

having passed out of his possession at a previous exhibition of these Icelandic sketches, held elsewhere before the Committee had arranged for the present show. Enough remained, however, to amply justify their action.

There having been no printed catalogue, and the present notice being written from memory, the pages of the Journal must forego the picturesque topographical nomenclature which might otherwise have adorned them even as the sketches adorned the walls of the gallery. Not that any parallel is suggested between the somewhat rugged Scandinavian orthography and Mr. Collingwood's style of painting; for, as we may hope to see on many future occasions, his brush is handled, even under the uncomfortable circumstances of travel, with a delicacy which it is unlikely that any Viking ever attained.

Iceland, as revealed to us by Mr. Collingwood, is—at any rate, in summer—a land of colour, if not of very marked feature. As might be expected, there is a strong resemblance along the coast to the island-beaded fringe of Norway, but the mountains do not in height or ruggedness approach those of the *Horungerne* or *Justedal* districts. Inland, the swelling sweeps of moor carry the eye to ranges of distant crags flecked with snow, but seldom seamed by glacier, and of no great height or boldness of outline. There is apparently more to attract the artist than the climber, and perhaps the *Saga-lover* more than either. That Mr. Collingwood was able to bring home a portfolio filled with so many sketches of interest and beauty is alike creditable to his industry and perception, and full of promise to the Club of other exhibitions in the future dealing with regions nearer home.

THE ALPINE CLUB PHOTOGRAPHIC EXHIBITION.

THE usual exhibition of Alpine photographs was held in the rooms of the Club and was open from April 11 till April 27. Mr. Sydney Spencer was intrusted this year with the hanging of the photographs, and his efforts resulted in a collection of subjects which left on the visitor who habitually attends these exhibitions an impression that the one just closed was far above the average.

This result is due in a large measure to the artistic perception of some of the exhibitors, but at the same time the modern improvements in photographic apparatus, and the greater facilities which are now offered for enlarging and printing on special papers, tend in the same direction.

The quality, then, that is to be looked for in any photograph of the present day, is not so much technical excellence—which can in most cases be obtained by a strict attention to manufacturers' rules and tables and a little practice—though of course that must be present, but rather such qualities as artistic merit, pleasing atmospheric effect, good aerial perspective, and correct colour values. It

is therefore from this point of view that the following remarks are made.

Mr. Spencer had a number of good views, and probably his picture of the 'Mont Dolent from the Tour Noir' was the finest thing in the exhibition. Besides showing great artistic skill and clever manipulation, an unusual emphasis was given to the glacier, which, without being hard or insistent, produced a distinct excellence of composition.

On the end wall were some fine views of Spitsbergen by Mr. E. Garwood, and one especially, called 'The Midnight Sun,' was remarkable for its rendering of cloud. His pictures have the great merit of emphasising the sky without detracting from the interest of the foreground. Most excellent, too, as a cloud picture was Mr. Howard Priestman's large photograph called 'Sunlit Clouds,' but the illumination seemed almost unnaturally bright in the centre of the picture, and perhaps the effect might have been improved by printing the negative in softer tones. Another exhibitor who succeeds with sky and clouds is Mr. J. Eccles. His subjects are chiefly in the Mont Blanc group and were remarkable for their excellent technique and accurate rendering of tone values.

Mention must also be made of Mr. S. Donkin's 'Dawn on the Ferpècle Glacier.' This long narrow photograph has a most luminous sky, reminding one of Daubigny's pictures, with some streaks of cloud lying low down on the horizon. The sky and the obviously horizontal illumination of the whole picture produce an effect which is so like the true effect of dawn seen from high altitudes that one forgets that the picture is in monochrome and imagines the colours of the scene.

The effect of a photograph of mountain scenery in brown tones was well seen in Mr. Woolley's view of the Rolten Rocks, Lofoten. The effects produced by carbon enlargements in dark green, and even dark blue, are so often inappropriate to the subject that one wonders why warm colouring is not more used when glaciers and snow do not form the chief objects of interest in the picture.

As an example of this there was a wonderfully fine photograph of a Tyrolese valley and lake by Mr. Charles Lord in dark green tones, and close by it an interesting study of the Eiger by moonlight (Mr. H. Somerset Bullock) in warm black tones. Surely it would have been more fitting to reverse the colours and to have chosen warm tones for the valley and chill ones for the peak.

Mr. C. T. Dent showed many large views, which all had good atmospheric effect and charming delicacy of tone. They express the wonderful detail of glaciers and the soft undulations of snow more faithfully than would seem possible.

Monsieur de Déchy sent some half-plate views of the Eastern and Western Caucasus, which are delicate, rich in half-tones, and cannot fail to interest such members of the Club as have visited those mountains.

Mrs. Main exhibited some interesting photographs of the sort one has learnt to expect from her—studies of winter scenes in brilliant

sunshine—and there was one in particular, called ‘Early Morning in the Engadine,’ which was a very good example of its kind. She also showed a large series of photographs taken within the Arctic circle.

There were two views of considerable topographical interest, which attracted much attention—Mr. Whymper’s ‘Tête du Lion,’ recalling the history of the Matterhorn, and Mr. Speyer’s very cleverly executed panorama from the Viescherhorn.

Mr. O. K. Williamson and Mr. J. J. Withers sent interesting work, and Messrs. Landecker and Brown showed a very fine collection of reproductions of Signor V. Sella’s well-known photographs.

One word as to the frames. They really were in some cases magnificent, and so charming in themselves that, lost in their contemplation, one forgot to look at the photographs they enclosed.

In fine, this was an exhibition on which the Club may well congratulate itself.

Following out a suggestion in the notice of last year’s photographic exhibition the exhibition sub-committee have asked Mr. Eccles, Mr. Spencer, and Mr. Donkin to present to the Club for their permanent photographic collection a copy of one of their photographs in the present exhibition.

Mr. Eccles has given ‘On the Glacier D’Orny,’ Mr. Spencer ‘Mont Dolent,’ and Mr. Donkin ‘Dawn on the Ferpècle Glacier.’

ALPINE NOTES.

DEATH OF M. CHARLES DURIER.—At the moment of going to press we hear with deep regret of the death of M. Charles Durier, President of the French Alpine Club, and an honorary member of our own Club.

BALL’S ‘ALPINE GUIDE.’—The ‘General Introduction’ to the ‘Alpine Guide’ will be published in May, under the title ‘Hints and Notes, Practical and Scientific, for Travellers in the Alps.’ The new edition has been thoroughly revised by Mr. Coolidge, and many sections have been almost entirely re-written. Among the contributors, in addition to the Editor, are Professor Bonney, Messrs. Percy Groom, P. L. Selater, W. Warde Fowler, and Sydney Spencer. This little book cannot fail to interest all lovers of the Alps. Copies will be forwarded to the subscribers to the Republication Fund as soon as it is published.

THE ALPINE CLUB OBITUARY IN 1899.—Maurice Black (1893), C. J. Arkle (1886).

CORRIGENDUM IN NO. 143.—The Fusshörner from the S.W., facing p. 316. *For* Rothhorn, 3,701 mètres, *read* Aletschhorn.

AN EXHIBITION OF ICELANDIC SKETCHES, by Mr. W. G. Collingwood, was held at the Club from March 4 to March 25. Refreshments were provided on the afternoon of the 4th. About 500 persons visited the exhibition. (See pp. 475-76, *ante*.)