

special admonitions. The Observatories of Vallot and Janssen receive due notice, and whether or not the latter is found to gradually sink with the summit snows the story of its construction will continue to be of interest.

The remaining portion of the book consists of practical information as to the various routes and excursions—great and small—from Chamonix; and although the author does not aim at providing for mountaineers the detailed information of a 'Climbers' Guide,' that supplied will satisfy many enquirers. We have alphabetical tables of peaks and passes, with their heights; lists of guides and their tariffs; and tables showing the relation between English feet and metres. The accompanying maps, plans, and illustrations (some of the last already familiar) are clear and useful. The absence of one or two recognised glacier routes in the map, which is one of those issued with Mr. Whymper's 'Scrambles,' and a few slips in the text, hardly detract from the general value of this interesting little work, which is published in paper cover at the modest price of three shillings, and which its possessors will deem worthy of a more enduring binding.

THE WINTER EXHIBITION OF PHOTOGRAPHS AND OLD PRINTS.

IN following up the successful experiment of last summer and holding an exhibition in the Club Gallery, from which paintings were rigidly excluded, the Committee have continued in a very excellent course; but whereas in 1895-6 the short winter days of early darkness were allotted to the artists, while the photographs exhibited later in the year were illumined by the summer sun, this year, acting on the advice given by the late President in his valedictory address, the order of the exhibitions was reversed, 'the photographs being shown in winter, and the pictures in the brighter and longer days of the London season.'

In addition to photographs the exhibition included numerous prints of Alpine and sub-Alpine subjects, together with a collection of 25 pencil portraits by Mr. Charles Flack, amongst which we recognised such old friends as Peter Baumann, Ulrich Kaufmann, Christian Almer, and the brothers Boss.

As regards number, the photographs showed a falling off from some previous exhibitions. There appears to be a growing tendency to exhibit enlargements rather than direct prints, and undoubtedly the former are more effective on the walls of a gallery, and as a rule more artistic in tone than half-plate or even whole-plate direct prints.

In the notice of a former exhibition printed in this Journal regret was expressed that enlargements were admitted, as so many negatives are improved by enlargement, and that therefore the direct prints shown were at a disadvantage; this is undoubtedly true, but for exhibition purposes surely the best results obtainable should be encouraged; the exhibition is in no sense a photographic

competition, and any interesting work of an Alpine character, whether positively or negatively excellent, is welcomed by the Club on its walls at its annual exhibition.

Of the photographs shown last month those by Mr. Dent were the largest and amongst the finest of the exhibits; we were especially struck by his view of the Finsteraarhorn, taken from the Unteraar Glacier, and, on comparing it with the faded old silver print of the same subject belonging to the Club which adorns the wall of the anteroom, we could with difficulty resist the temptation of interchanging the two frames, in the hopes that after the conclusion of the exhibition Mr. Dent's picturesque presentment might remain as a permanent addition to the treasures of the Club. Doubtless in its day the faded print was considered a masterpiece of Alpine photography, and accounted one of the Club's most cherished possessions, and the fact serves well to illustrate the recent advances in photographic methods.

Mr. Dent's exhibits also included a fine view of the ice-fall on the Zea Glacier, and a large panoramic view of the Gabelhorn and Weisshorn massif, taken, as Mr. Rudyard Kipling would say, from somewhere at the back of beyond, which, though an admirable photograph, does not please us as a picture; but then we must admit an inherent distaste for panoramic effects. Considered, however, as a study of glaciers—their birth, adolescence, and decay—it is exceedingly fine and irresistibly recalls Forbes's poetical comparison of the course of a glacier to that of human life from its Heaven-descended origin, its formation in the womb of the mountains to its final inevitable dissolution.

Two or three Dolomite photographs by Mr. Shea also call for special mention, his views of the Cimon della Pala, Monte Cristallo, and Piz Popena being some of the best we have seen of that district. For some reason or other photographs of Dolomite scenery are rarely satisfactory; the contrasts are liable to be too harsh, and detail in the shadow is frequently conspicuous by its absence. Possibly the non-actinic tints characteristic of this rock formation may be found more amenable to the delicate discrimination of the isochromatic plate; possibly the district has not hitherto attracted the artistic attention of the Club's most gifted photographers. Anyhow, with the exception of some beautifully soft effects by Signor Sella, those by Mr. Shea are by far the best which have appeared at the Club's exhibitions.

Mr. Whympers contributions were numerous and varied. His view of fruit and flower sellers at Randa station was as nearly technically perfect as may be, while in his portrait of an old public servant it was not difficult to recognise Jost of the Monte Rosa, truly described as a member of the Civil Service.

In another frame Mr. Whympers shows us an instantaneous view of 'Daniel Maquignaz descending.' We are inclined to ask, 'Descending what?' We suspect that he has strayed a little from the usual route. In a frame hard by we noticed Antoine Maquignaz standing for his portrait—surely in a somewhat con-

strained attitude, though undoubtedly a tiptop portrait. Mr. Whympers's exhibits included also some ice-falls in the Pennine Alps.

Mr. Howard Hazell showed an enlargement of the séracs on the Pers ice-fall—a really fine bit of ice photography—also a smaller panorama depicting dawn on the Bernina range.

Dr. Tempest Anderson's enlargements of the Aiguille Noire and the Grandes Jorasses seemed to us to be carried a little too far, and produced a somewhat hard effect.

Mr. O. K. Williamson and Mr. S. Donkin also exhibited some good work, but, as in the case of the prints shown by Mr. C. C. Branch and Mr. Sydney Spencer, they were rather too small to be effective on the walls of an exhibition. Some of Mr. Branch's subjects were, perhaps, somewhat sub-Alpine in character, but his winter views of the Engadine reminded us of some of Mrs. Main's beautiful studies of the same subject, and we regret to see that she was again unrepresented at the Exhibition. We also regret that we have no contributions to chronicle from Captain Abney.

We had almost forgotten to mention a series of exhibits by Mr. Alfred Holmes, not on account of any technical inferiority, but because of the somewhat hackneyed character of the subjects, including as they did two Matterhorns and three views of the Mischabel group.

A series of over sixty views, half a dozen panoramas, and some enlargements represented Signor Vittorio Sella's work in the Caucasus during the past summer. Signor Sella's skill as a photographer is well known; the most novel examples of it were several admirable telephotographs. This invention has a great future as an aid to the powers of distant reconnaissances, both for surveyors and climbers. Some of the finest views were from a hitherto unexplored glacier of the Adai Khokh group—the Songuta Glacier. Another interesting series revealed the scenery of the Bogkhabashi group and the existence of apparently dolomitic limestones among the great pastures between the Uruk and the Cherek. Topography rather than picturesqueness has been Signor Sella's ruling motive, and this is the only criticism to be made on his show as a whole.

No such criticism applies to the splendid plate—one of a series now in course of publication by Messrs. Meisenbach, Riffarth & Co., of Berlin—of 'La Tour Ronde,' in the Mont Blanc group, which arrived too late for the Exhibition, but is now on view in the Club rooms. In this noble view we do not know which most to admire, the white cumuli massed behind the jagged pinnacles that fringe the shapely peak or the gradations of tone in the snows of the foreground. The plate, which is of large dimensions, is reproduced by the same process as the full-page illustrations in Mr. Douglas Freshfield's 'Caucasus,' and is therefore absolutely permanent. We hope Messrs. Meisenbach will arrange for the exhibition and sale in this country of these remarkable triumphs of photographic art.

The exhibition as a whole probably suffered from the badness of the season in the Alps, and this was reflected in the photographs, many of which were taken in clearing or unsettled weather.

The old prints exhibited included some large engravings of the eighteenth century, taken from a work on the dominions of the House of Savoy. Among them a panorama of Aosta and a view of Sallanches, in which the glaciers—not yet become, in Gibbon's phrase, 'famous and fashionable'—are entirely omitted, were the most interesting to mountaineers. Mr. F. Gardiner sent a large selection of the coloured views of Switzerland which filled the shop windows of Bern and Basle in the days before photography, and have still a modest charm of drawing and colour, which has won Mr. Ruskin's praise. But our members obtained, perhaps, more amusement out of some Baxter prints of about 1845, lent by the Rev. A. C. Downer. One of these, entitled 'Crossing the Crevasse du Dôme,' depicts a party strolling along the overhanging lip of a Bergschrund; the last man has put both legs through the rotten edge, but neither he nor his companions appear to be in the least perturbed by the fact. In another a party are represented as searching for a passage at the same spot with a tallow dip and a battle axe. A third view exhibited an array of pointed séracs, among which we counted no fewer than forty enthusiastic mountaineers, unroped, running hither and thither, like so many ants hunting for a practicable route over rough ground.

NEW EXPEDITIONS IN 1896 (*continued*).

Mont Blanc District.

AIGUILLE DE TRICOT (3,681 m.). *Sept. 18.*—We learn from the 'Revue Alpine,' January 1897, p. 16, that on September 18, 1896, M. Bosviel, with the guides J. Petigax, of Courmayeur, and A. Estivin, of Saint Gervais, made the first ascent of this peak from the 'Pavillon des Deux Frères,' on the Col de Tricot.

Dolomite District.

PIZ POPENA (8,148 m. = 10,812 ft.) FROM THE N.E. *August 18.*—Mr. Gerald Arbuthnot, with Pietro Siorpaes and Angelo Zangiacomì, made this new route. Leaving Schluderbach at 4 A.M., the party followed the usual route for the Cristallo Pass until they were at the foot of an ice couloir leading up from the Cristallo Glacier to a noticeable fork situated at the point where the north-east ridge of the Piz Popena merges into the north-east face (3 hrs.). They arrived at the fork by means of this couloir and of the rocks on its northern side (2 hrs.). From this point the ascent of the face presented no difficulty, and after 40 min. of easy traverses and chimney work the foot of a chimney some 30 or 40 ft. high was reached. From the top of this chimney (10 m.), which is slightly to the E. of the fork, a rib of rock led in a westerly direction to the main ridge of the mountain (15 m.), which was followed in 25 min. to the summit.

Total time (slow), including halts, 7 hrs. 40 min.

This route is an easy and interesting way of getting from Schluderbach to Misurina or Tre Croci.