

an honoured name, and it was as the author of such a book that in 1879 he received the honour of being elected an honorary member of the Alpine Club, an honour which he highly prized and mentioned on the title page of the 'Turist.'

When the much-needed revision of Mr. Ball's 'Alpine Guide'—the delay in undertaking which is scarcely a credit to English mountaineers—takes place Tschudi's book will be found of the greatest use, for in it an enormous mass of valuable material is sorted and assimilated. In fact, it is at present the only rival of Mr. Ball's 'Guide' so far as regards the Swiss mountains, and it takes in the Swiss plains too, for it is a distinctly national work and only partly follows Mr. Ball's book in subordinating national to natural considerations. As a guide to the Swiss Alps it is all but unrivalled, and it makes no claim to be a guide to the whole Alpine chain. Mr. Ball's book does make such a claim, and is abundantly justified in making it, though it sadly wants to be revised in detail and brought up to the level of recent explorations in the Alps.

THE ALPINE COURT AT THE LIVERPOOL JUBILEE EXHIBITION.

FROM time to time we are reminded that the mountains are capable of affording something more than mere gymnastic exercise and amusement, and we recognise as a novelty that which some few have all along in their mountaineering career borne in mind—namely, that scientific exploration and mountain climbing may go hand in hand, or, to put it more appropriately, that the scientist and the climber may most fitly be united on the same rope. A fresh proof of this condition of things was afforded by the fact, that when the idea of including in the Liverpool Exhibition some exploration courts took shape, it was decided that one court should be devoted to Alpine exhibits. In the words of the Official Guide, 'In this department (exploration courts) four special sections typify, by panoramic and realistic effects, Alpine, Tropical, and Arctic exploration; while the exhibits which occupy the remaining space of the courts are an introduction to objects of interest collected from all parts of the world in which exploration has been initiated or advanced during her Majesty's reign.' Although very short notice was given, the Alpine Court proves a decided success, a result eminently due to the energy of the Commissioner, Mr. J. Godfrey Thrupp, and the labours of the Local Committee, Messrs. Charles Pilkington, F. Gardiner, W. M. Conway, and Horace Walker. From the first it was felt that the main feature of the court should consist in a collection of Alpine paintings, and it is satisfactory to be able to record that the show is a very fairly representative one. The end of the court is filled in by a large panoramic view of the mountain chain as seen from the slopes of the Riffelberg, extending from the Matterhorn to the Weisshorn. No great attempt has been made to give the local colour, but yet the panorama is exceedingly effective and

correct, and reflects high credit on the artist, Mr. Croshaw Johnson. A realistic foreground built up of stone and shale, and with a group of two chamois at one side cleverly worked in, adds much to the effect. Alpine purists disposed to cavil at the presence of the chamois, and inclined to consider them as much out of place as the traditional frog in Regent Street, may be consoled by the reflection that there was a time when such a phenomenon might actually have been witnessed on these much-frequented regions. The mountains have been less changed by the invading swarms of tourists crawling over and scratching their surfaces than these pigmies suppose, and the majesty of Nature triumphs without an effort over the vulgarity of man. To descend again to prose, much credit is due to all concerned for the skill and taste shown in making effective what might easily have been made ridiculous.

No collection of representations of Alpine scenery could possibly be complete without some of Mr. Donkin's photographs, and a few specimens of his artistically chosen subjects are shown, but are rather unfavourably hung. M. Loppé contributes some recent work, and the Alpine Club exhibits two of his well-known earlier pictures—namely, the view 'from the Dôme du Gouté looking east,' and the 'Märjelen Sée.' Of M. Loppé's new work, the 'Mer de Glace, Chamonix,' is the best example, and shows that his hand has not lost its cunning in the modelling of glacier ice and the treatment of large masses of white. Interesting too are No. 3, a view of the 'Crater of Mount Etna,' and No. 5, 'Loch Coruisk, Isle of Skye,' the point of view in the latter not very happily chosen, but representing very faithfully the characteristics of the weird scenery. Mr. Arthur Croft, always well to the fore, contributes several paintings, the most prominent of which are two of his largest works—the 'Neue Brücke' and the 'Chapel at Saas Fée,' both of which, if we remember aright, have been seen at the Royal Academy Exhibition, and also at the Club winter exhibitions. Both drawings are remarkable; but, notwithstanding their vast size, the pictures do not impress quite as much as they should. The effort makes itself felt, and the art peeps out here and there. In both alike the composition is marred by the over-elaboration of the foreground, and the mountain summits behind do not seem to take their proper place. The details of the bridge and of the group thronging outside the chapel are painted as solidly as if in oil, while on the other hand the mountains behind seem but as transparent shadows. We have a right to complain whenever Mr. Croft departs in the least from his pure methods, and in a single picture effects such as are best rendered in oils quarrel with effects best given in water colour, and refuse to mingle in harmony even as oil and water refuse to mix. No artist has ever rendered so truthfully the effects of mist clinging and wreathing round the mountains and filling the valleys, for Mr. Croft has always painted his clouds and mist for their own beauties, and not dragged them in to blot out a difficulty or manipulated them to give the effect of height or depth; but in these large works he is not seen at his best, even in the sky. In a word, the pictures are a little too ambitious even for Mr. Croft. Still they excite interest and compel admiration, even though they provoke criticism; and will probably be

justly regarded as the most important works shown, not merely on account of their size, but from their intrinsic merits. One of the most noteworthy works in the whole exhibition, and showing the artist at his very best, is an evening view of the Chamonix Valley from the way up to the Pierre Pointue, painted by Mr. Garrett Smith, and lent by Mr. Horace Walker. Though a comparatively small work, an extraordinary effect of distance has been secured, while the tone of the glacier in the foreground, of the distant mountains and of the sky left nothing to be desired. It is to be hoped that this picture may be seen again at one of the Club winter exhibitions. Mr. Alfred Williams is well represented, the colours of the ice in a study of a large crevasse (No. 23), and again in a little ice-girt lake on the Glacier du Géant (No. 16), being especially noteworthy, for truth and delicacy. Mr. Willink shows his marked individuality in every one of his five contributions; the attitudes and drawing of the figures in Nos. 26 and 28 are marvellously graphic. In the latter work, representing a party descending from the summit of the Wetterhorn in soft snow, the colours of the shadows are wonderfully truthful, especially in the broken cornice. Mr. Willink has struck out an altogether new line in Alpine painting, and one that we trust he will continue to work. Hitherto no artist has really attempted to depict episodes of mountaineering, and such work cannot fail to have something more than interest for a large circle. Among the sixteen pictures exhibited by Mr. B. J. M. Donne, many of which however are unfinished, some good work is to be seen. Best of all are two studies called respectively 'Evening in the Val Anzasca' and 'View in the Marshes of Villeneuve.' In all the works (mostly sub-Alpine) there is a freshness of treatment that carries its own charm. Amateurs who carry their sketch-books to the Alps may learn a useful lesson from Mr. Donne, and perhaps discover that there are other subjects for their pencil besides those which are utterly hackneyed, and repeated *ad nauseam*. We are not in accordance with those who consider the Alps 'unpaintable' by those who study them. Meanwhile the number of subjects to be found on every mountain path at every turn that are perfectly paintable is absolutely infinite; but the amateur will work on the same principle that the American travels, and will not look and choose for himself. The artist who seeks to paint the Alps must take the trouble to learn the anatomy of the mountains and glaciers, even as the figure painter must learn the anatomy of the human form, or else he will commit ridiculous blunders. Even under the School Board system a child who has just learned to 'do' pot-hooks and hangers is not set to write an essay.

The veteran Mr. George Barnard is represented by three of his earlier works, all excellent specimens of his art, and it is satisfactory to see one who has done as much for Alpine art as the founders of the Club did for Alpine climbing, hold his own so well. A series of studies of Alpine flora by Miss Bradley evidences careful labour, but the arrangement of the flowers leaves something to be desired, being stiff and formal. Signor Micocci exhibits some studies, which were recently on view at the Club rooms. The work is rather crude but displays

promise. It only remains to be added that the pictures generally are well arranged, and that the light is good.

The remainder of the exhibits, comprising Alpine equipment and an interesting series of mountain-tops, collected and exhibited by Mr. Gardiner, calls for no special comment. The limited time at the disposal of the Committee unfortunately precluded any attempt to bring together objects of historical interest in connection with mountain exploration. Such a collection would, however, it must be admitted, have proved of more interest to mountaineers than to the general public, and the exhibition was framed rather to attract the latter. Still such a collection we hope to see one day.

C. D.

REVIEWS AND NOTICES.

Register zu den Publicationen des Deutschen u. Oesterreichischen Alpenvereins, 1863-86. Von Th. Trautwein. (Munich: Lindauer, 1887. 44 pages. 1s.)

IN 1877 the German and Austrian Alpine Club published an index to the contents of the periodicals issued up to 1877 by that society and the two earlier societies which in 1873 were fused to form it. This extended to twenty-eight pages. The new edition (also due to the patience of Herr Trautwein) goes down to the end of 1886 and extends to forty-four pages. The four main divisions are, as before, Science (eleven pages), 'Touristisches' (twenty-two pages), Club matters (three pages), and maps, views, &c. (seven pages). The first of these has been treated in a very elaborate way, comprising no fewer than fifteen different heads. The second is the one most interesting to climbers, the peaks and passes being arranged under their districts, which are mostly in the Eastern Alps, the 'foreign districts' only taking up two pages. It will be very useful to anyone wishing to know the exact state of exploration in the Eastern Alps. A word or two might, however, have been added to explain the principle on which the different sub-groups have been formed. By an amusing slip the Grand Combin is reckoned among the *Italian Alps*, though it is of course wholly in Switzerland. The array of illustrations and maps is a stately one. We note that there is no attempt to give an alphabetical list either of travellers or guides, a work of infinite trouble and infinitesimal value. The peaks are more important in Alpine literature than their conquerors, for they remain and the others pass away. Time alone will show whether the index is accurate, as it should be, but we welcome it at once as a most useful key to an important department of Alpine literature. This index is far less elaborate than those published by the Italian and Swiss Clubs, or, we may be permitted to say, than that (now in preparation) to the publications of the Alpine Club. For many reasons it is to be regretted that a uniform plan was not drawn out and adopted by the different Clubs; but that was probably impossible in the case of first attempts at indexes such as these, though we may hope that in days to come an international commission may be formed to lay down general principles and to ensure that they are acted on with some approach to uniformity.