

him such a sound thrashing that somehow or other, I never could quite make out how, it allowed its weak point to be discovered, so that victory was soon his. It was, too, a thing to see how, when by the aid of a map we had gained the foot of some virgin peak, he would sit down for a while, and stare the poor mountain almost out of countenance, and then get up and lead his party straight up to the summit, with scarcely any hesitation as to the choice of the route. That was instinct, not to be acquired by any amount of practice; and it was only when I had a guide other than an Almer that I fully appreciated his astonishing power of tracking out, with those marvellous blue eyes of his, a route up some untrodden face or slope.

Combined with all these manly qualities, he was most painstaking as to every detail that could contribute to the comfort of his companions in the case of a bivouac, whether voluntary or not; I had many opportunities of seeing this when my aunt was of the party, and yet he had never travelled with a lady before, while in later years I profited often by his *petits soins*.

Then, too, his love of the mountains was deep and genuine, quite apart from the fact that they enabled him to gain his livelihood; and those who never saw his face light up and his whole mien alter when he had once more attained the higher snow regions can have no conception of the extraordinary fascination which the mountains can exercise, particularly over a man like him, who knew them as few have ever done, whether as a hunter or as a guide. And now he sleeps among them, and as long as they stand will his name be held in honour as that of one of their most successful explorers, of their truest lovers, and of their worthiest sons.

W. A. B. COOLIDGE.

THE SUMMER EXHIBITION.

THERE seemed grave danger last year that, owing to the apathy of the members, the apparent want of interest of the artists of the Club, and the deplorable lack of visitors, these summer exhibitions were doomed to failure, notwithstanding the many advantages offered by the Club Rooms as a picture gallery. This danger was recognised and faced with vigour. To organise the Art Exhibitions of the Club a permanent sub-committee has been appointed, and on this the artist members are largely represented, and have given ready and loyal help. The present summer exhibition is the first-fruit of their efforts, and the committee is to be congratulated on the successful result.

To organise with success one of these pictorial exhibitions is a much more troublesome task than that presented by the photographic exhibition; it is more difficult to obtain adequate contributions and more difficult to secure a reasonable attendance. The impersonal record of the lens appeals to a much larger public than does the translation of a scene through the artist's individuality. There are, too, many reasons wholly unconnected with art which secure that the photographs shall not be neglected—

personal interest in a friend's or a rival's work, or a desire to see themselves, often in strange attitudes and attire, as photographed on some pleasantly remembered expedition.

The committee have gone back with most satisfactory results to the old plan of opening the exhibition with a private view. They recognise, too, that these picture exhibitions must be supported by professional artists, and that if they are held in the summer months the claims of the public galleries clash too directly with those of the Club, to the detriment of the latter. It is, therefore, proposed to hold the picture shows in the winter months, notwithstanding the fear of dark days. Should this change be carried out, as is probable, the annual influx of members at the time of the winter dinner will secure the picture exhibition from neglect, while there is but little fear that the photographs will suffer even if the show is held at a less crowded time.

The character of the present exhibition betrays the influence of the new committee. It appears to indicate a broadening of view as to the form of art suitable and appropriate to the exhibition of a mountaineering club. It is not a collection of pictures of mountains and mountaineering, but of landscapes in mountain districts; of the flowers and meadows and many minor beauties of the foot hills, such as may be beneath the notice of the mountain gymnast, but which, as witness the pages of this 'Journal,' are still dear to members of the Club, and add not a little to the literary value of the descriptions of their climbs.

It almost falls into the category of one-man exhibitions, supported as it is entirely by the two artists J. MacWhirter, R.A., and Alfred Parsons, A.R.A., to whom the Club owes much gratitude. It is to a large extent a collection of sketches and studies, and has all the freshness and charm which attach to the first vivid record of a scene, a freshness so often vanishing in the finished work. Such an exhibition, too, is always of great interest to those who care to study an artist's technique and method.

On the walls of the Academy, for some years past, Mr. MacWhirter's pictures of the flowers and pastures of the Tyrol have been conspicuous, and in the present exhibition are the sketches and studies which form the basis of these pictures. A drawing—'Lake of Geneva'—is a sketch for a picture in this year's Academy. Studies of Alpine field flowers, strong in colour and delicate in drawing, form a large part of Mr. MacWhirter's contribution and appear from the sales to have been very practically appreciated by the members. There are many beautiful sketches of the meadows of the mid-heights, such as that of the 'Fields at Finhaut,' with its clever drawing of the winding field-path, sketches at Saas Fée, and many others, while the views from these middle heights, both in Switzerland and Scotland (Loch an Eilan and the Grampians), are full of outdoor lighting and beautiful atmosphere. An oil painting of a silver birch reminds us of the early predilections of the artist.

Mr. Parsons's sketches take a very wide range both geographically and artistically, passing from the familiar English lakes and

Switzerland to Japan and the New World, and ranging from the rapid sketch to the highly finished drawings of 'Lake Hamana' and 'Autumn Grass on the Hakone Hills.' They differ from Mr. MacWhirter's drawings in that they are more strictly sketches—complete though summary records of a view—rather than unfinished drawings and studies, and they are remarkable for the accomplished skill of their composition, their suggestiveness, and the strict economy of means employed, as witness 'Esk Hause' and other lake-district sketches. The evening effects of 'Lake Biwa,' and 'Fujisan at Sunset,' and the reflections of cumulus cloud in 'St. Mary's Lake' are charming and delicate, while 'Bourg St. Pierre' and 'Cogne' are strong and realistic.

It is pleasant to record that not only was the exhibition excellent, but that the number of visitors present and the sales effected were also most satisfactory.

REVIEWS AND NOTICES.

Mountaineering and Exploration in the Japanese Alps. By the Rev. Walter Weston. (London: John Murray. 1896.)

To most of our readers the idea of mountains in Japan is probably limited to a recollection of a picture of the cone of Fuji-san, with a cloud floating away from its summit, and an account in some traveller's journal of a rather wearisome ascent of that mountain; so that Mr. Weston in telling us in detail what the Japanese mountains really are like, and how a holiday may be spent among them, has had the good fortune to find new material for his work. In the centre of the principal island, N.W. of Fuji-san and about 100 miles W. of Tokio, there is a range of mountains, running nearly N. and S., in which many of the summits are about 10,000 ft. in height, the highest, Yarigatake, which is the second highest peak in the empire, being given as 10,300 ft. In this range and the lesser ranges connected with it the author, who was at the time resident in Japan, spent four holidays (1891-94) climbing the principal peaks and crossing the range in many places. Several of his climbs have already been described in this 'Journal,'* and of the others, as pieces of mountaineering pure and simple, none need special mention here; where an ice axe and rope are unnecessary, and any hunter or porter will do for a travelling companion, the climbing cannot be difficult. Still there were obstacles to be surmounted from bad weather and the scarcity of suitable provisions, and in some instances from difficulty in getting information as to the routes, which no doubt added to the charm of the holidays and gave the author memories which it has evidently been a sincere pleasure to him to record.

* *Alpine Journal*, vol. xvi. pp. 377-390, 'Mountaineering in the Japanese Alps,' and vol. xvii. pp. 493-510, 'Mountaineering and Mountain Superstitions in the Japanese Alps.'