

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

countries, nevertheless in many cases shows an advance in the pictorial treatment of the subjects chosen. The enlargements are distinctly smaller in size, the printing more varied in tone, on rough and smooth papers, while the art of the frame-maker has added considerably to their artistic merit.

Mr. Sydney Spencer, to whose management it was entrusted, has again added to the many obligations under which the Club lies to him for the success attending the exhibition.

To give the ladies, eight of whom are to be found amongst the exhibitors, precedence, Mrs. Aubrey Le Blond is again well in the front rank, exhibiting several examples of winter studies. 'Larch Woods in the Engadine,' in which snow amid trees always gives pleasing effects, may be singled out as perhaps her best, though for excellence of technique we commend the quarterplate print No. 50, representing Messrs. Collie and Woolley starting for an ascent in Arctic Norway. The print is sharp and crisp.

'The Summit of the Blumlisalphorn,' by Miss E. E. Mudd, is an extraordinary production. The overhanging cornice, with its icicles hanging somewhat out of the perpendicular, suggests that the summit is of ice or snow, but as the surrounding slopes are of the same texture and tone we confess we are much puzzled.

The contributions by Miss Evelyn Arkle of the 'Dent Blanche' and the 'Gabelhorn,' both from the Mountet, could not be better photographs. Every little detail of rock, ice, and snow is developed to its correct tone, while the many overhanging glaciers of the Gabelhorn remind one of the drapery so characteristic of Caucasian peaks.

Miss Ella Corry's halfplate views (No. 59) of Dolomites are well-chosen subjects and nicely finished negatives. 'An Old House, Sus' (No. 60), by Miss Ellis, is an interesting specimen of the architecture so familiar to us in the Engadine, with its fresco adornments, more pleasing in the monotone photograph than, perhaps, in reality.

Of the non-members, Mr. H. Speyers's contributions are all very interesting, and of exceptional technical and pictorial merit. They exhibit patience in exposure and skill in development. 'Monte Rosa from Cima di Jazzi' is perhaps his best. The peaks are set in heavy masses of rolling cloud, while in the foreground light downy mists help to break the dark buttresses of the lower slopes. A good representation of the crystal texture of ice is to be found in his picture of 'Séracs, Marjelensee.'

Mr. E. J. Garwood sends several examples of telephoto work. The distances from which the photographs were taken not being known, it is difficult to estimate whether the best possible use has been made of the lens. 'The Spannorter from above Engelberg' would appear to be about three magnifications, in which case we venture to suggest that with an ordinary rapid symmetrical lens an equally good enlargement would have been produced.

Alfred Holmes is quite up to his usual standard of sound topographical work, and sends several large pictures, 'The Aiguille du

Chardonnet' being perhaps his most remarkable contribution. It resembles, as has been said, the mouth of an extinct volcano filled up with snow.

Mr. C. Lord contributes two good pictures. 'Declining Day' is photographed in an amphitheatre of precipitous rock, ice, and snow on the Mer de Glace. The sun has evidently waned, producing a chilling scene, with little contrast of light and shade. His other contribution is a pleasing picture of Mte. Cristallo as seen through pine-trees.

'Descent of the Seracs,' by Mr. Samuel Bullock, is both good in subject and manipulation, though spoiled by the intense blue tone of the print.

Mr. J. H. Doncaster has a delightful bit of work in 'Near Vrin in the Lugnetzer Thal,' chosen with good judgment. A turbulent torrent is wending its way through a deep and precipitous gorge, the upper banks clothed with larch-trees, with an extraordinary example of very distorted stratified rocks on the left bank of the torrent.

The two exhibits by Mr. F. N. Ellis are of particular merit, very noteworthy being 'In Pralognan.' In this picture we have an almost perfect representation of an ideal Graian basin with its sward-like fields, dotted here and there with chalets, its pine-timbered hill-sides, while above them and far beyond are snow-clad peaks rising many thousands of feet. It is a subject full of difficulty, which the photographer has overcome with much skill.

Dr. Norman Collie, no longer content to exhibit mountain mass and form, again is strong in pictorial effects of cloud, sea, and rock. In the 'Coast Scene, Norway,' we have a stormy mass of cloud with here and there a gull sailing over the sea, and in the background a dark coast-line, the whole producing an artistic effect.

Dr. Collie, in our world of photography, belongs to the Impressionist school; his aim, as we have seen in his sunsets, is to reproduce effects which strike him as beautiful, however difficult they may appear to an ordinary photographer, and in doing this he sometimes sacrifices technique for passing effects of mist and sunshine.

Although Sydney Spencer's pictures are not as striking and remarkable as his exhibits of recent years, they all possess the same patience and judgment in exposure and manipulation in development so characteristic of his work. 'Aiguille Verte, from Plan Praz,' side by side with H. Woolley's 'L'Aiguillette, Chamonix,' both winter scenes, may be said to be the gems of the Exhibition.

Mr. Valentine Richards's sole contribution, 'Rosengarten Group, from the Kesselkogel,' is perhaps one of the most remarkable pictures in the show. It represents wild castellated rock peaks, showing much contrast of colour in their geological formation, and backed with delicate mists of cloud which rise from the valleys behind the jagged peaks. It is a powerful production.

Mr. Shea, our exponent of the telephoto lens, sends some of his own enlargements. They are not quite equal to his former work,

which perhaps may be due to what appears to us over-enlargement. They are remarkable for their sharpness of delineation, a feature so difficult to obtain with the telephoto lens. Dr. Tempest Anderson's 'Snow Crevasse near the Col du Géant' is distinctly good, though when shown as a slide on the screen it is much improved, the transparency of the icicles being very remarkable.

We must not omit to mention the work of A. B. W. Kennedy, who sends some charming pictures in rich brown tones. We are reminded in his 'Wetterlücke in Early Morning' of the characteristic studies of our friend Mr. Eccles, whose absence at our recent exhibitions is so much to be regretted. Unfortunately too we missed many familiar names—Sir W. Abney, Sir Martin Conway, Sig. Sella, Messrs. Brushfield and Priestman, whilst Mr. Clinton Dent, although not exhibiting in his usual vigour, at any rate made an attempt to reach the snowfields of Spitsbergen, and shows three small prints—'Tromsøe, Norway,' 'The I.Y. Hohenzollern,' and 'Recherche Bay, Spitsbergen.'

'The Meije, Evening,' by A. A. Booth, would, it seems to us from the hazy atmosphere, more appropriately represent a midday effect.

Dr. O. K. Williamson, Mr. Oliver Bodington, Messrs. Howard Barrett, Wollaston, Withers, Adams, and Gatty showed interesting work. 'Oeschinen-See,' by Mr. J. P. Somers, must not be overlooked as a charming bit of sub-alpine landscape; the pines with their deep shadows reflected in the mere below were delightful.

THE ALPINE CLUB LIBRARY.

The following additions have been made to the Library since April:—

Recent Works, presented by the Authors or Publishers.

- Alpini ed Alpinisti.** Rivista Quindicinale di Alpinismo Letteratura e Sport. 8vo, ill. Nos. 1-3. Milano, Aprile 1-Maggio 1, 1902. 10 lire per an.
- Baedeker, K.** Südbayern, Tirol und Salzburg . . . Handbuch für Reisende. 30. Aufl. 8vo, pp. 607; maps, plans. Leipzig, Baedeker, 1902
- Bicknell, C.** The prehistoric rock engravings in the Italian Maritime Alps. 4to, pp. 72; 24 plates. Privately printed, Bordighera, Gibelli, 1902
- Chappuis, C.** Annibal dans les Alpes. 8vo, pp. 233-356. In *Annales de l'Université de Grenoble*, ix, 2. 1897
- The late Monsieur Chappuis spent some months in 1859 and 1861 exploring the western Alps, and as the result of those explorations and of subsequent study, he argues without hesitation in favour of the Vallée de l'Ubaye and the Col de Roure. He also shows how impossible it is to suppose that any of the other suggested passes was the one used by Hannibal. The article is an interesting addition to the many articles and books already published on this vexed question.
- Dessauer, A.** Verstiegen? Alpin-psychologischer Roman. 8vo, pp. 118; ill. München, Schupp [1902]. M. 1,50
- Another mountaineering novel. The hero Norbert climbs in the Eastern Alps and in South America, where he meets with a severe accident from the giving-way of a rock on which he stands. To escape marriage with the heroine, Emmy, whom he has ceased to