

various times and as a labour of love translated Dante and Heine, although he could only be prevailed upon to publish the 'Inferno.' The 'Buch der Lieder,' of which his MS. remains, may, however, yet see the light. Of the arts, more especially music and painting, he had a keen appreciation, and when his climbing days were long over he turned with all the enthusiasm of his nature to Italian travel. For Rome in particular he cherished an absorbing and intense admiration, as deep and vivid as that which he felt for his first love—Switzerland. This is not the place to refer further to his strictly personal qualities. Suffice it to say in conclusion that a warmer-hearted friend never breathed, and that as such he will be long and deeply mourned. A. J.

#### H. G. S. LAWSON.

- By the death of H. G. S. Lawson, on the 25th of October last, the Club has lost one of the most valued of its younger members. An all-round athlete from school days, with great powers of endurance, he took to mountaineering in Scotland about ten years ago, and soon became one of the most enthusiastic members of the Scottish Mountaineering Club. He was librarian to the Club at the time of his death. As in so many cases, love of the Highlands led to a love of the Alps, and by 1899 he was qualified for and elected a member of the Alpine Club.

The writer first met him in 1898 at Zermatt, where he was laid up with water on the knee. His pluck and good spirits, while bearing the disappointment of seeing his companion and guides going off on the expeditions he had hoped to share, led to the formation of a friendship which deepened at every meeting. He was in the Alps again in the summer of 1899, and every year since, and his record of expeditions was a proof of his enthusiasm as a climber. Last summer he crossed Mt. Blanc and made other expeditions, and seemed in perfect health, but in the beginning of October, after his return to his home in Edinburgh, he was attacked by typhoid fever, which proved fatal. He was not known to very many members of the Club, but by those who had met him in the Alps and the Highlands he was looked upon as a true and valued friend. G. S.

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#### THE HIMALAYAN EXHIBITION AT THE ALPINE CLUB.

THE Committee were well advised in arranging for an exhibition of Himalayan landscapes. We might beforehand have anticipated that there would have been some difficulty in filling the Hall; on the contrary there was an overflow. Yet there were several artists and amateurs whose work was not represented. Amongst these we may mention the Russian Verestchaguin—whose enormous picture of the Vale of Akluthang under Kangchenjunga hung

between his life-like portraits of Kasbek and Elbruz in the Grafton Galleries a few years ago, and who at an earlier date exhibited in London some very forcible oil sketches in Sikhim—and the late Sir Richard Temple, who was even prouder of his powers as an artist than of his talent as an administrator.

Foremost among our contributors in the late Exhibition was Mr. Alfred Williams, with ten large pictures of the Sikhim and Kumaon Himalayas; views of the snows taken from some position in the outer range—the foothills, to use a convenient Americanism. These drawings were generally admired, and, as is natural whenever a new problem is attacked, freely discussed. Much of the criticism, perhaps, arose from a failure to apprehend the precise object and intention of the artist. Regrets were expressed by some that Mr. Williams had not made more picturesque use of his material—that he had not introduced more incident and arrangement in his foregrounds.

We hold, on the contrary, that Mr. Williams has displayed in his design a very able judgment of the artistic requirements of his subjects. The ordinary conventional treatment of landscape is ill adapted to the huge spaces the Himalayas display when seen from a distance. The main point in Mr. Williams's mind was the representation of the snowy range; his mission was to convey to mountain lovers something of the impression the greatest mountains in the world produce on those who are fortunate enough to visit them. To treat the snows as mere background to more or less elaborate studies in rock and forest would have been, from his point of view, futile. By treating his middle distances as foregrounds, waves of colour, he has enabled the eyes of the spectator to do what the eyes of the traveller do—fasten at once on the centre and object of his design, the 'mystic mountain range.' In the drawing of 'Kedernath' the middle distance is of somewhat larger proportions than in the case of the other pictures, but the artist has skilfully contrived that in place of interfering with the distant snows it shall by its very size and solidity of modelling give an impressive sense of the vastness of the region portrayed. 'Badrinath,' with a glow on the sky behind it, was an attractive subject. The several Darjiling drawings were all admirably faithful and effective reproductions of the marvellous landscape that is from time to time revealed to the dwellers on the heights of Darjiling—a town in a situation comparable to the top of Monte Generoso. In one of them, which gained by being seen at a certain distance, he boldly attempted to represent an unearthly vision, which no one who has once witnessed it is likely ever to forget, the afterglow on the Himalaya—a deeper, tawnier glow, more like a ruby (or, as a visitor observed, old port) than the rose of the Alps. The colour on the mountain peak satisfied our recollections, but in the sky behind it and the shadows below the subtleties of atmospheric effect might have been carried further. Atmospheric effect used to be Mr. Williams's weak point; but in these drawings he has shown in a far greater degree than ever

before his sense of it. To do full justice to the effects of the Himalaya would require a greater than Turner, of whose work, it is interesting to note, Sir Joseph Hooker was reminded by the scenery round Kangchenjunga. We have said nothing of Mr. A. Williams's characteristic qualities—appreciation and careful drawing of mountain form and detail, sense of space and size in the portrayal of a snowy range. These were evident everywhere in his Himalayan work. The general judgment of the visitors to the Exhibition was that his drawings gave them a new and vivid impression of Himalayan grandeur. We congratulate Mr. Williams heartily both on his boldness and his success.

General Sir Michael Biddulph and Colonel G. Strahan sent a number of drawings of various quality about and beyond Kashmir, some pleasing and all of topographical interest. Among them were views of Nanga Parbat and the Haramukh Peak. From the collection of the late Colonel Tanner the Committee were fortunate, through the kindness of his widow, in securing some very fine specimens of his vigorous draftsmanship in black and white. In these we seemed to distinguish two varieties—those made on the spot, and reproductions from memory where the mountain forms were more or less arranged and improved, and their details conventionalised. Needless to say that to a climber's eye the former were in every way preferable, and we fancy most artists agreed with us.

We must not omit to mention some careful studies of Himalayan peaks and forests in the neighbourhood of Darjiling by Mrs. James Jardine, which added to the variety of the show.

Next in attractiveness to Mr. Williams's contributions were a series of small drawings by an amateur—Mrs. Pears, the wife of the present Resident in Nepal—which were doubly interesting, on account of their technical merits and from the fact that they were taken round Katmandu, in a district that is accessible, as a rule, only to the Resident and his few invited guests. The drawing of the great peaks Dhawalagiri and Gosainthan was obviously accurate, while the peculiar softness of their outlines seen through the sunny Himalayan atmosphere was rendered with surprising success. Nor were the valley views and bits of architecture less good of their kind. It is seldom that we meet with an amateur able to produce the effect aimed at with such apparent ease and precision. We hope that in future years we may have the pleasure of seeing further examples of Mrs. Pears' skill in the delineation of great mountains in a little space.

Mr. McCormick on this occasion limited his contributions to a few specimens of the vigorous sketches of the Karakoram and Kashmir of the kind we have seen and admired before.