

in appalling hardships, the necessary provision caches and, secondly, to his splendid personal leadership backed up by his determined companions. Greater hardships have probably never been experienced in any mountaineering expedition.

The organizing committee left nothing undone to ensure success, and it is understood that the total cost will not exceed about £2500.

EDWARD WHYMPER.

A MEMORIAL to the late Edward Whymper has been erected at Zermatt, the cost of which has been defrayed by subscription amongst the members of the Alpine Club. Mr. George Flemwell, the well-known artist, also made a generous contribution by presenting one of his pictures for a tombola.

The Memorial is in the form of the bronze plaque as illustrated. It has been most successfully executed by Miss Barbara Collingwood, the daughter of a member of the Alpine Club. It is placed on a solid granite slab which, by the kind permission of the Seiler family, fills the space of a disused doorway in the façade of the Hotel Monte Rosa.

The Memorial was unveiled on August 9 by General Bruce in the presence of a large crowd, which included Dr. Dübi (representing the Swiss Alpine Club), the Vice-President of the Monte Rosa Section, the Presidents of the Commune and Guides Associations, Dr. Hermann Seiler, Mme. Imfeld, and other members of that family and several members of the Alpine Club. Mr. George Flemwell was unfortunately unable to be present. Speeches were made by General Bruce and Dr. Dübi, after which the Zermatt orchestra played the British and Swiss National Anthems.

After the ceremony, the guests mentioned were entertained at a luncheon by Dr. Hermann Seiler.

THE EXHIBITION OF ALPINE PAINTINGS AT THE CLUBROOMS, MAY 1925.

IT was a surprise on entering our Clubrooms last May to find that this year's Picture Exhibition was almost wholly confined to water-colours. The few oil-paintings, secluded in a corner, hardly affected the character of the show, though one of them, 'Jannu,' by Mr. Francis Helps, vigorously asserted itself as a faithful, if prosaic, portrait of the Nepalese giant.

Our first impression of the collection provided by the zeal

and energy of Mr. Spencer was that it was marked rather by a large number of careful and competent studies than by any pictures of outstanding importance. In choosing their subjects the artists seemed as a rule to have kept within certain physical limits. On the one hand they showed reluctance to venture into the ice-world, or above the snow-level: on the other hand, they had mostly resisted the temptation to descend to the sub-alpine lakes and valleys, to the region where chestnuts and vineyards, pergolas and campanili, serve as a foreground to the higher ranges. In another respect we noted a certain lack of enterprise. Mountains, as they are known to most mountaineers, have an infinite variety: they reveal themselves to their old and faithful worshippers in ever-changing aspects. They have their intimate moments, when they wrap themselves in the shroud of a thunderstorm, or play with the bright scarves of mist that gather round them, or, again, when they glow like a vision in the rose of dawn or dusk. The mountains on our walls were for the most part the Alps in their everyday dress, ready for afternoon visitors! We should have been glad to meet with more attempts to represent them as they show themselves from time to time to their intimate friends and lovers. Mr. Loppé's drawing of 'Sunrise on Mont Blanc' was a poem as well as a picture. In former years Mr. Cecil Hunt has reproduced the noble effects of mountain-gloom. It is true that the literary critic who writes on Art for *The Times* took the occasion of our Exhibition to assert 'that anything so vast and emotional as a sunset on a range of mountains cannot really be contained in a water-colour'—a medium he considers 'more suitable for more intimate landscapes.' Has the Twentieth Century forgotten Turner?

Mountains need to be known before they can be painted. We would point out to the enterprising students of to-day that they have opportunities for living with and understanding the Alps that were denied to their predecessors. The multiplication of Huts has had its advantages as well as its drawbacks, and one of its chief benefits has been to enable painters to frequent the region above the snow-level as staying guests, and not only to 'glance and nod and bustle by' as passing visitors.

But it is time to leave general reflections and turn to mention of the individual drawings exhibited.

Sir H. Hughes-Stanton, R.A., P.R.W.S., claims the first place by the size and dignity of his landscape, a scene in the remote Japanese Alps. The drawing of the mountain summits is

masterly; but why—the ordinary visitor may ask—is the atmosphere so colourless and chilly? Sir H. Hughes-Stanton has answered the question for him in the Preface to the recent exhibition of his works shown in Bond Street. He there proclaims that he has set himself to correct the false impression of Japanese scenery transmitted to Europe by the native art. He has, he asserts, discovered and revealed 'the Real Japan'!

It may seem at first sight rash to question the impression of so competent an observer. But we cannot altogether forget that other English painters have been in Japan, amongst them our own members—members also of the Royal Academy—Alfred East and Alfred Parsons. And, moreover, the present writer has very vivid memories of his own to fall back on. Is it permissible to imagine that Sir H. Hughes-Stanton was unlucky at the time of his visit? According to general experience, the skies of Japan are—at any rate in autumn—luminous; the colours of the landscape—capes and bays, grassy hills or forests—varied and vivid. The traveller is reminded of the hill-regions of the Apennines, of Portugal, or of the extreme north of Spain, rather than of the colourless east-wind skies we have too often to submit to in our own island.

Some of our painters 'qui trans mare currunt' seem to find it difficult to change even their 'coelum'! Was it of purpose that a Japanese landscape by a native artist was hung immediately over Sir H. Hughes-Stanton's pale mountain-tops? As a work of art it had its faults, but from the traveller's point of view it came nearer our recollections of the local atmosphere. We may note here in passing 'A Japanese Mountain Tarn' by Kichibei, lent by Mrs. Weston, a proof that the modern art of Japan has not lost its talent for close observation of natural detail.

Mr. Cecil Hunt we always follow with interest. This year his contribution consisted of only two small drawings: one a signally successful view in the Rhone Valley, where a subject that might have been rejected at first sight as without charm has furnished material for a striking and harmonious composition. A stern and naked view of Piz Roseg was less attractive.

From Mr. W. E. Powell came sundry sober likenesses of rock peaks, sound in drawing and rich in colour. His masterpiece was a view of the Blümlis Alp from near Kandersteg; the Weisshorn from the Dom hut furnished another bold sketch.

Mr. Gere was one of the chief contributors, and his exhibits all deserved attention. 'The Valley of the Inn'—a broad landscape—was very successful in rendering the restful lines

and human charm of one of the greater valleys of the Alps, and served as a pleasant interruption in the procession of peaks that lined our walls. In the 'Terrace at Simplon Kulm' we could have done without the tourists on the terrace! They looked out of keeping in the drawing, as they doubtless did in reality. Mr. Gere's Matterhorn seemed to miss the characteristic up-thrust—the 'rearing horse' aspect—and the solidity of the great Zermatt peak. His mountain looked unsubstantial and inclined to lean over. It was somewhat of a relief this year to meet with fewer Matterhorns than usual and to find that the noble peaks of the Weisshorn and Dent Blanche are attracting a fair share of attention.

Mr. Noel Rooke's 'Fletschhorn from the Bel Alp' was a noteworthy success, a most harmonious and satisfactory drawing. The mountain slopes and summit glowed in a softening haze which pervaded the whole landscape. 'Glaramara and Borrowdale,' by the same artist, showed a like skill in representing atmospheric effect. Colonel Donne sent 'Mont Grammont from below Les Avants'; a reminiscence of the beauties of a Swiss spring at the head of the Lake of Geneva, and a memory of dawn on the far-withdrawn snows of Mount Everest as seen from Sandakphu. Mr. Arnold Forster's 'Mont Aiguille' did full justice to that picturesque and historic crag. Mr. Collingwood's two views of the English Lakes in snow and storm called for honourable mention. We might add largely to the roll of meritorious works exhibited, but where so much was pleasant the list would, if complete, tend to become a catalogue.

We must not, however, forget that ladies were responsible for nearly a third of the exhibits. Miss Hechle, whose recent exhibition was noticed in our last number, was severely alpine. The drawings she sent were marked by the ability we have already recognised. Miss Wallis revelled in the mosaic of flowers that brightens alpine meadows in early summer, before they are swept off by the haymaker's scythe. Miss Pawsey can draw a figure vigorously: her 'Old Bridge at Arolla' was a pleasing subject. Miss Norman-Neruda sent winter effects, and Miss M'Alpin studies from the Dolomites. But we had nothing from this region to rival Mr. Adrian Stokes' excellent picture of the Rosengarten Peaks in the Royal Academy.

The extremely limited retrospective section calls for a few words of notice. Earliest in date were two water-colours by Lory, the well-known painter of the eighteenth century whose works, dry and capable, were frequently reproduced in colour-

prints. There was a typical Jungfrau by George Barnard, with a conventional pine-forest in the foreground. More interesting were two drawings by Loppé, the only specimens we know of his work in water-colour. They have an additional interest since they were given by the painter to Sir Leslie Stephen, whose nephew, Sir Harry Stephen, has recently handed them over to the Club.

In conclusion, we must not forget to add that Mr. Sydney Spencer proved his interest in alpine art by several contributions which lead us to hope that he will continue to practise the art as well as to organise our Picture Exhibitions. We must congratulate him further on the excellence of the hanging, which contributed greatly to the visitors' enjoyment of a very satisfactory record of the Club's artistic endeavour.

D. W. F.

A PREHISTORIC PANORAMA OF THE CAUCASUS.

IN his recent volume giving an account of a visit to Soviet Russia for the purpose of inspecting the art treasures of that country and ascertaining their treatment under the present Government, Sir Martin Conway describes an object, forming part of the treasure discovered at Maikop, north of the Caucasus, which has a singular interest for mountaineers. We quote his description,¹ which is accompanied by the illustration we have permission from Messrs. Edward Arnold & Co. here to reproduce.

'The treasure of Maikop is probably the most ancient discovered in South Russia. It belongs to the latest Stone Age, and is roughly attributed to the fourth millennium B.C.—a single grave contained the whole of it. . . . There is a very remarkable silver vessel with a rude representation, engraved in outline, of the great Caucasian chain of mountains as seen from the north. The peaks of Elbruz, Uzhba [*sic*] and Kazbek are easily identifiable, with the Kuban and Terek rivers flowing from them. Whether this design be regarded as a picture or a map, it is by thousands of years earlier than any other representation of individual mountains known to us.'

With regard to the mountain outline, I agree with Sir Martin Conway that it represents 'a seen view'; and that the peculiar volcanic forms of the double crests of Elbruz and Kazbek are distinctly indicated; but I hesitate to recognise Ushba in the spotty peak immediately east of Elbruz. Standing on a southern spur, Ushba is, I believe, invisible from any point on the northern steppe; and I have an outline of the range drawn very carefully in the clearest weather. The only outstanding peak conspicuous between

¹ *Art Treasures in Soviet Russia.* Arnold. 16s.