

his camp, he may not have been strong enough to risk the attempt. No soldier would see anything improbable in Hirtius's statement that Caesar sent gallopers to let the commander of his cavalry know that he was coming to the rescue even if the scene of the combat was only 7,000—not 3,000 \* yards away; and Dr. Forbes, for whose translation of *videbat*, 'discovered' (which Hirtius would have expressed by *compererat* or *cognoverat*) I would substitute 'saw,' forgets that Caesar saw (*videret* †) that his camp was separated from that of the Bellovaci by a marsh, which must also have been 'hourly in evidence,' after he had been many days on the scene. The combat may not have taken place in a meadow by the confluence of the Aisne with the Oise, and the strong place may not have been Mont Ganelon; but I adhere to the view that Mont St. Marc and Mont St. Pierre are the most probable sites of any that have been or, in default of archaeological evidence, can be named. To quote de Saulcy, 'J'ai souvent parcouru, et dans tous les sens, ces magnifiques forêts [Cuise, Compiègne, and Laighe], et je n'y ai reconnu qu'un seul point qui concorde avec la description d'Hirtius; mais il est vrai qu'il présente une ressemblance si saisissante avec le terrain sur lequel tous les faits de cette campagne se sont déroulés, qu'il faudrait être plus que difficile pour ne pas y reconnaître le lieu cherché.'

\* Measured on the *Carte de l'État-Major*, the distance *in a straight line* to the meadow opposite Choisy-au-Bac, where Napoleon placed the combat, is nearly 9,000 yards; to the spot midway between Choisy and Rethondes, where General Creuly placed it, more than 6,500. Dr. Forbes may reasonably insist that, as I freely admitted in *Caesar's Conquest of Gaul*, both these sites are less than 8 Roman miles from Mont Ganelon; but when he says that the meadow in question 'was 8 miles from the strong place,' he does not accurately report the statement of Hirtius (20, 1), according to whom the camp on the 'strong place' 'was said to be not further than 8 miles, more or less, from the battle-field' (*quae non longius ab ea caede abesse plus minus VIII milibus dicebantur*).  
 † *B. G.*, viii, 14, 4.

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## THE MOUNT EVEREST KINEMATOGRAPH FILM

EVER since the invention of the moving picture one has heard talk of the immense educational value that the film might have if it were properly used. But looking back one is bound to confess that few pictures have come up to the standard of intelligence and sincerity that are essential if they are to be truly educational. There was the wonderful picture in colours years ago of the Delhi Durbar. The moving record of the second expedition of Captain Scott made a well-deserved success, and also introduced us to the humours of the penguin; and in many ways most striking of all was the picture that Sir Ernest Shackleton showed two years ago, when the *Endurance* was crushed before one's eyes. All three were accompanied by lectures, and the last in particular owed very much of its success to the personality of the lecturer.

Other films there have been for which educational value was claimed : travel pictures that were made at great trouble and risk and expense, often admirable in their photographic technique, and portraying scenes of the greatest interest. Yet in one way or another many have failed to reach that precise standard of variety and excitement with serious interest that seizes the imagination and brings the public to be entertained while they are being educated. Therein lies the great difficulty, that to produce a good film is tremendously expensive, and there is the ever-present temptation to heighten the incident, to stage effects, to compete with the product of the studio, and thereby to increase its value as a public entertainment, but ruin it as a sincere record of events.

When the Mount Everest Committee were organizing the first expedition of 1921 they were faced with the alternatives, of making no kinematograph record of the expedition, or of employing a professional operator ; and they preferred the former, believing that it would be better to wait than to run the risk of having a picture produced that might be rather out of tune with the spirit in which the expedition was conducted. And it was easier to take this decision because it was hoped that Captain Noel would be able to join the expedition of 1922. His skill as a photographer had been shown in his journey to Tashirak and in a later reconnaissance of the Caspian provinces of Persia. While on the staff of the School of Musketry at Hythe he had produced many instructional films for the work of the school ; and his enthusiasm was proved when he resigned his appointment there rather than miss the great opportunity afforded by the Mount Everest Expedition.

General Bruce, in his reports to the Committee, and in his lecture to the Joint Meeting on October 16, bore witness to the endurance, the skill, and the resource which Captain Noel showed throughout the expedition of 1922, and the first-fruits of his work were exhibited at the second Joint Meeting at the Central Hall on November 21. But the conditions at that meeting were unfavourable to a correct appreciation of his results. The great size of the hall, filled with London fog : the difficulties of projection in an operating room still in the hands of the builders, and the absence of the music which is now so striking a part of the show, combined to minimize the finer effect of what now proves to be, in its presentation at the Philharmonic Hall, a singularly impressive spectacle.

The first part illustrates the journey from the plains of India through the dense tropical forests of the Himalayan foothills towards the Jelep Pass, with its sudden transition from the wealth of vegetation and insect life to the high bare and dry highlands above the tree line ; then the long marches over the wind-swept plains of Tibet, the camps thronged with ever-curious Tibetans, the industries of the people, the official visits of the Dzongpens, the arrival at the Rongbuk monastery, and the ceremonial reception of General Bruce by the Chief Lama, who lent

strong spiritual aid to the expedition by his blessing of the porter-corps. Captain Noel describes this first part.

Then in an interlude without lecture, but with music, we have a wonderful picture of the lama ceremonies and the "Devil-dancing" that takes place every spring in the monasteries: a picture which appeals even more to the anthropologist and the student of drama than to the geographer. By great good fortune the party included a man who combined in one person the climber, the painter, and the musician, not to mention that his real business in life is to be one of the foremost of the younger surgeons. Mr. T. Howard Somervell recorded the airs which the Nepalese porters sang and the wandering minstrels played on their fiddles: the music of the monastery clarinets, and the rhythm of their drums and magnificent long trumpets. He has arranged this music for an English orchestra of unusual composition, and the show gains thereby a distinction which should compel a second visit from those who saw only the first presentation at the Central Hall.

The third section, described by Mr. Somervell, shows the mountaineering from the start of the reconnaissance party for the East Rongbuk glacier to the reluctant withdrawal after the disaster that befell the third attempt. In a series of beautiful scenes one follows the climbers and the porters in their passage of the seracs, the life at Camp III., the climb to the North Col, and the several attempts on the mountain. Captain Noel had bad luck at the start in that his photographic porters were commandeered for the general transport when the local levies deserted, but by forced marches he reached Camp III. in time to make a most striking picture of the evening descent of the first party to the North Col, and of their return to camp next morning. He then carried his outfit to the North Col camp and photographed the second ascent from 23,000 feet until they were lost to sight against the dark rocks at somewhere over 25,000 feet. His studies of rushing cloud and wind-swept snow are magnificent, and he must be congratulated most warmly upon the result of a remarkable effort of endurance and skill. All who have tried it agree that the mental and nervous faculties are much diminished at these excessive heights. By strict concentration it is possible to do one thing, but it wants a very good man to attend to the many details required of a kinematographer operating with an enormous telephoto lens in camp for four days and nights at 23,000 feet, with the added responsibility of commanding the supports for the high-climbing party above him. Captain Noel is diffident of his results, and it has needed some persuasion to induce him to show some parts of the picture of the highest interest, but somewhat marked by the electric discharge in the camera that it seems almost impossible to avoid altogether in these conditions. We believe, however, that all who see the pictures will agree in thinking them most worthy of his reputation as a photographer, and worthy also of the fine climbing effort which it was his privilege to record.

The Mount Everest Committee, faced with the necessity of organizing a third expedition to complete their enterprise, have to rely in great measure on the proceeds of this kinematograph record for the requisite funds, and after careful consideration have decided that the film should be shown to the public for a season under their auspices at the Philharmonic Hall, in the best conditions possible for doing justice to the interest of the subject and the high accomplishment of the climbers. They hope that every Fellow of the Society will assist them by bringing the show to the notice of their friends. Now, if ever, is the opportunity for the moving picture to prove that it can be thrilling and entertaining, and at the same time educational in the best sense. If these pictures do not appeal to the public at large, it will be because they are resolutely averse to being entertained by real life, however strange and exciting. That remains to be seen; but we are confident that the kinematograph record of the Mount Everest Expedition of 1922 will attract and please many who have a well-founded mistrust of the instrument in its common use. A long career is being mapped out for the film in the principal cities of Great Britain, and later throughout the world. All friends of the Expedition will wish it success everywhere on its travels, with plentiful results for the further prosecution of the enterprise to which this Society and the Alpine Club are jointly committed.

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## REVIEWS

### EUROPE

**The Place-names of Lancashire.**— Eilert Ekwall, Ph.D., Professor of English in the University of Lund. Publications of the University of Manchester, English Series, No. xi. Published by Longmans, Green & Co. 1922. *Price 25s.*

**The Place-names of Middlesex.**— J. E. B. Gover, B.A. (Cantab.). London: Longmans, Green & Co. 1922. *Price 5s. net.*

THESE are both good books of their kind, but Dr. Ekwall's marks an epoch in the study of English place-names. It bears the hall-mark of true scholarship, and one feels that the author has spared no pains to ensure accuracy. Dr. Ekwall has definitely set the pace for students of British place-names; his book will be a standard of reference for all future workers.

Certain criticisms, however, may be offered. On page 18, in discussing O.E. *\*tang*, *\*twang*, the author says of Tangmere, in Sussex: "The original situation of Tangmere is doubtful. The place was named from a lake which has now disappeared." This is not necessarily so. The suffix *-mere* is frequently used in O.E. to describe artificial ponds in places where a natural lake is a geographical impossibility; many of these ponds are still in existence, e.g. Rockmoor Pond, at the point where Hants, Berks, and Wilts meet. We find also *Thorc mere*, in Birch, *Cartularium Saxonicum*, iii. 1080; *meres byrig*, B.C.S. ii. 787, referring to the prehistoric hilltop camp on Ladle Hill, Burghclere, Hants; *risc maere*, B.C.S. ii. 625, now Rushmoor Pond (Hants, 34 N.E.). Port (p. 257) is not necessarily connected *archæologically* with Roman sites,