

to note in the wasted but upright form the contrast to the magnificent athlete of the old mountaineering days, yet the intellectual fire did not dim. The eye would sparkle and the familiar animation of voice return when the talk turned on the mountains, on successes won or failures atoned for on rock and glacier.

In his varied career in life he had met with failures, which never discouraged him; and with successes, which never spoilt him.

The end came, not without warning, but with terrible swiftness, while he was abroad, in Pisa. Whom the gods love die suddenly. To the last he retained the strongest love of the mountains, and left directions that his ashes should be interred on the "Kleine Künzle" mountain, close to his house in the Bregenzerwald.

C. T. DENT.

EXHIBITION OF ALPINE PICTURES BY MEMBERS OF THE SOCIÉTÉ DES PEINTRES DE MONTAGNE.

THIS interesting exhibition of paintings in oil and water colour, which was on view at the Club from June 3 to 28, may have suggested to some people the question of the possibility of establishing a similar society in England. It may, however, be pointed out that by organising these periodical exhibitions of pictures of mountain subjects, and by admitting to membership a not inconsiderable number of artists who have shown to the satisfaction of the Committee that they are properly imbued with the spirit of the mountains, the Alpine Club is already performing many of the functions of such a society, not the least pleasant of them being the extension of a welcome to Continental brothers of the brush.

The Société des Peintres de Montagne was started in 1898, under the patronage of the C.A.F., whose President was made an Hon. President of the society. Its headquarters are in Paris, where it holds annual exhibitions; but the idea was a happy one which led to the present peaceful invasion of Savile Row by our friendly neighbours, some of whose works may, we hope, have secured a domicile in this country.

So young a society has no doubt a future before it; and it is interesting to observe the spirit in which its members have grappled with the difficulties of mountain-painting. Contrary, perhaps, to what might have been expected, one feature is prominent—the absence of 'impressionism.' The pictures for the most part convey the notion of having been painted *en plein air*. And this method, if it can be called a method, has its advantages and its disadvantages. On the one hand, from the point of view of the individual painter, it is the true road to eventual success, for no one can portray the spirit of the mountains without having studied their anatomy and their multiplicity of detail. On the other hand, the most beautiful effects of mountain scenery are too

evanescent to be painted carefully and laboriously on the spot; they change every minute, every second almost, and even a veteran mountain-painter and mountain-climber like M. Loppé, with all his power of depicting form and colour, must often feel the inability to do more than indicate the glories which he knows and loves so well.

Again, the most beautiful effects are to be seen frequently only in places and in weather which scarcely admit of making even hasty notes, still less of careful studies. And the general result is that the open-air artist is practically compelled to confine himself to fine-weather work, that is to say he has usually little choice but to paint the mountains when they are hard and staring, in the steady glare of a summer day or the glow of a cloudless evening, when the same 'effect' can be trusted to occur again and again.

In the present exhibition it is clear that this has been one of the difficulties, as it always must be. There are, no doubt, exceptions, such as L. Trinquier's charming little monochrome (No. 29) of a flight of gulls near Chillon, with a soft misty background; or A. Balouzet's two rich cloudy pictures (Nos. 67 and 82); or Bernard Wolff's dimly mysterious sketch of the Finsteraarhorn in twilight (No. 61—pastel), and, again, his Monte Rosa, seen through a veil of sunlit cloud (No. 62). But, as a rule, there is little imaginative or impressionist painting, though there is plenty of honest hard work from brushes which are not unaccustomed to it. In water-colour the broad clean style of L. Trinquier is paralleled by E. Brunnarius; the sunset glow is bravely handled by A. Guéry, Ch. Bertier, A. Nozal, and the travelled J. Eysseric. Perhaps one of the most interesting works is E. Burnand's 'Bernese Alps' (No. 66), a large picture in the panoramic style of the Eiger, Mönch, and Jungfrau from behind Interlaken. The effect of broad full daylight on a clear day is well given, and the great mountain masses stand out solid and true. So, too, is the big oil-painting (No. 50) of Pralognan, by L. Wührer, a successful rendering of a somewhat less difficult effect. But one misses the glory of the sky in mixed weather. Possibly the next exhibition by the society will show that its members have dared to try their hands at cloudland.

This notice would be incomplete without some mention of the charming little paintings of alpine flowers by Madame Trébuchet. This is a subject which lends itself well to the faithful and delicate treatment of an enthusiast, for flowers are good sitters. It is to be wished that more artists would bestow equal pains on these jewels of the hills.

H. G. W.

THE ALPINE CLUB PHOTOGRAPHIC EXHIBITION.

THE annual exhibition of photographs held in the Club Hall during the month of May, although not so large as in former years, nor possessing the striking pictures due to expeditions into far distant