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The Pohl-Ströher Collection of Portrait Miniatures Part II

LONDON | 4 JULY 2019



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The Pohl-Ströher Collection
of Portrait Miniatures
Part II





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The Pohl-Ströher Collection of Portrait Miniatures Part II

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DR ERIKA POHL-STRÖHER: THE LIFE OF AN ASTONISHING COLLECTOR.

Scientist, geologist, collector, museum patron, and businesswoman, Dr Erika Pohl-Ströher (1919-2016), was the granddaughter of Franz and Marie Ströher, who founded German hair care and cosmetics giant Wella AG, bought in 2003 by Procter & Gamble. Erika was born in Wurzen near Leipzig and grew up in Rothenkirchen in Vogtland, in the foothills of the Saxon Erzgebirge (Ore Mountains) - later part of East Germany. She studied chemistry and biology at the University of Jena, gaining her doctorate in biology. Her interest in science became evident from early childhood, when she developed her lifelong fascination for rock minerals and crystals. Whilst visiting the spa in Bad Gastein in Austria, she was taken with the beautiful quartz souvenirs available there, which she supplemented with specimens from

the Ore Mountains closer to home. After the Second World War, the Ströhers fled Russian-occupied Saxony, settling in the West in Hünfeld in Hessen, where Erika's father reestablished the Wella factory. However, Erika never lost touch with her beloved native Saxony. In 2004 she presented her minerals collection (by now comprising more than 90,000 specimens from around the world) as a permanent loan to the Technische Universität Bergakademie, Freiberg and founded both the interactive museum *Manufaktur der Träume* (Factory of Dreams) in Annaberg-Buchholz from her collection of Ore Mountain folk art and crafts and the Pohl-Ströher Repository in Gelsenau, where folk art, historical toys and Christmas and Easter items are displayed twice a year.





lot 93

Whilst minerals and folk art took up much of her time in later life, Erika was also a lover of paintings and books. As well as inheriting pictures and objects from her father Karl, she and her husband Gerhard Pohl were avid collectors in their own right with wide-ranging interests. Their collection is as eclectic as it is discerning, encompassing one of the foremost collections of miniatures in the world, Caspar David Friedrich's *Morning Landscape with Mountain Lake* which was purchased at auction in 1978 (the subject of which is very much an ode to her life-long love of the mountains and the mineral treasure they harbour), and important German Expressionist art including works by Oscar Schlemmer, and Karl Schmidt-Rottluff. These, along with items from the Pohl-Ströher's extensive library of German illustrated books and mineralogy, will be offered over several sales in the coming seasons.

Dr Erika Pohl-Ströher's interest in miniatures began with the serendipitous sighting at an art fair of a portrait miniature of a young girl holding a doll, which attracted her attention initially since dolls were another collecting enthusiasm. Its purchase marked the beginning of what was to become

one of the most important private collections of portrait miniatures ever assembled. The period of nearly forty years during which her collection was formed was a golden age for acquiring miniatures, when major collections made by earlier generations - among them those of David-Weill / Clore and Holscheiter - as well as smaller groups sold from family inheritances appeared on the market. Dr Erika Pohl-Ströher was in a privileged position to be able to take full advantage of the opportunities presented. The resultant collection is remarkable in its scope, spanning all the major national schools, with the work of the leading exponents represented by numerous examples. The portraits range from formal images of state to depictions of disarming intimacy - the latter conforming more to Dr Pohl-Ströher's sensibility - with masterly examples of all the techniques and mediums employed by the artists: works variously in watercolour, bodycolour and oil on vellum, paper and ivory, as well as reverse-painted glass and enamel on gold or copper.

The present catalogue is the second of three sales of the collection; Part III will be held in December 2019.



1

1

NICHOLAS HILLIARD

Exeter 1547 - 1619 London

Portrait of a gentleman, *circa* 1590

Watercolour and bodycolour, heightened with gold on vellum, mounted on a playing card, inset in the base of a turned carved ivory case

60 by 48 mm.

PROVENANCE

S.H.V. Hickson;
sale, London, Sotheby's, 29 March 1965, lot 74;
sale, London, Sotheby's, 13 July 1982, lot 105

LITERATURE

Reitlinger, 1982, vol. III, p. 259

‡ € £ 7,000-9,000 € 8,200-10,500



2

2

NICHOLAS HILLIARD

Exeter 1547 - 1619 London

Portrait of a lady, *circa* 1605

Watercolour and bodycolour, heightened with gold paint on vellum, laid on card, gilt-metal frame, glazed reverse

49 by 41 mm.

PROVENANCE

Sale, London, Sotheby's, 5 July 1984, lot 111

‡ £ 8,000-12,000 € 9,300-13,900



3

3

PETER OLIVER

London 1584 - 1647

Portrait of a gentleman, *circa* 1615

Watercolour and bodycolour on vellum, mounted on a playing card, later silver frame with a scroll surmount 47 by 39 mm.

PROVENANCE

Sale, London, Christie's, 27 November 1985, lot 75

‡ £ 6,000-8,000 € 7,000-9,300



4

4

PETER OLIVER

London 1584 - 1647

Portrait of a lady, *circa* 1620

Watercolour and bodycolour, heightened with silver on vellum, laid on a heart suit playing card, turned ivory frame 62 by 49 mm.

PROVENANCE

Sale, London, Christie's, 9 November 1994, lot 12

‡ • £ 5,000-8,000 € 5,800-9,300



5

JOHN HOSKINS

Wells, Somerset ? c. 1590 - 1665 London

Portrait of a gentleman, traditionally identified as Sir Edmund Berry Godfrey (1621-1678), *circa* 1655

Watercolour and bodycolour on vellum, silver-gilt frame, with a bracelet clasp, engraved on the reverse; signed centre left with the artist's initials: *IH*
27 by 22 mm.

PROVENANCE

Leland H. Gillbert, Lisbon;
sale, London, Christie's, 3 December 1963, lot 20;
sale, London, Sotheby's, 30 June 1980, lot 78

† £ 2,000-3,000 € 2,350-3,500



6

ALEXANDER COOPER

? London 1609 - circa 1660 Stockholm

Portrait of young gentleman, traditionally identified as Robert Dormer, 1st Earl of Carnarvon (1610-1643), *circa* 1630

Watercolour and bodycolour on vellum, mounted on card, gilt-metal frame, engraved on the reverse: *Earl / of / Carnarvon*
52 by 42 mm.

PROVENANCE

Sale, London, Sotheby's, 19 October 1981, lot 51 (as Studio of Peter Oliver)

† £ 2,500-3,500 € 2,900-4,100



7

7

JOHN HOSKINS

Wells, Somerset ? c. 1590 - 1665 London

Portrait of James Stuart, 1st Duke of Richmond and 4th Duke of Lennox (1612-1655), *circa* 1640

Watercolour and bodycolour, heightened with gold paint on vellum, mounted on card, gilt-metal frame; signed with the artist's monogram: *IH*
74 by 60 mm.

PROVENANCE

By family descent to Esme Ivo Bligh, 9th Earl of Darnley (1886-1955);
sale, London, Sotheby's, 19 October 1950, lot 28;
sale, London, Sotheby's, 30 June 1980, lot 81

EXHIBITED

London, 1887, no. 536 (lent by the 6th Earl of Darnley)

LITERATURE

Reynolds, 1999, p. 116

Another version of this miniature, unsigned and showing a slightly narrower field of vision, is in the Royal Collection.¹ It is possible that the background of the present work represents Eton College Chapel to the left, and Windsor Castle to the right.

1. RCIN 420103

‡ £ 7,000-9,000 € 8,200-10,500



8

8

SAMUEL COOPER

London 1609 - 1672

Portrait of a gentleman

Watercolour and bodycolour, heightened with gold on vellum, mounted on a playing card, gold frame with scroll surmount;

signed with the artist's initials and dated lower right: S.C. / 1653

62 by 51 mm.

PROVENANCE

Jane, Countess of Caledon (d. 1888), by 1865;

by family descent until;

sale, London, Christie's, 26 November 1986, lot 207

EXHIBITED

London, 1865, no. 1190

‡ £ 8,000-12,000 € 9,300-13,900



9

9

JOHN HOSKINS

Wells, Somerset ? c. 1590 - 1665 London

Portrait of a lady

Watercolour and bodycolour on vellum, mounted on a playing card, silver-gilt frame, scroll surmount;

bears spurious monogram and date: SC / 1656

57 by 51 mm.

PROVENANCE

Sir Francis Cook (d. 1901), Doughty House, Richmond, by 1889;

by descent until;

sale, London, Christie's, 9 July 1925, lot 317 (as by

Cooper);

Harry Seal, Ullesthorpe House, Rugby;

his executor's sale, London, Christie's, 16 February 1949,

lot 91 (as by Cooper);

Edward Grosvenor Paine (1911-1989), New Orleans; (as by Cooper);

sale, London, Christie's, 23 October 1979, lot 33 (as by

Hoskins)

EXHIBITED

London, 1889, p. 71, no. 9;

London, 1974, no. 23 (as by Cooper)

LITERATURE

Foster, 1914-1916, p. 48, supplementary volume, p. 79, no. 542;

Long, 1929, p. 90 (as by Cooper);

Foskett, 1974, p. 19, no. 28, p. 114

‡ £ 2,500-3,500 € 2,900-4,100



10

10

JOHN HOSKINS

Wells, Somerset ? c. 1590 - 1665 London

Portrait of a gentleman

Watercolour and bodycolour, heightened with gold on vellum, mounted on prepared card, gold frame, scroll surmount;

signed with the artist's initials and dated centre left:

1660. / JH.

63 by 51 mm.

PROVENANCE

Ashcroft Collection;

sale, London, Sotheby's, 7 May 1946, lot 57;

S.H.V. Hickson;

sale, London, Sotheby's, 29 March 1965, lot 39;

sale, London, Sotheby's, 10 June 1993, lot 262

EXHIBITED

London, 1924-1939;

London, 1934, no. 956

LITERATURE

Long, 1926, pp. 132-133, illust.;

Long, 1929, p. 226

‡ £ 5,000-8,000 € 5,800-9,300



11

11

SAMUEL COOPER

London 1609 - 1672

Portrait of a lady, *circa* 1650

Watercolour and bodycolour on vellum, mounted on a playing card, gilt-metal and enamel frame;

signed centre right with the artist's initials: S.C.

73 by 59mm

PROVENANCE

Robert H. Rockliff, Compton Grange, Eastbourne;

sale, London, Sotheby's, 11 November 1947, lot 44;

with H.E. Backer, London;

sale, London, Phillips, 26 February 1986, lot 387;

with Edwin Bucher, Trogen, 1986

‡ £ 8,000-12,000 € 9,300-13,900



12

12

SAMUEL COOPER

London 1609 - 1672

Portrait of a cleric

Watercolour and bodycolour on vellum, mounted on a playing card, gilt-metal frame; signed with the artist's initials and dated centre right: SC / 1650
51 by 41 mm.

PROVENANCE

John H. Skilbeck, by 1914;
sale, London, Sotheby's, 28 April 1981, lot 106

‡ £ 5,000-8,000 € 5,800-9,300



13

13

RICHARD GIBSON

Cumberland ? 1615 - 1690 London

Portrait of Robert Leigh, later Leigh-Colclough (d. 1694), circa 1665

Watercolour and bodycolour on vellum, gold frame, engraved on the reverse with monogram
72 by 57 mm.

PROVENANCE

Sale, London, Sotheby's, 9 June 1986, lot 119

The sitter, born Robert Leigh, married Margaret Colclough, daughter of Sir Caesar Colclough, 2nd Bt., on 1 October 1673, thereafter he took the name Leigh-Colclough. He lived at Rosegarland, County Wexford, Ireland. The cypher on the reverse of this miniature, RL, indicates that the portrait was taken before his marriage.

‡ £ 3,000-5,000 € 3,500-5,800



14

14

SAMUEL COOPER

London 1609 - 1672

Portrait of a gentleman, *circa* 1667

Watercolour and bodycolour on vellum, gilt-metal frame; signed lower left with the artist's monogram: SC
82 by 67mm

PROVENANCE

T. Whitcombe Greene,
his executor's sale, London, Sotheby's, 7 July 1932, lot
122;

Ernst Holzscheiter (d. 1962), Meilen;
sale, London, Sotheby's, 9 June 1986, lot 12

EXHIBITED

Geneva, 1956, no. 95;
Zurich, 1957-1958;
Zurich, 1961

LITERATURE

Werner, 1951, pl. II;
Reiben, 1952, pl. II;
Foskett, 1974, p. 129

‡ £ 12,000-18,000 € 13,900-20,900



15

15

SAMUEL COOPER

London 1609 - 1672

Portrait of a gentleman, *circa* 1665

Watercolour and bodycolour on vellum, silver-gilt frame with scroll surmount;
signed left centre with artist's monogram: SC
78 by 62 mm.

PROVENANCE

Henry Joseph Pfungst, London, by 1914;
sale, London, Christie's, 14 June 1917, lot 24;
Jacob H.A E. Visser, Hilversum;
sale, London, Christie's, 10 July 1990, lot 162

EXHIBITED

London, 1914-1915, p. 3, no. 27, pl. II

LITERATURE

Foster, 1914-1916, additional volume p. 77, no. 517;
Long, 1929, p. 90;
Blättel, 1992, p. 1416, illust.

‡ £ 8,000-12,000 € 9,300-13,900



16

16

NICHOLAS DIXON

Fl. 1660 - 1708

Portrait of a lady, *circa* 1675

Watercolour and bodycolour on vellum, mounted on a playing card, silver-gilt frame with scroll surmount;
signed with the artist's monogram centre left: ND
73 by 57 mm.

PROVENANCE

Thomas Hugh Cobb (d. 1944);
his executor's sale, London, Sotheby's, 12 October 1944,
lot 15;
Sir Leonard Twiston-Davies (d. 1953);
by descent until;
sale, London, Sotheby's, 20 July 1981, lot 7

‡ £ 6,000-8,000 € 7,000-9,300



17

17

NICHOLAS DIXON

Fl. 1660 - 1708

Portrait of Sir George Wakeman (d. 1688)

Watercolour and bodycolour on vellum, silver-gilt frame, engraved on the reserve with the name of the sitter and the date 1679;

signed lower right: ND

65 by 54 mm.

PROVENANCE

Colonel Lyons, London;

with Duveen Brothers, London;

Hans Freiherr Reitzes von Marienwert, Vienna;

Greta S. Heckett, Pitsburg, PA.;

her executor's sale, London, Sotheby's, 11 July 1977, lot 144;

sale, London, Christie's, 7 December 2004, lot 139

The sitter was born in Gloucester and baptized a Roman Catholic. In 1642 he was sent to continue his studies at the English Jesuit school at St Omer in Spanish Flanders. Following time spent in Rome and Padua, he then studied medicine in Paris. He returned to England in 1658 and after the restoration was appointed physician-in-ordinary to Charles II's Queen, Catherine of Braganza. Although generally well liked, he had enemies and he was accused of plotting to poison the King. In 1679, the year that this miniature was painted, he faced charges of high treason, but his trial was eventually thrown out of court.

‡ £ 8,000-12,000 € 9,300-13,900



18

18

RICHARD GIBSON

Cumberland ? 1615 - 1690 London

Portrait of a young gentleman, *circa* 1670

Watercolour and bodycolour on vellum, gilt-metal frame 70 by 58 mm.

PROVENANCE

Sale, London, Bonhams, 8 March 1993, lot 8

‡ £ 2,500-3,500 € 2,900-4,100



19

19

BENJAMIN ARLAUD

Geneva circa 1670 - after 1731 London

Portrait of a gentleman, traditionally identified as Poncette de La Vivarais

Watercolour and bodycolour on vellum, laid on a diamond suit playing card, carved gilt-wood frame; signed, dated and inscribed verso: *Benjamin / Arlaud / pinxit 1703*
55 by 44 mm.

PROVENANCE

Sale, London, Sotheby's, 13 February 1978, lot 57;
sale, London, Christie's, 7 December 2004, lot 154

£ 2,500-3,500 € 2,900-4,100



20

20

PETER CROSS

1640 - 1724

Portrait of a lady, circa 1690

Watercolour and bodycolour on vellum, gold frame, the side with open-work foliate motifs
80 by 68 mm.

PROVENANCE

Sale, London, Sotheby's, 9 March 1970, lot 63;
with Spink, London;
sale, London, Sotheby's, 8 July 1985, lot 11

† £ 3,000-5,000 € 3,500-5,800



21

21

ROSALBA CARRIERA

Venice 1675 - 1757

Portrait of a lady, traditionally identified as Lucrezia Mocenigo

Watercolour and bodycolour on ivory, gold frame; inscribed on the reverse in a later hand: *La Procuratessa / Lucretia Mocenigo / Della Casa Basadonna / A Venetia anno 1707*
68 by 51 mm.

PROVENANCE

With Edwin Bucher, Trogen, by 1986

‡ • £ 4,000-6,000 € 4,650-7,000



22

22

ROSALBA CARRIERA

Venice 1675 - 1757

Portrait of a gentleman, circa 1710

Watercolour and bodycolour on ivory, gilt-metal frame
71 by 54 mm.

PROVENANCE

Gustav Klemperer Edler von Klemenau (d. 1926),
Dresden;
sale, Geneva, Sotheby's, 15 May 1986, lot 144

LITERATURE

Buchheit, 1928, no. 199, pp. 18-19, 88-89, pl. 24;
Jeannerat, 1931, IX, p. 778, no. E, illust. p. 779, no. 10;
De Bruijn Kops, 1988, no. 3, p. 191, illust.;
Sani, 1988, no. 89, p. 286, illust.;
Sani, 2007, no. 95, p. 113, illust.

‡ • £ 6,000-8,000 € 7,000-9,300



23

23

ROSALBA CARRIERA

Italian, Venice 1675 - 1757

An allegory of autumn

Watercolour and bodycolour on ivory, tortoiseshell frame with gold highlight
50 by 71 mm.

PROVENANCE

The Duke and Grand Duke of Mecklenburg-Schwerin; sale, Geneva, Christie's, 29 November 1982, lot 136

† • £ 4,000-6,000 € 4,650-7,000

24

ROSALBA CARRIERA

Italian, Venice 1675 - 1757

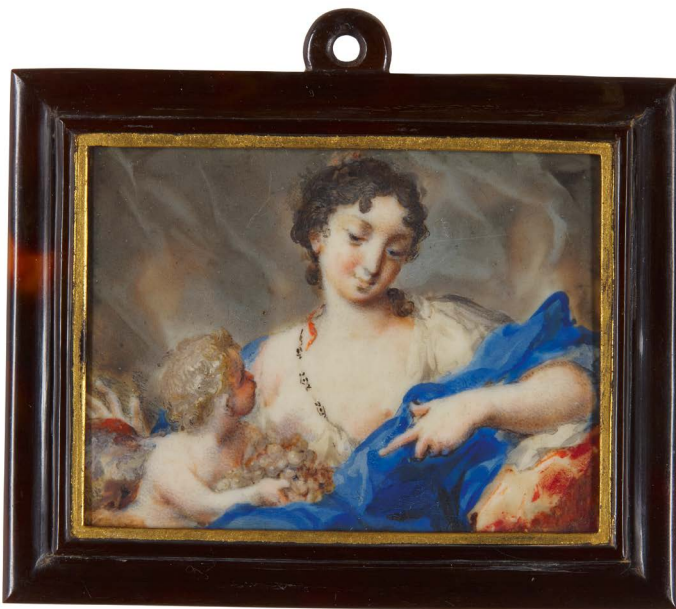
Allegorical figures

Watercolour and bodycolour on ivory, tortoiseshell frame with gilt highlight
50 by 68 mm.

PROVENANCE

The Dukes and Grand Dukes of Mecklenburg-Schwerin; sale, Geneva, Christie's, 29 November 1982, lot 136

† • £ 4,000-6,000 € 4,650-7,000



24

25

ROSALBA CARRIERA

Venice 1675 - 1757

An allegory of pride, *circa* 1710

Watercolour and bodycolour on ivory, tortoiseshell frame with gilt highlight
79 by 55 mm.

PROVENANCE

The Dukes and Grand-Dukes of Mecklenburg-Schwerin;
sale, Geneva, Christie's, 29 November 1982, lot 139

‡ • £ 4,000-6,000 € 4,650-7,000



25

26

CHARLES BOIT

Stockholm 1663 - 1727 Paris

Portrait of Peter the Great, Emperor of Russia (1672-1723)

Enamel, set in the lid of a gold mounted tortoiseshell box;
signed lower right: *CBoit*
41 by 34 mm.

PROVENANCE

Sale, Geneva, Sotheby's, 14 November 1984, lot 365

‡ • £ 8,000-12,000 € 9,300-13,900



26



27 (Smaller than actual size)

27

ATTRIBUTED TO B*** LINN

Portrait of a gentleman hunter, *circa* 1740

Watercolour and bodycolour on paper, gilt-metal frame
119 by 177 mm

PROVENANCE

Jean, Baron de Bourgoing, Vienna, by 1925;
Greta Shield Heckett (1899-1976), Pittsburgh;
her executor's sale, Monaco, Sotheby's, 4 May 1977, lot
20 (as Dutch School);
with Edwin Bucher, Trogen, by April 1987

LITERATURE

De Bourgoing, 1925, p. 71, no. 17, illust.

‡ £ 2,500-3,500 € 2,900-4,100



28

28

B*** LINN

Portrait of Johann Jakob Franz von und zu
Eltz (1703-1770), *circa* 1755

Watercolour and bodycolour on vellum, gilt-wood frame
with plush mount;
signed, inscribed and dated on the reverse: *Natus 11fn*
Apri / 1703. / Linn pinxit / f: 7f: July 1755 / Herbipolis
(Würzburg)
97 by 75 mm.

PROVENANCE

Sale, Geneva, Sotheby's, 17 November 1988, lot 301

The sitter was appointed Canon of Trier in 1726 and
Canon of Speyer in 1735.

‡ £ 2,500-3,500 € 2,900-4,100



29

29

ANTON FRIEDRICH KÖNIG

Berlin 1722 - 1787

Portrait of Generlin von Duham, *circa* 1760

Watercolour and bodycolour on ivory, gilt-metal mount;
signed: *König f*
95 by 72 mm.

PROVENANCE

Siegmund Seligmann (d. 1925), Hanover, by 1914;
sale, Geneva, Christie's, 14 May 1985, lot 80 (one of two)

EXHIBITED

Darmstadt, 1914, no. D. 71;
Hannover, 1918, no. 223

‡ • £ 1,000-1,500 € 1,200-1,750



30

30

ANTON FRIEDRICH KÖNIG

Berlin 1722 - 1787

Portrait of a lady, traditionally identified as the sister of Generalin von Duham, *circa* 1760

Watercolour and bodycolour on ivory, gilt-metal frame
95 by 72 mm.

PROVENANCE

Siegmund Seligmann (d. 1925), Hanover, by 1914;
sale, Geneva, Christie's, 14 May 1985, lot 80 (one of two)

EXHIBITED

Darmstadt, 1914, no. D. 72 (lent by Siegmund Seligmann);
Hannover, 1918, no. 224 (lent by Siegmund Seligmann)

LITERATURE

Biermann, 1914, vol. II, p. LXXXIII, p. 696, no. 1204, illust.

‡ • £ 2,000-3,000 € 2,350-3,500



31



32

31

ANTOINE ALEXANDRE DE MAROLLES

? 1705 - 1752 Paris

Portrait of a lady and a child garlanding a portrait of a gentleman, *circa 1740*

Watercolour and bodycolour on vellum, mounted on card, chased gold mount
50 by 65 mm.

PROVENANCE

George Bonnor, by 1865;
Lord Dudley;
Bernard-Franck (d. 1924), Paris;
David David-Weill (d. 1952), by 1936;
with Wildenstein, Paris;
Sir Charles Clore (d. 1979), London;
his executor's sale, London, Sotheby's, 17 March 1986, lot 47;
with D.S. Lavender Antiques, London;
sale, Geneva, Christie's, 9 May 1989, lot 269

EXHIBITED

London, 1865, no. 147 (as Boucher);
London, 1961, no. 223

LITERATURE

Phillips, 1905, p. 233;
Gillet, Jeannerat & Clouzot, 1957, no. 224 (as French School), pp. 338-339, illust.

The portrait of the gentleman has been traditionally identified as the artist Carl Van Loo (1707-1764).

† £ 1,800-2,200 € 2,100-2,550

32

ATTRIBUTED TO JOHANN ANTON DE PETERS

Cologne 1725 - 1795

Two boys building a house of cards, *circa 1750*

Watercolour and bodycolour on ivory, gilt-metal mount
55 by 73 mm.

PROVENANCE

Sale, Geneva, Christie's, 15 November 1994, lot 173

† • £ 800-1,200 € 950-1,400

ANDRÉ-CLAUDE-MARTIN LEFÈVRE D'ORGEVAL

Fl. in Paris 1740 - 1760

Portrait of three ladies making music, *circa* 1760

Watercolour and bodycolour on vellum, gilt-metal frame
with blue enamel border;
signed centre right: *Le févre*
42 by 62 mm.

PROVENANCE

David David-Weill (d. 1952), inv. no. 2097, by 1936;
with Wildenstein, Paris;
Sir Charles Clore (d. 1979), London;
his executor's sale, London, Sotheby's, 10 November
1986, lot 28

EXHIBITED

London, 1961, no. 131;
Vienna, 1965, no. 251 (lent by Sir Charles Clore)

LITERATURE

Gillet, Jeannerat & Clouzot, 1957, no. 131, pp. 220-221,
illust.;
Schidlof, 1964, vol. I, p. 495, vol. II, p. 1013, no. 704, illust.;
Lemoine-Bouchard, 2008, p. 340;
The Tansy Miniatures Foundation, 2008, p. 162, no. 2

The composition relates to a portrait of three of the
daughters of Louis XV - Mesdames Victoire, Sophie
and Louise - by François-Hubert Drouais, painted as an
overdoor for the Grand Cabinet of Madame Adélaïde,
their sister. The king had a total of eight daughters and
so it is conceivable that this miniature depicts three of
the others. Lefèvre d'Orgeval is known to have painted
miniatures after large-scale works.

‡ £ 1,500-2,000 € 1,750-2,350



33



34 (Smaller than actual size)

FRENCH SCHOOL, CIRCA 1750

Portrait of a lady

Watercolour and bodycolour on vellum, ormolu frame
with ribbon-tie surmount
71 by 93 mm.

PROVENANCE

Greta Shield Heckett (d. 1976), Pittsburgh;
her executor's sale Monaco, Sotheby's, 4 May 1977, lot 61
(as Cornelius Hoyer);
with Edwin Bucher, Trogen, by 1987

‡ £ 1,800-2,200 € 2,100-2,550



35

35

ANTOINE VESTIER

Avallon 1740 - 1824 Paris

Portrait of a lady

Watercolour and bodycolour on ivory, gilt-metal mount; signed and dated lower right: *Vestier fecit 1774* 55 by 70 mm.

PROVENANCE

Consul Eugen Gutmann (d. 1925), Berlin, by 1906; Dr. Hellmuth Müller-Clemm (d. 1982), Friedrichshafen, by 1956; sale, London, Sotheby's, 10 December 1979, lot 37

EXHIBITED

Berlin, 1906, no. 506; Freiburg im Breisgau, 1956, no. 263

LITERATURE

Van Falke, 1912, p. 94, no. 295, illust.; Passez, 1989, pp. 256-257, no. 147, illust.

£ 2,000-3,000 € 2,350-3,500



36

36

JEAN-ETIENNE LE BEL

Fl. 1761

A family group

Fixé-sous-verre, gilt-metal frame; signed verso: *E. LeBel 1761* 75 by 85 mm.

PROVENANCE

Edouard Warneck, Paris; his sale, Vienna, Leo Schidlof's Auction House, 18 November 1926, lot 32; David David-Weill (d. 1952), until 1936; with Wildenstein, Paris; Sir Charles Clore (d. 1979), London, by 1964; his executor's sale, London, Sotheby's, 10 November 1986, lot 27

EXHIBITED

London, 1961, no. 130; Vienna, 1965, lot 250; London, 1968, no. 951, p. 154

LITERATURE

Gillet, Jeannerat & Clouzot, 1957, no. 130, p. 218, illust.; Schidlof, 1964, vol. I, p. 488, vol. II, p. 1012, no. 693, illust.

For catalogue note see *SOTHEBYS.COM*

£ 2,000-3,000 € 2,350-3,500



37

37

FRENCH SCHOOL, CIRCA 1750

Portrait of Jeanne Antoinette Poisson, Marquise de Pompadour (1721-1764)

Watercolour and bodycolour on ivory, gilt-metal frame,
with ribbon tie surmount;
the reverse with leather pouch containing a hand written
letter concerning the provenance
57 by 90 mm.

PROVENANCE

Possibly a gift from the sitter to Wenzel Anton, Prince
of Kaunitz-Rietberg (d. 1794), Austrian Ambassador in
France, in 1754;
probably Gustave, Baron de Rothschild (d. 1911), circa
1874;
Robert, Baron de Rothschild (d. 1946), by 1926;
sale, Geneva, Christie's, 12 November 1985, lot 104

EXHIBITED

Paris, 1926, no. 26 (lent by Robert, Baron de Rothschild);
London, 1933, no. 242 (lent by Robert, Baron de
Rothschild)

LITERATURE

Thieme & Becker, 1933, XXVII, p. 236;
Mitford, 1988, p. 96, illust;
Lemoine-Bouchard, 2008, p. 426;
Du Pasquier, 2010, pp. 34-35, 241, illust.

Austrian state chancellor, Prince Kaunitz-Rietberg used
the influence of Madame de Pompadour '*maîtresse-en-
titre*' during the negotiations for the Treaty of Versailles
(1756), where new Franco-Austrian alliance replaced
traditional hostilities.

‡ • £ 4,000-6,000 € 4,650-7,000

38

***** VILLAIR**

Fl. 1775

Portrait of a lady in the guise of a vestal virgin

Watercolour and bodycolour on ivory, silver-gilt frame; signed and dated lower right: *villair 1775*
72 mm. Diam.

PROVENANCE

David, 5th Lord Westbury (d. 2001);
sale, Geneva, Christie's, 18 May 1994, lot 410

‡ • £ 1,500-2,000 € 1,750-2,350



38

39

FRENCH SCHOOL, CIRCA 1785

Portrait of a boy holding a sword

Watercolour and bodycolour on ivory, gilt-metal frame decorated with enamel beads
75 mm. Diam.

PROVENANCE

Sale, Geneva, Sotheby's, 14 November 1985, lot 332

‡ • £ 1,500-2,000 € 1,750-2,350



39



40

40

MARIE-ANNE FRAGONARD, NÉE GÉRARD

Grasse 1745 - 1823 Paris

Portrait of Jean Henri, Vicomte de Lage de Volude (1767-1795), when a child, *circa 1770*

Watercolour and bodycolour on ivory, ormolu frame
48 by 39 mm.

PROVENANCE

Vicomtesse de Fontenay;
David David-Weill (d. 1952), inv. no. 541, by 1936;
with Wildenstein, Paris;
Sir Charles Clore (d. 1979), London;
his executor's sale, London, Sotheby's, 17 March 1986, lot
66 (as Jean-Honoré Fragonard)

EXHIBITED

Paris, 1921, no. 103;
London, 1933, no. 141 (as Jean-Honoré Fragonard);
London, 1961, no. 55 (as Jean-Honoré Fragonard)

LITERATURE

Gillet, Jeannerat & Clouzot, 1957, no. 55 (as Jean-Honoré
Fragonard), pp. 108-109, illust.;
Rosenberg, 1996, pp. 74-76

The sitter was the second son of François-Paul, Marquis
de Lage de Volude, Seigneur du Tirac d'Asnière (1734-
1793) and his wife Marie-Jeanne de Kergariou.

‡ • £ 4,000-6,000 € 4,650-7,000



41

41

MARIE-ANNE FRAGONARD, NÉE GÉRARD

Grasse 1745 - 1823 Paris

Portrait of a young girl

Watercolour and bodycolour on ivory, gilt-metal mount,
black stained wood frame
68 by 56 mm.

PROVENANCE

Sale, Galerie Stuker, Bern, November 1978, lot 3612

‡ • £ 3,000-4,000 € 3,500-4,650



42

42

PIERRE ADOLPHE HALL

Boras 1739 - 1793 Liège

Portrait of a lady, *circa 1785*

Watercolour and bodycolour on ivory, gilt-metal frame
with pearls and enamel boarder, glazed reverse with hair
and blue glass panel
57 by 46 mm.

PROVENANCE

Leo R. Schidlof (d. 1966), London, by 1965;
by descent until;
sale, Geneva, Christie's, 15 November 1994, lot 148

EXHIBITED

Vienna, 1965, no. 191

LITERATURE

Bouchot, 1907, p. 54, illust.;
Nimmergut & Wager, 1982, p. 39, illust.;
De Plinval de Guillebon, 2000, no. 159, pp. 127-8, illust.

‡ • £ 4,000-6,000 € 4,650-7,000



43

43

**NICOLAS LAFRENSSEN,
CALLED NICOLAS
LAVREINCE**

Stockholm 1737 - 1807

Portrait of a lady, circa 1780

Watercolour and bodycolour on ivory, gilt-metal mount
and frame
93 by 73 mm.

PROVENANCE

With Edwin Bucher, Trogen, by 1988

‡ • £ 4,000-6,000 € 4,650-7,000



44

44

JEAN LAURENT MOSNIER

Paris 1743 - 1808 St. Petersburg

Portrait of Princess Clothilde, later Queen of Sardinia (1759-1802)

Watercolour and bodycolour on ivory, gilt-metal mount; signed and dated lower right: *Mosnier / 1775*
64 mm. Diam.

PROVENANCE

Umberto II, King of Italy (1904-1983);
sale, Geneva, Sotheby's, 12 November 1984, lot 37

LITERATURE

Hofstetter, 2008, p. 100, note 133

The sitter was the eldest daughter of Louis, Dauphin of France, the only son of King Louis XV and Princess Maria Josepha of Saxony. This miniature was painted in the year of her engagement and marriage to Carlo Emanuele, Prince of Piedmont, later King of Sardinia (1751-1819). Their union was one of several arranged between the royal houses of France and Savoy during this period.

‡ • £ 4,000-6,000 € 4,650-7,000



45

45

FRANÇOIS DUMONT

Lunéville 1751 - 1831 Paris

Portrait of Madame Sophie of France (1734-1782), *circa 1775*

Watercolour and bodycolour on ivory, gilt-metal frame, decorated with enamel beading
75 mm. Diam.

PROVENANCE

Sale, Geneva, Christie's, 18 May 1994, lot 387

LITERATURE

Friesen (ed.), 2001, p. 407, illust.

‡ • £ 2,000-3,000 € 2,350-3,500

46

JEAN LAURENT MOSNIER

Paris 1743 - 1808 St. Petersburg

Portrait of a lady

Watercolour and bodycolour on ivory, gold mount, silver-gilt frame;
signed and dated lower right: *mosnier / 1776*
54 by 43 mm.

PROVENANCE

The Kimbell Art Foundation, Fort Worth, Texas;
de-accessioned;
sale, London, Sotheby's, 8 June 1987, lot 132

‡ • £ 2,500-3,500 € 2,900-4,100



46

47

JEAN LAURENT MOSNIER

Paris 1743 - 1808 St. Petersburg

Portrait of a lady, *circa 1780*

Watercolour and bodycolour on ivory, silver-gilt mount
52 by 43 mm.

PROVENANCE

With Galerie Kugel, Paris;
sale, Geneva, Christie's, 16 November 1993, lot 187

‡ • £ 2,500-3,500 € 2,900-4,100



47

48

RICHARD COSWAY, R.A.

Oakford, Devon 1742 - 1821 London

Portrait of an infantry officer, called Colonel Parkhurst, *circa 1780*

Watercolour on ivory, gold frame, with diamond set border, the reverse engraved: *Colonel Parkhurst / by Cosway*
60 by 50 mm.

PROVENANCE

Edward Grosvenor Paine (d. 1989), New Orleans, by 1969; his sale, London, Christie's, 23 October 1979, lot 153

We are grateful to Christopher Bryant for his help when cataloguing this lot.

£ 3,000-5,000 € 3,500-5,800



48

49

JOHN SMART

London 1741 - 1811

Portrait of a gentleman

Watercolour and bodycolour on ivory, silver-gilt slide-frame, set with garnets and glass pastes; signed with the artist's initials lower left: *J.S. / 1769*
35 by 29 mm.

PROVENANCE

Arthur G. Tite, London;
Edward Grosvenor Paine (1911-1989), New Orleans; sale, London, Christie's, 23 October 1979, lot 110

£ 3,000-5,000 € 3,500-5,800



49

SAMUEL SHELLEY

Whitechapel circa 1750 - 1808 London

Portrait of Cornet Edward Walpole (1737-1771)

Watercolour and bodycolour on ivory, gold frame, with apiteur set with enamelled plaque inscribed with extract from Alexander Pope's *Elegy to the Memory of an Unfortunate Lady*
49 by 39 mm.

PROVENANCE

Edward Grosvenor Paine (d. 1989), New Orleans; his sale, London, Sotheby's, 22 June 1981, lot 117

This miniature was painted sometime between 1795 and 1808 when Shelley was living in Great St. George Street, Hanover Square. The stylistically old-fashioned appearance of this miniature for this period of his career may be explained by the fact that Shelley was copying a painting by Thomas Hudson.

The sitter is the grandson of Sir Robert Walpole, 1st Earl of Orford. He is seen here wearing the uniform of the Inniskilling Dragoons.

‡ • £ 1,500-2,000 € 1,750-2,350



50



50 reverse of frame

JOHN SMART

London 1741 - 1811

Portrait of a young boy

Watercolour and bodycolour on ivory, gold slide-frame; signed with the artist's initials and dated lower left: J.S. 1779
38 by 32 mm.

PROVENANCE

Sale, London, Christie's, 12 July 1983, lot 557

EXHIBITED

London, 1932, no. 389

‡ • £ 3,000-5,000 € 3,500-5,800



51



52 (Smaller than actual size)

52

RICHARD CROSSE

Knowle, Devon 1742 - 1810

Portrait Maria, Duchess of Gloucester and Edinburgh (1739-1807) with her son, William Frederick, later 2nd Duke of Gloucester and Edinburgh (1776-1834), 1779

Watercolour and bodycolour on ivory, black stained wood frame
172 by 134 mm.

PROVENANCE

Sale, London, Sotheby's, 25 May 1964, lot 71;
Colonel and Mrs G. Warland, by 1972;
sale, London, Sotheby's, 30 June 1980, lot 130

LITERATURE

Foskett, 1972, p. 22, illust.

In 1776 the sitter married William, Duke of Gloucester and Edinburgh, the younger brother of King George III. The illegitimate daughter of Sir Edward Walpole, she was the widow of James, 2nd Earl of Waldegrave (1715-1763).

This miniature is mentioned in the artist's account book, 18 January 1779: *H.R.H. the Duchess of Gloucester and a child delivered in 1776*.

The pose of the duchess is freely based on Reynolds's portrait which was painted in *circa* 1771. Crosse has added to the composition a portrait of her son Prince William Frederick and a lap dog. Further in the background, European trees have been replaced with palms.

‡ • £ 2,500-3,500 € 2,900-4,100



53

53

PHILIP JEAN

Saint-Ouen (Jersey) 1755 - 1802 Hempstead

Portrait of a lady, *circa 1785*

Watercolour and bodycolour on ivory, gilt-metal mount,
black wood frame;
signed with the artist's initials centre left: *PJ*
147 by 109 mm.

PROVENANCE

Sale, London, Christie's, 26 November 1986, lot 188

‡ • £ 2,500-3,500 € 2,900-4,100

54



54

RICHARD CROSSE

Knowle, Devon 1742 - 1810

Self-portrait, *circa 1775*

Watercolour and bodycolour on ivory, gold frame, glazed hair reverse

53 by 42 mm.

PROVENANCE

With Jesse and Pat Lasky, London, by 1965;
sale, London, Christie's, 31 March 1981, lot 91

EXHIBITED

Vienna, 1965, no. 63

A self-portrait by Crosse, showing the artist in half-length, is in the Victoria and Albert Museum (P.147-1929). Another self-portrait, from the collection of a descendent of the artist, Lieutenant Colonel Reeder Crosse-Upcott, was exhibited: *British Portrait Miniatures*, Edinburgh, 1965, no. 199.

‡ • £ 2,000-3,000 € 2,350-3,500

55



55

HORACE HONE, A.R.A.

London 1754 - 1825

Portrait of a gentleman

Watercolour and bodycolour on ivory, gold frame, the reverse with central glazed hair reserve;

signed with monogram and dated lower right: *HH / 1785*
72 by 56 mm.

PROVENANCE

Jeffrey Whitehead, London, by 1889;
J.B. Robertson, by 1965,
his sale, London, Christie's, 12 July 1988, lot 188

EXHIBITED

London, 1889, no. 9;
Edinburgh, 1965, no. 284

LITERATURE

Foskett, 1972, I, pp. 335-336;
Foskett, 1979, p. 229, no. 55A;
Foskett, 1987, p. 229, 569, no. 55A

‡ • £ 1,800-2,200 € 2,100-2,550

JOHN SMART

London 1741 - 1811

Portrait of a lady, traditionally called Mrs Mary Robinson, known as 'Perdia'

Watercolour and bodycolour on ivory, set in the lid of a later gold mounted circular tortoiseshell snuff box, the inside lid applied with plaque engraved: *Mrs Robinson / the Prince of Wales / Perdia*; signed and dated lower left: *J: Smart / pinx.t / 1780* 60 by 48 mm.

PROVENANCE

Sir Richard Wallace (d. 1890);

Lady Wallace (d. 1897);

to her secretary, John Murray Scott (d. 1912);

Lady Victoria Sackville-West, Baroness Sackville (d. 1936);

sale, New York, Parke-Bernet Galleries, 16 December 1971, lot 24;

Edward Grosvenor Paine (d. 1989), New Orleans;

his sale, London, Christie's, 28 October 1980, lot 112

An accompanying note written in a later hand suggests that this portrait was 'painted by order of the Prince of Wales and presented to Mrs Robinson.'

‡ • £ 8,000-12,000 € 9,300-13,900



56

JEREMIAH MEYER, R.A.

Tübingen 1735 - 1789 London

Portrait of a lady, circa 1785

Watercolour and bodycolour on ivory, gilt-metal frame 67 by 83 mm.

PROVENANCE

With Rosalind Bucher, by 1993

‡ • £ 1,500-2,000 € 1,750-2,350



57



58



59

58

JOHN SMART

London 1741 - 1811

Portrait of Marianne Capper (c1774-1856), when a child

Watercolour and bodycolour on ivory, gold frame with a double border of pearls;
signed with the artist's initials and dated: *J.S. / 1778*
37 by 30 mm.

PROVENANCE

Captain R.H. Evans;
sale, London, Christie's, 18 February 1958, lot 87;
with Leggatt, London;
sale, London, Christie's, 10 June 1963, lot 185;
sale, London, Sotheby's, 18 December 1986, lot 68

LITERATURE

Foskett, 1964, p. 64, p. xiv, illust.;
Piper, 1973, p. 64;
Deflassieux, 1974, pp. 47-48, illust.

In 1778 Smart painted three portraits of the Capper family: Colonel James Capper of Bungay (1743-1825), his daughter, Dorothy (the miniature is now in the V & A, London) and the present miniature. In 1798 Marianne married Robert Clutterbuck (1772-1831), the antiquary and topographer.

‡ € £ 4,000-6,000 € 4,650-7,000

59

JOHN SMART

London 1741 - 1811

Portrait of a gentleman

Watercolour and bodycolour on ivory, gold frame with blue enamel border and paste surround, glazed central hair reserve;
signed with the artist's initials and dated lower left: *JS. / 1782*
52 by 40 mm.

PROVENANCE

A.P. Cunliffe;
sale, London, Sotheby's, 20 November 1945, lot 42;
sale, London, Christie's, 18 February 1969, lot 120;
sale, London, Christie's, 31 March 1981, lot 92;
sale, London, Christie's, 7 December 2004, lot 311

€ £ 8,000-12,000 € 9,300-13,900



60

60

JOHN SMART

Norwich 1742 - 1811 London

Portrait of Alexander Higginson (1746-1793)

Watercolour and bodycolour on ivory, gold frame, glazed hair reverse;
signed with artist's initials lower left: *J.S. / 1783*
51 by 40 mm.

PROVENANCE

Sale, London, Sotheby's, 10 June 1993, lot 286

The sitter was chief of the provincial council at Burdwan and a member of the board of trade of the East India Company. He married Marta Isaacs in Calcutta in 1779.

‡ • £ 5,000-7,000 € 5,800-8,200



61

61

JOHN SMART

London 1741 - 1811

Portrait of Captain George Oakes (1755-1797)

Watercolour and bodycolour on ivory, gold frame;
signed lower left with the artist initials and dated: *JS / 1784*
53 by 40 mm.

PROVENANCE

Sale, London, Sotheby's, 28 April 1981, lot 126

The sitter served in the Royal Navy between 1776 and 1797. He was promoted to the rank of Captain in 1783, the year before Smart painted this miniature.

‡ • £ 7,000-9,000 € 8,200-10,500



62

62

HORACE HONE, A.R.A.

London 1754 - 1825

Portrait of Colonel William John Gore (1767-1836)

Watercolour and bodycolour on ivory, gold frame, glazed hair reserve;
signed with artist's monogram and dated lower right: *HH* / 1785
78 by 62 mm.

PROVENANCE

By family descent to Arthur Jocelyn Charles Gore, 6th Earl of Arran (1868-1958);
his executor's sale, London, Christie's, 13 December 1983, lot 165

The sitter was the second son of Sir Arthur Saunders-Gore, later 2nd Earl of Arran and his first wife Catherine Annesley.

‡ • £ 3,000-5,000 € 3,500-5,800



63

63

RICHARD COSWAY, R.A.

Oakford, Devon 1742 - 1821 London

Portrait of William Henry Lambton (1764-1797)

Watercolour and bodycolour on ivory, gold frame, central glazed hair reserve;
reputedly signed and dated *verso*: 1790
75 by 62 mm.

PROVENANCE

By family descent until;
sale, London, Sotheby's, 6 October 1980, lot 176

The sitter was the son of Major-General John Lambton. He married Lady Anne Villiers, eldest daughter of George, 4th Earl of Jersey. Their children, John George and William Henry, were painted by William Wood (see lot 157).

‡ • £ 4,000-6,000 € 4,650-7,000



64

64

RICHARD COSWAY, R.A.

Oakford, Devon 1742 - 1821 London

Portrait of a lady, *circa* 1785

Watercolour and bodycolour on ivory, gilt-metal frame, opalescent glazed reverse
60 by 48 mm.

PROVENANCE

S.H.V. Hickson;
sale, London, Sotheby's, 10 November 1969, lot 60;
with Asprey, London;
sale, London, Sotheby's, 4 July 1989, lot 296

‡ • £ 4,000-6,000 € 4,650-7,000



65

65

RICHARD COSWAY, R.A.

Oakford, Devon 1742 - 1821 London

Portrait of Henrietta Dundas, later Viscountess Duncan of Camperdown (1749- 1832)

Watercolour and bodycolour on ivory, silver-gilt frame with diamond set border and surmount, glazed reverse; signed, inscribed and dated *verso*: *R:dus Cosway / Primarius Pictor / Serenissmi Walliae / Principis / Pinxit / 1789*
67 by 54 mm.

PROVENANCE

Comte de Castellane, Paris;
with I. Snyderman, New York;
Greta Shield Heckett (d. 1976), Pittsburgh;
her executor's sale, London, Sotheby's, 11 July 1977, lot 172;
sale, London, Sotheby's, 4 December 1985, lot 250

EXHIBITED

Pittsburgh, 1954, no. 12

The sitter was the daughter of Robert Dundas of Arniston, Lord President of the Court of Session. In 1777 she married Commander, later Admiral Adam Duncan, who was created 1st Viscount Duncan of Camperdown immediately after his celebrated victory over the Dutch.

‡ • £ 5,000-7,000 € 5,800-8,200

PHILIP JEAN

Saint-Ouen (Jersey) 1755 - 1802 Hempstead

**Portrait of Elizabeth Hamilton, née Green,
circa 1785**

Watercolour and bodycolour on ivory, gold mount with hair border, later gilt-metal frame
59 by 47 mm.

PROVENANCE

Sale, London, Christie's, 27 November 1984, lot 68

‡ • £ 2,000-3,000 € 2,350-3,500



66

ANDREW PLIMER

Wellington 1763 - 1837 Brighton

**Portrait of Lady Mary Scott (1769-1823) and
her sister Lady Harriett Scott (1780-1833)**

Watercolour and bodycolour on ivory, gilt-metal frame;
signed with initials and dated lower right: A.P. / 1786
73 by 60 mm.

PROVENANCE

With Arthur G. Tite, by 1955;

Edward Grosvenor Paine (d. 1989), New Orleans;
his sale, London, Sotheby's, 22 June 1981, lot 145

LITERATURE

Foskett, 1979, p. 382, illust.;

Foskett, 1987, p. 382, pl. 110B

The sitters are the daughters of Henry, 3rd Duke of Buccleuch, 5th Duke of Queensbury and his wife Lady Elizabeth Montagu. Lady Mary married in 1791 James, 3rd Earl of Courtown and Lady Harriett married William, 6th Marquess of William Lothian in 1806.

‡ • £ 2,000-3,000 € 2,350-3,500



67

GEORGE ENGLEHEART

Kew 1750 - 1829 Blackheath

Portrait of a lady, traditionally identified as Miss Bedingfield, *circa* 1782

Watercolour and bodycolour on ivory, gold frame with diamond set border
56 by 47 mm.

PROVENANCE

With Duveen Brothers, London, by 1902;
John Pierpont Morgan (1837-1913), New York, by 1904;
sale, London, Christie's, 24 June 1935, lot 312, to;
Walter, 2nd Viscount Bersted (1882-1948);
sale, London, Christie's, 27 March 1984, lot 287

LITERATURE

Williamson & Engleheart, 1902, p. 74, illust.;
Williamson, *The History of Portrait Miniatures*, 1904, I, p. 130, illust.;
Williamson, *How to Identify Portrait Miniatures*, 1904, p. xiii, illust.;
Williamson, 1906-1908, II, p. 84, no. 329, illust.;
Schidlof, 1964, vol. I, p. 247;
Hofstetter, 2015, p. 319, illust.

‡ • £ 2,500-3,500 € 2,900-4,100



68

RICHARD COSWAY, R.A.

Oakford, Devon 1742 - 1821 London

Portrait of a mother and child, *circa* 1795

Watercolour and bodycolour on ivory, silver-gilt frame,
glazed hair reverse
87 by 76 mm.

PROVENANCE

Sale, London, Phillips, 16 July 1990, lot 266;
with Edwin Bucher, Trogen, by 1991

‡ • £ 7,000-9,000 € 8,200-10,500



69



70

70

JOHN SMART

London 1741 - 1811

Portrait of a gentleman

Watercolour and bodycolour on ivory, gold frame with plated hair border, glazed reverse; signed lower right: *J.S. / 178(?)*
48 by 36 mm.

PROVENANCE

Sale, London, Christie's, 31 March 1981, lot 134

The date on this miniature is partly concealed by the mount, but it must date from the early years of Smart's Indian period (1785-1795).

‡ • £ 6,000-8,000 € 7,000-9,300



71

71

JOHN SMART

London 1741 - 1811

Portrait of a gentleman, traditionally identified as George Sutton (1751-1804)

Watercolour and bodycolour on ivory, gold frame with pearl border; signed with the artist's initials lower right: *JS. / 1791 / 1*
60 by 46 mm.

PROVENANCE

Mrs. P.B.K. Daingerfield, Baltimore; sale, New York, American Art Association-Anderson Galleries, 20 May 1937, lot 287; with B. & D. Levy; Edward Grosvenor Paine (1911-1989), New Orleans, by 1977; his sale, London, Christie's, 12 October 1982, lot 85

LITERATURE

Foskett, 1964, p. 74

The traditional identification of the sitter as George Sutton of Kelham, Nottinghamshire, is unfounded as at the time this miniature was painted in India, he was in London attending parliament.

‡ • £ 4,000-6,000 € 4,650-7,000



72

72

SAMUEL SHELLEY

Whitechapel circa 1750 - 1808 London

Portrait of two sisters, *circa 1790*

Watercolour and bodycolour on ivory, gilt-metal frame; signed and inscribed verso: *painted by / Sam: Shelley / no. 7 Henrietta Street / Covt. Garden / London* 75 by 58 mm.

PROVENANCE

With Arthur G. Tite, London, by 1965;
Edward Grosvenor Paine (d. 1989), New Orleans;
his sale, London, Christie's, 20 March 1989, lot 61

The interior of the case is inscribed with the date: 'May 16 1790'. There is also a trade label that reads: *Joseph Canter / GOLD-SEAL-MAKER & JEWELLER, / N^o. 6 Church Street, Soho / ... in the greatest variety & pleasing Taste.*

‡ • £ 2,000-3,000 € 2,350-3,500



73

73

JOHN DOWNMAN, A.R.A.

Ruabon, N. Wales 1750 - 1824 Wrexham

Portrait of a lady, *circa 1790*

Watercolour and bodycolour on ivory, gold frame, glazed hair reverse 75 by 59 mm.

PROVENANCE

Oscar Dusendschön, Chambésy, by 1956;
his executor's sale, London, Sotheby's, 21 November 1960, lot 4;

The De La Hey Collection, inv. no. 34, by 1965;
sale, London, Sotheby's, 27 May 1968, lot 137;
sale, London, Sotheby's, 9 February 1989, lot 351

EXHIBITED

Geneva, 1956, no. 128;
Vienna, 1965, no. 87;
Edinburgh, 1965, no. 273

LITERATURE

L.R. Schidlof, 1964, II, p. 965, III, illust.;
Foskett, 1972, vol. I, p. 250;
Foskett, 1979, p. 298, no. 78A, illust.;
Foskett, 1987, p. 530, 298, no. 78A, illust.

‡ • £ 1,500-2,000 € 1,750-2,350



74

74

GEORGE ENGLEHEART

Kew 1750 - 1829 Blackheath

Portrait of a lady, *circa 1795*

Watercolour and bodycolour on ivory, gold frame, blue glass with central hair reserve
79 by 61 mm.

PROVENANCE

Edward Grosvenor Paine (d. 1989), New Orleans;
his sale, London, Christie's, 23 October 1979, lot 137

£ 3,000-5,000 € 3,500-5,800

75

JOHN SMART

London 1741 - 1811

Portrait of a lady, traditionally identified as Lady Chambers, née Frances 'Fanny' Wilton (1758-1839)

Watercolour and bodycolour on ivory, gold *fausse-montre* locket frame;
signed with the artist's initials and dated lower left: *J.S / 1792 / 1*
63 by 49 mm.

PROVENANCE

With Millhouse, Petworth, West Sussex, by 1979;
sale, London, Sotheby's, 13 July 1982, lot 162

LITERATURE

Foskett, 1964, p. 64

The sitter in this miniature has traditionally been identified as Lady Chambers. Once described by Samuel Johnson as 'exquisitely beautiful', she was the daughter of Joseph Wilton (1722-1803), the sculptor and a foundation member of the Royal Academy. In 1774 she married the barrister Robert Chambers, later Sir Robert, and moved to India, where her husband had been appointed to the post of second judge of Bengal. He was finally appointed Chief-Justice in 1791.

£ 6,000-8,000 € 7,000-9,300



75

LEWIS VASLET OF BATH

? circa 1750 - 1808 Bath

Portrait of a lady, 1791

Watercolour and bodycolour on ivory, gold and enamel hinged *fausse-montre* frame, Joshua Marston, London, 1791

71 by 56 mm.

PROVENANCE

Dr John Lumsden Propert (d. 1902), by 1897; sale, London, Christie's, 7 December 2004, lot 229

Joshua Marston registered his mark as a smallworker on 30 January 1790. His address was given as 8 Stewards Street Goswell Street, London.

• £ 1,500-2,000 € 1,750-2,350



76

WILLIAM WOOD

Suffolk 1769 - 1810 London

Portrait of Lavinia, Countess Spencer (1762-1831)

Watercolour and bodycolour on ivory, gold frame set with pearls, glazed hair reverse, later engraved inscription 65 by 55 mm.

PROVENANCE

Thomas Hugh Cobb (d. 1944); his executor's sale, London, Sotheby's, 12 October 1944, lot 61; sale, London, Sotheby's, 6 October 1980, lot 174

LITERATURE

Williamson, 1921, p. 290

This miniature is recorded in the artist's account book: 'no. 5229. Countess Spencer, in a fancy dress, a turban of white and gold, 5th size, about 27, finished 29th May, 1793, delivered 1 June, 5 guineas.'

The sitter was the eldest daughter of Charles Bingham, 1st Earl of Lucan. Her mother, Lady Lucan, was an accomplished artist who painted portrait miniatures, often copies of earlier works. In 1782 Lavinia married George Viscount Althorp, later 2nd Earl Spencer.

‡ • £ 3,000-5,000 € 3,500-5,800



77



78

78

JOHN SMART

London 1741 - 1811

Portrait of a young girl

Watercolour and bodycolour on ivory, gold frame, the reverse with glazed central hair reserve set with the initials: EC; signed and dated lower left: JS / 1789 / 1 65 by 52 mm.

PROVENANCE

Sale, Geneva, Christie's, 15 November 1983, lot 266

This engaging portrait of a child is notable in that Smart has depicted the sitter's hands, which is very unusual in his work.

‡ • £ 10,000-15,000 € 11,600-17,400



79

79

GEORGE ENGLEHEART

Kew 1750 - 1829 Blackheath

Portrait of John Fullerton-Elphinstone (1784-1854), when a child, *circa* 1795

Watercolour and bodycolour on ivory, gold frame, blue glass and hair reverse; signed with the artist's initial lower right: E 66 by 53 mm.

PROVENANCE

By family descent until; James, 18th Lord Elphinstone (d. 1994); his sale, London, Christie's, 11 May 1994, lot 83

‡ • £ 3,000-5,000 € 3,500-5,800

JOHN SMART

London 1741 - 1811

Portrait of Master Charles Kenworthy Smart (1787-1806)

Watercolour and bodycolour on ivory, gold frame with white and blue enamel border, the reverse with glazed central hair reserve set with initials C.K.S.; signed with the artist's initials lower left and dated: JS. / 1797
47 by 36 mm.

PROVENANCE

By descent to Hilda Owen, great grand-daughter of Robert Woolf, the artist's son-in-law; sale, London, Christie's, 27 March 1984, lot 238

LITERATURE

Foskett, 1964, p. 17

The sitter was born in India, the illegitimate son of John Smart's brother, Major Charles Smart. He was educated in England but returned to India, having joined the army in 1804.

† • £ 5,000-8,000 € 5,800-9,300



80

JOHN COX DILLMAN ENGLEHEART

Kew 1784 - 1862 Tunbridge Wells

Portrait of Lucy Dillman Engleheart, when a girl

Watercolour and bodycolour on ivory, gilt-metal frame
71 by 60 mm.

PROVENANCE

By family descent to Mr and Mrs W.A. Twiston Davies; sale, London, Sotheby's, 20 July 1981, lot 57

EXHIBITED

London, 1929, no. 203

LITERATURE

Probably Williamson & Engleheart, 1902, appendix III, 'August 1799: Lucy: copied from my uncle'

† • £ 1,800-2,200 € 2,100-2,550



81



82

82

OZIAS HUMPHRY, R.A.

Honiton, Devon 1742 - 1810 London

Portrait of Asaf-ud-Daula, Nawab Wazir of Oudh (1748-1797)

Watercolour and bodycolour on ivory, turned black lacquered wood frame;

signed and dated verso: *Asoph Ul Dowlah / Nabob Vizier, 1786. / painted from Nature / at Lucknow by Oz. Humphry / No. 7*

89 by 66 mm.

PROVENANCE

William Upcott Humphry (d. 1845), the artist's son; his executor's sale, London, Sotheby's, 27 June 1846, lot 403;

Charles Hampden Turner, Dorking; sale, London, Sotheby's, 4 December 1985, lot 213

LITERATURE

Williamson, 1918, pp. 226, 260, 275, no. 403

Asaf-ud-daula succeeded his father Shuja-ud-daula as Nawab Wazir of Oudh in 1775. He moved the court from Faizabad to Lucknow, where he proceeded to build numerous monuments in and around the city.

A contemporary observed of him, 'He is mild in manners, generous to extravagance, affably polite and engaging in his conduct; but he has not great mental powers, though his heart is good'. His reputation for lavish expenditure, combined with a noted penchant for all things British, encouraged artists, including Johan Zoffany and Ozias Humphry, to visit Lucknow and seek their fortune. While both artists produced work that was rapturously received by the Nawab Wazir, neither artist received more than a small fraction in settlement of their accounts. This failure was no doubt the result of a combination of misgovernment and a complicated web of debt, involving the overly influential begums of Oudh and the scheming forces of the East India Company.

The Nawab was bored with sitting for portraits and therefore arranged for Ozias Humphry and Charles Smith to paint him jointly on the 19th April 1786. The Nawab sat for the two artists for forty minutes 'without any apparent impatience'. They depicted him wearing a white muslin *jama* with a gold and brown striped cummerbund and a scarlet turban, as shown in this miniature.

Another version of this composition was sold at Sotheby's, London, 16 April 2018, lot 48.

‡ • £ 6,000-8,000 € 7,000-9,300



83 (Smaller than actual size)



84 ((Smaller than actual size)

83

SAMUEL ANDREWS

Ireland ? 1767 - 1807 Patna, India

Portrait of an officer of the Horse Guards of the Governor-General of Bengal, *circa* 1800

Watercolour and bodycolour on ivory, gilt-metal mount, black lacquered wood frame with Miers trade label 95 by 76 mm.

PROVENANCE

Mrs. A. von Zapp-Sidell Geiffert, Tarrytown, New York, by 1950;

Edward Grosvenor Paine (d. 1989), New Orleans; his sale, London, Christie's, 20 March 1989, lot 91

Andrews arrived in Calcutta in 1798. He received patronage from Richard, Marquess Wellesley, the Governor-General of Bengal from 1798 to 1805.

‡ • £ 4,000-6,000 € 4,650-7,000

84

SAMUEL ANDREWS

Ireland ? 1767 - 1807 Patna, India

Portrait of an officer of the Horse Guards of the Governor General of Bengal, *circa* 1800

Watercolour and bodycolour on ivory, gilt-metal mount, black lacquered wood frame with Miers trade label 95 by 76 mm.

PROVENANCE

Mrs. A. von Zapp-Sidell Geiffert, Tarrytown, New York, by 1950;

Edward Grosvenor Paine (1911-1989), New Orleans; his sale, London, Christie's, 12 October 1982, lot 54

‡ • £ 4,000-6,000 € 4,650-7,000



85

85

EDWARD NASH

London 1778 - 1821

Portrait of Mrs Charles Tucker, when a child, seated in the lap of an Indian servant, circa 1805

Watercolour and bodycolour on ivory, silver frame; reputedly inscribed on the reverse: *Mrs Charles Tucker, Mother of Francis India I.C.S.*
102 by 85 mm.

PROVENANCE

Edward Grosvenor Paine (1911-1989), New Orleans, by 1970;
his sale, London, Sotheby's, 22 June 1981, lot 169

‡ ♦ £ 2,000-3,000 € 2,350-3,500

EDWARD NASH

London 1778 - 1821

Portrait of Souda Buswaur Linda Rajah

Watercolour and bodycolour on ivory, gilt-metal frame, glazed reverse; inscribed and dated verso: *Souda / Buswaur / Linda / Rajah / 1807*
55 by 42 mm.

PROVENANCE

Sale, London, Sotheby's, 4 July 1983, lot 148

† • £ 2,500-3,500 € 2,900-4,100



86

EDWARD NASH

London 1778 - 1821

Portrait of a gentleman, *circa 1801*

Watercolour and bodycolour on ivory, gilt-metal mount 70 by 56 mm.

PROVENANCE

Sale, London, Sotheby's, 10 March 1994, lot 10

Nash arrived in Bombay in May 1801, this portrait would appear to have been painted shortly after. He remained in India until February 1810, having enjoyed considerable success.

† • £ 2,000-3,000 € 2,350-3,500



87

FRENCH SCHOOL, CIRCA 1800

Portrait of a gentleman, *circa* 1800

Watercolour and bodycolour on ivory, gilt-metal mount, black lacquered frame
48 mm. Diam.

PROVENANCE

Sale, London, Christie's, 11 May 1994, lot 63

LITERATURE

Friesen (ed.), 2001, p. 431, fig. 385

The sitter wears the ribbon and medal of the Masonic Order of the Red Cross. The backing paper is inscribed with a dedication to E.H. Crouch, written by H.S. Hall and dated 1919, stating the sitter is his grandfather, Henry Sanderson Hall, who died aged 92 in 1909. Despite this information the portrait would appear to have been painted at the very beginning of the 19th century.

‡ • £ 1,000-1,500 € 1,200-1,750



88

FRENCH SCHOOL, CIRCA 1805

Portrait of a girl with her nurse

Watercolour and bodycolour ivory, silver frame
64 mm. Diam.

PROVENANCE

Edward Grosvenor Paine (d. 1989), New Orleans; his executor's sale, London, Christie's, 15 October 1996, lot 70

LITERATURE

Friesen (ed.), 2001, p. 431, fig. 385

‡ • £ 1,000-1,500 € 1,200-1,750



89



90

90

FRANÇOIS FERRIÈRE

Geneva 1752 - 1839 Morges

Portrait of Frederick Howard, 5th Earl of Carlisle (1748-1825)

Watercolour and bodycolour on ivory, gilt-metal mount, black lacquered frame;
signed and dated centre right: *F. Ferrière / pt. 1795*
87 by 70 mm.

PROVENANCE

By family descent to Major R.C.A. Sloane Stanley, until 1955;
sale, Geneva, Christie's, 15 May 1990, lot 329

The sitter was the son of Henry Howard, 4th Earl of Carlisle, and his second wife Isabella Byron, the great-aunt of Lord Byron, the poet. He entered the House of the Lords in 1770 and in the same year married Margaret Caroline (d. 1824), daughter of Granville Leveson-Gower, 1st Marquess of Stafford. In 1780 he was appointed viceroy of Ireland.

A great patron of the arts, he was part of the consortium who – after the French revolution – acquired the Orleans Collection of paintings, which was later housed at his family's seat, Castle Howard.

‡ • £ 5,000-8,000 € 5,800-9,300

JOSEPH SAUNDERS

Fl. London 1772 - 1808

Portrait of Catherine Helm, *circa 1785*

Watercolour and bodycolour on ivory, gilt-metal frame;
signed centre left: *JS.*;
inscribed on backing paper verso: *Joseph Saun... / Great Maddox / Hanover Sqre [sic]*
71 mm. Diam.

PROVENANCE

Leo R. Schidlof (d. 1966), London, by 1956;
by family descent;
with Gertrud Rudigier, Munich;
Felicitas Keil;
sale, London, Sotheby's, 10 June 1993, lot 269

EXHIBITED

Geneva, 1956, no. 393;
Vienna, 1965, no. 326

LITERATURE

Schidlof, 1964, vol. II, p. 735, p. 1059, vol. III, p. 1048, pl. 512;
Foskett, 1972, vol. I, p. 493;
Foskett, 1987, p. 638

‡ • £ 1,500-2,000 € 1,750-2,350



91

JEAN BAPTISTE JACQUES AUGUSTIN

Saint-Dié 1759 - 1832 Paris

Portrait of a lady

Watercolour and bodycolour on ivory, gold mount set with diamonds;
dated lower right: 1795
80 mm. Diam.

PROVENANCE

John Pierpont Morgan (d. 1913), New York;
sale, London, Christie's, 24 June 1935, lot 660;
sale, London, Sotheby's, 21 March 1966, lot 151;
with D.S. Lavender, London;
with Edwin Bucher, Trogen, by 1981

LITERATURE

Williamson, 1906-08, vol. IV, no. 575 (as by Villiers);
Friesen (ed.), 2001, p. 397, no. 24;
Garnier-Pelle *et al.*, 2007, p. 234;
Pappe, 2015, p. 263, no. 277, illust.

For this portrait of an unknown lady, Augustin has followed closely the composition used by Élisabeth Louise Vigée Le Brun for her portrait of Marie Gabrielle de Sinéty, Duchesse de Gramont-Caderousse, which was exhibited at the Paris Salon in 1784. A signed variant copy by Augustin of the Vigée Le Brun is in the Musée Condé, Chantilly (inv. no. OA1358).

‡ • £ 4,000-6,000 € 4,650-7,000



92

FRENCH SCHOOL, CIRCA 1785

Portrait of a young boy playing a violin

Watercolour and bodycolour on ivory, gilt-metal mount, ormolu frame with ribbon-tie surmount
54 mm. Diam.

PROVENANCE

Sale, Geneva, Sotheby's, 12 May 1988, lot 207

LITERATURE

Friesen (ed.), 2001, p. 430, no. 372

‡ • £ 2,500-3,500 € 2,900-4,100



93

JOSEPH BOZE

Martigues 1745 - 1826 Paris

Portrait of Charles-Ferdinand d'Artois, Duc de Berry (1778-1820), circa 1785

Watercolour and bodycolour on ivory, gilt-metal frame, with scroll surmount
71 by 55 mm.

PROVENANCE

Marie-Caroline, Duchesse de Berry (d. 1870), wife of the sitter, Frohsdorf Castle, Austria;
David David-Weill (d. 1952), inv. no. 636, by 1936;
with Wildenstein, Paris;
Sir Charles Clore (d. 1979), London;
his executor's sale, London, Sotheby's, 17 March 1986, lot 15

EXHIBITED

London, 1961, no. 20;
Martigues, 2004-2005, p. 117, no. 32

LITERATURE

Gillet, Jeannerat & Clouzot, 1957, no. 20, pp.50-51, illust.;
Jean-Richard, 1994, p. 61;
Friesen (ed.), 2001, p. 401, no. 68;
Fabre, 2004, no. 32, p. 117;
Jeffares, 2006, p. 75;
Lemoine-Bouchard, 2008, p. 125

‡ • £ 1,200-1,800 € 1,400-2,100



94

ANTOINE VESTIER

Avallon 1740 - 1824 Paris

Portrait of Marie de Thiézac, née Martel de Gaillon

Watercolour and bodycolour on ivory, inset on the lid of a gold-mounted *poudre-d'écaille* box with tortoiseshell lining, Paris 1780-81; signed and dated lower right: *Vestier fec 1781* 43 by 35 mm.

PROVENANCE

Edouard Warneck, Paris; his sale, Vienna, Leo Schidlof's Auction House, 19 November 1924, lot 122; Plantevigne, Paris, by 1956; sale, Versailles, Trianon-Palace, 1 June 1972, lot 179; sale, Geneva, Sotheby's, 6 May 1981, lot 38

EXHIBITED

Vienna, 1924, no. 914; Geneva, 1956, no. 450

LITERATURE

Schidlof, 1964, vol. II, pp. 865-866; Sueur, 1974, p. 27, 119, no. 47; Passez, 1989, pp. 276-278, p. 278, no. 179, illust.

‡ • £ 2,000-3,000 € 2,350-3,500



95



96

ATTRIBUTED TO PIERRE ADOLPHE HALL

Boras 1739 - 1793 Liège

Portrait of a young boy, circa 1780

Watercolour and bodycolour on ivory, gilt-metal mount, silver-gilt frame 64 by 56 mm.

PROVENANCE

Ashcroft Collection; sale, London, Sotheby's, 7 May 1946, lot 70 (as "in the style of Jean Honoré Fragonard"); with S. J. Phillips, London; Elizabeth Parke Firestone (d. 1990), Newport Rhode Island; sale, London, Christie's, 8 December 1982, lot 194 (as "School of Hall")

EXHIBITED

London, Victoria & Albert Museum, on loan from the Ashcroft Collection (1924-1939)

‡ • £ 2,000-3,000 € 2,350-3,500



97 (Smaller than actual size)



98 (Smaller than actual size)

97

PIERRE ADOLPHE HALL

Boras 1739 - 1793 Liège

Portrait of a young lady, *circa* 1785

Watercolour and bodycolour on ivory, ormolu frame
79 by 64 mm.

PROVENANCE

Leo R. Schidlof (d. 1966), London, by 1956;
by descent until;
sale, Geneva, Christie's, 16 May 1995, lot 166

EXHIBITED

Geneva, 1956, no. 193, pl. 13;
Vienna, 1965, no. 188

LITERATURE

Schidlof, 1964, vol. I, p. 339, vol. II, p. 988, no. 437, vol. III,
pl. 261, no. 510;
De Plinval de Guillebon, 2000, no. 102, p. 119, illust.

‡ • £ 6,000-8,000 € 7,000-9,300

98

PIERRE ADOLPHE HALL

Boras 1739 - 1793 Liège

Portrait of a lady

Watercolour and bodycolour on ivory, gold and silver
frame;

signed centre right: *hall / 1780*

70 by 60 mm.

PROVENANCE

David David-Weill (d. 1952), inv. no. 520, by 1936;
with Wildenstein, Paris;
Sir Charles Clore (d. 1979), London;
his executor's sale, London, Sotheby's, 17 March 1986,
lot 97

EXHIBITED

London, 1961, no. 82

LITERATURE

Gillet, Jeannerat & Clouzot, 1957, no. 82, p. 542, p. 153,
illust.;

Jean-Richard, 1994, pp. 174-175;

De Plinval de Guillebon, 2000, p. 126, no. 153a

An unsigned variant of this miniature is in the Louvre,
Paris (inv. M1816).

‡ • £ 2,500-3,500 € 2,900-4,100



99

99

JEAN BAPTISTE WEYLER

Strasburg 1747 - 1791 Paris

Portrait of a gentleman, traditionally identified as the Comte d'Angivillier, *circa* 1785

Watercolour and bodycolour on ivory, gilt-metal mount; signed lower right: *Weyler ptre. Du Roy* 60 mm. Diam.

PROVENANCE

Ernst Holzscheiter (1878-1962), Meilen, by 1955; sale, London, Sotheby's, 9 June 1986, lot 60

EXHIBITED

Zurich, 1955, no. 388 (as a Portrait of the Comte d'Angivillier); Geneva, 1956, no. 462

LITERATURE

Schidlof, 1964, vol. II, p. 898;
Lemoine-Bouchard, 2008, p. 539

‡ • £ 2,000-3,000 € 2,350-3,500



100

100

GEORGES NICOLAS TOUSSAINT AUGUSTIN, CALLED AUGUSTIN DUBOURG

Saint-Dié 1750 - after 1800

Portrait of Étienne-François, Marquis D'Aligre (1726-1798)

Watercolour and bodycolour on ivory, gilt-metal mount, set in the lid of a tortoiseshell box; signed, inscribed and dated lower left: *M. Venloo fecit / A. tin Dubourg pinxit. / 1789 / Roüen* 68 mm. Diam.

PROVENANCE

Félix Panhard (d. 1894), Paris; by descent until; sale, Paris, Palais Galliera, 5 December 1975, lot 44; sale, Geneva, Sotheby's, 17 May 1984, lot 95

LITERATURE

Friesen (ed.), 2001, p. 406, no. 121;
Lemoine-Bouchard, 2008, p. 205;
Pappe, 2015, pp. 109, 124, no. 445

The sitter descended from an ancient and illustrious family. He held a number of important positions at court including that of *président à mortier au Parlement de Paris* and later *premier président du parlement*. He amassed a great fortune but he was forced in to exile with his family by the revolution, living firstly in England and then in Brunswick. He never returned to France.

‡ • £ 1,200-1,800 € 1,400-2,100



101

101

JACQUES ANTOINE MARIE LEMOINE

Rouen 1751 - 1824 Paris

Portrait of a lady

Watercolour and bodycolour on ivory, gilt-metal mount; signed and dated centre left: *LEMOINE / 1789* 71 mm. Diam.

PROVENANCE

Sale, Geneva, Sotheby's, 11 November 1981, lot 264; with Edwin Bucher, Trogen, 1994

LITERATURE

Jeffares, 1999, p. 109, no. 90, illust.; Friesen (ed.), 2001, p. 417, no. 231; Lemoine-Bouchard, 2008, p. 347

‡ • £ 4,000-6,000 € 4,650-7,000



102

102

ATTRIBUTED TO GEORGES NICOLAS TOUSSAINT AUGUSTIN, CALLED AUGUSTIN DUBOURG

Saint-Dié 1750 - after 1800

Portrait of a lady, circa 1790

Watercolour and bodycolour on ivory, gilt-metal mount 78 mm. Diam.

PROVENANCE

David David-Weill (d. 1952), until 1936; with Wildenstein, Paris; Sir Charles Clore (d. 1979), London; his executor's sale, London, Sotheby's, London, 17 March 1986, lot 45 (as by Augustin Dubourg)

EXHIBITED

London, 1961, lot 229

LITERATURE

Gillet, Jeannerat & Clouzot, 1957, no. 229, p. 342, p. 343, illust.; Friesen (ed.), 2001, p. 430, no. 375

‡ • £ 2,000-3,000 € 2,350-3,500



103

103

*** COMTÉ

Fl. 1780-1790

Portrait of Sophie Brossin de Saint-Didier, née de Parseval (1762-1857), with her child, circa 1788

Watercolour and bodycolour on ivory, set in the lid of a gold mounted tortoiseshell snuff box, the glazed base with hair locks, Paris 1788; signed centre right: *Comté* 73 mm. Diam.

PROVENANCE

Sale, Dijon, Hôtel des Ventes de Dijon, 24 June 1990, lot 83; with Edwin Bucher, Trogen, by 1991

‡ • £ 1,000-1,500 € 1,200-1,750



104

104

JACQUES LE BRUN

Fl. 1787 - 1812

Portrait of an artist

Watercolour and bodycolour on ivory, two-coloured gold mount; signed and dated centre left: *le brun / 1787* 76 mm. Diam.

PROVENANCE

Sale, London, Christie's, 14 October 1975, lot 107; sale, Geneva, Sotheby's, 17 May 1984, lot 97

LITERATURE

Friesen (ed.), 2001, p. 416, no. 219

‡ • £ 1,200-1,800 € 1,400-2,100



105

105

PIERRE ROUVIER

Aix after 1742 - after 1815

Portrait of a huntsmen

Watercolour and bodycolour on ivory, set in the lid of an ivory snuff-box with gold mounts, the glazed base with hair decoration;
signed and dated lower centre: *Rouvier. / 1784*
63 mm. Diam.

PROVENANCE

Sale, Zurich, Galerie Koller, 31 October 1979, lot 1723

LITERATURE

Friesen (ed.), 2001, p. 423, illust.

‡ • £ 1,200-1,800 € 1,400-2,100



106

106

FRANÇOIS DUMONT

Lunéville 1751 - 1831 Paris

Portrait of a lady, circa 1790

Watercolour and bodycolour on ivory, chased gold mount, silver case, glazed reverse;
signed lower right: *Dumont*
58 mm. Diam.

PROVENANCE

B. Prins;

sale, Amsterdam, S.J. Mak van Waay, 4 June 1935, lot 351;

The Ponche Collection;

sale, Luzern, Galerie Fischer, 7 September 1935, lot 1693; Ernst Holzscheiter, Milan (d. 1962);

sale, London, Sotheby's, 9 June 1986, lot 55

LITERATURE

Friesen (ed.), 2001, p. 407, no. 133

‡ • £ 2,500-3,500 € 2,900-4,100



107

107

FRANÇOIS DUMONT

Lunéville 1751 - 1831 Paris

Portrait of a lady, *circa 1795*

Watercolour and bodycolour on ivory, gilt-metal frame
61 mm. Diam.

PROVENANCE

Herta Schidlof, London;
Edward Grosvenor Paine (d. 1989), New Orleans;
his executor's sale, London, Christie's, 15 October 1996,
lot 27

† • £ 2,500-3,500 € 2,900-4,100

108

PIERRE ADOLPHE HALL

Boras 1739 - 1793 Liège

Portrait of a young lady, *circa 1780*

Enamel on copper, gilt-metal frame with enamel border,
later inset in a gold-mounted tortoiseshell box, Jean-
François Hamel, Paris, 1782-83
43 by 35 mm.

PROVENANCE

Sale, Geneva, Sotheby's, 12 November 1980, lot 97

† • £ 3,000-5,000 € 3,500-5,800



108



109

109

JEAN BAPTISTE WEYLER

Strasbourg 1747 - 1791 Paris

Portrait of Benjamin Franklin (1706-1790),
circa 1790

Enamel, rectangular gilt-wood and gesso frame
90 by 70 mm.

PROVENANCE

Castle Vaux-sur-Seine, France;
sale, Geneva, Christie's, 15 May 1990, lot 251

LITERATURE

Jean-Richard, 1994, p. 339, no. 636;
Du Pasquier, 1995-1996, p. 292;
Coffin & Hofstetter, 2000, p. 112, no. 60

‡ £ 3,000-5,000 € 3,500-5,800



110 (Smaller than actual size)

110

PETER BALTHASAR MURALT

Zurich 1746 - 1814 Basle

Portrait of Mademoiselle de Marcieux of Grenoble

Watercolour and bodycolour on ivory, gilt-wood frame; inscribed on the reverse: *peint en 1790 à Grenoble / par B. Muralt*
96 by 70 mm.

PROVENANCE

Sale, Geneva, Sotheby's, 11 November 1981, lot 282

‡ • £ 2,000-3,000 € 2,350-3,500



111 (Smaller than actual size)

111

GERMAN SCHOOL, CIRCA 1795

Portrait of a lady wearing a white dress and playing a harp

Watercolour and bodycolour on ivory, gilt-metal frame
177 by 121 mm.

PROVENANCE

David David-Weill (d. 1952), inv. no. 364, until 1936; with Wildenstein, Paris; Sir Charles Clore (d. 1979), London; his executor's sale, London, Sotheby's, 17 March 1986, lot 44

EXHIBITED

London, 1961, no. 240

LITERATURE

Gillet, Jeannerat & Clouzot, 1957, no. 340, pp. 350-351, illust.; Friesen (ed.), 2001, p. 431, no. 382

‡ • £ 2,000-3,000 € 2,350-3,500



112

112

HEINRICH FRIEDRICH FÜGER

Heilbronn 1751 - 1818 Vienna

Portrait of three ladies

Watercolour and bodycolour on ivory, silver-gilt frame;
signed and dated lower left: *Füger / 1791*
114 mm. Diam.

PROVENANCE

With Wildenstein, by 1912;
with Galerie Rosenaum, Berlin & Frankfurt, by 1928;
Leo R. Schidlof (d. 1966), London, by 1956;
by descent until;
sale, Geneva, Christie's, November 1994, lot 148

EXHIBITED

Geneva, 1956, no. 169;
Vienna, 1965, no. 153

LITERATURE

Mauclair, 1912, p. 20, illust.;
Schidlof, 1964, vol. II, p. 979, no. 437, vol. III, no 437,
illust.;
Geismeyer & Burock, 1986, p. 80;
Keil, 2009, p. 277, no. 246, illust.;
Michaelis, 2012

‡ • £ 4,000-6,000 € 4,650-7,000



113

113

HEINRICH FRIEDRICH FÜGER

Heilbronn 1751 - 1818 Vienna

Portrait of Archduchess Marie Clémentine of Austria, later Crown Princess of Naples (1777-1801), *circa* 1795

Watercolour and bodycolour on ivory, silver-gilt openwork frame, inlaid with glass pastes
62 mm. Diam.

PROVENANCE

Princess Mathilde of Saxony (d. 1933), by 1909;
Ernst Holzscheiter (d. 1962);
sale, London, Sotheby's, 9 June 1986, lot 18

EXHIBITED

Brussels, 1912, no. 768 (lent by Princess Mathilde of Saxony);
Vienna, 1965, no. 162

LITERATURE

Lemberger, 1909, no. 173, p. 349, pl. XLIV, illust.;
L'Exposition de la miniature à Bruxelles en 1912, exhib. cat., Brussels/Paris 1913, pl. XLVIII, no. 215, illust.;
Gillet, Jeannerat & Clouzot, 1957, p. 114;
Keil, 2009, p. 307, no. 339, illust.

Marie Clémentine (1771-1801) was the daughter of the Holy Roman Emperor Léopold II. In 1797 she married her first cousin Francesco, Crown Prince of Naples and Sicily, later Francesco I, King of the Kingdom of the Two Sicilies. Their only child, Maria-Carolina, married Charles Ferdinand, Duc de Berry.

‡ • £ 8,000-12,000 € 9,300-13,900



114 (Smaller than actual size)

114

JOSEF MARIA GRASSI

Vienna circa 1758 - 1838 Dresden

Portrait of a lady, *circa* 1790

Watercolour and bodycolour on ivory, gilt-metal frame with white enamel border
59 mm. Diam.

PROVENANCE

Leo R. Schidlof (d. 1966), Vienna, by 1924;
sale, Munich, Hugo Helbing, 1-2 December 1932, lot 303;
sale, Hamburg, Galerie Dr. Phil. Hans Rudolph, Hotel Atlantic, 28-29 September 1950, lot 167;
with Gertrud Rudigier, Munich;
with Edwin Bucher, Trogen, 1988

EXHIBITED

Vienna, 1924, no. 405

LITERATURE

Schidlof, 1964, vol. I, p. 319;
Fuchs, 1981, vol. I, p. 74;
Hofstetter, 2015, p. 296, illust.

‡ • £ 2,500-3,500 € 2,900-4,100



115

115

LOUIS MARIE SICARDI

Avignon 1746 - 1825 Paris

Portrait of a lady, traditionally identified as Mary, Countess of Cork, née Boyle

Watercolour and bodycolour on ivory, gilt-metal frame,
with blue enamel border;
signed and dated lower right: *Sicardi / 1789*
65 mm. Diam.

PROVENANCE

Philip, 1st Baron Weardale (1847-1923);
by descent to his wife, Alexandra, Countess of Weardale
(d. 1934);
sale, London, Sotheby's, 13 May 1925, lot 81;
with Edwin Bucher, by *circa* 1975

LITERATURE

Friesen (ed.), 2001, p. 426, no. 328

‡ • £ 3,000-5,000 € 3,500-5,800



116

116

LOUIS MARIE SICARDI

Avignon 1746 - 1825 Paris

Portrait of a lady

Watercolour and bodycolour on ivory, gilt-metal frame;
signed and dated lower left: *Sicardi / 1789*
83mm Diam.

PROVENANCE

David, 5th Lord Westbury (d. 2001);
sale, Geneva, Christie's, 18 May 1994, lot 412

LITERATURE

Friesen (ed.), 2001, p. 426, no. 329;
Lauraine, 2005, p. 125, no. 138;
Du Pasquier, 2010, p. 121, illust.

‡ • £ 5,000-7,000 € 5,800-8,200



117

117

ATTRIBUTED TO JOSEPH KREUTZINGER

Vienna 1757 - 1829

Portrait of a gentleman, *circa 1790*

Watercolour and bodycolour on ivory, gold frame with ribbon tie surmount and decorated with faceted steel beads, glazed reverse; inscribed verso: *Casanova.....*
72 by 57 mm.

PROVENANCE

Sale, London, Christie's, 29 November 1977, lot 105 (as Perhaps by Füger);
Korte Collection, Hanover;
sale, Geneva, Sotheby's, 21 May 1992, lot 23 (as Füger)

† • £ 2,000-3,000 € 2,350-3,500

118

JOSEF MARIA GRASSI

Vienna circa 1758 - 1838 Dresden

Portrait of a lady, traditionally identified as Mrs Lampi

Watercolour and bodycolour on ivory, silver-gilt frame with outer silver open-work decorations set with diamonds
98 by 72 mm.

PROVENANCE

Michel Heine, Paris;
John Pierpont Morgan (d. 1913), New York;
sale, London, Christie's, 24-27 June 1935, lot 594 (as by Lampi);
sale, Geneva, Sotheby's, 7 May 1982, lot 328

LITERATURE

Williamson, 1906-1908, vol. IV, no. 622 (as by Lampi);
Mauclair, 1913, pp. 106, 126, illust.;
Rosati, 1925;
Nimmergut/Wager, 1982, p. 55;
Un ritrattista nell'Europa delle corti: Giovanni Battista Lampi 1751-1830, 2001, p. 138

This miniature has traditionally been identified as depicting Anna Maria Franchi (1749-1795), who in 1772 married the artist Johann Baptist Lampi. We are grateful to Neil Jeffares for his help when cataloguing this lot.

† • £ 3,000-5,000 € 3,500-5,800



118

WALENTY SLIVIEKI

Poland circa 1765 - 1857 Warsaw

Portrait of Prince Czartoryski, *circa 1790*

Watercolour and bodycolour on ivory, gilt-metal mount, with white enamel beading; signed lower left: *p. Slivicki* 72 by 60 mm.

PROVENANCE

Maxime Hébert (d. 1945), Paris;
Leo R. Schidlof (d. 1966), London;
by descent until;
sale, London, Christie's, 3 March 1993, lot 77

LITERATURE

Schidlof, 1964, vol. II, pp. 780, 1065, p. 540, no. 1098

The sitter is wearing the sash and star of the Russian order of St Anne (1st class) and the badge of the Order of St. George (3rd class).

‡ • £ 2,000-3,000 € 2,350-3,500



119

HEINRICH FRIEDRICH FÜGER

Heilbronn 1751 - 1818 Vienna

Portrait of a gentleman, traditionally identified as Count Wilczek, *circa 1795*

Watercolour and bodycolour on ivory, ormolu frame 73 mm. Diam.

PROVENANCE

Leo R. Schidlof (d. 1966), London, by 1956;
by family descent until;
sale, Geneva, Christie's, 25 May 1993, lot 177

EXHIBITED

Geneva, 1956, no. 167;
Vienna, 1965, no. 144

LITERATURE

Keil, 2009, p. 303, no. 328, illust.

‡ • £ 5,000-8,000 € 5,800-9,300



120



121

121

LOUIS LIÉ PÉRIN-SALBREUX

Rheims 1753 - 1817

Portrait of a lady, *circa* 1790

Watercolour and bodycolour on ivory, chased gold mount
63 mm. Diam.

PROVENANCE

Sale, London, Christie's, 7 December 2004, lot 319

• £ 2,000-3,000 € 2,350-3,500



122

122

LOUIS LIÉ PÉRIN-SALBREUX

Rheims 1753 - 1817

Portrait of a mother and child, traditionally identified as Madame de Vienne, *circa* 1795

Watercolour and bodycolour on ivory, gilt-metal frame;
signed lower right: *L. perin*
64 mm. Diam.

PROVENANCE

C.B. Carruthers, by 1862;
H. Farquhar, by 1878;
sale, Zurich, Sotheby's, 6 May 1980, lot 222

EXHIBITED

London, 1862, no. 2131;
London, 1865, no. 223;
Nottingham, 1878, Case VI, p. 100, no. 83

LITERATURE

Friesen (ed.), 2001, p. 241, no. 277, illust.

‡ • £ 2,000-4,000 € 2,350-4,650

123

MARIE GABRIELLE CAPET

1761 - 1818

Portrait of a gentleman, *circa 1790*

Watercolour and bodycolour on ivory, gilt-metal frame;
signed lower right: *M. Capet*
67 mm. Diam.

PROVENANCE

H.L. Sternberg;
sale, London, Sotheby's, 1928;
with S.J. Phillips, London;
sale, London, Christie's, 7 December 2004, lot 318

LITERATURE

Doria, 1921, no. 54, fig. 36, illust.

• £ 3,000-5,000 € 3,500-5,800



123

124

JOSEPH MARIE BOUTON

Cadix 1768 - 1823 Chartres

Portrait of a brother and sister, *circa 1795*

Watercolour and bodycolour on ivory, gilt-metal mount;
signed lower centre: *Bouton*
77 mm. Diam.

PROVENANCE

Édouard Gélis (d. 1955), Paris;
David David-Weill (d. 1952), inv. no. 3174, until 1936;
with Wildenstein, Paris;
Sir Charles Clore (d. 1979), London;
his executor's sale, London, Sotheby's, 17 March 1986,
lot 19

EXHIBITED

London, 1961, no. 19

LITERATURE

Gillet, Jeannerat & Clouzot, 1957, pp. 48-49, no. 19, illust.;
Martin-Bouton and Mesuret, 1960, p. 30, no. LXIV;
Bouton-Martin, 1962, p. 245 (as '*les enfants de Mme de Polignac*');
Benson, 1986, pp. 38-39, illust.;
Friesen (ed.), 2001, pp. 399-400, no. 58;
Lemoine-Bouchard, 2008, p. 122

‡ • £ 3,000-5,000 € 3,500-5,800



124

125

JEAN PIERRE THIBOUST

Paris 1763 - 1824

Portrait of a mother and child

Watercolour and bodycolour on ivory, gilt-metal frame;
signed and dated lower right: *Thiboust / 1798*
73 mm. Diam.

PROVENANCE

Maxime Hébert (1853-1945), Paris;
with Leo R. Schidlof (1886-1966), by 1957;
sale, London, Sotheby's, 11 March 1985, lot 158

LITERATURE

Friesen (ed.), 2001, p. 428, no. 356

‡ • £ 2,000-3,000 € 2,350-3,500



125 (Smaller than actual size)

126

JEAN ANTOINE LAURENT

Baccarat 1763 - 1832 Epinal

Portrait of a lady

Watercolour and bodycolour on ivory, gold frame;
signed and dated lower left: *Laurent / 1798*
70 mm. Diam.

PROVENANCE

David David-Weill (d. 1952), by 1906;
with Wildenstein, Paris;
Sir Charles Clore (d. 1979), London;
his executor's sale, London, Sotheby's, 10 November
1986, lot 21

EXHIBITED

Paris, 1906, second supplement, no. 44 (lent by David
David-Weill);
London, 1961, no. 127

LITERATURE

Lemoisne, 1906, pp. 19, 21, illust.;
Bouchot, 1907, pp. 186, 190, illust.;
Bouchot, 1910, p. 249;
De Bourgoing, 1928, pl. 81;
Gillet, Jeannerat & Clouzot, 1957, no. 127, pp. 214-215,
illust.;
Schidlof, 1964, vol. I, p. 485;
Friesen (ed.), 2001, p. 415, no. 214

‡ • £ 2,000-3,000 € 2,350-3,500



126

127

FRANÇOIS ANTOINE ROMANY

Portrait of two sisters, *circa* 1795

Watercolour and bodycolour on ivory, ormolu frame;
bears signature: *Hall*
105 mm. Diam.

PROVENANCE

Sale, Luzern, Galerie Fischer, 7 September 1935, lot 1783;
Ernst Holzscheiter, Meilen, by 1956,
sale, London, Sotheby's, London, 9 June 1986, lot 40

EXHIBITED

Geneva, 1956, no. 380 (lent by Ernst Holzscheiter)

LITERATURE

Schidlof, 1964, vol. II, pp. 709, 1054, plate 495, no. 1013;
Friesen (ed.), 2001, p. 423, no. 294

‡ • £ 2,000-3,000 € 2,350-3,500



127 (Smaller than actual size)

128

LOUIS LIÉ PÉRIN SALBREUX

Rheims 1753 - 1817

Portrait of Adélaïde Roslin, née Abraham de Tours (b. 1773) and her eldest son, Abraham (1794-1870), *circa* 1795

Watercolour and bodycolour on ivory, gilt-metal frame
with blue enamel border;
signed lower right: *Perin*
87 by 76 mm.

PROVENANCE

By descent until;
Louise-Charlotte Roslin, née Langlumé de Courtil (1811-
1890);
her executor's sale, Ecouen, Maître Quériot, 8 June 1890,
lot 13;
sale, London, Christie's, 15 October 1996, lot 202

LITERATURE

Lundberg, 1957, vol. I, p. 297, vol. II, p. 106, note 615,
illust.;
Friesen (ed.), 2001, p. 421, no. 275;
Hofstetter, 2015, p. 332

Adélaïde Abraham de Tours married the eldest son and
namesake of the Swedish painter Alexander Roslin (1718-
1793). It was Alexander Roslin, senior, who encouraged
Périn Salbreux to specialise in painting portrait
miniatures after they had met in Paris and become
friends.

‡ • £ 3,000-5,000 € 3,500-5,800



128



129

129

EMMANUEL-FÉLICITÉ-MALO DE LA SELLE, CHEVALIER DE CHATEAUBOURG

Nantes circa 1765 - after 1837

Portrait of Louise Landgravine of Hesse- Darmstadt (1761-1829)

Watercolour and bodycolour on ivory, gilt-metal frame;
signed and dated lower left: *Le chr De / ch...g. / 1797*
81 by 68 mm.

PROVENANCE

Sale, London, Christie's, 7 December 2004, lot 299

The sitter was a daughter of Prince George William of Hesse-Darmstadt (1722–1782) and Countess Maria Louise Albertine of Leiningen-Dagsburg-Falkenburg (1729–1818). In 1770 she accompanied Marie-Antoinette to France, and although she returned to Hesse, she kept in contact with the French Queen until 1792. In 1777 she married Louis I of Hesse-Darmstadt (1753–1830). Her husband ruled Hesse-Darmstadt from 1790 as Landgrave Louis X and from 1806 as Ludwig I, Grand Duke of Hesse and the Rhine.

• £ 2,500-3,500 € 2,900-4,100



130

130

JEAN-BAPTISTE ISABEY

Nancy 1767 - 1855 Paris

Portrait of a lady, *circa* 1795

Watercolour and bodycolour on ivory, gilt-metal mount;
signed lower right: *Isabey*
75 mm. Diam.

PROVENANCE

Sale, Geneva, Sotheby's, 17 May 1984, lot 100

LITERATURE

Friesen (ed.), 2001, p. 412, no. 181

‡ • £ 2,000-3,000 € 2,350-3,500



131

131

PIERRE LOUIS BOUVIER

Geneva 1766 - 1836

Portrait of an officer

Watercolour and bodycolour on ivory, gilt-metal frame; signed and dated centre right: *P.L. Bouvier 1793*; 52 mm. Diam.

PROVENANCE

Sale, Geneva, Christie's, 21 November 1979, lot 336

EXHIBITED

Lausanne, 1999-2000, no. 95

LITERATURE

Friesen (ed.), 2001, p. 400, no. 60

‡ • £ 2,000-3,000 € 2,350-3,500



132

132

JEAN-BAPTISTE ISABEY

Nancy 1767 - 1855 Paris

Portrait of a gentleman, circa 1795

Watercolour and bodycolour on ivory, blackened metal mount with iron beaded boarder; signed centre left: *Isabey*; 64 mm. Diam.

PROVENANCE

David David-Weill (d. 1952), until 1936; with Wildenstein, Paris; Sir Charles Clore (d. 1979), London; his executor's sale, London, Sotheby's, 17 March 1986, lot 112

EXHIBITED

London, 1961, no. 105

LITERATURE

Gillet, Jeannerat & Clouzot, 1957, pp. 180-181, no. 105, illust.; Friesen (ed.), 2001, p. 411, no. 179

‡ • £ 3,000-4,000 € 3,500-4,650



133 (Smaller than actual size)

133

JEAN ANTOINE LAURENT

Baccarat 1763 - 1832 Epinal

Portrait of a lady holding a sheet of music,
circa 1800

Watercolour and bodycolour on ivory, gilt-metal mount,
gilt-wood frame;

signed lower right: *Laurent*

78 mm. Diam.

PROVENANCE

Sale, Geneva, Christie's, 18 May, 1994, lot 423

LITERATURE

Friesen (ed.), 2001, p. 415, no. 215

‡ • £ 2,000-3,000 € 2,350-3,500



134 (Smaller than actual size)

134

JOSEPH MARIE BOUTON

Cadix 1768 - 1823 Chartres

Portrait of a pastry cook, *circa 1795*

Watercolour and bodycolour on ivory, ormolu frame;

signed upper left: *Bouton*

80 mm. Diam.

PROVENANCE

With Edwin Bucher, Trogen, by 1985

LITERATURE

Friesen (ed.), p. 399, no. 56

‡ • £ 2,500-3,500 € 2,900-4,100



135 (Smaller than actual size)

135

ÉTIENNE CHARLES LEGUAY

Sevres 1762 - 1846 Paris

Portrait of a lady, *circa* 1800

Watercolour and bodycolour on ivory, gilt-metal frame, decorated with enamel beading; signed lower right: *E.C. Le Guay*. 90 mm. Diam.

PROVENANCE

Sale, Geneva, Christie's, 16 Novemeber 1993, lot 182

LITERATURE

Friesen (ed.), 2001, p. 417, no. 230

‡ • £ 4,000-6,000 € 4,650-7,000



136 (Smaller than actual size)

136

CHARLES HÉNARD

Bourg-en-Bresse *circa* 1757 - after 1808

Portrait of a lady, *circa* 1795

Watercolour and bodycolour on ivory, ormolu frame 134 by 101 mm.

PROVENANCE

Consul Eugen Gutmann (d. 1925), Berlin, by 1906; sale, Geneva, Sotheby's, 12 November 1980, lot 223

EXHIBITED

Berlin, 1906, no. 296

LITERATURE

Von Falke (ed.), 1912, p. 97, no. 307, pl. 71; Friesen (ed.), 2001, p. 410, no. 165

‡ • £ 4,000-6,000 € 4,650-7,000



137

137

**ATTRIBUTED TO
LOUIS-NICOLAS VAN
BLARENBERGHE**

Lille 1716 - 1794

A military encampment, circa 1780

Watercolour and bodycolour on vellum, set in the lid of a gold mounted lacquer *boîte à mouches*, the interior with ivory lining and mirror, with small brush, discharge mark of Henri Clavel, 1780-89
34 by 51 mm.

PROVENANCE

Sale, Geneva, Sotheby's, 16 November 1993, lot 35

‡ • £ 4,000-6,000 € 4,650-7,000



138

138

FRENCH SCHOOL, CIRCA 1780

Fête galante

Bodycolour on vellum, laid on card, silver mount, green shagreen case, with plush lining;
bears signature and date: *Lioux de Savignac f 1781*
71 by 91 mm.

PROVENANCE

Sale, Geneva, Sotheby's, 15 November 1994, lot 6

LITERATURE

Lemoine-Bouchard, 2002, p. 117;
Lemoine-Bouchard, 2008, p. 358

‡ £ 1,000-1,500 € 1,200-1,750

CLAUDE-EDME-CHARLES DE LIOUX DE SAVIGNAC

Paris 1734 - after 1786

Six miniatures depicting the Ports of France, after Joseph Vernet

Bodycolour on card, later mounted in a silver-gilt box; the lid miniature inscribed: *no. 61 La rochelle [sic]*, the base signed, the sides, two signed and dated: 1768, one signed (Toulon)

The box: 30 by 54 mm.

PROVENANCE

Sale, Geneva, Sotheby's, 16 November 1993, lot 34

All the miniatures are based on details taken from Joseph Vernet's *Les Ports de France*: La Rochelle (lid), Antibes (base), Toulon, Bayonne, Marseille and Bordeaux (sides).

Vernet painted ten pictures for this important series, thirteen are kept in the musée de la Marine, Paris and two are in the Louvre

‡ £ 8,000-12,000 € 9,300-13,900



139

FRENCH SCHOOL, CIRCA 1810

Six views of Naples and its environs

fixé-sous-verre, set into a gold cagework snuff box, Jean Louis Leferre, Paris 1809-1819

33 by 99 by 56 mm

PROVENANCE

Sale, Geneva, Sotheby's, 15 November 1990, lot 94

‡ £ 8,000-12,000 € 9,300-13,900



140



base



lid

141 (Smaller than actual size)



142

141

JEAN-FRANÇOIS-GÉRARD FONTALLARD

Mezières 1777- 1858 Paris

Portrait of Juliette Récamier (1777-1849), circa 1805

Watercolour and bodycolour on ivory, set in the base of a tortoiseshell box with gold mounts, the lid set with a miniature of a lady, French School, circa 1800, traditionally identified as Madame Bernard, the mother of Juliette Récamier
68 by 55 mm. and 61 by 50 mm.

PROVENANCE

David David-Weill (d. 1952), until 1936;
with Wildenstein, Paris;
Sir Charles Clore (d. 1979), London;
his executor's sale, London, Sotheby's, 17 March 1986,
lot 69

EXHIBITED

London, 1961, no. 52 and 54;
Lausanne, 1999-2000, no. 100

LITERATURE

Gillet, Jeannerat & Clouzot, 1957, no. 52 and 53 (as by Fontallard), pp. 104-105, illust.;
Friesen (ed.), 2001, p. 400, no. 64 and 65 (both as attributed to Bouvier)

‡ • £ 4,000-6,000 € 4,650-7,000

142

PIERRE LOUIS BOUVIER

Geneva 1766 - 1836

Portrait of a gentleman

Watercolour and bodycolour on ivory, gold frame, glazed reverse with hair locks;
signed and dated lower right: *Bouvier ft 1800*
65 by 55 mm.

PROVENANCE

Sale, London, Sotheby's, 29 April 2010, lot 62

• £ 2,000-3,000 € 2,350-3,500



143

143

JEAN BAPTISTE JACQUES AUGUSTIN

Saint-Dié 1759 - 1832 Paris

Portrait of a lady

Watercolour and bodycolour on ivory, gilt-metal frame;
signed lower left: *Augustin. an 8. (1799/1800)*
74 mm. Diam.

PROVENANCE

Mrs Teutsch, Nancy;
sale, Paris, Hôtel Drouot, 10 February 1931, lot 145;
sale, Paris, Hôtel Drouot, 22 March 1945, lot 64;
sale, Geneva, Christie's, 21 November 1979, lot 346

LITERATURE

Friesen (ed.), 2001, p. 397, no. 26;
Lemoine-Bouchard, 2008, p. 51, no. f.B;
Pappe, 2015, p. 279, no. 427, illust.

‡ © £ 7,000-9,000 € 8,200-10,500



144

144

FRENCH SCHOOL

circa 1800

Still life with flowers

Watercolour and bodycolour on ivory, copper frame
60 mm. Diam.

PROVENANCE

With Edwin Bucher, Trogen, by 1988

LITERATURE

Friesen (ed.), 2001, p. 403, no. 92

† • £ 1,000-1,500 € 1,200-1,750

145

CHRISTIAEN VAN POL

Haarlem 1752-1813 Paris

Still life with flowers and a classical jug, *circa* 1790

Watercolour and bodycolour on ivory, ormolu frame;
signed lower right: *Van Pol*
70 mm. Diam.

PROVENANCE

With Galerie Kugel, Paris;
sale, Geneva, Christie's, 18 May 1994, lot 381

LITERATURE

Friesen (ed.), 2001, p. 422, no. 288

† • £ 6,000-8,000 € 7,000-9,300



145

146

JEAN-BAPTISTE ISABEY

Nancy 1767 - 1855 Paris

Portrait of a lady, *circa* 1800

Watercolour and bodycolour on ivory, gold frame with black enamel boarder, glazed hair reverse and double chain suspension;
signed lower left: *Isabey*
68 by 54 mm

PROVENANCE

Sale, London, Christie's, 27 November 1979, lot 57

LITERATURE

Friesen (ed.), 2001, p. 412, no. 185

‡ • £ 3,000-4,000 € 3,500-4,650



146

147

JEAN-BAPTISTE ISABEY

1767 - 1855

Portrait of Jean-Andoche Junot, later 1st Duc de Abrantès (1771–1813), *circa* 1805

Watercolour and bodycolour on ivory, gilt-metal frame;
signed lower left: *Isabey*
55 by 40 mm.

PROVENANCE

Bernard Franck (d. 1924), Paris, by 1906;
sale, Paris, Hôtel Drouot, 22-23 February 1935, lot 128;
sale, London, Sotheby's, 26 June 1978, lot 13;
Horst Fasold;
sale, Geneva, Sotheby's, 6 May 1981, lot 70

EXHIBITED

Paris, 1900;
Paris, 1904, no. 228;
Paris, 1906, no. 296;
Brussels, 1912, no. 879

LITERATURE

Basily-Callimaki, 1909, p. 123, illust.;
De Mauri, 1918, p. 309, illust.;
Schidlof, 1964, vol. I, p. 407;
Friesen (ed.), 2001, p. 412, no. 186;
Du Pasquier, 2010, pp. 126-127, illust.

‡ • £ 3,000-5,000 € 3,500-5,800



147

148

LOUIS LIÉ PÉRIN-SALBREUX

Rheims 1753 - 1817

Portrait of a lady, *circa* 1810

Watercolour and bodycolour on ivory, gilt-metal frame
62 mm. Diam.

PROVENANCE

Sale, Geneva, Christie's, 15 November 1994, lot 294

LITERATURE

Friesen (ed.), 2001, p. 422, no. 283;
Du Pasquier, 2010, p. 203, illust.

† • £ 2,000-3,000 € 2,350-3,500



148 (Smaller than actual size)

149

ALEXANDER MOLINARI

1772 - 1831

Portrait of a lady, *circa* 1805

Watercolour and bodycolour on ivory, ormolu frame with
floral surmount
86 by 75 mm.

PROVENANCE

Sale, Geneva, Christie's, 21 November 1979, lot 314 (as
Russian School)

Molinari lived in Russia for ten years between 1806
and 1816. He achieved great success in St Petersburg,
painting the Tsar and his court.

† • £ 4,000-6,000 € 4,650-7,000



149 (Smaller than actual size)

LOUIS LIÉ PÉRIN-SALBREUX

Rheims 1753 - 1817

Portrait of a gentleman, *circa* 1800

Watercolour and bodycolour on ivory, gold frame;
signed lower right: *Perin*
68 mm. Diam.

PROVENANCE

Albert Jaffé (d. 1904), Hamburg;
Hermann Emden, Hamburg;
his sale, Berlin, Rudolph Lepke's Kunst-Auctions-Haus, 3
May 1911, lot 277;
Siegmond Seligmann (d. 1925), Hanover, by 1918;
sale, Viennese Miniatures Collection, Luzern, Auktion
Galerie Fischer, 25-29 July 1957, lot 894;
sale, Geneva, Christie's, 14 May 1985, lot 74;
with Edwin Bucher, Trogen, by 1986

EXHIBITED

Berlin, 1906, no. 1235;
Hannover, 1918, no. 239

LITERATURE

Jaffé, 1900, pl. 37;
Friesen (ed.), 2001, p. 421, no. 280

‡ • £ 1,500-2,000 € 1,750-2,350



150

GERMAN SCHOOL, AFTER JOHANN HEINRICH SCHRÖDER

Portrait of Queen Louise of Prussia (1776- 1810), *circa* 1810

Watercolour and bodycolour on ivory, ormolu frame
115 by 92 mm.

PROVENANCE

Sale, Christie's, Geneva, 11 November 1986, lot 233

The sitter was born near Hanover to Duke Charles of Mecklenburg and his wife Princess Friederike of Hesse-Darmstadt. In 1793 she married Crown Prince Frederick William, later King of Prussia and the couple had nine children. In 1806 Prussia suffered a disastrous defeat at the battle of Jena-Amerstedt. At the Peace Treaty of Tilsit in 1807, Louise bravely pleaded with Napoleon in order to try and secure better terms for her adopted country. Although her efforts were in vain, Napoleon described her as Prussia's only minister and her popularly as Queen transcends the generations.

‡ • £ 4,000-6,000 € 4,650-7,000



151 (Smaller than actual size)



152 (Smaller than actual size)



153 (Smaller than actual size)

152

EDUARD STRÖHLING

Dusseldorf 1768 - 1826 London

Portrait of the Reverend Horatio Nelson Dudding (1808-1895), when a child, in the guise of a Bacchante, *circa* 1810

Watercolour and bodycolour on ivory, silver-gilt frame
Octagonal 83 by 63 mm.

PROVENANCE

Sale, London, Sotheby's, 19 December 1977, lot 15;
with Edwin Bucher, Trogen, by 1978

EXHIBITED

London, 1865, no. 2538 (lent by the sitter)

‡ • £ 1,500-2,000 € 1,750-2,350

153

EDUARD STRÖHLING

Dusseldorf 1768 - 1826 London

Portrait of a lady in the guise of Diana

Watercolour and bodycolour on ivory, gilt-metal mount,
black stained wood frame
104 by 82 mm.

PROVENANCE

Sale, Monte-Carlo, Sotheby's, 4 May 1977, lot 99;
sale, Geneva, Christie's, 19 May 1992, lot 170

This miniature would appear to date from *circa* 1800,
placing it within the artist's residence in St Petersburg
(1796 to 1801).

‡ • £ 4,000-6,000 € 4,650-7,000



154

154

RICHARD COSWAY, R.A.

Oakford, Devon 1742 - 1821 London

Portrait of a young boy, circa 1800

Watercolour and bodycolour on ivory, gold frame, glazed reverse with hair lock
66 by 51 mm.

PROVENANCE

Sir Robert James Seton of Pitmedden, 11th Bt. (1926-1993);

sale, London, Sotheby's, 7 March 1983, lot 103

‡ • £ 2,000-3,000 € 2,350-3,500



155

155

RICHARD COSWAY, R.A.

Oakford, Devon 1742 - 1821 London

Portrait of a young boy

Watercolour on ivory, gold frame, the reverse with central glazed hair reserve;
signed, inscribed and dated on the backing paper: *R:dus Cosway / R A / Primarius Pictor / Serenissimi Walliae / Principi / Pinxit / 1799*
68 by 53 mm.

PROVENANCE

Sale, London, Sotheby's, 19 November 1984, lot 509

‡ • £ 4,000-6,000 € 4,650-7,000



156



157

156

GEORGE ENGLEHEART AND ANOTHER HAND

Portrait of a boy, traditionally identified as Master Hamilton, *circa* 1800

Watercolour and bodycolour on ivory, gold frame with pearl border, the reverse with blue and opalescent glass, overlaid with hair decoration and the initial C; reputedly signed *verso*: *George Engleheart pinxit*

100 by 80 mm.

PROVENANCE

Edward Joseph, London;
his executor's sale, London, Christie's, 27 February 1894, lot 86;
with Arthur G. Tite, London, by 1963;
sale, New York, Phillips, 29 September 1978, lot 32;
sale, London, Christie's, 27 March 1979, lot 29;
with Edwin Bucher, Trogen, by 1982

LITERATURE

Williamson & Engleheart, 1902, appendix VIII, no. 86;
Foskett, 1963, p. 119, no. 101

Although this miniature is very fine, in their 1902 publication on George Engleheart, G.C. Williamson and H.L.D. Engleheart noted that 'only the head and coat is by George Engleheart.'

‡ • £ 600-800 € 700-950

94

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

157

WILLIAM WOOD

Suffolk 1769 - London 1810

Portrait of John Lambton, later 1st Earl of Durham (1792-1840) and his brother William Henry Lambton (1793-1866), 1795

Watercolour and bodycolour on ivory, gold frame, with later inscription, glazed hair reverse
85 by 67 mm.

PROVENANCE

By family descent until;
sale, London, Sotheby's, 6 October 1980, lot 178

LITERATURE

Williamson, 1921, pp. 159, 166

This miniature is recorded in the artist's account book: 'no. 5334, *The two children of Mr. Lambton, of Durham, in one picture. Pink sashes; the eldest standing and the youngest sitting on a bank, ages about 3 and 2. 8th size. Finished March 27th, 1795. Delivered 31st. £16 16s...*'

‡ • £ 4,000-6,000 € 4,650-7,000



158

158

GEORGE ENGLEHEART

Kew 1750 - 1829 Blackheath

Portrait of Master Joseph May

Watercolour and bodycolour on ivory, gilt-metal frame; signed with the artist's initial lower right: *E*, further signed, inscribed and dated on the backing card: *G. Engleheart / N4 Hartford Street / Mayfair / Pinxit / 1809* 84 by 68 mm.

PROVENANCE

Francis Chalmers, Edinburgh, by 1943;
his executor's sale, London, Christie's, 29 January 1946, lot 41;
Robert H. Rockliff, Eastbourne;
sale, London, Sotheby's, 11 November 1947, lot 89;
P.H. Stevens;
sale, London, Christie's, 25 November 1980, lot 78

EXHIBITED

Edinburgh, 1943

LITERATURE

Williamson & Engleheart, 1902, p. 107

‡ • £ 4,000-6,000 € 4,650-7,000



159

159

GEORGE ENGLEHEART

Kew 1750 - 1829 Blackheath

Portrait of a lady, traditionally identified as Lady 'Pamela' Fitzgerald (1773-1831), circa 1800

Watercolour and bodycolour on ivory, gilt-metal frame; signed with the artist's initial lower right: *E* 78 by 63 mm.

PROVENANCE

Sale, London, Sotheby's, 8 July 1985, lot 49

‡ • £ 3,000-5,000 € 3,500-5,800



160

160

GEORGE ENGLEHEART

Kew 1750 - 1829 Blackheath

Portrait of a Major General , wearing the Peninsular Gold Medal, *circa* 1812

Watercolour and bodycolour on ivory, gilt-metal frame; signed with initial lower right: *E*
86 by 69 mm.

PROVENANCE

With Edwin Bucher, 1982

We are grateful to Christopher Bryant for his help when cataloguing this lot.

‡ • £ 2,500-3,500 € 2,900-4,100



161

161

LOUIS-MARIE AUTISSIER

Vannes 1772 - 1830 Brussels

Portrait of Arthur, 1st Duke of Wellington (1769-1852)

Watercolour and bodycolour on ivory, gilt-metal frame; signed and dated: *Autissier pt / 1815*
70 by 56 mm.

PROVENANCE

Sale, London, Sotheby's, 24 November 1983, lot 363

LITERATURE

Friesen (ed.), 2001, p. 398, no. 34;
Wellesley, 2014, p. 123

‡ • £ 5,000-8,000 € 5,800-9,300



162

162

LOUIS-MARIE AUTISSIER

Vannes 1772 - 1830 Brussels

Portrait of an officer of the 15th (The King's) Hussars

Watercolour and bodycolour on ivory, gilt-metal frame; signed and dated: *Autissier p.t / 1816*
76 by 57 mm.

PROVENANCE

Sale, London, Christie's, 27 November 1984, lot 152

EXHIBITED

Brussels, 1998, no. 34

LITERATURE

Friesen (ed.), 2001, p. 398, no. 35;
Du Pasquier, 2010, p. 134, illust.

The sitter wears the Waterloo medal. We are grateful to Christopher Bryant for his help when cataloguing this lot.

‡ • £ 4,000-6,000 € 4,650-7,000



163

163

JOHN COX DILLMAN ENGLEHEART

Kew 1784 - 1862 Tunbridge Wells

Portrait of an officer of the Royal Horse Artillery, traditionally identified as Captain Fitzroy

Watercolour and bodycolour heightened with gold paint on ivory, gilt-metal frame; signed, inscribed and dated on the reverse: *18 / Cpt. Fitzroy / Hussars / JCDE / pixed / 1820*
81 by 65 mm.

PROVENANCE

Lieutenant-Colonel Evelyn L. Engleheart, by 1929; by family descent to Mrs. W. Twiston-Davies; sale, London, Sotheby's, 28 April 1981, lot 196

EXHIBITED

London, 1929, no. 194

‡ • £ 1,500-2,000 € 1,750-2,350



164 (Smaller than actual size)

164

NICOLAS FRANÇOIS DUN

Lunéville 1764 - 1832 Naples

A pair of portraits of two sisters, *circa* 1810

Each watercolour and bodycolour on ivory, gilt-metal mounts, black veneered wood frame; one signed centre left: *Dun*
52 by 42 mm. and 53 by 32 mm.

PROVENANCE

Sale, Geneva, Sotheby's, 17 May 1985, lot 46

LITERATURE

Friesen (ed.), 2001, p. 408, pl. 142

£ 1,200-1,800 € 1,400-2,100

165

SICILIAN SCHOOL, CIRCA 1810

Portrait of Ferdinand D'Orléans, Duc de Chartres (1810-1842), when a baby

Watercolour and bodycolour on ivory, gilt-metal mount, black veneered wood frame, the reverse stamped with crowned initials: *MA* and numbered: *164*
86 by 100 mm.

PROVENANCE

Maria Amalia, Princess of Naples and Sicily, Queen of the French (d. 1866), inv. no. 164; with Galerie Kugel, Paris; sale, Geneva, Christie's, 14 May 1991, lot 166

£ 2,000-3,000 € 2,350-3,500



165 (Smaller than actual size)

166

JEAN PHILIPPE GOULÚ

Geneva 1786 - 1853 Buenos Aires

Portrait of a young boy

Watercolour and bodycolour, heightened with gold paint on ivory, gilt-metal mount; signed and dated lower right: *Goulú 1812* 73 mm. Diam.

PROVENANCE

Sale, Geneva, Christie's, 19 November 1991, lot 216

EXHIBITED

Lausanne, 1999-2000, no. 153

LITERATURE

Friesen (ed.), 2001, p. 409, no. 152

‡ • £ 2,000-3,000 € 2,350-3,500



166

167

LOUIS AMI ARLAUD-JURINE

Geneva 1751 - 1829 Pré l'Eveque

Portrait of a lady playing a guitar

Watercolour and bodycolour on ivory, gilt-metal frame; signed and dated lower right: *L. Arlaud / 1818* 88 mm. Diam.

PROVENANCE

With Camille Lagrand, Brussels; sale, Geneva, Christie's, 10 November 1987, lot 225

EXHIBITED

Lausanne, 1999-2000, no. 90

LITERATURE

Genoud, 1999, p. 44, no. 57;
Friesen (ed.), 2001, p. 396, no. 19;
Lemoine-Bouchard, 2008, p. 50;
Du Pasquier, 2010, p. 110, illust.

‡ • £ 2,000-3,000 € 2,350-3,500



167



168

168

**PAOLO FERDINANDO
QUAGLIA**

Piacenza 1780 - 1853 Paris

Portrait of a lady, circa 1810

Watercolour and bodycolour on ivory, gilt-metal frame;
signed centre right: *Quaglia f.*
69 by 35 mm.

PROVENANCE

Leo R. Schidlof (d. 1966), Vienna and London, by 1924;
by family descent until;
sale, Geneva, Christie's, 25 May 1993, lot 137

EXHIBITED

Vienna, 1924, no. 694;
Geneva, 1956, no. 369;
Vienna, 1965, no. 310

LITERATURE

Schidlof, 1964, vol. II, p. 674;
Friesen (ed.), 2001, p. 422, no. 289;
Parisio, 2012, pp. 36-37, 60, no. 36, pl. XII

‡ • £ 4,000-6,000 € 4,650-7,000



169 (Smaller than actual size)

169

JEAN BAPTISTE JACQUES AUGUSTIN

Saint-Dié 1759 - 1832 Paris

Portrait of Thomas Weld, later Cardinal Weld (1773-1837) and his daughter Mary Lucy, later Lady Clifford of Chudleigh (1799-1831)

Watercolour and bodycolour on ivory, gilt-metal frame; signed centre right: *Augustin / a Paris / 1819.*; together with a double portrait of Lucy Bridget Weld, née Clifford (d. 1815) and her daughter Mary Lucy
The first 176 by 123 mm.; the second 165 by 110 mm.
(2)

PROVENANCE

The sitters' family by descent until:
Hugh, 13th Baron Clifford of Chudleigh (1916-1988);
sale, London, Sotheby's, 8 July 1985, lot 119 (Augustin);
sale, London, Sotheby's, 4 December 1985, lot 257
(English School)

LITERATURE

Friesen (ed.), 2001, p. 397, pl. 30;
Du Pasquier, 2010, p. 117;
Pappe, 2015, p. 340, no. 986, p. 128, illust.

Thomas Weld, a Roman Catholic of great piety and charitableness, married Lucy Bridget second daughter of Thomas Clifford of Chudleigh in 1796. She died in 1815. On the marriage of his daughter Thomas renounced worldly wealth and was ordained a Priest and thereafter lived aboard. He was appointed Bishop of Amycla in 1826 and Cardinal in 1830.

His daughter Mary, married her cousin Hugh Charles Clifford, later 7th Lord Clifford, in 1818. It is presumed that the young couple travelled to Paris in 1819 to visit Mary's father, who was then living in France, and he commissioned Augustin to paint this miniature. Mary died in 1831 and was buried in the Church of St. Marchello from which her father took his title as Cardinal. This exceptional miniature is sold accompanied by the portrait of Mary and her mother, that Thomas Weld is holding in his hand.

‡ • £ 12,000-18,000 € 13,900-20,900



170 (Smaller than actual size)

170

ANTHELME FRANÇOIS LAGRENÉE

Paris 1774 - 1832

Portrait of a lady, *circa* 1815

Watercolour and bodycolour on ivory, gilt-metal frame with blue enamel boarder;
signed centre left: *Lagrenée*
76 by 58 mm.

PROVENANCE

David Goldmann (d. 1967), Vienna (confiscated Vienna in 1938; restituted after the war);
'Property formerly in the collection of David Goldmann,' sale, New York, Sotheby's, 22 February 1979, lot 369;
sale, Geneva, Sotheby's, 14 November 1985, lot 281;
with Anna-Maria Wager, Munich, by 1987

LITERATURE

Friesen (ed.), 2001, p. 414, no. 204

‡ • £ 1,500-2,000 € 1,750-2,350



171 (Smaller than actual size)

171

J*** LECOURT

Fl. 1804 - after 1833

Portrait of a lady, traditionally identified as Caroline Murat, née Bonaparte (1782-1839)

Watercolour and bodycolour on ivory, gilt-metal frame, decorated with the Imperial armorial and laurels;
spurious inscription lower right: *Château de Fontainebleau / 1804 / Isabey*
102 by 80 mm.

PROVENANCE

Sale, Geneva, Sotheby's, 12 November 1980, lot 243

LITERATURE

Friesen (ed.), 2001, p. 408, no. 141

‡ • £ 3,000-5,000 € 3,500-5,800



172

172

DANIEL SAINT

Saint Lô 1778 - 1847

Portrait of a lady, traditionally identified as *Mademoiselle Exelmans*, circa 1825

Watercolour and bodycolour on ivory, gilt-metal mount, rectangular tortoiseshell veneered wood panel; signed lower right: *Saint*
77 by 65 mm.

PROVENANCE

Ernst Holzscheiter, Meilen (d. 1962);
Leo R. Schidlof (d. 1966), London;
sale, Cologne, Lempertz, 23 March 1991, lot 39

LITERATURE

Jean-Richard, 1994, p. 311, no. 565;
Friesen (ed.), 2001, p. 424, no. 311

Another signed version of this portrait is in the Louvre, Paris (inv. no. RF 5082). The sitter is thought to be the daughter of Maréchal Exelmans (1775-1852).

‡ • £ 1,500-2,500 € 1,750-2,900



173

173

ATTRIBUTED TO EMANUEL THOMAS PETER

Jägerndorf 1799 - 1873 Vienne

Portrait of Frau von Fraynay, circa 1830

Watercolour and bodycolour on ivory, gilt-metal mount
76 by 61 mm.

PROVENANCE

Ernst Holzscheiter (d. 1962), Meilen;
sale, London, Sotheby's, 9 June 1986, lot 93

‡ • £ 1,200-1,800 € 1,400-2,100



174 (Smaller than actual size)

174

MADAME AIMÉE ZOÉ
LIZINKA DE MIRBEL, NÉE
RUE

Cherbourg 1796 - 1849 Paris

Portrait of Ferdinand, Duc d'Orléans (1810-
1842)

Watercolour and bodycolour on ivory, gilt-metal mount;
signed and dated centre right: *Lizinka de Mirbel 1842*
105 by 85 mm.

PROVENANCE

Sale, Geneva, Sotheby's, 17 May 1984, lot 189

LITERATURE

Friesen (ed.), 2001, p. 419, no. 257;
Remington, 2010, vol. II, p. 243;
Du Pasquier, 2010, p. 146, illust.

The first version of this portrait of Ferdinand, Duke of Orléans was painted in 1837, the year the sitter married Hélène, Princess of Mecklenburg-Schwerin. The untimely death of this popular prince on 13 July 1842 - following an accident while driving his small calèche to Neuilly to lunch with his parents - was widely lamented and led Madame de Mirbel to paint further versions as a memorial to the man that Heinrich Heine had identified as the sole guarantee of the survival of Orléans dynasty as rulers of France.

‡ • £ 1,000-1,500 € 1,200-1,750



175 (Smaller than actual size)

175

MORITZ MICHAEL
DAFFINGER

Vienna 1790 - 1848

Portrait of Lieutenant Peter Delancy (1804-
1872), circa 1830

Watercolour and bodycolour, heightened with gold and
silver paint on ivory, gilt-metal frame, ribbon tie and
flower surmount;
signed lower right: *Daffinger*
82 by 66 mm.

PROVENANCE

Sale, London, Christie's, 18 December 1990, lot 40

The sitter wears the uniform of the 16th (Bedfordshire)
regiment of Foot. We are grateful to Christopher Bryant
for his help when cataloguing this lot.

‡ • £ 1,200-1,800 € 1,400-2,100



176 (Smaller than actual size)

176

JACQUES LOUIS COMTE

Payerne, circa 1781 - after 1843

Portrait of a lady

Watercolour and bodycolour, heightened with gold paint on ivory, pierced and stamped gilt-metal frame; signed centre right: *LS. Comte 1824*
96 by 78 mm.

PROVENANCE

Prof. Dr. Emerich Ullmann (d. 1937), Vienna, by 1925; his executor's sale, Galerie Fischer, Luzern, 31 August/1 September 1937, lot 54; Ernst Holzscheiter (d. 1962), Meilen, by 1956; sale, London, Sotheby's, 9 June 1986, lot 113

EXHIBITED

Vienna, 1931, no. 466;
Geneva, 1956, no. 91;
Lausanne, 1999-2000, no. 191

LITERATURE

Schidlof, 1911, pp. 70, 385, pl. XXI;
Grünstein, 1925, p. 65, pl. 105;
Schidlof, 1964, vol. I, p. 165;
Friesen (ed.), 2001, pp. 402-403, no. 85

‡ • £ 2,000-3,000 € 2,350-3,500



177 (Smaller than actual size)

177

JEAN-BAPTISTE ISABEY

Nancy 1767 - 1855 Paris

Portrait of Robert Stewart, Viscount Castlereagh (1769-1822)

Watercolour and bodycolour on card, gilt-metal mount and frame; signed and dated lower left: *Isabey / a vienne / 1814*.
135 by 98 mm.

PROVENANCE

With Edwin Bucher, Trogen, by 1984

EXHIBITED

Malmaison, 2005-2006, p. 148, no. 155

LITERATURE

Friesen (ed.), 2001, p. 413, no. 191

This portrait is one of a number that Isabey painted when in Vienna at the time of the Congress.

‡ £ 4,000-6,000 € 4,650-7,000



178 (Smaller than actual size)



179 (Smaller than actual size)

178

MORITZ MICHAEL DAFFINGER

Vienna 1790 - 1848

Portrait of a lady, traditionally identified as
Princess Auguste zu Salm-Salm (1815-1888),
circa 1840

Watercolour and bodycolour on ivory, ormolu frame;
signed lower right: *Daffinger*
91 by 74 mm.

PROVENANCE

Sale, Berlin, Karl Ernst Henrici, 27 April 1925, lot 25;
sale, Berlin, Paul Graupe, 7 November 1925, lot 20;
sale, Bern, Galerie Stuker, 25 May 1984, lot 3302

‡ • £ 2,000-3,000 € 2,350-3,500

179

EMANUEL THOMAS PETER

Krnov 1799 - 1873 Vienna

Portrait of Prince Ferdinand Philipp (1844-
1921) and Prince Ludwig August (1845-1907)
of Saxe-Coburg and Gotha

Watercolour and bodycolour on ivory, gilt-metal frame,
the reverse engraved with the sitter's names;
signed and dated lower left: *Em: Peter. [1]847*
132 by 99 mm.

PROVENANCE

Pedro II of Braganza and Habsburg, Emperor of Brazil
(1825-1891);
by descent to Carlos Tasso de Saxe-Coburgo e Bragança
(b. 1931);
sale, Zurich, Galerie Koller, 21-26 May 1984, lot 7220

The sitters in this miniature are the two eldest children
of Prince August of Saxe-Coburg and Gotha and his
wife Princess Clémentine of Orléans, daughter of Louis
Philippe, King of the French. Prince Ferdinand joined the
army and also formed an important collection of coins. In
1875 he married his cousin Louise, Princess of Belgium.
Three years earlier, in 1871, his brother, Prince Ludwig
August travelled to Brazil where he married Princess
Leopoldina, daughter of Emperor Pedro II.

‡ • £ 1,500-2,000 € 1,750-2,350



180 (Smaller than actual size)

180

JOSEF HEIGEL

Munich 1780 - 1837 Paris

Portrait of a young girl gathering flowers

Watercolour and bodycolour on ivory, silver-gilt frame; signed and dated lower centre: *J. Heigel p. / 1820*, the frame stamped: *Gorham MFG. CO. STERLING* 187 by 130 mm.

PROVENANCE

Sale, Geneva, Sotheby's, 25 May 1993, lot 48

‡ • £ 3,000-5,000 € 3,500-5,800



181 (Smaller than actual size)

181

**MORITZ MICHAEL
DAFFINGER**

Vienna 1790 - 1848

Portrait of a gentleman, *circa* 1820

Watercolour and bodycolour on ivory, gilt-metal frame;
signed centre right: *Daffinger*
94 by 77 mm.

PROVENANCE

Günther Muthmann, Wuppertal-Barmen;
his sale, Zurich, Sotheby's, 13 November 1979, lot 155

‡ • £ 1,000-1,500 € 1,200-1,750



182

182

**MORITZ MICHAEL
DAFFINGER**

Vienna 1790 - 1848

Portrait of a lady, *circa* 1830

Watercolour and bodycolour heightened with gold paint
on ivory, gilt-metal mount;
signed centre right: *Daffinger*
80 by 64 mm.

PROVENANCE

Sale, Luzern, Galerie Fischer, 15-18 May 1946, lot 590;
sale, London, Christie's, 14 October 1992, lot 16

‡ • £ 2,500-3,500 € 2,900-4,100



183 (Smaller than actual size)



184 (Smaller than actual size)

183

FRANÇOIS MEURET

Nantes 1800 - 1887 Beaumont-le-Roger

Portrait of a lady

Watercolour and bodycolour on ivory, gilt-metal frame, ribbon-tie surmount by Alphonse Giroux; signed and dated upper right: *Meuret 1875* 96 by 77 mm.

PROVENANCE

Sale, Geneva, Christie's, 13 November 1990, lot 280

LITERATURE

Friesen (ed.), 2001, p. 418, no. 249

‡ • £ 3,000-5,000 € 3,500-5,800

184

FRANCOIS MEURET

Nantes 1800 - 1887 Beaumont-le-Roger

PORTRAIT OF COMTESSE DE CLERMONT-TONNERRE

Watercolour and bodycolour on ivory, ormolu frame by Alphonse Giroux; signed and dated lower right: *Meuret / 1861* 99 by 79 mm.

PROVENANCE

Maxime Hébert (d. 1945), Paris, inv. no. 937; Ernst Holzscheiter, Meilen, by 1964; sale, London, Sotheby's, 9 June 1986, lot 114

EXHIBITED

Geneva, 1956, no. 295

LITERATURE

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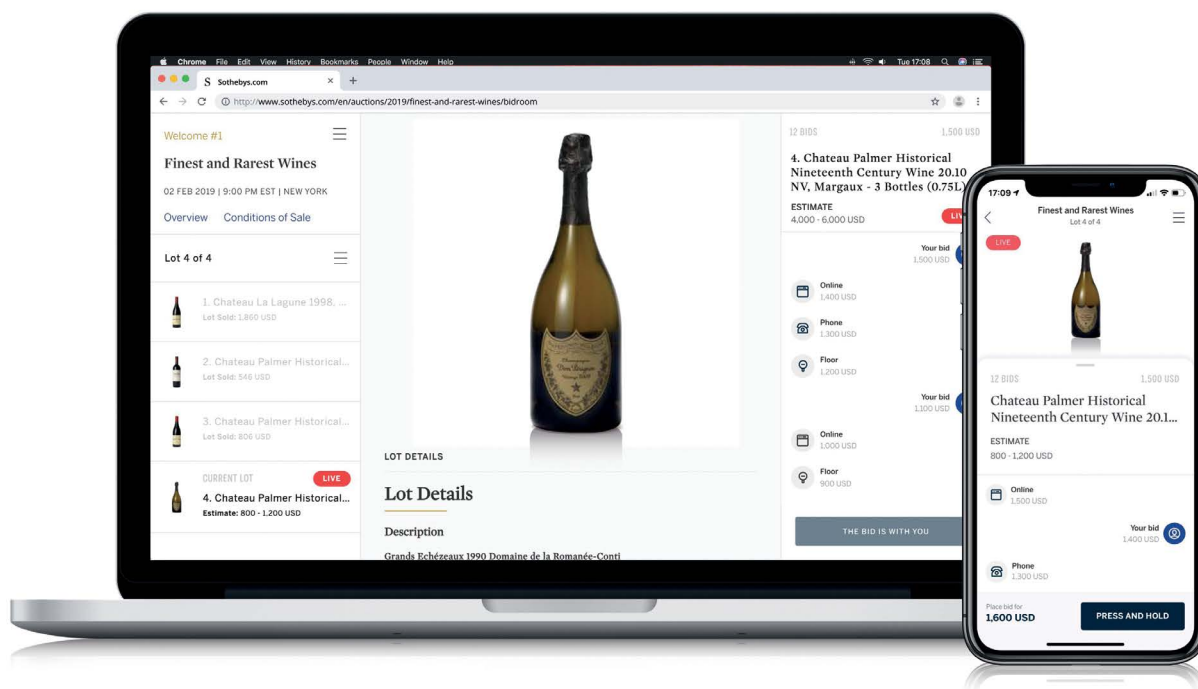
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is free and confidential. For information about registering to bid via BIDnow, please refer to sothebys.com. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders using any online platform are subject to the Additional Terms and Conditions for Live Online Bidding, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale.

Consecutive and Responsive Bidding

The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

3. AFTER THE AUCTION

Payment Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.
- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a

passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

Card payment Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at <http://www.sothebys.com/en/invoice-payment.html> or by calling Post Sale Services at +44 (0)20 7293 5220.

We reserve the right to seek identification of the source of funds received.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases

will be subject to further storage and handling charges from this point.

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery.

For assistance please contact:
Post Sale Services (Mon-Fri 9am to 5pm)
Tel +44 (0)20 7293 5220
Fax +44 (0)20 7293 5910
Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An **EU Licence** is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A **UK Licence** is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £41,018. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds
Archaeological objects
EU LICENCE THRESHOLD: ZERO
Elements of artistic, historical or religious monuments

EU LICENCE THRESHOLD: ZERO
Manuscripts, documents and archives (excluding printed matter)
EU LICENCE THRESHOLD: ZERO
Architectural, scientific and engineering drawings produced by hand
EU LICENCE THRESHOLD: £12,305
Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £12,305
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £41,018
Paintings in oil or tempera
EU LICENCE THRESHOLD: £123,055
Watercolours, gouaches and pastels
EU LICENCE THRESHOLD: £24,611
Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £12,305

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

UK Licence Thresholds
Photographic positive or negative or any assemblage of such photographs
UK LICENCE THRESHOLD: £10,000
Textiles (excluding carpets and tapestries)
UK LICENCE THRESHOLD: £12,000
British Historical Portraits
UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 11 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

◊ **Guaranteed Property**
The seller of lots with this symbol has

been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

▲ **Property in which Sotheby's has an Ownership Interest**

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

➤ **Irrevocable Bids**

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

∟ **Interested Parties**

Lots with this symbol indicate that parties with a direct or indirect interest in the lot

may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

◻ **No Reserve**

Unless indicated by a box (◻), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (◻). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

⊕ **Property Subject to the Artist's Resale Right**

Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)

Royalty Rate

From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

◉ **Restricted Materials**

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 11 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US.

A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

▮ **Monumental**

Lots with this symbol may, in our opinion,

require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue. Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts

Department for assistance.

2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on both the hammer price and buyer's premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

(VAT-registered buyers from other EU countries may have the VAT cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

- ‡ - the reduced rate
- Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU

should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs')

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

Property with no VAT symbol (see paragraph 1)

The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a † symbol

The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a ‡ or a Ω symbol

The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the property to a place outside the EU
- The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC
- The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the

property leaving its premises and so a VAT refund will not be possible.

Proof of export required

• for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.

• for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.

• buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.

• Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.

• Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Claim forms are available from:

HM Revenue and Customs
VAT Overseas Repayments Unit
PO Box 34, Foyle House
Duncreggan Road, Londonderry
Northern Ireland, BT48 7AE
Tel: +44 (0)2871 305100
Fax: +44 (0)2871 305101
enq.oru.ni@hmrc.gsi.gov.uk

7. SALES AND USE TAXES

Buyers should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items

for a purchaser in this sale to a destination within a US state in which Sotheby's is registered to collect sales tax, Sotheby's is obliged to collect and remit the respective state's sales / use tax in effect on the total purchase price (including hammer price, buyer's premium, shipping costs and insurance) of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

- (i) these Conditions of Business;
- (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;
- (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
- (iv) any additional notices and terms printed in the sale catalogue, including the guide to Buying at Auction; and
- (v) in respect of online bidding via the internet, the Conditions of Business for Live Online Bidding on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS

In these Conditions of Business:

"Bidder" is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

"Buyer" is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

"Buyer's Expenses" are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

"Buyer's Premium" is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

"Counterfeit" is as defined in Sotheby's Authenticity Guarantee;

"Hammer Price" is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

"Purchase Price" is the Hammer Price and applicable Buyer's Premium and VAT;

"Reserve" is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

"Seller" is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

"Sotheby's" means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;

"Sotheby's Company" means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

"VAT" is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the

lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:

- (i) the information provided to it by the Seller;
- (ii) scholarship and technical knowledge; and
- (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

- (i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;
- (ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by

the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids are made subject to the Conditions of Business for Live Online Bidding available on the Sotheby's website or upon request. The Conditions of Business for Live Online Bidding apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and

advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the buyer as part of the Purchase Price and Buyer's Expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. BIDDER'S / BUYER'S WARRANTIES

(a) The Bidder and/or Buyer is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)").

(b) Where acting as agent, the principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s).

(c) The Bidder and/or Buyer undertakes that none of the Purchase Price will be funded by any Sanctioned Person(s), nor will any party involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

10. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

11. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

12. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns

and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

13. DATA PROTECTION

Sotheby's will hold and process the Buyer's personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

14. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Online Terms are in addition to and subject to the same law and our standard Conditions of Business for Sellers, Conditions of Business for Buyers, the authenticity guarantee and any other terms that are applicable to the relevant sale (together "Conditions of Business"), and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Business applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via any Online Platform is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.
2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDnow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.
3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.
4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.
5. Online bidders are responsible for making themselves aware of all sale room notices and announcements. All sale room notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered

for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.
7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay, and the "Account Activity" section of the "My Invaluable" page is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.
8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.
9. Live online bidding via all Online Platforms will be recorded.
10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Business and Terms of Guarantee, Sotheby's Conditions of Business and Terms of Guarantee will control.
11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.
12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

05/18 ONLINE_TERMS

05/18 ONLINE_TERMS

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from: Sotheby's Property Collection

Opening hours:
Monday to Friday 9.00am to 5.00pm
34-35 New Bond Street
London, W1A 2AA
Tel: +44 (0)20 7293 5358
Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: Sotheby's Greenford Park Fine Art Storage Facility

Opening hours:
Monday to Friday 8.30am to 4.30pm
Sotheby's Greenford Park,
13 Ockham Drive, Greenford, Middlesex,
UB6 0FD
Tel: +44 (0)20 7293 5600
Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto

Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates:

Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or
- (iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

- (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and
- (ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS_GUARANTEE_MAIN

IMPORTANT NOTICES

ESTIMATES IN EUROS

As a guide to potential buyers, estimates for this sale are also shown in Euros. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded

£1 = €1.15

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent

amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility after 5 pm on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

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GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact.

Please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

1 GIOVANNI BELLINI

In our opinion a work by the artist. (When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial

or not, indicates that in our opinion the work is by the artist named.

2 ATTRIBUTED TO GIOVANNI BELLINI

In our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

3 STUDIO OF GIOVANNI BELLINI

In our opinion a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

4 CIRCLE OF GIOVANNI BELLINI

In our opinion a work by an as yet unidentified but distinct hand, closely associated with the named artist but not necessarily his pupil.

5 MANNER OF GIOVANNI BELLINI

In our opinion a work in the style of the artist and of a later date.

6 AFTER GIOVANNI BELLINI

In our opinion a copy of a known work of the artist.

7 The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.

8 The term bears a signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added by another hand.

9 Dimensions are given height before width.

1/03 NBS_GLOS_OMD



In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures, Sotheby's UK has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.



Sotheby's UK is committed to improving its sustainability, conserving resources and reducing the environmental impact of its various operations. A copy of Sotheby's Environmental Policy is available on request. Main Enquiries: +44 (0)20 7293 5000.

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Forthcoming Auctions

A comprehensive calendar of international auctions, in addition to all sale results, can be viewed at sothebys.com

**THE POHL-STRÖHER
COLLECTION OF PORTRAIT
MINIATURES, PART III,**
5 December 2019
London

OLD MASTER DRAWINGS,
January 2020
New York

**OLD MASTER & BRITISH
WORKS ON PAPER**
3 July 2019
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