

**VIENNA** ...The cathedral church, which is dedicated to St. Stephen, is an old building, very magnificent, but dark. The city stands upon the Danube, an arm of which separates it from the suburb called Leopoldstadt...

The Imperial palace is large, but has nothing else to boast of... Were a stranger to see the palace of Vienna, and to have no notion of what it is beforehand, he would scarce imagine it to be the residence of the first prince of Europe. The palace of La Favorita in a suburb of Vienna, where the Emperor spends the summer, is even inferior to that in the city...

...On the other side of the city is another suburb, which is very considerable, and the walks there are very fine. The Prater, for example, is a place which is much frequented: it is a wood on an island formed by the Danube, where there is a surprising concourse of people in fine weather, so that it may well be called the Bois de Boulogne of Vienna. As one returns out of this walk we come to another called the Emperor's Garden. Here was formerly a beautiful palace, but now there is nothing of it to be seen but the ruins.

*Lettres et mémoires*, London, 1747.

CHARLES LOUIS POLLNITZ  
December 1729

...Two days ago the ice and snow suddenly began to melt and the whole district has become a marsh. This change of temperature, which heralds the season of fair weather, gives impetus to the martial preparations which keep these unsettled regions in a state of ferment. Nothing is to be seen in the streets but newly-levied soldiers, baggage trains, artillery, ammunition and other such niceties destined to the destruction of the human race.

...Here we have, as you have there, all the entertainments of Carnival upon us — drama and melodrama, German and Italian, feasts and banquets and parties unceasingly, public balls both heroic and popular; but all this does not produce in this calm nation the same epidemic gaiety which in our more lively climate spreads as though it were an advantage, even in those who do not wish for it, who try to avoid it. And at the same time my companions achieve not a little if they succeed in withstanding the third horrible winter which this year seems to be producing again and again like the liver of Prometheus. It is quite certain that without the effective defence of our beneficent stoves we should have at this moment to be classed with those excellent hams, no doubt known to you, which without need of salt become delicious and incorruptible by being buried beneath the deep snows of La Mancha or the Sierra Morena, I cannot remember which.

...The cold and snow which you are suffering in Rome are sufficiently suggested by those of Vienna. Not a week passes but one hears of some poor peasant or traveller overcome by the cold and found dead in the countryside. Here in the city we walk upon ice three spans deep, packed harder than stone. The snow which falls continually crumbles and becomes reduced to such fine powder that it flies about in the air like dust in August. Yet there are some fools who go about at night in sledges. As for me, in order to keep upright on my feet I have had to put felt soles on my shoes, because taking the single step necessary to climb into my carriage I have landed with my bottom firmly on the ground, without however damaging the mechanism...

...The letter from you to which I am replying is of the 12th of last month — a date which it shares with our bad weather — not that the cold has returned, but the sky is continually stormy and threatening rain. This spoils for us a promenade, which had already begun, frequented by a concourse of all kinds of people, not readily to be believed by one who has not seen it. A few paces from one of the gates of the city there is an ancient and extensive wood, watered on either side by two branches of the Danube, its delightful irregular shape adorned by long and broad avenues, populated in astonishing numbers by wild boars and



stags, and enclosed for the imperial hunt. This used to be opened every year at the beginning of May for a few weeks only, and solely for the nobility and those who could have themselves drawn there in coaches, who were permitted to promenade there on condition that they did not leave the avenues; and to those unfortunates who go on foot it was prohibited territory. But now our young and adored Emperor... has decreed that this wood should be open all the year round, that the avenues should be watered each day up to the gates of the city, and that people of all conditions may go there, on foot, in their carriage, or on horseback, as they will...

*Lettere disperse e inedite*, Bologna, 1883.

PIETRO METASTASIO  
February 1777

...The streets of Vienna are very narrow and winding. The imperial court has the privilege of quartering soldiers in the second story of the citizens' houses, which is a great diminution of the rents to the owners. As the fronts of the houses, besides this inconveniency, are very narrow, the citizens endeavour to make up these disadvantages by the height of the buildings; so that there are houses at Vienna six and seven stories high. One of those in the square, called the Hof, has on one side seven, and on the other eight stories. The houses at Paris are more magnificent than those at Vienna; but by reason of the walls and gates of the courts or areas before them, which are generally shut, they make no great appearance in the street. The palaces at Vienna, are, indeed, for the most part, almost hid in narrow streets; but in splendor and magnificence, they greatly surpass the hotels of Paris, especially if one takes into account the magnificent buildings in the suburbs of Vienna...

Among the ecclesiastical buildings at Vienna, the principal is St. Stephen's church; it is a Gothic structure and adorned with a great many pieces of sculpture, representing saints, beasts, flowers, pyramids, &c... The roof is covered with glazed tiles of various colours. If the tower at Strasburg is looked upon to be the most curious, and that of Landshut to be the highest in Europe, this of St. Stephen is unquestionably the strongest, which as well as the church, is built with large square blocks of free stone, fastened together with iron braces or cramps...

Of all the buildings at Vienna, the palace of Prince Eugene in the suburbs, is undoubtedly the finest. It has a suite of eleven rooms in a direct line in front, and towers at the angles, with another of seven rooms in the wings... The garden lies on a slope, and on that account is very convenient, for the elegant water-works exhibited there. In that part of the garden on the left called Paradise, is a spacious aviary made of curious wire-work, and also beautiful walks and gilt summer-houses, which render it extremely pleasant. The orangery is likewise worth seeing, where some of the trees remain in the open air all Winter, with only a cover over the tops of them.

*Travels through Germany, Bohemia, Hungary...*, London, 1756

JOHN GEORGE KEYSLER  
July-August 1730

...The city of Vienna, properly so called, is not of very great interest; nor can it be enlarged, being limited by a strong fortification. This town is very populous. It is thought to contain above seventy thousand inhabitants. The streets in general are narrow and the houses built high. Some of the public buildings and palaces are magnificent; but they appear externally to no great advantage, on account of the narrowness of the streets. The chief are the Imperial Palace, the Library and Museum, the palaces of the Princes Lichtenstein, Eugene, and some others, which I know you will excuse me from enumerating or describing.

There is no great danger that Vienna will ever again be subjected to the inconvenience of a siege. Yet, in case the thing should happen, a measure has been taken, which will prevent

the necessity of destroying the suburbs: No houses without the walls are allowed to be built nearer to the glacis than 600 yards; so that there is a circular field of 600 paces broad all around the town, which, exclusive of the advantage above mentioned, has a very beautiful and salutary effect. Beyond the plain, the suburbs are built. They form a very extensive and magnificent town of an irregular circular form, containing within its bosom a spacious field, which has for its centre the original town of Vienna.

*A View of Society and Manners in France, Switzerland and Germany*, London, 1779.

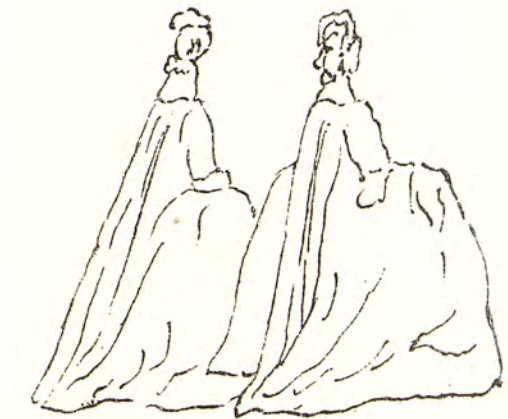
JOHN MOORE  
1779

...Of all the buildings in Vienna I know only St. Stephen's, the Library building and the theatre adjoining it. The two latter form part of the palace...

Vienna being a fortified city, the dwellings are cramped; rarely does a single individual occupy a whole house as in Paris. One of the reasons for this is that the second floor of many houses belongs to the Emperor, and many persons of the court lodge there. We were living above a very close relative of the Prince of Kaunitz. The suburbs of Vienna are more extensive than the city itself. They were built a considerable distance from the city because of the fortifications. The impressive plain that lies between Leopoldstadt and Vienna has barracks on either side of it, for the city has a garrison of four or five regiments. At one time these barracks were fine monasteries, but Joseph II found that it would be better to have his soldiers there than his monks. The streets of Vienna are rather dirty and are flanked by pavements which, since they are level with the road surface, only serve to make walking difficult. I saw the festivities held in honour of the coronation of the Emperor. Many triumphal arches were set up, illuminated with coloured lamps. These were made with transparent sheets of paper decorated with mottoes and emblems; an extravagance of oil and wit alike. The main triumphal arch was decorated with fluted columns, gilded, carved, painted in tempera and mounted upon overlarge bases. The Emperor was borne along in a coach at one end of which was, religiously enough, a small, roughly-made bell-tower. The merry-making of the populace is as noisy as in France, but the Germans are less extroverted. As one walks down the street, no whistling or singing is heard. The cobbler of the well-known story was not a German.

...Nowhere is a stranger made so welcome as he is in Vienna. Here one encounters the hospitality of the Germans of old. Society seems to be more closely knit in Vienna than in Paris, for what Versailles represents to our capital is provided here by the ministers' residences. On Mondays one calls on Princess B., on Thursdays the Count of H., on any day Prince K... Whether by custom or by inclination, the existence of the Germans consists in showing themselves.

The stoves in the apartments, which provide them with a truly royal amount of heat, do not bring people together like the fireplaces in France, but disperse them into various groups scattered all over the salon. The salon has the air of a café: liveried men-servants bring in a succession of ices, lemonades, barley-waters and sweetmeats, merchants set up shop in the middle of the room and display jewels to those who have nothing to say or who wish to buy things at a price which is double their actual value. In Vienna people meet often on the same days in the same places. This accounts for the fact that although society is large in numbers one is always under observation as in provincial circles. Every intrigue is brought to light and becomes common knowledge, a fact which, among other things, presupposes a state of immense tedium — for one must have time to waste in order to occupy oneself with the affairs of other people. The ladies devote little time to the upbringing of their children, and this is understandable because they have an aristocratic attitude in all matters;





I know some ladies here who would feel at ease even in the most exclusive society of Paris. In Vienna the young people live their lives independently of the adults. Where, indeed, are they able to meet? They take no part whatever in society gatherings. In this place one might think one was living in another age, for in society there are only old people to be seen.

Outside Vienna, etiquette is merely a word. The various ranks are distinguished by the number of those who precede the carriages on foot. There is nothing so absurd as to see in the muddy streets, and even in winter, a footman in white stockings walking in front of a mediocre lordling, full of arrogance. His presence proclaims that the person following is at least an Excellency. This announcement is confirmed by two tassels attached to the heads of the horses, which only persons of a certain social standing have the right to display. These tassels are known as 'fiocchis', which leads me to think that they are to be found elsewhere. The barriers between the German nobility and the people, and between the German nobility and itself, are insurmountable.

*Voyages à Constantinople, etc. Paris, 1794.*

...Vienna, situated on the Danube, which divides into several arms and is neither broad nor deep, would be small indeed without its suburbs, which are really quite large. One can walk around the city proper in fifty minutes at a normal pace. The river flows between the city and the suburbs; for part of the year it is practically dry, but it frequently overflows, causing serious damage.

All the houses in the city (there are about 1,300 of them) have a number; the numbers are not repeated and so it is easy to find the house one seeks with the aid of a map of the town and a special book for the purpose. Because of its position the weather in Vienna is rather cold, the town being situated in a sort of basin; after the warmest days the evenings are very cool and it is necessary to take precautions. In contrast with those of German cities the streets of this town are very well paved, and the pavements are of Melck granite; but they are of little use for, as they are on a level with the road, carriages often drive on them. The suburban streets are not paved at all.

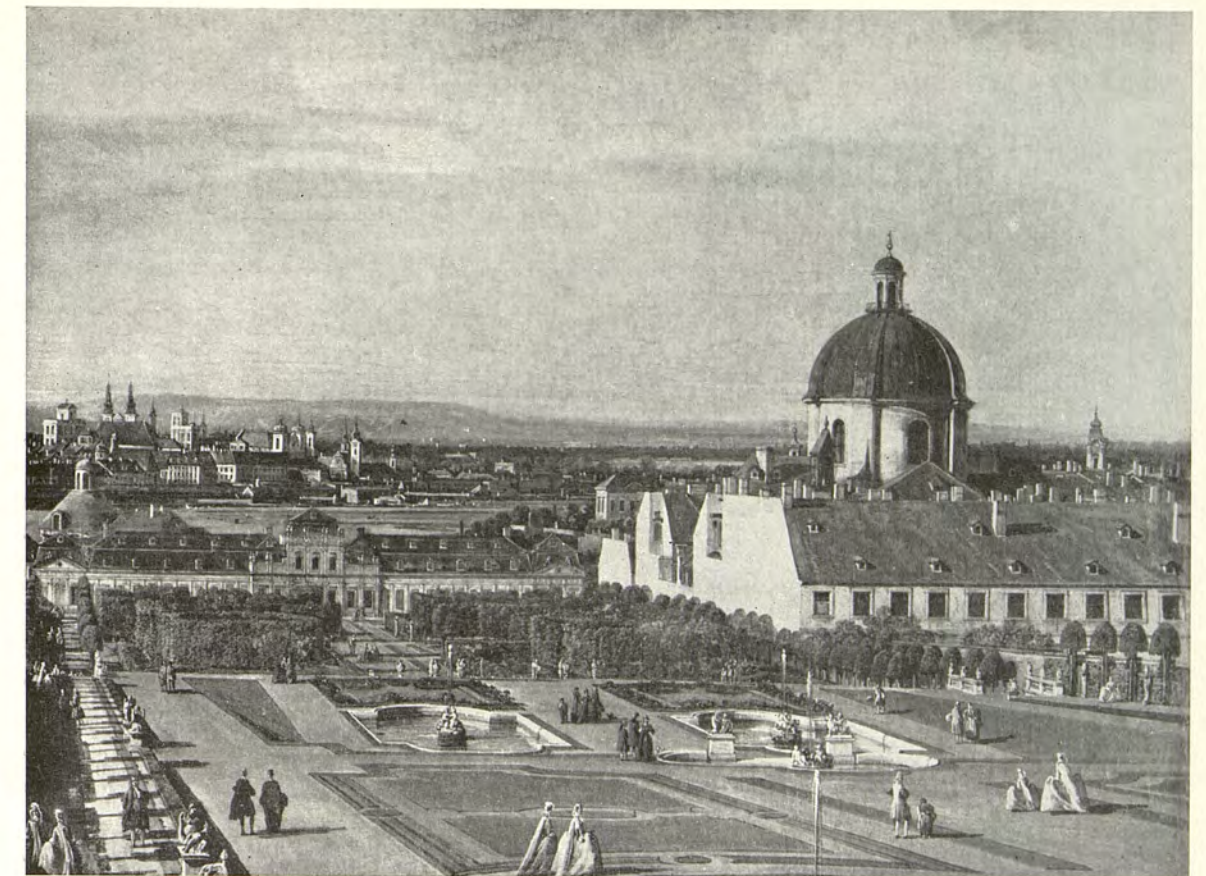
Between the city and the suburbs there is a space of about 600 paces which is for the most part empty. There are only some wooden shops, which would be dismantled at once in case of a siege; it is here that the markets of horses and heavy goods are held. Atrocious muddiness in the winter, and dust, which is even more vexing, in the summer, render this connecting way most unpleasant. The amount of traffic around the city gates is incredible — over 100,000 people come from the suburbs to work in the city and return home in the evening. The city is well fortified and all the buildings are well kept.

...Promenades. The most pleasant one is the Prater, outside the city, extending among the meadows as far as the Danube; in fact it is a large meadow, crossed by many fine avenues along which people pass in coaches or on horseback; there are herds of deer which are not frightened at all; the number of people there is considerable, especially on Sundays. Langarten is a lovely place, in a village close to the Prater; the gardens are extensive and very pleasant, with a terrace overlooking the Danube, and many inns, but for which the inhabitants of Vienna would be in less haste to betake themselves thither. The ramparts offer the only accessible walk in the city, apart from the Graben, where one can stroll in the evening when the weather is fine. The Graben is a street, or rather an elongated square, in the centre of the city, and is also the fashionable district and therefore the most sought-after residential quarter — it is Vienna's Palais-Royal.

*Voyages de deux Français en Allemagne, Danemark, Suède, Russie et Pologne faits en 1790-1792, Paris, 1796.*

120-121. BERNARDO BELLOTTO:  
*Vienna from the Belvedere Palace*  
(details). Vienna, Kunsthistorisches Museum.

The wide view of Vienna is from the north-west pavilion of the Upper Belvedere. The first detail shows part of the gardens and the building of the Lower Belvedere, with the dome of the Salesian church on the Rennweg. The second shows the Karlskirche and the Schwarzenberg Palace, with Vienna in the distance. The views of Vienna and the Imperial palaces were painted by Bellotto between 1758 and 1761.





122-123. BERNARDO BELLOTTO: *Lobkowitzplatz* (view and detail). Vienna, Kunsthistorisches Museum.

The view from a first-floor window in the Augustinian convent. On the left is the Lobkowitz Palace, built by the Imperial architect Giovanni Pietro Tencalla in 1685-7. Beyond the palace projects the choir of the Dorotheum, and in the centre is the wall and entrance to the Capuchin convent, behind which rises the tower and spire of the cathedral.





124-125. BERNARDO BELLOTTO: *The Freyung from the north-west* (view and detail). Vienna, Kunsthistorisches Museum.

This view of the Freyung, the triangular open space in old Vienna, is from the window of a building in Schottengasse. On the left is the façade of the Schottenkirche, built between 1638 and 1648 by Andrea Cellio and Silvestro Carlone. In the distance are the sixteenth- and eighteenth-century houses on the Freyung, which include the Batthyany-Schönborn Palace, the houses 'zum golden Strauss' and 'zum rothen Mandl' and, beyond another house seen in perspective, the Heidenschuss, is the entrance to the Tiefer Graben. On the right is the garden pavilion of the Harrach Palace, built in 1715 and destroyed in 1945.





126. BERNARDO BELLOTTO: *The Freyung from the south-east*. Vienna, Kunsthistorisches Museum.

Another view of the Freyung from the opposite end, from the first floor of a house on the corner between the Heidenschuss and Schauflergasse. On the left is the Harrach Palace, built in 1690 by Domenico Martinelli, in the centre is the Schottenkirche with the tower built in 1732, and on the right are the houses 'zum golden Strauss' and 'zum rothen Mandl', on the corner of the Tiefer Graben.



127. BERNARDO BELLOTTO: *The Universitätsplatz*. Vienna, Kunsthistorisches Museum.

The view from a window in the Jesuit College. In the centre is the 'Aula' of the Old University, built to the plan of Jadot de Ville Issei in 1753, on the left is Bäckerstrasse and on the right the façade of the Jesuit Church (1627).





128. BERNARDO BELLOTTO: *The Dominican Church*. Vienna, Kunsthistorisches Museum.

Another characteristic corner of old Vienna. On the left is the façade of the Dominican church built in 1631-4, on the present Postgasse. In the background is the collegiate house of the Jesuits with its observatory tower, and on the right is the long range of the Jesuit College.



129. BERNARDO BELLOTTO: *The Imperial Palace of Schönbrunn* (detail). Vienna, Kunsthistorisches Museum.

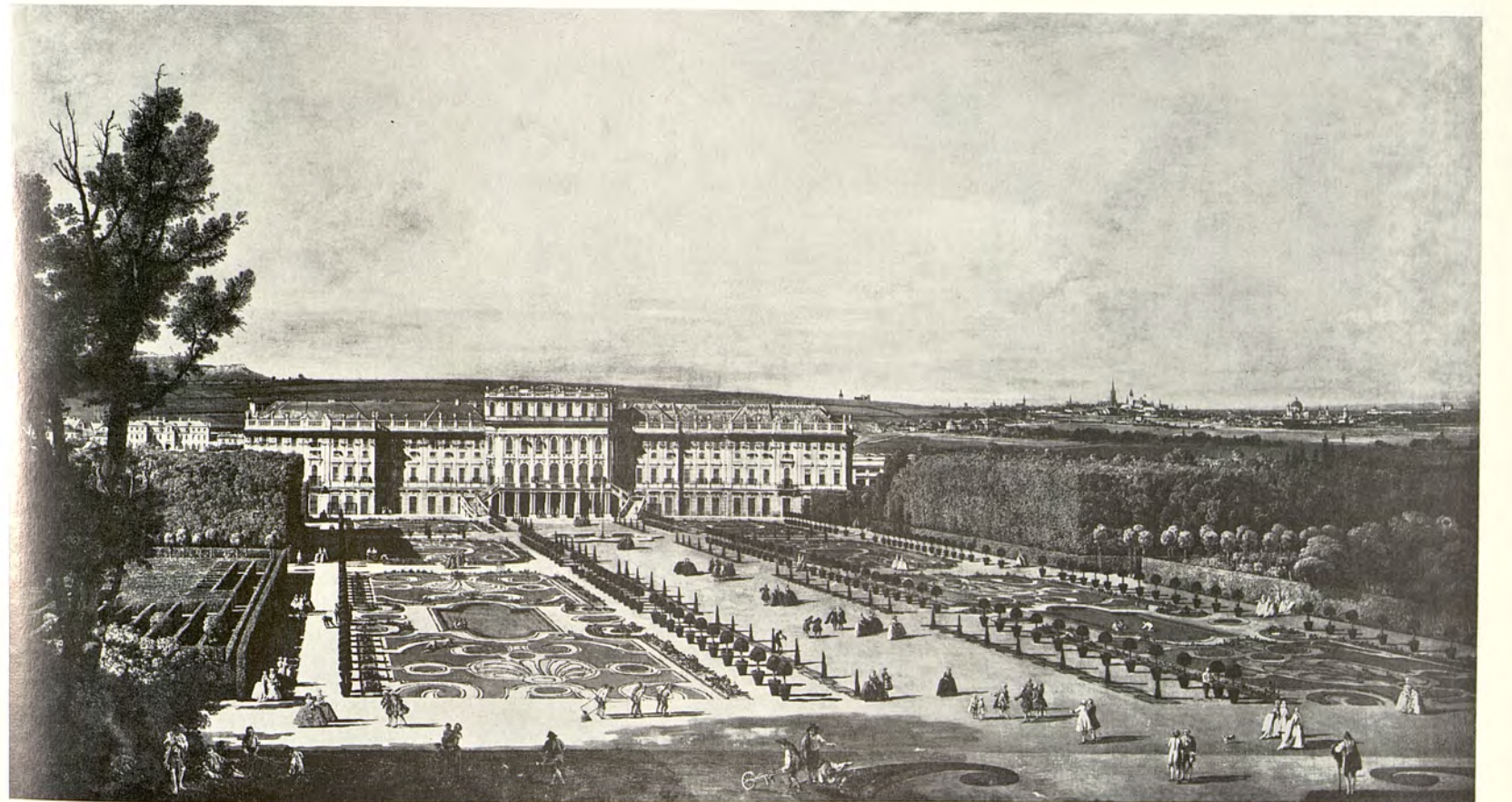
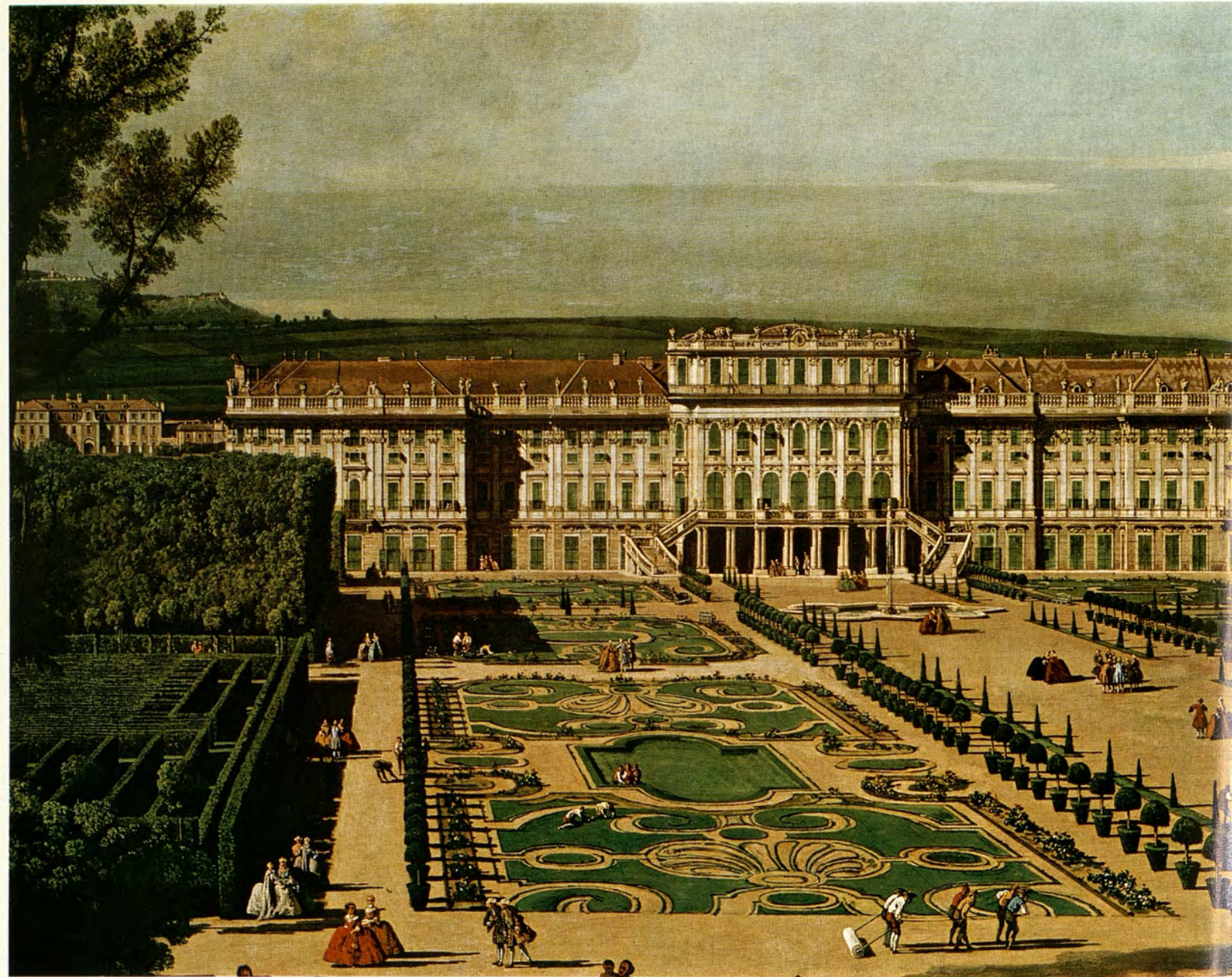
A view of the courtyard side of the Schönbrunn Palace. The painting shows the reception given by the Empress Maria Theresa on 16 August 1759 in honour of Count Kinsky who, with twenty postilions, brought the news of the victory of the Austrian and Russian armies over the Prussians at Kunersdorf.



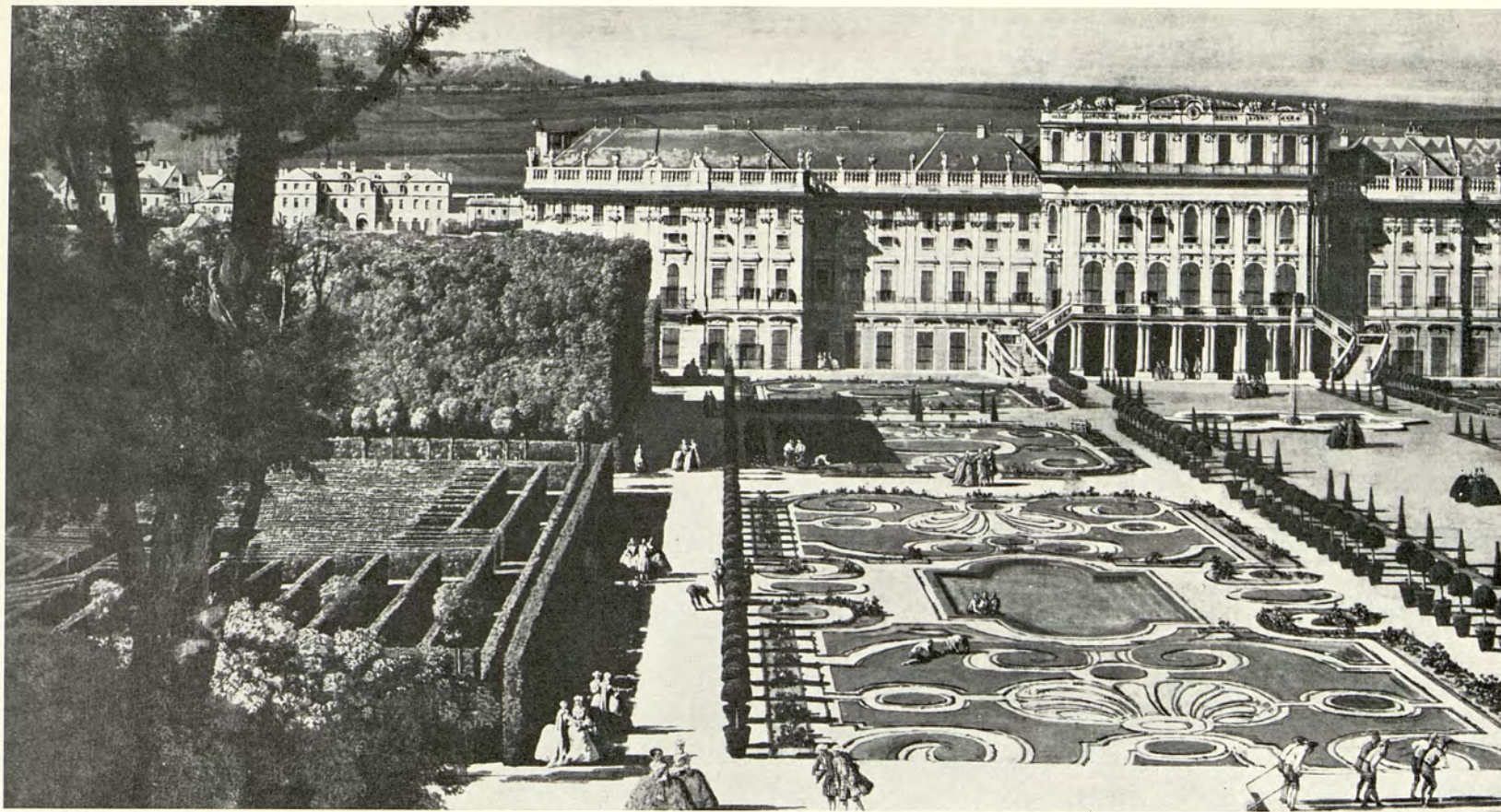


130, 132. BERNARDO BELLOTTO: *The Imperial Palace of Schönbrunn* (view and detail). Vienna, Kunsthistorisches Museum.  
A view of the palace from the garden side, from the hill on which stands the Gloriette. In the distance on the right is a panoramic view of Vienna in which the outline of St. Stephen's Cathedral and the mass of the Karlskirche can clearly be distinguished.

131. BERNARDO BELLOTTO: *The Imperial Palace of Schönbrunn from the Courtyard side*. Vienna, Kunsthistorisches Museum.  
The Palace of Schönbrunn takes its name from a spring, 'schöner Brunnen', in the park of the hunting lodge of the Emperor Maximilian II. After the old building had been destroyed by the Turks, Leopold I commissioned a new building from the architect Fischer von Erlach in 1695, intending it as a residence for his son and successor Joseph I. It was built according to the architect's second plan in 1695-1700. The present building, which is shown in Bellotto's painting, is the result of the modifications made by Maria Theresa, who employed Nicola Pacassi to alter Fischer's building between 1743 and 1749.



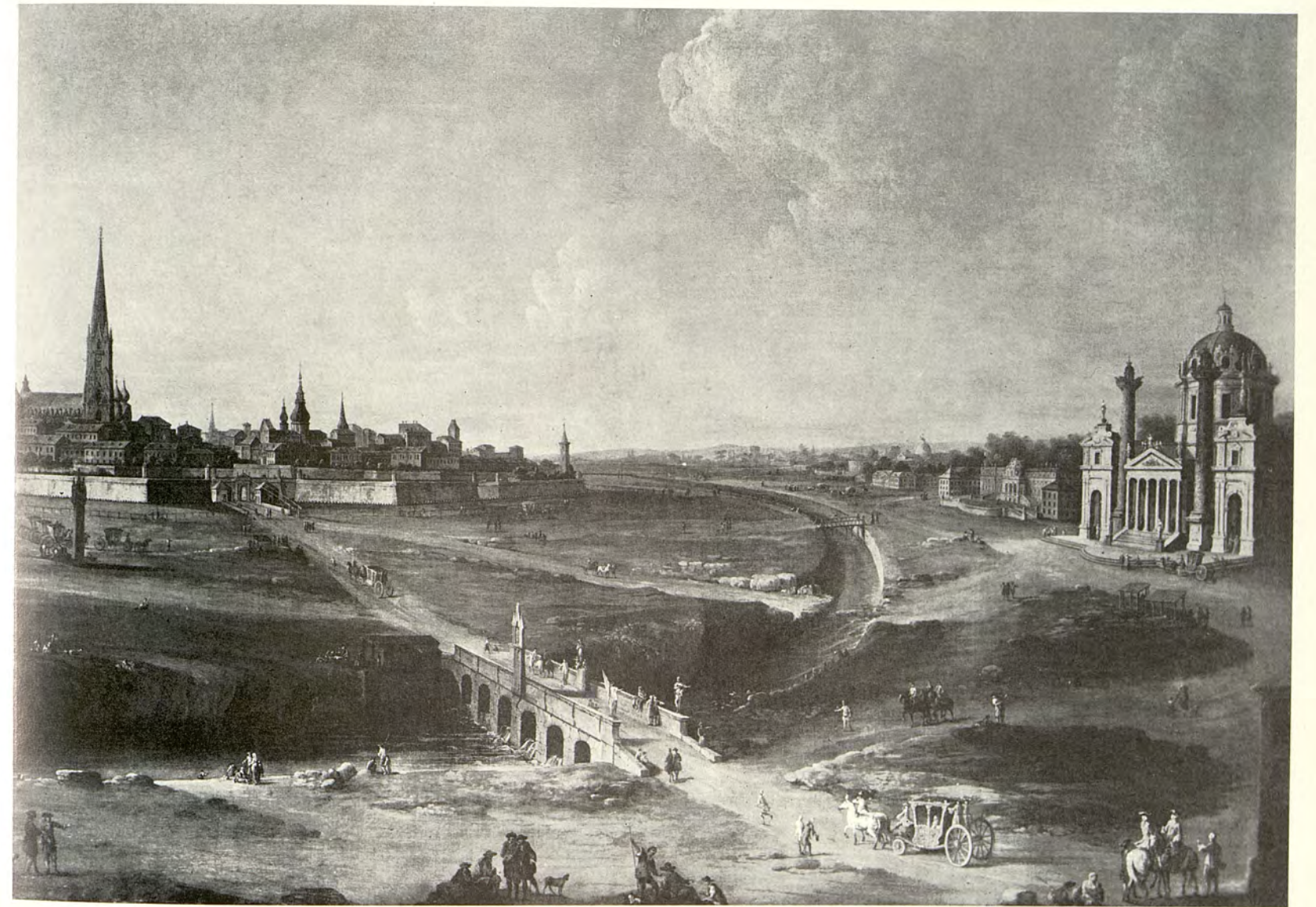
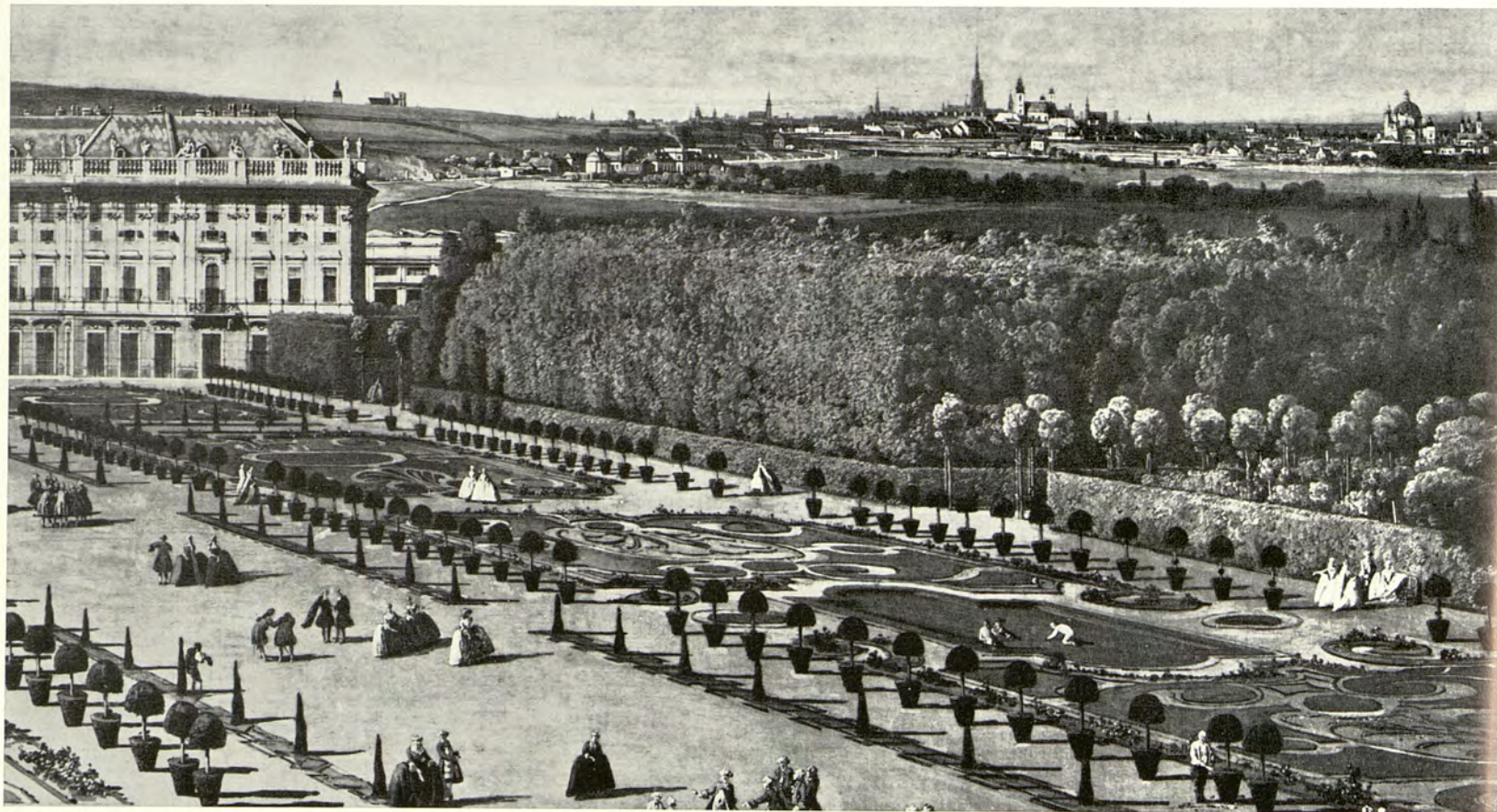




◁ 133-134. BERNARDO BELLOTTO: *The Imperial Palace of Schönbrunn* (details). Vienna, Kunsthistorisches Museum.  
The view of the palace is so disposed that the silhouette of the hills to the north of Schönbrunn which descend towards the west appears to be above the roofs of the palace. Bellotto painted the gardens before the rearrangement ordered by Maria Theresa in 1765, which remains today. Only the geometrically arranged flower beds along the sides have continued unaltered.

135. ANTONIO JOLI: *Vienna*. Private collection.

One of a series of four views, of Rome, London, Vienna and Madrid. This is not a real view, in the Bellotto sense of the word, but an imaginary panorama painted in the studio from notes and sketches made on the spot. The viewpoint is taken as a raised position to the south of the city, approximately in the position of the Wiener Festspielhaus, over the bridge which in the eighteenth century crossed the Wien river, which at that point is now underground. On the left is the city, dominated by St. Stephen's within its walls. On the right are the Karlskirche and the Schwarzenberg Palace.





136. ANTONIO JOLI: *Vienna* (detail). Private collection.

A detail from the preceding view, showing the city of Vienna within its old walls, the dome of the Church of St. Peter and Paul, St. Stephen's Cathedral and the Franciscan church.

