

observations on which I ground my conclusion, but I am convinced that a fresh advance of the ice was in progress in 1887-1889. How far that advance has been continued I do not possess sufficient materials for judging.

'It is much to be desired that the Russian Government or scientific societies should arrange for the periodical measurement of several of the principal ice streams on either side of the chain. The Azau Glacier, the Bezingi and Shikildi Glaciers, the Karagom Glacier on the N., the Chalaat, Leksur, and Adish Glaciers on the S. would be good examples. Failing this, successive travellers should measure and report on these or any other conspicuous glaciers, and use their personal influence to induce the Priestav of Betscho, and the princes of Urusbieh, or the Načhálnik at Naltshik to take up the work. M. Jukoff did what he could while engaged on the Survey (see "The Exploration of the Caucasus in 1890," in R.G.S. "Proceedings," 1892), but he was naturally removed after one or two seasons to another part of the country.'

CORRESPONDENCE.

THE NEW ZEALAND ALPS.

To the Editor of the ALPINE JOURNAL.

Thames: March 27, 1897.

DEAR SIR, — May I, as spokesman of the N.Z. Alpine men, express my appreciation of Mr. Freshfield's very able summing up of the points at issue between Mr. FitzGerald and myself?

We young colonists are very touchy when anything is said which may tend to depreciate our hard work, and imagined our past labours in opening up our Alps were being overlooked when, perhaps, there was really no cause for protest.

I thoroughly endorse the concluding remarks of the article, and can only again express, as already testified in Mannering's and my letters, our congratulations and admiration of Mr. FitzGerald's climbs out here with his guide.

I should be glad if you could find space for this note, as evidence that we accept Mr. Freshfield's verdict and thank him for his very exhaustive and interesting summing up of the whole subject.

I am, Sir, yours faithfully,

ARTHUR P. HARPER.

THE SUMMER EXHIBITION.

AMONG the smaller picture galleries of London it would be difficult to find one superior to that belonging to the Alpine Club. Admirably lighted, most suitably decorated, and situated within a few hundred yards of the chief exhibition rooms of London, it might reasonably have been expected that its walls would be

eagerly sought by the exhibitor, and that the gallery would be a favourite resort for the picture lover. A former reviewer looked forward to the periodical exhibitions in which the works of the artist members were to be brought to the notice of the climber, and prophesied the baneful influence which this was to exercise on Alpine art. Experience has shown that his anxiety was uncalled for; artist and climber have remained rigidly apart. Each succeeding exhibition has shown a falling-off in the number of visitors, until a dozen people in the day, and those largely recruited by private invitation, are regarded as an unusually good attendance, while the absence from this exhibition of many, if not all, of the artist members would seem to argue that the gallery was equally out of favour with the contributor. Surely this should not be so.

A good exhibition depends on eager, or, at least, willing contributors, but no one is likely to be eager to send works to a gallery in which they will be seen by none save the caretaker. It is a vicious circle, but it can be broken through if visitors are attracted. Means might surely be devised by which the exhibition should be made more widely known, and by which, without breaking through the essentially private character of the Club, there might be an appeal to a larger public. By holding the photographic exhibition in the duller months, and reserving the brighter spring days for paintings and drawings, the committee has taken a step in the right direction. Is there any reason why the custom of opening the exhibitions with a private view should not be resumed? It was departed from this summer with results which are not encouraging, and it might be well, indeed, to make the opening day still more important. Experience has shown that the words 'afternoon tea' on an invitation card do not diminish the attractions of an exhibition, as may be seen in many a Bond Street gallery. Little, however, can be done if the Club halt between two opinions, and, heedless of the change of policy involved in the change of quarters, regard a larger publicity with suspicion; or if it do not interest itself in this matter, and purge itself from the accusation brought against its members in a former review, that they care for none of these things, and that pictures of hills are, to them, uninteresting—'unless they can identify the crack up which they wriggled or the chimney in which they cut steps.'

The scanty attendance could not be attributed to the weakness of the exhibition in the present instance, for though small and lacking in works of many well-known members, it was of great interest if only for the opportunity it afforded for comparing the works of two artists such as Loppé and Albert Gos, who have devoted themselves to the rendering of mountain landscape.

The work of Mons. Loppé is well known to all members of the Alpine Club, and this exhibition gave once more an opportunity to note the extraordinary truthfulness of his rendering of outdoor light, and the subtle differentiation between the brilliant light of the summer and winter sun. This brilliancy of lighting is, too, obtained with no exaggeration of contrasts, no darkening of skies to

give value to peaks, and is as apparent in the veiled and mist-filtered sunlight of the 'View from Prarion' and the view of the Argentière Glacier as in the full glare of the 'Chamonix in Winter.' This last is excellent in its realisation of winter sunlight, and charming in its grey tones. A sunset from the Grands Mulets and a delicate rendering of evening light on the Breithorn were also noticeable, while a view of Grindelwald recalled a sketch by Bonington seen in a former exhibition.

To M. Gos the Club is much indebted for his numerous and interesting contributions, but it is to be feared that his enterprise has hardly met with the success which it deserved. At the Academy was hung what was perhaps his most important picture, 'The Zermatt Valley'; a brilliant and successful rendering of the multiplicity of detail and powerful sunlight of the Alps. For beauty and complexity of colour the sunset view from Les Avants was notable, and in the 'Matterhorn by Moonlight' a task of epic grandeur was essayed. Very beautiful, though inconspicuously hung, was the little work 'Weisshorn, Zinal,' with the delicate painting of the lower mountain slopes.

M. Gos knows his native mountains under all conditions, in sunshine and storm, at high noontide and beneath the stars, and it is his desire to express not only the form but the sentiment of the hills. This feeling for the poetry of the scene, especially noticeable in some of his studies of early spring, appears, indeed, to blind him occasionally to a certain lack of beauty of form, and betrays him into such infelicities as appear in the 'Grammont' and in the 'Randa,' where an effect of brilliant sunlight and true Alpine complexity of detail is marred by an unfortunately placed chalet.

Henry Howard contributed several important pictures and a series of 'pochards' which were interesting and successful in their rendering of aerial effects. Of the larger pictures the 'Val d'Aosta' was beautiful in colour and arrangement, while the 'Tre Croci' and the 'Blue Day, Lucerne' successfully dealt with difficult colour problems.

The central place on the east wall was well filled by E. Molyneux's 'Dawn on the Himalayas,' with its carefully realised and truthful tones of the sky and its vertebrate drawing of the hill shoulders in the foreground, which appear to be covered by temporary snow. An excellent and delicate drawing of the distant peak of Everest seen by early morning light was sent by A. Scott. Several direct and effective pictures, especially a distant view of the Rothhorn, were exhibited by Mlle. Blanche Berthoud.

The water-colour drawings were less numerous than the pictures. A drawing of Lake Como by Sutton Palmer, lent by the President, was a very charming rendering of the delicate and complex colour seen in the sunlight of Italy; an effect admirably obtained by Mr. Palmer's method. B. J. M. Donne, whose method recalls Paul Naftel and J. A. Way, sent interesting drawings. Of the works sent by the last contributor we prefer the simpler and more direct drawings to those which are more elaborate. Several drawings

of pleasant colour were sent by A. Williams, especially one of 'Broadford,' and there were some rapid and successful notes of effects by R. Clarke, including a clever 'Devil's Kitchen.' Amongst other drawings Mrs. Jardine had a successful but not very solid 'Wet Day at St. Luc,' and the delicate simplicity of Mrs. Parrish's 'Morning at Chamonix' and Miss Smith's excellent 'Snowstorm in the Engadine' must not be passed over.

The hanging was on the whole well done, and in all other respects, save the paucity of visitors, the Club may be congratulated on its summer exhibition.

PROCEEDINGS OF THE ALPINE CLUB.

A GENERAL MEETING was held in the Hall of the Club on the evening of Tuesday, May 4, at 8.30, Mr. Charles Pilkington, *President*, in the chair.

Messrs. A. Barran, A. Fox, and B. Hopkinson were balloted for and elected members of the Club.

Mr. G. Yeld read a paper entitled 'An ascent of the Aiguille de Tronchey.' After the paper Dr. Tempest Anderson showed some lantern slides of the Mont Blanc range. Messrs. C. E. Mathews, Conway, and the President, took part in a short discussion, and the proceedings terminated with a hearty vote of thanks to Mr. Yeld and Dr. Anderson.

A GENERAL MEETING was held in the Hall on Tuesday evening, June 1, at 8.30, Mr. C. Pilkington, *President*, in the chair.

The PRESIDENT announced the death of Mr. W. H. Stone, a member who had been elected in 1859. He then read a letter from Mr. Coolidge stating the condition of the new edition of Ball's 'Guide.' He also intimated that Mr. Freshfield had presented to the Club the original drawing of the map of the Caucasus, the copyright of which, however, he reserved; and that Mr. Heelis had presented a painting of Gaurisankar, by Mr. Alexander Scott.

Mr. HOLDER read a paper entitled 'Climbs among the Peaks of the Adyrsu, Central Caucasus,' after which Mr. Woolley exhibited some lantern slides illustrating it.

Mr. SOLLY said that he had heard from Mr. Woolley that Adyrsu Bashi was 14,200, whereas Mr. Freshfield put it as 14,673. He would like to know which was correct? * He believed it was the

* There are two peaks on the great Urubashi spur E. of the Adyrsu glen designated as Adyrsu Bashi on the one-verst map, which is singularly faulty and incomplete in this district. In my map I have retained the name only for the southern and higher peak (14,673 ft. one-verst map), that climbed by Mr. Holder's party. The second peak I have called Sullukol Bashi (13,930 ft. one-verst map). It was climbed by Messrs. Merzbacher and Purtscheller. All these facts and figures are given in the Appendix B to my recent volumes, which can be procured separately by members of the Club on application to the Assistant Secretary.—D. W. F.