that Shakespeare suggests in his sonnet, though our means are different from his. We must clothe our mountains with all the accessories that will suggest the majesty and dignity with which nature has endowed them. But again I say the painter can never succeed in arousing the emotions which we feel in the presence of these lofty peaks. No man who is susceptible to the beauties of nature can be indifferent to the effect of mountains on the imagination, their all-absorbing sense of things great, their solitude, their solemnity and magnificence, these which the painter cannot adequately express. He can, however, suggest the splendour of the colour along the distant hills, or the mystery of distance when the sunset reveals them against a glowing sky. He may produce pictures of different effects and incidents in the progress of a day amidst the mountains, each good, each conveying some of the charm of nature; but the writer can in one poem express the whole round of the day's events. The painter, however, cannot afford to be less observant of each passing event, he must be ready with his brush to catch just those effects which are possible to reveal the character of his subject and in its best mood. If he assumes either the exactitude of the photograph, or the progressive quality of the changing light from dawn to sunset, he will fail to convey the impressions the thoughtful man enjoys when in their presence. Above all things, if he attempts to paint mountains, let him beware of that fatal materialism that endeavours to imitate their structure. The fact of their material will never give anyone the sense of their dignity and style. Let him be content to treat them as a medium to express grandeur, rather than attempt to realise their actual constitution. The sense of scale can never be obtained by the aggregation of little things, however interesting. Facts such as chalets, trees, &c., do not make up the real qualities we seek for in mountains. The insistence on the exactitude of the details in a scene is not consistent with the greater qualities we look for. A thousand truthful details may yet suggest one great untruth.

The New Edition of Ball's 'Alpine Guide,' 'The Central Alps,' Part I.

WE congratulate Mr. Valentine Richards and his fellow labourers on the appearance of this volume. In *format*, type, and, as far as possible where there are so many different writers concerned, in its general lines, it follows its prede-

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cessor, the 'Guide to the Western Alps.' Of that volume all who have consulted it, and most those who have consulted it oftenest, speak in terms of enthusiastic praise.

We cannot wish the present volume any better destiny than that after abiding our questions for eight or nine years we may be able to speak of it as we can of its predecessor.

The delay in the appearance of the book is fully accounted for in the preface.

It does not seem necessary to offer here any lengthy criticism. The maps are on what Mr. Tuckett, when reviewing the 'Guide to the Western Alps,' described as 'the very useful scale of 1 : 250000.' They are taken from the general map of Switzerland by Herr Ravenstein of Frankfurt on the Main, and will, we think, be found very useful by those who are planning tours in any particular district of the mountains which are treated of in this volume. In a by no means exhaustive examination of the book the account of the Tödi and Titlis regions have struck us as among the most helpful and suggestive. Geologists will be delighted to find that all information in connection with geology has been brought up to date by Dr. T. G. Bonney.

In a volume of 306 pages which covers so much ground it can hardly be expected that all errors have been eliminated. We notice, for example, a mistake (p. 110) in the date of Mr. Tuckett's ascent of the Aletschhorn, which should be 1859, not, as stated, 1860. Again, on p. 79, is a statement that a church bell, which is said to have belonged to a chapel of St. Petronella, may still be seen in the village of Grindelwald. This bell was melted in the fire of 1892.* More minute flaws will no doubt be detected.

But though it is said that the critic's duty is to criticise, it seems to us in the present case a more urgent duty, and it is a far greater pleasure, to thank all those who have, in the interest of their fellow mountaineers, undertaken as a labour of love and at much cost of time and trouble to themselves, a task of which only those who have tried can appreciate the difficulties. We shall therefore conclude this brief notice by offering our best thanks to Mr. Valentine Richards and his fellow helpers for their self-denying labours.

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* *A.J.*, vol. xvi. p. 272.

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