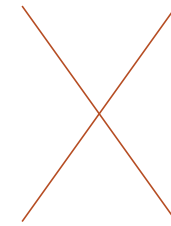




THE LIMNER
COMPANY



PERIOD
PORTRAITS



Miniatures in May

Period Portraits X The Limner Company

13—18 May 2024

Miniatures in May

Period Portraits

X The Limner Company

13–18 May 2024

For this online showcase, Period Portraits and The Limner Company have combined their knowledge of – and fascination with – the portrait miniature in a series of Instagram Live talks and an online selling exhibition.

Exhibition highlights include a recently discovered portrait by Lavinia Fontana (1552-1614) [cat. 1], as well as one of only two known miniatures by Wenceslas Hollar (1607-1677) [cat. 3], a rare portrait by Nicholas Hilliard's son, Laurence (1582–1648) [cat. 5], and many more.

Period Portraits director, Nick Cox is a specialist dealer in British art and Old Master paintings. His expert knowledge of costume, military dress and British art of the eighteenth century, means that Period Portraits offer fine decorative portraits, alongside master works, miniatures and works on paper.

With their strong online presence, in depth research skills and a growing reputation for spotting 'sleepers', Period Portraits work successfully with both private clients and public institutions. They are based between London and North Yorkshire.

The Limner Company was established in 2023 by leading portrait miniatures consultant Emma Rutherford. After twenty-five years as a specialist in the area, she now works with researcher Rebecca Ingram sourcing portrait miniatures for private and public collections. She holds two exhibitions a year as part of London Art Week, as well as curating public exhibitions, the next one forthcoming at Compton Verney House. The present online catalogue was also researched and written by Roxane Hemard and Emma Blane who work with The Limner Company.

Emma has written extensively on the subject of silhouettes and portrait miniatures, as well as appearing as a regular guest on television, radio and podcasts. Like Nick, she has discovered many significant 'sleepers' over the years, including a signed portrait of King of France Henri III by Jean Decourt in 2020; the earliest known European portrait miniature of a black sitter, a portrait of Prince Zaga Christ by Giovanni Garzoni in 2019, now at the Allen Memorial Art Museum; and a lost portrait miniature of Charles Dickens in 2017, now at the Charles Dickens Museum.

The Limner Company is based in London, UK, and works with clients nationwide and internationally.

Front cover image

Detail of Portrait of a Lady and her Child, c.1760, Studio of Sir Allan Ramsay (1713-1784) – Period Portraits / Detail of Cat. 16, Portrait of a Lady, c.1779, set into a gold bracelet clasp with cultured pearl strand bracelet, Arnaud Vincent de Montpetit (1713-1800) – The Limner Company

LAVINIA FONTANA (1552 -1614)

Portrait of a young noblewoman (likely a member of the Medici family) in court dress set against a lapis ground. The sitter wears an ivory-coloured dress and high-necked coat covered with raised gold embroidery and a closed ruff.

Oil on copper

Oval, 5.25 x 4.25cm

Provenance

Noble collection, England.

This exquisite miniature portrait by Lavinia Fontana exhibits fashions consistent with the court of late sixteenth-century Italy. At this time Italian fashions were heavily influenced by Spain, and the splendour and rigidity of such formal attire echoes this, with the lady's upright deportment dictated by her high-necked garments.

Her stiffened jacket-like garment (not unlike a man's doublet) appears to be made of cloth-of-silver, or perhaps white silk in a shiny satin weave. Strips of golden braid have been applied in horizontal bands over the surface of this garment, which would help to add structure and stiffen it, as well as creating the required effect of conspicuous consumption as 'these sitters knew that the most immediate way to convey their material wealth was through clothing'.¹

The high standing collar of the overgarment (called a 'ropa') is absolutely typical of the late 1500s/early 1600s. Braiding has been used to stiffen and structure this collar, as well as for decorative effect. The shoulder-seams are also braided. In our example, the applied braids have serrated edges and the effect of verticality creates a pleasing contrast with the horizontal

¹ Catalogue: *Lavinia Fontana: Trailblazer, Rule Breaker*. By Aoife Brady, Jonquil O'Reilly. p54.



banding (often called ‘guarding’) of the bodice. A garment such as this would generally have pronounced shoulder wings and hanging sleeves (not visible).

The ruff is closed (i.e. not open at the front) but is open set – which means that it has been arranged in figure-of-eights that have not been squashed flat together (closed-set) but each ‘set’ has been starched and set with a poking stick to create the open effect.

The sitter's extensive jewellery consists of a gold and pearl hair ornament and a necklace composed of rubies and pearls, with a diamond centring the pendant.

LAVINIA FONTANA

(born 1552, Bologna [Italy]—died August 11, 1614, Rome)

Lavinia Fontana is the ‘first female artist to have had her own workshop’.²

The Bolognese Mannerist school painter ran her own flourishing studios in Bologna, and then in Rome working on portrait commissions and also on religious paintings, large-scale public altarpieces, and on female nudes (at a time when women were not permitted to study human anatomy.) She also worked for foreign nobility including the King of Spain and continued to paint throughout her eleven pregnancies.

Fontana’s reputation was confirmed in her own lifetime when she was admitted into the illustrious guild for painters in Rome, the Accademia di San Luca, the first woman to achieve such an award. Lavinia Fontana is celebrated for both her use of luminous colour and her ability to render extraordinarily fine decorative detail in clothing and jewellery.

Here at the height of her career, in this miniature masterpiece, we see the artist’s skills distilled in their purest form.

² Catalogue: Lavinia Fontana: Trailblazer, Rule Breaker. By Aoife Brady, Aoife Brady p26.

I am most grateful to Dr Aoife Brady for viewing this work in person and for confirming its authorship, and to Maria Teresa Cantaro for viewing this work in person and stating that she ‘locates this small painting at the height of Lavinia Fontana's artistic career’.

Thank you to Jacqui Ansell, Freelance Dress Historian for her extensive comments on costume.

Price on request

Please contact Period Portraits for more information:
periodportraits@icloud.com / +44 (0)7889 859 729



FLEMISH SCHOOL (sixteenth century)

Portrait of a gentleman, called Leonhardus Baur (c.1529), resting on a ledge, wearing a black doublet, sleeves slashed to reveal white, and a brown coat, sleeves slashed to reveal maroon, white shirt tied with black ribbon, and a black cap with gold and silver pins, with a merchant's symbol to the top left.

Watercolour on vellum, laid on card, inscribed and dated, 'LEONHARDVS BaVR .. Aetatis Suae, XX/1549' (top)

Gilded-metal Seamer frame with spiral cresting, the reverse engraved with cipher for James Sotheby

Rectangular, 2 11/16 x 2 in. (69 x 51 mm)

Provenance

Possibly 'Mr Huckle's auction', 6 June 1717 (a 'man's head in miniature by Holbein', 10 gns. to James Sotheby);

James Sotheby (1655-1720) and by descent;

The late Major-General Frederick Edward Sotheby; Sotheby's, London, 11 October 1955, lot 52 (£850 to Eisemann);

The late Eric Korner; Christie's, London, 7th December 2004, lot 124 (as Ascribed to Hans Holbein the Younger (Anglo-German, 1497/8-1543 and Bernard Lens (British, 1672-1740)).

Exhibited

London, South Kensington Museum, Special Exhibition of Works of Art, 1862, no.2641;

London, Burlington Fine Arts Club, Portrait Miniatures, 1889, p.61, no.2 (as portrait of Leonard Burr);

Manchester, City Art Gallery, Old and Modern Miniatures, 1926, no. 243 (as by Holbein).

Literature

G.C Williamson, *The Miniature Collector*, London, 1921, illustrated pl.I opp. p. 10 (as by Holbein).

James Sotheby (1655-1720) was a collector of fine miniatures. This miniature is recorded within his notebooks, as 'Leonhardus Bur, Ætatis Suae, XX, 1549 on a square, by Holbein. Frame ditto', and may be the miniature by Holbein recorded as being bought in an auction in 1717¹. The miniature features the Anglo-German

¹ Christie's, London, 11th October 1955, lot 52.



master's distinctive blue background, but the style and non-circular shape of this miniature suggest that it is more likely to be of the Flemish school of the sixteenth century. A close comparison can be made between this portrait and the self-portrait of Simon Bening, aged 75 in 1558², which also follows the rectangular format of a miniature page in a book of hours.

Between sales in 1955 and 2005, an attribution to Bernard Lens was added, assuming that later additions had been commissioned from the artist by Sotheby. However, in Williamson's 'The Miniature Collector' (1962), the calligraphic inscription appears less definitive, suggesting that this has been strengthened.

Leonhardus Baur (Burr or Bur) was most likely a merchant, signified by the merchant's mark in the top left hand side of the composition³, and the style of cap that he wears, typical of the fashion of the professional classes of the time. Holbein's portraits of the Hanseatic League may have been an inspiration for the unadorned background and age being noted in the composition.⁴ Although the sitter here is yet to be identified, a printer called Daniel Baur lived in Innsbruck in 1603 may be a descendent.

Price on request

Please contact The Limner Company for more information:
emma@portraitminiature.com / +44(O)7983 510 056

-
- 2 V&A accession number P.159-1910.
 - 3 Surrounded by a shroud, and topped with a skull and sand timer, the merchant's mark in this portrait is combined with a memento mori (Latin for 'remember that you die.') serving as a reminder of the transience of human life.
 - 4 Holbein was commissioned to decorate the meeting hall and to produce individual portraits of the guild members. This group has now been disbanded, one example can be seen at Yale University Art Gallery, dated 1538 (1977.187).

WENCESLAS HOLLAR (1607-1677)

Portrait of Jane Seymour (c.1509-1637), blue background, turned to the left, wearing crimson dress trimmed with black onyx cabochon, gold oversleeves, a gem set gold brooch with pendant pearls, two strand necklace with pendant set with carnelian and black onyx cabochon, gable headress with lappets and black veil over her shoulder; c.1640

Watercolour on vellum, signed on reverse, W Hollar pinxit post 'Holbein/Origium of Collectionel Arundeliana' and Inscribed, 'Jane Seymour Queene/ Janaria Seymour Reginal Anglie'
Circular, 2 in. (52 mm) diam.

Turned wood mount

Provenance

Probably Thomas Howard, 14th Earl of Arundel (1585-1646);
The late Greta S. Heckett, Sotheby's, London, 11 July 1977, lot 118 (sold for £440);
Bonham's, London, 28th April 2005, lot 202 (Sold for £16, 200).

Wenceslas Hollar (1607-1677) was primarily known as an engraver, and trained in Frankfurt. Hollar became acquainted with Thomas Howard, 14th Earl of Arundel, and went on to travel to London with him in 1636. His engravings depict a range of subjects, including topography, botany, and portraits. However, there are only a few known portrait miniatures by Hollar, making this a rare and important addition to his 'oeuvre'.

It would have been under the patronage of Arundel that Hollar came across Hans Holbein's portrait of Jane Seymour, that was then held in his renowned art collection. On the back of the present miniature, it is clearly labelled as a copy after the Arundel portrait, now held in the Kunsthistorisches Museum, Vienna. In 1648, Hollar also did an engraving of the Queen, which holds the same inscription¹.

¹ A copy of the engraving can be found at the National Portrait Gallery, London, NPC D4061.





Jane Seymour (c.1509-1537) was the third wife of Henry VIII. Before becoming Queen, she served both Katherine of Aragon (1485-1536) and Anne Boleyn (d.1536). One of the only other known portrait miniatures by Hollar depicts Katherine of Aragon, and can be found in the Royal Collection. Both of these miniatures can be seen as an attempt by Hollar to engage in a new media, the subject matter possibly dictated by his patron Arundel.

Price on request

Please contact The Limner Company for more information:
emma@portraitminiature.com / +44(O)7983 510 056



ENGLISH SCHOOL (c.1600) after MARCUS GHEERAERTS THE YOUNGER (1561/2-1636)

Portrait miniature of Sir Francis Drake (1540-1596), naval commander, English explorer, and privateer

Oil on wooden panel

Oval, 7.5 x 5.5 cm

Frame: 13.5 x 11.5cm

Provenance

Heydon Grange, Norfolk.

This miniature is a version of the portrait of Sir Francis Drake by Marcus Gheeraerts located at Plymouth Museum and Art Gallery. It is not surprising that Gheerhaerts should paint Sir Francis Drake's portrait as he was integral to the successes of the Elizabethan age. He painted Queen Elizabeth standing on a map in 'The Ditchley Portrait' (1592) to record the conquering and discovery of the 'New World', a so-called 'Golden Age'.

The one aspect that remains constant throughout the iconography of Sir Francis Drake is his assertive and domineering facial hair. John Stow, 16th century English historian, noted Drake to be 'round headed, brown hayre, full bearded, his eyes round, Large and cleare, well favoured, fayre, and of a cheerefull countenance'.

Gheeraerts may have also been directly involved in the production of portrait miniatures, with Daphne Foskett noting that although he was a celebrated portrait painter, 'has been said to have painted miniatures, no proof of this has so far come to light'.¹

£4,800

Please contact Period Portraits for more information:
periodportraits@icloud.com / +44 (0)7889 859 729

¹ Foskett, D. 'A Dictionary of British Miniature Painters' (Volume 1) (1972), p287.

**LAURENCE HILLIARD** (bap.1583 – 1648)

Portrait miniature of a military Gentleman wearing a slashed black doublet, a rebato collar edged with lace, a grey streak in his hair, a gold hoop earring with a black cord, a blue sash edged with gold embroidery, the pommel of a sword visible at his left side; with a blue background and a gold border; c.1610

Watercolour and bodycolour, with gold on vellum

Oval 2 in. (51 mm) high

Later gilded metal frame

Provenance

S. H. V. Hickson, Esq.;

Sotheby's, 10th November, 1969, lot 27;

Christie's, 'Fine Portrait Miniatures', 10th July 1991, lot 193;

Private Collection, UK.

This portrait miniature can be attributed to Laurence Hilliard, the son of Queen Elizabeth I's favoured portrait artist, Nicholas Hilliard (c.1547-1619). Laurence was the fourth child of eight, yet the only one to follow in his father's illustrious footsteps as a limner (the sixteenth-century term for miniature painter).

Laurence's works are rare by comparison to his father's, perhaps indicative of the fact that the Hilliard practice's monopoly over courtiers did not endure after the death of Elizabeth I, vying for commissions with Isaac Oliver (c.1565-1617). An example by Oliver comparable to the present work depicts [Richard Sackville, 3rd Earl of Dorset \(1589-1624\), circa 1616 \(Fitzwilliam Museum, Cambridge\)](#). Sackville's costume bears similarities, including the embroidered sash, which signified military service. The blue sash worn by the present sitter is thought to have been reserved for senior officers.^{1,2} A sword pommel is also visible,

1 <https://weaponsandwarfare.com/2016/01/05/the-army-of-elizabeth-i/> accessed 16 April 2024.

2 A seemingly identical sash is worn by Sir Anthony Mildmay (c.1549–1617) in a [cabinet portrait by Hilliard circa 1590-93 \(Cleveland Museum of Art\)](#).



and although our sitter is at present unknown, he appears to be a fashionably-dressed man-at-arms.

Another eye-catching accessory is the gold hoop earring, possibly with a lover's knot tied through it. This and the distinctive grey streak in his coiffed hair (which some sitters may have requested be excluded), suggest the intended recipient of this miniature had an intimate connection to the sitter.

£15,500

Please contact The Limner Company for more information:
emma@portraitminiature.com / +44(O)7983 510 056

ENGLISH SCHOOL (c.1610)

Portrait of a gentleman in a white doublet and ruff

Oil on copper

Oval, 8.5 x 7 cm

Framed: 17cm x 15cm

Provenance

Auction, Christie's, South Kensington, 20 February 1997,
lot 182; With Rafael Valls Ltd., London, 1999;

Private Collection, The Netherlands.

The attractive sitter is depicted bust-length within the oval. He sports a sumptuous embroidered doublet made of a silver/white satin fabric. It is lined, stiffened and shaped to mould the sitter's body and slashed to reveal the crimson lining beneath.

The most costly element of this gentleman's attire is his sumptuous face-framing ruff. Its plain fabric is embellished with needlework. It represents a literal wealth of fabric, folded and gathered in order to display the face (and face value) of its wearer – to the best advantage.

The sitter wears finery that would have befitted his economic status, in order to impress his contemporaries as well as posterity. He also sports a fashionable love lock, a lock of hair hanging from the nape of the neck to the chest to show romantic attachment. Indeed this miniature itself may have been a token of esteem given to and held close, by a lover or confidante.

£7,950

Please contact Period Portraits for more information:

periodportraits@icloud.com / +44 (0)7889 859 729



SPANISH SCHOOL (c.1620)

Portrait miniature of King Philip II of Spain wearing a dark coloured doublet, lined and trimmed with white fur

Watercolour on vellum

Oval, 12 x 9 cm

Framed: 17cm x 13cm

This fine early portrait miniature of King Philip II of Spain (1527-1598) is a version of an original portrait which is now lost.

The original portrait is referred to in several contemporary documents; they describe a portrait painted by Titian of Philip in 'the Blue coat with white Wolf-skin', which was sent by Mary of Hungary to Mary Tudor in England in 1553.

Mary I wrote to Charles V mentioning that she had received the portrait, and when Philip arrived in England in July 1554 the portrait should have been returned to Mary of Hungary but its subsequent history is obscure. This copy may have been made when the original portrait belonged to Mary of Hungary.

Philip II ruled the vast Spanish Empire from 1554 until his death in 1598. During this forty four year reign, Spain reached the height of its power and influence, with territories on every known continent. Described as having "a smile that cut like a sword", Philip was known to be pious and distrustful, with icy self-control.

£3,400

Please contact Period Portraits for more information:
periodportraits@icloud.com / +44 (0)7889 859 729



FRENCH SCHOOL (c.1620)

Portrait of a young noblewoman in mourning

Watercolour on vellum

Oval, silver frame



The elegant sitter wears a deep and close set ruff rarely seen in British portraits, and although black was a very fashionable colour in the early seventeenth century, the sitter's distinctive peaked headdress suggests that we are looking at a French widow (albeit a young one). The iconography of Marie de Medici by Pourbus and later Rubens would support this view, as would the plainness of the sitter's linen cuffs and the absence of any embellishment on her dress.

The sitter's hairstyle (which tends towards width rather than height) indicates a date for this work to circa 1620. Her costume is also consistent with this date as between 1620 to 1630 sleeves became shorter and more flared, neither of which is in evidence here.

Her delicately delineated facial features, most notably her cheeks and lips appear to be enhanced by the type of make up which would be worn by French women at this date. The cruciform jewel on the ring worn on her little finger is consistent with mourning jewellery and the foreshortened folding fan is a sophisticated touch that adds a vivacious dynamism to this delightful image.

For a portrait of the same sitter entitled 'Portrait d'une jeune fille de la cour du roi de Navarre' see the collection of The Museum of Modern Art Andre Malraux (Le Havre).

£4,800

Please contact Period Portraits for more information:

periodportraits@icloud.com / +44 (0)7889859729

ATTRIBUTED TO JOHN HOSKINS (c.1595–1665)

Portrait of John Hunt (d.1625), bust-length, wearing armour
Watercolour on vellum

Inscribed, COGITA MORI / ANNO 1625

Inscribed on the reverse: 'Fui, non sum / es, quod non eris.
 / + dixit. Jn Hunt. + / [...] / pray for his soul / + [...] salvation';
 translated roughly as 'As you are, So once was I, As I am, So you
 will be'.

Circular, 6cm diam.

Framed: 11cm



This evocative image of the Hampshire gentleman John Hunt, dressed in chivalric armour, is attributed to the English miniaturist John Hoskins. Completed in around 1625, the text on the front and a seventeenth-century inscription on the reverse suggests that it was completed on the death of the sitter in that very year. The presence of this date makes this a portrait miniature completed within the first decade of Hoskins' career.

The golden background here, unlike the bright blue encountered often in sixteenth- and seventeenth-century miniature portraits, is incredibly rare for Hoskins. However, it is undeniable that this particular example is highly characteristic of the artist, showing the influence of Hilliard and Oliver before the Van Dyckian leap forward encountered in Hoskins' miniatures of the next decade.

A seventeenth-century inscription on the reverse of the portrait explains that it depicts a Jn Hunt. The motto on the front, 'Cogito Mori' ('Think upon Death'), and the year 1625 points towards the portrait having been completed on the death of the sitter. Research has revealed that the portrait likely depicts John Hunt of Popham (d. 1625), a member of the gentry who is recorded to have purchased the ancient Hampshire manor of Clere Woodcott (formerly Clere) from Sir Humphrey Forster,



1st Bt. (c. 1595-1663) in 1620.¹ Considering the strong royalist connections of the Forster family, both in Berkshire and Hampshire, it is likely that Hunt shared these views vehemently. Hunt is recorded to having married Amy Figher and their son James continued the Hunt ownership of the manor until it was conveyed to the Bowen family in 1715.

The blackened plate armour exhibited here, with particularly cusped lames on the pouldrons, is evocative of Dutch armours of the early-seventeenth century. This type of heavy armour suitable for multiple uses including cavalry was amongst some of the last worn in this century, before plate armours eventually receded in favour of simple breast plates over buff leather jackets. The added details of a golden chain, brightly polished brass rivets, along with a cusped red lining under the pouldrons, adds greatly to the decorative appeal of this late Jacobean/early Carolingian image.

Catalogue note by Adam Busiakiewicz

£9,250

Please contact Period Portraits for more information:
periodportraits@icloud.com / +44 (0)7889 859 729

¹ See H.A. Doubleday, *A History of Hampshire and the Isle of Wight*, vol. 4, London 1900, p. 256

MATTHEW SNELLING (1621-1678)

Portrait miniature of a Gentleman, in black habit slashed on front and sleeves to reveal white, white lawn collar with tassels, long brown curling hair; tan-coloured curtain and sky background, gold edge border

On vellum laid down on playing card with two diamonds

Signed with initials and dated on backing card, 'M.S / 1655'

Gilt-metal frame, mother-of-pearl reverse

Oval, 2 7/16 in. (61mm) high

Provenance:

Captain C. G. Robinson; Sotheby's, London, 2 May 1996, lot 7 (as by Thomas Flatman);

Edward Grosvenor Paine (1911-1989) Collection, New Orleans, La., inv. No. 366 (as by Thomas Flatman);

Christie's, London, 28 October 1980, lot 39 (as by Matthew Snelling).

English Miniature painter Matthew Snelling worked in London during the mid-seventeenth century. The son of a mayor of King's Lynn, his oeuvre is so small that some have suggested limning as a sort of diversion for the well-to-do man in the emerging upper classes. George Vertue even suggested that Snelling may have earned a living as an artist's supplier, who supplied 'parcels of Pink' to Mary Beale in 1654 and 1658. Through his family, Snelling certainly would have known the Beales well and shared East Anglian connections with them and miniaturist Nathaniel Thach (1617-after 1652).

One of Snelling's miniatures appears in the Michael Rosse sale of 1723, which suggests Snelling was also acquainted with Susannah-Penelope Rosse and her artist father Richard Gibson. Working in London in the mid-17th century, privy to a central hub of court artists and artisans, would have exposed him to the most important miniature painters of the day.



Many of Snelling's limning techniques may have been gleaned from Samuel Cooper (1609-1672). Snelling's style was likely most heavily influenced by English poet and miniaturist Thomas Flatman (1635-1688) – the miniature in question was reattributed to Flatman in the 1990s but has since been correctly re-identified as Snelling. An almost identical composition by Snelling with a female sitter was last sold at Bonhams 21 November 2007.

Price on request

Please contact The Limner Company for more information:
emma@portraitminiature.com / +44(O)7983 510 056

NICOLAS DIXON (1660-1708)

Portrait miniature of a nobleman, facing the right, wearing blue sash, red sleeves with slashes, and lace cravat; c.1680

Watercolour on vellum

Gilt-metal mount within outer papier-maché frame

Oval, 2 ¼ in. (58 mm) high

Provenance

R.L. Bayne Powell, Sotheby's, London, 11th October 1994, lot 12;
Private Collection, UK.

As the King's Limner to Charles II (1630-1685) between 1673 and 1678, Nicolas Dixon was known for his portrait miniatures of noblemen, as well as the King himself¹. The blue sash that indicates that this sitter was likely a nobleman. One possible candidate is Robert Spencer, 2nd Earl of Sunderland (1641-1702), who served as an ambassador under King Charles. Dixon is known to have completed a portrait of his son, the 3rd Earl of Sunderland, (1675-1722), so it could be possible that the artist had a connection with this family. However, as this is not certain, the sitter remains to be fully identified.

When the portrait was sold in 1994, it was leaving the collection of the art historian Robert Bayne-Powell (1910-1994), who had acted as the honorary keeper of miniatures at the Fitzwilliam Museum, University of Cambridge, being an expert in the field.

£4,500

Please contact The Limner Company for more information:

emma@portraitminiature.com / +44(O)7983 510 056

¹ See Royal Collection Trust, RCN 420129, <https://www.rct.uk/collection/420129/charles-ii-1630-1685>.



CONTINENTAL SCHOOL (c.1680)

Portrait of a nobleman wearing his banyan

Oil on copper

Oval, 9cm x 6.5cm

Framed: 10cm x 8cm

Provenance

Private Collection, Belgium



A fine and highly detailed late seventeenth-century continental portrait miniature on copper of a nobleman c. 1680. The extravagantly dressed sitter sports a shimmering turquoise silk gown embroidered with gold thread and a white high collared shirt with frilled lace front. This heavy and luxurious gown was called a banyan and it was worn indoors. Sometimes due to its origins, it was also called an Indian or Persian Gown.

Such luxurious garments were often worn to greet guests and the velvet, brocade and silk fabrics that were used in their construction were not only a visual display of wealth they also helped the sitter to fend off cold and draughts.

Oil on copper portraits were relatively popular on the Continent in the latter part of the seventeenth-century, with many distinguished painters working in this technique. They were also popular in England – as artistic fashions crossed the channel when the Duke of Orléans married Henriette, sister of King Charles II. More robust than a miniature on vellum, less expensive than enamel portraits, oil portraits retained colour and allowed the artist to be expressive in painting clothing or delicate lace – as seen here.

£2,800

Please contact [Period Portraits](#) for more information:
periodportraits@icloud.com / +44 (0)7889 859 729



WERNER HASSEL (fl. c.1686)

Portrait miniature of Louis de Duras, 2nd Earl of Feversham (c.1641-1709), facing right in gilt-studded armour, lace cravat and wearing the Sash of the St. Esprit

Watercolour on vellum

Signed with monogram and dated, 'WH 1686'

Gilt-metal frame with spiral cresting

Oval, 4 in. (102 mm) high

Provenance

Christies, 3rd May 1993, lot 169 .

(Another version sold at Sotheby's 11 October 1994.)

Literature

Schidlof, 1964, pl. 268, fig. 526

According to art historian and art dealer Leo R. Schidlof, portrait miniaturist Werner Hassel was 'a skillful artist whose works are rare ... well drawn and have character'.¹ Born in Germany, Hassel came to London in the late seventeenth century to train under the contemporary court painter, Sir Godfrey Kneller. His work is represented in major collections, including the Victoria and Albert Museum, London and the Bayerisches Nationalmuseum, Munich.

Hassel demonstrated versatility in his ability to work with watercolours and enamels on a miniature scale and to produce full-length likenesses in oils. Although little is known of his life, diarist George Vertue states that Hassel trained the prominent landscape artist, George Lambert. Until further evidence for this claim is discovered, this must remain tantalisingly unconfirmed yet the anecdote does provide a telling example of the high stead in which Hassel's work was held by his contemporaries.²

¹ L. R. Schidlof, *The Miniature in Europe: In the 16th, 17th, 18th and 19th centuries* (Austria: Akademische Druck, 1964) p.335.

² G. Vertue, 'Notebooks III', *Walpole Society Journal*, Vol. 22 (1933-1934) p.6.



The sitter, Louis de Duras, known as Durfot and later as the Marquis de Blacheforte in France, was the nephew of distinguished military leader, Marshal Turenne. He inherited the title Earl of Feversham through marriage, and granted the title Baron Duras in 1655. He served as Lord Chamberlain to Queen Consort Catherine, and was a Gentleman of the Bedchamber to both Charles II and James II. On James II's ascension in 1685, Louis was appointed colonel of the first troop of horse guards and commanded the royal forces in the west during the Duke of Monmouth's uprising.

£12,500

Please contact The Limner Company for more information:
emma@portraitminiature.com / +44(O)7983 510 056





ATTRIBUTED TO CHRISTIAN RICHTER (1678-1732)

Portrait miniature presumed to be Alexander Pope (1688-1744), renowned English poet, satirist, and translator, wearing a blue velvet cap and red jacket, worn open to reveal its pale blue lining; c.1710

Watercolour on ivory

Oval, 7 x 4.5 cm

This rare image of an adolescent Pope shows him with a plump face and healthy complexion. It is known that Pope had his portrait painted at the age of 10, two years prior to his diagnosis of Pott Disease (tuberculosis of the spine) which left him with a severe hunchback. This notable disfigurement impaired his adulthood, and his growth was stunted at 4 feet and 6 inches. However, no such abnormalities can be detected in this work and so it may well record Pope before the onset of this affliction.

Pope was a precocious child, incessantly reading poetry and learning Latin and Greek from the age of eight. He read Ogilby's translation of Homer when he was about twelve, it was around this age that he first ventured into poetry, composing an epic poem called 'Alexander', which he later burnt around 1717. Pope first attracted public attention for his poems in 1709 with his 'Pastorals' aged nineteen.

Alexander Pope recast his physical marginality into a beacon of creativity where he is now commemorated as the eighteenth century's most eminent poet. His unbounded cultural contributions amongst contemporary intelligentsia saw him ascend as a celebrity satirist, credible translator and amateur landscapist.

£6,800

Please contact Period Portraits for more information:
periodportraits@icloud.com / +44 (0)7889859729

JOHN SMART (1741-1811)

Portrait miniature of a Young Boy in crimson coat and matching waistcoat, white cravat and lace-frill shirt; 1776

Watercolour on ivory

Signed with initials and dated 1776

Gilt metal mount

Oval, 1 3/8 in. (35 mm) high

Provenance

Bonhams Knightsbridge, Fine Portrait Miniatures 30 November 1994, Lot 115;
Bonhams Knightsbridge, March 21, 1995, Lot 31;
Private Collection, UK.

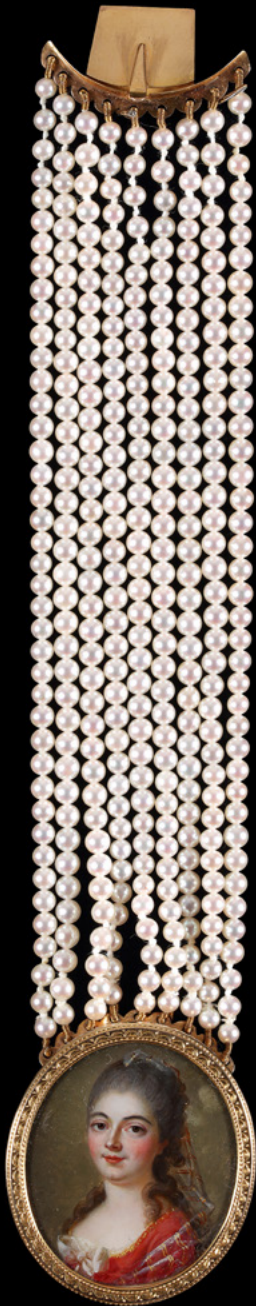
Born in London, Smart soon proved to be one of Britain's most prolific portrait miniature painters of the late 18th/early 19th centuries. In 1771, he became director of the Society of Artists, an organisation dedicated to exhibiting contemporary British Art, whose previous members included Joshua Reynolds (1723-1792). Smart would go on to become the president of the society in 1778.

The present miniature was created during a period of Smart's career when he was building his way up through the Society of Artists. Gentle in its depiction of this young sitter, Smart's characteristic razor-sharp observational painting describes the soft texture of the scarlet velvet jacket against the crisp, white lace of the shirt frill to perfection. As with so many of Smart's portraits, the present work is testament to Smart's skill, not only in painting but also in draughtsmanship. His preparatory drawings for miniature portraits have become important pieces of art in their own right, but would have aided him in creating a seamless depiction of detail on such a small scale.

£6,500

Please contact The Limner Company for more information:
emma@portraitminiature.com / +44(O)7983 510 056





ARNAUD VINCENT DE MONTPETIT (1713-1800)

Portrait of a Lady, wearing a red gown trimmed with gold, a gold-striped gauze veil in her powdered hair; c.1779

Fixé-sous-verre

Set into a gold bracelet clasp with cultured pearl strand bracelet, the reverse of the clasp with four goldsmith's marks
Oval, 1 3/8 in. (35 mm) high

Provenance

Private Collection, UK

The portrait painted for this bracelet is a rare example of a miniature painted in the 'eludoric' or 'fixé-sous-verre' (fixed under glass) technique. Montpetit refined the technique, which was extremely difficult to master. These oil paintings were created on fine cloth (apparently under a thin layer of water) and then stuck onto the reverse side of an embossed glass with water-soluble glue (presumably animal glue).

The lavish clothing worn by the sitter here is reminiscent of the fashions worn by Louis XV's most famous mistress, Madame de Pompadour (1721-1764). In 1759, the Department of Foreign Affairs commissioned from Montpetit three portraits of King Louis XV to be used as royal gifts: two of them were destined to be mounted on bracelets. The third one was mounted on a box encrusted with 338 diamonds.

According to Ann Massing, Montpetit painted forty portraits of the king¹, but very few seem to have survived. The current work is therefore a rare survival of this technique, in the setting in which it was meant to be first worn by the owner.

£5,500

¹ Arnaud Vincent de Montpetit and Eludoric Painting (*Zeitschrift für Kunsttechnologie und Konservierung*), 1993, vol. 7, no. 2, p. 360.



Please contact The Limner Company for more information:
emma@portraitminiature.com / +44(O)7983 510 056

HEINRICH FRIEDRICH FÜGER (1751-1818)

Portrait miniature of Count Joseph Johann von Fries (1765-1788), facing to the left, wearing a purple jacket over a white shirt with upstanding double lawn collar, red cloak draped over his shoulder, and grey hat adorned with an ostrich feather; c.1785

Watercolour and bodycolour on ivory

Stamped gilt-metal mount with beaded outer border.

Oval, 3 in. (77 mm) high

Provenance

Consul Eugen Gutmann (1840-1925), Berlin, by 1912; with Bachstitz Galleries, The Hague, on consignment by 1921 and until 1924; Fritz Gutmann (1886-1944), Amsterdam and Heemstede, from 1924 (inventory no 155);

Forced sale to Julius Böhler, Munich, 11 February 1942;

Munich Central Collecting Point, 1945, from which returned to the Netherlands in 1946, and restituted to the Gutmann Trust in 1949;

A La Vieille Russie, New York, acquired from the Gutmann family in about 1952;

Creta Shield Heckett (1899-1976), Pittsburgh, U.S.A.;

her sale, Sotheby's, Monaco, 4 May 1977, lot 68;

Christie's, London, 27 November 2012, lot 236;

Sotheby's, London, April 28 2021, lot 489;

Private Collection, UK.

Exhibited

Darmstadt, Hessisches Landesmuseum, Jahrhundert-Ausstellung Deutscher Kunst 1660-1800, 1914 (lent by Consul Eugen Gutmann).

Pittsburgh, Pa., Carnegie Institute, Four Centuries of Portrait Miniatures from the Heckett Collection, 1954, no. 95, illustrated pl. XXV.

Literature

R. Keil, Heinrich Friedrich Füger 1751-1818, Vienna, 2009, p. 247, under cat. no. WV 160.

The sitter of this miniature is Count Joseph Johann von Fries, a member of one of the wealthiest families in Austria at the time of the painting's creation. After inheriting his father's fortune in 1785, Joseph embarked on a grand tour of Italy, where he





became acquainted with Johan Wolfgang von Goethe (1749-1832)¹.

Joseph, as can be ascertained from Goethe's record of his travels in Italy, was a patron of the arts, and in these last few years of his life collected and commissioned many different items, including the present miniature, another larger version of the miniature², and a portrait by Angelica Kauffman³. This portrait bears much resemblance to the present miniature, with the feathered hat and red sash that the sitter wears. Fuger's miniature also features a sample of red damask to compliment his outfit on the reverse.

Although Fuger did not travel outside of Vienna in the period we are concerned with here, Kaufmann moved between different countries during her career, so it is likely that they would have crossed paths, and Fuger is known to have drawn her on at least one occasion⁴. The two artists are also connected in the vast range of experimental media that they explored. The artist may have met Count Joseph in Vienna before he departed for his tour, as this is where the Fries family was based. The resulting miniature evokes a strong connection between a talented artist and his appreciative patron.

£11,500

Please contact The Limner Company for more information:
emma@portraitminiature.com / +44(O)7983 510 056

-
- 1 British Museum Online, 'Joseph Johann, Graf von Fries', accessed 18/04/2024, at <https://www.britishmuseum.org/collection/term/BIOG146695#:~:text=Merchant%20and%20collector%3B%20older%20brother,making%20cotton%20and%20brass%20goods.>
 - 2 R. Keil, *Heinrich Friedrich Fuger 1751-1818*, Vienna, 2009. p. 247.
 - 3 Angelica Kauffman (1741-1807), *Joseph Johann von Fries, 1787*, Oil on Canvas, 128,5 x 102,5 cm, Wien Museum.
 - 4 Sold by Stephen Ongpin, see <https://www.stephenongpin.com/object/811745/O/friedrich-heinrich-Fuger-heilbronn.>



RICHARD COSWAY (1742-1821)

Portrait miniature of Prince Henry Ludwick Lubomirski (1777-1850), as a boy, wearing loose, frilled chemise, his hair worn long and curled; 1787¹

Watercolour on ivory

Oval, 76mm (3in.) high

Provenance

Presumably the collection of Marshal-Princess Izabela Lubomirska; Edward Joseph Collection, No.48; Frank Woodroffe Collection; J. Pierrepont Morgan Collection (by 1906)

Exhibited

Burlington Arts Club in 1889.

Literature

G.C. Williamson, Catalogue of the Collection of Miniatures of J. Pierpont Morgan, Vol. II, No. 282, p.60-61 (Henry, Prince Lubomirski, plain gold frame, set in balls of white enamel).

Copies after

Engraved by F. Bartolozzi, 1787, as part of a series called, *Infancy, Childhood, &c.*; Gertrude Clarke (c.1880-c.1973), 'Prince Henry Lobovmirsky', Bonhams, London, 5 September 2006, lot 166.

Renowned for his beauty, in 1783 the six-year-old Henryk was abducted by a distant relative, Marshal-Princess Elżbieta Izabela Lubomirska (1736-1816), in her quest for a male heir. This act made him heir to one of the most prestigious Polish aristocratic families. The artist Richard Cosway would have met the boy during his time in Paris, where Princess Izabela fled in 1785.

The Cosways visited Paris in 1787, where Maria stayed with the Princess and her young protégé. The salon of the flamboyant Polish princess soon emerged as one of the centres of high society. Still corresponding with Thomas Jefferson, Maria

¹ Note the miniature has some restoration and a restored crack in the ivory lower left. For a full condition report please email emma@portraitminiature.com.



appears to have busied herself with the hectic social whirl of which the Princess was at the centre.²

The marshal-princess Izabela, honouring the Neoclassical theories of Johann Joachim Winckelmann, regarded Henryk as the incarnation of ideal beauty. The present portrait would have been painted in 1787, when Richard Cosway was among many prominent artists commissioned by the Princess to paint her adopted son.³ Others artists included Élisabeth Vigée Le Brun, Angelica Kauffmann, and Antonio Canova. Henryk went on to become, like his adoptive mother, a political activist and patron of the arts.

The portrait must have left the Lubomirski family at some point, as it passed through several eminent collections in the late nineteenth/ early twentieth century – including that of the titan financier John Pierpont Morgan (1837-1913).

£6,500

Please contact The Limner Company for more information:
emma@portraitminiature.com / +44(O)7983 510 056

² Maria Cosway began an affair with Thomas Jefferson, then based in Paris as the American minister to France, in 1786.

³ G. C. Williamson, writing in J.P. Morgan's magnificent catalogue in 1906, suggests that this portrait was painted while the boy was in England with Michal and Isabella Oginski, whose portraits Cosway also painted, while staying with Simon, Count Woronzow. Henryk's sister, Princess Lubomirski, was also painted by Cosway as a young woman and sold at the Cosway 'Varnese' sale in June 1796. It seems more likely, however, that the present miniature of Henryk dates closely to the 1787 engraving by Bartolozzi and not to the Oginski portraits which date to 1793.

GEORGE ENGLEHEART (1750-1829)

Portrait miniature of a 'Miss Hill', facing right, in décolleté yellow dress with frilled under slip and white bandeau in her powdered hair; c.1787

Watercolour on ivory

Gold frame with diamond border, engraved reverse

Oval, 2 in. (51 mm) high

Provenance

The Hursley Settlement ; Christie's 15 June, 1982, lot 124;
Bonhams Knightsbridge, 30 November 1994, lot 188;
Private Collection, UK.

George Engleheart was an extremely prolific and well-documented miniature painter, who left behind a fee book that recorded the vast number of miniatures that he created in his career. In this, 'Mrs Hill' is recorded to have been painted three times, in 1784, 1787, and 1802. While the exact 'Miss Hill' in the present miniature is yet to be identified, her dress suggests that she was painted by the artist in 1787.

A 'Miss Hill' was also painted by a contemporary of Engleheart's, Nathaniel Dance (1735-1811)¹. Though there is no evidence of a connection between the two sitters, it is possible that this 'Miss Hill' was a patron known to both of the artists.

The dating of the present miniature is also possible from grey-brown wash in the background, which was more common within his earlier works. It was also at this earlier point that Engleheart had a heavy focus on fashion and depicted his patrons in flamboyant ways.

£5,950

Please contact The Limner Company for more information:
emma@portraitminiature.com / +44(O)7983 510 056

¹ Sotheby's, London, 8 November 1995, lot 57.



JOHN DOWNMAN (1749-1824)

Portrait drawing, possibly of Yerman Wilson Braddyll, later Gale-Braddyll MP (1756-1818), wearing uniform, possibly as a subaltern in the West Yorkshire Militia, a tricorn hat in his hand, landscape and sky background; c.1788

Black chalk and stump with watercolour

Original gilded and gesso wood frame with mount

Oval, 8 ¼ in. (210 mm) high

Provenance

Private Collection, UK.

Wilson Braddyll(I), later Gale-Braddyll MP, was commissioned ensign in one of the two West Yorkshire Battalions of Militia in 1788, and this portrait may have been commissioned to recognise this stage in his military career¹. Born Wilson Gale of Conishead Priory, he later adopted the surname Braddyll, and married Jane Gale, the daughter and sole heir of Matthias Gale of Catgill Hall, Cumberland, in 1776.

The Braddyll family were painted frequently, in particular by Sir Joshua Reynolds, in 1788 (the portrait of Jane now hangs at the Wallace Collection, London), and 1789 (the family group portrait is now in the Fitzwilliam Museum, Cambridge).

Downman also sketched Braddyll in 1785², a sketch which became part of the Butleigh Sketchbooks, he put together at the end of his life to record the 'Distinguished Persons' that he had painted throughout his career. Though his popularity was waning, in previous decades he had enjoyed fame and had been associated with popular artists, including Joseph Wright of Derby (1734-1797), and Benjamin West (1738-1820).

¹ A portrait of Braddyll was sold Christie's, New York, Important Old Master Paintings, 25 May 1999, lot 82 by George Romney, stating that the sitter was painted in the uniform of the Yorkshire Yeomanry.

² This drawing was in the sketch books from Butleigh Court by Downman, now in the British Museum (1967,1014.181.48).





Downman had a unique technique when it came to drawing portraits, which may have been used in the present watercolour. He would begin with a chalk sketch on a fine sheet of paper, and would then use coloured chalk or watercolour on the reverse, which would appear with a smoky appearance on the front of the portrait³.

£3,000

Please contact The Limner Company for more information:
emma@portraitminiature.com / +44(O)7983 510 056

³ G. Peppiatt, London, 2022, Romney and Downman, Works on Paper 1770-1820, p. 4.

NATHANIEL PLIMER (1757-1822)

Portrait miniature of a Young Lady, facing right in blue riding habit with gold buttons, striped yellow and gold waistcoat, yellow frilled cravat, black top hat with white plumes and gold rosette in her long powdered curly hair; c.1790

Watercolour on ivory

Silver-gilt frame, the reverse with initials 'OH' in seed pearls on blue glass with seed pearl surround, lock of hair, gold wire and seed pearls on opalescent glass within blue glass surround
Oval, 3 in. (76 mm) high

Provenance

Captain E.B. Woollett's private collection. Marcel Bury; Sotheby's, London, 5 July 1976, lot 37;
Christie's, Important Portrait Miniatures, Wednesday 14 October 1998, lot 79;
Private Collection, UK.

Literature

D. Foskett, *Collecting Miniatures*, Woodbridge, 1979, illustrated opp. P. 277 (praised as 'of outstanding quality'), colour pl. 29D.
D. Foskett, *Miniatures: Dictionary and Guide*, Woodbridge, 1987, illustrated opp. P. 377, colour pl. 29D

This magnificent portrait of a lady dressed in a riding habit must be one of Nathaniel Plimer's masterpieces. His skill as an artist has often been underestimated, but this miniature demonstrates his mastering of watercolour in the variety of textures painted in the portrait – and his careful rendition of the sitter's face.

Born to a watchmaker in Shropshire, Nathaniel, elder brother of Andrew Plimer (1763-1837), left home to find work in London in 1781. He was apprenticed to the enamellist Henry Bone (1755-1834). Nathaniel exhibited at the Royal Academy from 1787 to 1815 and at the Incorporated Society of Artists in 1790–91. From 1804 to 1814 he was resident in Edinburgh where he was an inaugural member and exhibitor at the Associated Society of Artists (1808).



The sitter here, currently unidentified, is wearing highly fashionable riding dress. There is something daring about the look which had been worn by the scandalous Seymour Dorothy Fleming (1758-1818), styled Lady Worsley from 1775 to 1805, who was rumoured to have had 27 lovers and her marriage ending as one of the most salacious and highly publicised divorces in history.¹ Contemporary commentary reveals a general disapproval of this outfit for women, with the maleness of the cut seen as disruptive to society's gender norms of the time.

£7,500

Please contact The Limner Company for more information:
emma@portraitminiature.com / +44(O)7983 510 056

¹ A painting (1775/6) by Joshua Reynolds of Lady Worsley in a riding habit adapted from the uniform of her husband's regiment; now at Harewood House.



WILLIAM GRIMALDI (1751-1830) after SIR JOSHUA REYNOLDS P.R.A. (1723-1792)

Portrait miniature of Sir James Harris, K.B., Baron Malmesbury, later 1st Earl of Malmesbury (1746–1820), before red drapery and a landscape background wearing a blue coat, an embroidered yellow waistcoat and a white cravat, the sash and star of the Most Honourable Order of the Bath, his powdered hair worn en queue; 1791

Watercolour on ivory

Signed and dated 1791

Ormolu frame by H. J. Hatfield with foliate edging; further signed, inscribed, numbered 11 and date 1791 on the reverse
Oval, 3 ½ in. (90 mm) high

Provenance

Sotheby's Geneva, 14 May 1987, lot 32;
Private Collection, UK.

James Harris was a leading diplomat of late eighteenth century, deployed in Madrid, Berlin, The Hague and France. His skill with languages, charm, cunning and striking appearance made him an adroit political operator and particularly gifted at ingratiating himself in every capital in which he served. The notoriously crafty French statesman, Talleyrand described him as 'the cleverest minister of his age'¹. Son of James Harris (1709–1780), MP and philosopher², and his wife, Elizabeth Clarke of Sandford, Somerset, Harris was educated at Winchester College before studying at Merton College, Oxford.

The present portrait miniature by William Grimaldi is taken from a 1786 portrait by Reynolds in the collection of the Earl of Malmesbury. Grimaldi often made miniature versions of larger oil paintings. His style could be loose and painterly, lending itself

¹ Oxford Dictionary of National Biography online, accessed 18 April 2024.

² The author of *Hermes*, a philosophical inquiry concerning universal grammar (1751).



to emulating the works of Reynolds, John Hoppner, William Beechey and others. Grimaldi was also adept at working on a larger scale on ivory and many of these miniatures – including the present work – measure 9cm or more in height. Multiple examples can be found in the Royal Collection, including a copy of Reynolds’s 1788 self-portrait (RCIN 420828)³.

Price on request

Please contact The Limner Company for more information:
emma@portraitminiature.com / +44(O)7983 510 056

³ An example comparable with the present miniature is that of Francis Rawdon-Hastings, 2nd Earl of Rawdon & 1st Marquess of Hastings (1754-1836), signed and dated 1792 (RCIN 420858). <https://www.rct.uk/collection/search#/9/collection/420858/francis-rawdon-hastings-2nd-earl-of-rawdon-1st-marquess-of-hastings-1754-1836>

RICHARD COSWAY (1742-1821)

Portrait miniature of a Gentleman of the Stadion Family, with a moustache, wearing blue coat, white waistcoat and cravat; 1797

Watercolour on ivory

The reverse signed and dated by the artist, 'Rdus Cosway R A Primarius Pictor Serenissimi Walliae Principis Pinxit 1797', with notes by later owners in ink 'A.S.; Nachl. Ant. Graf Stadion, Abg. Im Katalog (Legacy count Ant. Stadion)'

Gilded metal frame with seed pearl border

Oval, 3 in. (78 mm) high

Provenance

Property of State Minister Count Stadion, auction, Vienna, 1917, lot 223; Where likely bought by Alfred von Strasser-Sànczi (1854-1937))¹, pictured in his 1931 Catalogue (Vienna), curated by Strasser- Sànczi and Professor Emerich Ullmann, page XXXII, b (described as 'English' and of an 'English aristocrat'; Zurich, Galerie Fischer, 10-13 May 1939, lot 1339; European Private Collection.

This portrait of a young man may have been a member of the Stadion family, as it formed part of the sale in Vienna in 1917 of the property of Johann Philipp Carl Joseph Stadion, Count von Warthausen (1763-1824). Count von Warthausen was a statesman, foreign minister, and diplomat who served the Habsburg empire during the Napoleonic Wars. The Stadion family may have met Cosway in London when the Count spent some years there between 1790-93.

Here, the sitter's most distinctive feature is his neat moustache, which would have been unusual for an Englishman to sport at this period. Very few men seem to have grown facial hair at this time – the closest example to this portrait being the later portrait of a man in Classical dress, previously thought to be Charles or John Phillip Kemble¹.

¹ In the collection of the Victoria and Albert Museum, P.13-1956.





Painted the year after his only daughter Louisa's death, Cosway shows his more mature and sombre style in the current portrait. As Stephen Lloyd notes, Cosway also turned more to his 'eccentric spiritual explorations' after Louisa died, becoming a faith healer and astrologer². Understandably, Cosway appears to have taken on fewer commissions in the year following Louisa's death, but began exhibiting again in 1798, as well as being a member of the Hanging Committee for the Royal Academy.

£5,450

Please contact The Limner Company for more information:
emma@portraitminiature.com / +44(O)7983 510 056

² See the entry on Richard Cosway by Dr Stephen Lloyd in the Dictionary of National Biography.

HORACE HONE (1754-1825)

Portrait miniature of The Hon. Sir Thomas Pakenham (1757-1836), facing to the right, in the uniform of a Rear-Admiral, wearing Post Captain's Naval Gold Medal, against a sky background; 1799

Watercolour on ivory

Signed with monogram 'HH' and dated 1799

Gilt-metal mount

Oval, 2 7/8 in. (73 mm) high

Provenance

Christies, London, 27 March 1984, lot 246 (withdrawn);

Christie's, London, 10 July 1984, lot 136;

Private Collection, UK.

The son of Nathaniel Hone (1718-1784), Horace Hone was an important and successful miniaturist working in the late 18th and early 19th centuries in both Britain and Ireland. He studied at the Royal Academy schools from 1770, and began exhibiting here in 1772, before setting up a practice in Dublin in 1782.

Pakenham was the son of the 1st Baron Longford (also Thomas Pakenham, 1713-1766) and his first wife, Elizabeth Cuffe (1719-1794). It is possible that Hone knew the family well and was commissioned for multiple portraits, including one of the sitter's sisters, Mary¹.

Pakenham had a varied naval career, on ships that went to North America, the Caribbean, and Gibraltar. In 1781, he was trialled by court martial, but honourably acquitted following the loss of one of his ships, the *Crescent*. This portrait of Pakenham was likely commissioned to mark his promotion to Rear-Admiral in February 1799. He wears his Post Captain's Gold Medal,



¹ Christies, London, 14 October 1992, lot 56.



presented in 1797 for his 'courage and conduct'² in what became known as the memorable 'Glorious First of June 1794'.

Aside from his military pursuits, Pakenham was known for being both flamboyant and popular as an officer. This flamboyance can certainly be seen within the present miniature, which depicts Pakenham in his heavily decorated uniform. The lighter colouring of the miniature fits the general look of some of Hone's later works, and allows for his uniform and his heavily rouged cheeks, to be emphasised.

£5,500

Please contact The Limner Company for more information:
emma@portraitminiature.com / +44(O)7983 510 056

² Pakenham's 'courage and conduct did not extend to his language, which was understandably explosive in the heat of battle. To an opponent he is meant to have shouted 'F... you! Have you surrendered?' and upon receiving a negative response he cried, 'Well why the f... don't you go on firing!'- Captain Pakenham to an opponent during the battle of the 'Glorious First of June', according to a contemporary (perhaps apocryphal) account.

EARLY 19TH CENTURY ENGLISH SCHOOL /
 attributed to **CHARLES SHIRREFF (1750-1829)**

Portrait miniature of a gentleman in his library. The modish sitter is caught in the act of reading, wears a blue velvet jacket, white silk waistcoat, cravat and buff coloured breeches.

Watercolour on ivory

Rectangular, 8.5 x 7cm

Framed: 17 x 19cm

This intimate and highly detailed work is attributed to the deaf Scottish miniaturist Charles Shirreff (1750-1829). Shirreff lost his hearing at the age of four and later as a child his father enrolled him with Thomas Braidwood, owner of a school in Edinburgh. Facing the challenge of teaching Shirreff to write, Braidwood found he liked the challenge and devised hand gestures that are recognized today as sign language. Soon after, Braidwood founded Braidwood's Academy for the Deaf and Dumb, the first such school in Britain.

As a result of this tutoring, Charles managed to enter London's fiercely competitive art world. In 1769, aged 18, Charles left Braidwood's Academy to join the Royal Academy Schools in London. Here he received a silver medal when he graduated in 1772. After that he sought his fortune in India and he joined other artists who painted portraits of members of the European community who settled there. His career spanned over a decade after which Shirreff returned to London in 1808/09 and eventually retired to Bath where he spent the last years of his life.

£3,200

Please contact Period Portraits for more information:
periodportraits@icloud.com / +44 (0)7889859729



EDWARD NASH (1778-1821)

Portrait miniature of Ghazi-ud-Din Haidar (1769–1827),
Nawab of Awadh (Oudh)

Watercolour on ivory

Engraved gilt-metal mount

Oval, 1.18 in. (30 mm) high

Provenance

Private Collection, UK.

This portrait of the Nawab of Awadh (Oudh) mimics the smaller portraits painted by John Smart in India for other rulers.¹

Edward Nash arrived in Bombay in May 1801 and returned to England in July 1810. As Ghazi-ud-Din Haider became ruler in 1814, it seems that Nash portrayed him prior to his ascendance.

The Nawabs of Oudh had a record of patronising European artists, and a taste for western extravagances that often threatened to bankrupt the state. The sitter's uncle spent lavishly and employed, amongst others, John Zoffany.² It is said that other artists working for him had great difficulty completing group portraits of the court, on account of the Nawab regularly beheading his ministers.

In contrast, Ghazi-ud-din Haidar appears to have been a fairly benign ruler, content merely to enjoy the trappings of power and the attentions of British artists. Sir Edward Paget, the British army's commander in chief in India, observed that he was 'an extremely good and kind hearted man, but like myself preferring anything and everything to his business. Accordingly, instead of attending to affairs of State, he spends his time in boat-building and house-building, in turning, in printing, in

¹ See Sotheby's, London, 3 July 2013, lot 159.

² Asaf-ud-Daula is depicted in Zoffany's most celebrated Indian painting, 'Colonel Mordaunt's Cock Match' [Tate Britain], which depicts the loose morals and extravagance of the Oudh court.





collecting European and especially English commodities of all sorts, descriptions and kinds, and, in short, idling.' The Louvre Abu-dhabi holds a painting of Ghazi Al-Din Haidar entertaining British guests.

£3,500

Please contact The Limner Company for more information:
emma@portraitminiature.com / +44(O)7983 510 056

HENRY BONE (1755-1834)

Portrait of Oliver Cromwell (1599-1638), facing to the right, wearing armour and a white lawn collar; 1801

Enamel

Gilt-metal frame with stand

Oval, 3 2/5 in. (88 mm) high

Provenance

Possibly Christies, London, 27th March 1984, lot 1991;

Frederick Joachim, Christies, London, 2nd May 1995, lot 185;

Private Collection, UK.



Henry Bone (1755-1834) was known for his copies of portrait miniatures, this example being a copy after one of the miniatures of Oliver Cromwell (1599-1638) by Samuel Cooper (1609-1672). Working in enamel, he pushed the boundaries of this highly-complex craft, creating larger pieces that required more skill to heat each pigment to the right temperature.

Before beginning this process, Bone would draw a sketch to be transferred to the surface that he would then apply enamel to. A sketch of Cromwell by Bone in the National Portrait Gallery² allows us to date this miniature to circa 1801, and shows the marks of being transferred to the metal plate that the portrait now remains on.

Oliver Cromwell became the Lord Protector in 1653, after successfully defeating King Charles II during the English Civil War, supported by the New Model Army. He is known for his Puritan views, which translated into the ways in which he wished to be represented in portraits. He is known for his Puritan

¹ Walker, R, London, 1996, *Henry Bone drawings in the National Portrait Gallery*, p.19, no.135.

² National Portrait Gallery, NPG D17603, <https://www.npg.org.uk/collections/search/portrait/mw120418/Oliver-Cromwell?search=sp&stext=cromwell+bone&firstRun=true&OOnly=true&rNo=0>.



views, which translated into the ways in which he wished to be represented in portraits, famously, declaring that he wished to be depicted “warts and all”.

£3,500

Please contact The Limner Company for more information:
emma@portraitminiature.com / +44(O)7983 510 056

JEAN-BAPTISTE JACQUES AUGUSTIN (1759-1832)

Portrait miniature of Anne-Ferdinand-Louis de Berthier, Comte de Sauvigny (1782-1864), wearing blue coat with brass buttons, ochre waistcoat and white stock; 1805

Watercolour on ivory

Signed and dated, 'Augustin 1805'

Circular, 2 7/8 in. (73mm) diam.

Provenance

Sotheby's, Geneva, 15th November 1990, lot 9;

Philip Mould & Co.1;

Private Collection, UK.

Le comte de Bertier de Sauvigny was born with considerable political pedigree and himself became an influential political figure. His early years were brutal however, with his father (Intendant of Paris) and grandfather (the Controller-General of Finances) both lynched 'à la lanterne' (from a lamppost) in the early days of the French Revolution. The young de Sauvigny emigrated, and some years later fought with the counter-revolutionary Armée des Émigrés.

In 1810, de Sauvigny founded les Chevaliers de la Foi, a secret society for the restoration of the Bourbon monarchy and Roman Catholicism. On Louis XVIII's accession, he associated with the les Ultraroyalistes, who became the dominant political faction and de Sauvigny one of their leading ministers. De Sauvigny served as Prefect of Calvados and Prefect of Isère, a member of the Chamber of Deputies and a member of the Conseil d'État. De Sauvigny also took up arms again for the royalist cause as a colonel with Duke of Angoulême's (1775-1844) expedition to restore the Spanish king's absolute powers in 1823.



1 Information has come to light since this miniature's sale at Philip Mould & Co. leading to updates in the catalogue details, namely as the names of the sitter's father, grandfather and first wife.



De Sauvigny married Thaïs Le Fèvre d'Ormesson (1789-1805) in 1805, the year to which the present miniature is dated, and it may have been commissioned to mark the occasion. Their union brought together two prestigious families and the young couple lived between the castles of Bois-Herpin, Sauvigny and Ormesson. After her tragically premature death, de Sauvigny was married twice more and had six children.

The artist of the present miniature, Jean-Baptiste Jacques Augustin is considered one of the greatest French miniaturists of the late eighteenth and early nineteenth centuries. His meticulous style and commercial mind brought him great success, seamlessly enjoying the patronage of the Ancien Régime, the Emperor Napoleon and the restored Bourbon monarchy.

£15,500

Please contact The Limner Company for more information:
emma@portraitminiature.com / +44(O)7983 510 056

JOSEPH PARENT (active 1814-33)

Portrait miniature of the Emperor Napoleon (1769-1821), wearing the dark green uniform with red piping of *chasseur-a-cheval de la Garde Imperial*, the red sash, badge and star of the *Légion d'honneur*, and badge of the *Iron Crown of Lombardy*; 1815

Watercolour on ivory

Signed and dated, 'JP 1815'

Set a rectangular ormolu frame, with spandrel decoration and surmounted by an Imperial Crown with laurel leaves

Oval, 2 in. (50 mm) high

Provenance

Private Collection, UK

The present portrait is by Joseph Parent, an artist working in the style of Jean-Baptiste Isabey¹ (1767-1855). Like Isabey, Parent worked to meet the great demand for portraits of Napoleon, and this miniature is among his earliest surviving examples. Parent may have held an official appointment under the Empire², and it is likely he painted the Emperor at least once from life.

Portraiture was employed to great effect by Napoleon Bonaparte, with miniatures playing an important role. Indeed, a royal institution which had been responsible for distributing miniatures of the monarch was revived under the Empire.³ Napoleon understood the effect of possessing miniatures – attested by the story of him stealing four gold boxes containing

- 1 Parent followed Isabey in adopting the sky background used by English miniaturists – see Olausson, Magnus, *Miniature Painting in the Nationalmuseum* (Nationalmuseum, Stockholm), 2021, p.150.
- 2 Schidloff, Leo R., *The Miniature in Europe in the 16th, 17th, 18th and 19th centuries*, vol.ii (Druck: Akademische Druck -u. Verlagsanstalt), 1964, p.610.
- 3 Olausson, pp.57-58.





portrait miniatures of Louis XVIII's close family from the king's study.⁴

The year the present miniature was painted saw Napoleon's ultimate downfall. He was defeated at the Battle of Waterloo on 18th June, subsequently abdicating on 22nd June and surrendering to the British on 15th July. Napoleon was shipped to the remote island of St Helena later that year and remained in captivity for the rest of his life.

£2,950

Please contact The Limner Company for more information:
emma@portraitminiature.com / +44(O)7983 510 056

4 Olausson, p.62.

ANNE LANGTON (1804-1893)

Portrait of Martha Walsh (née Bellingham), wearing white dress with orange sash and matching bandeau, landscape background; 1832

Watercolour on ivory

Signed and dated on reverse, 'Anne Langton/ f./ Feb 17 1832/ No 63'

Gilt-metal frame, the reverse with label inscribed with sitter's details

Rectangular, 4in. (102 mm) high

Provenance

Private Collection, UK

Anne Langton was born in England but is best known for her time in Canada, where she moved with her family in 1837. She was born to a very wealthy family, but after the family business collapsed in 1821, Anne's marriageable years were steeped in escalating poverty. The present work was executed in 1832, by which time, Anne was painting miniatures to finance her own needs.

This miniature may represent an important paid commission. The sitter is Martha Bellingham, whose family were likely linked to Sydney Robert Bellingham (1808-1900), an important figure in early Canadian politics. Martha married General Walsh¹ around the date of this portrait, and it may have been commissioned to celebrate their marriage.

£4,500

Please contact The Limner Company for more information:
emma@portraitminiature.com / +44(O)7983 510 056

¹ Ed. W. A. Langton, *Early Days in Upper Canada: The Letters of John Langton/ From the backwoods of Upper Canada and the Audit Office of the Province of Canada*, Toronto, 1926, P. 69.



HENRY PIERCE BONE (1779-1855)

Portrait miniature of Sir Charles Lucas (1613-1648), wearing pink silk doublet trimmed with gold braid and held with pink ribbon bows and white lace trimmed collar; 1849

Enamel

Signed, inscribed and dated on the counter-enamel, 'S/Cha Lucas./ from the original by/ Dobson; painted by H./P. Bone, Enamel Painter/ to her Majesty, Prince/ Albert. &c/ May 1849'

Gilt metal mount

Oval, 2 in. (51 mm) high

Provenance

Bonhams Knightsbridge, Fine Portrait Miniatures 17307, 25 November 2009, Lot 117;

Private Collection, UK.

Having trained under his father, Henry Bone (1755-1834), Henry Pierce Bone became a successful miniaturist and enamellist in his own right. He produced a series of historical enamels of the Kings and Queens of England and worked as Enamel Painter to the royal family. His examples of work on enamel, like the present, are exceptional.

Sir Charles Lucas was knighted by Charles I in 1639 fought for the king during the English Civil Wars. A skilled and brave leader, Edward Hyde, 1st Earl Clarendon described him as 'very brave in his person, and in a day of battle a gallant man to look upon and follow'. He was taken prisoner and freed multiple times before eventually surrendering to General Fairfax at Colchester where he was executed.

£4,500

Please contact The Limner Company for more information:
emma@portraitminiature.com / +44(O)7983 510 056

¹ Edward Hyde, 1st Earl Clarendon, 1702-04, 'The History of Rebellion', vol.XI, p.108.



HENRY PIERCE BONE (1779-1855), after GEORGE ROMNEY (1743-1802)

Portrait of Lady Emma Hamilton (née Emily Lyon) (1765-1815), formerly called 'Ariadne' or 'Absence' dated 1835

Enamel

The reverse signed, dated and inscribed, 'London Feb 1835/ Painted by Henry Pierce Bone Enamel/Painter to her Majesty and their Royal Highness/the Duchess of Kent and Princess Victoria/From the Original by Romney in the/Collection of Joseph Neels Esq. M.P'

Gilded wood frame with beaded border, inner velvet mount, the reverse hinged to reveal counter-enamel

Rectangular, 7 ¼ in. (185mm) high

Provenance

Sotheby's, London, 18 July 1988, Lot 43;

With Thomas Agnew and Sons, London;

'The Connoisseur's Cabinet', 6 November 2000, Phillips, lot 213;

Private Collection, UK

This ambitious enamel by Henry Pierce Bone, eldest son and pupil of Henry Bone, is after an oil by George Romney. This painting remained in Romney's studio at his death and reveals perhaps the depth of feeling that he had for Emma.

Born to blacksmith Henry Lyon and his wife Mary, Emma had her first child at the age of sixteen after becoming the mistress of Sir Harry Fetherstonhaugh, Bt. (1754 -1846). Through determination and using her new society connections, she moved to London as the mistress of Hon. Charles Francis Greville



1 In the 19th century, the original painting became known as 'Lady Hamilton as Ariadne' since it was thought to show Emma posing as this daughter of King Minos of Crete, who helped Theseus to escape from the Minotaur's labyrinth only to be abandoned by him on the island of Naxos.



(1749-1809) and met Romney for the first time in 1782. Soon, Emma preoccupied his painting practice, sitting to him well over 100 times.²

Emma finally achieved social respectability through her marriage to Sir William Hamilton (1731–1803), British envoy to Naples and one of the great connoisseur-scholars of his time. Hamilton described Emma as more beautiful than ‘anything found in nature; and finer in her particular way than anything that is to be found in antique art’.

Emma is of course also famed for her passionate love affair with Horatio Nelson (1758-1805). Their affair began in 1798 when Nelson arrived in Naples a battered war hero. Sir William expressed concern for scandal, but accepted the relationship, and himself was very fond of Nelson. When Sir William died in 1803 it was with both Emma and Nelson at his side. Ten years after Nelson’s death at Trafalgar, Emma died in penury on 15th January 1815.

Price on request

Please contact The Limner Company for more information:
emma@portraitminiature.com / +44(O)7983 510 056

² <https://www.npg.org.uk/whatson/exhibitions/2002/george-romney/emma-hamilton> – accessed 10 April 2024



THE LIMNER COMPANY

PORTRAIT MINIATURE CONSULTANTS

WWW.PORTRAITMINIATURE.COM
@ PORTRAIT_MINIATURE

EMMA@PORTRAITMINIATURE.COM
PHONE +44 (0)7983 510 056

PERIOD PORTRAITS

— FINE ART —

WWW.PERIODPORTRAITS.COM
@ PERIODPORTRAITS

PERIODPORTRAITS@ICLOUD.COM
PHONE +44 (0)7889 859 729