Monte Falo (2549 m.). Easy from almost any direction. Can be picked up on the way to the *Monte Cinto* (2780 m.), the highest of the Corsican mountains.

Monte Albano (2093 m.) *and the Cinque Fratri.* Start at the depression due E. of the lowest of the Fratri ; thence along the ridge and over all five summits. A splendid, long and often difficult climb.

The possibilities of new routes in this district are numerous. To mention the more important outstanding problems, we have :

(i) The individual Cinque Fratri summits from the S.W.
(ii) Paglia Orba, N. ridge } Two exceedingly tough pro-
(iii) Paglia Orba, N.W. face } positions.
(iv) E. ridge of Paglia Orba.
(v) Col between Ucello and Tighietto.
(vi) Pass through tunnel on Tafonato.
(vii) Unclimbed pinnacles on ridge between Col de Paglia Orba and foot of Paglia Orba, N. ridge.

The above list by no means exhausts the possibilities.
I hope that the above notes may prove to be of service.

G. I. Finch.

Exhibition of Pictures at the Alpine Club.

THE Exhibition of 1926, an unusually good one, took place during the General Strike, and, as a consequence, was not visited by the customary number of Alpine devotees. This year it was probably seen by more than the usual number of visitors, but the quality of the exhibits as a whole, we think, did not reach quite so high a standard.

Mountain scenery is admittedly a difficult subject, and particularly so when the impression of the majestic grandeur of the Alps has to be conveyed. Artists are apt to declare that they dislike painting the Alps, that the lack of atmosphere and the immense scale of the peaks defeats all efforts to bring the imagination into play. To assert that there is no atmosphere at dawn and evening or when the mountains are swathed in everchanging mists, seems to us sheer nonsense and to indicate a lamentable lack of imagination. In summer the quickly changing lights and shades, the blending of peaks and clouds, the wonderful mystery of sunrise and sunset may well escape the powers of a budding Turner; but what better material can

the ambitious artist find to work upon? Then there is the Alpine winter, when the artist can run through the whole gamut of blue and yellow. Winter scenes need careful handling, and where the effect to be reproduced is expressed in degrees of whiteness from the furthest distance to the near foreground much skill is required in the accomplishment. On the other hand, the composition of mountain pictures presents, we think, fewer difficulties; the peaks are there to inspire us, the foregrounds are many and varied and it remains but to unite them. On one thing the mountaineer insists. The peaks must be correctly drawn and no artistic licence can be allowed to interfere with the accuracy of their outlines. The mountaineer does not wish that his pictures should resemble tinted photographs, and there were examples in the Exhibition which certainly approached this undesirable state. Our Exhibition of Photographs proves to us each year that it is possible to produce pictures by mechanical means, but the two arts are quite distinct. The photographer must rely on the variations of light and shade as expressed in tones of black and white, while the artist has the inestimable advantage of having all the colours of the prism at his disposal, to say nothing of being able to arrange to his own liking such details as foregrounds.

As regards draughtsmanship, the Matterhorn in particular has suffered at the hands of artists, and we can recall many, some of them famous, who have sorely mishandled this wonderful rock, making it either too spiky or too squat and depriving it of its dignity. This can only be conveyed by a correct drawing of its outlines, of which we would cite as an example Mr. Willink's masterly picture of this great peak in winter. The Matterhorn is one of Nature's masterpieces and it is not for mere man to attempt to improve on it. Impression and design are without doubt very desirable forms of art, but they should not lead the artist into conveying wrong impressions as far as mountain form is concerned. A good example of successful impressionist treatment of a great peak was shown in the oil-painting 'The Jungfrau,' by Sir Ernest Waterlow (lent by Dr. Roger-Smith), which was a very dignified rendering of a noble subject in which no fault could be found with the drawing of the peak. In olden days, and those are no further away than the latter half of the eighteenth century, all peaks in art had a terrible tendency to spikiness, as witness the intensely interesting collection of reproductions of pictures depicting the Grands Mulets which appeared in a recent number of the ALPINE JOURNAL.

The oil-colours, which were few in number, reached a high standard. Mr. Arnold-Forster's study of a glacier was one of the best we can remember to have seen. The effect of the tangled séracs was well brought out without insisting on too much detail, and the subdued greyish-green tones lent an air of mystery to the whole picture. In an entirely different type of subject, Mr. Graham Petrie, in 'San Vigilio,' gave us one of the most attractive pictures in the room, a delightful example of luminous colour. Miss Phyllis Woolner sent a pretty little study of flower-decked meadows, curiously resembling MacWhirter's well-known 'Spring in Tyrol.' Miss Benecke's 'Matterhorn from the Bricolla Glacier' was a simple design, rather flat in effect. The title, we think, must be incorrect, as the Matterhorn is not visible from the Bricolla Glacier. Three contributions by Miss Marguerite Kees, painted in body colour, displayed considerable strength and might almost have been mistaken for oils. The best was 'Lago di Lunghino.' In the 'Rothhorn' we thought the reds were too violent. Mr. Cecil Hunt, another exponent of body colour, showed four very accomplished examples of his art. 'The Meije' had that wonderful depth in the shadows which seems to be a secret of Mr. Hunt's. In the 'Silvaplanasee' the blue was rather too vivid, and we think upset the balance of the picture.

It was a real pleasure to see Mr. Willink's work on our walls again. 'Etna from Taormina' was a charming impression, and the members must have been delighted to see again some of the characteristic sketches of climbing incidents, originally drawn for the Badminton 'Mountaineering.'

The work of Mr. Colin Phillip and Dr. Norman Collie was distinguished by a marked vigour of touch. Mr. Phillip's 'Sex Rouge' was very finely conceived and probably one of the best alpine pictures he has given us, which is saying a great deal. It is easy to see that Dr. Collie loves the Scottish hills. His pictures are full of feeling and brought home to us the peculiar fascination of the atmosphere and landscapes of Skye.

Mr. E. W. Powell also sought inspiration in the Scottish Highlands, which materialised in pictures of considerable power in 'The Slioch and Loch Maree' and 'An Teallach from Loch Toll-an-Lochain, Winter,' while among his Swiss subjects, all good, 'The Finsteraarhorn from Egon von Steiger Hut' was a very charming study of an alpine sunset.

Mr. Walter West sent two delightful scenes on Lake Como; one called 'Sunshine through Mist, Bellagio,' stood out by reason of its exquisite effect of sunbathed mist and its perfect technique.

Mr. Howard Somervell's pictures, mostly of the Himalayas, showed their usual marked individuality in addition to artistic talent of the highest order. They were probably, from their subjects, the most interesting works in the room.

Mr. Lawrenson gave us a peep into the Killarney hills in two characteristic renderings of the prismatic atmosphere of that enchanting district. The blue tone of 'Carrantuohill' was perhaps a little exaggerated. Mr. Fred Stratton's clever impression of night 'From Cap Ferrat' showed how much can be conveyed by very little work.

Winter alpine landscape has an irresistible attraction for the artist and presents some exceedingly difficult problems. An extraordinarily clever realisation of sunlight on winter snow, 'Looking across Lake Léman from near Les Avants,' proved that Mr. Hardwicke Lewis' talent shows no sign of waning at the advanced age of 83. Miss Emily Paterson showed two finished pieces of painting, 'In the Bernese Oberland' and 'Snowstorm, Lauterbrunnen,' although we did not like the somewhat muddy tones in the last named. Her other exhibit bore an inaccurate title, as the subject was beyond doubt the Jungfrau from the Jungfraujoch, painted from an almost similar spot to that of Sir Ernest Waterlow's oil-colour already referred to.

Mr. Edgar Wybroo in 'An Alpine Glow' secured a delightful sunset effect, while his 'Evening Gleam on the Lake of Geneva' was still more successful. In another good picture, 'An Impression of Winter in the Alps,' the shadows in the snow might have been a little more emphasised.

Mr. Lawrence Linnell has his own way of conveying his impressions and his work is always interesting. The misty atmosphere in his pictures was most seductive. Mr. Alfred Topham showed a mastery of the lighting of winter snow, but the intense blue of his skies was not very convincing. A charming little study, 'Piz de la Margna,' came from Miss F. Montgomery Norton, and from Mrs. Dixon one of the best of the winter pictures in 'Near Mürren Station.' We thought the skies were too blue in some of Miss Phyllis Pearce's winter scenes, but on the other hand the snow was very cleverly rendered and the reflected light in the shadows was handled with happiest results, especially in 'Lenzerheide after the Storm.'

The work of Colonel Donne and Mr. C. G. Blampied is always a popular feature of our exhibitions. Of the pictures by the first-named artist 'A Dolomite Sunset' was a very alluring symphony in blues and rose pinks and decidedly the best of

his exhibits, although 'The Latemar and Karersee' also attracted much admiration. Mr. Blampied was well represented by 'Mont Blanc from La Flégère' and 'The Village of Dolonne,' both very pleasing; but still better was 'The Rosengarten' (lent by Dr. Roger-Smith), which was freer from the purple tones in the shadows which is rather too marked a mannerism of this clever artist. Mr. Clement Du Pontet has a somewhat similar mannerism in his lavish use of palish blue, which seems to pervade most of his work, but his two exhibits, 'Summer in the Alps' and 'Where the Sun shines,' had great charm.

Miss Hechle is obviously a mountaineer and in complete sympathy with her subject. It has been very interesting to follow her progress, and although we may not always agree with her interpretation her technique is beyond criticism and she displays unusual virility in the treatment of her subjects. 'On the Ortler' and 'Evening' (very happily framed) were her best exhibits, but 'Séracs on the Glacier de Bionnassay' also showed the skill with which she handles ice and snow.

In Mr. Lawrence Pilkington's 'Val Verzasca in Spring' and 'A Crag' we had the unmistakable evidence of the climber who knows his mountains and how to treat them pictorially, a remark which also applies to Mr. Brant in his two small contributions 'At Val d'Isère' and 'In the Val de Rhêmes.'

Miss Pawsey showed two pleasing figure studies, both of which were perhaps a little too dark in tone, which, however, suited admirably a delightful sketch of a chalet at Winkelmatten near Zermatt.

The scenery of the lakes is, as might be expected, a favourite subject at these exhibitions. Mrs. Moore, the talented daughter of Colonel Donne, displayed in 'The Karersee' a marked sense of colour, which Mrs. Dixon also possesses, as she showed in a very clever Turneresque drawing of Lake Thun. 'Lago Maggiore from Baveno,' by Miss Kirkpatrick, was a dainty little work, and we liked even better the unconventional treatment of 'Across Lake Thun.' Mrs. Redman's 'Spring, Lake Orta,' had captured the delicate lights of that lovely sheet of water.

One of the best of these pictures was Mr. Wybroo's 'Repose: Bachalpsee, near Grindelwald,' distinguished by a beautiful smoothness exactly suited to the subject. Mr. Wilfred Wood had an attractive little drawing, 'A Misty Day, Lake Misurina.' The work of Miss Veronica Lucas was marked by a certain originality of treatment which showed to the best advantage in 'September Afternoon, Lake Annecy,' but she does not seem

to have quite found herself, and her drawing was somewhat defective. Miss MacAndrew showed a pleasant sketch of a lake near the Simplon. Her mountain pictures were also excellent, but we think she might with advantage put more colour into her work.

Miss Rosa Wallis gave us two of her captivating studies of flower-decked alpine meadows, and the alpine flora was also prettily depicted by Miss Thomas.

Miss Helen McAlpine and Mr. Carelli showed Dolomite pictures full of characteristic colour, and some pleasing work was exhibited by Miss Ogle and Mrs. Stephens.

We should not omit to mention an exceedingly interesting chalk drawing of the Grandes Jorasses by Mr. Arnold-Forster. An example of Elijah Walton must have recalled old times to many of our senior members.

Mr. Spencer's work grows more interesting each year. His long experience of photography has made him a master of composition and he chooses his subjects with the eye of a mountaineer. The red seals that appeared on his frames during the exhibition were sufficient signs of the popularity of his work. The ' Petit Dru,' with rolling mists surrounding the peak, and ' Les Charmoz ' were his most successful exhibits.

A very interesting set of beautifully executed metal plaques was sent over by Monsieur Jan Joulin of Lyons, in which silver, copper, aluminium and other metals were artistically used to represent well-known mountain scenes. These attracted much admiration and formed a striking novelty in an exhibition of paintings.

The heartiest thanks of the Club are once more due to Mr. Spencer for devoting so much time to getting together such a representative and delightful collection of pictures.

IN MEMORIAM.

COLONEL J. W. A. MICHELL.

(1840–1927.)

Colonel Michell was one of the oldest members of the Alpine Club, to which he was elected, in 1882, on a purely Himalayan qualification. He had a very extensive list of exploration and mountaineering expeditions in the Himalayas, Kashmir, Yarkand, etc., in the years 1860–2, 1864–5, 1869–72, 1875 and 1877. He was