

THE WINTER EXHIBITION.

THE Club hall was again well filled in December last with a collection of the recent works of our Alpine artists and amateurs, which attracted an unusual number of visitors. We must repeat what we have said more than once before of previous Exhibitions. It showed a steady growth in the number of those capable of observing with faithful appreciation the features of the mountains, and of recording their impressions in a manner to give pleasure to the members of our Club. But we must admit that if so far we have produced many talents the genius is still to come. No successor of Turner or even of Elijah Walton has yet appeared on our walls, no one with the power of grasping mountain scenery as a whole, of painting its atmosphere as well as its forms, of abstracting, as it were, the characteristics of a region, as well as of reproducing the features of a locality. The painter who has made the nearest approach to this ideal, and from whom, if he would devote more of his time to the Alps, we should expect most—Mr. Albert Goodwin—was, unfortunately, owing to his having at the moment a separate Exhibition elsewhere, not represented on our walls. To Monsieur Loppé, as a veteran and a foreigner, we must give the place of honour. He has never shown any canvas exhibiting more fully his mastery in the representation of snowy ranges seen from a high standpoint than in his 'Sunset on the Summit of the Buet.' But why did he confine himself to this single contribution? We must very seriously beg him next time to give us quantity as well as quality. In his own field he is unrivalled, and his art is ripening.

Mr. E. T. Compton's work is always marked by conspicuous ability in draftsmanship. No one knows better how the rocky ribs fit in under the surface of the earth. 'The Ridge of the Herzogstand' showed this mastery of mountain structure, but was monotonous in colour, a failing—perhaps due to the extent to which the artist has worked in black and white—which Mr. Compton would do well to guard against. We preferred on the whole his 'Bifertenstock from the Tödi.'

One of the most successful works on the walls was Mr. Colin Phillip's 'At the Base of Sgurr na Gillean, Isle of Skye,' a capital piece of Scotch colouring.

Two associates of the Royal Academy honoured the Exhibition, Mr. Alfred Parsons with a charming drawing of 'A Savoy Garden at Aix-les-Bains,' and Mr. East with three pleasant views on the Italian side of the chain. Among the more severely Alpine paintings, representing the world above the snow line, Mr. Adrian Stokes's 'Peak in the Ortler Group' claimed a place of honour. Its rendering of atmospheric effect was sympathetic and effective.

Mr. Alfred Williams, an artist who is constantly making progress, has not yet attained to the complete success his perseverance deserves. A most careful and conscientious draftsman, he fails to give sufficient force to his foregrounds, as, for example, in the

view of the 'Dent Blanche.' At a distance his 'Monte Generoso' gave an admirable impression of the wavelike surface of the Italian hills backed by the snows of Monte Rosa. But nearer approach showed that the snows themselves were flat and inadequately rendered. It is in Scotch scenery, perhaps, that Mr. Williams is most completely successful.

Several of the late Elijah Walton's works, contributed by Mr. W. Mathews, reminded us how much we lost in that imaginative artist. Imagination in another direction was displayed by Mr. A. D. McCormick, who can see more in a sunset than most of us. His visions of the spirits of the summits introduced an agreeable novelty among more realistic reproductions of inanimate nature.

Mr. W. G. Collingwood sent some interesting sketches of Tyrolean scenery.

A Norwegian artist, H. J. Kaulum, contributed several striking oil pictures, and one very large painting, 'The Skagastølsbræen.' His works showed that technical knowledge which is seldom missing in Continental painters, and a very considerable power of treating picturesquely the wilder features of his native country, rocks and glaciers and mountain tarns.

Among many amateurs we must single out for praise Mr. Trevor-Battye's excellent sketches of Spitsbergen coast scenery, admirable in their realisation of the soft low colours of Arctic landscapes, and Mrs. Jardine's very able winter snow scenes in the Engadine. In 'Badrutt's Park' the snowy surfaces and the distant range were as good as possible; the only fault in the drawing was the conventional pine wood in the corner, which can hardly have been drawn on the spot. The Baroness Helga von Cramm sent her usual Alpine flowers, Mr. Russell Clarke some interesting drawings from the Andes, Mr. Howard a bold but rather heavily painted picture of Monte Civetta, Mr. Ellis Carr some studies, mostly of chalets and village scenes, Sir Henry Bergne several views near Saas. Space prevents us from further mention of these and other commendable contributions.

NEW EXPEDITIONS IN 1900—*continued.*

Arolla District.

AIGUILLES ROUGES. CENTRAL PEAK BY THE E. FACE.—On August 25, 1900, Messrs. W. T. Kirkpatrick and R. P. Hope (without guides) from the N.W. corner of the lower Glacier des Aiguilles Rouges climbed on to the ridge dividing it from the upper glacier, and followed this ridge to the point where it ends under the E. face of the peak. There now lay to the S. a large rock slab, from which a snow couloir descends, first in an easterly and then in a southerly direction, to the lower glacier. This slab, usually covered with snow, was quite bare and too smooth to cross at its upper end, where the cliff would have given protection from