In 1868, Churchill was able to retire from business and devote himself wholly to scientific pursuits, settling ultimately at Clifton. He was elected a member of this club in 1864 and a Fellow of the Geological Society in the same year. In 1866 he suffered the loss of the companion of his rambles, and, marrying again two years later, was a second time left a widower in 1870, till in 1873 he found a consort who survived him. Though not a climber in the ordinary sense of the word, for he frankly confesses that his 'willingness to ascend ceases with the last phanerogamous specimen,' Churchill had nevertheless a deep and true love of the Alps, and in his extensive and minute knowledge of their flora was probably excelled only by John Ball. A man of wide sympathies and generous nature, he won the regard of all who knew him, and deserves to be remembered, if only for the gift of his great herbarium to Kew Gardens.

T. G. B.

THE ALPINE CLUB PICTURE EXHIBITION OF 1906.

THE index to the catalogue of this year's Exhibition suggests some curious inquiries. The contributors are divided into exhibitors and artists. Some appear as both, but Mr. Colin Phillip is entered as a contributor and not among the artists! It would appear that the intention was to make one class of those who lent pictures, whether as owners or painters, and a second of painters only. The result is open to misapprehension. We notice also misprints which confound family relationship—J. Fox and Miss J. M. Dox, W. Donne and Mrs. W. Foune!

The aspect of the show as a whole suggests to us some general reflections. The wave of impressionism has made but little stir in the backwater of Alpine art. We might expect, remembering Turner, that the mountains would lend themselves readily to such treatment. But then we recollect that the modern impressionist is as a rule averse from light and sunshine and the great effects of Nature. He cares little for line or delicacy of detail. He finds himself more at home under gloomy skies when the trees recall Mrs. Browning's description of them as 'saturated sponges' than among the snows. Take the general purpose of the paintings on our walls, and we shall conclude that they are not characteristic of any particular tendency of the day, unless it be a negative one, an effort to discard the prettiness of the old-fashioned watercolour art of the chalet and pinewood period. They represent more or less capable attempts to put faithfully on paper or canvas the average impressions of contemporary visitors to Switzerland. If there is no commanding talent, no such originality as carries with it a fresh impression to our minds and reveals to us new beauties, there is plenty of honest and pleasing endeavour.

We can mention but a few of the meritorious works noticeable on the walls. First in order of place is a luminous coast view,

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'Alpes Maritimes from Viareggio,' from the practised hand of Mr. Fulleylove. Mr. Compton has many exhibits. We prefer the 'Five Tarns,' a Norwegian scene with a dark pool and deep shadows, and next to this his views in the chain of Mt. Blanc. When he draws in Tyrol, Mr. Compton has a tendency to make his rocks monotonous and weak in colour. Mr. Cecil Hunt is one of the few contributors who has a dash of impressionism. His 'Mountain Silver' and his 'Jungfrau unveiling' are dignified and effective; his 'Pilatus' gives the contrast of light and storm cloud and is skilfully composed. The sail in the foreground on the misty lake adds much to the picture. But when he paints the Lake of Como in cheerless gloom, one regrets the want of a feeling for the genius loci.

In 'Alpine Notes' Mr. Rackham shows that he is as familiar with Alpine tourists as with hobgoblins.

The black and white drawing he exhibited was a compendium of tourists, from which the climbing class was not excluded. We saw ourselves on cliffs and in crevasses, but even more graphic were the portraits of paterfamilias and his family at lunch, of the spinster pursuing Edelweiss to her own destruction, and of her younger sister snapshotting the maid of the restaurant as she brings her a glass of milk. We trust the author of this delightful drawing may design the card for our Jubilee dinner.

Miss Hilda Heckle knows how to paint an icefall or a crevasse. We doubt if her Bergschrund is improved by the lady, 'Natura maligna,' at the bottom of it, apparently engaged in using strong language to a climber who is stepcutting in a perilous position on the slope above. She is not without reason, for the ice that yields to his axe is falling on her in a smart shower. Miss Norton's 'Twilight at Davos' was sober and harmonious. 'Fujisan from the North-east,' lent by the Rev. W. Weston, was a good specimen of the traditional art of Japan. No. 100 was a curious example of the mechanical result that may arise from an attempt by a Japanese artist to follow European examples. It was an admirable bit of topography—of realistic reproduction with no attempt at feeling, and no charm. Herr von Kleiner sent some capable views near the Gross Glockner. One of the most prolific exhibitors was Miss M. H. Fox. She sketches snow-subjects, peaks or glaciers, with force and sympathy. 'Sunrise on the Viescherhörner' and an 'Ice Cliff near the Bergli Hut' were effective examples of her work. Mr. Walter Donne showed several charming small views, surely in some instances incorrectly described in the catalogue. In Mrs. Jardine's winter scenes in the Engadine, there was good workmanship. M. Jeanés paints Dolomites lit by fiery sunsets; the effects obtained were crude simplifications of Nature's colouring, and the result was too theatrical for our taste. Miss Pertz contributed two of the best paintings of winter landscapes by any new hand; in her 'Sunset on Piz Languard,' the shadow thrown across the snows was delicately indicated, and a view of the 'Piz Margna' was equally successful. Our old friend, M. Loppé, gave us excellent likenesses of Mont

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Blanc and the Wetterhorn, and the icebergs of the Märjelen See. A welcome variety was a very forcible rendering of an Alpine gorge in winter, from the same hand. Mr. McCormick, another old favourite, again appealed to our imaginations. He sees in a glacier 'The Gate of Fairyland,' and at dawn the ranges resolve themselves for him into opposing armies of light and darkness.

One of the most important oil-paintings was Mr. Howard's picture of the glow of sunset on the Dent Blanche; as near to Nature as paint can come in seizing a momentary effect. Mr. Hardwicke Lewis's 'The Grammont: Lake of Geneva' was a delicate representation of winter sunlight on water and mountain snow. We have left to the last the striking contributions of Signor Giacometti, an avowed follower of the late Signor Segantini both in technique and feeling. Of these, 'Springtime' was the most important. Had some atmosphere been indicated between the spectator and the snows in the background, this picture would have been a success. There was much to admire in the vivid realisation of the fruit-blossom and flowers, and the restrained sentiment of the figures. S. Giacometti also showed a strong Engadine landscape, and a violent head of a red-haired boy.

In endeavouring to notice a few characteristic works we have had to leave unnoticed many paintings by the artists referred to, as well as much meritorious effort by other and here unnamed contributors.

THE ALPINE CLUB LIBRARY.

The following additions have been made since October:—

New Books and New Editions.

Alpine Gipfelführer. 8vo, ill.
Stuttgart u. Leipzig, Deutsche Verlags-Anstalt, 1906. M. 1.50 each.
5. A. v. Radio-Radiis. Der Dachstein. 8vo, pp. 74.
6. H. Cranz. Bettelwurf- und Speckkarspitze. pp. 104.
7. J. Gmelch. Der Grossglockner. pp. 80.
8. R. Roschnik. Der Triglav. pp. 84.
This is a very useful series of monographs, well printed and well illustrated. The four earlier numbers, published in 1905, were on the Zugspitze, the Elmauer Hauptspitze, the Ortler, and Monte Rosa.

Baedeker, K. The Dominion of Canada with Newfoundland and an excursion to Alaska. Handbook for travellers. 3rd edition.
8vo, pp. lxiv, 330; maps. Leipzig, &c., Baedeker, 1907. 6/-
The notes on climbing have been supplied by Messrs. Jackson, Fay, Vaux, and Wheeler.

[Barrère, E.] *see* ps. Phagoa.

Brock, R. W. The Lardeau District, B.C. In Geol. Survey Canada, Summary Report AA for 1903. Ottawa, Dawson, 1904
8vo, pp. 42–81.
On the Pool Creek valley, Mr. Brock writes:—'The glaciers have retreated little during the last few years. The present glaciers are merely remnants of large valley glaciers. Some are more than 100 ft. thick, even at their lower terminals. These valley glaciers have produced rock basins and cirques at the head of the streams, but in slates and schists these are usually not well preserved, unless the glacier has only recently vacated them, the stream altering their forms to funnel-shaped basins. For this reason, if for no other, well-

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