shows the *mauvais pas* of the Cimone, a rock passage which is in reality by no means difficult, notwithstanding the lamentable presence of a long wire rope. In the plate the difficulty is enormously exaggerated, as the author indeed partly admits. Observe the third man on the rope: he is in reality well enough placed, but compared with his apparent position in the plate that of the gentleman in "Kommen Sie nur" is one of indolent ease. Assuredly Mr. Willink is justified, for Herr Wundt's camera has fairly out-Willinked him. All this, however, is almost inevitable and does not detract from the high merit of Herr Wundt's work; although it may make the book undesirable literature for uninitiated female relations.

Apart from the ascent of the Cimone the volume contains a good deal of interesting matter. The author gives a pleasant sketch of San Martino, and also of its guides, of whom he justly speaks in the highest terms. He narrates ascents of the Pala di San Martino and the Vezzana, the latter being made alone, and an unsuccessful attempt, also made alone, on the Cima di Ball, and he has a good deal to say in praise of solitary climbing.

Perhaps the Dolomites, owing to the almost total absence of crevassed glaciers, afford as favourable a field as any for those who care about this sombre pastime; not that they are easy, but because the difficulties lie on the surface. A man is much less likely to overestimate his unassisted powers on these rocks than he is to underestimate the dangers of solitary and apparently easy glacier work.

The volume closes with a chapter on mountain photography, which contains little that has not been said already. Herr Wundt is an excellent photographer, and the illustrations are very numerous, and, on the whole, of a high order of merit, though some of the smaller plates are disfigured by a Kodak-like distortion. The whole book is handsomely got up in a form which recalls that of Signor Sella's 'Monte Rosa e Gressoney," and is beautifully printed.

The author is to be congratulated on the achievement of an unquestionable success; and, as circumstances prevented him this year from dealing with the Sass Maor and the Cima di Canali, the two best climbs in the district, it is to be hoped that he will be encouraged to give us some day a companion volume, completing his survey of this fascinating group of mountains. A. F. de F.

THE ALPINE CLUB EXHIBITION OF PICTURES AND PHOTOGRAPHS, 1892.

THE Alpine Club is able to exhibit together not only work done by its artist members in the last autumn, but pictures that were years ago the delight of many when exhibited, but now almost forgotten. Some of us still remember the sorrow in the artist-world when John S. Raven was prematurely cut down just as he seemed rising to the head of his profession. An exhibition of his works was soon afterwards gathered together by the Burlington Fine Arts Club. One Alpine picture, a very beautiful Matterhorn then shown, we should like to see again. Mrs. Morris kindly lent a large and powerful picture of the

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'Langdale Pikes' by this artist. To the same lady we were indebted for the loan of one of Raven's greatest efforts, 'The Shadow of Snowdon.' At Pen-y-gwryd they still tell how the artist built a rude stone shelter half-way up that side of Snowdon, and how evening after evening he used to watch the setting sun throw the shadow of its peaks across the flank of Moel Siabod. In the upper half of this great picture we have sky and hillside steeped in golden light, whilst the nearer rocks and grass are enveloped in a shadow so transparently beautiful that it almost seems to deepen and creep onwards as we look.

From Mr. W. Collingwood, R.W.S., we expect no strong painting of Alpine foreground; he succeeds best when the mountains are 'faintly flush'd' or 'phantom fair.' The best of the drawings sent by him was a view of the Lauterbrunnen Valley with the Kippel Breithorn in the distance, a most difficult subject very daintily painted.

Mr. M. Snape sent pictures in both oil and water colour; a most commendable love of truth in form being somewhat marred by rather poor and timorous colour.

Several of Monsieur Loppé's pictures were contributed by their owners. The best we thought to be those lent by Sir Alfred Wills. One of these was a large crevasse in the névé, with a beautiful misty distance. The largest work showed a glacier-stream cutting its way through blue ice at the foot of the Glacier de Talèfre, with moraine-protected hummocks rising to the left, the foreground glacier brightly sunlit while in the shadowed distance rose the Dent du Géant and the Mont Mallet. Should this exhibition next year be opened for a longer period it is to be hoped that M. Loppé may be induced to send us some of his more recent works.

From Mr. Alfred East, R.I., came a noble picture of Fusijama. We are so accustomed to see this mountain represented by the light-hearted Japanese, its sunlit snows set in the blue sky, that it is most interesting to see this subject touched by the pathos and poetry of the northern artist. Mr. East gives us a sedgy foreground, then quiet water, distant hills wrapped in gloom and touched with cloud. The snowy summit lifts its shadowed side into the sky of evening.

Professor Bonney sent a fine collection of Elijah Walton's pictures. The works of this painter have been so often referred to in these pages that we need only remark how solid and true is much of this work produced when the artist toiled diligently among the mountains. The studio dreams of later years are altogether inferior. But though Elijah Walton often took the most outrageous liberties with sky and foregrounds, his drawing and modelling of peaks were usually a marvel of accuracy. Often a mountain form was a thing of beauty, whose effect he sought unwisely to heighten by meretricious and commonplace devices. The setting was frequently vulgar, but there was generally a jewel of drawing in every work.

Mr. B. J. M. Donne was not so large a contributor as last year. His châlets are marvellously good, but his mountain distances often lack solidity, and we are sometimes in doubt as to what they represent. The difficult task of obtaining a satisfactory picture without any sky is one that the artist often sets himself without achieving a satisfactory result. The tone of an Alpine subject can rarely be explained without the

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assistance of sky, apart from the cramped impression that such compositions give.

Mrs. Marrable sent some twenty drawings. This lady succeeds best in representing the near picturesque; when she attempts Monte Rosa at sunrise from the Val Anzasca her colour and her drawing are equally apt to go a little astray. We do not remember to have seen this artist's work before in our exhibitions, where it was very welcome, for there was much freshness of treatment and evidence of a keen eye for pictorial effect.

The late Lord Monkswell was represented by one of his best works. A forest of the firs which he loved so much, and painted so well, was surmounted by the Wellhorn and the Wetterhorn, admirable in their modelling. The look of heaviness in this picture probably arises from the years that have elapsed since it was painted.

Mr. Dent lent one of Professor Costa's exquisite landscapes. Its charms were, however, little visible; the lighting of the rooms, which damaged the effect of many pictures, was in this case particularly destructive.

Mr. A. W. Weedon, R.I., sent a most realistic piece of rock painting, called 'A Rough Mountain-side in Ross-shire.'

Colonel Tanner sent a very large monochrome, entitled 'The Heart of the Himalayas.' This attracted much attention, but was elaborated from material of too slight a character to be wholly satisfactory.

Mr. Croft exhibited two very large pictures and several of lesser size. Of the larger ones we preferred the 'Mont Blanc from Mont Joli,' a little known but exceedingly fine point of view. In the view above Zermatt we could not but regret the splintering of the Dent Blanche into a range of jagged aiguilles. Mr. Croft has great power as a colourist, and his contrasts of autumnal golds and russets with middle distances steeped in gloom are most effective. Days of portentous darkness are to be seen now and then among the Alps, but surely in Mr. Croft's pictures we meet with this effect somewhat too frequently.

Mr. E. T. Compton is, we believe, related to the late J. D. Harding; at any rate, their artistic sympathies are closely akin. In the works of both are found the scattered blocks of rock, storm-broken larches, fallen logs, uprooted trees, and flashing torrents. Of the Alpine picturesque Mr. Compton is our greatest exponent. The most important of the many clever drawings shown was 'The Roccia Viva from the Châlet de Morney.' With what ease this painter often produces a charming sketch was proved by the beautiful 'Meije from the Col du Lautaret,' and the 'Lago di Pusiano.' We understand that the pressure upon him for drawing to be reproduced for publication is very great; this probably accounts for the slightness of much of his recent work.

It would be telling an ancient story if we were to refer to Mr. Ruskin's influence as a writer and artist on the delineation of mountain form. The two exquisite drawings from his hand showed how thoroughly he believes that the foundation of all good landscape art is work with the point. If more of the painters of mountains would lay aside frequently those bewitching colours and those brushes with which they have acquired an almost fatal facility, and work with the pencil,

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as Turner did all his life, art of this description would advance immeasurably.

Mr. Alfred Williams was well represented. A striking study of the Aiguille du Dru from a point of view not often chosen was singularly forcible and direct in treatment. The rock pinnacle had evidently been thoroughly studied and its texture and character were most faithfully rendered, to the extent, indeed, of bringing into prominence a geological feature not always noticed. The spiral twist to which Mr. Ruskin drew attention in aiguille formation is familiar in the case of a spike of the Aiguille des Charmoz and the Dent du Géant, but less conspicuous in the Aiguille du Dru. Still it is plain enough, as Mr. Williams shows. In other drawings the artist was seen at his best, and notably in showing more sympathy with skies than in previous works. A tendency to use purple tones rather too freely detracts from the interest of some of Mr. Williams's work. In his studies in Skye and elsewhere he has shown power as a colourist, and it seems a pity that he should not exert this talent in the Alps also. 'Reserve force,' to use a term current in theatrical jargon, is possibly a merit—in some actors; but the painter cannot so easily get credit for great capacity by declining to reveal the quality. We should like to see Mr. Williams's ambition tempt him once in a way to exert the full stretch of his powers.

Mr. and Mrs. Albert Stevens sent many drawings of Alpine scenes painted in the early summer, when the hay is uncut in the valleys and the mountain pastures are carpeted with a wealth of colour which must be seen to be thought possible. Our gallantry hinders us from saying which of these two artists does the better work. We think both would gain by a study of Mr. MacWhirter's rendering of a similar scene. We were favoured by that painter with the sight of his original study for his Academy picture of 'June in the Austrian Tyrol.' In this work the flowers had no look of the artificial ones. You felt that you could not walk a step among them without crushing their juicy freshness. But the size of the daisies was portentous.

Two gems of the exhibition we have left until last. They had no special mountain character, but we should have been sorry to miss seeing them. They were a splendid De Wint, representing Penrhyn Castle and its surrounding rocky coast, and an exquisite Turner, of Launceston, lent by Mrs. Moir.

Mr. Willink's series of original drawings for that most popular book, the Badminton work on Mountaineering, were examined with delight and amusement by many of the visitors. As they have so recently been referred to in this journal we will not now enlarge. We need only remark how much many had, as usual, suffered by their reproduction on a smaller scale.

Although the year has not been productive of any such remarkable panoramic photographs as were exhibited last year by Sig. V. Sella and others, this section of the exhibition was not devoid of much excellent work, contributed in many cases by new members, representing mountain scenery from many parts of the world; this, indeed, may be considered the special feature of the exhibition, attesting a far-reaching and widening sphere of activity.

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Of the Swiss Alps, two pictures by Captain Abney, 'Christmas at Grindelwald' and a 'Symphony in White,' received universal praise, the subject of the symphony being a mass of fantastic seracs, delicate in treatment—a wonderful example of photographic detail. 'Grindelwald by Moonlight, 11 P.M., December 31st,' also by Captain Abney, is a curious and remarkable phenomenon.

Mr. J. Eccles' series in platinotype of 'Mont Blanc in a Mist,' 'Aiguille de Talèfre,' and the 'Grandes Jorasses,' are delightful studies of rock and snow partially draped in fleeting clouds, the platinotype process producing a softening effect.

Mr. C. T. Dent is represented by some very fine carbon enlargements of the 'Eiger and Mönch from Mürren' and the 'Valley of Grindelwald,' both winter scenes, and pictures of exceeding merit and power of composition.

Mrs. Main is well to the fore with a series of beautifully finished 7½ by 5 pictures of the jagged peaks of Dauphiné, and a very remarkable series of winter studies in the Engadine. The subjects were well chosen and the lighting admirable. Better work has rarely been seen. For those who do not know the Alps in winter these views must have been a revelation; for those who do, something better than a pleasant awakening of recollection.

Mr. C. Pasteur has some interesting views of the Dauphiné Alps.

In the work exhibited by Mr. C. G. Monro, notably a 24 by 18 carbon enlargement of the Grandes Jorasses from the Pic du Tacul, and also in the large collection by Mr. Alfred Holmes, we have productions whose composition, treatment and finish bring to our remembrance the work of the late Mr. Donkin.

Of equal interest was the work of another new member, Mr. T. Brushfield, with the additional feature that the views were less familiar. It is somewhat strange that, by means of a process such as that of photography, individuality can make itself felt; but such is the case. Donkin's influence was evident in the work of both Mr. Monro and Mr. Brushfield. No better could have been followed, and it is gratifying to recognise two such worthy members of what is almost a school of Alpine photography.

From Colorado Mr. Percy Thomas introduced two views of a very striking rock-pinnacle, 'The Lizard's Head, 14,100 feet.' From New Zealand Mr. A. P. Harper, the honorary secretary of the New Zealand A. C, exhibited a series of very interesting and topographically valuable collection of prints, illustrating the Alps of that country.

In Iceland Mr. F. W. W. Howell has done good work, whilst from the Himalayas the R. G. S. exhibits a fine series of carbon enlargements of the Sikkim mountains, from negatives by Johnston and Hoffmann, of Calcutta. Peak Simiolchum, or D2 of the survey-map, is a sharp-headed peak of beautiful proportions.

Winter and Easter excursions amongst our own hills in Wales, and also in the Lakes, have been productive of good work from the cameras of Messrs. Brushfield, Dixon, and Baker.

A photograph by M. Tairraz of the hole on the Glacier de la Tête Rousse, clearly showed the cause of the recent glacial catastrophe at St. Gervais.

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The most remarkable photograph of the exhibition is that of Mont Blanc, taken from Geneva (by M. Boissonas), a distance of fifty-four miles, upon a plate of about 20 × 16 inches dimensions, with a Dallmeyer newly invented tele-photographic lens of such extraordinary power, that to all appearance it brings Mont Blanc within three or four miles of the photographer, and although it is estimated that the buildings in the foreground of the picture are some fifteen miles distant, even the windows are so clearly defined that, if a figure had been present at the time of exposure, it would have been visible. Without entering into the principle of its construction, we may say that for the mountaineer, and particularly the explorer and map-maker, the instrument will prove both valuable and necessary. To practically illustrate the properties of the instrument, let a photograph be taken by means of two cameras, one supplied with a 'long focus' lens and the other with the new 'tele-photographic' lens, of the flame of an oil-lamp placed at a distance of 20 feet. With *equal* extensions of the camera the image of the flame given by the new lens will be five times greater than that by the other.

With such an instrument we may affirm that it is now possible from our Sikkim frontier to photograph the hidden mountains of Nepal, the peaks which Mr. Graham imagined he detected in the rear of Gaurisankar (*vide* A.J., vol. xii. p. 50). It is also possible for the photographer to get a snap-shot of a herd of bouquetins, or chamois (without going near enough to scare them), thus bringing the animate world above the snow-line within the range of the Alpine photographer. By a further utility of the lens, the mountaineer may, by extending his camera to the fullest magnitude, and by adjusting the focus at the lens, bring on to his plate the details of any particular part of a ridge or couloir which neither the eye nor the telescope can give him. This invention of Mr. T. R. Dallmeyer's* may be said to be the latest advance made in the science of optics, and without doubt a great achievement for long-distance photography, which will open up new fields in all its branches.

On the whole, the exhibition was a notable one, of greater variety and more interest than any we can recall. To the late hon. secretary this successful result was almost entirely due, and we may congratulate him that his unwearied efforts were so fully rewarded.

PROCEEDINGS OF THE ALPINE CLUB.

THE Annual General Meeting was held at St. Martin's Town Hall on Monday, December 19, at 8.30 P.M., Mr. Horace Walker, President, in the chair, when the following candidates were balloted for and elected members of the Club:— Messrs. C. A. C. Bowlker, T. Brushfield, L. Friedmann, M. L. Hepburn, O. G. Jones, C. W. MacGillivray, C. G. Monro, C. M. Thompson, C. H. R. Wollaston. The election of officers for the ensuing year then took place.

On the motion of the PRESIDENT, seconded by Dr. LIVEING, Mr.

* The Tele-photographic lens, by T. R. Dallmeyer.

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