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To George Routledge Esq,  
with the Authors  
Most sincere regards

THREE WEEKS

IN

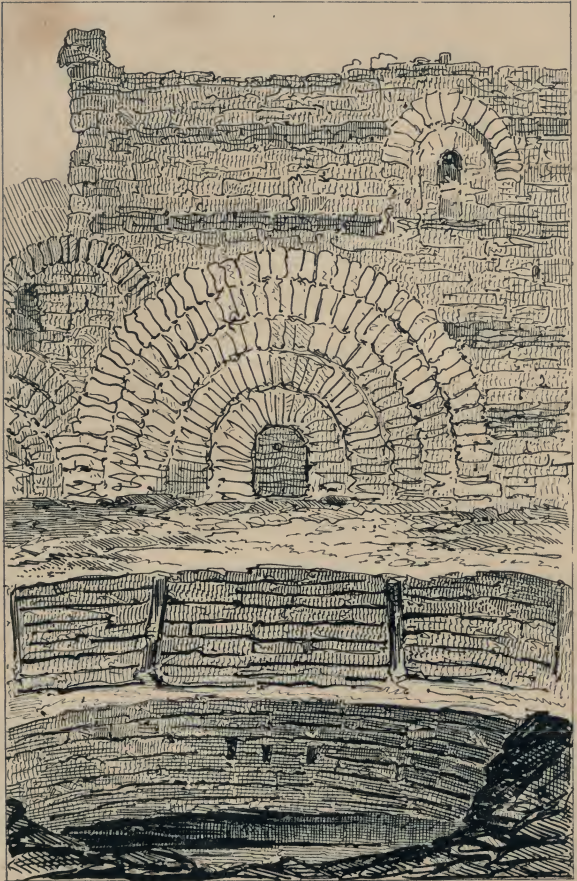
CENTRAL EUROPE.

June 10. 1876,





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ROMAN BATHS AT TREVES

THREE WEEKS

IN

CENTRAL EUROPE.

NOTES OF AN EXCURSION,

INCLUDING THE CITIES OF

TREVES, NUREMBERG, LEIPZIG, DRESDEN,  
FREIBERG, AND BERLIN.

WITH ILLUSTRATIONS.

BY

T. SOPWITH, M.A., F.R.S.

W

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## P R E F A C E.

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STEAMBOATS and Railways afford such facilities for travelling that many parts of the Continent—and more especially Belgium, the Rhine, and Switzerland—are well-known to all who can now and then devote a few months, or even a few weeks, to going abroad, or, as it is often termed, “crossing the Channel,” which, by the way, is sometimes the most formidable part of the whole journey. Numerous well-written books, and frequent, clear, and able narratives in magazines and newspapers, afford to those who stay at home much information as to what is to be seen—not only in well-known Europe, but in more distant parts of the world. To add much original or important matter to this stock of information is scarcely the purpose of the present work, inasmuch as a journey of some hundreds of miles in three weeks does not afford sufficient leisure to collect much that is either new or specially interesting. The following pages contain a correct narrative of a visit to some places which are not so generally known as the other countries to which I have alluded. To some this narrative may perhaps revive agreeable recollections of places they have seen, and to others it may form

a sort of index, or guide, showing what may be seen of Central Europe in so short a time as three weeks. To many more it may possibly convey some information, not wholly without interest, of the places visited. If any of these objects are accomplished I shall not regret the trouble of revising the contents of a journal written day by day, and of adding some descriptions in detail, derived from local publications or from the information of friends.

The excursion now described is from Brussels to Namur, Treves, Aschaffenburg, Nuremburg, Franconian Switzerland, Leipsic, Dresden, Saxon Switzerland, Freiberg in Saxony, Berlin, and return to Brussels in exactly three weeks. Probably in no part of Europe can a greater variety of interesting objects be visited in so short a time. The halo of historical recollection rests on every part of it. In Treves we see the work of the Romans—not far from two thousand years ago. Nuremburg, a city of the middle ages, retains much of the original and very striking character then impressed on it. Franconian Switzerland—a charming piece of scenery—is comparatively little known. At Leipsic the reminiscences of one of the most important battles ever fought, are full of interest, yet still more interesting is the progress of its extension and improvement, and the centralization of European literature in its marts. Of those who have not inspected the

treasures of Dresden, few can have an adequate idea of their number, value, and surpassing interest. Saxon Switzerland is the admiration of all who view its enormous rocks and singularly shaped mountains, and Berlin of the present time is an amazing advance on what it was only a few years ago. In many parts of the region included in the circuit I have named, there are personal as well as historical associations of great significance. Independently of the pomp of warfare and the massive works of Roman emperors, we find that both in mediæval and modern times the cities above-named are famous for the memory of men who have greatly extended the dominion of literature, science, and art. Of this, even a casual visitor is reminded, in one place by the statue of Albert Durer ; in another by that of Weber. Of Luther, Frederick the Great, Werner, Humboldt, and many others, there are prominent and significant memorials. These are briefly named as a further reason for attaching much interest to the places included in that central portion of Europe to which the following notes refer.



## THREE WEEKS IN CENTRAL EUROPE.

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Intending to leave Brussels on one of the early days of September, in 1868, my travelling companion and I had not formed any definite line of route except that we proposed in a tour of three weeks to visit the cities of Nuremburg, Dresden, Freiberg, and perhaps Berlin. All other details of time and place were matters of uncertainty, to be decided according to circumstances as we proceeded. My companion had not seen Namur, and the attractions of Treves in an architectural and antiquarian point of view seemed very great. So was the promise of fine scenery on the banks of the Moselle between Treves and Coblenz. The former city lay directly on our route, but a view of the river must depend on whether the steamboats were available. This we afterwards found was not so, owing to the shallowness of the water, caused by the remarkably dry and hot summer which had prevailed there as well as in England. Before leaving Brussels at noon, a few hours were employed in viewing some of the well-known attractions of that city. The cathedral of St. Gudule, always grand and impressive, has for many years been undergoing repairs and restorations of a most extensive character. These have imparted to it an aspect of newness and complete preservation, greatly adding to its beauty. I found the heat most oppressive as I attempted to view the lofty towers and other parts of the stately exterior; but within it was agreeably cool, and I re-

mained some time in its magnificent aisles, now radiant with the splendour of richly painted windows. The fine tones of the organ, accompanying a religious service, added much to the solemnity of the general effect. I walked awhile in the pretty little park, which, with the adjacent buildings, reminds one of Brussels having been called a miniature Paris. Here, indeed, we find much of French taste and French magnificence, but wanting the amplitude of the French capital. I went to the Picture Galleries, saw the collection of historical paintings and the Museum of Natural History. In former years I had often spent many hours in them, and I now allude to them by name as illustrating what may be accomplished in a few hours. A view of Brussels is a good introduction to the cities of the continent, and those who can spare a few days to sojourn in it, will find much to occupy attention and repay any labours of research. It comprises much of the quaint antiquity for which European cities are remarkable, and also much of the modern stateliness and regularity which are becoming more and more prominent as features of nearly all continental towns. The "Grand Place" of Brussels is a fair introduction to the picturesque character of Nuremburg, and the "Place Royal" indicates, on a small scale, some of the modern characteristics of Berlin as well as of Paris.

Travelling by what is known as the Luxemburg line of railway communication, extending from Brussels to Treves, a distance of 176 miles, we passed within view of Waterloo and of the lion perched on the mound which prominently marks the position of this famous battle-field. On glancing



the eye over a map of Europe it will be seen that the portion of it to which we were wending our way, as indicated by the cities I have named, may be considered almost as one immense battle-field, over which, little more than half a century ago, the ravages of war spread desolation over vast areas of country, which, as we were glad to see, are now happily smiling in peace and fruitfulness.

To those who take an interest in realising on the spot, the accounts of military movements and conflicts as given by historians, I may observe that in many parts of the lands we visited there are favourable opportunities for pursuing the study of such reminiscences. I would gladly, if time had permitted, have given more attention to historical associations connected with the projects of Napoleon, and with the efforts of the allied monarchs, who were compelled in the first place to protect their several kingdoms, and afterwards were enabled to promote the general peace of Europe.

A railway journey of 34 miles in nearly two hours took us to Namur, where we spent the remaining hours of the afternoon. Here "grim visaged war" presents his wrinkled front in great amplitude, and the first object of our attention was to visit as much of the formidable ramparts as are accessible to the public. Climbing these as far as is permitted we soon gained an eminence which commands a charming view of the city. The day was clear and bright, and all the churches and buildings, public or private, were distinctly seen. I well remember when in former years I ascended to greater heights, how the beauty of the landscape was increased as it became

more expanded; much interest is imparted to it by the meeting at this place of the rivers Sambre and Meuse. As to the country which lies between them a quarter of a century has passed away since I had occasion to traverse nearly every portion of it, and I greatly enjoyed an opportunity of again seeing even a limited part of the "District Entre Sambre et Meuse."

After climbing up the warlike ramparts of the citadel, we descended to the level streets of the city, and a short walk took us to the cathedral. It is a modern, not very large, but stately edifice, and in Murray's hand-book is called "one of the handsomest modern churches in Belgium." It is little more than a century old, and therefore destitute of all claim to antiquarian interest. The dome springs from the intersection of the nave and transepts, and the vaulted interior admits of a clear view from the floor up to the upper part of the cupula and lantern above. The sculptured figures of angels and cherubs on the spandrels of the arches are worthy of observation, and here I may observe how very useful is a small hand telescope, which, if slung over the shoulder, may be easily used to view stained windows, sculptured figures, inscriptions, or other works of minute detail in which much may thus be seen which otherwise would remain undiscovered.

The aspect of the interior generally is light and graceful. The marble floor is wrought into highly ornamental forms, especially under the dome. As I looked around it seemed to me as if only a short time had passed, instead of twenty-four years, since I stood in this church with a companion, whose name, already one of world-wide renown, will, in future

years, probably attain a significance and importance which contemporaries can scarcely realize. It was GEORGE STEPHENSON (any appellation beyond his name seems superfluous). We took our place quietly amongst others. A priest sprinkled holy water on many, but he omitted us. "He'll not give us any," said G. S., "he takes us for heretics." Even so! I have little doubt, this was his idea. How little did that officiating priest and others then present know that there stood before them a great high priest of progress—one engaged in promoting mysteries of mechanical science which were largely to influence the destinies of the human race. Printing, which has done and is doing a marvellous work, has not perhaps done more than the intercourse of minds and the free intermixture of nation with nation, which has resulted from railway communication. Of the magnitude of these results no one who travels by railway can fail to be observant. In effecting so vast a change the very words of prophecy seem as if in progress of fulfilment. Valleys have been exalted; Mountains have been made low, or pierced; and in what surer way has "the glory of God and the good of man's estate"\* been developed than by the increasing peace and good will arising from the friendly intercourse of countless millions, who, without railways, would have remained shut up in selfish and solitary isolation. "He takes us for heretics." Even so!

Whoever spends a few hours in Namur should see the interior of the church of St. Loup, remarkable

\* The objects of science, which the Royal Society of London was established to promote, are defined in these terms in the charter of that institution.

for a richly carved roof of stone, and for much architectural decoration in which the marbles of Belgium are introduced in large masses—a not uncommon feature in the churches of this kingdom.

We walked through most of the principal streets, and observed many shops with plate glass windows of very large dimensions. The display of goods in many of the shops of Namur is highly artistic and attractive.

The Hotel de Harscamp, where we stayed all night, affords excellent accommodation, and the discrimination of Murray's Handbook assigns to it the high praise of being "First-rate."

On the following morning we left Namur at half-past eight o'clock, and at three in the afternoon arrived at Treves (in German "Trier"), having been travelling, with little intermission, the whole of the intermediate time. The scenery is attractive nearly the whole way, and in some places remarkably so. Extensive woods are predominating features and there is comparatively little corn land. Many of the ranges of forest which we passed form portions of the Forest of Ardennes. Long rows of lofty poplars are also very prominent features.

We passed Luxemburg, which, for strength, has been called a second Gibraltar, others have fancied its position to resemble that of Jerusalem. Hurried as our transit was, we had a tolerable view of the remarkably prominent rocks and surrounding gorges, which render the place as strongly fortified by nature as it is by art.

## TREVES.

Having reached Treves, we spent the remainder of the afternoon in visiting some places of considerable interest.

Our first aim was the summit of the tower of the church of St Gingoulph, which, by its height, gave promise of an extensive view of the city and its environs. The people who have charge of it live on the summit, and from thence they sent down to us a string with the door key attached to it. We were thus enabled to enter a narrow circular staircase, by which, and by sundry ladders, we gained the top of the tower. The bird's-eye view from thence enabled us to see not only some remarkable and very prominent buildings, but also their relative position and the best mode of approaching them. Rising from the platform where we stood, is a spire, in which are dwelling rooms for the keeper to reside in. His chief duty is to look out for fires, of which he gives notice by ringing a bell and by using a large speaking trumpet to inform those beneath as to the locality of any real or suspected fire. At the time of our visit, a suspicious-looking smoke was under telescopic observation, and, after due inspection, was decided not to be a genuine "fire," but only smoke caused by burning weeds in a garden.

Having from this lofty point of view made ourselves well acquainted with the local topography, we descended and went to the cathedral of St. Peter and St. Helen. The doors were closed for the evening, but a gentle rap brought the verger, who obligingly showed us through the interior, and explained many interesting objects, in very fair Eng-

lish. His recollection of historical dates, of memorable personages, and of local archæology was very serviceable, and enabled us to appreciate much that otherwise would have been unnoticed. The interior of this cathedral is extremely interesting, presenting rich materials for the study of antiquities, including curious monuments, &c. ; but the chief interest is in its architecture, which is remarkably varied in successive periods. Some portions of the original edifice, built by the Empress Helena, are pointed out, and the student of architectural history might spend much time in studying the different characteristics of later additions. Of these it is in vain to attempt any description, based on so short a visit, especially as the advancing shades of night prevented our having a clear view of many of the details. The organ gallery is supported by modern columns, of elegant proportions, with finely executed capitals. The pulpit, richly carved in fine sandstone of the district, is adorned with many well-sculptured figures, and bears the date of 1572. The seats in the choir are ornamented with marquetry work. The semi-circular, or, as we say, "Norman" arches forcibly claim attention. The cloisters, forming an oblong square about 172 feet by 118, are very fine.

Some details of the history and archæology of this church are given in Murray's "North Germany," and in the "German Murray" or Baedeker's guide book it is stated that this cathedral was once, according to tradition, a palace of the Roman Emperors and the birthplace of St. Helena, mother of Constantine the Great ; thus closely is it linked with the history of Christianity. The same authority observes, that



in the architecture as it now stands, "six different styles have been combined; Corinthian columns of the time of Constantine, with Romanesque and Gothic arches; the grotesque styles of the 17th and 18th centuries, and the Ionic pillars, erected 1849, to support the organ, form an incongruous though not unimposing whole."

It added much to the interest with which we viewed this stately memorial of past ages, that the verger not only gave the clear descriptions to which I have alluded, but added to them many expressions of quaint and friendly character, which came gracefully from one of his advanced age—seventy-seven. At length increasing gloom hid all clear definition.

The BASILICA, so called, is an enormous brick building, exhibiting in its plain and noble simplicity one of the works of Constantine the Great, if not even of more remote date. It is a huge edifice, described in Baedeker's guidebook as being 220 feet long, 98 feet wide, and 97 feet high. The walls are ten feet thick, and are built of small bricks. The enormous masses of wall, with windows in recesses, are as straight and perpendicular as when first built. On a first view it seems like a recently-built brick building. From this place, says Murray, Constantine issued decrees, "governing at the same time Rome, Constantinople, and Britain." The interior, which has been applied to various purposes from time to time, is at present used as a Lutheran church.

On the following day we made a more leisurely inspection of the places we had already seen, and of other objects of attraction in and near Treves. The weather was singularly fine, the

day throughout being clear and bright, and most favourable for a distinct view of distant objects. Although at times it was very warm, yet for the most part the heat was tempered by refreshing and even cool breezes than which nothing could be more enjoyable. In the forenoon we inspected what are usually called the Roman Baths, but which appear to have been the lower portion of a large and princely mansion; saw the Roman Amphitheatre—walked round part of the city to the Porta Nigra, and to the pleasure grounds and public promenades on the site of the ancient walls. We dined at the Table d'hôte at one (the usual hour in this part of Germany), and afterwards drove along the ancient and very remarkable bridge, based on Roman masonry, to the hills opposite the town, the upper part of which command extensive views of the city, the river, and adjacent country. We also drove from one extremity of the city to the other, namely, from the church of St. Paul, in the eastern suburbs, to that of St. Matthias in the west, and saw the interior of both.

Of these several places I shall briefly mention some points which presented themselves to my attention, not aiming at minute descriptions nor historical or architectural details, otherwise than as any casual allusion thereto may serve to indicate the special claims which these places have to the attention of a tourist.

The “ROMAN BATHS” are situated at the south corner of the city, which in shape is nearly square, one of the diagonals nearly corresponding with a meridian line. These ruins are of great extent, both





ROMAN RUINS AT TREVES



above and underground, and the adjacent surface is well wooded. It is impossible to repress feelings of astonishment as successive portions of this extraordinary mass of buildings are gradually disclosed to view. The walls have been built of amazing strength, and many of the arches consist of five or six ranges of stone. Some of the walls are very high, as well as enormously massive, and with the surrounding trees and ivy the general effect is very picturesque. We threaded our way through numerous vaults and subterranean galleries, which forcibly reminded me of similar excavations at Richborough, in Kent, and, like them, the full extent of these passages has not yet been ascertained. It is only during the last fifty years that the earth and rubbish which concealed the Roman Baths of Treves have been removed; even the upper walls of the castle or palace were much hidden by the earth works of the fortifications surrounding the city. Curious as these ruins are they are far inferior to the Baths of Diana, at Nismes, where graceful arches and ornamental columns attest a more advanced stage of luxury.

By a pleasant walk of about a quarter of a mile we reached the remains of the ancient ROMAN AMPHITHEATRE. This also was formerly buried in debris which had fallen from the adjacent hill, but it has been carefully cleared, and not only the form of the Amphitheatre but some of the doors or entrances to the cells are very distinctly seen. The walls which remain are composed of very small stones, joined by cement or grouting.

These enclose an area of oval shape, about 230 feet long and 150 feet wide. The sloping sides on

which the seats for spectators were formerly placed have been formed from the earth excavated in making the area. This Amphitheatre is inferior in size and decoration to the similar works at Nismes and Verona, and very much more so as compared with the Collosseum at Rome, yet it has doubtless in former times been a place of vast public interest to the inhabitants then living in or near Treves. In Murray's handbook (North Germany) there is an excellent account of some historical events connected with this and other antiquities of Treves, and especially of horrid barbarities practised by Roman Emperors.\*

The PORTA NIGRA, or Black Gate, is a stupendous monument of Roman power. It forms the principal entry into the city from the east, being one of the gates of the wall which formerly surrounded the city. It is of huge dimensions—built of enormously large stones, and contains numerous apartments in various stages of dilapidation. Many of the stones are from two to three yards in length; they are fitted together by finely worked joints without cement, but the iron cramps which formerly secured them have mostly been removed. The rude columns with carved capitals, many circular-headed windows, and the general arrangement of the stately apartments, present an aspect of savage grandeur, and as one looks around it seems difficult to tell whether the traces of former magnificence, of ecclesiastical occupation, or the evidences of strength yet remaining

\*“In this place,” says Murray, “Constantine exposed many thousand of unarmed Frankish prisoners to be torn to pieces by wild beasts. So great was the number of victims that the savage beasts desisted of their own accord from the work of destruction, and left many alive.” Other similar cruelties are recorded.

are most remarkable. It is a strange compound of different styles of building and of various modes of decoration. The lower portion is of undoubted Roman construction, resembling what I have seen in other works of undisputed Roman origin, but in the upper stories much ornamentation of later periods has been introduced, and especially a semicircular gallery with a Norman-like arcade and columns, the adornments of which merit attention. A museum of antiquities has been formed, and almost every hall or apartment contains more or less of altars, statues, coins, implements of war, or other remnants of the past, collected in or near Treves. We spent some time in a leisurely survey of this wonderful structure, and in listening to descriptions given by a courteous and intelligent guide.

Within a few yards of the cathedral, and connected with it by a passage, is the "Church of our Lady—*Liebfrauenkirche*" which, says Baedeker, "is considered to be an exquisite specimen of Gothic," and Murray calls it "one of the earliest specimens of pure Gothic." It was originally built as a "Lady Chapel" to the cathedral; the connecting doorway is enriched with elaborate sculpture. The Lady Church, though not large in area, is very lofty and of graceful architecture. "It was built," said our venerable guide, "by the architect of Cologne Cathedral," which it certainly resembles in style and beauty, though on a very small scale as compared with the mighty edifice at Cologne. It is now undergoing a careful renovation; the capitals of its lofty columns have been richly gilt; stained windows of great beauty have been inserted, and

the groining of the ceiling enriched with paintings of foliage and other ornaments.

It was curious to observe that in four works of the Romans in this city no less than four different modes of building have been adopted. In the Basilica *Brick and cement* only are used. The Palace and Baths are built of *Stones of medium size, with layers of brick work*. In the Amphitheatre are *Small stones with cement*, and in the Black Gate *Large stones without cement*. This strange variety seems to indicate fertility of resource as well as mechanical skill, for examples of every one of these essentially different modes of construction have endured to the present time in a nearly perfect state, over a period not far short of two thousand years, and bidding fair, if carefully attended to, to remain intact for many centuries to come. I made sketches of the *Brickwork* of the Basilica, the *Stone and layers of brick* at the Baths, the *Stone and cement* of the Amphitheatre, and the *massive Masonry without cement* of the Black Gate.

A drive into the country in the afternoon took us to the "White House, and to some very fine scenery near it on the left bank of the Moselle. Not only had we a fine panoramic view of the city from the heights as we ascended, but the walks and woods were of such beauty that it is difficult to express the admiration with which we viewed them, and the enjoyment with which we wandered through their charming vistas.

The church of St. Paul has a painted ceiling, said to be the work of one of the pupils of Rubens. It is well seen by using a mirror, which the guide



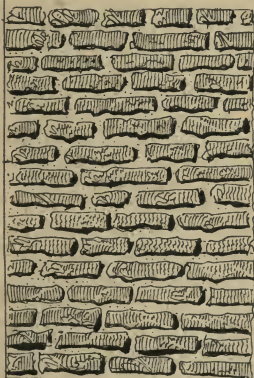


BASILICA



BATHS

AMPHITHEATRE



PORTA NIGRA







hands to visitors. In the crypt we were shown numerous relics of martyrs.

The church of St. Matthias has a handsome tower, in which a richly ornamented Norman style of architecture prevails, but there is nothing remarkable in the interior.

Treves is spoken of in guide-books as a decaying town. Of its commercial state, either past, present, or prospective, a mere passing visit affords us no opportunity of judging. Whatever may be its future destiny, of the past there is no doubt. It has evidently been of much greater extent than the area enclosed by the present walls, and it presents many solid and enduring evidences of former magnificence. As a city it claims an existence prior to Rome, and a careful study of the buildings I have mentioned would include many associations with the history of the earlier centuries of the Christian era. As architectural monuments they are most worthy of observation, yet still more interesting are the evidences which even on a brief inspection are presented of important changes in the uses to which these several buildings have been appropriated. The sentiment of "Change, for ever change," seems impressed on all of them; for in the very aspect of the buildings these changes of condition may be traced. The cathedral was once a palace. The Porta Nigra, built for military defence, has had three churches within its walls, and is now chiefly used as a museum. The Basilica, once a palace, or, as is supposed by some, a hall of justice, has been applied to military uses, and is now a Protestant

church, in a city where the Roman Catholic religion largely predominates.

In connection with Treves most persons have read or heard of the celebrity of the seamless or "Holy Coat," which by its exhibition at intervals of some years attracts countless thousands of worshippers. Perhaps the homage paid by adoring pilgrims is less addressed to what some of them may deem a doubtful or even superstitious object than to the essential merits of the religion they profess. We see around us that highly educated and accomplished persons are much bound by conventional usages, and we may, therefore, more readily understand how unlettered peasants and artisans, accustomed from their infancy to revere the legend of the Holy Coat, gladly avail themselves of the opportunities of doing homage on the very rare occasions when it is displayed. At the last exhibition of it some accounts say that a million persons visited Treves; our cathedral guide said "seven hundred thousand." Except at the times of the few and far between occasions of its being publicly shown it is walled up near the high altar in the cathedral. Concerning other relics said to be preserved here, such as a piece of the Cross, part of the Crown of Thorns, &c., I made no enquiry. I allude to the more celebrated vesture, because the results of its exhibition have a direct bearing on the material prosperity of the town. A million or even half a million of strangers must bring an influx of wealth. At the church of St. Matthias are some indications of pilgrimages on a humbler scale. We saw fifty candles placed at the eastern end of the choir; these were

offerings from pious visitors. They vary in size from four feet in height to eighteen, and are richly painted and ornamented with figures in relief.

Treves is certainly a place in which contemplation may be much indulged in ; for here, indeed, may any one "refresh himself," as Anthony A. Wood said, "with a melancholy walk." The imperial pomp of the Cæsars is for ever gone. Ecclesiastical and feudal power, once dominant, are greatly diminished. Great as is the number of pilgrims who come to see the Holy Coat, yet still greater in number are those who come by railways and steamboats for purposes of trade or commerce, to admire the scenery, or to study the rich and venerable stores of antiquity.

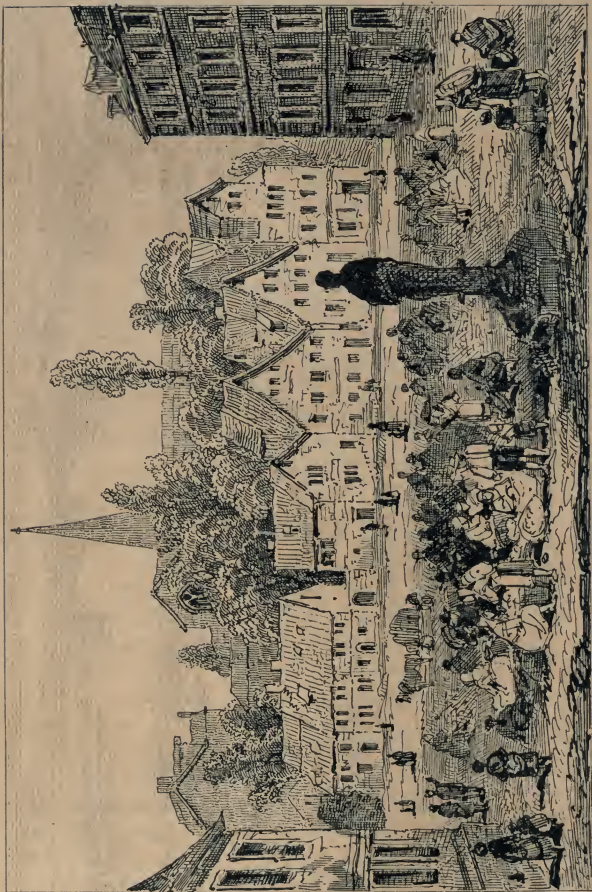
On enquiry we found that during the last fortnight no steamboats had been able to make the voyage between this city and Coblenz. We therefore had to abandon our wish to see the scenery of the banks of the Moselle, and we arranged to proceed by railway in the direction of Nuremburg.

Early next morning I went to view some other remains of Roman buildings, and again visited the "Lady Church." Its graceful architecture is said to have been completed five years before the building of Cologne Cathedral was commenced. In travelling abroad there are few things I observe with greater interest than the services of religion in the principal churches. A feeling of devotion seemed to be the decided expression of many worshippers who were present ; they were not cold and listless, but attentive, and to all outward appearance

devout. The soft and plaintive music of the organ seemed like the Æolian chords which Byron describes as "Musical, yet sadly sweet." During other parts of the service louder tones prevailed, but loud as they were they were nearly equalled by the loudness of plain and solid psalmody sung by nearly all the congregation. It reminded me of the grand and expressive music to be heard on festival days in the cathedral at Cologne at the early morning services, when some hundreds of school children attend, and in their united voices send forth utterances of praise of almost overpowering sweetness and grandeur.

We left Treves about nine o'clock, and travelled all day by rail. The first thirty miles of our journey was through very beautiful and romantic scenery in the narrow valley of the Saar. Descending towards Bingin, on the Rhine, we had a fine view of Oberstein, and of romantic cliffs and woods and semi-mountainous country, which, to be properly appreciated, must be seen. Our travelling was most enjoyable, the carriage luxuriously comfortable, our companions intelligent and agreeable, the weather charmingly fine. Under these agreeable auspices we reached Mayence, crossed the Rhine, stopped an hour at Darmstadt (where we dined), and at half-past seven took up our quarters in the "Freihof" hotel, in Aschaffenburg.





A SCHAFFENBURG (near "Freihof".)

## ASCHAFFENBURG.

It has often happened when travelling to a place I have not before visited that enquiries as to the choice of a hotel have met with various and sometimes unfavourable replies as to the comforts of unknown hostleries. Notwithstanding some hesitation on this score by one of our fellow travellers, I had favourable hopes of good accommodation in Aschaffenburg, and these, I am glad to say, were abundantly verified. We met with great comfort and attention in the seemingly well conducted "Freihof" hotel. The view from our window was very picturesque. In front of a wide space were old-fashioned German houses, with rocks and vine-clad hills above, and the whole surmounted by the "Dom," or church, rising from a dense mass of trees.

To this edifice we first gave attention. At the west front are a double staircase and quaint old balustrades leading into a covered arcade, wherein are several ancient and very curious monuments and a richly sculptured Romanesque doorway. The interior of the church is plain, but its walls present a museum of monumental sculptures in marble, bronze, and stone, as also many brasses of remarkably fine workmanship. One of them representing the Crucifixion, with attendant figures in bronze, has details of extraordinary merit. Its date is 1628. There are several monumental statues represented as clad in armour; these are interesting memorials



of former costume, and to those who have time and inclination to study the archæology of Bavaria the inscriptions and other data in this church would be a mine of wealth. The pulpit has some curious sculptures in marble. Externally, the tower and its adjuncts merit attention; the former is in two portions, the lower part being square, the other and upper portion, which is octagonal, is surmounted by a lofty and handsome spire.

The Cloisters, though not large, are very picturesque, and the arches of its arcades have columns, the capitals and bases of which are all different, and many of them of very graceful design. The large quadrangular palace of the King of Bavaria has four lofty towers at the corners, and a still loftier tower, said to be 180 feet high, rising from one of its sides. Both in form and style this mansion reminded me of Heriot's Hospital in Edinburgh, but it is larger, and its towers are differently surmounted. We entered the court yard and looked into the chapel, where we saw a sumptuous altar piece. We did not care for going through the apartments of what appears to be a somewhat neglected residence. "It contains," says Murray, "a gallery of 382 paintings, chiefly curious rather than beautiful, a fine library with manuscript illuminations and early printed books, and a cabinet of 20,000 engravings."

After a short but pleasant walk in the suburbs we came to the remarkable edifice erected by King Louis of Bavaria (grandfather of the present king), in exact imitation of a Pompeian house. It was commenced in 1842, and, says a local guidebook, "neither time nor expense was spared in ranging it



in a worthy manner among the other buildings of the king so eminent in his taste for the fine arts."

The antiquarian researches for carrying out this undertaking were made by Von Gärtner (Chief Commissioner of the Board of Works), and Professors Schlotthauer and Louis; the building was constructed under the direction of the first named of these connoisseurs.

In the local guidebook already mentioned (published for the benefit of the family of an artist, Carl Richard, to whom for some time before his death the care of this place was confided by the king), it is called "THE POMPEIAN BUILDING AT ASCHAFFENBURG." "The wanderer," says this authority, "as he passes through the Karlsthor of the old Askapha, the Frankonian Askafaburg, or as it is now called Aschaffenburg, must turn to the left and leave the so-called Schönthal (Beautiful Valley), which is nothing else but the former town ditch—to the right—pass through a portion of the castle gardens, then again round a corner to the left, and he will see the Pompeian Building, the only one of its kind in the world, and an exact copy of a Roman mansion."

The front door has projecting pilasters with rich capitals, and as we enter the motto or welcome of "Salve" is seen in mosaic work on the floor of the passage leading into the vestibule (1).\* Here are paintings of Castor and Pollux on either side, copied from those which were found in the original building in Pompeii; and from these and some other

\* The numbers affixed have reference to subsequent details of the dimensions of the several apartments.

indications it received the name of the House of Castor and Pollux.

A doorway on the right leads into a porter's lodge (called *Ostiarium*) (2); from this a small stone staircase leads to an entresol above "containing the rooms of the slaves who waited in the Atrium" (3). "This," continues the guidebook, "is a covered place surrounding the compluvium (4), which is in the centre." The latter forms a basin, partly supplied by rain water and partly by a stream conveyed to it. Twelve Corinthian pillars support the roof of the Atrium, and its walls are adorned with paintings of Fortuna, Bacchus, Hygeia, Saturn, Diana, Victory, and Ceres.

From the Atrium a passage leads into a larger apartment (5), probably a dwelling place for the slaves, and next is an open hall (6) leading to two bedrooms (7, 8). "The Ala" (9) is an open room "which served as a house of devotion for the Romans, and in it were preserved the statues of the tutelary and household gods." Near to this are two smaller apartments (10, 11), probably bed-chambers, which, with the larger room (12), "were used for persons of quality. The walls of these apartments are decorated with paintings of Narcissus at the fountain, Aurora, and Cephalus." Close to this state chamber a door leads into a long and narrow department, which served as a wardrobe (13), and another door led to the "Cella Atriensis" (14), the apartment of the person having the care of the Atrium.

"Till now," continues the descriptive guidebook, "we have only wandered through the front build-

ings of the ground floor." We next reach "one of the finest state apartments, of the most remarkable splendour in the whole building. It is the Tablinum or hall of reception of the master of the house." The pavement is a rich mosaic, representing Minerva and Apollo. On the walls are represented on one side the discovery of Achilles by Ulysses among the daughters of Lycomedes at Scyros, and on the other the quarrel between Achilles and Agamemnon. From the tablinum the visitor next enters the peristyle, which has a colonnade on one side, through which is seen the Viridarium, full of southern plants, and from whence "*a bright sky smiles upon us, and foreign birds seem to accost us with their song, for,*" continues the narrative I am quoting, "the Romans had the weakness to conceal the smallness of their gardens by a perspective painted on a wall, and which is imitated here; for the bright sky and foreign birds are painted on the top of the wall enclosing the Viridarium. The pavement of this peristyle is inlaid with mosaic, on which are painted two strange figures of animals in medallions, and on the walls we see the beautiful paintings of Jupiter, Cybele, Mercury. and Venus." It is much to be feared, however, that the winter climate of this part of Europe will prove unfavourable for decorations exposed to the open air, of which indeed some indications already appear.

Turning to the right, is an apartment supposed to have been the winter diningroom, or Triclinium (15), the walls of which are adorned with paintings of the birth of Castor and Pollux, Helen and Clytemnestra, the bringing up of Bacchus, the combat

between Eros and Pan, and several representations of dances by groups of Bacchantes.

Near to this beautiful apartment we reach a smaller one (16), from whence a staircase leads to the cellar, which is also accessible by a door from the outside of the building.

After crossing the Peristyle we enter a great hall, described as the large dining room or summer triclinium (17). The walls of this room are richly ornamented with marble, "and opposite to the window hangs a splendid mosaic painting (representing a sacrifice), which King Louis of Bavaria received as a present from Pope Gregory XVI. The artist employed on this mosaic is said to have taken twenty-five years in painting it, and we understood our conductor to say that it cost 36,000 florins, or about £3,000.

Turning to the other side of the Peristyle we see a fountain, by which water flows from a cistern, and near to this is an apartment (18), the walls of which represent Narcissus at the spring; Venus and Cupid fishing, and Ganymede with the eagle. This apartment has been thought to be the hall of reception of the lady of the house; others call it the winter dining room. The paintings seem to indicate the latter."

The apartment (19) in one of the angles of the principal building is supposed to have been used by the servants or "slaves." Near to it is a large kitchen (20) with stoves; and here, says the printed guide, "we must mention the beautiful vessels and utensils; they are formed in the most

perfect manner, and prove even in the smallest details the refined taste of the ancients." As we examined these bronze cooking implements very closely I can fully confirm the commendation thus bestowed. Thus, for example, in an ordinary strainer, the small apertures are pierced so as to form a tasteful design, so thoroughly classic that I regret I did not take a copy, as might easily have been done by a rubbing as in copying brasses. There are clay as well as bronze vessels—candelabra, lamps, drinking bowls, &c., most of them being close imitations of those actually found in Herculaneum and Pompeii.

On the pavement of the doorway (21) in this part of the house is a mosaic picture of a dog chained, as seen in most of the houses of Pompeii, with the inscription "Cave Canem," beware of the dog.

From this door, on the outside of the building, is a stone staircase (22) not in exact accordance with the original building from whence the designs of this palace are chiefly taken, for, says the guide-book, "most of the staircases in the houses of Pompeii were built in the interior." "Still," the author adds, "there are many buildings like these to which they were attached from the outside, and these were principally such as were situated (as this Pompeian building is) out of the town, and were called villas." "It appears," he continues, "very sensible that the apartments of the second story, which were mostly assigned to the ladies, were in connection with the garden of the house, *for the ladies in themselves are lovely flowers, and willingly associate with their sisters—the tender children of Flora.*"

Ascending this staircase of thirty-five stone steps we enter a balcony, and from it gain access to the richest apartment of the whole house. It has four entrances by doors, two of which lead to the roof of the lower part of the house; the door opposite to the entrance leads to the large covered balcony (23) above the peristyle, and called Pergula. In the large apartment (24) the mosaic pavement represents in three medallions Juno, Jupiter, and Medusa's head. On the walls are paintings of Apollo, Bacchus, Hercules and the Muses, with their mother Mnemosyne. "Here, it is said, the lady of the house occupied herself with her female domestics in the arrangement of her household affairs." The back part of the large balcony (25) is decorated with groups of Bacchantes, and adjoining it are rooms (26 to 27) which include the supposed bed-chamber of the lady of the house, the walls of which are ornamented with paintings on a black ground of a dealer in Cupids, Diana and Endymion, the Judgment of Paris, Mars and Venus, Paris and Helen, Ulysses and Penelope, Thetis and Vulcan, Bacchus and Ariadne, Jupiter and Juno. The centre room is painted with genii, and the walls of the room adjoining represent children playing. These two rooms were probably used as nurseries. Out of the last named room a door leads, as in the first room, to a terrace on the leads of the front building. The remaining large apartment (28) on this floor has walls richly adorned with paintings, and from it a staircase (29) to a large apartment (30) on the third story, with windows on every side, commanding a charming view of the whole vicinity. The decorations, which have been mentioned, are chiefly copies

from paintings found in Herculaneum and Pompeii, the originals of which are preserved in the Museum at Naples.

Having thus narrated, from local authorities, confirmed by observation, and by clear descriptions of our conductor, the details of a structure probably without a parallel in the world, I now revert to my notes as written at the time, and find the following remarks on the Pompeian building:—It stands proudly on the margin of rocks which form the right bank of the River Mainè, and affords probably by far the best idea of an ancient Roman villa ever seen out of Italy. As regards a small portion of a Pompeian house most Englishmen and many foreigners are familiar with the example shown in a few apartments in the Crystal Palace at Sydenham (one of the many good works in art for which England is so much indebted to Digby Wyatt). In the Pompeian house at Aschaffenburg there is more minuteness of detail, more elaborate duplicates of original models, and more rich and varied decoration; not only so, but an entire house of three stories is correctly represented. This extensive and beautiful work of art is about 100 feet in length, and nearly 120 feet from back to front. It is surrounded by pleasure grounds, through which are charming walks, and we greatly admired the delightful prospects to be seen from thence. We rambled through several streets. In the church of St. Mary is a finely painted ceiling of about 50 feet in width, supported by handsome Corinthian columns. The oppressive heat prevented further exploration, but what we had seen richly repaid us for visiting



a place of which we had very little previous knowledge. Indeed, I have met intelligent friends to whom even the name of this place (containing 7,000 inhabitants) is scarcely known, and yet its venerable church, its beautiful woods and walks, its ancient castle, and its modern palace (for such, indeed, it may be called), of the Pompeian house, will, I think, recompense any tourist who cares for mediæval monuments, for landscape beauty, for the remains of feudal grandeur as seen in an ancient castle, or the extraordinary restoration of works of still greater antiquity. To this I may add that I thought the Freihof hotel well arranged, comfortable, and moderate. The varied and pleasing objects to which I have alluded may interest many, but to those who care only for the great and grand attractions of large cities or Alpine scenery, Aschaffenburg would, of course, be deemed of only secondary interest and importance.

The Pompeian building, which is the chief attraction of this place, is certainly suggestive of many associations, and the guidebook from which I have made extracts contains also a short but well written account of the destruction of Pompeii, and of the excavations which were commenced 120 years ago. King Maximilian II., on a visit to Italy, alike admired the works of art at Pompeii, and deplored the calamity which buried it in utter ruin. On his return he was asked to contribute to the Album of the German Union for the support of the families of deceased artists, and wrote in it some lines expressive of sentiments suggested by the former pomp and subsequent desolation of the ill-fated city. Of



these verses the following are a copy and translation :—

Ich kehre aus dem Land der Lieder,  
 Der Kunst, der Liebe Heimathland,  
 Zurück zu meinen Kindern wieder,  
 Was nehm' ich mit als schönes Pfand ?

Der ew'gen Schönheit Ideale  
 Sind tief der Seele eingepägt,  
 Dass sie erwärmt von diesem Strahle  
 Entfalte, was sie in sich trägt.

Doch seh' ich auch vom kühnsten Werke,  
 Oft nichts als eine Hand voll Staub :  
 Was nützt des Arms, des Geistes Stärke,  
 Wenn alles der Verwesung Raub ?

So lernt' ich nur nach dem zu streben,  
 Was zu vollbringen Gott gebent,  
 Mich ganz dem Herren hinzugeben,  
 Zu nützen froh das flücht'ge Heut.

---

“ I am returned from the Land of Song,  
 The home of arts, the dwelling-place of love,  
 Back to the children I had left so long,  
 What beauteous pledge shall my affection prove ?

The eternal beauty of ideal charms,  
 Is printed in my soul in hues so bright,  
 That with its rays my vivid fancy warms,  
 And all it bears within is brought to light.

Yet in the most stupendous works of man,  
 Oft I saw nothing but a pile of dust ;  
 Of what avail his strength ?—do what it can,  
 When all is subject to corruption's rust ?

Thus, then, I schooled myself but to aspire,  
 To that which God had made alone to last,  
 Wholly to yield myself to His desire,  
 And profit by the transitory past.”

Approximate dimensions of the apartments of the Pompeian House.—See note, page 21.

1	The Vestibule ( <i>Vestibulum</i> ).....	12 feet by	7 feet.
2	The Porter's Lodge ( <i>Cella Ostiarii</i> )	12	„ 10 „
3	The Atrium.....	38	„ 36 „
4	Fountain ( <i>Compluvium</i> ) .....	14	„ 14 „
5	Dwelling Room for the slaves .....	15	„ 12 „
6	An open Hall (leading to).....	16	„ 10 „
7 & 8	Bed-chambers ( <i>Cubicula</i> ) .....	10	„ 10 „
9	The Ali, or House of Devotion.....	11	„ 10 „
10 & 11	Bed-chambers .....	„	„ „ „
12	Large Bedroom for strangers.....	22	„ 11 „
13	A room used as a Wardrobe.....	„	„ „ „
14	The <i>Cella Atriensis</i> , or room of the person having charge of the Atrium.....	12	„ 8 „
15	The Hall of Reception ( <i>Tablinum</i> )	16	„ 16 „
16	Supposed Winter Dining Room ( <i>Triclinium</i> ).....	17	„ 16 „
17	Apartment with stairs to Cellars	14	„ 14 „
18	Summer Dining Room ( <i>Triclinium</i> )	27	„ 18 „
19	Apartment for slaves.....	18	„ 12 „
20	Supposed Reception room of the Lady of the House.....	12	„ 10 „
21	The Kitchen .....	32	„ 13 „
22	Drawing Room.....	30	„ 20 „
23	Large Covered Balcony ( <i>Pergula</i> )	45	„ 15 „
24	Bed-chamber of the Lady of the House.....	16	„ 12 „
25 & 26	Nurseries for children.....	35	„ 16 „
27	A large apartment (Loggia).....	30	„ 13 „
28	The Belvidere, or third floor.....	30	„ 18 „

## NUREMBURG.

After a railway journey of 119 miles which occupied four hours and a half, including considerable stoppages, we reached Nuremburg, and found good accommodation at the hotel of the Rothes Ross, or Red Horse. A walk through some streets and market places enabled us to see many examples of the singularly quaint style of building for which this city is remarkable. As the afternoon was far advanced our time for observation was limited, and we spent the evening at the inn.

In a casual conversation with an intelligent tourist some allusion was made to the geology of the district, and this led to other interesting topics. I was thus reminded of a remark of Dean Buckland's, that any mutual interest in geological matters often promoted future amity and friendly intercourse. Geology, he said, is a sort of free-masonry, of which a hammer is the unmistakable "sign."

On the following day we had the pleasure of visiting some churches, museums, and other interesting places in Nuremburg, in the agreeable society of this gentleman and his lady, who, like ourselves, were now here for the first time.

We first went to the church of St. Sebald—a large and venerable edifice, with two lofty square towers, each surmounted by a spire. The nave, we were told, was built in the 10th and 11th centuries; the choir is of later date (about 1377). Of many of the architec-

tural details of this fine church I had an opportunity many years ago of forming a very high estimate from a careful inspection of drawings by Mr. Archibald Dunn, of Newcastle, who, in pursuing his studies as a professional architect, had made extremely correct delineations of many of the finest examples of Gothic and other styles in Nuremburg and other European cities. It is only from such exact drawings, or from photographs, or carefully executed engravings, that any adequate idea can be formed, without actual inspection—of the amazing richness and variety of the architectural monuments of this city. The church of St. Sebald is remarkable for its graceful proportions, for the extreme beauty of the shrine of its founder; for a bronze font, said to be one of the earliest productions of the foundries established here; for its lofty arches and columns, with richly carved capitals; its sumptuous windows; and for the elegance, as well as the loftiness, of its spires.

Of the shrine, no one who sees it can fail to be amused by some singularities of its design, as for example its resting entirely on figures representing snails; but the attention is soon absorbed in admiration of the wonderful beauty of the details of the workmanship. It is described in a small local work in French, "*Souvenir de Nuremburg*," as "The precious work of Peter Vischer and his son," and as "one of the most beautiful creations of art. Rich in ornamented columns and lancet arches and magnificent statuary. The crowning glory of the whole are figures of the twelve apostles—works of universal renown." There are also figures of twelve fathers

of the church—in all about seventy figures of different sizes, the whole being surmounted by an infant Jesus. In the discriminating criticism of Murray's handbook (South Germany) this shrine is called, "the masterpiece of the distinguished artist Peter Vischer (born 1460, died 1529). "It is the most important work," adds the same authority, "which German art has yet produced."

In the interior of the church are several paintings, some of them by Albert Durer, and one of them contains a portrait of himself. The north entrance or porch is remarkable for the beauty of sculptured figures which adorn its deeply recessed arches. It is called the Bride's doorway. Opposite to this is the Gothic chapel of St. Maurice, which is now used for the exhibition of a collection of German and Flemish paintings. These we viewed with much interest. They are well arranged and in good preservation. My object in these notes is not, however, so much to enter upon detailed descriptions as to mention what places we saw, and thus indicate to others what may be seen, and how far in our humble estimation we thought them worth seeing. We had not even a copy of Murray's "South Germany," a work which is indispensable for all who have leisure to study the antiquities of Nuremburg, and having since my return to England read its notices of St. Sebald's Church and of the city generally, I cannot too highly commend its concise and comprehensive descriptions. Among them will be found a reference to the pictures best worth studying in the ancient chapel of St. Maurice. Those who have leisure as well as taste to pursue in learned

or artistic works, the study of the venerable antiquities of Nuremburg, will derive additional gratification from seeing the originals ; the city itself is a vast museum, showing in every street, and in some parts of it almost in every house, some of the architectural beauties or peculiar styles of building which prevailed in a period of from four to six hundred years ago.

In the Goose Market is a fountain of appropriate design, and not far from it is the fountain so well known as one of the most conspicuous as well as handsomest ornaments of the city. The French Souvenir already alluded to, states that "it was erected between the years 1355 and 1362, by George and Frederick Rupprecht and Sebald Schonhofer." The pyramid of pure Gothic is 60 feet in height. The lower figures represent the seven electors, and there are also statues of Godfrey de Boullin, Clovis, of France ; Charlemagne, Judas Maccabeus, Joshua, David, Julius Cæsar, Alexander, and Hector. Above are seven prophets and Moses. The capitals are ornamented with heads, among which may be seen representations of those of the artists who restored it, between 1821 and 1824, under the direction of Albert Reindel, director of the Royal School of Arts. From eight heads of lions and from many fantastic animals streams of water are projected into the basin. The movable ring seen on the railing of the fountain is the distinctive sign of Nuremburg.

The singular and richly ornamented gable of Nassau House had our attention, but no written description can convey any notion of its singular quaintness and picturesque character. We ad-

mired very much the interior of the church of St. Lawrence. Its numerous clustered columns of dark stone remind one of Westminster Abbey, and its architectural features are uncommonly grand. The lofty nave is surmounted by beautifully groined arches, and the ceiling of the choir is still more rich and elaborate. The coloured statues affixed to many of the columns add much to the singularly picturesque appearance of this church, but the most remarkable ornament is a monument elaborately carved in stone. It is called the Tabernacle, and extends vertically from the floor to the ceiling, to meet the curvature of which its summit is bent over and downwards like a crosier.

We spent some time in the chapels, cloisters, galleries, and other apartments of an extensive and well preserved building, once a Carthusian convent, but now used as the depository of a large and interesting collection of antiquities. The vast number of objects of singular variety, and excellent preservation, together with a well classified arrangement, render this a truly interesting museum.

It is in vain to attempt an enumeration of even the separate classes of antiquities here exhibited, yet a short *resume* may convey some idea of objects so curious and interesting as richly to merit any record I can inscribe in these pages. We first saw a long cloister containing several original monuments, and a much greater number of copies. The rubbings from brasses, in clearness and definition, excelled any I had before seen; in fact, they looked more like carefully printed wood engravings than ordinary rubbings, and some of them were from original brasses we



had admired in the church at Aschaffenburg. A large fresco painting represents the discovery of the dead body of Charlemagne enthroned in state in a vault. It is admirably executed, and corresponds with a similar representation at Aix la Chapelle, where the incident occurred. There are many well executed copies of richly sculptured doors, most of them as large as the originals. The old chapel of the convent is filled with church furniture of mediæval times, and with sumptuous ornaments and dresses, now disused in German Lutheran, as well as in English Protestant churches, but to the resumption of which the Ritualism of the latter church is making some approaches.

A long gallery is filled with specimens of ancient armour of much historic interest. There are many guns, old and new, of varied forms and elaborate decoration. Among them a breech-loading cannon two hundred years old, which I fancy would be held in small estimation by any military commission of the present time. Two rooms are filled with curious old cabinets. There are numerous specimens of stained glass, many of them old and curious, and works in porcelain in great variety. The collection of engravings and wood-cuts of old MS. books, and early missals with gorgeous illuminations, are well arrayed. I viewed with special interest the wood-cuts attributed to Albert Durer, and bearing his well-known monogram, yet it is doubtful whether he did more than draw designs to be cut by others. A bible is shown which is said to have belonged to Luther, the memorials of whom seemed to be highly prized in many of the places we visited. In this



museum is a remarkable collection of European old musical instruments, such as dulcimers, lutes, harpsichords, &c., and there are many paintings and other collections of curiosities of considerable interest, all of them being more or less illustrative of German history.

We next visited the Rathhaus, or Town Hall, where in a great many apartments we saw a large collection of paintings and other remarkable objects. The great hall (as measured by my stepping) is about 130 feet long, and 40 feet wide. It has a lofty semi-circular roof. The walls are decorated with numerous paintings, the most remarkable being one in fresco by Albert Durer, upwards of 60 feet in length. It represents the Emperor Maximilian entering Nuremburg, and is a work of singular interest. In a long but narrow gallery the stuccoed ceiling represents, in bold relief, a tournament, which in a local guidebook is called "La joute des ouvriers." It is a most remarkable work, being all white except the few spaces filled with heraldic adornments, and these are brilliantly coloured. In the upper part of this massive and extensive edifice are several apartments containing paintings, stained glass, and miscellaneous curiosities which would repay a much more leisurely examination than we had time to make.

We were taken to a singular old house, with corridors and ornaments, of palace-like magnificence, but now used partly as a private dwelling house, and partly as a warehouse for mercantile purposes. In it we ascended one of the curious winding staircases for which Nuremburg is remarkable; it is inclosed in a multangular tower, the enrichments of

the interior are of Venetian character, and date from 1605. In another house, remarkable for its great antiquity, we saw a curious collection of articles made of papier mache, and bronzed or gilded, so as to form good fac-similes of the helmets, shields, coats of mail, or other curious relics of the past. Several copies of statues and busts are similarly made from good originals, and sold at moderate prices.

We saw some dungeons containing apparatus and instruments formerly used for inflicting torture—sad testimonies of the barbarous cruelty practised in the middle ages. Some of the tortures inflicted were such as cannot even be thought of without feelings of shame and sorrow that human nature should ever have been steeped in such frightful wickedness. Compared with these wretched vaults, the Prison of Chillon seems almost a comfortable home. Some of the mechanical contrivances for inflicting pain might be thought of doubtful credibility, but many dark pages of history prove that such cruelties were inflicted. A cradle, of large size, filled with spikes, is shown, with other deplorable examples of what malignity can invent, but one of them surpasses all others in atrocity. It is called "The Maiden," and is a hollow figure, formed of iron, resembling a female. In this the victims were enclosed and pressed to death. The mind is filled with horror at the contemplation of such barbarities. How great is the difference in the present time when any neglect of a criminal even of an inhuman character would be publicly reprehended. Perhaps in other two or three centuries, some practices of the present time may appear cruel to more enlightened and

generous minds. Let us hope that such a result is at all events promoted by extended intercourse and information.

The castle and its extensive adjuncts are seated on a hill at the north-western angle of the city, commanding an extensive prospect, which includes a large portion of the city. Many of the ancient walls and fortifications which attest its former strength, now only add a picturesque aspect to this curious old chateau or palace. In a small court-yard, which we first entered, workmen were covering part of the trunk of a venerable line tree to prevent it from further decay. It is said to have been planted when this part of the castle was built, some seven or eight centuries ago. In two old chapels are some peculiar features of Romanesque decoration. The apartments contain some interesting paintings, but are much less sumptuous than Royal residences usually are.

Of course we went to see the house of Albert Durer and the fine statue of this famous artist, which stands near to it. We wished to see a manufactory of toys, but were taken to a mere depository where toys are sold, nor did we omit to buy several photographic and other representations of the marvels of this fine old city. Finally, we had a pleasant drive through several streets and along part of the suburbs outside the walls, and were thus enabled to form a good idea of the city and of the characteristic features of its vicinity.

In almost every part of our route we saw some peculiarity to engage attention. As to historical associations, which add so much to the interest of

remarkable buildings, I leave all such details to those who have time, knowledge of language, and architectural taste to pursue the requisite investigations. I confine my present notes as much as possible to the incidents and characteristics which came within our opportunities of observation during a short stay in a city where months, or even years, might be passed in observation and study without exhausting the claims which it presents in its manifold riches of the past.

The surface of the ground on which Nuremburg is built is undulating, and the streets and markets in some places look as if they had been purposely laid out by an artist for picturesque effect. The streets are not mere parallel rows of houses opposite each other; the markets and "places" so-called, are not "squares." Turn where you will, you see projecting houses, large thoroughfares, fine combinations of architectural stateliness in massive buildings or warehouses as well as in public buildings, beautiful oriels, picturesque turrets, and richly ornamented gables.

If, after a general view, you take at chance any single building for attentive study, the same varieties and peculiarities may be found in many ordinary houses, although they seem to present no unusual or popular attraction. For instance, looking at almost the first house I came to, after going out of the hotel, I made this kind of examination. It was an ordinary dwelling house such as no guide would ever think of pointing out, and which no one would select as exemplifying the remarkable buildings of Nuremburg, but that is the

very reason why I now allude to it. It was six stories high; the windows of the two uppermost floors project from the handsome tiling of the roof. I made sketches of the stone facings and mouldings of these windows, then of a window of the highest row in the stone façade or front of the house, and of the three rows of windows beneath it. I thus found that every set of windows was different in architectural design, and every one of them worth attention as neat and even elegant designs. If this is what may be learnt from an ordinary and comparatively plain street house, what are we to say of those edifices, and many such there are, which are remarkably prominent for quaintness and peculiarity? To this the only answer must be "Circumspice"—look around—for without actual inspection the marvels of this old and most curious city cannot be comprehended.

The materials employed in building houses appeared to be nearly equally divided between stone and stucco. Most of the windows have ornamental mouldings or pediments. Doors, also, are in many cases richly ornamented. Of the roofs, nearly all are large, but some of them are of enormous area, one of them being the inclined covering of no less than six stories, as indicated by as many rows of windows projecting from it. All is varied, yet all is in good taste; each specimen seems a harmonious unit in this vast museum of mediæval architecture. Two prominent features are of frequent occurrence—one is the oriel window, the other corner turrets attached to

many houses. To these I may add that almost every gable is a study.

In short, to any who visit this city, as we did, in search of antiquarian and picturesque buildings, every anticipation and even every hope must be more than fulfilled and realized.

I have only to add that the similar tastes, intelligence, and friendly feeling of our companions in the exploration of Nuremburg added much to the gratification of seeing so many curious and interesting objects.

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## FRANCONIAN SWITZERLAND.

In travelling northward from Nuremburg we were desirous to see some of the romantic scenery known as Franconian Switzerland, but not having guide books of South Germany we were at a loss for exact information how to proceed. All we could learn was, that we should stop at Forcheim Station (22 miles), and there take a conveyance to Streiberg. Accordingly, on arriving at Forcheim, we engaged a neat open carriage and a pair of horses, and at once assented to the fare of two dollars, although with most indefinite notions as to either the direction or distance of our intended drive. The direction turned out to be north-east, and the distance nearly ten miles. The fare and "drink-money" together came to less than ten shillings, and we thought the charge moderate. The driver, moreover, was civil and communicative.



V



CASTLE ROCKS at STREIBERG.

VI



CASTLE ROCKS at STREIBERG.





We passed through a charming and richly wooded country of gentle undulations. In some of the villages were large houses built with timber framework, which, being painted black, the contrast showing the white plaster had a very striking appearance. As we drove along we found that the hills increased in height and picturesque aspect, and at length precipitous rocks and contours of semi-mountainous character made us aware that we were nearing our place of destination. We drove to the Post, or Golden Bear Inn, where we found very clean and comfortable apartments, the accommodation being far beyond what we expected to find in so small a village.

For romantic scenery few places can exceed Streiberg. It stands at the base of lofty and nearly perpendicular rocks, on the summit of which are the ruins of an ancient castle scarcely distinguishable from the limestone rocks on which it is built. A very massive, tower-like portion of rock, is quite apart from the rest, but the space which intervenes is spanned by a foot bridge, and the view from this summit is exceedingly grand. In several walks around and upon this rocky eminence we saw many singular rocks of great height rising from the woods, having detached portions so high and yet so slender, that they seemed more like steeples than rocks. Of these I made some sketches to remind me of their remarkable forms. The castle rock, which seems a huge mass when viewed in one direction, is when viewed from another, found to be dissevered and split into high and thin pinnacles. Ascending a deep ravine,

we came to a pinnacle of rock which rose far above the lofty trees which surrounded its base. Further up the valley were precipices on each side, which almost met.

The general character of the scenery here reminded me of Royat, near Clermont, in the Auvergne; Of the rocky spires I have seen few rivals, unless at Montserrat, in Spain, and the well-known detached mass of rock near Dinant, in Belgium.

By far the most extensive view of the country near Streiberg is from the summit of the Cuck-hull, the highest point in the vicinity. This we ascended, and were charmed with a prospect of marvellous beauty. We were thus enabled to perceive that the range of scenery, to which a Swiss appellation has been given, is of limited extent, being all included in a circuit of a few miles from this place. The valleys close at hand have richly wooded sides, with many precipices and other rock scenery. The distant view includes a vast tract of country, the horizon of which was distinctly seen through an atmosphere of unusual clearness. We remained on this lofty summit some time, tracing the direction of valleys, and finding on every side landscapes so truly beautiful that we exclaimed "Well does this district merit its name." But although the name of Switzerland at once conveys an idea of either sublime or beautiful scenery, it must be remarked that in no part of this district is there any approach to what may be called the "sublimity" of Alpine scenery. This will readily be understood from the fact that the elevation we had gained, commanding a clear panoramic view over a vast extent in every direction, was

VII



CASTLE ROCKS at STREIBERG.

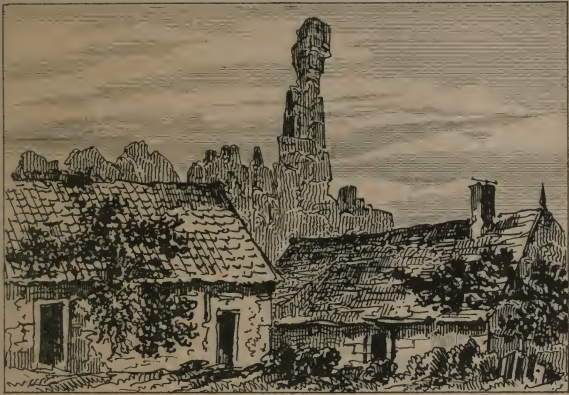
VIII



CASTLE ROCKS at STREIBERG

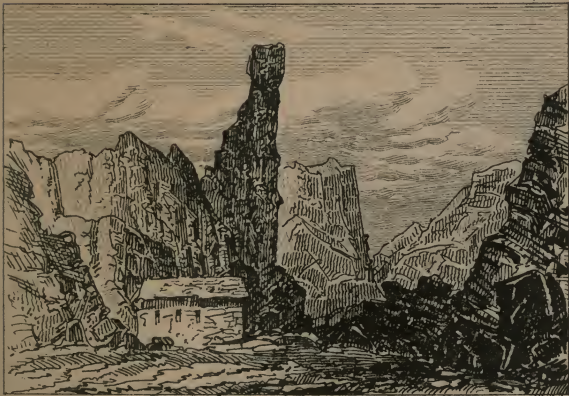


IX



ROCKS at STREIBERG

X



ROCKS at STREIBERG



only a pleasant morning walk, gained, even on a very hot day, without fatigue. The only Alpine features are the deep seclusion of the valleys and rocky gorges, broad faces of rock, or singularly romantic recesses in the woods. The eminences are probably within the limits of from two to three thousand feet above the sea. There are no vast mountains—no snowy summits—no roseate hues nor Alpine snows. The beauties of Franconian Switzerland are more of a pleasing than grand character, and again and again as we descended, we came on fine points of view from the top of precipices, and saw wild and deep and rocky recesses and caves intermixed with forest scenery. These abound to a great extent, but we had not time to explore the rest of the district, which contains many attractions. Ancient castles—seemingly almost as old as the rocks on which they are built and from which they can scarcely be distinguished; collections of fossils, fruits of the researches of Humboldt, Buckland, and others. Our time permitted only of such an inspection as gave us an idea of a district not much known to English tourists though much frequented by Germans. In the guide books of Murray and Baedeker will be found a comprehensive description of the scenery, caves, and castles, which well deserve the attention of geologists as well as of all who care for antiquity or admire the beauties of richly wooded, rocky, and highly picturesque scenery.

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On our way to Leipzig we remained a few hours in Bamberg, a Bavarian town of considerable importance lying partly between the river Regnitz and



the Great Canal and partly on the west side of the latter which connects the river Main with the Danube, and forms, by means of this river and the Rhine, a continuous navigation between the German Ocean and the Black Sea. The facilities for inland communication thus afforded give to this place an aspect of commercial activity which is very conspicuous. Bamberg is of great antiquity, but is not particularly celebrated for any remarkable buildings except the cathedral. Evening was approaching when we arrived so we lost no time in going to see it and other two churches, containing many objects of interest, to which we would willingly have given more attention if time had permitted.

The cathedral, or Domkirche, is situated on a commanding eminence, and has four lofty towers, each surmounted by a spire. These towers have a peculiarly light and graceful appearance owing to the number of windows they contain. The church is large and plain, although some of the doors and other architectural details of mouldings, &c., are highly ornamental.

The visitor cannot fail to observe the great care with which this cathedral has been restored under the auspices of King Louis I. about from thirty to forty years ago. It contains a great number of monuments, many of them very elaborate, others have richly carved bronze work, and the Sacristan pointed out those which are considered most worthy of notice. The crypt is very curious and of ancient date.

Of this church a detailed description is given in Murray's handbook of South Germany, and having

since my return compared the account in that work with the few notes I made at the time, I cannot too highly commend the care and accuracy with which a quantity of authentic information is compressed within a small space in the pages of the well-known Murray.

St. Martin's Church (in the lower, or as it may be called, island part of the town), has a western front or façade of remarkable and somewhat pompous modern architecture; the interior is handsome, especially the painted ceiling, and there are many monuments, altars, and other usual decorations of a Roman Catholic church. I may here remark that even in towns of moderate size and occasionally in villages, the churches, both exterior and interior, are often of much larger dimensions, and are (independently of church furniture) much more elaborate and beautiful in architectural style than the churches in places of similar extent or importance in England.

On a hill called Michelsberg—still higher than the site of the cathedral—is the church of St. Michael, and on the north side of it is a terrace of great height, commanding an extensive and beautiful prospect. The two lofty spires of this church form a conspicuous ornament of the town. Its ancient architecture has been much destroyed or altered by restorations, and the front now presents a rather graceful example of architecture of the Ionic style. The interior is very high and the groined arching of its ceiling throughout, is enriched with paintings of floral decoration in bright colours.

Here also are numerous monuments and brasses, in many of which the prevailing themes are the life and sanctity of St. Otho. There are several

paintings, and the inlaid wood work of the choir sittings is curious. Of this church "Murray" says "it is hardly worth entering." The worthy verger who conducted us to the various parts of the building was evidently of a different opinion, for he descanted much on what he deemed its interesting attractions. As the gloom of evening increased he took a candle from the altar, and by its feeble light pointed out many objects which certainly appeared to possess some interest either for age, for curious construction, or for exceedingly rich ornamentation, as in the case of St. Otho's shrine. At length, however, he vainly attempted to illuminate the mural monuments by the feeble light; darkness compelled us to discontinue all further exploration and to return to the Inn (Deutes Hotel) where we awaited the arrival of the train in which we were to proceed on our journey.

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## LEIPZIC.

We arrived in this city at eight in the morning, after a railway journey of nearly eight hours, from Bamberg, having left Bavaria and entered Saxony. On our way we saw some towns in which many indications of mining and manufacturing industry were conspicuous. We drove to the Hotel de Russie, in Peter Street, a good hotel in a central position, yet less pleasantly situated than the Hotel de Prusse, which looks directly upon the beautifully laid out grounds of a large open space called Ross Platz. If Namur, in its lofty steeps, bristling with fortifications, reminds one of "grim visaged war," so, in

like manner, on entering Leipzig one cannot but admire how much the "wrinkled brow" has been smoothed, for all these beautiful gardens and promenades, and healthy, airy open places have been formed on spaces once occupied by massive walls, deep ditches, closed gates, and other defences of the then small and confined city of Leipzig. In no place, probably, have the horrors of war been more concentrated, or of greater atrocity, than in this city. How singular and how pleasing is the contrast, that the very means of defence which invited, as it were, the contests for its possession, should now afford to its inhabitants the healthy and beautiful pleasure grounds which replace the former ramparts. If it were only for this, Leipzig is worth coming to see.

The old city, enclosed in walls, occupied an area of only about one-third of a square mile. With its modern suburbs, including the pleasure grounds in the centre, the area is now more than ten times as large.

Here, then, on a first view of Leipzig was a problem of extension and improvement originating, in no small degree, in causes which are usually thought of as tending only to misery and destruction.

The old city, exclusive of ramparts, measured from east to west half a mile, and from north to south less than three-quarters of a mile. Now, these respective measurements may be taken as nearly two miles from east to west, and nearly two miles from north to south.

As the large spaces, now so highly ornamented, have many handsome buildings, public and private, adjoining them, the effect is really magnificent from some points of view—thus, for example, the Ross Platz, which we first saw, is of great extent, having a width of about a furlong. One-half of this width is laid out in walks and lawns, and shrubberies. In Augustus Place—a continuation of the former—we see on the west, the buildings of the University; on the south, the large and handsome museum and gallery of paintings; on the east are large, well-built, and handsome dwelling houses; and on the remaining side a theatre, of such sumptuous magnificence as can only be understood by accurate pictorial representations. Here, in one view, are prominent indications of learning, art, science, domestic comfort, and amusement. Can any combination of objects in a town more forcibly show how much “Grim visaged war has smoothed his wrinkled brow.”

We viewed the old market place with much interest for it remains as Leipzig *was*, when nearly all around, except some old streets and churches, have been transformed. In the busy street called Grimma'sche Strass, we remembered the entrance of the allied troops at the Grimma Gate. They, flushed with victory, were entering the west side and were not far from the eastern walls of the former city. Some memorials yet remain to indicate the dreadful loss of life and liberty which resulted from the retreat of the French army. Nearly all this central portion of Europe (excepting some small districts of romantic scenery, where deep valleys and steep hills are conditions sacred to peace, so far as

the movements of vast armies are concerned,) has been more or less a battle field or the scene of extensive military movements. In Leipzig all the intensity of military conflict was concentrated, and every part of it recalls to an attentive observer, some dreadful recollection of the past, while the present is brightened by anticipations of future prosperity to this great seat of commerce and chosen mart of the literature of Europe.

We were much pleased with the beautiful park and pleasure grounds called Rosenthal, and with the statues and fountains placed among the walks and ornamental gardens which nearly surround the old part of the city. In the market place and streets those who have not seen Nuremburg can scarcely fail to observe with interest many curious examples of old public buildings and houses; but in that city we had seen so much that was old and quaint, that probably in no city of Europe can an equal amount of antiquarian rarity be found.

We spent the forenoon in viewing the statuary and paintings in the museum,—a handsome and well arranged building of recent erection, and well adapted for the purposes to which it is assigned. Amongst the older pictures we admired a head of Rembrandt said to have been painted by himself. Two fine works of Murillo, the “Immaculate Conception” and “Madonna and child;” also a picture of “David with Goliath’s head,” by Guido Reni. The modern paintings appeared to us to be of greater merit than the old; perhaps this was owing to the interest of landscapes of well-known places, or to portraits of memorable persons. There



are four large landscapes by Calame, much varied in their subjects, and yet equally varied in style. In one of them "Monte Rosa" stands out in a remarkably clear atmosphere. In the "Squall" the air seems thick and murky. The "Ruins of Pæstum" are bathed in the warm light of Italian sunshine, and the "Swiss mountains" charmingly represent the beauty and grandeur of Alpine scenery. Among the portraits, the three which most attracted our attention were full length portraits, all of them admirably painted, of Cromwell, Frederick the Great, and Napoleon. The Prussian monarch is represented sitting in the royal chapel in a pensive attitude listening to a Te Deum for recent victories. Napoleon is still more pensive, for he is seated at a table at Fontainebleau, and the time is March 31, 1814, a date of vast significance when taken in connection with the scale of military operations, of which he was the prime cause at Leipzig less than half a year previously.

In the afternoon we went to the top of the tower called the Observatory, part of the Castle of Pleisensburg, which forms the south-east angle of the old city, and is part of its former fortifications. Here, from an outer gallery we had a map-like view of the city close at hand and a most extensive view over the surrounding country. The district is generally flat, and many parts of it are identified with the military movements made by the various armies engaged in the Battle of Leipzig. These were pointed out by the "castellan" or keeper, who has made himself well acquainted with the details, and who points a large telescope, so as



to afford a view of some objects closely associated with that eventful time. On a table in the central apartment he has a large plan showing Leipzig and its surroundings for some miles distant. On these he placed slips of cardboard of different colours representing the several armies. They are first disposed so as to show the positions occupied on the day before the great battle commenced, and he successively moves them into several of the more prominent positions in the three days of conflict—ending by the armies of the Allies closing upon Leipzig and by the departure of the French army. It was deeply interesting to see, as it were, in miniature, the battle fought on paper. It continued four days, and is described as “the most prolonged and sanguinary on record.” The whole of the opposing armies amounted to nearly half a million, and 21,000, 14,000, and 16,000 are stated as the numbers respectively lost by Russia, Austria, and Prussia, whilst of the vast army of the French only 90,000 commenced the retreat to the Rhine. Murray calls it “one of the longest, sternest, and bloodiest actions of the war,—one of the largest battles recorded in history,” and adds that “the number of troops engaged were 176,000 on the side of Napoleon and 300,000 on that of the Allies.” Even on the spot it is impossible to realise any conception of the dreadful slaughter and misery attendant on such a battle. Happily all traces of it have disappeared or nearly so, and the aspect of the city is so changed that the interest of local description is more within the range of imagination than of actual observation. On the top of the tower of Pleissenburg we were told that the battle raged all around,

but if we look for strongly fortified walls and gates, the narrow bridge and other places familiar to all who have read detailed descriptions, we see an animated scene of peaceful industry, of pleasure grounds and gardens replacing the field of blood. The sad events were terrible but of short duration; the industry, peace, and beauty which have ensued have endured for more than half a century, and will probably continue for generations yet to come. Misery is much mixed up with the progress of human events, but not so largely as joy and peace and beauty. This was the sentiment impressed on my mind, as I again walked in the gardens, admired the extent of modern improvement, and saw the preparations for one of the great fairs which in another fortnight will for a time double the number of dwellers in the city.

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## DRESDEN.

Leaving Leipzig at nine in the morning we travelled by rail to Dresden. The railway station at Leipzig is large, handsome, and commodious—a commendation which may be given generally to railway stations in Germany. The line passes over a vast plain, east of the city, (part of the famous battle-field of 1813). The morning was remarkably pleasant—a few light clouds intercepted the extreme brightness which had so long prevailed, and the air was pleasantly cool. About ten miles from Dresden, the valley, hitherto so expansive, begins to contract in width, and its sides become more beautiful as well as more hilly. On the north side

are many prominences—most of them crowned with an ornamental chateau, tower, or summer-house. On the opposite side, the hills are more continuous but are well wooded, and as we proceed the landscape becomes more and more diversified—a pleasant change from the monotony of the extensive plains over which we had for some time been travelling.

On approaching Dresden from the north, the city has a lively aspect owing to the great number of white houses with red roofs intermixed with vineyards and plantations. We drove to the Hotel de Saxe in the New Market, and thought ourselves fortunate in at once obtaining excellent accommodation. At one o'clock we joined the "Table d'hote," and had a good dinner in a large and handsomely furnished room, having on each side of it galleries with Corinthian columns, resting on Ionic arcades. These and the walls are mostly white, enriched with gold, and the ceiling is sumptuously painted. Along the sides and ends of the room are various plants, which give to the whole a graceful and pleasing appearance. It is used in winter for concerts and assemblies. We drove through some of the principal streets and ornamental grounds of the city, and admired the handsome houses of several streets, nor were we less pleased with the pleasure grounds of what are called the "Grosser" (or greater) Gardens. There are part of the Royal domains lying immediately east of the city. Here is a handsome chateau or palace-like building, with much architectural decoration. On the ground floor are vaulted rooms filled with mediæval antiquities,

most of them being church ornaments, manuscripts, missals, and early printed books. There are, however, some curiosities of a more miscellaneous description and of greater antiquity, as for example—flint implements, which, as regards age, throw all ordinary antiquities into the shade. There is a good impression of Luther's bible, printed at Wittenberg in 1532, and a curiously carved pulpit, from which the great Reformer frequently preached. It was brought from Hohenstein, and has the date of 1513 carved upon it. A curious painting, in good preservation, represents Luther preaching (as he was wont to do) in the state church of Wittenberg. This portrait corresponds with well known representations of Luther, and many likenesses of the notabilities of the place are included in this curious picture. The number and antiquity of the contents of this museum, together with the artistic beauty of some objects, and the historical associations connected with others, render it a very interesting collection.

Above the apartments containing the museum is a large and richly decorated palace-like apartment or hall—frequently used as a concert room, and commanding fine views of the adjacent park. In it is a large model of a monument lately erected at Worms in honour of the memory of Luther, who is represented standing on a lofty pedestal in the centre of a large and elevated square area, along the sides of which are several statues of his fellow-labourers in the work of the Reformation. It was curious to see these indications of respect to the memory of Luther in immediate connection with a museum chiefly filled with objects appertaining to the religious system he so violently opposed.

Continuing our drive through the park and through some more well built streets, we obtained a good general idea of the extent of the city, and of the remarkably pleasant intermixture of ornamental grounds with its central portions, and especially on the site of the former fortifications. Both in the city and around its suburbs Dresden is well provided with beautiful promenades and pleasure grounds, which add much to its beauty as well as to the health and enjoyment of the inhabitants.

The principal places to which we were desirous to give attention were—the Galleries of Paintings and Engravings, the Green Vaults, the Geological and Mineralogical collections, the Museums of History and of Antiquities, the collection of Porcelain, and the interior of some of the Churches.

Of the famous DRESDEN GALLERY I may at once say that the number and excellence of the paintings, and the architectural arrangements of the edifice containing them, far surpassed any anticipations I had formed. The admiration with which we first viewed it was confirmed by subsequent visits.

Nearly in the centre of Dresden is a large and handsomely laid out oval garden, surrounded by buildings of palatial proportions, in which are contained the galleries of paintings and engravings, the historical and other museums, etc. The entire range of building is called The Zwinger. In the largest, most modern, and handsome portion of this edifice is the collection of paintings, occupying fifty-four rooms of various sizes, of which thirty-four are on the first or principal floor. Seven of these are of magnificent proportions—large, lofty, and well

lighted. The remainder are lesser rooms, three at each end, and twenty-one ranged along one side of the central halls. Of the remaining twenty-four rooms, nine are above, and fifteen on the ground floor. The entrance is by handsome staircases and stately corridors. The whole is of a spacious, airy, palace-like character, and the surrounding promenades and ornamental grounds are of great amplitude and beauty. The interior court, or garden, contains some fine statuary, and a number of orange trees are placed in it during the summer.

The principal rooms (together with six end rooms) are lettered A to N, and the smaller rooms on the same floor are numbered 1 to 21.

The chief attraction of the gallery is Raphael's Madonna of St. Sixtus, fixed in a massive gold frame in the room A, which is wholly appropriated to it. It is placed obliquely so as to obtain the most favourable light, and at all times when I was there the chairs and sofas opposite to it were filled with spectators. To this apartment every pilgrim of art hastens as earnestly as devotees approach a holy shrine, and here no one who has even the slightest appreciation of art can fail to experience a high gratification. It is only by long-continued and frequent inspection that a due feeling of the merits of so splendid a work can be impressed on the mind, and herein consists the peculiar charm and value of the best productions of art. They never tire. Again and again during our stay in Dresden we went, always with increased estimation, to study its grace and beauty. For more than three centuries has this noble work been preserved, and in freshness and



beauty it looks like the work of yesterday. A local guide book truly says, "On arriving at the gallery the visitor should immediately proceed without delay to the hall A, in order, with fresh and unimpaired energy, to inspect and admire the Sixtine Madonna, the gem of the collection, a magnificent and impressive work." Wilkie (quoted by Murray) says of this picture, "The head of the virgin is perhaps nearer the perfection of female beauty and elegance than anything in painting: it is truly impressive and beautiful."

The sight of such a painting is a solid charm added to life, a pleasure never to be forgotten so long as memory retains its power, and this, which in a pre-eminent degree may be said of this great work of Raphael Sanzio, may in a greater or less degree be said of many other paintings which enrich the Dresden Gallery, and render it one of the wonders of the world of art.

In looking through the galleries, I put aside for a time the criticisms of guide books, and noted such as appeared to possess peculiar merit. In referring to such notes, I only wish to convey some general notion of the impressions I received as being perhaps similar to those which may be experienced by spectators who are compelled to take only a brief survey of this vast collection of artistic treasures.

The notes I made are not meant as any guide to other visitors; they are mere memoranda of the general characteristics and effect of what I saw. The discrimination and artistic judgment brought to bear on this subject in the best handbooks render them most useful and, I believe, faithful indices to the works of greatest merit.



I admired the copy (supposed to be by Romana), of Raphael's well-known "Madonna della Sedia." The penitent Magdalene, by Battoni, seemed a not unworthy companion picture to the same subject, as painted by Coreggio. The marriage of St. Catherine is a very fine painting by Coreggio. These appeared to me to be as gems amongst other precious works, a commendation which may be understood as applying to the other pictures named in this brief notice.

I was much pleased with the splendid colouring of the painting by Carl Mandor of Madonna with infants Christ and Baptist. Two hundred and fifty years have apparently in no degree lessened the lustre of this brilliant painting, nor can any one fail to admire the well-known "Ecce Homo" by Carlo Dolci.

There is a magnificent painting, by Coreggio, of the favourite subject of Italian painters; the Madonna in this instance is seated on a throne or altar with the figure of Christ above; the Baptist and other three figures beneath. This I thought a most admirable work, as is another Madonna, by Coreggio, with many figures and a model of a church. Here, also, is the well-known "Night," or Adoration of the Shepherds, by Coreggio, in which the light radiates from the infant Jesus lying in the lap of the Virgin. The splendid colouring, the gracefulness of expression of the principal figure, and the poetical character of the composition are beyond all praise; the very mastery of art seems to have been attained. Wilkie, quoted by Murray, says of this picture "that in conception it is the greatest work of Coreggio,

and considers it one of the finest works the art of painting has to boast of." "It is," he adds, "one of the most admirable specimens of that masterly management of light and shade in which Coreggio is unrivalled."

The works of Paolo Veronese merit special attention. Of these, one, representing Venus, appears of extraordinary merit, as are many of the noble works of Titian. The paintings by Guido Reni and Annibale Caracci are remarkably fine. In the centre is a large circular hall containing a copy of the entire series of Raphael's well-known Cartoons. There are also magnificent pictures of the Spanish school, amongst which the works of Ribera are conspicuous. The paintings by Luca Giordano merit much attention, as do also the well-known and much admired Madonna with the infant Christ on her knees, by Murillo.

There are large and superb paintings by Rubens, by Jordaens, and Vandyke. Hunting pieces, by Wildens, seem as wonderfully truthful in the observance of nature as they are skilful in artistic execution.

The Dutch school is well illustrated. Very large and boldly painted hunting pieces, by Sneyders, are uncommonly grand. In a painting of "Game," by Weenix, the details of fur and feathers, and other similar minutiae, are given with such exactness and beauty as only nature can exceed; one of the most remarkable pictures in this department is Rembrandt's "Abraham preparing to sacrifice his son."

I particularly noticed a hunting piece by Albert Durer, a Crucifixion, by Hans Burgkmair, and a

portrait of Henry VIII. of England, by Holbein. There are some beautifully executed works by Quintin Matsys, and a fine painting of the Adoration of the Virgin, by Jan de Mabuse.

A room is almost entirely appropriated to Holbein's "Virgin," a well-known and splendid work, the supposed master-piece of the artist. The figures are well arranged, and the colouring is deep and effective. The benign expression of the Virgin, the graceful figure of the infant Christ, the earnest, supplicating expression of the Burgomaster imploring the Virgin's aid for the recovery of his child, which she holds in her arms; of these a good idea may be formed from well executed copies, engravings, or photographs, but still more are they evident in the original painting, which is in excellent preservation.

Raphael's Adoration of the Virgin is of exquisite beauty. So is an admirably painted Madonna, by Francia.

Of Coreggio's "Magdalene," already alluded to, it is enough to say that the admiration of the public seems to confirm the praise bestowed by Wilkie, who says "it is one of the sweetest and most pleasing, as well as one of the most faultless pictures ever painted." The gallery is very rich in its examples of this great master. A painting by Carlo Dolci, numbered 30 in the catalogue, is a splendid gem. A picture of some figures of Cupids, by Albano, is a very beautiful work, as is one of the dancing Cupids by the same artist. The works of Titian are splendid, especially his well-known painting of the Tribute Money.

I very much admired a finely painted head by Guercino, and the works of Guido Reni, Paolo Veronese, Celliari, Ludovicus Caracci, and Claude Lorraine, whose landscapes are inimitable.

Paintings of "Game" by Mignon, of Churches by Gherings, and of Fruit by Heern, and several Landscapes by Wouvermans, are all contained in one small room, which in itself is a charming gallery of art. Of the paintings of Wouvermans there are fifty-four examples.

"The Madonna and Child," by Vandyke, by its fine execution and brilliant colouring is attractive, but seems not to bear continued scrutiny as does the rendering of the same subject by Raphael. Among the most enchanting pictures in the gallery is one by Andriano Van der Werf—"Hagar dismissed by Abraham." The exquisite finish displayed in this work is beyond all praise. There are many other works of this artist on which the same commendation may be bestowed, such as "The Judgment of Paris," "Venus and Cupid," the execution of which seems to rival even the Magdalene of Coreggio.

The paintings by Gerard Douw are rare gems of art, especially "The Hermit," "The Dentist," and a portrait of himself.

Admirable indeed are the paintings by Gab. Metzu and Breughel. The extraordinary quantity of elaborate and highly finished detail by the last named artist is astonishing, and yet, wonderful in this respect, as are the examples in this room, they are, I think, exceeded by other paintings of his in the gallery at Madrid, and at least equalled by the

fine examples ("The Elements"), sent by Lord Dudley to the Leeds Exhibition of 1868.

In the upper floor, in nine rooms, is a large collection of works, chiefly by old masters. The excellence and number of these are beyond the power of attention of visitors who merely walk through the well-filled apartments, and this was all that our time permitted us to do.

On the ground floor, in fifteen rooms, are many paintings, portraits in crayons, &c. I chiefly observed those representations of towns (mostly by Canaletti), which convey a good idea of what they are, or have been. Here, for instance, is a painting of a church in Dresden, almost entirely destroyed by the bombardment of the French. There are good views of Venice, Verona, Dresden, and other cities. Any stranger on a first visit to Dresden would do well to examine the pictures of local scenes, and thus obtain good general notions of the former as well as present aspect of the city.

The GALLERY OF ENGRAVINGS is stated to be "one of the most complete collections of copper plates in Europe." One thousand specimens are placed in chronological order on walls, pillars, or on the doors of cabinets, which are filled with volumes and portfolios, containing 250,000 engravings. Access to these is most obligingly given by the attendants, but among such overwhelming numbers, small indeed, is the progress in inspection which can be made during the few days and hours when this gallery is shown; how much less on a single visit of a few hours. I first took a general view of the specimens exhibited on the

walls, &c., and then made a careful and leisurely inspection of six volumes of the works of Albert Durer. From the time of this artist to the revival of wood engraving by Bewick, a period of nearly three centuries passed, in which the art of wood cutting, as a fine art, was almost entirely lost. Having stood by the side of Bewick, and seen him employed on his inimitable works, I was desirous to see the wood engravings of A. Durer, and there are many here attributed to him as well as admirable copper plate engravings in great numbers. Doubts have arisen whether Durer ever cut any wooden blocks or did more than draw upon them the designs which others executed.

Among the specimens exhibited in frames are engravings by Nuremburg artists of dates from 1500 to 1550, and etchings by Vandyke (1599 to 1641.) One copper plate in the collection (1466) is said to be the oldest yet known. After so greatly admiring paintings by Rubens, Teniers, and others, it was interesting to see engravings done by them. There is a very fine engraving of cattle by Nicholas Berghem (1624 to 1683), and very fine etchings—deep and dark—by Rembrandt. Amongst the more remarkable examples that I noticed were the following:—

A farm house, admirably etched by Jacob Reusdael (Haarlam, 1655 to 1681); engravings by Ludovico and Annibale Caracci, Guercino, &c.; a sepia sketch of Rome, by Claude de Lorraine; a sketch in sepia, by Salvator Rosa; a splendid pen and ink sketch, by Annibale Caracci, the subject is a flying angel carrying two infants; and speci-

mens by Raphael and Titian. To these a vast number of eminent names might be added, but the above sufficiently indicate the richness of the treasures available to public view in the collection.

The first volume, illustrative of the works of Albert Durer on copperplate, contains many admirably engraved portraits. There are twenty engravings of Scripture subjects—among them is the Crucifixion, with St. Veronica and the holy face impressed on a napkin, the alleged original of which I had seen in Spain. Many “Madonnas,” and some admirable representations of the Apostles are contained in this volume.

In the second volume are wood engravings—one a likeness of himself at the age of 56 ; an engraving of the Emperor Maximilian, which I noticed for its size,  $21\frac{1}{2}$  inches by  $15\frac{1}{2}$  ;\* many Bible subjects—one of them Samson and the Lion—most vigorously drawn ; and a vast number of extraordinary subjects, evidently meant to illustrate the Apocalypse.

Volume III. is filled with woodcuts, many of them of large dimensions— $15\frac{1}{2}$  inches by 11 inches is a usual size. In one of these woodcuts ecclesiastical dignitaries are represented as calmly directing and witnessing the infliction of horrible cruelties. One engraving represents the Almighty as crowned with a triple mitre. In this volume, also, is a Madonna engraved on wood 17 inches by 13.

\* When Harvey engraved on wood the assassination of Dentatus in 1821, it was considered the largest woodcut of artistic merit executed since the time of A. Durer. Its dimensions were 15 inches by  $11\frac{1}{4}$  inches.



The fourth volume contains engraved *copies* of Durer's works. The fifth is an extraordinary series of pictorial borders to surround letter-press.

The sixth volume or portfolio is the most interesting of all, as it contains many original drawings by Durer mounted on cardboard.

The GREEN VAULTS are six apartments on the ground floor of the Royal Palace in Dresden. The amazing number of most curious and costly articles is such as to prevent any attempt at detailed description. I therefore refer the reader to Murray's handbook for a short epitome, and mention only a few prominent features illustrating the exceedingly interesting character of the collection. In these few allusions I cannot attempt to mention a hundredth part of the objects we had an opportunity of seeing and of hearing them described by our conductor. "The treasures," says the handbook of Murray, "remind one rather of the gorgeous, dazzling magnificence of oriental despots, or the magical productions of Aladdin's lamp in the Eastern tale.

On entering the first room we saw a collection of bronze statuary and other objects,—“a Crucifix by John of Bologna, a masterpiece;” Bacchus on a goat surrounded by children; a great many curious and beautiful objects; an equestrian statue of Charles II. of England, cut out of a piece of solid cast iron, and statues of Louis XIV. and Augustus the Strong.

The second room is called the Ivory Cabinet, and in it are very curious works in this material. A crucifix said to be by Michael Angelo—Battle scene by Durer—The fallen Angels (142 figures, according

to Murray and 92 as stated by Baedeker) carved out of one solid piece of ivory is wonderful, yet not so much so as a similar composition we had seen in Padua.

In the third room are Florentine Mosaics, ostrich eggs, engraved shells, and many precious stones, enamel pictures, and other curiosities. The fourth room is filled with goblets, vases, dishes, &c., of gold and silver plate. Here also is a jewel case of great beauty and value, inlaid with precious stones. In the fifth apartment are vases formed of agate, jasper, chalcedony, &c. Two goblets, composed entirely of cut gems (some of them antiques); vessels cut out of rock crystal, and one of the largest enamels known. In the sixth room is a most curious collection of figures in ivory and ebony; many caricature figures, some of them formed of single pearls, costly jewels, and other most curious and valuable articles.

The seventh room contains the regalia used at the coronation of Augustus II. as King of Poland, many wood carvings, &c.

Of the eighth room Murray's handbook of "North Germany" gives a concise description of the principal contents, "which," says that work, "surpass all the others tenfold in value and splendour." Among them are a very large Peruvian emerald—a mass of solid silver from the Himmelfürst Mines at Freiberg—the Saxon Regalia—the largest sardonyx known,—collections of sapphires, emeralds, rubies, pearls, diamonds!!! "The value of the whole amounts to several millions."

Baedeker in describing this museum calls it "One of the most valuable collections in the world, of curiosities, rare works of art, jewels," &c. "Visitors," he adds, "are generally hurried through the different apartments in an hour—a space of time totally inadequate for the careful inspection of the principal objects of interest." In the notes written at the time of our visit, I especially noticed this. "We were taken, or I may say hurried, through the eight apartments of the Royal Palace, called the Green Vaults." The references I have made to a few of the treasures may convey some idea of the immense value of the whole, but of the extraordinary interest and beauty of most of the articles exhibited no description can give an idea. The exhibition is really a wonder of the world, and richly merits as many hours for inspection as we were allowed minutes, if any one desired to study it as a combined museum of history and of art. By passing travellers even an hour is perhaps as much as should be given to it, having due regard to other claims on time and attention, which are very numerous and attractive in this city. Only six persons are allowed to be shown through the Green Vaults at one time; this increases the difficulty of obtaining admission but facilitates a clear view of objects, which in a crowd could not be seen.

MUSEUMS OF GEOLOGY AND MINERALOGY.—These are contained in two large quadrants which form one end of the Zwinger. The Geological collection, though not very extensive, contains many interesting objects. Large columns of basalt, specimens of sigillaria, good specimens and casts of Saurians, the Chiro-saurus, &c. Various specimens of rocks and minerals

are well arranged and clearly indicated by the inscriptions annexed to them, as are also the collections of fossils in cases conveniently placed for inspection. There are many good sections of Westphalian coal-fields and other districts. It is on the whole an instructive museum, although much less extensive than the English collection in the British Museum, the London Geological Society, and the London Museum of Practical Geology.

The Mineralogical collection contains excellent specimens of Saxon minerals. It is not, however, the collection for which Dresden was once famous,—that was destroyed by revolutionary violence in 1849. A catalogue and careful inspection are the only means whereby the scientific value of such a collection can be appreciated, but no one can fail to be pleased with the convenient and systematic arrangement. I was much interested by seeing here a portrait of Werner, whose name and fame are so closely identified with this district, and still more so with the history of geology. It is curious to consider at how recent a period he and his contemporaries were laying as it were the foundations of geology. More than forty years ago I quoted the views of Werner as one of the best authorities on mining matters, and exactly thirty years ago I received as a guest at my house one of the most active of his fellow labourers—William Smith, the father of English geology. The foundations laid by them in their respective countries were solid, and correspondingly firm is the structure of geological science which has been reared upon them.

The HISTORICAL MUSEUM occupies nine halls or galleries on the principal floor of part of the Zwinger.

In the first are curious old portraits of Saxon princes and a great variety of historical objects more or less remarkable for antiquity, beauty of workmanship, or from interesting associations. Among them are ancient drinking cups, some old and curious stained glass, old cabinets (one of which is said to have belonged to Luther); two sideboards each having a cavern-like space from which issues an equestrian figure holding a golden goblet to present to guests of honour. A remarkably rich toilet case is shown as a specimen of costly and elaborate workmanship of Nuremburg artists in 1585.

The next room is called the "Hall of the Chase," or hunting room. It contains almost every variety of hunting accoutrements. In a large collection of horns is one which belonged to Henry IV. of France, and another is described as being eight hundred years old; many curious spears and swords; hunting knives; guns in great variety, one having the lock carved like a stag; a very handsome cross-bow; a number of collars for dogs. The minute and costly embroidered and inlaid work on many of the articles is surprising, and shows how much luxury was combined with hunting amusements.

We then enter the Tournament Hall, in which is a series of equestrian figures chronologically arranged from the time of Elector Pius. Some of them wear coats of mail, others are in plated and very handsome armour, not meant for warfare but merely for chivalric display at tournaments and other public occasions. The swords are arranged in very graceful figures. The inlaying and engraving on the armour and implements of war are exceedingly

beautiful. The statue of Elector Christian II. is exceedingly curious from the richness of the armour in which he is encased. Some of it is copper, richly gilt; other portions have very fine engravings on polished steel.

Next in order is the "Battle Saloon," in which the armour used in warfare is represented in the order of time by a great number of equestrian figures fully equipped for war. Here is shown the bullet which killed the Elector Maurice; the coat of mail worn by Sobieski at the siege of Vienna in 1683; equestrian figures and extraordinary plated armour for horses; many coats of mail; a small suit of armour of Edward VI. of England, the breast plate having on it a representation of St. George and the Dragon; a very heavy helmet of Augustus the Strong. The contents of this gallery illustrate in a very remarkable manner the pomp, the personal hardships, and the horrors of war.

The "Pistol Chamber" contains specimens of various fire arms from the time of their first invention, many of them rare and costly. Among them are the pistols of Charles XII. of Sweden. In this hall, as indeed in all, are very exquisite decorations of implements of war and some elaborately carved powder flasks in ivory.

There are many articles of costume and other curious objects, ecclesiastical, military, and civil, such as mitres and robes of bishops, the armour of kings and knights, and other historical relics of past ages. Many of the ecclesiastical dresses are very sumptuous. The horses of equestrian statues are armed as well as their riders, both of them having

very rich equipments. One horse in particular is sumptuously caparisoned, the ornaments being of solid gold and of rich crystal.

A "Turkish Tent" is fitted up in a room which contains oriental weapons, &c., which with the tent were taken at the siege of Vienna, and in the "Indian Cabinet" are many oriental and south sea curiosities.

"The Parade Saloon" contains some most curious and sumptuous objects, as for example two suits of armour of solid silver, the coronation robes of Augustus the Strong, and a vast number of ornamental State and other swords, and magnificent trappings of horses.

The following extract from Murray's handbook of North Germany is an excellent epitome of the character of the Historical Museum of Dresden:—"This is undoubtedly one of the best collections of the kind in Europe. It contains all the weapons, offensive and defensive, of chivalrous warfare; all the trappings and accoutrements of the tournament, and other wild sports of feudal ages. Wealth and skill seem to have been exhausted in the materials and decoration of the armour. The elaborate workmanship in gold, silver, and ivory, expended on the smaller arms, and the carving and inlaid work so profusely bestowed, are sufficient to excite wonder and admiration:" This concise epitome is followed by descriptions of the principal objects in considerable detail.

The MUSEUM OF ANTIQUITIES, in the Japanese Palace, is contained in twelve large, handsome, and



lofty halls—decorated chiefly in the Pompeian manner—and a large collection of statues in bronze and marble, with other antiquities, are well displayed. Of the more important examples, an account is given in some detail in Murray's handbook, accompanied with the remark that "there are many objects of high interest, both in point of art and as illustrations of antiquity." A catalogue and leisure are requisite for the attention which they merit. Amongst the most remarkable objects are the figure of a lady and her two daughters from Herculaneum; torso of a wounded gladiator, "of great value, executed in the most finished style of art, and the anatomy unequalled for accuracy;"—a rare bust of Caligula in red porphyry, and many curious Egyptian and Etruscan antiquities.

The COLLECTION OF PORCELAIN is preserved in twenty vaults in the basement floor of the Japanese Palace. In extent and value it far exceeded any anticipations we had formed. It is almost bewildering to think even of so many rooms filled with rich and rare specimens, every article possessing some claim to attention, either as illustrating the history of the art by showing different stages of manipulation, or by merits of various kinds, best understood by connoisseurs.

As we walked through this long series of vaults and listened to the descriptions given by our conductor, I had only time to make a few brief memoranda to assist my recollection of the wonderful contents. We saw early burnt specimens of Dresden china in comparatively rude forms, then as polished in lathes, and afterwards the higher

finish given by the different modes of glazing—to all these progressive changes the several dates were assigned. Next we were shown the commencement of ornaments in relief, and early imitations of genuine china in 1716. An extraordinary work of art appears in a porcelain tree—about four feet high—with camelias in bud and full blown, the leaves are thin, and most admirably modelled; a fallen leaf lying on the (imitated) earth of the flower pot aids the deception. Several works executed between 1740 and 1770 are remarkable for artistic beauty, and chief among them is an altar piece with a crucifixion and many figures. Japanese plates of large size (16th century) are very curious and beautiful. There are Chinese idols, curious specimens of Cochin China (16th century), peagreen china (12th century), and “cracked” china (13th century), with modern imitations. The small cracks which cover the whole surface are produced in the baking and hardening processes. Some very fine china of the time of Charles V. was specially pointed out, and many rich specimens of the 14th century. Here are works from Iceland and India, from Pompeii, from Persia, in short from almost every nation in every quarter of the globe—examples ancient, mediæval, and modern. More particularly is the progress of improvement shown in a series of examples from Denmark, Saxony, Russia, Poland, &c., and the triumphs of Wedgwood and other English artists find an honourable place. It is curious to see the productions of so many nations in so many different periods of time. Here on one hand are graceful gems of Etruscan or Italian art, and not far from them uncouth jars from Iceland and equally rough productions in the form of

water coolers from Bombay. I need scarcely mention the beauty and high pictorial art of the specimens of Sevres porcelain; a dinner service, given by the first Napoleon to the King of Saxony, has evidently owed its decorations to great artistic skill. To those who possess a knowledge of the various kinds of excellence in porcelain, this gallery must indeed be a rich treat. Viewing it merely as a general observer, few objects appeared to me to be more curious than the imitation in biscuit china, of a lace veil executed as part of the dress in a bust of the late Queen of Prussia. By means of pierced work of almost inconceivable minuteness, the delicate structure and flowery patterns of lace are produced with wonderful fidelity in this hard and crisp material. Venetian and other glass form part of the collection. In all, there are said to be sixty thousand specimens in this museum, which, in its way, is probably unequalled in the world.

The remarkable collections shown in the Green Vaults and in those of the Japanese Palace are of such great value as necessarily to impose some restriction on free admission, the more so as the number and small size of the apartments would render a great number of attendants or guardians indispensable. Only a few persons are admitted at the same time, and these are compelled to follow the custodian or guide, without any regard to the time and attention they might wish to bestow on any special attractions. No doubt foreign visitors must be thankful for such opportunities as are afforded, but in due time it may perhaps be found that even the most rare and costly works may be so protected as to admit of their being viewed with leisure. In

no museum, nor in any collection of artistic works that I have seen, is a proper amount of safety so much combined with facilities for close and long continued attention as in South Kensington Museum. Many of the objects exhibited there are of great value, and yet thousands of visitors may enter the building and spend from six to twelve hours not only in seeing what is rare and beautiful, as well as costly, but can have access to libraries, in which full explanations of many artistic subjects may be found. In expressing much admiration of some foreign museums and collections, I am desirous to keep in mind the great merits of similar museums in England. The taste and genius, the extensive information and untiring zeal of Mr. Cole, have succeeded in the formation of a museum which is really a model for the display of rich and costly articles, such as are comparatively hidden from public view in the underground cellars of the Japanese Palace and in the justly famed Green Vaults of Dresden. At no distant time the arrangements for a more public and leisurely inspection may probably be improved so as to correspond with the admirable facilities above alluded to, and which are abundantly afforded in the picture galleries of Dresden, the galleries of the Louvre, in Paris, and in most of the museums in the principal cities of Europe.

The churches of Dresden are not of special interest, and I had only an opportunity of seeing three of them. One was the Frauenkirche, or the Church of our Lady; another, the Roman Catholic or Court Church, and the third a church of handsome exterior,

but of comparably little note, and very plain inside, called "Sophiankirche." In one I was present at the German Lutheran service, in another at a splendid musical performance of the mass, and in the third I happened by mere chance to see the ceremony of a wedding.

The Frauenkirche, one of the most prominent ornaments of Dresden, is a vast structure in the Italian style, consisting of a large square fabric surmounted by a dome. To the top of this dome we ascended soon after our arrival. It is of easy ascent, partly by a very wide stone staircase, and partly by an easy inclined plane, the same as in the Campanile at Venice and the Giralda in Seville. The height is stated to be 350 feet, and the view of Dresden and the surrounding scenery from the gallery is very beautiful. The entire church is covered by the dome, and the arrangement of the sittings has been compared to that of a theatre, which indeed it very much resembles. It has, however, this advantage, every one can see, and so far as moderate distance facilitates it, can hear the whole of the services. In arranging the seats of a theatre the architect studies to enable every one to see and hear. This ought to be the sole aim and object in a Protestant church. The "long-drawn aisles," which are suitable for the ceremonial processions of the Roman Church are not so well suited for hearing the liturgy read and a sermon preached. The floor of the Frauenkirche is circular, and certainly much resembles the pit of a theatre, not only in arrangement, but (when I saw it) in every seat being occupied. Surrounding this, at different elevations, are five circular rows or tiers of seats—

the lowest one enclosed—and these very much resemble the boxes and galleries of a theatre. Over the whole rises the stately and highly ornamented vaulted dome, which is surrounded and surmounted by a stone dome of great strength. The organ is placed above the altar, in a recess which occupies the position of the stage in theatres.

On entering this church at half-past eight on a Sunday morning, I heard some short services intermixed with psalmody. Three hymns were sung before the sermon commenced. The organ (of great power) was well played—the tunes were of that solid Lutheran style, of which the “Old Hundreth” (attributed to Luther) is a good example. Nearly all present seemed to join, and the effect was grand and impressive. It was the sound of praise from many voices, uttered—so far as an observer could judge—with depth of feeling and sincere devotion. It was really sublime,—a magnificent flowing tide of solemn harmony and melody, which appeared to me to be the perfection of divine service in public.

The inhabitants of Dresden for the most part are Lutherans, but the “Crown and Court” are Roman Catholic. Accompanied by a friend who resides in Dresden, I went at eleven in the forenoon to the service in the Court, or Roman Catholic Church. The sermon was over and many were leaving, but some were now for the first time seeking admission to hear the fine music of the mass, which is performed by professional artists of the greatest skill. The music which accompanied the mass was of great merit, and by a distinguished composer, but



for my own part I much preferred the plain and heartfelt expression of worship I had heard at an earlier hour. It was difficult to gain admission up a densely crowded staircase—equally difficult was it to get out, for the staircase and passages were filled by a dense crowd. The following passage in Murray's handbook may be supposed to influence English visitors, but scarcely accounts for the multitude of citizens who attend this service. "The music in this church is celebrated. High mass is performed on Sundays and festivals from 11 to 12, and no stranger should miss hearing it."

The marriage which I witnessed in Sophiankirche varied from the English form, chiefly in the delivery of a long and seemingly earnest extempore exhortation to the bride and bridegroom, who, with their attendants, were all seated during the ceremony. The liturgical part of the service was very brief, and in conclusion the minister (Lutheran) offered up an extempore and seemingly impressive prayer. Two of the bridesmaids wore dresses of white and pink, the other two white and blue, and on each side stood little girls with laurels round their heads, and baskets of flowers in their hands.

Of Dresden as a city, the most remarkable and pleasing feature is the way in which public gardens and walks are intermixed with its central streets, and form a large portion of its suburbs. As regards public buildings, few things can be finer than the general effect of the panoramic view which is seen from the large open space between the theatre and bridge. On one side are the highly ornamen-



tal buildings of the Zwinger ; near it are well laid out plantations and lawns, with shrubberies and pleasant walks open at all times to the public. The Theatre, with its rich architecture and ornamented circular façade, is a very fine object. In front of it is a stately statue of the great composer, Weber. Looking in another direction, an animated movement of vast numbers of people may be seen on the bridge, and the scenery of the river is extremely beautiful. Adjoining it is the Bruhl terrace, with its stately trees and fine sculpture, and beyond it rises the massive dome of the Frauenkirche, nearly corresponding in height with St. Paul's, in London. The Roman Catholic Church, ornamented by numerous statues, and the lofty but plain looking walls of the Royal Palace complete the view.

The Place de la Concord, in Paris, affords a prospect which is perhaps unparalleled for the regularity of many elegant architectural public and private buildings, but for variety and picturesque effect, combined with artistic as well as historical associations, the panorama of Dresden here briefly described may be classed among the finest views of the kind in Europe.

At the Belviderè, on the Bruhl Terrace, concerts of excellent instrumental music, are performed, and near it we saw a good collection of modern paintings and drawings. In the public grounds we were much interested by some curious monumental sculptures, and in the shops were many articles of a local character to engage attention, more especially those which exhibit the manufactures for which this

city is celebrated. All these contributed to the enjoyment with which we spent a few days in this interesting city, which by some has been not inaptly called the Florence of Germany.

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### SAXON SWITZERLAND.

When, either by steamboat or railway, twenty miles up the river Elbe have been passed over, rocky precipices, lofty banks, and peculiarly shaped mountains appear as prevailing characteristics of the scenery. These for many miles higher up the Elbe are so romantic that to them and to the adjacent country the name of SAXON SWITZERLAND has been given. To make a satisfactory exploration of the district would require at least three or four days, but some of the most picturesque portions of it, including the rock called the Bastei, may be seen in a single day, and this was all we could devote to it. What we saw surpassed the expectations we had formed from hearing or reading accounts of it, and it seems to be generally admitted that the scenery near to, and the view from the Bastei, are the best specimens of romantic scenery to be found in the district.

Leaving Dresden by a railway on the left bank of the river, we went for some miles over a plain, from which the view of the city with its domes and spires is very striking. The opposite or right bank of the river is high and steep, well wooded, and studded with pretty villas, some

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THE BASTEI ROCKS.

XII



SKETCH from the BASTEI



of them presenting an aspect of princely magnificence. About half a dozen miles from Dresden some bold and rugged outlines of mountains appear eastward, and even at a distance, these abrupt and singular prominences are remarkably striking as a feature of the landscape. The town of Pirna, which we passed, is very picturesque, part of it standing on a commanding eminence. Opposite to this town the right bank of the river begins to present the rocky and precipitous character which is the commencement of the still more lofty cliffs which a few miles higher up the river attain a perpendicular height of several hundred feet, and culminate in a majestic precipice of upwards of 600 feet high. This is the Bastei, and to gain its summit was one of the chief objects of our excursion.

We left the railway at a small village called Potzscha, sixteen miles from Dresden, and crossed the river by a ferry-boat to the village of Wehlin. Here a number of guides with horses and mules were waiting in the steep and narrow street. After hiring a guide, we at once commenced a walk of about four miles. A good footpath leads up the hill, and then by a very gradual ascent winds through thick woods, in which are vast masses of rock. There are many boulders of enormous size, which have fallen from the rocks above. The dark shadows of a dense wood, and occasional peeps of sunshine, together with the romantic precipices, were so grand and beautiful as to call forth repeated expressions of the highest admiration.

One mass of rock which we passed, had an unbroken vertical surface of about 80 feet in length,

and was upwards of 50 feet high. This huge mass was almost entirely separated from the adjacent cliff by a space of only a few feet, so that the sides resembled the sides or cheeks of a mineral vein, from which the contents had been removed. The excellence of the road, the cool and pleasant shade of the trees, the variety of light and shade, and the constant change of scenery, rendered the walk one of the pleasantest I ever enjoyed, and we might have had some feeling of regret on approaching its termination, but that we knew it was to be succeeded by the still more wonderful and sublime scenery of the Basteí.

On a smooth surface of rock not much larger than an ordinary room, and surrounded with a light but strong iron railing, the spectator may safely stand close to the very edge of a precipitous cliff of six hundred feet in height. Below is the winding course of the river Elbe and the gracefully curved line of railway, with the valley extending some miles in each direction. A vast extent of country is seen studded with the singularly prominent mountains of the district, combined in a landscape which merits all the praises bestowed on it as one of the finest views in Germany.

For the extent, enormous magnitude, and number of rocks which are to be seen from the Basteí, or by walking in the ravines which immediately surround it, I know few places to compare with it. These gigantic masses are rendered still more striking by the rich masses of wood from which in many places they emerge, whilst in others the eye rests on continuous precipices which rise directly from the edge

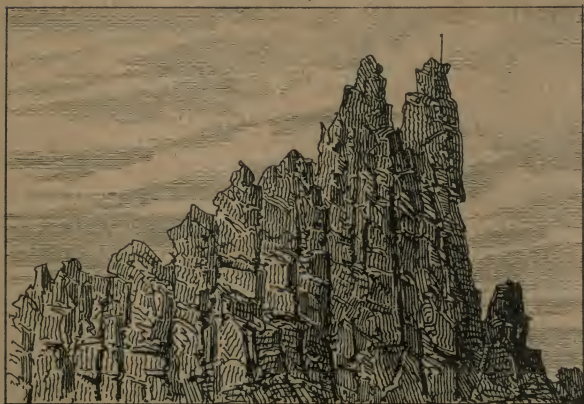


XIII



Sketch of the BASTEI and distant Scenery

XIV



ROCKS near the BASTEI





of the river until they attain the altitude already named. Many of the tall and spire-like rocks are as singular in form as they are huge in dimensions.

Near the summit of the Bastei a tower has been erected, on which an excellent telescope is placed, and through it we had a clear view of many distant rocks and other remarkable objects. Here, also, is a good restaurant.

Several well-made footpaths, wooden galleries, and staircases enabled us to ascend some of the prominent rocks in the vicinity. A stone bridge has been thrown across a space between steep rocks, and from it are many remarkable views. one of them is a fine landscape seen through a huge crack more than 200 feet in depth, although only a few feet wide. The strange variety and surpassing grandeur of the views are such as to afford as much enjoyment as can be derived from natural scenery. A range over so picturesque a country was an agreeable contrast to the artificial wonders of cities, palaces, and museums, which had recently had so much of our attention. If the rest of the district (for the exploration of which other two or three days are recommended by guidebooks) bears any resemblance to what we saw from the Bastei, it may afford prolonged, but scarcely higher gratification so far as the observation of romantic and beautiful scenery is concerned.

† To those, however, who can spare the requisite time, and have inclination to study the geological structure of Saxon Switzerland, there is a wide field for interesting observation. Of this I was convinced even from a survey of the limited portion which we

passed through, or saw from elevated points. The general face of the country is a moderately inclined area without much undulation, except where deep vallies cut into it, or where protrusions of basalt occurs. These basaltic rocks are so prominent, abrupt, and lofty as to give a peculiar character to the scenery, better to be understood by even the slightest sketch than by any description. The area or plateau from whence these rocky eminences project is nearly 500 feet above the sea at Pirna, and, rising in a south-eastern direction, it attains an elevation of nearly 1,000 feet. The extent of this area is about twenty miles from east to west, and fifteen miles from north to south. The basaltic hills increase in height in the same direction as the plain from which they rise, and the several elevations are clearly inserted on local maps of the district.

From the descriptions and measurements here given it will be understood that neither of the districts to which the appellations of Switzerland have been given in Franconia and Saxony are of great extent; neither of them are mountainous as compared with Alpine scenery, and both of them may be traversed, better on foot than any other way, in a few days. The one differs from the other in aspect nearly as much as both of them are different from the wonderfully beautiful and sublime country after which they are named, and from both of them every lover of nature will derive much gratification. They are favourably situated for being visited, inasmuch as Franconian Switzerland is only about thirty miles from Nuremburg, and Saxonian Switzerland lies within a similar distance from Dresden. I may add

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ROCKS near the BASTEI

XVI



ROCKS near the BASTEI



that the banks of the river Elbe, for some distance above and below this city, are remarkably beautiful, abounding in many places with handsome villas and ornamental gardens, some of them of princely magnificence.

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### FREIBERG.

I was much interested by a visit to the mining district of Freiberg, situated about twenty-five miles in a south-western direction from Dresden. A continuous line of railway connects the two places, one portion of it (from Dresden to Tharandt) belongs to a company, the other is a State railway, and has its present terminus at Freiberg, from whence, however, it is being continued westward towards Chemnitz, An entirely new approach to the Saxon capital will thus be made, avoiding the present detour to the north by Riesa, and affording a good passing view of the mining districts to those who have no inducements to make a sojourn in the midst of them.

The city of Freiberg is well known as the capital or chief place of a territory which, for its mining capabilities and operations, is famous throughout Europe. The railway by which we approached it has a nearly continuous gradient of one in forty for a distance of ten miles, the only variation from this steep inclination being where the rails are level at the stations. It winds through a narrow but most romantic and richly-wooded valley until at length an elevated range of country is reached, correspon-

ding in elevation from the sea with some of the principal lead mines in the north of England, namely, from fourteen to sixteen hundred feet above sea level. On approaching Freiberg, many evidences of mining industry and appliances appear, such as machinery, dressing floors, and smelting houses, with lofty chimneys sending forth volumes of white arsenious smoke, the density of which seemed to suggest whether the full extent of economy by condensing or other means had been attained.

In extent and pleasantness the city of Freiberg far exceeded my anticipations. It was indeed an entire contrast to a notion I had formed of its being gloomily seated in deep recesses of mountain scenery. Instead of this I found a light and airy aspect, the sun shone brightly on white houses and orchards and boulevards—the country around was of gentle undulations, fertile and pleasant except where covered by waste heaps and other disfigurements of pastoral scenery, too well known as accompaniments of extensive mining operations.

It was a great addition to the pleasure of this excursion that we went under the immediate guidance of one most eminently qualified to explain every circumstance of the railway and adjacent scenery, as well as to afford me the best facilities for obtaining any mining information. This was M. Von Weber, son of the celebrated composer. He is chief engineer of the State railways, and I cannot too strongly express my sense of the kindness with which he far more than repaid some similar attention I had given to him, in England, a quarter of a century ago. Having been introduced by him to M. Berg-ver-



walter Wengler, chief director of one of the most important mines in this locality, I had an opportunity of viewing the various processes in the dressing floors, and of taking notes of details which would not interest the general reader. A few memoranda, however, may not be without interest as illustrating the importance of the district and the vast amount of mineral wealth which has been extracted from the Freiberg mines.

Mining in this territory, is of venerable antiquity, extending backward for many centuries, yet having had its fuller developments in the last two or three hundred years, and more especially in the present century. I looked with interest at a plan said to be one of the earliest known; it is dated 1608, and its execution, rude and inartistic as it is, sufficiently indicates the great depth and extent of the workings then existing. What they are now, can only be fully comprehended by means of detailed plans and sections, several of which were shown to me. They indicate works of vast extent and intricacy, such as can scarcely be appreciated by any general description but of which some idea may be formed from the following particulars, which, for the sake of accuracy, I take from a statement drawn up by Dr. Herman Wedding in 1862.

“ In the mining district of Freiberg nearly 829 argentiferous lodes have been numbered; they are arranged in four groups, three of which run parallel to each other upwards of 28 miles; the middle one measuring  $4\frac{3}{4}$  miles, and both the others about  $3\frac{1}{2}$  miles in breadth. The fourth is 18 miles long and not quite  $2\frac{1}{2}$  miles wide.

“The silver ores worked are the following :— Native silver, muriate and sulphuret of silver, and red and white silver ; to these must be added argentiferous galena, blende, arsenical iron, and iron pyrites, then copper, cobalt, and nickel ores. All these are in lodes or veins, which run chiefly through the Gneiss, and again principally in the neighbourhood of Freiberg, yielding at present about nineteen-twentieths of the whole production of silver in the Erzgebirge.”

The surface operations are conducted under cover, that is in roofed buildings, to a greater extent than in corresponding works in England. This is due to two causes, namely, the greater intrinsic value of silver ores and the severity of the climate in winter. The value of the ores and the close intermixture of several valuable mineral substances, render corresponding care necessary in the dressing processes, some of which are of great ingenuity. The English, justly priding themselves on many important works of engineering skill in recent times, are apt to forget how much the metallurgical and mining processes now followed in England were originally derived from Germany and other mining districts of central Europe. It was, therefore, with extreme interest that I viewed a place so celebrated as Freiberg has long been, not only for the number and value of its mines, but for the scientific instruction combined with the practical operations. Over all these, the names of some of the most distinguished men of science shed a lustre, the brightness of which will be more and more appreciated as advances continue to be made in mining industry, and in the numerous

sciences allied with it. Of these it may be sufficient to mention James Watt, Werner, and Humboldt.

The Mining College of Freiberg has been in full activity rather more than a century, having been founded in 1766. At that time little more than 3,000 men were employed at the mines, and the annual value of the produce is stated to have been £33,000. Recently (1865) the number of miners was about 8,000, and the value of the produce not far short of a quarter of a million sterling. We paid a visit to the college and saw the Museum of Minerals, a collection of models of machinery and other interesting objects.

The same authority already quoted—Dr. H. Wedding—makes the following observations on the mining district of Freiberg. They appear to me to convey the general impression which will be formed from a survey of the mines and a study of their history :—

“Too much praise cannot be bestowed upon the scientific manner in which the production of silver has been attended to, among the justly famed miners of the Erzgebirge. Carried on uninterruptedly for the last seven centuries, and under increasing difficulties as each lower level was reached in succession, these mining operations have exerted a very decided influence upon the development of the art of mining throughout Germany. The progress of this art in all its bearings, with regard to the legislation upon mines and to their management, as well as to technical questions, can be in great part ascribed to the experience gained in the Erzgebirge. In the course of

about a hundred years past, the working of these Royal mines have stood out as a living example of what indomitable energy, combined with a careful application of the principles of science, can effect in conquering difficulties which arise everywhere to thwart the efforts of man in bringing to light the hidden treasures of the earth."

We visited the cathedral—said to be the oldest in Germany—for in former days the city of Freiberg was of much greater importance in its relation to the state than it now is.) It possesses much that is deserving of attention both in architectural enrichment and archæological memorials. One of the most prominent attractions is the Golden Door. In the Gothic arch over it are many rich mouldings with deep recesses between, and in these are sculptured figures in great variety. It is well known by photographs and engravings in architectural works, but I chiefly mention it, because, immediately in front of, and only a few paces from it, is the grave of one whose name is for ever associated not only with this city and mining district but with the history of science, and more especially of mineralogy and geology. Under a plain, flat gravestone, scarcely to be distinguished from the pathway leading to the church, lie the remains of WERNER, indicated by the following inscription :—

ABRHM GTTLB  
WERNER.

Near to it is a neat mural monument erected by his sister, and inscribed as follows :—

HIER RUHET ABRAHAM GOTTLLOB WERNER; DIESES  
DENKMAL ERRICHT IHM SCHWESTERRLICHE LIEBE.  
EIN BLEIBENDERES ER SICH SELBST.

An affectionate memorial of one who truly erected a more lasting monument for himself in the usefulness and celebrity of his scientific labours.

Accurate geological induction does not date back to a period much anterior to the present century, and public attention was chiefly called to it by the views of Werner and Hutton in theories which became popularly known as Wernerian and Huttonian. The difference between these consisted in the prominence given by the former to water, and by the latter to fire, as prime causes in the distribution of the strata which compose the crust of the earth. The one looked to the deposition of vast masses of strata by watery agencies; the other attached more importance to what were called plutonic or fiery influences; and, while the world was giving attention to this contest, the really useful labours of the founder of English geology were in a great measure neglected. This was William Smith, who, so early as 1801, constructed an admirable geological map of England, and by his long continued services laid the foundation of geological science in this country on a basis, the soundness of which, having been abundantly established, has well entitled him to the generally accorded name of the Father of English Geology. The cotemporaneous labours of Werner and Smith may be regarded as having chiefly paved the way to the important advances since made in this department of science. Having been intimately acquainted with the founder of English geology, whose friendship I greatly valued, it was with much interest that I paid the silent homage of respectful

remembrance as I viewed the tombstone of his great cotemporary.

We spent some time in viewing the interior of the cathedral. It is large and lofty. The columns in the nave are octagonal, each of the sides being slightly concave, an architectural flight of fancy which was new to me. These columns are without capitals, and they expand in a graceful manner so as to combine with the ribs of the handsomely groined roof. The ceiling of the choir is of a very bold and unusual design, having coloured figures of such bold relief as to appear like detached statuary. There is an elaborate monument of the Elector Maurice, and, perched over it, is the suit of armour in which he was killed. In the helmet is a perforation made by the bullet we had seen at Dresden, which was the immediate cause of his death. This successive confirmatory evidence forms a very precise mode of reading history, and brings one into close identity with the circumstances thus curiously illustrated. On the floor of the choir and eastern walls of the church are a great many monuments, chiefly of richly sculptured brasses, doubtless recording the names and deeds of men, who in their time had been accounted wise, or noble, or brave.

The railway westward from Freiberg is unfinished, but a truck having been attached to a locomotive, I accompanied my friend about four English miles to see a new bridge of large dimensions which is now nearly completed. It has fourteen arches of about 70 feet in width, and in the centre of the valley the bridge is 170 feet high. It has been built under the immediate superintendence of M. Constantine Wilke, who very kindly showed me the plans, elevations,



and other details, as also some interesting photographs, showing various stages of its progress. I suggested to him that a full account of this stately work would be an acceptable contribution to the Institution of Civil Engineers in London. It is one of many (and by no means the largest), works which in central Europe indicate a continued and active energy in the increase of railway communication, and the traffic both of passengers and goods which came under our observation gives a favourable impression of the industry and prosperity which first promote, and are afterwards promoted by this economy of locomotion. Indeed, I may truly say that in our brief excursion of three weeks in a portion of Europe hitherto unknown to us, no circumstance appeared more striking than the evidences of commercial activity and of social comfort. With all due regard to the solid blessings of my native land, I rejoice to see in other countries the clear manifestations of industry, wealth, and comfort. Looking broadly at these aspects there is much to afford reason for a lively hope, that intelligence and peace will combine in the furtherance of good and useful works, and that governments will find their true mission in encouraging and preserving the welfare and happiness of the peoples under their charge.

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### B E R L I N .

Having left Dresden at three o'clock in the afternoon, a railway journey of less than six hours took us to Berlin. We at once proceeded to the Royal



Hotel, where we found excellent accommodation during our stay.

After breakfast next morning, we went forth to take a general view of this beautiful and interesting city, the improvements of which in the last half century, and especially in the last ten years, have imparted to it an air of grandeur and beauty which cannot but surprise those who have formed opinions of it from descriptions written many years ago. Even those who ten or twelve years since visited Berlin, would now find the city materially altered in many respects, and this great and rapid advance of improvement may at once be perceived by any one who looks at the new and beautiful structures which adorn it. At the commencement of the present century it was usual to speak of Berlin as consisting of inferior dwellings. Soon after the close of the war in 1815 many handsome residences were erected, chiefly in the central part of the now greatly extended city. Much progress was made under the favourable auspices of the munificence and good taste of King Frederick William IV., and an able writer in *The Builder* (March 31, 1866), states that the extensive scale of improvement in the last twenty years has rendered Berlin one of the first continental cities in its architecture and illustrations of fine art: —“the old shabby houses,” it is stated, “of the Unter den Linden, disappeared one by one, to be replaced by noble mansions forming a street of palaces interspersed with hotels.”

After viewing the UNTER DEN LINDEN, near the BRANDENBURG GATE, we went to the other extremity of it and greatly admired the group of stately edifices, as remarkable a collection of public

buildings as can be seen in Europe. The ROYAL PALACE, the OLD AND NEW MUSEUMS, the OPERA HOUSE, the ROYAL ACADEMY OF ART, with many other splendid buildings, may all be seen from one point of view, and the effect is very magnificent. We spent the day in visiting some of the most interesting places, and especially the museums and galleries of pictures, and in the evening went to the opera.

On the following day we went to see POTSDAM and its beautiful environs. We left Berlin at two o'clock in the forenoon, and after passing over a few miles of the flat and sandy precincts of that city we found, after travelling half an hour, that the country became more picturesque, the surface more undulating and diversified with woods and plantations, which increased in extent and beauty as we approached Potsdam. In partaking of some refreshment at the station the far-famed Bavarian beer was not forgotten, and it well deserves the reputation it has attained. We drove to BABELSBERG, a recently erected chateau or semi-castellated residence of the king, which, as we were informed, corresponds in its relations to royalty in Prussia with Osborne and Balmoral in Great Britain.

This drive was remarkably pleasant, as we went for some distance along a sort of boulevard, very wide, and separated into several compartments by rows of trees. We passed a lodge, from whence, we were told, pedestrians may proceed through the park, but carriages are to set down visitors at another gate. From this, we had a short but pleasant walk to the castle, which having seen, we proceeded

along good roads, past the palace or hunting seat of Prince Frederick Charles.

This is seated in the midst of beautiful woods and ornamental lawns and avenues, and lakes, which cover a vast area in the vicinity of Babelsberg, and in this landscape scenery the wide and lake-like character of the Havel forms a conspicuous feature for several miles in the environs of Potsdam. We passed some ornamental houses in the Swiss style, and admired the entrance to the palace and park of Prince Charles (father of Prince Frederick Charles). Here are handsome gateways, richly ornamented fountains, figures of lions and of deer, bronzed and partly gilt, with other tasteful decorations. Here, also, we saw the Belvidere, as it is called. It is copied from the famous Athenian tower of Lysicrates, and near it are some well laid out gardens and pleasure grounds.

On the waters of the Havel were some yachts of large size resembling miniature ships of war. One of these, we were told, was a present from the Emperor of Russia. If time had permitted there was evidently much more to repay a leisurely visit than the few objects we saw in passing.

After crossing a drawbridge, we drove along a stately avenue, having between its border hedges no less than four rows of trees, and soon reached the "MARMOR," or Marble Palace, in a portion of the Royal Parks called the New Garden. Having viewed the interior, we went to the palace of SANS SOUCI, and saw as we passed the famous WINDMILL. We then went to the ORANGERIES, and after inspecting many interesting objects we went to the "NEW PALACE," as it is called, although built a hundred

years ago, and of this we saw all that strangers are usually permitted to see.

The palace called "CHARLOTTENHOFF" well deserves attention, so do the "ROMAN BATHS" in the immediate vicinity. The parks and pleasure grounds in which these several buildings are situated are in themselves very attractive, inasmuch as they contain long and noble avenues, converging towards a stately FOUNTAIN, many ornamental walks and gardens, and several statues of much artistic merit. A leisurely walk in them is not the least of the many inducements which Potsdam and its vicinity offer to those who can prolong a stay in so beautiful a place. No one who visits Potsdam should omit to see the FRIEDENSKIRCHE, a church situated near the entrance to the Royal Park. The GARRISON CHURCH, in the town, is also worthy of attention. After seeing these, we drove through some of the stately streets of Potsdam, and admired the palace-like aspect of many of the houses. We saw the Market Place and Town House—a very stately structure, and the church of St. Nicholas is still more so. There is also a lofty obelisk, but the advance of night hastened our progress to the Brauhausberg,—literally Brewhouse Hill, on which is a lofty tower. This we ascended. It commands a remarkably fine view of Potsdam and the neighbouring country for many miles around. From this elevated station we could trace all our wanderings through the adjacent parks and pleasure grounds and gardens, and in almost every direction might be seen some palace or other conspicuous object which had come under our observation during the day. The sun was setting, and a glowing, golden light rested on the wide-

spread waters which form so extensive a feature in the prospect. The evening shades were deepening into night, and thus ended a very pleasant day. That it was one of more than usual enjoyment may be readily inferred from the brief recital I have given. What a variety of parks and palaces, antiquities, sculptures, and paintings had we seen, and what a charming succession of natural beauties in scenery of great extent and luxuriance!

Next morning at Berlin, we examined the remarkable statuary of the Bridge near the Royal Palace, visited the BOURSE, or Exchange, and saw the NEW SYNAGOGUE, and the house formerly occupied by Humboldt. We greatly enjoyed a drive in the suburbs (where we saw both the old town wall and the new one, which is replacing it), and also in the THIER GARDEN (the Hyde Park of Berlin), returning to our hotel by the Brandenburg Gate. In the afternoon we saw the interior of the Royal Palace, and in the evening enjoyed the hearty hospitalities of a valued friend, whose aid was most useful to us. We had seen much of stately but artificial grandeur. Even many of the aspects of nature at Berlin and Potsdam are in a great measure transposed into artistic forms; the flowers are in formal beds, the stately trees of extensive woods are arranged in straight lines, and the eye becomes tired with viewing splendid interiors. Beyond the beauties of nature and the achievements of art, there are yet more powerful attractions—

“ Friendship alone, to city or to shade,  
Can give the glowing charm.”

Of all the pleasing incidents of our visits to Dresden and Berlin none were more pleasing than the friendly

hospitalities and attention we received in both these cities from intelligent and highly estimable friends.

In a large carriage building manufactory which we visited, a number of railway carriages were being built for use in Russia. The manager, who accompanied us over the works, explained some novelties in their construction, and especially in the mode of warming by means of long iron boxes filled with hot sand. All the workmanship I saw here appeared to be well done. One of the apartments is 450 feet in length—the length of an English cathedral! About 1500 men are employed. The furnaces are so placed as to have the smoke carried downwards to a flue leading to a chimney 145 feet high. The offices are handsome, and on the exterior are emblematical figures in terra cotta. The English economist will say, of what account are such ornaments? Perhaps a correct taste may perceive in neatness, elegance, and order, elements of more satisfactory and lasting economy than is commonly supposed.

On Sunday, I attended Divine service in the “DOM CHURCH,” the chief ecclesiastical structure or cathedral of Berlin, where, to strangers not conversant with German, the performance of the choir is the chief, though not the only, attraction. In the afternoon, we saw the STATUE OF FREDERICK WILLIAM III. in the Thier Garden, went to the pleasure grounds and mausoleum at CHARLOTTENBURG, and to the ZOOLOGICAL GARDENS.

In the preceding notes the several places we visited at Berlin and Potsdam are marked with capital letters *in the order in which we saw them*. Of these I shall now add some description, mostly from memoranda made at the time, but with extracts



from Grieben's local guidebook. My special object is to name only such places as came under actual inspection, so that a clear idea may be formed as to what may be seen in the short time we had at our disposal. To those who can make a longer stay in this interesting city many other objects of interest claim attention, but the few notes here given may serve as an index to what we considered most attractive. In the following memoranda I class the places in Berlin and Potsdam separately, irrespective of the order in which we went to them.

The "UNTER DEN LINDEN" is a wide avenue extending from the Brandenburg Gate, on the west, to a group of public buildings at or near its eastern extremity. These buildings are of great extent and magnificence, and in Murray's handbook they are thus enumerated:—"Few European capitals can show so much architectural splendour as is here seen, in the Colossal Palace, the beautiful Colonnade of the Museum, the chaste Guard House, the great Opera, the University opposite, the Arsenal, and the Academy of Arts." Between and in front of these several edifices the Unter den Linden, and places extending from it, form a very wide space, which on a first view is exceedingly striking, and may be ranked among the finest town views in Europe. Towards the western end the adjacent buildings are also of a very stately character, and in the centre of them is the entrance to the spacious park called the Thier Garden, by the Brandenburg Gate. Between these two extremities about a quarter of a mile in length is planted with lime trees in four rows, and on each side are handsome shops and numerous hotels. The width of the avenue in this



business part of it is upwards of 200 feet, and the following is the arrangement by which it is made available for different uses. Adjoining the houses on the north side is a well-flagged pathway 15 feet wide ; next is a paved road for street traffic, 30 feet ; a road formed with soft material for equestrians, 25 feet ; a promenade, 50 feet wide, in the centre (reminding one of the Rambla at Barcelona) ; then two paved roads separated by a row of trees—together nearly 50 feet. A pathway of 20 feet adjoins the houses on the south side. This was being relaid, and the irregular flags are replaced by a smooth covering of asphalt. Such are the seven divisions forming the width of the Unter den Linden, and along the portion there are four rows of lime trees, from which the avenue is named.

The BRANDENBURG GATE is said (in local guide-books) to have cost £75,000, and its dimensions are nearly 200 feet wide, and 65 feet high. It is a fine composition of Grecian Doric, copied from the Propylaeum of Athens. It is surmounted by a fine group of statuary, the horses being 12 feet high. This was taken to Paris in 1807, but restored to its original position in 1814. There are five passages between the noble Doric columns ; of these two are for pedestrians, two for carriages, and the central one, 18 feet wide, is used only by the Royal Family. A local guidebook suggests that it is "perhaps the finest city gate of Germany," and one cannot look on it without perceiving that its rivals cannot be many nor unimportant. Although of less dimensions, the gates at Hyde Park corner are quite equal in classical taste were it not for the extreme dispro-

portion of the huge equestrian statue which mars the harmony of an otherwise faultless work.

The ROYAL PALACE.—Trough the kind offices of a friend we were permitted to see the interior of this palace at a time when it is not open to visitors generally. I made a few brief notes as I passed along from room to room, but the number, the splendour, and the interest of the several apartments we saw would require much time to enumerate, and much more to describe. Each succeeding room seems to surpass those already seen in magnificence. The chapel under the dome is a wonderfully fine specimen of architectural taste and splendour. The front of this palace is described as being 627 feet long, and in it, says a local guide-book, are seven hundred apartments. How many of those we saw I can scarcely say, for long continued repetition in viewing stately interiors had rendered me somewhat indifferent to its reasonable claims on attention.

The most interesting part of the interior is the chapel under the dome, in which upwards of seven hundred persons can be accommodated. Its decorations are amazingly rich. The floors and walls are of marble, and ten chandeliers of Pompeian design have upwards of seven thousand lights. In the interior of the dome are paintings by eminent artists representing cherubim, and on the other part of the walls and arches are representations of the greater prophets, patriarchs, and evangelists, and illustrations of the main incidents of the life of Christ, and nearly 100 painted figures of patriarchs, prophets, and apostles. A silver cross, adorned with enamels, costly jewels, and paintings, is described as being

worth half a million of thalers (£75,000). The following is a short enumeration of the principal rooms:—Fifteen rooms, with numerous paintings—once occupied by Frederick William I. Here is a fine portrait of Humboldt. The King's Rooms are nineteen in number. The Gemälde gallery, used as a dining room on state occasions, is upwards of 200 feet long, and the Weisse Saal, or grand state gallery, is upwards of 100 feet long, about 50 feet in width, and 40 feet in height. This is used on grand occasions, such as the opening of the Chambers, &c. The floor is beautifully inlaid, and the whole is of great sumptuousness. The chandeliers contain 2,600 candles, which are lighted in a short time by a very ingenious contrivance of a fuze which passes from candle to candle till all are ignited. The cost of the decorations is said to have amounted to £120,000. The private rooms of Frederick William IV. were once occupied by Frederick the Great. The rooms of the Queen Mother contain very fine statuary. In the Mecklinburg rooms are fine copperplate engravings. There are many others, but it is in vain to attempt more than a general notion of the number and splendour of the various halls and galleries and apartments. English visitors will not fail to observe a bronze equestrian statue, "St. George and the Dragon," in one of the courts of this stately and extensive palace.

The OLD AND NEW MUSEUMS are separated from the Royal Palace by handsomely laid out gardens and walks called the Lust Garden, open to the public at all times, and affording good views of the magnificent buildings already spoken of.

These museums are contained in two separate

buildings, between which, on the upper floor, is a connecting gallery. The dimensions are as follows : The Old Museum is 290 feet by 174 feet (an area of 50,460 square feet) ; the New Museum is 331 feet by 133 feet (an area of 44,023 square feet.) The portico of the old museum is one of the chief architectural glories of Berlin. It has 18 fluted columns of the Ionic order, and the inner wall is richly decorated with fresco paintings. The length of this splendid façade is about 250 feet.

In front of the new museum is a corridor 160 feet long, and from it we entered a vestibule upwards of 30 feet square. From thence we went to a gallery more than 70 feet long, and about 30 wide, containing a most extensive and curious collection of northern antiquities. It is rich in flint and bronze implements, yet less so than the collection of similar objects at Copenhagen. The several articles are admirably arranged, and the walls are decorated with appropriate paintings in fresco. Here, and throughout the whole interiors of both museums, the columns, floors, and walls are of composite materials, representing exquisite marbles and porphyries ; these are highly polished, and are in large masses, giving an air of sumptuous splendour to the whole.

We next entered a central vestibule, 50 feet by 30 feet, in which are four stately marble columns, and continuing our route on the ground floor of the Museum we went into the famous Egyptian galleries. This part of the Berlin collection is of world wide celebrity, and it contains the rare and truly interesting objects collected in Egypt by Lepsius.

The first apartment, called the "Hall of Tombs," is very properly named. It is 90 feet long, and 30

feet wide. Its walls are covered with representations of Egyptian figures, copied from originals in Egypt. Here is a vast collection of sarcophagi, mummy cases, &c., which covers most of the floor. A small corridor about 30 feet square is also filled with similar objects, and after seeing these we entered a splendid gallery in which are representations of the halls at Karnac. These are two in number and of great magnificence, even apart from their deeply interesting historical character. One of these galleries is 60 feet by 30 feet, the other 70 feet by 45 feet. It would require a volume to do justice to the numerous and wonderful monuments of Egyptian history here preserved or represented. There are several fresco paintings on the walls, representing some of the grandest works of antiquity.

Another gallery, upwards of 100 feet long, and about 30 feet wide, contains a great number of Egyptian rarities. The ceiling of this room is curiously painted in the Egyptian manner. The contents are of such variety and interest as to baffle all attempts at minute description on a mere cursory inspection. The following memoranda written at the time is necessarily brief and incomplete, even as a mere summary of the principal objects to which we gave attention. There is a large collection of rolls of papyrus with writings and curious drawings. Egyptian bricks, in which the admixture of straw revives very old associations. Several statues of great ones of the earth of some three or four thousand years ago, and a vast number of articles which illustrate the domestic life and habits of the Egyptians, and which have a special interest to all who

have made themselves acquainted with the researches of Sir Gardner Wilkinson. There are a great many embalmed animals, and multitudes of idols in great variety of form and figure. Coins in vast numbers, as well as seals and medals. Two colossal heads are described as being three thousand years old, and a figure of somewhat graceful aspect, seated under a canopy, is said to represent Queen Ramake. On the walls are paintings of battles and of many incidents of domestic life ; these are all the more deserving of study as they are known to have been accurately copied from the originals. Much as I had read and heard of the Egyptian portion of the Berlin Museum, its contents more than realized my expectations ; and few persons, however proficient in the history and antiquities of Egypt, can fail to be instructed as well as gratified by an inspection of the several halls and galleries so rich in historical, artistic, and antiquarian objects illustrative of that wonderful country.

The hall of the grand staircase which ascends from the central vestibule already mentioned is one of the finest architectural arrangements I have seen. It is 120 feet long, and 50 wide, its height being about 100 feet. The general effect is really sublime. The walls are adorned with large paintings by Kaulbach, emblematical of great eras of progress in the history of the world. These subjects are as follows :—1st, The destruction of the Tower of Babel ; 2nd, Homer and the Greeks ; 3rd, The fall of Jerusalem ; 4th, The battle of the Huns ; 5th, The Crusaders before Jerusalem ; and 6th, The Reformation, in which the figure of Luther is the centre and most prominent figure. As an example



of the minute detail and peculiarly interesting character of these paintings, I copy the following description of two of them from an excellent local guide-book:—\*

“HOMER AND THE GREEKS.—Homer, standing in a boat, the lyre in his right hand, coming from Iconium (Asia-minor) lands in Hellas. Sibyl steers the boat. Thetis rises up behind him to the sky, hiding the ashes of her son Achilles at her bosom, with her sisters, the Nereides, she escorts the poet, who has made immortal by his songs her heroic son. All the people, artists and poets, high and low, listen to the singer, for to Homer the whole Hellenic culture is to be carried back; in the foreground Pericles holding the wreathed cup; he embraces the young Alcibiades, sitting on a Doric column; behind them stand Solon with tablets of law and the architect Mnesikles with the plan of the Propylaion. Then follows the troupe of poets: Hesiod, the three great tragedians Æschylos, Sophocles, and Euripides, the comic poet Aristophanes, the lyric Pindar; peasants, warriors, and a satyr join them. To the left in the foreground the prophet Bakis cutting his sentences into stone. Turned away stands the dark figure of Orpheus, the poet of a long-passed time. Phidias, the sculptor, surrounded by beautiful boys and girls, looks up from his work, a statue of Achilles, while his eye is fascinated by a new vision. On the smoke, arising in the distance from an offering, round which warriors are dancing, soars the troupe of the gods, the Graces and Amor, Apollo with the nine muses, Jupiter and Juno, Pallas, Diana, Mer-

\* Grieben's Travelling Bibliothek



cury, etc. ; they approach together with Homer to enter the new-built temple."

"THE REFORMATION.—We find ourselves in the interior of a Gothic church of three naves. On a high choir a troupe of singers, who are the masters of the Protestant church-music. Below them on an elevated seat the forerunners of the Reformation have taken a place : Huss, Savonarola, Abailard and his disciple Arnold of Brescia, Petrus Waldus, Wessel, Tauler and Wickliff. The wall behind them is adorned with the Lord's Supper of Leonardo. Before the altar stands Luther, holding up with both hands the open bible ; beside him stand Calvin and Bugenhagen, Zwingli at his right, Melancthon at his left, giving the Lord's Supper to the German princes in the reformed style. Behind the reformers stand a group of Huguenots with their valiant chief Coligny, and farther to the left Elizabeth of England. Corresponding to her has Gustav Adolf of Sweden found his place on the opposite column. A group of English Protestants, with Archbishop Cranmer at their head, stands near Elizabeth, while Wilhelm von Oranien and Barneveldt turn towards the German reformers. In the side-nave the artist shows as the arts in their new development, Durer and Holbein, Peter Vischer, Leonardo, and Raphael ; next to them Guttenberg with type-setters and printers. Farther on a group of scholars and poets, among them Erasmus and Reuchlin, Shakespeare and Cervantes, Ulrich v. Hutten, Thomas Morus, Petrarca, and others. In the left side-nave we find Copernicus, Galileo, Kepler, Newton ; more in the foreground Columbus, with his hand on the globe ; then, Seb.

Frank, Toracelsus, Agricola, and other men of the sciences.”

I have given these quotations as indicating the great variety and interest of these extraordinary and splendid compositions. In addition to the six large paintings, there are several of life-size yet of great interest and merit—Moses holding the tables of the law ; Solon, the lawgiver of Greece ; Charlemagne, Frederick the Great, and emblematical figures of History, Knowledge, Poetry, Architecture, and Painting. I entirely concur in the opinion expressed of this staircase in the local guide-book, already quoted, as follows :—“ With such grand dimensions and the combination of splendour, taste, and art, the looker-on cannot help to be wonderfully impressed.” This, indeed, must be the effect produced on the mind of every one who cares for history and art, combined in the most pleasing and instructive manner. To those who would reflect on the past and admire the present, few places are more admirably suited than the splendid hall or staircase of the New Museum of Berlin. We visited in succession the GREEK ROOM, the APOLLO ROOM, the CUPOLA ROOM, NIOBES’ ROOM, the ROOM OF BACCHUS, ROMAN ROOMS, MEDIEVAL ROOMS, and MODERN ROOMS. The contents of these would each require a volume of description, and I, therefore, do not enter upon any detailed notices. I may add that both English and local guide-books convey a good general notion of the rich variety of objects, and a very excellent set of plans may be bought in the vestibule, by which the visitor may readily find his way to any part of the museum. I must not, however, omit to mention the extremely interesting collection of an-

tiquarian objects placed in the basement rooms and galleries of the Old Museum.

The GALLERIES of SCULPTURE and PAINTING in the Old Museum are of great extent and interest, and we spent much time in a leisurely view of them. As regards the finest productions of great masters it is not,—says the local guide book—equal to the galleries of Dresden, Munich, and Vienna, “but it is ahead of them as far as art history is concerned, as it contains a very large number of the older times. It is divided after schools, particularly rich in old German pieces, and consists of three divisions—1st, Italian, French, and Spanish schools, since the 15th century; 2nd, Netherlandish and German; 3rd, Byzantine, and the older Christian paintings. Over all the doors are the necessary inscriptions, and in the second cabinets are complete indices.”

These picture galleries occupy thirty-one apartments or spaces, in a range of galleries formed by partitions, which leaves an open passage next the walls opposite the windows. The reservations I have made with reference to the Dresden gallery equally apply to the following brief memoranda of some of the contents of the gallery at Berlin.

A painting by Vivarini of the date of 1451 (No. 5 in catalogue) is remarkable for bold relief and for rich ornamentation in gold. The subject is the “Adoration of the Magi.” No. 37, a very fine picture of “St. Sebastian” by Bosati. No. 38, an “enthroned Madonna,” surrounded by many figures, the work of Luigo Vivarini, particularly attracted attention. No. 47 is an admirable work by Fogolino, date 1550. There are a few of a series of forty-nine paintings which exhibit the state of the Venetian

school in the fifteenth century. There are seven examples of the Lombardian school, of which the most remarkable are by Ambrogio, Borgognone, and P. F. Sacchi. There are fifty-four pictures of the Tuscan school of this period, and among them a "Madonna," by Roselli, is a very fine work. Nearly all the pictures of this period are Scripture subjects, in which Madonnas form the prominent feature. I thought the paintings by Bigordi, Lippi, and Polloguolo very attractive examples.

Of this period there are seventeen paintings of the schools of Bologna and Rome—one of the most remarkable is a Madonna by Luca Loughi (1507 to 1580)—and twenty-three paintings of the first period of the Italian art, ten of which I greatly admired; they are by Alunno, Perugini, Santo, and Vanucci, but the chief glory of this part of the collection are six works by Raphael Sanzio, one of them a very famous cartoon. These precious gems of art are locked up in a side room, to which I obtained admission.

In the second period of Italian art there are fifty-three paintings of the Venetian school, thirteen of which are by Titian. Of the Lombard school, twenty-five; and the Tuscan, Roman, Bolognese, and Ferrara schools are represented by sixty-three paintings, among which are some splendid productions of Caracci, Del Piombi, Andrea del Sarto, and others.

In the third period—1550 to 1590—there are thirty-seven pictures of the Venetian school, and of these eleven by Paul Veronese, and five by Tin-

toretto. Of the Tuscan, Roman, and other Italian schools there are twenty-one specimens.

The fourth period (Italian) is illustrated by works of great magnificence, as for example, seven by Annibale Caracci, four by Ludov. Caracci, six by Guido Reni, six by Domenichino, two by Guercino, six by Michael Caravaggio, and eight by Albano.

The Spanish school of painting is shown in many fine works, of which those of Ribera, Murillo, Valesquez, and Miranda are conspicuous. In the French school fifty-one paintings are shown. But by far the most interesting part of the gallery is the rich collection of Dutch paintings, as may be at once inferred from the names of Van Eyck, Holbein, Cranach, and others. Of the early period of this school (1420 to 1550) there are no less than one hundred and twenty-eight pictures, nearly all of them by illustrious painters. Of the second period (1510 to 1670) there are seventeen pictures, and the productions of the seventeenth and eighteenth centuries are in number two hundred and eighty-two, comprising admirable works by Rubens, Van Dyke, Snyder, Gerard Douw, David Teniers, De Heem, Ruysch, Salomon, Köning, Van der Helst, Caspar Netzcher, Bercham, and others. These few particulars are given as some illustration of the number and excellence of the contents of this museum, and I cannot better express what I believe to be the distinguishing character and chief excellence of the collection than by quoting the following passage from Murray's excellent handbook, which, it may be observed, gives a copious reference to the paintings most worthy of notice:—  
 “For those who are desirous of studying the history

and progress of the art, from the Byzantine schools, through those of Florence and Sienna, to its period of excellence, and thence to trace its gradual decay, there can be no better opportunity than is here afforded."

One of the most remarkable objects in this part of Berlin is the STATUE OF FREDERICK THE GREAT, certainly one of the finest monuments of its kind in the world. We made repeated visits to it, and examined it with the aid of Grieben's local guide. It is so fine a work of art—so lofty—elaborate, and as a historical record so deeply interesting that I here annex the particulars from that guide book, which alone enabled us to understand the various equestrian and other statues which accompany the noble representation of the warrior king :—

"The Monument of Frederick the Great on horseback stands between the Palace and the University at the beginning of the Linden. The corner-stone of it was laid by order of Frederick Wilhelm III. on June 1, 1840, a few days before his death, the monument itself was finished under Frederick William IV. on May 31, 1851. It is one of the greatest masterpieces of Rauch and his disciples Wolf and Blaeser, and was cast by Friebel. The entire height reaches 43 feet, of which 18 feet\* belong to horse and rider. The figure of the king has a military dress, on the head the well-known three-cornered hat ; from the shoulders falls in easy

\* These dimensions in Prussian feet are nearly but not quite equal to English feet. to which in these notices I reduce all the dimensions I have occasion to mention. The height of this monument is 44 feet 3 inches (English), and the height of the horse and his rider 18 feet 6 inches.



and tasteful foldings a rich mantle of ermine. Sword and sash are on the left side; over the stretched out right arm hangs the well-known crooked cane. Under the main figure on the different sides of the pedestal are eight bas-reliefs: birth of the hero, Clio's instruction in history, delivery of the sword by Minerva, the well-known monument after the battle at Kollin, his taste for art and music, improvement of industry, Apotheosis. On the four corners the figures of the four cardinal virtues: Temperance, Justice, Wisdom, and Strength. Under those bas-reliefs groups of generals and statesmen of his time; at the corners on horseback, Prince Heinrich von Preussen, General von Ziethen (drawing the sabre), Duke Ferdinand von Braunschweig (with roll), and General von Seidlitz (stretching out the hand). The group on the main front, *towards the Schloss*, contains the figures of General von Prittwitz (in the uniform of Hussars), of General-Major von Lestwitz, of Prince August Wilhelm von Preussen (in the middle), of Colonel von der Heyde (with the plan of battle at Colberg), and of General-Lieutenant von Huelsen. Behind them on horseback General Field-Marshal Keith and General Markgraf Carl Albrecht von Brandenburg. On the side *towards the Palace of the King*, General-Major Freiherr von d. Goltz (with the hand at his chin), General-Major v. Wartenberg (Hussar), the hereditary Prince Leopold Maximilian von Anhalt-Dessau (in the middle), Colonel-Lieutenant von Wedell (with a laurel wreath on his sabre), General Field-Marshal Graf Gessler. Behind them, the General Field-Marshals Leopold Duke of Anhalt-Dessau (the old Dessauer) and Count Schwerin,



both on horseback. On the other side, *towards the Linden*, Secretary of State, Graf von Finkenstein (with lead pencil and roll), von Schlaberndorf (left hand on the chair), Grosskanzler Graf von Carmer (sitting); behind him Graun, director of music; next to him G. E. Lessing talking to Immanuel Kant. Reliefs in the background: Ceres and Fortuna indicating the blessings which those men have given to the country. On the side, *towards the University*, General-Major von Kleist, General-Lieutenant von Dieskau and von Winterfeldt (with map), General v. Tauentzen (meditating), Prince Eugen v. Wurtemberg. Bas reliefs: Frederick Wilhelm II., Crown Prince of Prussia, and General-Lieutenant v. Belling. To the lower part of the monument are attached tablets of memory, with 74 names of celebrated persons; on the side towards the Schloss the inscription: To Frederick the Great, Frederick Wilhelm III., 1840; finished under Frederick Wilhelm IV., 1851."

The DOM CHURCH is wanting in exterior architectural effect, and within, it is a very plain building, but contains some interesting monuments. Murray—the great authority to English visitors—says "it was built in 1747, is ugly in its exterior, and within has hardly the air of a church," but, it is added, "the Berlin choir who sing Mendelssohn's psalms unaccompanied by instrumental music on Sundays (10 a.m.) should be heard by all lovers of sacred music." This was an attraction not to be resisted, and by going half an hour before the time of service I obtained an excellent seat in the very centre of the church, which even then was beginning to be well

filled in every part accessible to the public—the reserved seats or pews remaining empty, as they did also for the most part during the musical part of the service, although well filled when the sermon was delivered. At ten, every place that was accessible was densely filled. The members of the choir entered a gallery at the west end of the church, in number perhaps 130 or 150, and sung the liturgy in “most excellent style” as described in the local guide. It was, doubtless, a very fine performance, but it lost much of its effect from my not knowing the words, and consequently being unable to follow the sentiment. The music of first rate composers is intrinsically pleasing, and so fine a collection of skilful singers poured forth volumes of sound in lofty chorus, or in plaintive cadences which enraptured the ear, but if the instrumental music of the “Messiah,” or even the mere sound of its vocal parts afford gratification, how much is that pleasure enhanced when we understand the words—“Comfort ye my people,” “Every valley,” “Lift up your heads,” or the magnificent terms of the “Hallelujah Chorus.” The beautiful music is then invested with a new and powerful charm. As to choral singing, I may say the service I heard in the Dom Church appeared to me to be perfect. The voices all blended in one harmonious accord—now soft, now gently swelling, and then bursting forth in jubilant chorus of exquisite melody and overpowering grandeur. Yet with all this commendation of a performance far too celebrated to need any praise of mine, I cannot say that I derived so high an enjoyment from it as I have often done from cathedral services in England, where, from knowing the lan-

guage, meaning was conveyed to the mind at the same time that beautiful and impressive sounds entered the ear.

The choral liturgy of the Dom was partly accompanied by congregational singing, and this, in all German churches where I have heard it, has always conveyed a sublime expression of devotional feeling.

The musical service of the Berlin choir lasted about twenty minutes, and the members then left the gallery in a body, very few, if any, remaining. Many of the congregation then present also left, but their places were soon occupied by those who came—"Not for the music but the preaching there." A sermon, an hour in length, was delivered by M. Köjel, minister of the Dom. The pews as well as the aisles were now well filled, and it was quite evident that however many the music attracted the sermon attracted still more.

The subject of the sermon was (so I was informed by an intelligent friend)—"The widow's son of Nain." To me nearly every word was unintelligible, yet I could not but observe the deep emotion—the extreme earnestness of manner—the easy and eloquent flow of language—the animated action—in short, all that goes to produce a deep effect. It had all the appearance of being an honest as well as an earnest exhortation. The incessant vigour of the preacher did not exceed the limits of graceful propriety of action, and there was at times unmistakably solemn and deep feeling, indicated by tones which needed no interpreter so far as the general intention of the preacher was concerned.

The ROYAL OPERA HOUSE replaces one which was built by Frederick the Great and burnt down in August, 1843, the outer walls only remaining. Its complete restoration was effected in 1844. It is a very handsome building both in exterior architecture and interior decoration. It is, says the local authority already quoted, "well entitled to rank with the finest theatres of Europe." I thought it appeared larger and more splendid than the Theatre of Dresden, but both of them are very fine structures, and the performances in both were of great merit.

The ROYAL ACADEMY OF ART.—On entering this gallery it was interesting to observe His Majesty the King of Prussia and the Crown Prince quietly inspecting the paintings—the former wore a plain morning dress and a military helmet—a tall and noble looking figure; and both here and on seeing him at Paris I could not but reflect on his long connection with European history—he having been in Paris in 1814; and in the period of more than half a century which has since intervened how many and important changes have taken place! I spent some hours in viewing many works of art of various excellence, many of great merit. I observed from the catalogue that there were exhibited 774 oil paintings, 54 cartoons and water colour drawings, 130 objects of statuary, and 66 specimens of very fine copperplate engravings and lithographs. This exhibition takes place every two years, and the present is said to exceed in merit any former exhibition.

The BOURSE, or Exchange.—A very stately, extensive building of almost royal magnificence in its noble façades and grand interior. The local trans-

lator of Grieben's guide-book quaintly enough says, "it finds not perhaps its equal anywhere." The summit is handsomely ornamented by statuary. Photographic views or very exact architectural designs can alone convey an adequate idea of the merits of this fine edifice, its several façades being quite of palatial character. The interior hall is 220 feet long, 85 feet wide, and 65 feet high. It is separated by a lofty screen into two parts, one being used for a money exchange, the other as a corn market. In summer time the meetings are held in a large chamber open to the sky. The columns in the interior, of dark grey marble, with richly gilt Ionic capitals, and a number of fine fresco paintings, render these halls a splendid example of architectural skill and taste. A statue of King William I. stands in the noble corridor in the principal front.

In a wide street, in the north part of the city, called Oranienburger-strass, we saw the NEW SYNAGOGUE. It is built in the Moorish style, and is richly ornamented. A lofty and richly gilt cupola forms a prominent feature in a general view of the city. After passing through some anti-chambers we entered the principal church or synagogue, which is 145 feet long, 102 feet wide, and 85 feet high. The windows are double, and the artificial lights are interposed between them. Berlin is said to contain not far short of one hundred thousand Jews, many of whom are wealthy, and certainly their place of worship is a proof of opulence. Not far from it, in the same street, is the plain but neat mansion (No. 67) in which the illustrious Baron Humboldt resided from 1842 to 1859. An inscrip-

tion on a tablet in front of the house records this interesting circumstance, and shows the laudable pride of the inhabitants of this great city in doing honour to their illustrious countryman.

The THIER GARDEN at the west end of Berlin is a handsomely laid out park, corresponding in its general appearance and adjuncts to Kensington Gardens in London, but of larger dimensions, being in length about a mile and a quarter, and the average breadth nearly half a mile. A carriage drive extends through the whole length of it, and various avenues, drives, and walks extend in several directions. There are several ornamental pieces of water, and the surrounding buildings are modern and of very tasteful design, some of them indeed are magnificent examples of the perfection which classical taste has attained in the Prussian capital. Grieben's local guide with pardonable partiality calls "the Thiergarten" one of the finest pleasure grounds of this kind in Europe, and it is certainly a most agreeable adjunct to the city. We passed through several portions of it, but had not time to visit many of its walks and gardens, which are said to be very attractive.

By far the most interesting object which we had time to examine carefully was the MONUMENT OF FREDERICK WILLIAM III. (died 1840) on the south side of the Thier Garden, and about half a mile from Brandenburg Gate. It is executed in white marble by the eminent sculptor Professor Drake, and was placed here by the inhabitants of the city as a mark of respect for his memory. The statue is admirably done, and the likeness is said to be



very good. The pedestal is round, and has figures in high relief emblematical of the interest which the good king took in the well-being of his subjects.

The ZOOLOGICAL GARDENS are immediately adjacent to the south-west part of the Thier Garden, and rather more than a mile from the city gate. They occupy a well planted space of three furlongs long, and a quarter of a mile wide, and contain a great number of well arranged buildings for the various animals exhibited in them. We viewed in succession stags, antelopes, reindeer, and buffaloes; monkeys (in a handsome circular cage), ostriches, emus, &c.; flamingoes, storks, &c.; deer, peacocks, guinea fowl, &c.; lions, tigers, leopards, elephants (lodged in a handsome castellated mansion), &c., &c. There are the usual bear pit, swans swimming in ponds, and other usual contents of a zoological garden, and figures are placed so as to guide a stranger to the whole of the houses or inclosures. Beginning with No. 1 we followed a winding labyrinth of walks until we ended with No. 27, and had seen all the intervening numbers. An illustrated guide-book contains full descriptions, and by means of this arrangement the whole of the collection may be seen in a short time.

CHARLOTTENBURG.—This beautiful suburb of Berlin, as it may be considered, is a place where the Berliners greatly resort on Sundays and holidays. Being only three miles from Berlin, and the road a very pleasant one, vast numbers of conveyances are employed, and the town contains a great number of restaurants, in one of which, called “The Turkish Tent,” we had some refreshments. Tea gardens are



also greatly patronized. The Schloss, or Palace, is of great size and splendour, and is surmounted by a lofty dome in the centre. The orangeries, broad promenades, and beautifully disposed pleasure grounds are well worth seeing, but the object of surpassing interest is the Mausoleum—the resting place of King Frederick William III., who died in 1840, and of his beloved and greatly lamented Queen Louisa, who died in 1810. It is built of Silesian granite, and is of Grecian Doric, designed very closely after the style of the Temple of Theseus at Athens. The interior is of marble. A purple hue is caused by coloured windows, and the tints which thus fall on the recumbent marble statues of the king and queen have a singularly solemn effect. The temple was designed by Schinkel, and the statuary is the work of Rauch. The position of this monument is well chosen. “It stands,” says the local guide-book, “in silent retirement between weeping willows, flowers, and shrubberies. The interior,” it is added, “is in the highest degree worth seeing, and may be called the jewel of Charlottenburg.”

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### POTSDAM.

This town, so well known in European history, is built on an island in the River Havel, and surrounded by parks and pleasure grounds of great extent and beauty, which are much visited on account of the palaces and other remarkable edifices in them. It is said to contain nearly 50,000 inhabitants, “but,” says the local guide-book (Grieben’s) “is

without commerce, and very quiet." Many of the streets as well as public buildings in Potsdam are of considerable architectural pretensions. The Royal Palace—nearly two hundred years old—is very stately. Its various façades and colonnades are truly regal in character. The Town Hall is ornamented by fine Corinthian columns. The square called "Wilhelms Platz," is extremely handsome, and many parts of the town and its immediate precincts are well deserving of more leisurely inspection than we could bestow. I have already enumerated the places we viewed in the locality and of these I now add a few descriptive notes.

**BABELSBERG.**—This castellated mansion is very beautifully situated a few miles out of Potsdam, and being on an eminence in the midst of a park of undulating scenery, it commands very fine prospects of hill and dale, wood and water. The rooms are of moderate size and not very lofty—they are comfortable living rooms, fitted up in a style of simple elegance, which reflect honour on the taste of the Royal designer and owner of this beautiful chateau. It was built in 1835, and greatly enlarged and improved in 1848. It is open to the public on certain days, and the Royal family (who were residing here at the time of our visit) kindly leave the principal rooms open to inspection, occupying only some of the lesser rooms. The distinguished character of the place is domestic comfort combined with much artistic taste, and some of the paintings and drawings are interesting to English visitors, not only for their merit but as being the production of the English Royal family.

The MARMOR (or Marble) PALACE is built with red bricks but relieved by the introduction of grey Silesian marble. The apartments are highly ornamental, and I was much interested by seeing good portraits of Ehrenberg, Von Bach, and Humboldt. There is a colonnade with statuary. A vast quantity of marble has been employed in its construction, and from this circumstance it derives its name. There is however a coldness of aspect which pervades all this magnificence, and seems to suggest the uselessness of pomp and display in comparison with real comfort.

“SANS SOUCI” is the name of a palace built by Frederick the Great in 1744. It is only one story high (about 30 feet) and is nearly 400 feet long. The front is adorned with vases and figures of children in groups carved in stone. The windows reach down to the ground and many of them open as glass doors. At the back is a semicircular colonnade with 88 Corinthian columns supporting the roof. The Queen Dowager was residing in it and we could not see the interior. It is chiefly remarkable for historical associations connected with the great Frederick and Voltaire. Very near to the palace is the WINDMILL, which has come to possess some historic fame. The owner refused to sell it to Frederick the Great, relying on the laws to protect him in the ownership of it. Subsequent anecdotes as to this contest between the monarch and a miller for the mill, but the final result is said to have been as creditable to the loyalty of the owner as it was to the right feeling and munificence of the King. Whatever may be the details of the story the mill

yet standing in the midst of the pleasure grounds of the palace, is looked upon as a landmark of Prussian independence.

THE ORANGERIES.—A stately range of buildings, upwards of 300 feet long—very lofty and richly decorated. The apartments or galleries within are very stately—one large saloon contains a great number of copies of the finest works of Raphael Sanzio. They are so admirably done as to convey a vivid idea of the merits of the originals, and such an exhibition of pictorial grandeur cannot fail to excite admiration.

There is also in the apartments at the Orangeries some very fine statuary—Ganymede and Hebe, by Vos; Miriam, by Imhof; Iphigenia, by Heidel, and many others. Much time might be spent in viewing the beautiful rooms and their rich decorations—sculptures and paintings. The terraces and marble staircases in front, and the general disposition of the ornamental gardens, altogether form a scene of such magnificent art combined with natural beauties as can only be appreciated by being seen, and the vast area over which similar attractions extend is one of the distinguishing features of the neighbourhood of Potsdam.

THE NEW PALACE is situated at the western extremity of the Sans Souci parks and pleasure grounds. It was built by Frederick the Great about a hundred years ago. It is said to contain upwards of 200 rooms, “of which, however,” says the infallible local guide book, “only the smaller and more costly finished up part is shown to visitors.” The same

authority quaintly, and very truly adds, "the inspection endures but one hour, as one is led through in altogether too fast a way." It is much to be wished that some classification of sight-seeing could be brought about! Suppose there were first, second, and third class visitors. The third class might, (as at present happens to all), be hurried through at a considerable pace and be content with a hastily uttered sentence or two in each room, describing objects which certainly require more time to be seen than the rate of three or four in a minute. The second class might go at a more moderate pace and be allowed a little—but not much breathing time, and the first, on paying a comparatively high *douceur*, might even be permitted to examine with some approach to leisure any points of special interest, with opportunity to understand the paintings, statuary, and historical associations. The guides, of course, would be of corresponding capacity. The third class would not expect anything beyond very brief comment, for the second class a higher grade, and as to the first they would expect not only some one of intelligence, but one who would willingly and gladly answer any reasonable enquiries.

The entrance-hall of the new palace presents a fairy-like scene of splendour, more nearly allied in character to the transformation scene of a pantomime than the vestibule of an ordinary palace. Its walls, its pillars, and its vaulted ceiling, are entirely covered with minerals and shells. Rock specimens of great richness and variety. Innumerable shells, of great size and beauty, are disposed in ornamental patterns. Passing from this most singular place, we entered a large and noble hall of marble. In the

next apartment were many portraits, and some fine paintings by Rubens. A room, with rich specimens of the porcelain of Meissen, followed—then a room of green and gold. Another room, with silver gilt ceiling and imitations of china in stucco. In vain did we wish to look at the contents of these rooms. No; the rule is inexorable; and it is evident that half the palace only could be seen in an hour, at about half a minute to each apartment. We hurry on, and are shown some sitting and bedrooms—once the abode of Frederick the Great. The draperies, pink and blue, are much faded. A small and very plain room is next shown. Here, the great monarch dined when alone. We again are hurried to a chess-room with Turkish curtains—the colour of which has barely withstood the assaults of time. The library is a small gallery of books—some of them said to be written by Frederick, and others undoubtedly written by Voltaire. Of the French philosopher there is a humorous caricature, which is stated to have been drawn by his royal entertainer, Frederick the Great. Of this I made a copy, neglecting for a time the summons of the guide. After ascending a large and plain staircase we came to the theatre—very compact and elegant, with chairs of state for royal visitors. We then saw a gallery with many curious paintings, and then a gallery of full-length portraits. There is a most spacious, lofty, and highly-decorated ball room, containing some large paintings. It is decorated in white, red, and gold, and the gilded cornice which supports the ceiling is of handsome design.

Then we proceed to the concert room—a marble hall of very large dimensions—about (as I stepped



it) 160 feet in length and 60 feet wide—the height is probably 40 feet. There are several fine paintings, and some rich Corinthian architecture. The marble floor is formed into many ornamental designs, and the ceiling is sumptuously painted, representing subjects derived from the heathen mythology. Next is a room with armorial bearings, commemorating the valiant knights who took part in an amateur or ornamental tournament some years ago—the scene of conflict being in front of the palace, and visible from the windows of this hall. It is called the shield room, and being in the centre of the palace, commands very beautiful views. I do not pretend to follow in detail one hundredth part of what was to be seen, but I cannot conclude these few memoranda without again mentioning the entrance-hall. It is really a museum in itself—a most unusual and very costly decoration, yet withal more whimsical than tasteful. It is said that at night, when lighted up, it sparkles with such variety of colour and brilliant lustre as to present a scene of marvellous beauty.

CHARLOTTENHOFF is half a mile south-east from the new palace, and three quarters of a mile south-west from the palace of Sans Souci—all the intervening space consisting of beautiful parks and gardens, terraces and ornamental walks, laid out in various styles—the more formal modes of old French landscape gardening predominating in long avenues, some of which radiate from different centres, and lead to basins of water, fountains, and statues. The small but very handsome villa at this place was built about forty years ago, and belongs to the



widow of King Frederick William IV., who occasionally resides in it. It is pleasantly situated in the midst of ornamental grounds, which, as well as the building, have been designed with consummate skill. The principal apartments (ten in number) are of moderate size, yet they are very elegant, showing, in many details, a highly cultivated taste. We saw a plain chamber which Humboldt occupied when staying here, and I was glad to observe, in this and other instances, the regard in which the memory of that great man is held. Science in Prussia appears to be highly estimated and publicly honoured — more so, I would say, than it is in England; and this opinion I have heard expressed by others who have had wider opportunities of observation than myself in both countries. The several corridors, passages, doors, and windows, are arranged so as in summer time to present most charming combinations of lawns, flower beds, and fountains—the latter being, for the most part, the central as well as most prominent feature of each prospect.

THE ROMAN BATHS are separate buildings, not far from the villa. They are of modern construction, but the designs are faithfully copied from ancient models at Pompeii. One of the baths is formed out of one immense mass of jasper, at the cost, it is said, of six years' labour and of upwards of £70,000 sterling. There are some bronze statues brought from Pompeii, and several well-executed fresco paintings, one of them a fairy landscape, from a sketch made by the royal founder of the baths. A piece of statuary, by Herschel, merits attention :

“Hebe and Ganymede.” These admirably sculptured figures are cut out of one solid block of marble. The ceiling of the principal bathing room is supported by four figures of Caratyda, brought from Rome. The floors are laid in mosaic work, and one of the subjects represented is Alexander the Great in battle with the Persians. This is copied and partly restored from an original floor at Naples, of which a drawing is hung up to show how much is original and how much is restored. By far the greater portion of the original design remains, and what is new seems to have been added with taste and judgment. One of the apartments is decorated in the Pompeian style, and another is open to the sky—both being rooms to repose in after taking a bath. With all these most costly and luxuriant appliances, it seemed a strange comment to be told that the royal founder had only once used them for bathing in. Some personal discomfort prevented him from using them again; and here again there seemed to be a lesson of the small value of mere external pomp as compared with the more solid comfort so easily attained by any one of moderate means in a private dwelling.

FRIEDENSKIRCHE.—This modern church, situated not far from the eastern or city entrance of the parks and gardens of Sans Souci, is so interesting that no one visiting Potsdam should omit seeing it. It is built in the Italian style, and has a lofty square campanile or bell tower. The open corridors and terraces connected with it are contiguous to groves of weeping willows and other trees of sombre hue, which, reflected in still waters, have a peculiarly solemn aspect. This effect seems to realise all that

can be conceived of landscape expressing the poetry of sorrow. The interior of the church is well deserving of close inspection, being richly ornamented with Corinthian columns, and a vaulted ceiling over the altar with fresco paintings.

In front of the altar is the tomb of Frederick William IV., who died in 1861. The statuary in and about this church is admirably executed, and amongst other subjects are the "Pietus" (the dead Christ and weeping mother), by Rietschel. A group in marble, of which Moses is the principal figure, by Rauch, and a copy from the figure of Christ, by Thorwaldsen, at the church of St. John in Copenhagen. A statue of an angel is placed near the king's tomb—at first, on a distant view, I took it for a copy of Thorwaldsen's angel of baptism, but though somewhat similar in conception, it is an original and wholly different design, representing the angel of judgment with a trumpet extended towards the spot where the body of the monarch rests in peace. This is denoted by a plain marble slab. It is altogether a monumental church—a place for pensive thought.

THE GARRISON CHURCH.—In the midst of the town is a large and plain edifice, with a lofty steeple, in which are chimes which play every half hour. It is the Court church, and the soldiers of the garrison attend Divine service here. The interior has nothing of what can be called ecclesiastical character—it is a huge square or rather oblong space, with large galleries on every side, and resembles on a large scale the arrangements of the plainest class of Dissenting meeting houses in England. Our object in visit-

ing it was to see the last resting place of Frederick the Great. In the centre of the ground floor of the church is the altar—a plain table—near it is a magnificent pulpit of marble, and behind it, in the middle of one of the side walls, is a small common-looking door without ornament of any kind. Passing through this we found ourselves in a small arched vault, only large enough to hold two sarcophagi, one of them is square in form and made of black marble, the other is made of zinc and is hexagonal in its shape—the first contains the remains of King Frederick William the first, and in the other are those of Frederick the Great

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From the preceding notes it may appear that, even in so short a time as three weeks, much may be seen of several places of considerable interest in Central Europe. The Roman remains of Treves—the ancient monuments and Pompeian restorations at Aschaffenburg, and the rich stores of mediæval architecture at Nuremberg—well repay any one who is interested in the study of antiquity. The cities of Bamberg and Leipzig have much to interest a visitor. Dresden is replete with all that artist, architect, or antiquary can desire; and the Museums and Palaces of that city and Berlin have attractions far more numerous and important than can be fully estimated in so short a tour, and which, to those who have more leisure, cannot fail to afford much solid enjoyment. The lover of romantic landscape will find much to admire in the scenery of Franconian and

Saxon Switzerland ; and in conclusion, I may add a word of commendation on the safe and punctual railway travelling, by which we were enabled to see so much in a comparatively short time. We left Brussels on Monday, the 7th of September, at mid-day, and on the afternoon of Monday, the 28th of the same month returned to that city, after three weeks of enjoyable travelling in a portion of Central Europe containing several important cities—much romantic scenery—many venerable remains of antiquity and precious stores of art which richly merit the celebrity they have attained.













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