

Welcome to Vienna.



Begin by standing on the square in front of Vienna's landmark Opera ▲▲▲ **Opera (Staatsoper)** Tours: Unless you're attending a performance, you can enter the Opera only with a guided 35-minute tour, offered daily in English (**afternoons only**). The opera posts a monthly schedule (blue, on the wall), but the more accurate schedule is the daily listing (red, posted on the door on the Operngasse side of building, farthest from St. Stephen's Cathedral). Tour tickets include the

disappointing Opera Museum (across the street toward the Hofburg), except on Monday, when the museum is closed. **Rick's Crude Tips:** You can buy a standing-room spot and just drop in for part of the show. Ushers don't mind letting tourists with standing-room tickets in for a short look. Ending time is posted in the lobby—you could stop by for just the finale. You can drop by at about 21:30, ask for standing room tickets, and if none are available, just wait for tourists to leave and bum their tickets off them.

Walk behind the Opera to find the famous ... **Sacher Cafe:** This is the home of every chocoholic's fantasy, the *Sachertorte*. While locals complain that the cakes have gone downhill (and many tourists are surprised how dry they are), a coffee and slice of cake here can be €8 well invested. For maximum elegance, sit inside (daily 8:00-23:30, Philharmoniker Strasse 4). While the cafe itself is grotesquely touristy, the adjacent **Sacher Stube** has ambience and natives to spare.

Near the Sacher Cafe (turn right as you exit) is a square called *Albertinaplatz*, where you'll find the TI, as well as the evocative... **▲ Monument Against War and Fascism:** The split white monument, *The Gates of Violence*, remembers victims of all wars and violence, including the 1938-1945 Nazi rule of Austria. (See photo to right of park, English description of memorial on the left).

Across the square from the TI is the...

▲▲ **Albertina Museum**-This building, at the southern tip of the Hofburg complex (near the Opera), was the residence of Maria Teresa's favorite daughter: Maria Christina, who was the only one allowed to marry for love rather than political strategy.

The Albertina consists of three components. First, stroll through the Hapsburg staterooms (French Classicism-lots of white marble). Top-quality facsimiles of the collection's greatest pieces hang in these rooms. Then browse the modern gallery, featuring special exhibitions. Finally, the Albertina also displays selections from its own spectacular collection of works by Monet, Renoir, Cézanne, Chagall, Picasso, Modigliani, Matisse.

Across *Albertinaplatz* from the Albertina Museum (beyond the memorial photo plague) is the street called *Tegetthofstrasse*. Walk down this street a block to the square called *Neuer Markt*. Fronting the square is the...

▲▲ **Kaisergruft**, the Remains of the Hapsburgs-Visiting the imperial remains is not as easy as you might imagine. These original organ donors left their bodies—about 150 in all—in the unassuming Kaisergruft (Capuchin Crypt), their hearts in the Augustinian, and their entrails in the crypt below St. Stephen's Cathedral. Upon entering the Kaisergruft (behind Opera on Neuer Markt), buy the €0.50 map with a Hapsburg family tree and a chart locating each coffin.

The double coffin of **Maria Theresa** (1717-1780) and her husband, **Franz I** (1708-1765), is worth a close look for its artwork. Maria Theresa outlived her husband by 15 years—which she spent in mourning. Old and fat, she installed a special lift enabling her to get down into the crypt to be with her dear, departed Franz (even though he had been far from faithful).

Franz Josef (1830-1916) is nearby, in an appropriately austere military tomb. Flanking Franz Josef are the tombs of his son, the archduke Rudolf, and Empress Elisabeth. Rudolf and his teenage mistress supposedly committed suicide together in 1889 at Mayerling hunting lodge. **Kaiserin Elisabeth** (1837-1898), a.k.a. Sisi, always gets the "Most Flowers" award. In front of those three is the most recent Hapsburg tomb. Empress Zita was buried in 1989. Her burial procession was probably the last such Old Regime event in European history.

After visiting the Kaisergruft, cross to the center of the square. The **Donner Fountain**, with the "four rivers" of the Hapsburg Empire (only the Danube is famous), dates from the mid-1700s.

Atop the fountain is a statue of Providence. Her one bare breast points to *Karntner Strasse* (50 yards away). Go there and turn left.

Karntner Strasse: This grand, mall-like street is the people-watching delight of this in-love-with-life city. It's mostly a crass commercial pedestrian mall. Along this drag, you'll find lots of action: shops, street music, the city casino (at #41), the venerable **Lobmeyr Crystal** shop (#26-climb up the classic Old World interior to the **glass museum**), American Express (#21), the minimalism of the Loos American Bar (dark, plush, small, great €8 cocktails, no shorts, Karntnerdurchgang 10), and then, finally, the cathedral.

Across the street on the corner, facing St. Stephen's, is the sleek concrete-and-glass Haas Haus by noted Austrian architect Hans Hollein (finished in 1990). The curved facade is supposed to echo the Roman fortress of Vindobona (whose ruins were found near here) ... but the Viennese, who protested having this stark modern tower right next to their beloved cathedral, were not convinced. Since then, it's become a fixture of Vienna's main square. Notice the way the smooth, rounded glass reflects St. Stephen's pointy Gothic architecture, providing a great photo opportunity. The café and pricey restaurant inside offer a nice perch complete with a view of Stephansplatz below.

At the end of *Karntner Strasse*, you'll wander into ... **Stephansplatz:** Vienna's fun and colorful main square is also home to its cathedral, St. Stephen's.

▲▲**St. Stephen's Cathedral (Stephansdom) Cost:** Entering the church is Free (Mon-Sat 8:30-11:30 & 13:00-16:30) Going up the towers costs €3 (by stairs, south tower daily 9:00-17:30) or €4 (by elevator, north tower 8:30-17:30).

Tours: The €4 tours in English are entertaining (at **15:45**, confirm schedule). Audioguides may be available.

Self-Guided Tour: This is the third church to stand on this spot. Study the church's main entrance (west end). You can see the original Romanesque facade (c. 1240) with classical Roman statues embedded in it. Above are two stubby towers nicknamed "pagan towers because they're built with a few Roman stones (flipped over to hide the inscriptions and expose the smooth sides). The two 30-foot-tall columns flank the main entry. If you stand back and look at the tops, you'll see that they symbolize creation (one's a penis, the other's a vagina).

Stepping inside, you'll find a Gothic nave with a Baroque overlay. While the columns support the roof, they also tell a story. Richly populated with statues, the columns make a saintly parade leading to the high altar. Near the church's right rear, find the "Madonna with the Protective Mantle"-showing people of all walks of life seeking and finding refuge in the holy mother. The Tupperware-colored glass windows date from 1950. The altar painting of the stoning of St. Stephen is early Baroque, painted on copper. A plaque (10 feet up, three pillars in front of the main altar) explains how each region contributed to the rebuilding after World War II windows from Tirol, furniture from Vorarlberg, the floor from Lower Austria, and so on. The Gothic sandstone pulpit in the rear of the nave (on left) is a realistic masterpiece carved from three separate blocks (find the seams) The railing leading up swarms with symbolism: lizards (animals of light) and toads (animals of darkness). The "Dog of the Lord" stands at the top, making sure none of those toads pollutes the sermon. Below the toads, wheels with three parts (the Trinity) roll up, while wheels with four parts (the four seasons, symbolizing mortal life) roll down. This work, attributed by most scholars to Anton Pilgram, has all the elements of the

Flamboyant Gothic style-in miniature. Gothic art was done for the glory of God. Artists were anonymous. But this was around 1500, and the Renaissance was going strong in Italy. While Gothic persisted in the North, the Renaissance spirit had already arrived. In the more humanist Renaissance, man was allowed to shine-and artists became famous. So Pilgram included a rare self-portrait bust in his work (the guy with sculptor's tools, in the classic "artist observing the world from his window" pose under the stairs). A few steps farther ahead on the left wall, you'll see a similar self-portrait of Pilgram in color (symbolically supporting the heavy burden of being a master builder of this huge place). **Towers:** You can ascend both towers-the south (outside right transept, by spiral staircase) and the north (via crowded elevator inside on the left). The 450-foot-high south tower, called St. Stephen's Tower, offers the **far better view**, but you'll earn it by hiking 343 tightly wound steps up the spiral staircase.

When you're finished on *Stephansplatz*, head for the *Hopurg*. At the bottom of the square (near the start of *Karntner Strasse*) is the street called...

Graben: This was once a *Graben*, or ditch-originally the moat for the Roman military camp. In the middle of this pedestrian zone (at the intersection with *Brauner Strasse*), top-notch street entertainers dance around an extravagant plague monument, called the Trinity Column (step back to notice the wonderful gilded "Father, Son, and Holy Ghost" at its top). Find Emperor Leopold, who ruled during the plague and made this statue in gratitude. (Hint: The typical inbreeding of royal families left him with a gaping underbite.) Below Leopold, Faith (with the help of a disgusting little cupid) tosses an old naked woman-symbolizing the plague-into the abyss.

Just before the plague monument is **Dorotheergasse**, leading to the Dorotheum auction house. Just beyond the monument, you'll pass a fine set of public **WCs**. Around 1900, a local chemical-maker needed a publicity stunt. He purchased two wine cellars under the Graben and had classy WCs built in the Modernist style (complete with chandeliers and finely crafted mahogany) to prove that his chemicals really got things clean. Locals and tourists happily pay €0.50 for a quick visit.

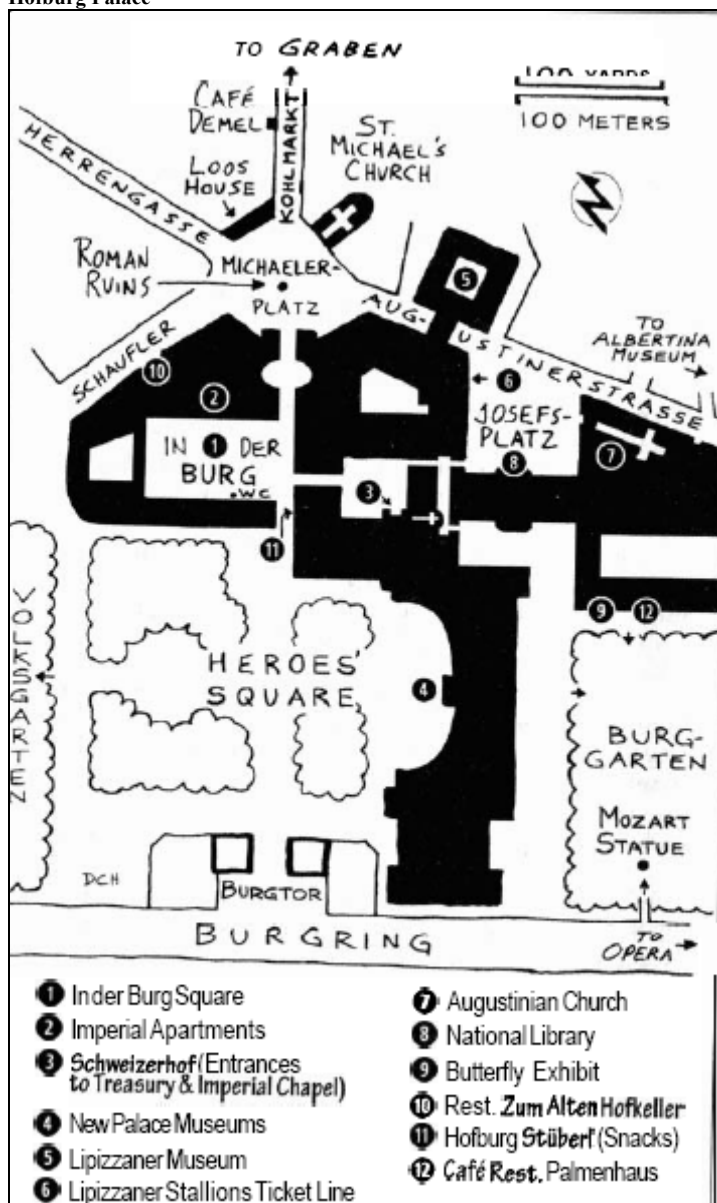
The *Graben* dead-ends at the aristocratic supermarket *Julius Meidl am Graben* (see "Eating," page 525). At the end of *Graben*, turn left onto ... **Kohlmarkt:** This is Vienna's most elegant shopping street With the emperor's palace at the end. Demel (#14, daily 10:00- 19:00) is the ultimate Viennese chocolate shop (Upstairs is less crowded.) Shops like this boast "K. u. K."-good enough for the *König und Kaiser* (king and emperor-same guy). Across the street, at #1152, you can enter a charming little Baroque carriage courtyard, with the surviving original carriage garages.

Kohlmarkt ends at ...

Michaelerplatz: In the center of this square, a scant bit of Roman Vienna lies exposed. On the left are the fancy Loden Plankl shop, with traditional formal wear, and the stables of the **Spanish Riding School**. Study the grand entry facade to the **Hofburg** Palace-it's Neo-Baroque from around 1900. The four heroic giants illustrate Hercules wrestling with his great challenges. Opposite the facade, notice the modern **Loos** House (now a bank), which was built at about the same time. It was nicknamed the "house without eyebrows" for the simplicity of its windows. An anti-Art Nouveau statement (inspired by Frank Lloyd Wright and considered Vienna's first modern building), this was actually shocking at the time. To quell some of the outrage, the architect added flower boxes (or, some would say, moustaches).

You've made it to the *Hofburg* Palace. To get to the sights inside simply walk through the gate, under the dome, and into the first square (*In der Burg*).

Hofburg Palace



This first Hapsburg residence grew with the family empire from the 13th century until 1913, when the last "new wing" opened. Focus on three sections: the Imperial Apartments, Treasury, and Neue Burg (New Palace). **Orientation from In der Burg:** Begin at the square called In der Burg (enter through the gate from Michaelerplatz). The statue is of Emperor Franz II, grandson of Maria Theresa, grandfather of Franz Josef, and father-in-law of Napoleon. Behind him is a tower with three kinds of clocks (the yellow disk shows the stage of the moon tonight).

On the right, a door leads to the Imperial Apartments. Franz faces the oldest part of the palace. The colorful gate (behind you), which used to have a drawbridge, leads to the 13th-century Swiss Court (named for the Swiss mercenary guards once stationed here), the Treasury (Schatzkammer), and the Imperial Chapel (Hofburgkapelle, where the Boys' Choir sings the Mass). For the Heroes' Square and the New Palace, continue opposite the way you entered In der Burg, passing through the left-most tunnel.

Eating at the Hofburg: Down the tunnel to Heroes' Square (described above) is a tiny but handy sandwich bar called **Hofburg Stüberl** (same €2/sandwich price whether you sit or go, Mon-Fri 7:00-18:00, Sat-Sun 10:00-16:00).

▲▲▲ **Imperial Apartments (Kaiserappartements)-** The included audioguide brings the exhibit to life. With those tools and the following description, you **won't need the €8 Imperial Apartments and Sisi museum guidebook.**

Self-Guided Tour: Get your ticket, tour the silver and porcelain collection, climb the stairs, go through the turnstile, and use the big model of the palace complex to understand the complex lay of the imperial land. Then head into the...

Sisi Museum: The first six rooms tell the life story of Empress Elisabeth's fancy world-her luxury homes and fairy-tale existence. The exhibit starts with her assassination (see her death mask) and traces the development of her legend, analyzing how her fabulous but tragic life could create a 19th-century Princess Diana from a rocky start (when she was disdained for abandoning Vienna and her husband, the venerable Emperor Franz Josef) You'll read bits of her poetic writing, see exact copies of her now-lost jewelry, and learn about her escapes, dieting mania, and chocolate bills. Admire Sisi's hardearned thin waist (20 inches at age 16, 21 inches at age 50 ... after giving birth to four children). 'The black statue in the dark room represents the empress after the suicide of her son-aloof, thin, in black, with her back to the world. At the end, ponder the crude knife that killed Sisi.

Waiting Room for the Audience Room: A map and mannequins from the many corners of the Hapsburg realm illustrate the multi-ethnicity of the vast empire. Every citizen had the right to meet privately with the emperor. On the right: an 1809 scene of the emperor returning to Vienna, celebrating news that Napoleon had begun his retreat. Left: the return of the emperor from the 1814 Peace of Paris, the treaty that ended the Napoleonic wars. Center: Less important, the emperor makes his first public appearance to adoring crowds after recovering from a life threatening illness (1826). The chandelier-considered the best in the palace-is Baroque, made of Bohemian crystal.

Audience Room: The portrait on the easel shows Franz Josef in 1915, when he was over 80 years old. He'd stand at the high table here to meet with commoners, who came to show gratitude or make a request. On the table, you can read a partial list of 56 appointments he had on January 3, 1910.

Conference Room: "The emperor presided here over the equivalent of cabinet meetings. After 1867, he granted Hungary some authority over his sprawling and suddenly unruly lands (creating the "Austro-Hungarian Empire")-so Hungarians also attended these meetings. "The paintings on the wall show the military defeat of a popular Hungarian uprising ... subtle.

Emperor Franz Josef's Study: This room evokes how seriously the emperor took his responsibilities as the top official of a vast empire. Notice the trompe l'oeil paintings above each door, giving the believable illusion of marble relief. Notice also all the family photos. The walls between the rooms are wide enough to hide servants' corridors (the hidden door to his valet's room is in the back left corner). The emperor lived with a personal staff of 14: "three valets, four lackeys, two doormen, two manservants, and three chambermaids."

Emperor's Bedroom: Franz Josef famously slept on this nofrills iron bed, and used the portable washstand until 1880 (when the palace got running water).

Large Salon: This room was for royal family gatherings, and went unused after Sisi's death. The big, ornate stove in the corner was fed from behind.

Small Salon: This is dedicated to the memory of the assassinated Emperor Maximilian of Mexico (bearded portrait, Franz Josef's brother, killed in 1867). This was also a smoking room-necessary in the early 19th century, when smoking was newly fashionable (but only for men-never in the presence of women). Left of the door is a small button the emperor had to buzz before entering his estranged wife's quarters. You, however, can go right in.

Empress' Bedroom and Drawing Room: This was Sisi's, refurbished Neo-Rococo in 1854. She lived here-the bed was rolled in and out daily-until her death in 1898.

Sisi's Dressing/Exercise Room: Servants worked two hours a day on Sisi's famous hair here. She'd exercise on the wooden structure. You can psychoanalyze Sisi from the people and photos she hung on her walls. It's mostly her favorite dogs, her Bavarian family, and several portraits of the romantic and anti-monarch poet Heinrich Heine.

Sisi's Bathroom: Detour into the behind-the-scenes palace. In the narrow passageway, you'll walk by Sisi's hand-painted porcelain, dolphin-head WC (on the right). In the main bathroom, you'll see her huge copper tub (with the original wall coverings behind it). Sisi was the first Hapsburg to have running water in her bathroom (notice the hot and cold faucets). You're walking on the first linoleum ever used in Vienna (c. 1880).

Servants' Quarters: Next, enter the servants' quarters, with tropical scenes painted by Bergl in 1766. Take time to enjoy Bergl's playful details. As you leave these rooms and re-enter the imperial world, look back to the room on the left.

Empress' Great Salon: The room is painted with Mediterranean escapes, the 19th-century equivalent of travel posters. The statue is of Elisa, Napoleon's oldest sister. A print shows how the emperor and Sisi would share breakfast in this room. Turn the corner and pass through the - anterooms of Alexander's apartments.

Small Salon: The portrait is of Crown Prince Rudolf, Franz Josef and Sisi's son, who supposedly committed suicide at age 30.

Red Salon: The Gobelin wall hangings were a 1776 gift from Marie-Antoinette and Louis XVI in Paris to their Viennese counterparts.

Dining Room: The settings are modest ...just silver. Gold was saved for formal state dinners. Next to each name card was a menu with the chef responsible for each dish. While the Hofburg had tableware for 4,000, feeding 3,000 was a typical day. "The cellar was stocked with 60,000 bottles of wine. The kitchen was huge-50 birds could be roasted on the hand-driven spits at once.

Zip through the shop, go down the stairs, and you're back on the street. Two quick lefts take you back to the palace where the treasury awaits just past the black, red, and gold gate on the far side.

▲▲▲Treasury (Weltliche und Geistliche Schatzkammer)- This "Secular and Religious Treasure Room" contains the best jewels on the Continent. Slip through the vault doors and reflect on the glitter of 21 rooms filled with scepters, swords, crowns, orbs, weighty robes, double-headed eagles, gowns, gem-studded bangles, and a unicorn (follow *Schatzkammer* signs to the Schweizerhof).

Self-Guided Tour: While no English descriptions are provided within the treasury, the well-produced, €2 **audioguide** provides a wealth of information and is worth it..

Room 2: The personal crown of Rudolf II has survived since 1602

Rooms 3 and 4: These contain some of the coronation vestments and regalia needed for the new Austrian emperor.

Room 5: Ponder the Throne Cradle. Napoleon's son was born in 1811 and made king of Rome.

Room 8: The eight-foot-tall, 500-year-old unicorn horn (possibly a narwhal tusk), was considered incredibly powerful in the old days.

Room 11: The collection's highlight is the 10th-century crown of the Holy Roman Emperor (HRE). "The other case has jewels from the reign of Karl der Grosse (Charlemagne), the greatest ruler of medieval Europe. Notice Charlemagne modeling the crown (which was made a hundred years after he died) in the tall painting adjacent.

Room 12: The painting shows the coronation of Maria Theresa's son Josef II.

Room 16: Most tourists walk right by perhaps the most exquisite workmanship in the entire treasury, the royal vestments (15th century). Look closely-they're painted with gold and silver threads.

▲ Heroes' Square (Heldenplatz) and the New Palace (Neue Burg)- The palace's grand facade arches around Heroes' Square. Notice statues of two great Austrian heroes on horseback: Prince Eugene of Savoy (who defeated the Ottomans that had earlier threatened Vienna) and Archduke Charles (first to beat Napoleon in a battle).

▲▲New Palace Museums: Armor, Music, and Ancient Greek Statues-The Neue Burg- houses three fine museums (same ticket): an armory (with a killer collection of medieval weapons), historical musical instruments, and classical statuary from ancient Ephesus. The included audioguide brings the exhibits to life and lets you actually hear the collection's fascinating old instruments being played.

▲Lipizzaner Museum A must for horse-lovers, this tidy museum in the Renaissance Stallburg Palace shows (and tells in English) the 400-year history of the famous "Spanish Riding School" and the Lipizzaner Stallions (€5, €15 combo-ticket includes practice session, daily 9:00-18:00, between Josefsplatz and Michaelerplatz at Reitschulgasse 2). **Self-Guided Tour:** This commentary will make your visit more meaningful.

First Room: One horse's family tree-Conversano Toscana (born 1984)-is shown, tracing his father's line (Conversano) back to 1767. Paintings show how horses were bred for small heads and legs, but massive bodies.

Second Room: Videos clearly illustrate how the traditional moves so appreciated today evolved. The "dancing" originated as battle moves: *pirouette* (quick turns for surviving in the thick of battle) and *courbette* (on hind legs, to make a living shield for the knight). The *capriole* is a strong back-kick that could floor any enemy.

Third Room: Each of the main movements is illustrated on video.

Basement Theater: A 45-minute movie with great horse footage runs constantly (showings alternate between German and English).

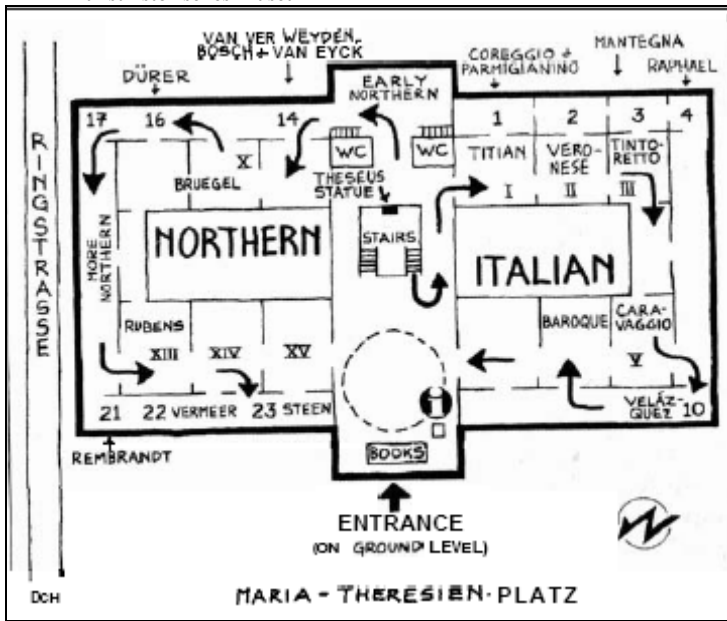
Upstairs: Here an exhibit retells the dramatic WWII Lipizzaner rescue story. Lipizzaner fans have a warm spot in their hearts for General Patton, who, at the end of World War II-knowing that the Soviets were about to take control of Vienna-ordered a raid on the stable to save the horses and ensure the survival of their fine old bloodlines.

▲ Augustinian Church (Augustinerkirche) Gothic and Neo-Gothic church where the Hapsburgs married and then buried, their hearts (weddings took place here, and the royal hearts are in the vault). To pay, contribute to the offering plate and buy a CD afterwards.

The church faces Josefsplatz, with its statue of the great reform emperor Josef II. The **National Library** (€5, next to the Augustinian Church) is impressive.

▲Imperial Furniture Collection (Kaiserliches Hofmobiliendepot)- The Hapsburgs had many palaces, but only the Hofburg was permanently furnished. When the monarchy was dissolved in 1918, the state of Austria took possession of the Hofmobiliendepot's inventory-165,000 items. Now this royal storehouse is open to the public in a fine and sprawling museum. Combine a visit to this museum with a stroll down the lively shopping boulevard, Mariahilfer Strasse (€7, Tue-Sun 10:00-18:00, closed Mon, Mariahilfer Strasse 88, U-3: Zieglergasse).

▲▲▲ Kunsthistorisches Museum



(€10, audioguide-€2, on the Ringstrasse at Maria-Theresien-Platz, U-2 or U-3: Volkstheater/Museumsplatz)

Self-Guided Tour: Climb the main staircase, featuring Antonio Canova's statue of *Theseus Clubbing the Centaur*. Italian Art is in the right half of the building (as you face Theseus), and Northern Art to the left. Notice that the museum labels the largest rooms with Roman numerals (Saal I, II, III), and the smaller rooms around the perimeter with Arabic (Rooms 1,2,3).

Enter Saal I and walk right into the High Renaissance.

Venetian Renaissance (1500-1600)-Titian, Veronese, Tintoretto: Saal I spans the long career of Titian the Venetian who seemed particularly intimate with the pre-Christian gods. In *Mars, Venus, and Amor*, a busy cupid oversees the goddess of love making her case that war is not the answer. *Danae with Nursemaid*, features more pre-Christian mythology. Zeus, the king of the gods, was always zooming to earth in the form of some creature or other to fool around with mortal women. Here, he descends as a shower of gold to consort with the willing Danae. In *Ecce Homo* (just to the right), Titian tackles a Christian theme. A crowd mills about, when suddenly there's a commotion. They nudge each other and start to point. Follow their gaze diagonally up the stairs to a battered figure entering way up in the corner. "Ecce Homo!" says Pilate. "Behold the man." And he presents Jesus to the mob. For us, as for the unsympathetic crowd, the humiliated Son of God is not the center of the scene, but almost an afterthought.

In the next large galleries (Saal II and Saal III), the colorful works by Paolo Veronese and Tintoretto reflect the wealth of Venice, the funnel where luxury goods from the exotic East flowed into northern Europe. In Veronese's *Adoration of the Magi* (*Anbetung der Kbnige*), these-Three-Kings-from-Orient-are dressed not in biblical costume, but in the imported silks of Venetian businessmen.

Find the following paintings in Rooms 1-4, the smaller rooms that adjoin Saals I, II, and III.

Italian Renaissance and Mannerism: In Correggio's *Jupiter and Io*, the king of the gods appears in a cloud-see his foggy face and hands, to get a date with a beautiful nymph Io.

Find the little round painting nearby. In his *Self-Portrait in a Convex Mirror* (*Selbstbildnis im Konkavspiege*), 21-year-old Parmigianino gazes into a convex mirror and perfectly reproduces the curved reflection on a convex piece of wood. Amazing.

Mantegna's St. Sebastian (*Der Hl. Sebastia*) shot through with arrows, was an early Christian martyr, but he stands like a Renaissance statue-on a pedestal, his weight on one foot, and displaying his Greek-god anatomy. The 22-year-old Raphael captured the spirit of the High Renaissance, combining symmetry, grace, beauty and emotion. His *Madonna of the Meadow* (*Die Madonna im Grunen*) is a mountain of motherly love-Mary's head is the summit and her flowing robe is the base-enfolding baby Jesus and John the Baptist

Find Caravaggio in Saul V

Caravaggio: Caravaggio shocked the art world with brutally honest reality. Compared with Raphael'- super-sweet *Madonna of the Meadow*, Caravaggio's *Madonna of the Rosary* (*Die Rosenkranzmadonna*, the biggest canvas in the room) looks perfectly ordinary, and the saints kneeling around her have dirty feet.

In *David with the Head of Goliath* (*David mit dem Haupt des Goliath*)-in the corner near the window- David shoves the dripping head of the slain giant right in our noses. David is not a heroic Renaissance Man like Michelangelo's famous statue, but a homeless teen that Caravaggio paid to portray God's servant. And the severed head of Goliath is none other than Caravaggio himself, an in-your-face self-portrait.

Find Room 10, in the corner of the museum.

Velazquez: When the Hapsburgs ruled both Austria and Spain, cousins kept in touch through portraits of themselves and their kids. Diego Velizquez was the greatest of Spain's "photo-journalist" painters. Watch little Margarita Hapsburg grow up in three different *Portraits of Margarita Theresa* (*Die Infanfin Margarita Teresa*), from age two to age nine. Margarita was destined from birth to marry her Austrian cousin, the future Emperor Leopold I. Pictures like these, sent from Spain every few years, let her pen-pal/fiancé get to know her.

Complete the Italian Art wing by passing through several rooms of Baroque art, featuring large, colorful canvases showcasing over-the-top emotions and the surefire mark of Baroque art-pudgy winged babies. Northern Art is in the east wing, opposite the Titian room.

Early Northern Art: The "Northern Renaissance, was more secular and Protestant than Catholic-funded Italian art. We'll see fewer Madonnas, saints, and Greek gods and more peasants, landscapes, and food. Paintings are smaller and darker, full of down to-earth objects. Northern artists sweated the details, encouraging the patient viewer to appreciate the beauty in everyday things.

In the three sections of **Room 14** are three early northern painters. **Rogier Van Der Weyden's Triptych: The Crucifixion** (*Kreuzigungsaltar*) strips the Crucifixion down to the essential characters, set in a sparse landscape. Just to the left, **Jan van Eyck's detailed Portrait of Cardinal Niccolo Albergati**. And **Hieronymus Bosch's Christ Carrying the Cross** (*Kreuzragning*) is crammed with puny humans, not supermen.

Room X contains the largest collection of Bruegels in captivity

Pieter Bruegel (c. 1525-1569)- Norman Rockwell of the 16th Century: The undisputed master of the slice-of-life village scene. *The Peasant Wedding (Bauernhochzeit)*, Bruegel's most famous work, is less about the wedding than the food. It's a farmers' feeding frenzy as the barnful of wedding guests scramble to get their share of free eats. (One thing: The guy carrying the front end of the food tray- is he stepping forward with his right leg or with his left, or with ... all three?)

Speaking of two left feet, Bruegel's *Peasant Dance (Bauerntanz)* shows peasants happily clogging to the tune of a lone bagpiper who wails away while his pit crew keeps him lubed with wine.

Linger among the Breugels, then head for the nearby Room 16.

Albrecht Dürer: As the son of a goldsmith and having traveled to Italy, Durer combined meticulous Northern detail with Renaissance symmetry. So his *Landauer Altarpiece of the Trinity (Alerheilgendild)* may initially look like a complex pig-pile of saints and angels, but it's perfectly geometrical. The crucified Christ forms a triangle in the center, framed by triangular clouds and flanked by three-sided crowds of people-appropriate for a painting about the Trinity. Durer practically invented the self-portrait as an art form, and he included himself, the lone earthling in this heavenly vision (bottom right), with a plaque announcing that he, Albrecht Durer, painted this in 1511.

Locate these paintings scattered through Rooms 17-21

More Northern Art: contrast Durer's powerful Renaissance Christ with **Lucas Cranach's** all-too-human Crucifixion (Die Kreuzigung)-twisted, bleeding, scarred, and vomiting blood, as the storm clouds roll in.

Albrecht Altdorfer's garish Resurrection (Die Auferstehung) looks like a poster for a bad horror film: "Easter Sunday 111. He's back from the dead ... and he's ticked!" A burning Christ ignites the dark cave, tingeing the dazed guards.

Hans Holbein painted *Jane Seymour*, wife number III of the VIII. The former lady in waiting and modest-poses stiffly, trying very hard to look the part of Henry's queen.

Giuseppe Arcimboldo's *Summer*. a.k.a "Fruit Face"-is one of four paintings the Hapsburg court painter did showing the seasons (and elements) as people. With a pickle nose, pear chin, and corn-husk 1 ears, this guy literally is what he eats.

In the *Big Flower Bunch* (Der Grosse Blumentraub), **Jan Brueghel**, the son of the famous Bruegel, puts meticulously painted flowers from different seasons together in one artfully arranged vase.

Leaving the simplicity of Northern Art-small canvases, small themes, attention to detail-re-enter the big-canvased, bright-colored world of Baroque in Saul XIII.

Peter Paul Rubens: Stand in front of Rubens' Self-Portrait (Selbstbildnis) and admire the darling of Catholic-dominated Flanders (Belgium) in his prime. The 53-year-old Rubens married Heene Fourment (*The Little Fur* or *Das Pelzchen*), this dimpled girl of 16. Rubens called both this painting and his young bride "The Little Fur." *SaalXIV* features more big Rubens canvases. How could Rubens paint all these enormous canvases in one lifetime? He didn't. He kept a workshop of assistants busy painting backgrounds and minor figures, working from Rubens' small sketches (often displayed in Room 14 or nearby). Then the master stepped in to add the finishing touches.

From there, find Room 23.

Jan Steen: In *The World Upside-Down (Die Yerkehrte Welt)*, Steen (1626-1679) gives us an intimate look into Dutch life. Not everyone could afford a masterpiece,

but even the poorer people wanted works of art for their own homes (like a landscape from Sears for over the sofa). Steen, the Norman Rockwell of his day, painted humorous scenes from the lives of the lower classes. As a tavern owner, he observed society firsthand. In this scene, everything's going wrong.

In the adjoining Room 22:

Jan Vermeer: In his small canvases, the Dutch painter Jan Vermeer quiets the world down to where we can hear our own heartbeat, letting us appreciate the beauty in common things. The curtain opens and we see *The Artist's Studio (Alegorie der Malerei)* a behind-the-scenes look at Vermeer at work. He's painting a model dressed in blue, starting with her laurel-leaf headdress. The studio is its own little dollhouse world framed by a chair in the foreground and the wall in back.

Finish your tour in the corner room.

Rembrandt van Rijn: Rembrandt got wealthy painting portraits of Holland's upwardly-mobile businessmen, but his greatest subject was himself. In *The Large Self-Portrait (Das Grosse Selbstbildnis)* we see the hands-on-hips, defiant, open-stance determination of a man who will do what he wants, and if they don't like it, tough.

In typical Rembrandt style, most of the canvas is a dark, smudgy brown, with only the side of his face glowing from the darkness. (Remember Caravaggio? Rembrandt did.) Unfortunately, the year this was painted, Rembrandt's fortunes changed. Looking at the *Small Self-portrait 1657 (Kleines Selbstbildnis 1657)*, consider Rembrandt's last years. His wife died, his children died young, and commissions for paintings dried up as his style veered from the common path. He had to auction off paintings to pay debts and died a poor man.

The Rest of the Kunst: We've seen only the "Kunst" (art) half of the Kunst-"Historisches" (history) Museum. The collections on the ground floor are among Europe's best, filled with ancient treasures and medieval curios. Highlights include a statue of the Egyptian pharaoh Thutmose III, and the Gemma Augustea, a Roman cameo kept by Julius Caesar on his private desk.

Near Karlsplatz

These sights cluster around Karlsplatz, just southeast of the Ringstrasse (U-1, U-2, or U-4: Karlsplatz). **Karlsplatz**-This picnic-friendly square, with its Henry Moore sculpture in the pond, is ringed with sights. The Art Nouveau station pavilions-from the late 19th-century municipal train system (Stadtba6n)-are textbook *Jugendstil* by Otto Wagner, with iron frames, decorative marble slabs, and painted gold ornaments.

▲ **The Secession**-This little building, behind the Academy of Fine Arts, is nicknamed the "golden cabbage" today. It was created by the Vienna Secession movement, a group of non-conformist artists led by Gustav Klimt, Otto Wagner, and friends. (€6, Tue-Sun 10:00-18:00, Thu until 20:00, closed Mon, Friedrichstrasse 12). Most tourists head directly for the basement, home to a small exhibit about the history of the building and the museum's highlight: Klimt's classic **Beethoven Frieze** (a.k.a. the "Searching Souls"). Sit down and read the free flier, which explains Klimt's still-powerful work. The theme, inspired by Beethoven's *Ninth Symphony*, features floating female figures "yearning for happiness." Glass cases show sketches Klimt did in preparation for this work. The adjacent room tells the history of this masterpiece, and how the building was damaged in WWII.

▲ **Naschmarkt**-In 1898, the city decided to cover up its Vienna River. The long, wide square they created was filled with a lively produce market that still bustles most days (closed Sun). From near the Opera, the Naschmarkt (roughly, "Munchies Market") stretches along Wienzeile Street. This "Belly of Viennan" comes with two parallel lanes-one lined with fun and reasonable eateries, and the other featuring the town's top-end produce and gourmet goodies. Farther from the center, the Naschmarkt becomes likeably seedy and surrounded by sausage stands, Turkish *Doner Kebab* stalls, cafes, and theaters. At the market's far end is a line of buildings with fine Art Nouveau facades. Each **Saturday**, the Naschmarkt is infested by a huge **flea market** where, in olden days, locals would come to hire a monkey to pick little critters out of their hair (Mon-Fri 6:00-18:30, Sat 6:00-17:00, closed Sun, U-4: Kettenbruckengasse).

Beyond the Ring

▲ **KunstHausWien: Hundertwasser Museum Just look at the building.** It mixes the work and philosophy - , of local painter/environmentalist Friedensreich Hundertwasser (1928-2000). Stand in front of the colorful checkerboard building and consider Hundertwasser's style. He was against "window racism": Neighboring houses allow only one kind of window, but 100H₂O's windows are each different-and he encouraged residents to personalize them. (€9 for Hundertwasser Museum, €12 combo-ticket includes special exhibitions, half-price on Mon, open daily 10:00-19:00, Untere Weissgerberstrasse 13, U-3: Landstrasse).

Hundertwasserhaus: For an actual **lived-in apartment complex** by the green master, walk five minutes to the one-with- nature Hundertwasserhaus (free, at Lowengasse and Kegelgasse). This complex of 50 apartments, subsidized by the government to provide affordable housing, was built in the 1980s as a breath of architectural fresh air in a city of boring, blocky apartment complexes. While not open to visitors, it's worth visiting for its funloving and colorful patchwork exterior and the Hundertwasser festival of shops across the street.

▲ ▲ **Belvedere Palace**-This is the elegant palace of Prince Eugene of Savoy (1663-1736), the still-much-appreciated conqueror of the Ottomans. Eugene, a Frenchman considered too short and too ugly to be in the service of Louis XIV, offered his services to the Hapsburgs. While he was short and ugly indeed, he became the greatest military genius of his age.. Today, his palace boasts sweeping views and houses the Austrian gallery of 19th- and 20th-century art (€9, €3 audioguide, Tue-Sun 10:00-18:00, closed Mon, entrance at Prinz-Eugen-Strasse 27). To get here

from the center, catch tram D at the Opera (direction Sudbahnhof, it stops at the palace gate). The palace is actually two grand buildings separated by a fine garden. For our purposes, the **Upper Belvedere Palace** is what matters. The Upper Palace was Eugene's party house. Today, like the Louvre in Paris, this palace contains a fine collection of paintings. the collection is arranged chronologically: on the first floor, you'll find historicism, Romanticism, Impressionism, Realism, Expressionism, Art Nouveau, and early modernism. Each room tries to pair Austrian works from that period with much better-known European works. It's fun to see the original work of artists like van Gogh, Munch, and Monet hung with their lesser-known Austrian contemporaries. As Austria becomes a leader in art around 1900, the collection gets stronger, with fine works by Gustav Klimt, Oskar Kokoschka, and Egon Schiele. The **Klimt** room (facing the city center, on the far right) shows how even in his early work, the face was vivid and the rest dissolved into decor. During his "golden period," this background became his trademark gold leaf studded with stones. The highlight is Klimt's most famous work, **The Kiss**. The corner room shows a small exhibit on Prince Eugene, Archduke Franz Ferdinand, and the signing of the state treaty in 1955. Don't miss the poignant Schiele family portrait from 1918-his wife died while he was still working on it. The upper floor shows off early 19th-century Biedermeier paintings (hyper-sensitive, super-sweet, uniquely Viennese Romanticism-the poor are happy, things are lit impossibly well, and folk life is idealized). Your ticket also includes the **Lower Belvedere Palace** but **I wouldn't bother to visit**.

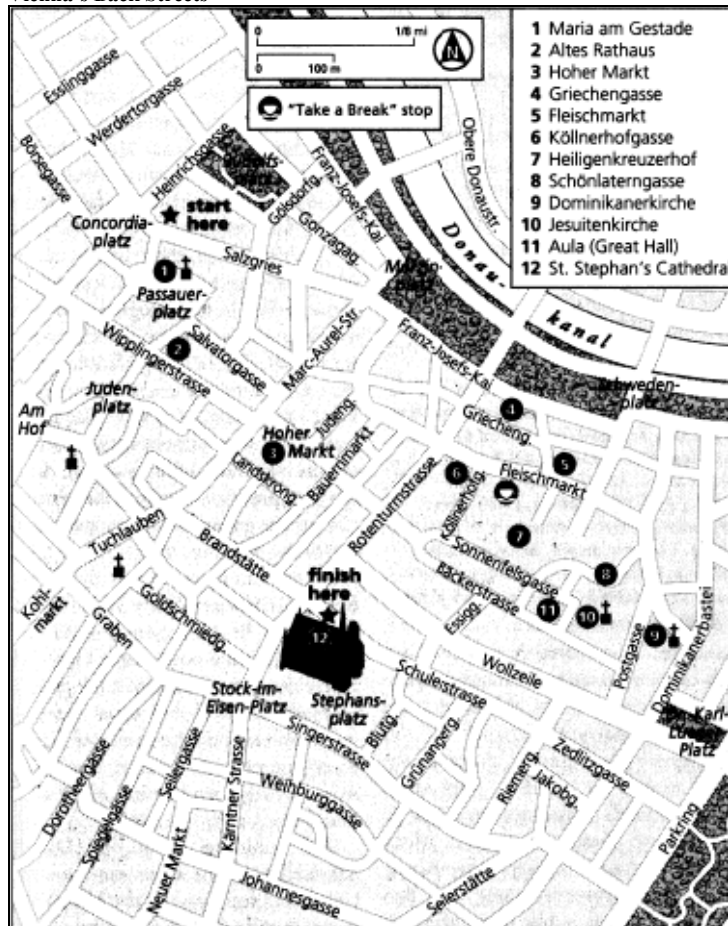
View: Belvedere means "beautiful view." Sit at the top palace and look over the Baroque gardens, the mysterious sphinxes, the lower palace, and the city. The spire of St. Stephen's Cathedral is 400 feet tall, and no other tall buildings are allowed inside the Ringstrasse. The hills-covered with vineyards- are where the Viennese love to go to sample the new wine. You can see Kahlenberg, from where you can walk down to several recommended Heurigen (wine gardens) beyond the spire. These are the first of the Alps, which stretch from here all the way to Marseilles, France.

Sigmund Freud Museum-Freud enthusiasts travel to Vienna just to see this humble apartment and workplace of the man who fundamentally changed our understanding of the human psyche. Freud, who was Jewish, fled with the rise of Nazism, and took most of his furniture with him. You won't see "the couch," but you will see his waiting room, along with three rooms packed with papers, photos, mementos, and documents. These, along with a family video from the 1930s, give an intimate peek at Freud's life. The old-fashioned exhibit is tediously described in a three-ring info binder loaned to visitors, which complements the more general audioguide (€6, daily 9:00- 17:00, cool shop, half a block from a tram D stop at Berggasse 19).

▲ **City Park (Stadtpark)**-Vienna's City Park is a waltzing world of gardens, memorials to local musicians, ponds, peacocks, music in bandstands, and Viennese escaping the city. Notice the *Jugendstil* entrance at the Stadtpark U-Bahn station. The Kursalon, where Strauss was the violin-toting master of waltzing ceremonies, hosts daily touristy concerts.

▲ **Prater**- While tired and a bit run-down these days, Vienna's sprawling amusement park still tempts visitors with its huge 220-foot-tall, famous, and lazy Ferris wheel (*Riesenrad*), roller coaster, bumper cars, Lilliputian railroad, and endless eateries (daily 9:00-24:00 U-1: Praterstern).

Vienna's Back Streets



Begin your promenade slightly northwest of Stephansplatz with a visit to one of the least visited churches of central Vienna:

1 Maria am Gestade The edifice, at Salvatorgasse 1, is also known as "Maria-Stiegen-Kirche," or the Church of St. Maw on the Strand. Restricted by the narrowness of the medieval streets around it, the church's unusual floor plan is only 30 feet wide, but it's capped with one of the neighborhood's most distinctive features: an elaborate pierced Gothic steeple. From here, walk south along the alleyway that flanks the church's eastern edge, turning left (east) at the Wipplingerstrasse for an eventual view of the:

2 Altes Rathaus The Habsburg ruler Duke Frederick the Fair confiscated the building in 1316 from the leader of an anti-Habsburg revolt and donated it to the city. The building, at Wipplingerstrasse 3, functioned as Vienna's Town Hall until 1885, when the city's municipal functions moved to grander, neo-Gothic quarters on the Ring. Today, the Altes Rathaus contains a minor museum dedicated to the Austrian resistance to the Turks.

Wipplingerstrasse runs east into the:

3 Hoher Markt The city's oldest marketplace, this was the location of a public gallows until the early 1700s, and of a pillory used to punish dishonest bakers until

the early 1800s. Hoher Markt was originally the forum of the ancient Roman settlement of Vindobona. Some excavations of what's believed to be a Roman barracks are visible in the courtyard of the building at no. 3. It's likely, according to scholars, that Marcus Aurelius died of the plague here in A.D. 180. An important scene from the film *The Third Man* was filmed at the base of the Hoher Markt's famous clock, the Ankeruhr, which-to everyone's amazement-escaped destruction during aerial bombardments of the square in 1945.

From here, walk a short block east along the Liechtensteingasse, then turn left and walk northeast along one of Vienna's most prominent shopping streets, the Rotenturmstrasse, for 2 blocks. Then turn right (east) onto the: **4 Griechengasse** The construction of this narrow street in the 1100s was representative of the almost desperate need for expansion away from the city's earlier perimeter, which more or less followed the ancient configuration of the Roman settlement of Vindobona. At Griechengasse 5, notice the unpretentious exterior of the Greek Orthodox church, built in 1805 with the plain facade that was legally required of all non-Catholic churches until the 19th century. At Griechengasse 7, occupying the point where the street turns sharply at an angle, stands a 14th-century watchtower. One of the few medieval vestiges of the old city walls, it was incorporated long ago into the antique architecture that surrounds it.

The Griechengasse narrows at this point, and in some places buttresses supporting the walls of the buildings on either side span it. Griechengasse soon intersects with a thoroughfare where, during the 12th century, you'd have been affronted with the stench of rancid blood from the nearby slaughterhouses.

Turn right and head to:

5 Fleischmarkt Notice the heroic frieze above the facade of the antique apartment house at no. 18 ("The Tolerance House"), which depicts in symbolic form Joseph II, son of Maria Theresa, granting freedom of worship to what was at the time a mostly Greek Orthodox neighborhood. No. 9, opened in the 1400s and improved and enlarged during the next 300 years, was used as an inn (or, more likely, a flophouse) and warehouse for traders from the Balkans and the Middle East during the age of Mozart. A branch of the Vienna post office lies at no. 19. The building at Fleischmarkt 14 shows a rich use of Jugendstil (Art Nouveau) detailing.

Turn left and walk for about a half block on the...

6 Kollnerhofgasse Nos. 1 through 3 functioned long ago as the headquarters of a group of merchants, based on the Rhine in Cologne, who set up a trading operation in Vienna in response to fiscal and legal perks and privileges granted to merchants during medieval times. The building you'll see today-remarkable for the number of windows in its facade-dates from 1792.

At this point, turn left into a cul-de-sac that funnels through a wide gate into a courtyard that's always open to pedestrians. The cul-de-sac is Grashofgasse, at the end of which is a wall painted with a restored fresco of the Stift Heiligenkreuz (Holy Cross Abbey), a well-known 12th-century Cistercian monastery 15 miles west of town. A covered arcade, which is usually open, pierces the wall of Grashofgasse 3 and leads into the cobbled public courtyard of the:

7 Heiligenkreuzerhof This ecclesiastical complex incorporates a 17th-century cluster of monks' apartments, lodging for an abbot, and the diminutive baroque chapel of St. Bernard

Exit the monastery's courtyard from its opposite (southeastern) edge onto the:

8 Schonlaterngasse Its name derives from the ornate wrought-iron street lamp that adorns the facade of the 16th-century building at no. 6. What hangs there now is a copy; the original is in the Historical Museum of Vienna. At Schonlaterngasse 7 lies the **Basilikenhaus**, a 13th-century bakery supported by 12th-century

foundations. When foul odors began emanating from the building's well, the medieval residents of the building assumed that it was sheltering a basilisk (a mythological reptile from the Sahara Desert whose breath and gaze were fatal). The building's facade incorporates a stone replica of the beast, who **Gas** killed, according to a wall plaque, by a local baker who bravely showed the creature its own reflection in a mirror. The building at no. 9 (Die Alte Schmiede) on the same street has functioned as a smithy since the Middle Ages. From outside, you can glimpse a collection of antique blacksmith tools.

Continue walking east along the Schonlaterngasse, where you'll see the back of the Jesuit Church, which you'll visit in a moment. Continue walking (the street turns sharply right) until the street widens into the broad plaza of the Postgasse, where you turn right. The monument that rises in front of you, at Postgasse 4, is the:
9 Dominikanerkirche This is the third of three Dominican churches on this site. The earliest, constructed around 1237, burned down. The Turks demolished the second, completed around 1300, during the siege of 1529. The building you see today was completed in 1632 and is the most important early baroque church in Vienna. Now, walk south along the Postgasse to its dead end, and turn right into a narrow alley interspersed with steps. The alley widens within a few paces into the Backerstrasse, a street noted for its imposing 18th-century architecture.

Follow Backerstrasse for about a block until you reach the confines of the square that's referred to by locals as the Universitätsplatz but by virtually every map as Dr. Ignaz Seipel-Platz. The building that dominated the square is the:

10 Jesuitenkirche/Universitätskirche (Jesuit Church/University Church) It was built between 1623 and 1627 and adorned with twin towers and an enhanced baroque facade in the early 1700s by those workhorses of the Austrian Counter-Reformation, the Jesuits.

The western edge of Dr. Ignaz Seipel-Platz borders one of the showcase buildings of Vienna's university, the:

11 Aula (Great Hall) Vienna's premier rococo attraction, the Aula is a precursor of the great concert halls that dot the city today. Exit the Dr. Ignaz Seipel-Platz at its northwest corner, and walk along the Sonnenfelgasse. Flanked with 15th- and 16th-century houses (which until recently drew complaints because of the number of bordellos they housed), the street is architecturally noteworthy. The building at Sonnenfelgasse 19, dates from 1628. Other buildings of noteworthy block include nos. 3, 15, and 17.

Walk to the western terminus of the Sonnenfelgasse, then turn left and fork sharply back to the east along the Backerstrasse. You will, in effect, circumnavigate an entire medieval block.

After your exploration of Backerstrasse, turn south into a narrow alleyway, the Essigstrasse (Vinegar St.), and cross over the Wollzeile, centerpiece of the wool merchants and weavers' guild during the Middle Ages and now a noted shopping district. Continue your southward trek along the Stroblgasse, which leads into the Schulerstrasse. Turn right onto the Schulerstrasse, which leads within a block to a sweeping view of the side of:

12 St. Stephan's Cathedral Built over a period of 400 years, and the symbol of Vienna itself, it's one of the city's most evocative and history-soaked monuments. (See "Other Top Attractions," in chapter 6.)