrait type (Royal Collection, RCIN 420044), Victoria &
Albert Museum (P.152-1910) and another version sold in these rooms from
the celebrated James Sotheby Collection, Christie's, 15 April 1997, lot 30.



73



74

*** 75**

NICHOLAS HILLIARD (BRITISH, 1547-1619)

A girl of the Elizabethan court, aged 6, in elaborate dress and lace ruff, inscribed and dated in the blue background '*Anõ Dni • 1586 • / • ac anõ AEtatis • sue • 6 •*'; gold border

On vellum

Oval, 52 mm. high, gilt-metal frame with spiral cresting

£15,000–25,000

\$21,000–34,000

€18,000–29,000

PROVENANCE:

Galerie Fischer, Lucerne and Zurich, 14 May 1936, lot 950.
Ernst Holzscheiter Collection, Meilen (inv. nos. MD/0165 and 291).

EXHIBITED:

Zurich 1957-58 and 1961.
Edinburgh 1975, no. 9, illustrated.

LITERATURE:

von der Mühl 1947, p. 42, illustrated in colour no. 17.
Foskett 1972, I, illustrated colour plate VII, fig. 23.

*** 76**

NICHOLAS HILLIARD (BRITISH, 1547-1619)

A lady in gold dress with high standing ruff, inscribed and dated in the blue background '*Ano • Dni 1605 • / Aetatis • sua [.]*'; gold border

On vellum

Oval, 51 mm. high, silver frame with spiral cresting

£8,000–12,000

\$11,000–16,000

€9,200–14,000

PROVENANCE:

T. Whitcombe Greene Esq.; (t) Sotheby's, London, 7 July 1932, lot 120.
With Leo R. Schidlof, from whom acquired by Ernst Holzscheiter in Paris, 21 May 1938 (inv. nos. MD/0163 and 290).

EXHIBITED:

Geneva 1956, no. 210, illustrated.
Edinburgh 1975, no. 28.

LITERATURE:

Foskett 1972, I, illustrated colour plate VII, fig. 22.



75



76

* 77

SAMUEL COOPER (BRITISH, 1609-1672)

A gentleman, possibly Admiral Sir William Penn (1621-1670), in armour and lace collar

Signed with monogram and dated 'SC / 1666' (lower right)

On vellum

Oval, 68 mm. high, black wood frame

£6,000–8,000

\$8,200–11,000

€6,900–9,100

PROVENANCE:

With Leo R. Schidlof, from whom acquired by Ernst Holzscheiter in London, 5 September 1950 (inv. no. MD/0498 and 135).

LITERATURE:

Foskett 1974, p. 116 (erroneously dated as 1660).

William Penn was an English Admiral and politician who sat in the House of Commons from 1660 to 1670 as MP for Weymouth and Melcombe. He was the father of William Penn, founder of the province of Pennsylvania. He commanded squadrons in the navy of the Commonwealth of England during the first Anglo-Dutch war and received a gold medal and chain from Parliament for his service. He commanded the expedition to the West Indies where he was involved in a number of skirmishes, capturing Jamaica for Parliament in 1655.

Despite this, he fell out of favour with Cromwell after backing the restoration of Charles II. He was among those sent to Holland to return the king to England. As Admiral and General at Sea for Parliament he helped to draw up the first code of tactics given to the English navy. An important source of Penn's life is the diary of Samuel Pepys, who was Penn's next-door neighbour. An oil on canvas portrait of Admiral Sir William Penn by Sir Peter Lely is in the National Maritime Museum, Greenwich (inv. no. BHC2946).

* 78

SAMUEL COOPER (BRITISH, 1609-1672)

A lady in peach dress and gold shawl, wearing a pearl necklace

On vellum

Oval, 65 mm. high, in later silver frame with spiral cresting

£7,000–10,000

\$9,500–14,000

€8,000–11,000

PROVENANCE:

The Estate of E. M. Hodgkins, Hôtel Drouot, Paris, Room 10, 29 May 1937, lot 10 (as a presumed portrait of the Duchess of Kent, 4,700 FF).

With Leo R. Schidlof, from whom acquired by Ernst Holzscheiter in London, 7 January 1950 (inv. no. MD/0489 and 134).

EXHIBITED:

Geneva 1956, no. 96.



*** 79**

THOMAS FLATMAN (BRITISH, 1635-1688)

A gentleman in black gown and white lawn collar
Signed with monogram 'TF' (mid-left)
On vellum
Oval, 71 mm. high, gilt-metal frame with spiral cresting

£2,000–3,000

\$2,800–4,100

€2,300–3,400

PROVENANCE:

Possibly J. H. Burls Collection, New Malden, Surrey.
With Hans E. Backer, from whom acquired by Ernst Holzscheiter in London,
5 September 1950 (inv. nos. MD/0499 and 220).

EXHIBITED:

Geneva 1956, no. 158.

LITERATURE:

Holzscheiter 1961, p. 40, illustrated fig. 11.

*** 80**

PETER CROSSE (BRITISH, C. 1645-1724)

A gentleman in blue cloak and lace jabot
Signed with gold monogram 'PC' (lower left)
On vellum
Oval, 72 mm. high, silver-gilt frame with spiral cresting

£3,000–5,000

\$4,100–6,800

€3,500–5,700

PROVENANCE:

With S. Moos from whom acquired by Ernst Holzscheiter in Geneva,
11 March 1944 (inv. nos. MD/0239 and 151).

EXHIBITED:

Zurich 1957-58 and 1961.

LITERATURE:

von der Mühl 1947, p. 42, illustrated in colour no. 21.



*** 81**

CHARLES BOIT (SWEDISH, 1662-1727)

A gentleman in blue silk cloak and long curling wig
Signed 'C. Boit' (lower left)
Enamel on copper
Oval, 72 mm. high, gilt-metal frame

£3,000–5,000	\$4,100–6,800
	€3,500–5,700

PROVENANCE:

The sale of the collection of Katharina Schratt (1855-1940), famous actress at the Wiener Burgtheater and friend of Emperor Francis Joseph I of Austria and his wife Sisi, Galerie Fischer, Lucerne, 23 November 1950, lot 553.
Ernst Holzscheiter Collection, Meilen (inv. nos. MD/0504 and 74).

EXHIBITED:

Geneva 1956, no. 46.

*** 82**

JEAN-PAUL HUBERT (SWISS, 1732-1803)

A gentleman called Jean Jacques in blue coat
Signed 'hubert' (mid-right), the reverse inscribed '*Jean Jacques Cf...Jet'*
Enamel on copper
70 mm. diam., gilt-metal frame

£600–800	\$810–1,100
	€690–910

PROVENANCE:

With Leo R. Schidlof, from whom acquired by Ernst Holzscheiter in London, 2 September 1951.
Ernst Holzscheiter Collection, Meilen (inv. nos. MD/0553 and 305);
his third sale, Sotheby's, London, 9 June 1986, lot 58.
Sotheby's, Geneva, 12 May 1988, lot 193 (not illustrated).

LITERATURE:

Schidlof 1964, I, p. 381, (described as 'very nice').

*** 83**

RICHARD HIGS (BRITISH, FL. C. 1786-1796)

A gentleman called Admiral Lord St Vincent (1735-1823) in blue coat
Enamel on copper
Oval, 90 mm. high

£1,000–2,000	\$1,400–2,700
	€1,200–2,300

PROVENANCE:

Maxime Hébert (1853-1945) Collection, Paris (inv. no. 1390).
With Leo R. Schidlof, from whom acquired by Ernst Holzscheiter in London, 11 February 1953 (inv. nos. MD/0601 and 577).

EXHIBITED:

Zurich 1955, no. 385 (as by Thouron).

LITERATURE:

Foskett 1979, illustrated p. 352, plate 103D.

An identical version, described as a portrait of Admiral Lord St Vincent by Richard Higs, signed on the reverse, in a gilt frame with engraved foliage border, was sold Christie's, London, 21 February 1977, lot 36 and is illustrated in Foskett 1979, p. 352, plate 103D and listed in Walker 1985, I, p. 437 under likenesses of Admiral Lord St Vincent.



81



82



83



84

*** 84**

JACQUES BORDIER (SWISS, 1616-1684)

A lady called the Duchess of Beaufort in yellow dress
Enamel

Oval 36 mm. high, set on the cover of a gold-mounted amethystine quartz
snuff-box set with diamonds, sapphires and rubies (the box 67 mm. wide)

£3,000–5,000

\$4,100–6,800

€3,500–5,700

PROVENANCE:

Maxime Hébert (1853-1945) Collection, Paris (inv. no. 1091, with collector's
label inscribed '*Duchesse de Beaufort*').

With Leo R. Schidlof, from whom acquired by Ernst Holzscheiter in London,
11 February 1953 (inv. nos. MD/0610 and 85).

The sitter is possibly Mary Somerset, Duchess of Beaufort (1630-1715),
née Cappell, wife of Henry Somerset, 1st Duke of Beaufort (1629-1700).

*** 85**

JEAN PETITOT THE ELDER (SWISS, 1607-1691)

Queen Maria Casimire of Poland (1641-1716), in gold dress

Enamel on gold

Oval, 42 mm. high, in richly enamelled and jewelled gold frame attributed
to Gilles Légaré (1610-1685), the reverse set with gold plaque chased
with flowers

£6,000–8,000

\$8,200–11,000

€6,900–9,100

PROVENANCE:

Robert Zahn (1861-1914) Collection, Plauen; Galerie Hugo Helbing, Munich,
20 November 1917, lot 154.

Friedrich Neuburg Collection, Litomerice, Moravia; Hôtel Drouot,
27 February 1939, lot 81.

Ernst Holzscheiter Collection, Meilen (inv. nos. MD/0181 and 441).

EXHIBITED:

Geneva 1956, no. 345, illustrated.

Zurich 1957-58 and 1961.

LITERATURE:

von der Mühl 1947, p. 42, illustrated in colour no. 10.

Schneeberger 1958, p. 134.

Schidlof 1964, II, p. 631 (described as 'very good'), p. 1022, illustrated IV,
pl. 453, fig. 928.

Grace 1986, illustrated p. 13, fig. 19 (as an 'unknown woman', with frame
attributed to Légaré), described p. 11.

The sitter married, secondly, in 1665, John III Sobieski (1629-1696), King
of Poland 1674-1696 and Grand Duke of Lithuania 1674-1696. They were the
grandparents of Maria Clementina Sobieska, wife of Prince James Francis
Stuart, the Old Pretender.

Further examples of frame by Gilles Légaré can be found in Scarisbrick 2011,
illustrated pp. 107, 139, 140, 141, 143.



85 (reverse)





86



87



(reverse)

* 88

JEAN-ETIENNE LIOTARD (SWISS, 1702-1789)

A young gentleman in blue coat, wearing the badge of the Order of Malta
 Signed and dated on the counter-enamel 'pt. liotard / 1749'
 Enamel on copper
 Oval, 49 mm. high, cartouche-shaped ormolu frame with tied ribbon surmount
 £60,000-80,000
 \$82,000-110,000
 €69,000-91,000

PROVENANCE:

Edouard Warneck (1834-1924) Collection, Paris, by 1911.
 His son-in-law, Arthur Sambon (1867-1947), Paris by 1923/1924.
 E. Warneck Collection, Paris; Part IV, Leo Schidlof's Kunstauktionshaus,
 Vienna, 18 November 1926, lot 34.
 Friedrich Neuburg Collection, Litomerice, Moravia; Part I, Hôtel Drouot,
 27 March 1939, lot 77 (41,000 FF).
 Ernst Holzscheiter Collection, Meilen (inv. nos. MD/0180 and 363).

EXHIBITED:

Paris 1923, no. 237 (lent by Arthur Sambon).
 Paris 1925.
 Geneva 1956, no. 276, illustrated (as a presumed portrait of the
 Marquis de Marigny).
 Zurich 1957-58 and 1961.

LITERATURE:

Schidlof 1911, p. 381, pl. IV (as 'M. de Marigny').
 Clouzot 1923, p. 57, illustrated p. 56.
 Clouzot 1924, p. 130.
 Clouzot 1928, p. 123, illustrated pl. VII.
 Long 1929, p. 275.

Trivas 1940, illustrated.
 von der Mühl 1947, p. 42, illustrated in colour p. 44, no. 11.
 Schneeberger 1958, pp. 151, 153 footnote 257, illustrated figs. 53 and 54.
 Schidlof 1964, I, p. 507, II, p. 999, illustrated IV, pl. 372, fig. 753 (as the Marquis
 de Marigny and described as 'excellent')
 Foksett 1972, II, p. 64, illustrated pl. 212, fig. 535 (as 'Monsieur de Marigny').
 Loche/Roethlisberger 1978, no. S2, illustrated p. 125 (the property
 title erroneous).
 Roethlisberger/Loche 2008, I, p. 369, no. 165 (as a '*jeune chevalier de l'ordre
 de Malte*'), II, illustrated fig. 273.

In 1735, Jean-Etienne Liotard left his home town of Geneva for a long voyage.
 After highly successful sojourns in Italy, the Ottoman Empire, Austria,
 Germany and England, the self-styled *peintre turc* arrived in Paris between
 late 1747/early 1748 where he remained until 1753. In Paris, Liotard was
 introduced at court by one his models, the Maréchal de Saxe and in 1749,
 the year the present enamel was made, he painted the French Royal Family.

Liotard, who excelled in pastels, oil painting, drawing, engraving and
 watercolour and gouache on paper, parchment and ivory, considered the
 enamel technique the most durable and the only technique worthy of royalty:
 '*je le consacrerai à l'Immortalité en le peignant en Email en grand le seul
 genre durable et digne d'un Roi qui commence à regner avec tant de gloire.*'
 (from a letter to Lord Bute dated 4 March 1761, suggesting he immortalize
 the young King George III by painting him in enamel - Walker 1992, p. 260).

We are indebted to Prof. Marcel Roethlisberger and Michael Asvarishch,
 Curator of the Numismatic Department at the State Russian Museum,
 St Petersburg, for their help in the preparation of this catalogue entry.

END OF SALE



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London 1879

London, Burlington House, *Exhibition of Works by the Old Masters and by deceased masters of the British School, including oil paintings, miniatures and drawings (Winter exhibition)*, 1879.

London 1887

London, Spencer House, St James's, *Art Exhibition*, 1887.

London 1889

London, Burlington Fine Arts Club, *Exhibition of Portrait Miniatures*, 1889.

London 1890

London, 112 Gloucester Place, Portman Square, London, *Miniatures, Enamels, Pastels and Waxes*, 1890.

Paris 1900

Paris, Grand Palais, *Exposition universelle*, 1900.

Paris 1906

Paris, Bibliothèque nationale, *Œuvres d'art du XVIIIe siècle*, 1906.

Basel 1912

Basel, Kunsthalle, *Historische Ausstellung von Erzeugnissen der Kunst und des Kunstgewerbes aus Basler Privatbesitz*, 1912.

Brussels 1912

Brussels, Hôtel du baron Goffinet, *Exposition de la miniature*, 1912.

Paris 1923

Paris, Musée Galliéra, *Exposition de la Verrerie et de l'émaillerie modernes – section rétrospective*, 1923.

Vienna 1924

Vienna, Albertina, *Internationale Miniaturen-Ausstellung in der Albertina Wien*, 1924.

Paris 1925

Paris, *Deux Siècles d'art français*, 1925.

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Paris, Hôtel des Négociants en objets d'art, tableaux & curiosités, *Femmes peintres du XVIIIe siècle*, 1926.

Vienna 1931

Vienna, Nationalbibliothek, *Das gemalte Kleinporträt*, 1931.

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Arenenberg, Napoleonmuseum, *Miniaturen und Karikaturen*, 1954.

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Zurich, Kunsthaus, *Schönheit des 18. Jahrhunderts*, 1955.

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Geneva, Musée d'art et d'histoire, *Chefs-d'œuvre de la miniature et de la gouache*, 1956.

Zurich 1957-1958

Zurich, Haus am Rechberg, 1957-1958.

Toulouse 1960

Toulouse, Musée Paul-Dupuy, *De Bouton à Goya. Cinq miniaturistes à la cour de Madrid*, 1960.

Zurich 1961

Zurich, Haus am Rechberg, 1961.

Vienna 1965

Vienna, Albertina, *Meisterwerke der Europäischen Miniaturmalerei von 1750-1850*, 1965.

London 1972

London, Royal Academy and Victoria & Albert Museum, *The Age of Neoclassicism*, 1972.

Edinburgh 1975

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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.

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4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot** number. The reserve cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can act at his sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- (c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £175,000, 20% on that part of the **hammer price** over £175,000 and up to and including £3,000,000, and 12.5% of that part of the **hammer price** above £3,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaim are dealt with on the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol λ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our **authenticity warranty**). If, within five years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the '**Heading**'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by

the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty**, you must:

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed estimate;

(v) **books** which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the saleroom at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable

to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- (a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.
- (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.
- (d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
- (i) we will charge you storage costs from that date.
- (ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at christies.com/storage shall apply.
- (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol  in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol  in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical **condition** of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
† θ	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice. For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> • If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
 2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
 (a) have registered to bid with an address outside of the EU; **and**
 (b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
 Tel: +44 (0)20 7389 2886.
 Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

○

Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

?, *, Ω, α, #, +

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

○ Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ○ next to the **lot** number.

◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

EXPLANATION OF CATALOGUING PRACTICE

FOR PICTURES, DRAWINGS, PRINTS AND PORTRAIT MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist.

**Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

**Studio of ..."/"Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

**Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

**After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 10.30am on the day of the sale will, at our option, be removed to Christie's Park Royal. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at Christies.com/storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: cscollectionsuk@christies.com

If the **lot** remains at Christie's it will be available for collection on any working day 9.00am to 5.00pm. **Lots** are not available for collection at weekends.

PAYMENT OF ANY CHARGES DUE

ALL lots whether sold or unsold will be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com. To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee	£70.00	£35.00
Storage per day	£8.00	£4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to VAT. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		

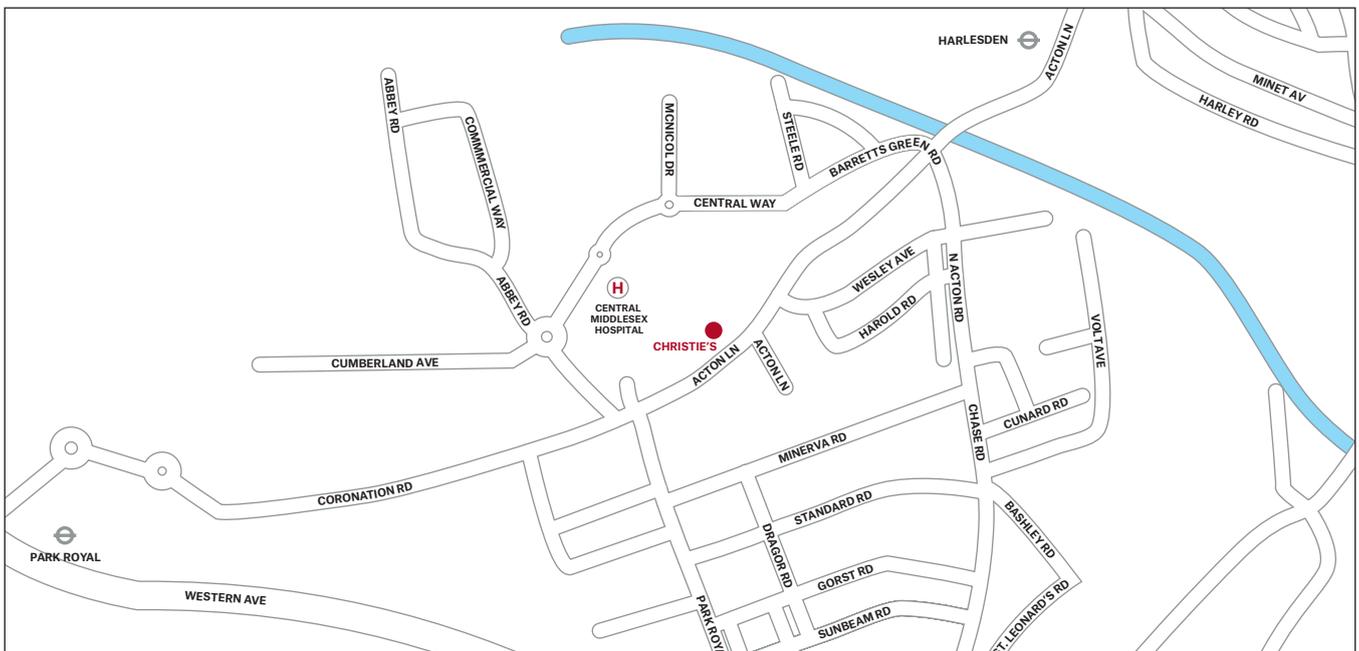
CHRISTIE'S PARK ROYAL

Unit 7, Central Park
Acton Lane
London NW10 7FY

Vehicle access via Central Park only.

COLLECTION FROM CHRISTIE'S PARK ROYAL

Please note that the opening hours for Christie's Park Royal are Monday to Friday 9.00am to 5.00pm and lots transferred are not available for collection at weekends.





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London, 4 July 2018

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+44 (0)20 7389 2650

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

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