



Peaks &  
Glaciers

2021

**JOHN MITCHELL**  
FINE PAINTINGS

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# Peaks & Glaciers® 2020

All paintings and drawings are for sale unless otherwise stated and are available for viewing from Monday to Friday by prior appointment at:

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In assembling the pictures for this year's *Peaks & Glaciers* catalogue, I have endeavoured, again, to present as wide a selection of paintings as possible in terms of period and subject matter. Next year, in 2021, it will be our firm's ninetieth in business and our twentieth annual *Peaks & Glaciers* exhibition.

There is neither the space nor the need in this foreword to reflect on how much the art business has transformed over the decades but, to summarize, it is fair to state that in the last twenty years the changes wrought in the Alps have kept pace with those in this trade.

Of course, not all change is necessarily progress or desirable, but with regards to the Alps, the inescapable fact remains that through global warming things are different. (see Fig 1)

When revising and proofreading the captions that accompany the enclosed pictures, it has made me realize how many mountain scenes by Contencin, Fourcy, Calame, Loppé and Compton, to name but a few, have now passed through our firm. Inevitably, the briefest of biographical details about the artists bear repeating but every effort is made to locate and identify the specific view in each picture and to accompany it with some relevant detail. As rewarding as it is therefore to research the paintings in *Peaks & Glaciers*, it involves a fair amount of rummaging through maps and images online but, thanks largely to photos posted by mobile phones over the last several years, the evidence of just how severely the glaciers and snow caps have shrunk is all too clear. And so it is that each year these paintings acquire more than just a veneer of heritage as many of them, especially those of the high-altitude terrain, have unwittingly become historic documents. An exemplary case in point is ET Compton's Lyskamm of 1902 on pages 13-15.

Warmer winters and summers aside, the purpose and the format of the exhibition remain the same: to celebrate the beauty and diversity of the Alps through art. As in most years, suitable deference is reserved for the work of the late Romantics, especially Alexandre Calame who is represented by four pictures, three of them coming from the distinguished Asbjorn Lunde Collection in New York.

Without Calame's innovation in this genre of landscape painting, it would be hard to imagine how the successive generation of Alpine painters could have flourished. His French disciple, Gabriel Loppé, distilled Calame's ideas into his own practice of painting *en plein air* and thereby gave rise to the next generation of *peintres-alpinistes*. Compton's contribution as a chronicler of many hundreds of different peaks, glaciers and valleys is equally as important and yet it is surprising how different he was from Loppé in character and painting style. There still seems to be no explanation for it but their paths hardly crossed at all through the latter half of the nineteenth century.

However, these painters do not narrate the whole story and even a cursory glance through this *Peaks & Glaciers* catalogue will show that, in terms of palette and style rather than specific dating, there are far more 'modern' pictures available than in previous years.

With their bold colouring and symmetry, the pictures by the Zürich-based lithographers such as Willy Burger (pages 17, 38-39), Karl Anneler (page 18), and Emil Cardinaux (pages 20-21), have a distinct visual impact but, nonetheless, retain their charm. More importantly, they remain as pictorial homages to the Alps and in this aspect differ little from the paintings by the nineteenth-century painters.

FIG 1 The Mer de Glace and the Grand Charmoz, Chamonix. September 2020, photograph by William Mitchell and Gabriel Loppé, *The Mer de Glace and the Grand Charmoz*, oil on canvas, 250 x 350cm, dated 1874



Another picture worth highlighting and one that helps quash the inconsistent argument that 'traditional' pictures, or so we are told, are difficult to sell, is the beautiful view of Lake Geneva by Peder Mønsted (pages 25-27). A newcomer to *Peaks & Glaciers*, Mønsted was nevertheless one of the most prolific painters of his time. Even though his quay-side scene at Ouchy is dated 1887, it has an almost timeless quality. Its exciting and masterful composition seems as relevant and evocative of this huge lake today as it must have been then and, yet, Mønsted is considered an academic painter par excellence. That the picture was included in the 1991 exhibition *Svizerra Meravigliosa- Vedute di artisti stranieri 1770-1914 (Wonderful Switzerland: views of foreign artists)* is a testament to its quality.

An art dealer's métier is not to judge but to make known, and for the reasons given above, it can be argued that all the mountain landscapes in *Peaks & Glaciers* complement each other and are worthy of inclusion. With this in mind, I hope this year's selections will be appreciated for their individual merits, first and foremost.

WJ Mitchell  
January 2020

Please note that there are more paintings, drawings and photographs for sale that are not included in this catalogue but can be accessed via our website under the section Alpine which is sub-divided into two sections: paintings and photographs.



**Alexandre Calame (1810-1864)**

*Mountain torrent with the Steinlauhorn above Handeck, Bernese Oberland, Switzerland*

oil on canvas  
11 x 14¾in (28 x 37.5cm)  
signed, circa 1850

PROVENANCE

Asbjorn R. Lunde Collection, New York.

EXHIBITED

*Alpine Views: Alexandre Calame and the Swiss Landscape*, Sterling and Francine Clark Art Institute, Williamstown, Massachusetts, USA. October 8-December 31 2006. pl. 8

*Den Ville Natur Sveitsisk og Norsk Romantikk*, Nordnorsk Kunstmuseum, Tromsø and Bergen Kunstmuseum, Bergen, Norway, September 29, 2007 – August 31, 2008, p.80, no. 10

*Forest, Rocks, Torrents: Norwegian and Swiss Landscapes from the Lunde Collection*, The National Gallery, London. June 22-September 18 2011, no. 35

This modestly sized canvas is prime Calame and demonstrates just what a master painter he was in capturing his country's beautiful scenery. Using a series of v-shaped compositional planes with sharp shadows, Calame succeeded in creating an amazing sense of depth and drama in this mountainscape. The stand of fir trees beside the rushing torrent separates the chasm from the far-off peak and, equally, points to Calame's long-lasting assimilation of Jacob Ruisdael's landscapes. It is noteworthy that Calame made the giant boulders in the foreground a primary feature in the picture. Whereas many of his contemporaries and followers struggled to recreate rocks faithfully, including Gabriel Loppé, Calame excelled at painting them. His closest rival in this aspect was E.T.Compton, born a generation on.

Many of Calame's finest paintings derive from the environs of Handeck in the eastern Bernese Oberland. With its steep valleys, waterfalls and views of lofty mountain ridges and tops, the region offered nearly all the motifs that recurred in his compositions.

**Gabriel Loppé (1825-1913)***Crevasses on the Glacier du Géant, Chamonix, France*

oil on canvas

16 x 12in (40.5 x 30.5cm)

signed and dated 1876

The mid-1870s were some of Loppé's busiest years. He divided his time between London in the winter where he planned his exhibitions and from June to September he would install himself and his family in Chamonix. Weather permitting, he either painted or climbed-or both- every day.

On March 3rd 1876, the year that *Crevasses on the Glacier du Géant* was painted, Loppé had made the second known winter ascent of Mont Blanc having been thwarted by the cold and wind back in January. One can only imagine how different the conditions were a few months later as he sat in front of this crevasse working away on his three-legged, folding stool with his paint box on his knees. This recent acquisition is a pristine example of how Loppé combined his love of painting on the spot – from the *motif* – with his enthusiasm for the inner workings of glaciers. The foreground in this painting was re-worked into the monumental four-metre-high canvas of 1888 entitled *Crevasses et séracs sur le glacier du Géant* which belongs to the Amis du vieux Chamonix but since the 1999 fire now hangs rather forlornly in one of the town's former grand hotels, Le Majestic.

When writing about his climbing expeditions, it was clear that Loppé had a prodigious memory for places. In his emotive words, he referred to scenes that offered a 'reality that was more beautiful than in our wildest dreams' and reality was just what he strived for. Apart from his skill at conveying atmosphere, the other remarkable aspect of Loppé's *haute montagne* paintings is their topographical accuracy. Given how many of his pictures were made directly from nature without ever resorting to artistic licence, whether on a summit or beside a crevasse, Loppé never once exaggerated nor diminished any of his compositions to create a more 'successful' painting. He was often challenged on that very point by visitors to his exhibitions but always politely but firmly rebutted the suggestion with accurate and compelling evidence. When Loppé exhibited three drawings and two oil studies at Dijon's *Beaux-arts* exhibition back in 1849, all of them were catalogued as having been painted or drawn directly from nature. At nearly every future exhibition throughout his career, Loppé would regularly annotate how many of his works had been done on the spot. Most of the time, it was nearly all of them.



**Charles-Henri Contencin (1898-1955)***Tignes Les Boisses, France*oil on panel  
13 x 18in (33 x 46cm)  
signed

This view of Les Boisses, also known as Tignes 1800, was painted some thirty years before the construction of the hydroelectric Barrage du Chevril, and, as a result, is a rare and historic representation of a mountain community that has since disappeared. Originally, Tignes consisted of only two hamlets: Tignes and Tignes-les-Brévières until the huge dam was built and completed in 1952 (in the face of significant opposition from the local families). Tignes was lost beneath the newly formed Lac du Chevril and the village was partially reconstructed including the seventeenth-century Eglise Saint-Jacques-de-Tarentaise as seen in the centre of the composition. Every decade the lake is drained for maintenance work on the dam revealing in the process the original cluster of silted up buildings and the remains of the original church. The financial compensation from the French government paid for Tignes's first ski lift and the subsequent construction of the ski resort now in use: Tignes Le Lac.





**Charles-Henri Contencin (1898-1955)**

*Le refuge des Grands Mulets, Mont Blanc, France*

oil on panel  
13 x 16in (33 x 41cm)  
signed

Having survived the First World War when only 17 years old, Contencin trained as an architect and draughtsman and from an early age began to paint and climb in the Savoie and Bernese Oberland. Initially he was employed by the French railways where he ended up commissioning works of art for their respective companies. Although he was technically an amateur painter, he was an active member of the Paris based *Société des Peintres de Montagne* and his paintings were frequently displayed in regional and national exhibitions. Towards the end of his life he was the President of the Société.

The Grands Mulets Refuge has an illustrious history. Perched in a spectacularly *haute-montagne* environment atop the pyramidal Rocher des Grands Mulets at 3,051

metres, the hut is located at the junction of the two Bossons glaciers coming down Mont Blanc's north flank. The first cabin was constructed in 1853 and, incidentally, much frequented by Gabriel Loppé and his companions. The rudimentary wooden shelter was replaced in 1896 by a larger hut with a balcony which lasted until 1960 when a modern building was inaugurated, capable of sleeping 70 people.

The *voie des Grands Mulets*, or the route historique was the original way to the summit, first completed by Balmat and Paccard in 1786, and remained the only recognized route until the Goûter Ridge, *voie Royale*, was first climbed in the 1860s. The summit, which is visible here in the upper right, above and beyond the long snow trail, is gained by traversing the wide plateau before ascending the often heavily crevassed north face to gain the ridge. The forbidding flake of rock to the left of the path across the glacier is the Rocher Pitschner.

**Joseph Pennell (1857-1926)**

BELOW

*The Findelen Glacier from the Riffel Path, Zermatt, Switzerland*

ink wash and watercolour  
10 x 14in (25.5 x 35.5cm)

BOTTOM

*Rimpfischhorn, Zermatt, Switzerland*

ink wash and watercolour  
10½ x 14in (26.6 x 35cm)

Pennell was born in Philadelphia and studied at the Pennsylvania Academy of the Fine Arts. In addition to his pen and ink drawings and etchings, Pennell worked in watercolors, oils and pastels and made lithographs. He won numerous medals at international exhibitions, including the Paris Exposition of 1900 and the St. Louis Exposition of 1904. He illustrated and wrote books, as well as manuals on book illustration and wrote a biography of James Abbott McNeill Whistler and edited a magazine called *The Whistler Journal*. From 1883 to 1917 Pennell travelled and worked in Europe. In August 1889, he was commissioned to write and illustrate an article entitled *Play and Work in the Alps* for the June 1891 issue of *The Century* magazine for which these drawings were produced.

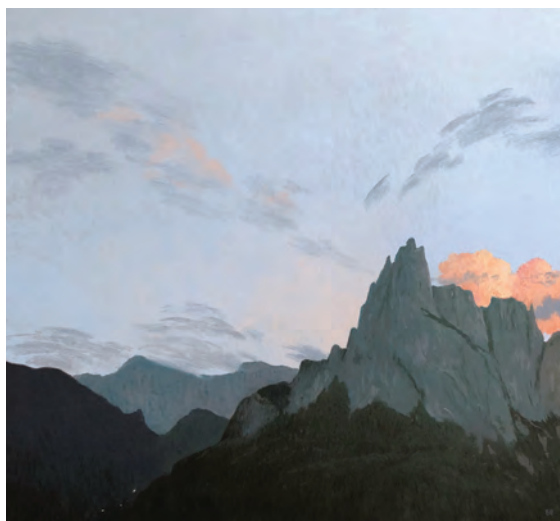




**Michael Bennallack Hart (b.1948)**

*Moon mountain, (Dent du Géant, Chamonix, France)*

oil on canvas  
30 x 32in (76 x 81cm)



**Michael Bennallack Hart (b.1948)**

*Monte Sciliar, South Tyrol, Italy*

pastel  
28 x 30in (71 x 76cm)



**Michael Bennallack Hart (b.1948)**

*Cold mountain, (Stelvio Pass, Italy)*

pastel  
28 x 30in (71 x 76cm)

**Edward Theodore Compton (1849-1921)**

*The Lyskamm from the Gnifetti Hut, Valais, Switzerland*

oil on canvas  
37¾ x 56½in (95.8 x 143.5cm)  
signed and dated: 1902

Opportunities to acquire paintings by Compton of such quality and size as this have become increasingly scarce. This hitherto unrecorded picture has a monumental feel to it and is thus significant on several levels, not least as a record of a landscape that has now dramatically altered.

Compton took his viewpoint on the Italian side of the Monte Rosa Massif. With the mighty Lyskamm (4,527 metres) dominating the skyline, the artist was facing west from the Gnifetti Hut. The Lyskamm is a treacherous mountain with an array of tragedies to its name. Its grisly moniker in German, *Menschenfresser* ('man-eater'), derives from its reputation for dangerous cornices prone to avalanche down its north face. The distinctive 'snout' of its Italian ridge, seen in the middle left of the composition is known as the *Naso del Lyskamm* and is considered a decent climb in its own right.

More than a century after Compton painted this high-altitude arena of rock and ice, the glaciers have diminished drastically in both volume and reach. As a result of the record-breaking summer temperatures over the last two decades, the 'Nose' has lost most of its cover. Equally, the basin of the Lys glacier seen in the foreground has now gone and nor was Compton, like Loppé, his only other rival as a leading *peintre-alpiniste*, ever known to embellish any of his mountainscapes. As a chronicler of more peaks in the Alps than any other painter, both then and now, Compton recorded as faithfully as possible what he saw in pencil, watercolour and paint.

Although Compton was born in London, the artistically-talented family emigrated to Germany when Edward was still a student and he remained there for the rest of his life. He began his apprenticeship as an illustrator and painter in the Hessen region.

He first set eyes on the higher Alps during a family boat trip on the Thunersee when the sky cleared up beyond Interlaken unveiling the triumvirate of the Eiger, Mönch and Jungfrau. Compton maintained how that episode alone convinced him to become a specialist painter of mountains.

A skilled alpinist, Compton climbed more than three hundred peaks in his lifetime, of which twenty-seven were first ascents. He was a member of the Austro-German Alpine Club, the Swiss Alpine Club and the Alpine Club in London where he also exhibited his oil paintings and watercolours, a medium in which he excelled.

In 1872 he settled with his family in Bavaria, near the Starnberger See, and until the interruption of 1914, climbed and painted in Germany, Switzerland, France and in Italy. Although he knew the Alps well, some of his favourite subject matter was to be found in the Dolomites, the Tyrol and to a lesser extent, the Bernese Oberland. However, between 1904 and 1908 Compton spent a lot of time working in Zermatt from where he was able to explore the wider reaches of the Valais Alps.







**Jacques Fourcy (1906-1990)**

*Crevasses on the Glacier du Géant with the Tour Ronde in the distance, Chamonix, France*

oil on panel  
22½ x 30½in (57 x 77cm)  
signed

As an engineer by training, Fourcy had a successful career working for the French railway network, *Compagnie Paris-Lyon-Méditerranée* or PLM, before enlisting in the army. Despite losing an eye in WWII in 1940 and spending five years in a Rhineland prisoner of war camp, he was the longest active member of the *Société des Peintres de Montagne*, exhibiting nearly every year from 1925 to 1990.



**Willy Burger (1882-1964)**

*The Matterhorn (Hörnligrat), Switzerland*

pencil on card  
12 x 16½in (31 x 42cm)  
signed and inscribed: 12. Aug. 1916 von 2795 m



**Karl Anneler (1886-1957)**

*The Wetterhorn, Grindelwald, Bernese Oberland, Switzerland*

oil on canvas  
13¾ x 18in (35 x 46cm)  
signed, circa 1920

Although Anneler trained as a decorative painter for theatre companies in both his native Bern and then in Munich, by 1910 he had established himself as an independent landscape and portrait painter. He lived in the Lötschental Valley for nearly twenty years where he specialized in landscapes of the Bernese Oberland and recording traditional genre scenes from village life, specifically, weddings and processions. Despite the increase in the number of homes built today, thanks to strict building regulations in Grindelwald such views as shown here of chalets with the Wetterhorn as a backdrop are still common. Anneler's work is represented in the Swiss Alpine Museum in Bern.



**Charles-Henri Contencin (1898-1955)**

*The Matterhorn West Face seen from the Stockji Glacier, Switzerland*

oil on canvas  
15½ x 18in (39 x 46cm)  
signed

The less familiar but equally impressive view of the west flank of the Matterhorn awaits skiers on their last day of the traditional *Haute Route* as they descend the Stockji Glacier which flows down onto the Zmutt Glacier above Zermatt. Pic Tindall (4241m) is to the right of the summit on the Lion ridge separated from the final ridge by a huge cleft that defeated John Tindall's Matterhorn attempt in July 1863.



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There are several Breithorn mountains recorded in the German-speaking Alps of which the three most significant are the one above Zermatt, the highest at 4,164 metres, the Lauterbrunnen Breithorn that dominates the south end of the eponymous valley and the Lötschental peak. Meaning 'Broad Horn', the Breithorn seen in Emil Cardinaux's tranquil view from the valley near Fafleralp is situated in one of Switzerland's most beautiful and still relatively unspoilt valleys.

Cardinaux grew up in Bern and in 1898 spent two years at the München Kunstakademie where he became a pupil of the German painter and sculptor, Franz von Stuck, the founder of the artistic movement known as the Munich Secession back in 1892. Between 1905 and 1920, Cardinaux worked in many mediums and as well as oil paintings produced a large body of work including lithographed posters, book illustrations, paintings on glass, decorative murals for both civic and private commissions.

Like Burger and Schlatter, Cardinaux is better known today as a graphic artist and, famously as the designer in 1920 of the iconic Matterhorn logo for the Swiss chocolatier, Toblerone. There are over 130 lithographed *Plakaten* known by him and many of them are sought after by dedicated poster collectors who are often prepared to pay more than £20,000 for the rarest examples. Cardinaux's posters are therefore synonymous with the elegant or vintage appeal of Davos, St. Moritz and the lure of the famous Rhätische Bahn railway. His lithograph style was characterized by bright colours and simple, clear forms which championed traditional landscape motifs. More than any aspect of his work, his posters became the prototype for an ideal picture of Switzerland and asserted the notions of Swiss independence and idiosyncrasy.

**Emil Cardinaux (1877-1936)**

*The Lötschental Breithorn seen from Fafleralp, Valais, Switzerland*

oil on canvas  
25¼ x 32in (65 x 81cm)  
signed and dated 1908



**Alexandre Calame (1810-1864)**

*Cliffs at Seelisberg, Lake Lucerne, Switzerland*

oil on canvas laid on cardboard

15 x 10¼in (38.4 x 26.4cm)

c. 1861, with studio sale seal: Vente Calame, 1865, no. 13(9)

PROVENANCE

Zürich, Galerie Koller, 17 November 1994, lot 3064

Asbjørn Lunde (1927-2017), New York.

EXHIBITED

*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 Asbjørn 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.

The hamlet of Seelisberg is located on one of Lake Lucerne's promontories. Also referred to as the Vierwaldstättersee, the lake was a favourite haunt of Calame.

The shores of the lake have changed little since this daring and vertiginous view over the cliffs was painted. This oil sketch echoes Caspar David Friedrich's sublime *Cliffs at Rügen* in the Oskar Reinhart Museum in Winterthur which also has an important collection of Calame paintings on public display.

**Janus La Cour (1837-1909)**

*Mürren, Bernese Oberland, Switzerland*

oil on canvas

15 x 21¾in (38 x 55cm)

signed, inscribed and dated: *Mürren Aug. 1868*

Lacour's soft treatment of light and contrast in his landscape paintings was a direct legacy of the 'Golden Age' in early nineteenth century Danish painting. The painter travelled widely in the Alps and in southern Italy but his compositions suggest utter stillness with no trace of human activity. Despite his traditional, academic grounding, Lacour, nonetheless, approached his Alpine scenery with a more modern eye for vantage points. In this instance, perched above Mürren, Lacour was only protected from the cliff edge by a large boulder which lends dynamism and drama to the view across the valley to the Grosshorn and the Breithorn.





**Johann Gottfried Steffan (1815-1905)**

*The Wetterhorn seen from above Meiringen, Bernese Oberland, Switzerland*

oil on canvas  
13¼ x 14in (34 x 35.9cm)  
1846

This small canvas is a complex composition looking east towards the Wetterhorn and Wetterhorn from the Hasliberg. It is one of the most classic and oft painted panoramas by Swiss and German nineteenth century painters – and has changed little since in the last 150 years.

PROVENANCE

Asbjorn R. Lunde Collection, New York.

EXHIBITED

*Alpine Views: Alexandre Calame and the Swiss Landscape*, Sterling and Francine Clark Art Institute, Williamstown, Massachusetts, USA. October 8-December 31 2006. pl. 29

*Den Ville Natur Sveitsisk og Norsk Romantikk*, Nordnorsk Kunstmuseum, Tromsø and Bergen Kunstmuseum, Bergen, Norway, September 29, 2007-August 31, 2008, no. 23

*Forest, Rocks, Torrents: Norwegian and Swiss Landscapes from the Lunde Collection*, The National Gallery, London. June 22-September 18 2011, no. X7089

*The Rockies and the Alps Bierstadt, Calame and the Romance of the Mountains*, Newark Museum, New Jersey, USA. March 24-August 19 2018, p. 37, no. catalogue 13

OVERLEAF

**Peder Mønsted (1859-1941)**

*Unloading stone from a barge at Ouchy, Lake Geneva, Switzerland*

oil on canvas  
21 x 35¼in (53 x 89.5cm)  
signed, dated and inscribed: Ouchy 1887

EXHIBITED

*Svizzera Meravigliosa. Vedute di artisti stranieri 1770-1914 (Wonderful Switzerland: views of foreign artists)*, Villa Favorita, Lugano and Musée d'art et d'histoire, Geneva, 1991-1992, pp. 216-217, no. 85

Last seen in public in a ground-breaking exhibition held in Lugano and Geneva in the early 1990s, *Unloading stone from a barge at Ouchy, Lake Geneva*, is an original and striking representation of one of Switzerland's most famous features. With its glowing colours and an Impressionist's sensitivity to light, this beautiful composition of a quayside on Lake Geneva is an early masterpiece by one of Denmark's leading landscapists, Peder Mønsted. From the generation that followed the Danish 'Golden Age' of painters such as C.W.Eckersberg, Christen Købke and Martinus Rørbye, Peder Mønsted studied in Copenhagen under the painter Andreas Fritz. As well as absorbing the Danish artistic tradition he was also well-aware of the plein-air tendencies in France which he was quick to incorporate into his craft. Although later in his career Mønsted specialized in snow scenes and light falling into woodland glades, his paintings produced on the shores of Lake Geneva in the 1880s are radiant and painterly pictures with a distinct sense of ease and freedom that seemed to disappear as Mønsted matured into a Realist landscapist, albeit a widely-acclaimed one.

Whilst Mønsted never revealed an interest in aspects of the sublime in his work, he spent many summers on the shore of Lake Geneva and winters in the Engadine where, in the 1920s, he produced some of his finest snow scenes in and around Morteratsch and St. Moritz. In terms of an understanding and handling of snow in painting, in conjuring its texture and tones, Mønsted was a near equal to Gabriel Loppé, born a generation earlier. However, on

his initial trips to Switzerland his interests were more geared to placid lake scenes and his pictures similarity to François Boçon's scenery is no coincidence. At that time the Swiss painter, Boçon was acknowledged as the vedutist *par excellence* of Lake Geneva yet, curiously, there is no proof whether the two artists ever met despite lodging a few streets apart from one another in Ouchy.

A minor but, perhaps, interesting discrepancy with the exhibition catalogue from 1991 is that Mønsted probably painted this barge disgorging its blocks of stone on an April or May day rather than in high summer. With snow still much in evidence on the slopes of the mountains on the lake's south shore, the light is nonetheless stark and by sweeping a well-defined line of springtime mist across the lake, Mønsted deftly created a sense of the dozen mile gap to the other side. Incidentally, Lake Geneva is at its widest- and deepest- at Lausanne.

Although Mønsted often opted for a conventional composition in most of his Swiss works, in this canvas he veered into a more daring arrangement with a marvellous interplay of perspective and the zig-zag of the varying masts. Using the strong diagonal created by the barge's anchor rope, Mønsted echoed the lines in the three rolled sails. The complex pictorial planes against a double horizon formed by the quay and the lake, are offset by the sheen of the water and mountains.





**Jacques Fourcy (1906-1990)**

*The Aiguille des Grands Montets and the Drus, Chamonix, France*

oil on panel  
22½ x 30½in (57 x 77cm)  
signed

Fourcy learnt to paint by himself. He relied exclusively on a palette knife generously loaded with paint to recreate the *seracs*, glaciers and couloirs so familiar to him as a *peintre-alpiniste*. It took considerable skill to avoid over saturating the colour and tone. Fourcy's experience from a lifetime's climbing gave him an advantage in calculating the strength of shadows at altitude; his foregrounds tend to juxtapose the receding composition perfectly.



**Franz Schrader (1844-1924)**

*The Aiguille du Midi and Mont Blanc seen from the north, France*

pastel  
13¾ x 19¾in (35 x 50cm)  
signed

Of Prussian origin, Schrader was a mountaineer, explorer, cartographer and gifted painter who made an important contribution to the mapping of the Pyrenees. He was also the founder of the *Société des peintres de montagne*. On November 25, 1897, as vice-president of the French Alpine Club, he held a conference at the club to establish an aesthetic credo of the mountain and announced the imminent formation of a French guild of mountain painters. The conference title was: *À quoi tient la beauté des montagnes* (What makes the mountains beautiful); the speech was considered the founding bulletin of the Société. In 1878 Schrader made the first known ascent of the central Pyrenean summit, the Grand Batchimale (3,176 m), which was consequently renamed Pic Schrader. When promoted in the 1890s to director of cartography for Hachette publishers, Schrader actively contributed to Hachette's Guides Joanne which became the famous *Guides bleues* in 1919.





Seen from high up above Zweilütschinen looking south, this is a striking view of the Jungfrau with the Monch to its right. It would be hard to find a more complicated composition in terms of picture planes and receding tones and colours. The canvas is a masterpiece in this aspect alone. The winding path to the right, with chalets either side, links the foreground with the middle of the composition

*The Jungfrau Massif* was chosen to be on the cover of the catalogue accompanying *Den Ville Natur Sveitsisk og Norsk Romantik* in Tromsø, Norway in 2007. This pioneering exhibition brought together works by Swiss and Norwegian Romantic painters in order to study their shared ideals and inspirations. Together with many other pictures by Calame this panoramic tour de force was also much admired in the exhibition entitled: *Forests, Rocks and Torrents* held at The National Gallery in London (2011).

**Alexandre Calame (1810-1864)**

*The Jungfrau Massif and Lauterbrunnen Valley, Bernese Oberland, Switzerland*

oil on canvas  
19¾ x 24¼ in (50 x 63 cm)  
circa, 1854-1860

PROVENANCE

Asbjorn R. Lunde Collection, New York.

EXHIBITED

*Den Ville Natur Sveitsisk og Norsk Romantik*, Nordnorsk Kunstmuseum, Tromsø and Bergen Kunstmuseum, Bergen, Norway, September 29, 2007-August 31, 2008, p. 81, no. 11

*Forest, Rocks, Torrents: Norwegian and Swiss Landscapes from the Lunde Collection*, The National Gallery, London, June 22-September 18 2011, no.37

*The Rockies and the Alps Bierstadt, Calame and the Romance of the Mountains*, Newark Museum, New Jersey, USA, March 24-August 19 2011, pp.68-9, no. 26



**Leopold Rothaug (1868-1959)**

*The Valais Alps seen from the Eggishorn above the Aletsch Glacier, Switzerland*

oil on paper laid on board  
13¼ x 22½ in (34.5 x 57 cm)  
signed and dated 1928

This panoramic view was painted looking south from above the Aletsch Glacier towards the Mischabel peaks on the left with the Matterhorn and Weisshorn visible to the centre right. Rothaug exhibited his paintings for over forty years in his native Vienna as well as in Munich. He also took part in the St. Louis International Exposition in 1904 and his work can be seen in Vienna's Belvedere Gallery.



**Carl Kessler (1876-1968)**  
*Winter in Arosa, Graubunden, Switzerland*  
 watercolour  
 13¾ x 19¾in (35 x 50cm)  
 signed and inscribed: *München*

Kessler was a specialist watercolourist of mountain scenery and worked throughout the Tyrol and the Engadine. Although his pictures seem deceptively simple and softly executed, the wide expanses of snow are formed of many subtle washes, graded to convey the distribution of light on the blanketed meadows and slopes. Kessler favoured clear, cold days and his skies are often dappled with yellow ochre clouds. Located one valley to the west from Davos, the beautifully located Arosa represents the essence of a Graubunden village with its peerless panoramas by the Obersee lake. Looking east, Kessler's wintry watercolour depicts, from left to right, the 2,500 metre-peaks of the Furggahorn, Amsselflue and Schiesshorn.



**James Hart Dyke (b.1966)**  
*Mont Blanc seen from the Couvercle Hut, Chamonix, France*  
 oil on gesso on board  
 15¾ x 23¾in (40 x 60cm)

**Jacques Fourcy (1906-1990)**

*The Petite Aiguille Verte and the Aiguille Verte  
seen from the Aiguille des Grands Montets,  
Chamonix, France*

oil on panel  
22½ x 30½in (57 x 77cm)  
signed

At 4,121 metres the Aiguille Verte dominates the horizon along most of the Chamonix Valley and towers as a stand-alone, sentinel peak at the end of the Vallée Blanche. There are several routes to the summit – all of them long and demanding.

Fewer climbers and authors have captured the peak's majesty better than the legendary mountaineer and chronicler of Chamonix's mountainous arena than Gaston Rebuffat. In his influential and widely-revered book, *The Mont Blanc Massif – The 100 Finest Routes* Rebuffat wrote of the Aiguille Verte: 'Avant la Verte on est alpiniste, à la Verte on devient montagnard!' (Before the Verte you are a mountaineer, at the top you become a mountain man.)





**Johann Gottfried Steffan (1815-1905)**

*A herdsman at Rosenlauri, Bernese Oberland, Switzerland*

oil on canvas

22¾ x 19¾in (57.5 x 50.5cm)

signed and dated: 1858

Although he was born in Zürich, Steffan moved to Munich as a young man where he became known by his contemporaries as the 'German Calame'. Over the course of his long working life, he undertook countless painting trips throughout Switzerland, concentrating on lake and mountain landscapes with a fondness for raging waterfalls. In this regard his subject matter overlapped with the more famous Calame's paintings, yet even though he was only five years younger, he outlived him by over fifty years. Like Calame, Steffan had a wealthy clientele and produced many hundreds of finished oil studies, particularly in the Bernese Oberland, Graubünden and the Glarus Alps. Despite the acknowledged similarities with Calame's work, Steffan has, in general, a brighter palette and a wider use of

myriad greens and reds. He returned to the same valleys, lakes and forests again and again but his pictures, the oil studies especially, never seem repetitive or staged which can be a pitfall in the landscapes of the late Romantics. Today, Steffan remains an underrated artist who left an important legacy of work, one that deserves further re-assessment in the form of a monographic exhibition.

Despite being one of the most celebrated and Romantic views in Switzerland; one that lured painters from all over Europe and America (including Albert Bierstadt, Sanford Gifford and Worthington Whittredge), the vista of the Wellhorn and Wetterhorn seen from Rosenlauri remains unimpaired by roads or buildings.



**Otto von Kameke (1826-1899)**

*The Matterhorn seen from above Stafelalp, Zermatt, Switzerland*

oil on board

8½ x 11¼in (21.5 x 28.5cm)

signed

**Wilhelm Friedrich Burger (1882-1964)***Lake Zürich at Rüslikon, Switzerland*

oil on canvas

23¼ x 59in (59 x 150cm)

signed, circa 1920

Although Burger cannot be categorized as a Symbolist in the strictest sense, his palette, his penchant for jagged outlines and his ethereal skies owe much to Ferdinand Hodler, the leading Swiss painter of the late nineteenth century. Hovering between Realism and Symbolism in style, this late afternoon view over the Zürichsee from the edge of the lake at Rüslikon is an overt homage to Hodler who painted nearly 150 pictures of the Swiss lakes, many of them in a similar, panoramic format. Burger went so far as to sign his picture with a more spidery signature than usual – a pastiche of Hodler's.

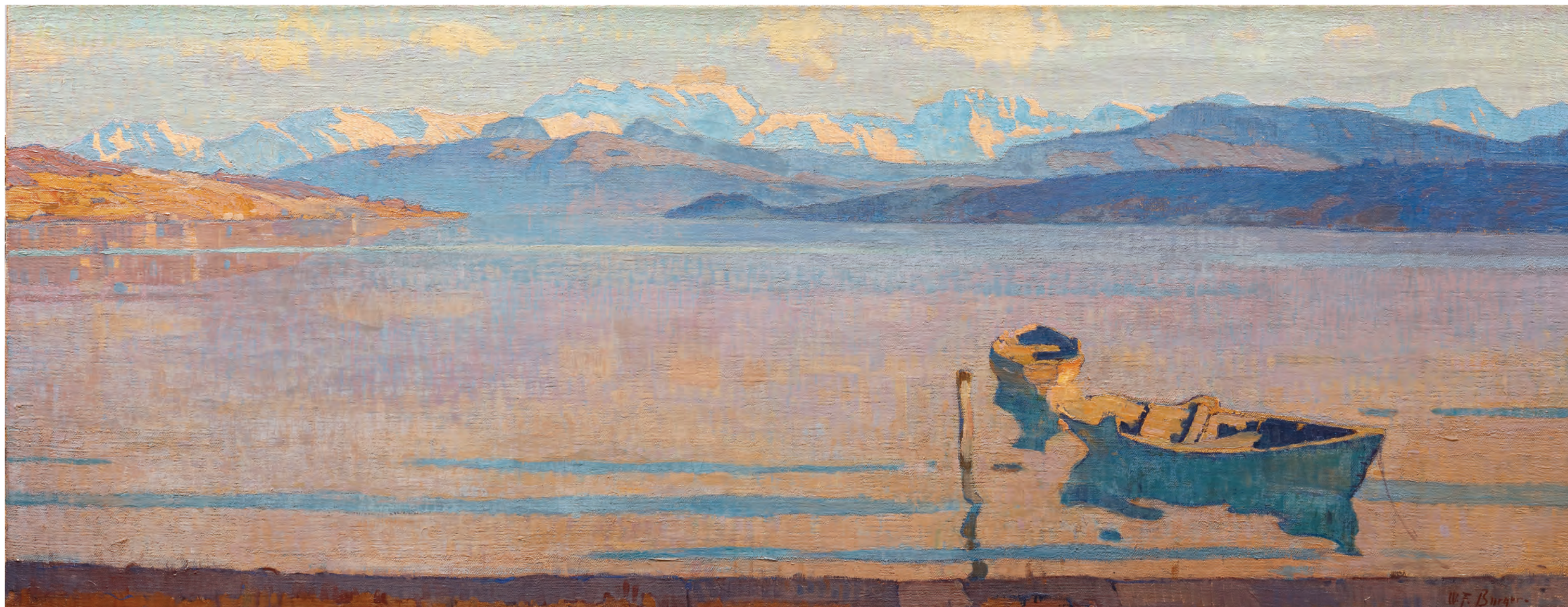
Wilhelm, or Willy, Burger is nowadays widely recognized as one of the leading graphic artists of his time. His lithograph posters such as, *Jungfraubahn. Station Jungfrau: Joch 3457m. Aletschgletscher*, 1914 and *St. Moritz*, 1912 are far better known – and more costly –

than his oil paintings. However, he was first and foremost a painter by training who apprenticed in Zurich before leaving for Philadelphia and New York in 1908. He returned to Switzerland in 1913 where he set up a studio in Rüslikon on the west shore of Lake Zürich from where he would travel throughout the Alps, the Mediterranean and as far afield as Egypt for his commissions.

In *Lake Zürich at Rüslikon*, Burger's violet and lavender-coloured palette and his handling of the spectacular Glarus Alps is pure Hodler. The way he treated the small boats at anchor by the side of the lake and the shadows on the mountains thrown up by the setting sun is particularly compelling. Looking from left to right, Glärnisch, Hausstock, Pfannenstock and Tödi form the backdrop to Lake Zürich and are often visible on clear days.

From 1901 onwards, Hodler began to concentrate on a series of acclaimed visions of Lac Léman (Geneva) in which he delineated horizontal bands of differing colours and tone. As he developed the theme of receding lines across the lake, or 'parallelism', as he called it, Mont Blanc and its surrounding peaks were introduced into the background. Hodler died in 1918 but in these late paintings he sought to express his concept of *unité* – the idea that there was a fundamental order to the universe and the artist's role was to reveal it.

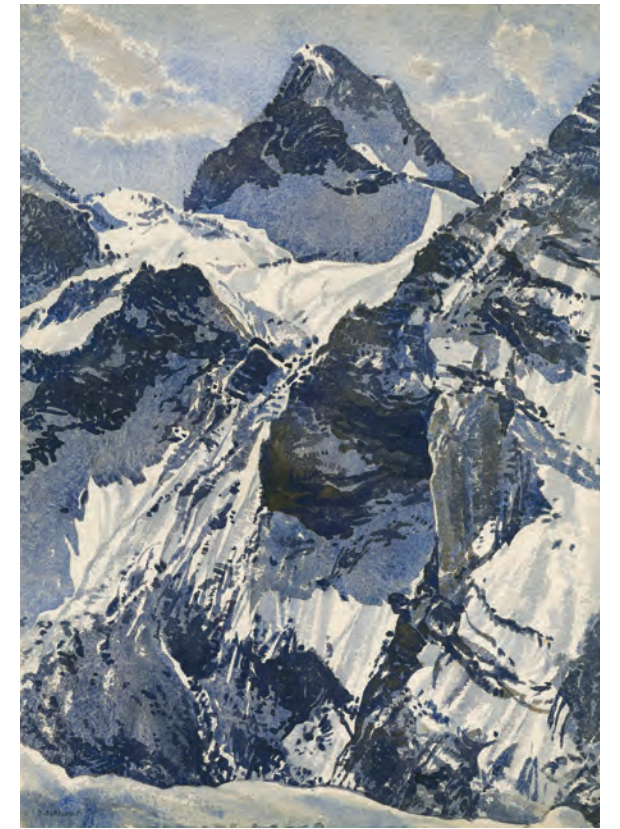
Given the critical success of these Lake Geneva paintings, it would suggest that Burger painted *Lake Zürich at Rüslikon* around 1920.



**Charles-Henri Contencin (1898-1955)***La Route de Saint-Gervais à Megève, France*

oil on canvas

18 x 21¾in (46 x 55cm)

signed and inscribed on verso: *La Route de Saint-Gervais à Megève***Franz Josef Blaschke (1916-1984)***Königspitze (or Gran Zebrù) South Tyrol, Italy*

watercolour

13¾ x 9¾in (35 x 25cm)

signed, dated and inscribed on verso: 7.10.45

*Abendsonne auf der schneebedeckten Wand*

Contencin's inventive motif of sled tracks in the foreground comes into its own in this superb wintry view of Megève looking towards Mont Blanc. The path ploughed through the heavy snow draws the viewpoint down and through to the darker, wooded valleys beyond and the pictorial space is then dominated by the Mont Blanc Massif in the background. The simple and bold handling of the deep, established snow in the foreground is the key to this composition's success.



The Doldenhorn rears up to over 3,500 metres to the west of the Blümlisalp and overlooks, on its north side, the villages of Kandersteg and Gastern.

As the most important Swiss landscape painter of the early nineteenth century Calame enjoyed an international success with collectors and agents for his work as far afield as Russia. He was the first artist to dedicate himself to depicting the Swiss Alps with topographical accuracy and from first-hand experience. 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, often journeying and working on his own. Ever aware of the transience and feeling of the moment,

Calame's words from a letter to his wife offer a lasting interpretation of his landscapes: "Nothing elevates the soul as much as the contemplation of these snowy peaks...when, lost in their immense solitude, alone with God, one reflects on man's insignificance and folly."

Most of his paintings and drawings were done before the 'Golden Age' of mountaineering which began in the mid-1850s. And yet it was only Calame's frail lungs that prevented him from working at a higher altitude; up beyond the ends of the glaciers and fulfilling his mission to become the first artist to faithfully sketch and paint from nature the high mountain passes, glaciers and summits. That accolade was to go to Gabriel Loppé, born fifteen years later than Calame.

#### Alexandre Calame (1810-1864)

*A mountain torrent below the Doldenhorn, Bernese Oberland, Switzerland*

oil on canvas

38½ x 50½in (98 x 128 cm)

signed, dated and inscribed on the stretcher by the artist:

*Vue prise dans l'Oberland Bernois – peint pour Monsieur Vanderdonckt de Bruxelles*

*Terminé en Juin 1860 Geneve 18 juin 1860*

#### PROVENANCE

Painted for F. van der Donckt, Brussels, 1860.

Private collection, Germany.

#### EXHIBITED

*The Rockies and the Alps Bierstadt, Calame and the Romance of the Mountains,*

Newark Museum, New Jersey, USA. March 24- August 19 2018, pp. 106-107, no. 40

#### LITERATURE

*Rambert, Catalogue de mes ouvrages*, 1884, p.557, no.398, V. Anker, *Calame Vie et*

*oeuvre* (1987), p.449, no.742



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

*An Alpine panorama in the Ötztal Alps, Austria*

watercolour

5¼ x 13½in (13½ x 34½ cm)

signed, inscribed and dated: *Blick von der Hohen Geige gegen Osten Südotztal 29.vi. 08*

**Walter Lilie (1876-1924)***Chalets in Davos, Graubünden, Switzerland*

oil on canvas

28 x 40in (71 x 102cm)

signed, dated and inscribed *Davos 1908*

Facing north, looking towards Klosters and its surrounding peaks, Lilie painted this wintry landscape from a meadow near what is now Davos's golf club. This is a beautifully executed canvas and seems inspired by the Divisionists' paintings. By 1910, the Divisionist movement had already peaked in popularity having developed from and alongside Pointillism. Aiming to maximize luminosity by dividing colours rather than mixing them, the technique seemed ideally suited to alpine scenery and its greatest exponent was perhaps the epitome of the mountain lover himself, Giovanni Segantini; of all the alpine painters in European art, Segantini's work is now by far the most valuable. It was the northern Italian landscapists who championed Divisionism the most and Walter Lilie would have seen many of their exhibitions in Milan, Zurich and Vienna.

Despite spending most of his working life in Switzerland, Lilie was in fact born in Dresden where he attended its famous Kunstakademie. In his late twenties he was sent to live in Davos for health reasons where he began painting mountainscapes.

His Engadine pictures are closest in style to the Italian Divisionist painter, Emilio Longoni who was working in the Bernina region during that period.







**Jacques Fourcy (1906-1990)**

*The Vallée Blanche and Aiguille Verte seen from the refuge du Requin, Chamonix, France*

oil on panel  
22½ x 30½in (57 x 77cm)  
signed

This panorama painted in summer from above the refuge du Requin represents arguably one of the most compelling views of the Vallée Blanche and a most poignant one when comparing it to today's dramatically reduced glacial landscape. The convergence of the Géant, Leschaux and Talèfre Glaciers is in the lower right-hand part of the composition. The shadows contrast strongly with the rivers of ice and moraines and on closer inspection with fingertips, the paint surface on Fourcy's panel ripples with eddies and lines.

**Charles-Henri Contencin (1898-1955)**

*The Barre des Ecrins seen from above the Glacier Blanc, Massif des Ecrins, France*

oil on canvas  
18 x 22in (46 x 56cm)  
signed

The mountains that form the Massif des Ecrins rear up in the western French Alps, in a region known as the Dauphiné. Contencin returned to the area many times during his painting and climbing career and the Ecrins's peaks still offer some spectacular climbing with a lighter footfall of visitors in the late summer season. The Glacier Blanc tumbles off the north-east face of the highest mountain in the Dauphiné, the Barre des Ecrins (4102m), and extends for over three miles down into the Pelvoux Valley.





After training as an engraver in London, Callow moved to Paris in 1829. In 1835 Callow made the first of a series of lengthy walking tours in France, Germany and Switzerland. Callow returned to England in 1840 and exhibited at the Royal Society of Painters in Watercolours, to which he had been elected Associate in 1838, every year for the rest of his life.

**William Callow (1812-1908)**

*Chermignon, Crans-Montana, Switzerland*

pencil on blue-green paper

7 x 9¾in (17.6 x 25.5cm)

inscribed lower left: *Chermignon / ? / aug 24th 1865*



**John J. Redmond (1856-1929)** AMERICAN SCHOOL

*Sunset on the Breithorn from Mürren, Bernese Oberland, Switzerland*

oil on canvas

28¼ x 38½in (72 x 98cm)

signed

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