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1744



# The Pohl-Ströher Collection of Portrait Miniatures Part I

LONDON | 6 DECEMBER 2018





FRONT COVER  
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# The Pohl-Ströher Collection of Portrait Miniatures Part I

**AUCTION IN LONDON  
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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 Ströher family 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 Gelenau, where folk art, historical toys and Christmas and Easter items are displayed twice a year.





lot 35

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-Ströler'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-Ströler 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-Ströler'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 first of three sales of the collection; 'Part 2' will be held in early May 2019 and 'Part 3' in early July 2019.



1

1

## ATTRIBUTED TO LEVINA TEERLINC

Bruges 1510/20 - 1576 London

### Portrait of Edward VI, King of England (1537-1553), *circa* 1550

Watercolour and bodycolour, heightened with gold on vellum, on prepared card, in associated turned ivory frame 43 mm. Diam.

#### PROVENANCE

Dr John Lumsden Propert (1834-1902), London, by 1887;  
sale, London, Christie's, 23 October 1989, lot 152  
(as English School)

#### EXHIBITED

London, 1887, no. 467 (as Levina Teerlinc);  
London, 1889, case XXXIV, no. 21 (as Levina Teerlinc);  
London (The New Gallery), 1889;  
London, 1890;  
London, 1891;  
London, 1897, no. 11 (as Levina Teerlinc)

#### LITERATURE

Propert, 1887, illust. opp. p. 66 (as L. Teerlinc);  
Long, 1929, p. 433 (as Attributed to Levina Teerlinc)

± £ 5,000-8,000  
€ 5,700-9,100



2

2

## ANGLO-FLEMISH SCHOOL, CIRCA 1550

### Portrait of a gentleman, *circa* 1545

Watercolour and bodycolour on vellum, later gold frame with scroll surmount  
39 mm. Diam.

#### PROVENANCE

Lady Elizabeth Germain (1680-1769);  
Horace Walpole, 4<sup>th</sup> Earl of Orford (1717-1779),  
by family descent to George, 7<sup>th</sup> Earl of Waldegrave  
(1816-1846),  
The Strawberry Hill Sale, George Robins, 10 May 1842,  
lot 94 (as by Hans Holbein of Sir John Gage, Knight,  
together with another minister of King Louis XII);  
Hollingsworth Magniac (1786-1867);  
sale, London, Christie's, 2 July 1892, lot 185 (as Portrait of  
Charles Brandon, Duke of Suffolk by Hans Holbein);  
sale, London, Christie's, 9 July 1901, lot 78 (as Portrait of  
Charles Brandon, Duke of Suffolk by Hans Holbein);  
John Pierpont Morgan (1837-1913), New York, by 1906;  
sale, London, Christie's, 24 June 1935, lot 132 (as Portrait  
of Charles Brandon, Duke of Suffolk, School of Hans  
Holbein the Younger);  
Dr Nicolaas Beets (1878-1963);  
Dr Anton Frederik Philips (1874-1951), Holland,  
his sale, London, Christie's, 6 July 1993, lot 1 (as Portrait of  
a Gentleman, Flemish School, *circa* 1550)

#### LITERATURE

Williamson, 1906-1908, vol. I, pp.14-15, no. 9, pl. VI, no. 3

± £ 5,000-8,000  
€ 5,700-9,100



3

3

## ATTRIBUTED TO FRANÇOIS CLOUET

Tours 1522 - 1572 Paris

### Portrait of a nobleman, *circa* 1560

Watercolour and bodycolour, heightened with gold,  
gilt-metal frame  
41 by 33 mm.

#### PROVENANCE

With Edwin Bucher, by 1984

± £ 4,000-6,000  
€ 4,550-6,900





4

4

## NICHOLAS HILLIARD

Exeter 1547 - 1619 London

### Portrait of a lady, traditionally identified as Queen Elizabeth I, *circa* 1590

Watercolour and bodycolour heightened with gold and silver paint on vellum, laid on card, later gold and enamel frame  
54 by 44 mm.

#### PROVENANCE

Samuel Addington (1806-1886);  
Dr John Lumsden Propert (1834-1902), London, by 1887;  
Albert Jaffé (1842 - after 1904), Hamburg, by 1900;  
Gavin, 2<sup>nd</sup> Baron Astor of Hever (1918-1984);  
sale, London, Sotheby's, 11 July 1983, lot 51

#### EXHIBITED

London, 1887, no. 468;  
London (Burlington Fine Arts Club), 1889, case XXXIV, no. 22;  
London, 1897, no. 18

#### LITERATURE

Propert, 1887, illust. opp. p. 58;  
Propert, 1890, p. 7, no. 9 (as a Portrait of Queen Elizabeth by Nicholas Hilliard), illust. as frontispiece;  
Jaffé, 1990, pl. 74

Hilliard initially planned this portrait to be of circular format but subsequently chose to change it to become an oval, by extending the blue ground at the upper and lower edges. Another miniature, which demonstrates the artist working in this way, was sold at Sotheby's, London, 6 June 2002, lot 71: *Portrait of a lady, aged thirty* (1582).

± £ 25,000-35,000  
€ 28,400-39,800



5

5

## NICHOLAS HILLIARD

Exeter 1547 - 1619 London

### Portrait of a young gentleman, *circa* 1600

Watercolour and bodycolour, heightened with gold and silver paint on vellum, laid on card, silver frame with scroll surmount, foliate engraved reverse  
48 by 40 mm.

#### PROVENANCE

Sir Sidney Patrick Shelley, 8<sup>th</sup> Bt. (1880-1965), his sale, London, Christie's, 9 November 1965, lot 89; Robert Lane Bayne-Powell (1910-1994); his executor's sale, London, Sotheby's, 11 October 1994, lot 34

#### EXHIBITED

Edinburgh, 1975, no. 75

#### LITERATURE

Foskett, 1972, vol. II, p. 51, no. 410, pl. 160

The sitter was formerly identified as the poet Sir Philip Sidney (1554-86), however a comparison with accepted portraits of Sidney exclude this possibility. Further, the details of his costume indicate a date of execution after the poet's death.

The sensitive delineation of the young man's features, and the use of the apparently unique form of the inverted heart reverse, render the miniature a pictorial parallel of the melancholic humour explored by poets of the period.

A portrait by Isaac Oliver of Ludovic Stuart, 1<sup>st</sup> Duke of Richmond and 2<sup>nd</sup> Duke of Lennox (1574-1624), of equally unusual inverted drop shape, is in the National Portrait Gallery, London (NPG 3063). Interestingly this miniature is depicted in a portrait of the Duke's widow, Frances Howard, painted *circa* 1624, in the collection of the Marquess of Bath, Longleat.<sup>1</sup>

<sup>1</sup> Holburne Museum of Art, Bath, *Secret Passion to Noble Fashion: The World of the Portrait Miniature*, Bath, 1999, p. 19, fig. 4

£ 30,000-40,000

€ 34,100-45,500



6

6

## STUDIO OF ISAAC OLIVER

Rouen circa 1556 - 1617 London

### Portrait of Queen Anne of Denmark (1574-1619), *circa* 1610

Watercolour and bodycolour, heightened with gold paint on vellum, laid on a Heart suit playing card, gold frame; inscribed verso: *Anne wif / of K James [sic]* 50 by 41 mm.

#### PROVENANCE

According to Strong (see literature), possibly given by the sitter to Robert Sidney, 1<sup>st</sup> Earl of Leicester (1563-1626), by descent to Philip Sidney, 1<sup>st</sup> Lord de L'Isle and Dudley (1800-1851), by whom sold to Bertram Wodehouse Currie (1827-1896), by family descent until Captain Bertram George Francis Currie, of Dingley Hall, Market Harborough; sale, London, Christie's, 27 March 1953, lot 25 (as Nicholas Hilliard); sale, London, Sotheby's, 15 July 1982, lot 103 (as Studio of Isaac Oliver); with Edwin Bucher, Basel, by 1984

#### EXHIBITED

London, 1926, case IX, no. 5

#### LITERATURE

Williamson, 1904, vol. I, p. 18, no. 2, pl. VII; Strong, 1985, pp. 694 & 697, no. 42, illust. p. 699 (as Isaac Oliver); Strong, 1995, pp. xiii & 245, illust. p. 138

± £ 2,500-3,000  
€ 2,850-3,450



7

7

## PETER OLIVER

London 1584 - 1647

### Portrait of a lady, traditionally identified as Lady Anne Clifford, later Countess of Pembroke (1590-1676), *circa* 1620

Watercolour and bodycolour, heightened with silver and gold on vellum, gold frame with scroll surmount; signed with the artist's monogram centre right: *PO* 51 by 42 mm.

#### PROVENANCE

Dr John Lumsden Propert (1834-1902), London, by 1889; Jacob H.A.E. Visser, Hilversum; sale, London, Christie's, 10 July 1990, lot 161

#### EXHIBITED

London (Burlington Fine Arts Club), 1889, case XXXIV, no. 58; London, 1897, no. 38

#### LITERATURE

Propert, 1887, illust. opp. p. 60; Propert, 1890, p. 14, no. 27; Blättel, 1992, p. 1416, illust. p. 56

± £ 6,000-8,000  
€ 6,900-9,100



8

8

## PETER OLIVER

London 1584 - 1647

### Portrait of a gentleman, *circa* 1630

Watercolour and bodycolour on vellum, mounted on prepared card, gilt-metal frame with scroll surmount 47 by 38 mm.

#### PROVENANCE

Sale, London, Sotheby's, 11 March 1985, lot 187 (as Alexander Cooper)

± £ 6,000-8,000

€ 6,900-9,100



9

9

## GIOVANNA GARZONI

Ascoli Piceno (?) 1600 - 1670 (?) Rome

### Portrait of a North African, possibly an Abyssinian

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

signed and dated *verso*: *Giovanna Garzoni F. / Torino 1635* 58 by 48 mm.

#### PROVENANCE

Sale, Geneva, Christie's, 14 November 1989, lot 209

#### LITERATURE

Casale, 1991, pp. 19 & 55, no. A5

Painted while Garzoni was working in Turin for the Duke of Savoy, this remarkable portrait appears to be one of the earliest depictions, in miniature painting, of a native African sitter. His identity is currently unknown, however the richness of his clothes may indicate that he held a position at court.

± £ 5,000-8,000

€ 5,700-9,100



## EDWARD NORGATE

Cambridge 1575 - 1650 London

Portrait of John Harrison, Junior (1598-1665), *circa* 1622; his wife Mary Harrison, née Buckenham (*circa* 1610-after 1682), *circa* 1630; and the coat of arms of the Harrison Family, 1622

Each watercolour and bodycolour, heightened with gold and silver on parchment, laid on playing cards, respectively; a Club, a Jack and a blank, parcel-gilt wood frames, the armorial dated 1622  
55 by 46 mm.; 57 by 47 mm.; 61 by 49 mm.  
(3)

### PROVENANCE

By descent in the sitter's family to Andrew Lawson, by 1833,  
by descent to Miss Mary Lawson-Tancred,  
her sale, London, Sotheby's, 5 July 1984, lots 88 & 89

### LITERATURE

Auerbach, 1961, p. 281, no. 246;  
Foskett, 1972, vol. 1, pp. 196, 424, no. 20, vol. II, pp. 22, 247 & 617;  
Foskett, 1987, p. 78, pl. 13 B & E;  
Muller & Murrell, 1997, pp. 32-34, illust. no. 47, no. 3, 4 & 5

These miniatures are rare examples of the work of Edward Norgate, one of a small number of gentleman amateurs, others including Sir Balthasar Gerbier and Sir James Palmer, whose practise of the art form secured its prestige in the hierarchy of the arts in early seventeenth-century England. Norgate, the son of Dr Robert Norgate, a Master of Corpus Christi College, Cambridge, fulfilled many roles, including tuner of the king's virginals and organs, writer and illuminator of Royal letters (1611), Clerk of the Signet (1628) and Windsor Herald (1633). As a connoisseur, he was involved with the art collection of Queen Henrietta Maria. Given all these responsibilities it is not surprising that in his treatise on limning, *Miniatura*, he explained that it was 'for my recreation practised, as my better employment gave me leave'. The present miniatures combine his private interest in miniature painting - the portraits of John Harrison and his wife - and his professional skill as a heraldic illuminator - the Harrison arms. Both Norgate and Harrison were associated with Thomas Howard, 2<sup>nd</sup> Earl of Arundel, and they probably came into contact with each other in the orbit of this prominent courtier and collector.

The Harrisons were descended from a Derbyshire family of some social standing. Two of them came to London in the early sixteenth century and their descendants became goldsmiths, allying themselves in marriage with important merchant families and forming links with the court.

± £ 30,000-50,000  
€ 34,100-57,000





11

11

## JOHN HOSKINS

Wells, Somerset ? c. 1590 - 1665 London

### Portrait of a gentleman wearing armour, *circa* 1650

Watercolour and bodycolour on vellum, gilt-metal frame; signed centre left with the artist's initials: *IH*. 47 by 39 mm.

#### PROVENANCE

Ernst Holzscheiter, Meilen, by 1957; sale, London, Sotheby's, 9 June 1986, lot 11

#### EXHIBITED

Zurich, 1957-1958; Zurich, 1961

± £ 7,000-9,000  
€ 8,000-10,300



12

12

## CORNELIUS JOHNSON (ALSO KNOWN AS CORNELIS JANSSENS VAN CEULEN)

London 1593 - 1661 Utrecht

### Portrait of Dudley, 4<sup>th</sup> Baron North (1602-1677)

Oil on copper, silver-gilt frame; indistinctly initialled lower left: *Cs. JF* [?]. 57 by 45 mm.

#### PROVENANCE

Captain L. Twiston-Davies, Monmouth, by 1931, by descent to Mr and Mrs W.A. Twiston-Davies; sale, London, Sotheby's, 20 July 1981, lot 11

#### EXHIBITED

London, 1934, no. 963; Paris, 1938, no. 303; London, 1956-1957, no. 127

#### LITERATURE

Edwards, 1932, p. 131, pl. I, B; Edwards, 1938, p. 224

After graduating from Cambridge in 1619, Lord North was admitted to Gray's Inn, London. Later, he entered parliament, where he represented a number of constituencies, including Horsham and Cambridge. In 1634 he married Anne, daughter of Sir Charles Montagu of Cranbrook, Essex, in Hackney.

± £ 5,000-8,000  
€ 5,700-9,100





13

13

## JOHN HOSKINS

Wells, Somerset ? c. 1590 - 1665 London

### Portrait of a gentleman

Watercolour and bodycolour on vellum, gilt-metal frame, scroll surmount;  
signed with initials and dated upper right: 1654. / IH.  
63 by 52 mm.

#### PROVENANCE

Sir Francis Adam Hyett (1844-1941), by 1916,  
by descent to the Misses Hyett, by 1952,  
by descent to Richard, 2<sup>nd</sup> Lord Dickinson (b. 1926);  
sale, London, Sotheby's, 15 December 1969, lot 158;  
sale, London, Christie's, 27 March 1984, lot 302

#### EXHIBITED

London, 1956/1957, no. 108

#### LITERATURE

Foster, 1914-1916, no. 35, pl. XVI, additional volume p. 147,  
no. 199;  
Long, 1929, p. 226;  
Reynolds, 1952, no. 22, pl. VIII;  
Reitlinger, 1982, vol. III, p. 259;  
Darmon, 1990, p. 17, illust.

± £ 7,000-10,000  
€ 8,000-11,400



14

14

## JOHN HOSKINS

Wells, Somerset ? c. 1590 - 1665 London

### Portrait of a lady

Watercolour and bodycolour on vellum, gilt-metal frame  
with scroll surmount;  
signed with the artist's initial and dated lower right: 1654  
/ IH  
62 by 50 mm.

#### PROVENANCE

Sir Francis Adam Hyett (1844-1941), by 1916,  
by descent to Misses Hyett, by 1952,  
by descent to Richard, 2<sup>nd</sup> Lord Dickinson (b. 1926),  
his sale, London, Sotheby's, 15 December 1969, lot 156;  
Alvin J. Huss (1904-1998), Evanston, Illinois;  
sale, London, Sotheby's, 4 December 1985, lot 12

#### LITERATURE

Foster, 1914-1916, p. 150, no. 228;  
Long, 1929, p. 226

± £ 5,000-8,000  
€ 5,700-9,100





15

15

## SAMUEL COOPER

London 1609 - 1672

### Portrait of a gentleman wearing armour, *circa* 1650

Watercolour and bodycolour on vellum, gold frame, the ribbon-tie surmount and reverse enamelled in opaque turquoise with a black and white border; signed with the artist's initials centre right: S.C. 54 by 46 mm.

#### PROVENANCE

Robert Lane Bayne-Powell (1910-1994), his sale, London, Sotheby's, 11 October 1994, lot 30

± £ 10,000-15,000  
€ 11,400-17,100



16

16

## SAMUEL COOPER

London 1609 - 1672

### Portrait of a lady, traditionally identified as Lady Claypole, née Cromwell

Watercolour and bodycolour on vellum, mounted on a playing card, silver-gilt frame with scroll surmount, reverse engraved with the sitter's name; signed with the artist's monogram and dated centre left: SC. / 1654 67 by 55 mm.

#### PROVENANCE

Henry Gordon Bois;  
his executor's sale, London, Sotheby's, 27 March 1947, lot 73;  
Robert H. Rockliff, Eastbourne;  
sale, London, Sotheby's, 11 November 1947, lot 46;  
sale, London, Sotheby's, 25 November 1968, lot 46;  
sale, London, Christie's, 23 March 1982, lot 333

± £ 8,000-12,000  
€ 9,100-13,700



17

17

## SAMUEL COOPER

London 1609 - 1672

### Portrait of a lady, *circa* 1655

Watercolour and bodycolour on vellum, mounted on a playing card, gilt-metal frame, decorated with ribbon-bound laurel leaf border; signed with the artist's monogram lower left: SC. 72 by 59 mm.

#### PROVENANCE

Leo R. Schidlöf (1886-1966), London, by 1924, by family descent until, sale, London, Christie's, 10 November 1993, lot 68

#### EXHIBITED

Vienna, 1924, no. 159;  
Geneva, 1956, no. 94

± £ 10,000-15,000  
€ 11,400-17,100



18

18

## SAMUEL COOPER

London 1609 - 1672

### Portrait of a gentleman, *circa* 1665

Watercolour and bodycolour on vellum, mounted on prepared card, gilt-metal frame, scroll surmount, glazed reverse; signed centre left: SC. 80 by 65 mm.

#### PROVENANCE

Sale, London, Sotheby's, 24 November 1983, lot 390

± £ 8,000-12,000  
€ 9,100-13,700



19

19

## SAMUEL COOPER

London 1609 - 1672

### Portrait of a lady, traditionally identified as Lady Hardinge

Watercolour and bodycolour on vellum, gilt-metal frame inset with pastes; signed with the artist's monogram and dated centre left: SC. / 1664  
89 by 70 mm.

#### PROVENANCE

T.R. Fetherstonhaugh, by 1974;  
sale, London, Christie's, 25 November 1980, lot 69

#### EXHIBITED

London, 1974, no. 100

#### LITERATURE

Foskett, 1974, pp. 72 & 117, no. 47, illust.;  
Gabardi, 1981, p. 171, no. 8, illust.;  
Humair, 1982, p. 18, illust.

± £ 12,000-18,000  
€ 13,700-20,500





20

20

## THOMAS FLATMAN

London 1637 - 1688

### Portrait of a gentleman, *circa* 1665

Watercolour and bodycolour on vellum, silver frame; signed with the artist's monogram centre left: *TF* 68 by 55 mm.

#### PROVENANCE

Sale, London, Christie's, 27 March 1985, lot 369

± £ 4,000-6,000

€ 4,550-6,900



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21

## FRANCISZEK SMIADOCKI

Fl. 1665

### Portrait of a member of the Renvers family, *circa* 1665

Oil on copper, gold frame, the hinged back enamelled with the Renvers coat of arms on a turquoise ground; signed with the artist's monogram centre right: *FS* 54 by 43 mm.

#### PROVENANCE

Mrs Marjorie Rees; sale, London, Sotheby's, 11 November 1954, lot 15 (as Portrait of James Porten); Leo R. Schidlof (1886-1966); Greta Shield Heckett (1899-1976); her executor's sale, London, Sotheby's, 24 April 1978, lot 493 (as Portrait of a Young Nobleman, called James Porten); sale, Geneva, Sotheby's, 16 November 1993, lot 4

± £ 2,000-3,000

€ 2,300-3,450



22

22

## RICHARD GIBSON

Cumberland ? 1615 - 1690 London

### Portrait of a gentleman, *circa* 1660

Watercolour and bodycolour on vellum, gilt-metal frame with scroll surmount  
70 by 57 mm.

#### PROVENANCE

Sale, London, Christie's, 11 May 1994, lot 20

± £ 3,000-5,000  
€ 3,450-5,700



23

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## RICHARD GIBSON

Cumberland ? 1615 - 1690 London

### Portrait of a lady, traditionally identified as *Anne Apsley*, *circa* 1670

Watercolour and bodycolour on vellum, mounted on a playing card, gilt-metal frame with scroll surmount  
60 by 49 mm.

#### PROVENANCE

Sale, London, Sotheby's, 17 November 1975, lot 22;  
sale, London, Christie's, 27 November 1979, lot 96

± £ 2,000-3,000  
€ 2,300-3,450





24

24

## NICHOLAS DIXON

Fl. 1660 - 1708

### Portrait of James, Duke of York, later James II, King of England (1633-1701), circa 1665

Watercolour and bodycolour on vellum, iron and brass frame  
68 by 56 mm.

#### PROVENANCE

Samuel Addington (1806-1886);  
sale, London, Christie's, 26 April 1883;  
Dr John Lumsden Propert (1834-1902);  
Albert Jaffé (1842 - after 1904), by 1990;  
Hermann Emden, Hamburg;  
his executor's sale, Berlin, Rudolf Lepke's Auction House,  
29 February 1916, lot 90;  
Dr Ludwig Flesch Ritter von Festau (1863-1933), Vienna;  
sale, London, Sotheby's 30 June 1980, lot 86

#### LITERATURE

Jaffé, 1900, pl. 42

± £ 3,000-5,000  
€ 3,450-5,700



25

25

## NICHOLAS DIXON

Fl. 1665 - 1708

### Portrait of Mrs Howell, circa 1675

Watercolour and bodycolour on vellum, mounted on a  
playing card, gilt-metal frame with scroll surmount, the  
reverse inscribed in an old hand: *Mrs Howell / grandmother  
of / Col Sotheby*;  
signed with the artist's monogram lower right: *ND*  
71 by 57 mm.

#### PROVENANCE

James Sotheby (1655-1720),  
by descent until,  
sale, 'The Sotheby Heirlooms', London, Sotheby's, 11  
October 1955, lot 41;  
sale, London, Sotheby's, 15 November 1982, lot 49

#### EXHIBITED

London (Young Women's Christian Association), 1932,  
no. 72

#### LITERATURE

Heath, 1905, pp. 132, 136-137, pl. XIII

The identification of the sitter as Mrs Howell derives from an  
old inscription on the reverse of the frame. Mrs Howell was  
the daughter of Sir Nicholas and Lady Crisp and the mother of  
Anne Robinson, who married James Sotheby.

In later times, the portrait was identified as depicting Louise de  
Kérouaille, Duchess of Portsmouth. The sitter's features do not  
correspond with those of accepted portraits of the Duchess.

± £ 6,000-8,000  
€ 6,900-9,100



26

26

## PETER CROSS

Fl. late 17th century

### Portrait of James Scott, 1<sup>st</sup> Duke of Monmouth and Buccleuch (1649-1685)

Watercolour and bodycolour on vellum, gilt-metal frame; signed with the artist's monogram centre right, inscribed in an old hand *verso*: *James douk of / monmoth 1681* [sic] 85 by 68 mm.

#### PROVENANCE

Sale, London, Bonham's, 12 July 1993, lot 280

James Scott was the eldest illegitimate son of Charles II, born to Lucy Walters in Holland in 1649. Following the Restoration, he came to London and in 1663 was created Duke of Monmouth. In the same year, he married Anne Scott, Countess of Buccleuch (1651-1732), whose name he took.

‡ £ 4,000-6,000  
€ 4,550-6,900



27

27

## ATTRIBUTED TO SAMUEL BERNARD

Paris 1615 - 1687

### Portrait of King Louis XIV of France and Navarre (1638-1715), *circa* 1665

Watercolour and bodycolour on vellum, laid onto card, gilt-metal mount 56 by 38 mm.

#### PROVENANCE

Sale, London, Sotheby's, 15 November 1982, lot 3; with Edwin Bucher, Trogen, by 1986

‡ £ 2,000-3,000  
€ 2,300-3,450

## HENRI TOUTIN

Châteaudun 1614 - 1683 Paris

### Portrait of Anne of Austria, Queen of France and Navarre (1601-1666), *circa* 1660

Enamel, heightened with gold, on gold, jewelled gold and enamel frame in the manner of Gilles Légaré  
40 by 33 mm.

#### PROVENANCE

C.H.T. Hawkins, London;  
David David-Weill (1871-1952), inv. no. 4282, until 1936;  
with Wildenstein, Paris;  
Sir Charles Clore (1905-1979), London;  
his executor's sale, London, Sotheby's, 10 November 1986,  
lot 144 (as by Jean Petitot);  
with Edwin Bucher, Trogen, by 1987

#### EXHIBITED

London, 1961, no. 333

#### LITERATURE

Stroehlin, 1905, p. 62;  
Clouzot, 1924, pp. 162-163;  
Henriot, 1925, pp. 17 & 20, no. 4, pl. XXXII (as Jean Petitot);  
Gillet, *et al.*, 1957, p. 470 & 472, no. 333, illust. p. 471

An almost identical frame, set with a miniature of Queen Maria Casimire of Poland by Jean Petitot the Elder, from the collection of Ernst Holzscheiter was sold at Christie's, London, 4 July 2018, lot 85.

± £ 10,000-15,000

€ 11,400-17,100



28



29

## FRENCH SCHOOL, *CIRCA* 1680

### Portrait of King Louis XIV of France (1638-1715)

Watercolour and bodycolour, heightened with gold paint on vellum, gold open-work frame, decorated with enamel and rubies  
28 by 24 mm.

#### PROVENANCE

Dr James Hasson;  
sale, London, Christie's, 19 March 1980, lot 41

± £ 6,000-8,000

€ 6,900-9,100



29 VERSO





30 (SMALLER THAN ACTUAL SIZE)

30

## ATTRIBUTED TO JOSEPH WERNER

Berne 1637 - 1710

### Portrait of a lady in the guise of a shepherdess

Watercolour and bodycolour, heightened with gold on paper, carved gilt-wood frame  
170 by 121 mm.

#### PROVENANCE

Baron Arthur de Rothschild (1851-1903), inv. no. 93;  
sale, Geneva, Sotheby's, 16 November 1993, lot 10 (one  
of two)

± £ 4,000-6,000  
€ 4,550-6,900





31 (SMALLER THAN ACTUAL SIZE)

31

## ATTRIBUTED TO JOSEPH WERNER

Berne 1637 - 1710

Portrait of a lady surrounded by the  
attributes of Astronomy and Vigilance

Watercolour and bodycolour, heightened with gold on  
paper, carved gilt-wood frame  
171 by 114 mm.

### PROVENANCE

Baron Arthur de Rothschild (1851-1903), inv. no. 94;  
sale, Geneva, Sotheby's, 16 November 1993, lot 10 (one  
of two)

± £ 4,000-6,000  
€ 4,550-6,900

## FRENCH SCHOOL, CIRCA 1660

## Portrait of a lady

Watercolour and bodycolour, heightened with silver paint on vellum, mounted on prepared card, gold and enamel locket frame, the enamelled reverse centred with a caduceus flanked by cornucopiae and framed with the inscription: *P.P. Optimoe Et Pulcherrimoe Lanificoe. Pudicae. Frugi: Castoe. Domisedoe Uxori*, supported by birds bearing a monogram and the mottoes: *Omnia. Explore. Meliora. Retinete. and Miliora. Latent*, the sides and loop with painted rope-twist pattern, the hinged lid inset with an oval shell cameo carved with the goddess Diana, accompanied by hounds and attendants, opening to reveal the enamelled reverse depicting cupid, and with the inscription *Avec le Temps*.  
26 by 22 mm.

## PROVENANCE

Sale, London, Sotheby's, 28 February 1991, lot 387

± £ 5,000-8,000

€ 5,700-9,100



32

## JEAN PETITOT

Geneva 1607 - 1691 Vevey

## Portrait of a lady, called the Marquise de Montespan (1641-1707), circa 1670

Enamel on gold, gold frame  
37 by 30 mm.

## PROVENANCE

Sale, Geneva, Sotheby's, 6 May 1981, lot 10;  
sale, London, Christie's, 7 December 2004, lot 105

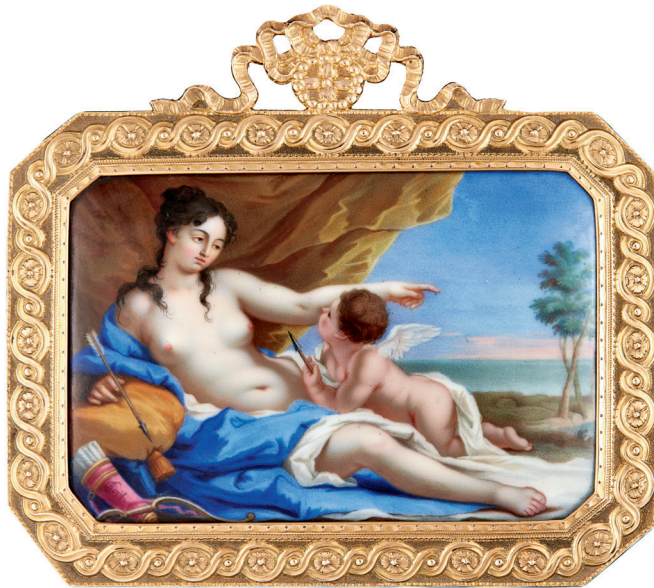
± £ 4,000-6,000

€ 4,550-6,900



33





34

34

## CHARLES BOIT

Stockholm 1663 - 1727 Paris

### Venus and Cupid, *circa* 1705

Enamel on copper, stamped gilt-metal frame;  
signed lower left: *CBoit*  
47 by 71 mm.

#### PROVENANCE

Édouard Gélis (1876-1955), Paris, by 1923;  
David David-Weill (1871-1952), inv. no. 30-176, until 1936;  
with Wildenstein, Paris;  
Sir Charles Clore (1905-1979), London;  
his executor's sale, London, Sotheby's, 17 March 1986,  
lot 134

#### EXHIBITED

Paris, 1923, no. 102;  
London, 1961, no. 258

#### LITERATURE

Walpole, 1871, vol. II, p. 25;  
Nisser, 1927, p. 13, no. 57;  
Long, 1929, p. 35;  
Gillet, *et al.*, 1957, p. 384, no. 258, illust. p. 385

£ 4,000-6,000  
€ 4,550-6,900





35

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## ROSALBA CARRIERA

Venice 1675 - 1757

### *An allegory of painting, circa 1710*

Watercolour and bodycolour, heightened with gold paint on ivory, tortoiseshell frame  
80 by 110 mm.

#### PROVENANCE

The Dukes and Grand-Dukes of Mecklenburg-Schwerin;  
sale, Geneva, Christie's, 29 November 1982, lot 140

In this miniature Rosalba has included a pictorial conceit - the portrait being painted by Cupid is supported by a pin which appears to project from the edge of the frame.

A similarly sized miniature of a lady dressing her hair with flowers by Rosalba, in a tortoiseshell frame, is in the Cleveland Museum of Art (Edward B. Greene Collection, inv. no. 401203).

± • £ 5,000-8,000  
€ 5,700-9,100



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## ROSALBA CARRIERA

Venice 1675 - 1757

### Portrait of a lady holding a flute, *circa* 1715

Watercolour and bodycolour on ivory, set inside the lid of a gold mounted tortoiseshell box, the lid and base decorated in two colour gold piqué  
53 by 75 mm.

#### PROVENANCE

Sale, London, Christie's, 13 December 1983, lot 48

† • £ 6,000-8,000

€ 6,900-9,100



37

37

## ROSALBA CARRIERA

Venice 1675 - 1757

### Portrait of a gentleman holding a large gold medal, *circa 1720*

Watercolour, bodycolour and gold paint on ivory, silver-gilt frame, blue enamel border  
54 by 75 mm.

#### PROVENANCE

Sale, London, Christie's, 31 March 1981, lot 55

The head on the medallion is reminiscent of that of King Charles II made by John Roettier to commemorate the Dutch War of 1667. (British Museum 1921.0518.3). The prominent display of a portrait of a Stuart monarch may suggest that the sitter was English and held Jacobite sympathies.

£ 5,000-8,000

€ 5,700-9,100



## CHRISTIAN RICHTER

Stockholm 1678 - 1732 London

### Portrait of William Pulteney, later 1<sup>st</sup> Earl of Bath (1684-1764)

Watercolour and bodycolour on vellum, stained turned-wood frame;  
signed on the backing card with the artist's monogram and dated: CR / 1719  
91 by 72 mm.

#### PROVENANCE

Sale, London, Christie's, 7 December 2004, lot 152

After graduating from Oxford, William Pulteney conducted a grand tour of the continent. He entered Parliament in 1705 and served there until 1742, whereupon he was created Earl of Bath by George II.

£ 4,000-6,000  
€ 4,550-6,900



38

## ANDRÉ ROUQUET

Geneva 1701 - 1758 Charenton

### Portrait of a gentleman, traditionally identified as Henry Pelham-Clinton, 2<sup>nd</sup> Duke of Newcastle-under-Lyne (1720-1794), *circa* 1750

Enamel on copper, gilt-metal mount;  
signed with the artist's initial lower right  
41 by 36 mm.

#### PROVENANCE

Sir St. Clair Thomson (1859-1943);  
his executor's sale, London, Sotheby's, 9 November 1944, lot 31;  
sale, London, Sotheby's, 18 October 1971, lot 67;  
sale, London, Sotheby's, 20 July 1981, lot 97

#### LITERATURE

Foskett, 1979, p. 171, fig. 39G (as 'very fine');  
Ingamells, 2004, p. 360

± £ 1,500-2,000  
€ 1,750-2,300



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40



41

40

## CHRISTIAN FRIEDRICH ZINCKE

Dresden 1683/4 - 1767 South Lambeth

### Portrait of a lady and gentleman, *circa* 1725

Enamel, silver frame with scroll surmount  
39 by 56 mm.

#### PROVENANCE

Alvin J. Huss (1904-1998);  
sale, London, Sotheby's, 4 December 1985, lot 43

There is a comparable double portrait by Zincke in the collection of the Dukes of Portland.<sup>1</sup>

<sup>1</sup> D. Foskett, *Collecting Miniatures*, Woodbridge 1979, p. 170, p. 39D

± £ 3,000-5,000  
€ 3,450-5,700

41

## CHRISTIAN FRIEDRICH ZINCKE

Dresden 1683/4 - 1767 South Lambeth

### Portrait of Frederick, Prince of Wales (1707-1751), *circa* 1730

Enamel on cooper, gold frame, the backing panel chased with the three feather emblem of the Prince of Wales and the initials: *FP*  
38 by 31 mm.

#### PROVENANCE

With Edwin Bucher, Trogen, by 1980

In 1729, as part of a commission for a series of royal portraits, Zincke was ordered 'to paint the Prince of Wales by the King's appointment'.<sup>1</sup> The present work is a variant of his portrait of the Prince, the original of which remains in the Royal Collection (RCIN). Here, the heir to the throne is portrayed wearing the sash and star of the Order of the Garter.

<sup>1</sup> R. Walker, *Miniature in the Collection of Her Majesty the Queen*, Cambridge, 1992, no. 40

± £ 1,000-1,500  
€ 1,150-1,750



42

42

## JOSEPH HIGHMORE

London 1692 - 1780 Canterbury

### Portrait of a lady

Oil on copper, gilt-metal frame;  
signed and dated lower right: *Jof Highmore / pinx / 1732*  
109 by 80 mm.

#### PROVENANCE

Greta Shield Heckett (1899-1976);  
her executor's sale, London, Sotheby's, 24 April 1978,  
lot 498;  
sale, London, Sotheby's, 4 December 1985, lot 200

Joseph Highmore would appear to have been inspired by  
Rubens' celebrated painting, *Le Chapeau de Paille*, painted  
*circa* 1622-5 and now in the National Gallery of London  
(NG852).

£ 3,000-5,000  
€ 3,450-5,700





43

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## JEAN-ÉTIENNE LIOTARD

Geneva 1702 - 1789

### Portrait of Marie Grand, née Silvestre (1721-1793), circa 1750

Red chalk and pencil on vellum, set in the lid of a *poudre d'écaille* box decorated with gold *piqué*, tortoiseshell mounts and lining  
52 mm. Diam.

#### PROVENANCE

By descent from the sitter to the Grand d'Hauteville family, Château Hauteville, Vevey, house sale, Geneva, Hôtel des Ventes, 12 September 2015, lot 1096

Marie Silvestre married Rodolphe Ferdinand Grand (1726-1794). Their third son, Daniel Jean Philippe, married Anne Cannac d'Hauteville.

† • £ 8,000-12,000  
€ 9,100-13,700



44

44

## JEAN-ÉTIENNE LIOTARD

Genève 1702 - 1789

### Portrait of a gentleman, *circa 1750*

Watercolour and bodycolour on vellum, stained ivory frame  
59 mm. Diam.

#### PROVENANCE

Sale, Geneva, Sotheby's, 7 May 1982, lot 285

#### LITERATURE

Roethlisberger, 2014, pp. 194, 199, note 26, fig. 11

† • £ 10,000-15,000

€ 11,400-17,100



45

45

## GERMAN SCHOOL, *CIRCA* 1740

### Portrait of Heinrich, Count von Brühl (1700-1763)

Watercolour and bodycolour on ivory, gilt-metal frame  
94 by 88 mm.

#### PROVENANCE

Sale, London, Sotheby's, 28 April 1981, lot 37

Count von Brühl served as Prime Minister between 1746 and 1763, during the reign of Augustus III, King of Poland. He was all powerful and held great influence over the King and court. He assembled a superb and vast art collection which contained prints, drawings and paintings by the great masters. His porcelain collection was also sublime. Appointed Director of the Meissen factory in 1739, between 1736 and 1741, he commissioned - amongst other masterpieces - the celebrated Swan Service, which contained over 2,200 individual pieces.

£ 6,000-8,000  
€ 6,900-9,100





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## ANTON FRIEDRICH KÖNIG

Berlin 1722 - 1787

### Portrait of Crown Princess Friederike Luise of Prussia (1751-1805), *circa* 1775

Watercolour and bodycolour on ivory, gilt-metal frame;  
signed lower left: *König*  
108 by 83 mm.

#### PROVENANCE

Possibly the Grand-Dukes of Hesse-Darmstadt;  
Milena, Baroness von Bassus, by 1912;  
sale, Lucerne, Galerie Fischer, 13 June 1956, lot 735;  
Ernst Holscheiter (1878-1962), Meilen;  
sale, London, Sotheby's, 9 June 1986, lot 25

#### EXHIBITED

Munich, 1912, no. 345

#### LITERATURE

Michaelis, 2012, p. 107, fig. 3

The sitter was the second daughter of Ludwig IX, Landgrave of Hesse-Darmstadt. In 1769, she married Friedrich Wilhelm II, later King of Prussia (1744-1797).

† • £ 8,000-12,000  
€ 9,100-13,700



47

47

## FRENCH SCHOOL, *CIRCA* 1750

### Portrait of Princess Maria Josepha of Saxony, Dauphine of France (1731-1767)

Watercolour and bodycolour on vellum, gilt-metal frame  
51 by 73 mm.

#### PROVENANCE

William, 12<sup>th</sup> Duke of Hamilton and 9<sup>th</sup> Duke of Brandon  
(1845-1895), Hamilton Palace,  
sale, London, Christie's, 15 July 1882, possibly lot 1;  
J.P. Heseltine, by 1889;  
with Edwin Bucher, by 1990

#### EXHIBITED

London (Burlington Fine Arts Club), 1889, case XXIX,  
no. 62

Princess Maria Josepha was the daughter of Augustus III,  
Prince-Elector of Saxony and King of Poland, and Maria  
Josepha of Austria. In 1747, she married Louis XV's eldest son,  
the Dauphin, and before his untimely death in 1765 they had  
many children, including three future kings of France: Louis  
XVI, Louis XVIII and Charles X.

± £ 2,000-3,000  
€ 2,300-3,450



48

48

## JEREMIAH MEYER

Tübingen 1735 - 1789 London

### Portrait of Jane, Duchess of Gordon (1748-1812), née Maxwell, *circa* 1775

Watercolour and bodycolour on ivory, gilt-metal frame, glazed reverse;

later inscribed on the backing card

80 by 62 mm.

#### PROVENANCE

Sale, London, Sotheby's, 13 July 1982, lot 170

Jane Maxwell, daughter of Sir William Maxwell, 3<sup>rd</sup> Bt., married Alexander, 4<sup>th</sup> Duke of Gordon in 1767. She was mother of Charlotte, Duchess of Richmond, Susan, Duchess of Manchester, Georgiana, Duchess of Bedford and Louisa, Marchioness Cornwallis.

‡ • £ 3,000-5,000

€ 3,450-5,700





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49

## HORACE HONE, A.R.A.

London 1754 - 1825

### Portrait of Eva Maria Garrick, née Veigel (1724-1822)

Watercolour and bodycolour on ivory, gilt-metal frame;  
signed with the artist's monogram and dated lower left: *HH*  
/ 1775  
68 by 57 mm.

#### PROVENANCE

Edward Grosvenor Paine (1911-1989), New Orleans,  
by 1965;  
sale, London, Christie's, 28 October 1980, lot 86

The Viennese born dancer, Eva Maria Veigel, married the great  
British actor David Garrick in 1749. She sat for many of the  
most eminent artists of the period, including Reynolds and  
Liotard. In Reynold's portrait of her with her husband, painted  
in 1772-3, she is also depicting in pensive mood, with a hand  
raised to her brow.

‡ • £ 2,500-3,500  
€ 2,850-4,000

## JEREMIAH MEYER, R.A.

Tübingen 1735 - 1789 London

### Portrait of a gentleman, *circa 1775*

Watercolour and bodycolour on ivory, gold frame  
64 by 53 mm.

#### PROVENANCE

Sale, London, Christie's, 10 July 1984, lot 176

£ 2,500-3,500

€ 2,850-4,000



50

## SAMUEL COTES

London 1734 - 1818

### Portrait of a gentleman wearing a red coat

Watercolour and bodycolour on ivory, gold frame with blue  
enamel border, cooper reverse;  
signed lower right: SC / 1770  
84 by 71 mm.

#### PROVENANCE

Sale, Paris, Collection 'H.D.', 25 March 1914, lot 12;  
sale, London, Sotheby's, 13 July 1982, lot 132

#### LITERATURE

Schidlof, 1964, vol. I, p. 168

£ 2,500-3,500

€ 2,850-4,000



51



52

## JOHN SMART

London 1741 - 1811

### Portrait of a lady

Watercolour and bodycolour on ivory, gold bezel, silver frame with a diamond border;  
signed with the artist's initials lower left: *JS / 1774*  
50 by 41 mm.

#### PROVENANCE

Leopold Hirsch, London;  
his executor's sale, London, Christie's, 7 May 1934, lot 21;  
sale, London, Christie's, 27 November 1984, lot 155

± £ 4,000-6,000  
€ 4,550-6,900



53

## JOHN SMART

London 1741 - 1811

### Portrait of Frances Baker (d. 1782)

Watercolour and bodycolour on ivory, gold frame, the reverse with central hair reserve applied with the initials: *FB*, engraved: *Frances Baker Departed this Life May 24, 1782, Aet. 21.*; later gold outer frame, with broach attachment;  
signed with the artist's initials lower left: *JS. / 1783.*  
52 by 40 mm.

#### PROVENANCE

Sale, London, Sotheby's, 4 July 1983, lot 95

#### LITERATURE

Foskett, 1964, p. 62

± £ 5,000-8,000  
€ 5,700-9,100



## JOHN SMART

London 1741 - 1811

### Portrait of Colonel the Hon. James Hamilton (1764-1804) of the Coldstream Guards

Watercolour and bodycolour on ivory, gold frame, glazed  
hair reverse set with initials: *JH*;  
signed and dated lower left: *J.S. / 1784*  
54 by 41 mm.

#### PROVENANCE

Sale, London, Sotheby's, 8 July 2011, lot 295

#### LITERATURE

Foskett, London, 1964, p. 68

The sitter was the son of Lord Anne Hamilton (1709-1748) and Anna Charlotte Maria Powell. He was the grandson of James Hamilton, 4<sup>th</sup> Duke of Hamilton (1658-1712).

The preparatory drawing for this miniature is inscribed on the reverse: *Col. Hamilton / no. 3 Leicester Street / Leicester Fields / Dark Blue coat and / Waistcoat* (see Christie's, 17 November 2016, lot. 63). Smart has depicted the sitter with pink powdered hair, a short-lived fashion of the 1780s.

• £ 8,000-12,000

€ 9,100-13,700



54

## JOHN SMART

London 1741 - 1811

### Portrait of Sophia Plowden (1777-1863/4), when a child

Watercolour and bodycolour on ivory, silver-gilt mount,  
contained in a later gold locket;  
signed with initials and dated lower left: *J.S. / 1785*  
44 by 32 mm.

#### PROVENANCE

Mr Huncomb;

Alfred Hill;

his executor's sale, London, Sotheby's, 13 May 1942, lot 82;

Colonel Body;

his executor's sale, London, Christie's, 7 November 1988,

lot 138

#### LITERATURE

Foskett, 1964, p. 72

‡ • £ 4,000-6,000

€ 4,550-6,900



55



56

56

## ANDREW PLIMER

Wellington 1763 - 1837 Brighton

### Portrait of Georgiana, Duchess of Devonshire (1757-1806)

Watercolour and bodycolour on ivory, gold frame, with pearl set border;  
signed and dated lower right: *AP / 1786*  
77 by 62 mm.

#### PROVENANCE

Jeffrey Whitehead, by 1887;  
John Pierpont Morgan (1837-1913), New York, by 1903;  
sale, London, Christie's, 24 June 1935, lot 495;  
Lady Shelley-Rolls;  
her executor's sale, London, Christie's, 13 February 1962, lot 15;  
H.E. Backer, London;  
Leland H. Gilbert, Lisbon;  
sale, London, Christie's, 3 December 1963, lot 62;  
sale, London, Christie's, 27 November 1984, lot 149

#### EXHIBITED

London, 1887, no. 627;  
London (Burlington Fine Arts Club), 1889, case XVII, no. 10;  
London, 1891, no. 1028;  
London, 1895, no. 17A

#### LITERATURE

Williamson, 1903, p. 41, pl. 67;  
Williamson, 1906-1908, vol. II, no. 346;  
Schidlöf, 1964, vol. II, p. 643 ('good, typical of the first period')

± • £ 3,000-5,000  
€ 3,450-5,700



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## RICHARD COSWAY, R.A.

Oakford, Devon 1742 - 1821 London

### Portrait of Colonel Harry Verelst (1777-1837), circa 1800

Watercolour and bodycolour on ivory, gold frame, blue glass reverse  
70 by 57 mm.

#### PROVENANCE

Sale, London, Sotheby's, 4 December 1985, lot 251

Harry Verelst grew up at Aston Hall, near Sheffield in Yorkshire. He joined the army in 1794 and served in Flanders and Ireland. In 1803 he married Elizabeth Amelia Tochter of County Kerry, southern Ireland.

± • £ 3,000-5,000  
€ 3,450-5,700

## RICHARD COSWAY, R.A.

Oakford, Devon 1742 - 1821 London

### Portrait of a lady, *circa 1780*

Watercolour and bodycolour on ivory, gold and enamel *fausse-montre* locket frame, the second compartment with glazed hair reserve applied with diamond set initials: *EL* 48 by 37 mm.

#### PROVENANCE

Sale, London, Christie's, 10 July 1990, lot 158

#### LITERATURE

Blättel, 1992, p. 1419, illust. p. 59

‡ • £ 6,000-8,000

€ 6,900-9,100



58

## GEORGE ENGLEHEART

Kew 1750 - 1829 Blackheath

### Portrait of a young girl wearing a blue trimmed hat, *circa 1785*

Watercolour and bodycolour on ivory, gold frame 50 by 37 mm.

#### PROVENANCE

Edward Grosvenor Paine (1911-1989), New Orleans; sale, London, Christie's, 20 March 1989, lot 93

‡ • £ 3,000-5,000

€ 3,450-5,700



58 VERSO



59





60

60

### RICHARD COSWAY, R.A.

Oakford, Devon 1742 - 1821 London

#### Portrait of a lady, *circa* 1790

Watercolour and bodycolour on ivory, gold frame with split-pearl border, blue glass reverse with central hair reserve set with a pearl monogram: *MP*  
66 by 55 mm.

#### PROVENANCE

Sale, London, Sotheby's, 10 December 1979, lot 210

± • £ 7,000-9,000

€ 8,000-10,300



61

61

### RICHARD COSWAY, R.A.

Oakford, Devon 1742 - 1821 London

#### Portrait of a gentleman

Watercolour and bodycolour on ivory, gold frame with enamel border, glazed reverse;  
signed, inscribed and dated verso: 1790  
72 by 60 mm.

#### PROVENANCE

Sale, London, Sotheby's, 30 June 1980, lot 164

± • £ 4,000-6,000

€ 4,550-6,900



62

62

### RICHARD COSWAY, R.A.

Oakford, Devon 1742 - 1821 London

#### Portrait of a girl, *circa* 1790

Watercolour and bodycolour on ivory, gold frame, glazed  
woven hair reserve  
73 by 58 mm.

#### PROVENANCE

Leo R. Schidlöf (1886-1996), Vienna, by 1927;  
sale, London, Christie's, 10 November 1993, lot 52

± • £ 8,000-12,000  
€ 9,100-13,700



63

63

### RICHARD COSWAY, R.A.

Oakford, Devon 1742 - 1821 London

#### A double portrait of Lady Anne Compton Cavendish (1787-1871) and her brother Henry Frederick Compton Cavendish (1789-1873)

Watercolour and bodycolour on ivory, gold frame, glazed  
hair reverse;  
reputably signed and dated verso: 1792  
84 by 69 mm.

#### PROVENANCE

John, 5<sup>th</sup> Earl Cawdor (1900-1970), by 1934,  
by family descent;  
sale, London, Sotheby's, 19 October 1981, lot 145

#### EXHIBITED

London, 1934, no. 1075

#### LITERATURE

Barnett, 1995, pl. V, no. m

The sitters are the children of Lord George Cavendish, created 1<sup>st</sup> Earl of Burlington in 1831 and his wife Lady Elizabeth Compton, daughter and heir of the 7<sup>th</sup> Earl of Northampton.

Lady Anne married Lord Charles Fitzroy, younger son of the 4<sup>th</sup> Duke of Grafton in 1825, while Lord Henry married firstly in 1811, Sarah Fawkener, secondly in 1819, Frances Susan Howard, Lampton, and thirdly in 1873 Susanna Byrle.

± • £ 10,000-15,000  
€ 11,400-17,100



64

64

## GEORGE ENGLEHEART

Kew 1750 - 1829 Blackheath

### Portrait of Miss Elizabeth Blunt, later Lady Burrell Blount (d. 1839), 1800

Watercolour and bodycolour on ivory, gold frame, blue glass reverse; signed with the artist's initial lower right 80 by 63 mm.

#### PROVENANCE

Sir Bruce Seton, 9<sup>th</sup> Bt. (1868-1932), by 1902; sale, London, Christie's, 9 November 1994, lot 93

#### EXHIBITED

Barcelona, 1956, no. 620

#### LITERATURE

Williamson & Engleheart, 1902, p. 89, illust. opp. p. 44 (as Lady Burrell Blount)

The sitter was the daughter of Sir Charles William Blunt, 3<sup>rd</sup> Bt. and Elizabeth, née Peers. Engleheart's fee book records that a 'Miss E. Blunt' sat for him in 1800, and the following year she married her cousin, Sir Charles Burrell Blount of Ringmer, Sussex.

£ 3,000-5,000  
€ 3,450-5,700



65

65

## GEORGE ENGLEHEART

Kew 1750 - 1829 Blackheath

### Portrait of Mrs Foote, 1799

Watercolour and bodycolour on ivory, gold frame, glazed hair reverse 75 by 60 mm.

#### PROVENANCE

R.W.M. Walker, London; his executor's sale, London, Christie's, 17 July 1945, lot 138; sale, London, Christie's, 10 July 1984, lot 181

#### LITERATURE

Williamson & Engleheart, 1902, p. 97

Engleheart's fee book records that he painted a Mr and Mrs Foote in 1799.

£ 3,000-5,000  
€ 3,450-5,700





66

66

## JOHN DOWNMAN, A.R.A.

Ruabon, N. Wales 1750 - 1824 Wrexham

### Portrait of Sarah Hussey Delaval, Countess of Tyrconnell (1763-1800), *circa* 1792

Watercolour and bodycolour on ivory, gold *fausse-montre* frame, with a glass-paste border  
70 by 54 mm.

#### PROVENANCE

Sale, London, Christie's, 27 November 1984, lot 160

#### LITERATURE

Lloyd & Sloan, 2009, p. 229

Sarah, Countess of Tyrconnell was the sixth and youngest daughter of John Hussey, Baron Delaval of Seaton Delaval. She married George, 2<sup>nd</sup> Earl of Tyrconnell in June 1780. Later she left her husband to live with the Earl of Strathmore.

A portrait miniature of the Countess in a similar pose but wearing a top hat was sold from the collection of Mrs T.S. Eliot (London, Christie's, 20 November 2013, lot 83); a similarly composed coloured chalk drawing, signed and dated 1792, was sold at Sotheby's, London 27 November 2003, lot 222.

† • £ 2,500-3,500  
€ 2,850-4,000



67

67

## OZIAS HUMPHRY, R.A.

Honiton, Devon 1742 - 1810 London

### Portrait of Suliman Aga Le Luna

Watercolour and bodycolour on ivory, gold frame; signed verso: *Suliman Aga Le Lun, Capitaine du Bey de Tripoli. Peint en Angleterre par ordre de la Duchesse de Richmond en 1782 par O.H*  
96 by 74 mm.

#### PROVENANCE

Charles Henry Hart, New York;  
sale, London, Christie's, 7 November 1988, lot 113

#### LITERATURE

Williamson, 1904, vol. II, p. 12, pl. LXXIV, no. 4;  
Williamson, 1918, p. 242

The presence of a representative of the Tripoli Regency in London at this date was certainly connected with the role of the Barbary States and the implementation of British government policy in the Mediterranean. This included securing sources of food for the British garrisons of Gibraltar and Menorca, ensuring freedom from attack for British shipping and, ideally, the restriction of trade of other European States.

It is interesting that this portrait, which shows the sitter wearing a turban and dolama, was commissioned by Mary Bruce, Duchess of Richmond, who had been portrayed wearing 'Turkish' dress by Angelika Kauffmann, some seven years previously.

‡ • £ 6,000-8,000  
€ 6,900-9,100



68

68

## JOHN SMART

London 1741 - 1811

### Portrait of a lady, traditionally called Charlotte Anne Edmonstone, née Freill

Watercolour and bodycolour on ivory, gold frame, hair reverse, set with the initials AE;  
signed with the artist's monogram and dated lower left: JS  
/ 1788 / I  
69 by 57 mm.

#### PROVENANCE

Baron Max von Goldschmidt-Rothschild (1843-1940),  
Frankfurt am Main;  
sale, New York, Parke-Bernet Galleries, 10-11 March 1950,  
lot 159;  
Greta Schield Heckett (1899-1976), Pittsburgh,  
Pennsylvania;  
her executor's sale, London, Sotheby's, 11 July 1977, lot 191;  
sale, London, Sotheby's, 15 March 1984, lot 122

#### EXHIBITED

Pittsburgh, 1954, no. 43

#### LITERATURE

Foskett, 1964, p. 66

‡ • £ 7,000-9,000  
€ 8,000-10,300



69

69

## JOHN SMART

London 1741 - 1811

### Portrait of a gentleman, traditionally identified as Captain Spedway

Watercolour and bodycolour on ivory, gold frame, with glazed hair reserve, in associated wood case; signed lower right: *JS / 1790 / I*  
57 by 44 mm.

#### PROVENANCE

The Ashcroft Collection;  
sale, London, Sotheby's, 7 May 1946, lot 63;  
sale, London, Christie's, 8 December 1982, lot 229

#### EXHIBITED

London, Victoria and Albert Museum, 1924-1939 (lent by Ashcroft)  
London, 1934, no. 1069

#### LITERATURE

Long, 1926, p. 138, illust. p. 137, pl. XII;  
Long, 1929, pp. 407 & 408;  
Foster, 1930/1931, p. 69, no. II;  
Foskett, 1964, pp. 19 & 74

The name Spedway does not appear in the list of officers of the Indian army, casting doubt on the traditional identification of the sitter.

£ 10,000-15,000  
€ 11,400-17,100



70

70

## JOHN SMART

London 1741 - 1811

### Portrait of an officer, traditionally identified as Captain Patrick Drummond

Watercolour and bodycolour on ivory, gold frame, glazed and hair reverse, set with the initials: *PD*;  
signed with the artist's monogram and dated lower right: *J.S. / 1791 / I*  
69 by 54 mm.

#### PROVENANCE

Henry F. Holt, by 1865;  
sale, London, Christie's, 2 May 1961, lot 213 (as Admiral Patrick Drummond);  
sale, London, Sotheby's, 4 July 1989, lot 328 (as Captain Patrick Drummond)

#### EXHIBITED

London, 1865, no. 2661 (as Captain Patrick Drummond);  
Leeds, 1868, no. 3090 (as Captain Patrick Drummond)

#### LITERATURE

Foskett, 1964, p. 66 (as Captain Patrick Drummond of the Royal Artillery)

The sitter has previously been identified as both Admiral Patrick Drummond and Captain Drummond. There is record of a naval 'Captain' Patrick Drummond (1744-1792) but the officer in Smart's miniature is shown wearing the uniform of Honourable East India Company. There is no evidence of a Captain Drummond serving in the army in India at this period.

We would like to thank Dr Andrew Cormack and Neil Jeffares for their help when cataloguing this lot.

£ 12,000-18,000  
€ 13,700-20,500





71

71

## JOHN SMART

London 1741 - 1811

### Portrait of Sir Charles Oakeley, 1<sup>st</sup> Bt. (1751-1826)

Watercolour and bodycolour on ivory, gold frame, with diamond border;  
signed with the artist's monogram and dated lower right:  
*J.S. / 1786 / I.*  
57 by 42 mm

#### PROVENANCE

By descent in the sitter's family until,  
W.H. Wodehouse;  
sale, London, Christie's, 6 December 1899, lot 78 (together  
with the following lot in this sale);  
Edward M. Hodgkins, London;  
John Pierpont Morgan (1837-1913), New York, 1906;  
sale, London, Christie's, 24 June 1935, lot 442;  
Walter, 2<sup>nd</sup> Viscount Bearsted (1882-1948), inv. no. 272,  
by descent to his son Marcus, 3<sup>rd</sup> Viscount Bearsted (1909-  
1986);  
sale, London, Christie's, 27 March 1984, lot 290 (together  
with the following lot in this sale)

#### EXHIBITED

Paris, 1906, no. 13;  
Edinburgh, 1965, no. 231

#### LITERATURE

Williamson, 1906-1908, vol. II, no. 231, pl. LXXIV;  
Williamson, 1910, p. 20, pl. XVIII;  
*Encyclopedia Britannica*, 1911, vol. XVIII, pl. 2, opp. p. 527;  
de Mauri, 1918, p. 464 illust.;  
Dodwell, 1926, p. 171;  
Darmon, 1928, p. 110;  
Long, 1929, p. 408;  
Foster, 1930-1931, p. 69;  
Schidlof, 1964, vol. II, p. 763, as 'excellent';  
Foskett, 1964, pp. xxi, 19, 29, 71, no. 66, pl. XVIII;  
Archer, 1972, pl. 17;  
Archer, 1979, pp. 120, 121, 391

Charles Oakeley was the younger son of the Rev. William Oakeley and Christina, daughter of Sir Patrick Strachan of Glenkindie Castle, Aberdeenshire. After attending Oxford University, he entered the civil service and in 1767 he travelled to India. There, he pursued a successful career in the East India Company, which culminated in him being created a Baronet and being appointed Governor of Madras, a post he held between 1792 and 1794.

† • £ 12,000-18,000  
€ 13,700-20,500



72

72

## JOHN SMART

London 1741 - 1811

### Portrait of Lady Oakeley, née Helena Beatson (1762-1839)

Watercolour and bodycolour on ivory, gold frame, with diamond border;  
signed with the artist's monogram and dated lower left: *J.S. / 1786 / I.*  
62 by 45 mm.

#### PROVENANCE

By descent in the sitter's family until, W.H. Wodehouse;  
sale, London, Christie's, 6 December 1899, lot 78 (together with the previous lot in this sale);  
Edward M. Hodgkins, London;  
John Pierpont Morgan (1837-1913), New York, 1906;  
sale, London, Christie's, 24 June 1935, lot 443;  
Walter, 2<sup>nd</sup> Viscount Bearsted (1882-1948),  
by descent to his son Marcus, 3<sup>rd</sup> Viscount Bearsted (1909-1986);  
sale, London, Christie's, 27 March 1984, lot 290 (together with the previous lot in this sale)

#### EXHIBITED

Paris, 1906, no. 14;  
Edinburgh, 1965, no. 232

#### LITERATURE

Williamson, 1906-1908, vol. II, no. 232, pl. LXXIV;  
Williamson, May 1907, p. 4, no. LII, illust.;  
Williamson, 1921, p. 140, pl. XXV, no. 1;  
Dodwell, London, 1926, p. 171;  
Long, 1929, p. 408;  
Foster, 1930-1931, p. 69;  
Schidlof, 1964, vol. II, p. 763, as 'excellent';  
Foskett, 1964, pp. xxi, 19, 29, 36 (as 'attractive and graceful'), 71, pl. XVIII, no. 67;  
Archer, 1972, pl. 17;  
Archer, 1979, pp. 120, 121 & 391, illust. p. 392, no. 296

Helena Beatson was the only daughter of Robert Beatson of Killerie, Fife, Scotland. She grew up to be artistically talented, charming and admired by her contemporaries. The novelist Fanny Burney (1752-1840) recalled, for example, that 'she is not absolutely handsome yet infinitely attractive... She is sensible, smart, quick and comical... a most astonishing genius though never taught. She groups figures of children in the most ingenious, playful and beautiful sanity of attitudes and employment ...'

In 1775, she sailed to India with her aunt, the pastel painter Katherine Read (1723-1778) and in 1777 she married Charles Oakeley of the East India Company (see the previous lot).

£ 14,000-18,000  
€ 16,000-20,500



73

73

## GEORGE ENGLEHEART

Kew 1750 - 1829 Blackheath

Portrait of an infantry officer, wearing an aide-de-camp uniform, *circa 1801*

Watercolour and bodycolour on ivory, gold frame, blue glass and hair reverse, applied with the initial: V  
75 by 62 mm.

### PROVENANCE

Sale, London, Christie's, 23 March 1982, lot 298

The reverse of the frame of this miniature is applied with the initial V. Engleheart's fee book for 1801 records that he painted a portrait of Colonel Vezey. It is possible that this may be Colonel George Vesey of Lucan House, Dublin.

± • £ 5,000-8,000  
€ 5,700-9,100



74

74

## GEORGE ENGLEHEART

Kew 1750 - 1829 Blackheath

Portrait of a young officer, *circa 1800*

Watercolour and bodycolour on ivory, gold frame, glazed reverse with hair compartment;  
signed verso: G Engleheart / Pinxit  
75 by 61 mm.

### PROVENANCE

Sale, London, Sotheby's, 4 July 1989, lot 313

± • £ 4,000-6,000  
€ 4,550-6,900





75

75

## GEORGE CHINNERY

London 1774 - 1852 Macau

### Portrait of an officer of the Royal Horse Artillery

Watercolour and bodycolour on ivory, gold frame, blue glass reverse with central hair reserve; signed and dated on the backing card: *George Chinnery / Sackville Street / pinxt. / 1794* 90 by 71 mm.

#### PROVENANCE

With Spink's, London, by 1979;  
M.J. Bailey;  
sale, London, Christie's, 17 March 1987, lot 130;  
with Edwin Bucher, Trogen

#### LITERATURE

Foskett, 1979, p. 390, pl. 113B and 31;  
Martin, 1981, pp. 120-121, pl. 107;  
Foskett, 1987, p. 390, pl. 113B;  
*The Encyclopedia of Antiques*, 2003, illust. on the back cover

± • £ 4,000-6,000  
€ 4,550-6,900



76

76

## WILLIAM WOOD

Suffolk 1769 - 1810 London

### Portrait of Major-General John Small (1726-1796), 1796

Watercolour and bodycolour on ivory, gilt-metal mount, black lacquer frame; signed and inscribed verso: *5448. / By / Will: Wood. / General Small.* 95 by 76 mm.

#### PROVENANCE

Sale, London, Christie's, 14 October 1992, lot 88

#### LITERATURE

G.C. Williamson, London, 1921, pp. 165 & 290

John Small, born in Perthshire, enjoyed a distinguished career with the 84<sup>th</sup> Foot Highland Regiment, serving in Canada, the West Indies, and America. In 1793, he was appointed Lieutenant-Governor of Guernsey.

In his sitter's book, '*Memorandum*', (National Art Library, London - MSL/1944/433-435) the artist records painting Small three times; this work, no. 5448, painted in 1796, was the last.

± • £ 3,000-5,000  
€ 3,450-5,700



77

77

## OZIAS HUMPHRY, R.A.

Honiton, Devon 1742 - 1810 London

### Portrait of Wazir Ali Khan, later Nawab Wazir of Oudh (1780-1817)

Watercolour and bodycolour on ivory, later silver-gilt frame,  
London 1928;

signed with the artist's monogram, inscribed and dated on  
the backing card: *Saib Zada / eldest Son & presump[tive]*  
*/ Heir to Asoph ul Dowla[h] / Nabob of Oude & / O: H: pt.*

1786. / Lucknow.

88 by 67 mm.

#### PROVENANCE

William Upcott Humphry (1779-1845), the artist's son;  
his executor's sale, London, Sotheby's, 15-19 June 1846,  
lot 404;

Charles Hampden Turner, Dorking;

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

with Edwin Bucher, Trogen, 1981

#### EXHIBITED

Edinburgh, 1965, no. 248

#### LITERATURE

Williamson, 1918, p. 269

Foskett, 1972, vol. I, p. 345, vol. II, pl. 179, fig. 457

The sitter, identified by Humphry as 'Saib Zada' (Little Prince),  
was the adopted son and heir of Asaf-ud-Daula, Nawab Wazir  
of Oudh (d. 1797). For a portrait of Asaf-ud-Daula, painted  
by Humphry in the same year as the present miniature see:  
Sotheby's, London, 16 April 2008, lot 48.

† • £ 10,000-15,000

€ 11,400-17,100



78

78

## MARIE-ANNE FRAGONARD, NÉE GÉRARD

Grasse 1745 - 1823 Paris

### Portrait of a boy, *circa* 1780

Watercolour and bodycolour on ivory, silver-gilt frame, with white beaded enamel border  
75 by 55 mm.

#### PROVENANCE

Michel Heine, Paris, 1888;  
John Pierpont Morgan (1837-1913), New York;  
sale, London, Christie's, 24 June 1935, lot 520 (as Jean Honoré Fragonard);  
sale, London, Christie's, 19 March 1980, lot 46 (as Jean Honoré Fragonard)

#### EXHIBITED

Paris, 1888, p. 76;  
Oxford, Ashmolean Museum (on loan between 1951-1955)

#### LITERATURE

Williamson, 1906-1908, vol. III, no. 542 (as Jean Honoré Fragonard);  
Schidlof, 1964, vol I, p. 266, (as 'possibly' Jean Honoré Fragonard);  
Rosenberg, 1996, p. 68, no. 7

† • £ 3,000-5,000  
€ 3,450-5,700





79

## ANTOINE VESTIER

Avallon 1740 - 1824 Paris

### Portrait of a lady

Watercolour and bodycolour on ivory, silver-gilt open-work frame set with diamonds, gilt-metal reverse; signed and dated centre left: *Vestier fecit 1781* 50 by 42 mm.

#### PROVENANCE

David David-Weill (1871-1952), inv. no. 741, until 1936; with Wildenstein, Paris; Sir Charles Clore (1905-1979), London, 1968, his executor's sale, London, Sotheby's, 10 November 1986, lot 89

#### EXHIBITED

London, 1961, no. 202; Vienna, 1965, no. 363; London, 1968, no. 955

#### LITERATURE

Gillet, *et al.*, 1957, pp. 314 & 315, no. 202, illust.; Schidlof, 1964, vol. II, p. 1081, no. 1215, IV, pl. 603, no. 1215; Sueur, 1974, p. 119, no. 51; Passez, 1989, p. 278 & p. 279, no. 183, illust.

£ 2,000-3,000  
€ 2,300-3,450



80

## JEAN LAURENT MOSNIER

Paris 1743 - 1808 St. Petersburg

### Portrait of a lady, traditionally identified as the Vicomtesse de Podenas

Watercolour and bodycolour on ivory, gilt-metal mount, glazed reverse; signed and dated lower right: *mosnier / 1779* 55 by 46 mm.

#### PROVENANCE

Baron Othon de Bourgoing, Vienna, 1925; sale, Geneva, Sotheby's, 17 November 1988, lot 316

#### LITERATURE

de Bourgoing, 1925, p. 76, no. 29, pl. 28; de Bourgoing, 1928, pl. 21

£ 2,500-3,500  
€ 2,850-4,000

## FRANÇOIS DUMONT

Lunéville 1751 - 1831 Paris

Portrait of a young girl, *circa 1785*

Watercolour and bodycolour on ivory, two-coloured gold mount, with pearl boarder;  
signed centre right: *Dumont f.*  
50 by 40 mm.

## PROVENANCE

Edouard Warneck, Paris;  
his executor's sale, Vienna, Leo Schidlöf, 19 November 1924, lot 51;  
sale, Geneva, Sotheby's, 17 November 1988, lot 328

## EXHIBITED

Vienna, 1924, no. 288

## LITERATURE

Friesen (ed.), 2001, p. 407, pl. 135;  
du Pasquier, 2010, p. 112, illust. p. 113

£ 3,000-5,000  
€ 3,450-5,700



81

## FRANÇOIS DUMONT

Lunéville 1751 - 1831 Paris

Portrait of a lady, *circa 1778*

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

## PROVENANCE

David David-Weill (1871-1952), inv. no. 130, until 1936;  
with Wildenstein, Paris;  
Sir Charles Clore (1905-1979), London;  
his executor's sale, London, Sotheby's, 17 March 1986,  
lot 36

## EXHIBITED

London, 1961, no. 45;  
Vienna, 1965, no. 93;  
London, 1968, no. 941

## LITERATURE

Gillet, *et al.*, 1957, no. 45;  
Friesen (ed.), 2001, p. 409, pl. 129

The sitter holds a letter inscribed: *Ma chère Mimi.*

£ 6,000-8,000  
€ 6,900-9,100



82





83 (SMALLER THAN ACTUAL SIZE)



84 (SMALLER THAN ACTUAL SIZE)

83

### JEAN BAPTISTE SOYER (NANCY CIRCA 1765 – AFTER 1810)

Geneva 1750 - 1814 La Chaux-de-Fonds

#### Portrait of a gentleman seated at a desk, *circa* 1785

Watercolour and bodycolour on ivory, gilt-metal mount, set  
in an ormolu frame  
76 mm. Diam.

#### PROVENANCE

Sale, London, Christie's, 15 October 1996, no. 203

#### EXHIBITED

Lausanne, 1999-2000, no. 27

#### LITERATURE

Friesen (ed.), 2001, p. 408, pl. 144 (as Louis André Fabre);  
Jaegy, *et al.*, 2017, p. 43-45 (as Soyer)

± £ 4,000-6,000  
€ 4,550-6,900

84

### JEAN BAPTISTE WEYLER

Strasbourg 1747 - 1791 Paris

#### Portrait of a lady at her writing desk, *circa* 1785

Enamel, gilt-metal frame;  
signed with the artist's initial *verso*: W  
80 mm. Diam.

#### PROVENANCE

David David-Weill (1871-1952), inv. no. 4265, until 1936;  
with Wildenstein, Paris;  
Sir Charles Clore (1905-1979), London;  
his executor's sale, London, Sotheby's, 10 November 1986,  
lot 198

#### EXHIBITED

London, 1961, no. 382

#### LITERATURE

Gillet, *et al.*, 1957, p. 528, no. 382, illust. p. 529

± £ 3,000-5,000  
€ 3,450-5,700





85

85

## JACQUES ANTOINE MARIE LEMOINE

Rouen 1751 - 1824 Paris

### Portrait of a lady feeding a parrot, *circa 1785*

Watercolour and bodycolour on ivory, gold mount  
74 mm. Diam.

#### PROVENANCE

Alfred Hill;  
his executor's sale, London, Sotheby's, 13 May 1942, lot 53;  
Greta Schield Heckett (1899-1976), Pittsburgh, Pennsylvania;  
her executor's sale, Monaco, Sotheby's, 4 May 1977, lot 92 (as Jean-Laurent Mosnier);  
Hans Erich Fischer-Curti, Switzerland;  
sale, Geneva, Sotheby's, 14 November 1985, lot 255 (as Jean-Laurent Mosnier)

#### LITERATURE

Jeffares, 1990, p. 103, no. 62, illust.;  
Friesen (ed.), 2001, p. 401, pl. 70 (as von de Bréa)

± • £ 4,000-6,000  
€ 4,550-6,900



86

86

## NICOLAS HALLÉ

Fl. late 18th century

### Portrait a lady at a dressing table, *circa 1787*

Watercolour and bodycolour on ivory, set in the lid of a tortoiseshell box with gold mounts, maker's mark, Jacques Barrier, charge and discharge mark of Henri Clavel, date letter for 1787  
78 mm. Diam.

#### PROVENANCE

Ernst Holzscheiter (1878-1962), Meilen;  
sale, London, Sotheby's, 28 March 1977, lot 177 (as Augustin Dubourg);  
sale, Geneva, Sotheby's, 21 May 1992, lot 27 (as Augustin Dubourg)

#### LITERATURE

Holzscheiter, 1961, pl. 10;  
Friesen (ed.), 2001, p. 406, pl. 120

± • £ 2,000-3,000  
€ 2,300-3,450



87

87

## JEAN BAPTISTE WEYLER

Strasbourg 1747 - 1791 Paris

### Portrait of Charles Claude Flahault de la Billardière, Comte d'Angivillier (1730-1810)

Watercolour and bodycolour on ivory, ormolu frame; signed and dated centre right: *Weyler / 17.80* 90 by 74 mm.

#### PROVENANCE

Possibly Eugène Tondou, Paris;  
sale, Paris, Hôtel Drouot, 29 April 1865, lot 748;  
Maurice Ephrussi (1849-1916), Paris;  
Monsieur X. (Ephrussi);  
sale, Paris, Galerie Georges Petit, 15 May 1913, lot 49;  
David David-Weill (1871-1952), inv. no. 529, until 1936;  
with Wildenstein, Paris;  
Sir Charles Clore (1905-1979), London, 1964;  
his executor's sale, London, Sotheby's, 10 November 1986,  
lot 99

#### EXHIBITED

London, 1961, no. 212;  
London, 1968, no. 958

#### LITERATURE

Demonts & Terrasse, 1922, p. 83, no. 145;  
Henriot, 1925, p. 18, no. 15; pl. XXXII;  
Gillet, *et al.*, 1957, p. 324, no. 212, illust. p. 325;  
Schidlof, 1964, vol. II, p. 878;  
Coffin & Hofstetter, 2000, pp. 110-111, under no. 59

The sitter was the Director-General of the King's buildings and gardens and manufactories, vice-patron of the Academy of Sciences and *Maréchal* of the King's Armies.

In 1779 Weyler executed, as his *morceau de réception* for the Academy, a three-quarter length enamel portrait of the Comte d'Angivillier. The present watercolour is a variant on this enamel.

± £ 6,000-8,000  
€ 6,900-9,100





88

88

## PIERRE ADOLPHE HALL

Boras 1739 - 1793 Liège

### Portrait of a lady, *circa 1785*

Watercolour and bodycolour on ivory, set in the lid of a tortoiseshell box with gold mounts, maker's mark rubbed, charge and discharge marks of Henri Clavel, probably 1785; signed centre right: *Hall*  
73 mm. Diam.

#### PROVENANCE

David David-Weill (1871-1952), inv. no. 515, until 1936;  
with Wildenstein, Paris;  
Sir Charles Clore (1905-1979), London,  
his executor's sale, London, Sotheby's, 17 March 1986,  
lot 88

#### EXHIBITED

London, 1961, no. 81

#### LITERATURE

Gillet, *et al.*, 1957, p. 150, no. 81, illust. p. 151

± • £ 4,000-6,000  
€ 4,550-6,900



89

89

## ADÉLAÏDE LABILLE-GUIARD

Paris 1749 - 1803

### Portrait of a mother and father with their daughter at a harpsichord, *circa 1780*

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

#### PROVENANCE

David David-Weill (1871-1952), inv. no. 692, until 1936;  
with Wildenstein, Paris;  
Sir Charles Clore (1905-1979), London;  
his executor's sale, London, Sotheby's, 17 March 1986,  
lot 53

#### EXHIBITED

London, 1961, no. 237

#### LITERATURE

Gillet, *et al.*, 1957, p. 348, no. 237, illust. p. 349;  
Friesen (ed.), 2001, p. 420, pl. 267 (as Périn-Sabreux);  
Auricchio, 2009, p. 124, no. C1;  
du Pasquier, 2010, p. 96, illust. (as '*joli groupe familial très expressif et naturel*')

± • £ 4,000-6,000  
€ 4,550-6,900





90

90

## PIERRE ADOLPHE HALL

Boras 1739 - 1793 Liège

### Portrait of a lady

Enamel on copper, gilt-metal and enamel mount, set in the lid of a gold mounted tortoiseshell box, maker's-mark instinct, charge mark of Henri Clavel, date letter for 1787; signed centre right: *hall*, and signed and dated on verso: *hall suédois 1785*  
48 by 39 mm.

#### PROVENANCE

Gaston Le Breton, Rouen, by 1874;  
his executor's sale, Paris, Galerie Georges Petit, 8 December 1921, lot 262;  
David David-Weill (1871-1952), inv. no. 4312, until 1936; with Wildenstein, Paris;  
Sir Charles Clore (1905-1979), London;  
his executor's sale, London, Sotheby's, 17 March 1986, lot 190;

Hans Erich Fischer-Curti, Switzerland;  
sale, Zurich, Galerie Koller, 17 November 1987, lot 1779;  
sale, Geneva, Christie's, 14 November 1989, lot 216

#### EXHIBITED

London, 1961, no. 299

#### LITERATURE

Maze-Sencier, 1885, pp. 217 & 521 (as Portrait of Duthé 'ravissant');  
Demonts & Terrasse, 1922, p. 30;  
Clouzot, 1924, p. 93 (as Portrait of an Unknown Sitter);  
Clouzot, 1928, p. 14 (as Portrait of Duthé);  
Rouchès, 1937, p. 38 (as Pierre Adolphe Hall);  
Gillet, *et al.*, 1957, p. 430, no. 299, illust. p. 431;  
Blättel, 1992, p. 1419, illust. p. 996;  
de Plinval de Guillebon, 2000, pp. 88 & 132, fig. 73, illust. p. 90, no. 91

± £ 4,000-6,000  
€ 4,550-6,900



91

91

## PIERRE ADOLPHE HALL

Boras 1739 - 1793 Liège

Portrait of a young boy, traditionally identified as Prince Joseph Poniatowski (1762-1813), *circa* 1785

Watercolour and bodycolour on ivory, ormolu frame; signed on the tree trunk: *hall*  
110 by 91 mm.

### PROVENANCE

Cardinal Joseph Fesch, Prince of France (1763-1839);  
Monsieur Le Vasseur;  
W. Burdon;  
sale, Geneva, Sotheby's, 15 May 1986, lot 164

Stylistically this portrait corresponds with Hall's remarkably impressionistic and free style of the mid 1780s, making the traditional identification of the sitter as Prince Joseph Poniatowski infeasible.

± • £ 8,000-12,000  
€ 9,100-13,700



92 (SMALLER THAN ACTUAL SIZE)



93 (SMALLER THAN ACTUAL SIZE)

92

## AUGUSTIN RITT

St Petersburg 1765 - 1799

### Portrait of a lady, *circa* 1795

Watercolour and bodycolour on ivory, gilt-metal frame;  
signed centre left: *Ritt*  
78 mm. Diam.

#### PROVENANCE

Sale, Geneva, Christie's, 19 May 1992, lot 198

#### LITERATURE

Komelova, 2004, p. 164, no. 124

± • £ 10,000-15,000  
€ 11,400-17,100

93

## AUGUSTIN RITT

St Petersburg 1765 - 1799

### Portrait of a lady, traditionally identified as Countess Zofia Potocka, *circa* 1792/3

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

#### PROVENANCE

D.I. Shchukin, Moscow, 1905;  
Leo R. Schidlof (1886-1966), London;  
by family descent;  
sale, Geneva, Christie's, 25 May 1993, lot 189

#### LITERATURE

Mikhailowich, 1905, vol. I, no. 72, pl. LX (as Countess  
Sophia Potocka by Hall);  
Schidlof, 1964, vol. I, p. 328 (as Countess Sophia Potocka  
by Hall);  
Komelova, 2004, p. 173, no. 169

This portrait has been traditionally identified as depicting  
Countess Zofia Potocka, née Clavone (1760-1822), the Turkish  
slave courtesan who later married into the Polish aristocracy  
and then had an affair with Prince Potemkin. Her name,  
however, is not recorded in Ritt's sitter's book.

± • £ 8,000-12,000  
€ 9,100-13,700





94

94

## PIERRE ADOLPHE HALL

Boras 1739 - 1793 Liège

### Portrait of a lady, *circa* 1785

Watercolour and bodycolour on ivory, oromlu frame  
78 by 63 mm.

#### PROVENANCE

Sale, London, Christie's, 23 March 1982, lot 347;  
sale, Geneva, Sotheby's, 15 November 1990, lot 11

† • £ 8,000-12,000  
€ 9,100-13,700



95

95

## NICLAS LAFRENSSEN, CALLED NICOLAS LAVREINCE

Stockholm 1737 - 1807

### *Le Repentir tardif, circa 1780*

Watercolour and bodycolour on ivory, chased silver-gilt frame  
57 mm. Diam.

#### PROVENANCE

Sale, Geneva, Christie's, 15 May 1990, lot 331

Lafrensen painted at least two other variants of this composition: a watercolour measuring 27.5 by 21.5 cm in the Musée Cognacq-Jay, Paris (inv. no. 158) and a miniature in the Nationalmuseum, Stockholm (inv. no. NMB 1686). While the figure group in each work is similar the arrangement of the furniture differs.

± • £ 4,000-6,000  
€ 4,550-6,900



96

96

## NICLAS LAFRENSSEN, CALLED NICOLAS LAVREINCE

Stockholm 1737 - 1807

### *Scène champêtre, circa 1785*

Watercolour and bodycolour on ivory, set in the lid of a tortoiseshell lined green lacquer box with gold stripes and mounts;  
signed lower left: *LaVreince*  
64 mm. Diam.

#### PROVENANCE

Sir Richard Wallace (1818-1890),  
Lady Wallace (1818-1897),  
her secretary, John Murray Scott (1847-1912);  
David David-Weill (1871-1952), inv. no. 522, until 1936;  
with Wildenstein, Paris;  
Sir Charles Clore (1905-1979), London;  
his executor's sale, London, Sotheby's, 10 November 1986,  
lot 14;  
sale, Geneva, Sotheby's, 19 November 1996, lot 286

#### EXHIBITED

London, 1933, no. 150;  
London, 1961, no. 118;  
Vienna, 1965, no. 246

#### LITERATURE

Henriot, 1925, pp. 18-19, no. 25, pl. XXXIII;  
Gillet, et al., 1957, pp. 200 & 201, no. 118, illust.

± • £ 6,000-8,000  
€ 6,900-9,100



97

97

## HEINRICH FRIEDRICH FÜGER

Heilbronn 1751 - 1818 Vienna

A portrait of Friederike Charlotte Bause (1764-1785) and her sister Juliane Wilhelmine (1768-1837), *circa* 1771

Watercolour and bodycolour on ivory, gilt-metal frame, ribbon tie surmount;  
inscribed verso: *Friederike und / Juliane Bause*  
66 by 84 mm.

### PROVENANCE

Günther Muthmann, Wuppertal-Barmen, by 1964,  
his sale, Zurich, Sotheby's, 17 May 1979, lot 72

### EXHIBITED

Dresden, 1772 (cited in literature, Leipzig 1774);  
Vienna, 1965, no. 129, 'eines der besten Werke aus Fügers  
Frühzeit' (loaned by Günther Muthmann)

### LITERATURE

*Neue Bibliothek der schönen Wissenschaften und der freyen Künste*, 1774, XVI, I, p. 112;  
Laban, 1905, pp. 16-17 & 63, no. 80;  
Thieme & Becker, 1900-1951, vol. XIII (1916), p. 553;  
Stix, 1925, pp. 13, 17-18;  
de Bourgoing, 1925, pp. 19 & 21;  
Schidlof, 1964, vol. II, p. 274, vol. III, pl. 223, no. 436;  
Keil, 2009, pp. 30, 32, 37, 202, cat. no. 25

This charming miniature dates to *circa* 1771 and shows the two daughters of Johann Friedrich Bause (1738-1814), an engraver from Leipzig. Friederike Charlotte, seen here on the right, became an accomplished pianist, while Juliane Wilhelmine, on the left, grew up to be a talented artist. Füger depicts the girls as children, standing in a garden, close to a birdcage.

± • £ 12,000-18,000  
€ 13,700-20,500





98

98

## LOUIS-GABRIEL MOREAU, CALLED MOREAU L'AÎNÉ

Paris 1740 - 1805

### *A lady sitting in a river landscape, circa 1785*

Watercolour and bodycolour on paper, gilt-metal mount  
66 mm. Diam

#### PROVENANCE

David David-Weill (1871-1952), inv. no. 697, until 1936;  
with Wildenstein, Paris;  
Sir Charles Clore (1905-1979), London;  
his executor's sale, London, Sotheby's, 10 November 1986,  
lot 40

#### EXHIBITED

London, 1961, no. 147

#### LITERATURE

Gillet, *et al.*, 1957, p. 242, no. 147, illust. p. 243;  
Friesen (ed.), 2001, p. 424, fig. 314, (as Henri Sallember)

± £ 800-1,200  
€ 950-1,400



99

99

## LOUIS-NICOLAS VAN BLARENBERGHE

Lille 1716 - 1794

### *Fête champêtre*

Watercolour and bodycolour on vellum, two-coloured gold  
mount, with silver gilt support  
55 by 75 mm.

#### PROVENANCE

David David-Weill (1871-1952), inv. no. 697, until 1936;  
with Wildenstein, Paris;  
Sir Charles Clore (1905-1979), London;  
his executor's sale, London, Sotheby's, 10 November 1986,  
lot 90

#### EXHIBITED

London, 1961, no. 198

#### LITERATURE

Gillet, *et al.*, 1957, p. 308, no. 198, illust. p. 309;  
Maillet-Chassagne & de Château-Thierry, 2004, p. 262, no.  
2-743-2, illust.

± £ 7,000-9,000  
€ 8,000-10,300



100

100

## LOUIS-NICOLAS VAN BLARENBERGHE

Lille 1716 - 1794

### A village fête

Watercolour and bodycolour on ivory, silver-gilt frame;  
indistinctly signed and dated centre right: *...nberghe 1756*  
50 by 73 mm.

#### PROVENANCE

Sale, Geneva, Sotheby's, 15 November 1994, lot 4

#### LITERATURE

Maillet-Chassagne & de Château-Thierry, 2004, p. 256, no. 2-710-14, illust.

† • £ 8,000-12,000

€ 9,100-13,700



101

101

## CLAUDE-EDME-CHARLES DE LIOUX DE SAVIGNAC

Paris 1734 - after 1786

### A village fête

Watercolour and bodycolour on vellum, chased gold mount,  
later set in the lid of a rectangular tortoiseshell snuff box,  
maker's mark MPL in a lozenge, engraved: *Vachette A Paris*,  
1798-1809;

signed and dated lower right: *De Lioux. De. Savignac. 1772*,  
further signed on the backing card: *De Lioux. De Savignac / pinxit. 1772 / desous*  
48 by 71 mm.

#### PROVENANCE

David David-Weill (1871-1952), inv. no. 591, until 1936;  
with Wildenstein, Paris;  
Sir Charles Clore (1905-1979), London;  
his executor's sale, London, Sotheby's, 9 June 1986, lot 70

#### EXHIBITED

London, 1961, no. 142

#### LITERATURE

Gillet, *et al.*, Paris, 1957, p. 236, no. 142, illust. p. 237;  
Schidlof, 1964, vol. I, p. 524, vol. II, p. 1020, vol. IV, pl. 360,  
no. 756;  
Lemoine-Bouchard, 2002, p. 117;  
Lemoine-Bouchard, 2008, p. 358

† • £ 10,000-15,000

€ 11,400-17,100



102

102

## JACQUES THOURON

Geneva 1740 - 1789 Paris

### Vulcan presenting arms to Venus for Aeneas, *circa 1785*

Enamel on copper, gilt-metal frame  
110 by 132 mm.

#### PROVENANCE

With Edouard Jonas (1883-1961), Paris and New York, by 1926;  
Mr and Mrs Isaac D. Levy (1868-1934), New York, 1929,  
by family descent;  
sale, Geneva, Sotheby's, 25 May 1993, lot 45

#### LITERATURE

Friesen (ed.), 2001, p. 429, fig. 359

Thouron almost certainly based this enamel on the engraving by Jacques-Claude Danzel (1737-1809) published in 1783 after François Boucher's painting of 1757, now in the Louvre, Paris (inv. no. 2707). The plaque, like the engraving, shows the painting in reverse. As Thouron was working from this source, he was free to improvise on the colouring - thus Venus' draperies are blue rather than apricot-coloured.

± £ 7,000-9,000  
€ 8,000-10,300





103

103

## HEINRICH FRIEDRICH FÜGER

Heilbronn 1751 - 1818 Vienna

### Portrait of Archduchess Marie Clementine of Austria, later Crown Princess of Naples (1777-1801)

Watercolour and bodycolour on ivory, ormolu frame; signed and dated lower left: *H. Füger p. / 1795* 150 mm. Diam.

#### PROVENANCE

David David-Weill (1871-1952), inv. no. 389, until 1936; with Wildenstein, Paris; Sir Charles Clore (1905-1979), London; his executor's sale, London, Sotheby's, 17 March 1986, lot 73

#### EXHIBITED

London, 1961, no. 57

#### LITERATURE

Gillet, *et al.*, 1957, pp. 112 & 114, no. 57, illust. p. 113; Jean-Richard, 1994, p. 149, under no. 240; Keil, 2009, p. 306, no. 337, illust.

Marie Clementine (1771-1801) was the daughter of the Holy Roman Emperor Leopold 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.

£ 12,000-18,000  
€ 13,700-20,500



## AFTER HEINRICH FRIEDRICH FÜGER

Heilbronn 1751 - 1818 Vienna

### Portrait of Princess Pauline Salm-Reifferscheidt, née Auersperg (1752-1791), *circa* 1785

Watercolour and bodycolour on ivory, gilt-metal frame  
180 by 135 mm.

#### PROVENANCE

Princess Rohan, Prague;  
sale, Geneva, Sotheby's, 11 May 1983, lot 32 (as Portrait of a noblewoman)

The Princess was the daughter of Prince Karl Josef Anton von Auersperg (1720-1800) and Maria Josepha Rosa Trautson, Gräfin Trautson (1724-1792). In 1775 she married Carl Salm-Reifferscheidt (1750-1838), upon whom the title of 'Prince' was bestowed in 1790.

Füger painted this sitter on a number of occasions, both in oil and watercolour.<sup>1</sup> Another version of this composition is held in a private collection.<sup>2</sup>

<sup>1</sup> R. Keil, *Heinrich Friedrich Füger*..., Vienna, 2009, pp. 238, 239 & 243, nos. 134, 135 & 149

<sup>2</sup> *Ibid.*, p. 243, no. 149

± • £ 1,200-1,800  
€ 1,400-2,050



104 (SMALLER THAN ACTUAL SIZE)

## HEINRICH FRIEDRICH FÜGER

Heilbronn 1751 - 1818 Vienna

### Portrait of Archduchess Maria Leopoldine of Austria-Este, Electress of Bavaria (1776-1848), *circa* 1795

Watercolour and bodycolour on ivory, gilt-metal frame,  
glazed reverse  
65 by 52 mm.

#### PROVENANCE

Charles III, Duke of Parma (1823-1854), husband of Princess Louise Marie Thérèse of Bourbon, niece of the sitter,  
their eldest daughter, Princess Margaret of Parma (1847-1909),  
her son Don Jaime, Infante of Spain, Duke of Madrid (1870-1931),  
his sister, Infanta Beatrix (1874-1961);  
sale, Geneva, Christie's, 16 November 1993, lot 201

This miniature is likely to have been painted at the time of the sitter's marriage to Charles Theodore, Elector of Bavaria, Count Palatine of the Rhine in 1795.

± • £ 4,000-6,000  
€ 4,550-6,900



105



106 (SMALLER THAN ACTUAL SIZE)

106

## IGNAZIO PIO VITTORIANO CAMPANA

Turin 1744 - 1786 Paris

Portrait of Princess Maria Thérèse, Comtesse d'Artois (1756-1805), with her three children: Louis Antoine, Duc d'Angoulême (1775-1844), Sophie, Mademoiselle d'Artois (1776-1783) and Charles Ferdinand d'Artois, Duc de Berry (1778-1820), *circa* 1779

Watercolour and bodycolour on ivory, gilt-wood frame, a surmount displaying the Comtesse's coat of arms; inscribed on the backboard: *Vittoriano / Campana 1780 feci* 133 by 104 mm.

### PROVENANCE

David David-Weill (1871-1952), inv. no. 623, until 1936; with Wildenstein, Paris; Sir Charles Clore (1905-1979), London; sale, Geneva, Sotheby's, 15 May 1986, lot 198

### EXHIBITED

London, 1961, no. 23

### LITERATURE

Laurentie, 1913, pl. 56 (as Marie-Antoinette with her children); Jeannert, 1923, illust.; Gillet, *et al.*, 1957, p. 56, no. 23, illust. p. 57; Schidlöf, 1964, vol. I, p. 124

£ 3,000-5,000  
€ 3,450-5,700





107



108

107

## LOUIS MARIE SICARDI

Avignon 1746 - 1825 Paris

### Portrait of a lady, *circa* 1787

Watercolour and bodycolour on ivory, silver-gilt mount;  
signed lower right: *Sicardi*  
83 mm. Diam.

#### PROVENANCE

Sale, Geneva, Christie's, 18 May 1994, lot 382

#### LITERATURE

du Pasquier, 1995-1996, p. 286;  
Friesen (ed.), 2001, p. 426, pl. 331;  
Lauraine, 2005, p. 161, no. 284

A variant miniature by Sicardi, part of the Doistau bequest to the Louvre (inv. RF 5093), shows the sitter in identical clothes and attire, but with her hand resting on a bouquet of flowers and not on a red cockaded tricorne hat. In both works the sitter is depicted breaking into a smile, which is unusual for this period.

± • £ 8,000-12,000  
€ 9,100-13,700

108

## LOUIS LIÉ PÉRIN SALBREUX

Rheims 1753 - 1817

### Portrait of a lady, *circa* 1785

Watercolour and bodycolour on ivory, two-colour gold mount;  
signed centre right: *L perin*  
72 mm. Diam.

#### PROVENANCE

David David-Weill (1871-1952), inv. no. 697, until 1936;  
with Wildenstein, Paris;  
Sir Charles Clore (1905-1979), London;  
his executor's sale, London, Sotheby's, 10 November 1986,  
lot 47

#### EXHIBITED

London, 1961, no. 154;  
Vienna, 1956, no. 296

#### LITERATURE

Gillet, *et al.*, 1957, p. 250, no. 154, illust. p. 251;  
Friesen (ed.), 2001, p. 420, fig. 268

± • £ 4,000-6,000  
€ 4,550-6,900



109

109

**GEORGES NICOLAS  
TOUSSAINT AUGUSTIN,  
CALLED AUGUSTIN DUBOURG**

Saint-Dié 1750 - after 1800

**Portrait of a lady in the guise of Diana, *circa*  
1790**

Watercolour and bodycolour on ivory, gilt-metal frame;  
signed lower right: *Dubourg*  
78 mm. Diam.

**PROVENANCE**

Sale, Geneva, Christie's, 11 November 1986, lot 201

**LITERATURE**

Friesen (ed.), 2001, p. 406, fig. 123

± • £ 1,200-1,800  
€ 1,400-2,050



110

110

**GEORGES NICOLAS  
TOUSSAINT AUGUSTIN,  
CALLED AUGUSTIN DUBOURG**

Saint-Dié 1750 - after 1800

**Portrait of a lady, *circa* 1795**

Watercolour and bodycolour on ivory, gilt-metal frame;  
signed lower right: *A<sup>tn</sup> Dubourg*  
68 mm. Diam.

**PROVENANCE**

Jules Féral, Paris;  
sale, Geneva, Christie's, 15 November 1988, lot 483

**LITERATURE**

Friesen (ed.), 2001, p. 406, fig. 122;  
Lemoine-Bouchard, 2008, p. 205;  
du Pasquier, 2010, p. 205, illust.

± • £ 2,000-3,000  
€ 2,300-3,450





111 (SMALLER THAN ACTUAL SIZE)

111

## JOSEPH MARIE BOUTON

Cadix 1768 - 1823 Chartres

### A portrait of a mother and child, seated

Watercolour and bodycolour on ivory, gilt-metal mount; signed lower left: *JBouton*  
87 mm. Diam.

#### PROVENANCE

Edouard Warneck (1834-1924), Paris;  
his executor's sale, Vienna, Leo Schidlof, 19 November 1924, lot 33;  
David David-Weill (1871-1952), inv. no. 697, until 1936;  
with Wildenstein, Paris;  
Sir Charles Clore (1905-1979), London;  
his executor's sale, London, Sotheby's, 17 March 1986, lot 18;  
sale, London, Sotheby's, 7 November 1996, lot 259

#### EXHIBITED

London, 1961, no. 18;  
Vienna, 1965, no. 39

#### LITERATURE

Gillet, *et al.*, 1957, p. 48, no. 18, illust. p. 49;  
Toulouse, Musée Paul-Dupuy, 1960, p. 30, no. LXIX;  
Bouton-Martin, 1962, p. 246, no. 6, illust.;  
Schidlof, 1964, vol. I, p. 104;  
Friesen (ed.), 2001, p. 399, fig. 57;  
Lemoine-Bouchard, 2008, p. 122

± £ 3,000-5,000  
€ 3,450-5,700



112 (SMALLER THAN ACTUAL SIZE)

112

## MARIE-GABRIELLE CAPET

Lyon 1761 - 1818 Paris

### A mother and child in a landscape

Watercolour and bodycolour on ivory, silver-gilt mount; signed and dated upper right: *M.G Capet 1793*  
85 mm. Diam.

#### PROVENANCE

Edouard Warneck (1834-1924), Paris, 1911;  
his executor's sale, Vienna, Leo Schidlof Auction House, 19 November 1924, lot 39;  
Greta Shield Heckett (1899-1976), Pittsburgh, Pennsylvania, by 1964;  
her executor's sale, Monaco, Sotheby's, 4 May 1977, lot 93;  
Robert Dows Brewster (1916-1995), New York;  
his executor's sale, Geneva, Sotheby's, 15 November 1995, lot 327

#### EXHIBITED

Vienna, 1924, no. 130;  
London, 1928, no. 1184;  
London, 1932, no. 99;  
London, 1933, no. 246  
Caen, 2014, no. 167, fig. B

#### LITERATURE

Doria, 1934, p. 74, no. 35, pl. XX, no. 32;  
Schidlof, 1964, vol. I, p. 126, vol. III, pl. 104;  
Friesen (ed.), 2001, p. 401-402, fig. 75;  
Lemoine-Bouchard, 2008, p. 138

± £ 6,000-8,000  
€ 6,900-9,100





113

113

## JEAN BAPTISTE JACQUES AUGUSTIN

Saint-Dié 1759 - 1832 Paris

Portrait of a mother and child, traditionally identified as Charlotte Marie Françoise Roberjot-Lartigue and her daughter Marie Charlotte

Watercolour and bodycolour on ivory, silver-gilt frame; signed and dated lower left: *Augustin / 1793* 81 mm. Diam.

### PROVENANCE

Edouard Warneck, Paris;  
his executor's sale, Vienna, Leo Schidlof, 19 November 1924, lot 16;  
Frederick Alexander Szarvasy (1875-1948), London;  
sale, London, Christie's, 13 December 1948, lot 181;  
sale, Geneva, Sotheby's, 7 May 1982, lot 342

### EXHIBITED

Vienna, 1924, no. 51, pl. VIII;  
London, 1928, no. 1202;  
London, 1933, no. 237, illust. p. 57

### LITERATURE

Schidlof, 1911, p. 384, pl. XVIII;  
Schidlof, 1964, vol. I, p. 54;  
Friesen (ed.), 2001, p. 397, fig. 25;  
Lemoine-Bouchard, 2008, p. 60;  
du Pasquier, 2010, p. 25, illust.;  
Pappe, 2015, p. 256, no. 216, illust.

The composition is based on Élisabeth Vigée Le Brun's self-portrait with her young daughter of 1779 (Louvre, Paris). This exceptional miniature, the composition of which Augustin had used previously in a portrait dated 1792,<sup>1</sup> was greatly admired and copied by other artists. For a copy by Bourgeois, dated 1818, see Sotheby's, Geneva, 11 November 1981, lot 293. Augustin has depicted a view of Tivoli in the background.

<sup>1</sup> Pappe, *op. cit.*, 2015, no. 196

± • £ 15,000-20,000  
€ 17,100-22,800



114

114

## LOUIS LIÉ PÉRIN-SALBREUX

Rheims 1753 - 1817

### Portrait of a lady, *circa* 1795

Watercolour and bodycolour on ivory, set in the lid of a red lacquer box with gilt-metal mounts and tortoiseshell lining 67 mm. Diam.

#### PROVENANCE

Sale, Geneva, Sotheby's, 12 November 1980, lot 200

#### LITERATURE

Friesen (ed.), 2001, p. 421, fig. 273

£ 2,000-3,000  
€ 2,300-3,450



115

115

## MARIE-GABRIELLE CAPET

Lyon 1761 - 1818 Paris

### Portrait of Adélaïde Labille-Guiard (1749-1803), *circa* 1790

Watercolour and bodycolour on ivory, gilt-metal frame; signed centre right: G Capet 66 mm. Diam.

#### PROVENANCE

Madame Guérard, Paris, 1906;  
sale, Geneva, Christie's, 15 November 1994, lot 214

#### EXHIBITED

Paris, 1906, no. 79, illust. opposite p. 16  
Caen, 2014, no. 156, fig. A

#### LITERATURE

Bouchot, 1907, p. 124, illust. p. 130;  
Bouchot, 1910, p. 160;  
Mauclair, 1912, p. 60;  
de Mauri, 1918, p. 278, illust.;  
Audin & Vail, 1918, p. 144;  
Darmon, 1924, p. 29;  
Doria, 1934, pp. 72-73, no. 23, pl. XVIII, no. 22;  
Schidlof, 1964, vol. I, p. 126;  
Passez, 1973, p. 31;  
Friesen (ed.), 2001, p. 401, illust. p. 74;  
Lemoine-Bouchard, 2008, p. 138;

Madame Labille Guiard exhibited miniatures, pastels and oils at the Paris *Salon* between 1782 and 1800. In 1781 Marie Capet entered her studio as an assistant and the artist was to become her most talented pupil.

£ 4,000-6,000  
€ 4,550-6,900



116 (SMALLER THAN ACTUAL SIZE)

116

## JEAN BAPTISTE SOYER

Nancy circa 1765 - after 1810

### Portrait of a lady painting a portrait miniature, *circa* 1795

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

#### PROVENANCE

With Edwin Bucher, Trogen, by 1980

#### LITERATURE

Friesen (ed.), 2011, p. 427, no. 345;  
Hofstetter, 2008, p. 62, fig. 30;  
du Pasquier, 2010, p. 95, illust.

± • £ 2,000-3,000  
€ 2,300-3,450



117

117

## LOUIS LIÉ PÉRIN-SALBREUX

Rheims 1753 - 1817

### Portrait of a gentleman, *circa* 1790

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

#### PROVENANCE

Lionel Bedouret, Paris;  
sale, Geneva, Sotheby's, 17 May 1984, lot 47

#### LITERATURE

Friesen (ed.), 2001, p. 421, fig. 274

± • £ 3,000-5,000  
€ 3,450-5,700





118

118

## FRANÇOIS DUMONT

Lunéville 1751 - 1831 Paris

### Portrait of a gentleman

Watercolour and bodycolour on ivory, chased two-coloured gilt-metal mount;  
signed centre right: *Dumont. f. / l'an 3.me* (1794/1795)  
72 mm. Diam.

#### PROVENANCE

Sale, Galerie Charpentier, 14-15 December 1933, lot 106 (as Portrait of Fabre d'Eglantine);  
Chauvac-Claretie, Paris, 1939;  
sale, Hôtel Drouot, *Souvenirs Historiques. Ancienne Collection A.C-C*, 1 December 1986, lot 204;  
sale, Geneva, Christie's, 12 May 1987, lot 171

#### EXHIBITED

Paris, 1939, no. 686

#### LITERATURE

Friesen (ed.), 2001, p. 407, no. 137

‡ • £ 4,000-6,000  
€ 4,550-6,900



119

119

## FRANÇOIS DUMONT

Lunéville 1751 - 1831 Paris

### Portrait of a lady

Watercolour and bodycolour on ivory, gilt-metal frame;  
signed lower left: *Dumont / f. l'an. 2me* (1793-94)  
65 mm. Diam.

#### PROVENANCE

Sale, Geneva, Christie's, 15 November 1994, lot 222

#### LITERATURE

Friesen (ed.), 2001, p. 407, fig. 136

‡ • £ 4,000-6,000  
€ 4,550-6,900



120

120

## MARIANNA WALDSTEIN, MARQUESA DE SANTA CRUZ

Vienna 1763 - 1808 Fano

Portrait of a lady, traditionally identified as  
Madame Tallien (1773-1835)

Watercolour and bodycolour on ivory, ormolu frame;  
signed lower centre: *Marianna / Waldstein / pinxit / 1793*  
83 mm. Diam.

### PROVENANCE

With Camille Legrand, Paris;  
sale, Geneva, Christie's, 25 May 1993, lot 183

### LITERATURE

Friesen (ed), 2001, p. 330, no. 370;  
Lemoine-Bouchard, 2008, p. 534;  
du Pasquier, 2010, p. 139

± £ 6,000-8,000  
€ 6,900-9,100





121

121

## JEAN ANTOINE LAURENT

Baccarat 1763 - 1832 Epinal

### Portrait of a writer, *circa 1795*

Watercolour and bodycolour on ivory, gilt-metal frame;  
signed lower left: *Laurent*  
104 mm. Diam.

#### PROVENANCE

By descent within the artist's family until Madame Chabert, 1906;  
David David-Weill (1871-1952), inv. no. 732, until 1936;  
with Wildenstein, Paris;  
Sir Charles Clore (1905-1979);  
his executor's sale, London, Sotheby's, 10 November 1986,  
lot 22

#### EXHIBITED

Paris, 1906, no. 43;  
London, 1961, no. 125;  
London, 1968, no. 950

#### LITERATURE

Bouchot, 1907, p. 190 (as a Portrait of the artist's brother);  
Bouchot, 1910, p. 249 (as a Portrait of the artist's brother);  
Demonts, 1922, p. 51 (as a Self-portrait);  
Gillet, *et al.*, 1957, p. 210, no. 125;  
Schidlof, 1964, vol. I, p. 471 (as a Portrait of the artist's  
brother 'excellent');  
Friesen, 2001, p. 415, no. 212

This portrait is an early example of the romantic writer, seen  
working alone in his garret.

£ 7,000-9,000  
€ 8,000-10,300





122

122

## JEAN-URBAIN GUERIN

Strasbourg 1760 - 1836 Obernai

### Portrait of an officer, *circa* 1800

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

signed centre right: *J. Guerin*

73 by 62 mm.

#### PROVENANCE

With Edwin Bucher, Trogen, by 1985

#### LITERATURE

Friesen (ed.), 2001, p. 409, no. 158

± • £ 2,000-3,000

€ 2,300-3,450



123

123

## FRANÇOIS FERRIÈRE

Geneva 1752 - 1839 Morges

### Portrait of Charles, Comte d'Artois, later Charles X, King of France (1757-1836), *circa* 1798

Watercolour and bodycolour on ivory, gilt-metal frame 61 by 48 mm.

#### PROVENANCE

Sale, London, Sotheby's, 24 November 1983, lot 352 (as Huet-Villiers)

#### EXHIBITED

Lausanne, 1999-2000, no. 135 (as Ferrière)

#### LITERATURE

Friesen (ed.), 2001, p. 411, no. 173 (as Huet-Villiers)

This miniature is based on Henri-Pierre Danloux's portrait of the Comte d'Artois which was painted in 1798.

± • £ 2,000-3,000

€ 2,300-3,450



124

124

## PIERRE LOUIS BOUVIER

Geneva 1766 - 1836

### Portrait of Jacob Tronchin (1717-1801)

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

signed lower right: *Bouvier f<sup>r</sup> / 1801*

85 by 79 mm.

#### PROVENANCE

By descent in the sitter's family until, Henri Tronchin (1853-1924), Bessinge; Roger Demierre, Geneva; sale, Geneva, Christie's, 21 November 1993, lot 92

#### EXHIBITED

Geneva, 1896, no. 589;  
Geneva, 1914;  
Lausanne, 1999-2000, no. 101

#### LITERATURE

Crosnier, 1908, pp. 115 & 114;  
Demole, 1917, p. 83;  
Della Stanta, 1978, p. 26;  
Della Stanta, 1978, pl. XXVI;  
Friesen (ed.), 2001, p. 400, illust. 63;  
du Pasquier, 2010, p. 111

A member of an illustrious and influential Genevan family, Jacob Tronchin was closely linked with Jean-Etienne Liotard (1702-1789). Liotard completed portraits of no fewer than eight members of the Tronchin family, including Jacob's brother, the financier and art collector, François Tronchin. Liotard depicted François twice, latterly at the age of 91 (Geneva, Société des Arts). The present miniature was painted in 1801 and shows the sitter as an 84 year old man.

† • £ 5,000-8,000  
€ 5,700-9,100





125 (SMALLER THAN ACTUAL SIZE)

125

## JEAN BAPTISTE SOYER

Nancy circa 1765 - after 1810

### Portrait of Margaretha Bachofen-Heitz (1735-1819) and her husband Martin Bachofen (1727-1814)

Both watercolour and bodycolour on ivory, carved giltwood frame;

each signed and dated lower right: *Soyer / 1800*

Each 85 mm. Diam.

#### PROVENANCE

By descent within the sitter's family until, Marquis Patrick de Castellane-Norante; sale, Geneva, Christie's, 13 November 1990, lot 236

#### EXHIBITED

Basel, 1912, no. 674;

Lausanne, 1999-2000, no. 295

#### LITERATURE

Staehelin, 1919;

Blättel, 1992, p. 1417 & 1418, illust. p. 73;

Friesen (ed.), 2001, p. 428, nos. 350 & 351;

Lemoine-Bouchard, 2008, p. 473

† • £ 5,000-8,000

€ 5,700-9,100





126 (SMALLER THAN ACTUAL SIZE)



127 (SMALLER THAN ACTUAL SIZE)

126

## PIERRE LOUIS BOUVIER

Geneva 1766 - 1836

### Portrait of Louise Elizabeth Emilie Von Wattenwyl, née von Ernst (1771-1852), circa 1804

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

#### PROVENANCE

Sale, Geneva, Christie's, 17 November 1992, lot 420

#### EXHIBITED

Lausanne, 1999-2000, no. 102

#### LITERATURE

Genoud, 1999, p. 31;  
Friesen (ed.), 2001, p. 400, no. 62

In 1788 the sitter, who was born in Paris, married Niklaus Rudolf von Wattenwyl (1760-1832), a Swiss General who fought in the Napoleonic wars and became the Mayor of Bern.

± • £ 4,000-6,000  
€ 4,550-6,900

127

## CHARLES HÉNARD

Bourg-en-Bresse circa 1757 - after 1808

### Portrait of two brothers

Watercolour and bodycolour on ivory, gilt-metal mounts,  
set into the lid of a lacquer box;  
signed and dated lower right: *Chr Hénard / 1800* [?]  
86 mm. Diam.

#### PROVENANCE

Edouard Warneck, Paris;  
sale, Vienna, Leo Schidlof's Auction House, 11 April 1924,  
lot 70;  
David David-Weill (1871-1952), inv. no. 485, until 1936;  
with Wildenstein, Paris;  
Sir Charles Clore (1905-1979);  
his executor's sale, London, Sotheby's, 17 March 1986,  
lot 106

#### EXHIBITED

London, 1961, no. 90

#### LITERATURE

Gillet, *et al.*, 1957, p. 158 & 159, no. 90;  
Schidlof, 1964, vol. I, p. 346;  
Friesen (ed.), 2001, p. 410, no. 169

± • £ 3,000-5,000  
€ 3,450-5,700



128 (SMALLER THAN ACTUAL SIZE)



129 (SMALLER THAN ACTUAL SIZE)

128

## LOUIS LIÉ PÉRIN-SALBREUX

Rheims 1753 - 1817

### Portrait of Marc-Antonie Désaugiers (1772-1827), circa 1805

Watercolour and bodycolour on ivory, gilt-metal frame, the reverse engraved: *PERIN / PORTRAIT DE DESAUGIERS*; signed lower right: *Perin*  
60 mm. Diam.

#### PROVENANCE

Monsieur Vincent;  
Prosper Vincent, until 1883;  
Félix Panhard (1842-1891), Paris,  
by family descent until,  
sale, Paris, Palais Galliera, 5 December 1975, lot 139;  
Friedrich Korte, Hanover;  
sale Geneva, Sotheby's, 21 May 1992, lot 26

#### EXHIBITED

Paris, 1874, no. 659/19;  
Paris, 1883

#### LITERATURE

Maze-Sencier, 1885, p. 575;  
Friesen (ed.), 2001, p. 421, no. 281;  
du Pasquier, 2010, p. 204, illust.

During the French Revolution Marc-Antonie Désaugiers fled France for the safety of Santo Domingo and then Philadelphia. In 1797, he returned to Paris where he achieved great success as a singer, poet and comic actor.

† • £ 3,000-5,000  
€ 3,450-5,700

129

## JEAN BAPTISTE JACQUES AUGUSTIN

Saint-Dié 1759 - 1832 Paris

### Portrait of a lady

Watercolour and bodycolour, heightened with gold paint on ivory, gilt-metal frame;  
signed and dated upper right: *augustin. an 11 (1802/3)*  
72 mm. Diam.

#### PROVENANCE

Sale, Geneva, Christie's, 12 May 1987, lot 179

#### LITERATURE

Friesen (ed.), 2001, p. 397, no. 26;  
Pappe, 2015, p. 292, no. 534, illust.

† • £ 12,000-18,000  
€ 13,700-20,500





130

## JEAN-BAPTISTE ISABEY

Nancy 1767 - 1855 Paris

Portrait of a lady, traditionally identified as Charlotte Emilie Alexandre d'Hanache, comtesse du La Tour-du-Pin Verclause

Watercolour and bodycolour on ivory, gold frame decorated with diamonds  
51 by 42 mm.

### PROVENANCE

John Pierpont Morgan (1837-1913);  
sale, London, Christie's, 24 June 1935, lot 472 (as Louis Léopold Boilly);  
Leo R. Schidlöf;  
sale, London, Christie's, 27 November 1979, lot 49

### LITERATURE

Williamson, 1906-1908, no. 632;  
Friesen (ed.), 2001, p. 411 & 412, no. 180;  
Moorehead, 2009, illust. back dust-jacket

£ 2,000-3,000  
€ 2,300-3,450



131

## JEAN-BAPTISTE ISABEY

Nancy 1767 - 1855 Paris

Portrait of a boy, *circa* 1805

Watercolour and bodycolour on ivory, set in a tortoiseshell box with gold and enamel mounts, Pierre André Montauban, 1798-1809;  
signed centre left: *Isabey*  
52 by 35 mm.

### PROVENANCE

Jean Dollfus, Paris;  
sale, Paris, Galerie Georges Petit, 20-21 May 1912, lot 149;  
Johann Philipp von Stadion-Wathausen;  
Countess Eugen Csáky von Kereszthszegh und Adorjan, by whom given to Johanna Anna Albertine Rudolfine, Countess van Stadion (1851-1936);  
sale, Vienna, Albert Kende Auction House, 14-15 December 1916, lot 484;  
Albert Lindheimer (1876-1938), Frankfurt;  
sale, Geneva, Sotheby's, 14 May 1987, lot 44

### LITERATURE

Friesen (ed.), 2001, p. 413, no. 189

£ 3,000-5,000  
€ 3,450-5,700



## PAOLO FERDINANDO QUAGLIA

Piacenza 1780 - 1853 Paris

### Portrait of Hortense de Beauharnais, Queen of Holland (1783-1837), *circa* 1810

Watercolour and bodycolour on ivory, gilt-metal frame, with blue enamel border;  
signed lower left: *Quaglia*  
51 by 37 mm.

#### PROVENANCE

Michel Heine, Paris;  
John Pierpont Morgan (1837-1913), New York;  
sale, London, Christie's, 24-27 June 1935, lot 626;  
Ernst Holzscheiter (1878-1962), Meilen, by 1951;  
sale, London, Sotheby's, 9 June 1986, lot 89

#### EXHIBITED

Arenenberg, 1938, no. 22;  
Arenenberg, 1954, no. 32;  
Zurich, 1957-1958;  
Zurich, 1961

#### LITERATURE

Williamson, 1906-1908, vol. III, no. 536;  
Jeannerat, 1921, p. 544;  
Werner, 1951, pl. XII;  
Rieben, 1952, pl. XII;  
Friesen (ed.), 2001, p. 422, no. 290;  
Lemoine-Bouchard, 2002, p. 133;  
Lemoine-Bouchard, 2008, p. 431;  
Parisio, 2012, p. 24-25, no. 10

± • £ 4,000-6,000  
€ 4,550-6,900



132

## JEAN-BAPTISTE ISABEY

Nancy 1767 - 1855 Paris

### Portrait of Joachim Murat, King of Naples (1771-1813), *circa* 1810

Watercolour and bodycolour on ivory, rectangular gold-lined tortoiseshell box with translucent blue enamel border;  
signed and dated lower right: *J. Isabey / 1810*, the box:  
maker's mark Pierre Baraton, Paris 1809-17  
63 by 38 mm.

#### PROVENANCE

With Edwin Bucher, Trogen, by 1983

#### LITERATURE

Friesen (ed.), 2001, p. 412 & 413, no. 188

± • £ 7,000-9,000  
€ 8,000-10,300



133



134

134

## DANIEL SAINT

Saint Lô 1778 - 1847

### Portrait of Josephine, Empress of the French (1763-1814), circa 1805

Watercolour and bodycolour on ivory, gilt-metal frame; signed lower right: *Saint*  
64 by 50 mm.

#### PROVENANCE

Sale, London, Sotheby's, 10 December 1979, lot 53

#### LITERATURE

Friesen (ed.), 2001, p. 424, no. 308

± • £ 5,000-8,000  
€ 5,700-9,100

135

## JEAN BAPTISTE JACQUES AUGUSTIN

Saint-Dié 1759 - 1832 Paris

### Portrait of Marie-Thérèse Charlotte, Duchesse d'Angoulême (1778-1850)

Watercolour and bodycolour on ivory, gilt-metal frame, decorated with *fleur-de-lys*; signed and dated lower left: *Le Ch. er. / Augustin / premiere Peintre / du Roi / 1824*  
132 by 103 mm.

#### PROVENANCE

Marie-Françoise, Countess Esterházy-Galántha, Marquise de Roisin (1778-1845), by family descent until, sale, Geneva, Christie's, 8 May 1979, lot 310

#### EXHIBITED

Paris, 1824, no. 46

#### LITERATURE

Friesen (ed.), 2001, p. 397 & 398, fig. 33;  
Pappe, 2010, p. 23 & 64;  
Pappe, 2015, p. 348, no. 1065

The present work depicts Marie-Thérèse Charlotte, the first born child of Louis XVI and Marie-Antoinette of France. In 1789 she was imprisoned, with her family, firstly in the Tuileries and then later in the Temple Tower. In 1795, after the execution of her parents and brother, Marie-Thérèse was released from captivity. Later she married her first cousin, the Duc d'Angoulême, who was heir to the future King Charles X. Between 1824 and 1830 she was Dauphine of France but, after the revolution of July 1830, she was forced into exile, firstly living in Edinburgh and then in Prague. She died at Frohsdorf near Vienna in 1850.

Augustin painted another version of this portrait in 1818.<sup>1</sup> In 1824, possibly in connection with the coronation of King Charles X, who was the sitter's uncle, he executed the present work, which was exhibited at the *Salon* of that year.

<sup>1</sup> B. Pappe, 2015, no. 978

± • £ 20,000-30,000  
€ 22,800-34,100





135





136

136

## GERARD VAN SPAENDONCK

Tilburg 1746 - 1822 Paris

Still life with flowers, an urn and a bird, *circa* 1785

Watercolour and bodycolour on ivory, gilt-metal frame; signed lower centre: G: Van Spaendonck  
64 mm. Diam.

### PROVENANCE

With Edwin Bucher, Trogen, by 1986

### LITERATURE

Friesen (ed.), 2001, p. 428, no. 353

± £ 5,000-8,000  
€ 5,700-9,100



137

137

## CHRISTIAEN VAN POL

Haarlem 1752-1813 Paris

Still life with a basket of flowers and fruit, *circa* 1790

Watercolour and bodycolour on paper, ormolu frame; signed lower right: V: Pol  
76 mm. Diam.

### PROVENANCE

With Galerie Jacques Kugel, Paris;  
sale, Geneva, Christie's, 9 May 1989, lot 271

### LITERATURE

Friesen (ed.), 2001, p. 422, no. 286

± £ 8,000-12,000  
€ 9,100-13,700



138



139

138

## JAN FRANS VAN DAEL

Antwerp 1764 - 1840 Paris

### Still life with flowers and a basket, *circa* 1810

Watercolour and bodycolour on paper, laid on white metal, gilt-metal mount; signed lower right: / VD 42 by 61 mm.

#### PROVENANCE

Ernst Holzscelter, Meilen, by 1957; sale, London, Sotheby's, London, 9 June 1986, lot 17

#### EXHIBITED

Geneva, 1956, no. 114

#### LITERATURE

Schidlof, 1964, vol. I, p. 179; Friesen (ed.), 2001, p. 403, no. 93

± £ 6,000-8,000  
€ 6,900-9,100

139

## JAN FRANS VAN DAEL

Antwerp 1764 - 1840 Paris

### Still life with flowers in a basket and a bird's nest, *circa* 1810

Watercolour and bodycolour on paper, laid on white metal, gilt-metal mount; signed lower left: VANDA; and again lower right: VANDAE 42 by 61 mm.

#### PROVENANCE

Sale, Geneva, Sotheby's, 17 May 1994, lot 17

#### LITERATURE

Friesen (ed.), 2001, p. 403, no. 94

± £ 6,000-8,000  
€ 6,900-9,100





140 (SMALLER THAN ACTUAL SIZE)

140

## JEAN FRANCOIS MARIE HUET-VILLIERS

Paris 1772 - 1813 London

### Portrait of a lady standing in a parkland

Watercolour and bodycolour on ivory, gilt-metal frame; signed and dated lower left: *Huet Villiers 1808* 115 by 81 mm.

#### PROVENANCE

David David-Weill (1871-1952), inv. no. 657, by 1936; with Wildenstein, Paris; Sir Charles Clore (1905-1979); his executor's sale, London, Sotheby's, 17 March 1986, lot 107

#### EXHIBITED

London, 1961, no. 95; Vienna, 1965, no. 203

#### LITERATURE

Mauclair, 1913, p. 120; Gillet, *et al.*, 1957, p. 166, no. 95; Schidlof, 1964, vol. I, p. 383, vol. III, pl. 299, fig. 592; Friesen (ed.), 2001, p. 411, no. 177

£ 2,000-3,000  
€ 2,300-3,450



141 (SMALLER THAN ACTUAL SIZE)

141

## PIERRE EDOUARD DAGOTY

Florence 1775 - 1871 Bordeaux

### Portrait of Mary Morton, née Henry (1781-1858) and her two youngest children

Watercolour and bodycolour on ivory, gilt-metal frame; signed and dated lower left: *Dagoty / 1812* 111 by 88 mm.

#### PROVENANCE

Thomas L. Morton; Elizabeth W. McPhee; sale, London, Christie's, 20 March 1990, lot 65

#### LITERATURE

Friesen (ed.), 2001, p. 403, no. 95; du Pasquier, 2010, p. 189

Of Irish extraction, Mary Morton was born in Bordeaux. In 1802 she married John Archer Morton (1772-1840), an American. They lived outside Bordeaux in a house called 'Virginia', named after the state of his birth.

A pendant to this miniature, showing the couple's other two children, was sold at Christie's, London, 20 March 1990, lot 66.

£ 4,000-6,000  
€ 4,550-6,900





142 (SMALLER THAN ACTUAL SIZE)

142

## JEAN ANTOINE LAURENT

Baccarat 1763 - 1832 Epinal

Portrait of a gentleman, seated in a woodland landscape, holding a sketchbook in his left hand, *circa* 1805

Watercolour and bodycolour on ivory, gilt-metal mount, plush panel frame;  
bears signature: *J.B. Augustin 1809*  
217 by 135 mm.

### PROVENANCE

Jean Dollfus, Paris;  
sale, Paris, Galerie Georges Petit, 20-21 May 1912, lot 159  
(as Jean Baptiste Augustin);  
Günther Muthmann, Wuppertal-Barmen,  
his sale, Zurich, Sotheby's, 17 May 1979, lot 220 (as Jean  
Baptiste Augustin);  
sale, Geneva, Sotheby's, 15 May 1986, lot 197 (as Jean  
Antoine Laurent)

### LITERATURE

Friesen (ed.), 2001, p. 416, no. 217;  
du Pasquier, 2010, p. 119

£ 8,000-12,000  
€ 9,100-13,700



143

143

## VIRGINIE HÛE DE BRÉVAL

Fl. 1810 - 1822

### Portrait of lady

Watercolour and bodycolour on ivory, gilt-metal mount, tortoiseshell box, *doublé* lining; signed and dated centre left: *Melle Hûe de Bréval. 1813.* 67 by 47 mm.

#### PROVENANCE

Ernst Holzscheiter, Meilen (1778-1962); sale, London, Sotheby's, 9 June 1986, lot 88

#### EXHIBITED

Geneva, 1956, no. 229

#### LITERATURE

Friesen (ed.), 2001, p. 411, no. 175

± • £ 2,000-3,000  
€ 2,300-3,450



144

144

## PAOLO FERDINANDO QUAGLIA

Piacenza 1780 - 1853 Paris

### Portrait of Ida de Grimod D'Orsay (1802-1882), *circa* 1810

Watercolour and bodycolour on ivory, gilt-metal mounts, blue enamel border, set in the lid of a gold mounted and lined tortoiseshell box, the base with hair work panel with the name *Ida*; signed centre right: *Quaglia f.*; the box maker's mark Jean-Louis Leferre 68 by 57 mm.

#### PROVENANCE

Sale, Geneva, Christie's, 16 November 1993, lot 123

#### LITERATURE

Jeannerat, 1921, p. 542;  
Friesen (ed.), 2001, p. 422, no. 291;  
Parisio, 2012, p. 36, no. 35

Ida de Grimond was the daughter of Albert Gaspard Grimod, Comte d'Orsay and Eleonore von Württemberg, and was the younger sister of the famous Parisian Alfred d'Orsay (1801-1952). In 1818, she married the Duke of Gramont, with whom she had six children including the politician and diplomat Antoine Alfred Agenor de Gramont.

± • £ 7,000-9,000  
€ 8,000-10,300





145 (SMALLER THAN ACTUAL SIZE)

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## ÉTIENNE CHARLES LE GUAY

Sèvres 1762 - 1846 Paris

### Portrait of a lady and gentleman, *circa* 1801

Enamel on porcelain, ormolu frame;  
signed centre right: e.c. LeGuay Pt / *manif<sup>e</sup> de Dihl & G<sup>d</sup>*  
257 by 232 mm.

Born at Sèvres, Le Guay was the son of the porcelain painter Étienne Henri Le Guay.

He was employed as a painter at both Sèvres and Dihl and Guérhard; a Parisian firm, established in 1781, which enjoyed the protection of the Duc D'Angouleme and was celebrated for its exceedingly high quality.

This fine and large-scale portrait is signed and inscribed: *manif<sup>e</sup> de Dihl & G<sup>d</sup>* and was painted in *circa* 1801.

± £ 15,000-20,000

€ 17,100-22,800





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## LOUIS-MARIE AUTISSIER

Vannes 1772 - 1830 Brussels

### Portrait of a girl

Watercolour and bodycolour on ivory, gilt-metal frame, rectangular black stained wood frame; signed, dated and inscribed lower right: *Autissier.pt. / a Paris 1819*. 77 by 63 mm.

#### PROVENANCE

Sale, London, Christie's, 7 December 2004, lot 360

• £ 3,000-5,000  
€ 3,450-5,700



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## LOUIS-MARIE AUTISSIER

Vannes 1772 - 1830 Brussels

### Portrait of a young boy

Watercolour and bodycolour on ivory, gilt-metal frame with blue enamel border; signed and dated lower right: *Autissier pt / 1819*. 88 by 71 mm.

#### PROVENANCE

Mrs Dames Longworth; sale, London, Christie's, 22 December 1933, lot 63; sale, London, Sotheby's, 18 December 1986, lot 30

#### EXHIBITED

Brussels, 1998, no. 42

#### LITERATURE

Friesen (ed.), 2001, p. 398

‡ • £ 2,500-3,500  
€ 2,850-4,000

## JEAN BAPTISTE JOSEPH DUCHESNE

Gisors 1770 - 1856 Paris

Portrait of Louise Marie Thérèse d'Artois, later Duchess of Parma and Piacenza (1819-1864), as a child, *circa* 1825

Watercolour and bodycolour on ivory, gold mount with blue enamel border;  
signed centre right: *Duchesne*  
47 by 29 mm.

### PROVENANCE

David David-Weill (1871-1952), inv. no. 639, until 1936;  
with Wildenstein, Paris;  
Sir Charles Clore (1905-1979);  
his executor's sale, London, Sotheby's, 17 March 1986,  
lot 15

### EXHIBITED

London, 1961, no. 41

### LITERATURE

Gillet, *et al.*, 1957, p. 86, no. 41;  
Friesen (ed.), 2001, p. 406, no. 125;  
Hofstetter, 2002, p. 152, fig. 54;  
Lemoine-Bouchard, 2008, p. 208

For information on the sitter please see [sothebys.com](http://sothebys.com)

£ 2,000-3,000  
€ 2,300-3,450



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## FRIEDRICH LUDWIG VIETH VON GOLSSENAU

Dresden 1768 - 1848 Meissen

Portrait of Count Felix von Woyna (b. 1787)  
*circa* 1815

Watercolour and bodycolour on ivory, gilt-metal frame;  
signed lower right: *Vieth*  
73 by 58 mm.

### PROVENANCE

Sale, London, Christie's, 27 November 1979, lot 34

### LITERATURE

Hofstetter, 2015, p. 388

£ 2,000-3,000  
€ 2,300-3,450



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150 (SMALLER THAN ACTUAL SIZE)

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## JEAN-BAPTISTE ISABEY

Nancy 1767 - 1855 Paris

### Portrait of Madame Feydeau

Watercolour and bodycolour on paper, gilt-metal mount, lemon-wood frame;  
signed and dated lower right: *J. Isabey. / 1823*  
132 by 95 mm.

#### PROVENANCE

Marquis de Biron, 1909;  
David David-Weill (1871-1952), inv. no. 351, until 1936;  
with Wildenstein, Paris;  
Sir Charles Clore (1905-1979);  
his executor's sale, London, Sotheby's, 17 March 1986,  
lot 118

#### EXHIBITED

London, 1961, no. 101;  
Vienna, 1965, no. 224;  
Malmaison, 2005-2006, no. 191

#### LITERATURE

de Basily-Callimaki, 1909, p. 331;  
Mauclair, 1913, p. 3;  
Gillet, et al., 1957, p. 174, no. 101;  
Friesen (ed.), 2001, p. 413, no. 192

Madame Feydeau, wife of a Napoleonic officer, was the mother of the journalist Ernest Aime Feydeau (1821-1873) and grandmother of the celebrated comic playwright George Feydeau (1862-1921).

± £ 5,000-8,000  
€ 5,700-9,100





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## MORITZ MICHAEL DAFFINGER

Vienna 1790 - 1848

Portrait of Count Heinrich Bellegarde (1798-1871); together with his wife Pauline, née von Wolkenstein-Trostburg (1805-1884), *circa* 1830

Each watercolour and bodycolour, heightened with gold on ivory, gold frames;

the first indistinctly signed, both inscribed with sitter's names on the reverse

Each 84 by 70 mm; 84 by 71 mm.

(2)

### PROVENANCE

Hans Baron Reitzes von Marienwert (1877-1935), Vienna, by 1923;

Galerien Fischer, Luzern, 8 May 1947, lot 431 & 432;

Ernst Holzscheiter, Meilen;

sale, London, Sotheby's, 9 June 1986, lot 83

### EXHIBITED

Vienna, 1924, nos. 201 & 202

### LITERATURE

Grünstein, 1923, p. 135

These portraits were almost certainly painted at the time of the sitter's marriage in 1830.

† • £ 5,000-8,000

€ 5,700-9,100



152 (SMALLER THAN ACTUAL SIZE)

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## JOHN COX DILLMAN ENGLEHEART

Kew 1784 - 1862 Tunbridge Wells

### Portrait of an infantry officer

Watercolour and bodycolour on ivory, gilt-metal mount, ormolu frame;  
signed and dated lower left: *JD: Engleheart Pxt / 1814*  
116 by 88 mm.

#### PROVENANCE

Sale, London, Christie's, 25 November 1980, lot 95

The sitter wears the medals of the Order of the Ancient Egyptian Crescent and the Iberian Peninsula.

± • £ 1,500-2,000  
€ 1,750-2,300

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## MORITZ MICHAEL DAFFINGER

Vienne 1790 - 1849

### Portrait of Karl, Baron von Ripp (1802-1867), *circa 1835*

Watercolour and bodycolour on ivory, ormolu frame;  
signed centre left: *Daffinger*  
89 by 71 mm.

#### PROVENANCE

Hans, Baron Reitzes von Marienwert (1877-1935);  
sale, Lucerne, Galerie Fischer, 8 May 1947, lot 429b;  
sale, Zurich, Galerie Koller, 18 November 1986, lot 1934

#### EXHIBITED

Vienna, 1905, no. 2392

#### LITERATURE

Grünstein, 1923, p. 131

± • £ 2,000-3,000  
€ 2,300-3,450



153 (SMALLER THAN ACTUAL SIZE)





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## MORITZ MICHAEL DAFFINGER

Vienna 1790 - 1848

Portrait of Countess Sidonie Potocka, née  
Princesse de Ligne (1786-1828), *circa* 1825

Watercolour and bodycolour on ivory, gilt-metal mount,  
wood frame  
Octagonal 85 by 70 mm.

### PROVENANCE

By descent in the sitter's family,  
sale, London, Sotheby's, 9 June 1994, lot 70

A variant of this miniature by Emanuel Peter, depicting the  
sitter wearing a white dress, was formerly in the Figdor  
collection.<sup>1</sup>

<sup>1</sup> G.C. Williamson, *Portrait Miniatures*, London, 1910, pl. LV

£ 6,000-8,000  
€ 6,900-9,100



## Exhibited

### Paris, 1824

Paris, *Salon*, 1824.

### London, 1865

London, South Kensington Museum, *Special Exhibition of Portrait Miniatures*, 1865.

### Leeds, 1868

Leeds, *National Exhibition of Works of Art*, 1868.

### Paris, 1874

Paris, Palais de la Presidence du Corps legislatif, *Société de Protection des Alsaciens et Lorrains demeures en France...*, 1874.

### Paris, 1883

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### London, 1887

London, Spencer Club, *Art Exhibition at Spencer House*, 1887.

### Paris, 1888

Paris, Hôtel de Chimay, *L'Art Français sous Louis XIV et sous Louis XV au profil de l'Oeuvre de l'Hospitalité de Nuit*, 1888.

### London (Burlington Fine Arts Club), 1889

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

### London (The New Gallery), 1889

London, The New Gallery, *The Royal House of Stuart*, 1889.

### London, 1890

London, The New Gallery, *The Royal House of Tudor*, 1890.

### London, 1891

London, The New Gallery, *The Royal House of Guelph*, 1891.

### London, 1895

London, Moncorvo House, *Amateur Art Exhibition [...] by Richard Cosway, R.A., [...]*, 1895.

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Geneva, Musée Archéologiques, *Exposition National Suisse – Art Ancient*, 1896.

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London, The Fine Art Society, *Historical Collection of Miniatures formed by Mr. J. Lumsden Propert*, 1897.

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Vienna, Palais des K.K. Ministerrats-Präsidiuns, *Miniaturen-Ausstellung*, 1905.

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

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Munich, Kunstverein, *Miniaturen-Ausstellung*, 1912.

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Paris, Musée Galliéra, *Exposition de la Verrerie et de L'émaillerie Modernes - Section Rétrospective*, 1923.

### Vienna, 1924

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

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London, Grafton Galleries, *Exhibition of Art Treasures*, 1928, no. 1184.

### London, 1932

London, Batsford Gallery, *Three Centuries of French Taste*, 1932.

### London, 1932

London, Young Women's Christian Association, Reign of Charles II, 1932.

### London, 1933

London, 25 Park Lane, *Three French Reigns*, 1933.

### London, 1934

London, Royal Academy, *Exhibition of British Art c. 1000-1860*, 1934.

### Arenenberg, 1938

Arenenberg, Schloss, *Königin Hortense*, 1938.

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London, Royal Academy of Arts, *Exhibition of British Art circa 1000-1860*, 1934.

### Paris, 1938

Paris, Musée du Louvre, *La Peinture Anglaise*, 1938.

### Paris, 1939

Paris, Musée Carnavalet, *Révolution Française*, 1939.

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

### Pittsburgh, 1954

Pittsburgh, Pennsylvania, Carnegie Institute, *Four Centuries of Portrait Miniatures from the Heckett Collection*, 1954.

### Barcelona, 1956

Barcelona, Palacio de la Virreina, *Exposición de Miniaturas-retrato Españolas y Extranjeras*, 1956.

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Geneva, Musée d'Art et d'Histoire, *Chefs-d'oeuvre de la miniature et de la gouache*, 1956.

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London, Royal Academy of Arts, *British Portraits*, 1956-1957.

### Zurich, 1957-58

Zurich, *Haus am Rechberg*, December 1957-February 1958.

### Toulouse, 1960

Toulouse, Musée Paul-Dupuy, *De Bouton a Goya*, exhib. cat., 1960

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London, Garrard, *An Exhibition of Important 18<sup>th</sup> Century & Early 19<sup>th</sup> Century Miniatures and Enamels*, 1961.

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Vienna, Albertina, *Meisterwerke der europäischen Miniaturmalerei von 1750 bis 1850*, 1965.

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London, Royal Academy, *France in the Eighteenth Century*, 1968.

### **London, 1974**

London, National Portrait Gallery, *Samuel Cooper and his Contemporaries*, 1974.

### **Edinburgh, 1975**

Edinburgh, Scottish Arts Council, *A Kind of Gentle Painting – An Exhibition of Miniatures by Nicholas Hilliard and Isaac Oliver*, 1975.

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Brussels, Galerie de la Kredietbank, *Autissier et le Portrait Miniature Romantique en Belgique*, 1998.

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Malmaison, *Jean-Baptiste Isabey (1767-1855), Portraitiste de l'Europe*, 2005-2006.

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M. Archer, *India and British Portraiture, 1770-1825*, London, 1979.

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L. Auricchio, *Adélaïde Labille-Guiard: Artist in the Age of Revolution*, Los Angeles, 2009.

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J. Bouton-Martin, 'Guillaume et Joseph Bouton, miniaturistes européens', *Gazette des Beaux-Arts*, April 1962.

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G. Casale, *Giovanna Garzoni "Insigne miniatrice" 1600-1670*, Milan 1991.

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Please write clearly and place your bids as early as possible, as in the event of identical bids, the earliest bid received will take precedence. Bids should be submitted in pounds sterling and all bid requests should be submitted at least 24 hrs before the auction. Telephone bids are offered for lots with a minimum low estimate of £3,000.

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I agree to be bound by Sotheby's "Conditions of Business" and the information set out overleaf in the Guide for Absentee and Telephone Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Absentee and Telephone Bidders and Conditions of Business.

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DATE

## Guide for Absentee and Telephone Bidders

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If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

### General

**Before the Auction** We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

**After the Auction** Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

**Without Reserve Lots** Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

### Completing This Form

This form should be used for one sale only. Please indicate the sale number, sale title and sale date in the space provided at the top of the form if it is not already pre-populated.

Please record accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

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If you are arranging a telephone bid, please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

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If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

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### Conditions of Absentee & Telephone Bidding

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

Bids will be executed for the lowest price as is permitted by other bids or reserves.

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## BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, 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. Prospective bidders should also consult [www.sothebys.com](http://www.sothebys.com) for the most up to date cataloguing of the property in this catalogue.

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It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

**Pre-sale Estimates in US Dollars and Euros** Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

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**Provenance** In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

### 2. DURING THE AUCTION

**Conditions of Business** The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

**Bidding at Auction** Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or by BIDnow.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

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**Absentee, Telephone and Internet Bids** If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000 or you can bid online using BIDnow. A bidding form and more information can be found at the back of this catalogue.

**Online Bidding via BIDnow** If you cannot attend the auction, it may be possible to bid online via BIDnow for selected sales. This service is free and confidential.

For information about registering to bid via BIDnow, please refer to [sothebys.com](http://sothebys.com). Bidders using the BIDnow service are subject to the Additional Terms and Conditions for Live Online Bidding via BIDnow, which can be viewed at [sothebys.com](http://sothebys.com), as well as the Conditions of Business applicable to the sale.

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**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.

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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.

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 EU LICENCE THRESHOLD: £24,611  
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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.

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

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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 10 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  
Duncegan 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 BidNOW Conditions 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 ("BidNOW") are made subject to the BidNOW Conditions available on the Sotheby's website or upon request. The BidNOW Conditions 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. 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.

## 10. 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.

## 11. 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.

## 12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using

technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for the purposes listed above.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take reasonable steps to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021. Attn: Compliance or emailing enquiries@sothebys.com.

## 13. 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 VIA BIDNOW

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.

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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.

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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.

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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**  
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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:

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**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.

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**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 = €1.11

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.

## 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



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