

he was trying to pose as our guide and porter in order to avert suspicion. I do not know how he fared, but we spent the night at Galgi, where we supped in a cheese hut, and slept very comfortably in hay.

As I look back on the days we have spent among the mountains, it is borne in upon me how much of the interest and enjoyment have been due to the fact that we have always climbed without guides. This has restricted us in the past from some of the *courses extraordinaires*, which only a few guideless parties can accomplish, and now handicaps us the more as compared with those who have the assistance of young and vigorous guides.

But having consistently kept to the guideless way for so many years, we have never even considered the question of employing professional help, and so our climbing is now replaced by walking up-hill, and glacier expeditions.

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THE GRANDS MULETS IN ALPINE ILLUSTRATION.

By J. MONROE THORINGTON, M.D.

*'But the old school will never think any mountain so interesting or so beautiful as Mont Blanc.'*—C. E. MATHEWS.

AN interest in Alpine illustration, while by no means a new phase of pictorial appreciation, is certain to be aroused in any mountaineer who takes the trouble to look through a series of the books of mountain travel published during the past hundred years. The quaintness of many of these old views makes them most attractive. Mr. Freshfield<sup>1</sup> has remarked on this subject, as has also Dr. Coolidge,<sup>2</sup> the latter stating, 'It would be very instructive to take some one subject and follow the representation given of it in various works. . . . Apart from their historical importance as showing the increasing amount of interest taken in the phenomena of the ice-world, these engravings, however rough and rude, ought to be of some value in controlling and correcting the very vague reports as to the advance or retreat of glaciers. Of no other glacier than

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<sup>1</sup> 'The History of the Buet,' *A.J.* 9, 15-18.

<sup>2</sup> *Swiss Travel and Swiss Guide-Books*, W. A. B. Coolidge (Longmans, Green & Co., London, 1889), p. 166.

the Lower Grindelwald one probably is there such a complete series of views.'

Charles Gos<sup>3</sup> has recently carried the idea into effect in his attractive pictorial history of the Matterhorn. In a more general and elaborate fashion, similar work has been undertaken by E. W. Brecht,<sup>4</sup> and especially by Alfred Steinitzer,<sup>5</sup> to indicate the progress of Alpine art and illustration over extensive time periods.

It has been an enjoyable pastime with me to attempt the classification of the illustrations in my own mountaineering library, in which there are at present about four hundred volumes. Of these, some thirty volumes were published in the Eighteenth century, including books by Scheuchzer, Ruchat, Stanyan, Burnet, Windham and Martel, Gruner, Wytttenbach, Bourrit, and others. Out of the entire collection, I find that approximately one hundred and thirty items may be grouped as a bibliography of Mont Blanc (that is, their titles occur either in the bibliography of C. E. Mathews<sup>6</sup> or of H. F. Montagnier),<sup>7</sup> a fact not so strange when one considers the overwhelming preponderance of early narratives dealing with ascents of Mont Blanc.

In classifying the illustrations I have made my task easier by consulting only volumes in my own collection and by omitting books illustrated by modern photographic methods—roughly after 1870. A large group of books is automatically excluded

<sup>3</sup> *Le Cervin par l'Image*, Charles Gos (Dardel, Chambéry, 1923).

<sup>4</sup> *Die Alpen und ihre Maler*, E. W. Brecht (Thomas, Leipzig, n.d.).

<sup>5</sup> *Der Alpinismus in Bildern*, Alfred Steinitzer (Piper, München, 1913; 2te Aufl., 1924).

Mention may here be made of three plates, in which the Grands Mulets rocks are indicated, reproduced in *La Montagne à travers les Ages*, John Grand Carteret (Grenoble-Moutiers, 1904. 2 vols.: vol. 1, p. 559, 'Montée de M. de Saussure sur la cime du Mont-Blanc au mois d'Août 1785' (Lith. de Kellner à Genève, Chez les frères Manega); vol. 2, p. 89, *Couverture d'un album sur le Mont-Blanc* (Genève, Briquet & Dubois, vers 1840); vol. 2, p. 289, *Les guides de Chamonix faisant l'ascension du Mont-Blanc pour arborer le drapeau français, le 5 juillet*, Gustave Doré (Le Monde Illustré, juillet 1860). In this engraving, executed with great vigour, no less than twenty-six figures are introduced into so interesting if somewhat imaginative a composition.

<sup>6</sup> *The Annals of Mont Blanc*, Charles Edward Mathews (T. Fisher Unwin, London, 1898).

<sup>7</sup> *A.J.* 25, 608. The bibliography covers the period 1786-1853.

through the fact that they possess no illustrations. I have further limited the illustrations classified to those which depict some very definite topographic feature, excluding pure climbing scenes which are often highly imaginary and fantastic.

Although, as Dr. Coolidge says, the series of pictures of the Lower Grindelwald glacier is very complete (the earliest appeared in 1674), in my own collection the total number of pictures of the Mer de Glace, although beginning at a later date (Gruner, 1760), is far greater than of any other ice-stream in the Alps. The Rhone glacier also appears frequently and in curious delineation (Ruchat, Gruner, and others).

The illustrations of the Mer de Glace may be conveniently subdivided according to the viewpoint: Flégère (usually panoramic); Arveiron sources; Montanvert; Jardin; Col de Balme. Views from the latter point are of especial interest, since the glacier tongue is in lateral profile and shows the extent of the ice into the valley.

There are several reasons why the early illustrations were not always true to nature. The traveller who chose to illustrate his own work was often a poor draughtsman. If he made no sketches at the time, the illustration was entrusted to an artist who was usually unfamiliar with the nature of any subject he was depicting. Finally, a great number of illustrations were copied from already existing pictures, the errors carried over and usually increased.

Of the topographical details of Mont Blanc itself, none received greater attention at the hands of illustrators than the rocks of the Grands Mulets. De Saussure's ascent of the mountain was responsible for much of this artistic interest, and in the earliest pictures the Grands Mulets appears merely as a background to the climbers.

Jacques Balmat is the first person known to have visited the Grands Mulets, and, according to Alexandre Dumas,<sup>8</sup> he had spent at least one night there prior to 1787. On the first successful ascent, with Dr. Paccard, in 1786, the bivouac was on the Montagne de la Côte. De Saussure, in 1787, breakfasted on the lower rocks of the Grands Mulets after a night on the Montagne de la Côte. He writes,<sup>9</sup> 'Il faut d'abord traverser le glacier de la Côte pour gagner le pied d'une petite chaîne de

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<sup>8</sup> *Impressions de Voyage*, Alexandre Dumas (Michel Lévy Frères, Paris, 1851), vol. i. p. 122.

<sup>9</sup> *Voyages dans les Alpes*, Horace-Bénédict de Saussure (Louis Fouché-Borel, Neuchâtel, 1796), vol. vii. p. 228.

rocs qui sont enclavés dans les neiges du Mont-Blanc.' The second night was spent, below the Grand Plateau, in a hole in the snow covered with a tent which they had carried with them. After the ascent, de Saussure spent a third night at the upper rocks of the Grands Mulets, which he named 'le rocher de l'heureux retour,' the exact place being not far below the Petit Plateau at the base of the Aiguille Pitschner.<sup>10</sup>

Bourrit<sup>11</sup> seems to have been the first to mention the rocks by their usual name, writing, 'On atteint ensuite une groupe de rochers appelés les mulets du Mont-Blanc.'

The shelters erected at the Grands Mulets are of no little interest<sup>12</sup>:

1. CABANE DE SAUSSURE.—As Bourrit<sup>13</sup> says, 'le gîte est situé derrière les rocs (vus de Chamonix) et aux pieds (sic) du glacier.' Beaufoy (1787) spent the night there and states that it 'had been erected the previous year by the order and at the expense of M. de Saussure.' It was probably little more than a natural

<sup>10</sup> 'Le nom d' *Aiguille Pitschner* lui a été donné en vertu d'une délibération du conseil de la compagnie des guides (17 septembre 1861), à la requête de M. E. de Catelin, commissaire spécial de police à Chamonix. C'est le seul cas, à ma connaissance, où la compagnie des guides soit intervenue aussi solennellement pour baptiser un des pics du Mont-Blanc.' *Le Mont-Blanc*, Charles Durier (Fischbacher, Paris, 1897), p. 251.

'Chamonix, August 1918.—The Rocher Pitschner, named after a Prussian professor who ascended Mont Blanc in 1859, with great tribulation (as related by himself), is to be re-named Pic Wilson—after the President of the United States. Delegations from various Alpine Clubs are to attend at the Grands Mulets.' *A.J.* 32, 277.

There was a subsequent ceremony on the summit of M. Blanc when the U.S. flag was raised and the new name formally adopted.

<sup>11</sup> *Description des Cols ou Passages des Alpes*, Marc-Théodore Bourrit (G. J. Manget, Genève, 1803), vol. i. p. 80. Bourrit's earliest use of the name was in the *Journal de Genève* for August 23, 1788, where he says 'Après cent détours et trois heures d'inquiétudes nous avons le bonheur d'arriver au pied des Grands Mulets, rochers qui séparent le glacier en deux parties.' It is therefore probable that the name originated among the guides about the time of Woodley's ascent (1788). See *A.J.* 30, 114.

<sup>12</sup> *Le Mont Blanc*, p. 441. See also an article by M. J. Vallot in *Annuaire du C.A.F.*, 1888. The plans and details of the 1896 construction may be found in *Revue du Mont-Blanc* (M. Raffin, Thonon), for June 9, 1897.

<sup>13</sup> *Journal de Genève*, 23 août 1788. Also, *Description des Cols*, vol. i. p. 107; and *Voyages dans les Alpes*, vol. vii. p. 256 (§ 1976).

grotto, enlarged and walled in. It was used by Dorthesen and Forneret (1802), but seems not to have been occupied by subsequent parties, although Le Pileur<sup>14</sup> noted its ruins as late as 1844.

Woodley (1788) carried two tents to the rocks, and by the time of Undrell (1819) most of the original shelter had probably been burnt for firewood. Clissold (1822) did not remain at the Grands Mulets but bivouacked at the Rochers Rouges—the highest bivouac hitherto made in the Alps. He was on the summit before six in the morning, and was the first to make the round trip from Chamonix in less than forty-eight hours.

2. **ABRI PRIMITIF.**—Howard and van Rensselaer (1819) constructed a tent out of sheets and for a number of years this was the customary shelter on the Grands Mulets. The sleeping place remained close to the original site of de Saussure's bivouac. The use of a sheet-tent was followed by Sherwill and Clark (1825), Hawes and Fellows (1827), Auldjo (1827), Wilbraham (1830), and Barry (1834). Hawes and Fellows made use of the sheet which Jackson had taken there four years previously, so the cloth was evidently of good quality.

Durnford and Henderson,<sup>15</sup> who accompanied Hamel on the disastrous attempt of 1820, carried fireworks to the Grands Mulets for the delectation of their friends in the valley below—'l'effet eût été magnifique, lorsque à un moment donné, le Mont Blanc serait illuminé par les flammes de Bengale.'

On the occasion of the ascent by Nicholson and Abbé Caux (1843) the Abbé performed evening service on the rocks of the Grands Mulets.

Bravais, Martins and Le Pileur (1844), and Galton (1850), carried tents to the rocks, while Albert Smith (1851), and the large party with him, slept under the open sky.

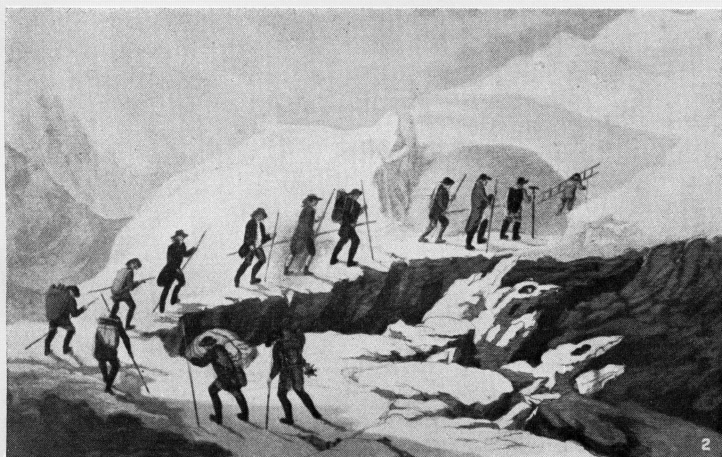
3. **ANCIEN REFUGE.**—This was a wooden cabin, built by the Chamonix guides in 1853, at an elevation of 3050 m. on the southern summit of the rocks on a little platform, and was in use there until 1866.

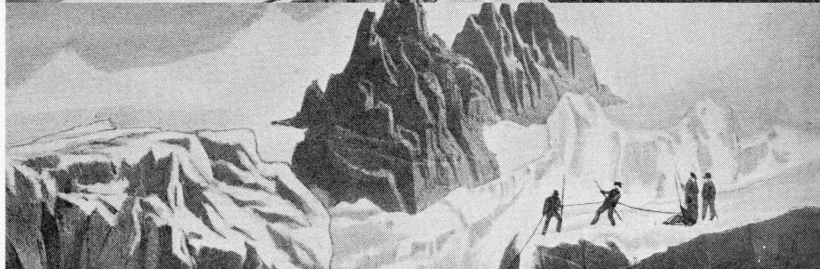
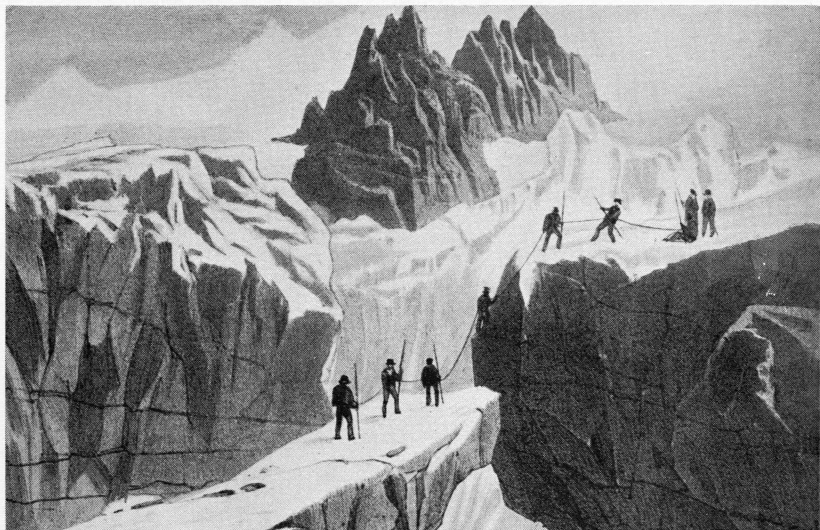
4. **PREMIÈRE HÔTELLERIE.**—This was built adjoining the site of de Saussure's cavern, and was under the proprietorship of Silvain Couttet from 1868 until 1881. Couttet brought down the remains of the Ancien Refuge and joined it to the kitchen of the new structure, forming a room for the guides.

5. **DEUXIÈME HÔTELLERIE.**—This building resulted from the moving of the first hostelry and its enlargement on the north

<sup>14</sup> *L'Illustration*, 5 octobre 1844.

<sup>15</sup> *Le Mont-Blanc*, p. 347.





5A



summit of the Grands Mulets in 1881. Its elevation was 3067 m. It consisted of a kitchen and four bedrooms, each containing two beds, the expense of construction being defrayed by the Commune of Chamonix.

6. TROISIÈME HÔTELLERIE.—The present building was begun in 1896 and inaugurated in the following year, being erected on the site of the Ancien Refuge of 1853. It contained eight bedrooms and a large kitchen.

The first illustrations of the Grands Mulets appeared as separate plates following the ascent of de Saussure, and in the narratives of later climbers. My own series of these pictures is listed and described as follows.

1. *ca.* 1790. Deroy.<sup>16</sup> In this coloured lithograph, 'Ascension du Montblanc,' printed in Paris at the end of the Eighteenth century, the Grands Mulets chain appears as a jagged background to a group of sixteen climbers engaged in crossing a crevasse. All of the climbers have pointed alpenstocks, and a ladder is used to bridge the chasm, but no rope is in sight.

2. 1790. Christien de Mechel.<sup>17</sup> 'Voyage de Mr. de Saussure à la cime du Mont-Blanc au mois d'Août 1787' is the title of a quaint plate which Albert Smith later reproduced as the frontispiece of his own book. There are thirteen climbers in the picture. A leading guide carries a ladder,<sup>18</sup> while another has a long-shafted pick, while the travellers, in colourful frock-coats and broad-brimmed hats, follow. The travellers and guides are supplied with alpenstocks and walk in groups of three,

<sup>16</sup> Reproduced in *Der Alpinismus in Bildern*, p. 49.

<sup>17</sup> *Der Alpinismus in Bildern*, p. 50. Also *The Story of Mont Blanc*, Albert Smith (David Bogue, London, 1853), first edition, frontispiece.

<sup>18</sup> 'L'échelle, invention de Saussure, n'est plus guère d'usage.' *Le Mont-Blanc*, p. 132. But the use of the rope was understood even in de Saussure's day, although it was not used continually: 'Heureusement ils avoient eu la précaution de se lier les uns aux autres avec les cordes,' *Voyages dans les Alpes*, vol. vii. p. 229; also p. 259 (§ 1978).

For notations on the early use of special alpine equipment consult *Josias Simler et Les Origines de l'Alpinisme jusqu'en 1600*, W. A. B. Coolidge (Allier Frères, Grenoble, 1904), p. 134, *et seq.* Ladders were used by Antoine de Ville on the occasion of his ascent of Mont Aiguille in 1492, and by M. de Candale during an attempt on the Pic du Midi d'Ossau (de Pau) in 1555. But these were isolated instances, and it is not probable that ladders were much in vogue, at least for glacier work, until the early ascents of Mont Blanc.

holding fast to a long pole, one tourist between two guides. The Grands Mulets ridge, pink and misty, rises in the background.

3. ca. 1800. L. Bleuler.<sup>19</sup> An interesting old print, published in Schaffhausen at the beginning of the Nineteenth century, is entitled 'Passage d'une Crevasse du Glacier des Bossons.' A party of more than a dozen climbers is descending from the Grands Mulets, shown in jagged silhouette against the clouds of the central horizon, to reach the Glacier des Pèlerins. Not only is the picture one of the few in which climbers are shown coming down the mountain, but it illustrates the elaborate ladder technique then in vogue. The men have three long ladders, two of which are being used to bridge a gigantic chasm in the foreground. Rope is not in evidence, but most of the climbers have long alpenstocks and appear to be making good progress. [*Not illustrated.*]

4. 1827. Hawes and Fellows.<sup>20</sup> This is the earliest narrative I have seen containing pictorial representation of the Grands Mulets. The plates, some if not all being drawn by Fellows himself, are in colour and very attractive. They were lithographed by C. Hullmandel. In several the climbers are shown roped together in groups of three or four, neither axe nor ladder being in evidence.

'Arriving at the Grands Mulets' shows a bristling rock-spire attached to the brink of an icy precipice. Five climbers are yet on the snow, but seven have reached a high ledge and are standing by a blazing fire.

My copy of this book is inscribed to 'William Hawes, Esq., from his fellow traveller The Author.'

5. 1827. Auldjo.<sup>21</sup> The lithographs in this book are beautifully done, the valley scenes being for the most part from sketches by Birmann. The author has drawn the amusing climbing pictures, several of which bear the influence of plates in Fellows' book. C. Hullmandel was the lithographer, the plates being uncoloured.

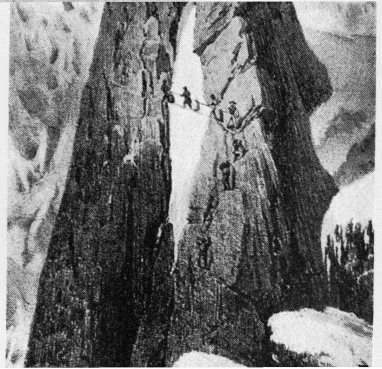
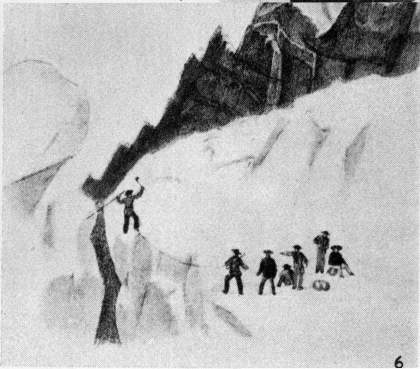
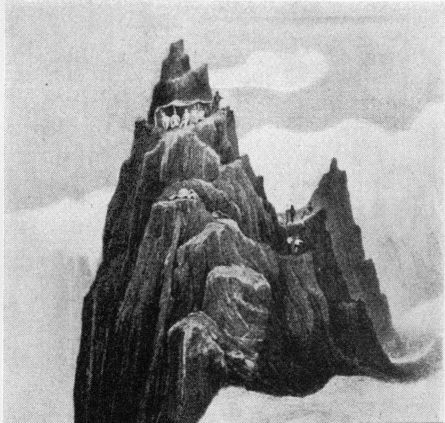
The Grands Mulets appears twice. 'Scaling a Wall of Ice'

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<sup>19</sup> *Der Alpinismus in Bildern*, p. 54.

<sup>20</sup> *Narrative of the Ascent to the Summit of Mont Blanc of 25 July 1827*, Charles Fellows (Thomas Davidson, London, 1827), p. 14.

<sup>21</sup> *Narrative of an Ascent to the Summit of Mont Blanc on the 8th and 9th August 1827*, John Auldjo (Longman, Rees, Orme, Brown and Green, London, 1828), pp. 18, 22. The book is a large-paper 4to, with India-paper proofs. A second edition, 8vo, appeared in 1830.





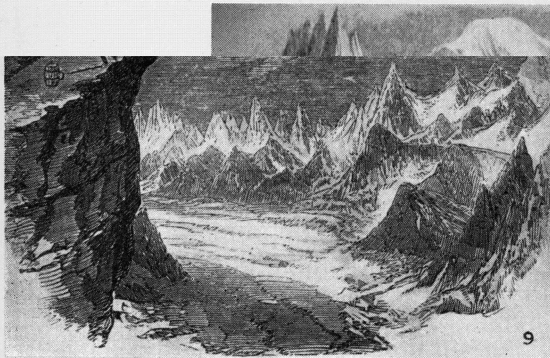
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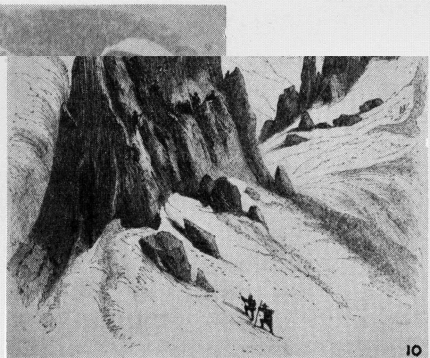
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presents the rocks as a background of cubistic molars to a group of nine climbers, seven of whom are roped and crossing a chasm.

'The Grand Mulet' rises as a rocky fang in a snowy waste; three climbers are at the top of the rocks, two on a lower point, and three below on the snow.

6. 1834. Barry.<sup>22</sup> 'The Guide Couttet, ascending the Ice Cliff to gain the Grand Mulet Rock,' and 'The Guides, Couttet and Balmat, having gained the Grand Mulet Rock, drawing up the rest of the party,' are two brightly coloured plates which are interesting from the technique depicted. Couttet, with alpenstock in his left hand and axe in his right, hews a staircase up a precipitous ice-bulge, after which the rest of the party comes up. Seven climbers are shown, the first three roped together.

The original sketches are by the author, the lithography being done by D. Volek, Heidelberg.

7. 1834. de Tilly.<sup>23</sup> 'Escalade du Rocher des grands mulets' is a plate on which is shown a sharp symmetrical pyramid of rock, with seven climbers ascending ledges towards the top where the sleeping place had so long been established. The Count is seen in the act of crossing a snow couloir, supporting himself by a short rope *held* between the leading guides.

The drawing, which is uncoloured, was made by Siméon Fort, and the lithography done by de Thierry frères.

8. 1837. Atkins,<sup>24</sup> Pidwel, and Hendrengen. The plates in Atkins' book are enlivened by the presence of Michel Balmat's dog, the Jacques Balmat of his kind, not only the first canine to reach the summit of Mont Blanc, but the predecessor of Dr. Coolidge's Tschingel and Silvain Couttet's Finette in mountaineering accomplishment.

'Bivouac on the Grands Mulets' shows the rock rising from the ice in a series of ledges and pinnacles. A canopy has been

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<sup>22</sup> *Ascent to the Summit of Mont Blanc in 1834*, Martin Barry (William Blackwood & Sons. Edinburgh, 1836), frontispiece and p. 25. There was also a privately printed edition (1835), in which the plates are uncoloured. My copy of the latter is inscribed to 'Charlotte Platt, respectfully presented by The Author, Jersey, 28th IV. mo. (April) 1841.'

<sup>23</sup> *Ascension aux cimes de l'Etna et du Mont-Blanc*, Henri de Tilly (Berthier-Guers, Genève, 1835), p. 34.

<sup>24</sup> *Ascent to the Summit of Mont Blanc on the 22nd and 23rd of August 1837*, Henry Martin Atkins (not published, London, 1838), p. 21. The copies contain the author's autograph; mine has also the beautiful bookplate of Thomas Brushfield, M.A.

erected near the top, under which five climbers sit sedately. Outside stands a guide, with the dog at his feet. Below, tucked away in nooks in the rock or searching for a comfortable bivouac, are eight other figures.

The lithographs, uncoloured, were done by J. E. Netherclift. One suspects that the rock outlines of the Grands Mulets were copied from Auldjo. I know of no earlier book containing a plate of the actual summit of Mont Blanc.

9. 1850. Galton.<sup>25</sup> The sketches, made by the author, who frankly admits that he is not accustomed to draw, were copied and improved by Mr. Jewitt of Plymouth. The result is that the six illustrations made for Galton's paper are among the most lurid woodcuts which one can discover in mountaineering literature. The climbers are either falling or about to fall, or are in danger of being overwhelmed by breaking cornices; in every picture one feels that a disaster is imminent.

'The Grands Mulets—Evening View' presents a background of spiked peaks, worthy of the Himalaya. On a ledge, appalling in steepness, are four climbers, prone and flattened as if they had been run over by a steam-roller. Two long poles are slanted upward from the edge of the ledge to the lateral wall above, apparently to keep the cliff from toppling over. The climbers wear top-hats, and by some means have brought up a large cask with them which is in evidence in the foreground. On the extreme point of the ledge a fire is blazing, while a skillet and a frying-pan repose near by in orderly fashion.

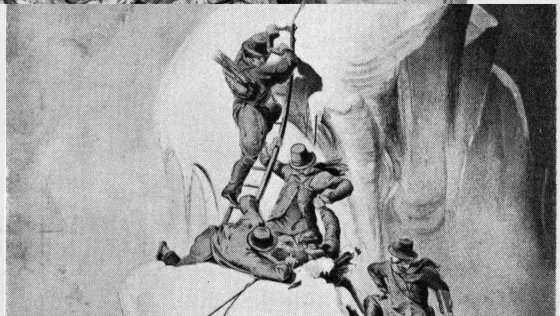
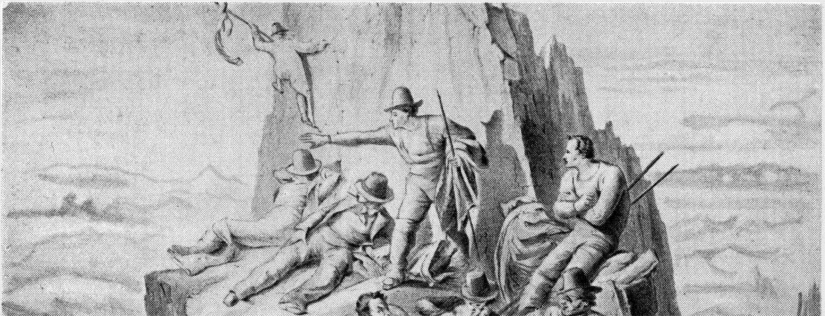
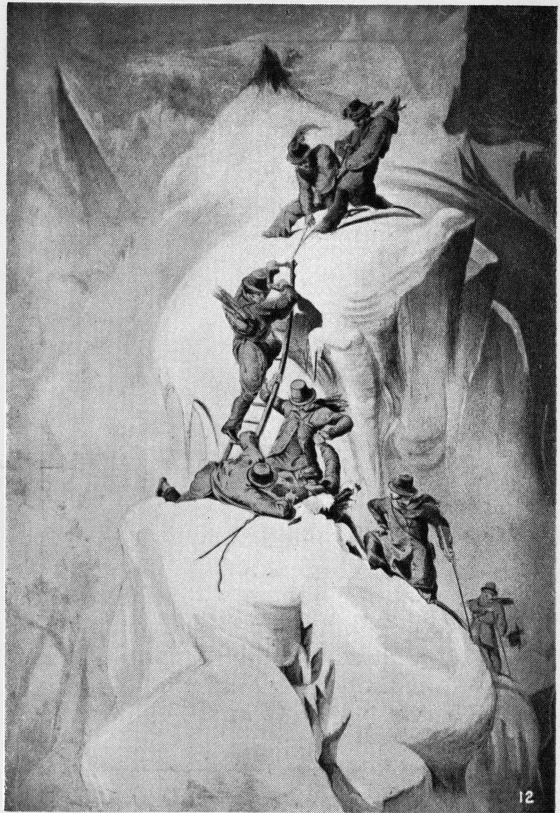
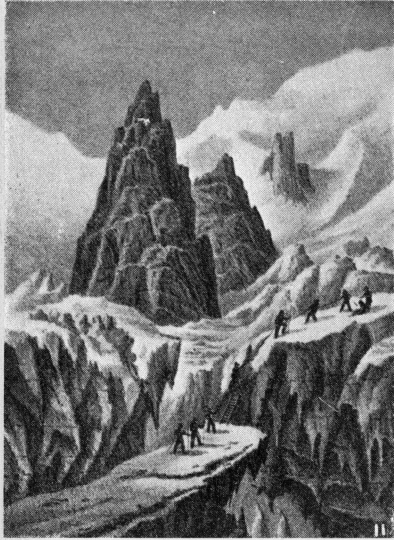
10. 1851. Smith,<sup>26</sup> Sackville West, Floyd, Philips, and Vansittart. A little woodcut, 'The Bivouac on the Grands Mulets,' shows the rocks as a truncated pyramid, with several pinnacles fallen to the snow. There are two climbers coming up the glacier, and two much higher, on slopes above the bivouac, while one counts some twelve figures in various attitudes of discomfort clinging to the rocks. A lantern on the end of a pole illuminates the central group. That they were not uncomfortable one is, however, assured on reading Smith's amusing account of the wine-bottle races on the glacier that evening.

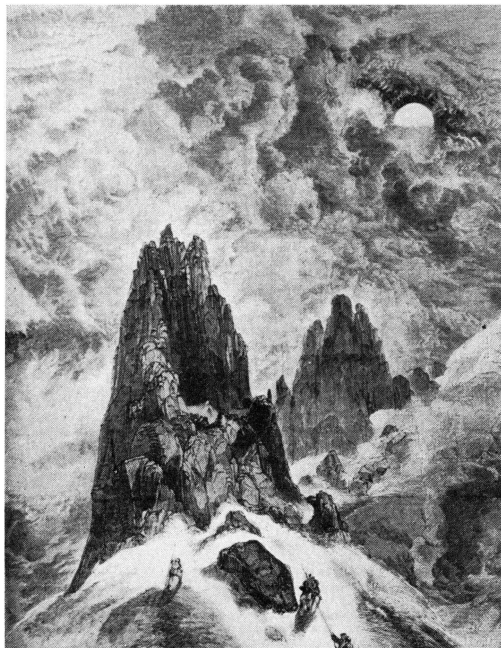
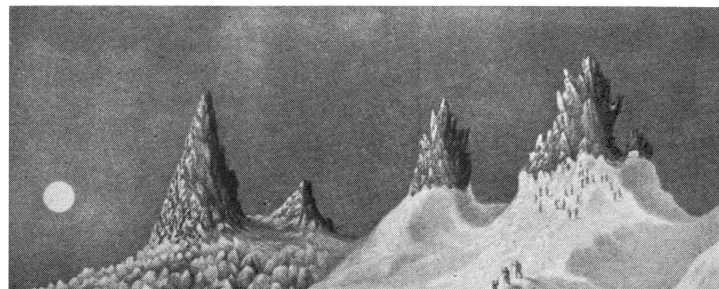
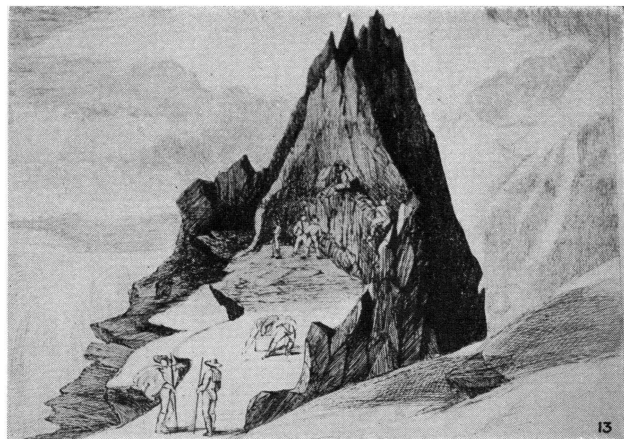
In the hand-book <sup>27</sup> used for the exhibition at Egyptian Hall

<sup>25</sup> 'Recent Ascent of Mont Blanc,' Erasmus Galton, *Illustrated London News*, February 8, 1851, pp. 93-94.

<sup>26</sup> *The Story of Mont Blanc*, Albert Smith (David Bogue, London, 1853), frontispiece and p. 178.

<sup>27</sup> *A Hand-Book of Mr. Albert Smith's Ascent of Mont Blanc*, first represented at the Egyptian Hall, Piccadilly, Monday evening, March 15, 1852. Illustrated by Mr. William Beverly.





there is introduced a clearer drawing of 'The Grands Mulets Rocks by sunset.' The climbers from below have just reached the bivouac and the ledge assumes a much more restful appearance. Two of the guides have gone out on the snow to explore the way for the morrow.

As frontispiece to the second edition<sup>28</sup> of Albert Smith's book, the coloured plate of de Saussure's ascent, already considered (Christien de Mechel), has been replaced by a view of 'The Hut lately erected on the Grands Mulets.' The rocks rise into a series of smooth steep cones and Mont Blanc towers behind; the little hut is shown on a ledge beside a huge boulder, and a group of climbers are enjoying the afternoon sun.

Mr. Adams Reilly,<sup>29</sup> in 1862, made a drawing of the hut, showing its snug position in the rocks; two climbers recline on the roof, sunning themselves, while a third is seated outside on a bench. The hut is apparently of stone,<sup>30</sup> the door and two windows are visible, and one would estimate the floor dimensions to be not more than 8 × 12 ft. The drawing is entitled 'The First Hut on the Grands Mulets.'

11. ca. 1851. Müller.<sup>31</sup> In a little souvenir booklet illustrating the scenery of the Chamonix valley, one of the many which appeared during the '50's, is a small uncoloured lithograph entitled 'Les Grands Mulets.' It is undoubtedly a composite plate, copied from portions of the two plates by Auldjo, mentioned above.

Nine climbers, roped together and carrying long alpenstocks, are crossing a huge crevasse below the Grands Mulets, the chasm bridged by a short ladder.

12. 1852. Browne.<sup>32</sup> In the series of large lithographs made from the author's own sketches there are two in relation to the Grands Mulets.

'Incident before reaching the Grands Mulets' is a thrilling scene in which nine top-hatted figures, unroped, are storming

<sup>28</sup> The second edition, enlarged, appeared in 1854.

<sup>29</sup> *The Annals of Mont Blanc*, p. 264.

<sup>30</sup> 'Elle était en bois de sapin; pour la rendre plus solide, on la doubla d'un mur extérieur en pierres sèches; quelques éclats de roc posés sur les bardeaux affermirent la toiture.' *Le Mont-Blanc*, p. 279.

<sup>31</sup> *Souvenir du Mont-Blanc, de Chamonix et des bains de Saint-Gervais*, 26 vues et 2 panoramas, lithogr., par Müller, s.d.

<sup>32</sup> *Ten Scenes in the last ascent of Mont Blanc*, J. D. H. Browne (Thos. McLean, London, 1853), folio.

a corniced snow ridge that springs from fathomless depths and no apparent base. The central group of climbers supports a sagging ladder, by means of which one of their number crosses a crevasse. The Grands Mulets appears, like a small volcanic cone, floating in the upper distance.

'Camp on the Grands Mulets' shows the climbers at rest on a ledge of the rocks. A guide, on the snow, is opening a bottle of wine; two are cooking over a small fire, while a third has scrambled out on the precipitous rock face and waves a flag towards the valley.

13. 1852. Bulwer.<sup>33</sup> The account of the author's uncompleted ascent of Mont Blanc is illustrated with etchings by F. Sands. That of 'The Grands Mulets' shows a pointed rock mass, without much recognizable detail. Seven climbers are seen in various attitudes on a broad shelf of rock, the general effect being decidedly theatrical.

14. 1853. Anonymous.<sup>34</sup> An illustration, without title, shows eight climbers, seven of whom are roped together, the leader unroped. They are crossing a chasm without the aid of a ladder, and must have had supernatural assistance in attaining success. The Grands Mulets raises multiple rock-fangs in the distance. The woodcut is evidently a poor copy from Auldjo, as are the other engravings in the same paper. [Not illustrated.]

14A. 1853. J. J. MacGregor.<sup>34A</sup> 'Leaving the Grands Mulets' is the title of the second of a series of four prints by Baxter, illustrating the ascent of Mont Blanc by J. MacGregor, the latter being responsible for the original sketches and the description accompanying them.

On the occasion of this ascent (September 20, 1853) one of the largest groups hitherto on the mountain assembled at the Grands Mulets. Albert Smith, who was of the company, states: 'We were nearly fifty in number, as well as I can recollect. The tourists consisted of Lord Killeen, Colonel de Bathe (of the Scots Fusilier Guards), Mr. Howard Russell (the gentleman whose "Gallipoli Letters" in *The Times* have

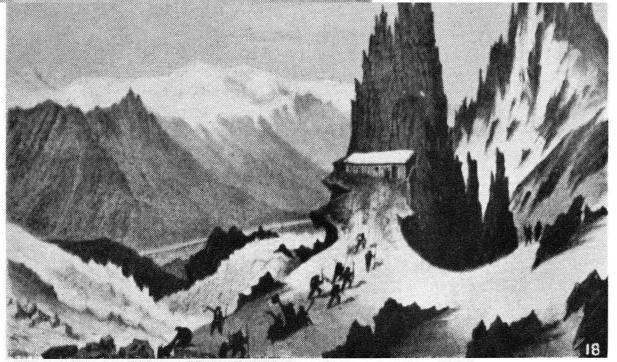
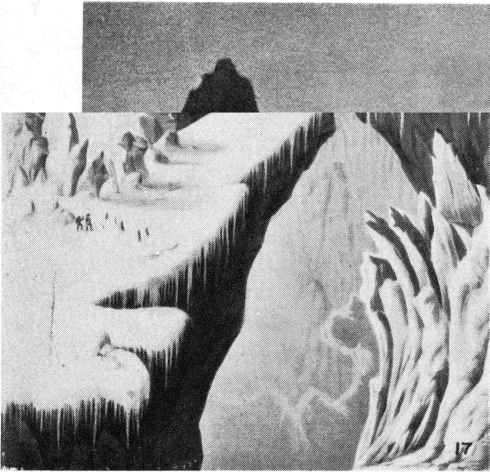
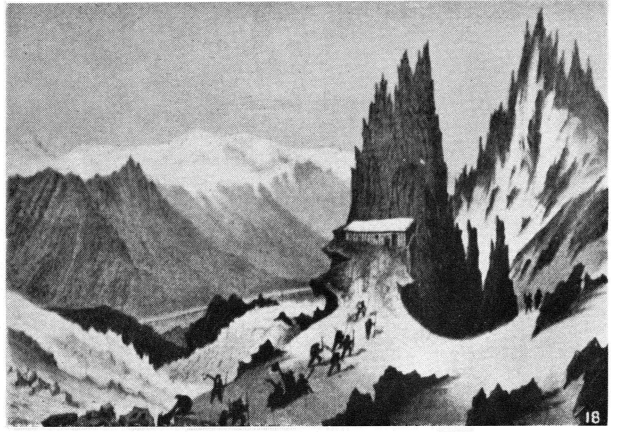
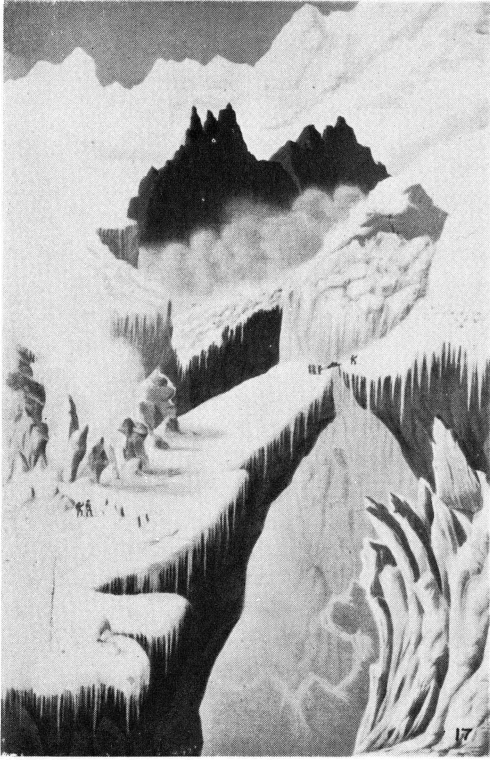
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<sup>33</sup> *Extracts from My Journal*, J. R. Bulwer (Charles Muskett, Norwich, 1853), p. 11. Printed for private circulation.

<sup>34</sup> 'Climb to the Highest Point in Europe,' *Leisure Hour*, July 21, 1853, p. 465.

<sup>34A</sup> *The Ascent of Mont Blanc*. A series of four views, printed in oil colours by George Baxter, the original sketches and the description by J. MacGregor, Esq., M.A. London, 1855.





excited so much interest), Mr. MacGregor, Mr. Fanshawe, Mr. Shuldham, Mr. Burrowes, and myself. . . . we were joined by the younger Kehrli (who keeps the Bazaar), from Chamouni, accompanied by Benoît, the *sommelier* of the Hôtel de Londres. . . . Mr. MacGregor, Mr. Shuldham, Kehrli, and Benoît returned [to Chamonix] about three in the afternoon, after a most successful ascent.'

Mr. MacGregor alludes to 'the malicious revelry of Albert Smith [who had made the ascent in 1851] and others who were not going further.'

The print presents the Grands Mulets in startling, coniferous outline against the night sky. A full moon sheds its light over the glacier, while eleven unroped climbers begin the ascent. One appears to have a rope slung over his shoulders; another has a ladder; all have alpenstocks. The new hut is seen in a corner of the rocks, with no fewer than twenty-three figures clustered on the adjacent snow, watching the advance of the climbers.

15. 1854. Williams.<sup>35</sup> 'Climbing a Wall of Ice' is a woodcut in which some fifteen climbers are seen. There is an enormous crevasse, filled with swirling mist; a group of climbers has passed over, the last seven roped together and crossing with the aid of a long, slim ladder. It looks very dangerous. The dark spires of the Grands Mulets rise in the background, the base shrouded in cloud. The influence of Auldjo is marked. [*Not illustrated.*]

'The Grands Mulets' presents a scene reminiscent of Albert Smith. The sun is setting in the southern heavens, with masses of cloud obscuring Mont Blanc. The Grands Mulets towers in organ-pipe columns, but contains a deep recess and a splendid ledge on which a large tent is pitched. A large party is seated in a circle before the tent, illuminated as if in fire-light. Seven climbers are yet below on the snow; six are roped together—three at each end of a long rope—and seem to be pulling in opposite directions.

16. 1859. Coleman.<sup>36</sup> The coloured plates in this volume

<sup>35</sup> *The Alps, Switzerland and the North of Italy*, Charles Williams (Alexander Montgomery, New York, 1854), pp. 73, 77.

<sup>36</sup> *Scenes from the Snow-Fields*, from sketches made on the spot in the years 1855-58, Edmund T. Coleman (Longmans, Brown, Green, Longmans and Roberts, London, 1859), folio, plates iv., vi., vii. The plates were lithographed and printed in colours by Vincent Brooks.

were by far the best hitherto made of the snow scenery of the Mont Blanc chain, the author being an artist of repute.

'The Glacier du Tacconay' shows a snowy waste of pinnacled seracs. Six climbers, unroped, are seen approaching a snow bridge. One lags behind and is dragging up a ladder. The Grands Mulets is a serrated rock-fin, rising at the apex of a skyline of toppling seracs, with the tip of the Dôme du Gôûter peeping over at the right. [*Not illustrated.*]

'View from the Grands Mulets, looking towards the mountain, shows the cabin in the foreground, much as in the sketch made later by Mr. Adams Reilly. A climber is sitting on a huge slab by the front door. The Aiguille Pitschner is a sharp spike in the central background, with the Dôme du Gôûter to the right and the lighted dome of Mont Blanc receding to the left, giving a suggestion of the spaciousness of the Grand Plateau.

'View from the Grands Mulets looking over the valley' is a lovely twilight scene, with the castellated groups of Fours and Varens, the Rochers des Fys and the Pointe de Sales, and the range of the Jura, against a saffron horizon. The Buet and the Dent du Midi appear just to the left of the Grands Mulets pinnacles, and to the right the Diablerets. Beyond the valley, where the Arve is seen, rise the slopes of the Brévent, and the Aiguilles Rouges almost lost in mist. A climber sits on a ledge of the Grands Mulets, looking out across the ice at the grandeur of the surroundings. See coloured plate, 'A.J.' 31, opp. p. 1.

17. 1859. Pitschner.<sup>37</sup> The coloured lithographs from sketches by the author have a classic reputation as spectacular. They were lithographed and printed by C. Ullrich.

'Meine Ueberschreitung der Gletscher von Buissons und Tacconay in der Nähe der Grands Mulets-Felsen' is the lengthy title of a plate bearing the influence of Auldjo. The foreground is a profound abyss, incompletely bridged, across the narrowest point of which a ladder has been thrown. Two climbers are below in the seracs. At the great crevasse is a group of five roped figures, the leader having crossed and the second man following on hands and knees across the ladder. The brown rocks of the Grands Mulets rise to a superb height in the middle distance, their base shrouded in billowing mist. Three other climbers, roped and with a ladder, are far ahead and approach the rocks, on an angle of which is seen the hut.

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<sup>37</sup> *Der Mont-Blanc, Darstellung der Besteigung desselben am 31 Juli, 1 und 2 August, 1859*, Dr. W. Pitschner (Berlin, 1860), with atlas and six plates in folio, plate iii.

18. 1863. F. Baumann.<sup>38</sup> A little plate in bright colours is entitled 'Les Grands Mulets,' and purports to represent an incident in the ascent of Albert Smith, although the artist was evidently unaware that the hut was not erected until two years later. One catches a glimpse of the Chamonix valley, with the Brévent and a range of snowy peaks beyond. The rocks of the Grands Mulets are a slender flake bristling with pinnacles, while on a level platform is the hut, its roof covered with snow. The first climber has reached the doorway and waves back to a group of five men, one of whom carries a ladder. Behind these are three figures seated on the snow, the central one holding a flag aloft. Near by, four climbers have just emerged from the seracs above the Junction. Two climbers have walked out on the flat snow at the base of the Grands Mulets and are pointing toward a slender aiguille evidently intended to be the Midi.

Altogether there are sixteen in the climbing party; all have alpenstocks but are unroped.

The plate occurs in a delightful little souvenir picture-book, in which a number of the illustrations are by Baumann, Deroy, and Loppé. The lithography is from the press of Lemercier.

A pleasant sentiment still clings to my copy for, although now more than half a century old, it is inscribed to a little boy 'from his affectionate father and mother on the family returning from a tour on the Continent.'

19. 1882. Havergal.<sup>39</sup> 'Les Grands Mulets et Mont Blanc' is a chromo-lithograph in soft colours, showing the Aiguille Pitschner yet in shadow and the Dôme du Goûter pale in the light of dawn. A figure stands in the doorway of the hut, and a large pink banner floats from a staff on the outer wall. The Grands Mulets, at the whim of the lithographer, is almost submerged in a blue ice-stream which is endangering the hut. The colouring suggests the influence of Coleman and is not inaccurate; the plate was lithographed by M. and N. Hanbart.

20. 1888. Ceresole.<sup>40</sup> 'Les Grands Mulets,' a woodcut from a sketch by J. Weber, drawn in 1884, shows the large hostelry built on a strong rock foundation. Two banners are flying on

<sup>38</sup> *Souvenir de la Suisse et des Alpes* (F. Margueron, Genève, 1863), oblong 8vo, with 73 illustrations in colour.

<sup>39</sup> *Swiss Letters and Alpine Poems*, Frances Ridley Havergal (John Nisbet & Co., London, 1882), p. 254.

<sup>40</sup> *Chamonix et le Mont-Blanc*, Alfred Ceresole (Orell Füssli & Cie, Zürich, 1888), p. 664.

the outer balcony and a group of climbers watches the progress of a party on the glacier. The Aiguille Pitschner rises above the hut, and to the right is the white wave of the Dôme du Goûter. [Not illustrated.]

21. 1911. Whymper.<sup>41</sup> A little picture, drawn by the author, shows 'The Grands Mulets in 1895,' diminutive in silhouette against the wall of the Aiguille du Midi. The hut rests on a stone foundation, with balcony and two small out-houses. The host stands in the doorway, waving to three climbers on the snow near the rocks. [Not illustrated.]

This completes my series of Grands Mulets pictures, and no doubt omissions occur in it.<sup>42</sup> For more than a century these rocks on 'the great white mountain' have served as a refuge to travellers making the ascent of Mont Blanc. So I shall hope to have brought out something of the charm in these entertaining old illustrations of the Grands Mulets, and to have indicated the pleasure derived from having them in one's mountaineering library.

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THE KARAWANKEN AND JULIAN ALPS.

By HUGH ROGER-SMITH.

I HAD been anxious to visit the Karawanken Alps for some time, as they possess a richer alpine flora than almost any other mountain district of Europe, and when the opportunity arose to explore the district in the company of Mr. Walter Ingwersen, one of the leading authorities in this country on alpine plants, I naturally jumped at it. We left London on June 6 and travelled straight through to Klagenfurt, *via* Schwarzach, a small junction, where we had to while away four weary hours in a minute café, our train not leaving till 1.40 A.M. Having secured a room in Klagenfurt to act as a depot for our plants, we made our way to the Kalvarienberg, on

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<sup>41</sup> *A Guide to Chamonix and the Range of Mont Blanc*, Edward Whymper (John Murray, London, 1896), p. 114.

<sup>42</sup> The libraries of the Appalachian Mountain Club (Boston) and the American Alpine Club (New York) have since been examined without the disclosure of additional material.