

technique of climbing hung on to what might be called a "Beispielspitze," is rapidly awakening throughout the country a keen interest in mountaineering.

J. E. F.

Brenva, by T. Graham Brown. 8vo., 225 pages, with 72 photographs and a map. London: J. M. Dent and Sons Ltd., 1944. Price 25 s.

The Brenva face of Mont Blanc, facing almost directly toward the Italian side of the Col du Geant, is one of the few great Alpine faces which has not attracted a swarm of suicide climbers during the past decade. Unlike the Eigerwand, the N. faces of the Grandes Jorasses and Matterhorn, and the pinnacles of the Wilder Kaiser, relatively little climbing has been done here and that little by a few individuals. This book is the chronicle of ten years' devotion to this problem by the climber who knows it best.

During the First World War Dr. Brown dreamed of the Brenva face, which he knew only from the pages of a novel, but it was not until 1926 that he first saw it, was drawn by its challenging beauty, and delineated the three great ridges: The Sentinelle, Route Major, and Via della Pera which together form his "trptych." For the next ten years he devoted most of his considerable mountaineering energies to the conquest, one by one, of these superb routes which undoubtedly are three of the grandest climbs in the Alps. It is unique that the larger part of the climbing history of so great a face should have been made exclusively by one man and his several companions.

From his book one can clearly see how entranced with his "trptych" the author became. His tale is really a romance between the mountain and the man, but the man is a scientist, and woven into his romance we find precise measurements, detailed descriptions, and exact times. In places the story is repetitious and drawn out, particularly in developing the theme of the "trptych." In the more dramatic situations the author underplays the action with that understatement which we Americans claim is typically British. The reader regrets at times that the style is not more spontaneous.

Brenva can serve as a climbing guide to the Brenva face of Mont Blanc, and also as an absorbing bit of Alpine history. The full page photographs are superb and very skillfully captioned. They are gathered together at the end of the volume (an exigency

of war) which is distracting and interrupts the continuity of the text.

Not the least of the attractions of this book are the brief verses by the author which head each chapter; some of these will undoubtedly appear in mountain anthologies of the future. It is a pleasurable and necessary addition to any Alpine library.

C. S. H.

The Purcell Range of British Columbia, by J. Monroe Thorington. 8vo. x+; 150 pages, with 79 illustrations and 9 maps. New York: The American Alpine Club, 1946. \$2.00.

This is the first book dealing solely with the Purcell Range in terms of its history, topography and mountaineering. The narrative is based chiefly on the author's four seasons with the guide Conrad Kain in the principal eastern valleys of the range, and covers the watershed from the spectacular Bugaboo peaks in the north to the sources of St. Mary River in the South, details of the country south of Earl Grey Pass being presented for the first time. It should, therefore, prove useful to mountaineers who wish to explore the remaining unvisited corners of an unusual region, an adjacent rival of the Selkirk Range. The new maps will facilitate this, as will also the large number of illustrations.

Carl Rungius, Big Game Painter, by William J. Schaldach. 4to., 120 pages, 10 plates in full color, 20 reproductions of pencil drawings, 8 reproductions of dry-points and several pages of photographs. Edition limited to 1250 numbered copies. New York: Countryman Press (A. S. Barnes and Co., 67 W. 44th St.) Price \$17.50.

This is the life story of America's most distinguished painter of big game, covering fifty years with brush and rifle. The author gives an estimate of the artist's work, his methods in the field and in the studio, his early life and growth, and his many interesting adventures in the Yukon, Alberta, Wyoming and New Brunswick. The reproductions of paintings include such subjects as elk, mule deer, pronghorn, moose, caribou, sheep, goat, grizzly and a landscape of Lake McArthur.

Many trail-riders and mountaineers who have visited the artist's studio in Banff, will welcome this splendid record of his work.