

show that there is plenty of stiff climbing on the mountain. To me this expedition appeared the hardest continuous rock climb and the longest that I know of. The rock is splendidly firm, ever changing in character, and gives one plenty of excitement.

It is not necessary to refer to other expeditions, for, by the publication of the Dauphiné Guide, ample details have been placed at the command of mountaineers. The excellent map which, it is to be hoped, may shortly be issued will be welcome to all who have had any experience of the existing and very untrustworthy French Ordnance map.

The inn at La Grave is now very clean and comfortable and has been enlarged, and there is fair accommodation at the one on the Col du Lautaret. At the Ville Vallouise inn one finds good food and wine, if served somewhat roughly, and a warm welcome. The Club huts are numerous and very well equipped, so that if one takes enough provisions one can readily make several successive expeditions without descending to the valleys for supplies.

ALPINE ART AND APPLIANCES AT THE WINTER EXHIBITION.

IN accordance with an annual custom, which appears to be developing into an established tradition, the collection of pictures and photographs was thrown open to members and their friends during the afternoon of December 14 at Willis's Rooms. The rooms were inconveniently crowded during the greater part of the time and the exhibition partook perhaps a little too much of the character of the modern 'Private View,' that term signifying nowadays a view of a considerable section of the fashionable public and of little else. On future occasions it would certainly seem desirable to limit more strictly the number gaining admittance by a single member's card—say, to two or three—and not to issue, as is practically done at present, an unlimited number of tickets each giving admittance to an unlimited number of friends. When the idea was first started some eight or nine years ago there were no such objections. A public had, as the theatrical managers say, 'to be created.' Now, however, the public has not only been created, but is beginning to multiply at an alarming rate. Perhaps, however, these sentiments were not shared by the mass of the visitors, and were confined to the individual charged with critically reviewing the works exhibited: a struggling writer was the right man for that task.

On the whole the exhibition was equal to the average in point of excellence and interest as regards the paintings and sketches, while the photographs were distinctly superior to any yet shown at the winter dinner. One artist, indeed, who for many years has been a mainstay of the exhibition—Mr. Arthur Croft—sent no new works, owing to absence from England. However the number of contributors was larger than usual and the gap was well filled. *Place aux dames.* One of the first water-colour drawings to attract attention was a beau-

tifully delicate little study by Miss Edith Paine of the Viescherhörner. Though small in scale, the solidity of the mountains was admirably rendered, while there was atmosphere enough to satisfy the most exacting. Somewhat less successful was a drawing of an oft-repeated but most difficult subject, the valley of Grindelwald and the Wetterhorn as seen from the lesser Scheidegg. Pleasant too, and bearing evidence of most careful work, were some studies by Miss Donkin, notably a view of the Weisshorn from the Bel Alp and a most conscientious drawing of the lower part of the Aletsch Glacier. Mr. Alfred Williams, of Salisbury, sent some drawings which had illustrated Mr. Charles Pilkington's paper on the Black Coolins. In these the artist was seen at his best; indeed, we do not remember to have seen such powerful work before from Mr. Williams. The colour, though sombre, was rich and harmonious, while the rocks were drawn and modelled by one who had studied their anatomy. It is related that Gustave Doré was fond of sketching in the Isle of Skye, and used largely the material so collected in his illustrations to the Old Testament. But Doré saw everything through the distorting mirror of a too vivid imagination, and often became grotesque when he sought to be impressive. Mr. Williams shows that the weird scenery loses nothing by being accurately rendered. Moreover the subjects lay well within the artist's power, a condition of success too often ignored by our Alpine painters. M. Gabriel Loppé was well represented by the pictures recently on view at the Liverpool Exhibition. These works were referred to in the last number of the 'Alpine Journal,' and need not be further discussed, especially as they were seen under less favourable conditions. Two charming studies by the same artist were lent by Mr. C. E. Mathews; one of the Märjelen See, the other of the slopes of the Montanvers covered with Alpine 'roses' at a time of year when the mountains are too little visited. M. Loppé stands alone in his power of rendering the wonders of the world of ice and névé. We should not forget that he has taught also that the Alps are beautiful at all seasons of the year. Mr. H. G. Willink's spirited sketches were, as usual, marked by good drawing of figures, originality, and humour. The title of a picture does not make or mar its success so often as does that of a book or play, but it contributes a little, and Mr. Willink takes full advantage of the fact. As an example: 'On the "Alsirat" Glacier,' representing a party cutting their way down a knife-edged ice slope, was most happily named. A black and white drawing of a guide 'putting his foot in it' on a cornice was remarkably vigorous and dramatic. The next misguided person who attempts a book on mountaineering will be fortunate indeed if he secures Mr. Willink's help as illustrator. Two beautiful drawings by Mr. Alfred Parsons were the gems of the whole exhibition, and it is well that the receiving committee construe liberally the phrase 'paintings of Alpine interest' when the result is to admit work so artistic. Of rock and glacier, of Matterhorns and Aiguilles du Dru we have more than enough; of Alpine byeways, of the nooks and recesses of sub-Alpine tracks, with their thousand and one beauties, we have too little; and yet the subjects to be found here are as characteristic as those of the world above the snow line. Signor Joseph Micocci exhibited three

pictures, all bearing evidence of marked improvement on previous work. A view of 'Les Jumeaux de Valtournanche,' looking up the valley, was the most successful. The autumn tints were pleasantly and truthfully given, and the mountains took their place well in the picture. The water of the torrent in the foreground left something to be desired, but the composition of the painting—an important feature as a rule wholly neglected—was natural. A view of the Mischabelhörner from the Staffel Alp was also noteworthy for the drawing of the mountains; the foreground was stiff and hard, though evidently the result of most careful work. Signor Micocci is pursuing the right road to success, and we look forward to still further improvement. We were glad to see some works by Mr. George Barnard showing that his eye for colour and grandeur is not dimmed, though some of the natural force of execution is abated.

Mr. Garrett Smith was represented by the picture—lent by Mr. Horace Walker—which was such a prominent feature of the Alpine collection in the Liverpool Exhibition. The work requires a strong light and justice could not be done to it. An interesting and very imaginative study, by the late Elijah Walton, of the Matterhorn showed at once the strong and weak points of an artist who strove hard to render the impressions made on a sensitive mind by the Alps. The drawing of the mountain was marvellously correct, and the majesty of the grand towering peak was conveyed with surprising success; but the foreground was absurd, the strangest liberties were taken with the light, while the sky, to borrow a description of Mr. Ruskin's, was 'morbid and impossible.'

One or two pictures by Mr. Croft which have been previously seen at these exhibitions and some studies by the Chevalier Prina attracted attention. Nor must we omit to mention a very careful study of crevasses by Mr. Coleman, one of the pioneers of Alpine painting, and a number of beautiful black and white drawings contributed by Mr. Compton.

The photographs may be pronounced at once the most remarkable yet exhibited of the Alps. Some of Signor Sella's seemed to realise the acme of delicacy, one especially, a study of clouds at sunrise, being a marvel of the photographic art. A series of views—pictures, we would rather say—from the top of the Weisshorn were also very successful and striking. Equally fine were Mr. Donkin's views 'Among the Chamonix Aiguilles.' It is remarkable to observe how these two leaders of Alpine photography supplement each other's work. Signor Sella, employing silver prints on albumin paper (measuring about 15" x 12"), gives us the results of an 'impressionist.' Fleeting effects of cloud, the play of shadows and the chequered light on ice- and snow-slopes, he seizes just at the right moment. Signor Sella appears to us a master in the art of judging the amount of blue light present in the atmosphere and the consequent photographic tone of a given snow view. Mr. Donkin (employing silver prints on gelatine paper of smaller size) sees, on the other hand, the majesty and solidity of the mountains themselves, and the fine modelling he secures is the result of the most careful attention to the direction of the light and the resulting shadows. A remarkable plate by Mr. Donkin illustrates at

once the points we have mentioned. It represents the mass of the Dôme and the Aiguille du Goûter seen from the Aiguille de Grépon. Over the Aiguille du Goûter the sky is blue, and the snow is consequently in high light in the photograph. A thin mist overhangs the Dôme, becoming more dense towards the summit of the mountain, and the result is a series of marvellous gradations of tone. Such plates undoubtedly lose by enlargement, and the autotype enlargements are best suited to rock pictures. It is interesting to compare the autotype plates with some excellent 'bromide' enlargements exhibited by Mr. Wallroth. These are indistinguishable from 'platinotypes.' This process seems to soften down shadows that are too strong, and consequently to give good definition to foregrounds of distant views in some pictures; but the gain in this direction is perhaps counterbalanced by a certain resulting flatness and monotony in the print.

A novel feature was introduced into the Exhibition, and, through the kindness of many members of the Club, a very interesting collection of Alpine appliances was got together. No exhibits were accepted unless contributed by members, or a very much larger show could have been formed. It is to be regretted that the original idea of transferring the exhibits to the Club Rooms for a week or two could not be carried out, since little time was afforded for testing the merits of the various contrivances and modifications of appliances shown. The collection was comprehensive enough, for it included all manner of articles, from a wooden chair carved at Grindelwald to an Arctic dress. Ice-axes naturally abounded, and patterns were shown made nearly thirty years ago. Mr. Tuckett's 'Ancient British Ice-axe' reared its paternal head proudly, looking down on its more stunted successors. In the process of evolution of the modern weapon, with its nicety of balance and beauty of curve, this old axe probably occupied a place similar to that accorded to the lowest vertebrate animal by the 'true believer'—in evolution. It marked a distinct epoch. Very interesting were Mr. Whymper's exhibits, and very practical his mountain gaiters and caps. Sleeping-bags innumerable were to be found in all parts of the rooms. An ingenious bag, devised by Mr. Howse, consisted of a mackintosh sack, one longitudinal half being capable of inflation. Thus the camper out might lie in luxury on an air mattress. Dr. Frederick Taylor, who exhibited the bag, had used it during many seasons and found that it was practical and easily carried. The majority of the bags shown were reproductions of Mr. Tuckett's original design. Numerous patterns of rucksacks were to be seen, and it is evident that this substitute for the knapsack is fast growing into favour. Some of the rucksacks shown had been severely tested as to their waterproof qualities in the Caucasus and elsewhere, and proved far superior to any knapsack yet devised. Mr. Coleman contributed many articles of interest, among them a drawing of the 'Hudson' sledge, which readers of 'Peaks, Passes, and Glaciers' will remember proved of such signal service in the memorable Col de Miage expedition. The sledge itself was not discoverable, but Mr. Coleman's careful drawing illustrated the

nature of the contrivance admirably. Its interest was, however, chiefly historical. Possibly, in the future, grand-motherly Alpine legislation will direct that articles of this sort shall be kept at the huts, together with an automatic pill-delivering machine in case the worn mountaineer needs medicinal aid. The experiment of forming a temporary collection of appliances was so successful that it seems well worth repeating on some future occasion, when we hope better opportunities for examining the exhibits will be available. Among the contributors were the following:—Messrs. E. Whymper, F. F. Tuckett, C. E. Mathews, W. F. Donkin, J. A. Hutchinson, R. Spence Watson, H. Fox, C. Pilkington, L. Pilkington, J. H. Wainwright, E. T. Coleman, F. O. Schuster, G. P. Baker, C. T. Dent, Julius Meurer, F. Taylor, G. H. Savage, Horace Walker, D. W. Freshfield, Mrs. Jackson, R. M. Beachcroft and Mrs. Beachcroft, Rev. H. B. George.

The rooms were well lighted by a temporary installation of electric light, successfully carried out by Messrs. Woodhouse and Rawson, who gave satisfaction by reason of the quickness of their work and the complete attention to all details. Considering the crowd, no other method of lighting the pictures was possible. The band of the Grenadier Guards was in attendance during the afternoon.

IN MEMORIAM.—F. J. CHURCH.

It will not be a surprise, though a sorrow, to many of the members of the Club to hear that F. J. Church (the only son of the Dean of S. Paul's) died of lung disease at Hyères on January 16 at the early age of thirty-three. He had been failing in health for some months. He will be missed from our meetings, but still more from Zermatt, his favourite summer resort. Though not distinguished as a pioneer, he was well known as a critical observer of other men's work; and though at times sarcastic in expression, he was a man of great kindness of heart and fond of culture. He was a reviewer, and a writer who had great power; he hated shams, and was free in his condemnation of what he considered to be such. Though at first rather feared than loved by the majority of the guides, he became a hero to them after his self-sacrificing efforts for the families of those who had suffered in Alpine accidents. Old Franz Andermatten was his favourite guide, and Church was Andermatten's favourite 'Herr.' Of late years he made far more plans for expeditions than his strength would allow him to carry out; his ideas were larger than his power to perform. His tall, thin figure will be missed, and his stimulating sarcasm will be often remembered at the Monte Rosa Hôtel.

G. H. S.

ALPINE NOTES.

THE LATE A. W. MOORE.—We are requested to announce that, by the permission of the Head Master, a tablet has been placed in the chapel at Harrow in memory of Mr. A. W. Moore by a few of his friends and colleagues in the Alpine Club and India Office.