

Mr. M. P. Bridgland states that Ursus Minor Mtn. (p. 47) was first ascended by the Topographical Survey in 1902, and Mt. Copeland (Monashee Range; p. 138) in 1910.

ALPS

Two paintings by Gabriel Loppé. In the pages of the 'Alpine Journal' there is probably no biographical sketch more sympathetic than that of the artist, Gabriel Loppé (1825-1913), by D. W. Freshfield (*A.J.* 37, 334).

Two of his paintings, held by the Philadelphia Art Museum since 1893 and recently sold at auction, were secured by the editor because of their historical associations. They are large canvases (4 × 6 ft.), undated, but executed about 1870. The titles are: "Glacier of the Gorner and the Matterhorn at Sunset," and "The Black Vein on the Mer de Glace at Chamounix." The latter is a fine study of crevassed ice with the Aig. de Géant and the Grands Charmoz as a background. In this scene a lady in red hoopskirt, and her male companion, are being escorted by a guide down a slender crest of sérac. Alpenstocks are being used and the party is unroped.

Loppé was born in Montpellier, the son of a captain of engineers, and studied for a short time in the studio of Diday, at Geneva, but was largely self-taught. A crossing of the Strahlegg Pass in 1846 opened his eyes to the Alpine world. In 1851 he married and settled at Annecy, moving to Geneva in 1862.

He visited Chamonix as early as 1849, and in 1861 ascended Mont Blanc three times to make studies for his "Sunrise," now in the Alpine Club rooms. He was elected an honorary member of that organization in 1864, proposed by Alfred Wills and seconded by Leslie Stephen, the second edition of whose *Playground of Europe* is dedicated to Loppé.

The artist painted on the summit of Mont Blanc on eleven occasions, being there with Stephen in 1873 and witnessing the sunset which gave rise to the latter's noted essay in *Cornhill Magazine*. Loppé's mission was to depict the glacier, to be the painter of snow mountains, and many members of the American Alpine Club will recall the permanent exhibition of his works at Chamonix.

Early American Travellers in the Alps. The paintings of "The Hudson River School," exhibited in 1945 under the auspices of the Art Institute of Chicago and the Whitney Museum of American Art, New York City, include many mountain landscapes in the early American tradition. It has been interesting to select from the catalogue those artists whose biographical sketches indicate that they had travelled in the Alps, thus adding to the list contained in *Early American Ascents* (1943).

Washington Allston (1779-1843; Harvard, 1800), during the winter 1804-05 crossed the St. Gotthard Pass to Lake Maggiore on his way to Rome. As he was the most important figure in American landscape painting at the beginning of the nineteenth century, it is of interest that he remarked on the "poetic truth" of Turner's Swiss scenery.

Allston was the teacher of Samuel F. B. Morse (1791-1872; Yale, 1810), who returned across the Alps from Rome in 1831 and painted the view of the Wetterhorn and the Falls of the Reichenbach, now in the Newark Museum.

John Vanderlyn (1776-1852) went to Paris with Allston in 1803, and two years later journeyed through Switzerland to Italy. Alvin Fisher (1792-1863) made the Grand Tour in 1825. Thomas Cole (1801-48), on the advice of Washington Allston, visited Switzerland during his second trip abroad, 1841, while a visit to Sicily gave rise to four paintings of Mt. Etna. Jasper F. Cropsey (1823-1900) was in Switzerland in 1847.

Asher B. Durand (1796-1886) crossed Switzerland from the Rhine to the Italian Lakes in 1840, and was ecstatic over the scenery. During his return he painted icebergs from the steamer, a subject that excited other contemporary artists such as F. E. Church.

John F. Kensett (1818-72), who had accompanied Durand to Europe in 1840, remained there for seven years, during which time he also visited Switzerland.

Worthington Whittredge (1818-72) went to Düsseldorf in 1849, where he had the curious experience of serving as the model for the General in Emanuel Leutze's painting of Washington Crossing the Delaware. He afterward travelled in Switzerland and remained in Europe for ten years. In 1865 he painted in Colorado and New Mexico, while accompanying General Pope on an inspection tour through the Rockies.

Frederick Edwin Church (1826-1900), inspired by Humboldt, painted Chimborazo and Cotopaxi during his journeys to South America in 1853 and 1857, and in 1859 went to Labrador as the first artist to do so for the sole purpose of painting. In 1868 he visited the Bavarian Alps, painting at Salzburg and Berchtesgaden, his work marking the culmination of romantic landscape art in America up to that time.

J. M. T.

CORRIGENDA

Mr. N. E. Odell informs us that Mrs. Chisholm of Glen Brittle, Skye (*A.A.J.* v, p. 372), is still living and that he talked with her by phone in December. We regret our incorrect report and also the error (p. 445) through which the name of Professor Salisbury was spelled phonetically.