

Public Monuments.

The number of historical monuments which Vienna has to show, is rather limited.

The Equestrian Statue of Emperor Joseph II (Joseph Square) was caused to be erected by Emperor *Francis I* (1807) in remembrance of his uncle. It is the work of statuary *Zauner*.

The Monument to Emperor Francis I, in the imperial Palace Court, is a nice group in cast iron by *Marchesi*. In its centre is to be seen the Emperor's statue representing him erect and with stretched arm. This statue is surrounded by four allegorical figures, i. e. Faith, Justice, Peace, and Power. The inscription "Amorem populis meis" is quoted from the will of that Emperor. This monument is however by no means considered as one of *Marchesi's* master-pieces.

The Equestrian Statue of Archduke Charles, in the square between the imperial Palace and the Burghor, is remarkable for the boldness of its conception and the nicety with which the most minutious details are executed. It was inaugurated in 1860.

Facing this monument is to be seen **the Equestrian Statue of Prince Eugene of Savoy** in cast iron, by *Fernkorn* (1865). The Pedestal is by *Van der Null*. On



Equestrian Statue of Archduke Charles.

the escutcheons are to be read the following inscriptions: "Prince Eugene, the Noble Knight"; "To the Victor of Many a Battle"; "To the Wise Adviser of three Monarchs".

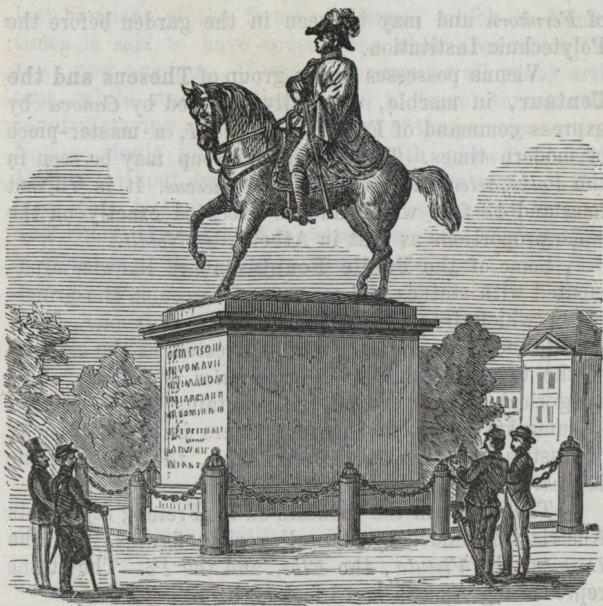
The Equestrian Statue of Prince Charles Schwarzenberg, on the Square bearing the same name, between



Equestrian Statue of Prince Eugene of Savoy.

the Ringstrasse and Schwarzenberg-Bridge, was inaugurated (1868) in commemoration of the battle of Leipzig, and is the work of *Hähnel of Dresden*.

The Column of the Trinity, Graben, completed in 1693. This monument was erected by express desire of Emperor *Leopold I* in 1679, when the plague ceased to rage in Austria. It measures 66 feet in height and is the work of *Fischer of Erlach*.



Equestrian Statue of Prince Charles Schwarzenberg.

The Pillar to the Holy Virgin, in Hof Square, likewise erected by command of Emperor *Leopold I*, in honour of the *Virgin Mary*; a similar one is to be seen on the Hohenmarkt, also an ex-voto of that Emperor.

The Ressel Monument in honour of him, who the first conceived the plan of propelling vessels by means of the archemedian Screw. This bronze statue is the work

of *Fernkorn* and may be seen in the garden before the Polytechnic Institution.

Vienna possesses in the group of **Theseus and the Centaur**, in marble, originally executed by *Canova* by express command of Emperor *Francis I*, a master-piece of modern times. This beautiful group may be seen in the *Volksgarten* in the *Temple of Theseus*. It is 76 feet long and 43 feet wide, and is executed exactly on the same proportions as that in Athens, by *Nobili*.

Some of the **Public Fountains** are likewise ornamented with statues and monumental groups, the principal of which are: the groups by *Raphael Donner*, Neumarkt, and those on the Freieung, erected at the expense of the town by sculptor *Schwanthaler of Munich*. The allegorical figures around the fountain, on Newmarket (Neumarkt) represent the four rivers in the Archduchy of Austria, viz. the *Traun*, the *Enns*, the *Ips*, and the *March*.

The statue in the fountain on the Freieung represents Austria surrounded by four allegorical figures, viz. the *Danube*, the *Vistula*, the *Elbe*, and the *Po*. The statue representing Austria is 13 feet high.

The group of *Perseus* on the fountain of the Town Hall, is by *Donner*, while the metal figures adorning the fountains in Franciscan's Square, on the Graben, in Hof Square, and in the principal street of the *Alser* suburb, and those before the *Josephinum*, are by *Fischer*.

The Stock-im-Eisen is one of the greatest curiosities which Vienna contains. It consists of the stump of an old tree, so thoroughly studded with nails that nothing more of the wood remains to be seen. This trunk is the

last remnant of the forest of Vienna, which in former times is said to have covered the whole area which the town now occupies. It was customary for all young artisans, while studying their trade, to travel through the country, staying a few days at some of the principal cities. Not a single journey-man locksmith passed through Vienna without hammering a nail into the trunk of that tree; this fact may be relied upon as being historical, and hence the name of the street *Stock-im-Eisen* (stick-in-iron, or more properly, iron-clad stamp), which has been retained.