

THE ALPINE MUSEUM OF THE D.A.V. AT MUNICH¹

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THERE are three great collections in Europe devoted to the manifold relations of men and mountains: the Museum of the C.A.I. on Monte dei Capuccini at Turin, the Museum of the S.A.C. at Berne, and the Alpine Museum which was established by the D.A.V.² in Munich over twenty-five years ago. It is situated on the Praterinsel, on an island washed by a mountain river and planted with trees and green bushes. The rushing of the Isar as it hurries from the mountains can be heard throughout the baroque style building. On his way to the porch, the visitor passes through a garden of Alpine flowers and a fine collection of many-coloured rocks, past wonderful stalactites from the Adelsberg Grotto. Two large figures, one of a mountaineer, the other of a skier, greet the visitor as if to show him that mountaineering in all its aspects forms the object of this collection.

That the mountaineer, whether modest scrambler or rock and ice expert, will find himself well represented is shown by two large groups 26 ft. high and 20 ft. wide, which depict modern rock technique on difficult limestone and the normal technique on steep ice, together with the usual equipment of the rock and ice climber. The most modern rock and ice technique—'ironmongery' in its most daring form—as founded and developed in Munich, Vienna and Innsbruck, and by the Italian mountaineers, is displayed in fifty fine photographs. But the history of mountaineering has not been forgotten. The walls display equipment of historical interest: Karl Hofmann's curious alpenstock, Ludwig Purtscheller's stout ice-axe, the walking shoes and geological hammer of Hermann von Barth, and the cast-anchor used by R. H. Schmitt and Georg Winkler. Paintings by E. T. Compton and E. Platz depict memorable deeds in the history of mountaineering, together with stages in the earlier development of mountaineering and ice-climbing technique.

Leaving the individual mountaineer behind, we come to the development of mountaineering in general and so to the HISTORY OF ALPINE EXPLORATION. The rapid growth of interest in the mountains, and particularly the immense increase in guideless mountaineering, is shown by statistics of ascents of certain mountains, such as the Marmolata, Tribulaun, Kleine Zinne, Totenkirchl and Zugspitze. There is

¹ We are greatly indebted to Mr. G. A. Dummett for his translation of this article, which we owe to the kindness of Dr. Bühler.

² Hereinafter referred to as the Club.

an extensive chronological table of first ascents, which shows well how recent a phenomenon is the idea of mountaineering as an end in itself, its three centres of interest being at the turn of the eighteenth century, between 1855 and about 1865, and finally at the end of the '80's and beginning of the '90's. In comparison, our own times are characterized by the great influx of tourists to the mountains, by the enormous increase in Alpine ski-ing, as well as by military summer and winter mountaineering. In these days of breathless hurry, the heroes of the hour and their records are very quickly forgotten, but even the modern generation should be able to recognize the 'masters' of the mountains: Payer, Purtscheller, Stüdl, Barth, the Zsigmondys, the Schlagintweits, Whymper, Saussure, Hacquet, Thurwieser, Tyndall, Stephen, Javelle, Coolidge, Conway, the Archduke Johann, Winkler, Krafft, Enzensperger, Dülfer, and Preuss. Their portraits crown the table of pioneer ascents and form the nucleus of a collection of Alpine portraits, to which those of the most noted women climbers are to be added.

The directors of the Museum have tried to enliven the historical presentation of Alpine exploration by uniting everything with regard to the mountaineering history of certain famous mountains. Thus we see both the climbers and incidents during the first ascent of MONT BLANC in valuable contemporary prints, together with views of the peak from every side, and in glass cases there are valuable early accounts of its conquest—unique copies, which are on loan from the Club library. The MATTERHORN is similarly treated. Whymper and his companions are seen on the ascent. Doré's impressive work shows the accident of 1865, and there are portraits of the most noted explorers of this peak, down to Toni Schmid, the first to conquer its north face. The ZUGSPITZE, one of the most popular mountains of the Eastern Alps, is given a cabinet to itself. A very little-known water-colour shows Lieutenant Karl Naus, in the uniform and equipment in which he made the first ascent over 118 years ago. In a glass case, with contemporary prints of the mountain and its surroundings, are to be seen Naus' diary and drawings and sketches by another early climber, Dr. Einsele of Murnau, who made an ascent of the mountain in 1835. Historic maps and panoramas, water-colour drawings of the earliest huts, paintings of the mountain, and two fine reliefs complete the survey.

One of the Museum's most popular exhibits—and not only with the rising generation in Munich—is the KAISER CABINET, in which special attention is given to the TOTENKIRCHL. The mountain is shown in a three-dimensional relief, and three larger models of the Kaiser massif in plaster portray the group dominated by the Kirchl. Three large photographs mark more than fifty routes in great detail, and there are many fine photographs, a good panorama of the Kaiser group, some original paintings, a dozen pictures of the mountain's pioneers, summit-books and hut-books and interesting letters of this period.

The GROSS GLOCKNER COLLECTION is arranged on the same plan. The centre of attraction is Otto Barth's well-known painting 'The

Guide's Morning Prayer at the Glockner Cross.' Another attractive exhibit is an historic picture, of which but little now remains. It shows Prince-Bishop Salm-Reifferscheid, who promoted the successful attempts on the Glockner, and his learned followers arriving on horseback at the Salm hut on August 17, 1799. In the middle of the room stands P. Oberlercher's impressive relief of the Glockner, together with the noted Glockner panorama of M. Pernhardt and two further models of the Glockner. The collection is particularly rich in various objects associated with the history of Germany's highest peak: the famous Guide book of Kals, guides' notebooks and pictures, portraits of well-known climbers of the Glockner, famous books covering the history of its ascent, pencil drawings from the hand of Oberlercher, a pastel by Stüdl, the father of the Club and a master of the Glockner, the Jubilee medal struck in honour of the first ascent, interesting maps and sections of maps from earliest times down to the most modern route, geological and botanical maps of the Club. Old woodcuts, etchings and lithographs amplify the collection of maps, among which the tourist map of the district is worthy of special attention. This is divided according to periods in the history of tourist development and shows how exploration of the mountain took place. Splendid photographs by R. Schildknecht, who climbed the peak more than five hundred times, record every view on or around the mountain.

In consideration of the great increase in recent times of WINTER TOURS and ALPINE SKI-ING, a room has been devoted to this department of mountaineering. There is a great variety of skis of all kinds, including various rare types of Scandinavian country ski. The development of skis is illustrated by their Central European forerunners, the strange 'miners' horses,' which were used by the miners of the Hohe Tauern for downhill work. There is a splendid collection of types of snow-shoe used for winter travel in old times. As the binding was once the alpha and omega of the craft of ski-making, the seven most important types of binding are shown in chronological sequence, as well as ninety-six different designs of binding. A series of pictures by Olaus Magnus shows the history of ski-ing down to the time when the struggle raged between the Lilienfeld and Norwegian schools. A special corner is devoted to the great pioneering work of Mathias Zdarsky, who founded the Lilienfeld school and invented the first practical binding.

Although, like its Swiss and Italian sisters, the Museum is a Club foundation, the exhibits are not devoted exclusively to the Club. Only a few groups of leading pioneers of the Club are to be found on the walls. The only outward signs of a Club history of seven decades are a large family tree showing its German and Austrian roots, a foundation statute, with pictures of the founders, and documents and letters written by them. On the other hand, the Club's devoted labours have resulted in many maps of the Eastern Alps, unsurpassed alike in design, utility and accuracy, as well as in their artistic format. The development of Alpine map-making in particular is shown in many

striking examples, from the geographical fancies of Ptolemy, or the speculations of Duvivier, Burglehner, Anich, and Scheuchzer, down to the most modern aero-photographic map of the Zillertal Alps. The layman can follow the production of an Alpine map from the fixing of the triangulation stations to the final production of the coloured print itself.

The enormous sums spent by the Club on opening up the Eastern Alps are illustrated by pictures and statistics relating to CLUB HUTS. The Club to-day owns more than 550 huts, most of them lying above the 2000-m. level. The most important types of hut are shown in splendid sectional models. In a single exhibit the 91 huts which the Club lost by the peace treaties are grouped together. The section is completed by a few good paintings of huts and examples of the communal work of members of the Club in hut-building. The RESCUE WORK section, which was brought into being and is maintained by the Club, also demands considerable expenditure for its organization and upkeep. To-day there are 9 central stations, 263 rescue stations, and 1551 accident-information stations distributed over those parts of the Eastern Alps to which the Club has access. Hundreds of rescue workers await the signal for help and rescue. This work in difficult mountainous country is wearisome and dangerous, requiring special training and experience, and special equipment. All this can be studied here, together with accident statistics about the most fashionable peaks, such as the Totenkirchl, Zugspitze, Rax, and Wilder Kaiser. In close connexion with the Rescue Work section is that devoted to the work of GUIDES. Here, too, an example was set by the Club and some 1000 guides have been trained in hundreds of courses, men who, especially among earlier generations, played a great part in exploring the Alps and sometimes foreign ranges also. Statistics, portraits, guides' notebooks, badges and equipment of famous guides, together with Kals' first 'Guides' Charter' in Stüdl's handwriting, illustrate the Club's fruitful work in this field.

The Club has always interested itself in SCIENTIFIC WORK and researches in glaciation and observations of glaciers, such as were begun by the Swiss Hugi, Agassiz and Desor. A series of artistic pictures illustrates the variations in a glacier and shows how its speed is measured and a glacier bridge is formed. Models depict the production of a glacier table and show in section the structure and movement of a glacier and the formation of a moraine. The large relief of the Inn Glacier demonstrates the glaciation of the Alps and of the Bavarian Highlands as it was in the ice age. On another large model one can study similar ice conditions of to-day on the Malaspina Glacier in Alaska. Statistics and special maps, as well as early literature on glacier investigation, together with portraits and drawings of well-known scientific explorers, complete this study of glaciers and geology.

The more mountaineering spread among the masses, the more necessary did it become to promote the ideal of Nature protection. Here, too, the Club played a leading part. Botanical gardens were



Photo, H. Bühler.]

THE D.A.V. MUSEUM, MUNICH.



Photo, H. Bühler.]

KARL NAUS, CONQUEROR OF THE ZUGSPITZE, 1820.

From a water-colour drawing.



Photo, H. Bühler.]

RELIEF OF THE GROSS GLOCKNER GROUP, 1 : 2000, BY P. OBERLERCHER.



Photo, H. Bühler.]

PRINCE-BISHOP SALM-REIFFERSCHIED DURING THE ASCENT OF THE GROSS GLOCKNER.

From a contemporary picture.

established, good paths built, plant preservation areas created and the protection of Alpine animals begun, as is shown in paintings of Alpine gardens, models of mountain tracks, and by large maps depicting the Preserve, 110 square miles in size, which the Club owns in the Glockner and Venediger groups.

Thus we reach the true NATURAL HISTORY section of the Museum. Here are the chamois in its normal form and a 'white' sport, reminiscent of the tale of Zlatorog, the white chamois of the Julian Alps³ with its golden horns, the story of which is depicted in a large painting in the same room. A bouquetin and a lynx remind us that these also were indigenous to our Alps a generation or two ago. Marmots, snow-mice, choughs, wall-creeper and Alpine swifts are shown, as also are the winter beasts: white hare, ermine, ptarmigan and snow-finch. There are special collections of snakes, reptiles, butterflies and beetles, and a highly magnified representation of the glacier flea, which, when it appears in large numbers, gives rise to the so-called 'black' snow; its counterpart, an alga, which gives rise to 'red' snow, can be studied in an enlarged photograph. We then come to the ALPINE PLANTS, which are here represented from the simple rock lichens up to the most highly developed individual ferns, with information as to the levels at which various Alpine plants are found; a fine series of pictures shows the trees and bushes of the tree-line zone, and a special table enumerates, with pictures, the nine Alpine plants which live at the greatest height. There are groups showing the periods of dryness, heights and planes of growth, water economy, and hybridization of Alpine plants, and one can see which plants prefer limestone and which archæan rock.

From plants we proceed to inanimate nature in the GEOLOGICAL AND MINERALOGICAL SECTION. This exhibit does not pretend to follow the same lines as in a scientific museum. It is at present only in an early stage; to the present somewhat indiscriminate mineral and rock collections are to be added exhibits dealing with the action of water, weather, frost and lightning on the mountains. Four reliefs of the Allgäu mountains supplement this section and furnish a good illustration of the main geological forms. The Weilerkopf with its Flysch formation demonstrates the characteristic form of a stratified mountain; the Höfats, a typical limestone reef; the Mädelegabel and the Hochvogel, the beautiful dolomite shapes; and, finally, the Hochifen, typical Jurassic formations. There are good geological maps of Austria and of the Wetterstein, and some diagrams of the stratification of Alpine rocks. In a glass case the mountaineer will find the most important popular literature on the natural history of the Alps, together with some good historic books of beasts and flowers.

The Museum is especially rich in its RELIEFS, which number more

³ The legend of Zlatorog is fully discussed by Pfarrer Abram in chapter 14 of Dr. Kugy's *Fünf Jahrhunderte Triglav* (see review *A.J.* 50, 160), with reproduction of the picture mentioned above. It forms the background of Rudolf Baumbach's admirable narrative poem *Zlatorog*, a pocket edition of which is published by J. G. Cotta'sche Buchhandlung, Stuttgart and Berlin.—EDITOR.

than 100. The number of geological forms represented here in plaster is astonishing, as is the extent of time within which the different exhibits were made. There is an almost unbroken sequence from the unknown land surveyors of the Middle Ages to the most modern works of Imfeld, Heim, Raab, Aegerter, Köpf and Ebster. Only a few out of the many representations can be mentioned here: a giant, lifelike relief of the Jungfrau; Jungfrau, Eiger and Mönch, the triple glory of the Bernese Oberland; the splendid pyramid of the Matterhorn, like the relief of the Jungfrau from the master hand of Imhof, where one can search out every detail from the Furggen and Zmutt ridges to the Cravate and the Solvay hut; and a grand relief of the Dachstein, the work of an early Alpine cartographer, L. Aegerter. The beauty of this group, rising above blue lakes, the bulk of its vertical walls, the huge expanse of its upper levels seamed with desolate hollows, all these are expressed amazingly well. There are undoubted similarities of character between the Dachstein relief and its neighbour, the masterly presentation of the Säntis by Heim, which is of especial interest to geologists. A particularly fine piece is Aegerter's Pala group, a detailed landscape relief to supplement the map of the district. Lately, together with a relief of the Wilder Kaiser, there has been added a model of the main massif of the Ortler, the result of a year's work by Fritz Ebster, then cartographer to the Club. The largest and most impressive modern reliefs are in the room devoted to foreign mountain expeditions. There is a model of Mount Everest by O. Raab, and beside it another Himalayan giant, Nanga Parbat, a masterly representation by Fritz Ebster, based on Finsterwalder's map, of the peak where, like their British comrades on Everest, German mountaineers have borne themselves with devoted heroism.

Besides these two splendid exhibits, there is much else worthy of attention in the FOREIGN MOUNTAINEERING room. The glorious history of the exploration of distant mountain ranges is shown here in maps and models, paintings and photographs, pieces of equipment, and letters. From the Caucasus we pass through Tianshan and the Pamirs to the Himalaya, where naturally the struggles for Everest, Kangchenjunga and Nanga Parbat take pride of place. The mountaineering expeditions in the Kilimanjaro district, which even before the war led to the building of a hut by the Hanover Section, and the two successful Cordillera expeditions of 1928 and 1932, fulfil the story of mountaineering endeavour outside Europe.

ALPINE ART is so well represented by prints, water-colours and a great number of paintings, as to fill a complete gallery. The Museum, together with the Club library, possesses so many art treasures that it is proposed to make these accessible to the public by means of occasional special exhibitions held in the rooms of the Museum. A unique collection of Alpine book-plates has been assembled which now numbers more than 2500 different pieces, and it is proposed to extend the collection to Alpine stamps, which already number over 200. Alpine club badges and commemorative medals from all over the world are

exhibited in a glass case, as a sample of the proposed special exhibitions. Native art is also represented : one or two beautiful native wedding costumes, belts, Alpine wood carvings, and old folk pictures.

Finally, a special section shows the technical wonders of the WAR FRONT in the Alps and the incomparable efforts of its defenders. Paintings of the Marmolata, and of the Hohe Schneid in the fighting area of the Ortler, depict the struggle in and above the glacier region. On a Marmolata relief and in numerous sections one can recognize the galleries which ran for miles under the surface of the ice, where men tunnelled and fought, where the elements were often stronger, craftier and more stubborn than the enemy. Two life-size tableaux depict vividly such an ice city and a gallery with bomb-throwers and battle stations, in addition to pictures and documents relating to mountain warfare and a few pieces of equipment. Let us hope fervently that these may always remain of purely historic interest.