

**Johann Strauß-Theater, IV., Favoritenstraße 8.** Capacity 1200 persons. Opened in 1908 with „1001 Nacht“ by Johann Strauß.

**K. k. priv. Theater in der Josefstadt, VIII., Josefstädterstraße 26.** Capacity 805 persons. Opened October 24, 1788 with „Koketterie und Liebe“.

**Lustspieltheater** in the Prater. Capacity 765 persons.

**Intimes Theater, II., Praterstraße 34.**

**Urania-Theater, I., Aspernplatz.** Capacity 600 persons in the theatre and 250 persons in the Experimenting-Room.

### Concert Rooms.

**Wiener Konzertverein, I., Lothringerstraße.** Holds 2200 persons.

**Großer Musikvereinssaal, I., Dumbastraße 3, Karlsplatz 6.** Concert room of the Imp. Philharmonic Society. Capacity 2063 persons.

**Kleiner Musikvereinssaal, I., Dumbastraße 3.** Capacity 462 persons.

**Beethovensaal, I., Strauchgasse 7.**

**Saal Ehrbar, IV., Mühlgasse 28.** Capacity 500 persons.

### Sights.

\* **Academy of Fine Arts, I., Schillerplatz 3,** built by Hansen. Through the vestibule we enter the fine hall of the „Plastic Museum“. The library is in the mezzanin, the picture gallery on the first floor.

**Academy, Imperial, Theresian (Theresianum), IV., Favoritenstraße 15.** Educational establishment for young noblemen founded by Maria Theresia. Large library of about 38.000 volumes, extensive collections of models and natural historical specimens, chemical laboratory, botanical garden, riding-school etc. Since 1848 also non-aristocratic pupils are admitted.

**Academy of Sciences, I., Universitätsplatz 2.** Public sittings three times a month. The Academy is divided into a mathematic-natural-historical and a philosophic-historical class. On the ground floor there is a capatious hall, in the first floor the great Hall with frescoes by Guglielmi and sculptural works by Lenkbauer. Library about 8000 volumes. Open daily from 9—2.

\***Albertina.** The library of Archduke Albert contains about 50.000 volumes. Maps and plans consisting of 24.000 leaves. The collection of drawings numbers about 18.000, the collection of copperplates upwards of 220.000. I., Augustinerbastei. Mondays and Thursdays 9—2. The other days on application to the Bibliothekar (Librarian).

This collection, begun by Duke Albert of Saxe-Teschen and continued by Archdukes Charles and Albert, is one of the richest in Europe, especially in Autograph drawings of which there are 24.000. 150 of which are by Raphael and one given by Raphael to Dürer. Some of the most remarkable are the portrait of Emperor Max I., the so-called „Green Passion“, the Hare, the Flowers and others by Dürer, a large number of pen-and-ink drawings and other sketches by first masters. The collection of copperplates contains upwards of 200.000 leaves in folio volumes, particularly the older masters are very numerous represented, among others, the Coronation of the Virgin, Niello by Finiguerra, the work of Marc Antonius Raimondi in magnificent prints etc. The finest prints of the collection are framed and glazed in revolving stands. The library of above 50.000 volumes is rich in magnificent works and collection of maps and plans which have chiefly a military historical character.

\***Army Museum** (see Heeresmuseum).

**Beethoven Collection, XIX., Heiligenstadt** (in the Schoolhouse, Pfarrplatz 4), was opened on March 26. 1877, the sixtieth anniversary of the great composer's death, and is intended to be the precursor of a future „Beethoven Museum“.

**Belvedere, Imp. Roy.,** former summer residence of Prince Eugen of Savoy, built by Hildebrand about 1724. With pretty French grounds and fine panorama of Vienna from the terrace.

**Churches (Kirchen):** Chapel of the British Embassy, III., Metternichgasse 6. Divine Service every Sunday at 11. — \***Cathedral of St. Stephen.** Gothic structure with a steeple 138 metres high, commanding fine view of the environs of Vienna. (For tickets at 40 hellers each apply on week-days to the Kirchenmeisteramt.) In the reign of Duke Rudolf IV. it was decided to enlarge and remodel the old Romanesque church, founded in 1144, and in 1359 was laid the foundation of the present Gothic edifice; in 1433 the high southern steeple was completed and in 1556 the body of the church was over-vaulted

the northern steeple was closed off by means of a flat cupola in 1526. Of interest on the outside are: The giant-gate (Riesentor) and the heathen-towers (Heidentürme), remains of the former Romanesque edifice, the stone pulpit of St. John Kapistran (Gothic). In the interior: The High-altar of black marble with the reredos: „Stoning of St. Stephen“ by Tobias Bock. In the women's choir, paintings on glass by Geyling, partly after designs of Fühlich. To the right of the altar, the tomb of Rudolf IV., the Founder, the tomb of Cardinal Rauscher by Erler, St. Barbara's Chapel with an altar-painting by H. Blaas, St. Catherine's Chapel with a font of yellow marble (XV. century, by Heinrich von Wien), the tomb of Emperor Frederic III. († 1493) of red marble, by Niklas Lerch of Straßburg, the Savoy Chapel with the tomb of Prince Eugen, also the reredos, fresco by Ender, richly carved stalls, three windows with paintings on glass after Fühlich, a fourth after Klein by Geyling. In the middle-aisle, the pulpit, a magnificent stone work by Pilgram (1412) with the bust of the latter. In the hall under the steeple, the Starhemberg monument by Prof. Helmer (see page 62). Under the church: The Fürstengruft (Princes' Vault) and the Catacombs, three vaults one over the other with innumerable bones and skulls. St. Peter's, I., Am Peter; Italian baroque-style, 1702—1730. Cupola-painting by Rottmayr. Altar-painting by Skonjans, Rem and others. — Minoritenkirche, I., Minoritenplatz. Gothic edifice, imposing portal by the Minorite friar Jacob of Paris, with fine relief of the Crucifixion (XIV. century). Monument of Metastasio, copy of Leonardo da Vinci's Last Supper, mosaic by Raffaellis. — \*Augustinerkirche, I., Augustinerstraße (1330—1339) with the monuments of the Archduchess Christine by Canova, Emperor Leopold II., by Zauner, and Field-marschal Daun by Moll. In the adjoining Loretto Chapel the hearts of the deceased members of the imperial family are preserved in silver urns. — St. Michael's, I., Michaelerplatz. Transition style. Built 1219—1221 by Duke Leopold VII. Above the entrance, Mathielli's group „Archangel Michael's Battle with the Fiend“. — Kapuzinerkirche (1632), I., Klostergasse 2. The imperial vault. The most remarkable are the sarcophagus in lead

of Francis I. and Maria Theresa by Nicholas Moll. The imperial chapel in Italian renaissance is on the left side of the church. — St. Maria am Gestade, I., Salvatorgasse. Bohemian National Church. Fine Gothic tower, the oldest church but one in Vienna, built by M. Weiwurm between 1340—1365, completed in 1427 and recently restored by Victor Luntz. — Jesuitenkirche, I., Universitätsplatz. Italian renaissance structure, completed in 1628, rebuilt in 1705 in the present beautiful baroque style by Fra Andrea del Pozzo. All the paintings are by this artist. — Zu den neun Chören der Engel, I., Am Hof, originally a Gothic edifice, was remodelled in 1669 by Carlone. — Deutsche Ritterordenskirche, I., Singerstraße, Gothic edifice with fine Gothic altar with sidewings (XV. century). — Hofburgkirche, in the Schweizerhof of the Imp. Burg, Raphael Donner's „Crucifix“. — St. Ruprecht's, I., Ruprechtsplatz. The edifice, erected in the VIII. century, is the oldest church in Vienna. — St. Johns (Church of the Knights of the Maltese Order), Kärntnerstraße 31. — St. Anne's, I., Annagasse, built in 1415. French preachers. — Schottenkirche, I., Freiong. This abbey was the first monastery in Vienna. Founded in 1158. The vault contains the remains of Heinrich Jasomirgott. — Salvator Church, Old Catholic, I., Salvatorgasse. — Archbishop's Church, I., Postgasse. — St. John's, II., Praterstraße, frescoes by Fogler and Führich. — Weißgärberkirche, III., Löwengasse. Gothic style by F. Schmidt. — Russian Church, Barichgasse. — St. Elisabeth's, IV., Karolinengasse; new Gothic brick structure by Bergmann. — Karlskirche, IV., Technikerstraße. Commenced in 1716 by J. Bernard Fischer von Erlach, completed 1737 by his son Josef Emanuel. High-domed edifice in the baroque style with a portico supported on six Corinthian pillars. It is flanked by two huge columns 33 metres in height with reliefs representing scenes of the life of St. Charles Boromaeus by Mader. Fresco in the cupola by Rottmayer, altar-paintings by Rizzi, Gran and others. — Parish Church Mariahilf, VI., Mariahilferstraße. Built in 1713 by Prince Paul Eszterházy, with paintings by F. Lechner, frescoes by Paul Troger and Hanzinger. — St. Laurence's, VIII., Schottentfeldgasse (1748—1796), built by Zach, with pain-

ting by Troger and Strudel, with stained-glass windows by Geyling. — Lazaristenkirche, VII., Kaiserstraße; red-brick, Gothic style, by F. Schmidt. — \*Altlerchenfelderkirche, VII., Lerchenfelderstraße (1848—1855), built after the plans of Müller. Very fine red-brick structure; Italian-Romanesque style, 2 steeples, 3 naves with transept and in the centre an octagon dome 38 metres high. Frescoes by Führich, Kuppelwieser, Mayer, Blaas, Engerth etc. — Piaristenkirche, VIII., Piaristengasse (1698—1715), baroque style, with high cupola-vault (frescos by Maulbertsch) and two steeples, completed in 1860. — \*Votivkirche, IX., Währingerstraße; built in remembrance of the attempt made in 1855 on the life of the Emperor Francis Joseph, by Heinrich von Ferstel; Gothic edifice, three naves with transept, two slender tracery steeples 99 metres in height; fine façade with numerous sculptures by Benk, Erler, Gasser etc. The interior is richly decorated in gold and colours. 78 beautiful stained-glass windows by Steinle, Jobst, Laufberger, Trenkwald, Rieser, Mayer, Geiger, Geyling etc. In the central nave, the pulpit supported on 6 pillars of Egyptian marble with reliefs of four Roman fathers of the Church; left, the batisery and the marble tomb of Count Salm († 1530), the defender of Vienna against Soliman II. In the choir, the free-standing high altar, encircled by an iron railing. — Servitenkirche, IX., Servitengasse. Built 1639—1675 by Carlone at the expense of Octavian Piccolomini. — St. John Ev., X., Himbergerstraße, built in Italian renaissance style by Bergmann. — Maria vom Siege, XV., Mariahilfergürtel, imposing Gothic red-brick edifice, built by F. Schmidt. — Redemptoristenkirche, XVII., Mariengasse (1890) and many other, including ancient parish churches.

**Churches, Greek United:** I., Postgasse. — Greek, not united: I., Fleischmarkt; red-brick façade, built by Hansen.

**Churches, Protestant:** I., Dorotheergasse. — VI., Gumpendorferstraße and IX., Scharzspanierstraße (Garrison Church).

**Commercial Academy** (Handelsakademie), built by Fellner, I., Akademiestraße 12.

**Commercial Academy, New** (Neue Handelsakademie, VIII., Hammerlingplatz.

**Commercial Museum** (Handelsmuseum), IX., Bergasse 16.

Large collection of oriental, chiefly East Asiatic objects (natural products, manufactures, models etc.). Daily 9—3, Sundays and holidays 9—12.

**Fountains, monumental:** I., Michaelerplatz. Two large marble groups; to the left: „Naval Power“ by R. Weyr, to the right „Military Power“ by Ed. Hellmer. Before the Monument of Maria Theresa, left. A Triton defying the „Source“ with a fish, (A. Schmidgruber); to the right: A Syren offering treasures to a river-god, (A. Schmidgruber). Behind the monument, to the left: A Triton offering treasures to a Naiad. She chooses pearls, (E. v. Hoffmann); to the right: A Triton has offered treasures to a silvan nymph. She recoils from him, (H. Haerdtl). — \*In front of the House of Parliament: Minerva Fountain with the Minerva 4 m in height by Kundmann and two female allegorical figures by Haerdtl. — \*I., Neuer Markt, Fountain with plastic figures by R. Donner. In the middle an allegorical group, around it, the four chief rivers of the Duchy of Austria (Enns, Ybbs, Traun and March). — Austria Fountain, I., Freiung, with a statue of Austria and allegorical figures of the Danube, Vistula, Elbe and Po, by Schwanthaler, 1846. — I., Graben, with statues of St. Joseph and St. Leopold, by Fischer. — I., Franziskanerplatz, with the statue of Moses, by Fischer. — \*Below the Palace of Archduke Frederick, I., Albrechtsplatz, marble group by Meixner, representing Vindobona and Danubius, with their tributaries on either side. — Beside the Opera-house, two Fountains, each with allegorical figures by Hans Gasser. — I., Hoher Markt, by Fischer v. Erlach jun. — Old Rathaus, I., Wipplingerstraße, with a group, Andromeda and Perseus, by Donner. — In front of the Paulanerkirche, by Preleutner. — \*VI., Mariahilferstraße 1a, with the „Gänsemädchen“ by Gasser. — \*I., Stadtpark, Marble statue „Donauweibchen“ by Hans Gasser. — I., Herrengasse 14, „Donau-Nixe“ by Fernkorn. — I., Schwarzenbergplatz, the Grand Luminous Fountain. — VIII., Corner of Alserstraße and Skodagasse, with a statue of

„Vigilance“ by Tilgner. — XIII., Schönbrunn in the grounds, to the right by Zauner, to the left by Hagenauer. — XVI., Neulerchenfelderstraße 10. — XVIII., Kirchenplatz. — IV., Rainerplatz, Rainerbrunnen.

**Galleries: Academy of Art, I.,** Schillerplatz 3. Saturdays, Sundays and holidays 10—1. Other days except Mondays from 10—1 on application to the custodian. The picture-gallery is in the first floor. The Dutch school of the XVII. century is well represented.

Venetian School: Cima da Conegliano: St. Mark, Andrew and Bernard. — Titian: Cupid sitting on a wall. — Paolo Veronese: Annunciation of Mary. — Mazzolino: Virgin and Child. — Fr. Francia: Mary on a throne. — Bonifacio: Rural feast.

Spanish School: Velasquez: Wife of Philip IV., King of Spain. — Murillo: Two boys playing at dice. — Unknown master: Ecce homo.

Flemish School: Patinier: Sculpture. — Henry de Bles: On the way to Golgotha. — Sermon of St. John. — Van Aeken: Altar with wings. — Pourbus: Portraits. — Jordaens: St. Paul and Barnabas at Lystra. — Van Dyck: Portrait. — Rubens: Tigress suckling her cubs; Boreas' Rape of Orythia; The three Graces; Mary Magdalen anointing the feet of the Lord; Esther and Assuerus. — School of Rubens: Drunken Satyr. — Jordaens: Female portrait. — Teniers: Priest; The five Senses. — F. Hals: Genteel Society. — Van Fit: Concert of Cats. — D'Artois: A lane.

Dutch School: Hondekoeter: Poultry; Ducks and Geese; Poultry. — Wouwerman: Cavalry Skirmish. — Weenix: Poultry; Sea-harbour. — Pynacker: Mountain scenery. — De Heem: Fruit. — Van de Velpe: Landscapes. — Ostade: Two Peasants. — Rysdael: Landscape. — Rembrandt: Young Woman. — Van Delft: Dutch Family.

German School: Lucas Cranach: Old man and young girl; Portraits. — Dürer: Corpus Christi.

French School: Claude Lorrain: Landscapes. — Vernet: Waterfalls.

Modern Artists: Voltz: Animals. — Waldmüller: The Convent Soup. — Blaas: Two Nuns. — Achenbach:

Water-mill. — Leu: Mountain landscape. — L. C. Müller: Egyptian Market. — Keller: Hero and Leander.

**Count Czernin's Gallery**, VIII., Landesgerichtsstraße 9. Mondays and Thursdays 10—2. From 1<sup>st</sup> June till end of October. Closed in winter. Catalogue 60 hellers. The Gallery was founded at the beginning of the XIX. century by Count Rudolf von Czernin and now consists of 343 paintings, chiefly of the Dutch and Spanish Schools.

Beginning on the left: 1. Maratta: Holy Family. — 4. Poussin: Plague at Marseille. — 5. Sassoferrato: Holy Family. — 11. Zampierri: Esther before King Ahasuerus. — 19. Paris Bordone: Man Kneeling before a crucifix. — — Giusti di Padova: Altar painting in 24 parts (1344). — 23. Cigan: John the Evangelist. — 27. Dutch School XV. Century. The Presentation in the Temple. — 29. Palma Vecchio: Holy Family. — 38. Titian (supposed): Duke of Venice. — 39. Bartolomeo di San Marco: Portrait of Fra Bartolomeo. — 48. Murillo: Jesus on the Cross. — 54. Tintoretto: Duke of Venice. — 65. A. van Dyck: Ecce homo. — 73. Teniers: Bagpiper. — 74. Metsu: Smoker. — 75. Rembrandt: Portrait of his Mother. — 77. Brouwer: Village Leech. — 78. Ostade: Smoker. — 93. Snyder: Vulture fighting with serpents. — 95. Ruysch: Nosegay. — 111. Berghem: Landscape. — 117. Van der Neer: Studio of the artist. — 121. Ruysdael: Forest. — 129. Ruthard: Fallow-deer. — 141. Caravaggio: Dædalus and Ikarus. — 145: Pynacker: Landscape. — 147. Ruysdael: Storm at Sea. — 149. Valesquez: Boy's head. — 164. Dürer: Male portrait. — 168. Rubens: Woman at the Grave of Christ. — 170. — John van Huysum: Nosegay, masterpiece, painted on copper. — 172. Hondekoeter: Poultry. — 173. Snyder: Fox hunted by dogs. — 175. Dow: Gamesters. — 186. Teniers: Soldiers in a tavern. — 187. Paul Potter: Cows leaving the stable. — 188. Van der Neer: Fire by night. — 204. Velasquez: Portrait of Philip IV. of Spain. — 205 and 206. Van der Helst: Portraits. — 220. Idem: Peasants in a tavern. — 221. Ryckaerts: Musicians. — 222. Lampi: Portrait of Count Rudolf von Czernin, the Founder of the Gallery. — 231. Rubens: Male Portrait. — 233. A. van Dyck: ditto. 235 and 236. Rudhardt: Bear hunt;



Stag-hunt. — 248. Rusdael: Landscape. — 259. Roos: Landscape. — 288. Rubens: Portrait of his wife. — 291. Netscher: Picture of his Family. — 293. Raphael Mengs: St. Erasmus — 313. Dannhauser: The Suitor. — 339. Romeyn: Landscape.

**Count Harrach's Gallery, I.**, Freiung 3. Monday, Wednesday and Saturday 10—4. This gallery consists of about 400 paintings.

**I. Room:** Landscapes, Flowers and Fruits etc. Breughel, Landscapes. — Griffier: Views of Greenwich and Windsor Castle. — Van der Velde: Malta. — Jos. Vernet: Landscapes; Storm. — Poussin: Mountains. — Claude Lorrain: River and Sunset. — Ruysdael: River. — Everdingen: Rocks. — Salvator Rosa: Beach. — Potter: Cows. — Cuyt: Pasture with cows.

**II. Room:** P. Breughel: The works of Mercy. — Ryckaerts: Attack of a house. — Teniers: Peasants. — Dürer: Portraits of a man; Abraham's mission. — Holbein: Portrait. — Ryckaerts: Three old Musicians. — Schalken: Peter's Denial. — Dutch School: Three young girls playing music. — Andrea del Sarto: Holy Family. — C. da Volterra: Jesus in the Temple. — School of Leonardo da Vinci: Holy Family. — Luini: Virgin and Child. — Raphael Mengs. — Da Cartona: Abraham's Sacrifice. — Cima de Conegliano: Madonna. — School of Guido Reni: Portrait of Beatrice Cenci. — Seb. del Piombo: Ecce homo. — Battoni: Susanna in the bath. — Perugino: Madonna. — Paolo Veronese: The Widow of Darius before Alexander; St. Laurentius. — Tintoretto: The Crucifixion.

**III. Room:** Tintoretto: Temptation of St. Antony. — Lucas Giordano: Isaac blessing Jacob. — Correggio: John the Baptist and Christ. — Rubens: Head of a negro and a young girl. — Domenichino: Judith; St. Cecilia; St. Jerome. — Coello: Madonna. — Murillo: Esau selling his birthright. — Velasquez: Infant of Spain, — *Idem*: Portraits.

The „Cabinet“ contains 36 modern paintings: Amerling: Young Croat. — Pollack: Landlord. — Adam: Sheep. — Voltz: Cows. — Ruyten: Winter Landscape.

**Prince Liechtenstein's Gallery, IX., Fürstengasse 1.**

Except Saturday, every day from 9 to 4. Sundays and holidays only from 2 to 4. Closed in winter. This Gallery founded at the beginning of the XVIII. century by Prince Adam von Liechtenstein, is the largest of the private galleries of Vienna. It contains about 1450 paintings, the most prominent being by Rubens and van Dyck.

**I. Floor. I. Room:** Large mythological pictures by Franceschini (1648—1729).

**II. Room:** 6. Sassoferrato: Madonna. — 7. Vecellio: Madonna. — 8. Caravaggio: Holy Family. — 10. Guido Reni: St. Magdalen. — 20. Perugino: Madonna. — 21. Poussin: Holy Family.

**III. Room:** 23. Sassoferrato: Madonna. — 24. Cotignola: Holy Family. — 26. Guido Reni: The Infant Christ, sleeping on the Cross. — 27. School of Del Sarto: Head of John the Baptist. — 29. Maratti: Bethseba. — 30. Caracci: Madonna in clouds. — 31. Caravaggio: The Lute-player. — 32. Leonardo da Vinci: Female Portrait. — 33. Correggio(?): Venus. — 34. Francia: Madonna. — 35. School of Leonardo da Vinci: Christ with the Cross. — 37. Guido Reni: St. John the Baptist. — 40. Adoration of the Shepherds. — 43. Domenichino: Sybil. — 44. After Palma Vecchio: Female Portrait. — 46. Guercino da Conto: Abraham's sacrifice.

**IV. Room:** 47—52. Rubens: The death of Decius Mus. Cycle of 6 Pictures with life-size figures.

**V. Room:** 58. Van Dyck: Maria Louisa of Tassis. — 60. Rubens: Christ on the Cross. — 61. Van Dyck: Wallenstein. — 64. Rubens: Sepulture of Christ. — 65 and 66. Van Dyck: A man. — 69. The painter Martin Ryckaerts. — 72. Archduke Ferdinand of Austria. — 73. An old man. — 75. Hals: Willem van Huythuysen. — 76. Van Dyck: A young lady. — 77. Pourbus the Younger: A lady.

**VI. Room:** 80. Rubens: Assumption of the Virgin. — 82. Rembrandt: Portrait of himself. — 83. Diana and Endymion. — 84. Portrait of himself. — 86. Dow: Portrait of a man. — 87. Rubens: A Gentleman. — 95. An old man. — 111. The daughters of Cekrops and the infant Erechthonios. — 114. The two sons of the painter.

— 115. Tiberius and Agrippina. — 116. St. Anne and Mary. — 117. Jupiter enthroned on clouds. — 118. Jordans: Well-fed man at table. — 120. Rubens: Venus at her toilet (Portrait of Rubens' second wife).

VII. Room: 122. Rubens: Ajax and Cassandra. — 129. Moor: Male portrait. — 130. Seybold: Portraits of himself. — 132. Portrait of his daughter. — 132. B. van der Helst: A young man. — 142. Berchem: Death of Dido. — 153. Van Dyck: The painter Caspar Crayer. — 156. Pourbus the Elder: An old man.

II. Floor. I. Room: 163. Guercino da Cento: St. John. — 181. L. Caracci: Madonna on clouds. — 182. Salvator Rosa: Sea-shore. — 184. G. D. Poussin: Ideal landscape. — 185. Landscape. — 186. N. Poussin: The Flight into Egypt. — 187. G. D. Poussin: Mountainous landscape. — 189 N. Poussin: The Holy Family.

II. Room: 191, 192, 193 and 203. Antonio Canaletto: Views of Venice. — 194. P. B. da Cartona: The Christening of Constantine the Great. — 197. Domenichino: Venus, surrounded by love-gods and nymphs. — 195, 196, 204, 205 and 206. Antonio Canaletto: Views of Venice. — 209. Caracci: Diana.

III. Room: 243. S. Ricci: Battle between the Romans and Sabines. — 245. Rape of the Sabine women.

V. Room: 329. Cuyp: Landscape. — 335. Dusaert: Rustic amusements. — 342. J. M. Molenaer: Peasant-room. — 350. Gonzales Cocques: A family in a garden. — 351. D. Ryckaerts: Birth of Christ. — 353. Amerling: The sculptor Thorwaldsen. — 356. Lampi: The sculptor Canova.

VI. Room: 361 and 366. J. v. Hugtenburg: A battle. — 374 and 381. Josef Vernet: Seascapes. — 394. J. v. Looten: Rocky landscape. — 400. Beech-wood. — 410. de Vries: Landscape. — 414. S. de Vlieger: Wooded landscape.

VII. Room: 430. Th. Wouwermann: Travelling-coach attacked by robbers. — 432. Landscape with river. — 447. J. M. Molenaer: Feast of the Beans. — 447, 481, 484 and 493. Teniers. — 475. Eglon van der Neer: A lady, dressed in white and red silk, sitting at a table on a red chair. — 479. Aart van der Neer: Moon-lit

landscape. — 491. Franz von Mieris: Lady playing the harp. — 497. Ph. de Champaigne: Corpus Christi. — 510. G. Terburg: A gentleman. — 512. A. St. Palamedes: Guard-room. — 513. Jacob Ruysdael: Landscape. — 523. Jacob Jordaens: Satyrs.

VIII. Room: 350. M. J. Geeraerts: Children and lovegods. — 524. Wouwermann: A battle. — 540 and 543. Jan van Huysum: Flowers. — 541, 542, 551, 552 and 553. Teniers. — 554. Ryckaert: Musical entertainment. — 555. A. St. Palamedes: A guard-room. — 583. A. van der Velde: Ruin. — 596. Ostade: Rustic dance. 597. Backhuysen: Agitated sea. — 612. Mignon: Fruit. — Jan Wynants: The farm (without a number).

IX. Room (chiefly Dutch of the XVII. century): 661. Dirk Hals: Game of backgammon. — 663. P. de Bloot: Christ with Martha. — 695. Ruysdael: Wooded landscape. — 696. Rembrandt: Tranquil sea.

X. Room: 715. Lucas Kranach: St. Helena. — 717. Hans Holbein: A man, half-length. — 719. Lucas Kranach: Descent from the Cross. — 725. H. Hemlinck: The Virgin. — 739. Lucas Kranach: Abraham's sacrifice. — 741. Unknown, Franconian School: The Nativity. — 743—745. Old Flemish School: Altar-piece, The Martyrdom of St. Barbara.

XI. Room: 755, 757, 771, 775 and 779. Jan Fyt: Animals. — 756, 760, 766, 768, 781 and 783. Hondekoeter: Poultry.

XII. Room: 798, 800, 817, 818, 820, 821, 834, 838 and 839. Tamm: Hunting pieces. — 799. J. G. Hamilton: Falcons in a rocky landscape. — 811. Jan Fyt: Fox-hunt. — 812. Hondekoeter: Birds. — 815. Jan Fyt: Roebuck hunt. — 823. Poultry. — 825. Backhuysen: Storm at sea. — 830 and 832. Snyder: Stag-hunt. — 836. A dead roebuck.

*Count Schönborn's Gallery*, I., Renngasse 4. Monday, Wednesday and Friday 10—3, from 15. June till 15. October. Apply to the „Hausinspector“. — 117 paintings chiefly of the Dutch School of the XVII. century.

5. and 7. Kranach: Male portraits. — 9. J. Breughel: Village Fair. — 12. Carravaggio: Lute-player. — 13.

Giorgione: Warrior in armour. — 15. Wynants: Landscape. — 18. Bol: Hagar in the Wilderness. — 19. Van Dyck: Cupid. — 25. and 28. Weenix: Dead game. — 27. Teniers: A savant. — 32. Van Goyens: View of Dortrecht. — 41. Holbein: Male portrait. — 42. Verschueing: Sea in the morning light. — 43. Metsu: Woman surprised in writing a letter. — 45. Mignon: A wreath of flowers around a Madonna. — 46. Guido Reni: Diana. — 47. Hondekoeter: A hen with chickens. — 48. Cignani: Venus and Cupid. — 52. Van Ostade: Talk of rustics. — 53. P. Potter: Cavalier in Spanish dress. — 60. A. v. d. Werff: Three boys playing cards. — 62. P. Neefs: Interior of the Dome at Antwerp. — 65. H. van Sternboyk: A prison. — 66. C. Poelemburg: Calypso. On copper. — 67. J. v. Hugtenburgh: A cavalry skirmish. — 68. G. Ph. Rugendas: A cavalry battle. — 72. Rottenhammer and Breughel: Adam and Eve in Paradise. — 73. Jacob Ruysdael: Landscape with cows. — 76. Idem: Castle of Bentheim. — 86. P. P. Rubens: Study of a head. — 88. M. Hoemskerck: Fight of rustics. — 90. A. v. Dyck: The Madonna. — 94. 95. G. Huet. — 107. 108. Van der Velde: Sea pieces. — 111. A. v. d. Neer: Winter landscape. — 113. C. Ruthardt: Bear hunt. — 118. G. Gortzius: Male portrait.

**Spiritual Treasury of the Imperial House.** The entrance to the Spiritual Treasury which, with the exception of holidays, is open every Tuesday, Thursday and Saturday from 10—1, is from the Schweizerhof. The Spiritual Treasury of the Imperial House in the Hofburg was opened to public inspection on March 1<sup>st</sup> 1910. A portion, hitherto entirely unknown, of the imperial art collections is thereby rendered accessible to the public, the ancient vaults adjoining the Burgkapelle having been transformed into a very handsome exhibition hall. Till the reign of the Empress Maria Theresa, the private treasury of Habsburg-Lorraine was divided, into a Secret, a Spiritual and a Secular Treasury. After the dissolution of the Secret Chamber in 1782 Emperor Joseph II. commanded also the Spiritual treasury to be separated from the Secular one to be given into the custody of the Burg-Pfarrer for the time being. The foundation of this valuable collection of ecclesiastic works of art and

relics is traceable to the time of the Babenbergers. The reliquaries which Albrecht the Wise brought with him from Aix-la-Chapelle in 1338 was subsequently enlarged by the Duke's successors and enriched in the course of centuries by valuable gifts from the Popes to Austrian sovereigns. The relics hitherto carefully preserved in dark vaults are now exhibited in the light of day. The incomparable beauty of the magnificent and artistically embroidered church ornaments, the most valuable portion of which was bequeathed by Emperor Charles VI's wife Elisabeth Christine of Brunswick-Wolfenbüttel and their illustrious daughter Maria Theresa, now cover the entire walls of the Burgkapelle. Beautiful in the luxuriance of its hues appears a pontifical ornate made of the cloth-of-gold roby worn by Francis Stephan Duke of Lorraine, at his marriage with Maria Theresa. Splendid in their gold-relief embroidery studded with real pearls are the costly pontificals which Pope Pius VI. presented to the Burgkapelle on his visit at the Court of Vienna in 1782. Conspicuous by its simple distinction is an ornate embroidered with delicate gold-thread on a silver tissue, a bequest of the Cardinal and Prince-Archbishop of Olmütz Archduke Rudolph (the august friend and patron of Beethoven). Perhaps the oldest of the relics exhibited, is a particle of the holy Cross worn on the crest of Emperor Charles V. through all his campaigns; its setting of gold ornamented with pretious stones is traceable to the 10<sup>th</sup> and 11<sup>th</sup> centuries. Of historical and cultural historical interest we may particularly mention the jewelled double cross of the 14<sup>th</sup> century, adorned with the coat of arms of Louis the Great of Anjou, King of Hungary and Poland; the Gothic altar chalice from Wiener-Neustast with the engraved motto of Emperor Frederic III. and the date 1438; the particle of the holy Cross from the possession of Emperor Maximilian, which was miraculously rescued uninjured from the terrible conflagration of the Vienna Hofburg in 1608, and then presented by Empress Eleonora set in a precious mon-strance to the Sternkreuz Order she founded; the artistically beautiful reliquaries, presented in 1721 to Emp. Charles VI. by the widow of the last Prince Savelli on the extinction of the family, containing the sacred

relics of her house. The celebrated Augsburg Goldsmith's work made mostly by order of Emp. Ferdinand III. in the 17. century, is represented in the form of valuable reliquaries.

**Geologische Reichsanstalt** (Imperial Geological Institute), founded for the geologic exploration of the Monarchy, III., Rasumoffskygasse 3. Open from 1<sup>st</sup> May till 1<sup>st</sup> November on Monday, Tuesday, Thursday and Friday from 2—4 p. m. (Important collection of Minerals.)

**Gewerbemuseum, k. k. Technological, IX.**, Währingerstraße 59 and Severingasse 9. — Institute for technical and experimental instruction. Attached to it is the Service for the Promotion of Trade of the I. R. Ministry of Commerce. The technological Collections and those of the Museum of the History of Austrian Work are open on Sundays 1—12, on Tuesdays and Thursdays 10—4. Admission free.

**Gymnasium** (Imp. Academic) built in the Gothic style by Schmidt, I., Christinengasse.

**Handelsakademie** (see Commercial Academy).

**Handelsmuseum** (see Commercial Museum).

\***Heeresmuseum** (Army Museum) at the Arsenal (see page 42) from 1<sup>st</sup> April to 30<sup>th</sup> September, Mondays, Tuesdays and Thursdays 9—1; Wednesday, Friday and Saturdays 1—5; Monday, Tuesday and Friday 1 crown, the other days from 9—1 1 Krone; from 1<sup>st</sup> October to 31<sup>st</sup> March, Thursdays 9—1, free. On Sundays and holidays from 9—1 all the year. It contains the collections of the old arsenal, a portion of the imperial armoury collection as well as new acquisitions and is intended to illustrate the history of the Austrian army since the commencement of the Thirty Years' War, but it also contains some older objects.

In front of the Museum building the Collection of Cannon, consisting of 303 pieces of ordinance, from the XIV. century to the present time. To the left of the spectator, two rows of Austrian guns in chronological order, among them a stone mortar of the XIV. century, of 88 *cm* calibre, then finely cast guns of the XVI., XVII. and XVIII. centuries; in the back row the various

systems of this century. To the right, foreign guns, mostly conquered, f. i.: in the front row Italian (among them some masterpieces by John von Arbe of Ragusa and by H. Vitalis of Cremona, XVI. cent., as well as some fine Venetian mortars of the XVII. cent.), Swiss, Spanish, English, Danish, Polish (among them a beautiful gun of Frederic August III. 1741), Russian, Turkish and German guns (one of exceeding beauty is the richly ornamented gun of the town of Lübeck, cast in 1669 by H. Bennigk); in the back row French, Prussian and Bavarian guns (among the latter, 12 guns cast by Balthasar Herold for the town of Nuremberg with the names and emblems of the months).

The Museum Edifice was built by Hansen 1858, the central part being fitted up with great taste. The piers of the vestibule are adorned with 58 portrait statues of Austrian commanders. In the staircase, the statues of Radetzky, Haynau, Windischgrätz and Jelačić, richly decorated ceiling with allegorical frescoes by Rahl and a group of Austria by Benk.

The Ruhmeshalle (Pantheon), consisting of the vaulted hall 23 m in height, opening into two rooms at the sides, contains fresco paintings by Charles Blaas, which are remarkable for lively characterization and the beauty of the colours. In the cupola, four allegories (Valour, Moderation, Power and Art) and among them corresponding illustrations out of the history of the Babenbergers (Expulsion of the Hungarians from Melk, Refusal of the imperial crown by Leopold III., Investiture of Henry II. with the ducal dignity; and Court-life under Leopold VI.). The medallions represent: Maximilian I. and George von Frundsberg; Charles V. receives the news of the battle of Pavia and the capture of King Francis I. The four principal pictures shew: The battle of Nördlingen 1634; Council of War at St. Gotthard; Flight of the Turks at Zenta 1697; Battle of Turin 1703. On the window-pier in medallions: Kaiser Maximilian, Prince Wenzel Liechtenstein and Count Colloredo. On the marble panels, the names of the generals and colonels who have fallen in the imperial service since the Thirty-Years' War; continued in the adjoining rooms.

The adjoining room to the left, with fresco



representations taken from the military history of Austria 1840 to 1790. The principal pictures are: Battle of Piacenza 1746; Attack of Dragoon regiment de Ligne (now Windischgrätz) at Kolin 1757; Surprise of the Prussians at Hochkirch 1758; Surrender of Belgrade 1789. Medallions: Capitulation of Linz 1749; Muster of troops by Maria Theresa 1749; Storming of Schweidnitz 1761. Ceiling pictures: First Promotion of the Military Order of Maria Theresa 1758.

From here we pass into the First Waffensaal (Armoury), containing Arms, types of armour, relics and trophies of the time from 1618—1790 in chronological order from left to right. Of interest in the first Show-table are: Collar of Gustavus Adolphus; self-written command of Wallenstein to Pappenheim in the battle of Lützen. In the 4<sup>th</sup> window, Collection of medals relating to the Turkish siege of Vienna; in the middle, relics of Prince Eugen; on the right, relics of Field-marshal Laudon and bronze bust of Prince Wenzel Liechtenstein. In the arch of the wall, Turkish, in the window arches 6, 9 and 10, Austrian standards, banners and kettledrum-covers beautifully embroidered.

The adjoining room to the right with battle-pictures of the time from 1780 to 1849. Principal pictures: Battle of Caldiero 1805; Battle of Aspern 1809; Decoration of Schwarzenberg after the Battle of Leipzig 1813, Meeting of Radetzky with Victor Emanuel after the Battle of Novara. Medallions: Inspection of an air-balloon captured after the Battle of Würzburg 1796; Battle of the Vienna Volunteers on the Traun-bridge at Ebelsberg 1809; Andreas Hofer on Mount Isel 1809; Colonel Kopal at Vicenza 1848; Ceiling picture: Entry of Kaiser Francis I. in Vienna, 1814.

The Second Waffensaal with Arms, types of armour, relics and trophies from 1790 to the present time. Of interest are the relics of Kaiser Francis, Archduke Charles, Fieldmarshal Radetzky, the collection of Crosses of Maria Theresa worn by Austrian officers, the Testimonial presented by the town of Trieste to Tegetthoff. Along the walls are Austrian and foreign banners; in the 2<sup>d</sup> and 3<sup>d</sup> window-arch, French trophies (among them an air-balloon); in the arch in the middle of the

wall, Italian, in the 6<sup>th</sup> window-arch Danish, Italian and Prussian, in the 7<sup>th</sup> window-arch, Bosnian flags and trophies.

On the groundfloor to the left of the entrance, the Gunroom: In the cases, a collection of Austrian projected arms from 1767 to 1890; on the tables, arranged according to systems, breechloading guns; in the pyramids, foreign hand fire-arms. Opposite to the Gunroom is the Model-room; in the cases a collection of artilleristic models from the XVI. century upwards, in the middle, a leather cannon, a donation of the town of Augsburg to Joseph I., old models of breech-loading cannon, an organ-gun of the XVII. century; portrait of Fieldmarshal Uchatius.

**Hochschule, k. k. technische** (see Polytechnical High-school).

**Hofbibliothek** (see Libraries).

**Hofburg** (Imperial Palace), usually called the „Burg“ has been the residence of the Princes of the House of Austria ever since the beginning of the XIII. century. A block of buildings was erected in different centuries. Admission during the absence of the Emperor daily from 3—5 p. m. fee 60 hellers. — The visitor first enters the Burghof or Franzensplatz (Monument of Emp. Francis I. by Marchesi). The apartments of his Majesty, the splendid „Rittersaal“, the long „Controllorgang“, a corridor in which Emp. Joseph II. used to grant audiences, and the Military Office of the Emperor are all in the „Leopoldinische Tract“. On the north side is the Palace of the Reichskanzlei, built by Fischer von Erlach in 1728, with the four groups of Hercules by Mathielli at the entrances; to the right is the Guard-room. In front of it a military parade with music every day (except Sunday) at 12<sup>1</sup>/<sub>2</sub> o'clock. To the right of the Franzensplatz is the Amalienhof with the Oberstallmeisteramt (Crown Equerry department), where from 9—12 tickets may be had at the Imperial Stables. To the left of the Franzensplatz is the Schweizerhof, with two small stone lions guarding the moat-bridge; very

fine portal built in German Renaissance style in the reign of Ferdinand I. In the left-hand corner of the Schweizerhof is the entrance to the Schatzkammer (Imp. Treasury) on the right the ascent to the Burgkapelle (Chapel) and the Augustine Corridor which leads from here to the Josefsplatz and the Augustine Church. In the right-hand corner of the Josefsplatz is the entrance to the Hofbibliothek (Imp. Library), on the left the Halls for redoutes and the winter riding-school built by Fischer von Erlach in 1729, with a gallery resting on 46 pillars. In the middle of the Square an equestrian statue of Emperor Joseph II. by Zauner. The Rotunda in the Michaelplatz, after the plans of Fischer von Erlach. On the Outer Burgplatz to the left, a new wing on a large scale after the plans of Semper and Hasenauer is just building. After its completion a quite similar edifice will be commenced on the opposite side, which will then form a transition to the Imp. Museums and their architecture. (The general rooms may be seen an day from 3—6.) Apply to the Burghauptmann from 9—12 o'clock. Admission 60 hellers.

**Hofburgtheater**, Imp. Royal, I., Franzensring. Admission daily from 10—12 a. m. and 2—4 p. m., fee 60 hellers. A magnificent edifice erected after the plans of Semper and Hasenauer in 1876 to 1889 with a principal façade to the Franzensring. The building is articulated in a circular structure containing the auditorium and a projection intended for the loggia and the vestibule. The central building is executed in grand pilaster architecture with a beautiful arrangement of pillars to which the flights of stairs are annexed. The ground floor consists of very fine marblelike stone from Istria; the principal storey is adorned with pillars of violet marble with white veins. The lofty attica has been adorned by Weyr with a much-admired Bacchic Procession. Upon the attica as on a throne sits reclining Apollo by Kundmann, surrounded by the tragic and comic Muses. Nine busts of poets chiselled by Tilgner look down from above the windows: Calderon, Shakespeare, Molière, Lessing, Goethe, Schiller, Hebbel, Grillparzer

and Halm. In the spandrels above the windows Weyr has placed nine loving couples sung by the poets: Rosaura and Sigismund; Hamlet and Ophelia; Harpagon and Rosina; Minna von Barnhelm and Tellheim; Faust and Margaret; Joan von Arc and Talbot; Siegfried and Kriemhild; Jason and Medea; Ingomar and Parthenia. The façades at the back and sides are adorned with statues of the classic and romantic art by Edmund Hofmann. In the niches at the front sides and wings at the back are groups by Benk, which symbolize the dramatic passions of human nature: Love and Hate, Heroism and Egoism, Despotism and Humility; six medallions in high-relief by Otto König supply an allegorical commentary to these groups. The principal window in the projection of the back-façade is adorned by a pair of spandrels by Weyr: Antigone and Oedipus; in the spandrels of the other arched windows we see ten pairs of figures by Weyr, Tilgner, Silbernagl and Costenoble. They represent Klytemnestra and Orestes after Aeschylus; Iphigenia and Agamemnon after Euripides; Cid and Ximene after Corneille; Tancred and Amenaide after Voltaire; Turandot and Kalaph after Gozzi; Donna Diana and Perin after Morets; Käthchen von Heilbronn and Graf von Stahl after Kleist; Kaiser Max and the Maiden after Bauernfeld's Landfrieden. Besides which there are figures in the niches on the side front of the central building, which represent the dramatic poetry of all nations: Prometheus, Genoveva, the Judge of Zalamea, Falstaff, Phaëdra and Harlequin, for symbolizing the beginnings of the German drama in Vienna. A large number of Genii, Children of Centaurs, Love-gods and Victorias populate the upper regions of the edifice, which display an astonishing abundance of plastic decorations. The entrances and communications of all sorts are copiously decorated. The semi-circular great entrance-hall with nine doors is graceful in form, the two staircases leading to the parquet and boxes, which give a characteristic form to the exterior of the building, are almost over-loaded with artistic ornamentation. High, monumental windows break the length of wall which is enlivened by Corinthian half-columns and pilasters. In niches stand 8 statues each of famous actors of all

nations; in open arched niches we behold ideal groups by Benk, representing in one of the staircases Wisdom and Beauty (the latter embodying the features of the lamented Josephine Wessely), in the other staircase Truth and Fiction. Five ceiling-pictures each, painted in lustrelles oil-colours by the painters G. Klimt, Matsch and Ernst Klimt represent scenes taken from the history of dramatic art. Four plastic medallions by Weyr complete the artistic decoration of the ceilings of the staircases. The principal staircases lead to a vestibule each is adorned with the statues of famous actors and playwrights, and ceiling pictures by Karger. From the vestibule we enter the upper rows of boxes and the great lobby (foyer). This is embellished by the portrait gallery of the Burgtheatre, founded in 1768 by Emperor Joseph II. It begins with Prehauser and ends for the present with the admirable likeness of Meixner painted by Fux. The five boxes reserved for the imperial family and the Court and the apartments belonging thereto are on the ground-floor. In the staircase leading to the state-box stands on a socle of onyx the much-admired Clythia by Benk. The imperial apartments are fitted up in noble, harmonious splendour. The stage arrangements and lighting plant are ideal. The curtain, a masterpiece of effective painting is by Joseph Fux. The theatre may be seen any day on application to the porter. from 10—12 and from 2—4. On Sundays and holidays from 10—12. Admission 60 h. Apply to the porter at the entrance to the stage.

**House of Parliament (Reichsratsgebäude), I., Burgring.** Built in the most elaborate Grecian style by Hansen. Sundays 9—1, Mondays, Wednesdays, Fridays 10—5. The large, projecting ramp leads to the portico, in the gable of which is Hellmer's sculptural work "The Granting of the Constitution to the Peoples of Austria by Emperor Francis Joseph". Through the atrium we enter the peristyle, an imposing hall, 10 metres in height, supported on 24 Corinthian monolyth pillars. On the right side of this hall is the House of Deputies (Abgeordnetenhaus) on the left, the House of Lords (Herrenhaus). In front of the building is the Minerva Fountain; the statue

of Minerva being 4 metres in height, by Kundmann, and two female allegorical figures by Haerdtl.

**Imperial Ridingschool, I.**, Josefsplatz, built by Fischer von Erlach.

**Imperial Treasury** (Schatzkammer), now partly accommodated in the Imp. Museum of Art History.

**Imperial Vault** (Kapuzinerkirche), I., Neuer Markt. (With about 130 coffins.) Every day on application to the Pater Guardian or Schatzmeister (Treasurer) in summer from 9—12, in winter from 10—12. Quite in front, Maria Theresa († 1780) and her husband Francis I. († 1765) large double sarcophagus by B. and N. Moll; Joseph II. († 1790), Francis II. († 1835); Marie Louise, wife of Napoleon I. († 1847) and her son, the Duke of Reichstadt († 1832); Emperor Maximilian of Mexico († 1867). In the side-vault, left: Archduke Charles († 1847); Leopold II. († 1792); side-vault, right: The older, mostly richly ornamented coffins: Emperor Charles VI. († 1740); Leopold I. († 1705); Joseph I. († 1711); Matthew († 1619), the latter, with his wife Anna, was the first deposited in this place; Emperor Ferdinand I. († 1875) and his wife Maria Anna († 1884); Crown Prince Rudolph († 1889); Empress Elisabeth († 1898) and others.

**Invalidenhaus** (Asylum for disabled soldiers), III., Invalidenstrasse 1. J. Krafft's battle pictures Aspern and Leipsic are to be seen there on application to the Commandant. In the Church, sculptures by R. Donner.

**Justizpalast** (Palace of Justice), I., Burgring. Built in the German renaissance style after the plans of Wielemans, is one of the most considerable buildings of new Vienna. In the gable of the projecting central-structure stands a statue of Austria, in the beautiful central hall a marble statue of Justice by Helmer.

**Künstlerhaus, I.**, Karlsplatz 5. Belonging to the Association of Artists. Built 1865—1879 in fine Italian

renaissance style by Weber, enlarged in 1881 by Schachner and Streit. Temporary exhibitions of modern pictures.

**Landhaus** (Palace of the Estates of Lower Austria), I., Herrengasse 13. Founded in the XVI century and rebuilt 1838—1841 by Pichl. Here the Diet of Lower Austria meets. The Governor's Office Estates of the Realm, etc. are in the house No. 11.

**Libraries (Bibliotheken):** Private Library of the Emperor, together with the family Library, I., Hofburg. Upwards of 80.000 volumes, among which are 800 incunabula (books printed before 1500), 26.000 maps and plans, a collection of copperplates with upwards of 50.000 engravings and drawings and more than 180.000 portraits. Apply to the Direction. — \*Hofbibliothek, I., Josefsplatz, begun by the two Fischers von Erlach 1722. The Library comprises upwards of 800.000 volumes and 20.000 MSS., a Music Archive of 12.000 vols and about 20.000 incunabula. The great Library Hall is one of the handsomest in Europe; frescoes by Daniel Gran. In connexion with the Library there is a collection, begun by Prince Eugen, of engravings and woodcuts, about 300.000. Opened daily, except Sundays, from 9 to 4. — Universitätsbibliothek, about 350.000 vols, I., Franzensring 1. — Bibliothek der Stadt Wien, I., Magistratsstraße 1, 50.000 vols. — Bibliothek der Akademie der Wissenschaften (Academy of Science), 8000 vols, I., Universitätsplatz 2, daily from 9 to 2. — Bibliothek der bildenden Künste (Academy of Art) together with the Collection of engravings and drawings, I., Schillerplatz 3. From Monday, to Friday, 3—6, Saturday 10—1. — Bibliothek der Technik (Polytechnic), IV., Technikerstraße 13. — Geologische Reichsanstalt, III., Rasumovskygasse 23. Every day 9—12 and 2—4, except Sundays and holidays, contains 85.000 vols and 5000 maps.

**Mint (Münzamt), III., Heumarkt 1. Thursday 9—12. Apply to the Hauptmünzmeister.**

**Monuments: Empress Maria Theresa, I., Burgring between the two Imp. Museums. The grandest Monument**

of Vienna and the most rich in figures, perpetuating a whole epoch of Austrian history, was completed in 1888 by Kaspar Zumbusch. In the large open square between the monumental structures of the Museums rises on a lofty pedestal the figures of the great Empress, her right hand raised as if in blessing, her left holding the sceptre. At each truncated corner of the high and broad socle, stands an equestrian figure: Traun, Laudon, Daun and Khevenhüller — between these as free figures or in relief, the other Paladines and Master-spirits of that glorious reign. The unveiling of this monuments one of the grandest of modern times, took place on the 13<sup>th</sup> of May 1888. — Empress Elizabeth Monument, by Bitterlich, I., Volksgarten. — Emperor Charles the Great, by Weyr, Façade of St. Peters Church. — Emperor Maximilian of Mexico, by Meizner, XIII., Hietzing, Hauptplatz. — Emperor Francis I. on the Franzensplatz in the Imp. Hofburg. On a high pedestal of granite with four allegorical figures representing: Religion, Peace, Justice and Strength, stands the statue of the Emperor, cast in bronze by Viscardini, after the design of P. Marchesi, 1846. — Emperor Joseph II., on the Josefsplatz in the imp. Hofburg an equestrian statue, modelled and cast by Zauner. In the guise of a Roman imperator the Emperor is riding on a slow-pacing horse. Allegorical representations referring to the merits of the emperor for agriculture and commerce, are executed in bronze and inserted in the pedestal. Erected in 1807. — Emperor Maximilian of Mexico, XIII., in front of the church at Hietzing, by Hans Morener. — Archduchess Maria Christina, by Canova, in the Augustinerkirche. — Archduke Charles, erected in 1860 and Prince Eugen of Savoy, erected in 1865. Two equestrian statues by Fernkorn, on the Outer Burgplatz (Heldenplatz). — Archduke Albrecht, by K. Zumbusch, erected in 1898 on the Albrechtsrampe in front of the Palace of Archduke Frederick. — Prince Charles von Schwarzenberg, on the Schwarzenbergplatz, by Hähnel in Dresden. Erected 1867. — Radetzky, Fieldmarshal, Am Hof, by Kaspar Zumbusch. The Marshal is on horseback



in the attitude of a commander directing the battle. the pedestal bears the inscription: "In deinem Lager ist Oesterreich" (In thy camp is Austria). The two sides are adorned with bas-reliefs. The one on the right represents Radetzky surrounded by his generals, the one on the left shows him in the midst of his soldiers. Erected in 1892. — Starhemberg Monument by Hellmer in the hall under the steeple of St. Stephen's Church. It was erected in memory of the Siege of the Turks in 1683 and contains the statues of Count Starhemberg, the Electoral Prince of Bavaria, the Margrave of Baden, the king of Poland and all the heroes who fought the delivery of Vienna. — Wilhelm von Tegetthoff, II., Praterstern, by K. Kundmann. To the victor of Lissa and Helgoland by his grateful contemporaries. The bold figure of Tegetthoff stand upon an articulated granite column 11 metres in height. At the foot of the column, two magnificent groups in bronze, representing War and Victory. Erected in 1886 — Erzherzog Karl Ludwig, by Hofmann, XVIII., Karl Ludwigstraße. — Rudolf v. Alt, by H. Scherpe, I., Minoritenplatz. — Amerling, I., Stadtpark, by Joh. Benk, 1902. — Anzengruber, I., Schmerlingplatz, by Sherpe, 1905. — Ludwig van Beethoven, I., Beethovenplatz, by Kaspar von Zumbusch. The great composer is representend seated on a brown porphyry-socket, on the left side of which is the Prometheus bound, on the other side a goddess of victory. Nine graceful genii embody the immortal symphonies. Erected in 1880. — Befreiung der Quellen (Loosening the Sources), Large monumental group, by Josef Heu, I., Stadtpark, am Wienfuß. — Beethoven Bust, by Turnhauer, XIX., Heiligenstädterstraße, am Schreiberbach, 1867. — Brahms, by Weyr, IV., Technikerplatz. — Bruckner, I., Stadtpark, by F. Zerritsch, the bust by Tilgner. — Hans Canon, at the corner of the Stadtpark and Johannesgasse, by Weyr, 1905. — Donner, I., Schwarzenbergplatz, by H. Kauffungen. — Goethe, I., Albrechtsgasse, by Edm. Helmer. Erected in 1901. — Franz Grillparzer, I., in the Volksgarten. The marble statue by K. Kundmann stands within a hemicyclic, finely articulated wall. On either

side of the statue are 3 beautiful marble reliefs by Rudolf Weyr, representing scenes from Grillparzer's dramas. Erected in 1889. — Anastasius Grün, I., Schillerplatz. Marble bust by Karl Schwerzek. Erected in 1891. — Gutenberg, I., am Lugeck, by H. Bitterlich. Erected in 1902. — Hansen, the Architect in the Long Hall of the House of Parliament. — Hammerling, by Dufes and H. Scherpe, VIII., Hammerlingplatz. — Josef Haydn, VI., Mariahilferstraße, in front of the Church. Statue in Carrara marble by Heinrich Natter. Erected in 1887. — Heß, Monument in honor the Infantry Regiment von Heß, Tirol, VII., Neubaugürtel. — Jasomirgott, Duke Heinrich in the façade of the Schotten Church, by Greitner, I., Freiong. — Kolschitzky, by Pendl, Kolschitzkygasse. — Nicolaus Lenau, I., Schillerplatz. Marble bust by K. Schwerzek. Erected in 1891. — Hans Makart, I., Stadtpark. Marble Statue by Victor Tilgner. Erected in 1896. — Wolfgang Amadeus Mozart, I., Albrechtplatz, by Tilgner, 1896. — Ferdinand Raimund, VII., in front of the Volkstheater, by F. Vogel. Erected in 1898. — Remivan Haanen, I., Stadtpark. — Friedrich von Schiller, I., Schillerplatz. Bronze statue by Johannes Schilling. At the four corners of the lofty pedestal are figures symbolizing the four ages of man. The principal socle is adorned with representations of Genius, Poesy, Science and Humanity. Erected 1876. — Emil J. Schindler, I., Stadtpark; statue in Carrara marble by Helmer. Erected in 1895. — Architect Schmidt, I., Landesgerichtsstraße, by Edmund von Hoffmann. Erected in 1896. — Franz Schubert I., Stadtpark, by Kundmann. Erected in 1872. — Johann Andreas Liebenberg (Mayor of Vienna during the Siege of the Turks in 1863), by Silbernagel. Erected in 1890. — Moritz Schwind, by O. Schimkowitz, erected 1908 in the garden of the Imp. National History Museum. — Loritz Urban, by Seifert, XIV., Urbanplatz. — Joseph Ressel, I., Karlsplatz, by Fernkorn. Erected in 1863. — Strauß and Lanner, I., Rathauspark, by Seifert, 1905. — Andreas Zelinka, I., Stadtpark. Bust in Bronze by F. Pönninger. Erected in 1876. — Dreifaltigkeitssäule (Trinity Column),

I., Graben, erected after the extinction of the plague in 1393 by Fischer von Erlach and Burnarcini. — Mariensäule, I., Am Hof, by Herold 1658. — Marienstatue, by Schwathe, I., Marien Church. — Mariens Vermählung (Nuptial of Mary), Fountain-temple, I., Hoher Markt, by Fischer von Erlach. Erected in 1667. — Hygiea, IX., Währingerstraße 25, by Martin Fischer. — Group of Niades, by Haerdtl and Hoffmann, new the Maria Teresia Monument. — Radetzky Monument, I., Stubenring in front of the Imperial War Office. — and many others.

**Museum of Art and Industry, I., Stubenring 5.** Every day 9—4, in winter 9—6. Sundays and holidays from 15<sup>th</sup> Sept. till end of March 9—4, from April till 14<sup>th</sup> June 9—5, from 15<sup>th</sup> June till 14<sup>th</sup> September 9—4. Monday, Tuesday and Wednesday 60 heller. The other day free.

**Museum, Imp. Roy. of Fine Arts and Antiquities, I., Burgring.** The building of the Art-Historical Museum was commenced by Baron Hasenauer at the same time as that on the opposite side of the square, for Natural History, in 1872, and both were externally completed in 1882. The interior arrangement and entire completion of the two buildings occupied further 10 years, so that they were not opened till October 1893. In outward appearance and dimensions, as well as in its architectonic execution it harmonises entirely with the Museum of Natural History, forming a structure rising in four storeys on an oblong quadrangle. The principal façade is turned to the Monument of Maria Teresia and is articulated by a forcible centre structure surmounted by an attica, and by two corner risalites. The cupola is crowned with a colossal statue of Pallas Athene by John Benk. In the four tabernacles around the cupola as well as in the gables there are allegorical figures and high-reliefs. The balustrade round the whole building is adorned with statues, ideal and real portraits of eminent artists and promoters of Art. Above the windows of the second floor a number of masterspirits of art are re-

presented by heads whose names are inscribed over the windows of the first floor. The interior of the building, like the exterior, abounds in sculptural and pictorial decoration. The visitor enters the Museum from the Museumsplatz. Three gigantic gates open into the extensive vestibule surmounted by a cupola, a few steps leading into the Rooms of the raised ground-floor. The central flight of stairs leads halfway up and then branches off to right and left into the first floor; halfway up the stairs stands the Theseus Group by Canova. The ceiling is adorned with the large picture by Michael Munkácsy, representing the Apotheosis of Descriptive Art with its chief representatives, and by Hans Makart's 12 lunette pictures, allegories and portraits; a cycle of 40 pictures by F. Matsch and Brothers Klimt: The Development of Arts and Art-industry from ancient to modern times. The rooms are adorned with ceiling pictures, medallions by Berger, Eisenmenger, F. Simm, Karger, Russ, Fischer Laufberger and others. 23 large and 16 smaller rooms are devoted to the art-historical collections in the „Hochparterre“. The I. floor contains in 14 large skylit rooms and in side-rooms the Picture gallery, while the II. floor in 13 rooms accommodates the collection of picture in water-colours. The other apartments in the building serve for offices, studios for touching up pictures and working-places.

### ***Collection of Egyptian Antiquities.***

(Rooms I—VI). The main portion of the Collection of Egyptian Antiquities consists of the monuments acquired in Egypt 1821. Since then this interesting collection has been considerably increased by new purchases and generous donations.

(Room [Saal] I). *Sarcophagi, Sculptures, Stelae of tombs.* Two monolith Old-Egyptian clustered columns of red granite, upon which the cover rests. V. Sarcophagus of the royal Secretary Padepep. Granite. Mummiform. XIX. Sarcophagi of Upper and Lower Egypt. XX. Sarcophagus of

from the time of the Roman emperors. XXI. Standing statue of Sobekiemsauf, the Speaker at Thebens. Granite. 58—72. Stelae of the Middle Empire (2500—2100 B. C.). XXXIX. Stelae of the New Empire (1700—1100 B. C.). XXXIX. Colossal bust of young Horus with the lock of youth. Granite. XLI. Sarcophagus of Hor, the royal scribe. Limestone.

Room II. *Stelae and other epigraphical Monuments Mummies of Animals.* Wall I. (left of entrance door). Inscriptive monuments with names of kings and princes of the New Dynasty (1700—1100 B. C.). 141. Incomplete stela of Amenhotp II., composed of seven fragments. In the middle of the Room. Case VI. Mummies of animals. Case VII. Large skull of a bull and a small skull with bones of cattle. Remnants of mummies of Apis.

Room III. *Coffins, portions of Coffins, Statuettes of deceased.* Before the Window: Boards and lid of coffin. Mural Case I. Statuettes of deceased. In the middle of the Room: Inner and outer coffin of the housewife Nechti-Sisru. Wood. Mummiform. Balls of bronze inserted for eyes.

Room IV. *Coffins, Mummies, Statuettes of Deceased etc.* Mural Case I.—III. Coffin-lid of the female musician of Amon Herab. IV.—V. Coffin of the matrone Neschonsu. Mural Case II., VII. Coffin of Petamonapt, Priest of the dead. Wood. Mural Case III., IX. Case for Mummies. Desk IV. 1—19. Coloured clay seeds, fruits etc. out of Old-Egyptian graves. 22—23. Scarabs inscribed with the so-called „Heart formula“. Mural Case V., X. and XI. Coffin of Coachyten Pasa (?), also called Hotpamon. Wood. Desk VI. 16. Painted face-mask of a mummy shroud of pasteboard In the middle of the Room. Case VIII. Wooden coffins with and without mummies. XX. Coffin of the Prophet of Ptah, named Anemser, son of Tachebes.

Room V. *Sculptural works (Statuettes of gods) Wooden Stelae.* In the middle of the Room, monolith Old-Egyptian column: I. and III. Colossal heads of a king. Limestone. Mural Wall I. Upper Shelf: 9. Bust of a king. Lower Shelf: Statuettes of private persons reliefs etc. Mural Case II. Osiris cycle. 1—74. Isis, sister

and wife of Osiris. 75—189. Osiris, ruler and judge in the Lower World. Middle Case III. Memphitic cycle. B. 52—105. Ptah. VII. Recumbent statuette of the liegeman of the King and foreman of works, etc. Tenna, limestone painted. Middle Case IV. D. 1—16. Theban Triade. 28—34. Schu. Air-god and bearer of the firmament. 39—45. Amon Rà. 46—50. Goddess Mut, wife of Amon with the double crown. E. 59. Goddess Anuke, sitting, with crown of feathers. Bronze, with remains of a coating of gold leaf. 117. God Nile, sitting, represented half man, half woman as the nourisher of Egypt. 119—138. God Bes. Companion and protector of the sun-god. Desk VI. Little figures of gods. Middle Case VIII. Statuettes of sacred and other animals. Middle Case IV. 57. Ibis. 83 ff. Uraeus serpents 131. Vulture. Mural Case X. Articles of wood. Upper Shelf: 1—19. Sparrowhawks. 54—61. Perching sparrowhawks. 53, 58 ff. Gaily coloured panels, which in later times frequently supplied the place of stelae on graves. Near the door to Room VII.: XI.—XII. Sitting statues of the lioness-headed Goddess Sechet.

Room VI. *Smaller Antiquities, Vessels, Papyrus.* Mural Case I. Articles for the toilette. Desk II. Articles for the toilette. Pedestal VII. Vessels and Canopic idols. Desk X. Figural representations in relief, fragments of a mural decoration of the totally destroyed Temple of Ramses III. at Tell-el-Jahudich. 10. Semitic man, yellow skin, beard and whiskers. Mural Case XI. Vessels. Against the long-wall (opposite the windows) Papyrus. 1. Hieratic papyri of the New Empire. 2. Portions of the Book of the Dead of the royal secretary Chonsuia. 3. Hieratic-demotic papyrus with the ritual of interment. Greek-Roman epoch. Mural Case XII. Vessels.

### **Collection of Antiquities. (Rooms VII.—XIV.)**

Room VII. *The Collection of Vases.* Case I. Vases from the Isle of Cyprus. 6, 78, 80, 83. Vessel in form of a duck. 75. In form of a ship. 76, 77, 69, 81, 82 are formed as water and wine-skins. Case II. Vases in all styles, proto-Corinthian and Corinthian vessels. 109. Sherd of a vessel, schematically outlined figures of warriors. The cups 179 and 182 (women dancing) are admirable types of Corinthian style. 193. Plate with the Chimaera, likewise of Corinthian make, but found at Rhodes. Mural Wall III.

contains a small collection of black pottery out of Etruscan graves. 202—205. Cinerary urns. 215. Plate in shape of a portable coal-pan for the small objects lying near it. 233, 267, 268, 269. Calathos, imitation of the wool-baskets of women. Case IV. Vases with black figures. 278. Battle and Hunting scene, the man in front with the club is Hercules, on his neck birds with heads of women (Harpyes), Ionian make. 307. Cup from Tanagra, inside a warrior putting on his leg-harness, by his side Athena. Mural Wall V. Mostly Attic lekytha. 364, 348, 375, 343—354. Deeds of Hercules. 344, 348, 349 and 350—354, 401—411. Cumaeic and Etruscan vessels. Case VII. Vases with red figures, V. and VI. centuries. 413. Crater with two pictorial stripes representing the marriage of Pairithoos. In the lower stripe in front: Poseidon pursuing Amymona, above it the battle of the Lapithi and Centaurs. 414. Amphora with lid, in front Athena, at the back Apollo beside an altar. 416. Crater, Dionysos leading Hephaestos back to Olympus. 446. Amphora. 452. Amphora, Theseus slaying the Minotaur. Mural Case VII. Collection of so-called Kelebes. 489. Poseidon hurling at the giant Ephialtes the Isle of Nisyros, which is represented as a rock with animals painted on it. 467, 470, 478, 482. Bacchic scenes. Outside the Cases, (to the left of the entrance): Clay figure of Minerva, found at Aspromonte in Lower Gaul.

Rooms VII. *Collection of Vases* (continued). VIII. Mixing jugs (Craters) bell-shaped. 532. Young satyr with a torch walking before two Maenades. 535. Theseus slaying Procrustes. 538. Athena and girl playing a flute. 558. Leda receiving in a sanctuary the egg in which Helen is enclosed, which is lying on an altar. Case IX. 585—588, 604—607. Flat watering vessels with (sometimes) admirably designed figures of animals. 593—595. Fine drinking-horns in the shape of heads of animals. 617. Dionysos amidst his retinue. Case X. contains oil-flasks. 622. A youth between two fellow-mourners sitting on the steps of a tomb. Case XI. Vases of the second bloom. 664. Crater in form of a bucket, Consulting the Delphic oracle. 670. Idem. 671—675. Drinking-horns in shape of heads of animals. 687. Large amphora. Tomb with figure of a warrior. Mural Case XII. Bell-shaped craters. 694. Satyrs attacking a girl going for water. 706. Nike leading a bull to sacrifice. 715. Helios on a sun-

chariot in a halo of rays. Case XIII. Lower Italian (Lukanic) vessels. Mural Case XIV. Vessels in the same style. Case XV. Vases varnished black, mostly from Lower Italy. 881. Cup with a high embossment in the middle, around it four repetitions of Nike on the quadriga. Case XVI. Ceramic productions from the time of the Roman emperors. Against the window-pier a mosaic from Carthage with the picture of a peacock, a bust and a herma of the bearded Dionysos.

Room IX. *The Collection of Terracottas.* Case I. Greek plastic work in clay. 45. A battle-car drawn by four horses. 50—58. Clay figures from the necropolis of Rhodes, among them small vessels in shape of a duck. 70. A goddess sitting. Case II. Clay figures from Tanagra: 142—145 are thought to be the best. 136. Silenus carrying a nymph on his back. Observe the figures from Attic graves! 92—94. Dolls with movable arms. Case III. Clay figures from Asia Minor. 160. Eros seated. 163. Fragment of a head from Kos, with traces of gilding in the hair. Case IV. with Sicilian, Lower Italian and Roman clay figures. 248. 263. Heads with tectonic structure, the second interesting by its expressive turn. 273. Beautiful vase from Canosa decorated with masks of Medusa, figures of Nike and the fronts of jumping horses. Desk-case V. Against the wall above the Desk, Roman reliefs in clay. 1. Inundation of the Nile. 16. Scene in the hippodrome. In the Desk, a selection of clay lamps. 58. Victoria, on her shield is inscribed a congratulation for the new year. Desk-case VI. Against the wall, reliefs in clay with Bacchic scenes. In the Desk, 1. Section: Lamps. 2. Section: 139—145. Handles of coal-pans with the heads of cyclops. Above the Desk-cases V. and VI., two modern mosaics.

*Sculptures in Stone.* Case VII. 48, 49. Youthful heads of Satyrs. 54. Pan and Nymph. 68. So-called Genius of Sleep, the sleeping boy resting on the inverted torch. Case VIII. 88. Bust of a boy of striking beauty. 96. Triton with oar. 149. Fragment of a shallow square basin of a fountain with reliefs on the borders. By themselves in the Room: 8. Leg of table with lion's head. 9. Longitudinal side of sarcophagus Apollo with the nine Muses. 10, 11. Small sides of the same sarcophagus. 16. So-called Antonius Pius. 17. Statue of Paris.

Room X. *Sculptures in Stone (Continued).* 20. Over-



life-size statue of Bacchus. 29. Colossal head of the Goddess Athena (so-called Roma). 39. Mithras sacrificing a bull in a grotto, symbolizing the vault of heaven. 41. Emperor Vittelius. 44. Slab of sarcophagus with the adventures of Jason at Colchis. 51. Emperor Augustus. 53. Statue of Isis or a priestess of Isis. 65. A boy in a cloak with the club of Hercules.

Room XI. *Sculptures in Stone (Continued)*. 73—81. Sculptures in limestone, found in Cyprus. 73. Colossal figure of a priest. 82. Dying amazon. 95. Sphinx with four characteristic heads (no doubt portraits). 108. Artemis from Tralles. 115. Statue of Aphrodite, the upper body nude. 118. Poseidon. 121. The so-called Sarcophagus of Fugger with scenes of battles between Greeks and Amazons. In the middle of the Room a mosaic floor with scenes from the myth of Theseus and Ariadne, found on the field of Wals near Salzburg 1815. 146. Large crater with representations in relief: Bacchus, protected by a young satyr, danced around by his retinue. 150, 151. Two reliefs (counter-pieces) which served as facings to fountains. 152. Statuette of Artemis. 156—167. Discoveries at Samothrake. 165. Nike. 167. Architectural pieces from Samothrake. 191. Torso of a female draped statue. 201. Aphrodite. In the Niche behind the statue: 203. Grave altar from Rhodes. Against the Wall: 204—208. Reliefs from Dalmatia.

Room XII. *Collection of Bronzes*. Case I. chiefly implements and vessels of Etruscan provenance. 12. Portable coal-pan and poker. 25. Lampstand, and some discoveries from Hallstadt and Transsylvania. 41. Kettle-carriage with twelve characteristically sketched heads of birds. 43. Iron sword with bronze sheath. Table II. Candelabrum, tripod. Against the window-wall, two mosaics, the upper one a fragment from Carthage with the head of Oceanus. Case III. Roman vessels and implements. 72—79, 82, 93, 102. Legs of vessels. 80. Octagon portable fire-pan. 113—119. Scraping iron. Desk IV. Spoons, spatulas, stilus, pins, tweezers, compasses, surgical instruments etc. Desk V. Antique keys and locks. Mural Case VI. at the top 281, 282. Two Greek helmets of Corinthian shape. 305—311. Swords of pre-Roman discoveries. 360. Roman helmet with broad shade over the forehead, protruding neck-guard, and small protectors for

the ears. 445. Monogram of Christ with the letters A and Ω, crowning ornament of some object.

Room XIII. *Collection of Bronzes (Continued)*. Double Desk VII. At the top, a panther sitting; Masks, heads and figures. 457. Ares. Bust with Helmet and shield. 471. Ivy-crowned mask of a Bacchante. 484. Winged Eros with grapes and rabbit. Handles of vessels. Desk-Case VIII. 515—664. Agrafes (fibulae and rings). Desk-Case IX. Etruscan mirror of metal with engraved pictures. 732—736. Polished mirrors. 739, 740. Roman mirrors set in lead. 756. Fragment of a three-cornered panel of sheet-bronze with a picture of Zeus Dolichenus standing on a bull. — In the Window-niche to the left, the famous *Senatus Consultum* of the year 186 B. C. about the abolition of the *Bacchanalia*, the oldest of all Roman state documents still preserved. To the right: Roman military privileges. Case X. 810—812. Female figures in long finely-plaited raiments, with typical gestures. 814. Athene Promachos. 822, 839. Hypnos, the god of sleep. 838. Herakles. 841. Apollo. 845. Herakles sitting on a rock. In the middle of the Room, the life-size bronze statue of a youth lifting his right hand in supplication to the gods to grant him victory in the fight. Case XI. Etruscan figures. 854. Mirror-holder, a youth standing on a tortoise, on his head a female half-figure which had formerly held the mirror. 876. Bacchus and Satyr, beside them a goat. Case XII. 934, 936. Aphrodite pulling with her right hand the sandal off her uplifted left foot. 945. Bust of a young, laughing Satyr, eyes and horns of silver. 972. Triton. 973. Gaea, seated on a farm-bull, beside her a child and a goat. Cases XIII. and XIV. contain figures such as used to be placed on the Roman domestic altars. Case XIV. 1053—1069. Lares. 1070—1085. Mercury. 1090—1098. Herakles. Mural Case XV. Weights and vessels in shape of heads, the latter frequently with a bow-handle. 1046—1051. Racing chariots. 1225. Figures from the breast-trappings of a horse: A Roman emperor on horseback, followed by his yeoman and a standard-bearer, pursuing conquered barbarians. 1293. Iron face-mask. Among the figures of animals, some of admirable work, such as the bulls 1298, 1306, the lions 1303, 1304, 1308. Below, sandals of leather.

Room XIV. *Objects in Gold and Silver*. Desk-Case I.

Gold, silver and iron rings with gems in antique settings. Desk-Case II. Implements of silver. Votive plate from Aquileja. Jewels of gold, mostly of Greek or Lower Italian provenance. 131—138. Gold jewels out of a sarcophagus of Saloniki, 1836. Above, finger-rings of gold. 203—217. Gold ornaments found near Ponte in the Bay of Cassion in the Isle of Veglia. 222—226. Discovery at Steg in Upper Austria. 263—269. Discovery at Osztropataka. 287—316. Gold-discovery at Szilágy-Somlyó (Transylvania). 332—392. Silver found at Csora, Transylvania. 457—467. Gold-discovery at Namiest in Moravia. Case III. Gold and silver objects. 20. Reliquiary of silver with the figures of Christ and the Apostles in relief. Case IV. The gold-treasure of Gross St. Miklos. 22. Nautilus-shaped drinking-cup, terminating in a bull's head. — *The Cut Stones*. Case V. In front chiefly representations of Greek myths. 24. King Ptolomy II. and his wife Arsinoe. 44. Augustus in the toga. At back (opposite Case III), cameos from the later epoch of the Emperors. Case VI. In front, scenes relating to the Julian dynasty. 10. Augustus and goddess Roma on a throne side by side, Chalcedon. 14. Gemma Augustea, also called the Apotheosis of Augustus. 18. Claudius, almost quite round, of chalcedon. 22. Claudius (41—54) and Agrippina. At back: Cameos of the Renaissance. 24. Christ, agate. 26. Expulsion of our first parents from Paradise, onyx. 38. Scourging of Christ, chalcedon. Case VII., in front: Portraits of members of the Imperial Family: 1. Bust of Charles V. 22. 48. Portraits of Princes of Habsburg from Rudolph I. to Ferdinand III., shell-cameos. Cameos of the Renaissance. 12. Galathea, onyx. 21. Hadrian, agate. 49. Scipio liberating the bride of the Iberian Prince Allucius. Case VIII. Cameos of the Renaissance. 1—12. Portraits of the twelve first Roman emperors, chalcedon. 15. Aurora, chalcedon. 24. Leda with the Swan, to the right, Cupid. 28. Judgment of Paris, agate. 38. Europa on the Bull, chalcedon. On the narrow side towards the windows. 48. Omphale, onyx. At the back (opposite Case XXI.): 28. Atalanta holding an apple, agate. 48. Neptune pursuing Amymone, agate. 52. Aeneas in the Nether-world, agate. Case IX. contains cameos cut on both sides and some beautifully mounted. 1. Vespasian, onyx, antique. 9. Female portrait with fan. 10. Mars and Venus, onyx. 20. Bust of Empress Maria Anna (died 1648), first wife of

Ferdinand III. 21. Leopold William. 73. Portrait of Alaric I., King of the West-Goths, sapphire. Case X. 1. Goblet with enamel, emeralds and cameos, XVII. century. 3. Jug of gold studded with rubies, diamonds and 127 cameos. 5. Goblet, studded with cameos, rubies, emeralds and numerous figures of animals in enamel. 6. Large dish of silver, gilt, studded with 350 cut stones. 12. Plate of gilt silver, studded with cameos. Table XI. Engraved stones, transparent, antique and modern. 11. Athena. 23. Hercules with little Telephos on his lap. Desk XII. Small cameos, antique. 18. Actor, onyx. 79. Theseus. 85. Bust of Athena. Desk XIII. 118—120. Leda, Athena. 179—183. Helios. 207—233. Hermes, Ariadne. 347—353. Pan. 381—392. Herakles. 404—407. Dioscures, Roman personages. 500—507. Bonus Eventus. Egyptian deities. Portraits. Scenes from life. Gymnastic scenes, hunts, fights of gladiators etc. Desk XIV. Animals. Fantastic figures, implements, ships, inscriptions. Talismans. Desk XVII. Sassanidian seals. Glass paste, imitations of cut and engraved stones. Cameos of the Renaissance. Desk XVIII. Assyrian cylindres with engraved stones and cuneiform inscriptions. Desk XIX. Works of Louis Siriés. 2—6. The Collection of cut stones presented in 1865 by Franz v. Timoni to H. M. the Emperor. 119. Hippolytos and Phaedra, chalcedon. 162. The three Graces, after Thorwaldsen. 7. Section: Continuation of the works of Louis Siriés. 99. Maria Theresa and Francis I. in the midst of the imperial family. — *The antique Glasses*. Case XX. 98. Goblets, surrounded by a net, with the inscription: Faventibus. 138, 139. Fragments of early Christian vessels with pictures of a man and woman drawn on goldleaf infused. — *Works in Ivory, Half-Precious stones and Amber*. Case XXI. Ivory bust of a Roman emperor. 4. Casket with reliefs in ivory. 7. Ivory plate which used to serve as a relic in the Cathedral of Pirano. A Byzantine empress in full ornate beneath a cupola.

**Collection of Coins and Medals.** (Rooms XV. and XVI.) The collection contains about 5300 coins and medals, which were selected from the collection of the Cabinet of Coins (170.000 coins) on account of the importance of the types or their rarity. In Room XV. in Tables I. to III. and VII. are the coins of classical antiquity, in the Tables IV. to VII., IX. and X. those of mediæval and recent times.

Room XV. *Coins of Classical Antiquity.*

Table I. *Coins of the Greek towns at the time of their independence.* Tableau 1. The Orient, Asia Minor and their Islands. Tableau 2. Greece and the North. Tableau 3. Hellenized Italy. Tableau 4. Sicily, Africa and the West. 1—38. Sicily. 39—45. Hellenic-Punic Africa. 42—45. Carthage. 46—66. Greek Colonies in the Celtic West.

Table II. *Coins of the Hellenic Age.* Tableau 1. Coins of the successors of Alexander the Great and his successors (Diadochs) and the Hellenistic kings. 1—8. Kings of Syracuse. 9—19. Macedonia. 20—22. Lysimachos of Thrace. 22—25. Pyrrhos of Epeiros. 26. Mithradates the Great. 27—30. Bithynia. 34—47. Seleukidan Empire of Syria. 50, 51. Indo-Bactrian Empire. 52, 53. Parthian Empire of the Arsakides. 54, 55. Neo-Persian Empire of the Sassanides. 56, 57. Simon Maccabaeus. 58—67. Empire of the Ptolomies in Egypt. 68—72. Numidia. Tableau 2. Coins of the Barbarians and the Greek towns at the time of the Romans. 1—16. Barbarian chieftains in Noricum, Pannonia and Dacia. 17—43. Bronze medals of the Greek towns of the East.

Table III. *Roman Coins.* Tableau 1. Middle-Italian heavy money (5.—4. century after Chr.). Tableau 2. Roman coinage in precious metals, to its end. 1—12. Family coins of the Roman Republic. 13—60. Roman Empire. 61—65. Coins of the Migration of Nations. 66—73. Byzantian Empire. Tableau 3. Medallions of the time of the Roman emperors (1.—3. centuries B. C.). Tableau 4. Largest gold medals of the 4. century A. C. — Mounted coins.

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43—49. Scotland. 50—69. British Colonial coins. 70—75. United States. 76—102. Denmark. 103—125. Sweden. Tableau 5. Russia, the Balkan States, the Crusaders, Turkey, Asia and Africa. 1—31. Russia. 32. Balkan States. 57—62. Crusaders. 63—92. Mohamedan Empires. 63, 64. Omayad Khalifas. 93—116. Eastern Asia.

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Table X. *Coins of the Roman-German Empire:* Tableau 1. Free towns. Tableau 2. Spiritual Princes. Tableau 3. Coins of the Roman-German Emperors and Kings from Charles the Great to Francis II. Tableau 4. Federal Princes of the year 1815. Tableau 5. Other temporal lords.

Room XVI. *Coins and Medals of the Imperial House and the Austro-Hungarian Provinces.*

Table I. Tableau 1. Old Austrian Pfennige. Coins of Lower Austria, Upper Austria, Styria. Tableau 2. Carinthia, Carniola, Goritzza and Dalmatia. Tableau 3. Coins of Tyrol. Tableau 4. Coins of Bohemia and Moravia. Tableau 5. Coins of Silesia and Poland.

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Table III. Tableau 1. Hungary and Slavonia Coins till 1526. Tableau 2. Hungary. Coins from 1506. Tableau 3. Transylvania. Coins from 1572 till 1789. Tableau 4. Coins of Spiritual Princes in Austria. Tableau 5. Coins of Temporal Princes in Austria and Hungary.

Table IV. Medals struck by the City of Vienna, or relating thereto. Tableau above Table IV. Works of modern Vienna masters.

Table V. *Medals of H. M. Emperor Francis Joseph I.*

Tableau 1. The imperial family. Tableau 2. H. M.'s Government. Tableau 3. Jubilees. Art and Science. Tableau 4. Commerce and Trade. Monuments.

Table VI. *Provinces and towns in Austria-Hungary.* Tableau above Table VI. Works of modern Vienna masters.

*Collection of Portraits.* (Rooms XV—XVI.) The Collection of small portraits of the XVI. and XVII. centuries, formed by Archduke Ferdinand of Tyrol the founder of the Ambras Collection († 1595) and afterwards continued, is contained in seven Tableaux above the Tables along the walls. In Room XV. Tableau A (above Table IV.) contains the Papal State and Upper Italy. Tableau B (above Table X.). Central and Lower Italy, Spain, France and England. Tableau G (above Table II.) unknown portraits. In Room XVI. Tableau C (above Table I.) contains a copy of a genealogical tree, made at the end of the XV. century, of the House of Habsburg. Tableau 2 (above Table III.) with German Princes.

Room XVII. contains the relatively smaller number of mediæval objects of art. 4 and 10. Genealogical Tree of the House of Habsburg. 8. Church-shaped case for keeping the corpus domini during Passion-week. 14—16. Three Glass-cases by themselves, containing the Mass-ornate from Burgundy. 22. So-called Burgundian court-chalice. 28. Silver cross to be carried before a procession. — Glass-case I. 8. Monstrance of silver. — Glass-case II. 17. Silver goblet out of the possession of Emp. Frederick III. 32. Drinking-horn, XV. century. 60. Drinking-horn, XV. century. 62. Reliquiary in form of the double cross. Donation of King Ludwig I. the Great of Hungary, between 1370 and 1382. 63. Goblet of Emperor Maximilian I. — Glass-case III. 1 and 2. Jewel-case inlaid with ivory reliefs from the possession of the Archduchess Claudia of Medici, XIV. century. 7. Casket of boxwood carved. Glass-case IV. 19. Pommel of a saddle. 27, 28, 29, 33, 34 and 35. So-called fisher-rings of silver and gilt bronze. 31. Relief in gilt bronze with the history of St. Christopher. 40. Lid of a mirror-case. 49. Draught-board, belonged to Duke Otto of Carinthia († 1310 at Innsbruck). 51, 53, 54, 56 and 61 to 63. Wood carvings, Byzantine style. 52. Ivory comb. 67, 69, 71, 73. Bookcovers and ornaments of reliquiaries, XIII.



century. — Glass-case V. 3. Casket, covered with pressed and gilt leather, XV. century. 19. Reliquiary, panel with Byzantine paintings and gold filigree work (XIV. century).

Room XVIII. This Cabinet contains work of the mechanic's, optician's and watchmaker's art, astronomical, military, nautical, geodetical and other instruments; models and blocks for the printing of wood-cuts, engravings, maps. 17. Blocks for the wood-cut map of Tyrol, designed in 1611 by Dr. M. Burglehner. 35. Clockwork for astronomical observations, in wooden case, by John Schönmann of Constance 1584. 23. Planetarium made for Emp. Francis I. by J. G. Nesstfell of Bamberg 1761. 22. Iron trap-chair. 24. Table with a collection of small models of tools, implements, instruments etc. 26, 29 and 30. Door-locks with fastenings and mountings, German work of the XVI to XVIII centuries. 72. Gun-quadrant of bronze with the arms of Electoral Saxony and Denmark engraved, 1572. 107. Sun-dial of bronze with the imperial doubleheaded eagle, by J. Bowley of London. 111. Horoscop with talisman of Duke Alb. of Friedland, Count Wallenstein. — Glass-case II. Belfry of gilt bronze. 14. Automaton clock in the form of the triumphal car of Minerva. 20. Trumpet-work with organ; the heralds and musicians of silver. 39. Automatonwork in form of a two-mast ship, of gilt bronze, inside a trumpet-work.

Room XIX. *Works of the Goldsmith's Art. Works of Rockcrystal and half Precious Stones.* Objects standing by themselves. *A.* Medicine chest of Emp. Maria Theresa. *B.* Picture in Roman mosaic: Emp. Joseph II. and his brother Leopold, was presented by Pope Clement XIV. to the Empress Maria Theresa. The work of Bernardo Regoli of Rome 1770. *D.* Cabinet from the year 1567. *E.* Saltcellar (saliera) by Benvenuto Cellini. *F.* Automaton clock in form of an elegant piece of furniture in ebony with ornamental silver mountings. *G.* Copy of the monument on the Hof in Vienna, the Immaculate Conception. *J.* Antependium in embossed silver. In memory of the passage of the imperial army over the Schwarzwald. — Glass-case I. 4. Drinking-horn of tortoise-shell in shape of a dragon. 19. Dish in embossed silver, gilt, with rich figural compositions. 26. Drinking-vessel in form of a fool's cap. 33. Goblet of silver gilt, partly painted with enamel colours. The top represents a pelican feeding her young; 1583, Nuremberg work. 60.

Automaton work in form of a chariot upon which Bacchus is riding a goat. 64. Dish consisting of 24 plates of lapis lazuli. 71. Book out of the possession of Emp. Rudolph II. 103. Mathematical and geometrical instrument by the Vienna goldsmith and mathematician J. M. Volkmayer. 118, 125, 131, 132, 135, 139, 147, 151. Double Goblets of silver gilt. 127. Timepiece in ebony case, under a bell of rock-crystal. 161—163, 165, 173, 174, 176 and 177. Trinkets in the style of J. M. Dinglicher of Dresden. 167. Dish of silver gilt, with a representation of the Triumph of Cupid by Christopher Jamnitzer. 168 and 171. Reliefs in silver. Scourging of Christ, and Madonna between saints, inscribed: „Opus Moderni.“ 170. Reading-desk, covered with silver gilt, decorated with precious stones and cold enamel, out of the possession of Archduchess Claudia of Medici. 175. Dish of silver gilt by Christopher Lencker. 179. Fraternization-cup of gold, Russian work. 183, 187, 191 and 195. Figures in gilt bronze, the Four Seasons, with the arms of the Nuremberg goldsmith W. Jamnitzer. 184. Table-clock of silver gilt, work of the clockmaker W. Peffenhauser. 186. Goblet with cover, gold, richly decorated with black diamonds, pearls, enamel and table-stones. 186. Timepiece of silver, by David Attemstetter. 189 and 203. Dish and jug, of embossed silver gilt, studded with mother-of-pearl and small garnets. 193. Jug, of silver gilt, embossed, in the bosses of the vessel the triumphs of Time, Death, Glory and Truth. 215. Inkstand of silver, form of a casket, with casts of animals, grasses, flowers from nature. 217. Automaton clock on ebony pedestal. The majority of the objects in the right wing of the mural case, beginning from 273, belong to the so-called „night-gear“, comprising more than 60 objects: Apparatus for the toilet, and a breakfast service in embossed gold. — Glass-case II. Vessels and other objects cut out of rock-crystal and smoky topaz, XVI.—XVIII. century. 1. 20. Vessels of smoky topaz, cut, partly mounted in gilt silver. 52. Tub-shaped vessel of rock-crystal, the handles and top of lid formed of sirens. 56 and 58. Two halves of a crystal flagon, the inside decorated with pallion-painting; XVI. century. 60. Trinket of rock-crystal. 136. Dish composed of 17 plates of rock-crystal carved with heads of cherubs, richly studded with rubies. 204. Tableau of mosaic, Christ and the Samaritan at the Well, of half-precious stones

and precious stones. 211. Large two-handed vase of rock-crystal. — Glass-case III. Watches and similar instruments for measuring time (XVI.—XVIII. century). 6. Travelling clock, the case of embossed silver, at the back, Maria Theresa, Emp. Francis I., and Archduke Joseph. 10. Clock in form of a cross, XVII. century. 27. Watch, in form of a book, XVI. cent. 34. Portrait medallion, Duke William V. of Bavaria. 40, 45, 53, 56, 64 and 67. Trinket of gold, cast. 41. Medallion of gold, representing a battle of two knights in armour. 47. Snuff-box of gold, on the underside the portrait of Archduke Maximilian, on the upper lid Archduchess Maria Christine and her husband Duke Albert Casimir of Saxe-Teschen. Paris work. 50—52. Medallion of gold containing the portraits of King Charles IX. of France and his mother Catherine of Medici. 55. Snuff-box of gold, the miniatures by Antonio Paulini, by the goldsmith Franz von Mackh in Vienna. 56. Figure of the Madonna on the moon, round, cast in gold and enamelled. — Glass-case IV. Vessels and small figural sculptures in half-precious stones and other valuable minerals. 68. Cup with lid and pediment of Chrysolite, out of which on the top of the lid is cut the half-length figure of the dead Saviour. 158. Holy-water font of lapis lazuli, the handle of the same material mounted with gold. 235, 238 and 241. Flower-vases of agate. — Glass-case V. Vessels and sculptures of half-precious stones and other minerals. 8. Jug of jaspis-agate, carved with head and wings of a dragon. Pediment and lid of embossed gold, made in 1608 by Paul de Vianen for Rudolph II. 12. Round dish of plates of sardonyx, in the centre beautiful, undercut cameo of Diana. 31 to 34. Chinese vessels of nephrite and saponite. 114. Cup of amethyst. 186. Ointment vessel with lid, cut out of a Peruvian emerald 2680 carats in weight, mounted with gold. Glass-case VI. The chief contents of the one half of this table which is turned towards the middle of the room are ornaments and trinkets made out of monster-pearls in such way that their irregular formations, by settings in gold, enamel and precious stones, are made to represent different objects and animals; XVI. and XVII. centuries. 5. Syren playing a fiddle. 13. Trinket in form of a cock. 28. Bellows of gold. 104. Finger ring of gold, in the centre, the minute miniature portraits of Emp. Matthias and his wife Empress

Anne. 129—131, 133 and 135—137. Oriental bow-rings of bone, nephrite, chalcedon etc. Glass-case VII. Vessels and small objects cut out of rock-crystal, XVI—XVIII. century. 8. Goblet in form of a bird. 12. Slop-basin with representations relating to the watery element. The pediment and bow-handle of gold, inlaid with enamel and precious stones, Italian renaissance XVI. century. 23. High goblet faceted, with engraved tendrils, flower-baskets, birds etc. 28. High centre-piece, in the inventory called "Pyramid", cut out of one piece of Tyrolese rock-crystal, work of Dionys Miseroni, XVII. century. 65. Beautiful Jug, broad shape, with lid and funnel-shaped spout. 104 and 105. Two centre-pieces in form of lion-like monsters on car-like frames with crystal wheels. 139. Jug with rich goldsmith's work. 162. Vessel in form of a hen with eyes of topaz. 176. Large vessel, bird-shaped, with independently worked wings.

Room XX. The contents are works of pottery and clay, glass and enamel plastic objects showing the employment of stone in various ways, namely: Paintings on stone, mosaics of all kinds and etchings on stone. *A.* Rectangular table-plate of Kehlheim-stone. The etchings in the corners represent the Evangelists, and the figures of Religion and the Church. A sort of calendar occupies the central space. *B.* and *J.* Large vases of red clay. *E.* Round table-plate of Kehlheim-stone. *H.* Square etched table-plate of Kehlheim-stone. *L.* Large centre-piece, the ruins of the three Greek temples in Doric style at Paestum in Sicily. — Glass-case I. Moorish and South-Italian majolicas, oriental clay vessels. — The Glass-cases II., III. and IV. Chiefly contain plates and dishes of Majolica from factories in Central Italy, also some plastic objects in Meissen porcelain. — Glass-case V. contains glass work, mosaics and paintings on stone. 4. Plaque of oriental alabaster. The front shows the Adoration of the Shepherds, the back the Annunciation of Mary. 12, 18 and 21. Figures of coloured glass, blown at the lamp. 19. Casket with lid of wood, encrusted all over with plastic ornaments, stones, beads of coloured glass, Venetian. 26. Flat round dish of transparent knitted glass. 27. A collection of very rare small ornaments of coloured Venetian glass. 41. Wooden frame, in the chief panel: Susanna and the two old men. 53 to 60. Mosaics and paintings on stone. — Glass-case

VI. Continuation of the mosaics and stone-paintings and transition to wax plastic work. 10—12. Portraits of Charles V., Ferdinand I., Philip II. in Roman stone-mosaic. — Glass-case VII. Embossed work in wax. 4. Leda with the Swan in a landscape, relief in coloured wax. 11. Medallion of black obsidian in silver frame. In front, in coloured wax the portrait of Rudolph II. embossed. 18. Christ and the Samaritan at the Well, relief in red wax on slate, by George Raphael Donner. 22. Portrait of Archduke Ferdinand of Tyrol, high-relief in coloured wax. — Glass-case VIII. Series of 20 plates of Italian manufacture, XVII. century. — Glass-case IX. Italian and German majolica and stone-ware. Oriental pottery. 4. Glazed jug, on the lid and body, through-carved tracery, Gothic. 10. Apostle-jug of brown Creussen stone-ware. 12—24. Arab, Moorish and North-African vessels of clay. 30 and 36. Basin of Urbino majolica. 34. Large oval basin (Venus surrounded by sea-gods). 32. Idem: The myth of Deukalion and Pyrrha. 39. Majolica plate, representing the history of Ino and Athamas. The author of this piece, Georgio Andreoli da Gubbio, flourished about 1525—1530. Figure of a standard-bearer. 46. The penalty of gluttony. 78. The taking of Goletta by Charles V. — Glass-case X. This case contains different kinds of enamelled objects of the XVI—XIX. century. 3, 7, 35, 36, 40, 41, 56, 58, 65, 66, 72 and 73. Series of flat plates in enamel of Limoges, in front, the triumphal procession of Diana, with the monogram of Pierre Raymond. 15. Medallion with pictures enamelled on silver. 22. The adoration of the three kings, representation in relief, gold with translucent enamel. 23. Stand with a crystal font for holy water in shape of an altar. 29. Cup of nephrite. Portrait of Feth-Ali, Shah of Persia. 37. Tabernacle-shaped cabinet with pillars of filigree silver. 39. Altar of silver gilt. 43. Oval dish of silver gilt. 58. Octangular casket of tortoiseshell, studded with little figures in gold enamel. At top a cameo, St. Jerome. 79. Large, oval plate, decorated with Limoges enamel. — Glass-case XI. This Case, divided into three groups, represents the forming of hollow-glass vessels from about the beginning of the XVI. to the XVIII. century. The first pyramid turned to the window contains chiefly Venetian glasses and some German imitations of such, the middle one contains goblets in Baroque or Rococo

style mostly of Bohemian make, the third one contains fused glasses of the German renaissance and some Tyrolese imitations of Venetian work. 32. Goblet of dark, transparent glass, without decorations. The pediment and the arched lid of gold richly ornamented with embossed work, enamelled, studded with rubies and pearls. 47. High goblet of Venetian knitted glass with white threads. 84. Goblet of unusual size, 89 cm high. At the back of this Case: Portrait of Emp. Rudolph II.

Room XXI. Collection of magnificent furniture of the Italian and German high renaissance, baroque, Florentine and Roman mosaic etc. 7. Magnificent cabinet. Present of Pope Alexander VII. to Emp. Leopold I., 1663. Cabinet of ebony. On the insides of the folding doors, surrounded by silver trophies of arms, the portrait in relief of Ferdinand III. in shell-cameos. 12. Splendid cabinet, containing an organ. 14. Cabinet of Emperor Rudolph II. 20. Splendid cabinet of ebony, rich structure of German renaissance. 24. Bust of Philipp II., King of Spain.

Room XXII. The chief contents of this Room is the Collection of ivory objects, to which are joined those of cognate technics in horn, amber etc. *D.* Chess-board of box-wood. This beautiful work, made in 1537, is inscribed: Hans Kels zu Kavfbairen. *G.* Cabinet for a collection of coins with intarsia of various-coloured woods, with ornamental and figural decorations. Objects placed against the window-wall: 3 and 5. Emperor Leopold I. and his third wife Empress Eleonora Magdalena Theresa in mother-of-pearl inlaid in slate. 11. The holy Family with two angels, relief of Kehlheim-stone, by Hans Daucher of Augsburg. — Glass-case I. Contains only objects of amber, made in the XVII., beginning of the XVIII. century. — Glass-case II. Beginning of the Collection of ivory objects: Reliefs, crucifixes and small objects made on the turning-lathe. 1. Large crucifix, at the foot of the wooden Cross, Mary, John and the kneeling Magdalen. 21. Large crucifix, the pedestal and cross likewise of ivory, Augsburg work, XVII. cent. 34. The martyrdom of St. Sebastian, large picture with many figures cut in high-relief and laid on velvet. — Glass-case III. Continuation of ivory sculptures at the two wings of the Case; the middle part contains vessels of rhinoceros-horn, stag's antlers etc., ostrich

eggs etc. 23. Chessboard, draughts etc. encrusted with marquetry-work of white and green-stained ivory. 34. Trophy of buck and chamois horns. 96. Tableau in very high-relief: Adoration of the infant Christ by the three kings. — Glass-case IV. Figural sculptures in wood, intarsia and objects carved in wood. 1. Chess-board with intarsia decorations, of various woods, ivory, mother-of-pearl and ebony. 4. Chess-board in intarsia work and inlaid with zink, as well as carved reliefs by the Tyrolese Hans Repfl, 1575. 24. Chess-board with ornamental intarsia, in the box of one half, a pair of bellows with regal and key-board, in the other half a small spinet, likewise with key-board, inscribed: Anthonius Meidling. Augustanus. Fect. Anno dom. 1587 Mensae Decembry. 27, 29 and 31. Reliefs in cedar wood by Alexander Collin. — Glass-case V. Musical instruments: 10. Herald's trumpet of silver, by Michael Nagel. 11. Herald's trumpet of silver, by Antonio Schnitzer. 21. Five wind-instruments in form of dragons of brass. 33. Cisher of jacaranda wood, the sound hole decorated with through-carved, painted and gilt tracery. The front end formed by the lovely picture of Lucretia destroying herself. Jerome Brixiensis 1574. 41. Hunting-horn, cut in facets out of an elephant's tusk. The engraved inscription is of later origin and very suspicious, it says: Landgraf Albert III., the Rich, of Hapsburg, died 1199 made a donation of this horn filled with relics. A subsequent addition to this inscription says this was done in 1199, i. e. the year of his death. This Albert, the great grandfather of Rudolf I. is said to have given the horn to the Benedictine Convent of Muri in Switzerland. — Glass-case VI. The contents of this Case consist partly of the so-called hand-stones, partly of various objects of different materials, such as shells, pearl-shells, tortoise-shell etc. 8. Stand with 6 cups out of shells. Served to hand round fruit ice. 18. Dressing-case of Archduke Ferdinand of Tyrol. 25 and 31. Basin, jug and candlestick, formed of shells, mounted with gilt silver. 41. A mine with St. George and the Dragon at the top. 43. A mine with stamping works, sheds etc. The latin inscription refers to the visit of the subsequent emperor Joseph II. on the 9<sup>th</sup> June 1751 at the smelting-works of Kremnitz. 58. Large piece on a high, richly decorated pediment of gilt silver and enamel. The mine with enamel figures and silver wires, at top a castle in

the style of the German renaissance. — Desk VII. contains small ivory reliefs. 16. Tableau of ebony with inlaid panels of ivory. — Desk VIII. One half of this Desk contains wood carvings, chiefly micro-technical works, thus forming the continuation of Case V. 4. Prayer-nut of box-wood. 8. and 9. Portraits of the miniature painter Giulio Clovio and his wife, on parchment, 1528. 12. Prayer-nut of box-wood. 34. Twenty-four oval portrait-medallions of Roman emperors and empresses. 71. Fan of ivory, style of Louis XVI. — Glass-case IX. The contents of these two Cases form the transition from the small plastic works in wood, ivory etc. in this Room, to the large sculptures in Room XXIV. 2. Group of white marble: Soldier in the costume of the Thirty-Years' War driving a nude female (Germania?) before him with his sword. 23. Figure of Cleopatra with the serpent, of Carrara marble. 24. Relief of pale rose-coloured, soapstone-like marble, the Judgment of Paris, inscribed B. G. 1538. 32. Relief in Kehlheim stone, the Judgment of Paris by Hans Daucher, Augsburg. 34. Relief in Kehlheim stone, Charity, by Peter Flötner, Nuremberg. 53. Relief in Kehlheim stone, the Annunciation of Mary, with the monogram of Hans Daucher of Nuremberg. 66. Reduction of the Venus of Medici. — Glass-case X. 4. Statuette of Hercules. 15. Ebony cabinet with doors. In the middle of the cabinet, in an arched niche is „Death“ carved in Kehlheim stone. — Glass-case XI. This Case contains beautiful vessels of ivory carved with the knife, and with figural decorations. 1. Large jug with lid, the Rape of the Sabine women. 4. Large oval dish inlaid with enamel in relief, silver. 7. High jug with lid and handle, upon it in high-relief, bacchantes and maenades. 12. Oval dish of ivory. 17. Oval ivory dish, the under side over-laid with stag-horn. 21. Oval ivory dish, over-laid at the back with stag-horn. 29. Ivory dish of unusual size lined with stag-horn. 38. Jug with lid and handle, not mounted. 55. High goblet (Silenus and Maenades, Bacchantes). 57. and 58. Two high unmounted jugs with lid. — Glass-case XII. Sculptures in ivory. 2. Group of marine deities and animals. 6. Group, representing Apollo and the transformation of Daphne, XVII. century. 17. Elephant's tusk, the lower portion in its natural state, the point carved as a figure of Pomona. 31. Large centre-piece on pedestal of ebony, in



numerous allegorical figures, representing the Conquest of the Turks and insurgents by Emp. Leopold I. and his son Joseph. 44. The conquest of Archangel Michael over Satan, by Joh. Schneck, 1724—1784. On the steps on the window-side of the Glass-case from 52 to 70 there are a number of smaller, very graceful works in ivory, some tastefully mounted with gold, enamel and precious stone in style of M. Dinglinger of Dresden. 72. Venus verticordis, after the antique. 114. Cybele, with interesting traces of painting. 116—118. Three pictures of knights, by Matthias Steinle: Emp. Leopold I., Archduke Joseph, Archduke Charles. — Glass-case XIII. Vessels and other productions of the turner's art in ivory. 7. High, embossed goblet with lid, surmounted by a twig of bell-flowers. 52. Goblet with lid, with winged top, a German castle in renaissance under a graceful architectural canopy. 62. Large centre-piece consisting of two goblets standing one on the other. 85. Djunk, carefully executed. 110. Galley of the XVII. century with two rows of oarsmen. 116. Large eggshaped vessel of fine through-carved ivory work. 142. Small altar with wings lined with ivory panels, the insides of the wings and the shrine are painted on the ivory.

Room XXIII. This Room chiefly contains the MSS. of the middle ages and renaissance taken from the former library of the Castle of Ambras, the majority of which are contained in the large Case in the middle and the two Mural Cases. Joined to the MSS. in the third Mural Case are chiefly textile works, woven goods, embroideries, articles of clothing, domestic implements, toys etc. Free objects against the walls 2, 3, 5, 26, 27. Five large parchment tableaux: Genealogical Tree of the imperial Family, to the beginning of the XVI. century. 11. Casket of wood covered with silk and embroidered with glass-beads, Spanish. 12. Table. — Glass-case I. 4. Parchment MS. containing the Epic of St. Willehalm of Orange, by Wolfram von Eschenbach. 22 and 26. Parchment MSS., Graduale in two vols. 27. The parchment MS. the Welt-Kronik of Rudolph von Ems in German rhymes. 35. Parchment MS., so-called „Ambraser Heldenbuch“. 40. Freidal, Tournament Book of Emp. Max I. 41—43. Arsenal books of Emp. Max I. 52 and 70. Parchment MS. Musical Masses. — Glass-case II. 1. Survey of general historical events, ending with Frederick III.

7. Paper volume representing the bits of horses. 8—10. Several works of Albrecht Dürer and Hans Burgmair (The Passion, woodcut, Life of Mary, Triumphal Procession). — Glass-case III. 2. Roll of paper, representing a festive scene, probably at the court of Innsbruck under Archduke Ferdinand of Tyrol. 4. Roll of paper, representing the festivity on the occasion of presenting the Order of the Golden Fleece to Emp. Rudolph II. by Archduke Ferdinand of Tyrol at Prague. 7 and 9. Pen and ink drawings on paper, landscape views of the Castle of Ambras and the Martinswand in the Inn-valley. — Glass-case IV. 7. Hood for masking the face, belonging to a costume. 13, 14, 15, 17, 18, 19 and 20. Boots and shoes of Russian and other leather. 21. Lanzknecht bonnet of red satin. 37. Antependium, exact copy of the picture, the Crucifixion, by Jacopo Robust, called Tintoretto, by the daughters of the artist. 40. Infula covered with feathers of humming-birds, like a mosaic, Mexican-Spanish work.

Room XXIV. This room, as well as the adjoining Annex XXIV a, are devoted to large and small plastic works in marble and bronze. 6. Bronze bust of Empress Eleonora of Portugal. 10. Marble bust of Alphonse V., king of Arragon and Naples. 23. Bronze bust of the physician Girolamo Fracastoro of Verona. 51. High-relief in bronze, Venus in the smithy of Vulcan, with the monogram of G. R. Donner. 22. Relief, Christ and the Samaritan at the Well, in white marble, by G. R. Donner. 20. Bronze reliefs by Adrian de Fries, referring to the taking of Raab by the Christians 1597, the Battle of Sissek, and other victories of the imperial arms in Hungary under Rudolph II. 11. Bust of Carrara marble: Marie Antoinette, Queen of France, by J. B. Le-moine. 50. Relief, bronze, by G. R. Donner: Judgment of Paris. 24. Bronze bust: Emp. Rudolph II. (born 1552, † 1612). 85. Large cup of bronze. This cup stands on a three-sided pedestal of Carrara marble. The artist of the latter is Giuseppe Cerrachi. 32. Half-figure of Emp. Charles V. in bronze by Leone Leoni. — Glass-case I. contains Italian original bronzes of the XV. and XVI. centuries, as well as some free imitations of the antique. 42. Bellerophon subduing Pegasus, modelled by Bertoldo, pupil of Donatello. Glass-case II. contains faithful copies from antique sculptures, and Egyptian antiquities. 2. Hermaphrodite.

75. Venus standing with draped legs. 54. Hercules strangles Antaeus. — Glass-case III. contains bronzes of the XVII. century. — Glass-case IV. contains Venetian work of the XVI. century. — Glass-case V. contains war casts from models of R. Donner. — Glass-case VI. contains reliefs and German bronzes of the XVI. century. — Glass-case VII. Collection of Italian plaques. — Glass-case VIII. modern plaques.

Room XXIV a. Free objects. 12. Bronze bust, Ariadne.

*Armoury Collection* (Room XXV. to XXVI.). Room XXV. *Mediaeval arms to the time of Maximilian I.* — Glass-case I. opposite the wall: 12. So-called Norman helmet with firm nose-iron, from the end of the XI. or beginning of the XII. century. 40. Racing flag of the Knight Döring von Eptingen who fell in the battle of Sempach. 41. Archduke Sigismund of Tyrol (1427—1496). Entire horseman's armour, Gothic form, about 1470. 43. Emp. Maximilian I. Complete suit of horseman's armour, Gothic form about 1470. 45. Archduke Sigismund of Tyrol. Complete horseman's armour, Gothic form. 66. Philip I., the Fair, King of Castille. 71. George Castriota, Prince of Albania, called Skanderbeg. Helmet, surmounted by an embossed, gilt goat's head. 86. Cavalry sword of Emp. Maximilian I.

Room XXVI. *Reign of Emperor Maximilian I.*

141. Otto Heinrich, Count Palatine on the Rhine. Complete fluted field armour with etched lines. 142. Eitel Friedrich, Count of Zollern. Complete, bright, partly fluted field armour ornaments with designs in gold fuse. 146. Matthew Lang von Wellenburg, Archbishop of Salzburg. Complete bright tournament armour. 178. Charles Duke of Bourbon. Helmet and targe. 182. Sword and scabbard of silver gilt.

Room XXVII. *Reign of Charles V.* 198. Rupert of the Palatinate. 206. Wilhelm v. Roggendorf, Field-captain. 243. Fernando Alvarez, Duke of Alba. 253. Emp. Charles V. 278. Emp. Maximilian I., sword. 289. Niklas Count Zrinyi, Ban of Croatia. 295 and 292. Emp. Ferdinand I., suit of armour. 330. Francesco Maria di Rovere-Montelfeltre, Duke of Urbino, morion and brigantine. 345. George Castriota, called Skanderbeg. Sword with Turkish setting and scabbard. 351. German morion of Emp. Charles V. 368. Gala shield

armour. 330. Francesco Maria di Rovere-Montelfelre, Duke of Urbino, morion and brigantine. 345. George Castriota, called Skanderbeg. Sword with Turkish setting and scabbard. 351. German morion of Emp. Charles V. 368. Gala shield of Emp. Charles V., iron embossed and with fillet ornaments in gold lions' heads. 379. Emp. Charles V., Gala swords. The hilt is of cut gold richly enamelled.

Room XXVIII. *Reign of Archduke Ferdinand of Tyrol.* 398. Stephan Báthory, Prince of Transylvania. Complete field armour. 403. Giovanni Bona, body-halberdier of Archduke Ferdinand of Tyrol. 407. Archduke Ferdinand of Tyrol, complete set of armour, made 1547. 417. Archduke Ferdinand of Tyrol. Half gala-armour. In the Glass-case. 475. Archduke Ferdinand of Tyrol. The so-called „Milan harness“, work of the Melanese embosser Giovanni Battista Serabaglio, 1560.

Room XXIX. *Reign of Emperor Maximilian II.* 483. Armour of Archduke Ferdinand of Tyrol. 490. Emp. Maximilian II., set of harness. 529 and 530. Two consecrated swords and hats. 643. Morion and targe.

Room XXX. *Reign of Emperor Maximilian II.* 572. Don Juan d'Austrian, Italia gala-harness. 267. Emp. Ferdinand II., baton of turned ivory. In the Case. 635. Alessandro Farnese, Duke of Parma, gala-harness..

Room XXXI. *Collection of hunting and aiming weapons and implements.* This Room contains, besides crossbows and hunting implements of more recent date, a synoptically arranged collection of hunting and target guns, which though less artistically executed, appear very important as showing the development of fire-arms from the end of the XVI. to the beginning of the XIX. century.

Room XXXII. *Reign of Emp. Rudolf II.* 702. Archduke Albert VII. Complete harness. 706. Emp. Rudolf II., Gala armour, made by Christopher Schwarz of Ingolstadt, † 1594. 730. Small cavalry gun with brass barrel and lock. One of the oldest dated flintlock guns.

Room XXXIII. *Collection of Hunting weapons and hunting implements.* 1. Hunting crossbow with gilt steel bow. 3—6. Four hunting crossbows with gilt bows and varnished shafts of Emp. Maximilian I. 18. Emp. Maximilian I.,

hunting sword. 48. Archduke Charles of Styria, gun richly inlaid with ivory. 63. Archduke Leopold V., Count of Tyrol, gun. 113, 114. Two powder flasks of ivory, by the imp. bone-cutter Johann Kaspar Schenk (died 1673), made in 1665 for the Court. 126. Emperor Charles VI. Two guns with fine Damascene barrels, cut and gilt. 155. Large hunting knife and fork, the handles of ivory. 157, 158. Gun with wheel-lock and powder-flask by David Attemstetter of Augsburg, † 1617. 204. Two knives of Duke Philip the Good of Burgundy.

Room XXXIV. *Modern Times.* 809, 810. Gun with a pair of pistols of incomparably fine iron-cut work with the portrait of Duke Charles Leopold V. of Lorraine. 811, 812. Gunde and a pair of pistols of admirably cut iron work with the portrait of Margrave Ludwig Wilhelm of Baden. 837. Charles Alexander, Duke of Lorraine, marshal's baton. 816. Emp. Matthias, gala armour.

Room XXXV. *Collection of oriental Weapons and Equipments.* 1—22. A collection of quivers for bows and arrows from the XVI. century. 82. Muhammed Ben Kaitbai, Sultan of the Mamelukes, battle-axe. 94—106. Turkish field equipment, called in the old inventories of Ambras, the „Turkish armour“ which Lazarus Schwendi presented to his Highness Archduke Ferdinand for man and horse. 153. Montezuma II., Ynka of Mexico, battle-axe of Syenite. 154. Inside lining of a Moorish shield, adarga, with fine embroidery on leather and with Arabic inscriptions.

Room XXXVI. *Collection of Tournament Arms and Tournament implements.* 897. Gasparo Fracasso, Italian tilting-armour, workshop of the Missaglia in Milan, about 1680. 902. Emp. Maximilian I. German tilting armour. 910. Tilting sack of coarse linen, filled with straw; this object is unique. 917. Claude de Vaudrey, counsellor and chamberlein of Duke Charles of Burgundy. 948. Armour for the German jousting on foot, workshop of Brothers Merate at Arbois in Burgundy. 950. Emp. Maximilian II., armour for the German jousting on foot, 1550, by Matthias Frauenpreiss. 951. Pail-shaped helmet with plume. 955. Cover with the embroidered monogram of Philippine Welsler. 996. Archduke Ferdinand of Tirol, racing-gear. 998. Francis I., King of France. Single reserve pieces of armour.

As the gallery is being gradually re-arranged the order of the pictures given here no longer coincides with the actual one. On the other hand the early numbers of the pictures has been retained so that this guide will still be of service. The numbers 23 and 193 are for the present unhung; 391 is now ascribed to Paola Veronese and 417 to Jacopo Tintoretto.

I. Floor: *Picture Gallery.*

A. Paintings of old Masters.

*I. Italian, Spanish and French Schools:*

Room I (Sky-light): Schools of Murano, Parma, Bologna. XV and XVI centuries. 4. Bellini: The Baptism of Christ. — 10. Bartolommeo Vivarini: The Saints: Louis, Peter, Ambrosius, Paul and Sebastian. — 16. Giorgione: The three Sages of the East. — 17. Piombo: Portrait of Cardinal Pucci. — 23. Giorgione: The Shepherds at the Grib. — 26. Gozzoli: Madonna. — 27. Perugino: Madonna and 4 Saints. — 29. Raphael: Madonna in the Green. — 39. Sarto: Mourning over Christ. — 41. Fra Bartolommeo: The Presentation in the temple. — 59. Correggio: Ganymede. — 62. Parmigianino: Cupid, the bow-cutter. — 64. Correggio: Jupiter and Io.

Cabinet I (Side-light): Schools of Padua, Ferrara, Milan, Florence and Rome XV, XVI and XVII centuries. 81. Mantegna: St. Sebastian. — 91. Sesto: The Daughter of Herod.

Room II (Sky-light). Schools of Venice, XVI. century. 136. Palma the Elder. Lucretia. — 137. Idem: Portrait of his daughter Violanta. — 139. Idem: The Visitation of Mary. — 140. Idem: Madonna and Saints. — 141, 142, 143. Idem: Female Portrait. — 161. Titian: The Adulteress before Christ. — 163. Titian: Isabella d'Este. — 166. Titian: Madonna and Saints. — 169. Titian: Diana and Callisto. — 174. Titian: Danaë. — 176. Titian: Madonna (Gipsy Madonna). — 178: Titian: Ecce homo. — 180. Titian: The holy Family (Madonna with the cherriels). — 191. Titian: Portrait of the Electoral Prince John Frederick of Saxony. — 193. Bonifazio: Madonna and Saints. — 197. Titian: The Girl in the of pelliſſe. — 214.

Lotto: Madonna and Saints. — 215. Lotto: A man holding a paw. — 218. Moretto: St. Justina. — 239. Tintoretto: Susanna and the two old men. — 248. Bordone Young woman at her toilet.

Room III (Sky-light): School of Verona and later Venetian and Genoese Schools. XVI and XVII centuries. 391. Zelotti Judith. — 396. Paolo Veronese: Christ before the house of Jairus. — 417. Palma, the Younger: St. Jerome. — 446. Tiepolo: St. Catharine of Siena. — 454, 466. Canaletto: 454. Vienna, seen from the Belvedere. — 455. The ruins of Thebes. — 456. The Lobkowitz-Rlatz in Vienna. — 457. The imperial Palace of Schönbrunn (seen from the front). — 458. The imperial Palace of Schönbrunn (seen from the garden). — 459. The Freiung in Vienna. — 460. The Schottenkirche in Vienna. — 461. The Dominikanerkirche in Vienna. — 462. The Universitätsplatz in Vienna. — 463. The imperial castle Schloßhof (from the court). — 465. The Neue Markt in Vienna. — 465. The imperial castle Schloßhof (from the garden). — 466. The imperial castle Schloßhof (from the side).

Cabinet IV (Side-light): Schools of Milan, Florence and Rome in the XVII. century. 366. Allori: Judith.

Room IV (Sky-light): Schools of Bologna, Rome. Naples. 469. An. Carrani: St. Francis of Assisi. — 475. An. Carrani: Christ and the Samaritan. — 491. Giordano: The Fall of Angels. — 496. Caravaggio: The Madonna with the Rosary. — 507. Ribera: Christ and the Scribes. — 548. Reni: Christ with the crown of thorns. — 551. Reni: The Baptism of Christ.

Cabinet V (Side-light): French Schools, XVI—XVIII centuries. 572. Clouet: Portrait of Charles IX. of France. — 577. Watteau: Man playing on a guitarre. — 588. Duplessis. Portrait of the composer Gluck. — 592. Millet: Wooded landscape.

Cabinet VI (Side-light): Spanish School, XVI, XVII centuries. 603. Mazo: The artist's family. — 606. Carreno: Portrait of Charles II. of Spain. — 611. Velasquez: Portrait of the Infant Philip Prospero. — 614. Murillo: John the Baptist as a child. — 615. Velasquez: Portrait of the Infanta Margareta Theresa.

## II. Dutch Masters.

Cabinet XVIII (Side-light): (XV and XVI centuries): 625. Jan van Eyck: Portrait of Jan van der Leeuw. — 696. Gerard David: Triptych. Centre picture: The Archangel Michael. The inside of the wings: St. Jerome and St. Antony of Padua. The outside of the wings: The Founders. 627 a. Gerard David: Christmas night. — 629. Goes: Mourning over Christ. — 630. Goes: St. Genevieve. — 631. Goes: The Fall of Man. — 632. Weyden: Madonna. — 634. Weyden: Altar-picture with two wings: Centre picture: Christ on the Cross. Right wing: St. Veronica. Left wing: St. Magdalen. — 635—638. Hans Memling: Triptych. — 635. Centre picture: Madonna. — 636. The insides of the wings: St. John the Evangelist and John the Baptist. — 637 and 638. The outsides of the wings: Adam and Eve. — 644. Geertgen van Haarlem: Julianus Apostata causes the bones of John the Baptist to be burnt. — 645. Idem: Descent from the Cross. — 646. Cornelioz van Oostzanen: St. Jerome (Altar with four wings). — 651. Bosch: Triptych. Centre picture: St. Jerome. Left wing: St. Antony. Right wing: St. Egydius. — 653. Bosch: Triptych with the martyrdom of St. Julia. — 664. Patinir: Landscape with the Flight into Egypt. — 666. Patinir: Baptism of Christ. — 670. Bles: The way to Emmaus. — 671. Bles: Landscape with the Sermon of John. — 676. Patinir: Halt on the Flight into Egypt. — 680. Gassel: Landscape with Thamar and Juda.

Room XV. (Sky-light XVI century): 691. Massys: St. Jerome. — 693. Massys: Lot and his daughters. — 700. Hemessen: Matthew's call to the office of Apostle. — 703. Aertsen: Love-scene. — 704. Aertsen: Rustic festival. — 705. Aertsen: Scene at a market. — 706. Buokelaar: The Poultry-dealer. — 707. Buokelaar: A Market woman. — 708. P. Brueghel the Elder: Children playing. — 709. Idem: Autumnal landscape. — 710. Idem: The Murder of infants at Bethlehem. — 711. Idem: Landscape in Spring. — 712. Idem: The Crucifixion. — 713. Idem: Landscape in Winter. — 714. Idem: The Fall of Saul. — 715. Idem: Building the Tower of Babylon. — 716. Idem: The contest of Carnival and Lent. — 717. Idem: Rustic wedding. — 718. Idem: The bird-stealer. — 719. Idem: Kirmess. — 735. Lucas van Valkenborgh: Before the tavern.



— 736. Idem: Landscape in Winter. — 738. Idem: Mountain scenery.

Cabinet XVII. (Side-light): Netherland School under Italian influence, XVI, and beginning of the XVII centuries. 765. Orley: Centre picture of an altar with side-wings with the Legend of St. Matthew and Thomas. — 786. Moro: Portrait of Cardinal Granvella. — 788. Idem: Knight of Malta. — 829. Rubens: The second wife of the artist, Helene Fourment.

Room XIV. (Sky-light): Rubens, his pupils and contemporaries. 830. Rubens: The Feast of Venus. — 832. Idem: Emp. Maximilian I. — 834. Idem: Votive picture of the Fraternity of St. Ildefonso (left wing: Archduke Albert with his Patron-saints; to the right: his wife Clara Eugenia with her Patron-saint). — 839. Idem: Mourning over the body of Christ. — 841. Idem: Bishop Ambrosius refusing to Emp. Theodosius the entrance to the church. — 859. Idem: Portrait of himself. — 861. Idem: Assumption of the Virgin. — 862. Idem: Original sketch to the great altar picture of St. Ignatius of Loyola. — 863. Idem: Original sketch to the great altar picture (860) of St. Francis Xaver. — 868. Idem: The Hermit and the sleeping Angelica. — 871. Idem: The Holy Family under the apple-tree. — 873. Idem: Elizabeth of Bourbon.

Cabinet XVI. (Side-light XVI and XVII centuries): 904. Jan Bruegel the Elder: Nosegay of flowers. — 906. Idem: Earth, water and air. (Zephir's rape of Flora.) The figures are by Henrik de Clerck. — 908. Jan Bruegel the Elder: The three Kings of the East. — 921. Savery: Orpheus in the nether world.

Cabinet XV. (Side-light): Flemish School, XVII century. 965. Vranx: The Jesuit Church at Antwerp. — 984. Momper: Shipwreck (Jonas?).

Room XIII. (Sky-light): Pupils and Contemporaries of Rubens. 1028. Van Dyck: Portrait of Countess Amelia Solms, Princess of Orleans. — 1033. Idem: Christ on the Cross. — 1034. Idem: Portrait of Count Henry Vandenburg. — 1035. Idem: Venus receiving from Vulcan the arms for Aeneas. — 1039. Idem: The blessed Hermann Joseph kneeling before Mary. — 1042. Idem: Portrait of Prince Rupert of the Palatinate. — 1043. Idem: Samson and Delila. — 1047. Idem: The Holy Family. — 1051. Idem: Pietà. —

1075. Susteimans: Portrait of Archduchess Claudia. — 1082. Snyders: A fishmarket. — 1083. Idem: A fishmarket (the figures are by C. de Vos). — 1087. Jordaens: The Feast of the Bean-king. — 1089. Crayer: Mary and Angel lamenting over the body of Christ.

Room XII. (Sky-light): Flemish School, XVII century. 1101. Seghers: Diana in the wood. — 1102. Idem: Madonna and St. John. — 1125. Crayer: The Angelus. — 1135. Brouwer: Peasant, drinking. — 1152. Teniers the Younger: Peasant-boys with a dog. — 1153. Idem: Old man and kitchen-maid. — 1156. Idem: Rustics dancing. — 1157. Idem: Robbers plundering a village. — 1158. Idem: Bird-shooting at Brussels. — 1159. Idem: Rustics shooting with bows. — 1160. Idem: Rustic wedding. — 1161. Idem: A room in the picture-gallery of Archduke Leopold William at Brussels. — 1162. Idem: Kirmess Day.

Room XI. (Sky-light): Flemish and Dutch Schools, XVII and XVIII centuries. 1191. John George of Hamilton: Boar's head. — 1200. Idem: The imperial stud at Lipizza. — 1245. Bramer: Allegory of Vanity. — 1246. Idem: Allegory of Futility. — 1250. Poelenburgh: The Annunciation of Mary. — 1337. Ruysdael: The great forest.

Cabinet XIII. (Side-light): Dutch School, XVII century. 1257. Poel: A Farm. — 1258. Miereveldt: Male Portrait. — 1259. Neer: Winter landscape. — 1261. Idem: Village by moonlight. — 1267. Avercamp: Skating. — 1268. Rembrandt: Portrait of himself. — 1269. Idem: Youth singing. — 1270. Idem: The Apostle Paul. — 1271. Idem: Portrait of a man. — 1272. Idem: Portrait of a woman. — 1273. Idem: Rembrandt's Mother. — 1274. Idem: Portrait of himself. — 1277. Jan Lievers the Elder: Head of a man crowned with a garland of flowers. — 1282. Hoogstraeten: Man at a window. — 1297. Hals: Portrait of a man. — Without a number, opposite the window: P. de Hoogh: The young mother. — 1302. A. van Ostade: The dentist. — On the right side, beside it, without a number: Molenaer: Musical company.

Cabinet XII. (Side light): Dutch School, XVII century. 1304. Steen: Rustic wedding. — 1305. Idem: Dissipated life. — 1307. Delen: Large garden palace. — 1324. Hobbema: Landscape. — 1335. Ruysdael: Landscape with

waterfall. — 1348. Wouverman: Riding-school and horse-pond. — 1349. Idem: Attack by robbers.

Cabinet XI. (Side light): Dutch School, XVIII century. 1354. Oosterwijck: Still-life. — 1362. Heem: Still-life. — 1364. Schalken: Old man reading. — 1366. Terborch: Woman peeling apples. — 1369. Ruijsch: Nosegay of flowers. — 1370. Metsu: The lace-maker. — 1376. Dow: Old woman at a window. — 1377. Idem: The leech. — 1378. Idem: Girl with a lantern. — 1380. Franz van Mieris: Male portrait. — 1381. Idem: Lady and her physician. — 1382. Idem: Cavalier in a shop.

### *III. German Masters.*

Room IX. (Sky-light) (XV and XVI centuries): 1405. Burgkmair: Portrait of the artist and his wife. — 1421. Altdorfer: The Nativity. — 1422. Idem: Holy Family. 1423. Baldung Grien: Vanity. — 1431. Beck: St. George. — 1439. Penez: Portrait of a man. — 1442. Dürer: Madonna. 1443. Idem: Emp. Max I. — 1444. Idem: Male portrait. — 1445. Idem: The Adoration of the Holy Trinity. — 1446. Idem: Torture of ten thousand Christians under King Sapor in Persia. — 1447. Idem: Madonna. — 1448. Portrait of Johann Kleeberger. — 1456. Cranach the Elder: Christ taking leave of the women. — 1459. Idem: Adam and Eve. — 1460. Idem: Portraits of three girls. — 1462. Idem: Paradise. — 1468. Cranach the Younger: Charles V. on a hunt. — 1471. Krodel: David and Bethsheba. — 1472. Idem: Lot and his daughters. — 1479. Holbein the Younger: Male portrait. — 1480. Idem: Portrait of the body-physician of Henry VIII., John Chambers. — 1481. Idem: Portrait of the Queen o' England, Jane Seymour. — 1482. Idem: Male portrait. — 1483. Idem: Female portrait. — 1484. Idem: Female portrait. — 1485. Idem: Portrait of Dirk Tybis.

Room X. (Sky-light): XVII and XVIII centuries. 1496. Spranger: Venus and Mars surprised by Mercury. — 1497. Idem: Portrait of himself. — 1498. Idem: Portrait of his wife. — 1506. Idem: Vulcan and Maja. — 1558. Schmidt: The Crucifixion. — 1560. Idem: Christ healing the blind man. — 1565. Tamm: Poultry. — 1582. Donner: An old woman. — 1583. Idem: An old man. — 1590.

Zoffani: Portrait of Archduchess Maria Christina. — 1592.  
Idem: Grandduke Leopold of Tuscany and his family.

B. Modern Masters.

Room VII. (Sky-light): 1. Füger: Allegory on the blessings of peace. — 2. Idem: Hector's departure. — 5. Idem: Adam and Eve bewailing dead Abel. — 30. Hackert: The Waterfall of Tivoli. — 39. Rudolf Alt: St. Stephan's Church in Vienna. — 58 and 59. Krafft: Departure and Return of the militia-man. — 69. Franz Steinfeld: Part of the Lake of Hallstadt. — 85. Amerling: Portrait of the painter Kriehuber. — 86. Idem: Portrait of the painter Gauer mann. — 87. Idem: Portrait of himself. — 88. Idem: The little fisher. — 91. Raffalt: After the rain. — 92. Idem: Evening landscape.

Cabinet X. (Side-light): 100. Rebell: Italian landscape. — 101. Idem: View of the town of Vietri. — 102. Idem: Storm at sea near the Grotto of Foccia on the coast of Fusara near Naples. — 103. Idem: View of Portici near Naples. — 116. Fischbach: The "Hohe Göll". — 121. Halauska: Summer landscape in the character of the valley of the Main.

Room VI. (Sky-light): 134. Danhauser: The Glutton. — 135. Idem: The Convent Soup. — 136. Idem: Opening the testament. — 137. Idem: Comic scene in a painter's studio. — 138. Idem: Room of a scholar. — 140. Kriehuber: Banks of the Danube in the Prater. — 141. Idem: Landscape in a storm. — 148. Waldmüller: Portrait of himself. — 149. Idem: The beggar-boy on the "Hohe Brücke" in Vienna. — 151. Idem: Motive from the Wiener Wald. — 153. Idem: Christmas in a peasant's cottage. — 155. Führich: Mary crossing the mountain. — 156. Idem: Jacob and Rachel. — 160. Gauer mann: The smithy. — 161. Idem: Resting in the field. — 162. Idem: The ploughman. — 176. Matejko: The Diet of Warsaw in 1773. — 190. Selleny: Mountain scenery. — 192. Marko: Sunset. — 208. Neder: At the piano. — 212. Daffinger: Portrait of the Duke of Reichstadt. — 342. Remi van Haanen: Snowdrift.

Cabinet IX. (Side-light): 164. Fendi: A girl before a lottery-shop. — 165—170. Fendi: Views of objects in the Cabinet of Antiquities. — Fendi (without a number): Going to a christening. — Next to it, likewise without a number:

Frem! In the churchyard. — Wall to the left, Wiesinger-Florian: Avenue in a park. — Beside the door, without a number, Darnaut: From an old park, and Max: Spring.

Cabinet VIII. (Side-light): 267. Julius von Blaas: Race of drunken Slovakian peasants. — 268. Idem: On the day of Absolution in Tyrol. — 289. Schäffer: Returning from the Universal Exhibition 1873 in Vienna. — To the Left of the door into the Cabinet VII a small landscape by Calame. — To the right, Pettenkofen: The Rendez-vous; Hungarian market; Market at Szolnok and Team of oxen. — Raffalt: Interior of a court. — 291. Russ: Court of the Fürstenburg in Burgeis.

Cabinet VII. (Side-light): 326. Canon: Lodge of St. John. — 340. Molteni: The confession. — 344. Remi van Haanen: Wooded landscape in Holland. — 306. Troyon: Poultry-yard.

Room V. (Sky-light): 272. Pausinger: Forest interior. — 286. F. A. Kaulbach: Lady playing the lute. — 280. Knüpfer: Battle of Tritons. — To the right beside it, without a number, Rumpler: The little patient. — Over it, Schönn: The vintage. — 290. Payer: „Never to return!“ — 293. Defregger: The last conscription. — 294. Idem: The cither-player. — 300. Bernatzik: Vision of St. Bernhard. — 311. Moll: Ruin at Schönbrunn. — 312. Müller: Nefusa. — 313. Idem: Last day's toil. — 314. Idem: Little mother. — 318. Max Schödl: Still life. — 319. Idem: Still life. — 320. Makart: Julia Capulet. — 321. Idem: Flowers. — 322. Idem: The Triumph of Ariadne.

## II. Floor.

### *Collection of Water-colour Paintings and Drawings.*

The water-colour paintings and drawings are placed in the second floor, in Rooms XXXV to XLVI and occupy the principal front of the Museum. The Collection consists almost entirely of works of modern art, excepting a few objects in Room XLV, which belong partly to the last and partly to yet earlier centuries. In addition to the water-colour paintings and drawings, the Rooms contain various works of the plastic art, consisting in groups, single figures, busts, reliefs of modern masters, as well as the artistically executed cases and envelopes of the Crownprince's Album,

the water-colour paintings from the Universal Exhibition of 1873 in Vienna etc., which are provided with special explanatory labels. The sequence of numbers of this Collection begins in Room XXXV in the 2<sup>d</sup> floor, from where it is continued in the sequence of Rooms to XL and in the Section opposite from XLI to XLVI.

Room XXXV: 8. Rudolf Alt: The court of the Ducal Palace at Venice. — 15. Idem: The interior of St. Mark's at Venice. — 42. Idem: The Fountain of Trient. — 42a. Idem: The Hof with the Radetzky Monument in Vienna. — 46. Piloty: Henry VIII.

Room XXXVI: *The Crownprince Rudolph Album*: 69. Stöckler: In the Church at Aussee. — 99. Schäffer: Out of the imperial Tiergarten near Vienna. — 113. Kossak: Horse market at Cracow. — 123. Charlemont: Bridal gifts. — 124. Passini: From Cortina. — 130. Liechtenfels: Fruska Gora. — 132. Rumpler: The Sisters.

Room XXXVII: 143—232. Selleny: Studies from the voyage of the Austrian frigate "Novara" round the earth in 1857, 1858 and 1859.

Room XXXVIII: 233—244. Franz Alt, Album of 12 water-colour paintings, Views of Vienna. 45. Sketches for the frescoes by Karl von Blaas for the Imp. Arsenal. — 246. Idem: Diana hunting with her companions.

Room XXXIX and XL: 9 Cartoons by Moriz von Schwind for the paintings in the Foyer of the Imp. Opera-house in Vienna. — 264. Schwind: The fair Melusina.

Room XLI: 295. Passini: Seller of gourds at Chioggia; on either side, without numbers: Pettenkofen: Interior of a room and Gipsy camp. — Opposite the window two landscapes by Eugen Jettel.

Room XLII: 341—358. Goebel: The collections called the Ambras Collection. — 368—381. Schäffer: Studies from nature for etchings referring to a work on Laxenburg.

Room XLIV: 409—412. Makart's Sketches for the lunette-pictures in the staircase of the Museum of Art-History.

Room XLV: 444 and 445. Alb. Schindler: Illustrations of Schiller's Lay of the Bell. — 448. Leander Russ: The foundation of Vienna. — 456. Florentine motive, about 1500. Profile of a female head.

Room XLVI. 477—489. Sketches by Remi van Haanen. — 471—476. Studies by Karl Haunold.

In the large Central Room in the 2<sup>d</sup> floor are arranged 10 Cartons by Jan Vermayen (1500—1559) for the Gobelins at Madrid. They represent scenes from the campaign of Charles V. against Tunis in 1535.

In the side room, around a portrait of Archduke Leopold Wilhelm by Leux, are grouped twelve battle pictures by Snyers, representing the military exploits of the archduke.

**Museum Imp. Roy. of Natural History, I., Burgring.**  
The Museum-building, harmonizing in its outward dimensions and appearance entirely with the Museum of Art History opposite to it, forms an oblong quadrangle 170 metres in length and 70 m. in breadth, the height being 27 m., and is divided into four storeys. The structure is surmounted by a cupola, the top of which is crowned with a colossal statue in bronze of the sun-god Helios symbolizing the vivifying element of Nature, executed by Joh. Benk. The façade bears the inscription: To the Realm of Nature and its Exploration. Emp. Francis Joseph I. MDCCCLXXXI. The balustrade around the whole building is adorned with 34 portrait-statues, 3 m. in height, in perpetuation of the pioneers of science from antiquity to modern times; these are supplemented by 64 portrait heads of famous naturalists of all times above the windows of the 2<sup>d</sup> floor, to whom the names engraved on red marble slabs above the windows of the 1<sup>st</sup> floor refer. Great care has been given to the artistic decoration of the staircase. The ceiling is adorned with a colossal painting by Canon: The Rotation of Life. The excellently lighted Rooms in the High Parterre and in the 1<sup>st</sup> floor are marked with the consecutive numbers I to XXXIX and devoted to the Zoologic Collections. The paintings which adorn the walls of these Rooms, bear reference for the most part to the objects exhibited and serve to elucidate them. In the 2<sup>nd</sup> floor, the Rooms L to LIV contain the Collections of the Botanical Department.

**Room I—V. Mineralogic-Petrographic Department.** The objects of this Department form the oldest portion of the collections assembled in the Museum of Natural History, the foundation of which was laid by Emp. Francis I. in 1747 by the purchase of the collection of Baillou, consisting chiefly of minerals. It is to the stimulus given by that Monarch to the cultivation of science that the Mineral Collection owes its, for that time, uncommonly rapid deve-

lopment, which was effected by numerous purchases at high prices, as well as by the sending out of special expeditions. Also his successors, the Empress Maria Theresa, Emperor Joseph II. and Emp. Francis II. took personal interest in the prosperity and rapid increase of the Institution by giving orders to the mines, by sending out expeditions and by purchasing large collections; principally also did the Empress Maria Theresa, by means of the meteoric iron of Hraschina near Agram, lay the foundation of the collection of Meteorites which has since acquired a world-spread renown, and with the help of which the famous physicist and meteorologist Chladni was enabled to publish his fundamental studies on the meteoric nature of those bodies at the beginning of the 19<sup>th</sup> century.

During the fifty years' epoch from 1806 to 1856 the Institution was conducted by two men (C. F. Schreibers 1806—1835 and Paul Partsch 1835—1856) who impressed upon it the stamp of a first-class scientific institution, inasmuch as, together with a very abundant increase of the collections in every department of meteorites, minerals and stones, they founded a very large library and provided for supplying the Institution with all the working instruments in use at that time.

The collection of Meteorites of the Imp. Mineral Cabinet was subsequently very largely added to by the exertions of the Director of the Geologische Reichsanstalt, W. von Haidinger, who from 1858 till his death in 1870 turned his extensive relations with all the professional men of his time to account in the interest of its aggrandizement.

Room I. Middle Cases 1, 2, 4 and 5 contain a Terminological Collection in explanation of the technical terms and general properties of the minerals. Besides many admirable pieces, such as the Euclase crystals (unit 3), Emeralds (4), Diamond and Calcite-twins (5), tree-shaped Silver (18), we may point out the series of specimens of the various colours (shown in Middle Case IV) such as no other collection can boast of possessing in similar beauty and completeness.

On the Middle Case III several particularly fine, large show-pieces are placed under glass-bells: Three specimens of hair-shaped scolezite in basalt from Mückenhan, an aragonite (flos ferri) from Eisenerz, a druse of cubes clear



as water, half a foot long from the rock-salt of Wieliczka, a colossal crystal of Iceland spar, a perfect wig of hair-shaped rock-salt from Wieliczka and a group of artificially prepared crystals of sulphate of nickel-ammonium.

The Mural Cases in this Room contain a Dynamic Collection of minerals beginning at the entrance door with an exceedingly rich collection of sinter formations, principally (in 6 units) of lime-spar, beside them (in 3 units) numerous other minerals. The pieces in this Case are placed in their natural positions: the stalactic formations (produced by droppings from above) hanging downward; the stalagmitic (by dropping upon a place beneath) standing upright. The units 104 to 106, at a height of about 40 centimetres from the bottom of the units, mark a water-level which denotes that everything standing below it is submersed, while what stands above it is above water.

Particularly remarkable are the sinter-canalicules (unit 101), which represent the commencement of the sinter-formation; a broken Stalagmite which continued to grow at an angle (103); several flat and one rolled-up veil (104 and 105); the snow-white stalactites of Laurion (106); the giant stalactite of aragonite (flos ferri) from New Mexico (107) and others.

Against the window-wall, a splendid stalactite of pyrites (sulphur-ore 117), a treble stalagmite from Adelsberg (119) and a group of large quartz specimens on a common pedestal (122), among which a rock-crystal one metre in length and developed on both sides, from Madagascar, and a thick, column-shaped smoky topaz from the well-known Crystal Cave on the Tiefengletscher in Switzerland.

The entrance-wall presents specimens showing the formation of minerals in druses and lodes (veins); huge lode-ores, particularly from the silver and lead mines of Przibram; an uncommonly large egg lined with zeolith crystals (amandola formation from Salesl in Bohemia, unit 135) and others.

The back-wall contains, on steps, a collection of smaller pieces of pseudo-morphoses, transformed minerals which still preserve the original outer form, while the substance has undergone a chemical transformation. Above these steps, against the wall, specimens showing the mechanical and chemical processes of change; 141, a large enhydros (water-stone), calcedon geodes, three quarters full of water; 144

and 145, globula formations by reason of various processes; 151—158, large specimens of pseudo-morphoses.

Among the pictures in this Room we may point out the central painting by Brioschi, the diamond fields at the Cape (Griqualand West), and the picture by Bernatzik on the wall of egress; Extraction of gold by hydraulic process in the Sierra Nevada, where the auriferous shingle-banks are washed down by means of gigantic jets of water under a water-pressure of 2—300 metres.

Room II. In the five Middle-Cases, the beginning of the Systematic Collection of Minerals; among the specimens we call attention to the diamonds of Griqualand in the native ore (unit 1); silver from Kongsberg (7), gold (11—14); the largest-known crystal of hanatite (sulphide of manganese 32); gaily tempered hematite from the Isle of Elba (94).

Against the wall of egress and entrance and the window-wall, specimens of the Systematic Collection; at the wall of egress, elementary bodies, sulphides and oxydes, particularly (101) a large diamond octaeder in the native stone, further, here and in 102 large auriferous quartz-rubble from Bolivia, as well as a large silver-growth from Peru, both brought by the conquistadores to Spain and from there with the Ambras Collection to Tyrol. Likewise (102) one of the largest known platinum rubble, as well as antimonite from Japan (104), nagyagite with crystals an inch long.

At the window-wall, three enormous blocks of salt from Leopoldshall (crystallized), Ronaszeg in Hungary (a high pyramid with stratification stripes) from Poonah, East-Indies.

At the wall of entrance, specimens of haloides and carbonic combinations, the most remarkable among which are the lime-spar, and aragonites (flos ferri).

The back-wall contains the beginning of the Technical Collection, mining and smelting products; on the steps, small pieces representing the raw-materials of the different works, above which, upon railway rails, more or less complete collections of some important works, beginning with the „deads“, and going on to the ores, the minerals picked therefrom, the ore-dressing and finally the smelting products. Of great mineralogic interest is (42) the diaphorite (a silver ore) in twin-crystals one centimetre in size, (147) two specimens of proustite (red-silver ore). Among the pictures in

**this Room** we may mention the Open Coal-diggings at Dux (Alois Schön).

**Room III.** The five Middle Cases contain the continuation of the Systematic Collections, among them (23) the atakamite ores, (35) heart-shaped calcite twin from Egremont, at the front of the third middle Case (50), inserted in a tabernacle, the Bouquet of precious stones presented by Empress Maria Theresa to her husband Emp. Francis I.; in the same receptacle, in front, left side, the large opal weighing 594 gr. from Czerwenitz; in front, right side, the emerald ore represented in the picture in Room VI. Conspicuous among the other pieces is the azurite (blue copper-ore) from Chessy (unit 65); parasite with emerald from Santa Fé; and phosgenite from Montepone (68); wulfenite from Red Cloud; yellow and white scheelite from Sulzbach, Rauris and Schlaggenwald (85).

At the wall of egress, continuation of the specimens of the Systematic Collection, the most remarkable: baryte from Oberostern, Felsöbanya, Prziham and Dufton (101—102); crocoite (red lead-ore 103); the mimetisite from Johanngeorgenstadt, and an enormous apatite crystal from Bamle and also from the Zillertal and Belmont (107).

At the window-wall in three Desks is the Collection of Gems, among which, in the middle one, the precious stones proper: first unit (118) being raw pieces with large diamonds grown into the native ore from Griqualand and an emerald remarkable for its colour; second unit (119) ring-stones with fine coloured diamonds (especially a sapphire-blue and a yellow one), deep-blue sapphire etc.

Wall of entrance, conclusion of the specimens of the Systematic Collection. Datolite from Toggiana (131); epidote from Knappenwand (132); asinite from Dauphiné (134); emeralds (136); amazonite from Pikes Peak (137); apophyllite (138); clod of stilbite (139).

At the back wall, conclusion of the Technical Collection: Mining and smelting products, conspicuous among them the large bit of rock-wood (xylotil) from the Schneeberg. Among the pictures in this Room observe on the back-wall the „Hochgoldberge mit dem Sonnblick“ (Leopold Munsch) and „Smaragdgruben“ (Emerald diggings) im „Habachtal“ (Karl Hasch).

**Room IV, Middle Case:** Conclusion of the Systematic

Collection. Apatite from Stillupgrund and Sulzbachtal (11), mimetosite (15), wagnerite (16), hörnesite (23), euclase from Brazil and turmaline from Groß-Meseritsch (37), epidote (43), emerald and beryll (74).

Mural Case. Conclusion of the Technical Collection, Building Materials. The most complete collection of the kind, arranged topographically according to the regions of employment and discovery. Conspicuous in it is the collection of the building materials of ancient Rome (179—182). Above the Cases at the wall of entrance are two Tableaux uniting the most important Austrian decorative stones in large cut and polished slabs.

Room V. Along the walls, the collection of rocks: in units (1—3) the stone-forming minerals, (4—11) Terminology: (4—8) peculiarities of structure, (8—11) tectonics, manner of formation etc.; (12—32) Systematics: (12—22) unstratified rocks, (23—27) crystalline state, 31—33) clastic and simple rocks, finally, (35—37) and (41—45) local suits, the most conspicuous being the Vesuvius (43—45) with its abundant association of minerals and rocks.

The three window-niches and six Middle Cases of this Room contain the world-famed Collection of Meteorites, the most comprehensive in existence.

The window Tables contain a terminological collection of meteorites, unit 28, historical information relating to meteorites, a collection of ancient coins, mostly Greek, with representations of meteorites worshipped as deities, dustfalls and blood-rain, as well as substances erroneously taken for meteorites (pseudo-meteorites). Units 29 and 30, components of meteorites in excellent preparations, structure of the rind and interior, plates (slabs) etched according to different methods etc. The second and third Tables (units 34 *a—b* and 38—40) contain numerous slabs of stone and iron meteorites, exhibiting the most important petrographic groups of meteorites by means of excellent representatives. Among the most prominent pieces we may mention for their size: the slabs of the dark-green stone of Bluff, the mesosiderites of Miney, the pallasites of Eagle and the iron of Toluca and Coahuila.

The principal collection in the six Middle Cases is divided into the systematic collection of middle-sized and small pieces, contained in the 2<sup>nd</sup> to the 5<sup>th</sup> Middle Case, and the collection of the large pieces in the 1<sup>st</sup> (meteoric

stones and lithosiderites) and in the 5<sup>th</sup> Case (meteoric iron).

Among the large stones (units 46—51) the most conspicuous are the heavy stone from Kuyahinya in Hungary, 300 Kilograms in weight, the largest of any of the meteoric stones existing in collections, the phenomenon of whose fall is represented in the middle painting on the wall of this Room; the highly oriented stone of Móc with blistered rind at the back; the stone of Lancé showing clearly how the outer rind has been blown back in three interruptions; the stones of Tieschitz, Mezö-Madarác, Veresegyháza, Pultusk, Krawin and Znorow; the mesosiderites of Estherville and Miney, the pallasite of Eagle, besides many other entire stones and large fragments.

In the last Case (units 116—121) containing the large irons, the most striking is the large oblong piece in shape of a flattened cigar, the iron of Babbs Mill, weighing 129 kilograms; beside it in front, the iron of Kokstadt in shape of a half jawbone, probably part of a burst meteorite ring, farther back the iron of Hex River. In the two front corners of the Case stand the two most valuable pieces of the Collection, the irons of Hraschina near Agram, which were seen falling in 1751 (39 kilograms) and of Cabin Creek, Arcansas, which fell in 1886 (47 kilograms) both remarkable for the thin molten rind in front and the coarse barklike slag-rind at the back.

A similar thing is seen in the irons of Glorieta, of which four entire pieces found together are exhibited, all showing a rounded primary and a jagged secondary surface, the latter denoting a more recent separation. Among the other pieces of this collection we may mention the piece of Ellbogen weighing 79 kilograms with Widmanstätten's figures on the surface (called the "Enchanted Burgrave"); the iron weighing 198 kilograms from the Desert of Bolson de Mapini; the iron of Joe Wright (32 kilogr.) showing a natural perforation by reason of troilite balls having been melted out; the iron of Catorze (Descubridora, 41 kilogr.) remarkable for the remnant, wedged in, of a copper celt with which an attempt was made to separate a piece of the iron; the iron of Ilimaë (51 kilogr.) which is covered with finely undulating Piezoglyptae; the flat clod-like piece of Nelson (32 kilogr.);

large blocks of iron from the Toluca Valley (36—53 kilogr.), finally, large blocks of telluric iron from Greenland (Disco Island, 41 kilogr.) and Santa Catarina, Brazil (45 kilogr.).

Out of the large number of middle-sized and small pieces we will mention the numerous completely encrusted pieces, f. i. from Mócs (which fell Febr. 3<sup>rd</sup> 1882); Knyahinya (9<sup>th</sup> June 1866; Pultusk (30<sup>th</sup> January 1868); Forest (2<sup>d</sup> May 1890); and Estherville (10<sup>th</sup> May 1879) the latter especially remarkable because, notwithstanding its abundance of iron and its very coarse-grained structure, it furnished a hail of single encrusted iron grains, besides small stones and mixed grains.

In the middle of the fourth Case stands one of the most valuable pieces of the Collection, the iron of Mazapil, Mexico, weighing 4 kilogr., which fell on Nov. 27<sup>th</sup> 1885 simultaneously with the swarms of shooting stars which took the place of the dissolved comet of Bielasch, and which at the same time is the third complete iron the Vienna Collection possesses of the seven observed while falling (Hraschina, Charlotte, Braunau, Nedagolla, Rowton, Mazapil, Cabin Creek).

Of the pictures on the wall of Room V. the middle one represents, as has been mentioned, the phenomenon of the fall at Knyahinya; the two at the side represent the Interior of the fourth and first Rooms respectively in the first Imp. Mineral Cabinet, as being of historical interest for the history of the Imp. Collections of Natural History.

Rooms VI—X. Geologic-paleontologic Collections. Besides a small dynamic-geologic collection, these Rooms exhibit only the geologic formations producing petrification and particularly the vestiges of such animals and plants as inhabited our planet in ever-varying forms in the consecutive periods in the history of the Earth.

Room VI. Portrait of Emperor Francis I., by Franz Mesmer, the best portrait-painter of his time, together with Jacob Kohl. It is considered the most successful portrait ever made.

Room XVII. One of the most valuable pieces of the Paleontologic Collection is the *Proterosaurus Speneri* (60 A) the largest known saurian of the paleozoic age. It was discovered in 1733.

Room VIII. Nr. 101—105. Tableaux with beautiful

sea-lilies. Highly interesting is Tableau 103, No. 115. A *Stenosaurus*, far more rare than the *Ichthyosaurus*.

Room IX. 49 54 P. *Congeries and Paludinous (Viviparoid) Strata*. The fossils of this stage indicate a deposit of brackish, partly even of sweet water; they exhibit an extraordinary variety and show forms which deviate very materially from those of the present world or at least from those of the European fauna. In 49 *Congeria*; in 50 *Unio*, 51—62 *Cardium* and cognate genuses; 52. *Vivipara (Paludina)*, *Bithyna* and other small snails; 54 *Melanopsis*; the *Valenciennesia* which differ so much from all snails now extant, then *Lymnaeus Planestrus* etc. etc.

Room X. W. 13—18. Pliocene Mammals from Maragha in Persia. No. 114—118, 133—134 and 141—142, a series of New Zealand giant-birds *Diornis* and *Palapteryx*, called *Moa* by the natives. No. 138. The perfect skeleton of a cave-lion, *Felis Spelaea*.

#### Room XI—XIII. Prehistoric Collections.

Room XI. Palaeolithic, neolithic and Bronze Period. — Cases 20—31. Neolithic Period, discoveries of Piledwellings in shallow places of the shore. They are dredged out of the bottom of the lake (Salzburg) or dug out of the marshy ground (Laibach). 20—23. Out of the lakes of Salzburg (Lakes of Gmunden, Attersee and Mondsee); in 23 also some pieces from the Keutschachersee in Carynthia. 23—27. Out of the marshes of Laibach. 34. A very large collection particularly of bronze weapons, tools, ornaments from the renowned source of discovery near Peschiera on the Lago di Garda.

Room XII. Bronze and Hallstatt-period. Bronze period. — Cases 1—6 and 7—12 P. Single discoveries in different places. The most interesting are: in I. two disks of sheet-gold and double spirals of bronze, ornamented with embossed bosses and points, probably used as ornaments for the chest, from Stollhof. Hallstatt Period. Case 19—47. Grave-field on the Salzberg near Hallstatt. The prehistoric collection possesses the objects found in no fewer than 1036 graves, while an almost equal number are dispersed in other museums and private collections. 31—32 A. and 31 P., objects found in grave 507, one of the richest in the whole field, among them two fine cups with pediments, a situla with ornamented lid, a beautiful, open-work saucer.

31 P., a swordpommel, bronze figure of a bull etc. 37 A, out of grave 671, a kettle with figures of animals, cow and calf; out of grave 682, a fine vase with pediment of bronze; 39, a dagger with gilt hilt and gilt blade and the richly ornamented lid of a situla. Cases 55—60. Býčí skála Cave in Moravia, a rich discovery in a grave. No. 61—72. Found in different places. 61. Pedestal, and 32—63, cupboards. Found in the tumuli of Gemein-Lebarn in Lower Austria: Giant urns of clay. 62. two large, bulky vessels, stained red, with bulls' heads for handles. 76—78. Býčí skála Cave in Moravia (Continuation from Case 60) small figure of bull in bronze.

Room XIII. 13—15 P. 13—16 A. Found at St. Margaretha in Carniola. Helmet of plaited wood covered with leather and studded with bronze disks and nails. 19—30. Found at St. Lucia in Dalmatia. 31. Grave-field of Prozor in Croatia. 35—38. Found in the flat graves of Idria di Bača in Dalmatia. 36—37. A., two Gallic helmets of iron, a bronze helmet-hat with latin inscription and a small bronze figure with helmet of the same shape on its head.

Rooms XIV to XIX, and Annex XVIII. b, a and XIX. b, a, Ethnographic Collections.

Room XIV. Antiquities from Asia Minor. 1—9. Bronzes, etc. from the renowned grave-field of Koban in the Caucasus. 27—28. Splendid mantle of silk embroidered, for ladies of the imperial court. 80. A complete altar-piece with the figure of Amida Nio-rai (the Japanese Buddha).

Room XV. India and the Malayan Archipelago. 44. A magnificent piece, richly inlaid with gold, of a Javanese Kris. 74—76. Magic wands of the Battas. 88. Two coffins carved in wood, richly ornamented. On both sides in the upright Glass Frame, figures for the Javanese wayang games.

Room XVI. Malayan Archipelago (Conclusion) and Melanesia. 61. House ornaments from New Ireland. 62—63. Dancing gear from New Ireland and New Britain. 74. Dancing-mask made from the front of human skulls. 73—74. Valuable old vessels from the Philippines, Chinese origin. 75. Coffin with the skeleton of a child. 94—95. Painted carvings, house ornaments and dancing-masks from New Ireland. 96. A shield beautifully inlaid with mother-pearl.

Room XVII. Australia, New Zealand, Southsea-



Islands. 37—38. The ancient beautifully carved clubs from the Friendly Islands are among the most valuable objects of the ethnographic collections. 47. Very beautifully carved implements from the Cook Islands. 48. Axes with beautifully carved handles from the Cook Islands. On the Pedestal, a piece of a tree-trunk from the Viti Islands with bones of human extremities grown into it, the remains of a meal of anthropophagi.

Room XVIII. South America, and part of North America. M. 1—60, W. 61—68. These collections, comprising chiefly the territory of the Amazon River and Orinoko, constitute one of the foremost treasures of the Ethnographic Collection.

Annex XVIII b. North America. (Continuation) 11—12. Pottery, representing figures of animals and men; at top to the right, two scalps.

Annex XVIII a. Mexican Antiquities. A colossal figure of stone from Panama. Above the pedestal against the wall, the celebrated head-dress of feathers which Emperor Montezuma sent to Europe through the mediation of Ferd. Cortez.

Annex XIX b. American antiquities, W. 7—15. Ancient Peruvian pottery.

Room XIX a. 6—7. Two ancient Peruvian mummies, a man, and a woman and child, with everything belonging thereto, from Pachacamae.

Room XIX. Africa. M. 1—24. Objects used by the Negro tribes, chiefly collected by Emin Pasha (Dr. Schnitzler), Marno, Hansal and Buchta. Objects brought home by Dr. Lenz, Baumann and Chavanne. M. 55 to 60. Objects collected by Dr. Emil Holub. A mummy from Teneriffa and a couch out of an Ancient-Egyptian tomb, brought home by Crownprince Rudolph.

Room XXI—XXXIX and Annex XXII c and XXXVIII c in the first floor:

#### Zoological Collections.

Room XXI. Sponges, Mud animals, Spinigerous animals, Worms.

Nr. 1—5. (A.) Glass sponges. *Hyalospongiae*. Inhabit great depths, Very graceful is the structure of the Venus's basket, *Euplectella aspergillum*, from Cebu, one of the

Philippine Islands (3). It takes root with a short tuft of silicious needles, resembling spun glass, in the ground of the sea. Of uncommon length are the silicious needles of the root-tuft in the not less curious *Hyalonema Sieboldi* of Japan (4). Nr. 220. Red coral, clump in spirits of wine from the zoologic station at Naples, beautifully prepared, in which the white tentacles of numerous individuals can be seen issuing from the crust; 221, a specimen very valuable by reason of the diameter of its axis; 292—294. enamel coral, *Gerardia Lamarcki*. A large specimen found near the Isle of Lagosta in Dalmatia 292<sup>a</sup> stands on the Case. Nr. 333—708 (D) stone coral, *Madreporaria*. Views of coral reefs made by Baron Eugen Ransonnet at Tor in the Red Sea and at Ceylon both from a boat and in a diving-bell. M. 34—40. Nr. 709 to 808 (2) Polipi and jellyfish *Polypomedusae*, M. 41—42. Nr. 809—821 (I.) Lily-stars, *Crinoidea*. 809. *Pentacrinus asteria* from the West Indies. 810. *Palternicirrus*, south of the Philippines at a depth of more than 3000 metres.

Annex XXII c. Crawfish, Spiders etc. W. 1—8. Crawfish. *Crustacea*; in 6 the Japanese giant crawfish *Macrocheira Kampferi*, belonging to the short-tailed Dekapodes, from the Bay of Tokio, one of the largest specimens of this remarkable kind to be found in any European museum.

Room XXII. Insects.

W. 1—38 and M. 39—52. Biological Collection of Insects. The different metamorphosic stages these animals go through in their development from the egg to the state of their perfect maturity, and connected therewith the nests and habitats which several of them build, are here exhibited. There are moreover very remarkable parasitic, trouble-some or noxious insects.

M. 39—52. Nests of wasps and bees, among them the big nest of *Polistes hebraeus* in 39 (52); the gigantic hornets' nest in 40 (51); the nest of *Tatua morio*, a South-American wasp in 43 (48), and the nests of bees and drones.

Room XXIII. Mollusks, Molluskoides and Tunicata.

Nr. 3084—3091. (A.) *Tetrabranchiata*, to which class belongs the well-known *Nautilus pompilius*, of the Indian Ocean; beside the chambered shells there is in 3090 also

a shell cut open showing the animal itself sticking in the chamber, preserved in spirit, very rare.

Room XXIV. Fishes. W. 1—37. River-fishes of the Austro-Hungarian Monarchy, a complete collection. A dried specimen of the rare *Urogymnus asperrimus* of Madras stands at the top of Cases 45a and 46a. 66—68. *Cestraciontidae*: *Cestracion Philipii* from Australia and Japan, *C. Zebra* from the Chinese Seas; *C. Francisci* from the coasts of California.

M. 84—87. *Ganoidae*, whose skin is covered with enamel scales or ostracoderms. Beautiful specimens.

Paddle-fish, *Spetularidae*, which, with the sturgeons, form the genus of *Chondrostei*.

84—85. Sturgeons. *Acipenseridae*. 84. *Scaphirhynchus*, distinguished by a greatly depressed head. *Sc. platyrhynchus*, from the Mississipi, other sorts from Asia. Specimens of the largest European sorts. *A. Sturio* and *A. huso*, then the American *A. rubicundus* and *A. transmontanus*.

86—86a. *Crossopterygii*. Among them the large *Polyp-terusbichir* and *P. Endlicheri* from the Nile and Senegal, and *Calamoichthys calabaricus* from Camerun and Calabar.

M. 88—89. Lung-fish or Sirenidae. *Dipnoi*. Splendid specimens; *Ceradotus Forsteri* from Queensland. *Lepidosiren paradoxa* from the marshes of the Amazon River and *Protopternus annectens* from the rivers of Africa.

Room XXV. Fishes. W. 1—38. Fishes from the Adriatic and Mediterranean Seas. Complete Collection.

Room XXVI. (Continuation.) W. 1—41. Sweet-water fishes from the large rivers of South America (Orinoco, Magdalen, Rio S. Francisco, Rio de la Plata and Amazon). Very valuable collection.

Room XXVII. Batrachians and Reptiles. Cases 5—18. Tail-less *batrachias*, to which belong toads and frogs. Worthy of notice are in 5, at the top, *Pipa americana* from tropic South America, one of the finest collections. 102 and 102a Giant Lizards, *Amblyrhynchus cristatus* and *Conolophus subcristatus*. Exceedingly valuable. 91, at the top, left, *Lanthonotidae* represented solely by *Lanthonotus borneensis* from Borneo, (unique).

Room XXVIII. Reptiles. (Continued.) Case 8. Two splendid specimens of *Alligator sinensis* from the Yang-tse-

Kiang. — Case 23. 23 stuffed crocodiles. 21 caymans and alligators from South America. Splendid collection. — Case 24—35. European amphibia and reptiles. Complete collection.

Room XXIX. The Birds of the Austro-Hungarian Monarchy. Fine, complete collection with beautifully prepared specimens by Ritter von Tschusi of Schmidthofen and Hodek.

Room XXX. 17—20. Divers. Auks, *Alcidae*, from the Northern Oceans, their wings serving both for flying and rowing in the water. Only one sort, the Giant Auk, *Chenalopec impennis*, which was entirely exterminated at the beginning of the 18<sup>th</sup> century and of which but few specimens are extant in the collections, was incapable of flying. Exceedingly rare.

Room XXXII. W. 11—19. and M. 26—53. Birds of Prey, *Accipitres*. Valuable collection.

Room XXXIV. Skeletons of Mammals. Skeletons of Monkeys, particularly in 3, the anthropoid apes, Gorilla, Chimpanzee, Orang and Gibbon.

Room XXXV. Mammalia.

Room XXXVI. Mammalia. Here are placed the largest land mammals together with their skeletons. Above all, the Indian and African Elephants, *Elephas indicus* and *E. africanus*, two closely-allied but yet different species. These two specimens are from the Menagery of Schönbrunn; the former, a great favourite with the Viennese, died in 1853 at the age of 20. Very fine specimens.

Room XXXVII. Mammalia. (Continued.) Case 6. A large stag without antlers, shot in Lower Austria in 1880. A gift of Crownprince Rudolph to the Museum.

Annex XXXVIIIc. Crownprince Rudolph's Collection. This collection consists exclusively of birds and mammals shot by the late Crown prince Rudolph. Magnificent specimens.

Room XXXIX. Mammalia. (Continued.) 6. Here are comprised the large anthropomorphous or manlike Apes: the terrible Gorilla, the largest specimen as yet known, *T. niger*, *Simia satyrus*.

Room L—LIV. Botanical Collections. Second Floor. Two ancient herbaria (one made by Jerome Harder in 1599). *Brazilian lianas*, among which 2253, the Monkey-

ladder, *Bauhinia* conspicuous by its strange bendings and loopings, and 2256, *caubetretus*. Two huge, intact specimens of fruit of the *Raphia* palm; 2312, the conspicuous Antplant, *Myrmecodia Antoinii* from Borneo. In the niche of the middle window stands 2309, a perfect specimen of the remarkable *Welwitschia mirabilis*, from the Desert of Kalahari, the split twin-leaves of which arise at the edge of a trunk immersed in the earth, and trail along the ground.

**Museum, anatomic-pathological** of the Josefs-Academie, IX., Währingerstraße 25. Open every day from 11—1, on Saturdays 9—1. Admission 40 h. It contains the admirable wax preparations of Fontana, unequalled in beauty. In the Court a Hygiea as a fountain figure.

**Museum for Art and Industry**, I., Stubenring, built by Ferstel in the Italian renaissance style. Every day from 9—4, during the winter exhibitions 9—6, on Sundays and holidays from 9—5. Admission Mondays, Tuesdays and Wednesdays 60 heller, the other days free. Founded in 1864 for the advancement of art in industry; it contains a collection of select art-industrial objects with permanent exhibitions of the highest order of art and art-industry. In the vestibule, plastic works in marble, plaster of Paris etc. In Room I: Goldsmiths' work. — Room II: Ceramic. — Room III: Glass work. — Room IV: Furniture and textile art. — Room V: Iron work. — Room VI: Modern productions of art-industry. — Room VII: Bookbinding and leather work. — Room VIII: Plaster casts of ornamental objects. — Room IX: (1<sup>st</sup> floor): Exhibition of Graphic Art. The Library contains about 15.000 vols. In connection with the Museum is the School of Art-Industry, a preparatory school for architecture, sculpture and painting as applied to industry.

**Museum for Hygiene Trade**, I., Ebendorferstraße 6. (Collections of preventives against danger to the safety of life or health in trade. Models and graphic representations of sanitary arrangements for artisans.) Every day except Mondays and Fridays, 10—4; Sundays and holidays till 1 o'clock. Admission free.

**Museum, historical, of the City of Vienna**, New Rathaus, Tuesdays, Thursdays from 9—2 and Sundays and

holidays from 9—1. Admission 20 and 60 heller. A large collection of historical and cultural-historical objects and pictures relating to the development of Vienna. The first Section contains monuments exclusively from St. Stephen's, the adjoining room, the pre-Christian and Roman discoveries belonging to the Community, also votive and sepulchral monuments, fragments of ornaments from Gothic churches, landmarks etc. The second Section comprizes paintings in oil and a part of the pictorial treasures of the Community. The Plans illustrate the development of Vienna from the time of the Romans to the commencement of the enlargement of the town. The third Section contains the collection of objects referring to civic life, such as old municipal decrees, keys of the town, illustrations of the measures, weights, citizen-soldiery, etc. The next room is devoted especially to composers and poets. The adjoining room contains reminiscences of the Festive Procession of 1879 and a bust of Makart, the author of it. The middle of the room is taken up with the large plastic model of the inner town as it was before the commencement of the enlargement of Vienna. The Grillparzer Room forms the conclusion. The fourth Section consists of the Armoury Collection.

**Museum Historical of the Austrian Railvāys, XV.,**  
Mariahilferstraße 132, Saturday 12—4.

**Museum of Ophthalmology, in the General Hospital, IX.,**  
Spitalgasse 2. Apply to the Sub-Director.

**Museum, oriental, IX., Berggasse 16 (now Handels-Museum).**

**Museum, Richard Wagner's, IV., Alleegasse 19.** Exhibition of a literary and cultural-historical character, consisting of several hundred portraits and above 100 original Wagner Mss., all his poetical and musical compositions, portraits of artists, death-masks and all the medals, coins, curiosities, numerous memorials etc. relating to King Louis II. and Franz Liszt on the subjects of the festive performances of Bayreuth. — Library comprizing above 15.000 items; works, books, magazines and newspapers. Open every day from 10 till 5. Admission with printed Explanation 80 heller, Sundays and holidays from 1 to 5, 40 heller. Yearly tickets K 20.—.

**Musikverein**, I., Künstlergasse 3. Every day 9—5. Built in Italian renaissance style by Hansen. Fine large Hall with Eisenmenger's ceiling picture „Apollo and the Muses“.

**Observatory** (see Sternwarte).

**Opera House**, Imp. I., Opernring 2. A magnificent building in the French renaissance style, commenced by the architects Van der Nüll and Siccardsburg in 1861 and completed after their death by their pupils Stork and Guggitz in 1869. The rich decoration of the interior was executed by Schwind, Engerth, Rahl etc.; on the parapet, marble statues by Gasser. The foyer, adorned with operatic scenes by Schwind and busts of celebrated composers, leads into a loggia with frescoes by Schwind and 5 bronze figures by Hähnel. The two Pegasus on pedestals above the loggia are likewise by Hähnel in Dresden. The auditorium (for 3000 persons) is brilliantly decorated in gold and colours. Ceiling paintings by Rahl, the curtain for tragic operas after the cartoons by Rahl, that for comic operas by Laufberger. Admission during the holidays on application to the „Direktion“.

**Palaces**. Of Archduke Frederick, I., Hofgartenstraße — old and new palace. — Of Archduke Louis Victor, I., Schwarzenbergplatz, built by Ferstel. — Of Archduke Eugen, I., Parkring, built by Hansen. — Of Prince Liechtenstein, I., Schenkenstraße, built by Martinelli. — Of Prince Schwarzenberg, I., Schwarzenbergplatz, built by Fischer von Erlach. — Of the Duke of Coburg, I., Parkring (adjoining the Gartenbaugesellschaft). — Of Prince Kinsky and Count Harrach on the Freieung. — Of Prince Auersperg, Landesgerichtsstraße. — Of Marquess Pallavicini, I., Josefsplatz 5.

**Picture Galleries** (see Galleries).

**Polytechnik** (see Technische Hochschule).

**Rathaus**, the New; I., Franzensring. Every day from 2 till 5, Sundays and holidays from 9—12 a. m. Apply to the Rathausverwalter. Splendid monumental building in the noblest Gothic style with copious ornamental decorations,

built by the cathedral architect Baron Friedrich Schmidt. The length of the front is 155 meters and the breadth (depth) 125 meters and it encloses 7 courts. The principal façade is towards the Ring. The ground floor contains the „Volkshalle“ for holding large assemblies. The middle structure contains the Grand Hall and is adorned with an open arched passage outside it. The steeple is 107 meters in height. The three free sides of the steeple in the mezzanine are adorned with large reliefs: Towards the Ring (front) Emperor Francis Joseph I. by Zumbusch, to the south Rudolf von Habsburg by Kundmann and to the north Duke Rudolf by Gasser. The Grand Hall is surrounded on three sides by galleries the whole length of the building. The Hall is splendidly and artistically decorated. In the wing at the back is the Hall of the Common Council. It occupies two floors, with galleries, and is painted in fresco by L. Mayer. The steeple is surmounted by a standard-bearer in full armour, the „eiserne Mann“. The building as well as the decoration and internal fitting up of the Rathaus involved an expense of 30,000,000 Kronen. In addition to all the Offices and apartments of the Bürgermeister, the building accommodates the Historical and Armoury Museum of the City of Vienna. There is a beautiful view of Vienna from the roof and steeple. The private houses surrounding the building harmonise with it in their style of architecture.

**Reichsratsgebäude** (House of Parliament), I., Burgring, Built in the richest Grecian style by Hansen. Sundays 9—12, week-days 9—4 except when Parliament is sitting. Admission 40 hellers. Up the fine projecting ramp we reach the portico in the gable of which is Hellmer's sculptural work „Emperor Francis Joseph granting the Constitution to the People of Austria“. Through the atrium we enter the peristyle, an imposing hall 10 meters in height, supported by 24 Corynthian monolith pillars. Adjoining this, to the right, is the house of Deputies (Abgeordnetenhaus), to the left, the House of Lords (Herrenhaus) both appearing, also from without, as independent members of the entire structure. In front of the building, the fine Minerva Fountain.



**Riding-School** (Reitschule), Imp. Royal, I., Josefsplatz, built by Fischer von Erlach.

**Rotunda** in the Prater. Built after the plans of Hasenauer by Harkort. Ascent to the top lantern, which commands a fine view of the Prater, the town and environs; on week-days from 6—5<sup>1</sup>/<sub>2</sub>, on Sundays and holidays from 8 a. m. For using the lift there is a charge of 60 heller.

**Schatzkammer** (Treasury), Imp. Royal, is now partly in the Museum for Art History.

**Sculpture Museum**, of the Imp. Academy of Art, I., Schillerplatz 3. Monday, Tuesday, Wednesday, Thursday and Friday 9—1. — Large collection of plaster casts of the most important ancient and modern works of sculpture, as also original works, among them the torso of a Hera, Greek work of the best epoch, the model of Fischer's Anatomy in lead, reliefs, statues and busts by Beyer, Donner, Raphael, Zauner, etc.

**Staatsdruckerei**, Imp. Royal, III., Rennweg 16. From 9 a. m. Application opened be made at the latest by 9 a. m. to the technical Management.

**State Gallery**, III., Rennweg 6. As the Municipal Museum about to be built will not be finished for several years to come, the modern works of art of this collection are placed temporarily in the western wing of the Lower Belvedere Palace. The Collection now consists of about 200 objects, donations mostly of generous patrons, such as: Prince John of Liechtenstein, Count Charles Lanckoronski, Alex. Hummel, Ernst Mauthner, Ludwig Reithoffer and many others. The present Director of the Modern Gallery has effected a re-arrangement of the collection, which has gained the approbation of all lovers of art, Notwithstanding the very limited space, notwithstanding the great gaps which for the present precludes an historical grouping together of the painters, it has been possible to represent the works of art in artistically closed groups. The well-known portrait of donna Maria Theresa do Apodaca et Lesma by Goya has its place here so that the hitherto academic principle of dating modern art from the year 1848 has been broken and finally laid aside. Gustav Klimt is now represented by his great chief work

„The Kiss“; this painting will be found in the Makart Saal. Of the new Waldmüllers the „Ruin of Schönbrunn“ is distinguished for its admirable treatment of the light. Pettenkofen is splendidly represented; the „Hungarian Village Idyl“ is worthy of special attention. Karl Schindler's „The Last Morning of the Condemned“, Neder's „Quartering of Troops at Mödling“ and Rudolph von Alt's oil-painting „Gmunden“ are valuable contributions to the history of Vienna painting; Hofmann von Vestenhof's „Amor Janitor“ and Eveneprel's „Return from Labour“, Bacher's „Portraits of two Women“ and Egger-Lienz's „After the Conclusion of Peace in 1809“, a portrait of Saar by Michalek, Kustodieff's „Family Picture“ are among the gems of the new acquisitions. Haider, a Munich painter is represented by an evening pine-wood. There are moreover works by Eybl, Leopold Müller, Jacob Schindler, Hönsch, Orlik, Sigmundt, Konopa, Roth („A Roundelay“, „Death in the Ambush“), Froeschl, Gause, Filipkiewicz, Preisler, Ederer, Schönleber, Karl Müller, Zügel, van Gogh; sculptural works by Metzner and Minne.

The Gallery (III., Rennweg 6) is open on weekdays (except Fridays) from September to April, 10—4; from May to August, 9—12 and 2—5. On Sundays and holidays 9—1. Monday and Wednesday admission 1 Krone, the other days free. (Catalogue 60 heller.)

**Sternwarte** (Observatory), Imp. Roy. on the Türken-schanze, Währing. Fine building in the renaissance style, by Fellner and Helmer. Admirable arrangements and instruments. From 9—12. Apply to the „Direktion“.

**Stiftungshaus** (Sühnhaus), I., Schottenring 7. Founded in commemoration of the catastrophic burning of the Ringtheatre, for charitable purposes by Emperor Francis Joseph I., with Chapel, after the plans of Friedrich Schmidt. Stone façade in Gothic style.

**Stock im Eisen** (corner of the Kärntnerstraße), a tree-trunk covered over and over with nails which in former times were knocked in by wandering locksmiths. It dates from the year 1575 and is said to have marked the verge of the Wienerwald. This tree-trunk is the subject of innumerable legends.

**Synagogues**, I., Seitenstettengasse, II., Tempelgasse 5.

The latter was built in 1853—1858 by Ludwig Ferstel in the Moorish-Oriental style. The vestibule leading into the nave, which is divided into three aisles, is richly decorated with stone mosaic.

**Technische Hochschule** (Imp. Roy. Polytechnical Institute). IV., Technickerstraße 13. Educational establishment for Engineers and Architects, with important technological collections, chemical laboratory, collection of minerals and library. Sundays from 10 to 1. The Technical Cabinet of Emperor Ferdinand open only in summer. Wednesdays at 10 (Tickets in the Direktionskanzlei).

**Technologisches Gewerbemuseum**, IX., Währingerstr. 59, founded in 1879 contains an interesting collection of technological objects. Admission Sundays from 9—12 a. m., Tuesdays and Thursdays from 10—4 p. m. (Entrance Eisengasse 7). In the new Annexe Sievering-gasse 9, there is a permanent exhibition of machines. Sundays from 9—12 a. m. Other days with the exception of Saturdays from 10—4. The machines are in full work on Sundays from 10—12 and Tuesdas and Fridays from 2—4.

**Theatres**: The performances usually begin at 7.30. Boxes and stalls should be procured beforehand. On payment of a small additional sum, tickets may be obtained a day or two in advance.

Imp. Roy. Hof-Burgtheater. Mostly classical and modern dramas and comedies. Closed in July and August. — Imp. Roy. Hof-Operntheater. Grand operas and ballets. Closed in July or August. — Deutsches Volkstheater, I., Bellariastraße. — Kaiser-Jubiläums-Stadttheater, XVIII., Währing. Operas and Dramas. — Raimund-Theater, VI., Wallgasse 18—20. — Bürgertheater, III., Hauptstraße. — K. k. priv. Karl-Theater, II., Praterstraße 31. — K. k. priv. Theater an der Wien, VI., Magdalenenstraße 8. — K. k. priv. Theater in der Josefstadt, VIII., Josefstädterstraße 26. — Lustspiel-Theater in the Prater. See page 120.

The prices of the places are given in Lehmann's Wohnungsanzeiger, which is on view in all the larger restaurants and coffee-houses.

**University, The New, I., Franzensring.** Built by H. Ferstel in the style of the Italian renaissance 1873—1884. This splendid building forms a rectangle in the middle of which is the quadrangle surrounded by arcades. The first floor, towards the Franzensring, contains the festive hall with a broad open staircase and open arcature. In the staircase the marble statue of H. M. Emperor Francis Joseph I. by Zumbusch. In the vestibule of the Senate Hall the bronze bust of Ferstel by Victor Tilgner. Besides the offices the building contains 46 lecture-rooms for about 6000 students, the admirably arranged library and the collections of the University.

**Waffenmuseum, Metropolitan, I., Magistratstraße 1** (New Rathaus). Sundays and holidays from 9—1; Tuesdays and Thursday from 9—2. Entrance free.

Ante-room: 1. Armorial bearings of ancient and modern Austria. XV. century. — 3. Armorial bearings of Habsburg and Styria. — 5. A smooth helmet from the XV. century. — 6. 7. 8. Three field harnesses. — 14. Complete equestrian harness. — 15. Targe with St. George in centre, XV. cent. — II. Room: Suits of armour, arms for cut-and-thrust, targes of the XVI. century. — III. Room: Half-harnesses, painted targes, breastplate of the XVI. cent. — IV. Room: Citizens' banners of the XVII. century. — Trombones, Turkish flags and arms, fowling-pieces, pistols. — 846. A large banner (Alem), popularly called the Blood-flag. — 848. Skull alleged to be that of Kara Mustapha and the red-silk cord with which the Grand-vizier is said to have been strangled on the 25. December 1683 at Belgrade in presence of Mustapha Aga, the Aga of the Jannissaries, as a punishment for his military defeats. — 870. Portrait bust of Count Rudiger of Starhemberg by Erler. — V. Room: Mortars, wall-guns, drums of the Vienna train-bands, Turkish and French captured arms. Banner of the call of 1797. — 1097. Portrait bust of Field-marshal Loudon, marble. — 1198. Bust of Archduke Charles by Fischer. — 1200. Bust of Duke Ferdinand of Wirttemberg by M. Fischer. — VI. Corridor: Arms of the Vienna National Guard 1848. — 1334. The alpenstock of Andreas Hofer. — 1385—1399. Six-pounder

cannon, presented to the citizens of Vienna by Emp Francis 1810. — 1393. Bust of Couut Rudolph Wrba in bronce by Zauner. — 1395. Pieces of the uniform of Emp. Francis 1. — 1405. Bust of Count Franz Saurau, by Fischer. — VII. Room: Arms of the Vienna and Tyrolese Volunteers in 1848, 1859 and 1866.

**Wagner Museum** (see Museums).

**Zootomic Institute** of the University, IX., Währingerstraße 1. Every day 10—1.