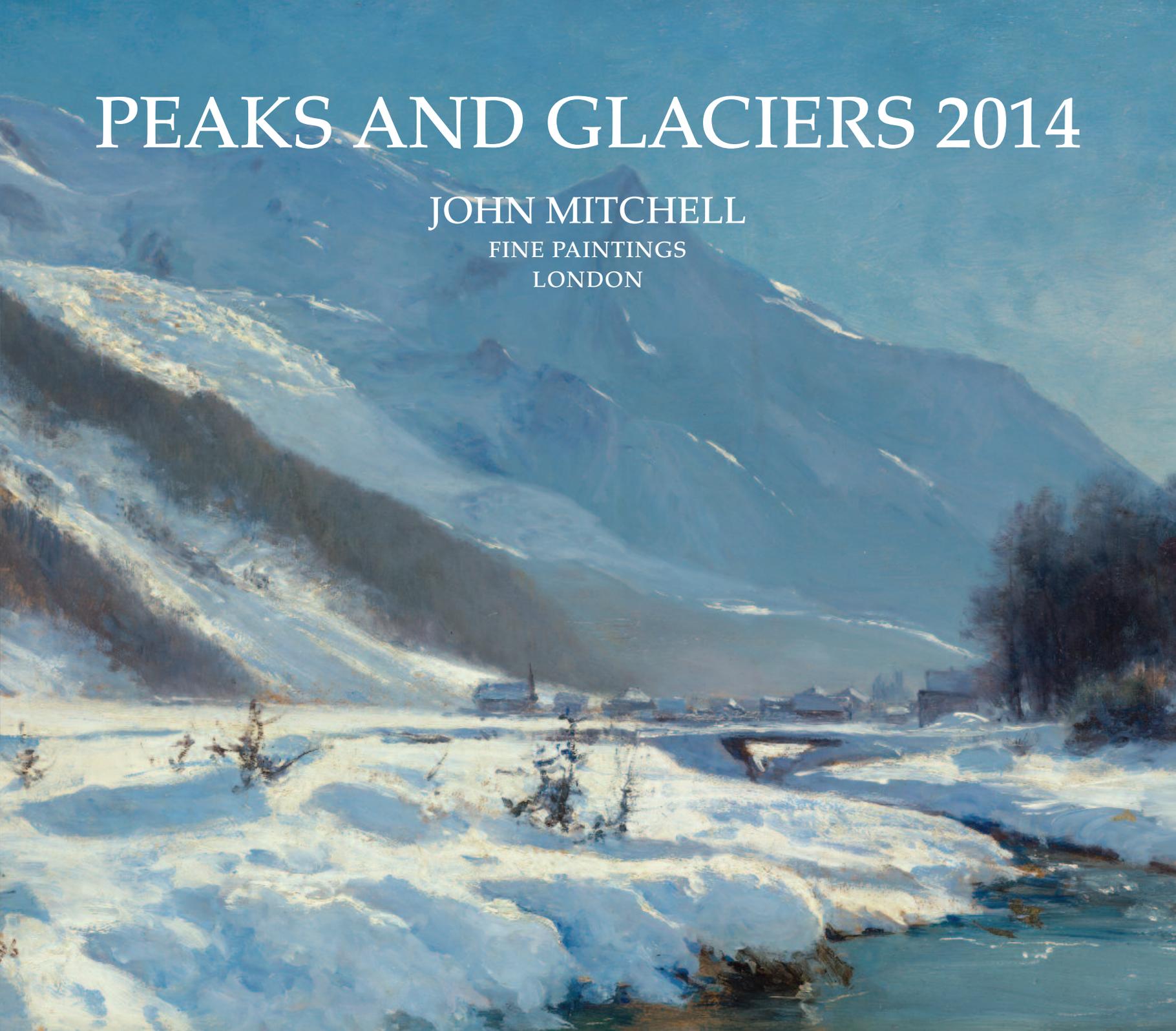
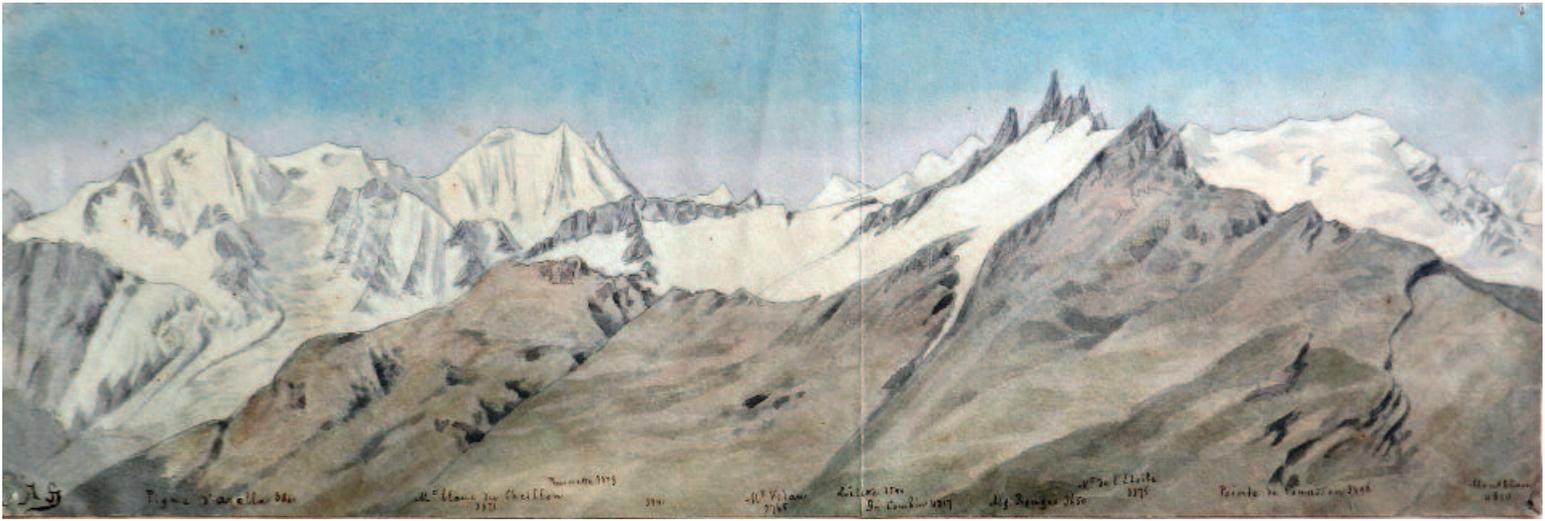


PEAKS AND GLACIERS 2014

JOHN MITCHELL

FINE PAINTINGS
LONDON





JOHANN MARTIN STEIGER
(1829 – 1899)

A rediscovered Swiss mountaineer and topographer

Our online exhibition **JOHANN MARTIN STEIGER (1829 – 1899) A rediscovered Swiss mountaineer and topographer** features views throughout Switzerland with particular emphasis on the Graubünden, Bernese and Valais regions. What is most likely the artist's entire graphic output of over three hundred works on paper has remained in the family's estate until now. The discovery of this artistic legacy is a rare find, entirely in keeping with our ongoing and rewarding interest in paintings and drawings of the Alps from 1800 to the present day.

For mountaineers the sketches are of interest because they show the extent of glacial retreat since then; for geologists they document the differences in rock formations between the western and eastern Alps. Many of them are records of Swiss towns, villages and even hamlets in their infancy, some unrecognizable today, whereas, for twenty-first century alpinists, his accurate panoramas above 2,500 metres remain as familiar as ever.



- Every drawing is shown on our website.
- The prices range from £ 100 to £ 4,000 and are subject to VAT.
- All drawings and watercolours are sold mounted.
- The cataloguing on our website has been compiled by canton or region.
- All works can be viewed at the gallery.

PEAKS AND GLACIERS 2014

On view January 20th to March 7th 2014

Monday to Friday 10.00 – 17.30, Saturday 12.00 – 17.00

All paintings and drawings are for sale - see page 28 for prices.

Catalogue compiled by W.J.Mitchell



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ESTABLISHED 1931

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***Mont Blanc seen from the Col de Balme* by Jean-Antoine Linck.**

This beautiful and remarkably well preserved landscape is a major turn up for this year's exhibition. After more than a decade of *Peaks and Glaciers* exhibitions, it is fascinating to come across such a rare work by one of the principal pioneers of Alpine painting. As less than a handful of autograph oil paintings exist by this notable Swiss illustrator our view of the Chamonix valley is both a discovery and one of the earliest mountain scenes presented by us in recent years. Jean-Antoine Linck came from a family of engravers in Geneva, dedicating himself early on to landscape and particularly mountain panoramas.

In 1789 Linck exhibited some gouache paintings at Geneva's inaugural exhibition of Swiss painting and sculpture, the *Salon des Arts*. The *Salon* established his reputation as a skilled draughtsman and gouache, made with his own colours and a fig-juice fixative, remained his preferred technique. His marriage in 1802 to Jeanne-Pernette Bouvier, from a well-known family, helped to further his prospects. By 1809, Linck could count as his patrons Cardinal Fesch, Catherine II of Russia and Empress Josephine Bonaparte who bought his gouaches for her Château de Malmaison. Demand for Linck's work began to outrun his production which motivated him to enlarge his premises and take on his brother, Jean-Philippe, and friend, Carl Hackert, as studio assistants who, although painters in their own right, began to produce hand-coloured prints of his gouaches. A decade on Linck had exhibited these celebrated Alpine landscapes numerous times in Geneva and become a member of the *Société des Arts* as well as the leading illustrator of high mountain scenery. Few practitioners at the time could match his precision and skill as a draughtsman working against a florid

backdrop of excellence in the Sciences and the Arts. Indeed the legacy of Geneva's Enlightenment scholars, such as de Montesquieu, Voltaire and Jean-Jacques Rousseau remained valid in spite of Napoleonic invasions and frequent uprisings during the fledgling years of the Helvetian Republic. Linck's studio emerged as a firm favourite on the tourist route through the city. He was particularly influenced by the glacier and rock studies made by scientists and the early *alpiniste* geologists, namely Horace de Saussure who first climbed Mont Blanc when Linck was twenty one years old.

Our *Mont Blanc seen from the Col de Balme* is the original painting for one of Linck's most reproduced views. If not wholly to scale the topography is nonetheless precise. The Aiguille Verte and Drus can be made out on the far left, followed to the right by the Chamonix Aiguilles with the Aiguille du Midi depicted directly in front of Mont Blanc beneath whose flanks the Glacier des Bossons spills out. The village of Chamonix clusters on the right hand bank of the Arve river. The British Museum owns a superb hand-coloured engraving of it together with a similarly coloured lithograph of Linck's other famous view: *Vue prise de la Voute; le Chapeau du Glacier du Bois, Chamonix*. The original oil painting of *la Voute*, perhaps the only other known authentic oil on canvas by Linck, has identical dimensions as our *Col de Balme* and hangs in the Chambéry Museum. The paucity of oil paintings by Linck and the somewhat unsophisticated handling in this picture would suggest it dates from the 1790s before he began to concentrate on working solely in gouache.

W.J.M



JEAN-ANTOINE LINCK (1766 - 1843)
Mont Blanc seen from the Col de Balme
oil on unlined canvas, 15 ¼ x 19 ¾ in. (39 x 50 cm.)



ALEXANDRE CALAME (1810-1864)

Monte Rosa seen from Vanzone in the Anzasca Valley, Piedmont
oil on canvas laid on card, 13 $\frac{3}{4}$ x 21 $\frac{3}{4}$ in. (35 x 55 cm.) circa 1840
Literature: V. Anker, *Calame Vie et oeuvre* (1987), p.346, no. 140

In 1840 Calame published a series of lithographs entitled *twelve views of the Anzasca Valley* and recorded in his diaries the ten day painting expedition around Monte Rosa and that valley. This hitherto lost oil study was used for one of those lithographs but Calame never painted a large Salon composition of the subject, as was his intention.



ALEXANDRE CALAME (1810-1864)

Mountain Torrent Before a Storm (The Aare River, Haslital)

oil on canvas, 32 ¾ x 44 ½ in. (83.5 x 113.5 cm.)

signed, inscribed and dated lower right: *A Calame. Genève. 1848.*

Literature: V. Anker, *Calame Vie et oeuvre* (1987), p.422, no. 587

Although this is one of Calame's most famous compositions the precise topography remains unclear.

The view is towards the Grimsel Pass looking from Innertkirchen or further southwest along the Aare river. There are two later dated versions of this composition: one in the Cologne museum (1850) and another in a private collection, New York (1850) which featured as the centrepiece in the *Forests, Rocks and Torrents* exhibition at The National Gallery in London (2011).



GUSTAVE CASTAN (1823-1892)

The Pain du Sucre seen from the Grand St. Bernard Pass
oil on paper, laid on canvas, 10 ¼ x 12 ½ in. (26 x 32 cm.)
signed and inscribed on verso

High mountain studies by this important pupil of Alexandre Calame are quite rare. In 1845 Castan accompanied his teacher to Italy becoming a versatile landscape painter in his own right who could count himself as both a Barbizon artist and a *peintre-alpiniste*. The wall to the left of this composition must be the side of the famous hospice.



JEAN-FRANÇOIS ROFFIAEN (1820-1898)

Sunrise on Monte Rosa seen from Monte Moro
oil on canvas, 28 ½ x 46 ½ in. (72.5 x 118 cm.)
signed and dated 1871

In 1845 Roffiaen saw two paintings by Calame at the Salon de Bruxelles. He was so impressed by them that the young Belgian was awarded a place to train in his new mentor's Geneva studio for six months. His style and subject matter remained close to Calame throughout his life but he travelled further afield. Roffiaen's work was admired and collected by the royal families of Europe and this magnificent dawn view of Monte Rosa is most likely the prototype version for a large two-and-a-half metre canvas, dated 1875, now in the Brussels museum together with several other pictures by him.



LEOPOLD MUNSCH (1826 -1888)

The Grossglockner and Pasterze Glacier, Eastern Alps, Austria
oil on canvas, 25 x 31in. (63.5 x 78.8 cm.) signed

A newcomer to *Peaks and Glaciers*, Munsch was a widely travelled town and landscape painter from Vienna. At 3,798 metres, the impressive Grossglockner is the highest mountain in Austria rising above the country's longest glacier. The pipe-smoking climbers in the foreground deftly establish the huge scale of the panorama.



JACQUES FOURCY (1906-1990)

La Meije seen from the Glacier de la Girose, Dauphiné Alps
oil on board, 22 x 30 in. (56 x 76 cm.) signed

La Meije in the Massif des Ecrins range is the highest point in the Dauphiné Alps, just under four thousand metres. Fourcy frequently climbed and sketched in this part of France coming away with many watercolours too from these trips. In his painting technique he certainly preferred his palette knife to brushes and nor did he spare any paint in passages of thick impasto!



GABRIEL LOPPÉ (1825-1913)

Sunset on Mont Blanc seen from le Buet

oil on card, 5 x 8 ¼ in. (13 x 21 cm.)

signed, with original period frame (actual size shown).

Loppé often climbed le Buet – both day and night – to record meteorological phenomena around Mont Blanc. One of his finest studies is an oil sketch of Donati's Comet in the Chamonix sky seen on the 21st September 1858 (now in the Geneva museum). This small *Mont Blanc* study in oils was preparatory for his two-and-a half metre wide canvas entitled *Au sommet du Buet* which hangs alongside three other giant four metre Loppés in the Majestic Hôtel in Chamonix.



JACQUES FOURCY (1906-1990)

L'Aiguille du Chardonnet seen from la Petite Fourche, Chamonix
oil on panel, 19 x 38 ½ in. (48 x 98 cm.) signed

The view looking south-west from la Petite Fourche is dramatic even in Chamonix terms as the Aiguille du Chardonnet towers above the Glacier du Tour and the Glacier d'Argentière. Fourcy was a native Savoyard, an heir to Loppé and a true *peintre-alpiniste* whose work erred towards drama and sheer scale rather than atmosphere. Despite wartime injuries he was the longest active member of the Paris based Société des Peintres de Montagne, exhibiting every year from 1925 to 1990.



GABRIEL LOPPÉ (1825-1913)

The Dreieckhorn and Aletsch Glacier seen from the Maerjelensee, Valais, 1885
oil on canvas, 26 ¾ x 39 ¼ in. (68 x 100 cm.) signed

The Maerjelensee is a glacial lake situated near Bettmeralp approximately half way along Europe's longest and deepest glacier. This remarkable, unrecorded Gabriel Loppé painting is further testament (if needed!) to the extent of his desire to paint wherever he walked and climbed, however remote or impractical the location proved to be. Only through routine study and observation could he conjure up such a striking but realistic turquoise colour in the ice floes and water.



GABRIEL LOPPÉ (1825-1913)

La vallée de Chamonix en hiver

oil on paper, laid on canvas, 12 x 15 ¼ in. (30 x 40 cm.)

signed and dated: 11/2/[18]96

By 1896 Loppé had spent over fifty seasons climbing and painting in Chamonix. As the valley's unrivalled 'Court painter' his work was in constant demand with the majority of his pictures going to English climbers and summer tourists. In this masterly oil study Loppé excelled in rendering the brilliance and translucence of a crystal clear February day. Using a similarly reduced palette of colours Loppé made two large canvases of this view from this study; one is now in an English private collection and the other hangs in the Chamonix museum.



CHARLES-HENRI CONTENCIN (1898-1955)

Argentière and Mont Blanc

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

signed lower left

Argentière's small Eglise de Saint-Pierre was built in the eighteenth century so that the parishioners no longer had to go down to Chamonix for Mass, particularly as Argentière was cut off from the rest of the valley for part of the winter. Happily, little has changed there since the 1920s when Contencin would spend his summers in the valley.



EDWARD HARRISON COMPTON (1881 -1960)

The Ortler seen from near Suldén, South Tyrol

watercolour on paper, 11 x 16 in. (28 x 41 cm.)

signed and dated 1915, inscribed on verso: *Die Gampenhöfe in Suldental*

The South Tyrol's famous and formidable Ortler mountain features three times in this year's catalogue – from different viewpoints but by both Comptons! (see pp. 25 and 26)



GABRIEL LOPPÉ (1825-1913)

Lake Luzern in Winter with a View towards Uri

oil on canvas, 17 ¾ x 23 ½ in. (45 x 60 cm.) signed

A hunter stands knee deep in snow by some firs and larches and beyond him the peak of Uri Rotstock dominates the horizon. These wintry views over the Vierwaldstättersee (Lake Luzern) were some of Loppé's favourite scenes, often including a solitary man with a gun. Although there is possibly only a vague homage here to Caspar David Friedrich's pictures, Loppé was certainly aware of the German painter's importance and role in Romantic art.



CHARLES-HENRI CONTENCIN (1898-1955)

The Wetterhorn in winter

oil on canvas, 18 x 25 ½ in. (46 x 65 cm.) signed

Contencin painted this view of the Wetterhorn's north face somewhere between First and the village of Grindelwald. Arguably one of his preferred subjects in all seasons, Contencin could always arrange his chalets, sweep of tracks in the snow and stands of fir trees to maximum effect, creating a great depth and space over the cloudy valley to this lofty mountain beyond.



EDWARD HARRISON COMPTON (1881-1960)

The Breithorn and Klein Matterhorn, Zermatt

watercolour and gouache on paper, 10 ¼ x 13 in. (26 x 33 cm.)

signed, inscribed and dated: 6.8.27

Even in mid-August the Breithorn has an impressive snow cornice which hasn't really diminished nearly ninety years on. E.H Compton was very gifted at working in watercolour, in particular in his spontaneous studies like this fine view seen from Rotenboden in summer.



EDWARD HARRISON COMPTON (1881-1960)

The Königspitze, South Tyrol

watercolour and gouache on paper 9 ½ x 12 ½ in. (24 x 32 cm.)

signed and dated '05

Compton often did his Alpine watercolours on light brown or ochre coloured papers. The white gouache is applied sparingly but to great effect over technically superior drawing and washes of watercolour.



LOUIS DURR (1896-1973)

The Schreckhorn seen from the Bachalpsee, Bernese Oberland
oil on canvas, 24 x 28 ¼ in. (61 x 72 cm.) signed

Durr used a lot of paint in his compositions that owe much to the Expressionist look of Ferdinand Hodler's highly-prized mountain paintings. The Schreckhorn (4078 m) was first climbed in 1861 by Leslie Stephen, founding father of the Alpine Club and lifelong friend of Gabriel Loppé. Paintings and drawings of the 'Mountain of Fear' are comparatively rare.



ANONYMOUS SWISS AIR FORCE PHOTOGRAPHER, DATED 1947

black and white photograph 18 x 23 in. (46 x 59 cm.)

inscribed: Lauteraar- Schreckhorn-Finsteraarhorn = Aufn. H 3000 m/m Beobachter 24.7.47 – 14.52

inscribed on verso: Aufnahme Militärflugdienst – Alle Rechte vorbehalten (!)



JOHANNES BRASCH (1842-1926)

Panorama with Piz Buin I and II and the Silvrettahorn,
pencil, chalk and gouache on paper 8 ½ x 23 ½ in. (21.5 x 60 cm.)
signed and inscribed.

Brasch was a member of the Austrian Alpine Club who fits perfectly into the *peintre-alpiniste* category with his detailed and annotated sketches done on the spot although no oil paintings are known by him.



JOHANNES BRASCH (1842-1926)

Panorama of the Alps with the Mischabel group, Matterhorn and Weisshorn

pencil, chalk and gouache 8 ½ x 23 ½ in. (21.6 x 59.9cm.)

signed and dated 27 Aug 93



ALEXANDRE CALAME (1810-1864)

Mont Blanc Massif seen from Fayet

oil on paper laid on board, 11 ½ x 15 ¼ in. (29 x 39 cm.)

signed, with studio seal on verso and antique frame

Calame painted this bird's eye panorama of Mont Blanc from near Sallanches, between Geneva and Chamonix. The many summits which remain snow-capped throughout the year are beautifully drawn with vivid contrasts under a clear and even sky in direct contrast to the tonal and shadowy valleys in the foreground.



EDWARD HARRISON COMPTON (1881-1960)
The Ortler seen from the Zaital, South Tyrol
watercolour on paper, 14 ½ x 11 ½ in. (37 x 29 cm.)
signed and dated 1915 lower right



EDWARD THEODORE COMPTON (1849-1921)
The Ortler, South Tyrol
watercolour on paper, 10 $\frac{1}{4}$ x 14 $\frac{1}{2}$ in. (26 x 37 cm.)
signed



ALBERT LUGARDON (1827-1909)

The Eiger seen from the Wengern Alp.

oil on canvas, 25 ½ x 23 in. (65 x 59 cm.) signed

Like an early billboard for Swiss tourism this morning scene dates from the mid 1860s. Reassuringly, cows still roam today around the pastures and little lake on the Wengern Alp! A Calame pupil between 1849 and 1851, Lugardon then went to the Louvre to copy Old Master paintings. His pictures can be seen in the major museums of Bern, Geneva, Zurich and Luzern. Lugardon also began to experiment with photography in London and Geneva.

PRICE LIST

Brasch	<i>Panorama of the Alps with the Mischabel group</i>	p.22	£650
Brasch	<i>Panorama with Piz Buin I and II and the Silvrettahorn</i>	p.23	£650
Calame	<i>Vanzone, Monte Rosa</i>	p.4	£8,500
Calame	<i>Haslital</i>	p.5	£145,000
Calame	<i>Mont Blanc Massif seen from Fayet</i>	p.24	£18,000
Castan	<i>The Pain du Sucre</i>	p.6	£6,750
Contencin	<i>Argentière</i>	p.14	£12,500
Contencin	<i>The Wetterhorn in winter</i>	p.17	£17,500
E.H Compton	<i>Ortler, Suldén</i>	p.15	£2,750
E.H Compton	<i>Breithorn</i>	p.18	£4,750
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Durr	<i>Schreckhorn</i>	p.20	£1,850
Fourcy	<i>La Meije</i>	p.9	£8,500
Fourcy	<i>Chardonnet</i>	p.11	£14,500
Linck	<i>Mont Blanc</i>	p.3	£45,000
Loppé	<i>Le Buet</i>	p.10	£6,500
Loppé	<i>Aletsch</i>	p.12	Sold
Loppé	<i>Chamonix</i>	p.13	£35,000
Loppé	<i>Lake Luzern</i>	p.16	£12,500
Lugardon	<i>The Eiger</i>	p.27	£11,500
Munsch	<i>The Grossglockner and Pasterze Glacier</i>	p.8	£8,500
Roffiaen	<i>Sunrise on Monte Rosa</i>	p.7	£22,500
Swiss Air Force	<i>Lauteraar - Schreckhorn - Finsteraarhorn</i>	p.21	£1,150

Photography by Prudence Cuming Associates Ltd.



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Detail of climbers from: *Dawn on Mont Blanc*, 1869 by Gabriel Loppé.

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