

of a schrund on the Lyskamm; and Reginald Graham's large picture, a picture full of atmosphere, 'Drakensberg Mountains, S. Africa.'

Special mention must also be made of a very historic print, G. P. Baker's 'Spring Meeting of the Alpine Club 1882, Summit of Snowdon.'

Speaking generally, exhibitors did not conform to the present-day fashion of using white or very light-toned mounts. Undoubtedly pictures in a low key look well when framed close up. Yet we think that the large white mount is no mere whim, but really does show off most photographs to their best advantage, and that our Exhibition would gain by a more widespread use of it. A few small prints, excellent in themselves, were inconspicuous only because of the small size and neutral tone of their mounts. On larger, whiter mounts the same prints would have shown up well.

Taken as a whole the Exhibition was thoroughly good, and it certainly brought back pleasant memories of holidays to many of us, for it is a joy to live over again climbs now long past.

'Forsan et haec olim meminisse juvabit.'

The Club has once again to thank Mr. Sydney Spencer for the trouble he has taken and the skill he has shown in hanging the pictures. We should like to add that, much as we appreciate all that he has done, we really do miss those excellent photographs of his that used to adorn our walls.

#### THE EXHIBITION OF ALPINE PAINTING.

(May 3 to May 15, 1926.)

**T**HIS has been quite a good exhibition, and well up to standard. How could it be otherwise, including, as it did, paintings from the brushes of Sir Herbert Hughes-Stanton, R.A., P.R.W.S.; Mr. Adrian Stokes, R.A.; Mr. Percy Lancaster, R.I., A.R.E.; Mr. Graham Petrie, R.I., R.O.; Mr. Cecil A. Hunt, R.W.S.; Mr. Colin Philip, R.W.S.; Mr. Charles M. Gere, A.R.W.S.; Miss Hilda Hechle, R.B.A., and other well-known artists?

Moreover, it was not a monotonous exhibition, although the absence of figure subjects was regrettable. It had plenty of variety, both of subject and of treatment. There was little, if any, of the old type of amateur 'Swiss view,' with its staring, glaring, dark hard rocks and white snow and blue sky. The

familiar fine-weather subject had enough good examples, but there were many companions of better kidney. The glories of mixed weather had exercised their attraction. What if the attempts have not always succeeded? It is better to have tried and failed than never to have tried at all. A moderately well-painted picture, which makes one say 'That man saw something fine,' is worth many immaculate chocolate boxes. As the wise old artist said to his ex-pupil, 'Remember, when you have learnt to draw and paint so well that you can depict accurately what you observe, you will be able to say something—if *you have anything to say.*' And this little exhibition has shown quite a number of works telling that their authors have had something to say; and, better still, not a few have succeeded in saying it.

Without making invidious comparisons of merit, I must begin by saying that Miss Hechle's pictures interested me exceedingly. Her work goes on improving. The heavy black lines and purple tints are tending to disappear, and her wonderful grasp of mountain form is being reinforced by appreciation of sky, and light, and tone. Her 'Königsspitze' (34) and 'Ortler' (65) are splendid examples of her growing powers (though in the latter her grass-green sérac is surely a blemish?); and so is her golden-glowing 'Râteau' (98). Indeed, every one of her six exhibits was worth study.

Mr. Lawrence G. Linnell's pastels, too, were remarkable. There is a certain woolliness in the two brilliant studies 'Piz Julier' (49—moonlight) and 'Piz Bernina' (54—sunlight) when looked at too closely, but the delicate evening flush, in light and shade, in 'Roseg Glacier' (92) and 'Fex Thal' (127) is admirably rendered. The pastels of Mr. Leonard Richmond, too, especially the 'Fantastic Snow' (102), show keen delight in varied and vivid winter colouring of white objects. Sir Herbert Hughes-Stanton's large mountain-scape 'Mt. Tsurugi' (42) was rather disappointing, in colour and texture. Perhaps Japanese hills are made that way; and the weather seems to have given no help.

Among other noticeable pictures may be mentioned the following: Mr. A. T. Nowell's 'Tofana' (8) and 'Fex Glacier' (122), showing his range both in delicacy and strength; Mr. Percy Lancaster's quiet amber-coloured interpretations of still, pure evening light, particularly 'The Loch' (52); Col. Donne's characteristically mannered drawings, of which, perhaps, the two best were 'The Cristalin' (14) and 'Stalden' (81); and the strong oil paintings of Mr. Graham Petrie and

Mr. Adrian Stokes, among which Miss Clifford's 'Sospel' held its modest own by gentler means.

Mr. Colin Philip tackled a most difficult subject in his large water-colour 'Winter Storm on the Lake of Geneva' (116). No one can have had more opportunities of close observation of such effects, of hills on an opposite shore showing dimly through drifting clouds and rain. And, in spite of a certain mottliness and dottiness in all the features, the more it was looked at the more interesting and suggestive it seemed. Mr. T. Hall Hall was at his best in his grey-green sunrise over a lake (29). Our old friend Mr. Lawrence Pilkington showed two careful drawings, Nos. 86 and 101, of which the latter was the better. And his daughter, Miss Margaret Pilkington, in her 'Meije' (85), displayed a knowledge of mountain architecture comparable with some of Miss Hechle's earlier work. Let us hope to see many more of her sketches as time goes on. A small green-grey sketch by another lady artist, Miss J. E. Pawsey, 'Tellialp' (107), was singularly pleasing. Her other exhibit (128) had the distinction of being the only figure picture—and it was a very small picture—in the whole show. Mrs. A. W. Moore's charming little sketches deserve a word of praise, as do many other exhibits of which space forbids the mention. It was good to see half a dozen attempts by various brushes to depict the beauties of Alpine meadows in full bloom. But our flower artists will be the first to admit that perfection has not been quite reached yet.

Lastly, the fact must not escape record that our Mr. Sydney Spencer, to whom we all owe so much as secretary, as photographer, and as organizer of this and of previous exhibitions, has, in his mature age, turned from the camera to the palette. He was represented by several water-colour sketches, which illustrate his courageous use of his new and untried tools, and his taste in choice of subjects. May he enjoy many years of devotion to this strange occupation, but let us hope he will not entirely desert his first and sunburnt love.

H. G. W.

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THE AIGUILLE BLANCHE DE PEUTERET.

By J. P. FARRAR.

IT is well to emphasize the lesson to be learned from the Richardet accident on the Aiguille Blanche last summer. The line of ascent lies across the E. face, safe enough in early morning, but very subject to stonefall later. This accident