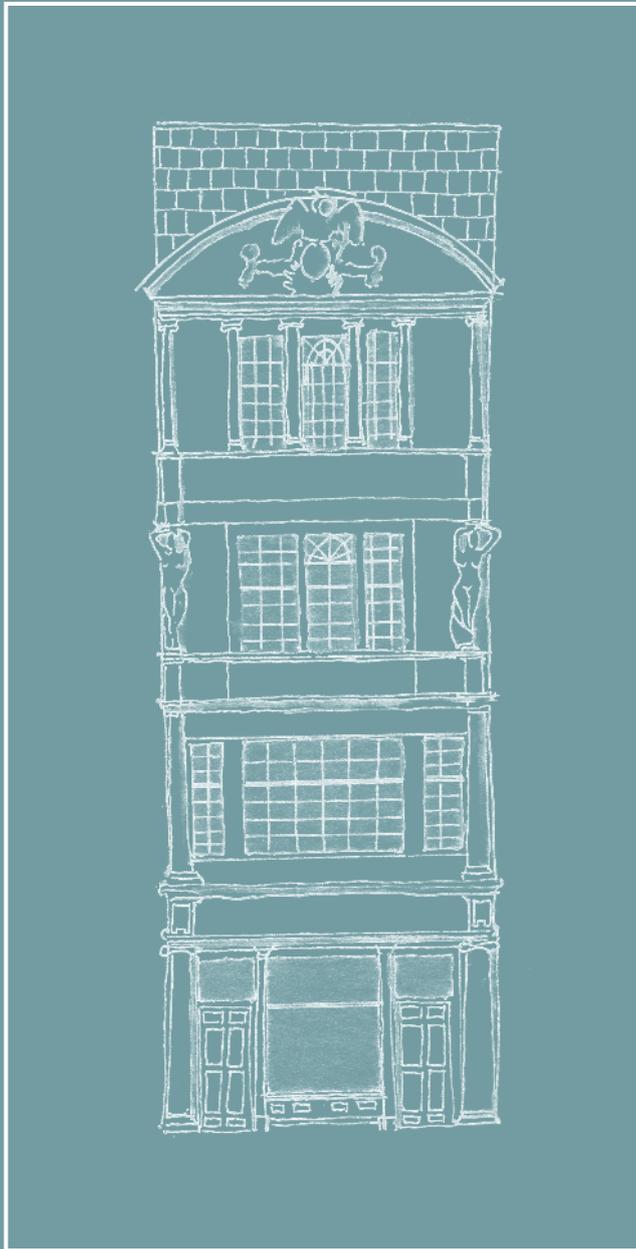


# Gallery Notes



JOHN MITCHELL

FINE PAINTINGS

LONDON

September 2011

## Gallery Notes

is published to acquaint readers with the  
paintings and drawings offered for sale by

# JOHN MITCHELL

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# FOREWORD

In February we held our sixth **James Hart Dyke** exhibition, which proved to be nothing less than a sensation, even by the standards of the modern art world. In a striking departure from James's previous work, *A Year with MI6* brought together seventy-five paintings and drawings which had been commissioned from him to commemorate the centenary of the Secret Intelligence Service. The fact that James had spent most of the previous eighteen months working within MI6 heightened the media's interest in the exhibition, and culminated in its being reviewed for over two minutes on the ten o'clock news. The artist gained considerable insight into the day-to-day workings of the Service, and his observations were reflected in his direct yet enigmatic pictures. That so many of them sold, so quickly and often to new collectors, is a tribute to James's artistic accomplishment rather than to the éclat of the subject matter. We look forward to hosting his next exhibition of landscape paintings soon.

This summer has seen our participation (simultaneously) in **Masterpiece** and in **Master Paintings Week**. The organisers of the former are to be congratulated on their achievement in setting up the prestigious and stylish art fair that London has conspicuously lacked for a long time, and even after only two years it looks set to become an established fixture of the social season and of the international art world calendar. Contrary to popular opinion in the art business, there are many would-be picture collectors in this country and the rest of the world who are not familiar with 'Maastricht', as The European Fine Art Fair is simply known. Nor, as TEFAF now relies largely on the same seventy thousand visitors each year, are they likely to become so. In this respect Masterpiece, with a captive audience in one of the world's great cities, may help to nurture a new generation of picture collectors. For our part, we will continue to try and bring to both Maastricht and Masterpiece pictures that are both interesting and new to the market.

Exhibitions at our gallery, however, continue to take priority. During **Master Paintings Week**, visitors to our premises saw a loan exhibition of the work of **J.T.Serres**, marine painter to George III, which coincided with the publication of Alan Russett's pioneering book on this interesting artist. We are grateful to the National Maritime Museum for lending to our display their imposing Serres painting, *The Thames at Shillingford*.

A classic Serres watercolour from the exhibition is reproduced here on p.6; opposite is an **Ibbetson** painting (appropriately enough, as both artists were born in 1759) of exceptional quality for his late period. The rarest painting in this edition – much more so than the **Roghman** landscape (pp.2-3) – is the small canvas by the intriguing still life painter **Antoine Berjon** (p.9), and it is our intention to put on an exhibition of his work next year. Visitors to this summer's show at the **National Gallery, Forests, Rocks and Torrents**, may recognise the style of the two oil sketches by **Alexandre Calame** on p. 10. Long championed by us as an extraordinary and important artist, it is rewarding to see no fewer than sixteen paintings by him in the exhibition of Norwegian and Swiss landscapes, which, at the time of writing, has attracted over one hundred thousand visitors.

Only two months ago, at a time of much economic instability, two exceptional paintings by Guardi and Stubbs fetched well over twenty million pounds each in London auctions. If this seems extraordinary, then it should be remembered that a townscape of 1914 by Egon Schiele had also brought a similar sum only a month earlier. Nonetheless, it has shown that, even if we have all known it for a long time, traditional - or 'Old Master' - paintings can be taken as seriously as their modern counterparts. It is worth ending with the thoughtful comment of an art market journalist, writing after the Guardi sale: 'Who is to say that this, or any of the other rare million-pound pieces from the old master sales, will not stand the test of time better than the volumes of similarly priced modern and contemporary works? Old Masters might look like the poor relation of the triumvirate from the sales totals, but they could be offering better value for money.'<sup>1</sup>

James Mitchell  
September 2011

<sup>1</sup> Colin Gleadell, *The Daily Telegraph*, 12<sup>th</sup> July 2011

**Roelant Roghman** painted forests and mountainous landscapes, although his drawings and etchings are better known than his elusive paintings. The drawings, of both topographical and imaginary scenes, bear a likeness to Rembrandt's, which clarifies the long-standing association with his fellow Amsterdam master. There remains, however, no evidence to prove that Rembrandt taught Roghman. Houbraken states that as well as only having one eye, Roghman was a 'good friend' of Rembrandt together with Gerbrand van den Eeckhout. That Roghman's paintings influenced the handful of known Eeckhout landscapes is indisputable. Beyond the basic facts such as baptism, demise, a few commissions and some travels, proportionately few reliable details seem to have come to light about Roghman's life and working career. Two eyes or not (!), between 1646 and 1647 he produced two hundred and forty one drawings in chalks and pen and ink washes of many of the Dutch provinces' castles and country estates; and although his work includes Alpine scenery, and other imaginary landscape, there is no proof that he travelled south.

With most of his approximately thirty known paintings unsigned and, more importantly, all of them undated, much of our knowledge of Roghman's *oeuvre* derives, unusually, from his mother – Maria Savery, Roelandt Savery's sister. Named after his venerable uncle, Roelant most likely undertook his earliest tuition with this multi-faceted artist, Savery the 'Rudolphiner' whose paintings, etchings and drawings were fundamental to the development of imaginary landscapes depicting mountainous terrain. Without digressing, it would be misleading to omit the equally important status of Esaias van de Velde and Hercules Segers in propagating this genre of Dutch landscape. Loosely speaking, this first generation of painters put imagination centre stage with the 'real' in their landscapes. Moreover, whilst the 1630s and 1640s were dominated by the renown of the tonal periods of Jan van Goyen and Salomon Ruysdael, there was a resurgence in the Alpine- or Scandinavian-inspired scene by the 1650s. Our *Rocky landscape with a waterfall* goes beyond the realm of the everyday, supplementing it with drama and emotion.

Surrounded by fallen tree trunks and mossy rocks, two herders recline on an outcrop above a river canyon. On the far side of the chasm, cliffs and shattered trees are steeped in an intense ochre sunlight as waterfalls tumble into the churning river. Offsetting the sensation of space and depth above the chaos, the dark foreground is modelled in rich browns and unlit greens, flanked by solemn spruces and oaks. A figure gathering firewood is silhouetted at the end of a path, beyond the livestock and a lush meadow next to a tower opens up in the starkly lit distance.

If we knew more about Roghman's working life, the absence of a date in this unsigned picture would be far less of a barrier in classifying him, or at best, furthering our understanding of his paintings. Our painting is closest in style to *Mountainous landscape with waterfall* (Rijksmuseum, Amsterdam, no. A 760,) one of four Roghmans in the museum. Nearly all biographical information starts along the lines of 'Roghman was a rare Amsterdam landscape painter' but he was without doubt an original one - original in his individual interpretation of an established landscape tradition, earlier known as the 'Tyrolean view'. Savery's Tyrolean pictures were executed for Rudolf II in Prague but were evidently known about back in Amsterdam from drawings and etchings. Patrons and artists were fascinated by them. To look at Savery's marvellous pen drawings of the Tyrolean mountains from the first decade of the seventeenth century is to foresee the continuation of this non-Dutch landscape genre through to the 1650s and beyond.

The master of the Dutch panorama, Philips Koninck, displays a comparable palette and fleecy execution to Roghman, but as a documented Rembrandt pupil, Koninck pays homage to the towering Hercules Segers, albeit via his great teacher, himself the owner of several Segers paintings (the most famous of which now hangs in the Uffizi). Other Rembrandt pupils who shared similarities with Roghman's landscape style are van den Eeckhout, as discussed, Govaert Flinck and, rarer still, Aert de Gelder. But it was perhaps Savery's legacy that steered Roghman more than imagined so far. Although Jacob van Ruisdael went on to outshine him, the innovator of the Scandinavian torrent, forest and mountain scene, Allaert van Everdingen, was also taught by Savery. Justly some historians see the 'Scandinavian' landscape as the logical convert from the wooded mountainsides of the Tyrol. So it is hardly surprising, and no coincidence either, that *Rocky landscape with a waterfall* was formerly catalogued as by Everdingen. Savery travelled and sketched in the Tyrolean Alps (his single tree studies are particularly compelling). Everdingen went to Norway in 1644 and thus neither ever wholly abandoned the truth in their landscape art. Roghman's work, on the other hand, relies on these legacies of Savery's scenery, Joos de Momper's Alpine fantasies and perhaps the later mountain scenes by Esaias van



**Roelant Roghman (1627-1692)**

*Rocky landscape with a waterfall*  
oil on canvas, 40 x 47½ in. (101.6 x 120.3 cm.)

Provenance: J. Durlacher, Wiesbaden;  
Frankfurt, Rudolf Bangel (sale), February 1907, lot 45 (as Everdingen);

Literature: W.Th. Kloek, *De kasteeltekeningen van Roelant Roghman, Alphen aan den Rijn* 1990, vol. II, pp. 41-42, no. 12;  
Alice Davies, *Allaert van Everdingen*, (2001) p.147, reproduced.

de Velde (see *Hilly landscape*, 1624, Narodni Gallery, Prague) all in opposition to the tonal landscapes that preceded him. The two shepherds in Roghman's *Rocky landscape with a waterfall* enact the same role as Everdingen's few but ever-present figures. Rather than domesticizing the scene they are diminished by the sense of wildness in the bleak and rugged setting.

In blurring the conventionally 'real' and the imagined, Roghman ironically produces a very 'Dutch' example of a non-Dutch landscape.

W.J.M.



### Gerard Soest (circa.1600-1681)

*Portrait of a Lady seated at a table with a jewel casket*

oil on canvas, 28½ x 23 in. (72.5 x 58.5 cm.); with fine eighteenth-century English 'Carlo' frame

This painting once belonged to the famous Northwick Park collection, which was eventually sold at Christie's in 1965. At that time the painter of this portrait was not known, and it was simply called 'English School'. Nowadays, however, there is a greater connoisseurship of seventeenth-century portraiture in England, and this painting has been firmly attributed by several experts to Gerard (or Gilbert) Soest, and dated to the early Restoration period. Known to his contemporaries as 'Zoust', he is traditionally stated to have come from Soest in Westphalia (where Peter Lely was born) but was almost certainly Dutch by birth and training, and probably arrived in England in the late 1640s. Sir Oliver Millar described Soest as 'a serious and conscientious painter, more direct and sometimes more intense than Lely, less openly indebted to Van Dyck and more obviously Dutch.'<sup>1</sup>

The portrait is remarkable for its quality and strikes us as uncompromisingly true to nature, even though the sitter is unknown. Soest's distinctive palette and thin glazes of paint capture a vivid and convincing likeness, without undue flattery; noteworthy, too, is the great attention paid to her hands, another characteristic of Soest's style. It has been suggested that this portrait was commissioned to celebrate the sitter's recent betrothal, and at the same time there is a vaguely suggestive air to the picture: the lady is, by the standards of the day, shown in a considerable state of undress, and the prominence given to the jewel casket and the pearls seems to add to their significance.

<sup>1</sup> M.Whinney & O.Millar, *English Art 1625-1714*, (Oxford 1957), p. 183

J.F.M.



**Nathaniel Hone (1718-1784)**

*Portrait of Ann Anderson, wife of Alexander Balmanno, as 'Flora'*  
oil on canvas, 24½ x 20 in. (61.5 x 51 cm.)  
with antique frame

Born in Dublin, Hone had settled in London by 1748 and, probably self-taught, he first worked as an enamellist and painter of miniatures. He is known today as a founder member of the Royal Academy and prolific portrait artist. Much influenced by the art of the Dutch and Italian Old Masters, Hone was especially adept at painting children, celebrated examples of which are in the National Gallery of Ireland. He combined an accurate likeness of his sitters, with an element of genre painting – what in the period was known as a 'fancy' picture. The bright fresh face, pink lips and innocent expression in this beautifully preserved canvas are testament to his individual style.

J.F.M.



### John Thomas Serres (1759-1825)

*A Frigate leaving Plymouth Sound, with other Vessels nearby*  
pen and ink, and watercolour, 9 x 25 in. (23 x 63.5 cm.) signed and dated 1801

This drawing epitomizes Serres' accuracy in matters nautical and topographical: the ship may represent the 38-gun *HMS Clyde* on which Serres spent time with the Channel Fleet at the end of 1799 and in the summer of 1800, when he made a continuous panorama of the entire Biscay coast from Brest to El Ferrol, now preserved in the UK Hydrographic Office. The latter, together with Serres' important surveying work for the Admiralty during the blockade of Brest, form the subject of a fascinating book (see below) by Michael Barritt, to whom I am grateful for identifying the landmarks in this drawing. Just to the right of the frigate's stern is Mount Edgumbe House; to the right again, a ship is seen at anchor in the Barn Pool. Drake's (or St Nicholas') Island is shown in transit with The Narrows, with vessels laid up in the Hamoaze beyond.

Bibliography: M.K.Barritt, *Eyes of the Admiralty, J.T.Serres, An Artist in the Channel Fleet, 1799-1800*, (2008); Alan Russett, *John Thomas Serres 1759-1825 The Tireless Enterprise of a Marine Artist*, (2010)

### English School, ca. 1790

*Shipping in the Downs, with Dover in the distance*  
pencil and bodycolour on paper, 16 x 23¾ in. (40.5 x 60.4 cm.)

An art dealer is generally reluctant to buy a picture without knowing who the artist is, but, occasionally, an appreciation of something's quality overrides natural caution! This is one such example, offered here as a fine example of painting in bodycolour – or gouache, as it is known today – by an artist who clearly understood not only ships and the sea, but the dramatic effects of lighting for, when seen across a room, this gouache has the impact of an oil painting. The artist was well aware of the work of Van de Velde and Backhuyzen, and, in his own time, the sublime compositions of de Louthembourg.

J.F.M.





### **Julius Caesar Ibbetson (1759-1817)**

*Market day, Masham*

oil on canvas, 13½ x 17½ in. (34.3 x 44.5 cm.)

signed and dated 1811

Provenance: Captain Siegfried Sassoon, MC, (1886-1967);  
Sotheby's, 10<sup>th</sup> July 1991, lot 82.

Literature: R.M.Clay, *Julius Caesar Ibbetson*, (1948), p. 123 (as *Market Day*)

Exhibited: Leeds, Temple Newsam House, Ibbetson exhibition, 1948, no. 57.

Ibbetson settled his young family in Masham, North Yorkshire, in 1804 and spent the rest of his life there. (Indeed he is buried in the churchyard only a short distance from the setting of this painting). To earn a living, Ibbetson carried on painting the views of the Lake District and, to a lesser extent, Scotland which his patrons desired. For this reason, it seems, he produced relatively few views of Masham itself, and of those known today, this market scene is among the very finest.

Many of Ibbetson's later works have not stood the test of time well, often being excessively dark on account of the bitumen and other substances he mixed into his paints in experimentation. This is not the case in this beautifully preserved canvas: the palette and style, even in these last years, owe much to his profound understanding of the Dutch Old Masters, whose work he restored and copied as a youth. It is a lively gathering, with tents erected for travellers, and, in the centre left, a group of butchers has gathered around a fine beast: their steels hanging down from their waists leave no doubt as to their trade! With the inclusion of his beloved Bella (bottom left), the characterful faces of local people whom he probably knew well, assorted cattle and a donkey, it is a typical Ibbetson composition; the handling and subtle colouring are those of a Nicholas Berchem or a Philips Wouwerman, who would have felt very much at home in this scene.

J.F.M.



**Johann Knapp (1778-1833)**

*A Still Life of Irises, Auriculas, a Rose and other flowers in a terracotta vase*  
oil on canvas  
25 x 19½ in. (63.5 x 49.5 cm.)  
signed and dated 1823

Provenance: with John Mitchell & Son, 1980;  
Private collection, England.

Knapp studied under J.B.Drechsler, an outstanding artist of the Viennese school and one of the first to take a specialist interest in flower painting. Knapp was employed at the Dutch Botanical Garden, and in 1803 received the Freedom of the City of Vienna. Later he became a private instructor to the Court circle and his pupils included Archduchess Henrietta, widow of the Archduke Charles. For Archduke Johann, he produced a series of three hundred studies of Alpine flora and indigenous species of rose. In 1822, Knapp was called upon to paint a tribute to Baron Nikolaus von Jacquin (1727-1817), a famous botanist at the University of Vienna. The large painting (218 x 164 cm.), known as *Jacquins Denkmal*, today hangs in the Osterreichisches Galerie in the Belvedere, and includes many plant and flower species first classified by Jacquin.



**Antoine Berjon (1754-1843)**

*Grapes, a pomegranate and other fruit resting on a ledge*  
oil on canvas, 9½ x 13 in. (24 x 33 cm.)  
with fine Louis XVI frame

Provenance: Comte de Chambord;  
Prince René of Bourbon Parma (according to a label on the reverse).

This is the first oil painting by Berjon to come onto the market in over ten years, which is a reflection of the scarcity of known works by this remarkable artist, the most eminent of all Lyonnais flower painters. In thirteen years as professor of flower design at the Beaux-Arts, Lyon, Berjon taught over two hundred pupils. He began exhibiting at the Paris Salon in 1791 and was still a participant a year before his death. There are three outstanding oil paintings by him in the Louvre, in the Musée Fabre, Montpellier, and in the Philadelphia Museum of Art, and all share the same air of mystery and tension, some of which is felt in the present, small but powerful composition. The careful arrangement of the fruit and the sharp delineation show Berjon's knowledge of Dutch still-life painting in the seventeenth century, but the prominence given to the cut stem in the foreground and the distinctive bee are hallmarks of his highly individual style.

The canvas is in excellent condition, with a degree of *craquleure* in keeping with a painting of the late 1810s or early 1820s. We are grateful to Elisabeth Hardouin-Fugier, the leading expert on the Lyons flower painters, for her help in cataloguing this newly-discovered picture.

J.F.M.



**Alexandre Calame (1810-1864)**

*Fir trees above Handeck with the Ritzlihorn in the distance, Bernese Oberland*  
oil on paper laid on card, 12 x 15¼ in. (30.5 x 39 cm.)  
signed, with studio seal on verso, with antique frame

A major figure in Swiss landscape painting, Calame enjoyed international success during the nineteenth century. In 1835 he went on his first study trip to the Bernese Oberland, famous for its spectacular mountains and valleys, and would spend nearly every summer in the Alps for the next twenty-five years. Although these oil studies were considered helpful working tools, necessary for the development of formal works of art, we now appreciate how much they reveal about the artist's working methods. Nothing was improvised, despite the bold compositions and dramatic lighting.

W.J.M.

*Bernese Oberland: an approaching storm*  
oil on paper laid on panel, 11½ x 14¾ in. (29.3 x 37.8 cm.)  
signed, with fine antique frame





**Barthélemy Vieillevoxe (1798-1855)**

*Double portrait of a Brother and Sister at the Spinet*  
oil on artist's board,

13¾ x 12 in. (35 x 30 cm.), signed and dated 1827, with fine Charles X French frame.

In its original frame, this charming portrait is a fine example of the *Biedermeier* style that was fashionable in Europe after the Napoleonic wars. In visual art the *Biedermeier* movement mingled piety with sentimentality but never abandoned its realism. It responded to an emerging urban, middle class whose tastes veered away from history and morality to more domestic, genre subjects. Contemporary furniture, architecture and music also embraced the style. Indeed one of the period's key composers, Schubert, died the year after these aspiring musicians were depicted here perhaps practising the master's work.

W.J.M.



**Ernst Ferdinand Oehme (1797-1855)**

*Colditz Castle, Saxony*

pen and ink, pencil and watercolour on paper  
8 x 11 in. (20.5 x 28.3 cm.)

This is a preparatory drawing for Oehme's painting of 1828 now in the Gemäldegalerie, Dresden. Oehme was a pupil of Caspar David Friedrich. Following a brief sojourn in Italy, he became a Court Painter at Dresden and an honorary member of the Dresden Academy.

Opposite:

**Alfred-Emile-Léopold Stevens (1823-1906)**

*Prête à sortir*

oil on canvas, 35½ x 21½ in. (90 x 54.5 cm.); signed

Provenance: with John Mitchell & Son, London, 1972; Private collection, England, until 2011.

Exhibited: London, 1973, John Mitchell & Son, *Alfred Stevens 1823-1906*, no. 19;

Literature: Peter Mitchell, *Alfred Stevens 1823-1906*, (London 1973) p. 30, pl. 22

This important example of the work of Alfred Stevens combines all the attributes that made him so successful in his lifetime – an elegant lady, whose fine costume is carefully observed, in a richly decorated interior. The vase of dried flowers, the little terrier dog and the shawl further attest to Stevens' versatility as an artist, and his interest in the latest fashions and décor, particularly, by the 1880s, all things Japanese. By stylistic comparison with some of his well-known paintings of girls visiting an artist's studio, the present painting can be dated to around 1880, although the subject is a familiar one from earlier on in his career, most notably in *Will you go out with me, Fido ?* (1859) (Philadelphia Museum of Art). Another upright canvas, entitled *Un temps incertain*, in a private collection in Belgium, also shows a lady about to go out for a walk with a very similar, small dog (reproduced in C. Lefebvre, *Alfred Stevens*, (Paris 2006)), pl. 28, p.41)

J.F.M.





**James Whitelaw Hamilton, R.S.A. (1860-1932)**

*Kirkcudbright harbour, Dumfries and Galloway*

oil on canvas

10 x 14 in. (25.5 x 35.5 cm.)

signed with initials and dated 1887

Provenance: Sotheby's Gleaneagles, 26<sup>th</sup> August 2008, lot 87.

Born in Glasgow, James Whitelaw Hamilton (1860-1932) studied there and in Paris under Dagnan-Bouveret and Aimé Morot. In the 1880s he joined a group of artists, known as the Glasgow Boys, in the Berwickshire village of Cockburnspath, and he remained linked with this group for the rest of his career. Working in oils, pastel and watercolour, Hamilton specialised in painting the landscapes of Scotland and the north of England.

This painting is less 'rugged' than some of his later ones, and its jaunty style and colouring are evidently much influenced by the artist's time in Paris, where he would have seen some of the latest *plein-air* techniques. The very idea of showing only the funnel of the steamer, which lies well below the quay on a low tide, is Impressionist in concept, and must have seemed innovative in Scotland at the time.

D.E.G.



**Antoine Guillemet (1841-1918)**

*Villerville, Normandy*

oil on canvas, 21¼ x 28¾ in. (54 x 73 cm.)

signed with fine antique frame

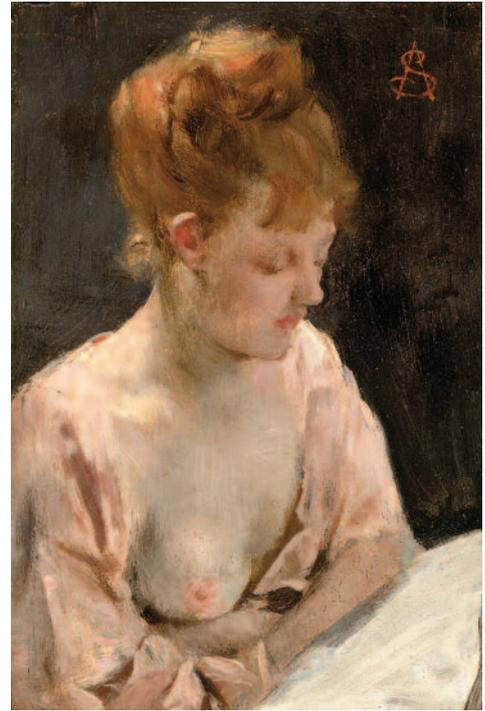
To the west of Le Havre, the beach at Villerville appeared in Guillemet's work for over thirty years. Here an approaching storm billows towards the oyster gatherers who appear in nearly all of his coastal scenes. Although he lived in Paris, Guillemet spent every summer in Normandy where his landscape paintings were invigorated by the ever-changing weather conditions along the coast.

**Alfred Stevens (1823-1906)**

*A study of Victorine Meurent*  
oil on panel  
8¾ x 5½ in. (22 x 14 cm.)  
signed with monogram top right

Victorine Meurent (1844-1927) was an artist's model who was immortalised by Manet in his masterpieces, *Le Dejeuner sur l'herbe* and *Olympia*. She continued to be his principal muse until the 1870's, and during this time she also sat for Degas and Stevens, both close friends of Manet. With her Flemish complexion, flame-coloured hair and long pale eyelashes, she represented Stevens' ideal of *Le Sphinx parisien*, and is seen in at her most beguiling in his canvas of that title from 1872-3 in the Koninklijk Museum voor Schone Kunsten in Antwerp. The small, sensual study here could not be more different from the large canvas on p.13, and shows not only Stevens' extraordinary versatility, but also how spontaneous and 'modern' he could be.

J.F.M.



**Dame Laura Knight, R.A. (1877-1970)**

*Gwen Ffrangcon-Davies, backstage, in Romeo & Juliet, 1925*  
pencil and charcoal on paper, 10 x 13¾ in. (25.5 x 35 cm.), signed, inscribed and dated

John Gielgud was playing opposite Gwen Ffrangcon-Davies when Laura Knight sketched her backstage, and this production was one of the famous Birmingham Repertory Company's most important productions of the 1920s. The critics were enraptured by the play and it was the making of Ffrangcon-Davies' career. It was because of her friendship with its director and impresario, Sir Barry Jackson, that Laura Knight was able to work behind the scenes. These sketches, dashed off with great fluency, captured the moment for the artist, and also served as inspiration for later oil paintings; two of this same subject were seen in the exhibition *Laura Knight at the Theatre* at Nottingham in 2008.

J.F.M.

# JOHN MITCHELL

## FINE PAINTINGS

Each issue of *Gallery Notes* is carefully researched for accuracy of comment and the reproductions are as faithful as possible. However, often there is considerably more material on an artist than can be included here and colour transparencies may be a better guide to the original, so please do not hesitate to let us know if we can be of help in this respect. We would also ask for your help in avoiding wastage. If you do not care to remain on our mailing list or if you change your address or wish *Gallery Notes* to be sent to an address other than the present one, please advise us. May we, in return, offer our guidance on the acquisition, sale, conservation and framing of paintings, and on their valuation for probate, insurance, C.G.T. or other purposes. An independent view of buying and selling at auction has always been advisable.

Our policy remains unchanged. Across all schools, periods, and values, we seek, with rigorous selectivity, a high standard of quality in what we buy. Once satisfied, we feel able to offer works with confidence, backed up by long experience, integrity and scholarship. The business is one of long-term friendship, not short-term advantage.

We hope that in receiving *Gallery Notes* you will share the interest and enjoyment which they have brought to collectors throughout the world for over fifty years.

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*(back cover image)*

**Edward Harrison Compton (1881-1960)**

*A study of a Goshawk*  
watercolour on paper  
14¼ x 11¾ in. (36.5 x 30 cm.)  
signed



Photography by Prudence Cuming Associates Ltd



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