

## THE GRAPHIC GUIDE TO VIENNA.

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IT has been said there are a hundred ways to Rome, and though Vienna may not boast of an equal number, still some thirty routes (to say nothing of combination tours) are open to puzzle the tourist.

In the multitude of counsellors there may possibly be wisdom, but in a multiplicity of routes there must of necessity be confusion, therefore we propose to our readers a choice of four, from the two hours of sea-sickness between Calais and Dover to the long sea voyage *viâ* Hamburg, allowing them the intermediate alternative of Rotterdam or Antwerp. Not only will this Guide be a cicerone to the places which they will either rest at or pass *en route*, but once at their journey's end, VIENNA, will set before them its sights and amusements, its art treasures and museums, in a manner that may enable them to save alike both time and money.

ROUTE THE FIRST.—Calais and Ostend, Brussels, Cologne, Frankfort-on-the-Maine, Passau, Vienna.

ROUTE THE SECOND.—Calais, Paris, Chalons, Strasbourg, Stuttgart, Munich, Linz, Vienna.

ROUTE THE THIRD.—Hamburg, Berlin, Dresden, Prague, Vienna.

ROUTE THE FOURTH.—Harwich, Rotterdam, Emmerich, Cologne, the Rhine to Bingen, Nürnberg, Passau, Vienna.

In the first, few, if any, will care to linger at Calais, duller and most uninteresting of towns, despite of Edward the Third, Eustace de St. Pierre, Queen Philippa, the intaglio cut on Queen Mary's heart, Dessein's Hotel, the Sentimental Journey of Sterne, and the unsentimental ditto of poor Charles Allston Collins, in his "Cruise upon Wheels" from Malaise, of Emma, Lady Hamilton and George, Count Brummel, but will speed on to pleasant Brussels. Indeed, with the same bourne in view, neither is there much to detain them at Ostend, white-washed and green-jaloused home of the emerald green "native" dear to *gourmets*; but in "Little Paris" they may well abide, for Brussels still is "*nobilibus Bruxella viris*," seat of the Court and pleasantest of pocket cities, where commerce and art go hand in hand. Without telling a twice-told tale, the principal points of interest may be briefly summed up.

The glorious Cathedral of Sainte Gudule, with its unrivalled window by

Roger Van der Weyde in the Chapel of Saint Sacrament des Miracles, its pulpit by Verbruggen, of carved oak, representing the expulsion of Adam and Eve from the Garden of Eden, its monuments of the Dukes of Brabant, and its vault of the Royal Imperial Family of Austria.

The Hotel de Ville, with its picturesque place and statues of the Counts Egmont and Horn, the pedestal standing on the site of their execution, its Gothic spire and gilt angel being unique even amongst the civic palaces of Belgium.

The Museum of Ancient Paintings, Rue du Musée, open daily from 10 to 4, with *chefs d'œuvres* of Rubens, Van Dyck, Cuypp, Gerard Dow, and Teniers.

The Museum of Modern Paintings, comprising the contributions of Henri Baron Leys, Gallait, and other masters of the modern Belgian school.

The Palace of the Duke of Aremberg, with its Van der Velde, Ostades, Gerard Dows, Metzus, "The Game of Bowls," by Teniers, one of the best specimens of the Wilkie of Holland, and the charming child's face by Van der Meer of Delft.

The Palais de Justice, with the painting of "The Abdication of Charles V.," by Gallait, and the "Compromise of the Nobles," by Biefre, the scene in the former event being in the "Maison du Roi," where, in the front room of the first floor, the great Emperor resigned the task of ruling people for that of regulating clocks, succeeding even less effectively with the latter.

The quaint Wiertz Gallery, near the Zoological Gardens, where this Mrs. Radcliffe amongst painters has piled Pelion upon Ossa, horror upon horror, in amongst others the "Fight for the Body of Patroclus," "A Second after Death," "The Precipitate Burial," a very nightmare of art, and other freaks of genius run wild.

Then there are the "Zoo," the exquisite park, the flower market in the Rue de la Madeleine, and the well-known "Mannikin," at the corner of the Rue de l'Etuve and the Royal Library.

All these may be easily "done" by an energetic traveller in two days, together with the field of Waterloo. An American would do it all in one. To the "first and last of fields," excursions run daily from the Luxembourg Railway at 9 A.M., and by a four-horse coach (twice daily, return fares 7 francs) from the Monnaie de la Cour.

On by the "Great Luxembourg Railway" to Namur (where you change carriages for Cologne), only celebrated for its siege under William III., in which "my uncle Toby" was engaged, as may be certified by all readers of Laurence Sterne and admirers of Leslie and the Widow Wadman, and its tomb of the hero of Lepanto, Don John of Austria.

Liege, where in "dix minutes d'arrêt" travellers may revive their memories of Quentin Durward, Charles le Temeraire, the "Wild Boar of the Ardennes." Or, should they care to make a longer stay, they may visit the handsome church of St. Jacques, and the tomb of the Stanley of travellers, Sir John Mandeville, in the Convent of St. William.



Aix la Chapelle, famous for its treaty, in whose cathedral rest the bones of the great Charlemagne, whose doubtful birthplace and certain "last home" it is; but the slab, with its inscription "*Carolo Magni*," covers a void, for the "bones are dust." The throne, in which the body was found seated, is in the gallery (*Hochmünster*), facing the choir; the good sword "*Joyeuse*," the Imperial crown and mantle, are in the *Schatz Kammer* at Vienna, and his skull and arm-bone may be seen in the Sacristy by all who wish to fee the verger for a glimpse of these gruesome relics. Then Cologne, with its Cathedral, the magnificent dome rapidly approaching completion. This most glorious of Gothic edifices dominates the city, and acts as a magnet to the least inquiring traveller, and both internally and exteriorly is one of the few buildings that not only realises but surpasses expectation. The total present length is 511 feet by 231, but will be considerably increased when the works in progress are completed. The height of the nave is immense, being one-half its length, 160 feet, to the ridge of the roof, 250 feet, whereas the towers of the west front will at some distant day be no less than 500 feet from the Platz on which it stands, higher than even the spire of Strasbourg, and almost 100 feet nearer the clouds than the lace-like steeple of *Nôtre Dame*, at Antwerp, which Napoleon said should be preserved in a glass case. The stained glass windows, both in the aisle, triforium, and clerestory, are superb, the modern Munich work falling but little, if anything, short of the more ancient examples. The choir is open from 6 to 10, and 3 to 3.30, on payment of the usual fee, but an extra "*honorarium*," judiciously applied to the red-coated guardian, will always act as an "*Open Sesame*" at the intermediate hours, while from 8 to 9 it is open free. This latter point is worthy of notice, as the guide, if the traveller choose to forsake his Murray or Baedeker, will be apt to ignore this fact. The Chapel of the "*Three Kings*," or *Magi*, though it may be doubted if all that glitters is gold, still gives a good idea of its former splendour, though the 240,000*l.* its treasures are said to represent it is more than probable went with "*La Grand Armée*," in the days of the First Napoleon. In front of the grand altar is a slab, beneath which rests the heart, restless when living, of unhappy Marie de Medicis. The other points of interest are the Sepulchre of Conrad of Hochstetti, Elector and Archbishop of Cologne, and Founder of the Dom, the Count of Schaumburg. The fees for the different portions mount to a total of 1 thaler 45 s. groschen, a sum well bestowed. As the other places of interest, ecclesiastical or otherwise, can be easily seen in an afternoon's ramble, it is as well to mention in order, the Church of St. Ursula and "*The Eleven Thousand Virgins*," near the Cathedral, and close to the town walls. Exteriorly, it is plain to a degree, and within is only remarkable for its gruesome gathering of the relics of mortality. Entrance can always be obtained by ringing the bell at the sacristan's house, at the corner of St Ursula's place. The fee is 7½ groschen to the church, and 7½ to the Golden Chamber. In the Church itself the skulls may be seen in pigeon holes, surrounding the altar, and glimpses are obtained of the bones with which the walls are filled

through open gratings. The Golden Chamber contains a variety of relics, the authenticity of which it would be heresy to doubt, as the sacristan pledges himself to their good faith. You see the skull of St. Ursula and her betrothed, Ethais, a Scottish prince, their nuptials having been unpleasantly interrupted by the Huns. One of the jars taken from the Marriage Feast of Cana, which will be pointed out, is alabaster, two thorns from Our Saviour's Crown, a link of St. Peter's chains, the arm of St. Ursula in a silver case, and a number of silver masks, containing skulls of her companions. Over the altar will likewise be shown a trophy of bones mounting to the roof, having an invocation to the Saint ingeniously formed in tibiae, &c. A series of frescoes on slate, painted 1224, are worthy of notice; and whether the legend arose from the confusion of the name of the attendant of St. Ursula, Undecimilla, with the numeral Undecim Millia (11,000), or not, whatever doubts the traveller may entertain, it will be kindness to withhold his doubts rather than wound the feelings of the worthy guardian, whose faith is evidently unbounded. The Church of St. Maria-in-Capitolio, on the site of the former Capitol, recently restored, possesses much rude grandeur; that of St. Jerome contains the bones of the Theban Legion martyred by Diocletian; St. Cunibert some exquisite stained glass; St. Peter, the church in which Rubens was baptised, his altar-piece of the crucifixion of the saint, head downwards. The picture generally on view is a copy, but on payment of a fee of 30 s. groschen (for a party) the sacristan will turn the picture round, and display the original. The Church of the Jesuits contains the crozier of St. Francis Xavier, and the rosary of the founder of the Order, St. Ignatius Loyola. Its bells were presented by Tilly, and cast from cannon taken by him at Magdeburg. The churches of St. Martin and the Apostles in the Neumarket are perhaps the best specimens of the Romanesque to be found in the West of Europe. Two celebrated magicians find their last home here, Duns Scotus in the Chapel of the Minorites, and Albertus Magnus in that of the Dominicans, now demolished.

But possibly to many the greatest interest in Cologne will settle in the dingy house, No. 7 in the Sternen Gasse, where, in a room on the first floor, Peter Paul Rubens was born, and where in that immediately underneath Marie de Medicis died, owing her last earthly shelter to the gratitude of the Prince of Painters.

The upper room is now used as an harmonic meeting, a kind of "free and easy," and a piano, *not* by Collard and Collard, occupies the spot where stood the former couch. The room of Marie is in still worse condition; but the interest attaching to the sad story of the Queen of Henri Quatre, and the mother of the Thirteenth Louis, makes a shrine even of the "inn's worst room," for a Gasthaus frequented by the *canaille* of Cologne is now the end of the house of Rubens. The museum, together with many Roman antiquities, contains some old masters, of more or less merit, generally the latter, and some excellent modern works, including "Galileo in Prison," by Piloty of Munich, and a superb equestrian portrait of William, Emperor of Germany.





ST. CHARLES'S CHURCH





The staple article of manufacture it is impossible to miss, the name of Farina starting up in every direction, and the odours anathematized by Coleridge may be experienced in full perfection in the immediate vicinity of the Julich Platz, possibly as an inducement to purchase the famous "Eau" to neutralize their effects. The Rathhaus, with its mixture of Gothic and Renaissance architecture, will well repay a visit, and the Hansa Saal is probably one of the finest apartments in Europe. Crossing over the Gothic railway bridge to Deutz, the traveller will note how Count Moltke keeps guard on horseback on the Cologne and his Imperial master on the German bank of the river, like two Horse Guards who never quit their post.

Next by the Rhine (of which more in Route the Fourth) to Frankfort-on-the-Main, with its Dom Kirche, Danneker's Ariadne near the Friedburg Gate, open daily from 11 to 1, the statue of Guttenberg, by Schwanthaler, Luther's house in the Domplatz, Göethe's birth-place, in the Grosser Hirschgraben, marked by his coat of arms, bearing the device of three lyres, and realising the ancient *vates*, being at once poetical and prophetic. The Romer, with its Kaisersaal, and the Judengasse, cradle of the Anselms, to be hereafter known as Rothschild's, and truly so, for the Red Shield of old Meyer, the founder, might have been dyed with the blood bought of the loans floated by the house; but the Judengasse is almost a thing of the past, for Hausmannism is upon it. However the cellars of Behrends Brothers in the Schoene Aussicht, with the unlimited "tasting order" given to visitors, will amply atone to many for the æsthetic loss, and as the train is whirled on, or rather vies with the *eilwagen* in slowness past Dettingen, the traveller may think of 1743 and George the Second.

Here, to quote William Makepeace Thackeray, "the little strutting turkey cock of Herrenhausen" fought manfully, and the "Butcher of Culloden" received his *baptême de feu*. For the rest of the route the reader is referred to the fourth series.

ROUTE THE SECOND.—Calais, St. Omer, Cathedral, remarkable for its portals and handsome altar. Arras, noted for the birthplace of the "incorruptible" Robespierre, but far more interesting for its excellent *buffet*. Amiens, with its *dix minutes d'arrêt*, whence "La Belle Gabrielle" d'Estrées sprung to be the favourite of Henry Quatre, and where M. Gambetta descended after his aerial voyage from Paris on the 7th October, 1870. Then Paris—of which it is not the province of this book to speak—Chalons-sur-Marne, hereafter to be historic as the spot whence, on the 20th August, 1870, the Duc de Magenta marched with his army to relieve Metz, only to be checkmated at Sedan. Nancy, with its magnificent gates, through which "the four Uhlands" rode in triumph as *avant couriers* of the army of the Crown Prince.

Strasbourg, whose great cathedral, masterpiece of Erwin of Steinbach, fortunately remains unscathed after the *feu d'enfer* hurled on the brave garrison, and its braver commander General Urich, by their unfriendly neighbours the Badeners; the bridge connecting with Kehl blown up by the

Germans at the outbreak of the war is now rebuilt, but enough devastation exists in the ruined sites of the Library and Theatre, where a holocaust of 200 persons was offered up to the Nemesis of war, to realise vividly the blunt words of Hosea Biglow—which though well known seem almost too irreverent to English readers to quote at length.

Stuttgart—geographically the capital of Würtemberg, a small city on a small river in a small valley, surrounded by small hills crowned to their summits, with vines giving rise to the epigram—

Si l'on ne cueillait à Stuttgart le raisin,  
La ville irait se noyer dans le vin ;—

a couplet more remarkable for its truth than poetry, as the honest Würtembergers would be the last persons to waste their vintage or adopt the opinion of Louis Quinze, “Après moi le deluge.” It may be said to date its present standing to the erection of Wurtemberg from an electorate into a kingdom by Napoleon in 1805, as it owed its origin and name to Eberhard, Count of Wurtemberg, who was created a duke by the Emperor Maximilian in the fifteenth century, and who here founded his stud, *Stuten-Garten*. The equatorial line may be said to be the Königsstrasse, a fine street three-quarters of a mile in length, in which will be found the Königsbau.

The Residenz, or New Palace, in the Schloss Platz, contains two wings, each with fifty apartments, both of which are so much alike that time and trouble will be saved by two friends adopting the idea of the swell in *Punch*, each doing his half and then comparing notes. The Royal Stables, “Leibstall,” immediately behind, is the next interesting building, and still maintains for the city the title of *Stuten-Garten*. These may be inspected daily from 1 to 3 P.M., the Palace for 36 ks., the stables for 12 ks., his Majesty of Wurtemberg, like his Grace of Marlborough, reading “Noblesse oblige” with an addition “to pay.” The *Stiftskirche* contains some modern stained glass and eleven monuments to the Counts and Dukes of Wurtemberg; beside is the Schiller Platz, with its statue of Schiller, by Thorwaldsen, the poet having been born at the neighbouring village of Marbach on the Neckar, where his birthplace may be seen preserved in its original condition. Augsburg, historically noted for the Diet of 1530, held by Charles V., where he was presented with “The Augsburg Confession,” framed by Melancthon, as having been the home of the Fuggers, the Rothschilds of the Middle Ages, the head of which is now both a mediatized prince and a Jesuit, and the only one of his order who can brave the mandates of Prince Bismarck and remain in Prussian territory, and for the former beauty of its girls, three daughters having married—Philippina Welser, whose monument in the Silver Chapel of the Kof Kirche is, with that of Maximilian, one of the sights of Innsbruck, having married the Arch-Duke Ferdinand of Austria; Clara Detten, the Elector Frederick the Victorious, of the Palatinate; and Agnes Bernauer, the Duke Albert III. of Bavaria. The Golden Hall in the Rathhaus, and the room in the Drei Möhren (Three Moors), the oldest



inn in Germany, and of which mention was made so far back as 1361, in which Count Fugger entertained Charles V., exist in their original condition.

Munich—München—which may be called the Athens of Germany, exists a monument of the good taste of King Ludwig, and may be looked upon as a city of palaces and museums. In the church of St. Michael is the monument to the uncle of Napoleon III. ; Eugène Beauharnais, Duke of Leichtenberg, Ex-vice King of Italy and brother to Queen Hortense, executed by Thorwaldsen and sculptured by Schwanthaler, will be found in the Frauen Kirche and Auer Kirche ; in the latter fifty-two windows designed by Hess, whose frescoes may be seen in the Basilica of St. Boniface, and the Allerheiligen Kirche (All Saints' Church) ; and the Reiche Capelle contains a portable altar, six inches long, used by Marie Stuart. Munich, as the head quarters of German art, displays everywhere evidences in the works of Schwanthaler, Schnorr, Hess, Cornelius, and Kaulbach. In the Königsbau the Nibelungen frescoes in the five rooms attest the genius and patience of Schnorr, the Festsaalbau contains his encaustic paintings in the Hall of Charlemagne, the history of Rudolph in the Hapsburg Saloon, while the Throne Saloon is adorned by twelve magnificent statues, by Schwanthaler, of the ancestors of the house of Wittelsbach, from Otho the Illustrious of Bavaria to the "illustrious madman" Charles XII. of Sweden.

The Old Pinakothek, in nine large saloons and twenty-three cabinets, embraces a total of 1,300 pictures, the Boissérée collection, purchased by King Ludwig, consisting of works of art of the Early German School to the Late Dutch, from Meister Wilhelm Roger Van der Weyden to Rembrandt and Teniers and Van Steen. The first saloon, works of Albrecht Dürer and his master, Wohlgemuth, the fourth, those of Rubens, the fifth, portraits by Van Dyck, the sixth, the Murillos, the seventh, eighth, and ninth, masterpieces by the Italian Masters, including Raffaele, Carlo Dolce, Titian, Giotto, Andrea del Sarto, and Leonardo da Vinci.

The "Loggie," in a series of frescoes by Cornelius, runs through the entire history of Art from the days of the Temple of Solomon to the decoration of the Luxembourg by Peter Paul Rubens.

The New Pinakothek, with exterior frescoes by Kaulbach, is devoted to modern works, and both collections would require a guide to themselves to do justice to their contents.

The Glyptothek, in some twelve halls, carries one back to the golden age of Grecian Art in the times of Phidias and Praxiteles, and forward to the recent days of Canova, Thorwaldsen, Rauch, and Danneker. The Schwanthaler Museum, opposite the house formerly occupied by the great sculptor, contains the casts of his most important works. These, with the Ruhmeshalle, or Hall of Fame, and the colossal bronze statue of Bavaria, by Schwanthaler, fifty-six feet in height, on a pedestal of forty feet, from the ledges of which a fine prospect may be obtained, will afford ample occupation to the visitor for from one day to at least a week.

Salzburg is equally remarkable for the beauty of its position and the fact

that it is the birthplace of Mozart, the house in which the great composer was born being shown in the Getreidegasse, and that occupied by him in the Hannibal Platz, a statue to him by Schwanthaler standing in the place named after him, As a halting place Salzburg will well reward all lovers of the picturesque, every variety of scenery being comprised in a circuit of a few miles, mountain, plain, and garden.

The Cagliostro of his day, Theophrastus Paracelsus, lived and died here, who, though he did not discover the philosopher's stone or the *elixir vite*, was undoubtedly the inventor of laudanum, which he called "laudandum," a thing to be praised.

From Salzburg, tourists may make a brief excursion to the salt mines of Berchtesgaden and the Königs-See, or Lake of St. Bartholomew, the most beautiful lake in Germany, unsurpassed even by those of Switzerland and Italy, or our own Killarney and Windermere.

Continuing the direct route the rail passes the Waller-See; further on is seen the old Chateau of Buckheim, and the Hölleugebirge, and Lambach, with its church dedicated to the Trinity, triangular in form, having three towers, paved with marbles of three various colours, and to reduce the price of which to 333,333 florins, the surplus was distributed among 333 poor persons. At Wels is the branch line to Passau, principally noted for the old castle of Prince Auersperg, in which the Emperor Maximilian died. The journey to Vienna will be resumed in the Fourth Route.

ROUTE THE THIRD.—To Hamburg direct the traveller has a chance of five different lines of steamers—one from London, three from Hull, and one from Grimsby:—From London every Friday morning from off Horsleydown by the steamers *Capella* and *Castor*, calling at Brunswick Pier, Blackwall, for passengers; the fares—£2 saloon, and £1 5s. fore cabin. The hours of sailing may be learned from Drolenvaux and Bremner, 40, Seething Lane. Should the tourist leave by this route he is recommended to take train from Fenchurch Street Station to Blackwall, as the landing stairs are beset by a horde of harpies in league with the watermen, who each seize some portion of luggage to carry down the stairs, and insist on separate payment for their services. The watermen, too, are inclined to be extortionate; the best plan with them is to say nothing; but, having selected "your trim-built wherry," direct the waterman to go to the steamer, and when all your "traps" are safely on deck, *not before*, settle the fare, being but sixpence for each person, and twopence for each parcel. The waterman, if asked, especially on the stairs or in the boat, will demand at least half-a-crown, knowing the passenger *must* employ him or one of his *confrères*, and competitive prices are unknown in these districts. From Hull one line leaves every Tuesday,—single fares, 30s., return, 45s.—by the *Panther* or *Tiger*. All information promptly given by the owners, Brownlow, Lumsden, and Co., Hull. A second line, by the steamers belonging to Messrs. Lee and Co., 9, Pier Street, Hull, leaves for Hamburg, and *vice versâ*, every Tuesday, Wednesday, Thursday, and Saturday during the season. As these steamers carry cattle





THE TOWN PARK





the passenger fares are very moderate ; full particulars as to sailing, &c., may be had on application to the owners. The third line of communication, *viâ* Hull and Hamburg, every Tuesday, Wednesday, Friday, and Saturday by the steamers *Fairy* and *Sprite*. Fares—first cabin, £1 10s. ; second Cabin, £1. Applications for dates and hours of sailing to Lofthouse, Glover, and Co., Hull. *Viâ* Grimsby :—the steamers leave from the Grimsby Docks immediately after the arrival of the train due at 6.15 P.M. on Wednesdays and Saturdays ; single fare, £1 10s, return, £2 5s. Full information given on application to Messrs. John Sutcliffe and Co., shipping agents, Grimsby. All these routes imply a long sea passage ; but, as Mrs. Glasse has it, there is yet another way by the Antwerp Company's steamship *Baron Osy*, leaving St. Katherine's Wharf, near the Tower, each Sunday at noon, and conducting the tourist *viâ* Antwerp and Cologne.

The average passage to Hamburg from London is about fifty hours, though, of course, *cela dépend*. About six hours before reaching Hamburg the steamer will pass the smallest possession owning a governor to itself of the British Crown, the Island of Heligoland (Holyland), so named from a Temple of Hertha (the Goddess of Earth), which stood on it in Saxon days. Its total length is 1 mile, by a breadth of  $\frac{1}{3}$ rd of a mile ; it consists of an Upper and Lower Town—the former reached by steps, and a horse is as great a curiosity as it was in Venice when Lord Byron "witched the world" there "with noble horsemanship."

The Free Town of Hamburg, free, subject to the Deutscher Kaiser, consisting of the Old and New Town and St. George, may be called the Liverpool of Germany, its traffic being immense with both the Old and New Worlds, half a million of cattle being annually shipped to England. A superb view of the town and Elbe, Holstein on the north, and Hanover on the south, may be obtained from the steeple of St. Michael, the height of which is no less than 456 ft. St. Nicholas, destroyed in the great fire of 1842, has been restored by Sir Gilbert Scott, and the principal other attractions for visitors are in the daytime the Exchange at one o'clock, when it is crowded with merchants, the Botanical Gardens, a very large Zoological Garden, with fine Aquarium, in which concerts are given on Mondays and Fridays. In the evening the great resort is the Jungfraustief (Maiden's Walk), round the Alster Bassin, a fine sheet of water, surrounded on three sides by cafés, the railway forming the fourth, the effect of the various lights reflected on the water at night being charming, and, in fact, forming the feature of the place. Altona, a suburb, was formerly noteworthy for the fact of being Danish territory, the German and Danish sentinels meeting on their beats ; but its name, one given it by a Danish King, "Altona," *too near*, has been realised, as since the settlement (?) of the Schleswig-Holstein question it has been incorporated in the German Empire. The distance from Hamburg to Berlin is 176 miles, generally done in about 6½ hours by express ; fares—1st class, 25 marcs, about £1 5s. ; and 2nd, 17 marcs or groschen, a little over 17 shillings.

Berlin, though remarkable for its public buildings, is the *parvenu* of European capitals, its oldest edifice being the Church of St. Nicholas, and remarkable alike for combining all the principal defects of the various periods of Gothic architecture, and for the tomb of the celebrated Puffendorf. As the visitor will in all probability make a sojourn of a few days the following hotels may be recommended :—Hotel de Rome, one of the largest and best ; Hotel d'Angleterre, Hotel de l'Europe, Traubenstrasse,—moderate charges—English spoken ; and Hotel du Parc, Thiergarten, Hotel du Nord, Unter den Linden, central position, and moderate charges ; besides many others. The Post-Office is in the Königsstrasse, open from 7 A.M. to 8 P.M. Letters reach England on the second day, *via* Ostend ; postage, 5 s.gr. The principal telegraph office is in the Schützenstrasse, 19, and at all Post-Offices. Theatres at 6 and 6.30. Best shops in Unter den Linden, Schloss Platz, Bruderstrasse, Jaegerstrasse, Leipzigerstrasse, &c.

Berlin is the capital of Prussia, situated on the river Spree, 127 feet above the level of the sea, scattered over a sandy plain, with very wide streets, in 52°31' N. latitude, and 13°24' E. longitude. It has 210 *bezirke* and four suburbs, 476 streets, 58 squares, and 2,000 houses ; and it is one of the largest and handsomest cities of Europe, being about 12 miles in circumference, with 60 churches, 37 bridges, &c., upwards of 100 public schools, and as many of a private description ; its charitable and scientific institutions are very numerous. Its manufactures consist of locomotives (Borsig's great works), wool, cotton, silk, ribbons, porcelain and stone-ware, bronze, gold and silver ware, straw-hats, artificial flowers, &c.

Few dine in their hotels, prices being much higher, as in Paris, and indeed every city, but in the Hotel St. Petersburg there is a table d'hôte daily for 2s., and a list of some of the principal restaurants and pastrycooks may be found of service :—Cafes Restaurant, Royal, Linden 76. Maison Dorée, Schadowstrasse 14, Castelli, Linden 64.

Conditoreien (Pastrycooks), Stehely, Charlottenstrasse 53 ; Josty, Stoeckbahn 1 ; Weise, Jaegerstrasse 38. Bierstuben (mostly restaurants), Wagner, Charlottenstrasse 56 ; Braun, Leipzigerstrasse 30 ; Klausing, Zimmerstrasse 80 ; Munchner Brauhaus, Johannistrasse 14.

Railroad Termini.—To Potsdam (in 40 minutes), outside the Potsdam Gate ; to Leipsic, Magdeburg, and Hanover, outside the Anhalt Gate ; to Stettin, outside the Oranienburg Gate ; to Frankfurt-on-the-Oder, near the Stralauer Platz. The distance from the four stations to the centre of the city averages one mile. The station for Frankfurt-on-Oder, Königsberg, Petersburg, &c., is upwards of two miles from that for Cologne.

English Episcopal Chapel.—In the Royal Palace of Monbijou. Service begins at 11 o'clock ; Sacrament administered first Sunday in every month.

American and British Union Service, conducted by ministers of all denominations, in the American Chapel, 5, Junkersstrasse, every Sunday morning at 11½ A.M. Sunday School at 10 A.M., and Social Bible Reading Meeting every Sunday evening at 7¾ P.M.



Open droskies, drawn by one horse, stand in the streets. Fare :—One person, 5 silber groschen ; 2 persons, 6 s.gr. ; 3 persons, 7 s.gr. ; 4 persons 8 s.gr. ; one or two boxes,  $2\frac{1}{2}$  s.gr. ; per hour for 3 persons, 15 s.gr. and  $17\frac{1}{2}$  s.gr. ; 4 persons, 20 s.gr. ; at night by the last train, or in the morning before 7 o'clock,  $7\frac{1}{2}$  s.gr. each course. The regulations as to charges are hung up in every vehicle.

Omnibuses do not attend railway stations, but ply constantly from one end of the city to the other, and also from the suburbs to places distant three or four miles from the city. Fares average  $2\frac{1}{2}$  to 3 s.gr. the whole distance, which is divided into fares  $1\frac{1}{2}$ , 2,  $2\frac{1}{2}$  s.gr.

In and near the celebrated Unter den Linden the principal buildings are centred—the Schloss, Palace of the Emperor, the Palace of the Crown Prince, the Museum, Opera, and University. The Schloss is remarkable alike for size and for its sumptuous interior ; the State apartments are shown by the Castellan, who lives in the second court on the second floor. The Rittersaal (Knights' Hall) contains the throne and a superb collection of gold and silver plate, and the rooms inhabited by Frederick the Great will be found at the corner of the building facing the Schloss Platz. Among the more remarkable pictures will be found Charles I. and Queen Henrietta, by Van Dyck, a portrait of the father of the present Emperor, by Sir Thomas Lawrence, and Napoleon crossing the Great St. Bernard, by David. The Schloss has its ghost in the person of the White Lady, whose shadowship is firmly believed in by the lower orders of the Berliners. The Arsenal (Zeughaus) contains a rare collection of implements of destruction, amongst others two battery guns used by Gustavus Adolphus in the Thirty Years' War, and a field-piece, called Die Schöne Taube (beautiful dove). The Museum is more noted for its exquisite frescoes by Kaulbach on the staircase and walls representing the wanderings of the children of Israel, and for a huge exterior fresco by Cornelius, than for the rarity of its contents.

In the Place de l'Arsenal will be found statues of General Scharnhorst, to whose administrative skill Prussia owes her present military supremacy, Bulow, old Vorwärts Blucher, and Gneisenau ; and the statue of Frederick the Great, by Rauch, so well known by models and engravings, is admittedly one of the finest monuments in the world.

The New Museum is a chaste edifice, by the architect Schinkel. Before the Museum stands a gigantic basin, cut out of one solid piece of granite, 22 feet in diameter. The Sculpture and Picture Galleries are open daily to the public (Sundays excepted),—in the summer from 10 to 4, in the winter season from 10 to 3 o'clock. The collection of vases and bronzes can only be visited on Wednesdays ; the entrance is at the back of the Museum. The King has lately added a new building to the Museum, in extent twice its size, and most beautifully decorated : the Treppenhaus, or Staircase Hall, adorned with wall-paintings from designs by Kaulbach, is perhaps the finest in Europe. Amongst the bronzes there is a very beautiful antique found in the bed of the Tiber. It is a perfect work of art ; the subject is a boy praying.

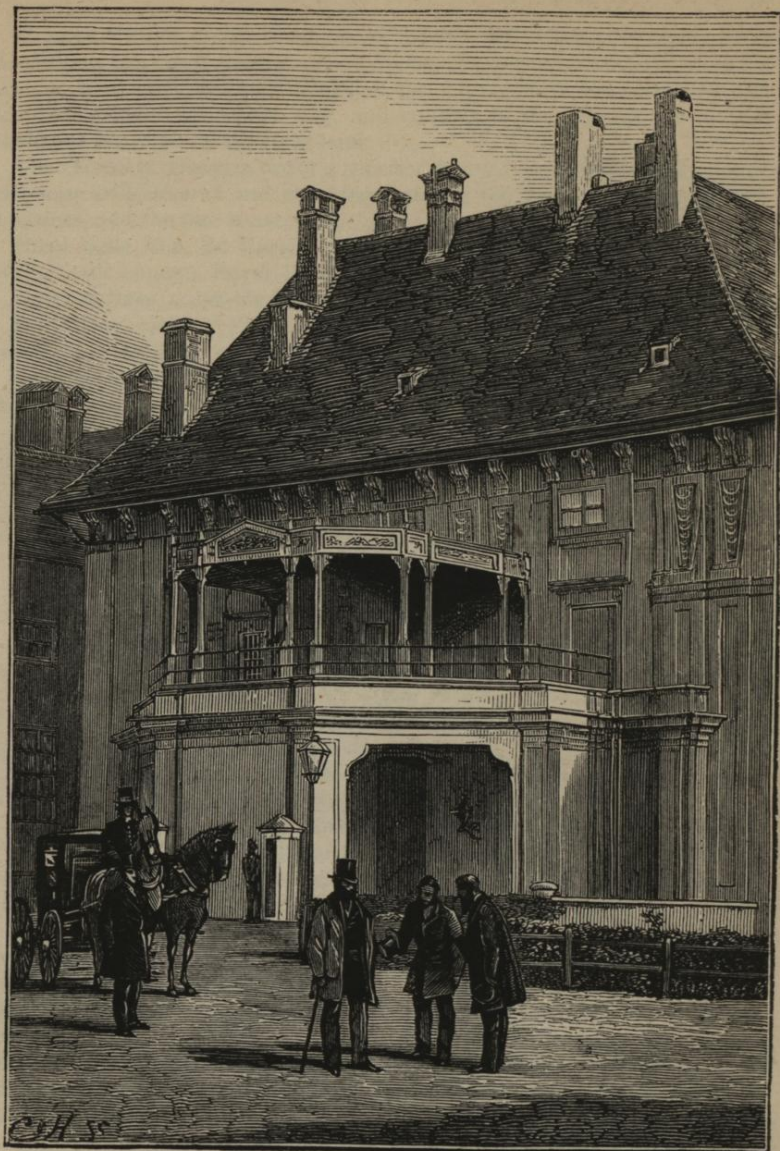
The collection of paintings is very rich in early masters, of which a catalogue may be obtained.

The Royal Library is a very tasteless building, built, it is said, after the model of a chest of drawers by command of Frederick the Great, with 500,000 volumes and 500 manuscripts ; the most interesting of which are an album with six beautiful miniature portraits, by Lucas Cranach, and Gutenberg's Bible, the first printed with movable types. The reading-room is daily open ; the apartments, however, in which are kept the periodical publications, are open only from 10 to 12, and admission by ticket from the principal librarian. The University is a large beautiful building, with the natural history museum and zoological cabinet open every Tuesday and Friday from 12 to 2 ; admission only by ticket, which is given out by the director ; the mineralogical cabinet, the anatomical museum, open every Wednesday and Saturday from 4 to 6 in the summer, and from 2 to 4 o'clock in the winter ; admission by ticket only. The Arsenal, built 1695, by Schlueter, is considered a master-work, in the pure style ; tickets of admission to be procured at No. 1, Mollars-gasse. The new Schauspiel Haus on the Gendarmen Martel is a very imposing building ; the picture gallery of Prince Raczinsky is well worth visiting ; the Palace of Prince Charles, No. 9, Wilhelmsplatz ; Palace of Prince Albert, 102, Wilhelmsstrasse, built by Schinkel. The new Rathaus in the Königsstrasse deserves notice ; Kroll's winter garden in the Thiergarten, a noble park of some 8,000 acres, is also worthy a visit.

Besides the Opera-haus, Berlin has a Königs Schauspiel-haus, built 1819, to accommodate 2,500 persons ; Meyse's Theater, with 600 gas-lights, and salons for balls, concerts, &c. ; the Friedrich Wilhelmstaeder Theater, for 1,600 persons, &c. Berlin has above 100 learned and artistic Vereine (Associations). The Thiergarten is the great public walk of Berlin, with a white marble statute of Frederick William III. by Drake. The Kreuzberg is in the Botanic Garden, and has a national monument to commemorate the battles of 1813 to 1815.

There is a tramway from the Dorotheen Strasse, and past the Brandenburg Gate to Charlottenburg, fare  $2\frac{1}{2}$  groschen. The grounds are good. The principal object is the Mausoleum, in which are two beautiful recumbent figures of Frederick William III. and his queen by Rauch. The drive thither is very pleasant. The court of the old Schloss has a fine bronze statue of "George and the Dragon," Kiss's last work, well worth visiting. To Potsdam from the Potsdam Eisenbahn (station) off the Königsgratzer Strasse. This, usually styled the Prussian Versailles, was founded by the Great Elector, but owes its present splendour to Frederick the Great, being indeed a town of palaces, even the private houses being built in emulation of their neighbours. The Royal Palace contains the apartments of Frederick, his bed, his piano, the furniture he used, and the clothes he wore. Near to Potsdam is the Palace of Sans Souci, containing his bed-room and the clock which he always wound up with his own hands, and which, it is said, stopped at the moment of his death, and still points the hour, 20 minutes past 2.





PRIVATE ENTRANCE TO THE EMPEROR'S PALACE





Dresden, capital of the kingdom of Saxony, and a favourite residence of English people, celebrated for cheap living, cheap good music, and works of art. It is situated on both banks of the Elbe, which are united by two beautiful bridges, 552 yards long, and consists of the Altstadt on the left bank and Neustadt on the right bank.

The Hotels in Dresden are of a superior description, and those mentioned below are well situated and considered among the best. The charges are moderate, and the fare is excellent.

Hotel Belle Vue, De Russie, De France, Kronprinz, Stadt Leipzig, Stadt Wein, Stadt London, Royal, Stadt Coburg.

Hotel de Saxe, a first-class Hotel, very highly spoken of.

Hotel Zum Golden Engel.—Kept by Jos. Herion, proprietor.—A very good house, highly recommended.

Victoria Hotel.—This magnificent, first-rate, and highly-recommended house is kept by Mr. Carl Weiss.

Restaurants : Belvedere, Deville, Hellig, Brewery Restaurants, Engel, Lussert. Cafés : Trepp, Lessig, Francais.

During the height of the Dresden season it is scarcely possible to secure rooms in the principal hotels by writing beforehand ; the hotels, however, are numerous, and accommodation ample.

Prices of first-class hotels :—Room, 15 to 16 gr. ; dinner, at 4 o'clock, 1 th., with wine ; candles, 8 to 10 s.gr. ; breakfast, 7 to 10 s.gr. ; service per day, 10 s.gr.

Hackney Carriages :—1 hour for 1 person, each course, 5 n.gr. ; for 2 persons, 7½ n.gr. ; 2 horses, for 2 persons, each course, 11 n.gr. ; 3 persons, 15 n.gr. ; 1 horse, each half-hour, 7½ and 12½ n.gr. ; 2 horses, 10, 15, and 20 n.gr. ; a carriage and pair of horses, for 1 day, 4 th. 10 gr. ; the coachman (valet de place), per day, 1 th., half-day, 20 gr.

Churches, &c.—Hofkirche, Ascension by Mengs, fine music, Sundays 11.30 to 3 P.M. Frauenkirche, steeple 200 ft. high.

Palaces.—Palace of Bruhi ; Japanese Palace ; fine gardens.

Königsschloss, tower 250 ft. high. Hof Theater, one of the finest in Germany ; statues of Goethe, Schiller, Mozart, Sophocles, Aristophanes, &c. Arsenal.

Neues Museum, entrance for Sundays, 12 to 3 ; Tuesday, Thursday, and Saturday, 10 to 4 ; fee, 5 groschen ; contains ancient sculpture, 250,000 engravings, some the richest that exist. On the first story is the celebrated Picture Gallery, containing 1,882 paintings, and 2,059 works, including pastels. The most noted pieces are Raphael's "Virgin of St. Sixtus," Correggio's "Notte," Titian's "Peter's Pence," &c., and 50 landscapes of Canaletti. Catalogues to be had at the doors. The *Grüne Gewölbe*, or Green Vaults, underneath, contain treasures of art valued at three million thalers ; the stone from which the vaults receive their name is the celebrated Green Diamond, weighing 160 carats. Amongst the other treasures are the Regalia used at the Coronation of Augustus II. of Saxony and King of Poland,

and that employed at the Coronation of the Kings of Saxony. Many of the walks are charming, amongst others the gardens of the Japanese Palace, and the Gross Garten by the Elbe. Excursions—Monument to Moreau (red granite), on spot where he fell in battle, 1813. Baths of Linke, half-hour. Hostonwitz, where Weber composed "Oberon" and the "Freyschütz;" Loschwitz, where the poet Körner was born, and Schiller composed "Don Carlos," &c. The Historical Museum has a fine collection of arms (Sobieski's, worn at the siege of Vienna), tents (of Kara Mustapha, same siege), the sword of Charles XII., a fine collection of porcelain, an antiquity museum (Alterthumer Museum) rich in mediæval treasures, a library (300,000 vols.), fee, 10 groschen, a mineralogical collection, open 10 to 12 o'clock. Tickets for the Green Vaults, engravings, china, and armoury are good for six persons. Royal Library, open daily for public use, till 1 o'clock.

Passengers between Dresden and Prague must remember that at Bodenbach the Bohemian frontier is reached, and luggage examined, as should they omit this ceremony, the luggage is coolly set on one side on the platform and the unconscious traveller proceeds luggageless, besides having either to return his stages or send back his keys, a process consuming some two days, decidedly an unpleasant one when ladies are concerned. As the examination is a mere matter of form, the traveller will do well to be prepared with his keys, though generally the trunks are little more than opened, reclosed, and sealed.

Prague.—The ancient capital of Bohemia is one of the most interesting cities in all Germany, both from its numerous handsome and mediæval residences, and from the beauty of its situation, in the valley of the Moldau; the prospect from the hill in the rear of the city (Hradchin), in the evening light, looking over the sixty quaint spires, is unique, and its historical associations are linked with all the great events in German story. Here the Hussite insurrection broke out in 1419, under Ziska. Two centuries later, in 1618, from the Palace on the Hradschin (Hrad, in Bohemian, meaning a steep hill), the Imperial Councillors Slawatr and Martinitz, together with their Secretary Fabricius, were thrown from the window of the Council Chamber, a height of nearly eighty feet, but, fortunately alighting on a dunghill, escaped with a severe shaking, Fabricius, the last to take the involuntary leap, falling on his superiors; in consideration of his sufferings he was created Graf Von Hohenfall, in English, Count of Somerset; two small obelisks yet mark the spot. This led to the Thirty Years' War, which only ended with the siege and plunder of Prague, in 1648, by the Swedes, having been previously besieged in 1632 by the Elector of Saxony, John George, and afterwards in 1744 by Frederick the Great, who here in 1757 defeated the Austrians under Charles of Lorraine.

The Untere Neustadt contains the Königshof, the ancient palace of the Kings of Bohemia (now barracks). 2. National Museum, in the fine Kolowrat Strasse, open Tuesday and Friday 9 to 12; other days, for 25 kreutzers. It contains fine collections of natural history, manuscripts, &c.



3. The Ross, or Horse Market, one of the largest in Austria, with a statue of St. John Nepomucene (the patron of the town.) In Obere Neustadt are the Garden of Salm, with 25,000 plants ; the large Lunatic Asylum ; the Church of the Assumption, erected 1351—a masterpiece of Gothic architecture. In the Carolinerthal suburb are the Hôtel des Invalides, and 2,000 veterans ; the Church of St. Methodius and St. Cyril, still unfinished ; and the Railway Viaduct, on 87 arches.

Hotels :—Golden Angel, near the Railway Station ; Englischer Hof ; Hotel d'Angleterre, first class for families and gentlemen.

Hotel de l'Etoile Bleue ; Hotel Schwarzer Ross ; Stadt Wien ; Kaiser von Oestreich.

Restaurants.—Steintz, Wenzeler, Binder.

Cafes.—Wien, Prag. Good one at Terminus.

Droskies (Cabs).—Fares in the town, 25 to 50 kr., according to distance. One hour, 60 kr.; half an hour, 20 kr. Two-horse cabs, 50 kr. to 1 fl. in the town, according to distance ; half an hour, 40 kr.; one hour, 80 kr. first hour, 75 kr. the following.

Post-Office and Telegraph.—Schillingsgasse.

Altstadt, or the Old Town, contains the Grosse Ring, or Great Square. 2. Teynkirda, built in the ninth century, with a remarkable porch, and the tomb of Tycho Brahe. 3. The Rathhaus, with a remarkable mechanical clock, made in 1496, by Master Hanuscht. The University, founded 1348, had 200 professors and 30,000 students ; but John Huss, trying to exclude foreigners, led to its desertion by 25,000 students, who went to found the Universities of Heidelberg, Leipzig, and Cracow. Their number is at present 2,000. Circumference,  $1\frac{5}{8}$  German mile ; divided into Altstadt and Neustadt on one bank of the Moldau, and into Kleinseite and Hradschin on the other, forming four towns. It contains 50 churches, 22 chapels, 17 convents, 2 Protestant churches, 11 synagogues, 189 towers, 3 public and 19 private libraries, and 354 manufactories. Neustadt, where travellers are generally deposited, was founded in 1348.

The Kreusherrenkirche is an imitation of St. Peter's of Rome. The Theatre of 1783 can hold 2,000 persons. The Bohemian Theatre gives four representations a week. The Elementium (formerly the Jesuits' College) contains two churches, two chapels, a great many collections, the Observatory, and the University,—Library with 35,000 MSS. The Karls Monument was erected in 1848, at the 500th anniversary of the University. Monument to Francis I. on the Quay. The Moldau Bridge (called Karl's or Königsbrücke), 1,171 metres only, has been rebuilt, and has the venerated statue of the city patron, St. John Nepomucene. The Kleinseite, the aristocratic quarter, contains the palace of Count Nostitz Rinck, with a fine picture gallery ; and the palace of Wallenstein ; fee 35 kr. to view it. This, built by the celebrated Albert, hero of the Thirty Years' War, and of Schiller's drama, contains the charger that bore him at Lützen, stuffed ; another souvenir of this doubly-celebrated battle-field being the monument in the burial ground, at the foot

of the Ziskaberg, to the Prussian General, Scharnhorst, who died of the wounds received at Lützen in 1813.

The Artillery Arsenal, the Botanical Garden, and the statue of Radetzky, are in this quarter.

The Hradschin, on a hill above the Moldau, contains the Acropolis of Prague, first built by Queen Libussa. Here are the Imperial Castle of St. Wenceslas (entrance 11 to 1—fee, 1 florin), with its 440 chambers. The Cathedral of St. Vitus, founded 930, has a fine tower of 128 metres, good frescoes, and the rich tomb of St. John Nepomucene; the chapel of St. Wenceslas, with the arms of the saint and the Regalia. At the Hradschin are also the Archbishop's Palace; the old palace of Sternberg, with 600 paintings; the Monastery of Strakow, with 500 paintings and 65,000 vols. Near Prague, between the Woltschen and Molberg, is the battle-field where Frederick the Great defeated the Austrians in 1757.

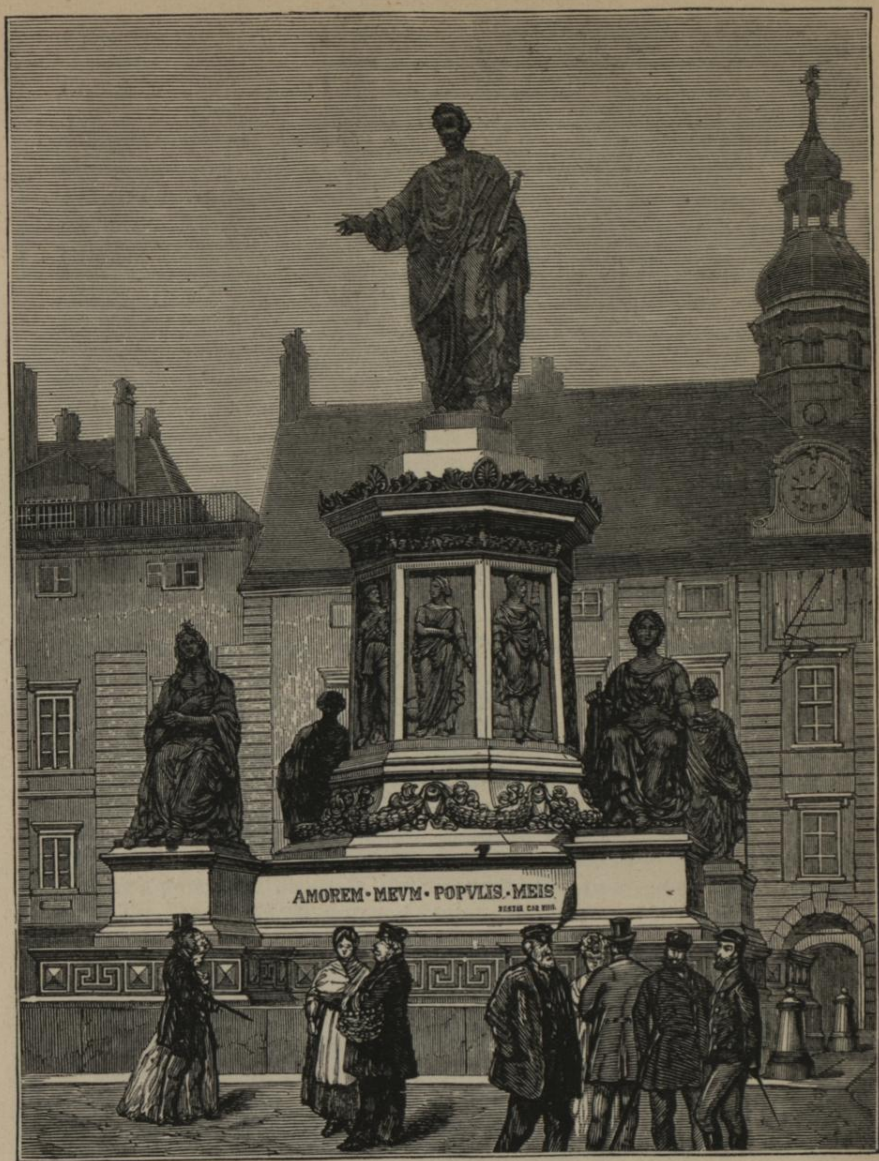
There is a fine prospect of the town from Laurenzeberg. Promenades on the bulwarks, the Sophia, or Dyer's Island (with eating and bath-houses,) Protection Island, Castle Garden, and People's Garden.

Beautiful Bohemian glass, for which this place is famous, can be obtained at Hofmann's, &c.

The bridge, with its twenty-eight statues of saints, was begun in the reign of the Emperor Charles IV., 1355, and finished in 1507, and is at once the handsomest and longest bridge in Germany. The eighth statue is that of St. John Nepomucene, and the spot from which he was thrown into the river is marked by a cross with five stars on the parapet. The old watch-tower at the end of the bridge, next the Altstadt, preserved the town from falling into the hands of the Swedes in 1648. Three miles from the town, on the Ziskaberg side, is the scene of the Battle of Prague, gained by Frederick the Great in the Seven Years' War, when his favourite general, Ziethen, fell, but still more remarkable for the fearful musical composition, in which the "cries of the wounded" are heard, which all who have listened to must remember with horror. To see Prague a guide is indispensable; about 5s. a day is ample pay.

From Prague to Vienna.—Between the stations Bodmischbrod and Podiebrod the great battle was fought in 1434, which terminated the Hussite insurrection, and in which both the leaders, Procopius "the Greater" and "the Less," fell. Near Kolin is an isolated hill on the right, surmounted by an obelisk, in commemoration of the victory gained by the Austrian Marshal, Daun, over Frederick the Great, June 18th, 1757 (a day destined afterwards to be still more remarkable), when the Prussians were obliged to evacuate Bohemia. At Pardubitz many will find a still more pleasant prospect in a well-stocked buffet, with ten minutes' delay (usually) to enjoy it. Further on is Brunn, where, in the Spielberg, Trenck, colonel of the Paudown, died in captivity, in 1749, and where, also, Count Silvio Pellico passed the eight dreary years of his life, from 1822-30, which he has immortalised in his "Prizioni." At the next station, Raigern, Napoleon posted his reserves





STATUE OF THE EMPEROR FRANCIS I. OF AUSTRIA





under Davoust, which did such damage to the Austrians retreating from Austerlitz. Near Gänserndorf was fought the Battle of Wagram, on July 5th and 6th, 1809, which concluded in the retreat of the latter to Zaaime. Now on the right the Leopoldsberg with its castle, and then the Kallenberg become visible, and above the wooded islands of the Danube the spire of St. Stephen's, the centre of the traveller's bourne—Vienna.

ROUTE THE FOURTH.—The journey to Harwich needs no description, as it is generally performed in the dark; but one place of interest is passed—Colchester, alike renowned for being the birthplace of Constantine the Great and his mother, the Empress Helena, and for its oysters, the only worthy rivals to those of Whitstable, *par nobile fratrum*. The train is brought alongside the Packet Wharf at Harwich, and the traveller is recommended to go on board without delay. First secure a berth, and next a place at table, where an excellent meal, varying, of course, according to the hour, is provided for the sum of two shillings.

As frequently an hour or more elapses between the arrival at and departure from Harwich, the tourist will do well to turn in, and, if possible, "forget the world, its toils, and its cares," till he arrives in the channel of the Maas, as the German Ocean presents few attractions, and if he has been so fortunate as to have been "rocked in the cradle of the deep" to a refreshing slumber, the stillness of the water will assuredly awaken him. The first land, or more properly sand, caught a glimpse of at the mouth of the Maas is known as the Hoek Van Holland, and thence to Brielle the prospect is one of sandy dunes, schuylts, and later on, half-submerged willow trees. At Brielle the Custom House officers make their appearance to examine the luggage, a search rather stricter with them than the traveller will elsewhere find *en route*. Brielle, where the tercentenary of Dutch independence was last year celebrated, was taken from the Spaniards, in 1572, by the Water Gueusen, or Beggars, under William de la Marck, a bold stroke that paved the way for the expulsion of the Spaniards, and is the birthplace of the celebrated admirals, De Witt and Van Tromp, the latter the worthy opponent of our Blake. The city of Rotterdam appears suddenly on the scene, the quaint town of St. Laurence forming a prominent object in the riverscape, but so low is the appearance of the city as to recall the words of Butler,

A land that rides at anchor, and is moored,  
In which they do not live but go on board.

Passing the Boompjes—pronounced Boompies—so called either from the little trees (now large ones) with which it is planted, or from the boom piles on which it is built, the steamer stops at the Quay, which is the Belgen-Ryn Spoorweg, or Dutch-Rhenish Station; a name the tourist will do well to bear in mind, as in inquiring for the station on his return he may possibly be directed to the Hollandische Ijzeren Spoorweg near the Delftgate, at the opposite extremity of the city.

Passing by a very pretty row of houses known as the Old Place, and

crossing two or three bridges, the traveller will find himself in the Groote-Markt, where with Thomas Hood he can "make his salaam to the statue of Erasmus." Keeping St. Laurence as a landmark, you enter its portals, though with the exception of the fine organ, superior, it is said, to that of Haarlem, monuments to Admirals De Witt, Van Brakel, and Schoudbijnacht (Vice-Admiral) Van Brakel, a fine brass screen, and a number of quaintly-carved tombstones, there is little to arrest his attention, the Church within having been churchwardenised and whitewashed out of all beauty, and without presenting the appearance of a large brick barrack. Near to it in the Breede Kerk Straat, is the house in which Gerrit Gerritz, to give Desiderius Erasmus his real name, first saw the light. Easily accessible to all wayfarers, a strange commentary on the author of "The Praise of Folly," his birthplace is now a Gasthaus, where abundant potations of schiedam are daily quaffed. There is no necessity for a guide; with a map of the town in hand one may wander about untrammelled, deriving more pleasure from the quaint appearance of the buildings, the constant cigar, the mirrors outside each window, and the schuyts moored all through the canal, than by any set plan for viewing this "vulgar Venice." Giving a glance at the Museum, it will be well to take a "vigilante," 60 cents. the course, to the Zoological Gardens near the Delft Gate (all which seen Rotterdam may be considered as done), and if time permits a visit should be paid to the Hague, a distance of only fourteen miles, noted for the best collection of the Dutch School extant, in the Mauritz Haus, including Paul Potter's "Bull," Rembrandt's "Anatomical Lesson," the portraits of the two wives of Rubens, Catherine Brientz and Eleanor Forman, and Van Dyck's portrait of Simon, the artist. In the lower story of the same building is the Royal Cabinet of Curiosities, comprising Japanese and Chinese productions, rare now even in Cathay, and many historical relics, including the armour of Van Tromp and de Ruyter, the sword of Van Speyk, who blew up his band before Antwerp, first having coolly lit his pipe; the chair in which General Chassé sat during its siege, and the dress worn by William the Silent at Delft. All these the traveller may see, and yet catch the train for Gouda, corresponding with his train for Emmerich, or should he elect to remain in Rotterdam he can procure an excellent dinner at a moderate price at the new Bath Hotel. From Rotterdam to Gouda the prospect may be summed up as meadows, ditches, windmills, pollard willows, cows wrapped up in cloths—in Holland even the horses wear caps to preserve them from neuralgia—and summer-houses planted beside stagnant ditches; one glance out of the window will suffice for the entire journey.

Gouda.—Having passed through the polders, fertile, doubtless, but marvellously uninteresting, a brief halt is here made. The town is chiefly noted for two productions,—its pipes, in the manufacture of which the male portion of its population is employed; and its cheeses, well known throughout Holland and the Continent, finding occupation for the fairer half of the Goudese cottagers. The cathedral is also remarkable for its windows, thirty-one in number, by two brothers Wouter and Dirk Krabette. One given by



Philip and Mary of England contains their portraits ; these are said to be the most perfect specimens of the art now existing, surpassing even in beauty our Fairford windows ; but though the traveller may stop if so minded, it is probable he will content himself with a knowledge of the fact, as the train bears him on to Utrecht.

Utrecht, known to the Romans as *Trajectum ad Rhenum*, and afterwards *Ultra-Trajectum*, from which its modern name is corrupted, built on the confluence of the old Rhine with the Vecht, will be remembered through its treaty in 1713, which ended the war of the Spanish succession. Here also the Act of Confederation by which the Seven United Provinces declared themselves independent of Spain was signed in the Auditorium (Public Hall) of the University in 1579. A tablet on the University walls notes the event, the inscription running "Atrium Sapientiæ, incunabula Libertatis"—"The Hall of Wisdom, the Cradle of Liberty." The remains of its former cathedral consist of the tower, standing alone, nearly 350 ft. in height, from which a splendid view can be obtained over nearly all Holland, admission twenty cents, and the Choir, containing the tombs of the Emperors Conrad II. and Henry V. of Germany, the Dutch Mint and the Pope's House are the other buildings of note. The latter, the "Pauz huizen," was built by Adrian Floriszoon, tutor of Charles V., afterwards Pope Adrian VI., the house in which he was born still standing in the Oude Gracht. The Jansenists, the Alte Katholiks, or Old Catholics of Holland, so called from Jansenius, Bishop of Yprés, have made it the See of their Archbishop, and their Church bears for its dedication the inscription, "To God." As this is the Clapham Junction of Holland, care must be taken not to enter a wrong train, as several start at the same time in different directions. Arnheim, the next town of note, is prettily situated on the Rhine. The fortifications by Coehorn, the rival of Vauban, are now transformed into pleasant walks. The cathedral is remarkable for its excellent carillon and the monuments to the Dukes of Gueldres, of which it is the capital. And here Sir Philip Sidney died, from the effects of the wounds received at the battle of Zutphen in 1586. Zevenaar, between Arnheim and Emmerich, being the first station in Holland, luggage is examined in the passage from Cologne, on the outward route from Emmerich, when the *pickel hauber*, or spiked helmet, first makes its first appearance.

Emmerich.—Luggage examined, after which supper and an excellent bed can be procured at the Hôtel d'Angleterre, near the station. *En route* again in the morning at 7.50 for Cologne. After Emmerich, the next important station is Wesel, on the junction of the Lippe and the Rhine, at present principally remarkable for the fact of being a Prussian fortress, and Chalons on a small scale. In all probability the tourist will from the train have an opportunity of witnessing a parade drill under the Black Eagle, like Time, never standing for a moment still. Oberhausen—halt of a few minutes, then on to Dusseldorf, where an excellent buffet will be found, and though renowned for its modern school of painting, under the auspices of Cornelius (one of our most eminent artists, Mr. Dobson, not only studied here, but

displays in his works the influence of that school), it presents too much the appearance of a business manufacturing town to detain those whose pursuit is simply pleasure. Deutz, on the left bank of the Rhine, facing Cologne. As some trains go no further, the traveller must cross the river by the new bridge to reach Cologne, for which see Route the First.

The Rhine.—As far as Bonn the route by rail on the right possesses no interest.

Bonn.—Here the scenic Rhine commences, extending almost to Mayence, with mountains sweeping to the river, vineclad terraces, knolls crowned by ruined castles, little villages nestling in quiet corners, and islands whose monasteries seem indeed cut off from the strife and bustle of the world. This place, the residence of the Elector of Cologne, is now noted for its University, at which Prince Albert received his education. Amongst its professors were Niebuhr, the historian, to whose memory a monument by Rauch is erected in the cemetery, and Schlegel, who also rests near his former confrère. Beethoven was born here in the Bonngasse; his statue will be seen in the Münsterplatz. The principal buildings are the University, formerly the Electoral Palace, containing a library of 200,000 volumes, lecture-rooms, an academical hall, painted under the direction of Cornelius, and the Museum of Rhenish Antiquities, arranged under the care of Schlegel. Bonn has many pretty walks, that called "*Der Alte Zoll*," from which a fine view of the river and the Siebengebirge is obtained, and the excellent double avenue of chestnuts, half a mile in length, leading to the Chateau de Poppelsdorf, with its Geological Museum, and to the Botanic Garden, from which a walk of a quarter of an hour takes one to the Church on the Kreuzberg. The Minster, in the Byzantine style, contains a bronze monument of its founder, St. Helena, mother of Constantine the Great.

It is well to take your seat at the left of the carriage, as the principal objects of interest are on the opposite bank of the river, of which otherwise no notice will be taken.

The Siebengebirge, or Seven Mountains, highest and most picturesque of the many on the Rhine banks, are of volcanic origin, and, heaped in orderly disorder, form a frontier chain to the river they seem to guard.

Their names and heights are as follows:—Stromberg, 1,053 feet; Niederstromberg, 1,066 feet; Oelberg, 1,453 feet, the highest; Wolkenberg, 1,055 feet; Drachenfels, 1,056 feet; Lowenberg, 1,514 feet; and Hemmerich; all are crowned by some ruined town, convent-cell, or chapel, all are beautiful, whether seen in the early morning with the mist rising from the river, in the broad noon day, or when their summits are gilded by the declining rays, the heavens glowing with clouds, purple, crimson, and magenta, and the darkling villages pierced by stray lights from rustic casements. Königswinter at the base is the halting place from which one starts for the ascent of the "castled crag of Drachenfels."

On the ascent you see the quarry from which stones were taken for the Cathedral of Cologne, stones not remarkable for any good qualities, and their decay has necessitated the restoration of the Dom Kirche.

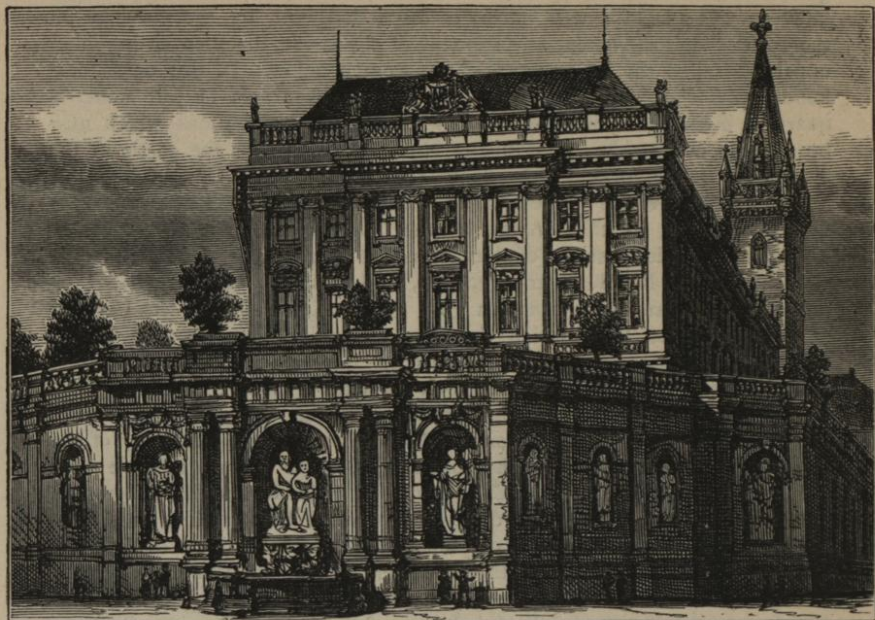




CHARACTER SKETCHES—BEFORE THE LOTTERY OFFICE







FOUNTAIN OF THE ARCHDUKE ALBRECHT

On the right Rolandseck, companion to its opposite neighbour Drachenfels, receiving its name from Roland, the nephew of Charlemagne, who chose the spot as it overlooked Nonnenwerth, where his betrothed was confined. Schiller has founded on the legend one of his most lovely ballads, "The Knight of Toggenberg."

The island of Nonnenwerth is now diverted from its original purpose to that of an excellent hotel, renowned for its dinners, in which fish—carp, tench, and eels—play a principal part. Near at hand is the exquisite Gothic Church of Apollinarisberg, the property of Count Furstenberg, and built by Zwirner, the restorer of Cologne Cathedral. At Erpeler Lei on the left bank rises a precipice of black basalt, in the crevices of which vines are planted in baskets; a little further the walls of the ruined Castle of Ockenfels, below which lies Linz, a small town which has shared the fortunes of war in the days of the Archbishop of Cologne, having been at constant feud with its neighbour, Andernach, in 1476 having been taken by Charles le Temeraire, in 1632 by the Swedes, and in 1688 by the French. On the right lies Andernach, bearing traces everywhere of its Roman origin, in its walls and

gate, which stand as firmly as on the day when they first left the hands of the builders. The Dom is well worthy of inspection, both for the carvings on the exterior and the quaint arrangement of the inside, the men sitting in an upper tier called the "Mannstrauss," the women below. In this neighbourhood, "trass," a kind of volcanic sand made from tufa or tuft stone, is quarried, burnt, and converted into bricks or cement, operations which may be seen on every side. Opposite is Neuwied, containing the castle of the mediatised Duke, over which floats the Dutch flag. On the right is Weissenthurm (White Tower), near which is the monument erected to General Hoche by the "Army of the Sambre and Meuse," 1797, to commemorate his passage of the Rhine at this point. Hoche was the greatest of the Revolutionary generals, and destined commander of the army for the invasion of Ireland in 1798. Near Kesselheim is the Chateau of Schönbornlust, from which the Duc d'Enghien, last survivor of the princely Condé, was treacherously hurried to meet with his fate in the fosse of Vincennes on March 20, 1804. And now Coblenz is reached on the left bank of the Rhine and right of the Moselle; on the opposite bank frowns Ehrenbreitstein, the "broad stone of honour," called the Gibraltar of the Rhine, on whose fortifications the sum of £1,800,000 is said to have been expended. - The Church of St. Castor with its four towers, the picturesque old bridge, the chateau with the distant fortress and broad rolling river, form a scene of unique beauty, celebrated alike by pen and pencil. A quarter of a mile from the Moselle bridge is the monument to General Marceau, who was killed at the Battle of Altenkirchen, in attempting to check the retreat of Jourdan, on the last day of the fourth year of the French Republic, Sept. 21, 1796. On the other side of the monument is the inscription "Qui que tu sois, ami ou ennemi, de ce jeune hero respecte les cendres," and Byron's lines will be remembered on him who "kept the whiteness of his soul, and thus men o'er him wept." Stolzenfels, "the proud rock," so well known from views, seems too modern, in fact the restoration has been too complete to excite much interest, but the situation is charming, and the view commanded from it embracing the valley of the Lahn to its junction with the Rhine, and the great river embracing Coblenz, Ehrenbreitstein, with Andernach in the distance, one of the picturesque even in this land of scenery. At Rheuse, the electors formerly met in the Königstuhl (king's seat), with 7 stone seats.

Boppard, like Andernach, one of the camps of Drusus, and displaying like it its Roman origin, principally celebrated at present for the hydropathic establishments of Marienberg and Muhlbad. At Salzig we pass through a forest of cherry trees, while opposite on the left bank are the ruins of Sternberg and Liebenstein, called from two brothers, their former occupants, who for love of some fair dame waged war till, like the Killkenny Cats, only the tales of their loves and hatreds remain. Then Welmich, over which stands the Castle of Thurmburg, known as "The Mouse," which in old times was watched by its neighbour "The Cat," at St. Goarhausen. But at St. Goar we, like the ill-fated young monk, plunge into the wildest of



the many legends of the Lurley, the fair Rhine syren, subject of painting, poem, and opera.

Above St. Goar is the Rheinfels, opposite St. Goarhausen, with the ruins of the "Cats' Castle;" on the left the rock of the Lurlei or Lurleiberg, running down precipitately to the river, forming a grotesque face. Here the Rhine steamers fire off a cannon, the echo of which is repeated fifteen times, and a little higher up in the bed of the channel are the rocks of the Sieben Jungfrauen, the seven sisters who formerly inhabited the Castle of Schönberg (the beautiful hill), from which place Marshal Schömburg, the General of the Boyne, derived his name. On the right bank is the picturesque village of Oberwesel, with its lofty Ox Tower (Ochsenthurm) and exquisite Church of Our Lady (Liebfraukirche), its many turreted walls and quaint old buildings. On the left is Caub, where Blucher crossed the Rhine on a pontoon bridge on New Year's night, 1814, above it Gutenfels, so called, it is said, from Guda, the lady-love of Richard of Cornwall, Emperor of Germany, brother to our Henry III.; and in the middle of the stream is the curious old castle called the Pfalz, built by the Emperor Lewis the Bavarian as a toll house, and said to have been the place of refuge of the Countesses Palatine under interesting circumstances. On the right Bacharach, the altar of Bacchus, so called from a rock in the centre of the river visible at low water, and which merits its name as the centre of the vine district of the Rhine and emporium for their vintages. Like Andernach and Boppard it is surrounded by antique walls, crowned by twelve towers remarkable for having only three walls, leaving, like the Redan at Sebastopol, the side to the town open, so that if an enemy did gain possession he might not be able to hold them.

Around us now on every side are vineyards bearing names dear to connoisseurs. Rheinstein, now a castle of Prince Frederick of Prussia; Assmanshausen, with its terrace vineyards extending to a height of 1,000 feet above the river, sometimes as many as twenty terraces rising one over the other, the vines being held in baskets. In this district, known as the Rheingau, the slaty formation of the hills serves as a natural hot house, and thus brings the grape to an earlier and fuller maturity. Round here is produced the Johannisberg, Steinberg, Rudesheim, and Rothenberg, and Assmanshausen, the best among the red wines of the Rhine. Now in the centre of the river is an islet known as the Mausethurm (Mouse Tower), on which Southey founded his ballad of "Bishop Hatto," and which serves Longfellow for a pretty conceit in his "Children's Hour"—

They devour me with kisses so, their arms about me entwine  
Till I feel like the Bishop of Bingen in his Mouse Tower on the Rhine.

With Bingen we leave the Rhine banks till we arrive at Mayence. This centre alike of commerce and scenery is in the lovely valley of the Nahr; here the river makes a considerable bend, giving it the appearance of a lake, and not only its site, but the surrounding scenery, is in every way charming. Near the town is the ruin of Klopp or Drusus' Castle and Rochers Capelle,

the Chapel of St. Roch, commanding a prospect up and down the river. Descending to the Scharlachkopf one has a view of the valleys and windings of the Nahr, the distant horizon bounded by the Hundsruok Mountains and Donnersberg, while beneath lie the bridge and town of Bingen. Kreuznach, celebrated for its springs, which cure the gout, probably induced by too liberal a use of the product of its neighbours Rudesheim and Oberstein, can also be visited, and an excursion to Rupertsberg and the Ellsenhohe forms a change in this kaleidoscope of landscape. In Mayence we enter the territory of the Grand Duke of Hesse Darmstadt.

The old palace of the Prince Archbishops of Mayence, the Kurfürstliche Schloss, is now a museum of German antiquities. It was always of high importance as a fortress, and in the old days of the German Confederation it was garrisoned by Austrian and Prussian troops in equal numbers, commanded by a Governor selected alternately from each nation for five years. Since the events of 1866 it has always been the seat of a powerful Prussian garrison. The Cathedral, built like that of Chester of Old Red sandstone, dates from the 10th, and was finished in the 11th century. Its interior has been of late restored with great care, and elaborated with gilt ornaments and frescoes. Two of the tombs, though insignificant as monuments, are remarkable in their history, that of Fastrada, third wife of Charlemagne, by the side of the "Beautiful Doorway" leading into the cloisters, the other that of Heinrich Von Meissen, Canon of the Cathedral, known as the "Minnesanger Frauen Hof," or Henry Praise the Ladies; his bier was borne by eight of the most beautiful damsels of Mayence, and his memory has been enshrined in one of Longfellow's most charming ballads; whilst a statue by Schwanthaler erected by the ladies of Mayence shows that with the fair Mayencers "gratitude is not a lively sense of favours to come," but that they still keep green the memory of their champion. In the nave is a monument to St. Boniface, an Englishman, first Archbishop of Mayence, and the patron saint of Germany. In olden days the Archbishop was also Elector, with the right of placing the crown on the head of the German Emperors, and the revenues were so immense that the Canons of the Cathedral were so remarkable for the luxury of their *cuisine* and the excellence of their cellar as to draw forth a rebuke from one of the Popes, to whom they returned the jovial answer that "We have more wine than we need for the mass and not enough to turn our mills." In the citadel is the tomb of Drusus, son-in-law of Augustus, traces of whose former rule will be found all through the Rhine territory. Here was born Hans Gansfleisch (goose flesh), known as Gutemberg, the inventor of moveable types; in the open place before the theatre stands his statue by Thorwaldsen, and in the Museum may be seen his first Psalter. From Mayence the train proceeds to Darmstadt, capital of the Grand Duchy, the most interesting building being the Museum of Natural History, with a unique collection of Saurian and fossil remains, and in the Louisenplatz is a fine statue of the Grand Duke Louis I. by Schwanthaler. Thence to Würzburg, charmingly situated on the Main, for more than a thousand years, from





RING STRASSE BOULEVARD





the eighth century, when St. Kilian the apostle of Franconia was martyred on the site of the Dom, the capital of the Prince-Bishops, eighty-two of whom have held sway both as Bishops and Princes of the Empire. The Cathedral is principally remarkable for its monuments to the former prelates. The Royal, formerly Episcopal, Palace, is noteworthy for its size and magnificence, while in the Julius Spital the aged sick and poor are lodged as in a palace. No one should leave Würzburg without visiting the Marienberg, from which a superb view of the city, the winding Main, backed by the picturesque hills producing the Stein wine, and without tasting both it and that of Leiste, grown on the Citadel hill. Fürth, within five miles of Nürnberg, was celebrated in the past for the battle between Gustavus Adolphus and Wallenstein in 1632, ending in the retreat of the Swedish King, and in the present for the first railway, in 1835-6, constructed in Germany, running from it to Nürnberg. Nuremberg (German Nürnberg), this

Quaint old town of toil and traffic,  
Quaint old town of art and song,

preserves more than any other city in Europe all the characteristics which distinguished it in the days when it was the most wealthy *entrepôt* in the world, the greatest of Imperial Free Cities, the residence of emperors, and the home of German "art and song." Chester in its "rows" and walls still maintains much of its mediæval character; Rouen till of late was thoroughly "*moyen age*." Canterbury possesses some relics coming down from the days of "The Pilgrims;" and Rochester can boast some houses that might have looked down on Jack Falstaff, Prince Hal, and his merrie men. But with all, wherever improvement has stepped in the old landmarks have been abolished, and the nineteenth and fifteenth centuries meet in unpleasant contrast. Not so here; every new building is carefully modelled on the old lines, and the general effect is that of a mediæval city full of lusty life and vigour, neither decaying through inanition, nor galvanised into a spurious vitality. From the Railway Station, two minutes' walk takes one to the Frauenthurm, one of the four round towers that still adorn the walls. Everywhere is life, but it is not modern life; the carts are drawn, not by horses, but by a twain of bullocks; the long trucks lumber along, or with their drivers and oxen rest quietly in the corners of the streets, or the middle of the squares. The telegraph wires soar over head; but they bear tidings farther onward, and the quiet stream of Nuremberg life flows as tranquilly as the Pegnitz that laves its banks. The two churches, St. Lawrence and St. Sebald, the first on the north, the second on the south bank, give their names to the two quarters of the town. St. Lawrence, within five minutes of the Railway Station, is unique among churches, both for its preservation and for the works it contains wrought by Nuremberg artists in days of yore.

Principal is the "Sacraments Häuslein," 64 ft. high, towering upwards

to the roof, where, as Longfellow expresses it, it bows its head, like the calyx of a flower; so exquisite is the design, so fine the workmanship, and so fresh the appearance, that it is almost impossible to believe that it is not moulded, but really carved in stone. Three kneeling figures bear it on their shoulders, Adam Kraft and his two apprentices, who expended four years of continuous labour on this gem of sculptured art. Near it, hanging from the groined ceiling, is a quaint carving in wood, the "Salutation of the Virgin by the Angel," the work of Veit Stön, who also executed a Crucifix near the Volkamer Window. This, one of the many stained glass windows which decorate the building, is, with the Rose Window, considered the finest specimen of the art for which Nuremberg was renowned.

The Church of St. Sebald, also an exquisite specimen of Gothic, now devoted to the Lutheran service, still preserves all the art trophies which form its glory, principal among which is the exquisite shrine of St. Sebaldus, the work of Peter Vischer, who, with his five sons, for fifteen years made it a labour of love; the figures of the Twelve Apostles, in drapery, modelling, and expression of features, are works of art without equal amongst others of their diminutive proportions. Opposite the church is the beautiful oriel window of the Parsonage. The Rathhaus, with its Council Chamber, in which still stands the chair of Maximilian, its frescoes by Albrecht Durer, its collection of pictures, and its tournament moulded in life-size figures on a passage in the third story of the building, must not be omitted. The statue of the "Gänsemannchen," or Little Goose Man, and the Schöner Bruner, both beside the Frauenkirche, must also be noted, together with the statue of Albrecht Durer in the Milch-Markt, and the curious fountain. Besides St. Lawrence, the German Museum with a fresco by Kaulbach, the interior of Albrecht Durer's house at the Thiergarten Gate, and the exterior of the "Nassauer Haus," all claim attention. But in some six hours the tourist can form an excellent idea of the city, not omitting to ascend the Tower, now a fire station, at the Thiergarten Gate, see the view from the top, visit the Imperial Castle, with its lime tree, said to be 700 years old, and planted by Cunigonde, see the well 300 ft. deep, shown by lighted candles lowered to the water, near the Heidenturm, go to St. John's Churchyard, passing by the "Stations" executed by Adam Kraft, and visit the grave of Albrecht Durer, No. 649, and that of Hans Sachs, the cobbler poet, No. 503. All these are within the compass of an easy day's work, with ample time for the excellent *table d'hôte* at one o'clock at the Bayerischer Hof. The artist can spend many days and find "bits" at every turning; on the bridges, where the houses overhang the water, in the fosse, the towers, in fact everywhere. Nuremberg lies out of the general route, but it is worthy of even a longer detour to enjoy so rare an artistic treat. On to Regensburg, with Augsburg and Nuremberg, a relic of the past, the great Cathedral, with the two older churches attached, one Romanesque, twelfth century, the other said to be 1,200 years old, the Jacobs Kirche and the Rathhaus, with its torture chamber, and the Walhalla, six miles distant, built on the model of the Parthenon, will only occupy a day. On to



Passau, when one enters the Austrian frontier, and where luggage is examined—a mere form—and an excellent buffet is to be found.

The scenery to Linz is charming, reminding one in its wooded knolls of Surrey, and in its hop-gardens of Kent, and again, in the peculiar steeples of its churches, suggesting Russia. Linz, on the right bank of the Danube, is remarkable for the beauty of its situation; the traveller, if so minded, can leave the rail and take boat for Vienna, one leaving daily at 8 A.M., changing about five miles from the city into a smaller boat for the Danube Canal. By taking this route one passes Durrenstein, the prison where Cœur de Lion was found by faithful Blondel. All resting in Linz should ask for Schill, a kind of trout, the dish of the place, and have it served *mit butter und erdäpfeln* (butter and potatoes), which will not be the least agreeable amongst their souvenirs. Enns, with its walls built from Cœur de Lion's ransom, Kemmelbach, charming views of the Danube, and Styrian Alps. Molk, with its Benedictine Monastery, resembling a palace. Purkersdorf beside the Wien. Penzing, near which lies Schönbrunn—and

#### VIENNA.

From this we skirt the Danube. Seats should be taken on the left of the train, many of the river stretches surpass the Rhine in scenery, though the associations and legends may be wanting.

VIENNA.—The earliest account of this great city is when Tiberius led his legions to the foot of the Kalenberg, thirteen years before the Christian era, and found a Keltic colony, called Vindes, settled there, from whence he gave the name of Vindobona to the station he established. Here Marcus Aurelius died; after the fall of the Roman Empire the province of Pannonia, with its capital, Vienna, was overrun in turns by the Huns, Goths, and Lombards. Christianity was established in the sixth century by St. Severin, from which period dates the most ancient church in Vienna, that of St. Rupert, in the Kienmarkt. In 791 Charlemagne, after a battle which lasted for several days, drove the Hungarians beyond the Raal, and created Markgraves (the synonym for our marquis, guardian of the Marches) to protect the country between the Leytha and the Enns, which then first received the name of Oester-Reich (hence our Austria), as forming the easternmost boundary of his dominions. In the 10th century Otho the Second created Leopold of Babenberg Margrave of Austria, whose descendants reigned by this title till the eighth Margrave of the race, Henri II., Jasomirgott, who was raised to the rank of Duke of Higher and Lower Austria, and who fixed his residence at Vienna. During his reign of thirty years he did much for the capital, and to him the Cathedral, St. Stephen's, owes its foundation. In those days the Graben was a ditch of the fortress, St. Stephen, the Kolnmarkt, and the Kärntnerstrasse were beyond the walls, and the Wolzeille (where the present head Post Office is situated) was a suburb. In 1192 Richard Cœur de Lion, returning from the Holy Land, was made a prisoner, and for some time imprisoned in the Erdberg, prior to his removal to Durrenstein on the Danube, where he was

said to have been discovered by the faithful Blondel, after a duration of fifteen months. In the reign of Leopold the Glorious, from 1198 to 1230, St. Stephen's, the Wolzeile, the Kärtnerstrasse, and the Scotch Abbey, were included within the line of fortifications, and the foundations of a castle were laid on the present site of the Schweizerhof. At this time Vienna was under the spiritual jurisdiction of the Bishop of Passau. His successor, Frederick the Warlike, waged constant warfare alike with his neighbours, his citizens, and the Emperor Frederick II. The first two succumbed, but he was defeated by the Emperor, who made Vienna a Free City of the Empire. The Hungarians invaded the Duchy of Austria in 1264, and Frederick attacking them on the plain of Neustadt defeated them, but perished himself on the 15th of June, and with him ended the line of Babenberg. An interregnum of some thirty years occurred, when King Wenceslaus, of Bohemia, sent his son Ottokar at the head of an army for the invasion of Austria, and having captured Vienna, was elected duke, and succeeding his father as King of Bohemia, still retained his dukedom. But with Rudolph of Hapsburg, the present history of the Empire may be said to have begun. Landgrave of Alsace, or as we must now call it, Elsass, he was elected Emperor of Germany, and finding everything in confusion, prepared to assert his sovereign rights. Ottokar, called on to do homage, refused, but Rudolph, marching against him with a numerous army, compelled him to rest satisfied with his hereditary territories of Bohemia and Moravia, and to restore Austria to the Empire. Ottokar, again trying conclusions, was defeated and slain at Marckfeld in 1278 by Rudolph and his ally, Ladislas IV., King of Hungary. After this decisive battle, the States of the Empire elected Albert, son of Rudolph, the Duke of Austria.

The history of the two next centuries is one of family quarrels, civic revolts, wars, famines, and plagues, and on the 1st of June, 1485, Matthew Corvinus, King of Hungary, after a reign of four months, entering Vienna in triumph, made it his residence. After his death in 1490, Maximilian the First, son of the Emperor Frederic, entered Austria, and, after a siege of but ten days, drove out the Hungarians. Dying in 1519, the Spanish branch of the Habsburgs inherited the monarchy under the Archduke Ferdinand, brother of Charles V. In 1526 Soliman II. having conquered Persia, Syria, and Egypt, resolved to add Central Europe to his conquests, and having defeated the Hungarians at Mohacz in 1526, the road to Vienna lay open to him. Arriving before the walls of the city on the 26th of September, 1529, he invested it with an army of 200,000 men, a prodigious number of horses, camels, and munitions of war. Thirty thousand tents were pitched on the plain, 600 boats held possession of the island of the Danube, and 300 cannon were planted in position. The garrison of Vienna consisted only of 20,000 soldiers, 2,000 horsemen, and a citizen force of about 1,000. But thanks to the valour of their commander, Count Nicholas Salm, they resisted every assault, and after his defeat on the 14th of October, Soliman resolved to raise the siege, having first slaughtered all prisoners of war, and





CHARACTER SKETCHES—A HARPIS





having left 30,000 killed and wounded before the city. The Kärntner Thur, the site of the present Kärntner Ring, was the seat of the principal attacks, no less than nineteen assaults being launched against this gate. During the Thirty Years' War Vienna was threatened by the Swedes, but the Swedish General Torstens, on not receiving the expected supports, fell back on Bruner. In 1648 the Thirty Years' War ended, and the Emperor Frederick III. dying in 1657, his successor Leopold I. devoted himself to the reconstruction of the fortifications, which he established on a scale of unparalleled strength for those days.

But an enemy was now to establish itself in the city, against whom neither bastions nor enceintes could avail, and to hold possession for the space of fifteen months ; it was the "Black Death," and no less than 125,000 fell victims to his power. The peculiar monument erected in the Graben, executed by Fischer of Erlach, by the command of Leopold, and known as the Column of the Holy Trinity, was erected in memory of its cessation.

Hardly had the city recovered from its losses than the Hungarians, under their chief, Tokely, revolting, proposed to the Sultan Achmet III. to become his vassals, and in the autumn of 1682 the Grand Vizier Kara Mustapha, joining forces with Tokely, at the head of 400,000 men marched for Vienna.

All the countries of Europe felt that Christianity trembled in the balance ; all but one, the eldest son of the Church, Louis Quatorze, the Rex Perriwigius of Thackeray, held aloof. Fortunately, encumbered with numbers, the march of the Turkish army was slow, and the Viennese had all the winter and spring to prepare for their defence. New ditches were dug, new stockades erected, the inhabitants of the suburbs were compelled to labour at the fortifications, and each citizen was obliged either to lay up provisions for a year or to quit the city. On the 7th of July, 1683, the Emperor and his Court fled to Linz, and on the following day a long train of waggons encumbered with baggage of every description, and accompanied by 50,000 souls, left the city, their midnight march lit up by the flames of the Convent of the Camaldules on the heights of the Kalenberg, their first token of the near approach of the Turkish horde.

On the 14th of July the enemy swarmed into the plains of Vienna, and on the 17th the commander of the city, Count Rudiger de Starhemberg, with 20,000 men all told, of whom but 8,000 were soldiers, found himself isolated, shut out from all assistance, in the midst of a savage multitude who swarmed like wolves around the beleaguered city.

A month passed of constant assaults by the Turks, and repulses by the garrison, of mines sprung in every direction, and combats in every quarter. Each time that the smoke of an explosion cleared away soldiers and citizens sprang into the ditch to repair the damaged walls.

But towards the end of August food began to fail. One side of the city was dismantled, the external works were sapped, destroyed by repeated explosions ; whilst the moats were half filled up. The Turks had reached the inner wall ; the besieged rained down boiling water and burning pitch.

On the 3rd of September the bastion of the Castle was taken, and the two neighbouring ones threatened ; and had Kara Mustapha launched his forces against the city it must have fallen ; but he wished to starve out the garrison, as were the city given over to assault much of the treasure would be destroyed or lost, and he disappointed of his expected "loot." But help was at hand. Duke George of Saxony, Maximilian of Bavaria, Prince Louis of Baden, the Prince of Waldeck, the Margrave of Beyreuth, the Duke Charles of Lorraine, and John Sobieski, King of Poland, came to the relief ; and on September 12, 1683, the King unfurled the Christian standard on the heights of Kalenberg, and the stone seat is still shown more than halfway up in the tower of the Cathedral, from whence Count Starhemberg, the brave commander, saw the armies which had come to his relief.

On this 12th day of September mass was celebrated on the Kalenberg, at which the King himself assisted. Then—

. . . . . Waged the battle on the plain,  
Spears shook, and falchions flashed amain—

and all Poland's army with resistless force—85,000 to 100,000, fell upon the Moslems—the rest being engaged in the siege.

The Turks occupied Nussdorf, on the shores of the Danube and foot of the mountain, to oppose the coming avalanche ; but by midnight the torrent swept everything before it ; their batteries were taken, their flanks turned, their lines pierced. One last attempt did Kara make to retrieve his desperate fortunes, throwing himself at the head of the *élite* of his troops into a redoubt between Gersthof and Weinhaus ; but after four furious attacks the position was carried, and Count Starhemberg at the same time sallying forth from Vienna with the remains of his garrison, the Turks fled on every side, leaving tents, treasures, and all, nor did their "stampede" cease till they found themselves outside Austrian dominions.

More than 25,000 Turks fell, 15,000 tents and an enormous treasure compensated the Christians, 370 cannons were taken, 180 of which were melted down to form the big bell of St. Stephen's, the Holy Standard, the green flag of Mahomet, still hangs in the Imperial Arsenal (Kaiserliches Zeughaus) whilst the end of Kara Mustapha is shown in his head and the cord with which he received the bowstring preserved in the Town Arsenal (Bürgerliches Zeughaus). The Church of Maria Trost was built on the spot where Kara Mustapha pitched his tent. In 1405 there had been a church dedicated to St. Ulrich ; demolished by the Turks in 1529, it was rebuilt in 1533, only to be again destroyed in 1683, and again rebuilt in its present condition.

The reigns of the two successors of Leopold, Joseph I., and Charles VI. were comparatively peaceful. In the latter reign many of the monuments and churches at present existing were erected by Fischer of Erlach, amongst others the Church of St. Charles Borromeo, built by Martinelli, after his designs, a considerable portion of the Hofburg (Imperial Castle), including the Batthyany staircase. The Royal stables in the Hofstallstrasse, the Palace



of the Prince Schwarzenberg in the Reussweg, the Column of the Holy Trinity in the Graben, already spoken of. In 1723, the Pope established the Archbishopric of Vienna, and till the death of Charles VI. in 1740 peace reigned, and Austria was indeed "*Austria Felix*." But with the reign of Maria Theresa came fresh troubles; France, Prussia, and Bavaria declared war against her; Silesia was torn from her by Frederick the Great; and for seven years she had to wage war against Mr. Carlyle's hero. Peace came in 1748, and the remainder of the reign of her, whom her "faithful Hungarians" styled "*Rex Noster*," was devoted to the well-being of her people, to founding hospitals, establishing schools, encouraging the arts and sciences, and beautifying her city. Joseph II. continued the work begun by his noble mother, not only in beautifying the city—the park, known as the Augarten, was founded by him—but also in numerous reforms.

With his mother ended the line of Hapsburg; with Joseph commenced that of the present Imperial family, Hapsburg-Lorraine. The reforms of Joseph were thorough. On the 15th October, 1771, he published a Decree of Religious Toleration, and on the 1st of November he abolished Serfdom. At the same time he set about suppressing convents, all but those whose occupants devoted themselves either to the education of the poor or the healing of the sick (and the reform was needed, for at the commencement of his reign there was no less than 2,100 convents in Austria), and in increasing the number of parishes and schools. Francis II. succeeded him, and felt the unhappy effects of the French Revolution; Marie-Antoinette was murdered, and he could hold out no helping hand; perpetually engaged in war, he could not even hold his own; and in 1805 Napoleon entered the capital, the first invader from the days of Matthew Corvinus. On the 22nd June, 1809, the Viennese could see from the steeple of St. Stephen's the Battle of Aspern, which lasted two days,, and ended with the retreat of the French army on Lobau. But on the 6th July the scale was turned at Wagram, and as 600 pieces of cannon shook the city with their *feu d'enfer*, the French were victorious, with the loss of 12,000 killed, and 45,000 wounded. An armistice ensued. The French "requisitioned" largely, the Viennese paying 11,000,000 of florins, a modest sum when we consider recent exactions, and furnishing an enormous quantity of food and army supplies; recompensed, however, for their losses by the pleasure of contributing largely, on the 15th August, to the *Fête Napoléon*, which was held, with unusual magnificence, in the Austrian capital. Other horrors were in store, for on the 5th March, Marshal Berthier, on the part of Napoleon, demanded the hand of the Archduchess Marie-Louise, who set out on the 13th for her new home. Poor Josephine, as all the world knows, retired to Malmaison, and from that hour Napoleon's star waned till it sunk in darkness on an ocean rock.

It must here be mentioned that on the 6th August, 1806, Francis abdicated the Crown of the German Empire, and was henceforth called Francis I., Emperor of Austria.

In 1814, on the 12th April, the Landgrave of Furstenberg, with relays of

107 postillions, bore the news of Napoleon's abdication to Vienna ; and in the same year the memorable Congress at which Lord Castlereagh assisted — though not decorated, he was, to quote Talleyrand, “néanmoins bien distingué” — and whilst diplomatists arranged peace to their own satisfaction, Napoleon disturbed their calculations by his escape from Elba. The Hundred Days, Waterloo, and St. Helena followed, and the “canker of a calm world and a long peace” visited Austria, together with the rest of Europe. In 1831 cholera made its appearance, and the death-rate was appalling. On the 22nd July, 1832, the Duc de Reichstadt died at Schonbrunn, on the bed formerly occupied by his father, the Emperor, his grandfather, mourning his death, and the *danseuse*, Fanny Elssler, profiting thereby ; as by his will he left her all his fortune. A plain bronze coffin in the Capuchin Church in the Neumarkt, with the inscription “Napoleonis Galliae, Imperatoris Filius,” is now all that remains of the King of Rome. Beside him lies his grandfather Francis, who, after a reign of forty-three years, gave up the crown for ever the 2nd of March, 1835. It was his wish to be buried beside his grandson. “In life they had loved, and in death they were not separated.” The revolutionary epidemic attacked Austria severely in 1848. On the 13th March the people assembling in the streets demanded the banishment of Prince Metternich, and a new constitution. On the 15th May the Emperor granted their demands, and the Diet was assembled in Vienna, — but all too late ; the Revolution had gained ground. A Committee of Public Safety (so called on the “*lucus a non lucendo*” principle) was formed, on the 6th October. There was a struggle with the troops on the eve of setting out for Hungary, and after a brief combat, the sovereign people, starting for the Ministry of War, strangled the War Minister, Count Latour, on the Hofplatz ; the Imperial Court went to Olmutz ; the garrison evacuated the city, and “*Le Roi Carotte*” reigned. The history of the Hungarian war is well known, and the names of Kossuth, Bem, Georgey, Windischgrätz, and Haynau, are “household words ;” the Emperor Ferdinand abdicated, and his nephew, the present Emperor, Francis Joseph I., son of the Archduke Francis and Sophie, daughter of Maximilian Louis, King of Bavaria, ascended the throne on the 2nd December (a memorable date in other countries as well), 1848. In 1866 Vienna was again threatened by an enemy, for after Koniggratz the Prussian armies approached the capital as far as Ganersdorf and Stockerau, the latter under the vine-clad hill of Besamberg, in sight of Kloster Neuberg, in which, though none are killed or wounded, many are left *hors de combat*, situated on the opposite side of the Danube, on the Leopoldsberg, and only nine miles from Vienna. The Austrian army was concentrated on the environs, but a peace concluded the Fourteen Days' War, and Vienna was spared the horrors of a siege. In 1870, when Austria might have “recouped” herself, Alexander, remembering the Crimea, the active help given to his father by our ally of Prussia, and the doubtful friendship of Austria on the occasion, threatened to throw an army on the Danube should hostilities be meditated. Now, in 1873, the Emperor has invited the world to a peaceful





STATUE OF THE EMPEROR JOSEPH II. OF AUSTRIA





struggle in the greatest of Exhibitions ; and the hotel-keepers of Vienna assert the bygone glories of Austria by their magnificent charges.

The plan of Vienna is comparatively simple ; Stefans Platz (St. Stephen's Place) is the Charing Cross, and by taking the spire as a landmark—for it is visible on every side—any visitor, whose organ of locality is at all developed, will have little difficulty in finding his way about. Standing facing the west door of St. Stephen's, the Rothenthurm Strasse, on the left, leads him to the Franz-Josef Quai, where a little higher still on the left he will note the splendid pile of building, the Metropole Hotel. To his right is Ferdinand's Bridge, crossing which the street immediately facing is the Tabor Strasse, leading to the Nord-West-Bahnhof and the Augarten, while that on the right is the Prater Strasse, conducting to the Prater-Nord-Bahnhof and the Welt-Ausstellung. Off the Rothenthurm Strasse on the right is the Wollzeile, which may be termed the Fleet Street of Vienna, as most of the principal newspapers have there their offices. Starting again from St. Stephen's Platz, continuing in a direct line, is the Karnthner Strasse, and starting off at a right angle is the Graben, with the "Stockam Eisen" at the corner, at the end of which to the left is the Kolmarkt, leading to the Hofburg (the Imperial Castle) ; leaving the Herren Gasse on the right, and the Augustiner Strasse on the left, leading to the Opera House and the Karnthner Strasse. The Stadt, or the City of Vienna itself, is surrounded by the Ring, on the site of the former glacis, once having a deep fosse, high walls, and bastions (*basteiea*), the scene of many a conflict in bygone days. The Franz Josef Quai connects these, and forms the boundary on the side of the Danube Canal. Starting from Aspern Bridge, the bridge below Ferdinand's at the extremity of the Franz-Josef Quai, and near the junction of the Wien with the Danube Canal, the first Ring is the Stuben, having the Custom House (Haut Zoll Amt) on the left over the Radetzky Bridge, the Museum also to the left on the Ring, and crossing the Stubenthor Bridge, the Central Markt Halle. The next Park Ring, on the left, between Stuben and the Kolowrat Rings, the Stadt Park, the Park of the City, the newest and one of the most frequented amongst the parks of the city, situated on both sides of the River Wien. It owes its origin to the decree of the Emperor of the 20th December, 1857, the same to which the Ring is indebted for its formation, and by which, whilst the site of the walls was given up to the Boulevards, that of the glacis was devoted to a park. The park was begun in 1862, after the plans of the artist Selleny, and under the direction of Siebek, and the Kurhaus, or Kur Salon, is a morning rendezvous for those who desire to preserve their memories of the German Bads. On the opposite side to the Stadt Park is the Blumen-Saal, or Floral Hall, devoted at certain times to flower shows, but generally given up to Promenade Concerts, and noted as the head quarters of the Viennese *chef* Faber. Concluding this length of boulevard is the Kolowrat Ring, turning from which, by the Schwarzenberg Bridge, one reaches the Heu Gasse, in which are Prince Schwarzenberg's Garden and the Bilder Gallery, and the Rennweg, on the right of which

the Belvedere and the Botanical Gardens. Turning sharp round, yet still continuing the Ring, we have the Karnthner Ring, the Opera, with its superb Opera House, the Burg Ring, on the right the Burg Garten, the Burg, and the Volks Garten, beyond the Franzens Ring leading to the Votiv-Kirche and the Schotten Ring connecting with the Franz-Josef Quai, and completing the circuit. Without burdening the reader with more details, which will arise in due order in the more lengthened descriptions of the various localities, this broad plan of the city will give a general idea, from which he may diverge as much as his wanderings lead him or his stay permits. The city, built in a basin formed by two chains of mountains, on each side of the Danube, is yet utterly unprotected on the north-east and east, and is thus exposed to sudden changes of temperature, not otherwise to be looked for from its inland position.

The Valley of the Danube has in fact an unpleasant notoriety, and the climate of Vienna would hardly bear comparison with that even of much-abused London, arctic in winter, tropical in summer, with much cold and more rain, with streets alternately "Sloughs of Despond" for mud, or invisible for dust. Though it may be a paradise to the *schneider* and the *sutor*, it is hardly so to the wearers of the garments. In fact, were Doctor Johnson to reside here he would not require to state his preference for "the vehicular to the pedestrian mode" of conveyance, as he would be compelled in self-defence to adopt the former. Many fine views are to be obtained of the city and surrounding country, that from the top of the tower of St. Stephen's being the most extended, but from the cupola of St. Charles Borromeo probably the most picturesque.

The visitor this year will also have a superb *coup d'œil* from either the top balcony of the Rotunda of the Exhibition, or from that of the Water Tower, the two latter views embracing the entire plain of the Danube from the Wiener Wald and the Bisamberg to the wooded islands of the Danube below the city, whilst in the neighbourhood the points of prospect are numerous, and all picturesque to a degree.

From the Leopoldsberg, the last eminence of the Wiener Wald (Mons-Cetius), a superb view is gained of the city of Pressburg forty miles off, and even in fine weather of the Carpathians, and those who may not care to make the full ascent, have nearly as good a view from the terrace of the Belvedere. Omnibuses from the Am Hoff take passengers to Nussdorf, about one and a half miles from the summit. The entire of Vienna, with the central point of the spire of St. Stephen's, lies before one, below Nussdorf; wooded islands, near which were fought the battles of Aspern, Essling, and Wagram; and looking up stream the town and monastery of Kloster Neuberg, on the other side of the Danube the Bisamberg, with its vineyards producing excellent wines sold everywhere in Vienna. The famous cross, called the "Spinnerin am Kreutz," is said to have obtained its name from a damsel, who for thirty years sat and spun on this spot in the hopes of seeing her lover return from the Crusades, and whose patience and long



engagement were eventually rewarded. Certain musty Dryasdusts say the legend is a myth, and that the cross was erected in 1547 by Crispin Pollitzer, and decorated by him with statues of his patron saints Crispinus and Crispianus, whence, say they, the corruption Spinus Kreutz and Spinnerin am Kreutz; but we, who hold the brothers in pleasant memory on account of Agincourt and Balaclava, will say, "Crispin Crispian will ne'er go by," but the Wiener Spinster, a spinster in fact as well as name, be kindly remembered by all lovers and married folks. The omnibus to Neustift from the Freyung passes it, and an excellent view of the city may here be obtained. Other charming prospects may be seen from the Kalenberg; the next range to the Leopoldsberg from the wood known as the Krapfenwäldchen and Himmel (Heaven), excursions to which and other environs will be given in due course. On the right bank of the Danube are eight of the nine divisions of the city—the Alsergrund, Josefstadt, Neubau, Mariahilf, Margarethen, Wieden, Landstrasse, and the Kaiserstadt or City proper, separated from the arrondissements by the Ringstrasse already mentioned; and on the left bank the ninth division—the Leopoldstadt and the great park of the Prater. These arrondissements—to call them quarters would be a bull, and parishes incorrect—are all marked on the numbers of the houses in different colours, starting from St. Stephen's Place, No. 1 on the right hand, No. 2 on the left, and so on throughout; even numbers right, odd left. Bounding these eight on the right bank are the lines or fortifications, separating them again from the faubourgs or suburbs, extending through speculative builders in every direction. These lines extend from Spittelau, near the Franz-Josef, Bahnhof, and the Brigettenau Bridge, Brigettenau being the faubourgs on the left bank beyond the Augarten, and the Leopoldstadt to the Erdberg, and the Franz-Josef Bridge connecting the Landstrasse with the Prater. These walls are four metres in height, guarded by a moat, and pierced by forty gates (barriers). The two faubourgs of the island of the Leopoldstadt (with the Tabor Barrier) are only enclosed by the two arms of the Danube, and the entire circumference of the city and arrondissements is nearly six miles. The various barriers are Tabor and Nussdorf to the north, Währing to the north-west, those of Hernals, Lerchenfeld, and of the Westbahn Linie (the Western Railway) to the west, Mariahilf, Gumpendorf, and Hundsthurm to the south-west, Matzleinsdorf, Favonte, and Belvedere to the south, and St. Marx and Erdberg to the south-east.

Vienna is only by a geographical fiction situated on the Danube, the regulated Danube made close to the Prater, and the Exhibition being even at a considerable distance from the centre St. Stephen's.

The real streams are the Danube Canal and the Wien, an insignificant river, which, however, after lengthened rains is remarkable for its destructive force. The London Bridge or Pont Neuf of Vienna is Ferdinand's, connecting the city with the Leopoldstadt; higher up the stream is a wooden structure called the Charles Bridge, the Maria Theresa, and the Brigittenau, and lower the Suspension Bridge of Aspern, that of Francis, the Sophia

Bridge, and the Franz Josef. The Wien is crossed by some eighteen bridges, of which the most remarkable are Leopold's, near the "Theatre an der Wien," that of the Empress Elizabeth, with its eight statues of men eminent in the history of the Empire, the Schwarzenberg, and the Radetzky near the confluence of the Wein and Danube Canal.

Of the old gates there remain but two—the Burghor, leading to the Burg Ring, and the Franz-Josef, near the Radetzky Bridge. The principal open places or squares are the Ștefansplatz, Petersplatz, Josefsplatz, Hoher Markt (High Market), Burgplatz, Neumarkt (New Market), the Graben, the Rudolfsplatz, and the Freieing.

As the churches will be further mentioned in detail it is unnecessary to enlarge on them at present.

The various faubourgs are on the north—the Leopoldstadt and Jägerzeile on the island of the Danube ; the Althaugrund, Lichtenthal, Thurn, and Rossau on the west ; Alsergrund, Breitefeld, Josefstadt, Strozischegrund, Altiarchenfeld, Scholtenfeld, Neubau, St. Ulrich, and Spittelberg to the south ; Windmuhle, Laungrube, Mariahilf (Mary of Help), Magdalengrund, Hundsturm, Reinprechtsdorf, Margarethen, Nikolsdorf, Matzleinsdorf, Laurenzgrund, Hungelbrunn, Schaumburgergrund, Wieden, the Landstrasse, and Erdberg to the east. The appearance of the city, with the steeple of St. Stephen's towering over the houses, and the distant mountains of the Leopoldsberg and Kalenberg ending the vista of the Danube Canal, is very picturesque, and the brilliancy of the Rings at night regarded from a height is sometimes surprising, an amalgamation of our dip at Piccadilly multiplied by twenty. In whatever it may be defective Vienna is undoubtedly the best-lighted city in the world, in quantity of gas lights and in quality unsurpassed, not only in the busy thoroughfares, but in comparatively unfrequented suburbs.

The Wieners have been called the French of Germany, and this description, though not in the sense in which it was originally intended, is undoubtedly true. Our lively neighbours are still lively ; such bagatelles as an utter breakdown in every department of the Administration, an insignificant trifle of some 200 millions of requisition, or the pleasant sports of petroleum and matches, do not affect their equanimity. Still, though on pleasure bent, they have, like John Gilpin, "a frugal mind," and any one having anything to say to them in the matter of business will find that they thoroughly understand the importance of the decimal system. So with the worthy Wieners ; the theatres are all open, the various dancing saloons are in full swing from Sperl's to the Neue Welt, the Prater has its myriad amusements, in which they take their part. Their politeness is perfect. You enter a café, your hat is doffed ; an omnibus, the same ceremony is repeated ; you ask your way in the street with a similar observance ; or take or give "fire" for a cigar with a bow that would have done honour to the Court of Louis Quatorze, all which *nuances* of life are excellent and charming ; but cross the Rubicon, enter into business details, and *cave canem, gare le loup*, a masked battery is ready for





CHARACTER SKETCHES—A SLOWAKIEN TOY HAWKER





you, and if not war to the knife, what is still more important war to the knife and fork is the general cry. To paraphrase the memorable saying of Mayor Beckford, the power of the gulden has increased, is increasing, and ought to be diminished ; the kreutzer still exists ; you will receive it in change, indeed the Kellner will generally favour you with a handful of them, in addition to the gulden notes, after that "*mauvais quart d'heure de Rabelais*," when men laugh no more, in the hope that you may be tempted to throw them at his head, in which case, like a true Christian, he would pocket the affront. But the Portier at your hotel would regard them with scorn, the gulden note is the only one which chimes in harmony with his feelings ; and even the Haussmeister, answering to the Parisian concierge, at your lodgings, if you have been fortunate enough to have procured them, not being quite able to demand a gulden a night for admitting you after ten, has advanced his charge from three kreutzers to the decimal portion ten, and thus maintains the respectability of his native city. The omnibuses, too, have, in some instances gone up cent. per cent. within a twelvemonth, whereas the *Pferdebahn*, or tramways, nobly refusing to enrich their shareholders at the expense of the stranger, have divided their original course into two or three portions, each at the original fare, and thus at once bravely vindicated their honour and "saved their souls and their bacon." As "trifles make up the sum of human things," and each gulden, though insignificant in itself, with its other brethren and some kreutzers (varying in accordance to the *agio*) make up a sovereign, the visitor at present will perchance find the fine balance of his mind disturbed when he is put into a bed-room unwashed, littered with sawdust and lime, without a chair or table, or room for them, and approached by staircases sticky with varnish, and passages littered with whitewash buckets, and is coolly asked from five to six gulden a day for the privilege of inhabiting this paradise. "*Au cinquième*" may be disposed to grumble, especially as he is aware he will be charged a half gulden a night for "*bougie*," which, literally translated, means wax candle, but in the Wiener dialect, composites, eighteen to the pound ; and a gulden and a trifle for "*service*," said service generally consisting of putting blacking on one's boots, and omitting to rub it off again, and the privilege of ringing as long as you may wish and nobody replying thereto. Ringing the bell is a misnomer, that was a common operation, generally resulting in producing the boots or the chambermaid ; but advancing civilisation has improved the process ; you delicately touch a button, electricity is brought to bear, and your number on a square board, containing some hundred other companions, stands to the front. Admirable triumph of science ! No discord of bells, nothing to disturb the mind of the philosopher. You but touch a button at one extremity of the house and the number of your apartment springs into being at the other, simple and perfect,—but with a drawback. As this instrument requires some one constantly on guard to note the changes, and as that somebody is invariably absent, perhaps on "*urgent private affairs*," the performance is hardly so satisfactory as the theory. The question of meals, too, is not quite

Parisian, breakfast *à la carte* is ruinous, and *dejeuner à la fourchette* an unknown institution, whilst the prices everywhere of dinners, most notably in the Exhibition grounds, have risen to "fever heat." The *fiacres*, too, in place of being content with bygone fares, first gauge the customer, and then in Wiener dialect tell the amount, which on alighting he will generally find to be, if any distance, about two gulden. Certainly a change seems imminent, as the hotels, in place of becoming crowded, are emptying, and many of them are resting content with half the tariff they asked immediately before the opening day; and as the Exhibition will not be in any way ready before the middle of June, if even then, and the great fêtes to the Sultan and Shah will occur later in the season, all who postpone their visit may find accommodation at terms which, if not reasonable on either the Parisian or London scale (of the relative comforts of such hotels as the Grosvenor and Grand Hôtel we dare not speak, they are furnished and complete in every detail, most of the Viennese are in all the discomfort of building and fitting up furniture), will not at least be ruinous. Till then let them leave the field to British colliery proprietors, to Americans who have "struck ile," Russian princes, Hungarian nobles, Roumanian Boyards, and on their arrival they will have the double gratification of seeing more and paying infinitely less. "Il n'y a qu'un Paris," was once said, but now it may be remarked there is but one Vienna in prices.

Admission to the Museums, Collections of Art, and Public Establishments.

#### THE DAYS AND HOURS.

##### MONDAY.

Library and Collection of Engravings of the Archduke Albrecht, Augustinerbastei, 6.—From 9 till 1. Application to the Curator.

Imperial-Royal Cabinet of Medals and Antiques, Hofburg, Augustinergasse.—From 10 till 2. Application in writing to the Curator the preceding day indicating the number of visitors. Both these on Thursday as well.

Gallery Schonborn, Renngasse, 4.—From 9 till 3. Also on Wednesdays and Fridays.

##### TUESDAY.

Ambras Collection, Rennweg, Lower Belvedere. Also on Fridays and Sundays.—From 10 till 1. Closed from December 1 to April 30.

Imperial-Royal Museum of Egyptian Antiquities. As above.

Imperial-Royal Gallery of Paintings, in Rennweg 6, High Belvedere.—From April 25 to September 30, from 9 till 5; in winter, from 10 till 4. Also on Fridays and Sundays till 1 o'clock.

The "Schatzkammer," Imperial Treasury, Hofburg Schweizerhof.—At 10. Address to the Office of the Director, Zehringarten Stiege, 5 Stock (Zehringarten Stairs, 5th story), on Mondays and Fridays, giving the names and numbers of the visitors; admission only from May to November. Also on Saturday.

Imperial-Royal Institute of Geology, Randstrasse, Rasumoffskygasse.—From 10 till 1.



Museum of Sculpture and Academy of the Fine Arts, Annagasse, 3.—From 9 till 2. Also Wednesday, Friday, and Sunday.

## WEDNESDAY.

Imperial-Royal Cabinet of Mineralogy, Hofburg, Augustinerganz.—From 10 till 1. Also on Saturdays.

Gallery of Pictures of Count Harrach, Freyung, 3.—From 10 till 4. Also on Saturdays.

Museum of Sculpture of the Academy of the Fine Arts. See Tuesday.

## THURSDAY.

Library, &c., of Archduke Albert. See Monday.

Imperial-Royal Cabinet of Zoology, Hofburg, Josefsplatz.—From 9 till 1. Shut in August, and should Thursday be a *fête* day open on the preceding Wednesday.

Cabinet of Medals and Antiques. See Monday.

Imperial-Royal Institution for the Blind, Josefstadterstrasse, 62.—From 9 till 5.

Mint, Neumarkt, 1. Apply to the Director.

Workshops of the Artillery at the Imperial-Royal Arsenal, Barrier of the Belvedere. Card from the Commandant.

## FRIDAY.

Ambras Collection. See Monday.

Imperial-Royal Museum of Egyptian Antiquities. See Monday.

Imperial-Royal Gallery of Paintings. See Tuesday.

Museum of Sculpture and Academy of Fine Arts. See Tuesday.

## SATURDAY.

Gallery of Paintings of the Academy of Fine Arts, Annagasse, 3.—From 9 till 5.

Schatzkammer. See Tuesday.

Imperial-Royal Cabinet of Mineralogy. See Wednesday.

Imperial-Royal Polytechnic Institution, Technikerstrasse, 13.—Address to the office of the Director.

Imperial-Royal Institute of Deaf Mutes, Favoritenstrasse, 13.—From 10 till 12. Public Examination.

## SUNDAY.

Imperial-Royal Gallery of the Belvedere.—See Tuesday.

Ambras Collection.—See Tuesday.

Gallery of Paintings of the Academy of Fine Arts.—See Saturday.

## EVERY DAY.

The Libraries.

Academy of Sciences, Universitätsplatz, 2.

Imperial-Royal Arsenal, Barrier of the Belvedere. A trifle to the sergeant who attends, but Thursday should be selected, as on that day the workshops are shown. See Thursday.

Museum and Botanical Garden, Rennweg, 14.—Address the Director.

Imperial-Royal School of Horsemanship, Ungargasse, 61.—Address the Commandant.

GARDENS.—Augarten-Leopoldstadt, Upper Augartenstrasse, 1.

Belvedere, Rennweg, 6.

Prince Liechtenstein, Alserbachgasse, 14; and Furstengasse, 1.

Prince Schwarzenberg, Rennweg, 2.

The University, Rennweg, 14.

Stadtpark.—Open all day.

Gardens of the Court, Hofburg.—Address the Director of the Imperial Gardens.

Imperial-Royal Museum of Arts and Industry.

Imperial Vaults.—Convent of the Capuchins, Neumarkt.

City Arsenal, Am Hof, 10.—From 9 till 12 and 3 till 6.

Pathological Museum of the Josephinum Währingergasse.—11 to 1. Ladies not admitted.

Prince Liechtenstein's Gallery of Pictures, Alserbachstrasse, 14.—Address the Custodian. Fee, one person; 50 kr.; a party, 1 fl. to 1½ fl. or gulden. From 8 till 6.

Count Czernin's Gallery, Josefstadt, Paradeplatz, 9.—From 10 till 2. Address the Concierge.

Gallery of Histrionic Portraits, Hofburg.

Hall of the Gemeinderath (Municipal Council), Wipplingerstrasse, 8.

Hofburg.—Apartments of the Imperial Family during the absence of the Court. Address the Commandant, as for the Schatzkammer.

Permanent Exhibition of the Society of Fine Arts, Tuchlauben, 8.—Entrance, 30 kr.

Collection of the Society of Agriculture, Herrngasse, 13.—Address the Secretary.

Palace of the Diet of Lower Austria, Herrngasse, 13.

Central Institute of Meteorology, Favoritenstrasse, 13.—Address the Director.

Astronomical Cabinet, Hofburg.—Address the Custodian.

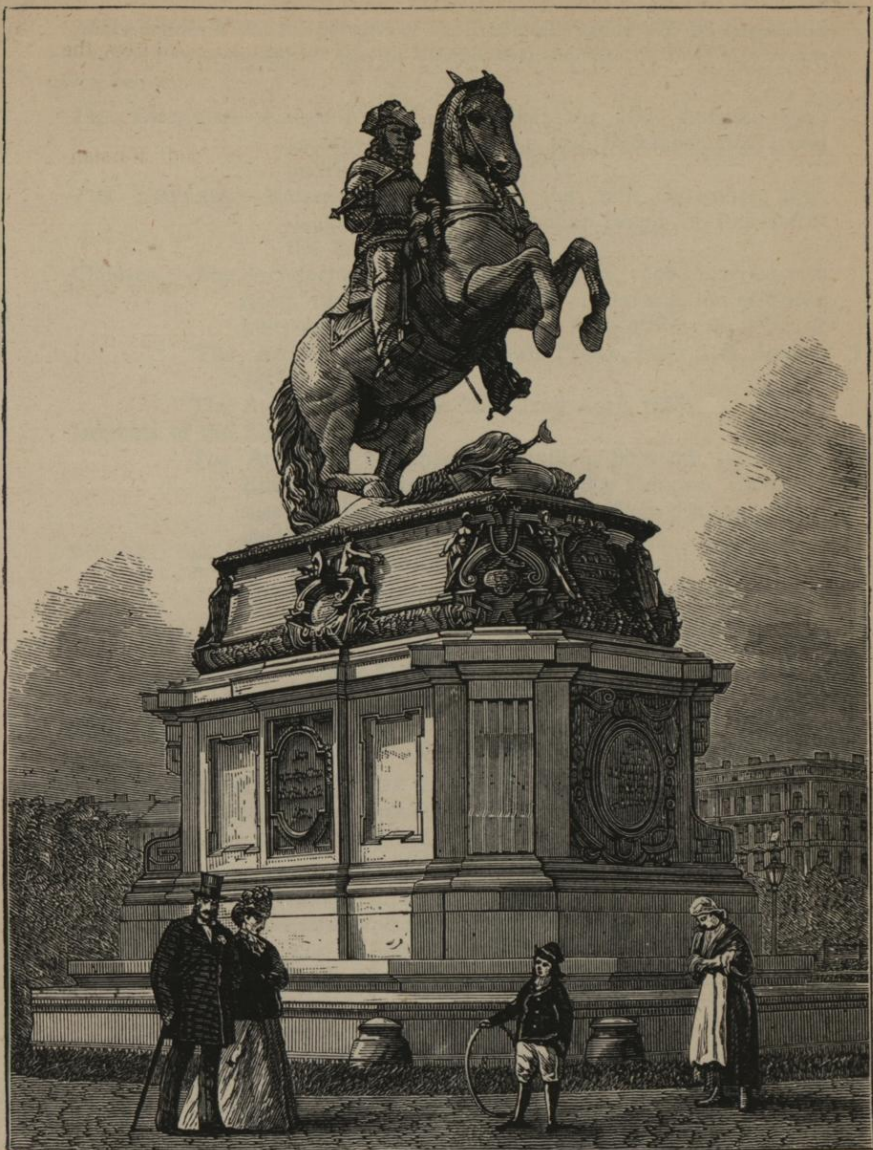
Imperial Institute of Medicine, Erdbergerstrasse, 10.—Address the Director.

Gallery of Harness, in the Court Stables, facing the Burgthor.—Address the Master of the Horse, Hofburg, Amalienhof.

Exhibition of Paintings at the Kunstlerhaus, Lothringerstrasse.—From 9 till 5.

With many other exhibitions to be seen on reference to any of the daily papers. It is generally believed that the rules of admission to all the Imperial collections will be considerably relaxed during the period of the Exhibition. Still, as only a limited number of the most interesting can be admitted daily, the demands will be numerous. Tourists whose stay is brief are advised to make early application.





STATUE OF PRINCE EUGENE OF SAVOY





As the names if not the persons of the Imperial Family will be constantly before the tourist during his stay in Vienna, their names and brief history are given below :—

THE EMPEROR.—Kaiser Franz-Josef I., born the 18th August, 1830 ; ascended the throne the 2nd December, 1848 ; and married the 24th April, 1854.

THE EMPRESS.—Kaiserin Elisabeth, born the 24th December, 1837, daughter of Duke Maximilian Joseph of Bavaria, of the Palatinate Line.

Children :—The Archduchess Gisela, born 12th July, 1856 ; married 20th April, 1873, to Prince Leopold of Bavaria, son of Prince Luitpold, and first cousin to the King of Bavaria.

The Archduke Rodolph, Crown Prince, born 21st August, 1858.

The Archduchess Valerie, born 22nd April, 1868.

Brothers of the Kaiser :—

The Archduke Ferdinand-Maximilian, born 6th July, 1832, Emperor of Mexico ; married the Princess Charlotte, sister to the King of the Belgians (born 7th June, 1840 ; murdered at Queretaro 19th June, 1867).

The Archduke Charles-Louis-Josef, born 30th July, 1833 ; married the Princess Maria-Annunziata, daughter of the King of the Two Sicilies (born 24th March, 1843).

Children.—Franz-Ferdinand, born 18th December, 1863.

Otho, born 21st April, 1865.

Ferdinand-Charles, born 27th December, 1868.

Marguerite Sophie, born 13th May, 1870.

The Archduke Louis-Josef-Antoine-Victor, born 15th May, 1842.

FATHER AND MOTHER OF THE EMPEROR.—The Archduke Franz, born 7th December, 1802, and the Archduchess Sophie, born 27th January, 1805, daughter of the late Maximilian Josef, King of Bavaria, died 28th May, 1872.

The other members of the Imperial Family are :—

The Emperor Ferdinand I., born 19th April, 1793, uncle to the present Emperor, abdicated 2nd December, 1848. Resides at Prague.

The Empress Marie-Anne-Caroline, born 19th September, 1803, daughter of the late Victor-Emanuel, King of Sardinia, married to Ferdinand I., 27th February, 1831.

The Empress Caroline-Auguste, born 8th February, 1792, daughter of the late Maximilian-Josef, King of Bavaria, 4th wife of the late Franz I. (grandfather of present Emperor). Aunt and grandmother by marriage to the Emperor :—

The Archduchess Marie, born 1st March, 1798 ; aunt to the Emperor ; married to Leopold, Prince of the Two Sicilies ; widowed since 1851.

## DESCENDANTS OF THE BROTHERS OF THE EMPEROR FRANZ I. :—

Children of Archduke Charles :—

The Archduke Albrecht—daughter Marie Thérèse—married to the Duke Philippe of Wurtemberg.

The Archduke Charles Ferdinand ; married the Archduchess Elisabeth, daughter of the late Archduke Josef.

Children—3 Princes and 1 Princess.

The Archduke William.

The Archduchess Marie-Caroline, married to the Archduke Rainer.

Children of Archduke Josef :—

The Archduke Josef, married to the Princess Clotilde of Saxe-Coburg-Gotha.

The Archduchess Elizabeth, married the Archduke Charles-Ferdinand.

The Archduchess Marie, married to Leopold II., King of the Belgians.

Children of the Archduke Rainer :—

The Archduke Leopold.

The Archduke Ernest.

The Archduke Sigismund.

The Archduke Rainer, married to the Archduchess Marie-Caroline.

Head of the Imperial-Royal Commission of the Welt Ausstellung.

The Archduke Henry.

## CHURCHES.

Principal amongst “Gotteshausen,” God’s Houses, to give the pretty German word, is the “Dom zu St. Stefan,” or Stefanskirche, as it is generally called. Built at different periods, it offers a bizarreness of effect and quaint picturesqueness that could never have resulted from one settled plan. Thus the principal portal, the Riesenthor (Gate of Giants), with the two small towers flanking it, of octagonal shape, and known as the Heidenthurme (Heathen’s Towers), are the remains of the original church built by Octavius Falckner, of Cracow, and founded by Henri Jasomirgott, of Babenberg, in 1144. They partake of the Byzantine style : the rude carvings of men and animals on the Heidenthurme being very curious. On the south side, from the façade terminating with the great tower we can form an idea of what the result would have been had the plan of Rodolph III. and his architect, Master Wenzla of Klosterneuberg, been fully carried out, but in this respect it shares the common lot of Gothic churches, being however, more fortunate than most in its fulfilment. The glorious South tower, built from his designs, at his death in 1404, was only advanced two tiers, though begun in 1359, and its continuation is due to Hans Prachaticz, and completion to Master Duclesbaum, 74 years after its foundation. The appearance of the tower, with its turrets and spiracles tapering off gradually to an enormous height, and then springing up in an elaborately floriated spire to the gilt cross crowning the whole, is charming. The height is not far from 450 feet. Several times restored, in 1839 repairs were made, only finished in 1842, and iron was employed, but the results were



not satisfactory, and in 1860, the spire was again pulled down as far as the clock, and reconstructed under the care of the architect of the church, Leopold Ernst, who had previously restored the interior and exterior of the choir. However, he died before his work was accomplished, in 1862, and a well-known Viennese architect, Herr Schmidt, completed the work in 1864, and the thorough restoration of the North tower is nearly an accomplished fact.

The tower, entered from the house, No. 873, Stefans Platz, is no longer practicable to the top as when the spire was constructed of iron, allowing ladders up to the cross, the present ascent, for some distance, being by irons clamped in the stone on the exterior, a process of ascent, as may be easily guessed, rather dangerous, and consequently forbidden, though few, unless members of the Alpine Club, or Steeple Jack, would care, we should imagine, for the experiment. Indeed, to climbers of even more than moderate ambition, the staircase, with its 533 steps, will amply satisfy their desires, whilst the view, unequalled for grandeur and beauty, will ever remain memorable to the most *blasé* traveller. All around the spectator is a sea of houses, spires, and domes, the Ring, with its many gardens, beyond the suburbs of Döbling, Hietzing, and Dornbach, and the plain rising to the Kalenberg and Leopoldberg, on the South, the Wiener Wald, the Spinnerin, and Kreutz, and the heights of Simmering to the North, the plain of the Danube to the East, the Prater and Weltausstellung, with the great Rotunda, and the Imperial Crown glistening in the sun, the whole fading away on the South in the summits of the Styrian Alps, while the entire picture is intersected by silver threads, the Wien and Danube Canal merging into the broad stream of "die Blaue Donau," "the blue Danube."

The Fire Watch, with an admirable system of telegraphy, is established about halfway high, and from this standpoint, armed with a telescope parted in divisions by hair-lines, they are enabled at once to give the quarter and street, and almost direct to the threatened house. This "Feuerwache," established everywhere in Germany, and utilizing their mediæval glories, might be well adopted at home, where the only use made of our high tower of Parliament is to establish a lantern to warn "Members" that the House is not sitting, and that the post-prandial bottle of Lafitte need not be rudely hurried. Higher up is the stone bench upon which the brave Count Stahrenberg held many a weary tryst, as he looked over to Währing and Dornbach, and saw the myriad tents of the Turkish horde, under Kara Mustapha, rewarded at length by the sight of the Christian standard on the heights of the Kalenberg, and the spectacle of the armies of Charles of Lorraine and John Sobieski, pouring down on the Turks, the defeat of whom he had the pleasure of sharing in. Now the hour is struck from the big bell, weighing 357½ cwt. cast from 180 cannons taken from the Turks at that decisive triumph of Christianity.

Descending, and passing round the outside, many rare old carvings and tombs are present, that of jovial Otho Neidhart (Lustigen Rathes), of Conrad Attes, the Separation of Jesus from the Virgin, and His Entombment; and

the pulpit from which St. John Capistran preached a crusade against the Moslems in 1451.

Within, in the Kreuz Capelle (Chapel of the Cross), is the tomb of Prince Eugène of Savoy, the vault which Rodolph of Hapsburg founded, and in which the race slept their last till the time of Ferdinand II., when a strange subdivision was made, their entrails in copper vases remaining here, their hearts in the Loretto Chapel of the Augustines, and their bodies in the Capuchin Church in the Neumarkt. On the right of the nave is the Choir of the Passion, with the superb tomb in red marble, decorated with 240 figures and 37 coats-of-arms,—the tomb of the Emperor Frederic IV., finished in 1513, by Nicholas Lerche, of Strasbourg. The altar contains an altar-piece by Toby Boill, the Stoning of St. Stephen, and a miraculous picture of the Virgin Mary, by Potsch, the high altar in the Renaissance style, and hardly in accord with the remainder of the building, having been erected by Hans Boch, from 1639 to 1647, during which period the exquisitely carved stalls were placed in their positions. The pulpit, in stone, dating from 1430, amongst many busts of bishops, contains that of the architect, Hans Puchsbaum, or Anton Pilgram, the last original architect of the cathedral, and perfecter of the great tower. Other tombs are those of Cardinals Knusel, Kollowitzer, and Trantson, and near the entrance to the sacristy, on the left of the high altar, the tombs of Albrecht III. (1395) and his wife Elisabeth.

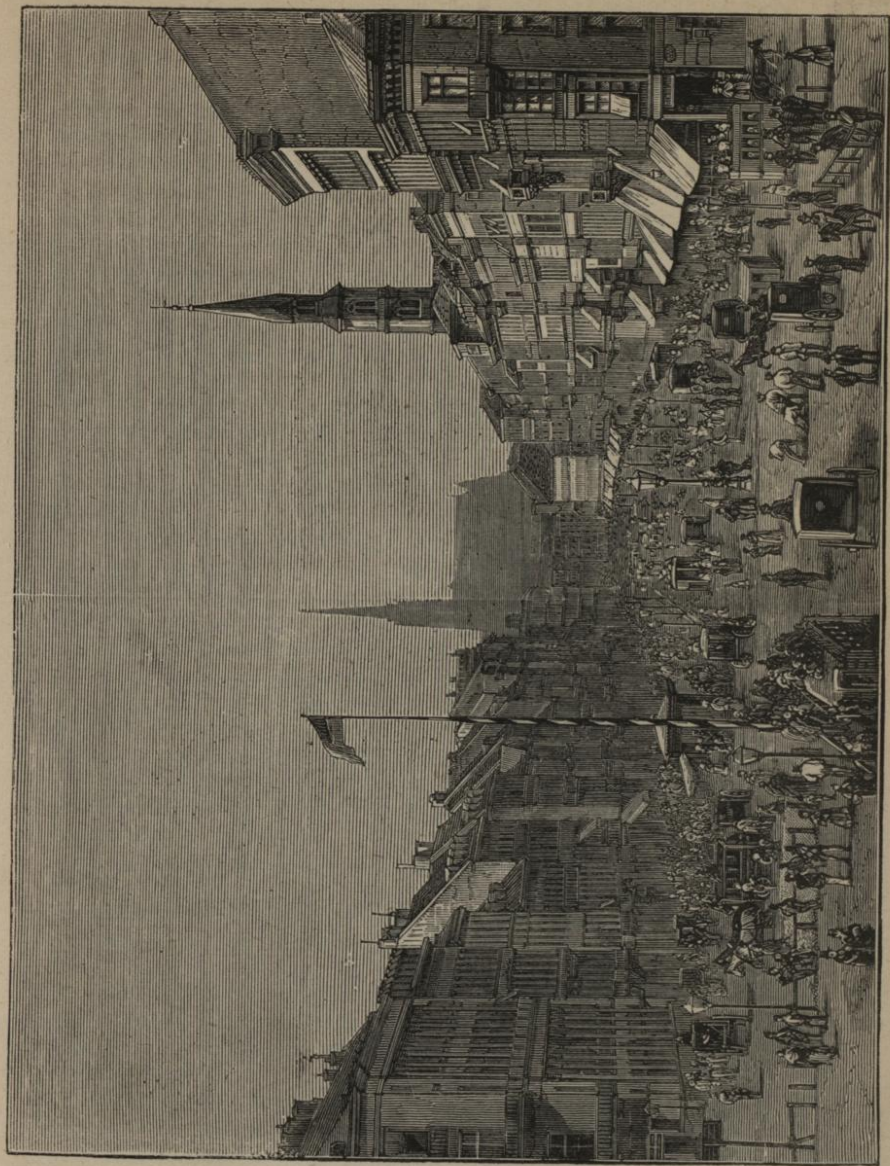
Of the vaults with their regiments of dead, marshalled in the vaults, we will not speak, and the copper urns containing the viler portions of Imperial flesh cannot possess much interest to any one, but we advise all to note the Black Eagle keeping guard on the west over the roof, and the quaint junction of the nave and choir. Above, let those who wish to recall the charming water-colours of David Roberts and Samuel Read enter the church in the twilight, and, standing under the organ gallery, whilst the body of the church is half in shadow, note the distant lights on the high-altar, and hear the voices of the choristers re-echoed from the organ overhead; then will enter into their minds the full glory and beauty of the Minster of St. Stephen, its poetry and splendour. Afterwards, if they wish to disillusionize themselves with an inspection of the monuments,—well, they will not have been the first, and doubtless will not be the last.

Jesuits' Church, St. Anne. In 1320 this was a church for pilgrims. In 1415 a church was built, and in 1582 the Jesuits established themselves on the spot. Here are also a convent and schools of the order. In the church the principal relic shown is a hand of St. Anne.

Answering to the Church of St. Germain l'Auxerrois at Paris is the Church of the Augustines, near the Josefsplatz, founded in 1330 by Frederic the Handsome in fulfilment of a vow made during his captivity in the castle of Trausnitz.

In the Chapel of Loretto, founded by Eleanor of Mantua, wife of Ferdinand II., all the hearts of the Imperial family are preserved in silver urns, and in





PRATER STRASSE





the Todten Capelle are the tombs of the Emperor Leopold II. by Zanner, of the Austrian Field-Marshal Daun, and of Von Swieten, the illustrious physician to whom Austria is indebted for her present system of education.

Maria Theresa, who held both in honour, erected these monuments to their memory, but the work which will attract the stranger, and which no one should leave Vienna without viewing, is the famous *chef d'œuvre* of Canova, the monument to the Arch-duchess Christiana, wife of Duke Albrecht of Saxe-Teschen. It consists of a pyramid of grey marble, in the centre the opening of a funeral vault, towards which two processions are tending, one led by Virtue bearing the ashes of the Archduchess, accompanied by the children carrying torches to illumine the inner gloom. Behind Benevolence ascends the steps, supporting the tottering steps of an old man, whose grief is shared by a little girl. On the other side a lion and guardian angel keep guard, mourning the loss they have sustained, whilst faithful to the motto, "No cross, no crown," Happiness bears her medallion aloft as an angel presents the palm branch of triumph. All the figures are full-length statues, with the exception of the two last, which are in bold relief, and the entire composition reflects all the classic beauty for which Canova was renowned, without the effeminacy which marred the effects of many of his works.

The "Te Deum" for his signal victory was here chanted in presence of John Sobieski, and attached to the picture of the Virgin will be noticed a ring; that ring, found on the body of Gustavus Adolphus after the battle of Lutzen, was presented to the church in memory of the event.

The lovers of sacred music have a rare treat in store for them at the Chapel of the Hofburg, the Kammer Kapelle, every Sunday and holiday at eleven. The Imperial family always attend when in Vienna, and the members of the Imperial-Royal choir execute the choicest gems of Mozart, Gounod, Rossini, and the masters of the art before the most distinguished congregation probably in the world. The present church was restored by Maria Theresa, and founded by Ferdinand IV. in 1449 on the ruins of that first constructed by Rudolph of Hapsburg.

The Church of the University, in the Place of the same name, founded by Ottokar of Bohemia, was formerly known as that of Maria-Schnee, and at present is principally interesting for its Gothic portal, with its niched figures and relievo of the Crucifixion. Within, vandalism has done its worst, and the monuments, notably one of the fourteenth century of the Duchess Blanche, which were formerly its glory, have disappeared in the process of improvement. A monument is erected to Metastasio, for the possible reason that he is buried in the vaults of St. Michael's Church, in the immediate neighbourhood.

The Church of Maria-Stiegen, near the Wipplinger Strasse, originally built at the end of the fourteenth century, has been restored with care, and merits attention from the peculiarity of its tower; whilst that of St. Michael, near the Hofburg, though originally built in the thirteenth century,

has been so embellished in successive alterations as to vie with our western towers of Westminster Abbey or choicest examples of Strawberry Hill Gothic. Indeed, its later architects might well be styled *Gothic*, though not in the sense it is usually applied. Carrying one back to the days when the Tenth Legion occupied Vindobona, or when Christianity was introduced by St. Severin, is the Church of St. Rupert in the Keimarkt; built in the eighth and already venerable in the fifteenth century, it, like many other buildings, has suffered from successive if not successful restorations, its present oldest portion being a baptistery built in 1500.

91 And if the last-mentioned church recalls the days of the Romans, the present brings to one's memories the founders of the military nation of our times in that of the Teutonic knights or Deutsch Ritters in the Linger Strasse. Plain without, it is chiefly notable within for some well-preserved monuments in red marble, and for the escutcheons and banners of the knights that serve to decorate the walls. But after St. Stephen's perhaps most interest attaches, of the many in Vienna, to the Church of the Capuchins in the Neumarkt. Built by the Emperor Ferdinand II. for the last resting place of his race, it holds all that is mortal of the mighty Hapsburgs for two centuries and a half; and strangers entering the Imperial vault (a permission granted every day) will recall the bitter truth—

Le pauvre dans sa cabane où le chaume le couvre,  
Est sujet à ses lois,  
Et la garde qui vieille aux barrières du Louvre,  
N'en défends pas nos rois.

For whether the sarcophagi be of silver or of bronze, the lives of many of their occupants were exemplars of the week-day sermon of William Makepeace Thackeray, "*Vanitas vanitatum*" ("All is vanity, saith the Preacher"), and the coffins of Maria Theresa and Franz I., victims of invasion; of the once King of Rome, the Duc de Reichstadt; and the latest comer, transferred from the ditch of Queretaro to rest amongst his own, point the moral that

Sceptre and crown  
Must tumble down,  
And in the dust be equal made  
With the poor crooked scythe and spade.

The churches of the Dominicans and Franciscans in the Places of the same names have suffered so much from fires, sieges, and architects, as to call for little notice, some interest attaching to the latter as being the scene of the Imperial Printing Office.

Rich with marbles, gilding, and frescoes, is the Church of the University, now in possession of the Jesuits, who, after a lapse of many years, have been restored to the temple built for them by Ferdinand II. For splendour of internal decoration this may be styled the Madeleine of Vienna, and though like it the question of taste may remain an open one, it will amply repay a visit. Another church of the order is that of the Nine Choirs of Angels, in the Am Hof.



The Church of St. Peter, in the Place of the same name, and situated between Stefansplatz and the Graben, though built after its more famous namesake at Rome, will perhaps be better remembered as the starting-point for many of the omnibuses to the suburbs than for any architectural associations.

But at least historic halo clings to that of Our Lady of the Scotch, "Die Kirche zu den Schotten," for, "twice consumed and twice rebuilt," it still preserves the monument of its founder, Duke Henry Jasomirgott, whose septcentenary was celebrated within its walls in 1855, and that of brave Count Rudiger of Stahremberg; whilst its name is further preserved in the Schotten Ring and Schotten Gasse.

*En route* to the "Post Amt," or General Post Office, the tourist will pass an Oriental-looking structure, with doors of open iron-work, Moresque arches, and gold mosaics, at first sight undoubtedly a church, and one whose worshippers are not sparing of their contributions, for gold is everywhere, on capital, on pediment, on arch, on window, and lattice work, where would appear to be the name of the patron saints in gilt letters, the names twice repeated, but a glance at the opposite side of the main portal shows two other sets of names, and makes it apparent that the "Non-united Greeks," for it is their Temple, have contrived—in this Byzantine edifice—not only to give a more noble frontage by carrying out their designs for purposes not strictly cleric, but have also managed to make the process a remunerative one. Entering a crypt-like hall, lined with imitation marble smooth as Indian chunam, and polished like a mirror, you pass into the Church with rood screen and altars superb in their almost barbaric display, and those desiring to attend the Greek services may have an opportunity every Sunday from nine to midday, there or at the neighbouring church on the Place of the Dominicans (St. Barbe); this, the property of the "United Greeks," or Russian rite, though by no means so rich externally as the preceding, in the interior can boast much splendour; and the Chapel of St. George's in the Hafnersteig, for the subjects of the Sultan, as this is for the lieges of the Czar, and that of the Fleischmarkt for those of the Kaiser, will amply, especially on Sunday morning, repay visits. These, with the Church of the Lutherans (Confession of Augsburg), built in the cloisters of the Church of St. Dorothea, in the Dorotheer Gasse, No. 18, on the left of the Graben from the Ausplatz and running down to the Augustiner Gasse, and its immediate neighbour, at No. 16, following the Helvetic, or Calvinistic Confession, together with the Chapel of the English Embassy in the Scheun-Renstrasse, No. 12; that of the Russian Embassy, at No. 30, Wollzeile, and the Jewish synagogue, at No. 4, Steitenstättergasse, built by Kornhäusel, in 1825, but long since eclipsed by more newly-built Israelite structures, form the principal places of worship in the Stadt, the others being found beyond the Rings.

Considering it better to give all places within the Rings in one continuous description, in place of enlarging on objects at a distance, entailing on the tourist loss of time, which is loss of money, in Vienna, as one must eat

"il faut manger," pronounced as if the adjunct of a stable, as one of Charles Dickens's characters once remarked, the various "show places," which are many, are taken in order, beginning with the Palace of the Kaiser, the Hofburg, not only as being the Imperial residence, but also as being the most interesting mass of collections in Vienna. The most ancient portion of the Burg, the Schweitzer Hof, and entered from the Michelsplatz, dates from the year 1210, and was built by Leopold I., surnamed the Glorious, of the Babenberg race, and restored by Rodolf II. and Leopold I. of the House of Hapsburg. This testament, as it were, of the Austrian rulers, has ever been carefully preserved by the reigning families; the ancient moat still existing, the historic entry of the Swiss Court being fully preserved, whilst two superb staircases owe their construction to the taste of Maria Theresa. Like our St. James's Palace, the exterior of the Burg, as it is familiarly called, can hardly be said to be impressive, and though it has the advantage over our Royal Palace of extent, its size giving a certain grandeur, it owes its main interest to its internal splendour, the Royal apartments and collections. In the Schweizerhof are the Kammer-Kapelle, already spoken of, the Cabinet of the Emperor, his private Library, the Cabinet of Astronomy, and the Schatzkammer. The south side, built by Leopold I., contains the apartments in actual use by the Imperial Family during their residence in Vienna, only, as is usual in all Royal or Imperial residences, shown during the absence of their Majesties. Here are also the "Salles" for ordinary receptions, and the superb "Hall of Ceremonies," built in 1805 by the Emperor Francis I. In this "Rittersaal," all the Court ambassadors' fêtes of every description, and the Court balls, are held. In the north portion of the Castle, the Chancery, "Reichskanzlei," containing the archives of the Court and Empire, and the apartments for Imperial guests are situated. The celebrated staircase in this wing, known as the Batthyany, was built by Fischer, of Ulach, in 1761. The chief wings of the Castle form a long court, called the "Burgplatz," in which is the monument of Francis I., "Kaiser Franz," the father of his people, composed by the sculptor Marchesi, and inaugurated in 1846. The Emperor is represented of colossal stature, upright, with extended hands. At the four angles of the pedestal are placed allegorical figures of Faith, Justice, Peace, and Strength, and the inscription, "*Amorem meum populis meis*," was taken from the will of the Emperor. On the right and left are the two smaller courts, known as that of the Swiss and of Amalie.

Between the Castle of Leopold and the Schweizerhof is the staircase known as the Adlerstiege, built by Charles VI. in 1730, and to him and the talents of his architect, Fischer, whose name seems to occur more frequently than any other at Vienna, much of the Burg owes its existence.

The neighbouring buildings form two places, the *Jeu de Paume*, or Racket Court, formed by a wing of the Palace, and that of the Racket Court as we should call it, itself, and bounded by the Court of Amalie and that of the Swiss, the *Josefsplatz*, containing the Imperial Library, also the work of





CHARACTER SKETCHES—A FRUIT STALL





Fischer. Within, the decorations and bronze statues of the Hapsburgs and the literary contents ; a brief glance, naturally, will well consume an afternoon. The "Augustinerganz," uniting the Schweizerhof to the Church of the Augustines and the Palace of Coins and Antiques, and that of Mineralogy ; whilst the "Laternenganz" passes subterraneously to the Kaisergarten, belonging with the Volksgarten to the Hof burg.

First in interest amongst the Austrian collections is the "Schatzkammer," in the Schweitzerhof, by a recent order of the Emperor open during the Exhibition on Mondays, Tuesdays, Wednesdays, Thursdays, and Fridays from 10 to 1.

Here incidentally it may be said that His Imperial and Royal Majesty, considering all Vienna has to show as the contribution of the Duchy of Austria, the first title of his race, to the Welt Ausstellung, has given directions that every facility shall be given to strangers to view all the collections under the control of the Imperial officers, whilst the private galleries acting in like spirit offer the utmost facilities to all strangers. However, as the number of visitors will be many, due precautions must be taken. And for many exhibitions, not on any account to be missed, such as that now noted, requests in writing must be made on the previous day ; for the Schatzkammer, from 10 till twelve at the office, "Bureau der K. K. Schatzkammer, Hof burg, Schweizerhof, Kleine Redoutenstiege, im Halbstocke."

All who have visited Aix-la-Chapelle will remember the slab of marble beneath the dome of the Cathedral bearing the word "Carolo Magno," over which hangs a massive bronze chandelier, the gift of the Emperor Frederick Barbarossa.

The slab now stands like the Letters of Junius, "Nominis umbra," for at the opening of the tomb in 997 by the Emperor Otho, the body of the great ruler was discovered, not in a coffin, but seated on a throne as in life, clad in his Imperial robes, with a sceptre in hand, his good sword Joyeuse by his side, the pilgrim's pouch borne in life affixed to his girdle, the crown on the poor royal skull, and the Imperial mantle pendant from the Imperial skeleton. All these relics of him who once swayed the realm of Europe, and to whom Austria was a mere suburb of his dominions, with the exception of his throne in the Hoch Munster of Aix-la-Chapelle Dom, are to be seen in the Schatzkammer. These, which were removed from Aix-la-Chapelle, and long retained at Nuremberg, consist of his crown, set with uncut stones, and bearing the inscription "Conradus Dei gratia Romanorum Imperator," the orb, sceptre, the sword Joyeuse, the dalmatic, his shoes and gloves are here exposed. Beside these the relics used at the coronation of the Roman Emperor, of whom the Kaiser is the representative, the head of the lance with which the soldier pierced Our Saviour, nails of the Holy Cross, a tooth of John the Baptist, and a piece of the garment of the disciple Jesus most loved, John the Evangelist, a piece of the tablecloth used at the Last Supper, and many more relics which, if the tourist do not discover them for himself, will be accurately pointed out to him by the curator.

The Austrian Regalia comprises the Imperial crown, rich with uncut stones the orb and sceptre of Rudolph II., and used by him and subsequent Emperors, when after the election as Emperor of Germany, they made their entry into the chief Free Town of their dominions, Frankfort; the crowns used by the Emperor Ferdinand I. and the Empress at their coronation in Prague in 1837, and not now needed in their present retirement in that city, the Crown of the Emperor having been made after the model of that of Rudolf II., and near these the sham crown, sham sceptre, and gewgaw robes used by Napoleon I. at Milan, when he uttered the now historic words, "Dieu me l'a donné—gare a qui la touche." The Iron Crown of Lombardy has been restored to Victor Emanuel, in right of his title of King of Italy. The cradle of the King of Rome—at least, one of them—another may be seen at Madame Tussaud's, and that the most remarkable, as having been presented by the City of Paris. Here, too, are the swords of Charles V., Maximilian I., Francis I. of France, and John Hunyady, the diamond lost by the father-in-law of Maximilian, Charles le Temeraire, at the battle of Granson, where he lost something yet more precious—his life, a superb emerald, a crucifix carved by Benvenuto Cellini, the sabre of Tamerlane, the collars, chains, and pendants of the various Austrian orders worn by the Emperor, which may be here enumerated:—

1st. The Order of the Golden Fleece, shared with Spain, and one of the few *cosas de Espana* not abolished by Senor Castelar, founded in 1430 by Philippe the Good, Duke of Burgundy. 2nd. The Order of Maria Theresa, founded by the great Empress in 1751, only accorded for historic deeds, and answering to our Victoria Cross. 3rd. The Hungarian Order of St. Stephen, also founded by her in 1764. 4th. The Imperial Order of Leopold, founded by the Emperor Franz I., in 1808. 5th. That of the Iron Crown, also founded by him in 1816; and 6th, and lastly, the Order of Franz-Josef, founded by the present Kaiser in 1849. These, with the Order of the Cross, for Ladies, founded by the Empress Eleanor in 1668, make up the sum total of Austrian knighthoods—all honourable, and some highest amongst the world's baubles. The horoscope of Wallenstein, which, however, did not predict his death, the robes worn at the foundation of the Order of the Golden Fleece by the assisting priests, and given by its founder, Philippe the Good, to whom also belongs a quaint cup in serpentine. The vessels used at the baptism of the Imperial family, a quaint and priceless collection of gold plate. Watches, called from their shape Nurnberg eggs. A strangely constructed clock, given by the Landgrave of Hesse to Maria Theresa; costumes of the fifteenth century, and a collection of objects, to quote an auctioneer's catalogue, "too numerous to mention," make up the marvellous display of art-history in the Schatzkammer of Vienna.

The Imperial and Royal Cabinet of Medals and Antiques (K. K. Munz-und Antiken-Cabinet), like the Schatzkammer, is also open on Mondays, Tuesdays, Wednesdays, Thursdays, and Fridays, from nine to two. It is situated in another portion of the Hofburg, on the first story, in the Augustinerganz,



or corridor of the Augustines, in turning from the Josefs Platz, and taking the staircase in the corner to the right. In the Entrance Chamber of No. 2, in order, is a rare collection of antique and Cinque Cento bronzes, numbering some 3,000 pieces, the antiques being arranged in separate divisions from those of the Cinque Cento. A vase with four feet, a Hector, and helmets found in Styria. In places around are arranged statuettes of household gods, the Lares and Penates, and a marvellous display of antique lamps of quaint but frequently exquisite designs. The bronzes of the fifteenth century and some curious carvings, remarkable as specimens of Byzantine Christian art, and a collection of bronze medals, of counterfeit money, and a number of Eastern, Chinese, and Japanese coins; the latter, contained in drawers, are worthy the attention of the connoisseur.

The Greek and Roman vases are in Room 1, about half having formerly been in the possession of Count Lamberg, and sold in 1815. Here, on a table may be seen the famous "*Senatus Consultum de Bacchanalibus*," date 186 years B.C., and on another Keltic remains found at Halbstadt. Room No. 3 contains medals and coins, both antique and modern, whilst No. 4 is devoted to those of Greek and Rome. But the 5th room holds the gem of the display, a salt-cellar by Benvenuto Cellini, the sword and hunting horn of Charles V., and an enormous number of cameos, ancient and modern, intaglios, and vases in precious stones. The most celebrated is the Apotheosis of Augustus, the first as regards beauty of workmanship in the world, and the third as regards size (the historic interest is also great, as the heads are portraits of the Emperor and his family), found in Jerusalem in the times of the Crusades; it was purchased by the Emperor Rudolf II. for 12,000 ducats. A cup of oriental agate,  $28\frac{1}{2}$  inches in diameter, a portion of the dowry of Mary of Burgundy, daughter of Charles le Temeraire, and wife to Maximilian I.; a necklace of 49 cameos, representing the princes of Habsburg from Rudolf I. to Ferdinand III., and set with 488 rubies; and a number of antique specimens of the goldsmith's work, found in Hungary and Transylvania, are only some out of the many objects to be seen in this unique collection. This and the Schatzkammer should form a portion of one morning's work or pleasure, whichever the tourist may choose to term it, with the Imperial and Royal Zoological and Mineralogical collections.

These, with entrance also in the Augustinerganz, are open daily (with the exception of Sundays and fete days) from 9 to 2.

The Zoological Museum, K. K. Zoologische Cabinet, in the Josefs Platz, founded in 1795, offers to those whose taste lies in a taxidermistical direction a rare treat in twenty-four rooms of stuffed specimens from mammals to star fish and zoophytes.

The Mineralogical Museum (K. K. Mineralogische Cabinet), founded in 1848 by Franz I., by the purchase in 1748 of the Florentine collection of Baillou, and since constantly enriched by purchase and gifts, is one of the most renowned in the world, both for extent and variety of its specimens. The collection is contained in eight sub-divisions, from mineralogy to meteorites.

Some fossil wood from Transylvania ; the largest known opal from the mines of Czernowitz, weighing seventeen ounces ; chrysolites from Greenland ; enormous rock crystals, Labrador spar, and fine specimens of the rarest minerals divide attention with the meteorites or aerolites, one of which, seventy-one pounds in weight, fell in 1751 near Agram, its descent having been witnessed, and some of the shower at Stannen in Moravia in 1808, seen by hundreds of people on their road to church.

The Imperial Library, "Hofbibliothek," also entered from the Josefs Platz, the architecture of which has been already described, was founded by Maximilian I. at Nurnberg, and opened to readers by Maximilian II. But to Charles VI., who directed the construction of the building, is really due its success as a public institution. The list of librarians is a lengthy one, including many celebrated names, Conrad Celtes, the Laureate, whose collection has been absorbed in the contents ; Hugo Blotius, who first took the title of Imperial Librarian ; the two von Swieten, one the celebrated physician of Maria Theresa, whose monument has been already noted, with many others of distinction. Amongst the most interesting collections are those of Celtes, Johann Faber, Archbishop of Vienna, Count Albrecht Fugger, of the family of the Merchant Princes of Augsburg, of Tycho Brahe, the astronomer, of Kepler, of the Ambras collection, and that (rich in Spanish literature) of Prince Eugene, and the precious *incunabula*, so called from having been produced in the cradle or infancy of printing, of the Duc de la Valliere. Amongst the curiosities are Mexican hieroglyphics presented by Cortes to Charles V., and manuscripts on papyrus, the map of roads of the Roman Empire in the fourth century, called the Tabula Peutingeriana, from the citizen of Augsburg, who sold it to Prince Eugene, the MS. of the Fifth Book of Livy, from which that portion of history has been printed, brought from Scotland by St. Guilbert, the psalter of St. Hildegarde, wife of Charlemagne, the Prayer Book of Matthias Corvinus from Baden, a Koran of 545, a Book of Hours, formerly belonging to Charles V., and plainly showing the marks of the Imperial spectacles, a Greek Testament of the thirteenth century, once the property of Erasmus Desiderius, testified by his own hand ; Tasso's MS. of the Gerusalemme Liberata ; a German Bible, adorned with miniatures, written for the Emperor Wenceslaus ; the psalter of Faust, printed at Mayence in 1457 ; some parchments printed at Rome by Pannertz in 1468-9 ; the Biblica Latina of Schoffen, printed at Mayence in 1462. These, with rare illuminations, and a superb collection of engravings, including nine volumes of Bartolozzi, one each of Albrecht Durer and John of Leyden, and two volumes of Rembrandt, form a gathering not to be easily disposed of at a cursory glance ; as, however, the reading room, like that of our British Museum, but without any preliminary ceremonies, is open every day from nine to four, those who propose remaining any time will have ample opportunities for inspection.

The Private Library of the Emperor, also in the Hofburg, contains, beside some 60,000 volumes and 1,800 *incunabula*, a number of rare manuscripts







CHARACTER SKETCHES—WANDERING MUSICIANS



and books, notably a Persian poem, "Rebabname," or the book of Cithera, a rare description in thirty-four works of Chinese habits and customs, and the Book of Combats by Albrecht Durer, the pen designs from his own hand.

The Imperial-Royal Archives (K. K. Hof und Staats Archiv), founded by the Emperor Maximilian, a very important historical gathering, will be found in the north wing of the palace (the Reichskanzlei) previously described. The Imperial-Royal Chapel Choir is composed of two Kapelle-meisters (chapel masters), eighteen choristers, and twenty-six musicians, whose performances may be heard each Sunday and *fête* day at eleven. With this the Imperial sights in the Hofburg itself close, with the exception of a collection of portraits of Court comedians in their most famous rôles, placed in the apartments leading from the Castle (Hof) to the Imperial box in the Imperial-Royal Theatre of the Court and Castle (K. K. Hof burg-Theater). Constructed in 1760, and restored on several occasions, the last being in 1837 and 1854, it is neither remarkable for special splendour nor comfort in the arrangements. The actors, however, hold a similar position in Vienna to those of the Theatre Francais in Paris, the performances of tragedy, drama, and comedy being unexceptionally good. The price of places are :—

	fl.	kr.
Box . . . . .	10	0
Reserved Stall in 1st Parterre . . . . .	2	50
Unreserved Stall in 1st Parterre . . . . .	2	0
Reserved Stall in 2nd Parterre . . . . .	1	50
Unreserved Stall in 2nd Parterre . . . . .	1	20
Entrance 1st Parterre . . . . .	1	—
Entrance 2nd Parterre . . . . .	1	80
Reserved Stall 3rd Gallery . . . . .	1	30
Unreserved Stall 3rd Gallery . . . . .	1	—
Entrance . . . . .	0	60
Reserved Stall 4th Gallery . . . . .	0	80
Unreserved Stall 4th Gallery . . . . .	0	70
Entrance . . . . .	0	40

Like all the other Viennese theatres these prices are for seats obtained beforehand, as on any special occasion the house is bought up by speculators, and no limit is placed to the extortion. The performances throughout Vienna commence at half-past seven, or, as the Wieneri put it, half before eight, and conclude from half-past nine to eleven.

Notwithstanding this closes the account of the Imperial-Royal Hof burg, it is thought better to continue in this place the other Imperial collections, as whatever else the tourist may omit he should on no account omit to visit them. The collections of saddles and that of hunting weapons (K. K. Sattelkammer und Jagdkammer) are situated near the Burghthor, Hofstallstrasse, No. 1; and contain in the first a wonderful gathering of caparisons, saddles, and harnesses which have done duty at many coronations, and in the

latter many ancient shooting pieces, an arquebus of Charles VI., and the hunting dress of Josef II., torn by the stag which attacked and wounded him. The building in which these are contained is the Imperial Stables (K. K. Hofstalle, Hofwagenburg), built in 1725, under Charles VI., by "our mutual friend" Fischer, of Erlach, quite an old acquaintance before one leaves Vienna, a Marquis de Carabas among architects. It was restored in 1725, having accommodation for 400 horses. Admission daily (with the exception of Sundays and *fête* days) from one to three. Admission tickets given at the Oberstallmeister Amt (Chief Equerry's Office), Burg-Amalienhof.

The tourist is next requested to note the Palace of the Belvedere in the Rennweg, founded by Prince Eugene in 1693, and finished in 1724, where will be found the Ambras collection, and the cabinet of Egyptian antiquities in the Lower, and the Imperial picture gallery in the Upper Belvedere. The K. K. Ambraser-Sammlung and the K. K. Egyptische Museum are open daily from ten to four, with the exception of Sundays and *fête* days from ten to one, and Mondays, when they are closed to the public. The Lower Belvedere, seated at the foot of the gardens of the same name, in the Egyptian Museum, contains the usual mummies, sarcophagi, statuettes, papyri, bronzes, arms, terra cotta, and utensils, of which we have seen representatives elsewhere, and are wont to associate with the buried majesty of "Old Nile," so will pass on to the Ambras collection.

This (Ambraser Sammlung) takes its name from the Castle of Ambras in the Tyrol, where it was founded about 1560 by the Archduke Ferdinand, second son of the Emperor Ferdinand I., and was transferred to Vienna in 1806, when, at the peace of Presbourg, the Tyrol was ceded to Bavaria. The suits of armour are of the 14th, 15th, and 16th centuries, and their authenticity is beyond doubt, as the autograph letters of the Archduke, together with the replies of contemporary monarchs, have been carefully preserved. Of the 143 historical suits of armour, there is but space to note the black cuirass and shield of the Archduke Ferdinand himself, worn at his wedding with Philippa Welser, the beautiful *bourgeoise* of Augsburg; the tournament suit of Alexander Farnese, Duke of Parma; the helmet and sabre of Zringi, the defender of Szigetti, those of Scanderbeg, the helmet of Francis I. of France, the suit of Albert the Bear, Elector of Brandenburg, plaited like a petticoat, the arms and standard of Stephen Fadinger, chief of the Peasants' Rebellion of 1526, brought from Linz, the battle-axe of Montezuma, Emperor of Mexico, brought over by Cortes, the armour for self and stud of the Emperor Maximilian, the armours of Don Juan of Austria, victor at Lepanto, and of Philip II. of Spain, those of Matthias Lang, Archbishop of Salzburg, of Maurice, Elector of Saxony, and of Maurice, Stadtholder of Orange, and the horsehair standard of the Grand Vizier Kara Mustapha. Besides these there are the sarcophagus of the once great Fugger family, ornamented with bas-reliefs of the battle of the Amazons, a bronze statue of Antinous, of the best period of Grecian art, the Rape of the Sabines, carved by Collin, the sculptor of Maximilian's tomb at Innspruck, no less than 1,200 mediæval



portraits, the genealogical tree of Rudolf of Hapsburg, the portraits of him, taken from his tomb at Spires, destroyed by the French in 1689, and many other portraits, two of them of the most beautiful women of their day, Mary, Queen of Scots, and Philippa Welser, the wife of the founder of the collection.

The Belvedere Gallery, to give its European name, or K. K. Gemälde-Galerie as it is here called, is open daily from 10 till 4, with similar exceptions to the Ambras and Egyptian collections. This superb gathering of art dates from the Emperor Maximilian I., who first began to amass objects of art and interest. Rudolf II. and the Archduke Leopold of Austria, Governor of the Netherlands, who bequeathed his collection of pictures to the Austrian Court, did much to enlarge it, whilst Charles VI. transferred it in 1778 to its present resting place in the palace of the Belvedere. There are now 1,700 pictures exhibited, of which 200 belong to the modern school, and it is said 500 canvases are yet unhung for want of space. The arrangement of the gallery is in schools, a half of the ground and first story being given to the Italian and the other half to the German and Flemish schools, the second story being reserved for later works.

Each frame gives the name of the painter, the year of his birth and death, and the school to which he belonged. The catalogue, by Erasme Eugert, director of the gallery, furnishes the fullest details on every subject; it is only as a *vade-mecum* that the present summary is submitted. First Story—The entry to the gallery forms a fine hall, termed the Marmor-Saal, with frescoes by Cartone, and portraits of Maria Theresa and Josef II. To the right of this hall are the Italian schools, to the left the Dutch and Flemish.

On the right—FIRST ROOM—Venetian School—2. "Descent from the Cross," Giacomo Palma; 29. "Portrait of Marc-Antoine Barbaro, Ambassador from Venice to Selim II.;" 30. "The Adoration of the Magi" and 50. "Virgin between Two Saints," by Paul Veronese; 44. "Portrait of an Old Man," and 53, "Bearing the Cross," by Tintoretto; 47. "Adoration of the Shepherds," by Schiavone; and 45. "Dead Christ on his Mother's Knees," by G. Palma the younger.

SECOND ROOM.—Mostly Venetian.—7. One of the gems of the collection, "Sainte Justine, with Palm in Hand, invoked by the Patron of the Artist," by H. Moro; 10. "Young Man Crowned with Vine Leaves accosted by an Armed Soldier," by Giorgione; and 57. "Oriental Geometricians;" 17. "Diana at the Bath Discovering the Fault of Calisto;" 19. "Ecce Homo," with crowd of figures, including portraits formerly the property of our Charles I., and sold by order of Oliver Cromwell;" and 35. "Young Woman;" then three by Titian; 21. "The Woman taken in Adultery," by Pandovanino; 28. "Jacob blessing his Grandchildren," by Charles Loth; and 43. a mediæval customer of Madame Rachel, "Young Girl painting Herself before a Mirror," by Giovanni Bellini.

THIRD ROOM.—Roman School.—1. "The Death of St. Joseph;" and 50, "The Bearing of the Cross," by Carlo Maratti; 12. "Madonna, assisted by

Two Women," by Pietro Perugino," whose works, Oliver Goldsmith says, it is always safe to praise; and 55, a work of his great pupil, Raffaello Sanzio, "The Madonna called in the Meadow," with date MDVI. on hem of robe; 18. "The Attributes of the Four Evangelists," by Giulio Romano; 27. "The Madonna with Rosary," by Michael Angelo Caravaggio; 45. "Moses before the Burning Bush," and 47. "The Marriage of St. Catharine," by Dom Feti, and 56-57. Two battle pieces, by Salvator Rosa.

The Gilt Chamber.—The ceiling was painted by Solimena, the allegorical picture representing the Re-establishment of Peace in 1814, by Fuger. The colossal bust of Franz I., by Pacetti.

FOURTH ROOM.—Florentine School.—23. "Dead Christ, mourned by his Mother," by Andrea Del Sarto; 29. "The Presentation in the Temple," by Fra Bartolomeo, with date 1516.

Chapel of the Palace.—Frescoes by Carlonē; Altar Piece, by Solimena.

FIFTH ROOM.—Bolognese School.—1. "The Baptism of Our Lord," and 6. "Christ crowned with Thorns," by Guido Reni; 17. "St. Francis of Assisi receiving the Stigmata at Mount Averno," by Ag. Carracci; 18. "Holy Family," by Francia; and 19, "St. John in the Desert," by Guercino.

SIXTH ROOM.—Bolognese and Lombard Schools.—5. "Cleopatra killing Herself in the midst of her Attendants," by Guido Cagnaccio; 12. "Christ and the Woman of Samaria," by Annibale Caracci, his best specimen in the collection; 9. "Holy Virgin;" 19. "In the Cloud," and 21. "The Rape of Ganymede," by Correggio.

SEVENTH ROOM.—Various Italian Schools.—1. "The Scourging of Our Saviour," by M. A. Caravaggio. Three Pictures, by Velasquez, 13, 14, 15; and 39, "A Warrior in Armour," by Salvator Rosa.

#### FLEMISH AND DUTCH SCHOOLS, ON THE LEFT OF ENTRY.

FIRST ROOM.—9. "An Old Jew Looking out of a Window," by Hoogstraten; eight portraits by Rembrandt, including two of himself and his mother when old, 42, 45, and 39.

SECOND ROOM.—A superb Ruysdael.—29. Landscape, with splendid trees, and 36, Cascade. 42. "The Tiber and St. Peter's," by Joseph, father of Horace Vernet; 53. "View of Amsterdam," by Backhuysen.

THIRD ROOM.—Hall of Van Dyck.—2. "Virgin in Triumph between Saints Peter and Paul;" 8. "The Vision of Hermann—Joseph receiving on his Knees a Ring given him by the Virgin in Token of a Mystic Marriage;" 30. "Saint Francis in Ecstasy;" 32. "Samson snatched from the Arms of Dalilah;" 19. "The Marquis Francois de Moncade;" and two portraits, without both of which no collection of this master could possibly be complete, 21. "Charles I." and 16. "The Infanta Clara Isabella Eugenia in the Costume of an Abbess."

FOURTH ROOM.—This and the fifth are the Halls of Rubens.—1. "St. Ambrose refusing the Emperor Theodosius admission in the Cathedral of Milan, on account of his massacre in Thessaly," "touched upon," says Sir





ST. STEPHEN'S CATHEDRAL





Thomas Lawrence, "and the better for every touch." 10. "The Four Quarters of the Globe typified by Rivers, the Danube, the Ganges, the Nile, and the Amazon." In this room are two cabinets, "The White," filled with flower pieces, and "The Green," containing amongst others an "Embroideress," by Metzu. Two Mieris, 14 and 18; a Terburg, 16; two Gerard Dows, 20 and 52; several landscapes by Berghem, 30, 47, 51, 92, 93; and two marvellous portraits of an old man and old woman, 103, 104, by Balthasar Donner.

FIFTH ROOM.—Rubens.—1. Altar Piece, representing the "Apparition of the Virgin to St. Ildefonso." 6. "Repentant Magdalen." 7. "The Feast of Venus." 11. "Portrait of Helena Forman, his second wife, entering a bath, partly draped in a brown cloak." 21. "Holy Family."

SIXTH ROOM.—Hall of Teniers.—3. "Marriage of Peasants," by Teniers the Younger, and 4. "A Young Man." 15. "An Old Drinker courting a Young Servant, watched by his Wife." 10. "A Cook making Fritters." 16. "Village Fete." 54. "Interior of the Picture Gallery of the Archduke Leopold at Brussels," where Teniers was custodian. Most of the pictures seen are in present collection. 51. "Shooting at the Popinjay in the Place de Sablon, Brussels, 1652,"—Teniers in the foreground; all by him. 47. "Charles IX.," by Clouet.

SEVENTH ROOM.—22. "Charles le Temeraire," by Van Hemeesen. 47. "Jupiter and Mercury, with Philemon and Baucis," and 105, "The Bean King," by Jordaens. This exhausts the first story, and the second has to be encountered.

#### SECOND STORY, ON THE RIGHT HAND.

FIRST ROOM.—German and Low Countries.—4. "Charles le Temeraire," by H. Holbein the younger. 5. "The Death of Lucretia," by Lucas Cranach the elder. 13. "The Emperor Maximilian," taken the year of his death. 15. "The Legend of the Martyrdom of the 10,000 Christians by Sapor II., King of Persia," and 18, the celebrated picture of "The Holy Trinity," surrounded by a crowd of Patriarchs, Saints, and Angels, with the painter's figure in one corner. These three, and some portraits by poor wife-persecuted Albrecht Durer, an altar piece by his master Wohlgemuth, and some specimens of the earliest period of German art, such as Theodoric von Prague, Wurmser von Strasbourg, make up the principal pictures of interest, whilst in the Second Room will be found four Jan Van Eycks, a Quintin Matsys, and 78, "The Battle of the Israelites against the Philistines," by the elder Breughel.

THIRD ROOM.—Principally noticeable for some works, 1, 2, 3, 4, 5, 6, and 8, by the elder Breughel, and landscapes by Lucas van Valckenburg, a rare master.

On the lefthand side of the staircase are the four rooms devoted to modern German art, amongst them battle pieces. "Defences of the Lowel Bastion against the Turks," by Russ; "Passage of the Vosges by the Austrian Army in 1815," by Hochle, a not very noteworthy piece of strategy to commemorate; and "Battle of Zuaim," by Rebell. "Departure and Return of a Land-

wehrmann," by Krafft ; "Entry of Maximilian I. into Ghent," by Petter, and some landscapes by Gauermaun, Schodelberger, Hansen, and Steinfeld, are perhaps the most interesting. Returning to the ground floor, in the vestibule is "Charles VI. crowned by an Angel," by Raphael Dormer, and the "Apotheosis of Prince Eugene" by Permoser, and in the different rooms works from Titian, Paul Veronese, and Nicholas Poussin, to Snyders and Raphael Mengs, after which the reader is advised to pass to the terrace and feast his eyes on the charming view of the city thence obtained.

With the Imperial Museum of Arms, "Das K. K. Hof-Waffen-Museum," in the Artillery Arsenal, the list of the Imperial-Royal collections will close. This is open daily from 9 till 3, with the exception of Sundays and Fridays (holidays). Admission is free, and the attendants are permitted to make no charge save for umbrellas and sticks, for which a charge of 10kr., not to be exceeded, is made. As this lies just beyond the Belvedere Barrier (Belvedere Linie) at the end of the Heu-Gasse, and from the (Bilder-Gallerie) Picture Gallery of the Gallery, one is quite close to the Arsenal, an energetic tourist may easily do the Belvedere collections and the Arsenal in a day's work, especially as though near at hand to each they are at some distance, especially the Arsenal, from the other show places. The Arsenal is one of most enormous works of our time, commenced in 1849, and finished in 1855 ; it has had for architects the best men in Vienna, Van der Null, Siccardsburg, Rosner, Forster, and Hansen. Built in the form of an oblong square it turns its smallest face of 470 metres to the city, the two wings measuring 1,190 metres each. It may be described as a fortress with four square pavilions at the four angles and united by eight blocks to four other pavilions, placed in the middle of the four sides of the square. The centre pavilion, with the gateway, is the residence of the Commandant. In the middle is the Church of Our Lady of Victories. 2,000 workmen find constant employment, and 3,000 soldiers can find accommodation, making the total population 5,000 souls. Within it are a church, a hospital, a museum of arms (the object of our visit), barracks, a foundry for cannon, and a gun shop for rifles, a testing room 600 feet long, and workshops of every description for munitions of war, with machinery kept in motion by nine engines of 125 horse power.

The collection in the Armoury is most interesting, containing the armour of Attila, King of the Huns, "the Scourge of God," the helmet given to Godefroi de Bouillon, King of Jerusalem, by the Pope when he set out at the head of his crusaders for the Holy Land. The knight's habit of the last of the Babemburghs, Frederic the Warlike, who fell at Neustadt 15th June, 1264, and whose remains rest in the Abbey of Heiligen Kreutz (Holy Cross) ; the armour of Louis II. of Hungary, killed at the battle of Mokacz, fighting against Soliman II. in the first invasion of the Turks in 1526 ; and the buff coat of elk skin, worn by Gustavus Adolphus at Lutzen, and showing the mark of the bullet that caused his death. Memorials of the great siege of 1683, in the armour of Count Rudiger of Starhemberg, the brave defender of



Vienna, that worn by its brave deliverer John Sobieski, King of Poland, on the day when he defeated the Turks ; and some of the spoils, such as the red flag of Kara Mustapha, Grand Vizier and General, the green standard of Mahomet, horse-tails, and weapons of every description.

Another memento of their previous invasion in 1529 is the enormous chain of 8,000 links, with which they wished to bar the Danube near Baden. Here, too, are the coat of mail of General Montecuccoli, the field marshal's uniform of Prince Schwarzenberg, the Polish banner of Koscuisko, the arms of Marlborough, a number of flags, Prussian, French, revolutionary, and with the eagles of the First Empire, a tree of Liberty with the red night cap, and a collection of arms in various devices as in the Tower, with cannons of every period, including a sweet little songster called "Die Amsel," the blackbird, comprise a gathering of arms unique in historic interest.

Before quitting the Hof Burg the reader must pass to the monuments of the Erzherzog Carl, Archduke Charles, on the right of the Platz between the Burghor and the Hof, and nearest to the Volksgarten, and facing on his left that of Prince Eugene of Savoy.

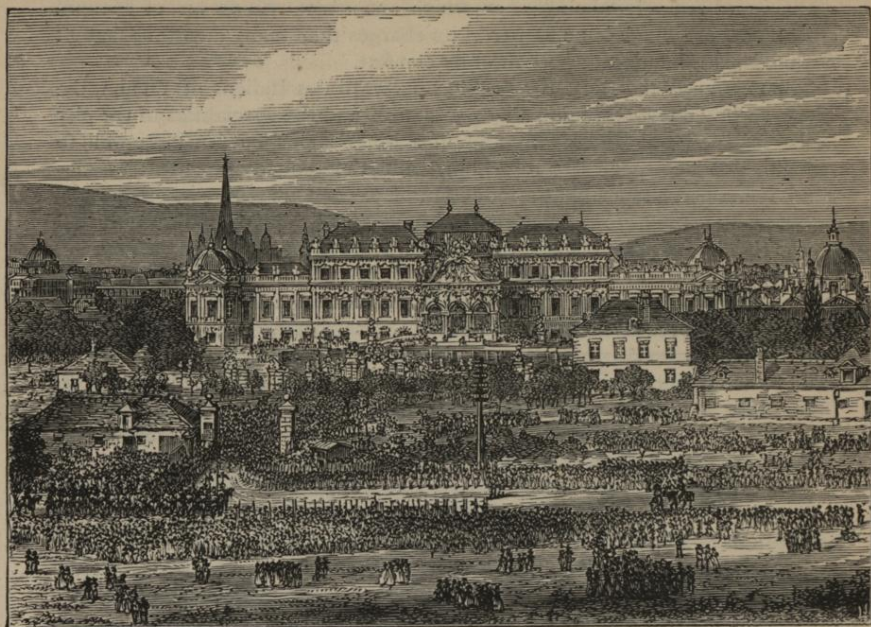
Both are the works of the sculptor Fernkorn, and the marble pedestals were designed by Van der Null. The Archduke is represented at the moment when seizing the flag of the regiment ; he led the Grenadiers of Zach to the charge at the battle of Aspern. The base of the statue itself bears shields, blazonry, and medallions, repeated on the pedestal in the Austrian eagle and laurel wreaths enclosing the names of his victories. Inaugurated in 1860, the general effect is very imposing, though were one inclined to be hypercritical the horse and his rider rather recall "Napoleon Crossing the Alps," the work of David, not the true one of Paul Delaroche. The statue of Prince Eugene, inaugurated in 1865, and intended as a pendant to the preceding, is hardly so satisfactory, the horse supporting himself on his tail in the orthodox manner, as may be seen daily in our statue of George III. at Pall Mall, and many other equestrian *chefs d'œuvre* of the sculptor's art.

The two gardens already spoken of face the Burg Ring. The Hof Burg or Kaiser Garten, as it is indifferently called, to the east of the castle, and besides that open to the public contains a winter garden, built in 1847, and a private garden (open to strangers in the morning) in which will be found a collection of camellias of every colour, and a very rare gathering of roses. In the Volksgarten, beds of flowers, sculpture, and music, combine for the attraction of the People's Garden. The sculpture is the famous Theseus and the Centaur by Canova, and executed by him in marble for Kaiser Franz. The Temple of Theseus, built for its reception after the designs of Nobili, was constructed exactly after the proportions of that of Athens, and to Nobili is also due the present Burghor (1822), and opening on to the Platz in five passages. The statue of the mother of Franz I. "*Justitia regnorum fundamentum*," is shown on the side next the Castle. Starting again with Stefans Platz, the tourist is advised to ascend the Tower (Stefansturm)

open daily from eight to five (with the exception of Sundays and fete days); the early afternoon is the best time for the view, as there is little smoke in Vienna, the worthy Viennese economising their fuel. Tickets to be had at the verger's office, Kirchenmeisteramt. The view from above is superb, and the reader is directed to the pages of Kohl for a vivid description, though the *coup d'œil* is much improved since he mounted the tower, by the Rings, the Exhibition, and many of the public buildings. Passing along to the Graben, we find at the corner, in the Stock-im-Eisen Platz, a prolongation of that of St. Stephen's, the last representative of the Vienna Forest. In the Stock-im-Eisen there is no necessity to ask the woodman to spare this tree, for, covered as it is with small nails, no axe fashioned by mortal hands could take the least effect upon it, and as the stump is fastened to the wall with a lock that defies all the power of St. Nicholas the Elder, the Stock-im-Eisen may be considered tolerably secure. Its history is simple; formerly every locksmith's apprentice having finished his time, before starting on his travels as Handwerth-Bursch, or travelling journeyman, drove a nail into it, and each of the fraternity in passing through Vienna performed a similar ceremony, in place of leaving his card; making it, in fact, a visit of introduction and a P.P.C. Now not even a Prussian—and they can get into most places in Germany—could manage to insert the head of another nail.

The oft-quoted remark of Sir George Cornewall Lewis, that "life would be very enduring if it were not for its pleasures," holds good to a strong degree as to that most wearisome of all amusements, sightseeing. By yourself you undertake a task, precisely as a man would enter on doing his 1,000 quarter miles in 1,000 quarter hours, and persevere, through a long summer's day, till all galleries close. You attack your dinner with all the self-satisfaction of a man who has done a virtuous action, and who is now about to reward himself with an order to the waiter, but still with the vaguest idea of what you have seen, and a tangled skein of art, with architectural and archaeological threads, interferes as much with your digestion as the historic blanket swallowed by the boa constrictor in the "Zoo." Or if you elect to take a guide with you, the result is still more lamentable. He bores you with all his stock stories, stops at all his show stations, and expects you to "gush" at the correct things, making you feel as if you were a very Sinbad and he the Old Man of the *See*. Forsaking the shows and starting for a quiet stroll, the tourist, like the apprentices of old, may make his best starting point from the "Stock-im-Eisen," firstly, because the Graben is one of "the streets of the world," unique in its character, the individualised street of Vienna, and, secondly, because the route will enable him to grasp most of the Vienna effects in a short stroll—the Stadt possessing nearly all the principal standing attractions of the city within its "ring fence." The first effect of the Graben is admirable, the splendid many-storied modern houses on the right with their polished granite columns, their caryatides, and profuse sculptured fronts, the quaint fountain with its figure by the ubiquitous Fischer, surrounded by maid-servants with their curious water pails carried on the back like a knapsack, the





THE BELVEDERE

gay, red and white striped café planted in the centre of the street, with its projecting blinds sheltering crowds of well-dressed visitors, beyond the not unpicturesque in general effect, but fearful in detail, Column of the Holy Trinity, strange to say also by Monsieur Fischer, and erected by him in 1693, in fulfilment of a vow made on the cessation of the plague a quarter of a century before by the Emperor Leopold.

This monument of postponed piety recalls to a Londoner with pride one of the cherished monuments of his native city, that glorious triumph of sculpture known as the tomb of Sir Cloudesley Shovel at Westminster Abbey. There stone angels sprawl over marble clouds, whilst like the sword of Damocles still heavier clouds threaten not to break but to come down *en masse* and annihilate them. Here all kinds of figures sprawl, squat, slide, or sit in all possible and impossible attitudes on clouds so solid and dark as to look like meteorites, whilst as the entire affair is an allegory the tourist may combine instruction with amusement in the endeavour to understand it, but there are allegories and allegories, and whether the present "hallegory" deserves profound study the tourist must answer for himself. Passing on is another café also in the centre, together with the well-known Café Czéch, the resort of the Bourse men,

and naturally dear ; and the Schefel, sumptuously fitted up with mirrors, gilding, and red velvet lounges, on which one sinks with an air of tranquil enjoyment, and which is no higher in its charges than many an establishment not boasting a hundredth portion of its comfort.

The Graben is the Bond Street, the Boulevard des Italiens of Vienna, the whole and the half world grace its pavements, and the specialities of the city in meerschaum and amber are sold in a dozen shops, but it will be well to remember that prices here "rule high," and that equally excellent articles can be obtained elsewhere at a reduction of 50 per cent. An exception must, however, be made as to the cigar establishment (*Specialiten Trafik*) at No. 24, on the right hand side. Smokers who desire a good cigar, foreign or Austrian, may there procure it, and at a not exorbitant price ; and good cigars are a rarity in the Austrian capital, where even inveterate smokers begin to think there was some sense in King James's "Counterblast," and that, after all, there may be some reason in the anti-nicotine crusade of Dean Close. The end of the Graben branches off on the right to the Tuchlauben, leading to the Hohen Markt. In the Tuchlauben many of the Viennese associations, the Austrian engineers and architects (*Osterr. Ingénieur-und-Architekten-verein*) founded in 1848, at No. 8 ; the Viennese Alpine Club (*Oesterreicher Alpen-verein*) at No. 10. This society, whose members delight alike with ours and the late lamented William Tell in saying "Ye crags and peaks, I'm with you once again," publish an annual account of their transactions. The "Kunst-verein," also at No. 8, Society for the Encouragement of Art, founded in 1858, is, unlike art exhibitions in other cities, a permanent display, remaining open all the year, the pictures and sculpture shown being constantly changed as soon as the artists are fortunate enough to place the magic word "sold" on their productions. Among its members and exhibitors are not only some of the most renowned German artists, but also such Imperial, Royal, and Princely amateurs as the Crown Prince of Germany and his wife, our Princess Royal, King Carl of Wurtemberg, the newly-wedded Prince Leopold of Bavaria, his father, Prince Luitpold, and his Imperial bride, the Archduchess Gisela, the Grand Dukes Louis of Hesse-Darmstadt and Charles Alexander of Saxe-Weimar, the "carpet-bag Prince," Prince Charles of Roumania, and his brother, Prince Anton of Hohenzollern, who all displayed their interest in art and artists not only in becoming honorary members, but also in the more solid encouragement of taking a large number of shares. The gallery is open in summer from nine to five, and in winter from ten to four. Kaulbach's great work, "*Nero während der Christen-Verfolgung*,"—Nero during the persecution of the Christians—is at present, and likely to be for long, the great attraction. The "*Renn-verein*," for the encouragement of racing and studs, will be found at No. 14. At the end is the Hohen Markt on the right, with its monument erected by the Emperor Leopold, and on the left the Wipplingerstrasse, leading to the Exchange and the Schotten Ring. The Minister of the Interior has his palace in the Wipplingerstrasse, with another entrance in the Judenplatz, another of Fischer of Erlach's works, con-



structed by order of Charles VI. in 1716. In the same building the Library of the Ministry of the Interior is also situated. Immediately beside, at No. 8, is the Rathhaus, the Hotel de Ville, a collection of buildings massed or rather fused together during several centuries, and dating from the 15th century to our day. The most ancient portion is that beside the Salvator Kapelle. That facing the Wipplingerstrasse was mostly erected between 1598 and 1620, and the edifice now presents a series of changes in subsequent years in 1822, '42, '51, and '53. The Council Hall, where the Municipal Council, the Gemeinderath, consisting of 120 members, a third of whom retire every year, when a new election takes place) holds its meetings, is decorated by statues by Rammelmeyer, and in the courtyard is a bronze fountain, representing Andromeda and Perseus, by Raphael Donner. The Burgomaster is elected for three years by the Council, who on State occasions do not wear robes, but blossom forth into a gorgeous uniform, with a constellation of orders, surmounted by a cocked hat, with emerald green plumes, the entire display being completed by Isabelle coloured breeches, with gold stripes. The Minister of Public Instruction also has his palace at No. 29, but only possessing interest to either Mr. Forster or vagrant members of School Boards. Starting again from the end of the Graben you pass the narrow Nagler Gasse, finding some little distance up the Cafe Römer, beside which is a narrow passage called a street, the Haarkhof, in which is located one of the sights of Vienna, the Esterhazy Keller. This cellar, on its iron doors, has the arms of the Prince cut in open work, and from eleven to three and five to seven its doors stand open for all comers. *Facilis descensus Averni*—too easy, indeed, for, miss a step, and you stand an excellent chance of being brought up, though not "all standing," on the cellar floor, *sed revocare gradum*,—after a prolonged stay is a formidable labour. The Hungarian wines are strong, though excellent, and the visit too frequently resembles that coupled with a "tasting order" to the London Docks, dim lights and glasses of what Mr. Richard Swiveller termed "the rosy" within, and earthquakes and Hansom cabs without. Much frequented by officers and students, and sought after by tourists as one of the lions of the place, it will recall to many the Auerbach-Keller, next the Konighaus at Leipzig, in which formerly Dr. Faustus astonished the students with his feats of prestidigitation, and where a whilom frequenter, the great Goethe, places the drinking scene in "Faust," with Mephisto as the cellarman. The coincidence is strange, as in the Konighaus Marshal Schwarzenberg, the leader of the Allies in 1813 at the Battle of Leipzig, died in 1820, and all visitors to Vienna know well his statue, by Rauch, in the Schwarzenbergplatz, where the great general is represented in the act of sheathing his sword. Turning to the right, you are in the Am Hof, with its large square, the Hof itself, with its white-coated, blue pantalooned sentries, a dress now worn only by the Viennese garrison,—the site, it is said traditionally, of the hunting lodge of St. Leopold, and the famous Burgherliche Zeughaus, the civic arsenal, the building itself only dating from 1731, but the collection going back to the sixteenth century.

[ Contained in two stories, admirably arranged and historically interesting, the inquisitive traveller may ponder, and the cynical tourist—trampled under foot by Viennese waiters—regret, that but for a nation only preserved in Lancer regiments this collection would most probably have been shown at the World's Fair at Istamboul in this present year of grace. Suits of armour are there *galore*, sufficient to drive even Colonel Meyrick to despair—the saintly suits of Saint Hilaire, who must have been a pleasant man to know—who did not, to judge from his name, think “he was pious when he was only bilious;” that of Philippe, Comte Palatin on Rhine, the unhappy Palatinate, whose heirs, we were told as schoolboys, learned basket-making, as a handicraft to serve when kingcraft failed.

Rich, too, is it in banners; here is the banner, for long an adornment of the cathedral, taken by plucky Charles de Lorraine at Buda Pest in 1684, when he followed the “believers” homeward; and here that of the first battalion of the 5th Regiment of French Infantry raised by Archduke Charles at Caldiero in 1805. Here is, too, the “happy dispatch,” the “Hari Kari” of the period, the bow-string with which Kara Mustapha paid for his ill success. His skull, shown beside the standard, also recalls brave, cynical, good-hearted, and bitter-tongued Douglas Jerrold's saying, “We row in the same boat, but not with the same skulls.” There is also a standard of the Grand Master of the Knights of Malta, not worth seeing; their best monuments are in the Temple and St. John's Gate, London, and in the “Old Man's Hospital,” in the “Phaynix,” Dublin, and that of Count John of Heberstein would show badly beside a Geneva Red Cross, defective in working but true in spirit. Marshal Loudon also presents a generous public with his uniform, though what Marshal Loudon ever did to deserve such posthumous honours would puzzle inquirers as much as the reason of the decoration of the head of the Prussian army—a thousand times decorated Wrangel. But there is also the shield of fighting Matthew Corvinus, a flag borne by Charles the Fifth, beloved of Robertson, and, better than it, the flag of the Viennese citizens, in 1529; better still, that borne in the brave sortie when Starhemberg and Sobieski met their Moslem foes, and from rear to van the cry was “Christ or death.” There have been much worse cries raised in our days; *then* they fought for a principle—*now we* fight for a place. But great, greater, greatest of all is the *baton* of Andreas Hofer, an honest man; honest as brave “Giuseppe Garibaldi.” Being but mortal men, all have their faults, yet history presents no higher altitudes than Cincinnatus, from whose farm at Rome one may see the Vatican; than Andreas Hofer, the Tell of the Tyrol, to give him his hackneyed phrase, the brave inn-keeper to tell truth—for “Tell,” as all the world knows, is a myth; than George Washington, “who made men blush there was but one;” and Giuseppe Garibaldi, who refused a Princedom but made Italy. Strange in all comparisons is this quaint and curious collection; the cicerone will recount numbers, possibly fabulous, but still reflecting credit either on his memory or his imagination,



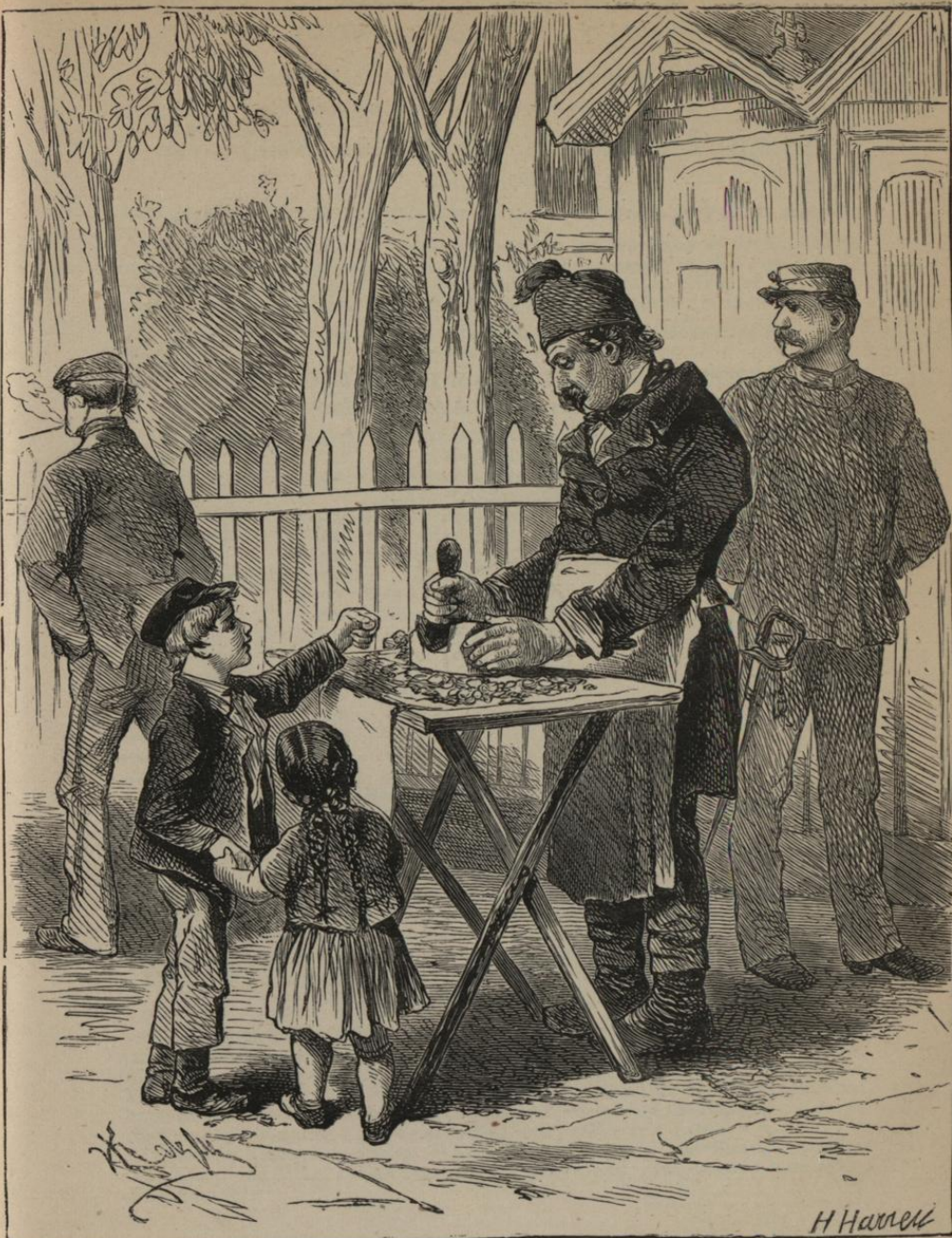
But the close of the work of forty years deserves mature consideration, if only to prove how a man can waste his lifetime and yet not be idle.

Turning out on the Freyung, we pass the Church of our Lady of the Scotch, "Die Kirche zu den Schotten," interesting for the great men whose ashes repose there, Henri Jasomirgott, and brave Count Rudiger of Stahremberg. In the centre is the fountain erected from the designs of Schwanthaler of Munich, and the figures executed by him, the design being a pendant to that in the Neumarkt, by Donner. It represents the Archduchy of Austria surrounded by her four rivers, the Traun, the Enns, the Ips, and the March, this representing "The Empire," surrounded by the Danube, the Vistula, the Elbe, and the Po. Count Harrach's Gallery containing some 300 canvases, amongst them Pietro di Perugino, Leonardo da Vinci, Velasquez, and Schalken, giving free admission, should be visited. Next, turning into the Herrengasse, with its rows of palaces boxed up in a narrow lane, including one of the three palaces of Prince Liechtenstein, with its fine riding-school, and splendid library of 50,000 volumes, rich in *incunabula*, is that of the Government of Lower Austria, built by Sprenger in 1847, and of the States of Lower Austria, by Pichl, begun in 1838, and finished in 1844. The frescoes in the Grand Hall and the stained glass in the Chapel are from designs by Schover. In the Court the first spark of the Austrian Revolution of 1848 burst forth, when the students fresh from the Esterhazy Keller assembled *en masse* to present a petition to the States. Here are also the palaces of the National Bank, and the superb warehouse of Haas and Son, the Swan and Edgar of Vienna. Passing through the Michaeler Platz, and turning up the Kohlmarkt, you are again in the Graben. Or, proceeding down the Augustiner Strasse, noting the Old Court Theatre (Hofopern Theater), the Augustiner Church (already described), with its tomb of the Archduchess Christine, and having refreshed yourself with a glass of Dreher's excellent beer at his cellars in the Operngasse, you are at liberty to admire the superb proportions of the New Opera House, and the splendid fountain by Meixner, representing the principal rivers of the Empire, at once a gem of architecture and sculpture, and an ornament to its neighbour, the Palace of the Archduke Albrecht; then taking the Karthner Strasse, return to the Stefan's Platz, having formed in our stroll not a bad idea of "The Stadt," or City Proper.

Though called, and justly so, the "gate of the West," Vienna does not now present many inducements for either the sketch-book of the artist or the amateur, or the note-book of the journalist or the *flaneur*, the levelling costume of civilisation, with its frock coat and chimney pot, its costumes and paniers, and its *bonnets Parisiens* is seen everywhere, and in the streets of Rotterdam more individuality can be witnessed every day of the seven, and each hour of the twenty-four, than in the capital of Austria. Even in London the street musicians, the acrobats, and all the numerous family of Monsieur de Paillasse, display a greater variety in the particoloured robes of the Ethiopian serenader, the tights of the wandering Davenport Brothers, or the picturesque dresses of the Pifferari, than can here be found. The street

musicians depicted by our artist are sooth to say "wandering minstrels" of the Jem Baggs order, not more euphonious, nay, even more cacophonous, than the much-abused German bands of London; the orange lady who during the summer sells other fruit more or less tasteless—for the Austrian fruit, though scarce, is not also good—does her spiriting gently, not even solacing her leisure moments by colouring meerschaums for the honorarium of five shillings and a quarter of a pound of strongest cavendish—this portion of her occupation being gone, for every one colours his own pipe in the sanctity of his dwelling. The toy merchant, generally a wandering Hungarian both in his costume (in summer a white jacket, in winter a loose white capote) and his wares, is a picturesque feature, and his visits are eagerly looked for by those juveniles whose parents cannot afford a visit to the warehouse of Josef Mulhauser. The shoeblack fortifies himself generally in a half permanent stall, where he receives his *clientele* with all honours, and does "yeoman's service" in really polishing the boots—a process rather perfunctorily performed in many hotels, where "boots" considers his work is done if the blacking—an evil-smelling compound—be laid on thickly, without troubling himself as to its subsequent removal; but the State lotteries are an institution. Not only everywhere can you purchase tickets for some one or other of the State lotteries (programme of one of which we annex, p. 121), offering prizes from 10,000*l.*—at least, the interest of it annually—to ten florins; the capital paid down at once, but also vagrant merchants in every "restauration" invite you to tempt fortune for from three to ten kreutzers, giving you your choice of a number of cards containing the fortunate numbers, and one dive in the magic bag, in which—for, in truth, though poor they are honest—you are frequently successful, and become the happy possessor of lithographs of the Kaiser and Kaiserin, or of Prince Leopold and the Grand Duchess Gisela, or of some small box containing bonbons or chocolates, good, and if won in this manner, cheap. The sweetmeats merit, however, more than a passing word. Even to whose whose "sweet tooth" is a thing of the past, the wares will be found appetising, consisting of slices of orange, not the peel, of nuts, almonds, and chestnuts dipped in crystallised sugar, and a florin will be well invested in novelties for the "bairnies" at home. Of the vehicles, the *fiacres* or two-horse cabs, both open and shut, are the most *comfortable* (though this name is given to those drawn by one horse), and in every respect equal to private carriages, well horsed and splendidly driven. The Vienna Jehus possess a world-wide reputation, and dash along at a speed delicious to the occupant but slightly hazardous to the foot-passenger, who in the narrow *gasses*, or even the somewhat wide *strasses* in the Stadt, runs a perpetual risk of being run over. The "comfortables," not so dear, do not so well merit their name, though generally a wide advance on the London street cabs. The omnibuses, good and frequent, and the "Snail on Wheels," the *Pferdebahn* or tramway, a most useful and ubiquitous institution, permeating every part of the city, exceedingly cosy, if the regulated numbers were only permitted, but as the word





CHARACTER SKETCHES—MANDOLETTI MAN, OR ALMOND SWEETMEAT VENDOR





HIS IMPERIAL AND ROYAL APOSTOLIC MAJESTY

has been graciously pleased to command that the

## XV. State Lottery for Charitable Purposes

shall be opened.

*This Lottery is for the benefit of the Western (Austrian) part of the Empire.*

The net amount of it is devoted : first to the reconstruction of the hospital in Innsbruck, which comprises also a foundling and lying-in establishment : secondly to the asylum for the deaf and dumb in Görz, and, according to the extent of its means, to other charitable institutions in the above-mentioned part of the Empire.

Conformable to this supreme command, the I. and R. Manager of the state lottery will open this

### STATE LOTTERY FOR CHARITABLE PURPOSES

consisting of the following prizes, namely :

1	Chief prize of 100,000 fl.	in Austrian silver-rentes, the interest of which will be paid to the winner from the 1st July, 1873.
1	ditto	30,000 fl. in Austrian silver-rentes, the interest of which will be paid to the winner from the 1st July, 1873.
1	ditto	2,000 Imp. standard ducats.
1	prize of	400 ditto
1	ditto	200 ditto
2	prizes each of	100 ditto
5	ditto	1,000 silver-florins
2	ditto	800 ditto
3	ditto	600 ditto
8	ditto	500 ditto
57	ditto	100 ditto
62	ditto	80 ditto
80	ditto	60 ditto
100	ditto	40 ditto
1000	series prizes each of	20 ditto
3000	ditto	10 ditto

44 prizes consisting in shares, of 100 fl. each, of the state loan of 1860, and to be won by the numbers immediately preceeding and following the three chief prizes.

The drawing will irrevocably take place on the 26th June, 1873.

Tickets : 2 fl. 50 kr. Austrian currency.

Although the net amount of this lottery is to be devoted to such humane purposes and universal good, notwithstanding buyers of tickets have every prospect of winning considerably. The Manager of the state lottery therefore ventures to hope, that the public participation in it will be as animated as it has been in preceding lotteries.

The I. and R. Manager of the State Lottery : Vienna, 17th March, 1873.

EDWARD VOLKMER, M.P., *I. and R. Aulic Counsellor.*

Tickets are to be had, either singly or in lots, at the section of lotteries for charitable purposes, in the Imperial and Royal State Lottery Office (N. 20, Salzgries) in Vienna, where orders may also be given by letter accompanied with the cash contribution. Tickets are also to be had ; in Vienna at every Imperial and Royal Lottery Office and Imperial and Royal tobaccoconist's ; in the several provinces of the Imperial and Royal Austrian and Hungarian Empire ; at every Lottery Office and Lottery Collectors ; at all Offices for Taxes, Post Offices, Tobacco Depots, Railway and Steam-Navigation Offices, or at the Ticket Offices established in many cities, towns, and important places of the Empire.

"complet" is abolished, and the passages within and the landings without are packed with passengers hanging on to the straps in every attitude of discomfort, at some periods of the day not thoroughly enjoyable. Lovers of short cuts will find Vienna a perfect paradise, the entire of the Stadt containing passages through courts and under houses termed "Durchhauser," which to any one with even a slight knowledge of the city and the organ of topography well developed will be found invaluable during the day, but which should not be attempted at night, as the Viennese are early people, and a closed door at the end of a favourite short cut, and the subsequent "strategic retreat" into a street unknown to the tourist even in the day time, may prove that the "longest way round is often the shortest way home." Of vans, the only specimens to be seen are some Imperial wagons to carry trunks to the Burg either from railway stations or Schonbrunn, and the yellow post carts with the Imperial arms in black, the drivers of which possess rather a picturesque uniform with a Tyrolese hat and much worsted tassels, though these gentlemen as a rule stand much in want of a bath, even their faces portray their antipathy (almost amounting to hydrophobia) to water. One institution is peculiarly Viennaised, the "Dientsmann," divided into four different uniforms, but who all nevertheless perform the same offices. These are the "Dientsmen," the "Commissionar," the "Stadt Courier," the "Express." All these perform the functions of our Commissionaires, but at a much cheaper rate, and are to be found in much greater numbers, in fact, outside every hotel and at every street corner. They will be found exceedingly civil and obliging, and when sending one on an errand it is only necessary to take his number and division, such as given above, and even in the case of valuables you are perfectly secure, as they are under the strictest surveillance of the police. A thing in Austria is turned to its proper use, defence of the public, not defiance. Within any of the nine arrondissements the pay is only 10 krs., but as these are difficult for a stranger to remember, and the men are honest and hardworking, 20 krs. cannot be considered too much for a short journey, to be paid extra according to distance. In a hundred ways they are useful. You have gone from your hotel for the day. You have forgotten something. Write a note to the Portier, who in nearly all hotels understands English, say what you desire, and give name and *number* of room—this last most important—write on another slip of paper where the "Dientsmann" is to meet you, and you will find him with his package at the trysting place. You buy something and don't want to carry it about all day. Dientsmann again comes to the rescue. You want to send a letter to a friend at any hotel, and doubt whether by post he will receive it in time, and don't care to telegraph. Dientsmann becomes a "Deus ex machina," in fact, the "Dientsmen" are an admirable institution, and their universal use by the Austrians proves their utility.

The late Albert Smith, in his "Adventures of Mr. Ledbury," described Gravesend as a town of shrimps, built on a shrimp, not chalk, foundation, and possessing amongst other articles of the *menu* shrimp jam and shrimp



soup. Now it would be almost too much to say the same for Vienna with regard to the manufactures of meerschaum and amber (Meerschaum und Bernstein Waaren), but there is no doubt of one thing, that if one knew where to go, it is the cheapest city in the world for either meerschaum or amber goods. But the locale is not the Graben; there the goods are excellent, but the prices being rather in advance of London, it is hardly worth 1,000 miles of travel to effect a purchase.

After many inquiries amongst residents in Vienna and personal research, the following establishments may be recommended strongly alike for cheapness and excellence:—

For ladies' ware, necklaces, bracelets, crosses, and all the ornaments of which amber is susceptible—Franz Hiess, Karntnerstrasse, No. 7; having his factory in the Wienstrasse, No. 31.

For meerschaums in every variety of pipe and cigar-tube:—Menhard, Rothenthurmstrasse, No. 6, with factory, Landstrasse, Kollergasse, No. 8; Rauch, Laurenzerberg, No. 5, not so cheap, going in more for peculiarities in ambers and carvings in meerschaums, producing any variety of monograms or even likenesses if *carte-de-visite* be given, still not by any means dear; and cheapest of all with an admirable assortment from 50kr. (1s.) upwards for cigar-tubes. Menhard's meerschaum shop in the Wollzeile, No. 33, near the end on the left-hand side.

Vienna can also boast of its toys; there are splendid steamers, excellent trains, and capital *pferdebahn* for boys, lovely dolls for girls, and for *die kleine leute*, the little folk of all, sheep that wag their heads and bleat more naturally than life, goats that submit to be milked, having previously been supplied with the lacteal uniforms of every Austrian corps, and dolls in every variety of peasant costume to be found at Josef Müllhauser's (well-known to Wiener children and their parents), warerooms in the Rauhensteingasse, and the Brothers Lutzenleithner, Fleischmarkt, 14; the shop-windows of both these firms being a treat for even children of a larger growth, who are not too much *blasé* to take an interest in the sports of the child.

For what the Wieners term "*galanterie*," a phrase too wide for description, but embracing everything from albums to toilet requisites, Bernhard Popper, Wollzeile, 30, will be found good and cheap.

To those for whom price is no object, furs unobtainable in London may be procured in Vienna, such as Siberian otter, with a coat of marvellous thickness and beauty. As coats, not ladies' jackets, are the principal things to be noted here, the cut being foreign and the article only used for travelling, an excellent collection may be found at Franz Neumann, Laurenzerberg, 3.

For photographs Vienna possesses a reputation in Luckhardt (whose studio is at the Hotel National, Taborstrasse, 18), second not even to Bergames and Co., of St. Petersburg, but unless one is heir to a Crown, when this Guide would not be needed, or a Diva of the opera, Luckhardt may be found too expensive for the many, but there are other admirable sun-painters not so expensive, all of whom may be well recommended.

Thus three addresses will suffice—Stegmann, Prater Strasse, 64 ; the Atelier Adolphe, also in the Prater Strasse, in the Hotel de l'Europe ; and Pokorny and Reuter, Wollzeile, 34, whose cartes are alike artistic in pose and colour, the middle tints charming, and moderate in price, 5s. to 10s. per dozen.

The great question of living has not yet been touched on ; firstly, the breakfast, which here is a break-fast indeed, a cup of coffee being generally brought to your bedside, after which a most enjoyable mode of spending the early morning is to take a stroll in the Stadt Park, and having gained an appetite mount the steps to the Cur-salon, and then enjoy an excellent *melange* ; do not call for coffee and milk separately, these are very dear and no better, some *semmels* and butter, and a couple of eggs, whilst listening to a superb orchestra of sparrows so tame as to hop about your chair and on your table, and so rapacious are these Viennese birds as to insist on being paid for their music in crumbs.

After that, at any "Restauration,"—where they are Bierhalles as well, the prices are cheaper—procure when hungry a "Golasch," a Frankfort sausage with horseradish, some Rettig (radishes), a Schnitzel (veal cutlet), if desired plain, say "Schnitzel-natur," or if you are dainty a "Gebackenes Huhn," a fowl or half one (halbe) dressed with bread crumbs and eggs ; this with a glass of Pillsner beer or a small bottle of Tabelwein will be found an excellent and not expensive repast.

But for an Englishman the question in a meal point of view is the great dinner question, and the present Lord Lytton in his "Lucille" spoke reason as well as rhyme when he said,

Oh ! hour of all hours, most blessed upon earth,  
 Blessed hour of our dinners. The land of his birth,  
 The face of his first love, the bills that he owes,  
 The twaddle of friends and the venom of foes ;  
 The sermon he heard when to church he last went,  
 The money he borrowed, the money he spent ;  
 All these a man, I believe, may forget,  
 And not be the worse of forgetting ; but yet  
 Never, oh, never, earth's luckiest sinner,  
 Has forgotten unpunished the hour of his dinner.  
 Indigestion, that conscience of every bad stomach,  
 Shall, relentless, gnaw and pursue him with some ache,  
 Or pain and trouble remorseless his best ease,  
 As the Furies once troubled the sleep of Orestes.  
 You may live without poetry, music, and art,  
 You may live without conscience, and live without heart,  
 You may live without friends, you may live without books,  
 But civilised man cannot live without cooks.  
 You may live without books, what is knowledge but grieving ?  
 You may live without hope, what is hope but deceiving ?  
 You may live without love, what is passion but pining ?  
 But where is the man who can live without dining ?

Most men will be inclined to say "ditto" to Owen Meredith ; then where to dine ? Firstly, where not :—NOT in the Exhibition grounds. No names are



named, but the visitor will easily discover if so willed for himself. Things there are at a premium, and a decent dinner, with any wine, the dinner not remarkable for quantity, nor the wine transcendent in quality, costs at least 10 florins, one pound sterling of Her Britannic Majesty's realm, a head, besides the necessity of immediate locomotion, a most reprehensible thing after dinner, if you desire to go to a theatre, as all theatres are early, half-past seven being the latest. For a good dinner and not dear, in any one of the three superb dining-rooms of the Hotel Tauber, in the Praterstrasse, with wine of the country, Voslauer, Gumpoldskirchen, Klosternenberg, or Bisamberg, you can dine well for 2 florins ; with good beer, less ; and increase the price as you desire, everything being *à la carte*. Should you desire even a cheaper dinner, and be content to live as the worthy Wieners themselves, try one of the Restaurations, that of Anton Wittig, at the sign "Zur Linde," Rothenthurmstrasse, No. 12, being strongly recommended, the Pillsner beer always in good condition, the *chasse café* excellent, and the head-waiter, the Ober-kellner Franz, obliging to a degree (rather a rarity among Viennese waiters in the year of grace 1873), and the whole dinner, with omelette and soups, need not cost you but a florin, or a few kreutzers over ; if you wish fish you must pay for it, fish in Vienna being a luxury, and like most luxuries, lamb at Christmas and green peas at Easter, being not worth the cost.

Now that the great dinner question is disposed of, civilised man, or even uncivilised, with the exception of our friends the Bosjemans and the Australian aborigines, requires a roof to shelter him. The names of the principal *hôtels* are given—

"Some are good and let dearly, whilst some, 'tis well known,  
Are so dear and so bad, they are best let alone,"

As the philosophic Will Waddle once remarked anent lodgings. The prices at the time of the opening and now are contrasted, and as the market is falling, are worthy of note. There are some not included in this list, such as the "Grand Hôtel," in the Kartnerring ; the "Austria," in the Schottenring ; and the "Imperial," formerly the Palace of the Duke of Wurtemberg, in the Kartnerring, because those houses are for those who travel *en prince*, and being treated as such, cannot, and do not, object to pay well for their accommodation.

There are others, however, which might be properly put into an "Index Expurgatorius," their charges at the opening being simply robbery, their attendance bad, and their accommodation worse, making amends for all shortcomings by an elaborate display of mirrors and gilt frames, tempting the guest to say, "*Aufer opes, pone dapes*"—more carving and less gilding. The better plan, however, to punish their extortion and bad accommodation is to omit them totally, as, no matter what reduction they made, they could not be brought to an English standard of comfort. The Tauber is recommended as a first-class hotel, *not now* dear ; the Donau, opposite the Nordbahnhof, the Great Northern station, in splendid air, over-

looking the Prater, good and cheap; and the Bayerischer, good, and very reasonable. Hotels Garni should be avoided if only for the address, it leading to errors, there being some twenty of them. A Yankee journalist, who was desirous to attend the opening of the Exhibition, having given his address as "Hotel Garni," latest advices state he was not present to represent his paper.

*REDUCTION OF PRICES FOR HOTEL ROOMS, WITH COMPARISON OF RECENT AND PRESENT PRICES.*

		RECENT.		PRESENT.	
		Fl.	Kr.	Fl.	Kr.
Garni.....	I. Neubadgasse, 4 .....	2	to 8	50	to 2
Garni.....	I. Pestalozzigasse, 4 .....	3	to 15	2	to 3
Munsch.....	I. Neuer Markt. 6. and Kartner Strasse .....	4	to 60	2	to 35
Schuyler .....	I. Walnerstrasse, 1 .....	4	to 20	1	to 20
Müller .....	I. Graben.....	5	to 40	2	to 10
König v. Ungarn	I. Schulerstrasse, 10 .....	4	to 15	50	to 10
De l'Europe .....	II. Asperngasse, 2 .....	3	to 25	50	to 10
Kronprinz.....	II. Asperngasse .....	3	to 25	50	to 5
Zum Posthorn ...	II. Taborstrasse, 48.....	3	to 6	1	2.50
Russischer Hof...	II. Praterstrasse, 11 .....	2	to 12	50	to 6
Königin v. England .....	II. Taborstrasse, 33 .....	3	to 20	50	to 9
Tauber .....	II. Praterstrasse, 50.....	10	0 to 24	2	to 11
Bayrischer Hof...	II. Taborstrasse .....			2	to 10
Zum Eilwagen ...	III. Radetzkystrasse, 1.....	6	to 20	3	to 12
Stadt Oldenburg.	Wiedener Hauptstrasse, 20 ...	3	to 12	1	to 4
Goldenes Kreuz..	Wiedener Hauptstrasse, 9.....	—		50	to 8
Zur Franz-Josef Bahn .....	Mariahilf Hauptstrasse, 99 ...	2	to 12	1	to 4
Metropole.....	IX. Porzellangasse, 32 .....	2	50 to 14	1	to 6
	I. Franz Josef Quai. Here Cook's coupons provide lodging and meals for 8 to 16 shillings per diem; the fare good, and the apartment comfortable, but a little elevated—rather an advantage, however, in this city of bad drainage and evil smells .....	—		1	to 20
Donau .....	II. Nordbahnstrasse .....	—		1	upwards

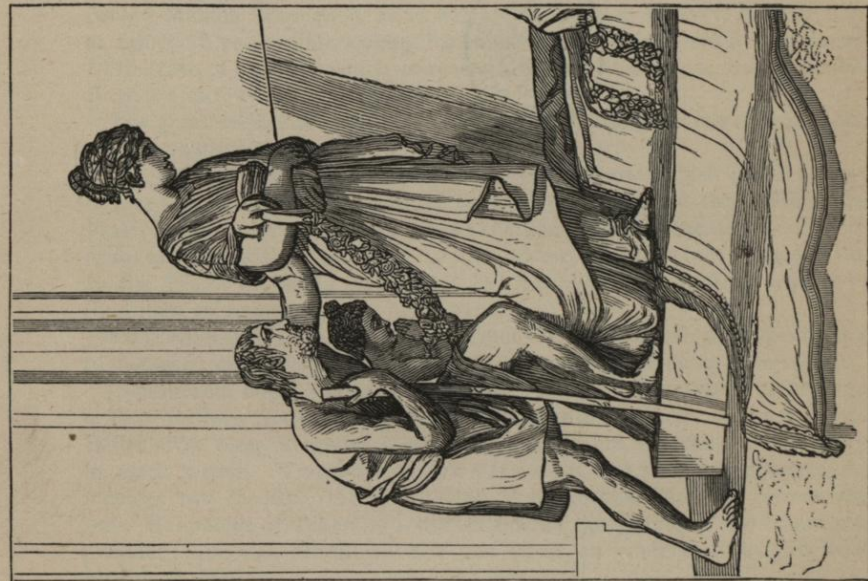
The figures before the names of the Hotels in this division represent the number of the Arrondissement.

Cafés being, as elsewhere on the Continent, an institution in Vienna, the names of some are given, those where English papers can be obtained heading the list:—

Café de l'Europe, facing the west door of St. Stephan's, in the Stefans Platz. Most central of all, and great resort of strangers; therefore but little Viennese character.

| Czech, for the Boursocracy, Graben, 20.





TO THE MEMORY OF MARIE CHRISTINE BY CANOVA





Molisch, Himmelpfortgasse.—Here the first café was established in Vienna, in 1613, by a Polish spy, Kolschitzky, who, at the risk of his life, did good service during the siege between the Turkish camp and the beleaguered city.

Café and Restaurant, Cur-Salon, Stadt Park, already spoken of.

Griensteidl, Schauflegergasse, 4.—Best collection of newspapers, principally Continental.

Schwaz, Augustinergasse, 8.—The rendezvous of actors and journalists.

Fuchs, Fleischmarkt, 12.—For the Greek nationality, the Turks having another within a few doors.

Fetzer, Praterstrasse, 8, and Stierbock, Praterstrasse, 6, much frequented as being the gangway to the Prater.

The café at the corner of the Asperngasse and Praterstrasse, facing the Hôtel de l'Europe, excellent coffee, and all the journals, including some English.

As the visitor would desire to taste the Viennese cooking in perfection, and not regard expense for one or possibly more dinners, the following names of Wiener *cordons bleus* are given :—

Faber, Kartnerstrasse, the head, surpassing his rival ;

Sacher, within a few doors, the latter having another establishment in the Weinburggasse, corner of the Rauhenstein Gasse ;

And Breying and Mobus, Graben, 13, with entrance from the Petersplatz. The Viennese beer is excellent, and to be obtained either Bock (which is properly a Munich production, as is Salvator), Lager, or Pillsner, in perfection, at nearly all respectable-looking "bier halles," "Gasthausen" to be avoided. In the case of Pillsner, which is most to the English palate, being like our Bass, a notice outside is exhibited.

The great subject of living and lodging being exhausted, that of locomotion now crops up.

The Fiacre stands may be found nearly everywhere. Their prices for one or four or indeed six (the latter a decided pack) through the Stadt to the Prater Stern (at the end of the Praterstrasse and commencement of the Prater), or for an hour, without stoppage, or for a course, *no* matter how short, 1 florin. In the Prater it should be 2 florins, but it is always advisable for a drive in the Prater to make a bargain beforehand.

From the various Railway Stations from 1 fl. 50 kr. to 2 fl. 50 kr., according to distance ; make bargain, but with luggage you are rather at their mercy.

Comfortable one horse carriage from the Stradt to Praterstern 40 krs. ; to or from Railway Stations, a question of distance or demand, 1 fl. to 2 fl. 20 krs. Better avoid them altogether if a fiacre is procurable, especially if in a hurry to catch a train. Tramways, 10 krs. per course, that for the Weltausstellung includes two (20 krs.), the first to the Prater Stern. Advice : get out and walk Hauptallee of Prater to south entrance ; the jolting in the Prater not pleasant ; you can submit to it if you chose, on your return by gate near Machinery Hall.

# Stations and Fares of Omnibuses, &c., ("Stellwagen") for the Stadt, Faurbourgs, and Neighbourhood.

*Fare—12 kr. to 20 kr.*

TO.	STATION.
Alservorst ... ..	Praterstern, Taborstrasse.
Altterchent ... ..	Stefansplatz.
Arsenal ... ..	Karthnerstrasse.
Bädes in Prater ... ..	Franz Josefs Quai, Judenplatz.
Döbling ... ..	Friesing, Graben, Am Hof Fischmarkt, Wieden (Wienstrasse).
Fünfhaus ... ..	Stefansplatz, Hoher Markt, Taborstrasse, Praterstern, Hauptstrasse (Landstrasse).
Gaudenzdorf ... ..	Karthnerstrasse, Stefansplatz, Praterstern.
Gumpensdorf ... ..	Taborstrasse, Praterstern.
Hernals... ..	Am Hof, Judenplatz, Fischmarkt, Taborstrasse.
Hohe Warte... ..	Freyung.
Hundsturm ... ..	Karthnerstrasse, Fischmarkt, Stefansplatz, Praterstern.
Josefstadt ... ..	Fischmarkt, Franz Josef Quai.
Landstrasse ... ..	Mariahilfer and Westbahnleini.
Lerchenfeld Alt (Old)... ..	Stefansplatz.
Lerchenfeld Alt (New) ... ..	Am Hof, Stefansplatz, Wieden (Kugel).
Lerchenfeld Linie ... ..	Margarethen (Schlossplatz), Wieden (Kugel), St. Marx-enlinie.
Mariahilfer Linie ... ..	Hoher Markt, Stefansplatz, Landstrasse (Church and Dreher's Bier Halle), Leopoldstadt (Sperl's Dancing Place), Taborstrasse (Apothecaries), Praterstern, Aspern Bridge, Nussdorferlinie.
Marxenlinie St. ... ..	Dominikauerbastei, Franz Josef Quai, Lerchenfelderlinie.
Matzleiwof ... ..	Stefansplatz, Fischmarkt, Praterstern.
Meidlingunter ... ..	Neuermarkt, Karthnersstrasse,
Nordbahnhof ... ..	Stefansplatz, Mariahilf, Wieden, West and South Bahnhof.
Nussdorfer Linie... ..	Am Hof, Mariahilf, Sechshauss,
Ottakring ... ..	Am Hof.
Praterstern ... ..	Hundsturm, Hernalserlinie, Margarethen, Fünfhaus, Wieden Westbahn, Mariahilferleini, and nearly all Omnibuses to Leopoldstadt. Note name "Praterstern" on 'Bus.
Rudolpheim... ..	Hoher Markt, Stefansplatz, Leopoldstadt, (Sperl), Praterstern.
Schöubrunn ... ..	Wieden (Kugel).
Scholtenfeld ... ..	Stefansplatz.
Sechshauss ... ..	Hoher Markt, Stefansplatz, Franz Josef Quai, Praterstern.
Simmering ... ..	Dominikaubastei, Ferdinand's Bridge, Stefansplatz.
Sudbahnhof ... ..	Karthnerstrasse, Praterstern, Nordbahnhof Alsergrund.
Sofienbad ... ..	Stefansplatz.
Währing ... ..	Freyung.
Weinhaus ... ..	Freyung.
Westbahnhof ... ..	Stefansplatz, Judenplatz, Nordbahnhof.
Westbahnhofflinie ... ..	Stefansplatz, Praterstern.
Wieden (Kugler)... ..	Stefansplatz, Alsergrund, Praterstern, Lerchenfelderlinie.
Wieden... ..	Neulerchenfeld.
Wilhelmsdorf ... ..	Mariahilferstrasse, Lerchenfelderlinie.
Zwischenbrücken... ..	Leopoldstadt (Weisse Ross), Franz Josef Quai.



But we must not linger too long amidst the numerous temptations to idle away pleasant hours with which Vienna abounds; we must pass quickly through the noble avenue of chestnuts now in full bloom, for which the Prater is celebrated, and bravely resist the temptation to sit down and watch the gaily-attired *monde* as emperors, princes, and potentates dash past us towards the centre of attraction to all the civilised world—the Vienna Exhibition. A Herculean labour lies before us when we remember that the building itself with its annexes, gardens, pavilions, chalets, restaurants, &c., covers a space of between four and five English square miles, and is five times the size of the Paris Exhibition of 1867; and in this part of our work, therefore, we shall freely borrow from the descriptions furnished by the special correspondents of the English press.

The means of transport to the Exhibition from any part of Vienna and the suburbs are neither expensive nor troublesome. If visitors determine to dispense with cabs, the charges for which are most extortionate, especially to those who do not understand the language of the country, the omnibuses and tramways are so well arranged, and the supply of these vehicles so ample, that, with a little careful thought, it is quite possible to get about here at as little cost as in London or Paris. We may mention that the tramway fares inside Vienna are  $2\frac{1}{2}d.$  and  $5d.$  to the Exhibition. Had the proposition to postpone the opening of the Exhibition until the 1st of June been carried all parties concerned would have been materially benefited, and our account of the contents of the building would have naturally been more concise and complete.

The prices of admission are as follows:—On Sundays and holidays, 50 kreutzers (1s.); on each of the other six days, 1 florin (2s.), the days of the distribution of prizes excepted, the entrance price on those days being 25 florins (2l. 10s.). A season ticket for the whole time of the Exhibition costs 100 florins (10l.) for a gentleman, and 50 florins (5l.) for a lady. Tickets for ladies are, however, only delivered to those gentleman who are already provided with a season ticket. Here are a few necessary regulations as to season tickets:—Holders thereof must enter by the south and west entrances; no change is given at the entrance, but there is an exchange office for the convenience of the public. Season tickets are not transferable, but are forfeited if used by any one except the rightful owner. The owner of the ticket must sign his name, and in consequence of some unwarrantable case of treachery, there was a threat of having the photograph of the holder printed on the back. No compensation is given for lost tickets. Weekly tickets are issued, price 5 florins (10s.); these, however, are transferable.

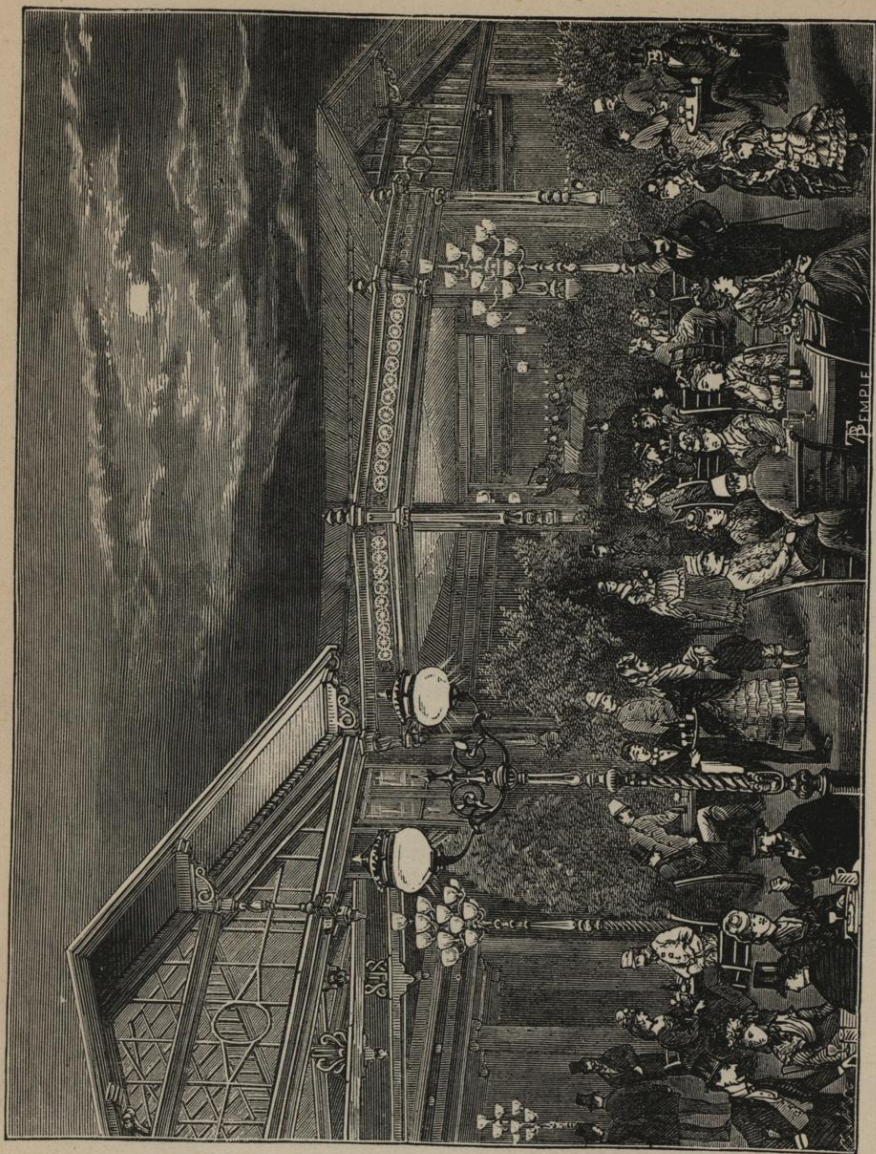
Entering from the Prater by the Haupt Allee, through the avenue of chestnuts, we come to the principal entrance. The Palace is, indeed, gigantic; in its central hall, crowned by a dome, which alone has cost more money than was originally granted by the Legislature for the construction of the whole building, the huge Imperial Opera House might be comfortably stowed away, and there would still be room for a church or two and a row of villas within its vast pre-

cincts. From this enormous amphitheatre two wings are thrown out, the length of which is so great that, standing at one end of either and looking straight down its nave, you cannot, without a strong glass, distinguish its other end, which, to the naked eye, especially towards evening, is lost in a bluish haze. And yet, despite the huge proportions of this unprecedented structure, it has proved utterly insufficient to contain the articles forwarded for exhibition. Annexe after annexe has cropped up around it; and already nearly a hundred buildings, some of dimensions that would appear gigantic, were they not dwarfed by the tremendous edifice that stands in their close vicinity, are constructed in different parts of the extensive grounds that environ the Palace. The Maschinen-Halle, built on a line parallel to that occupied by the Palace itself, is nearly as long as the latter, and half as wide; but it will not nearly hold all the machinery which is already forwarded hither for exhibition. Herr Krupp, whose cannon foundries now give employment to twenty thousand workmen, has built himself an "annexe," which has cost no less than £6,000. The Prussian Government has laid out considerably over £100,000 in bricks and mortar and ornamental woodwork, in order to house Prussian products, raw and manufactured.

The main building consists of a nave, 990 yards long, with an extreme width of 224 yards, intersected by sixteen transepts, having in the centre a dome, the largest ever yet constructed, a perfect marvel of engineering skill and architectural grace. It is in every sense, the grand feature of the Exhibition. An exaggerated Pantheon, suspended on iron girders in place of arches of masonry, it altogether dwarfs St. Peter's and St. Paul's. According to the comparative plan—the plate published in the Exhibition Catalogue—the relative heights of the balls and crosses on the Vatican and in the Prater are 156 to 354. The dome of St. Paul's is 111 feet high, of St. Peter's 156 feet, of the 1862 Exhibition 159 feet; the height of the dome of this Rotunda in the Prater of Vienna is 354 feet. The Rotunda with its dome is more than triple the size of St. Peter's; its circumference is 1,080 feet, from pillar to pillar; its diameter is 360 feet, or, including the exterior colonnade, 440 feet. Its height to the spring of the dome is 200 feet, the main dome is another 100 feet, and the upper dome, or lantern, yet 54 feet more. The vast size of a building dispensing altogether with central supports and leaving the view uninterrupted in all directions is the least of its merits. Thanks to the perfection of its proportions and the harmony of all its parts, if its grandeur grows upon you slowly the impression is the deeper and more lasting. The eye rests naturally on the fountain in the centre, and until you have measured the space beyond by the minuteness of the figures and the dimness of the faces in the distance opposite, you scarcely realize that the fountain is placed half-way between them and you. Overhead you gaze up into an upper dome that soars away into the little lantern supporting the ball and cross. The dome-shaped roof swells up from thirty-nine columns towards that upper dome, and is divided into thirty panels covered with sail-cloth stained in soft neutral tints, and stamped with golden figures, ciphers, and devices. As a setting for







THE PEOPLE'S GARDEN



the panels of golden gray you have the sheets of sail-cloth interlaced with blue cordage. In the thirty panels are thirty winged genii, showering wreaths from their uplifted arms upon the assembly below. Simple as the material sounds, nothing can be in more striking taste than the effect, and perhaps the most graceful of the details is a massive cable, circling the whole and bordering it, of hemp-coloured stucco chased in *plaques* in dead gold. Beneath, and where the girders of the roof spring from the side columns, there runs a gallery, and although it might comfortably accommodate the contents of a crowded ordinary church, it is suppressed, as it were, into a mere moulding of the roof. The thirty panels of the ceiling spring from thirty lofty side arches, which ring in the Rotunda proper; without them and within the outer walls there is a lofty corridor round the whole circumference. There are four grand entrances. On one side and the other, you would look down the centre aisles were it not for the cases and trophies that break the vista of the building. Corresponding to these are the transepts, through one of which is the great southern entrance beneath a semicircular window gorgeous in stained glass, where a gigantic figure of Peace or Concord sits enthroned in the central compartment. On either side of the grand arches leading to the aisles, and lighting the staircases by which you ascend to the upper galleries, are open gratings elaborately wrought in gold, bearing the ciphers of the Emperor and Empress, impressed on the canvas ceiling and frescoed on the side arches. Each nation, according to its importance, occupies a portion of the nave and one or more of the cross transepts, whilst the Rotunda contains a mixture of the exhibits of all countries. On one side of the rotunda are the Western nations, commencing with Germany and ending with the United States, on the other Eastern Japan comes first and Austria closes the series. The nations are grouped geographically, according to their latitudes. Austria, of course, takes the lion's share of room, Germany, France, and England coming next in succession. Outside the building each country has its portion of ground devoted to examples of native architecture. There we find Japanese tea-houses, Russian farm houses, Turkish and Egyptian pavilions. It is well to wander round the exterior of the Exhibition before entering the interior.

We now propose to conduct our visitors over the building, giving them a few concise directions as to where they may find the various departments.

Besides the principal entrance there are four others. 1. Through the Wurstel-Prater, in the western portal of the Industrial Hall. 2. Through the western portal at the end of the Machinery Hall, at the extremity of the Ausstellungstrasse. 3. Through the Rondeau Gate. 4. From the Exhibition Station. Starting from the Rotunda, and turning to the right, Austria occupies the half of the large gallery and the eight first cross galleries with the intervening garden courts. Next comes Hungary, which fills one whole transept and one garden court; then Russia, which takes up a similar space; and Greece has the west portion of the grand gallery, between the Russian transept and the succeeding one. In this gallery China, Persia, and

Roumania are on the northern side, China having also the garden court, whilst on the south are Tunis, Morocco, Egypt, and Central Africa. The remainder of the large gallery and the southern portion of the last transept and garden court are devoted to Turkey, whilst Japan and Siam fill the northern galleries. To return to the Rotunda, Austria is also on the south of the centre hall, and Germany on the north; starting down the grand gallery to the left, the first transept and courts are occupied by Germany, next comes Belgium on the South, and Sweden, Norway, Holland, and Denmark, respectively on the North. Italy occupies the whole of the third transept, and then comes France, which takes up about a third of the large gallery, two cross galleries, and three garden courts on the north, and one gallery and court on the south, Switzerland being opposite the first northern French gallery. Next to France, on the South, are Spain and Portugal, but France's principal neighbour is Great Britain. English exhibits fill the rest of the great gallery, one southern gallery, and two northern galleries and courts. The United States close the array of nations, and occupy the largest southern portion of the last transept, a small space at the end being reserved for South America and the Brazils.

The Exhibition comprises twenty-six groups. 1, Mines and Metallurgy; 2, Agriculture, Horticulture, and Forestry; 3, Chemical Industry; 4, Substances of Food as the Production of Industry; 5, Fertile Industry *v.* Clothing; 6, Leather and India-rubber; 7, Metal Industry; 8, Wood Industry; 9, Ceramic Art and Glass; 10, Small Ware and Fancy Goods; 11, Paper; 12, Graphic Art and Industrial Designs; 13, Machinery and Means of Transport; 14, Scientific Instruments; 15, Musical Instruments; 16, Arms; 17, Marine Subjects; 18, Civil Engineering, Public Works, Architecture, Theatres; 19, Houses, Exterior and Interior; 20, Cottages for the Peasantry; 21, National Industries; 22, Modern Art; 23, Sacred Art; 24, Objects of Ancient Art (exhibited by Amateurs); 25, Modern Modelling; 26, Public Instruction.

The area enclosed within the fencing is of very considerable size; in shape it is roughly that of a parallelogram, the Exhibition building running east and west along the centre. The ground enclosed is mostly level, but in parts is broken, wooded, and picturesque. It is evident, as soon as we have passed the barriers at the south gate, and are in the Kaiser Allee, that visitors to the Exhibition are not to be allowed to suffer from either hunger or thirst. The chances are that more likely they will be bewildered by the multiplicity and variety of the facilities for eating and drinking. Hard by the gate on the western edge of the parterres flanking the parterres of the Kaiser Allee is a great French restaurant, and pleasantly sequestered under the trees of the patch of forest on the eastern side there is a branch of the Frères Provençaux of Paris. Hard by, also in the forest, there is a Russian restaurant, and another of the secrets which an exploration of the wood reveals is an Italian restaurant, wine-shop, and reading-room. Further to the east, snugly embowered in another section of the wood, is a Turkish coffee-house, where



the luxury of a pipe of opium, and the subsequent joys of *kief*, are procurable for a moderate consideration. On the western side of the Kaiser Allee are two huge Austrian beer-halls, with restaurants attached, a Hungarian wine-shop, an American bar, where recondite drinks of quaint name, subtle flavour, and seductive potency, will be retailed in distracting variety, and an American restaurant, where no doubt a porter-house, steaks, and Bluerock and Saddle-back oysters are on hand for the delectation of the palates of the children of the "land overshadowed by the pinions of the Bird of Freedom, whose home is in the settin' sun." Swedes and Britons who desire to eat after the manner of their own lands must steer northward, through or round the Exhibition building, into the 3rd Zone, where too will be found yet another American restaurant, a branch of Sacher's, the great (and dear) Vienna Restaurant, and an establishment for the consumption of Dreher's beers, with the merits of which Britons have already had the opportunity of becoming acquainted at home.

Eating and drinking apart, the precincts of Zone No. 1 present to the wanderer in the Elizabeth Avenue and the side alleys a very curious medley. Near a Swiss Confectionery factory is the pavilion of the *New Free Press*, the leading journal of Vienna. Here a separate edition of the journal is produced daily while the Exhibition lasts, written by a distinct staff of editors, contributors, and reporters; set up by a distinct staff of compositors, and printed on the premises. It is a newspaper office complete, from the editor-in-chief down to the printer's devil, and in all but the name is a distinct publication from the great daily journal published in the city. In close juxtaposition are a Swedish hunting lodge and a Gothic mausoleum. Near the gate opposite the French restaurant is the Pavilion of the Prince of Monaco. Further to the east are the Turkish Bazaar and the Turkish dwelling-house, which, with the Artesian wells, fountains, and marble basins attached to it, is a permanent monument of Oriental taste and munificence—for it has been presented by the Padishah to the Archduke Rudolph—is elegant and rich in the highest degree; but it is overtopped and somewhat o'ercrowed by the magnificent château of the Porte's Great Vassal. This latter is profusely embellished with wall paintings in distemper, gold-lettered verses from the Koran on a green ground, and all the varieties of graceful and fanciful ornamentation with which high Eastern magnates enrich the exterior as well as the interior of their residences. How lavish those bronzed artificers are of the gold with which they are accenting all the intricate designs in the deep hollow of that triple arch; and where have they learned the secret of the vivid blues and glowing greens with which they are picking out those traceries? You may see such colours in the Alcazar of Seville and Granada's proud Alhambra; but, to our eye, Western colourists never quite succeed in reproducing them. Then come the Oriental Club, the Russian dwelling-house, a Persian dwelling-house, a tall rigged mast set up by the Austrian Lloyd's, and many other objects of interest. Toward the eastern extremity of the second zone, and on the further side of the canal, is quite a village of representative

national cottages. Here the Russian peasant, the Saxon peasant, the Czech peasant, the Sleiermark forester, the Slovack peasant, the Roumanian peasant, and not a few tillers of the soil and handicraftsmen have cottages in the exact similitude of those they inhabit at home ; nor will those cottages be mere nominal specimens, but will be inhabited throughout the term of the Exhibition.

Entering the third zone is the building devoted to the British Commission. Built of galvanised iron, by Messrs. S. E. Hemming and Co., it is surrounded on three sides by an elegant verandah, over which is trained a variety of creeping plants. The principal saloon is entered from the right, and during his sojourn in Vienna was kept for the Prince of Wales, but is used at other times by the members of the Commission. On the left is a comfortable apartment where exhibitors can write their letters and transact business ; at the back of the erection are the offices of Mr. Owen and his staff of officials. Time will not be wasted in visiting what is known as the "Prince of Wales's Room," which is furnished most artistically by Messrs. Jackson and Graham, together with Mr. J. Lewis, of Halifax, Yorkshire, who supplied the very beautifully designed carpet, whilst Messrs. Minton and Co. added to the graceful effect of the verandah by paving it with encaustic tiles.

Even British Commissioners cannot work all day long, and so a reading-room, with a first-rate billiard-board provided by Messrs. Cooper and Holt, of London, has been arranged for their recreation and that of their friends ; here may also be found journals of all nations in every tongue, known and unknown. We must not quit this department without noticing the paper-hangings in the pavilion.

Most of our English readers will remember a material which was exhibited for the first time at the International Exhibition of 1872, and, we know not for why, styled Japanese curtains ; this invention is the production of Messrs. Pavy and Co., patentees of the Felted Fabric, of Postford Mills, Chilworth, Surrey, the manufacturers describe it as being a felted fabric available for window curtains, bed hangings, blinds, wall hangings, bookbinding, bed quilts, and as being an imitation of leather. It seems to answer most of these purposes sufficiently well, but in appearance and texture it is at first sight more like ordinary wall paper, rather crumpled. It is not until we have handled it that we can realise how tough it is. One pattern shewn to us, we understand, took over four months to design, three months to cut on the wood, and nearly all that was left of a year to print. There is one other thing worth mentioning about this fabric, and that is, that when used in curtains or bed furniture it does not hang stiffly, as might be expected, but its folds are graceful and rounded, and no awkward angularity disappoints the eye.

Equal in interest to the above are the workmen's dwelling-houses erected by the Commission, substantial wooden structures, each of which will accommodate thirty men, and afford them far more comfort than the average British artisan is accustomed to enjoy in his own home. The beds in particular, are fully furnished with good sheets, blankets, and counterpanes,





CHARACTER SKETCHES—SHOEBLACK AND DOG DEALER





and calculated to arouse the spirit of envy in the breast of any foreigner residing in an hotel or private lodging here, where his only covering is a puffy quilted bag full of feathers. In these admirable model cottages, the workman receives three copious meals per diem for a charge of 15s. a week; the cooking is performed by Aldershot ranges, and the roast beef, floury potatoes, and stiff broth turned out compose a meal quite as nutritious as any that can be eaten at an ordinary Vienna restaurant, where a modest repast of soup, joint, and cheese, without wine, costs from four to five shillings. The cottages are veritable Godsend to the men, about sixty in number, who have come over to set up machinery, show-stalls, buildings, &c., in connection with our Department. They are thoroughly *en famille*, fed and lodged well, kept out of mischief, and enabled to save at least two-thirds of their wages. Between the cottage is a dining-tent, at which men employed by private firms can *abonner* themselves at eight florins per week for three daily meals—English style, and in this marquee some thirty or forty stalwart fellows are regularly provided with excellent rations. Besides all these establishments, which owe their being to the British Commission, there is a travelling kitchen, shaped like a small locomotive, which is capable, with a small expenditure of fuel, of roasting any number of joints and boiling many sacks of potatoes during the eating hours of the day. This ingenious piece of mechanism, which can be moved at a moment's notice from one part of the ground to another whilst its cooking apparatus is in full play, is the invention of a humble London artisan, resident in Westminster.

These essentially English constructions are situate at the extreme end of the last—that is, taking the main Prater Allee as the recognised front of the whole Exhibition area—of the five belts into which the gigantic enterprise is divided, and which we may classify as follows: 8st. The front garden of the Industry Palace, containing the offices of the Commission, Postal and Telegraphic Bureaux, Imperial and Jury Pavilions, Savings Bank, Office of the *New Free Press*, French and Italian Restaurants, Cercle Oriental, Turkish, Persian, and Russian country-houses, and a vast number more of pavilions, kiosques, villas, tents, and beer-halls. 2nd. The Palace itself, Turkish fountains, Fine Arts Hall, and Pavilions des Amateurs. 3rd. The back garden of the Palace, containing the office of the English Commission, the English, American, Alsatian, and Viennese Restaurants; the German Annexe, Herr Krupp's establishment, the Western Agricultural Exhibition, Tyrolese, Styrian, Alsatian, Russian, Cracovian, Hungarian, and Vorarlbergian peasants' dwellings, and several highly interesting exhibitions of mining and forest industrial products. 4th. The Gigantic Machinery Hall, in all probability the largest shed in the world. 5th. The space behind the Machinery Hall, upon which stands the British workmen's cottages, &c. aforesaid, English, French, American, Swiss-Belgian, German, Austrian, and Russian boiler-houses, gasworks, and a variety of other constructions more useful than ornamental. From the offices of the Commission it is but a step into the spacious buildings erected for the exhibition of agricultural imple-

ments, in which, we need scarcely say, England has but one rival—the United States.

The first impression produced on entering is that of bewilderment ; the ceaseless burr and whirr of the machinery, which can only be compared to a large assembly of Broddingnagian humming-tops ; the apparently confused movements of straps and bands, the grave-looking workmen who move restlessly about with cans of oil, the contents of which they distribute with a liberal hand on the garments of bystanders, if they get in the way, might tend to keep this department less crowded than other portions of the building ; but such is not the case ; it is always thronged by people of all nations. Intelligent workmen are generally at hand, and ready to give you information ; if you pause before Messrs. Ransome, Sims, and Head, you will soon learn how diligent have been the researches of the members of this firm. For example, it was found that fuel was dear in Southern Russia, and the straw grown there was coarse and indigestible for the cattle ; at once the members set to work and invented an apparatus which can be attached to the back of the steam-engine, and is self-acting, being driven from the engine by means of a strap, but it can easily be disconnected from the boiler, when, an ordinary fire-door being substituted in its place, wood or coal may be burnt. One man can feed the straw into the machine, work the mechanism for freeing the fire-bars from cloggings (an admirably simple arrangement) and manage the whole of the engine's speciality in this respect. The proportion of straw consumed to wheat thrashed is about 1 to 10 ; so that by burning ten sheaves of straw the engine will thrash a hundred sheaves of wheat.

We were also informed that one of the partners in this firm, travelling through South America, noticed that the straw produced in very hot climates was of so stiff, sharp, and hard a nature that when cut by the ordinary process for making food, it remained utterly unfit for consumption, generating soreness and ulceration in the cattle's mouths. He at once set to work to invent a remedy for this evil, and has adapted it to the magnificent steam-threshing machines which the firm exports to hot countries, where hitherto grain has been chiefly trodden out by the feet of either horses or mules—machines which, fed at the top with the wheat, barley, or oats to be threshed, produce the grain perfectly clean and ready for market, at one of their ends, whilst the straw passes out of the other with a chopper, which at once bruises and reduces it into small pieces, perfectly separated and softened—the straw thus prepared for cattle food being perfectly free from dirt, dust, or dung. Cattle thrive on this straw which could not be kept alive on the straw cut in the old fashion ; the farmer can thrash over a hundred bushels an hour with the machine, and command a better price for his grain, by reason that it is perfectly clean and of an uniform sample. To the machine is also fitted a blast elevator, consisting of a fan revolving in a sheet-iron box attached to the front of the thrasher—which fan draws all the chopped and bruised straw away from the rollers and blows it through a long square wooden tube, which can be raised or lowered to any height by means of a common winch. Thus



four men's labour is economised, besides which all the chopped straw is collected, and saved from being blown away between the thresher and the stack.

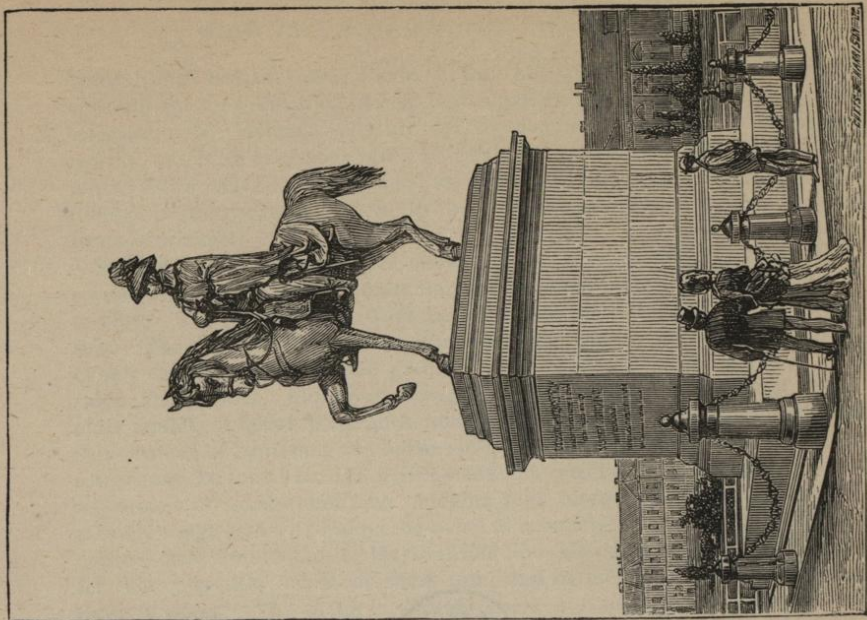
The collection of wood-working machinery stands, we were going to say, unrivalled, but such is not the case, for a spirited but generous competitive rivalry is felt between Messrs. Worssam, Samuel, and Co., and Mr. Allan Ransome, who respectively exhibit saw-sharpeners which make such excruciating noises that it is a painful, yet irresistible pleasure to watch their movements. Here, for the benefit of the public, may be witnessed the mysteries of sawing, planing, moulding, mitreing, tenoning, tongueing, trying-up, morticing, grooving, and boring for the dear life, from morning till evening. Messrs. Worssam, Samuel, and Co. exhibit some very ingenious compound machines, as well as others chiefly remarkable for their solidity, simplicity, and cheapness. Their finest specimen of the former class is a "complete joiner," which executes in a few minutes all the work that a shopful of skilled artisans would require a day to perform ; of the latter, they possess two admirable automata—one a planing machine that produces a splendid surface on the very coarsest and commonest wood, and the other a twenty-four-fold saw which grasps the trunk of a tree, say four feet in circumference, drags it irresistibly forward into an arched space, and delivers it on the other side of that space converted into spick and span new yellow planks, all of uniform length and thickness.

Messrs. Powis, James, Western, and Co., of the Victoria Works, are also exhibitors of wood-working machinery of several kinds, as well as of an irresistible band-saw for cutting iron, and of some curious and powerful mechanism by which stone is moulded and planed with great accuracy and rapidity. Some of the finest and most perfect castings to be found within the building are included in the "exhibit" of Messrs. T. Robinson and Son, of Rochdale, whose combined planing, moulding, boring, morticing, dovetailing, and tenoning machine is wonderfully clever and handy ; several men can work with it at the same time, each in a different branch of carpentering and joinery, without in the least interfering one with another ; any of them can cease working, and put his section of the apparatus out of gear, without arresting the labours of his fellows ; and the adjustment of tools, or change of cutter-blocks, &c., can be effected in one part of the machine whilst the others are in full swing. This "complete joiner" is a somewhat expensive article, costing about £400. Besides the wood-working machinery brought over to Vienna by the great firms above-mentioned, a "lath-rendering, veneer-cutting, and embossing machine" is contributed to the marvels of the Machine Hall by Lieut.-Colonel Gordon, of the Royal Engineers. We must not quit the British Machinery Department without mentioning Messrs. Ruston, Procter, and Co., of Lincoln, whose exhibit comprises mobile and fixed steam engines, steam thrashing machines, flour and mortar mills, sawing benches, steam pumps, and stone-breakers. Several notable novelties characterise the locomobiles, &c., shown by this firm, as, for instance,

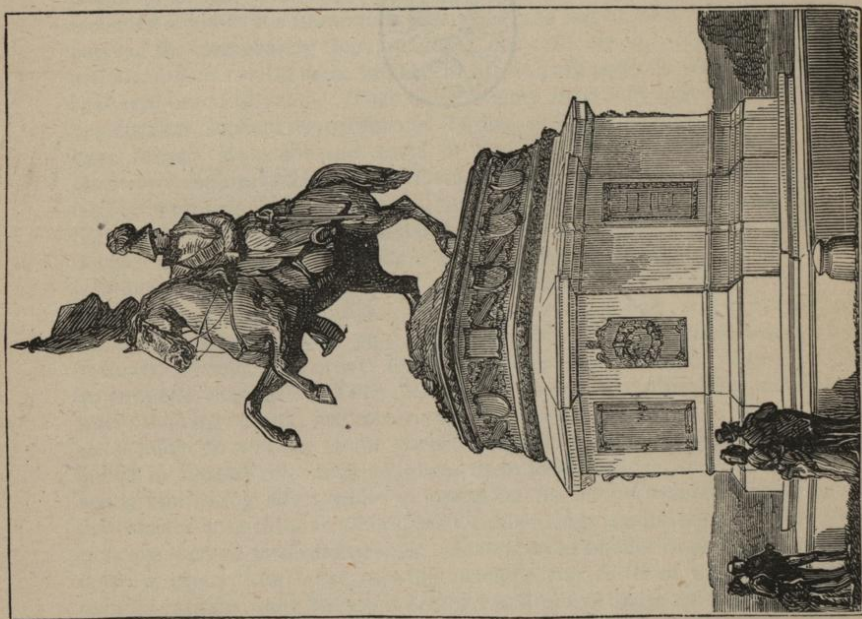
the variable expansion eccentric apparatus, by which engines used for a variety of purposes can be adapted to give off exactly the power required in the most economical manner. The eight-horse engine exhibited may be set at discretion to drive with any given power, from two horses up to its full capacity, with an equal fuel-cost per each additional horse-power. This ingenious contrivance consists of an iron hollow expansion stay, lagged and covered by a brass tube, connecting the cylinder with the bracket. Two of these locomobiles, tastefully painted and decorated, and respectively priced at £255 and £370 (8 and 12-horse power), stand side by side in Messrs. Ruston, Procter, and Co.'s space, only separated from one another by a 6-horse power fixed steam engine, fitted with a cylindrical "Cornish" boiler; and the variable expansion system, as well as a highly practical reversing apparatus and self-acting ejector. This engine is considered to be one of the most beautiful models in the department. Messrs. Ruston have adopted parabolic governors in their steam-engines. They exhibit two sawing benches of different sizes, supplied with self-feeding motion of various speeds, movable boring tables, and improved slide fences; solid, compendious, and cheap implements. In thrashing machines, the chief improvement noticeable amongst their patented innovations is an iron diagonal truss, intended to impart stability to the whole frame of the thrasher. This firm will probably add to the miniature numismatic museum it has already collected of more than seventy gold, silver, and bronze prize medals, awarded to it at various agricultural shows and international exhibitions.

Opposite to Messrs. Ransome's is the stand of Messrs. Fowler. Conspicuous there is the enormous steam plough ordered by the Archduke Albert for his estates at Ungarisch-Altenburg. The gigantic twin engines are each of twenty horse power, and with the change of patent balance ploughs cost 2,000*l*. It is alleged in their favour that the great original outlay is counter-balanced by the subsequent economy of time and labour. They are self-moving, and the moment their work in one place is over they can betake themselves straightway to another. Their advantage on great stretches of corn land is obvious enough; but Messrs. Fowler recommend them as being still more useful, thanks to their facility of movement, in small and cramped enclosures, although in such cases, of course, they must be bought by a joint-stock association of small proprietors. Here, again, as regards these engines of the Archduke's, the fuel question, comes in. The furnaces are made of extraordinary capacity with a view to the use of turf dug from the neighbouring bogs. The great objection to the use of peat is the vast volume required for a day's consumption, as compared to that of coal; but many clever heads are now busying themselves with the problem of economical compression, and are showing their faith in the solution of the problem by taking bogs on long leases both in England and abroad. Remarkable in these engines is the increased breadth of the wheels, which must be necessarily proportionate to their ponderous weight of some fourteen tons. They will be trying visitors to the Austrian and Hungarian byroads. Of the double set of





STATUE OF PRINCE SCHWARZENBERG



STATUE OF H.I.H. THE ARCHDUKE CHARLES





Shares, the broader one, made in the old German fashion, is intended specially for the cultivation of beet root sugar, and strange as it may seem, the narrower—the Kentish—is more apt to clog in light friable soil. Noteworthy, too, is an enormous beet-root grubber, steered between the drills by a man sitting behind, and intended to supply the place of labour that is often difficult to procure, and to turn up the roots from a soil baked by the long heats of summer.

Samuelson and Co., close by, show a very clever reaping machine which carried off first honours at a most elaborate competitive trial held near Prague, in 1872. The special features are the position of the cutter and of the driver's seat. The cutting bar runs along the axis of the wheel; thus it follows more closely the inequalities of the ground, and cuts closely while working over ridge and furrow. Moreover, being placed far more forward than in the older models, it keeps itself much more clear of dirt. The driver sits at the side instead of burdening the horse—in all these machines for warm climates a seat must be found for the driver—and his weight being lightened by an adjustment of counterpoise, the machine runs more lightly than others that actually weigh less. It claims the merit of economy, too, being considerably cheaper than the older ones. Marshall and Sons also show a threshing machine for hot climates, made in sheet iron, and of much the same weight as those in wood. The doubt is whether there is compensatory advantage to make up for the difficulty of repairing a broken iron plate, for properly seasoned wood in the framework seems likely to last at least as long as those parts of the iron gearing that are under constant strain. Messrs. Hornsby and Grantham exhibit some improvements and adaptations which appear to have real practical value. They have engines especially suited to mountainous districts, such as the uplands of Turkey, and to mine work, as, indeed, have Messrs. Ransome and some of the other makers. But in Messrs. Hornsby's engines is this peculiar feature, that for the sake of compactness and facility of turning in small compass, the lock-plate is placed extraordinarily far back. Thus the globular brass that locks the crank from above by means of double screws, is fitted in three pieces, instead of two. The difference is important, because the new patent must work as satisfactorily in careless as in careful hands. You may turn the one screw, altogether neglecting the other, and you still insure the grip, whereas, under the ordinary system, in order to answer their purpose the screws must be properly managed. Then Messrs. Hornsby have threshing machines, where the cross cranks are constructed in sections, instead of a whole, so that an accident to any one of the parts can be more easily repaired. They are boiled in linseed oil, which toughens them for resistance, and has a permanently lubricating effect, while to neutralize the lateral tremulous movement that shakes a machine to pieces, india-rubber rings are introduced where the ends are secured to the framework. Amongst the smaller implements may be noted a pretty little horse mowing machine, the cutter of which, revolving round a cylinder, may be raised or depressed to any angle for the purpose of

trimming hedges or mowing the grass in ditches. The driver, comfortably seated behind, holds the reins in one hand, while with the other he directs its movements by means of a couple of levers. There is a magnificent show of engines from the establishments of Messrs. Clayton and Shuttleworth and Messrs. Robey of Lincoln. Conspicuous for workmanship which is actually artistic in its graceful lines, combining lightness with strength, are those of the former firm, who have established a branch at Vienna ; while in elaboration of finish, with polished mahogany panelling, inlaid emblazoned plates, and moulded brass fittings, those of Messrs. Robey are second to none.

Messrs. Turner of Ipswich, show some excellent agricultural machinery, as do also Messrs. Marshall and Sons, and several other renowned manufacturers.

There is naturally very keen competition amongst the makers of agricultural instruments, and they will find a ready market for their labour in the Austrian capital. There is also an amount of taste displayed in the arrangement of the iron bars, plates, rails, and other metal wares which are grouped on the walls, so as to produce the effect of trophies, never seen at any previous exhibition. For years past travellers in the Russian Steppes, may have seen groups of peasants gathered round one of these large steamthrashing machines, the product of our Midland counties. It must be remembered that in the Austrian provinces—Hungary, Russia, and Turkey, as well as the Danubian Principalities—the agricultural resources are almost unlimited, and wheat fields are measured by the thousand acres. Not the least interesting feature in the English display is the admirable manner in which the machines are adapted to the requirements of the countries for which they are intended.

Pass we on to our American cousins, who have exemplified the fable of the hare and the tortoise, and in spite of their go-a-head nature, are all behind hand. Some exceptions are to be found, for example, in the Pratt and Whitney Company, who were well to the fore. This firm has a firmly-established reputation in "the States," and exhibits a very ingenious, fast-going crown-saw, which is composed of steel cylinders, revolving on their axis, and furnished with teeth such as dentists might envy. Then there is a pail-making machine. A block of wood is first laid against a couple of guides, and a crown-saw cuts the staves to the required thickness and curve. The staves are then passed to an adjacent part of the machine and cut to jointing and bevel of the stave, to another place and cut for length. Then one very pretty grubbing operation tongues and grooves them, when they are ready for setting up in a truss hoop, and when the staves are in form and placed on a revolving block fitting the inside the hoop is knocked off, and a fixed tool turns the outside of the pail, removing all inequalities ; a lever brought to bear on the revolving staves smoothes them with sand-paper, and one hoop is put on and wormed into its place by a cleverly-made lever. The staves thus fastened together are now slipped into a hollow "chuck" or bucket, and the inside is turned smoothly, the creuze or nick for the bottom being cut by one motion of a knife edge on a lever's end. Then heads, or rather bottoms



are cut and bevelled by the machine, and the bottoms being put in by hand the last hoop is wormed on, and the pail is complete, except the wire handle. Five men can turn out five hundred pails—selling at two dollars per dozen—in eight hours with one of these machines, which are coming into use in Switzerland, and seem to be very valuable wherever wood is cheap and plentiful.

There are some complaints against the Germans in general that they have a not very fair fancy for copying our English machines, and not acknowledging the fact. A well-known firm in Saxony, it is said, has produced the exact copy of a joiner which was shown by an English firm in 1862. All the Germans are not copyists, yet our foreign neighbours, for the most part, do not make a favourable show in the matter of agricultural implements.

Austria has some good machinery for wood working. That of Mr. G. Topham, of Vienna, is at the head, and his best thing is a rather high log frame, in which he drives both top and bottom rollers, and so gets a better grip on the timber. This is an improvement, which should commend itself to some of our English firms. Messrs. Pfaff and Co., of Otakring, have a double circular saw for squaring timber, which has no check on the buckling of the saws, as they run free on spindle heads. They have a boring machine which mortices in an ingenious way, though whether it will stand practical working remains to be seen when steam is up. Messrs. H. D. Schmid and Co., besides some general machinery, have an admirably made but rather complicated planing machine; and Messrs. Ganz and Co., of Ofen, show a modification of an American parqueterie machine, which their representative informs me has done good work for eight years in their factory. The novelty they have introduced into the machine is to make it “cramp” itself, and if it overcramps a spring on the rack on which it is moved lets the pinions slip. But the machine is costly to purchase, and would, possibly, be rather wasteful in work. There is no doubt, however, that an inspection of it will give some hints to wood-working engineers who may pay a visit to the Exhibition.

To turn to the English furniture. It is gratifying to observe the improvement in this department since the Paris Exhibition of 1867. We are oftentimes reproached with the fact that many of our best painters on wood, porcelain, and glass, are foreigners. Granted that such is the case, these workmen are presided over by educated Englishmen who, to a certain degree, guide and direct their labour. A large fortune may be spent in furnishing a house, but if taste and refinement does not preside over the arrangement, the result is most unsatisfactory. Messrs. Jackson and Graham send two cabinets of inlaid wood, which all their foreign competitors agree in placing next to their best *chefs d'œuvres*. The larger of the two is of ebony, richly inlaid in ivory, and lightened by a judicious use of lapis lazuli and red jasper. It was ordered by Lord Bective for 4,000*l*. The decorations are in the Italian style; horned heads of wonderful expression are set in a series of medallions that blend into a complication of capricious fancies, where imagination, slightly guided by Italian models, runs riot. What strikes one in the English cabinet, as compared with others you admire elsewhere,

is the harmonious completeness of the general conception. The ornaments, are distributed with perfect judgment, and are never suffered to be so obtrusive as to distract the attention from more retiring details of the work. Even the unprofessional eye may recognise the incomparable superiority of the English workmen as illustrated in the perfect regularity and symmetry of the finest ivory lines. In all foreign work of the kind the lines vary in breadth very perceptibly; so in the delicate ivory beadings, you can distinguish the joinings in everything that is made elsewhere; here, for all you see to the contrary, the whole length might have been carved out in a single piece. As beautiful, perhaps, although brighter in its colour, is the smaller cabinet bought by Mr. Henry Brassey. The inlaying is in a very similar style, but woods of different colours are combined in the construction. The panels are in palm cut across the grain, producing those minute waving lines which tell so effectively in the groundwork of every kind of art. The light orange of the palm is contrasted by bands of ebony, thuya, and purple wood; much of the wood that is brought from Western Africa is only known in the trade by the name of its colour. Here, again, you may admire the wonderful exactness of the inlaying, where concave surface must render the tooling so difficult. There is a third cabinet, which, as a specimen of simple marqueterie, without the introduction of ivory or any adventitious material, is unrivalled. The design, by Owen Jones, shows all the rare kinds of wood arranged in patterns of great beauty. There are amboyna, ebony, purple, box, satin, palm, gray wood, and holly, and by the side of the others, although the combination is highly effective, the brilliancy almost amounts to gaudiness; but placed elsewhere, and when the prominent purple wood has been toned down by exposure, the effect will probably leave very little to desire. Although we have selected Messrs. Jackson and Graham's work for description, it must not be inferred that other English houses do not show a great deal that will bear comparison with anything else exhibited in the building. Messrs. Holland's works are greatly to be admired, from them come a very beautiful cabinet in ebony, inlaid with deal, gold, and ornamented with ivory medallions; a table, generally in excellent taste, although the pedestal is somewhat too elaborate, the medallions represent famous artists, from Apelles downwards, and are admirable in their way and excellently introduced. Walker has some good ornamental furniture in satinwood, likewise with medallions of carved ivory, although gold and colours seem somewhat indiscreetly obtruded; while Collinson and Lock show an "old English cabinet," after Talbert's design, which will doubtless please certain tastes, although the subjects are scarcely English in their character.

Amongst many other exhibits of wood industry may be mentioned a boudoir toilette-table of English yew-tree and sycamore wood, and another table of American birch inlaid with various woods and decorated with incised arabesques and photographs printed on the wood (A. Foley Fisherton's Machine Cabinet Works, Salisbury); the effect produced is quaint but taste-



ful. A table made of amboyna wood, inlaid with ivory and coloured wood (Thomas Jacobs, London). Messrs. Cooper and Holt, of Bunhill-row, made a very excellent show, which includes a mediæval oak buffet and carving-stand to match ; an ebony flower-stand, with decorative tile-panels, and a drawing-room cabinet inlaid with ivory, ebony, and other woods mounted in ormolu. Messrs. Morant, Boyd, and Blandford, of New Bond Street, display an elaborate ebonised sideboard, which attracts universal admiration ; it is in the Neo-Grec style ; a walnut-tree writing-table of the Louis XVI. style ; Florentine pedestals carved in alto relievo and gilt, together with wall and ceiling decorations in ebony and gold with painted panels in the Italian style, and other examples of decorative furniture. Some cleverly painted imitations of marble and woods are exhibited by J. Duncan, of London. We regret to miss Messrs. Cox, who held so high a position at our last International Exhibition as exhibitors of art furniture. Many other well-known British firms are conspicuous by their absence ; taking it altogether it art but poorly represented in this department. The same cannot be said of the pottery, which is pronounced on all sides to be most complete.

Foremost amongst the exhibitors in this class are Messrs. Minton, Hollins, and Co., of Stoke-upon-Trent ; they were first in the field and therefore may claim priority of mention. The articles shown by them range from the highest decorated china and artistic earthenware to the most ordinary crockery of everyday use. You can buy a pair of vases here for 500*l.*, or a set of tea-things at a price within the means of most people of limited income. One of the most novel and most pleasing class shown is the earthenware in imitation of the Henri II. ware. It is said that of the real thing itself there is only known to exist about fifty specimens, half of which are in English hands, some half dozen or so being in the South Kensington Museum. The great difficulties in the manufacture of this elegant ware is to secure an equal contraction of the clays, all the patterns—even the finest lines—being inlaid clays. There is one beautiful piece, an original design, combining a barometer, a clock, and a thermometer, which has been purchased by Sir Richard Wallace. There are some exquisite candlesticks copied from old ones at South Kensington, and there are several very elegant salt-cellar and other such small articles. Amongst the china and next striking objects are a pair of *bleu-de-roi* vases, which have also been bought by the above-mentioned baronet. The artists are Messrs. Allen and Mitchell. There is another pair of vases almost equally attractive, of cylindrical shape, with birds on a lovely turquoise ground, executed by A. Green. There are others by Simpson and Spilsbury, with flowers charmingly arranged, the painting being done by a new process originally introduced by Messrs. Minton and Co., the flowers being first of all modelled in white enamel and afterwards coloured. There are some similar works with subjects by Boulemier, one *cloisonnée* vase with a black ground being particularly noticeable. There is an excellent collection cups and saucers in china, some with thin raised gilding, and others with embossed leaves, and a table, a specimen of incised gilding, which is effected

by a patent process brought out by the exhibitors. In *pâte sur pâte*, or painting in clay, some of the colours of the clays introduced being such as never appeared before, there are some handsome vases by M. Solon, notably one representing the "Wheel of Fortune," and another with "Venus and Cupid in Chains." The general effect of this work is more that of a cameo than anything else. In the same description of clays are some Chinese candelabra and candlesticks of highest artistic design and execution. There are two magnificent busts of the Emperor and Empress in red vitrified terracotta, which occupy a conspicuous position. This is a new material recently brought out by the exhibitors, and is so highly vitrified that the surface cannot be soiled or injured by dust. There are also in this department four charming figures in Parian, representing the "Flower of the Field," the "Flower of the Town," "Fine Art," and "Science," the work of a rising sculptor, T. W. M'Clean, who has only recently come to England, and who, if he carries out the promise shown in these works, has a brilliant career before him. In decorated earthenware one's first attention is attracted to an afternoon tea-service on a large tray in cream colour, with painted scenes from Don Quixote, which has been ordered by his Royal Highness the Prince of Wales. Messrs. Minton and Co. have also manufactured for his Royal Highness a set of painted dessert plates, the subjects by Boulemier. There are in this class some excellent vases of the fashionable cylindrical shape, and a number of round dishes with exotic plants and birds, painted on red and drab clays by Mussill. This painting is another of the original introductions of Messrs. Minton and Co. It is done while the ware is what is called in the bisque, or unglazed state; the colours are all mixed with a white enamel which gives them a raised effect, and when the whole has been afterwards glazed, the colours are found to be much richer and deeper in tone than those used in the ordinary way.

Among the many beautiful things which Messrs. Minton have had smashed in transit is a turquoise vase, painted richly with flowers of various colours; but its fellow is here to show what the pair would have been. The peculiarity of the painting of these is that the flowers are raised, being first modelled in white on the turquoise, and then enamel-painted, the result being a richer effect than could otherwise be obtained. Cups and saucers in every style of art lie on the tables, some of them looking like finest Indian inlaid metal work, jewelled, others like a page in an illuminated missal, yet others as though they were moulded in solid gold, and enamelled with beautiful flowers or birds. There is a new salmon colour in clays that is sure to take, and a new green in clays will be a great favourite. Vases in imitation of Limoges enamels, and designed by Stevens, the architect of the uncompleted Wellington monument in St. Paul's; a vase with precious iron, gold, and silver work, executed by Zuloaga of Madrid; porcelain plaques, representing Shakespeare's "Seven Ages," designed in gold and colours, by Mr. H. S. Marks, and produced by Messrs. Minton for a fireplace in Lord Westminster's seat, Eaton Hall; some graffito work—that is, a pattern scratched out in brown





THE VOTIVE CHURCH BUILT BY MAXIMILIAN





clay and then other clays poured in ; pierced dessert services of great beauty and finish ; some very fine gilding, done on a principle similar to that of etching, and really forming a bas relief on the plates ; a pair of triple horns in majolica, bought by the Prince of Wales, and presented to the Crown Prince of Denmark ; figures in Parian, exquisitely modelled by M'Clean, complete this remarkable show.

In the immediate vicinity of Messrs. Minton's stand is that of Messrs. Copeland. Here the feature of surpassing excellence is the gilding, for which this firm has long had a just reputation. But the shapes and the painting are both very fine. There is one pair of vases with birds and figure subjects, pierced in the solid gold and enamel enrichments, which are equal to any in Vienna. Among a variety of vases, painted and gilt, I must not pass over one pair with Watteau scenes exquisitely rendered. Some Japanese models are very fine, especially one vase with a turquoise ground and a gold dragon, which serves as a handle, grasping the neck. This is so pure in design and colour that it has been bought by Professor Archer for the Edinburgh Museum. A jug in jewelled work on a green ground, the handle being gold, is very elegant in design ; but probably the most important work is a large vase, finely painted with grapes and supported by four Cupids, the pedestal, which is rather too heavy, bearing on its sides representations of the four elements. Also novel and good are some vases of a new green, with ferns and birds in gold embossed upon the glaze. A pair of jardinières of a new and good shape have in the panels flowers and fruit, raised in chased gold. A dessert service of octagon shape, with birds, fruit, and flowers magnificently painted, has a border somewhat arabesque in character and partly jewelled ; but the style of the set is rather rococo, and the fault is with the bordering. Among smaller things may be mentioned some finely painted tea-cups, with saucers like an elongated scallop shell, to serve at once as plate and saucer. These seem to catch everybody's taste, and they are certainly very handsome.

One of the oldest established houses in the trade is here ably represented by John Mortlock. The first object which strikes the eye at this stall is a case for an inkstand, the cups of which are two cricket balls, bats and stumps form the rests for the pens ; a beautiful turquoise gold vase, *à sceaux*, intended for a flower-pot, is finely painted with fishes and marine plants.

Admirers of Wedgwood ware will surely agree with us in the opinion that Messrs. Wedgwood's case here contains some examples of recent manufacture that hold their own even against the best specimens of the older work. For some twenty years before the Hyde Park Exhibition it was believed that the manufacture was virtually extinct. Then some of the old moulds were looked up, and a push made to get specimens ready for this great occasion. They were not finished then, however, as they are now, when new modelling even eclipses the grace and beauty of the old. We would cite a classic centrepiece, with candelabra, for a dinner table, some medallions, plaques, and small ornament as in every way equal to the famous productions of the father of modern English pottery. The same firm shows some very

good paintings on china ; but their case depends for its chief interest on the blue and white cameo-like work by which the name of Wedgwood first became famous.

Last, but certainly not least, we come to the collection of Worcester china, which, for delicacy of design and execution, may compete with all the world.

A distinctive feature is porcelain, representing carved ivory in the Japanese style ; the pierced work is very fine, and the shapes are ornamented with birds and flowers in low colours and dead gold. One charming set of six shows the history of pottery *à la Japon*, and a pair resemble polished ivory, inlaid with gold and silver shells. Two turquoise vases, with paintings of figure subjects, are very good indeed in shape and workmanship, and a number of busts and statuettes in *faïence*—that is to say, enamel colours on brown clay, in imitation of enamel terra cotta, are greatly admired. Not the least attraction of this case are some vases which were shown at South Kensington about two years ago. The style is Limoges enamel, and the designs are after Maclise, representing the story of the Norman Conquest from the Bayeux Tapestry. The time occupied by the late Mr. Bott, the artist, in painting a pair of these magnificent works was two years, and they were worth the cost. A dessert service, ordered by the Queen, in pierced work, with gold and blue, is most commendable, and a *dejeûner*, set in pearls and gold, on a dark blue ground, is one of the richest works ever seen, it being cheap at 200*l*. But in one sense not only the gem of the case—the gem of the Exhibition—is Lord Dudley's cup and saucer, already spoken of, in jewelled porcelain, the ground being gold, adorned with turquoises and beautiful little medallions. No wonder this is shown in a morocco and velvet case, like a valuable bracelet or necklace.

Messrs. Daniell, of Coalport Works, have such a number of pretty and costly things that we must content ourselves with simply describing a beautiful pair of vases in imitation Cashmere ware, which Sir R. Wallace has already purchased, and the same gentleman has also secured a number of plates, delicately painted by Faugeron with exotic leaves. Two portrait vases of the Emperor and Empress of Austria are of old Sèvres shape, the bodies being of turquoise and gold, and the paintings by Palmere, almost miniatures in their fine detail. Two *gros bleu* vases, with raised and chased gold ornamentation and panels, choicely painted with birds, by Randall, are as elegant as a pair of jardinières, with a cobalt ground and gold ferns and grasses in relief, butterflies touched up in bright enamel, toning the otherwise too great richness of the dark gold and blue.

Mr. George Jones, of Stoke, displays some fine specimens of English Majolica ware, which will bear comparison with any produce of the kind, excepting from the French Courts. Before quitting the subject of pottery, we must not omit to mention Messrs. Doulton and Watt's brown-ware jugs. It is a fact worthy of notice that jugs for beer are an unknown institution in the Austrian capital ; probably this year may witness their introduction. Eng-



lish glass is very fairly represented. Messrs. Pellatt and Wood, of Baker Street, vie with Messrs. Pellatt and Co., of Blackfriars; the former carry off the palm in plain thin and, we fear, fragile glass as well as samples of table glass, whilst the latter take the first place as to patterns of glass for railway and other useful purposes, besides some marvellous specimens of lapidary cutting, in imitation of celebrated diamonds.

J. Green, of Thames Street, sends some very beautiful glass lustres and chandeliers, whilst Moore and Co., of South Shields, display what the designers as "Pressed table-glass for exportation."

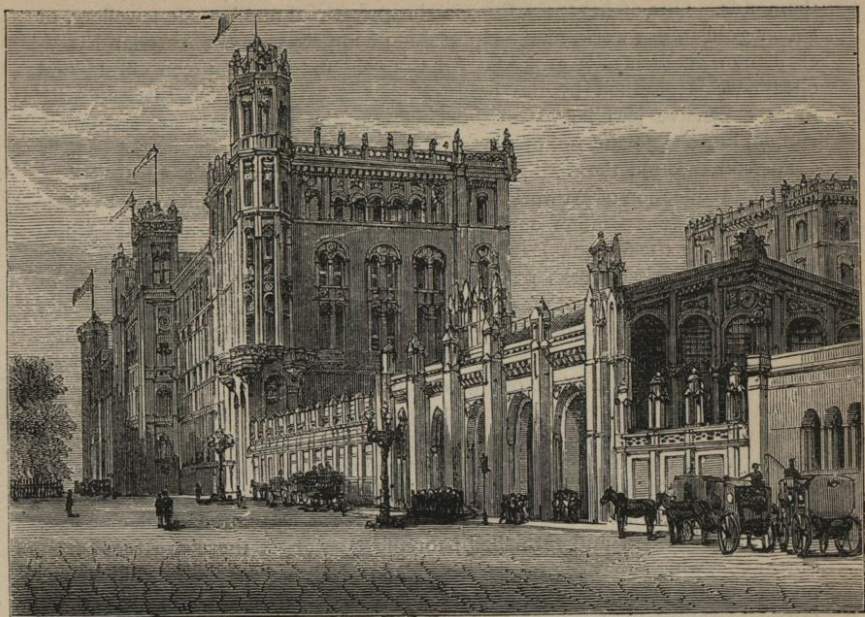
Paper is to be seen in all its various stages from pulp to perfection, and forms an interesting study for those persons who have the time and inclination to follow out the phases of paper industry. Our cutlers made a very good show, not only in what may be called *objets de luxe*, such as bowie knives, rib-ticklers, and hundred-bladed penknives, but in the really useful every day articles of household wear. There are several very interesting metal cases. Brown and Co., of the Wednesbury Works in Staffordshire, show remarkable tubes of "homogeneous" metal which are capable of being expanded and flattened when cold, and form therefore an impermeable material for everything in the shape of boiler or hot water pipes. Siemens Co., of Landore Works, near Swansea, are great in steel, and show what incongruous treatment it is capable of. Here is a steel rail, while next to it are a basin and dish made out of the clippings of the end of the rail, and on the other side a neat little book like a pattern book, but the patterns of which consist in innumerable sheets of steel, some four times as thin as the paper on which these lines are printed. F. Smith and Co., of Halifax, exhibit wire drawn so fine that one pound of it will measure five and a-half miles in length. Johnson and Matthey, the assayers of Hatton Garden, London, are here conspicuous with their big platinum still. This machine, which looks like an overgrown tin kettle, is valued at no less than 8,000*l.*, the reason being that platinum is one of the most expensive of metals, exceeding even the price of gold. It is used in the manufacture of sulphuric acid, and its great value is proved by its not corroding or wearing out, so that if you purchase a platinum still, you are fitted out for life, and never need go into the market again. Palladium, which this firm exhibits, is nearly twice as expensive as platinum in consequence of its only being found in one or two Brazilian gold mines, so that it must be looked upon more as a chemical curiosity than anything else.

Presently we come upon a densely-packed crowd, whereof the female sex forms the larger share, and it requires no very great amount of penetration to discover that we are close upon the jewellery department, of which the most important representatives are Messrs. Hancock. This firm formed an almost isolated case of readiness on the opening day. As the sun shines down on the myriads of almost priceless gems the effect is superb. Messrs. Hancock's great case here is said to contain a value of 350,000*l.* First comes a coronet of emeralds and brilliants. The band has emeralds of extraordinary colour and quality, as the stones are entirely free from the flaws so commonly

found in this beautiful gem. The spikes are of good shape, and set with emeralds which it must have taken years to pick up and to match, for that is one of the most difficult things with emeralds, as with diamonds, rubies, and sapphires. Between the spikes are large drop-shaped brilliants, and for quality of stones and artistic effect this coronet yields to none in the Exhibition, and, indeed, not to many in existence. This is valued at a mere bagatelle of 8,000*l.* Equally noteworthy and in equally good, though very different taste, is a necklace of brilliants and black pearls. Everybody who knows anything of the subject must be aware that matches in black pearls are most difficult to obtain. Here the bouton and the drop seem as if they had been turned in a lathe from one piece of stuff. This is priced at 3,000*l.* To the taste of nine out of ten people, much more charming is a necklace of pink pearls and brilliants. The pendant pearl is as large as a fine Kentish filbert, and the pearls which depend from diamonds all around are extraordinary matches of colour, not all to the same shade, of course, but matches in the sense that each pearl mates its corresponding one on the other side. A 10,000*l.* affair is a Court suite coronet, necklace, bracelet, and earrings of white pearls and brilliants, the lustre and colour of the pearls being singularly equal, and the setting the perfection of elegance. Big stones are expensive articles, as we know, and not readily attainable well matched, even to those who have money; but a 12,000*l.* necklace here is perfect in colour, and a pair of solitaire earrings which go with it, and are yet larger stones, are of the same purity and quality of water. There is nothing better in design than a Court suite of emeralds and brilliants—tiara, necklace, pendant, and earrings—the stones being very good, and the matching excellent. Luxury will reach its height when ladies carry sprays of diamonds in their hands in lieu of bouquets of flowers. Those who like that sort of thing may find at a cost of 2,000*l.* here a spray of brilliants, representing corn-flower and other wild flowers, with wheatears, the whole flashing and trembling almost at the breath, and the design being in taste simply perfect. Altogether, what with supplementary bracelets, locket, and necklaces, ranging in price from 500*l.* to 5*l.*, and with Etruscan, enamelled, and wire jewellery, rivalling in style and workmanship the best of the works of old, it is no wonder ladies utter suppressed notes of admiration whenever they draw near to this stall.

One of our most perfect specimens of English silversmith's art is also on view at Messrs. Hancock's case, and, strange to say, remains unsold; we allude to the Tennyson Vase. Most people are aware that it was modelled by Armstead, and illustrates "*Le Mort d'Arthur*," and unless it should be previously disposed of, no doubt the Viceroy of Egypt or the Shah of Persia will carry it off in triumph. Messrs. Hancock also exhibit some particularly fine examples of stone-setting in articles of more general use, and in this particular they carry out one great object they have in view—that it is possible to bring good taste and perfect workmanship within the reach of those whose pockets will not allow them to spend more than a trifle on articles of pure luxury. Amongst the miscellaneous articles exhibited here are some half





THE NORTHERN RAILWAY STATION

dozen bracelets made expressly for this Exhibition, which are acknowledged to be the most perfect specimens of stone-setting ever yet exhibited. Beyond the jewellery department there are some very curious models in silver of antique Greek pottery which here appear under the utilitarian, if not poetical, appellation of claret jugs. Besides these precious jewels, various cups, vases, and tazza, the designs of Owen Jones and Moriti, are also displayed, and on which, especially with reference to the latter, the exhibitors pride themselves, claiming that their rendering of the modeller's design, and the free life-like style of their execution of his ideas, has done more than anything else to make the name of Moriti's work famous. Taking it altogether, the exhibits by this firm are the most beautiful of their kind in the whole Exhibition.

Messrs. Thomas, of Bond Street, have created quite a sensation with a necklace of brilliants, valued at 35,000*l.*, the suite of earrings and a brilliant cross to correspond may be purchased by the fortunate individual who can afford 50,000*l.* to expend upon this parure. Mr. Thomas also displays a beautiful necklace of pearls of the truest water, the most symmetrical shape, and the most accurate graduation in size, the pearls composing which it has taken four years to collect. Amongst his other trophies are a very large pink

pearl, of beautiful tint and great value, and a brooch of emeralds and diamonds. One of his specialities is cheap, yet real and artistic jewellery, or rather goldsmith's work, made expressly to compete with the Austrian handicraftsmen, on their own ground. All the gold used is of fifteen carats, and cheapness is attained by the lightness of the articles in comparison with more expensive jewellery. The designs for the most part are extremely simple, but chaste and full of elegance.

A stroll through the British picture galleries shows much empty space, but a fair collection of art works; some seventy oil and about fifty water-colour pictures represent some of our best artists. A rule was laid down by the Commissioners of the Vienna Exhibition that this department should be specially reserved for original works painted since the year 1862. This rule has been broken by us as well as other countries. Take, for example, one of Turner's earlier pictures, "Walton Bridges," besides Frith's "Ramsgate Sands," H. O'Neil's "Eastward Ho!" and Ward's "Last Sleep of Argyll." These alone are sufficient to prove our assertion. The pictures are so well known to most of our readers that there is no necessity to discuss them fully here.

Before taking leave of the English department, we must not fail to notice a most important and practical portion of our exhibits, namely, the space devoted to the models and drawings of dwelling-places for the poorer classes; under this head may be seen houses suitable for all nations and climates, tastefully decorated and furnished; foremost amongst these are those iron tenements, which may almost be considered English specialities; they can be put up and taken down in an incredibly short space of time, and will prove invaluable to working men at home and abroad, whose occupations are of a migratory character.

We will now proceed to inspect our Colonial products. Here are the Colonies of Victoria, Queensland, and South Australia, while, occupying a much smaller space, are the Crown Colonies of the Cape of Good Hope, Mauritius, Ceylon, Trinidad, Batavia, Jamaica, and the West Coast of Africa. These latter are all more or less typical, though on a very small scale, and were colonial funds and colonial energy a little more plentiful, a good deal more might have been shown with advantage. Australia and New Zealand, however, with one exception, have put their shoulders to the wheel, and sent an exceedingly good representation of their respective countries. The Queensland Court is a complete picture gallery. The whole of the walls are covered with coloured photographs, not placed haphazard, but all arranged in geological sequence. First you have the latest formations of the pliocene era of the Murray river, and to this succeeds the alluvial districts of the river valleys, in which the sugar, maize, tobacco, and other products are cultivated. Further on we have the desolate rock districts of the desert sandstone, which affords no pasturage but the unsatisfying spinifex grass, and which in every sense is unproductive. Then come the rich pastures of the Flinders Plains and the beautiful English-looking Darling Downs, the Paradise of Queensland, where from thousands of cattle we have the fat of the land in the shape of tins of



preserved meat. Next we have the coals which are found not only in the true carboniferous formation, but also in the liassic of later date; and then we see how in the Devonian or red sandstone group, the white streaks of quartz betoken the mineral riches of the country in the shape of gold, copper, tin, and lead. We are also shown all the stirring incidents of the gold fields, the shallow working, where the alluvial gold is caught and sifted, and the deep gold mining, where shafts are sunk to a considerable depth in the quartz reefs.

Above, the photographs give the main features of the district as to its productive resources in pasture, agriculture, or mining, whilst below them are wall cases containing samples of those resources, with sections of the rocks and specimens of soil. Among the exhibits is a huge block of malachite, superior in depth of colour and grain to anything in Russia, also a veritable nugget weighing 104 ounces; blocks of quartz reef, through which the gold can be seen running in fine lines, lead ore, and the still more valuable tin ore. Queensland cottons, wools, and sugars are here as well, showing the different lines of production to which a man may put his hand; and photographs of natives and aborigines.

Victoria has sent to Vienna a remarkably full and typical collection of what the colony can do, and she has symbolised herself by the first experiment ever made of sending fresh fruit to Europe, for one of the exhibits once consisted of a case of most magnificent ripe apples. These were sent by the Horticultural Society of Victoria, packed in cotton wool and ice and despatched for a three months' voyage to the World's Fair. Preserved meats of course are an important item in the show, and suggest to the mind the enormous districts of squatters' stations, covered with cattle and sheep. Not only do we see here the common forms of beef and mutton, but we have delicacies also, such as roast goose, roast ducks, preserved kangaroos, and different varieties of cooked meats.

Victoria has also sent a perfect cellar of wine of all sorts and colours. Taking them altogether, these Australian wines seem to be a compound of Bordeaux and Hungarian wines, and this is not very surprising, when we find that the grapes, such as Muscat, Chasselas, Tokay, and Reisling, &c., are similar in growth and quality to European grapes, and that the distinctive flavour is the result of the Australian soil and climate, modified to a certain extent by treatment. But, however this may be, many of their wines are exceedingly good, and some have a delicacy of flavour which is remarkable. Wine fanciers in England are probably the most prejudiced race in the world, and decline to believe that a new country can ever produce anything worth drinking, but for all that the Australian vintage is a great fact, and in time is certain to have a large future before it. As it is, the vine growers have their hands full, for the consumption at home is very large. Wine is sold and drunk in Melbourne by the tumbler, and as the population increases, the wine trade increases also, so that they need not fear for trade.

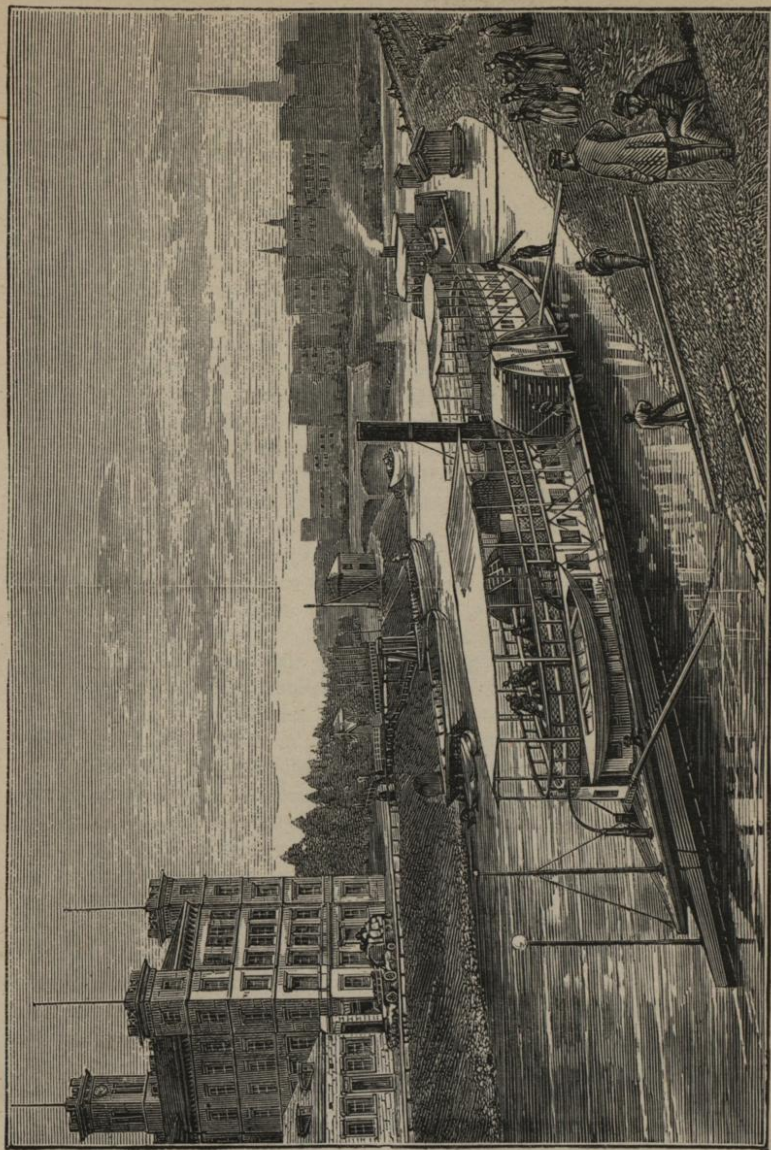
Here are *fac similes* of the largest nuggets in the world—the "Precious

nugget weighing 1,631 ounces and worth about 9,000*l.*—the “Viscount Canterbury,” weighing 1,105 ounces, and several others, not so large, but each a fortune to the lucky finder. Equally interesting are the quartzes of the various gold mines, the copper, antimony, tin, silver, zinc, and manganese ores, which show how vast are the mineral riches of these countries—riches which are far more accessible to the ordinary miner than those arising from the search for gold alone. Another source of treasure shown here is the wood, of which, of course, only small sections and samples can be exhibited, though sufficient to enable the visitor to understand what a variety there must be. Of the *Eucalyptus* family, or gum tree, there are no less than thirty kinds, and not only are they all used and valued for every imaginable purpose for which trees can be used in building, but in an adjoining case, we see the oils which are extracted from them. These are very powerful, and are used not only as solvents in the arts and manufactures, but are extremely efficacious in medicine. For instance, the oil of *Eucalyptus globulus* is used in Victoria in fevers as an antiseptic, while the lozenges made from the gum are prescribed in England as an excellent remedy for sore throat.

We will now pass on to the African and West Indian colonies. The Cape of Good Hope does not show very much, but what there is is characteristic. There are the feathers of the ostrich, tame and wild; the modern incubators too are curious; the eggs are hatched at a temperature of 45 deg. to 55 deg. (centipede). There are specimens of stones from the Diamond Fields—polished and in the rough. There are Cape Sherries and Constantia, and Boer tobacco. There is the hair of the Angora goat and stuffs of mohair; cotton somewhat coarse in the staple, dressed hides and skins, and ox-horns cut into strong combs and other articles of common use. Jamaica sends nothing but a case of cigars and cigarettes, which it is hoped will compete successfully in quality as in price with the famous Cuban brands of Cabana and Hanradery. It seems unfortunate this island should not have availed itself more of so excellent an opportunity of advertising its general produce, considering the chances likely to be given it by the calamities in store for Cuba. Mauritius, on the other hand, is represented by sugars and coffees, which even in the eyes of the uninitiated are beyond all praise. In the perfection of refining and the regularity of the little crystal cubes, no such sugar is to be seen in the London clubs and drawing rooms. Madagascar contributes some brilliant silks. From the West Coast of Africa there come Ashantee weapons, and light Ashantee despatch bags of woven grass, which may answer their purpose admirably in a tropical African climate, although they would scarcely stand the average weather of an European campaign; and there is a beautiful muff of the soft gray monkey-skin striped in warm red, which is cheaply priced at 2*l.* 10*s.* There are woods from the Bahamas which in the grain and the capacity for receiving polish should compete with anything from Yucatan or Honduras—mahogany and satin, sabica and green ebony.

The Indian pavilion is a cunning structure on columns, covered over wit carpets and rugs of bright colours. Inside the apartment are all the appli-





CHIEF LANDING-PLACE FOR THE DANUBE STEAMERS





ances of Indian luxury, couches and carved furniture of Madras. One of the most interesting exhibits of the Indian Court is the drawing-room of a nabob. The owner himself, a figure in gorgeous attire, is seated cross-legged in one corner, smoking his hubble-bubble. There are also some beautifully embroidered stuffs, coarse pottery, of Hindoo design, landscapes and sketches of Indian scenes, together with some curious peasant jewellery from Ceylon.

Austria demands special notice, her capital being at the present time the centre of attraction to all civilised nations. She is naturally desirous of showing to the best advantage all her various industries. The display of glass is in itself a trophy. You walk about for some time in a glass palace, with lustres hanging over your head, and mirrors on the walls. It is probably the richest exhibition in glass ever brought together, and will yield in excellent to none. The display shows refinement of design and delicacy of workmanship rivalled by few countries. The first gallery, on the right, is entirely devoted to the famous Bohemian glass, some engraved in most intricate designs, others with a slender mounting of gold and silver work. In the large gallery is a splendid display of jewellery, gold, and silver work. Half the first northern gallery is filled with *articles de Vienne*, rivals to the famous *articles de Paris*; the other half is occupied by meerschaum pipes and cigarette holders, most exquisitely carved and designed. One court contains nothing but perfumery, another is consecrated to fire-arms, a second to silks, the next to cloth, and its neighbour to pianos. The Belgians, too, will do well to look to their laurels as to lace manufacture, for the Bohemian lace workers, who make the style of fabric, bid fair to become formidable rivals. Point de Venise, point Duchesse, Valenciennes, point gaze, and a number of other styles are well represented, their only fault being that the execution is heavy, and the designs somewhat tasteless.

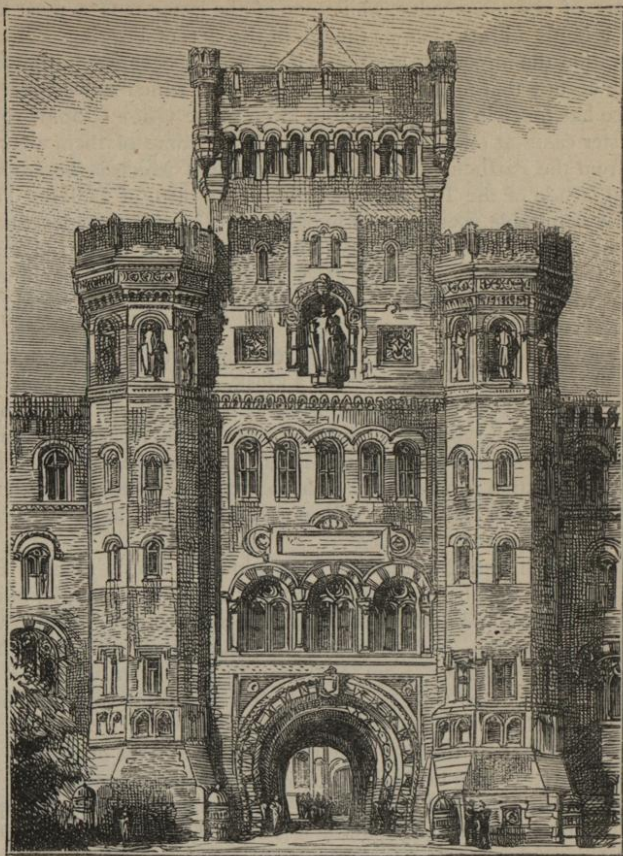
Austria is essentially an agricultural country, and the exhibits from the Schwarzenburg estates, in Bohemia, are highly interesting and instructive; the admirable Austrian taste has presided over all the arrangements and decorations of their Pavilion. In front there is a glimpse into a bit of Bohemian forest—a stag carrying a magnificent head is bounding across a glade of pine trees; looking closer into the foliage you distinguish a wild cat crouching down on a bough in the most catlike manner in the world; all unconscious of the presence of its enemy, a hare is pricking its ears among the dense underwood. Other animals have been brought together in a group that takes you back to the German fauna in the days of Reinecke Fuchs. On the wall behind, a boar's head grins from under a capercaillie, among antlers and skins and the old weapons of the chase, and stuffed specimens of Bohemian ornithology. Turning to the right, you are in the Prince's forests still. You may examine the model of his steam saw-mills, as well as the work they have turned out in the shape of the sawn planks and split staves behind you. There is one of those roughly-dressed timber ways like the famous slide of Alpnach, and one of the long narrow rafts, with a steering apparatus fitted at intervals, by which the wood is floated where the rivers become navigable.

Leaving the forests you get among the mines. There are the picturesque huts of the miners and models of the machinery employed, blocks of anthracite specimens of ore, cast iron, wrought iron, and Bessemer steel, graphite and plumbago, with boxes of gigantic lead pencils, &c. Passing the door you entered by, whose side posts are hung with furs and peltries, and looking, as you pass at the monster carp and pike, and other fishes of strange names and singular appearance, you find yourself on the side of the building assigned to agricultural samples. You can see, almost at glance, what are the staple crops of the country, and which of them are the most successful. The hay, for instance, is poor; even the best meadow, fragrant as it smells, would scarcely fetch top prices in England; but it is curious to remark the economy which uses almost everything in the way of grass or leaves, either for food or for bedding. The show of cereals is splendid, and the hops, so far as size goes, are magnificent. But more interesting, perhaps, is the produce of the various manufactories, the beet-root sugar, in particular, taking a prominent place. Then there are oils and oilcakes made at home; the poppies are also turned to account, and the various nuts. The prince prides himself on a superb breed of the veritable merino; you may admire their portraits above their silky fleeces, while on the opposite wall over dairy produce, which is poor compared to what we may see in Cheshire or Groningen, hang the distinguished sires and dams from the Schwarzenburg Bernese herd. Even silk culture is not neglected; there are chests of the cocoons among mulberry leaves, while there is tobacco, of course, although it looks as if it were probably reserved for Bohemian consumption. The whole is illustrated by maps of the different estates, by photographs and engravings, plans of small inland towns that have been created by the "water-privileges" in the inland lakes.

By the side of the Schwarzenburg pavilion is situated that of Prince Rupert of Saxe Coburg Gotha, arranged on the same plan, but with some trifling variation in the branches of industry. Prince Schwarzenburg shows us Bohemia; Prince of Coburg introduces us to Hungary, where his domain is situated; he displays the four natural riches of the country, namely—wine, grain, wood, and tobacco. The specimens of wood are most tastefully arranged in the shape of books, the bark forming the covers; there are large blocks of silver and copper minerals, a column of salt, and lustres in salt crystals. In the Government pavilion of agriculture is shown an historical array of ploughs, from the rude Egyptian instrument to the most finished English model, including the famous plough used by the Emperor Joseph, when on one occasion he took a fancy to speed "the plough" on the plains of Wichau.

Hungary is not included in the Austrian portion. She shows, however, pretty much the same products, but some noticeable things are a group of figures round a cannon, representing soldiers in the costumes of different corps, and some good porcelain and China. Some of the latter, however, are styled reproductions of old Dresden, old Sèvres, and old China, and are bad imitations of ancient art, which should be looked at from a distance. At the side of this exhibition, where quantity replaces quality, we find some ordi-





THE IMPERIAL ARSENAL.

nary ware, pure in form and beautifully glazed. Among the specialties of Hungary are some superb opals from the Carpathian mountains, very elegantly set.

The special attraction of the Russian department is the monster cannon in the court, which took a week to remove from the waggon in which it was brought thither to place it in position. The Russian gold and silver work is for the most part very original in design, and is of the Byzantine style ; sometimes it is an inferior copy of Western manufacture. As would be expected, the Russian trophies are furs and stuffed bears. Of the former some dark

sables are of enormous value, whilst one of the latter cuts a most laughable figure ; it holds a brass plate as though in the act of begging. Taking into consideration the important position which Russia occupies in the world she does not occupy that foremost position at Vienna which was expected of her.

Greece has much in a small space to interest the visitor. Some very excellent plaster casts at once attract the attention. Some of them are copies of friezes from the Parthenon, the most noticeable of which is the model of the principal façade of the Temple, representing the birth of Pallas. There are also some admirable specimens of marble from Grecian quarries, and woods from the forests. A sign that Greece is looking up in industrial matters is given by the exhibition of some saws and other cutting machines. The luscious wines of the Greek Islands are arranged in a pyramid at one end of the court.

Egypt gives some very interesting reproductions of native habitations, such as an Arab mosque, a fountain, a kiosk, and a bazaar ; there are also several curious copies of ancient tombs, with illustrations representing the outdoor life of the Egyptians in days of yore. The Viceroy has sent a collection from Soudan, Abyssinia, and Gilles. It is much to be regretted that the unique collection from the Bolak Museum, which created such a sensation at the last Paris Exhibition, will not be displayed here. Tunis shows some very fine Roman antiquities.

To the Turkish court has recently been added a plan in-relief of Constantinople and the Bosphorus, executed upon an exceptional scale, but, unfortunately, the Turks had nothing to do with its manufacture, which is the work of German engineers. Yet they exhibit some things for which they may claim originality—fabrics from Smyrna, including arms, pipes, flagree work, and stuffs woven with gold and silver. In this speciality no nation can compete with the Orientals.

The most perfect of the far Eastern displays is that of Japan. In any of the other Art Courts in the Exhibition ingenious illustrations of ugliness mingle with the things of beauty, and often the same exhibitor delights and shocks the taste. With the Japanese it is scarcely too much to say that all is original, beautiful, or quaint, for most of the exceptions which prove the rule are instances in the very latest years, when they have taken to imitating Europe. The severest criticism which experts make is that there is little that is very decidedly novel, because there is very little left to borrow.

Conspicuous in metal work, as you enter, is the monster Dolphin in brass, with his tail swaying in the air, in the very act of plunging down among the waves. Behind him is a lacquered cabinet wrought in ebony and ivory, inlaid with exquisitely minute plaques of gold and silver. Near him hang towels and handkerchiefs bordered with the imitation of coral branches, which is an old speciality of the country, and illustrates the elaboration of labour the Japanese bestow on their common workmanship ; the beads of white which dot the sprigs of red are obtained by tying up mustard seeds in the stuff with fine silk. Then each seed is covered with a drop of wax, the



whole is dipped in the scarlet dye, the threads are cut, the seeds removed, and the effect is produced. The walls are covered with extraordinarily original coloured sketches, where the ideas are conveyed by significant outlines and a few bold touches pregnant with expression. Thus, fishes are disporting themselves in water that is represented simply by the life-like play of their fins ; flights of birds are streaming through the air, which you realise by admiring the easy movement of their pinions. In all Japanese art there is almost invariably a humorous element. Sometimes the humour is subdued or insinuated, often it is broadly farcical. You can appreciate the strong sense of the ludicrous in the national nature when you look in the merry faces and twinkling black eyes of the natives who begin to crowd into Vienna. Here, for instance, you have a piece several feet high, where, in a few straight lines, a cataract comes tumbling down in a cleft between a couple of rocks. A family of monkeys of all ages are disporting themselves upon the cliffs ; one venerable individual has his back arched and his short tail turned up as far as it will go, and you see nothing whatever of his features. Yet you are sure he is the life and soul of his family circle, and the expressive shrug of his shoulders, with the comical contortion of feature you can only surmise, has set all the rest on the broad grin. So in the birds ; you have the comic side of very realistic nature as turkeycocks and gamecocks go swaggering about in their seraglios, or waders raise one leg in the air or slew the head to one side with something in the eye which is very like a wink. Mr. Bains, of the Worcester Potteries, has reproduced this distinctive feature in his porcelain. More finished and not less noteworthy are the Japanese *sujets de genre*—a party embarking on a lake in a shower, women and children out in a snowstorm—pieces reminding you somewhat of Teniers or Ostade Japanized, as though the Dutch traders had carried their arts with their commerce to the East. There are small figures in costume admirably representing certain classes, but all peaceful subjects ; there are none of the military caste, none of the Samarangs, or two-sworded followers of the Daimios, whom recent events in the country have brought into unpleasant contact with our Envoys. There are cases of toys, dolls, and laden donkeys, as good as anything Regent Street can show, and cats and kittens that are marvels of feline expression. There are also some rare samples of enamel on the bright red copper which is altogether peculiar to Japan.

In cases in the centre stands the porcelain, among it some beautiful specimens of the Satsuma ware, christened after the Principality of the great Daimio who went to war with us. The characteristics of this Satsuma ware are a soft ivory glaze with minute waving lines, which the Worcester works have adapted most beautifully, and admirably realistic flowers, with subdued yet clear and warm colouring ; it is only of late years that it has been exported at all. Then there is the Kago ware, with its tints of brilliant reds ; on many of the vases wreaths of grey and black clouds drifting across the horizon. Although the colouring of all these specimens not only strikes but charms you, it is on the graceful shapes that the eye lingers the longest.

The more closely you examine into the details the more completely are your first pleasing impressions confirmed. The elephant's head, with tusks and trunks, occurs everywhere in the handles ; lizards wreath themselves up the sides among waving foliage and interlacing boughs, and dragons curl themselves up in the covers of the *tazzas*. But the most fantastic forms are never repulsive, and the fantastic is always sub-ordinated to the idealistic grace which presides over the whole—unless, indeed, when the artist goes in avowedly for the grotesque, as in one enormous platter, where a grinning demon is extinguishing an unhappy mortal, whose rueful features are disappearing under a bronze bell chased and embossed in extraordinary bold relief. *Apropos* of bronze, the specimens of metal work cabinets, coffins, and incense burners for the temples, are perhaps as artistically and elaborately finished as anything in the collection. The labour bestowed on the intricate *repoussée* work must sometimes have been simply incalculable. Conspicuous in art of every style and material is the sacred mountain of Fusijama, that picturesque volcano so little known to foreigners save from a distance, until the other day, when Baron Hubner brought up a report of it. We may loiter among the many-hued silks and the delicate embroidered stuffs, with their endless variety of patterns, all so marked in their local individualities, on the bamboo mattings, or on such things as the assortments of the simple tools with which the Japanese beat our skilled workmen, or the chemicals and dyes with which they obtain their extraordinary coloured effect. Lastly, we may note their preserved food in glass. It is doubtful whether any of the great preserving houses could contribute shrimps and prawns and herrings maintaining so entirely shape and colour and the appearance and freshness. Of the condition of the untempting trypan, or sea slug, we are less qualified to judge.

You enter the German department by a grand triumphal arch, covered with velvet and silk, ornamented in front with the arms of Prussia and Saxony, under which are placed the most choice products of the Royal porcelain manufactories of Berlin and Meissen. Saxony excels, of course, in china and porcelain, but the collection is arranged so inartistically as quite to destroy the desired effect. The delicate and fragile Dresden china is placed on a sort of pyramid of red velvet heavily ornamented with gold ; the tawdriness of the surrounding red velvet and carpets completely destroys the appearance of the exquisite porcelain. Putting this aside, the transparency of the china is as beautiful as ever, although, perhaps, the figures lack the piquante delicacy which they formerly possessed. The painted china, however, is very first rate, and retains that soft refinement of colouring for which Dresden has so long been famous. Close to this china pyramid is a quantity of jewellery, together with some gold and silver work. The southern cross gallery contains some fine wood carvings from the Black Forest, as well as a large show of wooden clocks ; the cuckoo clocks, of all shapes and sizes, are especially predominant. At the end of the gallery is also an important collection of chemical products. The northern portion of the transept is filled with fur-





BELVEDERE GALLERY





niture and decorative industries. Germany also occupies some out-buildings right and left of the northern entrance. In these are textile industries, from the raw materials, such as flax, hemp, and wool, to the stuffs themselves. Alsace and Lorraine are also represented here.

Holland is chiefly remarkable for the trophy from its East Indian possession—a sort of epitome of the productions of the Dutch colonies, with specimens of coffee, tea, tobacco, spice, and incense, as well as specimens of the fauna. The whole thing seems to breathe the spirit of the Spice Islands, with the armed dragons in the shape of Malay aborigines who guard them. Gay Venetian pendants stream down over bags and bales, carelessly covered with tiger and leopard skins, and bursting with a profusion of produce that threatens to pour down upon your head. Under skins and furs, and palm boughs, and deer horns, the side panels are decked out with ragged tobacco leaves and drooping grasses, alternating with primitive Malay weapons. The corners at each angle bear the names of the various possessions—Java, Borneo, Celebes, Timor, &c. ; beneath, in cases, is arranged an exhaustive collection of all the growths of the islands—spices, cotton, rice, teas, coffees, sugars, barks, gums, and indiarubber.

Another important object in this department is a bottle obelisk, by Wijnaud Forking, the great Amsterdam liqueur merchant. which, with the designs worked out of the coloured liqueurs, is a highly-creditable specimen of Dutch Bacchanalian art.

The Belgian motto, "*L'Union fait la force*," is exemplified in her Exhibition as in everything else, for she sends many exhibitors, and is altogether as thorough a sample of the useful and ornamental as any country need be. The useful perhaps predominates, but there is a finish and a thoroughness about all that this little kingdom does that reminds one of England.

Belgium, like England, is a great iron and coal producing country, and it is not astonishing, therefore, that to a certain extent she has the same physiognomy. Indeed, her iron is represented here as the finished article, and not as machinery, in a far superior manner to her English neighbour.

Liège is the great centre of the Belgian iron trade, and we therefore find most of this class of exhibitors from this neighbourhood. There are some polished sheets of Bessemer steel, so thin that they rattle with every breath of air ; while close by is a perfect triumphal arch of iron tubes. The Société Anonyme de Fer at Augrie, Liège, has enormous discs and plates of iron, with samples of all sorts of tortures that iron can be put to, and the excellent fortitude with which it bears it. It is twisted, cut, rent, wrenched, torn, bent, and otherwise maltreated, and yet it refuses to break. A splendid model of the extensive ironworks of Mariemont gives an excellent idea of the large range of country which such an establishment occupies, with its various departments of furnaces and rolling mills and the coal pits required to supply the same with fuel. Close by we see a collection of minerals which such an area as this produces ; specimens of coal and coke, iron ore in the raw state,

galena and others which make up the real riches of the country. There is also a tolerable display of chemical industry, although nothing new.

Belgian textile fabrics are well represented. There is a large show case extending all across the gallery of the "Collective Exhibition of the Cotton Industry," in which the several firms which are prominent in this direction have banded together to show what they can do, a far better idea than a number of little independent cases all showing the same thing. By the side of the lace, however, everything else sinks into insignificance. Some dresses are entirely covered with Valenciennes of the most exquisite patterns, and good as our machine-made laces of Nottingham are, they sink to nothing by the side of these delicate fabrics. The Swiss lace is not to be compared with it, nor will it bear looking at closely in the same way.

Some of the carpets are excellent, and of the most brilliant colours, especially some of the large rugs with life-sized designs from classical subjects, such as Perseus and Andromeda. One of the most interesting exhibits is a very extensive one of cane-work, shewing its various useful and ornamental applications. Rugs and footstools are made of the shavings, carpets of the twisted fibres, alternately coloured black and green, pillows and mattresses are stuffed with it, ornamental baskets are made with it and filled with variously coloured spirals, which trail over the side like creepers, and finally there is a large carpet, with a view of the manufactory where all this is done, worked in cane fibre. A curious use is made of hair for pictures, not as designed by hair artists for interesting and melancholy reminiscences, but regular landscapes made of fine chopped hair and put on with a brush, having somewhat an effect between Indian ink and charcoal. The Belgian photographs are good, but not super-excellent, though a Ghent exhibitor has some interesting views of the moon on an enlarged scale. The printing, engraving, and binding display is excellent, as is also that of school-books.

Italy has a very good display, and may be reckoned amongst the best represented of the Western nations. As to her pianos, they might as well have remained at Naples; but there are some very beautiful specimens of wood carvings and inlaid furniture, some wonderfully delicate Mosaics, and a fairy-like collection of fragile Venetian glass, and chandeliers with multi-coloured lustres of spun glass. Appropriately conspicuous in Central Italy is a small statuary Court—figures in a circle surround a quadrangular trophy of rich wood carving, the whole crowned with a lifelike wooden bust of His Majesty Victor Emmanuel. In the Sculpture Court the nude preponderates, there being quite an array of Eves, bathers, slaves, &c. The Italian *faiences* are, for the most part, unsatisfactory; the copies of old china have an unpleasant yellowish tinge. There are several figures similar to Dresden china, and some blue and gilded pottery, but they are poorly designed and coarsely executed. In one corner of the court is a very fine mantelpiece, supported by syrens.

The first thing which most visitors will look for on entering the Swiss court will be the watches, and the next the wood-carving, for both of which



Switzerland is so famous. In this Swiss Exhibition we may see watches in every form of disintegration and transformation, and can form some idea of the separate industries that are carried on in the component parts. One case shows all the various processes that are required to be simultaneously carried on before the watch becomes a thing of life ; while another contains watch-springs, some of which are so minute that it almost requires a microscope to trace the delicate spirals, and indeed the smallest of them look much more like soap bubbles than anything else. There are some very beautiful specimens of painting on enamel and jewel ornamentations, one of the size of a sixpence, which glitters with diamonds, and another in which the centre is a cameo head, surrounded by a diamond circle. Nor is the decoration confined to expensive watches ; some very pretty painted ones are fixed at marvelously low prices. Some pretty brown ware with a bright glaze comes from Schaffhausen, and the geological and other societies have sent a very capital collection of relief maps and models of mountain districts. Such models of glacier districts as the Aletsch glacier and St. Gothard are deserving of the most careful study.

Switzerland has a very complete display of silks from the raw material in the cocoon to the complete robe, these come principally from Zurich. There are some very elegant ribbons from Basle, some beautifully embroidered muslins from Appenzell and St. Gall. Zurich also shows some excellent cabinet pianos and some grands.

In the wood-carving group there is a profusion of all kinds from the ancient farm-house and yard, with its inscriptions on the former and the pigs and the dogs in the latter, to the simple inkstand or paper-knife. Characteristic as this carving is, it is still more characteristic how frequently musical boxes are incorporated with the articles. There is a house outside the Exhibition full of *Spielwerke*, in which wood-carving and music are thus blended together from the grand organ in which there is a *mélange* of every instrument under the sun, to the book which begins to play when you open it, the bottle which discourses music as soon as the wine is poured out, or the chair which startles you when you sit down by striking up the Wedding March.

France occupies a large share of the principal gallery, and has erected two rows of pavilions, leaving a passage down the centre. Here are real bronzes, and their clever imitations, china in all its variety, furniture hangings and tapestry ; in fact, every article connected with decorative furniture. There are numerous cases of jewellery and gold and silver work, together with countless *Articles de Paris*, for which France is so famous. Now we pause in admiration before two panels in china, by Gluck, subject, cavalcades in the reign of Henri II., perfect marvels of taste in design and colouring, anon two nymphs, by Rauvier, equally charming ; whilst, in a corner, half hidden from view, is the head of a young girl draped with violet, which forms a most effective background. There are some well-executed cabinets, and other decorative furniture ; but these occasionally are profusely overlaid with ornaments. A collection of plans of public buildings, schools, churches, &c.,

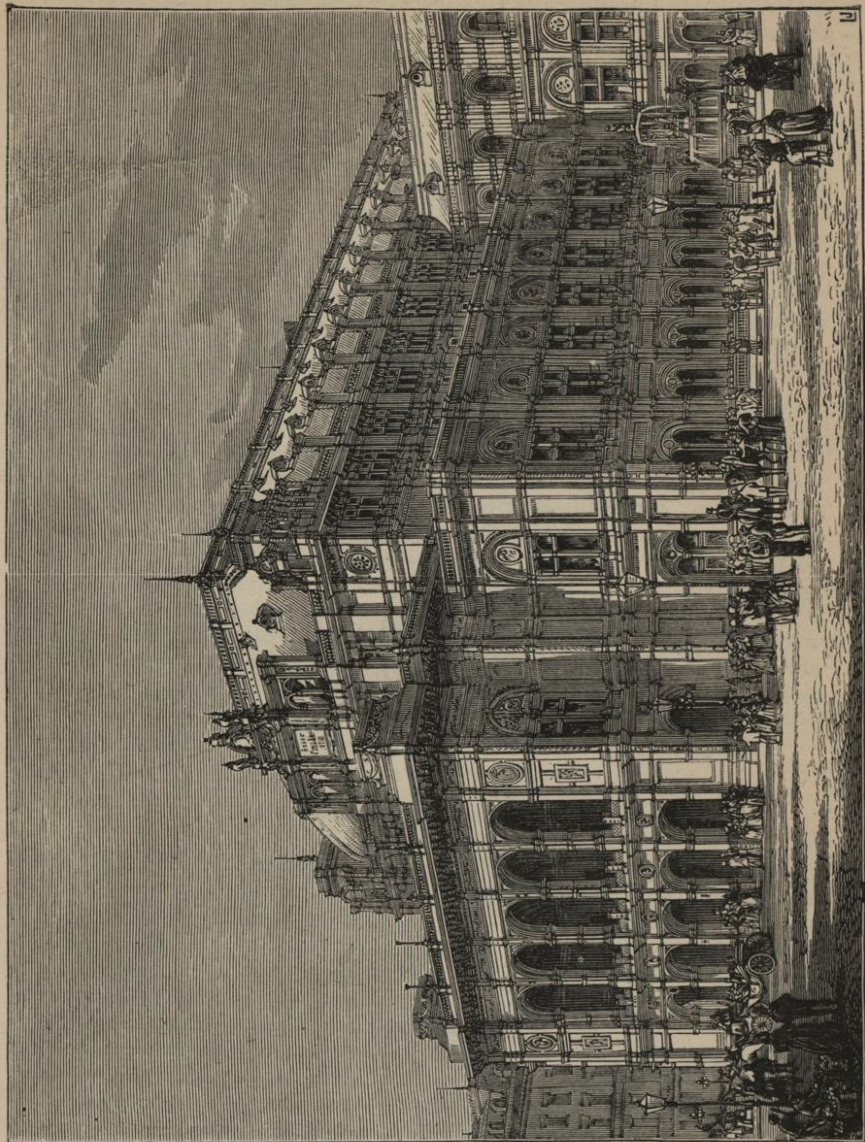
contributed by the "Ville de Paris," are highly interesting and instructive; there are also some, a few, astronomical and other scientific instruments. Not far from these instruments is the model of an invention for the safety of railway travellers, to facilitate the communication between guard and passenger. The third gallery is occupied by the French colonies. Algeria sends various kinds of wines, grain, olives, and colza oil; cotton figures largely in this department. The Algerian woods are also very remarkable, sections of the cedar and cork trees from Constantine, which include the bark in a natural state, and the products made therefrom, as well as the rough materials of pipes in the shape of heath roots. Senegal shows a quantity of its abundant products, india-rubber, also ebony, ivory, and ostrich feathers. The Cochin China collection is not very interesting; it consists of a number of small objects of furniture. The boxes and cabinets, however, inlaid with mother-of-pearl, the workmanship of which is most delicate, are real *chefs d'œuvres*.

Spain has a variety of products—cloth, cotton, silk, basket-work, and glass. The most attractive object in this department is a case containing the crosses, badges, and cordons of the various Spanish orders, arranged in the midst of a quantity of filagree jewellery.

The Portuguese were amongst the first ready, and their department shows a praiseworthy desire to represent their country and nation under the most favourable aspect. The china, we must confess, is not equal to the Sèvres manufactures, nor the glass to that of Bohemia or France, but both are very good in their way. The royal printing establishment sends some very excellent specimens of printing, whilst rich stuffs, leathers, gorgeous bindings, hats, and lingerie, are here in profusion, together with some choice examples of marbles and minerals. The plans of the Lisbon and Oporto cathedrals are highly interesting, as are also some curious photographs of the sun, whilst in the court is a pleasing group of figures in natural costume.

The United States department has been unlucky in its exhibits. In the early part of the year the trickery of the first-appointed American commission delayed all arrangements, and afterwards the cases containing the goods remained so long on the road that a description of their contents must necessarily be incomplete. The States, however, are strong in firearms, whilst a useful and somewhat singular exhibit is a representation of the pork and ham establishments of Cincinnati, wherein is shown the whole process of killing, salting, and preparing hogs.





THE OPERA HOUSE





The suburbs of Vienna are renowned alike for beauty and variety, and the tourist can pass rapidly from the villa-studded valleys to the mountains, overlooking the city, with the advantage of arriving at most of them by either the omnibus (Stellwagen) the tramway (Pferdebahn), or in the case of some (which shall be noted) by steamboat from the Franz-Josef Quay.

To Dobling, Heiligenstadt, Nussdorf, Kulenbergerdorf, Weidling, Klosterneburg, Kirling, the Kalenberg, and Leopoldsborg.

For Dobling the tourist may either proceed by the tramway, or omnibus, from various stations, all of which are enumerated in their place. This suburb, divided into Unter and Ober-Dobling, is, as it were, the Clapham of Vienna, containing the villas of wealthy merchants, bankers, and members of the Stock Exchange, summed up by the Wiener in the comprehensive term, Geld-aristokratie. Unter-Dobling is also a famous resort on summer evenings, when the Viennese fly from the heat and dust of the city, the latter as palpable as the dust-plague of Egypt in the days of Moses, to the pleasant shades of the Zogerintz Casino, where they can sip their *melange* and smoke their cigar in a charming garden, or, should it rain, in a handsome pavilion, whilst they listen to the vases of Strauss, interpreted by one of the many bands for which the Kaiserstadt is famous. One great advantage these gardens possess—and no one acquainted with the uncertain climate of the valley of the Danube will be disposed to undervalue it—the tramway runs into the gardens themselves, and ladies can alight under cover without running the risk of being drenched by a sudden shower, or having their toilettes ruined by a douche of rain-water, succeeding several strata of dust.

In Dobling the trade resembles in one particular that of Passage near Cork, it is given to wines, and in the wine vaults of many of the merchants there millions of gallons are interred, awaiting a pleasant resuscitation. Speaking of its resemblance to Passage, in one instance, many readers will doubtless remember Father Prout's description of the latter—

There are ships from Cadiz,  
And from Barbadoes ;  
But the principal trade is  
In whisky punch.

Now omit the ships, for the best of all possible reasons, there being no ships, and substitute wine for punch, and the trade of Dobling is demonstrated to a nicety. Wendl's Garden during the Exhibition time also offer the attractions of military concerts and day balls at 4 o'clock, entrance 40 kreutzers, for four persons 30 kreutzers each ; and on Sundays and Mondays double concerts, illuminations, balls, and festivities. In the Cemetery rest the rival composers, Lanner and the elder Strauss, who for long ruled the Viennese dance world with opposing batons, the mantle of the latter having been divided between his sons Edward and Johann Strauss. From Ober-Dobling you pass to a high watch-tower, where is a Kaffee-restauration, the two being rarely combined in Vienna, near Heiligenstadt, the holy place where St. Severin, the founder of wine culture in this district, lived and died 842 A.D. Here one

may rest at Kugler's Park, where there is a spa and a fine swimming bath also a restauration with the adjuncts of beer, wine, and coffee. *Nota.*—At most of the restaurations take beer, if Pilsner be written up say "Pilsner," if not, simply "Beer," this cosmopolite word always finds answer. From the Heiligenstadt you pass easily to Nussdorf.

Nussdorf—as Mrs. Glasse would say, by another way—take the steamboat from the Frans Josef Quai, nearly opposite to the Metropole, and as you go along the very uninteresting Danube Canal, take your place on the side on which you enter, the left from the stern, for though the view by that is not enthralling, consisting mostly of timber yards, wood-rafts, and dirty women washing linen, in which they do not follow Napoleon's maxim, "De laver leur linge sale en famille;" still, as the right bank (this is a canal, not a river, so the division is arbitrary) is a pile of unfinished canal work, with embankments half débris, half masonry, the left should, although "right in front, be left behind." Thus, going along in the pretty little river boats you get an excellent view of the Rudolfs's Caserne, a wonderfully pretty specimen of a barrack, of the New Augarten Suspension Bridge, with its four statues, and as you pass on to Nussdorf charming glimpses of the Wiener Wald, the Kalenberg, and the Leopoldsberg. Nussdorf is the point of junction of the Danube Canal with the main stream, thence the steamers for Passau and Ling start. At Nussdorf you pass through the village, steering west, and by a narrow lane rise to the Bockkeller, or Bock Cellar, where the Bock Bier of Munich, something milder than our "Cooper," is not only sold in perfection, but where those who are scant of breath can obtain a charming view of the Danube River, the City of Vienna, the Danube stream, with its new channel, and the rapid, dangerous, and wicked little Danube Canal. Mounting higher through vineyards whose names are known (or copied) in every "wein und bier halle" in Vienna, you rise by a gradual slope giving new charms at every view, now of the Leopoldsberg, now of the Kalenberg, anon of the Danube itself, on its way from Passau with the Marchfeld, scene of so many encounters, spreading away with its wide champaign country, on the opposite bank of the river, to the distant Carpathians, till you arrive, not till after a long time, at the main road, turning from which by one or two steep ascents, you reach the heights of the Kalenberg. Thence, yet another route by the Franz Josef Eisenbahn to Kalenbergerdorf, and mount again through vineyards, with almost similar scenery to that already spoken of, and though this route may be commended for its brevity, owing to its—shall we say—propinquity to Leopoldsberg, it does not give in the ascent such extensive views of the Danube, although presenting a charming aspect of Klosternenberg, a few yards from the railway station. The Kalenberg is historic in arms and in art, and here on the spot, is the "Mozart Casino," where a brass band, a scratch one, tells out not ineloquently, the sufferings of Manrico, exhorts us to be happy together, or tells magnificent musical lies of the blueness of the Danube, its pea green stream rolling beneath our eyes. On this very spot, this "Mozart Casino," John



Sobieski, King of Poland, raised the Christian banner on the 12th September, 1684, the next day driving the Moslems to the suburb of Währing, and as an American gentleman on this same spot suggested, "knocked the turbans into a cocked hat," beside which the Prussians in '66 were not five hours from Vienna. But to many it will have a higher interest in this very inn, possessing the room, now a beerhall, in which Mozart composed the major portion of his "*Zauberflöte*."

The view, indeed, was enough to inspire him. Pity some of our modern composers do not make the ascent, but then Mozart did not write for the publishers, he wrote for time. On the terrace of this little auberge, you see on your left the Leopoldsberg, with its Muscovite-towered church and convent, now a restauration, its vine-clad slopes, beyond the wooded islands of the Danube and the Bisamberg blossoming like Aaron's rod, though with another harvest; then beyond on the left Wagram and Lobau, nearer Aspern, and in the centre the wide-spreading Marchfeld, site of the many battle-fields of the old struggles for empire; then the wide spreading wood-islanded Danube, with, as the Viennese term it, the "*Regulated Danube*" bordering the Prater, and the World's Congress of the *Weltausstellung*, with the Imperial crown of the Kaiser glistening in the sun above the *Rotonde*; between us the *Augarten*, with its hedges of green trees, the red-built towers of the *Brigettenau*, the glorious spire of St. Stephens, the cupola and minarets of the *Karls-Kirche*, the double towers of the *Votive*, the many-storied Ring-encircled city of Vienna, the stream itself, the canal, the bridges with their passing trains, the steamers on the river, the quaint barges, the rafts of mountain timber, above all the wondrous expanse of country, backed by the Carpathians, the *Wiener Wald*, the *Soemmering* and the *Styrian Alps*, make it a scene to see but for a moment and to remember for a life-time.

On the very summit of the *Kalenberg* has been erected, or rather is erecting, a fine hotel of rustic architecture, telling well against the woods by which it is surrounded, but it is not ready,—"*Manana*" is the word again—tomorrow it may open, and certainly the view from its upper windows will be superb, still not so good as in the humble Mozart Casino, where the terraced roof takes in the same view, with the addition of the Leopoldsberg and the Islands of the Upper Danube.

Leaving the road you plunge into a forest, passing a stone commemorating the May feasts of the artists of Vienna from the year 1848, and emblazoned with the triple shields of the palette and brushes, the mallet and chisel, and the compass and square, and in five minutes' walk you arrive at a clearing, giving a total change of view, shutting out the city and looking down on *Klosternenberg* and its enormous monastery, on the picturesque *Castle of Greifenstein*, the Danube, and the *Bisamberg*. To *Klosternenberg* by the steamboat from *Franz Josef Quai*, not taking a return (in fact, always avoiding that process, as the tickets of one line of boats do not pass with the others, besides binding you to go over the same ground) or by rail from the *Franz Josef railway station*. Once there visit the *Chapel of St. Leopold*, con-

taining his remains, and the remains of his wife, the Markgravine Agnes, the loss of which from the Leopoldsberg and subsequent discovery here, led to the monastery being founded on the site.

Here, besides a rare collection of old specimens of writing, medals, and paintings, will be found the earliest known specimens of engraving, in some hundreds of metal plates in niello, containing Biblical subjects, and executed for Prior Wernher, between the years 1168 and 1186. The Ducal Crown of Austria, always used by the Emperor at his coronation, is here preserved, and on the summit of a tower is an enormous model in gilt copper, whilst in the cellars is a rare store, if not "of Malmsey and Malvoisie," at least of Klosternenberg, which the monks are only too happy to dispose of. As this is probably the best way to spend a day, tourists are advised to go first to Klosternenberg, return by the footpath along the slope of the hill, amid the vines to Kalenberg, or by the new traction line above Kalerbergendorf, which will draw trains up by a wire rope from Klosternenberg, on the principle once adopted by the Blackwall line with its stationary engine. However, though the station is ready, the works are not complete, nor will be for some time. Or, before starting for the Kalenberg, the tourist may start for Weidling, on the left, reach it in a quarter of an hour by a bye path, and see its pretty valley of beech wood on the slopes of which is produced the well-known (to Viennese) Weidlinger wine, and having seen the tomb of the poet, Lenau, return. The pretty village of Kirling is indebted for its many villas to its sanitary reputation, but, unless as a mid-summer's idle stroll, its omission is not of much concern. But when at Nussdorf, Kalenbergendorf, or the Kalenberg itself, the Leopoldsberg should be visited without fail, with its wider scope of the scenery of the Danube, standing immediately as it does over the glorious stream, with Klosternenberg and the wooded islands stretching away in the distance to Passau, and the old stream, the canal, and the regulated Danube, with their many bridges, over the former and latter the frequent trains, passing like toy automats, or winding through the country like long black snakes. The view of the city and the suburbs, with the background of the Styrian Alps is, with allowance for "change of venue," the same as from the Kalenberg, and as a difference of opinion exists as to the relative picturesqueness, the tourist should judge for himself, and visit both.