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THE NEWEST PLAN
AND
GUIDE TO VIENNA
AND
ENVIRONS



VIENNA,
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THE NEWEST GUIDE

THROUGH

VIENNA AND ENVIRONS

WITH PLAN

14TH EDITION

VIENNA 1913

R. LECHNER (W. MÜLLER)

BOOKSELLER TO THE IMPERIAL AND
ROYAL COURT AND THE UNIVERSITY

I., GRABEN 31

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J.N. 88843



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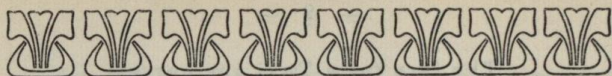
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Preface to the 14th Edition.

The fact of its having become necessary to issue this the 14th edition, of this brief Guide to Vienna and its Environs is in itself an evidence of its usefulness and practical value to English-speaking travellers. In this carefully revised edition particular care has been taken from the very beginning to familiarize the readers with the customs and peculiarities of Vienna, so as to protect them as far as possible, from misconceptions and extortions. A careful selection has been made of the hotels and restaurants recommended to travellers, but it has been difficult to make so critical a choice in the matter of public institutions and those sights general open to the public for so much depends on individual tastes and the general standard of education. In spite of the restrictions we have imposed upon ourselves in drawing up the "Historical Survey", the brief statements given will suffice to acquaint the Reader with the most important features in the past history of Vienna. The splendid development of our imperial city and the loveliness of its landscape-scenery and architectural beauty will be amply revealed to the eye of the tourist even during a short sojourn among us.

The Municipal Districts of the City of Vienna with the former Communities.

- District: I. **Innere Stadt.**
 " II. **Leopoldstadt** with Kaisermühlen.
 " III. **Landstraße.**
 " IV. **Wieden.**
 " V. **Margareten.**
 " VI. **Mariahilf.**
 " VII. **Neubau.**
 " VIII. **Josefstadt.**
 " IX. **Alsergrund.**
 " X. **Favoriten.**
 " XI. **Simmering** with Kaiser-Ebersdorf und Albern.
 " XII. **Meidling** (Ober and Unter-) with Gaudenzdorf, Altmannsdorf and Hetzendorf.
 " XIII. **Hietzing** with Baumgarten, Breitensee, Hacking, Hütteldorf, Lainz, Penzing, Speising, Ober- and Unter-St. Veit.
 " XIV. **Rudolfsheim** with Sechshaus.
 " XV. **Fünfhaus.**
 " XVI. **Ottakring** with Neulerchenfeld.
 " XVII. **Hernals** with Dornbach and Neuwaldegg.
 " XVIII. **Währing** with Gersthof, Neustift am Walde, Pötzleinsdorf, Salmannsdorf and Weinhaus.
 " XIX. **Döbling** (Ober- and Unter-) with Grinzing, Heiligenstadt, Josefsdorf am Kahlenberg, Kahlenbergerdorf, Nußdorf, Ober- and Unter-Sievering.
 " XX. **Brigittenau.**
 " XXI. **Floridsdorf**, Aspern a. d. Donau with Eßling, Floridsdorf, I., II. and III., Groß-Jedlersdorf, Hirschstetten, (Alt- and Neu-)Kagran, with Breitensee, Leopoldau (Alt-) and Stadlau.
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Practical Hints.

On Arriving.

The Vienna railway stations are all situated rather near the centre of the City, they are as follows: The Franz Josefsbahn in the IX. district, — the Nordbahn in the II. district, — the Nordwestbahn in the XX. district, — the Staatsbahn and the Südbahn in the X. district, — the Westbahn in the XV. district and the Wien-Aspangbahn in the III. district, finally the Wien-Zollamt - Meidling - Hütteldorfer Verbindungsbahn in the III., XII. and XIII. districts.

Travellers coming by steamboat from Budapest must change at Kaiser-Ebersdorf for smaller steamers, and land at the Office of the Donau-Dampfschiffahrt, as the big steamers are not able to pass through the Danube Canal; those coming from Passau—Linz can leave the boat at Nußdorf or, better still, go on to the landing-place on the Prater-Quai Leopoldstadt, which is more centrally situated.

Luggage Porters.

On leaving the railway carriages or steamboats, hand your luggage-ticket to a porter (whose number you will do well to remember, who will see it through the customs and convey it to an auto or other conveyance; fee from 40 to 60 hellers, or if you wish direct into your hotel. Charge according to quantity and distance.

Conveyances from the Termini of Railways and Steamers.

Autos, Fiacres (two horses) and Komfortabel or „Einspänner“ (one horse) have their stands at the termini and landing-places.

The fare for a Taxi one horse:

1. From 7 a. m. till 11 p. m. first 500 metres	60 h
each further 500 metres	20 h
2. From 11 p. m. to 7 a. m. first 333 metres .	60 h
each further 333 metres	20 h
Per time:	
Every 6 minutes or part of 6 minutes	20 h
Luggage extra.	

Two-horse Taxis (Fiacres):

1. From 7 a. m. till 11 p. m. for every 500 metres	120 h
each further 500 metres or part of 500 metres . .	30 h
2. Night: 11 p. m. till 7 a. m. every 333 metres	120 h
each further or part of 333 metres	30 h
Per time:	
Every 6 minutes or part of 6 minutes	30 h
Luggage extra.	

Autos:

Charges according to systems of autos. The cheapest are Z.I.G., W.A.T. and O.P.A.G.
Luggage extra.

Ground Tax:

One-horse Taxi	60 h
Two-horse Taxi	80 h
Auto	100 h

Commissioners,

or City Porters (Dienstmänner) attend at all the thoroughfares, railway termini, hotels etc. They mostly wear red caps and have a brass plate in front showing their number. These commissioners do any service or commission required of them: They carry and call for parcels, letters, procure theatre tickets. In return for the money you pay them they give you a warranty-ticket bearing the number exhibited on their brass plates, but their liability with the Institute of commissioners is restricted to 48 hours, so that all complaints must be made within this time. Every commissioner must carry with him, and show to his employer, if required, a tariff fixed by the authorities for the districts of Vienna.

This tariff is, for the districts I to IX:

For oral commissions, letters or parcels not exceeding 5 Kilograms in weight:

1. Within one and the same district 40 hellers.
2. To an adjoining district 70 hellers.
3. For every other district 1 Krone.
4. The fee for a return answer is one half the above charge but if there are any parcels to be carried the full fee must be paid.
5. The charge for waiting for a return answer is 20 hellers for each quarter of an hour.
6. For errands with packages of from 5 to 20 Kilograms the double tariff rate is charged.

Jobs and Commissions in the districts II to IX.

Fee per man and hour 1 Krone.

Commissions at the Railway Stations.

For errands to the railway stations with oral instructions or letters and parcels to the maximum weight of 5 Kilograms:

1. If the station is in the same district as the commissioner's stand, 50 hellers.
2. If in the adjoining district, 1 Krone.
3. For each district to be traversed 40 hellers more.
4. For heavy objects conveyed by public conveyances the payment is made by agreement between the two parties.

Night-Tax.

For commissions at night-time, from April 1st to September 30th after 9 p. m. and before 7 a. m. and from October 1st to March 31st after 8 p. m. and before 8 a. m. the commissioner is entitled to double the usual fees.

Messenger Boys,

Limited Liability Company I, Stephansplatz, Goldschmiedgasse 6.

Tariff: Boys on foot or on bicycle: First quarter of an hour 40 hellers, every further quarter of an hour 20 hellers;

on three-wheelers or hand-carts: First quarter of an hour 60 hellers, every further quarter 30 hellers. Every quarter begun is charged in full.

Money.

The currency adopted since January 1st 1900 is that of Kronen (crowns). The banknotes in circulation are of 10, 20, 50, 100 and 1000 Kronen. There are coppers (bronze coins) of 1 and 2 Hellers, and nickle coins of 10 and 20 Hellers. The silver coins in circulation are: 5 Kronen, 2 Kronen, 1 Krone = 100 Hellers = 50 Kreuzer, and 2 Kronen coins = 2 Kronen (par rate, therefore equal in value with paper money). Gold coins (10 and 20 Kronen pieces) are likewise in circulation. The fluctuating agio (premium) renders it advisable for travellers to change their money immediately after arrival, in a banking or exchange office.

Foreign Moneys and their Austrian Equivalents.

100 Austr. Kronen	{	= 85·060976 Mark,	hence	{	= 85 Pfgs. Germany	
		= 105·01355 Francs	"		= 1·5 Francs France	
		= 50·40972 Dutch florins,	"		= 50 Cents Netherlands	
		= 75·6097 Scand. Kron.,	"		= 75·6 Öre Denmark and Scandinavia.	
		= 4·16364 Pounds Sterling,	"		= 10 Pence England.	
100 Austr. Kronen	{	= 20·263 Dollars,	"	{	= 20½ Cents America	
		= 39·37 new Gold Roub.,	"		= 39¼ Kopek. Russia	
		= 4·61 Turkish Pounds,	"		= 4·6 Piasters Turkey	
		100 Marks	= 117·56272 Kron.,		hence 1 Mark	= 1·17 K
		100 Francs	= 95·22581 "		" 1 Franc	= =·95 "
100 Dutch florins	= 198·3744 "	" 1 Dutch florin	= 1·98 "			
100 Scand. Kronen	= 132·258 "	" 1 Skd. Krone	= 1·32 "			
10 Pounds Sterling	= 240·1743 "	" 1 Pound Sterl.	= 24·16 "			
10 Dollars	= 49·352 "	" 1 Dollar	= 4·93½ "			
10 new Gold Roub.	= 25·39 "	" 1 n. Gold Roub.	= 2·54 "			
100 Piast. (Turk. Pd.)	= 21·69 "	" 1 Piastre	= =·217/10 "			
1 20 Kronen piece	= 17 Marks					
1 20 "	" = 21 Francs					
1 20 "	" = 10 Dutch florins 8 cents					
1 20 "	" = 15 Kr. 10 Oere Scandinavia					
1 20 "	" = 10 Shillings 8 Pence England					
1 20 "	" = 4 Dollars 5¼ Cents America					
1 20 "	" = 7 new Gold Roubles 75 Kopeks Russia					
1 20 "	" = 90 Piastres 16 Para Turkey					
1 20 "	" = 8 Florins 40 kr. Gold in Austria					

1 Sovereign	=	24	Kronen	1·6	Heller
1 Ducat	=	11	"	29	"
1 Levantine Thaler	=	3	"	40	"
1 Napoleondor	=	19	"	2·5	"
1 Gold Florin	=	2	"	33·1	"

Exchange Offices.

I. Bezirk (district), Stadt.

Anglo Austrian Bank, Stranngasse 1. — Bankverein, Wiener, Herrngasse 10. — Creditanstalt, k. k. priv., Am Hof 6. — Central-Bank der deutschen Sparkassen, Am Hof 3. — Depositenbank, Allgemeine, Schottengasse 1. — Epstein Felix, Stock im Eisenplatz 3. — Eskompte-Gesellschaft, n. ö., Kärntnerstraße 7. — Länderbank, öst., k. k. priv., Hohenstaufengasse 3. — Langer Leopold, Kärntnerring 1. — Merkur, Wollzeile 1. — Schellhammer & Schattera, Stephansplatz 11. — Unionbank, Graben 13. — Verkehrsbank, k. k. priv. allgemeine, Stock im Eisenplatz 2. — Branch offices of the above Exchange offices will be found also in the other districts.

Vienna Association for Promoting Civic Affairs and the Interests of Travellers.

I. Bezirk, Bräunerstraße 2.

(Wiener Verein für Stadtinteressen und Fremdenverkehr.)

This public-spirited institution gives information useful to strangers gratuitously any day from 9—12 and from 2—4 o'clock, Sundays and holidays excepted.

Austrian Association for Furthering the Interests of Travellers.

I, Stock im Eisen, Equitable Palais.

Information gratis from 9 a. m. till 7 p. m. on weekdays. On Sundays and Holidays from 9—12 a. m.

Hotels.

Most of the Hotels, especially the first-class ones, are situated in the first district (Stadt) where almost all the chief sights are to be seen. In first-class hotels rooms may be had at from 4 K upwards a day, in the others at from

1:50 to 4 K. In the other districts the prices are from 3 K upwards. Almost all the hotels have dining-rooms in which both food and attendance are very good. In case of a prolonged stay it will be advisable to make special arrangements. A few hotels have adopted the plan of Table d'hôte, but as a rule people dine à la carte. The dinner-hours are from 12 to 3 o'clock.

I. District (Bezirk): Innere Stadt.

*„Astoria“, Kärntnerstraße 34. — *„Bristol“, Kärntnering 7. — „De France“, Schottenring 3. — „Dunzl“, Glückgasse (Corner of Tegetthoffstraße). — „Erzherzog Karl“, Kärntnerstraße 31. — „Germania“, Postgasse 15. — „Goldene Ente“, Riemergasse 4. — *„Grand Hotel“, Kärntnering 9. — „Habsburg“, Rotenturmstraße 24. — *„Impéria“, Kärntnering 16. — „Kaiserin Elisabeth“, Weihburggasse 36. — „Klomser“, Herrergasse 19. — „König von Ungarn“, Schulerstraße 10. — *„Krantz“, Neuer Markt. — „Matschakerhof“, Seilergasse 6. — *„Meißl & Schadn“, Neuer Markt 2. — „Metropole“, Morzinplatz 4. — *„Müller“, Graben 19. — „Österr. Hof“, Fleischmarkt 2. — „Post“, Fleischmarkt 16. — „Residenz“, Teinfaltstraße 6. — „Ronacher“, Himmelfortgasse 25. — „Royal“, Singerstraße 3. — *„Sacher“, Augustinerstraße 4. — „Tegetthoff“, Johannesgasse 23. — „Ungarische Krone“, Seilerstätte 18. — „Wandl“, Petersplatz 12.

II. Bezirk: Leopoldstadt.

„Austria“, Praterstraße 52. — „Bayrischer Hof“, Taborstraße 39. — „Central“, Taborstraße 8. — „Continental“, Praterstraße 7. — „De l'Europe“, Asperngasse 2. — „Guth“, Stephaniestraße 14. — „Kronprinz“, Asperngasse 4. — „National“, Taborstraße 18. — „New York“, Sperlgasse 5. — „Nordbahn“, Praterstraße 72. — „Nordwestbahn“, Taborstraße 74. — „Sachischer Hof“, Taborstraße 76a. — „Stephanie“, Taborstraße 12.

III. Bezirk: Landstraße.

„Beatriz“, Hauptstraße 10. — „Goldener Adler“, Radetzkystraße 5. — „Goldene Birne“, Hauptstraße 7. — „Hungaria“, Pragerstraße 13. — „Roter Hahn“, Hauptstraße 40.

IV. Bezirk: Wieden.

„Goldenes Lamm“, Hauptstr. 31. — „Park-Hotel“, Wiednergürtel 18. — „Stadt Ödenburg“, Hauptstraße 9. — „Stadt Triest“, Hauptstraße 14. — „Südbahn“, Favoritenstraße 58. — „Viktoria“, Favoritenstraße 11.

VI. Bezirk: Mariahilf.

„Kummer“, Mariahilferstraße 71a. — „Palace“, Mariahilferstr. 99. — „Monopol“ (Engl. Hof), Mariahilferstraße 81.

VII. Bezirk: Neubau.

„Höller“, Burggasse 2 — „Wimborger“, Neubaugürtel 34.

VIII. Bezirk: Josefstadt.

„Hammerand“, Florianigasse 8. — „Riedhof“, Schlüsselgasse 14.

IX. Bezirk: Alsergrund.

„Bellevue“, Althangasse 7. — „Franz Josefs-Bahn“, opposite the Franz Josefs-Bahnhof, Nordbergstraße 4. — „Union“, Nußdorferstr 23. — „Regina“, Maximilianplatz 10.

XIII. Bezirk: Hietzing.

„Hietzingerhof“, Hauptstraße 22. — „Parkhotel Schönbbrunn“, Hauptstraße 12—14.

XV. Bezirk: Fünfhaus.

„Fuchs“, Mariahilferstraße 138. — „Holzwarth“, Mariahilferstraße 156. — „Westbahn“, Pelzgasse 5.

XIX. Bezirk: Döbling.

„Cobenzl Hotel Zögernitz“, Zahnradbahnstation Krapfenwald, Oesterleitunggasse 3. — „Kahlenberg“, on the Kahlenberg.

Famijy Pensions.

I. Bezirk:

„Central“, Kärntnerstraße 33. — „City“, Singerstraße 2, Stephansplatz. — „Distinguée“, Krugerstraße 5. — „Exquisite“, (proprietress Sally Ziffer), Graben, Palais Equitable. — „Kockert“, Ebendorferstraße 3. — „Old England“, Nibelungenstraße 13. — „Nossek Hermine“, Graben 17. — „Pohl“, Rathausstraße 20. — „Savoy“, Kärntnerstraße 8. — „Splendide“, Krugerstraße 3. — „Stippenger“, Tuchlauben 6. — „Tatlock“, Ebendorferstraße 4. — „Washington“, Ebendorferstraße 8. — „Wieżuhause“, Tegetthofstraße 1.

III. Bezirk:

„Mary“, Neulinggasse 22.

IV. Bezirk:

„Vindobona“, Alleegasse 2.

VI. Bezirk:

„Quisisana“, proprietress Johanna Zach, Windmühlgasse 6. — „Thümmel Josefa“, Köstlergasse 10. — „Vier Jahreszeiten“, Mariahilferstraße 49.

VIII. Bezirk:

„Alice“, Laudongasse 44. — „Columbia“, Kochgasse 9. — „Cosmopolite“, Alserstraße 13. — „Elite“, Wickenburggasse 23. — „Engel Louise“, Schlüsselgasse 11. — „Körner Carline“, Lange-gasse 5—7. — Seleseanu Theodor, Schlüsselgasse 11.

IX. Bezirk:

„America“, Kinderspitalgasse 1. — „Anna“, Berggasse 17. — „Atlanta“, Währingerstraße 33—35. — „Banfort“, Universitätsstraße 6. — „Fashionable“, Müllnergasse 5. — „Fischer“, Garnisongasse 3. — „Franz Maria“, (formerly Fink) Hörlgasse 12. — „International“, Währingerstraße 33/35. — „Körner“, Hofergasse 18. — „Monopole“, Garelligasse 3. — „Neubauer Friederike“, Alserstraße 20. — „Pfeffer Klara“, Eisengasse 28. — „Reitter“, Ferstlgasse 5. — „Schwarzl Marie“, Universitätsstraße 4. — „Számwald“, Hörlgasse 4. — „Vera“, Alserstraße 18. — „Vienna“, Frankgasse 6. — „Wienerheim“, Garnisongasse 7.

XIII. Bezirk:

„Pension“ (Müller-Fürer), Hietzinger Hauptstraße 53. — „Schönbrunn“ (Jenny Mayer), Auhofstraße 1.

XVIII. Bezirk:

„Eldorado“, Hasenauerstraße 39. — Kramer B., Anastasius Grüngasse 38. — „Meixner“, Haizingergasse 28. — „Währinger Cottage-Pension“, Anastasius Grüngasse 38.

XIX. Bezirk:

Family Hotel „Cottage“, Hasenauerstraße 12. — „Patak Erna“, Hasenauerstraße 43.

Restaurants, Eating and Beer Houses.

Restaurants in all the hotels; excellent ones in the I Class hotels.

I. Bezirk:

„Annahof“, Annagasse 3. — „Bellaria“, Bellariastraße 12. — *„Deutsches Haus“, Stephansplatz 4. — „Dominikanerkeller“, Wollzeile 37. — *„Drehers Bierhalle“, Opernrestaurant, Operngasse 8. — „Biersanatorium“, Habsburgergasse 6. — „Gartenbau-Gesellschaft“, Weihburggasse 29. — „Gini“ (Italian Restaurant), Blumenstockgasse 5. — „Goldene Kugel“, Am Hof 11. — „Tabakspfeife“, Jasomirgottgasse 6. — „Grüner Anker“ (Italian cuisine), Grünangergasse 10. — *„Hartmann“, Kärntnering 10. — „High Life“, Graben 29. — „Hopfner“, Kärntnerstraße 61. — „Kaiserhof“, Dr. Karl Luegerplatz. — „Kärntnerhofkeller“, Maysederg.-Kärntnerg. — „Krischke“, Kolowratring 1. — „Krautstoff“, Universitätsstraße 9. — „Kühner“ (Jewish Restaurant), Adlergasse 6. — „Kühfuß, alter“, Wallnerstraße 2. — „Küß“, „Zum Kleeblatt“, (excellent Vienna cuisine), Tuchlauben 11. — „Landwirtschaftliche Gesellschaft“, Schauflegergasse 6. — „Leber“, Babenbergerstraße 5. — „Lehninger“, Johannesgasse 2—4. — „Linde“, Rotenturmstraße 12. — „Löwenbräu“, Teinfaltstraße 12. — „Matschakerhof“, Seilergasse 6. — „Maximiliankeller“, Maximiliangasse 2. — „Michaeler Bierhaus“, Michaelerplatz 6. — „Mitko“, („Zum alten Schottentor“), Schottengasse 7. — „Perschil Ed.“, Naglergasse 1. — „Pohl“ (Gause's Nachfolger), Johannesgasse 12.

— „Rathauskeller“, im Rathaus. — „Reichenberger“, („Griechenbeisl“), Griechengasse 3. — „Roter Igel“, Mayseder-
gasse 5. — * „Sacher-Restaurant“, Augustinerstraße 4. —
„Schnecke“, Petersplatz. — „Schneiders Südbahnhof-
Restauration“, „Spatenbräu“, Neuer Markt 5 — Kärntner-
straße 28. — * „St. Stephans-Kellerei“, Rotenturmstraße 11. —
„Stadt Brunn“, Augustinerstraße 12. — „Stadt Mailand“ (Italian
cuisine), Habsburgergasse 6. — „Triestiner Restaurant“, Anna-
gasse 14. — „Trötter Eduard“, „Zum Magistrat“, Lichtenfels-
gasse 3. — „Volksgarten-Restaurant“, (Seidl), in the Volksgarten.

II. Bezirk:

„Hauswirth zur goldenen Kugel“, Praterstraße 62. — Im
Prater: II. and III. Kaffeehaus. — „Eisvogel“. — „Schweizer-
haus“. — „Kreuz“. — „Brauner Hirsch“. — „Sacher-
garten“. — „Konstantinhügel“ (only in summer).

III. Bezirk:

„Birne“, Hauptstraße 13. — „Dreher“, Hauptstraße 97. —
„Roter Hahn“, Hauptstraße 40.

IV. Bezirk:

„Brauner Hirsch“, Alleegasse 8. — „Drei Engel“, Große
Neugasse. — „Goldenes Sieb“, Paniglasse 17. — „Rotes
Rössl“, Favoritenstraße 1. — „Wilder Mann“, Favoritenstraße 51.

VI. Bezirk:

„Zum Weingarten“, Getreidemarkt 5.

VII. Bezirk:

„Goldene Birne“, Mariahilferstraße 30. — „Hahn“, Maria-
hilferstraße 122.

VIII. Bezirk:

„Grünes Tor“, Lerchenfelder 21. — „Riedhof“, Schlüssel-
gasse 14. — „Weißer Hahn“, Josefstädterstraße 24.

IX. Bezirk:

„Drei Raben“, Lichtensteinstraße 17. — „Goldener Steg“,
Nußdorferstraße 3. — „Gruß“, Währingerstraße 67. — „Hutter
Josef“, Schwarzspanierstraße 15. — „Pilsenetzter Bierhalle“,
Maximilianplatz 16 — Währingerstraße 1. — „Silberner Brunnen“,
Berggasse 5.

X. Bezirk:

„Schneiders Südbahn-Restauration“, Südbahnhof. —
„Staatsbahnhof-Restauration“.

XII. Bezirk:

„Dreherpark“ (Weigl), Meidling, Schönbrunnstraße 307.

XIII. Bezirk:

„Brosch“, Hietzing, Am Platz 5. — „Hietzinger Hof“, Hietzinger Hauptstraße 22. — „Ottakringer Bräu“, Auhofstraße 1. — „Parkhotel“, Schönbrunn, Hietzinger Hauptstraße 12—14.

XV. Bezirk:

„Westbahnhof-Restaurant“.

XVII. Bezirk:

„Gschwandtner“, Hauptstraße 41. — „Güldne Waldschnepe“, Dornbacherstraße 88. — „Stalehner“, Jörgerstraße 22.

XVIII. Bezirk:

„Türkenschanzpark“.

XIX. Bezirk:

„Nußdorfer Brauhallen“, Nußdorferplatz 8. — „Pilsener Bierquelle“, Heiligenstädterstraße 37.

XX. Bezirk:

„Schreiner“, Wallensteinstraße 1.

Vegetarian Restaurants.

„Ramharter Karl“, I., Wallnerstraße 7. — „Thalisia“, I., Opolzergasse 4. — „Zur Wohlfahrt“, I., Judenplatz.

Wine Shops and Italian Warehouses.

I. Bezirk:

„Altdeutsche Weinstube“, Petersplatz 3. — „American Bar“, Krugerstraße 3. — „American Bar“, Kärntnerstraße 10. — „Bodega“ (Spanish Wine shop), Kärntnerstraße 23. — Kolowratring 14. — „Corinaldi“, Franziskanerplatz 6 (Delicatesses). — „De-grassi“, Stubenring 14. — „Dipaulis Tirolese Wine shop“, Wallfischgasse 7. — „Esterházykeller“, Haarhof 1. — „Franziskanerkeller“, Singerstraße 26. — „Göttweiher-Keller“, Spiegelgasse 9. — „Heiligenkreuzer-Keller“, Schönlaterngasse 5. — „Kunz Berta“ (Old German Wine shop), Führichgasse 10. — „Nied.-österr. Winzerhaus“, Rotenturmstraße 17. — „Rathauskeller“, in the Rathaus. — „Schottenkeller“, Freyung 6. — „Schwarzes Kameel“, Bognergasse 5. — „St. Urbanikeller“, Am Hof 12. — „Tommasoni“, Wollzeile 12.

It may be interesting to foreigners to visit the so-called „Heurigen-Schänken“, they are places in the XVI.—XIX. Districts in which last year's wines are sold by the vintners themselves; there is Vienna music playing in most of them.

„Quisisanas“ (Automaton Buffets).

I., Kärntnerstraße 57. — I., Rotenturmstraße 6 and 7. — I., Schottengasse 9. — IX., Währingerstraße 54. — VI., Mariahilferstraße 64.

Cafés.

I. Bezirk:

„Café Arkaden“, Universitätsstraße 3. — „Café Beethoven“, Universitätsstraße 11. — „Café Bellaria“, Bellariastraße 8. — „Café Zur Börse“, Wipplingerstraße 45. — „Café Bristol“, Kärntnerring 2. — „Café Burgtheater“, Tefnfaltstraße 11. — „Café Carlton“, Führichgasse. — „Café Central“, Herrengasse 14. — „Café City“, Werdertorgasse 3. — „Café Commercial“, Rudolfsplatz 7. — „Café Cursalon“, Stadtpark. — „Café de France“, Schottenring 4. — „Café de l'Europe“, Stephansplatz 8. — „Café de l'Opera“, Opernring 8. — „Café Dom“, Singerstraße. — „Café Edison“, Franz Josefs-Quai 13. — „Café Elisabethbrücke“, Kärntnerstraße 46. — „Café Folly“, Gonzagagasse 11. — „Café Fortelny“, Kolowratring 2. — „Café Frauenhuber“, Himmelpfortgasse 6. — „Café Gartenbau“, Parkring 10. — „Café Zur Goldenen Kugel“, Am Hof 11. — „Café Grabenhof“, Graben 29. — „Café Griechisches“, Fleischmarkt 12. — „Café Guntramsdorf“, Wehlburggasse 18. — „Café Habsburg“, Rotenturmstraße 24. — „Café Heinrichshof“, Opernring 3. — „Café Imperial“ (Frohner), Kärntnerring 16. — „Café Kaisergarten“, Opernring 23. — „Café Kaiserhof“, Reichsratstraße 23. — „Café Korb“, Tuchlauben 10. — „Café Kosian“, Kärntnerstr. 46. — „Café Kremser“, Kärntnerring 8. — „Café Krystall“, Aspernplatz 1. — „Künstler-Café“, Franzensring 18. — „Café Landtmann“, Franzensring 14. — „Café Lebmann“, Kärntnerstraße 18. — „Café Maendel“, Sonnenfelsgasse 1, Rotenturmstraße 8. — „Café Marienbrücke“ (J. Herz), Rotenturmstraße 31. — „Café Mercur“, Wipplingerstraße 30. — „Café Metropole“, Morzinplatz 2. — „Café Mocca“, Schottenring 12. — „Café Mokesch“, Neuer Markt 8. — „Café Museum“, Friedrichstraße 6. — „Café Parsifal“, Wallfischgasse 13. — „Café Peduzzi“, Himmelpfortgasse 24. — „Promenaden-Café“, Aspernplatz 4. — „Café Prückl W.“, Stubenring 24. — „Café Pucher“, Kohlmarkt 10. — „Café Rebhuhn“, Goldschmidgasse 8. — „Café Reichsrat“, Dr. Karl Lueger-Platz 11. — „Café Reisenleitner“, Franz Josefs-Quai 59. — „Café Residenz“, Franz Josefs-Quai 31. — „Café Ritz“, Spiegelgasse 10. — „Café Ronacher“, Franzensring 24. — „Café Royal“, Kolowratring 2. — „Café Scheidl“, Wallfischgasse 1. — „Café Schwarzenberg“, Kärntnerring 17. — „Café Seidl, Volksgarten“, k. k. Volksgarten. — „Café Siller“, Laurenzenberg 4. — „Café Splendide“, Jasomirgottgasse 3. — „Café Stadtpark“, Parkring 2. — „Café Stransky“, Wollzeile 12. — „Café Stubenring“, Wollzeile 36. — „Café Tirolerhof“, Führichgasse 8. — „Café Wiener Arcaden“, Universitätsstraße 3. — „Café Wiener Künstler“, Franzensring 18. — „Café Wiener Ring“, Stubenring 18.

II. Bezirk:

„Café Carltheater“, Praterstraße 29. — „Café Continental“, Praterstraße 20. — „Café de l'Europe“, Asperngasse 2. — „Café Dogenhof“, Praterstraße 70. — „Café Fetzner Nachf.“, Praterstraße 8. — „I. Kaffeehaus“, Prater Hauptallee 4. — „Café Kriean Meierei“, Prater. — „Café Kronprinz“, Asperngasse. — „Café Lusthaus“, Prater, Freudenau. — „Café Maendel“,

Praterstraße 33. — „Café National“, Taborstraße 18. — Pertl's „III. Kaffeehaus“, Prater, Hauptallee. — „Café Produktenbörse“, Taborstraße 10. — „Café Rembrandt“, Untere Augartenstraße 11.

III. Bezirk:

„Café Bürgertheater“, Hauptstraße, Bürgerhof.

IV. Bezirk:

„Café Dobner“, Getreidemarkt. — „Café Eichinger“, Hauptstraße 11. — „Café Klagenfurt“, Favoritenplatz. — „Café Semmering“, Gürtl. — „Café Theresianum“, Favoritenstraße 19

V. Bezirk:

„Café Rüdigerhof“, Wienstraße 23. — „I. Wiener Terrassen-Café“, Margarethenhof 4.

VI. Bezirk:

„Café Apollo-Theater“, Gumpendorferstraße 63. — „Café Casa piccola“, Mariahilferstraße 16.

VII. Bezirk:

„Café Neubauhof“, Neubaugasse 64.

VIII. Bezirk:

„Café Eiles“, Josefstädterstraße 2. — „Café Rathaus“, Landesgerichtsstraße 5.

IX. Bezirk:

„Café Maximilian“, Universitätsstraße 2. — „Café Josephinum“, Währingerstraße 37.

XIII. Bezirk:

„Café Schönbrunner Parkhotel“, Hauptstraße 12—14. Kaffeehaus u. Meierei „Tivoli“, Meidling, Grünberggasse. Sillers Meierei und Kaffeehaus, Ober-Hetzendorf.

Confectioners.

„Brückmann, Wilhelm & Comp.“, I., Schottengasse 3. — „Cabos Charles“, I., Kärntnerstraße 37, I., Am Hof 5. — „Demel“, I., Kohlmarkt 18. — „Gerstner“, I., Kärntnerstraße 6. — „Lehmann“, I., Singerstraße 3. — „Scheidl“, I., Churhausgasse 2, Brandstätte 6. — „Schelle Comp.“, I., Kärntnerring 12, III., Rennweg 1a. — „Sluka“, I., Dr. Karl Luegerplatz 8. — „Sollinger“, I., Wollzeile 23. — „Todesco“, I., Rabensteig 3/4. — „Uhl Roman Nachfolger“, I., Kärntnerstraße 22, Singers'raße 21, Operngasse 12.

Wines.

The ordinary table-wine „Retzer“ and the somewhat better „Markersdorfer“ are usually taken with Sodawater, Gießhübl (old acidulous water) or Rohitsch. An „Achtel gespritzt“ means $\frac{1}{8}$ liter wine mixed with $\frac{1}{8}$ liter sodawater or one of the acidulous waters mentioned. „Voll“ means $\frac{1}{8}$ liter wine mixed with double the quantity of acidulous water.

Beer.

The most favored beer is the „Schwechater Lagerbier“ from the brewery of Anton Dreher, Schwechat. In the better-class restaurants may also be had: the famous „Pilsener“, — „Krügel“ ($\frac{1}{2}$ liter) 32—35 heller, one „Seidel“ (3 deciliter) 24 heller. — „Alt-Pilsenitzer“, „Münchener“ („Bürger“, „Hof“, „Löwen“, „Spaten“, „Augustiner“ and „Pechorrbrau“), as well as „Lager“ and „Abzug“ from the most renowned breweries of Liesing, St. Marx, Nußdorf etc.

Coffee.

„Melange“ (with whipped cream), „Kapuziner“ (brown) and „Schwarzer“ (black).

Tobacco and Cigars.

Tobacco is a monopoly in Austria. Excellent cigars, obtainable in the numerous tobacco-shop (Tabak-Trafik), are the following: „Virginier“ (only to be recommended to strong smokers) at 16 heller each, „Britannica“ at 18 heller, „Trabuco“ 16 heller. Finer sorts are to be had in the „Spezialitätenhandlung“ (speciality shop) I., Kohlmarkt 6.

Tips (Trinkgeld).

In Vienna as in all cities and in all lands it is the custom to tip waiters and hotel servants. The usual amount to be divided up among them is 10% of the bill.

Baths.

I. Bezirk:

„Central-Bad“, Weihburggasse 20 (Vapour, tub, shower-baths, cold-water cure, electric and radium baths, hot-air baths).

II. Bezirk:

„Diana-Bad“, Obere Donaustraße 93 (Vapour, shower, tub-baths, swimming bath, cold-water cure). — „Römisches Bad“, Kleine Stadtgutg. 9 (Vapour, tub, shower-baths). — „Zum weißen Wolfen“, Obere Donaustraße 81 (Tub-baths). — „Holzers Bad“, on the left bank of the Danube, below the Kronprinz Rudolfsbrücke (River bath). — „Militär-Schwimmbad“ (military swimming-school) on the right bank of the Danube, above the Stadlauerbrücke. — „Städtisches Bad“ (Kommunal-Bad), on the right bank of the Danube, above the Kronprinz Rudolfsbrücke, Erzherzog Karl-Platz (swimming bath for ladies and gentlemen).

III. Bezirk:

„Beatrice-Bad“, Linke Bahngasse 3 (Vapour, shower, tub, electric baths). — „Russian Bath“, Sofienbrückengasse 12 (Vapour and tub-baths). — „Sofien-Bad“, Marxergasse 13 (Vapour and tub-baths, swimming school).

IV. Bezirk:

„Flora-Bad“, Floragasse 7 (Tub-baths).

V. Bezirk:

„Margarethen-Bad“, Strobachgasse 9 (Vapour, shower, tub, swimming-baths). — „Kneipp-Bad“, Strobachgasse 9 (Available only for members of the association).

VI. Bezirk:

„Esterházy-Bad“, Gumpendorferstraße 59 (Therapeutic baths of all sorts, vapour, shower, tub, swimming-baths). — „Karolinen-Bad“, Dürergasse 14 (tub-baths). — „Russian Vapour-bath“, Liniengasse 5.

VII. Bezirk:

„Marien-Bad“, Schottenfeldgasse 94 (Swimming, shower, tub-baths).

IX. Bezirk:

„Brünnl-Bad“, Borschkegasse 4 (Vapour, swimming, tub-baths). — „Georgs-Bad“, Clusiusgasse 12 (Russian vapour and tub-bath).

X. Bezirk:

„Favoriten-Bad“, Gudrunstraße 105 (Bath and hydropathic institute). — „Swimming and Bathing Establishment“, Triesterstraße 156.

XI. Bezirk:

„Stephanie-Bad“, Krausegasse 4 (Tub-baths).

XII. Bezirk:

„Pfann'sches Mineral-Bad“, Niederhofsstraße 14—16 (Swimming and tub-baths).

XIII. Bezirk:

„Bade- und Schwimmanstalt“, Hackingerstraße 8 (Swimming and tub-baths). — „Speisinger-Bad“, Feldkellergasse 24 (Swimming and tub-baths). — „Stephanie-Bad“, Dr. Eduard Kleingasse 33 (Vapour, therapeutic, hydropathic and tub-baths). — „Lainzerbad“, Lainzerstraße 113 (Swimming baths), — „Bade-Anstalt“, Hadikgasse 128 (Swimming and tub-baths).

XV. Bezirk:

„Magdalenen-Bad“, Mariahilferstraße 138 (Hydropathic Establishment, vapour, tub and swimming baths).

XVI. Bezirk:

„Katharinen-Bad“, Dampfbadgasse 7 (Vapour and tub-baths).

XVII. Bezirk:

„Dornbacher-Bad“, Alszelle 3 (Swimming baths). — „Schwimm- und Vollbad“, Jägerstraße 46—48.

XVIII. Bezirk:

„Bade-Anstalt“, Pötzleinsdorferstraße 59 (Swimming and tub-baths). — „Anna-Bad“, Schumannngasse 34 (Vapour and tub-baths). — „Michaeler-Bad“, Michaelerstraße 12—14 (Vapour shower and tub-baths, swimming bath). — „Voll- und Schwimmbad“, Salmansdorferstraße 92.

XIX. Bezirk:

„Donau-Bad“, Döbler Hauptstraße 70 (Swimming and tub-baths).

XXI. Bezirk:

„Birner's Bad“, in the river (Swimming bath). — „Bade-Anstalt“, Kaiser Josefsgasse 83 (Vapour and tub-baths).

Communal or Municipal Baths.

Municipal Strand Bath „Gänsehäufel“, II., Kaisermühlen. — River bath „Kommunal-Bad“, II., Erzherzog Karl-Platz 4. — River bath „Augartenbrücke“, II., in Danube Canal, right bank opposite the Elisabeth-Promenade. — River bath „Sophienbrücke“, III., in the river, next to the Sophien-Brücke. — River bath „Kaiser Josef-Brücke“, III., in the Danube Canal, above the Kaiser Josef-Brücke. — „Theresien-Bad“, XII., Hufelandgasse 3 (Mineral, sulphur, vapour, tub and swimming baths). — Municipal river bath „Nußdorf“, XIX—XX., in the Danube Canal on the left bank, next to the Sluice at Nußdorf. — Municipal river bath „Floridsdorf“, XXI., in the river below the Kaiser Franz Josef-Brücke. — Municipal river bath „Kahlenbergerdorf“, XIX., in the winter harbour at Kuchelau. — „Städtisches Voll- und Schwimmbad“, XVIII., Jägerstraße 46—48. — „Städtisches Dampf-, Wannen- und Brausebad“, XXI., Kretzgasse 2.

Post and Telegraph Service.

Post and Telegraph Office for Vienna and Lower Austria, III., Metzgasse 2. — Imp. Royal Head Post-Office (Hauptpostamt), I., Postgasse 10. — Postal Service Department (Fahrpost-Aufgabsamt), I., Fleischmarkt 19. — Parcel Service Department (Postpaket-Abgabsamt), III., Vordere Zollamtsstraße 1. — Poste Restante Letters, if not addressed to one of the numerous branch offices of the General Post Office but only „Postlagernd Wien“ (poste restante Wien), are given out from 8 a. m. to 8 p. m. and from 9 to 11 a. m. at the Head Post Office. — There are moreover Postal Branch Offices both in the I. Bezirk and in the other (suburban) districts in which letters and parcels can be handed in, and telegrams and pneumatic letters are received for transmission. In most of these branch offices telephones may be used in all directions in the city and environs as well as to foreign places at a proportionate charge. There are also postal branch offices at all the railway-stations for letters and parcels as well as pneumatic conveyance, telegraph offices and telephone call offices.

Automatic Telephone Call Offices.

An exact list of such will be found in the „Gesamtausgabe der Abonnenten und öffentlichen Sprechstellen des Wiener Telephonnetzes, on pages XLV and XXII.

Postal Tariff.

Letters for local traffic in Austria-Hungary, Bosnia-Herzegovina and Germany up to 20 grammes in weight 10 hellers, up to 250 grammes 20 hellers, post cards 5 hellers, charge for registration 25 hellers. All other countries of the Postal Union up to 20 grammes 25 hellers, for every additional 20 grammes 15 hellers.

Pneumatic Post.

For pneumatic or tube-post cards the charge is 25 hellers. For closed card-letters and pneumatic envelopes 45 hellers. The small letter-boxes for collecting pneumatic post cards and letters are painted red and they will mostly be found beside the yellow letter-boxes. Delivery from 7 a. m. to 9 p. m. The weight of pneumatic letters must not exceed 20 grammes and they should be written on very thin paper.

Poste restante Letters.

Letters addressed simply „postlagernd Wien“ (poste restante Wien), without naming any particular post office, must be called for at the Head Office I., Fleischmarkt 12. They will be delivered only on presentation of a passport or a legitimation with photograph

Post Office Savings Bank (Postsparkassenamt), I., Biber-gasse 14.

Head Telegraph Station, I., Börseplatz 1.

Telegraph Tariff.

In Austria-Hungary, the Principality of Liechtenstein, Germany, Bosnia and Herzegovina the tax to all foreign states is 6 hellers a word. Minimum tax 60 hellers. In the local traffic for Vienna and environs (I.—XXI. Bezirk) 6 hellers pro each word, minimum tax 60 hellers. For every telegram form the charge is 2 hellers.

Railways.

The times of arrival and departure of the Austrian railways are fixed according to middle-European time (i. e. the time of the 15th meridian east of Greenwich).

In the II. Bezirk

are the Nord west bahnhof (at the end of the Taborstraße), the terminus of the Austrian North-western railway, which goes to Bohemia (Prag—Teschen and then on to Dresden and Berlin); then the Nord-

bahn-Bahnhof (Praterstern--Nordbahnstraße), the terminus of the Kaiser Ferdinands-Nordbahn; founded in 1836, which leads to Brünn and also by way of Oderberg to Northern Germany, Galicia and Russia.

In the III. Bezirk:

Aspang-Bahnhof (Aspangstraße). This line leads to Aspang and thence to Styria. It also connects with the cog-wheel line to the Schneeberg.

In the IX. Bezirk:

Terminus of the Kaiser Franz Josefs-Bahn, Althanplatz (Franz Josefs-Bahnhof), which leads by way of Gmünd to Prag and by way of Eger to Central and Northern Germany.

In the X. Bezirk

is situated the terminus of the Austrian State Railway (Österreichische Staatseisenbahn) to Prag—Bodenbach and Northern Germany; it also branches off in the south-west to Preßburg—Budapest and connects with the Orient. The terminus of the Southern Railway (Südbahnhof), Favoritenstraße, which leads direct to Trieste as well as to Tyrol and Italy.

In the XV. Bezirk

is the terminus Westbahnhof of the Kaiserin Elisabeth-Westbahn which goes to Upper Austria, Salzburg and by way of Passau to Southern Germany, Switzerland and France. The „Wiener Verbindungsbahn“ leads from the Praterstern to the „Hauptzollamt“, from there to Meidling—Hütteldorf—Hacking and from the Hauptzollamt to the Wiener Aspang-Bahnhof.

Termini, Stations and Stopping Places of the Vienna Metropolitan Railways (Stadtbahn).

Gürtellinie zur oberen Wientallinie: Heiligenstadt, Zentralbahnhof; Nußdorferstraße H.; Währingerstraße H.; Michelbeuern Bhf.; Alserstraße H.; Josefstädterstraße H.; Burggasse H.; Westbahnhof H.; Gumpendorferstraße H.; Meidlinger Hauptstraße H.; Schönbrunn H.; Hietzing H.; Braunschweigergasse H.; Unter-St. Veit—Baumgarten H.; Ober-St. Veit H.; Hütteldorf Bhf.

Vorortelinie: Unter-Döbling H.; Ober-Döbling H.; Gersthof Station; Hernals Station; Ottakring Station; Breitensee H.; Penzing, Junction.

Untere Wientallinie: Praterstern Station; Hauptzollamt Bhf.; Stadtpark H.; Karlsplatz H.; Kettenbrückengasse H.; Pilgramgasse H.; Margareten-Gürtel H.

Vororte- und Donaustadtlinie: Brigittenau—Floridsdorf H.; Zwischenbrücken H.; Kommunalbad—Reichsbrücke H.; Prater—Lagerhaus H.

Donaukanallinie: Heiligenstadt, Brigittabrücke, Schottenring, Ferdinandsbrücke, Hauptzollamt I.

Fares of the Wiener Stadtbahn.

I. Zone up to 3 km	II. Class 15 hellers
	III. " 10 "
II. " " " 8 "	II. " 30 "
	III. " 20 "
III. " beyond 8 "	II. " 45 "
	III. " 30 "

On Sundays and holidays the price for the II. zone must be paid also for the I. zone,

Pocket Time-tables may be had for 12 hellers each at the ticket offices and at the tobacconists' (Tabaktrafik).

The ticket must be shown and punched on descending to the platform, as it only becomes valid when so marked, and delivered up before leaving place of destination. Interruptions of the journey are not allowed, nor are payments in the train permitted. The direction of the trains is stated on a board in front of the locomotive.

Electric Railways.

Vienna (Giselastraße)—Baden (Josefsplatz), Baden—Vöslau, Mödling—Hinterbrühl from the Mödling Station; Liesing—Kaltenleutgeben from Liesing.

Vienna Motor-Bus Lines.

1. Line: Simmeringer-Hauptstraße—Kaiser-Ebersdorf; Fare for a simple drive: Adults on week-days from early morning till 11 at night 14 hellers and on Sundays and holidays 20 hellers, children 12 hellers.

2. Line: Kagran—Leopoldau—Floridsdorf. Fare for a single drive Kagran—Leopoldau or back, Leopoldau—Unfallhäuser or back, Unfallhäuser—Floridsdorf or back for adults from early morning till 9 p. m. 14 hellers; on week-days from 11 at night till the close of the traffic and on Sundays and holidays during the whole term of the traffic 20 hellers, children pay 12 hellers; Leopoldau—Floridsdorf or back for adults 20 hellers, children pay 12 hellers; for the whole distance Kagran—Leopoldau—Floridsdorf the fare for children is 12 hellers.

3. Line: Pötzleinsdorf—Neustift am Walde—Salmannsdorf. Fare for a simple drive Pötzleinsdorf—Neustift am Walde—Salmannsdorf or back for adults 20 hellers, for children 12 hellers. All the time-tables may be had of the conductors.

4. Motor-bus Line between Währingergürtl—Volksoper—Währingerstraße—Schottentor—Graben—Stephansplatz and Hernald via Alserstraße.

5. Line between Hernalsergürtl—Schottentor—Graben—Stephansplatz—Wollzeile—Landstraße—Hauptstraße.

Omnibuses.

Formerly the Vienna omnibuses were in the hands of an English joint-stock company, which failed two years ago and they are now under the management of the Vienna community. All the omnibuses go to and from the Stephansplatz, that being the central point for the entire omnibus traffic to every district and to all the termini. Each omnibus is furnished with a board showing the route.

Omnibus traffic by day from 5:30 a. m. till 11:30 p. m. at intervals from 5—10 minutes.

1. Line between Westbahnhof—Mariahilferstraße—Kärntnerstraße—Stephansplatz—Praterstraße—Nordbahnhof.

2. Line between Bürgerplatz (X. Bezirk), every second omnibus going Staatsbahnhof—Favoritenstraße—Kärntnerstraße—Stephansplatz—Wipplingerstraße—Porzellangasse—Franz Josefs-Bahn.

3. Line between Südbahn—Alleegasse—Kärntnerstraße—Stephansplatz—Taborstraße—Nordwestbahn.

4. Line between Margaretengürtel—Schönbrunnerstraße—Margaretenstraße—Kärntnerstraße—Stephansplatz. On Sundays and holidays the line extends to Meidling—Schönbrunn on the one side, and on the other side to Praterstern. On racing-days and at festivities also to the Rotunda.

5. Line between Ottakring—Lerchenfeld—Josefstädterstraße—Teinfaltstraße—Graben—Stephansplatz.

Omnibus Night Traffic from 11:30 p. m. to 5:30 a. m. at intervals of one hour each. The routes are:

From Hietzing, Am Platz—Penzingerstraße—Meidling—Schönbrunn—Winkelmannstraße—Rudolfsheim—Winkelmannstraße via Mariahilferstraße—Kärntnerstraße—Stephansplatz—Rotenturmstraße—Praterstraße to Leopoldstadt—Praterstern.

From Meidling—Schönbrunn via Schönbrunnerstraße—Margaretenstraße to Stephansplatz.

From Favoriten—Bürgerplatz via Favoritenstraße—Kärntnerstraße—Stephansplatz—Wipplingerstraße—Porzellangasse to Rossau—Franz Josefs-Bahn.

From Landstraße—St. Marx via Landstraße—Hauptstraße—Wollzeile—Stephansplatz—Graben—Alserstraße to Hernals, Elterleinplatz.

From Leopoldstadt—Praterstern via Praterstraße—Rotenturmstraße—Stephansplatz—Kärntnerstraße—Mariahilferstraße to Rudolfsheim, Winkelmannstraße, Winkelmannstraße—Meidling—Schönbrunn, Penzingerstraße—Hietzing, Am Platz.

From Rossau, Franz Josefs-Bahn via Porzellangasse—Wipplingerstraße—Stephansplatz—Kärntnerstraße—Favoritenstraße to Favoriten—Bürgerplatz.

From Hernals, Elterleinplatz via Alserstraße—Graben—Stephansplatz—Wollzeile—Landstraße, Hauptstraße to Landstraße—St Marx.

From Stephansplatz via Kärntnerstraße—Margaretenstraße to Schönbrunnerstraße—Meidling—Schönbrunn.

From Stephansplatz via Kärntnerstraße—Favoritenstraße to Favoriten, Bürgerplatz.

From Stephansplatz via Wollzeile—Landstraße, Hauptstraße to Landstraße—St Marx.

From Stephansplatz via Rotenturmstraße—Praterstraße to Leopoldstadt—Praterstern.

From Stephansplatz via Wipplingerstraße—Porzellangasse to Rossau—Franz Josefs-Bahn.

From Stephansplatz via Graben—Alserstraße to Hernals, Elterleinplatz.

Tariff.

a) The fares for the day-traffic, i. e. from 5:30 a. m. to 11:30 p. m. are: On weekdays: for a section of a line 12 hellers, for two sections 14 hellers and for more than two sections 20 hellers. On Sundays and holidays: for one section 14 hellers, for two or more sections 20 hellers.

b) For the night-traffic the fares on weekdays, as on Sundays and holidays are for one section 20 hellers, for two sections 30 hellers, for more than two sections 40 hellers.

c) For drives on week days from the beginning of the traffic till 7:30 a. m. the fare for the entire distance to the Stephansplatz without change of carriage and not including the traffic from and to the termini 12 hellers, for the traffic to and from the termini and with change of carriages. the general tariff fares remain valid.

d) For drives from public places of amusement (theatres, variétés etc.) the fare for passengers who enter the omnibus at the places of amusement or between them and the place where the line opens into the normal route, without having the right to change. Till 11:30 p. m. 20 hellers, after 11:30 p. m. 40 hellers.

Cog-Wheel line.

From Nußdorf (junction with the electric street cars from Schottenring or by the Stadtbahn to Nußdorf) up the Kahlenberg.

Fares from Nußdorf up the Kahlenberg	I class	Kronen	2.—
ditto	II	"	1.—
there and back	I	"	2'80
ditto	II	"	1'40

Children of from 4—10 years half-price, up to 4 years free. Wednesdays and Saturdays reduced price 70 hellers there and back.

Städtische Straßenbahnen (Metropolitan Street-Car-Lines).

The street-car lines were taken over by the Community of Vienna in July 1903 and are worked by electricity. The first electrically worked line was opened on January 28. 1897. The last line driven by horses was the line Schönbrunn—Dreherpark—Kärntnerstraße. The whole traffic in the streets of Vienna is, with but few exceptions, so arranged as to embrace all the important lines. The fare for direct drives is 14 hellers, for connection tickets 20 hellers, for one or two sections 20 hellers, for more than two sections 30 hellers. On Sundays and holidays there is a uniform price of 20 hellers for direct and for connection tickets.

The terminal station of the carriage is known by a board on the front of each carriage as well as by boards inside the carriage. The single carriages go at intervals of 3, 5, 10 and 15 minutes according to the time of day and the traffic on the line. The last carriages going to the final station are known by their blue lamps.

Circular Trips in the Saloon Carriages of the Municipal Electric-Motor Trams.

Visitors may avail themselves of the special saloon electric-motor trams to make whole or half day circular trips round Vienna. They start from the „Neuer Markt“ at 10 a. m. passing through the most important streets, stopping at places of interest and important places so that this is a good means of seeing all the sights of the city. In the afternoon they start at 2:30 from the Hansenstraße.

Other afternoon trips start from the „Liebenberg-Denkmal“ at 3 p. m. in summer and at 2:30 in winter, on week-days and Sundays, passing through the largest part of Vienna in about 3 hours. The fare for the whole-day trips is 3 Kronen a person. Family tickets for 4 persons 10 Kronen. For the afternoon and trips, and the special afternoon ones the fare is 1 Krone for each person.

The direction of the municipal street-car lines is shown both by the boards in front and inside the cars and also by the signal discs illuminated by night on the roof of the cars.

Signs showing the Routes of the Street-cars.

I. Week-day Lines:

a) Through lines (Letters).

Prater-Vorgartenstraße (Bäder) — Ring — Kai-Rund — Prater-Ausstellungsstraße (Rotunde)	AR
Prater-Vorgartenstraße (Bäder) — Kai — Ring-Rund — Prater-Ausstellungsstraße (Rotunde)	AK
Prater-Ausstellungsstraße (Rotunde) — Ring — Kai-Rund — Prater-Vorgartenstraße (Bäder)	BR
Prater-Ausstellungsstraße (Rotunde) — Kai — Ring-Rund — Prater-Vorgartenstraße (Bäder)	BK
Volksprater — Augartenstraße — Schottenring — Alserstraße — Kochgasse	CA
Volksprater — Taborstraße — Kai — Alserstraße — Kochgasse	CT
Franz Josefs-Bahnhof — Opernring — Heugasse — Südbahnhof	D
Gersthof — Ring — Kai-Rund — Gersthof	EK
Gersthof — Kai — Ring-Rund — Gersthof	ER
Währing-Kreuzgasse — Opernring — Landstraße Hauptstraße	F
Hernals — Ottakringerstraße — Franzensring — Burggasse — Teichgasse	G
Hernals — Jörgerstraße — Opernring — Prater-Hauptallee	H
Ottakring — Josefstädterstraße — Opernring — Erdberg	J
Felberstraße — Opernring — Marxergasse — Prater-Schüttelstraße	K
Schönbrunn-Dreherpark — Mariahilferstraße — Franz Josefs-Kai — Prater-Sophienbrücke (Prater-Hauptallee)	L
Laxenburgerstraße — Burgring — Klosterneuburgerstraße	N
Favoriten — Südbahnhof — Taborstraße — Dresdnerstraße	O
Hietzing — Neuer Markt	Z

b) Transverse Lines (Numbers up to 18).

Praterstern — Deutsches Volkstheater — Währingerstraße	2
Südbahnhof — Neubaug. — Franz Josefs-Bahnhof — Brigittenbrücke } Südbahnhof — Neubaugasse — Franz Josefs-Bahnhof — Nordwest- bahnhof	3
Prater-Sophienbrücke — Rochuskirche — Südbahnhof } Prater-Hauptallee — Rochuskirche — Südbahnhof	4
Volksprater — Franz Josefs-Bahnhof — Kaiserstr. — Mariahilfergürtel	5
Gellertplatz — Gumpendorferstraße — Mariahilfergürtel	6
Gellertplatz — Geiselbergstraße — Simmering	7
Meidling-Südbahnhof — Währingergürtel — Anschl. Nußdorf	8
Wilhelminenspital — Breitensee — Reingasse — Penzing	10
Lechenfelderstraße — Südbahn	18

c) Radial Lines (Numbers 21—81).

Kaisermühlen—Reichsstraße	24
Kagran—Vorgartenstraße—Praterstern	} 25
Alte Donau—Vorgartenstraße—Praterstern	
Innstraße—Anschluß Dresdnerstraße	23
Döbling—Brigittenauerlande—Klosterneuburgerstraße	34
Nußdorf—Zahnradbahnhof—Börseplatz	36
Hohe Warte—Schottengasse	37
Grinzing—Schottengasse	38
Sievering—Schottengasse	39
Türkenschanzpark—Börseplatz	40
Pötzleinsdorf—Schottengasse	41
Neuwaldegg—Jörgerstraße—Schottengasse	43
Thaliastraße—Lerchenfelderstraße—Bellariastraße	46
Breitensee—Märzstraße—Westbahnstraße—Bellariastraße	} 49
Hütteldorf—Breitensee—Märzstraße—Westbahnstraße—Bellariastraße	
Breitensee—Märzstr.—Mariahilferstraße—Babenbergerstraße	50
Hütteldorf—Linzerstraße—Babenbergerstraße	} 52
Lützowgasse—Linzerstraße—Babenbergerstraße	
Hietzing—Hadikg.—Gumpendorferstraße—Eschenbachgasse	} 57
Winkelmannstraße—Gumpendorferstraße—Eschenbachgasse	
Schwarzenbergplatz—Hietzing—Maur	60
Meidling—Südbahnhof—Arbeitergasse—Neuer Markt	61
Hetzendorf—Meidling—Philadelphiabrücke	62
Schönbrunn—Dreherpark—Margaretenstraße—Operschleife	63
Gudrunstraße—Wiedner Hauptstraße—Operschleife	64
Triesterstraße—Anschluß Gudrunstraße	65
Altes Landgut—Favoritenstraße—Operschleife	67
Südbahnhof—Favoritenstraße—Kärntnerstraße	68
Zentralfriedhof—Rennweg—Walfischgasse	} 71
Simmering—Rennweg—Walfischgasse	
Schwechat—Zentralfriedhof	72

II. Special Sunday Service:

Hietzing—Mariahilferstraße—Franz Josefs-Kai—Prater-Hauptallee	L
Ottakring—Josefstädterstraße—Opernring—Volksprater (Rotunde)	P
Schönbrunn—Dreherpark—Mariahilferstraße—Opernring—Volksprater (Rotunde)	R
Laxenburgerstraße—Burggring—Grinzing	S
Prater-Hauptallee—Kai—Ring—Rund—Prater-Hauptallee	TR
Prater-Hauptallee—Ring—Kai—Rund—Prater-Hauptallee	TK
Döbling—Brigittenauerlande—Klosterneuburgerstraße—Augartenbrücke	33
Währing—Kreuzgasse—Schottengasse	42
Schönbrunn—Dreherpark—Mariahilferstraße—Babenbergerstraße	53
St. Marx—Landstraße Hauptstraße—Wollzeile	74
Erdberg—Wollzeile	75

Steamboats.

Donau-Dampfschiffahrtsgesellschaft.

(Danube Steam-Navigation Company).

Head Office: III. Hintere Zollamtsstraße 1.

The starting-point and landing-place for the steamers down stream to Preßburg, Budapest and farther downwards is on the Prater-Kai, where passengers can embark direct onto the big steamers. Smaller steamers start from the Weißgärberstraße 3 for Kaiser-Ebersdorf where passengers change onto the big boats. The former place of embarkation is certainly more convenient for passengers with much luggage. For the mail-steamers going up stream, Linz—Passau, the place of starting and landing is likewise on the Prater-Kai, where one can embark direct onto the big steamer.

Local trips only to the racing-course in the Freudenau in the Prater on racing days, on which local steamers leave the landing-place next to the Head Office (Weißgärberstraße 3) an hour or two before the commencement of the races and go every 20 minutes to the immediate vicinity of the racing course. The managers of the Danube Steam Navigation Company has published a prettily illustrated Guide, „Die Donau von Passau bis zum Schwarzen Meere“, for the stretch of Danube covered by their steamers, which offers much that is interesting and instructive. This Guide (Führer) is supplied gratis to the passengers on application at the ticket office of departure.

Travellers Offices (Reisebureaux).

Sale of Railway and Steamer Tickets.

„Adria-Reisebureau“, Sea Navigation Co., I, Wipplingerstraße 24—26. — „Austro-Amerikana“, Steamship Line, Office, II, Kaiser Josefstraße 36. — „Compagnie Générale Transatlantique“, IV., Wiedner Gürtel 16. — „Cook Thomas and Son“, I., Stephansplatz 2. — „Courier“, I., Operngasse 6. — „Cunard Steam Ship Company“, Liverpool—New York, Kärntnerring 4. — „Fahrkarten-Stadtbureau“ der königl. ungarischen Staatsbahnen, I, Kärntnerring 9 (Grand Hotel). — „Hamburg—America Line“ I, Kärntnerstraße 38. — „Holland—America Line“, IV. Wiedner Gürtel 16. — „Internationale Schlafwagengesellschaft“ (Sleeping-car Co.), I, Kärntnerring 15. — K. k. österr. Staatsbahnen“, I, Walfischgasse 15. — „Norddeutscher Lloyd“, Steam Navigation Co., of Bremen, I, Kärntnerring 9 (Grand Hotel). — „Österreichischer Lloyd“, I, Kärntnerring 6. — „Red Star Line“, Antwerp—New York, I, Kärntnerring 14. — „Russel & Co.“, I, Franz Josefskai 19. — „Schenker & Co.“, I, Schottenring 3.

„Fiaker“ (two-horses) and „Einspänner“ (one-horse) Taxis.

Tariff:

I. One-horse Taxe (Einspänner):

From 7 a. m. till 11 p. m. per 500 metres or part thereof. 60 h
each further 500 metres or part thereof 20 h

From 11 p. m. till 7 a. m. every 333 metres or part thereof	60 h
each further 333 metres or part thereof	20 h
Per time: per 6 minutes or part thereof	20 h

II. Fortwo-horses (fiacres):

From 7 a. m. till 11 p. m. per 500 metres or part thereof	120 h
each further 500 metres	30 h
From 11 p. m. till 7 a. m. every 333 metres or part thereof	120 h
each further 333 metres or part thereof	30 h
Per time: per 6 minutes or part thereof	30 h

Motor-cars vary in price, fixed charges are now being arranged.

General Information.

Abgeordnetenhaus (House of Parliament), I., Franzensring.

Adels-Archiv (Archives of Nobility), I., Judenplatz 11.

Adels-Archiv (Heraldic genealogic Institute), I., Rathausstraße 8.

Advokatenkammer (Chamber of Solicitors), I., Rotenturmstraße 15.

Akademie der Wissenschaften (Academy of Science), I., Universitätsplatz 2, was founded in 1846 and unites the most eminent men for the promotion of science.

Akademie, orientalische (see Consular Academy).

American Express Company (E. Bäuml), I., Kantgasse 2.

Berghauptmannschaft (Government Inspector of Mines) for Upper and Lower Austria, Moravia, Silesia and Bucovina, IX., Universitätsstraße 8.

Blindenheim (Home for the Blind), XIII., Baumgarten.

Blinden-Institut (Institute for the Blind, governmental), Blindengasse 31; — for Jews, XIX., Hohe Warte.

Börse (Stock-Exchange) I. Schottenring 16. — Frucht- und Mehlbörse (Corn and Produce) II., Taborstraße 10.

Börsekammer, I., Schottenring 16.

Bürger-Versorgungshaus (Home for aged citizens), IX., Währingerstraße 10.

Consular Academy, Imp. & Royal, IX., Waisenhausgasse 14a. Educational establishment for the diplomatic service in the East.

Cook, Thos & Co, I., Stephansplatz.

Depositen-Amt (Deposit Office), Palace of Justice, I., Hansensstraße 7 (Schmerlingstraße 7).

Donau-Strombauleitung (Danube Regulation Office), I., Herrengasse 11.

Dorotheum (Imp. Royal Loan Office), Dorotheergasse 17.

Elektrotechnical Institute of the Imp. Roy. Technical Highschool, IV., Gußhausstraße 25.

Equitations-Institut (Military Riding-school), III., Ungargasse 61.

Equitationskurs (School of Equitation), III., Rennweg.

Erzbischöfliches Konsistorium (Archiepiscopal Consistory), I., Rotenturmstraße 2.

Feuerwehr (Municipal Fire-brigade), I., Am Hof 10.

Findelanstalt (Foundling Hospital), XVIII., Gersthof Bastien-gasse.

Forst- und Domänendirektion (Administration of Woods and Crownlands), III., Heumarkt 1.

Friedhöfe (Cemeteries): **Zentralfriedhof**, XI., Hauptstraße, near Kaiser-Ebersdorf. — **Zentralfriedhof**, XXI., Floridsdorf. — **Protestant Cemetery** (old), X., Matzleinsdorf. — **Protestant Cemetery** (new), Zentralfriedhof. — **Israelitischer Friedhof** (Jewish), old, XIX., Türkenschanze. — **Israelitischer Friedhof** (Jewish), new, Zentralfriedhof. — **Turkish Cemetery**, XIX., Ober-Döbling. — **Hietzinger Friedhof**, XIII., Maxingstraße. — All the other cemeteries at Dornbach, Döbling, Gersthof, Grinzing, Heiligenstadt, Hernals, Hetzendorf, St. Marx, Meidling, Nußdorf, Ottakring, Penzing, Sievering, Schmelz, Währing, have been closed since the opening of the Central Cemetery (Zentralfriedhof) in 1874.

Gendarmerie-Commando, for Lower Austria, III., Hauptstraße 68.

Geographical Society, Imp. Roy., I., Wollzeile 33. — Depot of the „Mitteilungen“ (Publications): R. Lechner (Wilh.

Müller), Bookseller of the Imp. & Roy. Court and the University, I., Graben 31.

Geographical Institute, Military, publishes maps of the Austro-Hungarian Monarchy by means of land-surveys, as well as other excellent cartographic works VIII., Landesgerichtsstraße 7. (To be had of R. Lechner [W. Müller], Bookseller to the Imp. & Royal Court and the University, I., Graben 31.)

Geologische Reichsanstalt (Geological Imperial Institute), III., Rasumowskigasse 3.

Gerichte (Law Courts): K. k. Reichsgericht (Supreme Court of the Empire), I., Schillerplatz 4. — Verwaltungsgerichtshof (Court of Administration), I., Burgring 9. — Oberster Gerichts- und Kassationshof (Supreme Court of Appeal), I., Schmerlingplatz 10. — Landesgericht in Zivilsachen (Supreme Court of the Country in civil matters), I., Justizpalast, Schmerlingplatz 10. — Landesgericht in Strafsachen (in penal matters), VIII., Landesgerichtsstraße 21. — K. k. Gefälls-Obergericht (Supreme Court of Taxation), III., Vordere Zollamtstraße 3. — Handelsgericht (Commercial Court), I., Volksgartenstraße 2 (Justizpalast). — Gewerbegericht für Wien (Court of Trade), VIII., Florianigasse 3. — Oberster Militär-Gerichtshof (Supreme Military Court), I., Deuschmeisterplatz 3. — Ober-Militärgericht (Upper Military Court), I., Universitätsstraße 7. — Garnisonsgericht (Garrison Court), VIII., Hernalsergürtel.

Gesandtschaften (Embassies): America U. St., IV., Prinz Eugenstraße 26. — Argentine Republic, I., Kaiser Wilhelmring 20. — Bavaria, I., Herrengasse 9 (9—10 a. m.). — Belgium, I., Weihburggasse 30 (10—12). — Brazil (United States), I., Lothringerstraße 4. — Bulgaria, IV., Gußhausstraße 2. — Chile, III., Theresianumgasse 5. — China, I., Lothringerstraße 16. — Denmark, IV., Karolinengasse 5. — German Empire, III., Meternichgasse 3 (11—1). — France, I., Schwarzenbergplatz. — Great Britain, III., Meternichgasse 6 (11—1). — Greece, I., Kaiser Wilhelmring 10. — Italy, I., Josefsplatz 6 (10—12). — Japan, III., Salsesianergasse 11. — Order of St. John (Malta),

I., Johannesgasse 2. — Columbia, I., Minoritenplatz 3. — Korea, represented by Japan. — Mexico, I., Neuer Markt 5. — Netherlands, I., Burgring 1 (11—1). — Norway, resides at Berlin. — Papal Chair (Apostolic Nunciature), I., Am Hof 4 (10—12). — Persia, IV., Tilgnerstraße 3 (10—1). — Portugal, IV., Paulanergasse 8. — Roumania, IV., Prinz Eugenstraße 48. — Russia, III., Reisnerstraße 47 (1:30—3:30). — Saxony, III., Veitgasse 11 (11—12). — Sweden, I., Stadiongasse 6/8 (10—12). — Switzerland, III., Strohgasse 31 (11—2). — Servia, IV., Tilgnerstraße 4 (11—1). — Spain, I., Annagasse 20 (11—1). — Turkey, IV., Prinz Eugenstraße 38. — Uruguay, IV., Maderstraße 1.

Gewerbemuseum (Technological Trade Museum), IX., Währingerstraße 59.

Gewerbeverein (Technological Society) of Lower Austria, I., Eschenbachgasse 11.

Handels- und Gewerbekammer (Chamber of Commerce and Trade), I., Stubenring 8/10.

Handelsgremium (Trade Syndicate), I., Schwarzenbergplatz.

Herrenhaus (Upper House of Parliament), I., Franzensring (House of parliament).

Hilfsverein, patriotischer (Patriotic Relief Society for affording relief in time of war), I., Milchgasse 1.

Hofämter (Offices of the Imperial Court) in the Hofburg.

Ingenieur- und Architektenverein (Society of Engineers and Architects), I., Eschenbachgasse 9.

Irrenheilanstalt „Steinhof“ (Lunatic Asylum), New establishment at Steinhof, XIII., Baumgärtner Höhe.

Institute for the Study of Radium, IX., Weisenhausgasse.

Josef-Akademie, IX., Währingerstraße 25 (anatomical and gynaecological wax works).

Kasino, military (Club), I., Strauchgasse 4.

Kasino, adeliges (Aristocratic-Club), I., Schwarzenbergplatz 1.

Katastral-Mappen-Archiv (Land-Register-Office for Lower Austria), III., Vordere Zollamtsstraße 3.

Klinik (Clinic General), IX., Alserstraße 4.

Konservatorium für Musik (Conservatory for Music), I.,
Künstlergasse 3.

Konsulate (Consulates): America, United-States, I.,
Stock im Eisenplatz 3. — Argentine Republic, IV.,
Favoritenstraße 22 (10—12 and 2—3). — Belgium,
I., Kantgasse 3. — Bolivia, I., Schottenbastei 11. —
Brazil, IX., Maria Theresienstraße 5. — Chile, I.,
Hohenstaufengasse 9. — China, XII/2, Schönbrunner-
straße 215. — Costa Rica, IV., Favoritenstraße 4. —
Cuba, I., Stock im Eisenplatz 3. — Denmark, VIII.,
Zieglergasse 19. — German Empire, I., Graben 12.
— Ecuador, vacant. — France, IV., Techniker-
straße 2. — Greece, IV., Brahmsplatz 8. — Great
Britain, I., Wildpretmarkt 10. — Guatemala, I.,
Reichsratsstraße 5 (10—11 and 2—3). — Honduras,
I., Bognergasse 7. — Italy, VI., Dreihufeisengasse 3.
— Japan, IV., Brucknerstraße 4. — Columbia, I.,
Bartensteingasse 8. — Liberia, IX., Liechtenstein-
straße 11 (3—4). — Mexico, IX., Wasagasse 13. —
Nicaragua, I., Bognergasse 7. — Netherlands,
IV., Wiedner Gürtel 16. — Norway, I., Wildpret-
markt 10. — Panama, VI., Theobaldgasse 16. —
Paraguay, IX., Liechtensteinstraße 3. — Persia,
IV., Favoritenstraße 45. — Peru, III., Ungargasse 58.
— Portugal, I., Reichsratsstraße 13. — Roumania,
I., Wallfischgasse 8. — Russia, III., Reisnerstraße 45
(1:30—6:30). — San Domingo, Hamburgerstraße 7.
— San Marino, I., Morzinplatz 2. — San Salvador,
Marc Aurelstraße 12. — Sweden, I., Stadiongasse 6.
— Servia, I., Operngasse 8. — Siam, IV., Brahms-
platz. — Spain, I., Graben 13 (10—12). — Turkey,
IV., Karlsgasse 118. — Uruguay, IV., Margarethen-
straße 5. — Venezuela, I., Georg Cochgasse 4.

Korpskommando, I., Universitätsstraße 7.

Kreditanstalt für Handel und Gewerbe, I., Am
Hof 6.

Lagerhaus der Stadt Wien (Bonded Warehouse of the
City of Vienna), II., Prater and Handelskai.

- Lainzer städtische Versorgungsanstalt**, Asylum for aged citizens, Lainz, built from 1902 till 1904, Area 353,000 square metres, cost upwards of $9\frac{1}{4}$ million Kronen.
- Landes-Hauptkassa** (Chief Pay-Office), I., Herrengasse 11.
- Landhaus** (Palace of the Estates of Lower Austria), I., Herrengasse 13.
- Landwirtschaftliche Gesellschaft** (Agricultural Society), I., Schauflergasse 6.
- Leihamt**, Dorotheum (Loan-Office, imperial), I., Dorotheergasse 17.
- Lotto-Gefälldirektion** (Lottery Revenue Office), III., Vorderer Zollamtsstraße 7.
- Magistrat**, I., New Rathaus, Dr. Karl Luegerplatz.
- Marken- und Musterschutz-Registratur** (Trade-Mark Register), I., Biberstraße 16.
- Markthallen** (Markets): Central Market hall, III., near the Stubentor-Bridge.
- Ministries**: Ackerbauministerium (Agriculture), I., Liebiggasse 5. — Ministerium des Äußern (Foreign Affairs), I., Ballhausplatz 2. — Kultus und Unterricht (Public Workshop and Instruction, I., Minoritenplatz 7. — Eisenbahnministerium (Railways Ministry), I., Elisabethstraße 9 and Nibelungengasse 4. — Finanz-Ministerium (of Finance), I., Johannesgasse 5. — Für Handel und Volkswirtschaft (Commerce and Economy), I., Postgasse 8. — Des Innern (Home Affairs), I., Wipplingerstraße 7. — Justizministerium (Justice), I., Schillerplatz 4. — Landesverteidigung (National Defence), I., Babenbergerstraße 5. — Marinesektion des k. k. Reichskriegsministeriums (Naval Department of the War Office), III., Marxergasse 2. — Für öffentliche Arbeiten (Public Works), IX., Liechtensteinstr. 46, Porzellangasse 33, 33 a. — Präsidium (Head Office), I., Herrengasse 7. — Reichskriegsministerium (War Office), I., Stubenring.
- Österr. ung. Bank** (Austro-Hungarian Bank), I., Herrengasse 17.
- Patentamt und Patentarchiv** (Patent Office and Archives), I., Postgasse 10.

Platzkommando, Militär-, I., Universitätsstraße 7.

Polizei-Direktion (Central Police Office), I., Schottenring 11.

Rathaus, the old, Wipplingerstraße 8.

Rathaus, the new, Dr. Karl Luegerplatz, Lichtenfelsgasse 2.

Reichsrat (Houses of Parliament): a) Herrenhaus (Lords),
b) Abgeordnetenhaus (Commons), I., Franzensring.

Riding Schools: Bleyle Wilhelm, Ritter v., IV., Heugasse 1. — Engl. Tattersall, IX., Tramergasse 10. — Glaser Arnold & Jacobsohn, formerly Dertina, III., Rasumoffskygasse 27. — Hofkampagne-Reitschule, VII., Hofstallstraße 1. — Hofreitschule, I., k. k. Hofburg. — Neuer Wiener Tattersall, II., Kaiser Josefstraße 28.

Rettungsgesellschaft, Wiener freiwillige (Humane Society, voluntary), III., Radetzkystraße 1.

Sanatoriums: Sanatorium „Bellevue“ (Dr. Hollaender), III., Hacking, Rosekgasse 6. — Sanatorium „Fürth“ (Dr. Fürth), VIII., Schmidgasse 14. — Sanatorium „Hacking“ (Dr. Rob. Rosenthal), XIII., Sauttergasse 6. — Sanatorium „Hera“, IX., Löblichgasse 14. — Sanatorium „Löw“ (Dr. Löw), IX., Mariannengasse 20. — Sanatorium „Luithlen“ (Dr. Luithlen), I., Auerspergstraße 9. — Sanatorium „Offer“ (Dr. Th. Rob. Offer), XIII., Hietzing, Wenzgasse 19. — Sanatorium for children and infants (Dr. F. Krumhuber), XIII., Veitgasse 9. — Sanatorium „Wiener Cottage“, XVIII., Sternwartestraße 74. — Sanatorium „Sans Souci“, Mauer near Vienna, Waldgasse 2.

Sparkasse (Savingsbank, First Vienna), I., Graben 21. — New Vienna, I., Teinfaltstraße 6.

Staatsanwaltschaft, Ober- (Office of the public Prosecutor), VIII., Fuhrmannngasse 5.

Staatsschuldenkassa (National Debt Office), I., Singerstraße 17.

Stadtbauamt (Office of the Board of Works), I., in the new Rathaus, Lichtenfelsgasse 2.

Stadtkommando, Imp. & Royal., I., Universitätsstraße 7.

Statistische Zentralkommission, k. k., I., Schwarzenberg, straÙe 5.

Statthaltereï, **Nied. österr.** (Office of the Government of Lower Austria), I., Herrengasse 11.

Stempelamt (Stamp Office), III., Vordere ZollamtsstraÙe 1.

Sternwarte (Observatory), XVIII. (Währing), Türken-schanzstraÙe.

Taubstummeninstitut (Deaf and Dumb Asylum), IV., FavoritenstraÙe 13 (Saturday 10—12).

Tax- und Gebührenbemessungsamt (Tax and Duty Assessment Office), III., ZollamtsstraÙe.

Theresianum, k. k., Educational Establishment for noble-men's sons founded by Empress Maria Theresa, IV., FavoritenstraÙe 15.

Tierarzneïinstitut (Imp. Veterinary Institute), III., Linke Bahngasse 11 (Apply to the Professor).

University, Imp. Royal, I., Franzensring.

Verkehrsbank (Imp. Roy. Loan Office), I., Wipplinger-straÙe 26/28.

Versatzamt (Imp. Roy. Loan Office) „Dorotheum“, I., Dorotheergasse 17.

Zentralanstalt für Meteorologie und Erdmagnetismus (Central Meteorological Institute), XIX. (Heiligenstadt), Hohe Warte 38.

Zentralkommission für Erforschung und Erhaltung der Kunst- und historischen Denkmale (Commission for discovering and preserving artistic and historical monuments), I., ElisabetstraÙe 9.

Zollamt (Custom-house), Vordere ZollamtsstraÙe 1.

Places of Amusement.

Apollo-Theater, Variété, VI., GumpendorferstraÙe 63.

Blumensäle, Exhibitions and Concerts, also „bals masqués“ in winter, I., Parkring 12.

Budapester Orpheum, Variété with performances in the Jewish dialect, II., Taborstraße 8, Hotel Central.

Circus Busch in the Prater (Circus and Kinematographic representations).

Circus Schumann (Circus and Kinematographic representations), XV., Märzstraße.

Dreher-Park, Variété with large garden, military music in summer and winter. Dreher's beer. XII., Meidling, Schönbrunnerstraße.

Eislaufplatz (Olympion), **Skating rink**; in summer lawn tennis, croquet, bicycle ground, III., next to the Stadtpark.

Gartenbau-Restaurant, Variété in summer and winter, I., Gartenbau-Gesellschaft, Parkring 12.

„**Goldene Rose**“, Wiener Quartettmusik, Nußdorf.

„**Hopfners Kasino**“, Military music, concerts in summer and winter, XIII., Schönbrunner Parkhotel.

Hotel Stefanie, variétés daily, II., Taborstraße 18.

Cabarets: „**Bal Tabarin**“, cabaret and dancing-room, I., Annagasse 3. — „**Casino de Paris**“, cabaret and dancing-room, I., Am Peter. — „**Chapeau Rouge**“, I., Annagasse 3. — „**Elysée-Bar**“, I., Wallfischgasse 11. — „**Fledermaus**“, I., Johannesgasse 1. — „**Grabenkeller**“, I., Spiegelgasse 1. — „**Hansi Führer**“, I., Ballgasse 6. — „**Die Hölle**“, VI., Magdalenenstraße 8. — „**Max und Moritz**“, I., Annagasse 3. — „**Maxim**“, I., Rauhensteingasse 11. — „**Moulin rouge**“, I., Weihburggasse 11. — „**Modernes Kabarett**“, I., Führichgasse 3. — „**Parisien**“, Ronacher-Building, I., Schellinggasse. — „**Praterspatzen**“, I., Neuer Markt 2. — „**Trocadero**“, I., Wallfischgasse 11. — „**Thianon**“, II., Praterstraße 60. — „**Zum süßen Mädels**“, I., Kärntnerstraße 8.

Kolosseum, Variétés, XIX., Nußdorferstraße 4.

Concert-Halls: Kursalon in the Stadtpark; Musikvereinssaal, I., Dumbachstraße 3; Volksgarten, Burgplatz, military concerts daily; Burgplatz, every day 12—1; Augarten, II., Obere Augartenstraße 4; Prater, in almost all the large establishments; Dreher-Park, XII., Meidling, Schönbrunnerstraße; Hopfner's Casino

and Tucher's Establishment, XIII. (Hietzing); Kasino, Neues, XIII., Baumgarten; Stahlener, XVII., Jörgerstraße; Zögernitz Kasino, XIX., Ober-Döbling; Park auf der Türkenschanze, XIX.; Goldene Rose, XIX., Nußdorf; Bockkeller, XIX., Nußdorf; Hotel Kahlenberg, XIX. (on the Kahlenberg); Rathausplatz, from May till October every Monday and Thursday 4 p. m., 4:30 or 5 p. m. a military band plays military music in front of the Rathaus

Musikvereinssäle, I., Lothringerstraße 11. Concerts and balls in winter.

Park auf der Türkenschanze, concerts and restaurant in the garden.

Pertl's Drittes Kaffeehaus in the Prater, grand establishment with concerts and variétés daily all the summer.

Prater, k. k., II., „Volksprater“, Principal Avenue (Hauptallee), Rotunda with temporary exhibitions, Freudenau horse races, Krieau dairy-farm and restaurant, Lusthaus, Venice in Vienna.

Ronacher's Establishment, Variétés in winter, promenade concerts on Sunday afternoon all the winter, I., Seilerstätte 9.

Summer Establishment „Englischer Garten“ (Venedig in Wien) in the Prater.

Sophiensäle, III., Marxergasse 13. Balls in winter (also bals masqués).

Stadtpark, I., Parkring. Promenade Concerts in the Kur-salon during the winter.

Stahlener, XVII., Jörgerstraße 26. Concerts and performances by self-taught singers.

Theatres, see page —.

Tökés, „Neue Welt“, XVII., Ottakringerstraße 3.

Tucher's Establishment, in Hietzing, Concerts.

Volksgarten, I., outer Burgplatz; garden concerts every day in summer; in winter in the large room.

Volkssänger (Popular Vienna singers) in various places every evening.

Weber's Csárda, Prater. Gipsy music in summer.

„Wilder Mann“, XVIII., Währingerstraße 85. Concerts and balls.

„Zögernitz Kassino“ in Ober-Döbling, concerts.

For full particulars see the „Vergnügungs-Anzeiger“ (List of Amusements) in the daily papers, particularly the „Fremdenblatt“.

Topography of Vienna.

Vienna, the Metropolis of the Monarchy and the residence of the Imperial Family, is situated in a low plain, bordered by the spurs of the Bohemian-Moravian border-mountains, the Lesser Carpathians, the Leitha Hills and the hills of the Wiener Wold, which slope gently towards the city. A right arm of the Danube intersects the town, with its tributaries the Wienfluß and the Alserbach. The municipal territory of Vienna comprises an area of 27,308 hectares with upwards of 40,710 houses in 1910, containing about 500,000 lodgings. The number of inhabitants in 1906 was computed at 1,988,680 persons (including the active army). As the yearly increase of the civil population is estimated at 2.28%. In 1910 we had already exceeded the second million of inhabitants.

The new communal territory is divided into 21 districts.

The Community is represented by the elected Mayor (Bürgermeister), whose appointment must be confirmed by the Emperor, 3 Deputy-Mayors (their number is to be raised to 4), 22 Town Councillors and 158 Members of the Common Council.

Historical Survey.

Vienna, it is generally assumed, was founded by a Celtic tribe even before the commencement of our chronology. Certain it is that in the first century after Christ the Romans established a fort here for consolidating their dominion over the Danube territory, which they called „Vindobona“. The Roman Emperor Marcus Aurelius died here in 180 A. C. — In the fifth century the ancient military colony, which had meanwhile developed into a town,

was destroyed by the Huns and passed into the possession of the Rugii who gave it the name of Faviana, from which the present „Wien“ is derived. The Rugii were driven out by the Longobards and the latter, in 791 by Charles the Great. About this time the Ostmark was founded as a bulwark against the inrush of the Avars and Magyars; the Margraves of the Ostmark resided first at Melk on the Danube, afterwards on the Kahlenberg. It was only under Margrave Leopold III. (the Saint), of the family of the Babenbergers, that Vienna began to flourish. Emperor Frederick Barbarossa in 1156 raised the Ostmark to an independent Dukedom with which he enfeoffed the Babenberger Henry II. (Jasomirgott). The latter removed his residence to the town, thereby imparting an immediate impulse to the development which it was destined to display in the following centuries. He laid the foundation-stone to the Cathedral of St. Stephen (1144) and established a citadel „am Hof“ (1160). Duke Leopold IV. (the Glorious) in 1200 built a castle (Burg) on the site which is now occupied by the Hofburg. During the reign of Leopold IV. Vienna developed very rapidly, so that it then ranked among the most considerable towns of what was then southern Germany.

After the extinction of the Babenbergers (1246), under Duke Frederick, the first tax and other fearful hardships, were inflicted and in 1251 Vienna was conquered by Ottokar of Bohemia and remained under his dominion until in 1276 when Rudolf von Habsburg occupied the town and became the founder of the Habsburg dynasty. Under Duke Rudolf IV. the Cathedral of St. Stephen was rebuilt in 1359, and the university founded. In 1485 the town was besieged and taken by Matthew Corvinus, King of Hungary. When in 1519 Vladislaw of Hungary and Bohemia, and Sigismond of Poland visited the Emperor Maximilian I., they decided the marriage of their children, whereby Bohemia, Moravia and Hungary were subsequently joined to Austria; hence the origin of the well-known saying:

„Bella gerant alii, tu felix Austria nube:
Nam qua Mars aliis dat tibi regna Venus.“

Vienna also had an opportunity of proving its superiority in warfare, particularly during the various invasions of the Turks, whose army 120,000 men besieged the town under

Soliman II. in 1529, but was forced to retreat before the valiant resistance of Count Niclas von Salm. After the great Plague in 1679 to which upwards of 120,000 persons fell victims, the existence of the town was once more menaced by an invasion of the Turks in 1683. With an army exceeding 200,000 men Kara Mustapha marched up to the very gates of the city and besieged it from July 13th to September 12th. It was to the heroic defence of Count Rüdiger von Starhemberg, who stood out for two months against a force ten times superior, that the town owed its rescue. John Sobieski of Poland and Louis of Bavaria at the head of the united armies of the Poles, Austrians, Saxons, Bavarians and Franconians, completely routed the Turkish army. With Charles VI., who died in 1740, the male line of the Habsburgs died out and the crown succeeded to the glorious Empress Maria Theresa. After a reign of 40 years full of wisdom and power, this Monarch died on the 29th of November 1780; she was succeeded by her great son Joseph II., whose accession heralded an era of 10 years in which there was a marked development in matters political, intellectual and social such as Austria had never before experienced or anticipated. He died on the 10th of Februar 1790. Under Joseph's successors, Leopold II. and Francis I., there followed an entire change in the liberal system of internal politics, which asserted itself on the public life of Vienna, a state of things which was aggravated by the distress occasioned by the French wars. After the unlucky battles of Austerlitz (1805) and Wagram (1809), Vienna fell for a short time into the power of Napoleon. After his defeat the Vienna Congress was held from November 3^d, 1814 till June 9th 1815. The termination of the French wars ushered in that melancholy epoch in which all intellectual life stagnated, in which the police, censorship and clergy exercised the most unbearable pressure upon the population, ending with the Revolution of 1848. The struggle for emancipation, which began in March, terminated with the bombardment and occupation of the town by the Imperial troops under Windischgraetz on the 31st of October. This was followed by the abdication of Emperor Ferdinand I. in favor of his nephew the present Emperor.

Francis Joseph I. ascended the throne on the 2nd of December 1848 and under his reign Vienna has risen to

unprecedented greatness. We will point out in chronological order only the most important features of this memorable era, so momentous for the development of the city: On the 20th of December 1857 was published the imperial Decree commanding the razing to the ground of the fortifications and glacis surrounding the inner city; the wide stretch of space thus gained being devoted to the enlargement of the city.

The projects on so large a scale, which were now brought forward, incited the speculative minds of numerous eminent architects and artists at home and abroad, who now found a wide scope for the development of their talents. Under the animating breath of a new era the town acquired an artistic importance all the more admirable because architecture and art seemed to have died out during the preceding period of reaction. While palaces and public edifices were arising in all directions, testifying to the creative genius of great masters, that most brilliant achievement of this art-gifted epoch and triumph of modern architecture, the „Ringstraße“, one of the handsomest streets of the world come into existence. Among the architects who devoted their energies to this unique work, were: Van der Nüll, Siccardsburg, Schmidt, Ferstel, Semper, Hansen, Hasenauer, Wielemans, Romano; among the sculptors of this new Vienna, were: Gasser, Fernkorn, Pilz, Kundmann, Tilgner, Weyr, Zumbusch, the painters: Rahl, Führich, Overbeck, Griepenkerl, Eisenmenger, Makart, Canon; among the later sculptors and painters, were: l'Allemand, Alt, Amerling, Angeli, Felix, Friedländer, Gaul, Hoffmann, Lausberger, Lichtenfels, Natter, Pettenkofen. By his imperial gift for the enlargement of the town Francis Joseph I. has raised to himself the finest monument in the hearts of his people, whose loyalty and attachment to the dynasty was yet more enhanced by the granting of a Constitution on the 26th of February 1861. From that period dates a complete transformation of public and social life in which the antiquated forms of the imperial city were rejuvenated and it has become one of the most opulent and beautiful cities of the world. In 1870 commenced the grand work of the regulation of the Danube, which, after overcoming innumerable difficulties, was completed in 1877 at a cost of 64 million Kronen. The river, connected with the town by means of the „Danube Canal“,

was directed into a new channel, thereby for ever removing the threatening danger of inundation. An enterprise, no less gigantic, was the construction of the Hochquellen Aqueduct, the execution of which lasted from 1870—1874 absorbing a sum of 48 million Kronen. A canal of brick and stone, 65 miles in length, conveys the water through tunnels and over bold aqueducts direct from the mountain district of the Semmering to the city. This has made Vienna one of the most salubrious towns of Europe. In commemoration of the 25th anniversary of the Emperor's reign the Universal Exhibition was opened on the 1st of May 1873. This pacific contest of nations gave rise to much animation and resulted in an increase of energy such as to render the remembrance of it imperishable. The love and loyalty of the Viennese for the reigning family were gloriously manifested on the occasion of the 25th anniversary of the Emperor's marriage in 1879. With the concurrence of all the Estates a festive procession, artistically carried out to the very last detail, was brought about, the like of which no other town has ever seen, or is hardly likely to see. The vigorous interest Vienna takes in all scientific pursuits, manifested itself in a remarkable degree at the Electrical Exhibition in 1883, which was opened by its illustrious Patron, his Imp. Highness the late Crown Prince Rudolf, with a most significant speech. In 1888 his Majesty celebrated the 40th jubilee of his accession to the throne, and Vienna prepared to celebrate the festival by organizing a Trades Exhibition. With the year 1891 a new epoch commenced for Vienna. Again, as 33 years before, it was the initiative of his Majesty the Emperor, who realized a wish, long cherished by the population, that Vienna with its surrounding suburbs should form one great city. On the occasion of his opening the grounds on the Türkenschanz, his Majesty uttered the momentous words: „It is urgent that something be done for Vienna.“ That suggestion enabled the Government to work out a Bill, first for extending the boundary-line for levying duties on articles of consumption, in order, by a more equal repartition of those duties, to free Vienna from the trammels of the boundary-line. On December 19, 1890 the law was sanctioned, the object of which was the joining of the suburbs and communities within the new boundary-line to the municipality of Vienna, in one single community.

By this means it has become possible to carry out a number of great enterprises in the city, such as the construction of the Stadtbahn (metropolitan railway), the regulation and partial superimposing of the Wienfluß and the construction of a winter-harbour in the Danube-Kanal, all of which have been attended with great economic success.

Character of the People. The fundamental features of the character of the people are justly considered to be joviality and good nature. The Viennese has a sympathizing heart and he is happiest when he has it in his power to be kind and indulgent. In places of public amusement, be they ever so numerous attended, everything goes off in harmless and innocent enjoyment. In no large town will the stranger feel at home so easily as in Vienna, and the bearer of a letter of introduction will find ready admission into society. The Viennese is fond of music and dancing and loves to spend his leisure hours in merry company; he frequents theatres and concerts, and above all he delights in the beautiful scenery which the lovely environs of Vienna afford him. The beauty of the Viennese women, displayed in the most various types, is famed all over the world. So also is their reputation for being loyal wives, good mothers and excellent house-keepers.

A detailed description of the popular life, the manners and habits of the people, together with all that is worth knowing in the history past and present is embodied in the work by Friedrich Schlögl, „Städtebild Wien“ which may be recommended as pleasant and instructive reading to every visitor to this city. In case of a prolonged stay, we also recommend the writings of Chiavacci and of Pötzl, whose humorous works are to be had of any bookseller.

Cursory View and Drive through the City*).

In order to obtain a general impression of the sights and monumental edifices of the town, it is advisable to make the Stephansplatz your starting-point, this being the

*) The sights marked with an * should be visited separately.

central point of the interior city, forming the centre of traffic and public life, and then turn into the Graben, a broad street with the most elegant and luxurious shops. From here take a drive or walk round in the following way: From the Stephansplatz (*Interior of the cathedral and, perhaps, the ascent of the steeple) to the Stock-im-Eisenplatz (tree-trunk covered over with nails, marking the spot to which the Wiener Wald used to extend), to the Graben (with a column in commemoration of the Plague), to the Hof (War-Office, Credit Institute for Trade and Commerce, Radetzky-Monument by Zumbusch), to the Freiung (Palace of Count Harrach, „Schotten“ Church, Fountain) through the Herrengasse (with numerous public buildings), to the Imperial Palace „Hofburg“ (the two monumental fountains „Military Force“ by Hellmer and „Naval Force“ by Weyr), through the gateway to the Franzensplatz (Monument to Emperor Francis by Marchese. A military band plays here every day between 12 and 1 o'clock), then through the second gateway to the outer Burgplatz, the Heldenplatz (Monuments to Prince Eugen and Archduke Charles by Fernkorn, new Hofburg), back to the Josefsplatz (Imperial Library and Monument to Emperor Joseph by Zauner), to the Augustinerkirche (Church of St. Augustin, Monument to the Archduchess Christine by Canova), to the Albrechtsplatz (Palace of Archduke Frederic with Monument to Archduke Albrecht by Zumbusch and the Albrecht Fountain on the ramp, Mozart Monument by Tilgner), through the Augustinerstraße, passing at back of the Opera, turn to the left into the Kärntnerstraße, through the Schwangasse to the Neuer Markt (Church of the Capuchins with the Imperial Vault, Fountain with Figures by Donner), through the Seilergasse into the Graben, then through the Jungferngasse and past the Church of St. Peter into the Bauernmarkt (Carpet-house of S. Schein by Hellmer) to the Hohen Markt (Fountain temple by Fischer von Erlach), through the Marc Aurel-gasse, past the Hotel Metropole to the Franz Josefs-Kai (Stephanie Bridge), to the Schottenring (on the right the Deutschmeister Monument, on the left the Stock-Exchange), to the Maximilianplatz (*Votive Church and University, both by Ferstel; on the right, the Chemical Laboratory; on the left the General Commando). From here,

past the University on the right and the Liebenberg Monument on the left, to the Rathaus (Town-hall) built by Schmidt (*Festive-hall, Arcade-court, Monument to Schmidt, Rathaus Cellar, Historical Museum and Armoury of the town, Grillparzer Room), to the Hofburgtheater, built by Hasenauer (*interior) to the Volksgarten (Grillparzer Monument by Kundmann and Weyr), Empress Elisabeth Monument by Bitterlich and at the entrance to the Heldenplatz a fountain representing „Triton and Nayade“ by Tilgner; then back again to the Franzensring, House of Parliament built by Hansen, in front of which a large monumental fountain, chief figure Minerva (Pallas Athena) by Kundmann, below it two figures, Law and Justice by Tautenhayn, finally the four figures representing the rivers Inn, Danube, Elbe and Moldaw and playing children by Haerdtl, to left and right at the entrance to the ramp on either side horse-breakers of bronze by Lax; on the ramp itself eight statues (*interior) to the Palace of Justice, built by Wielemans, past the Volkstheatre (Raimund Monument by Vogl) to the Burgring with the two Imperial Museums, built by Hasenauer (*interior) and Maria Theresa Monument by Zumbusch, in the back-ground the Imperial Stables; then to the Opernring, on the right the Schillerplatz (Academy of Fine Arts, built by Hansen, and Schiller Monument by Schilling); opposite to this on the Opernring next to the Imperial Garden, the Goethe Monument by Hellmer, then to the Opera House, built by Van der Nüll and Siccardsburg (*interior), on the opposite side the Heinrichshof, to the Kärntnerring, through the Künstlergasse past the buildings of the Musikverein and Künstlerhaus to the Karlsplatz (Polytechnic School) with the Ressel Monument by Fernkorn and at the corner of the Techniker Park the Brahms Monument by Weyr, the Karlskirche built by Fischer von Erlach, across the Schwarzenbergplatz, Schwarzenberg Palace by Fischer von Erlach, the Prince Schwarzenberg Monument by Hähnel, the Military Casino (built by Ferstel) to the Kolowratring, through the Christinengasse past the Akademisches Gymnasium to the Beethovenplatz (Beethoven Monument by Zumbusch), back through the Fichtegasse to the Kaiser Wilhelm-Ring (*Stadtpark with the Kursalon, the Schubert Monument by Kundmann, Schindler Monument by Hellmer, Makart

Monument by Tilgner, Zelinka Monument by Pönninger, Amerling Monument by Benk, Canon Monument by Weyr, Bruckner Monument by Tilgner and Zerritsch, Remi van Haanen by Tilgner), back to the Kaiser Wilhelm-Ring, on the left the building of the Horticultural Society (behind it the Palace of the Duke of Coburg, then the Palace of Archduke Eugen, built by Hansen), to the Stubenring (Museum for Art and Industry connected with the School for Industrial Art, behind it the Stadtbahnhof Hauptzollamt); to the Stubenring, on the left the Chamber of Trade and Commerce built by Baumann, round the corner the Office of the Postal Savingsbank built by Wagner, then to the Aspernbrücke (on the right the General Custom-House, Parcel Post, Rettungs-Gesellschaft (Humane Society), Urania Theatre, Danube Steam Navigation Company's Building), across the bridge to the Praterstraße, to the Praterstern (Tegetthoff Monument by Kundmann), Nordbahnhof, junction of seven roads. From here through the Hauptallee (chief avenue) past the 3^d Coffehouse to the Rotunda and then back through the Volksprater to the Praterstern, then over the Franzensbrücke to the station Hauptzollamt of the Stadtbahn. From here the visitor may go by train to the imperial residence Schönbrunn, or to the Kahlenberg, MÖdling, Laxenburg etc.

Even when time is limited, this walk or drive should not be omitted. The drive will not take more than two hours' time (the fare for a fiacre [two horses] is from 6 to 8 Kronen, for a one-horse cab from 4 to 6 Kronen), then also the Museums should be visited, the Liechtenstein Gallery, the interior of the Cathedral of St. Stephan and of the Votive Church, the Rathaus, the Opera-house, Burgtheatre and the Kahlenberg.

Division of Time.

It is advisable to devote the forenoons to sight seeing so as to leave the afternoons free for a stroll in the Prater or excursions into the environs.

Most of the collections are open to view only on certain days and hours; in many cases admission is free, where it is

the case the fee is officially stated. For admission to the imperial collections, the imperial theatres and rooms (Hofburg, Schönbrunn, Laxenburg) the Schatzkammer (Treasury) and imperial stables etc., there are especial automata which supply tickets at prices varying between 40 hellers and 1 Krone. For inspection of the imperial Treasury tickets must be applied for the day before by presenting your visiting-card at the Office of the imp. Treasury. For depositing cloaks, umbrellas and sticks the charge is 20 hellers each.

Sights on view every day:

African Museum of the Saint Peter Claver Solidarity, I., Bäcker-gasse 24, daily 9—12 and 2—6. Admission 40 hellers, on Sundays and holidays 20 hellers.

Academy of Fine Arts, I., Schillerplatz 3, built by Hansen. Picture gallery of the imp. Academy on Saturdays, Sundays and holidays 10—1, other days Mondays excepted on application to the custodian. — Academy Museum of Plaster Casts, daily 9—1, with exception of Saturdays, Sundays and holidays.

Academy of Music and Dramatic Art (Konservatorium), I., Dumbagasse 3.

Academy of Science, imp., Universitätsplatz (9—12).

Archives of the Philharmonic Society, I., Giselastraße 12. On view daily 10—1, excepting Sundays and holidays. Closed from 15th July to 15th September.

Arsenal, imp., X. (Arsenal Museum, Chapel, frescoes and workshops), for tickets apply to the „Arsenal-Direktion“. Army Museum from 1. April to 20. September; open Monday, Tuesday and Thursday 9—1, Wednesday, Friday and Saturday 1—5. On Monday, Tuesday and Friday admission 1 Krone, on other days free. From 1. October to 31. March open daily 9—1. Thursday free, on other days 1 Krone. Sundays and holidays from 9—1 free.

Augustiner Hofpfarrkirche, I., Augustinerstraße, tombs of Archduchess Maria Christina by Canova, Emperor Leopold II., Fieldmarshal Daun, urns containing the hearts of the imperial family, 8—10·30.

Belvedere Towers: Gloriette, XIII., Palace garden of Schönbrunn; Habsburgwarte, XIX., on the Hermannskogel; Jubiläumswarte, XVI., Galizinberg; Richterwarte, XVIII., on the Neuberg (above Salmansdorf); Stephaniewarte, XIX., on the Kahlenberg and the Warte on the Türkenschanzpark.

Beethoven-Collection, in the Historical Museum in the Rathaus, Tuesdays and Thursdays 9—2, Sundays and holidays 9—1, admission free, the other days 9—2, admission 2 Kronen.

Blind, School for Adult, XIX., Rudolfinergasse 12; on weekdays 9—12 and 2—5; on Sundays and holidays 12—1.

Börse (Stock Exchange), I., Schottenring 16. Built in Renaissance style after plans by Hansen and Tichy 1872—77. The Hall which is built in form of a basilica is very fine. Gallery open 1—2:30, admission 60 h, apply to the Porter.

Bosnia and Hertzegovina Art-industrial Exhibition, I., Seilerstätte 30. Open daily 9—7.

Botanical Garden of the University, III., Rennweg 14, open from 1. April to 31. October from 6 a. m. till dusk. Botanical Museum in the garden.

Prince Liechtenstein's Picture Gallery, IX., Fürstengasse 1, daily except Saturday 9—4, Sundays and holidays 2—4 (closed in winter).

Geologische Reichsanstalt, imperial, III., Rasumoffskygasse 23. Library daily excepting Sundays and holidays 9—12 and 2—4. In summer from 1. May to 1. November Monday, Tuesday, Thursday and Friday 2—4. Closed in winter.

Goldscheider's Ceramic Plastic Works of Art (modern and classic), XVIII., Staudgasse 7, 9—12, 1—6.

Grillparzer's Rooms, I., Spiegelgasse 21, daily, Sundays excepted, 12—1.

Imperial Vaults in the Capuchin Church, I., Neuer Markt weekdays from 10—12 on application to the Priest in charge. On November 1 and 2 entrance without application.

Handelsmuseum (Trade Museum) imperial (formerly Oriental Museum), IX., Berggasse 16, on weekdays 9—3. Admission 40 hellers.

Handels- und Gewerbekammer (Chamber of Trade and Commerce for Lower Austria), I., Stubenring 8. On application daily 9—3, Sundays and holidays 9—12.

Haydn-Museum (in the house where Haydn died), VI., Haydngasse 19, daily 9—12 and 2—6, from 1 October to 30 April from 2—4. Entrance 20 hellers.

Historical Museum of the City of Vienna, Rathaus. Tuesdays and Thursdays 9—2. Sundays and holidays 9—1. Admission free. The other days 9—2, admission 2 Kronen.

Invalidenhaus (New Asylum for disabled soldiers), I., Fasangartenstraße 85, with Krafft's battle picture „The Battle of Aspern“. Any day on application to the Commandant.

Jagd- und Sattelkammer und k. k. Marstall (Imperial Sporting and Saddlery Collections), VII., Hofstallstraße 1, daily, except Sundays and holidays, 12—3, tickets à 60 h, issued by the ticket automaton under the entrance gateway.

Palace of Justice, I., Hansenstraße 7, built by Alexander von Wielemans.

Krafft's Battle-picture, „Battle of Aspern“, in the Militar-Invalidenhaus, XIII.

Kunstgewerbeverein, I., Stallberggasse.

Kunstverein, I., Weihburggasse 22. Permanent exhibition of paintings; daily 9—6; admission 1 Krone.

Künstlerhaus, IV., Karlsplatz 5, Giselastraße 10; Spring and Autumn exhibition of paintings, daily, admission 1 Krone, on Sundays and holidays from 2 p. m. 40 h.

Landhaus, I., Herrengasse 13.

Agricultural Society, I., Schauflegasse 6. Collections of the Society 8—2. Apply to the Secretary.

Menagerie in the imperial gardens of Schönbrunn. To be seen daily. Admission to the Antilopes and Giraffes 40 h. Tickets in the Adlerhof.

Central-Institute for Meteorology and Terrestrial Magnetism, imperial, XIX., Hohe Warte 38. Daily except Sundays and holidays, 9—12. Application the day before to the Director.

Metropolitan Church of St. Stephen. Always open from morning to evening. Not less interesting and not very fatiguing is the ascent of the steeple which commands a beautiful view of the city and environs. Tickets for the ascent in the Kirchenmeisteramt, Stephansplatz 3 only on weekdays 40 h each. — Treasury of Relics (Reliquienschatzkammer). Apply to the „Messner“ daily from Easter to 1 Sept. except on Saturday, Sunday and holidays and the days preceding a holiday, 10—11, 40 h each.

Militär-Reitlehrer-Institut (Military Riding School), imperial, III., Ungargasse 61. To be seen any day on application to the War Office.

Modern Gallery State Gallery (works of modern art belonging to the Government), III., Rennweg 6. Sundays and holidays 9—1, on weekdays from 1. May to 31. August 9—4; from 1. September to 30. April 10—4 daily, except Monday, Wednesday and Friday, admission 1 Krone.

Museums: Museum for the Industrial-Hygiene, I., Ebendorferstraße 6. Daily except Monday and Friday 10—4, Sundays and holidays 9—1. Admission free. — Industrial Museum, technological, imp. roy., IX., Währingerstraße 59. Collection of Models etc. On Sundays and holidays 9—12, Tuesdays and Thursdays from 9—4, admission free. — Army Museum (under Arsenal). — Imp. Court Museums, I., Burgring 5—7: Museum of Fine Arts: Tuesday, Wednesday, Friday, Saturday and Sunday, and on all holidays, excepting the high Church festivals from 1. April to 30. September 9—3, from 1. October to 31. March 10—3. On Wednesdays and Saturdays admission 1 Krone. — Museum of Natural History, Burgring 7. Sunday 9—2, Monday 1—4, Wednesday and Saturday 10—2. Thursday 10—4, from 1. April to 30. September, Sunday 9—1, Monday 1—5, Wednesday and Saturday 10—3. Monday, Wednesday, Thursday and Saturday from 10—3 admission 1 Krone. — Museum for Art and Industry,

I., Stubenring 5. Daily 9—4, on Sundays and holidays from October to March 9—4; from 1. April to 30. November 9—4. Tuesday and Wednesday 60 hellers, the other days free. — Museum for Folklore, I., Wipplingerstraße 34 (Stock-Exchange building). On Sundays and holidays 9—12, admission 20 hellers. Admission on weekdays 1 Krone. — Museum for postal Stamps, XIX., Nußwaldgasse 22. On weekdays 10—4, on Sundays and holidays 10—12.

Physical Institute, Imp. Roy., IX., Türkenstraße 3. Admission for aspirants to teacherships and on application to the Director.

Rathaus (Town-hall) of the City of Vienna, I., Dr. Karl Luegerplatz 1. Built by the cathedral architect Schmidt, whose monument is erected in the grounds at back of the Rathaus.

Rathaus Cellar in the Rathaus, open as well as the Historical Museum of Vienna, the Armoury and Library.

Rotunda, erected in 1872 for the Great International Exhibition 1873, Prater, ascent to the Gallery 10—4, on Sundays till 6. Admission 40 hellers. Lift: Extra charge for ascent and descent 60 hellers.

Schönbrunn, Grounds and Palace, imperial, XIII., Admission to the imperial rooms only in absence of the Court 10—12 and 1—5, excepting Monday, admission 60 hellers. — Palm-house in the Schönbrunn Gardens. Open daily from 10 a. m. till dusk. Admission 10 h. Closed on Friday. Tickets to be had from the automaton machine close at hand.

Secession, I., Friedrichstraße 12. Picture Gallery of the Secession Society.

Sternwarte (Observatory), imp. roy., XVIII., Türkenschanzstraße 17. In the forenoon 9—12 on application to the Director, also at night when the moon wanes admission is granted on application to the Director.

Taubstummen-Institut (Deaf-and-dumb Asylum) of Lower Austria, XIX., Hofzeile 15. Daily on application to the Director.

University, imp. roy., I., Franzensring 3. The principal rooms, arcade-court and loggia, with the monuments of prominent Professors of the Vienna University, daily.

University Library, imp. roy. in the university building. daily except Sundays and holidays from 1. October to 30. April 9—8; 1. July to 15. August and from 17. to 30. September 9—5; closed from 16. August to 16. September.

Urania, I., close by the Aspernbrücke.

Wasserturm (Water Tower) of Vienna, X., Windtenstraße 3 A, 67 m high. Open 10—5. Tickets in the Old Rathaus, I., Wipplingerstraße 8. Departement VIII.

Zentralfriedhof (Central Cemetery), XI., Simmeringer Hauptstraße 234 (Arcades-tombs and Mausolea of the City of Vienna).

Also to be seen every day:

The Miethke Gallery, I., Dorotheergasse 11, with exhibitions and collective shows of very fine pictures.

The Arnot Gallery, I., Kärntnerring 13.

Art Rooms: Artaria, I., Kohlmarkt 9. — Heller, I., Bauernmarkt 3. — Hirschler, I., Plankengasse 7. — Neumann, I., Kohlmarkt 11.

To be seen on the days stated:

Sundays and Holidays:

Museums: Museum for the Hygiene of Trade, I., Ebendorferstraße 8 (9—1). — Handelsmuseum (Trade Museum), IX., Berggasse 16 (9—12). Admission free. — Haydn-Museum, VI., Haydngasse 19 (9—12). Admission free. — Army Museum (Heeresmuseum) in the Arsenal (9—1), free. — Historical Museum of the Austrian Railways Administration Building at the Westbahnhof (every first and third Sunday in the month 9—12). — Historical Museum of the City of Vienna (9—1) free. — Museum of Fine Arts (Burggring) (9—3). — Museum for Austrian Folklore, I., Wipplingerstraße 34 (9—12), 10 hellers. —

Museum for Art and Industry, I., Stubenring 5 (October to March 9—4, April to September 9—1), free. — Museum demonstrating the History of Austrian Work, IX., Eisengasse 5 (9—12), free. — Museum for Postage Stamps, XIX., Nußwaldgasse 22 (10—4). — Museum of Natural History (Burgring) (9—2), free. — Postal Museum, imp. roy., II., Building of the International Exhibition in the Prater (10—5), free. — Armoury Museum, new Rathaus (9—1), free.

Collections: Collections of the Archduke Francis Ferdinand, III., Beatrixgasse 25 (10—1). Admission 1 Krone. — Technological Trade Museum, imp. roy., IX., Währingerstraße 59, IX., Eisengasse 7 (9—12), free.

Picture Galleries: Academy of Fine Arts, I., Schillerplatz 3 (10—1). — Prince Liechtenstein's Picture Gallery, IX., Fürstengasse 1 (only from 2—4). — Modern Gallery, III., Rennweg 6 (9—1).

Theatres: Imp. Roy. Hofburg-Theatre, I., Franzensring. — Imp. Roy. Hof-Opern-Theatre, I., Opernring (9—2, when there are no rehearsals).

Fire Brigade Central, I., Am Hof (9—12).

Jewish Blind Asylum, XIX., Hohe Warte 32 (2—4).

Chamber of Trade and Commerce for Lower Austria, I., Stubenring 8 (9—12).

Houses of Parliament (9—12), 40 hellers.

Schönbrunn, XIII., Grounds, Zoological Gardens free. — Palm-house from 10 a. m. till dusk. 40 hellers; tickets to be had of the automata by each door.

Monday.

Museums: Arsenal Museum (from April to September 9—1). Admission 1 Krone. — Museum of the imp. roy. Geologic Institute, III., Rasumoffskygasse 23 (from 1. May till 1. November 2—4), closed in winter. — Museum of Natural History, Burgring (April to September 1—5, October to March 1—4). — Armoury Museum (Waffenmuseum), new Rathaus (9—1).

Collections: Albertina: Collection of copper-plates, hand-drawings and library of Archduke Frederick in the Palace on the Augustinerbastei. — Exhibition: „Portraits of all times and schools from 15. to 20. centuries.“ New acquisitions of the years 1908—1909 (9—2), free. Admission for scientific purposes on personal application also on other week days. — Exhibition of excavations from Ephesus in the Grecian Temple in the Volksgarten (9—1). — Educational Institute for the Blind, imp. roy., with Museum, II., Wittelsbachstraße 5 (10—12). Apply to the Director. — Imperial Treasury, Hofburg, Michaelerplatz (tickets obtainable for Tuesday).

Picture Galleries: Picture Gallery of Count Czernin, Landesgerichtsstraße 9 (from 1. June till 31. October 10—2). — Count Harrach's Picture Gallery in the palace, I., Freyung 3 (10—4). — Count Schönborn's Picture Gallery, I., Renngasse 4 (from 15. June to 15. October 10—3).

Palm House at Schönbrunn, Admission from 10 a. m. till dusk. Admission 40 hellers.

Riding school, imperial, I., Hofburg (9—11). Tickets à 60 hellers to be had of the automata in the Riding School.

Tuesday.

Museums: Arsenal Museum (9—1). Admission 1 Krone. — Historical Museum of Vienna (9—2), free. — Museum of Fine Arts, Burgring (from April to October 9—3, from November to March 10—3). Admission free. — Museum and Archives of the Philharmonic Society, I., Giselstraße 12 (11—1), free. — Museum of the Imp. Geological Institute, III., Rasumoffskygasse 23 (2—4). Closed in winter. — Technological Industrial Museum, IX., Währingerstraße 59. Collections: IX., Eisengasse 7 (10—4), free. — Museum for Art and Art Industries, I., Stubenring 5.

Collections: Beethoven Collection in the Historical Museum of Vienna (9—2), free. — Schatzkammer

(Treasury) of the Imperial House (10—1 on written application the preceding day).

Palm House at Schönbrunn (Winter months from 10 a. m. till dusk, summer months 2—5), 40 hellers.

Wednesday.

Museums: Arsenal Museum (from 1. April to 30. September 9—1), 1 Krone. — Museum of Fine Arts, Burgring (from October till March 10—3), 1 Krone. — Lanner Museum, VII., Mechitaristengasse 5 (2—5), free. — Museum Vindobonense, IV., Rainergasse 13 (2—5), free. — Natural History Museum, Burgring (from April to September 9—3, from October to March 10—3), 1 Krone. — Austrian School Museum, IX., Grüne Torgasse 11 (9—6), free. — Postal Museum, under the arcades of the Rotunda (from 1. May till 30. September 10—6).

Collections: Exhibition of Archives (in the k. u. k. Haus-, Hof- und Staatsarchiv) every Wednesday 10—1. Tickets are issued gratis between 10 and 12 the day before at the Archivdirektion, I., Minoritenplatz 1. — Collections of Archduke Francis Ferdinand, III., Beatrixgasse 25 (10—4), 1 Krone.

Music historical Institute of the University, IX., Türkenstraße 3 (2:30—5 p. m.), free.

Picture Galleries: Count Harrach's Picture Gallery, I., Freyung 3 (10—4), free. — Count Schönborn's Gallery, I., Renngasse 4 (from 15. June to 15. October 10—3).

Palm House at Schönbrunn, from 10 a. m. till dusk. Admission 40 hellers.

Thursday.

Museums: Arsenal Museum (from 1. April to 30. September 9—1), free. — Museum and Archives of the Philharmonic Society, I., Giselastraße 12. Musical instruments, collection of portraits and autographs (11—1), free. — Museum of the Imp. Geological Institute, III., Rasumoffskygasse 23 (2—4, closed in winter). — Natural History Museum,

Burgring (1. October till 31. March 10—3, 1. April till 30. September 9—2), free. — Police Museum, I., Schottenring 11 (10—12). Apply to the Polizeipräsidium. — Technological Trade Museum, IX., Währingerstraße 59. Collections: IX., Eisengasse 7 (10—4), free.

Collections: Albertina: Copper-plates, Drawings and Library of Archduke Frederick in his Palace on the Augustinerbastei. — Exhibition: Portraits of all times and schools from the 15. to 20. centuries. New acquisitions of 1908—1909 (9—2), free. — Spiritual Treasury of the Imperial House. Schweizerhof, Hofburg (10—1). Admission 40 hellers. — Schatzkammer (Treasury), Hofburg, Rotunda in the Michaelerplatz (11—2), 1 Krone. — Exhibition of Excavations from Ephesus. In the Grecian Temple in the Volksgarten (9—1).

Picture Galleries: Count Czernin's, VIII., Landesgerichtsstraße 9. From 1. June to 31. October, Monday and Thursday (10—2), otherwise closed.

Sundry: Asylum for Blinds Adults, VIII., Josefstädterstraße 62 (9—5). — Institute for the Employment of Blind Adults, VIII., Josefstädterstraße 80 (8—10 and 2—5). — Hofreitschule (Spanish Court Riding School), I., Hofburg (9—11). Tickets à 60 hellers obtainable of the automata in the Hofreitschule. — The Mint (Münzamt), III., Heumarkt (9—12). Apply to the Direction.

Palm House at Schönbrunn, from 10 a. m. till dusk. 40 hellers.

Friday.

Museums: Arsenal Museum (9—1), free. — Historical Museum of Vienna (9—2), free. — Fine Arts Museum, Burgring (from April to October 9—3, from November to March 10—3), free. — Police Museum, I., Schottenring 11 (10—2). Apply to the Polizeipräsidium.

Collections: Exhibition of excavations from Ephesus in the Grecian Temple in the Volksgarten (9—1). — Beethoven Collection in the Historical Museum of Vienna (9—2), free.

Picture Galleries: Count Schönborn's, I., Renngasse 4. From 15. June to 15. October (10—3).

Sundry: Hof- und Staatsdruckerei (State Printing Office), III., Rennweg 16 (10—12 on application to the Direction).

Saturday.

Museums: Arsenal Museum (from 1. April till 30. September from 1—5 p. m.), 1 Krone. — Historical Museum of the Austrian Railways, Administration Building at the Westbahnhof (12—4), also on the first Sunday of every month (9—12). — Fine Arts Museum, Burgring (from 1. April till 30. September 10—3, from 1. October till 31. March 9—3), 1 Krone. — Museum and Archives of the Philharmonic Society, I., Giselastraße 12 (musical instruments, collections of portraits and autographs (11—1), free. — Museum of the Geological Institute, III., Rasumoffskygasse 23 (2—4). Closed in winter. — Natural History Museum, Burgring (October till March 10—3, 1. April till 30. September from 9—5), 1 Krone. — Austrian School Museum, VI., Haydngasse 19 (9—12, 2—6), free. — Pathological Museum (Josefs-Akademie), IX., Währingerstraße (11—1). Tickets must be taken the previous Thursday (11—1). — Postal Stamp Museum in the Rotunde (from 1. May till 30. September from 10—5).

Collections: Music Historical Institute of the University, IX., Türkenstraße 3 (2:30—5 p. m.). — Schatzkammer (Treasury) of the Imperial Court (10—1). Application the day before by writing.

Galleries: Picture Gallery of the Academy of Fine Arts, I., Schillerplatz (10—1), free. — Count Harrach's, I., Freiung in the Palace (10—1). Closed in winter. — Austrian State Gallery in the Lower Belvedere, III., Rennweg (May till August 9—4, September till April 9—3).

Sundry: Institute for the Education of the Blind with a Museum and Library referring to the blind, II., Wittelsbachstraße 5 (Sophienbrücke) (10—12). Apply to the Director. — Palm House in Schönbrunn (1—5), from 10 a. m. till dusk, admission mornings 40 hellers, afternoons free. — Archduke Franz Ferdinand's Collections, III., Beatrixgasse 25 (10—4), 1 Krone

Vienna Theatres.

The Vienna Directory, „Lehmans Wohnungsanzeiger“, contains full information, with plans and arrangement of seats, concerning all the Vienna Theatres, Concert rooms and places of amusement. It will be found in all the coffee-houses, restaurants and hotels.

Admission tickets to the theatres, variétés, circuses, concerts and other places of amusement are to be had at the respective box-offices as well as at the Bureaux for theatre tickets (Theaterkarten) and can be bespoken by telephone.

K. k. Hofburgtheater, I., Franzensring, was opened on the 14. October 1888. Capacity 1532 persons. The evening box-office is in the vestibule of the house and is opened at the latest $\frac{1}{2}$ hour before the commencement of the performance. The day office which is opened from 8:30 a. m. to 6 p. m. is in the Bräunerstraße 14.

K. k. Hofopertheater, I., Opernring 2. The building was begun on May 20. 1863, and was opened on May 25. 1869 (with Don Juan). Capacity 2263 persons. Day box-office from 8:30 a. m. to 6 p. m. Evening box-office in the vestibule of the Opera-house is opened at the latest $\frac{1}{2}$ hour before the commencement of the performance.

Volkoper (Kaiser Jubiläums Stadttheater), IX., Währingerstraße 78. Capacity 1819 persons.

Theater an der Wien, VI., Magdalenenstraße 8. Capacity 1336 persons. Opened on June 13, 1801 with the opera „Alexander“.

Karltheater, II., Praterstraße 31. Capacity 1113 persons. Opened on December 10, 1847 with „Eigensinn“ by Benedix, „Die Müllerin von Marly“ by Schneider und „Die schlimmen Buben“ by Nestroy.

Deutsches Volkstheater, VII., Corner of the Bellaria and Hofstallstraße 2. Capacity 1883 persons.

Raimundtheater, VI., Wallgasse 18—20. Opened 28. November 1893 with Raimunds „Gefesselte Phantasie“.

Wiener Bürgertheater, III., Vordere Zollamtsstraße. Capacity 1238 persons.

Neue Wiener Bühne, IX., Wasagasse 33. Capacity 900 persons. Opened in 1908 with the comedy „Der König in Paris“ by Caiclovet and Flers.

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

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

Lustspieltheater in the Prater. Capacity 765 persons.

Intimes Theater, II., Praterstraße 34.

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

Concert Rooms.

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

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

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

Beethovensaal, I., Strauchgasse 7.

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

Sights.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Handelsakademie (see Commercial Academy).

Handelsmuseum (see Commercial Museum).

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

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

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

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

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

The adjoining room to the left, with fresco

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

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

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

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

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

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

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

Hofbibliothek (see Libraries).

Hofburg (Imperial Palace), usually called the „Burg“ has been the residence of the Princes of the House of Austria ever since the beginning of the XIII. century. A block of buildings was erected in different centuries. Admission during the absence of the Emperor daily from 3—5 p. m. fee 60 hellers. — The visitor first enters the Burghof or Franzensplatz (Monument of Emp. Francis I. by Marchesi). The apartments of his Majesty, the splendid „Rittersaal“, the long „Controllorgang“, a corridor in which Emp. Joseph II. used to grant audiences, and the Military Office of the Emperor are all in the „Leopoldinische Tract“. On the north side is the Palace of the Reichskanzlei, built by Fischer von Erlach in 1728, with the four groups of Hercules by Mathielli at the entrances; to the right is the Guard-room. In front of it a military parade with music every day (except Sunday) at 12¹/₂ o'clock. To the right of the Franzensplatz is the Amalienhof with the Oberstallmeisteramt (Crown Equerry department), where from 9—12 tickets may be had at the Imperial Stables. To the left of the Franzensplatz is the Schweizerhof, with two small stone lions guarding the moat-bridge; very

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Collection of Egyptian Antiquities.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Room XV. *Coins of Classical Antiquity.*

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

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

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

Table IV. *Coins and Medals of mediaeval and modern Times.* Tableau 1. Portugal, Spain and the States of their former colonial possessions. 1—25. Portugal. Ancient kingdom. 26—83. Spain. 84—92. Arabs in Spain. Coins of the former Portuguese and Spanish colonies in Brazil. Tableau 2. Italy, the Order of Malta, France. 1—4. Sardinia. 11—16. Genoa. 17—26. Venice. 27—33. Mantua. 31—39. Parma. 40—43. Modena. 44—48. Tuscany. 49—60. Papal States. 61—69. Sicily. 70—74. Order of Malta. 75—131. France. Tableau 3. New German Empire, Switzerland, Belgium and Holland. 1—28. German Empire. 29—73. Switzerland, the whole State. 74—99. Belgium. 100—122. Netherlands. Tableau 4. England, Ireland and Scotland, British Colonies. 1—39. England. 40—42. Ireland.

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

Table V. *Italian Medallists*. Tableau 1 contains the oldest works produced in Verona, Mantua, Venice and Ferrara in the second half of the XV. century. Tableau 2. Works of medallists of Central Italy: Parma, Florence, Bologna and Rome. Tableau 3. XVI. century Upper Italy. Works of medallists in Venice, Vicenza and Milan. Tableau 4. XVI. century. Central Italy. Works of medallists of Ferrara, Florence and Rome. Tableau 5. XVII. century, first half. Works of Roman medallists, whose school became the dominant one in Italy. Tableau 6. End of XVII. and first half of XVIII. century. Tableau 7. Second half of XVIII. and first half of XIX. century. Tableau 8. and the two following show the development of the French medal. Tableau 10. 44—45. Spanish medallists.

Table VI. Tableau 1. Models. Tableau 2. Medals mounted, mostly donations of princes. Tableau 3. Typical medals. Seals cut in metal for sealing documents. Tableau 4. Bulls.

Table VII. shows the chief purposes for which medals are used (at one time so much more popular than to day!). Tableau 1. Medals of reward, and prize-medals. 1—8. State medals. 9—12. School prizes. 13—21. Science and art, artists' prizes. 22—25. Agriculture and Trade. Tableau 2. Historical medals. Tableau 3. Various. 1—5. Medals of coronations and homage. 8—16. Municipal authorities. 17—27. Medals of townships. 28—39. Medals on the laying of foundation stones and key-stones. Tableau 4. Cardcounters, family and personal medals. The Portrait Medal (35 to 59). Tableau 5. Religious and similar medals. Various. Tableau 6. Georgsthaler and the like. Miscellaneous. Relating to mixing and coining. 25—30. Alchymistic and astrological pieces. 36 and 37. Screw Thalers (hollow inside).

Table VIII. Temporary Exhibitions (varying contents).

Table IX. shows the art-history of the German medal. Tableau 1, XVI. century. Nuremberg. Tableau 2.

XVI. century, South Germany. Tableau 3. XVI. century, Central Germany. Tableau 4 and 5. XVI. century, Austria. Tableau 6. Italians at the Austrian court. Tableau 7. German masters from about 1570 to 1700. Tableau 8. XVII. century, continuation and XVIII. century. Tableau 9. The Netherlands. Tableau 10. The Netherlands since 1600, England, Denmark and Sweden, Russia.

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

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

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

Table II. Tableau 1. House of Habsburg: Portrait medals. Tableau 2. House of Habsburg (continuation). Tableau 3. Emperor Leopold I., Turkish wars. Tableau 4. Emperor Joseph I., the Spanish War of Succession. Tableau 5. Emperor Charles VI. and his time. Tableau 6. House of Habsburg-Lorraine. Empress Maria Theresa: Family medals. Tableau 7. Empress Maria Theresa: Government medals. Tableau 8. Empress Maria Theresa (Continuation). Emperor Joseph II. and Leopold II. Tableau 9. Emperor Francis II., Ferdinand I. Tableau 10. House of Habsburg-Lorraine: Descendants of the sons of Maria Theresa.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Room XXVI. *Reign of Emperor Maximilian I.*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

I. Floor: *Picture Gallery.*

A. Paintings of old Masters.

I. Italian, Spanish and French Schools:

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

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

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

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

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

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

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

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

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

II. Dutch Masters.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

III. German Masters.

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

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

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

B. Modern Masters.

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

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

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

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

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

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

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

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

II. Floor.

Collection of Water-colour Paintings and Drawings.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Room IV, Middle Case: Conclusion of the Systematic

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

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

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

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

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

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

stones and lithosiderites) and in the 5th Case (meteoric iron).

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Room XI—XIII. Prehistoric Collections.

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

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

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

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

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

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

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

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

Room XVII. Australia, New Zealand, Southsea-

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

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

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

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

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

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

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

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

Zoological Collections.

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

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

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

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

Room XXII. Insects.

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

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

Room XXIII. Mollusks, Molluskoides and Tunicata.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Room XXXV. Mammalia.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Observatory (see Sternwarte).

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

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

Picture Galleries (see Galleries).

Polytechnik (see Technische Hochschule).

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

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

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

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

Rotunda in the Prater. Built after the plans of Hasenauer by Harkort. Ascent to the top lantern, which commands a fine view of the Prater, the town and environs; on week-days from 6—5¹/₂, on Sundays and holidays from 8 a. m. For using the lift there is a charge of 60 heller.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Wagner Museum (see Museums).

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



Excursions in Vienna and immediate Environs.

Those marked with an * should not be omitted by strangers,

To be reached by the electric cars, by the Stadtbahn or by omnibus.

The environs of Vienna are beautiful, and it will take several weeks to visit them all.

The Prater. The chief place of amusement and recreation for the people of Vienna, with lovely woods and meadows. From the Praterstern (Tegetthoff Monument by Kundmann) three avenues radiate into the interior of the Prater. Nearest to the Nordbahnhof is the Kronprinz Rudolfstraße with an electric line to the Baths and the Reichsbrücke; the middle avenue, called Ausstellungsstraße leads to the Volks- or Wurstel-Prater, where, particularly on Sundays and holidays the Vienna folk enjoy the clash and clang of countless bands of vocal and instrumental music, shows, swings, switchbacks, roundabouts etc. etc. A place of amusement of grander style is "Venedig in Wien" with its theatres, variétés etc. and the Wiener Riesenrad (giant wheel) 64 metres in diameter, constructed by the English engineer W. Basset, affording a fine view of Vienna and environs; the charge is 60 hellers a person, on Sundays and holidays cheaper. The avenue to the right, the Haupt-Allee (Grand Avenue) with four rows of beautiful chestnut-trees, is the rendez-vous of the fashionable world; with three large coffeehouses and other restaurants on the left (the third Coffeehouse is a Variété during the summer). Opposite the third Coffeehouse is the Konstantinhügel with good

restaurant and café. Farther on, to the left, is the Rotunda, the last remains of the Great Exhibition of 1873, built after the plans of Hasenauer. Then the Meierei Krieau (dairy-farm) and at the end of the long Hauptallee, the Lusthaus, behind which is the Freudenau with the Race-course. (Go from the Ringstraße to the Praterstern, through the Hauptallee to the Rotunda and then back through the Volksprater.)

A fine view of Vienna and its environs may be obtained from: the Stephansturm (Steeple of St. Stephen's); the high ground before the Belvedere Palace; the two colossal columns in front of the Karlskirche; the Rotunda and the Riesenrad in the Prater; the Spinnerin am Kreuz, the highest point of the Wienerberg; the Galitzinberg and the Heuberg near Dornbach and Neuwaldegg, the Schafberg between Neuwaldegg and Pötzleinsdorf; the Gloriette at Schönbrunn, the Tivoli near Hietzing; the Himmel and Kobenzl between Sievering and Grinzing; the Bellevue and Hermannskogel near Sievering (the latter adorned with the fine stone Habsburgwarte); the Kahlenberg and Leopoldsberg near Grinzing; the tower at the Bockkeller at Nußdorf; the Hohe Warte at Döbling.

The Stephanie-Warte on the **Kahlenberg** commands a very fine view extending beyond the Province of Lower Austria to Styria (Raxalpe, Schneeberg, Hochschwab), to Hungary (Lesser Carpathians) and to Moravia (Moravo-Hungarian border-hills, Hills of Pollau). The usual way is to go by the electric cars or the Stadtbahn to Nußdorf and thence by the cogwheel line to the Kahlenberg (438 *m*) where there is a comfortable hotel and a number of pretty villas. A good restaurant will be found at the Hotel, with a military concert several times a week. The dining-rooms, verandas and paths through the wood are electrically lighted at night. At nightfall the City with its many thousands of lights affords an exceedingly fine sight.

The summit which descends in a steep declivity to the Danube is called **Leopoldsberg** (396 *m*), while the ridge situated towards the west is the **Kahlenberg** proper. A pleasant shady path connects the two summits. On the top of the Leopoldsberg upon which once stood the castle of

the Babenberg Princes, there is a small church built by Leopold I. after the Turkish danger had been everted, and a castle built in 1705 on the ruins of the destroyed building. From the castle terrace a beautiful view of the plains of the March and Tulln, Klosterneuburg and the Danube.

Schloß Cobenzl is beautifully situated at the foot of the Latisberger mountain and together with the dairy is one of the loveliest and most frequented places in the environs of Vienna. The former old castle is now transformed into a most elegant and comfortable Hotel, the dairy into a charming Café restaurant. From the garden an extensive view of all Vienna is offered, the Danube, the historical Marchfeld and the surrounding mountains. Electric-cars run very every few minutes from the Schottengasse to Grinzing from where the ascent to the „Schloß“ may be easily made on foot in less than an hour, or the way is covered by a small electric-bus in ten minutes, which starts from the end station of the tramway.

The Imperial summer residence **Schönbrunn**, built by Leopold I. after the plans of Fischer von Erlach, then rebuilt by Maria Theresa, comprizes 1441 rooms of which those of the Empress Maria Theresa, the dininghall, the hall of ceremony with frescoes by Guglielmi, the staircase with ceiling by F. Rottmayr, the saloon of Chinese feketinwood, the chapel with fresco by Dr. Gran are worth seeing. It is worth remembering that in 1800 Archduke Charles, in 1805 and 1809 Napoleon took up their night quarters here, that on July 22^d 1832 Napoleon's only son, the Duke of Reichstädt and "King of Rome" died here, aged 21. Beautiful park laid out in the French taste, flanked on both sides by numerous walls of trees and 32 marble statues by Joh. W. Beyer, and closed off by green terraces at the back. Crowning the terraces stands the Gloriette, by Hohenberg (ascent in the arcade on the right, from where there is a beautiful view of Vienna); at its base a large basin with the Neptune Group by Beyer and two fountains. To the left of the Palace, the Roman Ruin, by Hohenberg, the Obelisk and near it the "Schöne Brunnen" (fine fountain), Egeria by Beyer. To the right of the Palace the Zoological Garden and the Botanical Garden

(large newly-built Palmhouse). Through a gate in this garden we come to

Hietzing; from here a steam-tramway leads by way of Lainz, Mauer, Rodaun, Perchtoldsdorf (famous wine-growing place) to Mödling.

Dornbach and **Neuwaldegg** with fine woods; Palace of Prince Schwarzenberg with adjoining park through which we reach the Rohrerhütte and the Sophienalpe, fine view. From here the way goes to Hintertal to Hütteldorf. From the Sophienalpe paths lead to the Tulbinger-Kogel and Ober-Weidlingbach. From Neuwaldegg through the Park to the Hameau or Holländerdörfel. Fine view over a part of Vienna, the Marchfeld and the spurs of the Carpathians, the Danube downwards as far as Hainburg, and to the south, the chain of mountains to the Schneeberg. A pleasant way leads down to Weidlingbach, and another via Salmansdorf and Neustift to Sievering or Pötzleinsdorf. To the right of Neuwaldegg, paths to the Schafberg-Alpe, Pötzleinsdorf, Salmansdorf and Weidlingbach; to the left, through the Schottenwald, the Haltertal to Hütteldorf. To the left, from Dornbach to the Bieglerhütte on the Heuberg and through the Haltertal or over the Galitzinberg, with fine view of Vienna, through the Rosental to Hütteldorf.

Döbling, Grinzing and **Sievering**. By the electric cars from Schottenring to Döbling. From there a pleasant walk to the Hohe Warte (café-restaurant with garden), past the Central Institute for Meteorology and Terrestrial Magnetism to Heiligenstadt (Beethovenweg and Beethoven Monument) and Nußdorf, two much-frequented wine-growing places, where good "Heuriger" (last year's wine) may be had. From Grinzing a pleasant walk brings us to the Krapfenwaldl (station of the Zahnradbahn, cogwheel-line) a pleasant place of amusement on the slope of a hill; then farther on to the Kobenzl and the Hermannskogel (542 m, the highest point of the whole chain of hills, with the Habsburgwarte), and to the Kahlenberg. From Sievering, on the right to the restaurant "Am Himmel" with beautiful view of Vienna. From the Himmel paths lead to the Krapfenwaldl and Grinzing. From Sievering a carriage-road to Weidlingbach.

By the Westbahn, Stadtbahn or electric cars.

(Also from the Hauptzollamt.)

Hütteldorf, much frequented summer resort with large brevery and garden. Near it Ober-St. Veit (station of the Stadtbahn) and the Imperial Game-park (Tiergarten). From Hütteldorf foot-path to the Knödelhütte, or trough the Haltertal to the Sophienalpe; through the Schottenwald or over Cordon's Meierei (dairy-farm) to Neuwaldegg; trough the Rosental over the Satzberg to the Gallitzinberg or the Heuberg to Dornbach. From Hütteldorf paths to the left and also to Hadersdorf und Weidlingau.

Weidlingau, near it Hadersdorf with palace and fine park; monument of the late proprietor Fieldmarshal Laudon. Excursions to Mariabrunn; to the Mühlberg (pretty view), to Paunzen; to Hainbach and the Sophienalpe; to Mauerbach and on the Tulbinger Kogel (495 m) with extensive view over the Danube valley, the Oetscher, Dürnstein, Schneeberg, Gippel, Göller etc.

Purkersdorf. Excursions to the Hochramalpe, the Rudolfshöhe (473 m), the Schöffelwarte (431 m) and through the Deutscher Wald to the Paunzen. From Purkersdorf pleasant way to the Troppberg (540 m).

Rekawinkel, on the watershed (353 m), with many fine villas. From here excursion to Hochstraß and the Schöpfel (893 m). Fine view over the Wienerwald and the Danube on one side and the Lower Alps on the other — overtopped by the Lower Austrian and a portion of the Styrian Alps, particularly the Hochschwab, the mountains of the Enns valley — as well as over the mountains of the Böhmerwald in the background.

By the Südbahn.

(Also from the Hauptzollamt.)

Liesing. Considerable industrial establishments and large brewery. Road to Rodaun and Kaltenleutgeben, to the right to Kalksburg. (From here foot-path and roads in the valley to "Roten Stadel", "Grüner Baum" and farther on to Breitenfurt and Hochrotterd.) — By the branch line from Liesing by way of Perchtoldsdorf (old town with Gothic church, destroyed by the Turks in 1683, but rebuilt) excursions to the Parapluieberg (530 m) or the Josefswarte (602 m), to Rodaun, Waldmühle and Kaltenleutgeben (cold-water cure), ex-

cursions from here over the Flösselberg (569 m) to Gießhübel and Mödling, or through the Wassergespreng to Weißenbach and Hinterbrühl; across the Gaiswiese to the Höllenstein (646 m), through the Wassergespreng or through Prince Liechtenstein's Game-park (Johannstein, Dianentempel) by way of Sparbach to Hinterbrühl; past the Vereinsquelle and the Predigtstuhl to the Josefs-warte or the Parapluieberg to Perchtoldsdorf.

Mödling. New town-park with Kursaal, summer theatre etc. Electric line to Hinterbrühl. From Mödling the ascent of the Anninger (675 m magnificent view) is much to be recommended; descent to Gumpoldskirchen (wine-growing place and railway station). From Mödling to the right by way of the Castle of Liechtenstein and through the grounds to the station Brunn on the Südbahn; to the left through the Prießnitztal or past the "breite Föhre" (broad fir-tree) to the dairy Richardshof and from here to Gumpoldskirchen. Through the rocky ravine "Klausen" (on the right, above, the Ruin Frauenstein) we reach the lovely valley "Die Brühl" with numerous villas. At the opening of the valley the "Hotel zu den zwei Raben" and near it the "Meierei" (dairy-farm, above which, on the left the Ruin Mödling). From here an excursion to the Husarentempel, Anninger and Richardshof. From Hinterbrühl fine excursions to the Anninger, by way of Weißenbach, through the Wassergespreng to Kaltenleutgeben; to Gaaden, Heiligenkreuz (with interesting church in the romanesque style and particularly fine cloister), Alland and Meyerling. (*We leave Mödling by the electric line to the "Hotel zu den zwei Raben" (ascent to the Husarentempel) or to Hinterbrühl, then back to the "zwei Raben", and then return to Mödling through the Klausen or (to the left) over the Ruin Frauenstein. From Mödling a branch line takes us in 10 minutes to

Laxenburg, Imperial Residence with a park covering 400 hectares of ground, large pond with gondolas on hire. The Franzensburg on an island in the pond, with interesting objects of art. The building of the Franzensburg was begun in 1798, the annexes were finished in 1836. We first enter the Vogteihof (portrait-busts of emperors, limestone reliefs of saints, in which the influence of Dürer's

compositions is observable). On the right in the interior of the Castle, the Sattelkammer (saddle room) with arms arranged as trophies; opposite, the Waffenhalle (armoury) with the life-size statue in lead of Emp. Francis I., by F. Messerschmidt, 1769. In the Habsburgersaal the statues of Habsburg emperors in Tyrolese marble, Maria Theresa in lead. — Erster Empfangsaal (first reception-room): Wood ceiling from the end of the XVI. century, leather tapestry, supraportas, stoves from the year 1580. Pianoforte from the XVII. century, chair made by Emp. Maximilian I. himself of antlers of the moose-deer. — Zweiter Empfangsaal (second reception-room): Wood ceiling of the XVI. century. Splendid cupboards from the XVII. century. Clothes' chest (1611), stove XVI. century. — Schatzkammer (treasury): The complete uniform of Emperor Francis II. — Gesellschaftszimmer (drawing-room): Wood ceiling, XVI. century. Portrait of Empress Maria Ludovica, by Höchle. Paintings on glass. — Speisesaal (dining-room): The walls are lined with panels of red marble and round pilastres in romanesque style, taken from the Capella speciosa at Klosterneuburg. — Schlafzimmer (bed-room): Bed from the XV. century. Copy of Albrecht Dürer's All Saints' picture of 1511. — Toilettezimmer (toilet-room): Wood ceiling, XV. century. Empress Caroline Augusta by C. Sales, 1818. Altar-shaped mural decoration, ebony, with ivory carvings, XVII. century. — Thronsaal (throne-room): Wood ceiling XVII. century. Paintings in oil, beautiful cupboards. — Lothringersaal (Lorraine-room): Wood ceiling in German renaissance. The walls adorned with life-size portraits. 3. Archduke Charles, by Kuppelwieser. — 9. Empress Maria Ludovica, by Waldmüller. — 11. Archduke Renier, by Sales. — 13. Archduke Rudolph, by Amerling. — 17. Emperor Francis I. by Meytens. — 18. Empress Maria Theresa. — Paintings on glass in the 5 windows. Not far from the Franzensburg is the Turnierplatz (tournament ground), the High Bridge, Knight's column, Baronial vault, summer-house in the oak-grove, monument of Francis II. etc. If time is limited, it is advisable to take a guide (2 K). (*Go to Laxenburg in the morning, then go back to Mödling and make a trip from there to the Brühl, as stated above.)

Baden, a charmingly situated town with hot sulphate waters. At the entrance to the Helenental, on the right

bank of the Schwechat stands on a height the ruin **Rauhenneck**, upon an eminence the modern **château "Weilburg"** belonging to Archduke Frederick. Opposite, on abrupt rocks, the considerable, well-preserved ruin **Rauhenstein**, backed by the pleasant **Alexandrowicz** grounds. On the right bank, in the background, the ruin **Scharfenneck**. Pleasant walks to the **Cholerakapelle**, **Krainerhütte**, to **Siegenfeld** and the **Abbey of Heiligenkreuz**, trip to the **Jägerwiese** and thence to the highest summit of the environs (831 m), the **Eiserne Tor** (ascent also from the **Krainerhütte**) with a magnificent extensive view towards the **Styrian Alps**. From the "**Tourist's House**" the visitor beholds the long ridge of the **Hohe Wand**, with the adjacent **Mandling**; just opposite to it the **Sonnwendstein** and **Stuhleck**; straight before him is the **Schneeberg**, the **Dürre Wand** with the **Oehler** and **Schober**; to the right beside the **Schneeberg** is the **Schneealpe**, the **Gippelmauer** and the **Göller**. Between the sharp edge of the **Unterberg** and the broad ridge of the **Hoheck** rises the **Oetscher** and the **Reisalpe**. In the west, the **Schöpfel**, the **Wiener Wald** as far as the **Kahlenberg**; in the east, the **Lesser Carpathians**, the **Leitha** and **Rosalia** mountains, then the "**Bucklige Welt**" and the **Wechsel**, which closes the circle in the south-east.

Vöslau, also much frequented on account of its thermal springs, with a newly-built **Cursalon** on the **Waldwiese**; famous for its excellent wine, resembling **Bordeaux**. Large swimming and other baths. Trips to the **Waldandacht**, the ruin **Merkenstein** and the **Eiserne Tor**. In the vicinity the **hydropathic establishment Gainfarn**.

Wiener-Neustadt, point of junction of the railway, **Military Academy** with statue of the **Empress Maria Theresa**. Interesting double-steeped church. To the left, by the **Aspangbahn** to **Pitten**, **Seebenstein** etc., to the right through the ravine of **Proset** to the **Neue Welt** with the ruin of **Emmersberg**, and via **Stollhof** in a three-hours' walk to the **Jägerhaus** on the **Hohe Wand**.

Excursion to the Semmering.

A delightful trip to the world-famed **Semmering** can be made in one day by taking the morning express-train of the **Südbahn** to **Mürzzuschlag**. From **Gloggnitz** a seat on the left side of the carriage is recommended: View of

the Sonnwendstein and the Raxalpe. Payerbach (starting-point for excursions to the Schneeberg (2075 *m*) and the Raxalpe (2009 *m*), to Reichenau, the Höllental and Naßwald). Across the viaduct of thirteen arches over the Schwarza, always ascending in serpentine, through numerous tunnels to the Station Klamm with a half-dilapidated castle of Prince Liechtenstein. In a deep valley below we see Schottwien and at the foot of the Sonnwendstein the pilgrimage-church Maria-Schutz; passing the Weinzettelwand and the Station Breitenstein, the train crosses the highest viaduct, the "kalte Rinne" and reaches the Station Semmering (Südbahn Hôtel). Hôtel Stephanie, Hôtel Panhans. From the Hôtel Erzherzog Johann on the frontier between Lower Austria and Styria, may be made the easiest ascent of the Sonnwendstein (1523 *m*) (Friedrich Schiller Tourist's House), with an incomparably beautiful and extensive view of the Vienna plain and the Styrian Alps. Return by way of Maria Schutz, Schottwien, through the Adlitzgräben to the Station Semmering or Klamm, to Vienna. From the Hôtel, standing on an eminence before the Station Semmering, a magnificent view of the Schneetalpe, Raxalpe, Schneeberg etc. — Somewhat lower down are the Dependencies of the Südbahn-Hôtel and the Restaurant "Zum Wolfsbergkogel".

For obtaining an idea of the grand magnificence of this imposing railway-structure, it should not be viewed merely from the window of the railway carriage, but in somewhat the following way, taking the first and last train, respectively, of the day. By railway to Gloggnitz (3 hours), from here by carriage or on foot on the high-road to the Hôtel Erzherzog Johann on the height (2 hours), then on foot, from the Great Tunnel, following the windings of the railway as far as Klamm, whence descend into the valley to Schottwien (3 hours) and walk to Gloggnitz (1 hour). Back to Vienna by railway (3 hours). Special pleasure trains run in summer on Sundays and holidays at greatly reduced prices: Return tickets Vienna—Mürzzuschlag, II class, *K* 6.60, III class, *K* 4.30. The tickets are available for one day only and for one particular train. (*Go by train to the Station Semmering, walk to the Semmering Hôtel and walk or drive to the Sonnwendstein. In the evening back to Vienna or sleep in the Hôtel.)

By the Franz Josef-Bahn or Stadtbahn.

Nußdorf, favourite wine-growing place. Fine view from the Bockkeller. From Nußdorf by the cogwheel line (Zahnradbahn) to Krapfenwaldl and to the Kahlenberg.

Klosterneuburg, a pleasant town with 6000 inhabitants, an Augustinian Monastery, large Pioneer Barracks and the Stiftskeller, well worth seeing, with a monster-cask (57,942 liters). The Augustinian Monastery, a palatial building, is the richest and oldest of Austria. On the top of the copper-covered domes are the imperial crown (east side) and the archducal hat (west side) of wrought iron. Walks to Weidling and Kierling. Passing Kritzensdorf via Hadersfeld to Greifenstein, an old, famous castle. Fine view.

By the Wien-Aspang-Bahn.

This line passes the Stations: Zentralfriedhof, Maria Lanzendorf (pilgrimage church), Biedermannsdorf (near the Imperial Chateau Laxenburg) to Felixdorf, where it joins the Südbahn, using the latter's line of rails as far as Wiener-Neustadt.

Klein-Wolkersdorf, with the Chateau Frohsdorf, belonging to the heirs of Count Chambord, in the vicinity. From here, passing the picturesquely situated market-town of Pitten to

Seebenstein with a chateau and fine park belonging to Prince Liechtenstein. On a hill the old

Burg Seebenstein founded partly in the XI. century and belonging to the House of Liechtenstein. It contains highly interesting collections of great value. Path through the wood to the Lutheran Kanzel (Pulpit) and the Türkensturz, a steep lime-rock wall from which, in 1532, the peasants of the vicinity precipitated into the depth below a portion of Hassan Pasha's army. Passing Scheiblingkirchen etc. the train reaches

Edlitz, excursion to the Kulmriegel (757 m), with the Grimmsteinwarte; from there to

Aspang, with an old church and castle, the terminus of this railway. From Aspang the shortest and easiest ascent to the Wechsel (1738 m).

By the Schneebergbahn.

The opening of the Schneebergbahn, which has to overcome an average gradient of 4 per cent., has made the ascent of the Schneeberg a simple, not fatiguing and enjoyable trip. Direct trains from Hauptzollamt by the Aspangbahn via Sollenau, Fischau to Puchberg. By taking the 8 o'clock train, the tourist is able to dine on the Hochschneeberg at 12. From Puchberg commences the second part of the railway-line, the cogwheel line (Zahnradbahn). 9.5 km, this portion of the journey taking about 1 hour and 10 minutes. On changing into the mountain train it is advisable to sit on the left side of the carriage. The difference of height to be overcome is 1217.3 m. At the stoppingplace Baumgartner a good walker will prefer leaving the train; in 25 minutes he will reach the Baumgartner Alpenhaus, 1436 m; others go on by train to the terminus Hochschneeberg. The line runs through two tunnels, the loop-tunnel 151 m in length and the second tunnel 120 m long. Quite near the Station is the excellent Hôtel Hochschneeberg, 1800 m above sea-level, it has 60 rooms at from 4 K upward. If the weather is fine, it is advisable to pass the night here for enjoying the sun-set and sun-rise.

The ascent from here to the Kaiserstein, 2061 m, takes 1 $\frac{1}{4}$ hour, to the Alpine summit or Klosterwappen, 2075 m, 1 $\frac{1}{2}$ hour.

Below the Pyramid on the Kaiserstein is the Fischerhütte, a tourist's shelter from which the view is very extensive: On Sundays and holidays refreshments may be obtained at the Shelter. We see the Wechsel, the Hohe Veitsch, Hochschwab, portions of the Lower Tauern, the mountains of Admont; in the west, the Pyrgas, Oetscher, Schnee-Alpe, Rax and many others. A fascinating view into the Puchberg valley below. Beyond the Steinfeld the eye discern Vienna with the Marchfeld, the Hungarian plain and the Leitha mountains. A glorious panorama. Back to the Hotel or the Baumgartner House where the accommodation will likewise be found good. The beautiful Puchberg valley may also be highly recommended for a prolonged stay.

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