

can be easily accounted for. As a photographer I have been in the habit of carrying a large camera and stand on Lliwedd, and have consequently got into the way of keeping well outside all chimneys and cracks. Hence a preference for open climbing difficult to eradicate. It is better, however, to carry a camera than to have a sixteen stone novice behind you on the rope. As the proverb says, 'Sand and salt and a mass of iron are easier to bear than a man without understanding.'

What is that charm, nameless and incommunicable, which draws us to the British hills, so that the memories of even glaciers and Alps are but visions from a shadow land where 'all the days and nights of Sramandazi are not worth an hour of yonder sun'?

No words can explain it or metaphors describe.

Lliwedd or Tryfaen, Scawfell or the Pillar, hold the first place in our hearts, for on their crags we have known our first conquest and defeats.

An Australian poet trying to picture the love of the native-born for the 'never, never' desert, those 'great spaces washed with sun,' has left a few lines which may give us a clue to the secret.

'But without she bind you to Her, without you help subdue Her, not yours to love with us our heritage.'

THE ALPINE CLUB ANNUAL PHOTOGRAPHIC EXHIBITION.

A new departure was made this year in connection with the annual exhibition, a representative collection being put together from among the most interesting pictures of recent years.

As a result the views shown were considerably above the average in merit and included almost every type of mountain scenery. The selection and arrangement must have meant a great deal of work to Mr. Sydney Spencer, who is to be congratulated on the great success of his experiment.

It is obviously impossible to mention all the good photographs shown, as of the 181 sent in almost all possessed merit.

Mr. Spencer sent his well-known views from the *Aiguille Verte*. Few mountaineers have had the good luck to reach that view point at 6 A.M., which we believe was the hour at which these photographs were taken, and fewer still have so successfully caught the lights and shades of sunrise.

These views would have been of note even if the scene had been of less interest to mountaineers, and taken as they were under exceptional circumstances they are unique.

Of Mr. Spencer's other exhibits we liked the *Bush Valley* in the

Canadian Rockies best on account of its excellent composition and the light on the flats in the foreground.

Mr. Spencer also lent the *Gespaltenhorn* by M. Paul Montandon, a peak with formidable serrated ridges somewhat seldom ascended. Mr. O. K. Williamson in his view of the *Lauterbrunnen Breithorn* represented very faithfully the texture of *névé*. The granulation was so distinct as to suggest the actual transition from snow to ice. Another view of the cornice on the summit ridge showed exceptionally well the effect of sun and wind on opposite slopes. His *Piz Rosegg* marked in an equally vivid way the so-called stratification of snow. A section of a vertical snow wall lies above dark rocks streaked by avalanches, while the peak curves upwards till almost lost in the dark blue sky.

The black tone in which this is represented is undoubtedly a blemish, but it represents far more nearly the real contrast than a light sky. We hope some day that a photographer will be bold enough to show the sky in a dark blue by a method of combined printing. This has been done with very pleasing effect, but we believe never shown in a club exhibition.

Mr. Hastings showed some fine views, of which the *Aiguille Blanche de Peuteret* was perhaps the best. Very striking also was the *Peak of Joekkevarre*, Arctic Norway.

Mr. J. O. Walker sent in a remarkable cloud effect from *Monte Rosa*. He had evidently caught the moment when the Italian clouds had partially lifted and banked themselves in parallel lines on either side of the long valley lane.

We do not remember to have seen among the many views from *Monte Rosa* any photograph quite so peculiar in its effect.

Miss E. Arkle gave us a charming study of the *Märjelen See*. The lights and shades were especially pleasing and the transparency of the floating ice well represented.

Mr. R. W. Lloyd sent his view of the *Fünffingerspitze*, as fine a *Dolomite* photograph as has been exhibited. Though unrelieved by a foreground of forest or a distant horizon, the bold pinnacles of the peak lose nothing in majesty. A mountaineer who had never visited the *Dolomites* might well understand from this picture the fascination of these fantastic mountain forms.

Mr. C. W. Nettleton sent photographs of the *Géant* and the *Grépon*. The latter, though of less dimensions than Mr. Holmes' famous picture, which was also in the exhibition, possessed an equal wealth of detail and would have stood enlargement to the same size. Mr. Holmes, in addition to the picture mentioned, showed several other views of great merit.

Mr. Andrews' *Herbetet*, taken with a low western sun, was a remarkable study of black jagged rocks and sun-tipped ridges. We believe that, as in so many cases where happy effects are obtained, success was the result of accident. The excellence of the *King of Italy's* hunting paths had conducted him to the summit of a neighbouring mountain, an unusual but excellent view point, in his efforts to reach the *Herbetet Hut*.

Mr. Broome exhibited two of M. Boissonais' famous telephotographic views from the Lake of Geneva. It is almost inconceivable, even in these days of advanced photography, that the foreground, middle distance, and far-off snow peaks could have been reproduced by a single exposure at the same time on the same plate.

Mr. E. J. Garwood sent a fine panorama of the Bernina, Scerscen and Rosegg. His Lakes of the Val Piora was technically perhaps the finest picture in the exhibition.

Mr. D. Northall Laurie showed two exquisite views of sunrise on the Glacier d'Orny. Probably few mountaineers have seen, much less photographed, so marvellous a sea of cloud.

Mr. H. Priestman's Store Troldtind, Lofoten, was as good as anything shown. The delicacy of detail in the lake and boat in the foreground and the atmosphere of the distance were remarkable. Another fine picture of sunlit clouds from the Old Weisshorn was, we think, spoilt by its blue colour.

Mr. F. N. Ellis sent two striking pictures. Of these the Dru from the Montanvert included enough of the lower slopes to suggest the height of the peak. If we had to select one picture from the exhibition to be permanently hung up in front of us we should choose his Pralognan, Tarentaise. The charm of a Graian valley is presented with life-like fidelity. Fields and chalets and pine-clad hillsides, and above and far beyond snow-clad peaks, make a perfect effect.

Two views by Mr. E. de Quincey of the Rothhorn and Matterhorn from Lo Besso were full of fine detail and unusually clear.

Equally striking was Mr. J. W. Wyatt's Rothhorn and Moming Pass.

Mr. D. W. Freshfield lent several Himalayan views by Signor V. Sella. That of the fluted ridges of Siniolchum is one of the finest snow views ever taken, but the beauty of the picture is somewhat spoilt by indifferent printing.

This was emphasised by the excellence of Mr. Longstaff's Changabang, which was almost as striking and had the advantage of much more effective printing.

Few finer pictures were shown than those by the late F. Donkin, lent by Mr. C. H. R. Wollaston. The best of these were perhaps the Weisshorn from the Täsch Alp and the view from the Dom.

An impressionist picture, but remarkably suggestive of actual memories of dawns on glaciers, was Mrs. Le Blond's Early Morning in the Engadine.

Among other interesting pictures were: The Jungfrau from the Männlichen, by the late H. Montague Murray, The Mischabelhörner from the Bortelhorn, by Mr. W. T. Lister; A Storm on the Matterhorn, by Mr. L. J. Steele; Latsga, Caucasus, by Mr. H. Woolley, and the Rosengarten by Mr. Valentine Richards.