



FROM *Fjord*
TO *Forest*

JOHN MITCHELL
FINE PAINTINGS

EST 1931

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TO *Forest*

*Nineteenth Century Northern Landscapes,
including paintings from the collection of Asbjorn Lunde.*

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INTRODUCTION

From Fjord to Forest is an exhibition of paintings, mostly oil sketches, that represent some of the archetypal characteristics of the Northern landscape tradition. Focusing on the more introspective studies of nature, the selected pictures combine the themes of solitude and contemplation experienced by these painters.

As our attention is increasingly drawn to environmental concerns, it is now an inescapable fact that the loss of our natural state of being has kept pace with our shrinking surroundings. Never has there been a greater need to preserve undisturbed habitats and for humans to re-engage with the natural world. However, this is no recent phenomenon, particularly across the European continent, where well over two centuries ago poets, thinkers, composers and painters alike sought to reinvigorate a collective emotional communion with nature. Like an acorn falling on fertile soils, at the turn of the nineteenth century the conditions for this far-reaching movement to grow were ideal. In the unspoilt forests, windy fjords and wild waterfalls of their respective nations, artists found a new world of motifs and ones through which they could access both their innermost feelings and wider cultural responses. Crossing national boundaries, the concept of experiencing nature became as important as seeing it. Landscape ceased to serve as a mere backdrop but became the principal genre of Romantic art and supplied young nations with their own identities.

ASBJORN LUNDE

Throughout his long life, Asbjorn Lunde supported more than forty museums in his native New York, across the United States, and in Europe with loans, gifts, and funding. He was keenly interested in nineteenth-century Scandinavian and Swiss landscape painting, Old master painting, sculpture and Asian decorative arts.

In the early 1920s Asbjorn's parents emigrated to America from the west coast of Norway and settled in Staten Island where Asbjorn and his brother were born. His mother took the young boys back to Norway at the height of the Great Depression while their father remained working in the city. A proud New Yorker, first and foremost, Asbjorn lived in New York City and amidst the rolling hills of New York State for the rest of his life. However, like so many immigrant families, he remained firmly attached to his family's Norwegian heritage.

It is fair to say that through his work as a lawyer and as a long-standing art collector Asbjorn spent at least a third of his life in Europe. A widely respected figure and inveterate traveller, indeed, but more importantly, Asbjorn was a genuine collector: he derived as much pleasure from the process of buying art as owning it. As his tastes evolved and changed over the years, so did his knowledge and, yet, in contrast to many of his peers in a position to accumulate significant picture collections, Asbjorn hardly ever sold anything. He remained faithful to his beginnings as a buyer of Old Master pictures and continued to collect in this area even when his interest in Swiss and Nordic landscape took hold in earnest in the late 1990s.

Although known to our family firm beforehand, Asbjorn became a client in the early 1990s. Over the ensuing decades, Asbjorn's friendship and interest in our business was constant. On a professional level, I was proud to have been involved with his art collecting as an adviser and buyer for him. However, it was also a

privilege to have known a person of such wide-ranging interests outside of work. His dedication to music, particularly opera, and his love of trees became evident to anybody who got to know him and, with a constitution worthy of his Norse seafaring ancestors, Asbjorn's appetite for learning was an example to us all. Whether toiling up a steep path in the Bernese Alps, touring stately homes and gardens in Norfolk or ploughing through boxes in the Witt Library, he opted for the 'strenuous life': an approach advocated by a fellow New Yorker and nature lover whom he admired, Theodore Roosevelt.

Asbjorn's brother, Karl, taught Art History at New York's Columbia University and at Paterson University in New Jersey and was a respected authority on the works of the Norwegian landscape painter, Johan Christian Dahl. The idea of collecting paintings associated with Norway and its history may have come to Asbjorn earlier than is now assumed. However, he was nearly in his seventies when he bought his very first painting by the Swiss artist Alexandre Calame [cat.1] in 1994. He already owned a few oil paintings and watercolours by Calame's teacher, François Diday [cats.14,18] and collecting Calame's work was a logical step. By the time the National Gallery in London put on *Forests, Rocks, Torrents* in 2011, an exhibition dedicated to his extensive collection of landscapes by Swiss and Norwegian painters, the Lunde Collection held the largest number of Calame pictures in private hands. Asbjorn was quick to grasp the relationship between teacher and pupil; and as with Diday and Calame, he built up a significant collection of works by both Dahl and his gifted but short-lived pupil, Thomas Fearnley. It is no coincidence that Calame's *Cliffs of Seelisberg, Lake Luzern* is very reminiscent of the fjords to be found throughout the Lunde family's original homeland, and the relationship between the Swiss and Norwegian schools of landscape became a point of convergence for a number of incisive and fascinating exhibitions.

When Asbjorn lent a large painting by Diday to an exhibition in Grenoble in 1998 entitled *Le Sentiment de la Montagne*, it set a pattern for his lending to and supporting specialist shows which explored the interaction between the leading Northern European Romantic landscapists and how their paintings forged national identities. It is a testament to his generosity and serious involvement with this area of collecting that when he died in his ninetieth year in 2017, many of his treasured pictures were hanging in various museums in America and Europe.

Below is a list in chronological order of the significant exhibitions that Asbjorn Lunde lent his paintings to:

Le sentiment de la montagne, Musée de Grenoble, Grenoble, 1998.

Peaks and Glaciers: a loan exhibition of paintings of the Alps from 1750-1950, London, John Mitchell & Son, 2001.

Alpine Views: Alexandre Calame and the Swiss Landscape, Williamstown, Clark Art Institute, 2006.

Alpine Views. Alexandre Calame and the Swiss Landscape, Storrs, The William Benton Museum of Art, University of Connecticut, 2007.

Den ville natur. Sveitisk og norsk romantikk. Malerier fra Asbjorn Lundes samling, New York, Tromsø, Nordnorsk Kunstmuseum and Bergen Billedgalleri, 2007-8.

Turner to Monet: the triumph of landscape, Canberra, National Gallery of Australia, 2008.

Forests, Rocks, Torrents: Norwegian and Swiss Landscapes from the Lunde Collection, London, National Gallery, 2011.

In Front of Nature: The European Landscapes of Thomas Fearnley, Birmingham, The Barber Institute of Fine Arts, 2012-2013.

Peder Balke: Visjon og revolusjon, Tromsø, Nordnorsk Kunstmuseum, 2014.

Paintings by Peder Balke, London, National Gallery, 2014-2015.

Peder Balke: Painter of Northern Light, New York, The Metropolitan Museum of Art, 2017.

Romanticism in the North- from Friedrich to Turner, Groningen, Groninger Museum, 2017-2018.

Sublime North: Romantic Painters Discover Norway, Paintings from the Collection of Asbjorn Lunde, Hartford, The Wadsworth Atheneum, 2017-2018.

The Rockies and the Alps: Bierstadt, Calame and the Romance of the Mountains, Newark, New Jersey, Newark Museum, 2018.

The following works are being offered for sale from the Asbjorn Lunde Collection in New York: [cats.1,2,6,8,9,10,12,13,14,15,18,19,21,22,23,24].

All proceeds from the sale of these paintings will benefit the activities of the Asbjorn Lunde Foundation, Inc., which continues its founder's support of research, publishing, presentation, and practice in museums and music.

TREE WORSHIP AND THE ‘WALDINNERES’ THEME.

In this extract from his poem, *The Oak Trees*, written in 1797, the romantic poet Friedrich Hölderlin flaunts a particularly Germanic propensity for trees, especially ‘well-furnished’ oaks, portrayed as mythical beings:

*‘But you, you glorious ones! stands, like a nation of titans
...A world is each of you, like the stars of the sky
Are you, each one God, living together in a free bond
...how I would like to live among you!’*

The Berlin-born printmaker, Carl Wilhelm Kolbe [cat.17], who was also a direct contemporary of Hölderlin, had such a love of trees that he was nicknamed *Eichenkolbe* (‘Oak Kolbe’). He claimed that ‘trees have turned me into an artist’ and he elevated them to mystical status, laden with patriotic symbolism. Oaks, especially, were frequently described as everlasting and associated with the Creation. Veering away from classical landscapes, the highly original Kolbe described nature as ‘a place to roam containing my purest and most pleasurable sensations’ and declared that ‘a secret and enclosed forest landscape, rich in vegetation and life, has always impressed me much more.’ However intensely these early Romantic writers, draughtsmen and painters reacted to their sylvan kingdoms, there were, nevertheless, many precursors in this genre dating back as far as the sixteenth century.

Forests and mysterious single trees were pivotal motifs in the visions and idylls conjured up by Mannerist painters such as Gillis van Coninxloo, Jan Brueghel the Elder, Abraham Bloemaert [fig.1] and Roelandt Savery [cat.7]. Many of these artists had their first encounter with dense Teutonic woods when travelling to Italy or Bohemia at the end of the sixteenth century and it had a

lasting impact on their work. Back in the Netherlands in the middle of the seventeenth century, a loose brotherhood of tree-worshipping painters such as Cornelis Vroom, Antonie Waterloo, Meindert Hobbema and Allaert van Everdingen [fig.2] ensured that their bosky landscapes prioritized stately and ancient trees where possible. Indeed, stirred by Everdingen’s visit to Scandinavia in the 1640s, one artist from Haarlem would establish himself as the greatest of all tree painters and one whose work was revered by nearly all landscapists to follow in his path: Jacob van Ruisdael [fig.3].

Ruisdael’s pictures often portrayed the very same ‘secret and enclosed forest landscapes’ that bewitched Kolbe and inspired painters for generations afterwards to treat as both great forces and monuments of nature. Johann Wolfgang von Goethe maintained that Ruisdael’s landscapes showed us that ‘the works of nature have a longer life and greater permanence than the works of man.’ The German painters, Johan Wilhelm Schirmer, Carl Friedrich Lessing and Andreas Achenbach [cat. 8] were some of the most notable tree portraitists and Schirmer, especially, produced countless ‘portraits’ of gnarled and twisted ancient trees. For Schirmer, the *Urwald* (original or first-growth forest) was central to the nation’s heritage. It was venerated to the point of becoming a wooded paradise, dappled with light and shade, beyond the frontiers of the cultivated world. Yearning for a more pristine and sentimental era, it was into these retreating shadows that the pens and brushes of the Romantics would delve for inspiration. Painters would set up studio in or on the edges of forests and often relish the chance to produce ‘bravura’ sketches and finished pictures, tackling head on the sources of filtered light, mists and dimly-lit backgrounds that they encountered. Seen as repositories of folklore and mystery as well as shelter from the elements, these forest interiors inspired paintings, exhibited in German as *Waldinneres* or simply *Intérieur de forêt* in French,



FIG. 1
ABRAHAM BLOEMAERT (1566-1651)
St. John the Baptist Preaching,
(rosaille) 1595.

The Clark Art Institute, Williamstown,
with John Mitchell Fine Paintings, 2013.



FIG. 2
ALLAERT VAN EVERDINGEN (1621-1675)
A Sawmill in Sweden

Private collection, Detroit, with John Mitchell Fine Paintings,
2005.

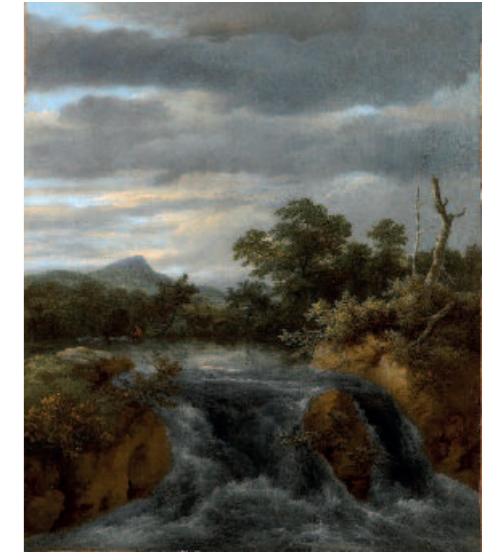


FIG. 3
JACOB VAN RUISDAEL (1629-1682)
Landscape with a silver birch

The Asbjorn Lunde Collection, with John
Mitchell Fine Paintings, 2013.

which became a sub-genre of landscape in its own right. The quantity of close-up tree sketches and finished paintings produced from the early 1800s up until after the 1850s, confirms that this fascination was widespread throughout Europe. The Swiss painters and direct contemporaries, Alexandre Calame [cats.1,2,5,6,12,15,16] and Johann Gottfried Steffan [cats.10,11,22] were amongst the most dedicated tree painters.

In Calame’s case, and like the motifs which the celebrated and innovative Caspar David Friedrich had charged with symbolism, trees took on a whole range of metaphors to be discussed below. Later on in the century in France, some of the best-known forest painters would gather in the forest at Fontainebleau outside Paris and become known as the ‘Ecole de Barbizon.’

HELVETIA: HOME-GROWN TALENT

If the *Waldinneres* genre therefore had its roots back in the seventeenth century, the nineteenth century *plein-air* painters not only adopted it wholeheartedly but also expanded their repertoire to include fallen trees, tree stumps, exposed roots, rocks and fissures [cats.1,4,12,19,23,25]. In a distinct rejection of the luminous *campagna* and verdant foothills of Rome that had lured so many of their forerunners, landscape artists now sought out these natural curiosities [cats.14,18]. In the 1760s Caspar Wolf [cat.3] was one of the first artists to document the scenery of his native Switzerland. In his preoccupation with waterfalls, glaciers and geological phenomena, Wolf's studies after nature served a documentary purpose as well as fulfilling the poetic notion of an artist confronted by wilderness. Carefully working up the details and balancing the composition, the Basel artist would often return to the site where he had painted armed with his oil studies on paper to make corrections from further direct observation.

A generation later, Alexandre Calame from Geneva would retrace Wolf's pioneering steps and devote himself to become one of the greatest Romantic landscape painters - and the last. Calame's paintings would influence every school of painting throughout Europe and even America, where Albert Bierstadt emulated Calame in painting many Alpine scenes during his two-year European sojourn in the 1850s. Bierstadt travelled to Lake Luzern from Düsseldorf in 1856 in the hope of studying with Calame. Indeed, in 1865 the 'Central Park' landscape architect, Frederick Law Olmsted, referred to Calame's work when lobbying the American government to preserve the Yosemite Valley in California from loggers, settlers and speculators.

Returning to the German poet, it was Hölderlin who believed that the universal soul was equally present in all things; it was along these lines that the introverted and devout Calame reacted to his country's dramatic scenery. Roaming through Switzerland, Calame produced thousands of paintings in his lifetime. Many of these pictures were

painted on a large-scale format and commissioned from collectors as far afield as Saint Petersburg and London, and increasing demand for his work forced Calame to repeat his compositions. However, at the heart of his extensive output and success lay his dependence on oil studies: the fruits of his remarkable powers of observation. As sublime or heroic as some of his studio pictures appeared, these 'homages to God', as Calame maintained, started out as small sketches, in pencil and oils, made with scientific precision. It could be argued though that somewhere between the path along a valley floor and the painter's studio, some of the sensitivity to be found in the oil sketches evaporated. And, yet, the aesthetic and otherworldly experience remained fundamental to Calame. This may seem contradictory, but he succeeded in unifying the real with the ideal; the realistic with the idealized. Even if he was a pure Romantic at heart, Calame confined himself to the bounds of Realism. Where he opted for drama [cat.2] and a feeling of suspended time in his work, in both the intimate and the cosmic pictures, he never lost his credibility. Seen as the corruptor of nature, the presence of man in Calame's and many of his contemporaries' landscapes was subordinate. Fir trees battered by storms [cat.15], Arolla pines and solitary beeches [cat.6] stood in for humans. Contemplating and recording uprooted tree trunks and roots tangled in rocky hillsides, Calame identified with natural destruction as a vanitas theme on a personal level: the premature loss of his two children and his wife had tested his faith. The sense of melancholy and tragedy that lurks in many of his pictures can be accounted for, but his trees played a leading part in characterizing human fallibility and resilience. Calame's friendship with the French Romantic poet, Alphonse de Lamartine, resulted in an exchange of poems and pictures and his words towards the end of his famous poem, *The Lake*, seem written for Calame:

'O Lake, caves, silent cliffs and darkling wood you whom Time spares...'

NORWAY: A NORDIC ARCADIA

In his *Salon de 1846* Charles Baudelaire wrote that 'Romanticism is a child of the North, and the North is all for colour; dreams and fairytales are born of the mist.' Further on he added: '..but several hundred leagues to the north you will find the deep dreams of the studio and the gaze of the fancy lost in horizons of grey.'

If Switzerland's natural phenomena had shaped its landscapists then Norway's painters were even more governed by their rugged territory. In their landscapes, the peace and solitude which emanates in Calame, Diday and Steffan's work are intensified by the extreme remoteness. The unblemished fjords and mountains, largely unknown to the rest of Europe, were the perfect breeding ground for the mysticism and 'dreams and fairytales' mentioned by Baudelaire.

In contrast to the more homebound Swiss painters, it seems puzzling that the founder and leading figure in the Norwegian school of Romantic landscape painting, Johan Christian Dahl, spent most of his life away from his native land. Dahl lived in Rome and Dresden, among other places, for long periods of time but would return to Norway on occasion to load up his sketch books

with oil and pencil sketches. The studies of fjords, forests, glaciated valleys, mountains, torrents, rocks and dolmens (early Viking monuments) would remain in his ateliers throughout his life and formed the basis of his celebrated landscapes. In many respects, and not for the first time when writing about art, Baudelaire's words homed in on the essence of Dahl's work and that of his pupils and followers: 'you will find the deep dreams of the studio.'

Dahl's visions of a Norwegian arcadia exerted a strong influence on an enigmatic, erstwhile decorative painter from Oslo, Peder Balke [cats.9,13] who, in his twenties, made his way by sea to the country's northern-most Arctic region, Finnmark. There, in the presence of true wilderness, Balke's experience of the bleak headland, Nordkapp, became the central, formative influence on his work. In recent years Balke's idiosyncratic paintings have undergone a significant reappraisal. The expressive power of his squally seascapes; his memories of far-flung trees against inhospitable expanses betray the soul of a Romantic albeit with a puzzling, unorthodox technique. For a painter who was born six years before Calame, Balke's captivating and iconographic scenes of Northern Norway seem well ahead of their time.

CATALOGUE WRITTEN AND COMPILED BY
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SEE BACK OF THE CATALOGUE FOR
FULL DETAILS OF EACH PAINTING

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ALEXANDRE CALAME
(1810-1864)
Cliffs of Seelisberg



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ALEXANDRE CALAME (1810-1864)
The River Lutschine near Lauterbrunnen



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CASPAR WOLF (1735-1783)
The Geltenschuss waterfall



4

JOHANN JAKOB FREY (1813-1865)
A study of a chestnut tree trunk



5

ALEXANDRE CALAME (1810-1864)
The Handeck Falls



6

ALEXANDRE CALAME (1810-1864)
Trunk of a Beech Tree



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AEGIDIUS SADELER, AFTER ROELANDT SAVERY (1576-1639)
Hütte am Fluß



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ANDREAS ACHENBACH (1815-1910)
Watermill in Westphalia



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PEDER BALKE (1804-1877)
Old Trees



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JOHANN GOTTFRIED STEFFAN (1815-1905)
Lake Brienz, Bernese Oberland (detail)



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JOHANN GOTTFRIED STEFFAN (1815-1905)
Waldinneres (a forest interior) near Glarus



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ALEXANDRE CALAME (1810-1864)
Beech Grove, Rocky Foreground



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PEDER BALKE (1804-1877)
Landscape from Finnmark



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FRANÇOIS DIDAY
(1802-1877)
The Reichenbach Falls



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ALEXANDRE CALAME
(1810-1864)
Fir trees in a forest interior

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ALEXANDRE CALAME
(1810-1864)
Forest scene with a waterfall, Bernese Oberland





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CARL WILHELM KOLBE (1759-1835)
Youth playing a lyre to a young woman by a fountain



18

FRANÇOIS DIDAY (1802-1877)
Waterfall at Rosenlauri



19

TRAUGOTT SCHIESS (1834-1869)
Study of a lake in the Valais



20

HEINRICH RIETER (1751-1818)
Studies of a beech tree



21

TRAUGOTT SCHIESS (1834-1869)
Study of the Église Saint-Vincent, Montreux



22

JOHANN GOTTFRIED STEFFAN (1815-1905)
The Hintersee, Berchtesgaden



23

TRAUGOTT SCHIESS (1834-1869)
Study of a waterfall in Longeborgne



24

TRAUGOTT SCHIESS (1834-1869)
Study of rocks and trees near Richisau



25

ALEXANDRE CALAME (1810-1864)
Study of rocks and trees near Sixt



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AUGUST WILHELM LEU (1818-1897)
A Norwegian Fjord landscape

CATALOGUE INDEX

1

ALEXANDRE CALAME (1810-1864)

Cliffs of Seelisberg, Lake Lucerne

oil on canvas laid on cardboard
15 x 10 ¹/₄ in. (38.4 x 26.4 cm.)
c. 1861

Provenance:

Zürich, Galerie Koller, 17 November 1994, lot 3064
Asbjorn Lunde (1927-2017), New York.

Exhibition:

Alpine Views: Alexandre Calame and the Swiss Landscape, Williamstown, Clark Art Institute, 2006, no. 14, repr. p. 61;

Den ville natur. Sveitisk og norsk romantikk.

Malerier fra Asbjorn Lundes samling, New York,

Tromsø, Nordnorsk Kunstmuseum and Bergen Billedgalleri, 2007-8, no.16, repr. p. 86;

Forests, Rocks, Torrents: Norwegian and Swiss Landscapes from the Lunde Collection, London, National Gallery, 2011, no. 38, repr. p. 68.

2

ALEXANDRE CALAME (1810-1864)

The River Lutschine near Lauterbrunnen

oil on canvas
12 ¹/₂ x 20 ¹/₄ in. (31.3 x 52.2 cm.)
c.1862

Provenance:

Bern, Dobiaschofsky, 11 November 2005, lot 7
Asbjorn Lunde (1927-2017), New York.

Exhibition:

Alpine Views: Alexandre Calame and the Swiss Landscape, Williamstown, Clark Art Institute, 2006, no. 21, repr. p. 68;

Den ville natur. Sveitisk og norsk romantikk.

Malerier fra Asbjorn Lundes samling, New York, Tromsø, Nordnorsk Kunstmuseum and Bergen Billedgalleri, 2007-8, no.20, repr. p. 90;

Forests, Rocks, Torrents: Norwegian and Swiss Landscapes from the Lunde Collection, London, National Gallery, 2011, no. 45, repr. p. 75; (catalogue cover illustration)

The Rockies and the Alps: Bierstadt, Calame and the Romance of the Mountains, Newark, New Jersey, Newark Museum, 2018, no.22, repr. p.60

3

CASPAR WOLF (1735-1783)

The Geltenschuss waterfall in the Lauenen Valley

oil on paper, laid on canvas
6 ¹/₄ x 8 ¹/₄ in. (16 x 21 cm.)
1778

A study for Caspar Wolf’s painting in the Oskar Reinhart Foundation in Winterthur, Switzerland: *The Geltenschuss in the Lauenen Valley with a Bridge of Snow*, oil on canvas, 82 x 54 cm. signed.

4

JOHANN JAKOB FREY (1813-1865)

A study of a chestnut tree trunk

oil on paper, laid down on canvas
16 ¹/₂ x 10 ¹/₂ in. (42 x 27 cm.)
c.1835

Provenance:

Studio of the artist, Rome
Thence by descent
Wheelock Whitney, New York.

Exhibited:

Johann Jakob Frey (1813-1865) A Swiss Painter in

Italy

New York, Wheelock Whitney & Company, 1985, no. 10, reproduced.

5

ALEXANDRE CALAME (1810-1864)

The Handeck Falls, Bernese Oberland

oil on paper laid on board
17 ³/₄ x 12 ¹/₂ in. (45.2 x 31.8 cm.)
inscribed on verso in the artist’s hand, studio seal,
no. 417

Provenance:

with John Mitchell Fine Paintings 2008.

Literature:

V.Anker, *Alexandre Calame: Vie et oeuvre- Catalogue raisonné de l’oeuvre peint*, Fribourg, 1987, no. 88, repr. p.337;

Gallery Notes Spring 2008, London, John Mitchell Fine Paintings, 2008, repr. p. 10.

Private collection, England.

6

ALEXANDRE CALAME (1810-1864)

Trunk of a Beech Tree

oil on card
18 x 13 ¹/₄ in. (45.5 x 33.5 cm.)
c.1850-5

Provenance:

Zürich, Sotheby’s, 27 May 2008, lot 3
Asbjorn Lunde (1927-2017), New York.

Exhibition:

Alpine Views: Alexandre Calame and the Swiss Landscape, Williamstown, Clark Art Institute, 2006, no. 86, not reproduced;

Forests, Rocks, Torrents: Norwegian and Swiss Landscapes from the Lunde Collection London, National Gallery, 2011, no. 34, repr. p. 64.

Literature:

V.Anker, *Alexandre Calame: Vie et oeuvre- Catalogue raisonné de l’oeuvre peint*, Fribourg, 1987, no. 481, repr. p.402.

7

AEGIDIUS SADELER, AFTER ROELANDT SAVERY (1576-1639)

Hütte am Fluß, links ein Fischer im Boot

engraving
225 x 283 mm.

Literature:

Hollstein, nr. 232;

J.Spicer, *The Drawings of Roelandt Savery*, J.Spicer, dissertation, Yale, 1979 (Ann Arbor 1982);

E.Mai, K.Mullenmeister *et al.*, *Roelant Savery in seiner Zeit* (1576–1639), exhibition catalogue, Wallraf-Richartz-Museum, Cologne, and Centraal Museum, Utrecht, 1985-6, pp. 208-209, repr. no. 122

8

ANDREAS ACHENBACH (1815-1910)

Watermill in Westphalia

oil on canvas
27 ¹/₂ x 39 ¹/₂ in. (70 x 100 cm.)
signed and dated 1868

9

PEDER BALKE (1804-1877)

Old Trees

oil on paper mounted on cardboard
5 ¹/₂ x 7 ¹/₄ in. (14 x 18.2 cm.)
c. 1840s

Provenance:

Asbjorn Lunde (1927-2017), New York.

Exhibition:

Peder Balke: Visjon og revolusjon, Tromsø,

Nordnorsk Kunstmuseum, 2014, no. 18, repr. p. 137; *Paintings by Peder Balke*, London, National Gallery, 2014–2015, no.16, repr. p. 80.

10

JOHANN GOTTFRIED STEFFAN

(1815-1905)

Lake Brienz, Bernese Oberland

oil on canvas
14 ¹/₄ x 18 in. (36.5 x 46 cm.)
signed and dated: *ÿ G Steffan 12/9/1865*

Provenance:

Zürich, Christie’s, 5 December 2005, lot2
Asbjorn Lunde (1927-2017), New York.

Exhibition:

Alpine Views: Alexandre Calame and the Swiss Landscape, Williamstown, Clark Art Institute, 2006, no. 31, repr.;

Forests, Rocks, Torrents: Norwegian and Swiss Landscapes from the Lunde Collection, London, National Gallery, 2011, no. 47, repr. p. 77.

Literature:

E. Sandor-Schneebeli, *Johann Gottfried Steffan: Landschaftsmaler 1815-1905*, Biel, 2009, no. 1865-08, repr. p.227

11

JOHANN GOTTFRIED STEFFAN

(1815-1905)

Waldinneres (a forest interior) near Glarus

oil on canvas
13 ³/₄ x 16 in. (35 x 41 cm.)
inscribed on verso: JG Steffan Glarus 1864

12
ALEXANDRE CALAME (1810-1864)
Beech Grove, Rocky Foreground
oil on canvas
14 1⁄4 x 19 3⁄4 in. (36 x 50.5 cm.)
c.1850-5

Provenance:
Zürich, Schuler Auktionen, 13 December 2002, lot 3809
Asbjorn Lunde (1927-2017), New York.

Exhibition:
Alpine Views: Alexandre Calame and the Swiss Landscape, Williamstown, Clark Art Institute, 2006, no. 17, repr. p. 64;
Den ville natur. Sveitisk og norsk romantikk. Malerier fra Asbjorn Lundes samling, New York, Tromsø, Nordnorsk Kunstmuseum and Bergen Billedgalleri, 2007-8, no.12, repr. p. 82;
Forests, Rocks, Torrents: Norwegian and Swiss Landscapes from the Lunde Collection London, National Gallery, 2011, no. 32, repr. p. 62.

13
PEDER BALKE (1804-1877)
Landscape from Finnmark
oil on canvas
13 3⁄4 x 20 1⁄2 in. (35 x 52 cm.)
c.1860

Provenance:
Oslo, Blomqvist Auctions, April 11, 2000, lot 251
Asbjorn Lunde (1927-2017), New York.

Exhibition:
Forests, Rocks, Torrents: Norwegian and Swiss Landscapes from the Lunde Collection, London, National Gallery, 2011, no. 13, repr. p. 35;
Peder Balke: Visjon og revolusjon, Tromsø, Nordnorsk Kunstmuseum, 2014, no. 31, repr. p. 15;
Paintings by Peder Balke, London, National Gallery, 2014-2015, no.17, repr. p. 80;
Den ville natur. Sveitisk og norsk romantikk. Malerier fra Asbjorn Lundes samling, New York, Tromsø, Nordnorsk Kunstmuseum and Bergen Billedgalleri, 2007-8, no.46, repr. p. 131

14
FRANÇOIS DIDAY (1802-1877)
The Reichenbach Falls, Bernese Oberland
oil on paper, laid on canvas
18 x 15 in. (46 x 38 cm.)
signed

Provenance:
Zürich, Galerie Koller, 24 June 2016, lot 3014
Asbjorn Lunde (1927-2017), New York.

15
ALEXANDRE CALAME (1810-1864)
Fir trees in a forest interior
oil on paper, laid on panel
28 x 21 1⁄2 in. (71.5 x 54.6 cm.)

Provenance:
Zürich, Galerie Koller, 12 June 1997, lot 3004
Asbjorn Lunde (1927-2017), New York.

16
ALEXANDRE CALAME (1810-1864)
Forest scene with a waterfall, Bernese Oberland
oil on canvas
9 1⁄2 x 11 1⁄4 in. (24 x 28.5 cm.)
inscribed on verso: *Ƴatteste que ce tableau est bien d'Alexandre Calame signé Amélie Calame* with studio sale seal

Provenance:
with John Mitchell Fine Paintings 2015.

Exhibition:
Peaks & Glaciers 2015, London, John Mitchell Fine Paintings, repr. p. 25.

Literature:
V.Anker, *Alexandre Calame: Vie et oeuvre- Catalogue raisonné de l'oeuvre peint*, Fribourg, 1987, no. 469, repr. p.400.

17
CARL WILHELM KOLBE (1759-1835)
Youth playing a lyre to a young woman by a fountain

etching
412 x 530 mm
c.1803

Literature:
U. Martens, *Der Zeichner und Radierer Carl Wilhelm Kolbe*, Berlin, 1978, no. 95 (only state)
Private collection, England.

18
FRANÇOIS DIDAY (1802-1877)
Waterfall at Rosenlaui with the Engelhörner behind, Bernese Oberland

oil on paper, laid on canvas
21 1⁄2 x 16 3⁄4 in. (54.5 x 42.5 cm.)
signed

Provenance:
Zürich, Galerie Koller, 24 June 2016, lot 3012
Asbjorn Lunde (1927-2017), New York.

19
TRAUGOTT SCHIESS (1834-1869)
Study of a lake in the Wallis, Switzerland
pencil, crayon, blue pastel and sepia wash on toned paper
9 x 11 3⁄4 in. (23 x 30 cm.)
inscribed: *Wallis*, c. July 1861

20
HEINRICH RIETER (1751-1818)
Studies of a beech tree
pencil and white chalk on blue-toned paper
11 1⁄2 x 9 1⁄2 in. (29 x 24 cm.)
circa 1800

21
TRAUGOTT SCHIESS (1834-1869)
Study of the Église Saint-Vincent, Montreux, Switzerland
pencil on toned paper
9 x 11 3⁄4 in. (23 x 30 cm.)
inscribed and dated: *Montreue 1861*

22
JOHANN GOTTFRIED STEFFAN (1815-1905)
The Hintersee, Berchtesgaden
oil on canvas
10 1⁄4 x 18 1⁄4 in. (26 x 46.4 cm.)
signed and dated: 5/9/71 *Ƴ G Steffan*

Provenance:
Zürich, Christie's, 14 April 1997, lot 14
Asbjorn Lunde (1927-2017), New York.

Exhibition:
Alpine Views: Alexandre Calame and the Swiss Landscape, Williamstown, Clark Art Institute, 2006, no. 32, repr.;

Forests, Rocks, Torrents: Norwegian and Swiss Landscapes from the Lunde Collection, London, National Gallery, 2011, no. 48, repr. p. 78.

Literature:
E. Sandor-Schneebeli, Johann Gottfried Steffan: Landschaftsmaler 1815-1905, Biel, 2009, no. 1871-16, repr. p.241

23
TRAUGOTT SCHIESS (1834-1869)
Study of a waterfall in Longeborgne, Switzerland

pencil, sepia wash, watercolour and chalks on toned paper
9 x 11 3⁄4 in. (23 x 30 cm.)
inscribed and dated: *bei Longeborgne (Entrée de la vallée d'Hérens) 1861*

24
TRAUGOTT SCHIESS (1834-1869)
Study of rocks and trees near Richisau, Switzerland

pencil, sepia wash and chalks on toned paper
9 x 11 3⁄4 in. (23 x 30 cm.)
c. July 1860

25
ALEXANDRE CALAME (1810-1864)
Study of rocks and trees near Sixt
oil on paper laid on board
8 3⁄4 x 11 1⁄2 in. (22 x 29 cm.)
inscribed: Sixt Sept. 42

26
AUGUST WILHELM LEU (1818-1897)
A Norwegian Fjord landscape
oil on panel
19 1⁄4 x 26 in. (49 x 66 cm.)

We look forward to seeing you here in our gallery in 2019,
and at the art fairs we are participating in.

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JOHN MITCHELL

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