

SYMBOLS AND SYSTEM

Within the artist articles, each pastel (or work which may be in pastel) is described in a separate paragraph preceded by a double decimal J number, taking the form J.123.4567. (Pendants described in the same paragraph are given separate numbers.) These numbers serve merely to order the pastels in the sequence in which they appear in the *Dictionary*: the first part identifies the artist, while the second the individual work in that artist's oeuvre. As decimals, they are sequential but not consecutive; the number of digits is not significant, so that, for example, J.123.46 follows J.123.455 and precedes J.13.101. Thus new works may be added wherever required. The numbers are intended to serve as digital object identifiers and to be easily searchable both on the website's own searchbox and with standard search engines.

Photographs, where included, *follow* the relevant entries (the entries are *not* captions). Where the symbol ϕ or Φ appears, even if no photograph is reproduced (e.g. for copyright reasons), an image has been seen and the entry is based on this. Without this symbol, no independent view about the work is expressed; the entry blindly reproduces information from the sources indicated (except for manifest error). For works listed with a ϕ or Φ , the work is considered autograph (i.e. a work by the hand of the headline artist) unless qualified by any of the symbols α , $?\alpha$, β , κ or π :

- α signifies that the work has reasonably been attributed to the headline artist (and is more likely than not to be by him)
- $?\alpha$ that the attribution is improbable
- β that the work is a version a work by the headline artist, possibly autograph or a copy by a contemporary hand
- κ that the work is a copy by another hand at any time of a work by the headline artist
- π that the work is a copy with alterations or a pastiche with elements suggesting a later hand

Sitters' names are used for ordering purposes, even where they are unreliable (indicated by ? before the name) or wrong (by ??), where the true identity is unknown. These question marks may be enclosed in [] where they are the author's suggestions, but for clarity the author's views on the accuracy of headlined sitters' names is given by these symbols (in the absence of which the headline name is not considered to be in doubt):

- δ that the identity of the sitter is uncertain
- $?\delta$ that the identity of the sitter is probably wrong

Further symbols provide additional information:

- v that the *Dictionary* entry contains some new element that differs from previous literature (with the necessary cautions)
- σ indicates that the author has inspected the work *de visu*

All expressions of opinion are subject to the notice printed on page 4 of the *Dictionary*; in particular any attribution or other statement is a personal opinion only and no liability can be accepted.

ABBREVIATIONS

avant	a.	<i>ante</i> /before (e.g. a.1750 means "in or before 1750")
acquis/acquisition	acqu.	acquired/acquisition
anonyme (artiste et école inconnu)	AKL	Allgemeines Künstlerlexikon online
[copie] d'après	anon.	anonymous (unknown artist and school)
attribué/attribution	a/r	[copy] after
attribution selon nous	ARA	associate of the Royal Academy of Arts (London)
attribution douteuse selon nous	attr.	attributed/attribution
attribution provisoire selon nous	[attr.]	attribution in our opinion
selon nous œuvre sûre de l'artiste	[?attr.]	doubtful attribution in our opinion
	[attr., ?]	tentative attribution in our opinion
	[autograph]	in our opinion by the artist (added to entries where preceding sources indicate doubt)
non vendu	b/i	bought in
Bibliothèque nationale de France	BnF	
vers	B&W	Besnard & Wildenstein, <i>La Tour</i> , 1928
catalogue	c.	<i>circa</i>
	cat.	catalogue
	CCP, Mü-Nr	Central Collecting Point, Munich (for recuperated assets after World War II), with card numbers
à comparer avec; peut-être attr. à chevalier/caballero/cavaliere etc.	cf.	compare; consider possible attr. to knight (of chivalric order)
craie	chv.	chalk
couleur	chlk	chalk
	clr	colour
colonel	Co.	County
commande	Col.	Colonel
copie, non-autographe	comm.	commission
craie	cop.	copy, by another hand
	cr.	chalk

crayons de couleur	cr. clr	coloured chalks
carton	crt.	card
couverture	cvr	cover
filie	dau.	daughter
	DBF	J. Balteau, Michel Prévost & al., <i>Dictionnaire de la biographie française</i> , Paris, 1927–
prêt, dépôt de/en dépôt à:	dep./dep.:	loan, deposit by/on deposit to:
par descendance à	desc.	by descent to
détail	det.	detail
don/donné à	don/don:	gift/given to
droit	dr.	right
decessit vita patris	dvp	died during the lifetime of father
anonyme, école française	Éc. fr.	anonymous French school
	ERR	Einsatzstab Reichsleiter Rosenberg
estimation	est.	estimate
et (jours) suivants	& seq.	and following (days)
	FD	Firmin-Didot, <i>Les Graveurs de portraits en France</i> , 1875–77
	<i>fl.</i>	<i>floruit</i>
	Frl.	Fräulein
gauche	g.	left
gouache	gch.	bodycolour
general	Gen.	General
gravure/gravé	grav.	engraving/engraved
hors catalogue	h.c.	not in catalogue
hauteur	ht.	height
sujet inconnu(e)	inconnu(e)	unknown male (female) sitter
inventaire	inv.	inventory
	Jeffares 2006,	Reproduction in print edition of <i>Dictionary</i> , page 123,
	p. 123Aii	col. A, photo ii (location cited when changed)
	KB	Knight of the Bath
	KG	Knight of the Garter
	KP	Knight of St Patrick
	KT	Knight of the Thistle
	L.	Lugt, <i>Marques de collections</i> , 1921, 1956
legs/legué à:	legs/legs:	bequest/bequeathed to:
lieutenant	Lieut.	Lieutenant
	Linz-Nr	Inventory number for Hitler's intended Führermuseum at Linz
legum doctor	LL D	doctor of laws
	L&R	Loche & Roethlisberger, <i>Liotard</i> , 1978
	Lugt	Frits Lugt, <i>Les Marques de collections</i> , 1921; 1956
medicinae doctor	MD	doctor of medicine
miniature	min.	miniature
	MP	member of parliament
médium non spécifié	m/u	medium unspecified
(nom) inconnu	N	name unknown
non daté	n.d.	no date
non exposé	n.e.	not exhibited
pas connu	n/k	not known
non reproduit	n.r.	not reproduced
non signé	n.s.	not signed
octogonale	oct.	octagonal
autrefois	<i>olim</i>	formerly
ovale	ov.	oval
après	p.	<i>post</i> (e.g. p.1750 means “in or after 1750”)
pies ou pouces	p.	pies or pouces (as appropriate)
	P&B	Portalis & Béraldi, <i>Les Graveurs du XVIII^e siècle</i> , 1880–82
collection particulière	PC	private collection
après décès	p.m.	<i>post mortem</i> , posthumous
peinture à l'huile	pnt.	oil painting
	PRA	president of the Royal Academy of Arts (London)
pastel	pstl	pastel (normally understood, but occasionally repeated for emphasis)
pastel sur parchemin	pstl/pchm	pastel on parchment
pastel sur papier	pstl/ppr	pastel on paper
pastel sur papier [beige/bleu/brun/gris]	pstl/ppr	pastel on [beige/blue/brown/grey] paper
	[bge/bl./br./gr.]	
pastel sur vélin	pstl/vl	pastel on vellum
voir	<i>q.v.</i>	<i>quod vide</i> , which see

	RA	member of the Royal Academy of Arts (London)
rectangulaire	rect.	rectangular (normally understood, but occasionally repeated to distinguish from oval versions)
rehauts, rehaussé	reh.	heightened
réplique, présumé autographe	repl.	replica, presumed autograph
reproduit; réimpression	repr.	reproduced; reprinted
	rKD	Rijksbureau voor Kunsthistorische Documentatie
	R&L	Roethlisberger & Loche, <i>Liotard</i> , 2008
	RN	Royal Navy
rond (diamètre)	Ø rnd.	round (diameter)
signé	s	signed
sans alliance	sa	not married
anonyme, école sch.	anonymous work of ... school
signé et daté:	sd	signed and dated:
en haut, à droite	↗	upper right
en haut, à gauche	↖	upper left
à mi-droite	→	mid right
à mi-gauche	←	mid left
en bas, à droite	↘	lower right
en bas, à gauche	↙	lower left
en haut, milieu	↑	upper middle
en bas, milieu	↓	lower middle
seigneur	sgr	
<i>suo jure</i>	<i>s.j.</i>	in own right
sans lieu	s.l.	no place
<i>sub nomen</i>	<i>s.n.</i>	under the (sitter's) name
<i>sub numero</i> (voir sous le numéro)	<i>s.no.</i>	under the number [refers to a discussion within a catalogue entry]
decessit sine prole	sp	died without issue sans posterité
decessit sine prole legitima	spl	died without legitimate issue
decessit sine prole mascula superstite	spm	died without surviving male issue
decessit sine prole superstite	sps	died without surviving issue
<i>sub verbo</i>	<i>s.v.</i>	under the article (artist's name)
(sujet) inconnu	unknown	unidentified subject
voir	<i>v.</i>	<i>vide</i> , see
vente	vente	sale
réplique ou copie	version	replica or copy (status undecided)
revers	<i>verso</i>	backing or reverse of picture
voir aussi	<i>v.q.</i>	<i>vide quoque</i> , see also
marié	∞	married
œuvre en rapport	~	related work
le même que	=	same as
n'est pas le même que	≠	not the same as
peut-être	?	possibly
pas ou probablement pas	??	not or probably not

Currencies for sale records (money of the day): £ (pound sterling), \$ (US dollar), € (euro), A\$ (Australian dollar), *d.* (old penny, 1/12th of a shilling), *Df* (Dutch guilder), *DKr* (Danish krone), *DM* (Deutschmark), *Fl.* (Austrian Gulden or Florin), *Fr* (French franc, set equal to the livre when it was introduced in 1803), *gns* (guineas, £1.05), *Ir£* (Irish punt), *It£* (Italian lire), *Kr.* (Austrian Kreuzer, 1/60 *Fl.*), *livre* (divided into 20 sous, each of 12 deniers; the *écu* was worth 3 livres; the *louis d'or* 24), *ÖSch* (Österreichische Schilling), *Ptas* (Spanish peseta), *RM* (Reichsmark), *Rthl* (Reichsthaler), *s.* (shilling, 1/20th of £1), *SKr* (Swedish krone), *SwFr* (Swiss franc), *ZAR* (South African Rand), *zł* (Polish zloty). Prices show the amounts shown in the source consulted, and may be with or without any buyer's premium; where both amounts are shown, the inclusive amount follows in [=].

Rough historic exchange rates before 1914: £1 = 24 livres = \$4.5 = *Df*10 = *Rthl*4 = 2 zecchini. £1 either in 1796 or in 1914 was worth £100 in 2015 adjusted for consumer price inflation.

Names of towns are given in modern spelling, in the local language wherever possible, with the exception of the following common names: Antwerp (Antwerpen); Bruges (Brugge); Bucharest (Bucureşti); Cadiz (Cádiz); Calcutta (Kolkata); Copenhagen (København); Florence (Firenze); Geneva (Genève); Genoa (Genova); Lisbon (Lisboa); Lucerne (Luzern); Madras (Chennai); Milan (Milan); Moscow (Москва); Munich (München); Padua (Padova); Prague (Praha); Rome (Roma); St Petersburg (Санкт-Петербург); Seville (Sevilla); The Hague (Den Haag or 's-Gravenhaage); Turin (Torino); Vienna (Wien); Warsaw (Warszawa); Zurich (Zürich). The names of countries however are normally given in English.

Dates are printed in the form 31.XII.1799. Old style dates are silently converted: thus Princess Elizabeth Caroline, who was born on 30.XII.1740 o.s. = 10.I.1740/41 n.s. is simply shown as 1741.

Dimensions are given in centimetres; height precedes width. While in theory dimensions should be of the stretcher, in practice most records report sight sizes (occasionally outer frame sizes); these have not been changed except where conflicts arise. Imperial measurements in old sources have been converted silently. Note that 1 pouce = 2.707 cm (slightly longer than an imperial inch);

same as German zoll). The Italian palmo had various values depending on region and trade; in Rome the palmo of architects and builders was approximately 22.34 cm. Among other idiosyncracies, the pied in Bruges equalled 11 pouces.

Nominal French portrait sizes (these should not be assumed to be reliably standardised):

toile de 30	92x73 cm	toile de 12	61x50 cm	toile de 5	35x27 cm
toile de 25	81x65 cm	toile de 10	55x46 cm	toile de 4	33x24 cm
toile de 20	73x60 cm	toile de 8	46x38 cm	toile de 3	27x22 cm
toile de 15	65x54 cm	toile de 6	41x33 cm		

Descriptions of right or left are from the viewer's point of view unless otherwise stated.