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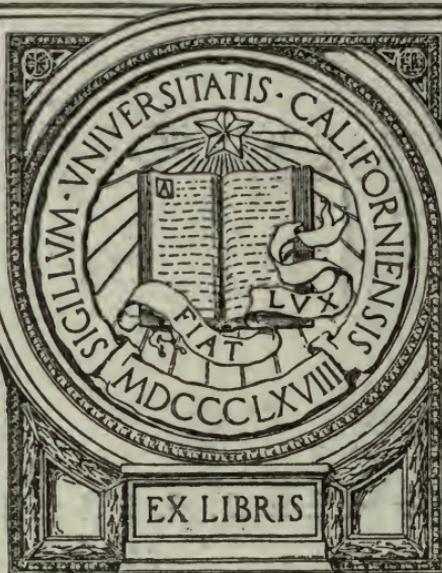
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# Oberammergau



## Passion Play 1910

Munich, Routes to Oberammergau,  
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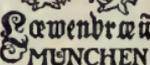
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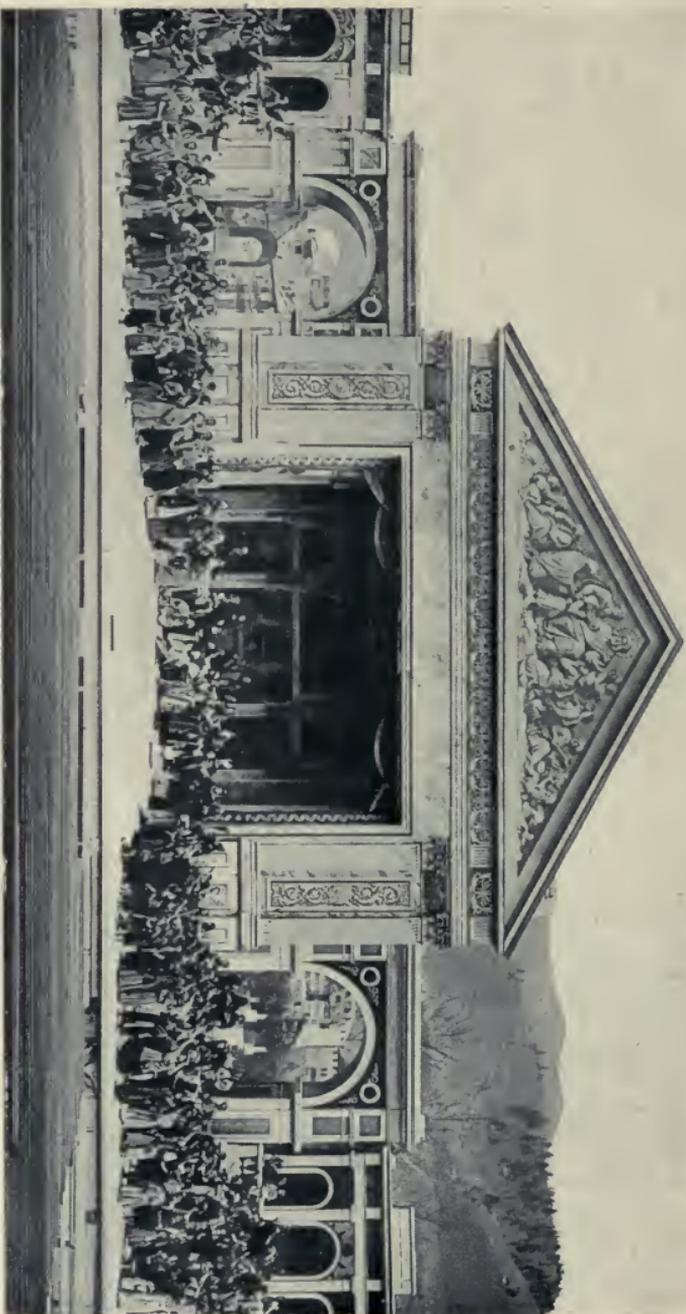
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The Entry into Jerusalem and the Cleansing of the Temple.

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No. 109.

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# **Oberammergau**

and its

## **Passion Play 1910.**

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**Munich. Routes to Oberammergau. Oberammergau and its Environs. The Royal Castles. Garmisch-Partenkirchen etc. etc.**

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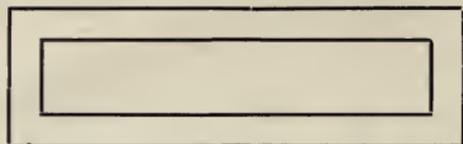
With 16 Views, a Map of the Environs  
(Munich-Oberammergau) and a Plan of the Theatre.

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MUNICH 1910

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**MUNICH**

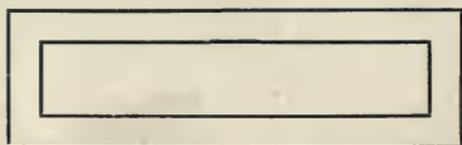
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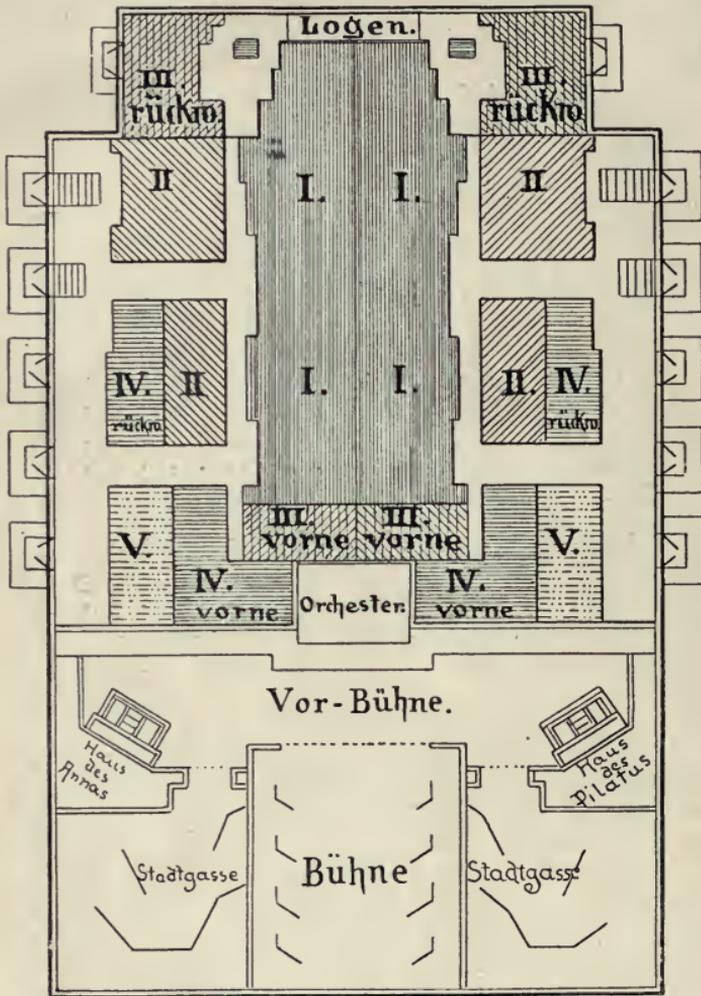


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# The Passion Play Theatre.



**Prices of Seats:** I. II. III. IV. V.  
 (Box seat 20 Marks) 10.— 8.— 6.— 4.— 2.— Marks

For particulars see page 47—50.

## Days of Performances (Chief Performances):

May:	16. 22. 29.
June:	5. 12. 19. 24. 26. 29.
July:	3. 10. 17. 20. 24. 27. 31.
August:	3. 7. 10. 14. 17. 21. 24. 28. 31.
September:	4. 8. 11. 18. 25.

If the auditorium cannot accommodate the whole number of visitors on the chief day of the performance, the play will be repeated on the day following, in the same manner as on the previous day. These „supplementary performances“ will in due time be made known in the neighbourhood of the village as well as in Munich, by means of posters.

The plays begin at 8 a. m. and continue with an interval of two hours for dinner until 6 p. m. in the evening.

# MUNICH.

☞ For particulars see Bruckmanns illustrated Guide "Munich and its Environs" by Gsell Fels. ☞

## General Notes.

**Hotels:** *Bavarian Hotel*, Promenadeplatz 19. *Regina Palace Hotel*, Maximiliansplatz 5 and 6. *Four Seasons*, Maximilianstr. 4. *Bellevue*, Karlsplatz 25. *Rhenish Hotel*, Bayerstr. 17—23. *Continental*, Ottostr. 6. *Hotel de Russie*, corner of Ottostr. and Karlstr. *Park Hotel*, Maximiliansplatz 21. *De l'Europe*, Senefelderstr. 17, near the "Hauptbahnhof" (Terminus). *National*, Arnulfstr. 6. *Marienbad*, Barerstr. 11 and 20. *Leinfelder*, Lenbachplatz 9. *Union Hotel*, Barerstr. 7. *Peterhof*, Marienplatz. *English Hotel*, Diererstr. 11. *Grand Hotel*, Hirtenstr. 25. *Deutscher Kaiser*, Dachauerstr. 1. *Terminus Hotel*, Bayerstr. 43, next the "Hauptbahnhof" (Terminus). *Kaiserhof*, Schützenstr. 12. *Fränkischer Hof (Bahnhof-Hotel)*, next the Terminus. *Roter Hahn*, Karlsplatzrondell. *Hotel Stachus*, Karlsplatz 24. *Hotel Deutscher Hof*, Karlstor. *Ringhotel*, Sendlingertorplatz. *Hotel Herzog Heinrich*, Landwehrstr. 9. *Hotel Central*, Arnulfstr. 16 and 18 etc.

**Boarding Houses and furnished rooms:** *Pension Beau séjour*, Briennerstr. 9, opposite the Wittelsbach Palace. *Pension Elite*, Maximiliansplatz 18. *Pension Fernsemer*, Ohmstr. 1. Garden House *Pension Finckh*, Barerstr. 38. *Pension Pfanner*, Finkenstr. 2. *Pension Vier Jahreszeiten*, Bürkleinstr. 14, next to the Maximilianstrasse.

**Boarding-house and German-classes for Foreigners.** *Gust. A. Stoll*, Hesstrasse 16. Preparation for all school examinations.

**Cafe-Restaurant Hoftheater**, Residenzstr. 12, opposite the Royal Theatres.

**Tourist Office, Schenker & Co.**, Munich, Promenadeplatz 16. Railway and Steamer Tickets to all parts of the world. *Conducted Tours*. Letters of credit cashed, money exchanged, guide-books sold, luggage stored and forwarded. General Agents for the sale of tickets for the Munich Wagner Festival at the Prince Regent Theater, the Mozart Festival in the Royal Residenztheater, and for the Festival Plays in the Künstlertheater. **Representatives of Thos. Cook & Son. Official Agents for the Passion Play at Oberammergau 1910.** Arrangements to visit the Passion Play; Tours to the Bavarian Royal Castles by rail, carriages and motor cars. General agents of the „Union“ Motor Car Co. Hiring of motor cars of luxury. *Branch-Offices:* *Nuremberg:* Central-Station-Building. *Bad Kissingen:* Kurhausstr. 4. *Oberammergau:* Hotel Wittelsbach. *Bozen:* Hotel Greif. *Bad Reichenhall.*

**Air-Ship Excursions** (commencing May 1910) starting from *Munich* with the **Parseval Steerable Balloon** (6500 cubicmetres, 200 H.P.). Shorter distances 200 mks, longer distances 500 mks.

## Hours for Visiting the Sights.

**Exhibition, Munich 1910**, Theresienhöhe (tramway communication), from the middle of May to the middle of October. **Exhibition of Mohammedan art.** **Artist-theatre.** **Musical fêtes.** **Air-Ship trips.** Sport, Games, and Sport Competitions. Park for amusements.

**Academy of Arts**, Akademiestr., only the antiques in the corridors are accessible.

**Academy of sciences**, Neuhauserstr. 51. *Zoological collection* open on Sundays from 10—12 o'clock, Tuesdays 11—1 o'clock, Wednesdays and Saturdays 2—4 o'clock; *geological and palaeographic collection* Sundays and Wednesdays from 10—12 o'clock, Saturdays 2—4 o'clock; *mineralogical-prehistoric collection* open Sundays from 10—12 o'clock, Wednesdays and Saturdays from 2—4 o'clock. Entrance free. *Collection of coins* see below.

**Anatomical Collection**, Pettenkoferstr. 11. Daily from 12 to 2. Sundays and Saints' Days excepted. Tickets of Admission (50 Pfgs.) from 10 to 12 a. m. only at the porter's. Free tickets (at the administrator) for doctors, naturalists, and students of medicine and the natural sciences on production of card. Minors *not* admitted.

**Anatomical and Pathological Collections**, Nussbaumstr. 26, see *Anatomical Collection*.

**Antiquarium**, in the New Pinakothek, Tuesdays, Thursdays and Saturdays from 1. Mai to 30. September 9 to 12.30; from 1. October to 30. April 10 to 12.30; free.

**Arbeiter Museum** (*Appliances etc. for the Welfare of the Working Classes*), Pfarrstr. 3. Daily (Mondays excepted) 10 to 1 o'clock; also Tuesday and Thursday evening 6 to 8. Entrance free.

**Army Museum**, Hofgartenstrasse 1. From April 1<sup>st</sup> to October 10<sup>th</sup> from 9.30 to 12.30 and 3 to 5 (from July 15<sup>th</sup> to September 15<sup>th</sup> from 3 to 5.30); Sundays and holidays 10 to 1; from October 11<sup>th</sup> to March 31<sup>st</sup> from 10 to 1, Sundays and holidays 1 to 4. (Closed on Saturdays and high festivals, and from December 1<sup>st</sup> to December 20<sup>th</sup>.) Admission free on Tuesdays, Fridays and Sundays; other days 1 Mk.

**Art Exhibition, Yearly**, of paintings and sculptures etc. of all nations, *Munich Yearly Exhibition 1910* in the *Royal Glass-palast*, arranged by the "*Münchener Künstlergenossenschaft*". Daily from June 1<sup>st</sup> to end of October 9 to 6. Admission: 1 Mark, season tickets.

**Art Exhibition, Permanent**, of the "*Münchener Künstlergenossenschaft*", in the rooms (ground-floor) of the old National Museum, Maximilianstr. 26. Open the whole year; on week-days: from 9—6 o'clock (in winter till dusk); on Sundays and Saints' Days from 10 to 1. Admission: 50 Pfgs.

**Art Exhibition of the „Secession“** in the Royal Art Exhibition Building on the Königsplatz No. 1, opposite the Glyptothek. *Winter exhibition* from the end of December till beginning of February; *Spring exhibition* in March and April; *International exhibition* from May 15<sup>th</sup> till end of October. Admission: 1 Mk.

**Art Exhibition, Permanent,** of *D. Heinemann*. *Fine Art Gallery*, Lenbachplatz 5 and 6. Open on week-days from 9—7, on Sundays and Holidays 9—1. Admission: 1 Mark. Exhibition of paintings and sculptures of modern masters.

**Art Exhibition, Permanent,** of *E. A. Fleischmann's Royal Art Gallery*, founded 1806. — Maximilianstr. 1, next the Court Theatre. Open on week-days from 9 to 7. Admission free.

**Art Exhibition, Permanent,** of paintings and drawings of the "*Moderne Kunstausstellung*", Goethestr. 64. Open on week-days from 9—5.

**Art Exhibition of Original Drawings of the** "*Meggendorfer Blätter*", Theatinerstr. 47/III (Lift). On week-days 10 to 3, Sundays 10 to 1 o'clock. Admission free.

**Bavaria with the Hall of Fame.** From 1<sup>st</sup> April to the end of September 8—12 a. m. and 2—7 p. m.; from 1<sup>st</sup> October to the end of March 10—12 a. m. and 2—4 p. m. 40 Pfgs. At other times apply to the manager.

**Botanical Gardens,** daily from 6 a. m. till sunset. Large conservatories (Palm House) daily from 10 to 11.45 and 1 to 3; small conservatories only after previous application and when accompanied by one of the gardeners.

**Bronze Foundry** — *Collection of Models* (Original Models of about 100 figures and monuments cast in bronze), Erzgiesserei-strasse 14, on week-days 2—6 p. m., 40 Pfgs.

**Casts of Antique Works, Museum of, Hofgarten Arcades;** Wednesdays 10—12 and Fridays 3—5 p. m. (in winter 2—4 p. m.); free. Catalogue 50 Pfgs.

**Churches:** Basilica, Cathedral, Au Church, Giesing Church, St. Peter's Church, Benno Church, are open the whole day; St. Anna Church is closed 11.30 to 12.30. Ludwigskirche (St. Louis'), 5—11 and 3—5 o'clock; St. Michael's, daily till 12 (at other times apply to the Sacristan, Ettstrasse); the Church of the Theatines (St. Cajetan's) daily till 12, and 3.30 to 4.45, Sundays till 4 o'clock. The Allerheiligenhofkirche is free from 10.30 to 12 o'clock; 20 Pfgs. after 2 o'clock. Tickets in the sacristy in the Brunnenhof of the Old Palace.

**Coins, Cabinet of** (Old Academy), Neuhauserstr. 51/I, Entrance Maxburgstr.; open Monday till Friday 10—12 a. m. Apply to the director. Admission only for connoisseurs and students.

**Collection of Antlers of Count Arco-Zinneberg,** Wittelsbacherplatz 1. Daily 9—11 and 2—4 o'clock. Apply to the porter.

**Collection of Models** (Municipal), (connected with the City Historical Museum), Jakobsplatz 1, ground-floor, Sundays, Tuesdays and Thursdays 9 to 1 o'clock; free.

**Collection of Paintings on Porcelain** in the New Pinakothek, with the same hours as the latter.

**Egyptological Collection** in the New Pinakothek. May 1—Sept. 30, Tuesdays, Thursdays and Saturdays from 9 to 12.30 o'clock. From 1. Oct. to 30. April from 10 to 12.30 o'clock. Free.

**Ethnographical Museum,** Hofgarten Arcades. Tuesdays and Wednesdays 3—5 (October—March 2—4), Fridays and Sundays 10—12.30. Free.

**Exhibition of antiques** and articles of virtu and paintings by the old masters, Brienerstrasse 12, *Julius Böhler*. Exhibition and sale on weekdays from 9 a. m. till 7 p. m.

**Exhibition of Christian Art** (Christian Art Association Limited). Exhibition and Sale-rooms Karlstr. 6.

**Gabelsberger Museum**, Salvatorstr. 12, from May 1<sup>st</sup> to Sept. 30<sup>th</sup> Mondays, Wednesdays and Saturdays 9.30 to 12; from Oct. 1<sup>st</sup> to April 30<sup>th</sup> Tuesdays and Fridays 9.30 to 12; Entrance free.

**German Museum** (*Masterpieces of the Natural and Technical Sciences*) *Section I* (closed on Tuesdays) in the old National Museum, Maximilianstr. 26; *Section II* (closed on Fridays) Zweibrückenstrasse 12. 9—7 o'clock (on Sundays and Saints' days 9 to 6); admission pro Person 20 Pfg. Cloak-room free.

**Glyptothek**, Königsplatz 3; every week-day 9 a. m.—5 p. m. (Winter 10 a. m.—4 p. m.). Sundays 11 a. m.—1 p. m. Admission free: Mondays, Wednesdays and Fridays from May 1. to Oct. 31. 9 a. m.—2 p. m.; from Nov. 1. to April 30. 10 a. m.—1 p. m. On other days and at other hours: Admission 1 Mk. Closed during the principal week of the October Fair.

**Graphic Arts, Collection of** (in the Old Pinakothek), formerly called Cabinet of Engravings. Open on Mondays, Tuesdays, Thursdays and Fridays from 9 to 1, Sundays 10 to 12 (closed on holidays); admission free.

**Historical Museum (City)** (*Maillinger Collection* and *Collection of Models*) Jakobsplatz 1 (formerly Landwehr-Arsenal). Sundays, Tuesdays and Thursdays 9 to 1 o'clock; free.

**Hoftheater**, Mondays, Wednesdays and Saturdays at 2 o'clock; 50 Pfgs.

**Künstlerhaus**, Lenbachplatz 8, on weekdays 10—6, Saints' Days 10—12 o'clock; 1 Mk. Family tickets 2 Mk.

**Kunstverein**, Hofgarten Arcades, Galleriestr. 10. Permanent exhibition of works of fine art, open every day from 10—6 o'clock, excepted Friday. Admission 50 Pf. and 1 mark. Weekly change of the pictures. Chance for everybody to buy directly from the artist. Particulars at the Secretary's office.

**Lenbach Museum**, Luisenstrasse 33; on weekdays 2—4.30 o'clock, Sundays and Saint Days 10—12 o'clock; Admission 1 Mark.

**v. Lotzbeck's Collection of Paintings**, Karolinenplatz 3. Open Tuesdays and Fridays 9—3 o'clock, Saints' Days excepted; free.

**Maillinger Collection** (Part of the City Historical Museum) Jakobsplatz 1, II Floor. Sundays, Tuesdays and Thursdays 9—1 o'clock; free.

**Marstall**, see State Carriages.

**Maximilianeum**, Aeussere Maximilianstr. The Picture Gallery from 1. March to 31. Oct. Wednesdays and Saturdays 10—12 o'clock, from 1. July till end September also Mondays 10—12 o'clock; free.

**Museum (Municipal)**, see Historical Museum.

**National Bavarian Museum**, Prinzregentenstr. 3; open the whole year, week-days 9—4, (in December and January till 3½ o'clock) Sundays and Saints' Days 10—3. Mondays closed. Sundays, Wednesdays and on Saints' Days free, otherwise 1 Mk.

**Nymphenburg Castle**, Amalienburg, Badenburg and Pagodenburg 10—12 a. m. and 2—6 p. m., tickets (50 Pfg.) in the winter in the middle building, parterre, in the summer in the Amalienburg. The Park is open to the public.

**Observatory** (Royal) in Bogenhausen. Tuesdays and Fridays 2—4 p. m. 50 Pfgs.

**Palace of Justice** in the Karlsplatz; Library, Reception Hall, and Criminal Court every Wednesday (holidays excepted) 12.30—2.30; free (only from May 1<sup>st</sup> to Sept. 30<sup>th</sup>).

**Pathological and Anatomical Collections**, see Anatomie.

**Peruvian Collection** (National-Museum, Studiengebäude), Thursdays 3—5 (Oct.—March, 2—4) Saturdays 10—12 o'clock; free.

**Pinakothek, New**, Barerstrasse 29, with a *Collection of Paintings on Porcelain*. 1. May to 31. Oct. 9—4, Sundays 9—2, 1. Nov. to 30. April 10—1; Mondays, Wednesdays and Fridays: 1 Mk., other days free; during the week of the October Fair daily free.

**Pinakothek, Old**, Barerstr. 27. From 1. April to 1. Oct. Sundays and Saints' Days 10—3; week-days 9—4. Saturdays closed. From 1. Oct. to 1. April, Sundays and Saints' Days 10—3, Week-days 9—3. Saturdays closed. Always free.

**Porcelain Manufactory Nymphenburg, Royal**, 9—12 a. m. and 2—6 p. m. (with the exception of Saturday afternoon, Sundays and Saints' Days). Entrance 1 Mk.

**Rathaus (Town hall), New**, Marienplatz:

*Halls with paintings* on weekdays daily 2 to 3.

*Tower of the Townhall*. Chimes (11 and 8 o'clock). Lift. Ascension 10—12.30 and 2.30—6, Sundays and holidays 10—1 o'clock; price of lift 50 Pfg.

*Prince Regent Luitpold Museum of Arms* (central building, large new courtyard) Monday to Friday 2—3, admission free. Saturdays at 12 for at least 10 persons at 1 Mk. each; separate view for parties of not less than 10 persons at 1 Mk. each (application to be made to porter).

*Rathaus (Town Hall), Old*: daily 8—6, Sundays 10—12. For admission apply to the *Hausmeister*, Burgstr. 18.

**Residence** (Palace): *Reiche Zimmer, Papal Rooms, Trier Rooms, Festsaalbau* (Banqueting Hall), *Nibelungen Rooms* on the ground-floor of the Königsbau, open *daily* with the exception of *Sundays* and *Saints' Days*. Admission 1 Mk. Tickets can be had till 11.15 a. m. under the "Apothekerthor", entrance from the Marstallplatz. The tour begins punctually at 11 a. m.

The "*Reiche Kapelle*" (to the right in the Kapellenhof) is only accessible from June to the end of September. Tickets 2 Mks. On Mondays and Thursdays, from 9—11 a. m. The "*Schatzkammer*" (1896 newly built) in the "Königsbauhof" (entrance through the Grottenhof). Tickets 1 Mk. from June to the end of September: on Mondays, Wednesdays and Fridays, from 9—11 a. m.; March (from the 15<sup>th</sup>), April, May and October: on Wednesdays from 10—11 a. m. both localities closed on holidays. Tickets for both under the "Apothekerthor" (entrance Marstallplatz). No tickets after 10.30 a. m.

**Schack's (Count) Gallery of Paintings**, Prinzregentenstr. 9; Tuesdays, Wednesdays, Fridays and Saturdays 10—2 o'clock,

Sundays and Saints' Days 11—1, free; Mondays 10—2 o'clock; Admission 1 Mk.

**Schatzkammer** see Residence.

**Schwanthaler Museum**, Schwanthalerstr. 6. Mondays, Wednesdays and Fridays 9—2 o'clock; free. On other days and at other hours: 35 Pfgs.

**Slaughter House** and *Cattle Market*, near the Southern Station, on week-days from 7 to 5 o'clock, 20 Pfgs.; apply at the bar of the restaurant. Sundays and Saints' Days 8—12 o'clock; free.

**State Carriages and Royal Saddle Rooms**, Marstallplatz 2, every day from 9 to 12 and 2 to 4 o'clock, Admission 50 Pfgs.; Wednesday afternoons free. Sundays and Saints' Days closed in the afternoon.

**State Library**, Monday till Saturday from 8—1, Monday till Friday (with the exception of 1<sup>st</sup> August to 15<sup>th</sup> September) also 3—8 p. m. (closed during Passion-week). In the "Fürstensaal" Exhibition of Cimelia, Manuscripts, Book Covers, Incunabula, Ex Libris etc. Week-days from 9.30—12.30; (November to middle of April only Tuesdays and Fridays from 11—12); free.

**Teaching Appliances**. Permanent Exhibition of Teaching Appliances and School Furniture, in the Southern Schranken Pavilion, Blumenstrasse 24, First Floor. On week-days 9—11 a. m. and 3—5 p. m. Free.

**Vases, Collection of**, in the Old Pinakothek. Sundays 10—1, Mondays to Fridays from 9—1; free.

## Shops and Establishments to be recommended.

**Amateur-Works.** *Mey & Widmayer*, Amalienstr. 7.

**Art needle work.** *Hage & Poelt*, Kaufingerstr. 1, close to the Marienplatz. Also underwear.

**Art Repository.** *Storr Eugen*, Kaufingerstr. 23, opposite to the cathedral. Spec.: Works of art for churches.

**Artistic Silk-Weaver.** *Georg Gerdessen*, Wörthstr. 26.

**Artistic Needlework and Embroidery.** *K. & A. Gutmann's Successors*, Promenadeplatz 5/I, opposite to the Bavarian Hotel.

**Bazar.** *Liebfrauenbazar*, Bayerstrasse 7. Spec.: Souvenirs of Munich and Oberammergau.

**Cigars.** *Max Zechbauer*, Purveyor to the Royal Court, Odeonsplatz 17 and Neuhauserstr. 33 (near the Karlstor).

**Furniture.** *Fritzsche Otto*, by Royal Appointment, Georgenstrasse 28. Exhibition: Ludwigstr. 5 and Georgenstr. 28. — *G. Hannamann*, Barerstr. 10 (furniture for sale and on hire).

**Furs.** *Bernh. Bauch*, Purveyor to the Royal Bavarian Court, Schäfflerstr. 4 and Briennerstrasse 8.

**Hairdresser.** *Albert Zang*, Karlsplatz 16 (also Perfumes).

**Laundry** for collars, cuffs and shirt-fronts. *Barat Mangin, Original New Parisien Laundry*, Wittelsbacherplatz 2/0.

**Leather Ware.** *C. Eschenbach*, Purveyor to the Royal Court, Residenzstr. 22.

**Loden Goods.** *Munich Loden Manufactory John G. Frey*, corner of Maffeistrasse and Windenmacherstrasse.

**Modes.** *Eduard Lacher*, Kaufingerstr. 5.

**Perfumes.** *Umfahrer*, Theatinerstrasse 7.

**Pharmacy.** *English Chemist*, corner of the Theatinerstr. and the Perusastr. Close to the Royal Residence and the Royal Theatres. English and American Prescriptions accurately made up. Specialities from foreign countries kept in stock.

**Pictorial Paintings on Glass.** *F. X. Zettler*, Briennerstr. 23.

**Plastic Art, Exhibition of.** *Josef Windhager*, Maximiliansplatz 12a and 20. Spec.: Italian Terracottas.

**Porcelain Manufactory (Royal Bavarian) Nymphenburg.** Founded 1747. Sale Room: Principal depot: Munich, Odeonsplatz 1; also in the factory at Nymphenburg.

**Porcelain, Painting on.** *Thallmayer F. X.*, Maximilian-

strasse 35. Speciality: Portraits on Porcelain.

**Printsellers.** *Ackermann Succ. (Karl Schüler)*, Maximilianstrasse 2. Photos from the Oberammergau Players. — *Benno Spaeth*, Wurzerstr. 17, next to the Maximilianstr.

**Products of Industrial Art.** *Ernst Schmidt*, Purveyor of the Royal Court, Pfandhausstr. 5. — *Passage Schüssel*, Kaufingerstr. 9. Spec.: Souvenirs of the Passion-Play. — *J. Winhart & Co.*, Marsstr. 7. Spec.: Work in embossed copper.

**Shoes and Boots.** *Hohenauer Ed.*, Maffeistr. 1 (Börsenbazar).

**Silver Goods.** *Weishaupt Carl*, Marienplatz 29, opposite the new town-hall. Solid Silver Good, reproductions of antique Silver, antique jewels, Souvenirs of Munich. — Sale in **Oberammergau**: Art Industry Museum.

**Travelling Requisites and Leather Ware.** *Marstaller B.*, Pfandhausstr. 3, corner of the Maximiliansplatz and Löwengrube 20, opposite the Church of our Lady.

**Umbrellas and Sticks.** *Fensterer J. B.* By Royal Appointment. Theatinerstr. 44. Entrance in the Perusastr.

**Wool (Articles of) and Linen, Sportsmen's Requisites.** *Wagner Carl & Co.*, Theatinerstr. 7.

## Munich.

☞ For particulars see Bruckmann's illustrated Guide "Munich and its Environs" by Gsell Fels. ☞

The capital of the Kingdom of Bavaria, the third largest city in Germany (570 000 inhabitants), is situated on the banks of the Isar, on an extensive plateau, 1703 ft. above the sea, and presents a very picturesque sight, especially from the charming walks that lead from the "**Gasteiganlagen**" (p. 33) high above the Isar to the suburbs of Au and *Giesing*, and also from the terrace by the **Peace Monument** (p. 32).

**Round the Town.** Starting from the *Hauptbahnhof* (*Railway Station*) an imposing building begun by Bürklein in 1847, recently very much enlarged, we see, behind the great Warehouse of *Hermann Tietz*, the *Building of Justice*, between the Prielmayerstrasse and the Elisenstrasse. From here the *Luisenstrasse* to the left of the **Bahnhofsplatz**, and then the semicircular *Sophienstrasse* (on the right the pretty *Teuton Fountain*, on the left the High School for Girls) lead to

**The Glaspalast** (Crystal Palace), an edifice entirely of glass (78 000 panes) and iron (1340 tons), 765 ft. long, with a nave 75 ft. high, an area of about 3 acres, and 188 columns for the gallery and roof. It was completed in 8 months in 1854, after the plans of August von Voit. Since 1889 the Society of Artists has held its *Annual Exhibition* here. This exhibition also includes works of art of other nations. On its south side are the **Botanical Gardens**.

Back to the Crystal Palace and northwards through the Arcisstrasse to the Karlstrasse, here on the left to

**The Church of St. Boniface**, called the *Basilica*, one of the finest churches in Munich, begun for King Ludwig I. in 1835 (on the occasion of His Majesty's silver-wedding) and completed in 1850 by *Ziebland*. The architect had been sent by the king to Rome in order to design for St. Boniface, the apostle to the Germans, an edifice in the style of the *oldest Christian churches*, such as had been revived in the re-building of the church dedicated to Paul, the apostle of the world, and preserved till 1823. The exterior is of brick without stucco. The simple decorations are in the Romanesque style and the *portico* with its 8 columns is after the model of the ancient basilicas at Rome. The *interior* is striking and imposing. The mighty hall is divided by 4 rows of columns into a nave and 4 aisles, the semicircular apse terminating the former without any transepts. The 64 *columns* which are  $22\frac{3}{4}$  ft. high, have monolith shafts of granite, and Romanesque marble capitals sculptured in rich variety, the ornaments of which have reference to the Last Supper. The nave is 85 ft. high and lighted from above by side-windows. The aisles are only 46 ft. high, and the walls are covered with marble stucco-work. The beams and rafters of the *roof*, left free after the model of the ancient Christian basilicas, are painted brown and gilded. Above them may be seen the azure blue coloured roof studded with golden stars. At night the effect is uncommonly grand.

Westwards the **Karlstrasse** leads into the *Luisenstrasse* and this street again into the **Brienerstrasse** where stand the Propylaea. To the right of the latter (*Luisenstrasse* 33) stands the late artist *v. Lenbach's* villa (Admission to the **Lenbach Museum** see "General Notes").

The **Brienerstrasse** leads eastwards through the *Propylaea* direct to the **Königsplatz**, which is adorned with three magnificent edifices executed by order of King Ludwig I.:

1. **The Propylaea**, a building of Untersberg marble in Graeco-Doric style, and of historical importance on account of the connection of the House of Wittelsbach with Liberated Greece, were erected after the designs of *Leo von Klenze* from 1846—60.

2. **The Glyptothek** (i. e. Collection of Sculptures). Ludwig I. had visited Italy as Crown Prince in 1804 immediately after the declaration of his coming of age. There, when only 19, he determined to form a collection of *original works of antique sculpture* at his own expense. In those days of political excitement he succeeded in a comparatively short time by his artistic taste and commercial talents, in winning (not without great difficulties) for his northern home one of the most important collections of antique sculptures. For the worthy reception of the numerous treasures thus won, the building of the Glyptothek after the plans of *Leo v. Klenze* was already decided upon in 1816. The aim of these plans was to *unite the beauty of Greek architectural form with the practical and efficient construction of Roman style*.

3. Opposite stands the **Art Exhibition Building**.

This fine building was erected from 1838 to 1848 by *Ziebland* in the Corinthian style (as the third classic style after the Doric of the Propylaea and the Roman of the Glyptothek). 22 steps lead up to a Corinthian vestibule with 8 columns. In order to get the light from above, all side-windows were avoided, the walls being jointed only by pilasters. The *pediment* contains a \*marble group by *Schwanthaler*. In the centre Bavaria is distributing wreaths in front of the lion's throne; on the right the architect, the historical painter, the genre-painter, and the painter on porcelain and glass; on the left, the sculptor (with King Ludwig's bust on a car), the founder in brass, and the coiner; the pediment is surmounted by the phoenix of art.

The "**Secession**" holds its Exhibitions here. (Times of Admission see "General Notes".) At the same time the Secession Gallery is open; it contains important work by contemporary artists, for instance: *L. Corinth*, *H. v. Habermann*, *L. Herterich*, *A. v. Keller*, *A. Langhammer* †, *H. Pleuer*, *O. Reiniger*, *Leo Samberger*, *Fritz v. Uhde*, *W. Volz* † and others.

The *Brienerstrasse* leads again eastwards to

The **Karolinenplatz**. The *bronze Obelisk* (105 ft. high), in the centre, was erected by King Ludwig I. in 1833 to the memory of the 30 000 Bavarian soldiers who fell in the Russian campaign of 1812. To the right of the square (No. 3) is

The **House of Baron Lotzbeck**, with a separate building on the right for a **Collection of Paintings and Sculptures** (Admission see "General Notes").

Northwards along the broad and open **Barerstrasse**; here on the left, No. 21, are the premises of the **Künstlerinnen-Verein** (Association of Lady Artists), with the Clubhouse standing far back in the garden. Besides the fine club-room it contains a reading-room and library and also nine large studios for the *Ladies Academy* of the "Künstlerinnen-Verein". Then on the left (Barerstrasse 27) is

**The Old Pinakothek**, a collection of paintings of celebrated old masters from the 14th to the 18th centuries (Admission see "General Notes").

When in 1821 the Bavarian collection of paintings numbered 7500 in consequence of the addition of the pictures from the galleries at Zweibrücken, Mannheim and Düsseldorf, and from the suppressed monasteries, King Maximilian I. decided to have a special building erected by the architect *Klenze* for a collection to be carefully chosen from this motley. As the amount necessary for this elaborate plan was not granted by the Chambers, and as King Maximilian I. had died in 1825, the new King Ludwig I. advanced  $\frac{1}{2}$  million of florins out of his own pocket, in order to complete the building in a manner worthy of the object. This building was then put up from 1826—36 after *Klenze's* plans in the "*Late Renaissance Palace Style*". The building forms a parallelogram 410 ft. long, 88 ft. broad and high, with short wings at the ends, large rounded windows in the principal storey towards the south framed in with Ionic half-columns, and with *24 statues of celebrated artists* on the roof by *Schwanthaler*. The entrance is at the east side. One enters a large vestibule with marble columns (sticks and umbrellas must be left on the right) and ascends by a magnificent staircase (first flight double) to the **Principal Storey**.

The *Entrance to the Collection of Paintings* brings us into the **Hall of the Founders**, where the royal promoters of the Collection are represented life-size in 6 oil-paintings.

On leaving the Hall of the Founders *by the door opposite the main entrance* we come to the

**Section for Old German and Flemish Paintings. 1350—1550.**

The **Paintings of the Early Cologne and Early Flemish Schools** are in Rooms I and II (opposite the entrance-door of the Hall of the Founders) and in the *Cabinets* I, II and III (next to Room III).

The **Paintings of the Upper German Schools of the 15<sup>th</sup> and beginning of the 16<sup>th</sup> centuries** are contained in *Room III*.

The **Paintings of the Dutch Masters of the 17<sup>th</sup> Century** are contained in *Room IV* and in *Cabinets VI to XI and XXIII*.

The **Paintings of the Flemish Masters from 1560 to 1680** are contained in *Rooms V, VI and VII*, and in *Cabinets XII to XVI*.

The **Paintings of the Italian Masters** are contained in *Rooms VIII, IX and X*, and in *Cabinets XVII—XX*.

The Pinakothek contains numerous excellent pictures of the Italian Schools, 6 paintings by Raphael, 6 by Titian, masterpiece by Francesco Francia, Pietro Perugino, Sandro Botticelli, Domenico Ghirlandajo, Filippino Lippi, Palma Vecchio and Moroni.

The **Paintings of the French Masters, the Later German and the Spanish Artists** are contained in *Rooms XI and XII* and in *Cabinets XXI and XXII*.

On the ground-floor a long corridor on the left opposite to the entrance leads to

The **Cabinet of Vases** at the back on the right. (Admission see "General Notes".) This collection of *Greek* and *Etruscan* Vases, begun by King Ludwig I., is one of the most important of such collections. In 5 rooms it contains representatives of the entire development of the art of painting on vases.

Back and on the left to

The **Graphic Collection**, formerly called the *Cabinet of Engravings*. (Admission see "General Notes".)

From the *Old Pinakothek* the *Barerstrasse* leads northwards to No. 29 (on the left), the entrance to

The **New Pinakothek**, built in 1846—53 for King Ludwig I.'s Collection of *Pictures of Contemporary Artists*, at his own cost, by *August von Voit* in the *Romanesque* style. The upper surfaces of the outside walls were intended for *mural paintings*. The history of modern art and the king's influence on art were here represented by *William von Kaulbach*, but the frescoes have been almost entirely destroyed by the roughness of the climate; in the *Pinakothek*, however, *Kaulbach's* designs for them in oil are preserved in Cabinets III—V.

From the ground-floor a granite double staircase leads to the **Gallery of Paintings** (Admission see „General Notes“).

The *New Pinakothek*, built for the works of artists of the 19th century, and containing about 1000 pictures, affords an important survey especially of the **Munich School**, but contains at the same time excellent pictures of other modern schools.

On the ground-floor to the left is the entrance to

The **Collection of Paintings on Porcelain**. Open same time as the *New Pinakothek*.

On the left behind the model of "Victory" is the entrance (with inscription) into the corridor (with casts) leading to

The **Royal Antiquarium**. (Admission see "General Notes".)

This collection is supplementary to the *Glyptothek* and contains the smaller works of art of *Graeco-Roman antiquity*, and, in a separate room (V) also *Egyptian antiquities*.

To the west of the *Pinakotheks* (*Arcisstrasse* 21) is

The **Polytechnic**, a *Technical School*, erected in the noblest Italian Renaissance style by *Geoffrey v. Neureuther* in 1865—68.

The *Arcisstrasse* runs northwards to the *Hessstrasse* and to the *Schellingstrasse*.

The *Schellingstrasse* is crossed by the *Türkenstrasse*; along the latter northwards to No. 2 **Akademiestrasse** which is

The **Academy of Arts**. This, the grandest and finest of more recent buildings in Munich (1878—84), was designed in the noblest Later Italian Renaissance (of *Cinque Cento*) by *Geoffrey v. Neureuther*. The building is faced with marble from *Trient*. The portico and principal entrance in the centre building are approached by a stately flight of granite steps. At the sides are *Castor* and *Pollux* on horseback, modelled by *Widmann* and cast by *Miller*. The centre building is adorned with rich sculptures, *Minerva* (by *Dennerlein*), sphinxes and allegorical symbols of science and poetry; below are the *Bavarian arms* with artists' coats of arms borne by *genii*.

Next to the *Academy* on the east stands

The **Siegestor** (Gate of Victory) which according to the inscription was dedicated by *Ludwig I.* to the "Bavarian Army".

Designed in 1844 by *Gärtner* after the model of the Arch of Constantine at Rome, it was finished after his death (1847) by Ed. Metzger. It is surmounted by "Bavaria" in a quadriga drawn by four lions, cast by *F. v. Miller*. Above the side-arches are rectangular reliefs with warriors in antique costumes; above again in medallions are the Bavarian districts. All the sculptures were made by *Martin Wagner* in smaller models according to the king's suggestions. They were executed by Schöpf, Schaller and Halbig. The Siegestor terminates the **Ludwigstrasse**, i. e. the magnificent street in which all the public buildings were erected by King Ludwig I. Northwards from the Siegestor the **Leopoldstrasse** leads to **Schwabing**.

South of the *Siegestor* on the right of the **Ludwigstrasse** is

**The University**, built in the Romanesque style from Italian models by *Gärtner* in 1835—40. The main storey has finely clustered round-headed windows, in the tracery of which are 44 medallion reliefs of celebrated professors of the University.

On the left is the **Ludwigskirche**, erected in 1829—44, in the Italian Romanesque style by *Gärtner* according to King Ludwig's orders "to leave room enough for the monumental painting of religious subjects after the manner of Upper and Middle Italy, and also to close the choir straight with a plain wall as in the Capella Sistina in Rome". The façade (in white limestone) contains in the middle division, in 5 niches, the colossal statues of Christ and the 4 Evangelists by *Schwanthaler*, and above them a large rosette with the statues of St. Peter (left) and St. Paul (right) by *Schwanthaler*, at the ends of the pediment. At the ends of the façade rise the two towers, 208 ft. high, which after the Italian manner are wide apart, slant off at the top from squares into octagons, and have pyramidal steeples made of slabs of stone and ornamented with deep reliefs. The roof is covered with variegated tiles in mosaics. The interior consists of a nave and two side-aisles, and forms a Latin cross. Strong pillars separate the aisles. The nave, transepts, and choir are groined. The lower aisles, on the other hand, are cupola-shaped. The ribs and limbs of the vaulting are faced with bright ornaments, the walls are painted with patterns in the Romanesque style, while the roof is dark-blue with golden stars. On the straight choir-wall which offered an enormous surface for a fresco, **Peter v. Cornelius** painted *The Last Judgment* (66 ft. high, 40 ft. broad), one of the grandest creations of modern times, Dante's rejuvenated Christian epos from a German point of view. The cartoon for it had been designed by Cornelius at Rome in 1834, and the execution *al fresco* was begun in 1836 and finished by him without any assistance whatever from anyone. For this grand composition Cornelius chose a colouring, which, far from captivating the senses by its reality or from having a dazzling effect, was to correspond to the simple grandeur of the subject (like Dante's stanza), and which by its brightness, by its (for the most part coloured) shadows, by its yellowish red tints and a certain majestic harshness was to symbolise a translation from the world of sense.

Farther southwards we come to (No. 23)

**The Royal State Library**. (Admission see "General Notes"). The *Library* is a very large building, erected in 1832—43, for Ludwig I.

in the Romanesque Florentine style from the designs of *Gärtner*, and has 72 divided semicircular arched windows which are surrounded by a strong moulding of coloured bricks. The effect is the more imposing as the whole façade shows no projectures. The ground-floor is visible brick-work on a basement of freestone, and, like the Florentine feudal edifices, is ornamented with lanterns of bronze. On the great flight of steps are (in a sitting posture) the statues of Thucydides, Homer (both by Mayer), Aristotle and Hippocrates (both by Sanguinetti).

Next to the Library (Ludwigstrasse No. 24) is

**The War Office**, a solid building of hewn-stone by *Klenze* 1824—30. — S. W. on the opposite side is the **Palace of Duke Max**, (at present in the possession of the Duke Ludwig Wilhelm) the second in importance of the royal residences in Munich, executed in fine Renaissance style by *Klenze* in 1828—30. — At the corner of the Von der Tannstrasse and Ludwigstrasse (No. 28): the monumental building of the „Reichsbank-Filiale“. — At the corner of the Galleriestrasse (No. 1) is the *Finance Office*.

South of this building is

**The Odeonsplatz** with the

**Bronze Equestrian Statue of Ludwig I.**, modelled by *Widmann*, cast by Miller, and dedicated “by the grateful city of Munich” in 1862. On each side of the royal rider stands a page holding a tablet with Ludwig’s motto of “Gerecht” and “Beharrlich” (“Just” and “Persevering”). On the pedestal: Poetry and Religion in front; Art and Industry behind, in bronze.

N. W. opposite (Odeonsplatz No. 4) is

**The Palace of Prince Luitpold**, erected in 1817 by *Klenze* for the *Duke of Leuchtenberg*, step-son of Napoleon I., husband of the sister of King Ludwig I. This was the first building in the Ludwigstrasse then but recently laid out; a quiet and noble mansion, at present occupied by Prince Rupprecht. Southwards opposite is

**The Odeon**, erected for Ludwig I. (who advanced the money for building, until the state took over the edifice when finished) by *Klenze* in 1826—28, with orders “to produce a *pendant* corresponding exactly to the Leuchtenberg Palace”.

Behind the Odeon is the **Wittelsbacher Platz** with the **Palace of Count Arco-Zinneberg** (important collection of antlers, see “General Notes”). In the centre of the square is

**The Equestrian Statue of the Elector Maximilian I.**, modelled for Ludwig I. by *Thorwaldsen* at Rome in 1833—36, and cast by Stiglmaier. From an artistic point of view it is perhaps the most perfect monument in Munich. The armour is of the period of the Thirty Years’ War. The right arm stretched out denotes the disposee of battles; the left arm reins in the horse, which is a master-piece of sculpture. On the S. side of the square the elegant *Brienerstrasse* leads (on the right) to

**The Wittelsbach Palace**, built by order of Ludwig I. according to the wishes of the Crown Prince (Max II., who was a friend of the Romanesque style and for whom the palace was intended) in *Gothic* style from the designs of *Gärtner* (1843), and finished after his death by Klumpp. The central building has three portals with pointed

arches, flanked by two enormous lions, emblems of the House of Wittelsbach, by Halbig. Now occupied by Prince Ludwig.

The Türkenstrasse leads northwards past the **Tonhalle** (*Kaim-saal*) to the Gabelsbergerstrasse, where on the right stands **St. Mark's Church**, the second Protestant church, a brick edifice with an iron spire erected in 1873—77 in Gothic style after the plans of Gottgetreu. On the façade are statues of Christ, Luther, Melanchthon, Calvin and Zwingli.

From the Wittelsbach Palace the Briennerstrasse leads eastwards, past *Schiller's Monument* by Widmann, 1863, *Café Luitpold* (built by O. Lasner in 1887) with its handsome columns and frescoes to the south side of the Odeonsplatz. Here stands

**The Feldherrnhalle**, or *Hall of the Generals*, erected by *Gärtner* at the expense of Ludwig I. in 1841—44. In 1906 two grand stone lions by the late *W. v. Rümmer* were added.

West of the Feldherrnhalle is

The **Church of the Theatines** to *St. Cajetan*, founded in consequence of a vow of the Electress Adelheid (who remained childless during the eight years following her marriage) by her husband, Ferdinand Maria, after the birth of the heir-apparent in 1662, and executed in rich baroque style by the Italian *Agostino Borella* in 1662—1675. The façade was finished by the Frenchman *Cuvilliers*, architect to the court at Munich, in rococo style, but yet in harmony with the earlier architecture. At the sides of the front next to the aisles are two comparatively fine towers finished in 1696, and above the quadrature is a vaulted dome.

Opposite the *Church of the Theatines* is

The **Residenz (Palace)**. Admission see "General Notes". This extensive building consists of three parts entirely separate from one another.

**I. The Alte Residenz (Old Palace)**. The first palace on this site was built on the east side (Marstallplatz) in 1392, and was called the "*Neue Veste*" (New Fortress). After a great fire Duke Maximilian began the erection of the present "Alte Residenz" between the Kapellenhof and the present Königsbau, along the Residenzstrasse, the Grottenhof forming the centre. The architect was *Hans Reifstuel* of Munich. In 1612—18 the northern part of this now „Old" Palace was erected around the Kaiserhof by *Heinrich Schön*, also of Munich.

**II. The Königsbau** forms the *southern wing* of the Palace, with the front on the Max Joseph's Platz (where the Royal Theatre is). Ludwig I. had the building erected, in Florentine style, out of his private means, by *Leo von Klenze* in 1826—35, for large reception rooms and a sunny and comfortable family residence, which were wanting in the old palace. He had the apartments decorated with series of large pictures from ancient and old national poetry and history.

**III. The Festsaalbau** (Banqueting Hall Building) forms the northern wing of the *Palace* looking on to the Hofgarten. It was built by *Klenze* in 1832—42, with the object of giving worthy expression to the greatness of the kingdom, the magnificence of the throne, and the historical traditions of the House of Wittelsbach. *Klenze*, therefore, chose the *Later Renaissance Style* and decorated the imposing two storied portico in the principal storey with Ionic columns.

On the projecting entablature are lions in a sitting posture, while between them are statues representing the 8 divisions of the Kingdom. In the upper part of the portico the windows were decorated in stucco-reliefs with statues of Victory by Schwanthaler, on whose shields are reliefs taken from Bavarian history. The rooms were decorated with paintings and statuary in a manner worthy of the building.

In the **Alte Residenz** visitors are admitted to the *Kaiserzimmer* (*Reiche Zimmer*), the *Trierzimmer*, the *Papal Apartments*, the *Reiche Kapelle* and the *Schatzkammer*; in the **Königsbau**: the *Nibelungen Rooms*; in the **Festsaalbau**: the Banqueting Halls. (Admission see "General Notes".)

**I. The Court Yards of the Old Palace.** From the Residenzstrasse two magnificent portals to the right and left of the Palace Guard House, lead to the *Court Yards*. Both of them are flanked on the outside by bronze lions and ornamented above the arch with allegorical figures in bronze; on the right. — Wisdom and Justice; on the left — Bravery and Temperance. Outside between the two portals above the guard-house stands, in a niche, the mighty bronze "Patrona Bavariae", the Virgin and Child, and above them a lantern with the light of the sanctuary.

## II. The Apartments of the „Alte Residenz“.

The „*Reiche Zimmer*“ of the Emperor Charles VII. (Elector Max Emanuel of Bavaria was elected German Emperor in 1742, but being hard pressed by Austria, could not return to Munich before the 23rd Oct. 1744.) The rooms occupied by him are in the splendid rococo style (s. above) and have hence also received the name of "*Kaiserzimmer*". In the antechamber: King Ludwig II., by *Piloty*; in the three following rooms: 12 portraits of Roman Emperors and a Diana, of the *Venetian School*. Then through the Reception Room into the *Throne Room* with two pictures by *Luca Giordano*. In the *Grüne Galerie* are paintings by Dutch and Italian masters (*Carlo Dolce*, S. Catharina, *Domenichino*, Sibyl). In the adjoining *Dwelling Room* is a Florentine mosaic table with reliefs in ivory on the legs. In the *Bed Chamber* is a magnificent bed with curtains and coverlets embroidered with gold, valued at £ 65 000. In the *Mirror Cabinet* are Chinese vases, ivory candelabra (carved by the Elector Maximilian I.), and a number of mirrors that present the appearance of "Endlessness". In the *Miniature Cabinet* (No. 206) *Alb. Dürer* St. Jerome. — Returning to the Hercules Room at the entrance to the *Reiche Zimmer* we pass through corridors with many family portraits into a wide hall, to which a magnificent marble staircase leads, and which is only accessible on festival occasions. Next come

**III. The Festival Halls of the Festsaalbau.** The interior of the Festsaalbau, in accordance with its object for grand court festivals, comprises only a few rooms, but these are most magnificently decorated.

Now back into the Kapellenhof and through the Grottenhof to

**The Königsbau.** Here on the right side of the ground-floor are

**IV. The Nibelungen Rooms,** five rooms with 19 large frescoes and numerous smaller pictures with scenes from the Nibelungenlied, executed by **Julius Schnorr von Carolsfeld** in 1827 seq., who solved the difficult task of putting reality as far as possible into the mediaeval popular heroic poem with its epic power and grand

plastic, its objectivity and its thorough German feeling, of clothing the mighty forms with flesh and blood without removing them from the field of poetry, and at the same time of preserving the dramatic development of the action, the severity of the style, the correctness and beauty of the form, and the warmth of the colouring.

**The Treasury.** (Admission see "General Notes".) It received its principal jewels from Duke Albrecht V. (1550—79). It contains the *Royal Insignia*, the "*Hausdiamant*", a large blue diamond of 36 carats in the Order of the Golden Fleece, the celebrated *Pearl of the Palatinate*, half white and half black; the large Bavarian pearls, magnificent and ingenious *vessels of rockcrystal, gold and gilded silver*, with *precious stones and enamels*, mainly by masters of Munich (also of Augsburg and Nuremberg); an *equestrian statuette of St. George* and the Dragon, the knight in chased gold, the dragon of jasper, and the whole set with diamonds and pearls; the *crowns* of the Emperor Henry the Saint and his Queen Kunigunde, 1010; the Bohemian crown of Frederick V. of the Palatinate, taken at the Battle of Weissenberg in 1620, and an imitation of Trajan's Column at Rome, 6 ft. high, of lapis lazuli, made at Rome (1763—83) by the bronze founder and architect *Luigi Valadier*.

**The Reiche Kapelle.** (Admission see "General Notes".) It was founded in 1607 by the Elector Maximilian I., and is, with its decorations of gold, lapis lazuli, mosaics, marble and precious stones on the floor, walls, ceiling and altar in itself a jewel. It contains the inalienable treasures of the House of Wittelsbach, founded in 1551 by Albrecht V. Among them are numerous works of art, especially of the Later Renaissance Period.

With the Palace is connected, as Court Chapel,

**The Allerheiligen-Hofkirche.** Principal entrance from the Marstallplatz, side-entrance from the Brunnenhof (see Court Yards) at the end on the left. (Admission 20 Pf.)

As early as 1823 Ludwig, when still Crown Prince, being carried away by the dreamy effect of the Cappella Palatina at Palermo, which is brilliant with the richest ornamentation in colour, gilding and mosaics, made a vow at the midnight mass on Christmas Eve, that he would erect a similar court-chapel in Munich. His architect *Leo v. Klenze* managed to persuade him to take the Byzantine Romanesque Church of St. Mark at Venice as his model, in imitation of which the **Interior** of the Church was executed in 1826—37 with so profound an understanding of the artistic and at the same time of the ecclesiastical effect of the building that it now belongs to the most important creations of art in modern times.

Next to the Old Palace on the north is the entrance to the **Hofgarten** with the **Military Museum** and the **Arcades**. The fine entrance gateway opposite the Briennerstrasse was erected by *Klenze* in 1825: it leads into the Hofgarten, which is situated opposite the Festsaalbau of the Palace. Of the former luxurious garden the *Fountain Temple* in the middle with grottos of shells is still preserved. On the top stands a *bronze statue of Bavaria* with a harvest wreath of the allegorical attributes of the products of the country. It was taken from the old western Hofgarten and is an admirable work of the best years of the 16th century. In the reign of the Elector Charles Theodore the flower-beds were covered with gravel and the

present rows of limes and horse-chestnuts were planted. In 1895 the Hofgarten was transformed into charming gardens. On wet days the covered and sheltered arcades serve as a promenade. One *fountain* near the Arcades still recalls the old garden; it bears a nymph by *Schwanthaler*.

The **Military Museum** (Admission see "General Notes") on the east side of the Hofgarten (in place of the old barracks) was built after the plans of the architect *Mellinger* in the later Italian Renaissance style (1899—1905) and forms an imposing termination to the Hofgarten. At the south entrance to this building is also the residence of the governor of the town, the military library and the war archives.

On the west and north of the Hofgarten are

The **Arcades**, containing 125 pier-arches; Ludwig I. had the walls and ceilings adorned with arabesques and **Frescoes**. The frescoes executed after *Cornelius'* designs by his pupils begin above the *Entrance into the Palace*. Here and above the two middle archways W. Kaulbach painted Bavaria and the 4 Bavarian Rivers, the Rhine and the Danube, the Maine and the Isar. On the sides of the entrances the trophies were painted by *Eugen Neureuther*, and the festoons of fruit and flowers by *Sippmann*. The first *Mural Paintings* which have for their subjects the *History of the House of Wittelsbach*, have been recently artistically restored by Prof. A. Spiess.

Of far greater importance are the 28 *Italian Landscape Frescoes* by **Karl Rottmann** (1830—34) in the continuation of the Arcades (best seen in the afternoon from outside the Arcades). The frescoes had suffered so much from humidity, climate, and vandalism that they were entrusted for restoration to Rottmann's son, but, in spite of this, their former beauty can now scarcely be even suspected.

On the north side of the *Arcades* is

The **Collection of Casts of Classic Sculptures**, illustrating the development of Greek and Roman plastic art. (Admission see "General Notes".) — Next to it is

The **Ethnographical Museum** (Admission see "General Notes"), a rich collection of objects (labelled) of ethnography from parts of the world outside Europe. Room I: Afrika, II: Japan, III: China, IV: The East and India, V: Malayan Countries, VI: Australia, Oceania and America. — In the same storey near the end of the northern Arcade is (on the left statues of Hercules in wood by R. Boos)

The **Exhibition of the Kunstverein** (*Art Union*). The pictures, of which the greater number are good, are renewed every Saturday (Admission see "General Notes").

From the western gateway of the "Hofgarten" the Residenzstrasse runs southwards to

The **Max Josephsplatz**, an architecturally fine square. On the north side is the **Königsbau** (p. 26), on the south the **Post Office**, the north side of which has a large portico by *Klenze* (1835) with horse-tamers (by *Hiltensberger*) on its inner wall. On the east side is

The **Kgl. Hof- und Nationaltheater**, rebuilt, after the fire of 1823, by *Klenze* for the corporation of Munich, after the old plans by *Fischer* (1811). Above the spacious portico in the pediment is Apollo among the Musés, and above again, Pegasus and the Horae

from cartoons by Schwanthaler (restored in Italian glass mosaics 1896). The arrangements of the interior are well worth seeing. (For admission see "General Notes".) — In the middle of the square stands

**The Monument of King Max Joseph I.**, artistically very fine, architecturally arranged by *Klenze*, modelled by *Chr. Rauch*, cast in bronze by *Stiglmaier*, dedicated by the citizens of Munich and unveiled 1835. — On the north next to the Hoftheater and connected with the Palace is

**The Kgl. Residenztheater**, executed under the Elector Maximilian III. by *Francois Cuvilliés* in 1752—60. It is of timberwork and was restored in the richest rococo style in 1857. It now serves principally for operettas and comedies of real life (excellent acting). From the south end of the Max Josephplatz we pass eastwards into

**The Maximilianstrasse.** This is the finest and most frequented street in Munich. It is 1802 yds. long with many stately buildings on both sides, and in its narrower part (74¾ ft. broad) with rows of shops, which are among the finest in the city.

On entering the Maximilianstrasse from the Max Josephplatz the first building on the right is an enlargement of the **Mint** executed by *Bürklein* in 1857—59. Its wings are connected by a *row of arcades*.

Between the Mint and the Post Office we at once come in a southerly direction, and under the archway, into the **Alter Hof**, formerly the *Ludwigsburg* or the *Alte Veste*, the oldest palace of the Dukes of Bavaria, begun by Ludwig the Severe in 1253. (The Gothic bay-window in the south wing looking on to the Burgstrasse is still preserved.) The Emperor Ludwig the Bavarian, who was born in this part of the building, added the west wing.

Back through the archway and to the right down the Pfisterstrasse to **The Hofbräuhaus am Platzl**.

From the Hofbräuhaus northwards between the *Café Orlando di Lasso* and the *Club House* of the Students' Society "Rhenopalatio" across the square "Am Kosttor", back to the Maximilianstrasse and crossing this latter to the left through the *Marstallstrasse* to the *Marstallplatz*. Here on the left are: The *Residenztheater* (above) and the *Allerheiligenhofkirche* (p. 28); on the right (No. 5) are the *Royal Stables (Marstall)* with a fine stud, and (No. 4) the *Royal Riding School*, erected in the Renaissance style by *Klenze* in 1822. Next door are the *Royal Coach House* and *Saddle Rooms* with the magnificent carriages and sleighs of the Elector Max Emanuel and of King Ludwig II. (For admission see "General Notes".) Back to the Maximilianstrasse; on the left (No. 4) is *The Four Seasons Hotel*, one of the largest hotels in Munich, with a façade half Gothic. On the right (No. 34) entrance to the "Schauspielhaus". The second half of the Maximilianstrasse broadens out into the so-called "Forum" with gardens on both sides. On the left (No. 14) are the stately

**Government Buildings** (189 yds. long), built by *Bürklein* in 1858—64, in which King Max's mixed style (union of Late Gothic and Renaissance) is most consistently carried out. The whole length is faced with terracotta. In the "Forum", in front of the Government Buildings, stand two statues: *Count Erasmus v. Dero*y (General of the Infantry, d. 1812 in Battle of Polotzk) designed by *Halbig*, and erected by the Bavarian army; and *Count Rumford*, by Zum-

busch, 1868. The count's name was Benjamin Thompson, having been born at Rumford in 1753. He was at first a teacher and then a major and commander of a squadron in the American War of Independence. After the conclusion of peace he became a lieutenant-general and councillor of state in Bavaria. He was distinguished for his zeal in the promotion of the public good (Rumford soup, economical stoves, and the *English Garden* in Munich). He was created a count by the elector. Opposite is the great philosopher *Schelling* (d. 1854) by *Brugger*, dedicated by his grateful pupil Maximilian II., King of Bavaria, 1861. On the left stands *Fraunhofer*, the celebrated optician (d. 1826) by *Halbig*, 1868. Behind these statues is (Maximilianstrasse 26).

The former **National Museum**, the celebrated collections of which were removed in 1900 to a newly erected magnificent building in the Prinzregentenstrasse (see p. 32). *King Maximilian II.*, for the most part out of his private means, had this earlier building erected (1858—66) by *Ed. Riedel* in a mixed style similar to that of the Government Buildings. The inscription put up by the king and referring to the object of the building runs as follows: — “Meinem Volk zu Ehr und Vorbild” (An honour and example for my people). On the ground-floor of the east wing is the “**Permanent Exhibition**” of the Munich Artists’ Association (for admission see “General Notes”). In the remaining rooms the collections of the “**Deutsche Museum**” I. Division (Admission see “General Notes”) have been temporarily accommodated. This Museum illustrates the history and development of the natural and technical sciences by means of working models and demonstrative devices (II. Division see p. 33).

The *Maximilianstrasse* (see above) forms between the National Museum and the Government Buildings an oblong “Forum” which terminates eastwards in a circular place, in the middle of which stands

**The Monument of Maximilian II.**, a magnificent monument, modelled by *Zumbusch*, cast by Miller, architecturally arranged by Hügel, and according to the inscription “erected by his faithful people” in 1875.

*Southwards* from the monument stretches the Steinsdorfstrasse (Isar Quay) to the Protestant **Church of St. Luke**, a very noble and graceful edifice (1895), in the Transition Style from Romanesque to Gothic, with towers at the corners of the façade and a large cupola above the quadrature, erected by Prof. Albert Schmidt. On the farther bank of the river to the south the **Electricity Works** with their high chimney, and **Müller’s Public Baths** (p. 34).

*Northwards* from the monument past the fine **Wilhelms-Gymnasium** (on the right), a fine building in the Early Renaissance style by *Leimbach* (1876), the Pfarrstrasse leads (No. 3 the “**Arbeiter-Wohlfahrts-Museum**” (Museum of Workmen’s Safety Appliances see “General Notes”) to the *St. Annaplatz* in the so-called Lehel Quarter. Here on the right stands **St. Anna’s Church**, a substantial new building in the severe, monastic Romanesque style (after the manner of buildings in the Rhine Country), executed after the plans of Prof. *Gabriel Seidl*, containing paintings by Professor *Rudolf von Seitz* and Professor *Martin Feuerstein*. Fine chime of eight bells. — Opposite is the *old church of St. Anna’s* with a Romanesque front with two towers, by Voit, now the *conventual church of the Franciscans*.

A few steps back and to the left through the Gewürzmühlstrasse to the **Thierschplatz** with a fine *fountain* by Professor *Kurz*; then northwards through the Triftstrasse and Wagnmüllerstrasse to the **Prinzregentenstrasse**, which leads from the old "Prinz Carl Palais" (now seat of the Austrian Embassy) along the English Garden to the Isar. On the south the street is lined by splendid private houses and the Cadastral Survey Offices. In front of the *National Museum* is the **Hubertus Temple**, erected 1907 by Professor *G. Hildebrand*. The **National Museum** (for admission see "General Notes"), consists of a group of various buildings, after plans by Professor *Gabriel Seidl*, characterising the development of the German Renaissance. In the middle stands a fine tower. Over the main entrance is the statue of King Maximilian II., the founder of the Museum; above is his motto: "Meinem Volke zu Ehr und Vorbild" — "an honour and example to my people". At each of the two corners is a round tower. There are 48 large rooms on the ground-floor for the prehistoric epoch of Bavaria down to the present time; 35 rooms on the first storey for special collections; a hall in the form of a Gothic Cathedral for religious works of art; model rooms of old burgher houses; a hall for armour; a bay-windowed room for the "Fuggerstube"; rooms in the towers for artistic work in ivory, and for the guilds room. In the upper storey are rooms for Schmederer's "Krippen" Collection ("Krippe" = manger, and represents scenes from the childhood and early life of Christ, by means of small figures and miniature landscapes), and on the ground-floor are rooms typical of the peasantry of the eight provinces of Bavaria. There are also tin coffins, a barricade formed by waggons, a torture-chamber and a refreshment-room.

The architectural style of the single buildings outside harmonizes with the periods to which the objects inside belong. The collection offers an object lesson on the development of civilisation in the country, as represented by curiosities of public and domestic life, and by souvenirs of historical personages, and of manners and customs, etc.

From the National Museum the Prinzregentenstrasse leads to the *Building of the Prussian Embassy*, with the **Schack-Gallery** with the inscription: "*Emperor William II. to the City of Munich for the augmentation of its fame and in remembrance of great artists*".

The Prinzregentenstrasse leads farther on to the **Prinzregenten Bridge**. Beyond the bridge: a raised terrace commanding a fine view of the town, a **Peace Monument** (unveiled July 1899), a column (75 ft. high) surmounted by a gilt figure of Victory and resting on a square superstructure borne by 12 Caryatides (antique statues of women), executed by the sculptors Düll & Heilmayer of Munich. Eastwards from the Peace Monument the Aeussere Prinzregentenstrasse leads past *Franz Stuck* the artist's new Tusculum, built in Old Greek style, to the *Prinzregentenplatz*. Here stands the new **Prinzregenten Theatre**, erected in 1900 (opened August 1901) by a Company, after the plans of Heilmann & Littmann, Architects, and leased by the Managers of the Royal Theatres for the performance of Wagner's Operas.

On both sides of the Peace Monument stretch the parklike **Maximiliansanlagen**, which were laid out with the greatest taste

by Effner, the court-gardener, and on account of their charming landscape-pictures and variety of tree-groupings, their variety of paths, their picturesque glimpses, their small rocks, grottos and streams, offer a great treat to promenaders. The "Anlagen" stretch away to **Bogenhausen** with the **Observatory** (for admission see "General Notes") and to the **Brunnthal Hydropathic Establishment**. Here the new Max Joseph Bridge (264 ft. wide) leads across into the English Garden.

The part of the promenade which runs south from the Peace Monument past a villa colony, leads to

**The Maximilianeum** (Admission to the Gallery of Pictures see "General Notes"). On a high terrace, which is reached by a circular approach, this peculiar decorative edifice commands the whole of the Maximilianstrasse, of which it was to form the artistic terminus. It was begun in 1858 after the plans of *Bürklein* in the mixed style, which was preferred by *King Maximilian II.*, the founder of the building, with the predominating employment of the pointed arch. But after the king's death the pointed arches were transformed into rounded arches at the advice of the celebrated architect *Geoffrey Semper*, the rest of the architectural forms being also altered according to Renaissance models.

From the terrace before the Maximilianeum splendid view.

 Those who are in a hurry and take no special interest in the suburbs and the southern parts of the town here cross over the fine **Maximilian Bridge**, a masterpiece by Fr. von Thierseh, surmounted by a statue of Pallas-Athene, (on the right a fountain with the bust of Erhardt (a former mayor); behind in the grounds statue of the painter Moritz v. Schwind; on the left the romantic Isar landscape) back into the Maximilianstrasse to the **Max Joseph-Platz**, on the left through the **Dienerstrasse** to the **Rathaus** (p. 35).

On the left behind the Maximilianeum the **Praterstrasse** (on the right the artistic **Gasteiganlagen** with bust of *Kcbell* and a delightful view of town and river) and the **Wienerstrasse** (on the right the **Hofbräuhauskeller**) to **St. John's Church**, in the suburb of **Haidhausen**, a Gothic edifice, that was begun by Mathias Berger in 1852, but which was not completed until 1874. It is constructed entirely of bricks and terracotta, and has a fine spire in the middle of the façade, 3 portals in the front, flying-buttrresses and two staircase-turrets.

From the church (Johannes-Platz) the Wienerstrasse leads down to the **Gasteig**. Here on the left Crucifixion group. Here begins the **Rosenheimerstrasse**, the quarter of numerous "Bierkeller", as, for instance, the *Münchner Kindlkeller*, and the **Bürgerbräu-Keller**, with room for 10 000 people; in summer, daily military concerts; this spacious hall, adorned with historic paintings, is well worth a visit. From here back to the **Ludwigs Bridge**; on the left the **Museum Island**, where, on Nov. 13. 1906, the foundation-stone for the **Deutsche Museum** (Museum for master-works of the natural and technical sciences) was laid in the presence of the Emperor and Empress of Germany (see also p. 31); a temporary branch of the Museum is situated on the opposite side of the Isar, in the former barracks; (admission see "General Notes").

On the right of the Ludwig's Bridge are **Müller's Public Baths**, a model institution (admission and ascent of the tower see "General Notes"); opposite the Baths, on the left, the **Lilienstrasse** leads to the *Wagnerbräukeller*. Then southwards to the beautiful.

**Mariahilfskirche in the Suburb of Au**, a modern master-piece in Gothic style, executed by Ohlmüller in 1831—39.

From Mariahilf-Platz (for those who are in a hurry!) on the right direct through the Mariahilfstrasse over the new **Cornelius Bridge** to the *Gärtner-Platz*, or, on the left, up the **Nockerberg** and past the *Paulaner Brewery* (where the celebrated *Salvator Beer* is brewed), up the new and very fine flight of steps to the *Hochstrasse* (No. 49), the **Salvatorkeller**.

A pleasant walk with fine views leads from here across the railway and along "**Am Bergsteig**" to

**The Suburb of Giesing**, a village which was formerly independent, but added to the town in 1854. From its elevation a fine view of the town is to be had. On ascending straight up the hill we come to the **Giesing Church**, which was built in Gothic style from the plans of *Dollmann* in 1866—86. The proportions are exceedingly fine and harmonious.

From the Giesing Church the Schulhausstrasse leads eastwards (tramway) to the Tegernseerlandstrasse and the latter northwards to the **East Cemetery** with a fine mortuary and magnificent tombstones, and northwards down the *Giesingerberg* through the Columbusstrasse and Entenbachstrasse to the Ohlmüllerstrasse, and down this latter across the **Reichenbach Bridge**, built by *Sager & Wörner*.

From here to the south-west, along the Isar, to the **Maximilians Church**, a spacious basilica in the later Romanesque style, erected by Baron v. Schmid in 1896, and to the beautiful **Isaranlagen** (garden restaurant). Before coming to the "Anlagen" we pass the **Wittelsbacher Bridge**, a splendid creation of *T. Fischer's*, surmounted by a very fine equestrian statue of **Otto von Wittelsbach**, by *Wrbá*.

The **Reichenbachstrasse** leads to the **Gärtner-Platz** with pretty gardens and the statues erected in 1867 by King Ludwig I. to his two most prominent architects, *Frederick v. Gärtner* (by Brugger) and *Leo v. Klenze* (by Widmann). On the S. W. side of the square which is crossed by 6 streets, is

**The Gärtner-Theater**, erected from *Reifenstuel's* designs in 1864.

Westwards through the Corneliusstrasse we reach the Müllerstrasse; and then through the *Einlass* or the *Theklastrasse* to the **Schrannenhalle**. Behind it (passage) on the **Jacob's-Platz** (No. 1) is **The Historical City Museum** and the **Maillinger Collection** (for admission see "General Notes"); a collection of works of art, pictures and documents of all kinds, that refer to the *history* of Munich since the 15<sup>th</sup> Century. Since 1899 there has also been a *Collection of Models* there.

Northwards along the Schrannenhalle to the **Victualling Market** and crossing the latter on the left down to

**St. Peter's Church**, the oldest parish church in Munich. At first it was a small Romanesque basilica with a flat roof. In 1327 it was enlarged in Gothic style, and in 1607 both its towers were struck down by lightning. Later one of the towers was re-built and in 1882 the interior was renovated in baroque style.

Below the terrace of the church, to the east, is the **Church of the Holy Ghost**, with new façade in baroque style; in the interior pictures by *U. Löffz*, *Demaree*, *D. Asam*, *Rottenhammer*. Here the "Tal" stretches away as far as the **Isartor**. On the *Isartorplatz* is situated the pretty *Fortuna Fountain*.

Now through the Turmtor (Clock Gate-way) of the Old Rathaus to the Marienplatz.

The **Old Rathaus** (Townhall) (Admission see "General Notes") is not a uniform Gothic building, but a mixture of various buildings, restored in Gothic style by *Zenetti* in 1863—65. The oldest part containing the *great hall*, north of the tower, was built in 1305, while the part to the right of the tower comprises the so-called small Rathaus, and the City Record Offices connected by an archway on the west.

The **Marienplatz**, in spite of numerous new buildings, still offers a striking picture of the former public life of the town. The square in the old days was the rendezvous on Sundays for citizens and journeymen, and was made use of for festival processions, for the fêtes of the guilds, for the sports of the people, for the tournaments of the nobles as well as for combats by ordeal, and executions.

The **Column of the Virgin** (designed by *Candid*) in the middle of the square was erected by the Elector Maximilian I. in 1638 in grateful commemoration of the end of the plague and of his victory on the Weisser Berg near Prague in 1620 over his cousin Frederick of the Palatinate and the Protestants.

The **Fischbrunnen** in the north-east corner of the square is an original work of art by *Conrad Knoll* (1862) with its representation of the popular, but somewhat rough pastime called the "*Metzgersprung*".

The **New Rathaus** (Town Hall; Admission see "General Notes"). This imposing building, in Gothic style, was erected by Prof. *George von Hauberrisser* in 1867—75 on the site of the old house where the estates of the realm used to meet. The central building is a grand piece of architecture. On its magnificent tripartite bay-window the Virtues of a good citizen, *viz*: Industry (youth with a hammer and square), Domesticity (mother and child), Courage (an armed man on a battlement), and Clemency (distribution of bread) were represented by *Anton Hess*. From 1900—1905 a wing with **Tower** (211 ft.) was added to the west side of the Rathaus by the same architect, so that the latter now takes up the whole north side of the square. The Tower is provided with a chime and a lift and affords a splendid view of the surrounding city. (Admission see "General Notes".) In the *basement* is the **Ratskeller**.

Westwards the **Kaufingerstrasse** with its fine shops leads to the **Domfreiheit** on the right where rises up the imposing edifice of

**The Frauenkirche** (*Church of Our Lady*).

As early as in the 12<sup>th</sup> century a "Lady Chapel" stood here, which, however, was used as a mortuary chapel when a church was built next to it. After 1271 there was a church-yard here of which memorial tablets are still preserved inside and outside the cathedral. The foundation-stone of the present church was laid by Duke Sigmund as patron of the church in 1468. The costs were collected by town and consisted of pious gifts as well as of indulgence moneys,

which came in large quantities from all parts of Germany, especially from Bavaria and Franconia. The architect was *Jörg Gangkofler* of Haselbach near Moosburg (d. 1488), who put up the building in red brick in Late Gothic style (with advice from the best masters of Ulm, Ratisbon, Nuremberg and Vienna) in 1468—88.

Back to the busiest streets of Munich, viz. to the **Kaufingerstrasse** and (in the continuation of it) to the **Neuhauserstrasse** and thus to

**St. Michael's Church** (Admission see "General Notes"). It was begun in 1583 for Duke William V. as the church of the Jesuit College (Academy) by *Wendel Dieterlin* of Strasburg and is the most powerful ecclesiastical creation of the German Renaissance, with motives from Italian Jesuit buildings of the Later Renaissance. It was consecrated in grand style on July 6<sup>th</sup> 1597, deepened in the choir to the most magnificent perspective after the fall of the tower in 1590, and completed in 1597 by the artist *Frederick Sustris* who executed the artistic decorations of the choir.

Adjoining the church on the west is

**The Royal Academy of Sciences** ("*The Old Academy*"), a straggling building (begun in 1574), formerly a Jesuit College, which since the suppression of the Order has been used for scientific purposes. Since 1795 it has contained the **Scientific Collections of the state** and the **Cabinet of Coins**. (For admission see "General Notes".)

Under the Karlstor on the right (No. 48) is the *Bürgersaal*, the oratory of the Congregation of Citizens, erected by *Visardi* in 1710. On the simple façade is a Madonna by *Ableitner*, and in the oratory of the upper storey is a large \*ceiling-piece, The Ascension of the Virgin, by *Knoller*, 1775. On the high altar is a relief: The Annunciation, by *Greif* and *Faistenberger*. On the same side, close to the Karlstor, are the handsome premises of the "Oberpollinger" Store.

By St. Michael's Church the Ettstrasse and the Karmeliterstrasse lead to the **Promenadeplatz**, in the pretty grounds of which stand 5 statues, erected by King Ludwig I. In the middle: The bronze statue of the *Electr Max Emanuel*, the conqueror of Belgrade, modelled by *Brugger* in 1862. On the left next to it are the statues of the historian *Westenrieder*, d. 1829, by *Widmann*, and of the great composer *Gluck*, d. 1787; on the right, of the Bavarian chancellor \*v. *Kreittmayr*, d. 1790, by *Schwanthaler*, and of the composer *Orlando di Lasso* (properly Roland de Lattre, a Belgian who after living for a long time in Italy, was invited by Duke Albrecht V. of Bavaria in 1557 to *Munich*, where he died in 1594. After Palestrina he was the greatest composer of the 16<sup>th</sup> century). All the bronze casts are by *F. v. Miller*. The broad square is surrounded by handsome buildings (on the north side the *Bayerischer Hof* (Bavarian Hotel), on the south side the "*Dresdner Bank*"). On the east side of the square (at the corner of the *Maffeistrasse*) (No. 18) is the handsome building of the *Bavarian Union Bank* (Vereinsbank), designed by *Martens* and executed by *Alb. Schmidt*. Almost opposite (at the corner of the *Maffeistrasse* and *Windenmacherstrasse*) are the new and extensive premises of the *Bayerische Handelsbank* (Bavarian Bank of Commerce). The *Vereinsbank* also forms the corner of the *Promenadestrasse* which runs northwards. In this

street on the right is (No. 10) the *Bavarian Mortgage and Exchange Bank*, with a passage to the Theatinerstrasse, a stately edifice after the plans of Prof. Emil Schmitt of Berlin, with colossal Caryatides at the portal and statues on the pediment; next door (No. 7) is the *Archbishop's Palace* (by Cuvillies) a handsome edifice of 1720, which marks the transition from the baroque to the rococo style. To the left of the north end of the Promenadestrasse is the *Greek Church* (St. Salvator's) erected by Duke Albert IV. in 1494, in Gothic style with very handsome stained-glass windows and rich treasures. In the *Salvatorstrasse*, No. 12, on the left, is the **Gabelsberger Museum**. From the west the Promenadestrasse is joined in the middle by the Prannerstrasse, where on the right stands the handsome *Building of the Assembly of the States* (Landtagsgebäude) re-built by Siebert in the German Renaissance style in 1885.

At the west end of the Promenadeplatz at No. 16, Parcus House (with cupola) begins the *Pfandhausstrasse*. Here on the right (No. 7) is the stately edifice of the **Bavarian Kunstgewerbehaus** (Art Repository) in the Renaissance style, erected by Knab and Gedon in 1877. On the ground-floor is an exhibition of the products of the highly developed Art Industry of Munich. It is well worth seeing and everything is for sale. In the first storey is the artistic meeting-room of the Art Industrial Society, by Gedon, with paintings by F. A. Kaulbach. The left side of the *Pfandhausstrasse* is taken up by the long extended building of the *Herzog Maxburg*, erected in a primitive Renaissance style by Wendel Dieterlein of Strasburg in 1580. At the present time some of the higher military authorities have their offices here. The enlarged west side is in the Maximiliansplatz, where the Offices of the National Debt Commission are situated.

**The Maximiliansplatz.** At the south end of this beautiful square, which is so richly adorned with gardens, at the point where it joins the *Lenbachplatz* (see below), is the new monumental **Wittelsbach Fountain**, a grand work by *G. Hildebrand*, with a double shell of limestone, two marble groups symbolising the life of water, on the left the wild youth of the stream on a water-horse, hurling down a block of stone; on the right the well-nymph gently leading a water-bull. Where the square is crossed by the Max Josephstrasse stands the **Monument to Justus v. Liebig**, the great chemist; opposite to it is the **Monument to Pettenkofer**, to whom Munich owes its excellent sanitary conditions. On the west side: The **Regina Palace Hotel** with Café Restaurant (seats in the open air) and beyond the Max Josephstrasse the magnificent **House for Commerce and Trade**, built after the plans of Prof. Fr. v. Thiersch. It contains the Café-Restaurant "*Neue Börse*" (also tables in the open) and (in the upper storeys) the **Exchange** and *Commercial-Club*, etc. Now back to the *Lenbachplatz*, where, opposite the end of the *Pfandhausstrasse* is the magnificent *Bernheimer House*, built by *F. v. Thiersch* in 1893, with its handsome shops (carpets and the finest furniture). To the right of the *Bernheimer House* the fine buildings of the *Bavarian Bank* and of the *Galerie Heinemann* (art exhibition, admission see "General Notes"). On the left next to the south side of the Maxburg, but a little in the background, is the **Synagogue**, erected in the Romanesque style by *Alb. Schmidt* in 1884—87, one

of the largest and finest synagogues in Germany (for 2000 persons). Between the Synagogue and Hotel Leinfelder is situated the **Künstlerhaus** (Artists' Club, admission see "General Notes"). It was erected by Prof. Gabr. Seidl in Late Renaissance style. One of the sights. Luxurious reception-rooms with numerous paintings by Lenbach and antique works of art. Magnificent banquetting-hall. Public restaurant worth seeing. Opposite is the fine new building of the **Branch Offices of the German Bank**. In front of the Bank stands the Statue of *Goethe* by Widmann, 1869. Close by, on the **Karlsplatz**, is the new **Palace of Justice** (1895) erected by Prof. F. v. Thiersch, in noble Late Renaissance style, with a gorgeous central hall (Statue of the Prince Regent) and artistically ornamented rooms (for admission see "General Notes"). Adjoining, and offering a strong contrast to, the last-mentioned building, stands the "**New Palace of Justice**", also built by Thiersch, 1903 to 1905. The style of architecture is more or less Gothic, the façades being painted in colours according to German and Italian prototypes. On the south of the Palace of Justice (in the Karlsplatz) stands the **Nornen Fountain**, of Kirchheimer limestone, by *Prof. Hubert Netzer*. Here is also the stopping-place of numerous tramway-lines, *one of which runs to the Theresienhöhe* and to the **Exhibition Park** (see p. 39). On the east side: The **Karlstor**, built 1315, transformed 1791 and 1861, within, the semi-rondell which was tastefully re-built in 1901. To the south in the Sonnenstrasse is the **Protestant Church of St. Matthew**, an oval building with a square tower, erected by Pertsch from 1827 to 1833. The *altar-piece* is the Crucifixion, after J. Schnor, while the *ceiling-piece* is the Ascension, painted *al fresco* by C. Hermann (pupil of Cornelius). In the grounds before the Church is the so-called "*Buberl*" Fountain executed in a humorous fashion by Gasteiger, and to the west in the Schwanthalerstrasse-No. 90 is the **Schwanthaler Museum** (for admission see "General Notes"). Here is a goodly collection of *original models* of almost all Schwanthaler's works (d. 1848), about 200 statues and reliefs (Catalogue 20 Pf.) in 3 rooms. Opposite is the "*Deutsches Theater*" with elegant halls. The Schwanthalerstrasse leads to the new **St. Paul's Church**, erected by Hauberrisser 1895—1902. It is of the greatest importance from an artistic point of view, has a nave and two aisles and is late Gothic. Above the choir rises the principal tower, pyramidal in form and 325 ft. high. We now arrive at the **Theresienwiese** which is bounded on the east side by the **Bavaria Ring** (a conglomerate of tastefully designed private houses and villas). On this meadow the **October Fair** is held every year.

Above the middle of the west side of the meadow stands (on the "*Sendlinger Höhe*")

**The Bavarian Hall of Fame with the Bavaria.** The edifice as well as the colossal statue are considered to be most remarkable as works of art. (For admission see "General Notes".)

**The Bavaria.** A *flight of 48 steps* (accessible) 23¾ ft. broad leads up from the Theresienwiese to the monument. On a block of granite-like marble, 29 ft. high, stands, cast in bronze, the imposing colossal figure of this majestic Teutonic woman, as the patroness of her country. Beside her is the Bavarian lion as an emblem of Bavaria's power and nobility. This colossal statue was modelled

by *Schwanthaler* in 1841—45, cast by *Ferdinand Miller* in the Royal Bronze Foundry, and set up in 1850. The head is accessible; at the back of the pedestal a bronze door leads into the interior.

According to the inscription on the pedestal of the Bavaria, the **Ruhmeshalle** was erected “as a recognition of Bavarian merit and glory”, for King Ludwig I. (at his own expense, costing 614 987 florins) by *Leo v. Klenze* in the pure Graeco-Doric style and of white Untersberg marble. It forms an open rectangular portico in the form of a temple. On the bright red back-wall of the portico are 80 marble busts of Bavarian notabilities, arranged in chronological order from the middle of the 15th century (according to the years of their deaths) from *Martin Schongauer* to *Cornelius*. By the Hall is the **Exhibition Park** with Restaurant and Buildings destined for the Exhibition “**Munich 1910**”. Performances in the “**Künstler-theater**” from June till end of September 1910.

From the **Theresienwiese** through the *Schubertstrasse* and *Beethovenstrasse* to the **Kaiser Ludwigsplatz** with the fine monument of the *Emperor Ludwig the Bavarian*, by *F. v. Miller*. Then northwards through the *Herzog Heinrichstrasse* to the *Pettenkoflerstrasse*; here are situated: *The Anatomy Buildings* with the anatomical and physiological collections (with an interesting collection of skulls), **The Physiological Institute** and **The Hygienic Institute**. The *Pettenkoflerstrasse* opens out into the **Sendlingertorplatz**, which is adorned with a fine colossal fountain. Southwards in succession are: *The Municipal General Hospital* (surrounded by gardens, in which are busts of the late *Prof. v. Nussbaum* and *v. Ziemssen* and also *v. Grossi*); *The Surgical Clinic*; The new **Psychiatric Clinic** of the University (for 100 patients); and *The Medico Clinical Institute*. Opposite (*Goethestrasse 64*) is the Exhibition of Modern Artists, well worth a visit. On the north side the square is closed by the *Sendlingertor*, through which gate-way we enter the *Sendlingerstrasse* (with **St. John's Church** and **Asam House** (1740), both real jewels of the baroque style) and thus reach the *Marienplatz* (p. 35).

To the north through the *Sonnenstrasse* with its Gardens (on the right the *Josephspitalstrasse*) with the **Volkstheater** (People's Theatre) back to the *Karlsplatz* (p. 38).

Eastwards from the *Sendlingertorplatz* past the **Bust of Senefelder**, and on the right through the *Thalkirchnerstrasse* we at once reach

**The Southern Cemetery.** *This is one of the finest cemeteries in Germany.*

At the S. end of the Southern Cemetery a gate-way leads immediately to the new **Church of St. Anthony**, a simple Romanesque edifice belonging to the neighbouring Capuchin Monastery. It was erected by *George Leib* in 1894, and contains a splendid group (*Mater Dolorosa* at the foot of the Cross) on an altar to *St. Laurence*, a magnificent high altar, and beautiful Stations of the Cross. West of the Church is the extensive **Cattle Yard and Slaughter House**, built by *Zenetti* in 1876. It cost £ 250 000 and covers an area of 25 acres. Here is also the extensive *Meat Refrigerating Establishment*, opened in 1899. From the neighbouring *Kapuzinerplatz* the electric tram takes us back into the town.

# Routes to Oberammergau.\*

## I.

### Munich—Starnberg—Murnau—Kohlgrub—Oberammergau.

¶**Railroad** from } Munich to Starnberg in 32 Min., to Murnau 1½ hours, to Kohlgrub 2½ hours, to Oberammergau 2 hours 45 Min.

The train runs first on the Munich and Starnberg Line, one of the most frequented in the environs of Munich.

The *Lake of Starnberg*, 1914 ft. above the sea-level, 13 m. (5 hrs.) long, 1¼ m. (between Possenhofen and Leoni) to 3½ m. (between Tutzing and Ammerland) broad, with a depth of 370 ft. (620 yds. from Allmannshausen), a superficial area of 22 sq. miles, and a circumference of about 30 miles, is the most charming lake of the country at the foot of the Bavarian Highlands. The enchantingly beautiful background is formed by the **High Mountains**, which seem to rise immediately from the edge of the water, but which are some 13 miles distant. The grand *Chain of the Alps* is formed from west to east by the *Wetterstein* and *Karwendel Ranges*. The *Zugspitze* (9333 ft.) towers above all other peaks and begins the *Wetterstein Range*, of which other heights are: the *Höllentalferner*; then *Hochblassen* and *Dreiterspitz*; *Krottenkopf*; the peaks of the *Kistenkopf*, *Hirschberg* and *Simetsberg*, *Heimgarten*, *Herzogstand*; opposite the latter on the left, the *Joheralm* and the *Rabenkopf* near the *Kochelsee*; between is the saddle of the *Kesselberg* (between the *Walchensee* and the *Kochelsee*); then follows in the background the *Karwendel Range*; at its end the *Glaswand*, then the *Benediktenwand* and the *Blomberg*, the mountains of the *Achensee*, *Tegernsee* and *Schliersee*, and finally the *Wendelstein*; above the east shores the *Kaisergebirge*, above the west shores the *Alps of the Lechtal* and of *Allgäu*. The *Temperature* of the lake rises to 75° Fahr., and bathing can generally be begun in the middle of June and continued until the middle of September. One of the great advantages are the woods, which stretch up to the tops of the hills.

### Starnberg.

**Hotels:** *Bayerischer Hof*, the finest Hotel in the place; *Bellevue*; *Deutscher Kaiser*. **Bathing and Swimming Establishment** with *Undersawellenbad* (artificial waves; *lake restaurant*). *Steam and Motor Boats* ply from shore to shore.

The parochial village of *Starnberg* (with 3700 inhabitants, numerous villas a summer suburb of Munich) is situated at the north end of the lake. It is surrounded, especially to the south, by

\* **Motor-Car-Excursion:** München—Forstenrieder Park—Starnberg—Murnau—Oberau—Ettal—Oberammergau. Inusbruck—Zirl—Mittenwald—Partenkirchen—Garmisch—Oberammergau—Garmisch—Lermoos—Fernpaß—Imst (Lermoos—Reutte—Hohenschwangau).

**Air-Ship Communication:** Munich—Oberammergau with the Parseval Steerable Balloon (6500 cubic-metres, 200 H.P.). Price 200 mks.

extensive woods and shady grounds. Exquisite view of the lake and the mountains.

 **Time permitting tourists are recommended to leave the train at Starnberg and take the steam-boat to Tutzing or make a circular trip round the whole lake.**

The Steamer stops first either at **Niederpöcking**, a charming spot on the north-western shore or it goes direct to **Berg** with the **Royal Palace** close by, where *King Ludwig II.* used to reside a few months every year, and near which the unhappy monarch found his tragic death in the waters of the lake. Near the spot a splendid Chapel in Romanesque style has been erected (visible from the steamer). The next landing-place is **Leoni** (*Hotel Leoni* with shady garden, and bathing-places; a funicular leads from here to the **Rottmannshöhe**, renowned for its exquisite view of the lake and the mountains. About 15 min. walk takes us to the **Bismarck Monument** situated on a projecting hill and visited by all strangers; it is a pyramidal structure, on the top of which the German Imperial Eagle, visible from afar, is enthroned.

From **Leoni** the boat traverses the lake and stops first at **Possenhofen** (railway-station). The landing-stage is at the end of the park (no admission), which belongs to Duke Lewis William's Château. Here Duke Maximilian's daughters, Elizabeth the late Empress of Austria (1837), and Marie, Queen of the Two Sicilies (1841), were born.

From *Possenhofen* a pretty *pathway* leads through delightful beech-woods in 25 min. to **Feldating** (*Hotel Kaiserin Elisabeth* and *Hotel New-Schwanstein*), 5 min. to station, one of the most favourite summer-resorts on the lake.

After a few minutes the steamer passes the **Roseninsel**, the only islet in the lake. It is the private property of the crown. Its small villa, erected in 1853 by King Max II. in Pompeian style is surrounded by gardens, laid out by the celebrated Linnaeus, with thousands of roses.

Shortly afterwards the Château of **Garatshausen** comes in sight. It is a narrow building with four high, slender corner-towers and surrounded by a beautiful shrubberies. In 1565 it became the property of the crown. In 1834 it came into the hands of the Duke Maximilian of Bavaria, then belonged to his son-in-law the King of Naples, and now is in the possession of the Prince of Thurn and Taxis. Next comes

**Tutzing.** *Hotel Seehof* near the lake with garden and good board; *Hotel Simson* close to the station with splendid view from the terrace.

*Tutzing*, with 2000 inhabitants, stretches out partly in the plain between gardens and on the shore of the lake, and partly on the hill-side. Above the old part of the village stands the **Château**, which was formerly the seat of the noble family of the Tutzings, later, as the grave stones in the church testify, that of the Dichtls (1532—1617), the Haimhausen (1662), Baron Götzengrün (1697—1751) and Baron Vieregg (1755—1850). The château is now in the possession of the Countess von Landberg-Hallberger.

Other stopping-places for the steamers (in the different round-trips) are: **Bernried**, **Seeshaupt**, a large village, not far from which

rise the first offshoots of the neighbouring mountains; **Ambach, Ammerland.**

The **Railroad** from Starnberg touches in quick succession the aforesaid stations: **Possenhofen** (p. 41), **Feldafing** (p. 41) and **Tutzing** where the railroad forks one track leading viâ Bernried and Seeshaupt to **Kochel** (p. 91), the other to **Weilheim** (*Railway-Restaurant*); *Post*, in the town (*Bräuwasl*), an imposing little town on the right bank of the Ammer, with 4000 inhabitants, very ancient (the Abudiacum of the Romans on the Roman road from Verona to Augsburg), mentioned as a village as early as 754 A. D., fortified by the Bavarian Duke Arnulph II. in 931, entirely destroyed by fire in 1414, and partly burned down in 1434, 1744, 1793 and 1810; it possesses a pretty *parish church* in Late Renaissance (1618—24) with an excellent "Descent from the Cross" as altar-piece, by *Martin Knoller* the Tyrolean, 1786.

Beyond the station of Weilheim the railway runs south past the High **Peissenberg** (to the right). In front, the Zugspitze; nearer the Heimgarten and Herzogstand. Stations: *Polling* (with an old monastery), *Huglfing* and *Uffing*. Splendid view of the *Staffelsee* and its innumerable islands. The railway turns round the north end of it and follows the eastern shore to **Murnau.**

The market-town of **Murnau** (*Hotel Post, Griesbräu*); a mile west of the station, 2034 ft. above the sea-level, has 2500 inhabitants, a château, which in the 14th cent. was Ludwig the Bavarian's hunting-seat, a church on a hill, with altar-pieces and frescoes by *Joh. Michael Wittmer* (born 1802 at Murnau, more than 50 yrs. in Rome, then painted from prae-raphaelite copies), a situation sheltered from the wind between green hills on the boundary of the flat-country and the highlands, with numerous views of the latter, especially fine from the *Pantlkeller* and (westwards) from the *Vier Linden* on the Aichholz (7 min. from the middle of the market up past the church): l. Heimgarten, Krottenkopf, r. the Ammergau Mountains; in the middle, the Valley of the Loisach, and behind it, the Wetterstein Mountains with the Zugspitze.

The **Staffelsee** is one of the most lovely lakes of the Bavarian Highlands. Its waves wash shores of great variety in form, with numbers of creeks and coves, and wooded hills, that slope gradually down to soft green meadows in which we admire pretty villages and see cattle grazing. In the south the magnificent range of rocky mountains, with the queen of the German mountains, the Zugspitze towering above all in the middle, is reflected by the quiet water; northwards the offshoots of the Bavarian Righi, the Peissenberg, reach down to the lake. Seven islets make the Staffelsee particularly remarkable amongst its rivals. The largest of them, the wood-covered islet of Wörth possesses a small church with frescoes, and a magnificent

lime-tree 1000 years old, under which St. Boniface, the Apostle to the Germans, is said to have preached. It is also proved from historical excavations that the Romans were once in possession of the island. The *Staffelsee* is renowned far and near for its mild, *earthy waters, rich in oxide of iron and carbonic oxidul of iron*, so excellent for bathing purposes, and is frequented every year by thousands of people, the healthy as well as sick. (The number of baths taken in a year is about 30,000.) Close to the south-eastern shore are the **Staffelsee Kurhaus and Steel Baths**. Magnificent views from the Ludwigshöhe, 3159 ft. and the Luitpoldhöhe,  $\frac{5}{8}$  m. and  $1\frac{1}{3}$  m. west of Murnau, respectively; Asamshöhe, Guglhöhe and Aidlingerhöhe. The most celebrated places of the Bavarian Highlands: Mittenwald, Garmisch, Partenkirchen, Kochelsee, Walchensee, **Oberammergau**, Linderhof and Neu-Schwanstein can be visited from Murnau in a day's excursion.

On each of the two principle days of the Passion Play trains run to **Oberammergau** (1 hr.). Therefore visitors here have the convenience of being able to go to see the Passion Play quite comfortably in *one* day.

From **Murnau** the Electric-Railway branches off to **Kohlgrub** and **Oberammergau**; it is about 15 m. long. In a length of about 4 m. there are gradients up to 30 %; **Murnau** being 2034 ft. and **Oberammergau** 2733 ft. above the level of the sea. During the ride we enjoy a splendid view: the hills of the southern mountain range, particularly the Herzogenstand, Heimgarten, Wettersteingruppe, Zugspitze, and the valleys with the clear and rapid mountain-streams, the Loisach and the Amper. Stations and stopping-places are: *Murnau, Berggeist, Grafenaschau, Jägerhaus, Kohlgrub village* and the **Steel and Mud Baths of Kohlgrub**, the highest mineral baths in Germany. (2925 ft.) on the *Gagershöhe*, a flat spur of the Hörnle Mountains (5074 ft.) with *splendid views*. From the promenade and drawing-room of the Kur-hotel can be seen the wide plain with the Staffelsee, the Lake of Starnberg, the Ammersee, and the Riegsee, encircled by meadows and pine-woods. In the south-east are the Hirschberg, Heimgarten, Herzogstand and the Benediktenwand.

Charming environs: 5 min. *Emanuelshöhe*; 20 min. *Almwirtschaft Schönau*; 25 min. *Gorge*; 25 min. *Windeckertartl*; 20 min. *Steigrain*; 45 min. *Kindelegraben* with *seven waterfalls*; 50 min. *Jägerhaus*; 1 hr. *Altenau*; 1 hr. *Bayersoyen* with lake and highly romantic mill. 2 hrs. Ascent of the *Hörnle* (5074 ft.) Fine views.

Then follow the stopping-places *Altenau, Saulgrub, Scherenau, Unterammergau* and **Oberammergau** (p. 47) the station being close to the theatre.

## (Murnau)—Oberau—Oberammergau.

Another way, *longer*, but exceedingly beautiful leads from **Murnau** viâ the stations of *Ohlstadt* and *Eschenlohe* to **Oberau**, where the train is to be left. The really good *Hotel Post*, a few steps from the station, offers a welcome resting-place before beginning the tour to *Oberammergau*. (5¾ m.)

Motor-cars to *Ettal* 60 Pf., to *Oberammergau* 1 Mk. 10 Pf.; one-horse vehicle 10 Mk., two horse vehicle 16 Mk. to *Oberammergau*. For the omnibuses of the branch railway line company (*carriages meeting the trains*) the passengers, having tickets from Munich or Markt Oberdorf—Füssen or Kochel—Munich or contrariwise, have prior rights to seats.

From *Oberau*, which possesses a pretty, though small basilica-church (present from Ludwig II.) the new road goes westwards to the *Untermberg Inn* (10 min.); here the roads separate. Pedestrians ascend (saving 20 min.) the old steep (21 %) road (only 2⅛ m. long) following the telegraph poles and through the wooded Giesserbach Ravine up the Kienberg. The new sunny road turns to the r. and in a large curve goes round the north side of the ravine with a gentle gradient (5.750 %).

(3¾ m.) **Ettal** (convent inn with accommodation for travellers; on the west side of the convent is the *Bräustübl* with excellent beer), 2853 ft. above the sea-level, in a fine situation. L. wooded ridge, in front Brunnenkopf (5083 ft.), in the background Klammspitz (6285 ft.), behind Bischof (6602 ft.) and the High Fricken, with a large *Convent of the Benedictines* (secularised in 1803, then belonged to Count Pappenheim, afterwards to Baron von Kramer-Klett and is now in possession of the Order of the Benedictines) and a celebrated **Church**.

Ludwig the Bavarian, after having been crowned in Rome as Emperor of Germany, came back to Germany with a Statue of the Virgin Mary, which an angel, in the habit of a Benedictine monk, had presented to him in Pisa. While riding up the Hill of Ettal the image became so heavy in his arms, that it was clear to him, this was the spot where he was to build a Benedictine Convent and Church for it, as he had made a vow to the angel to do. In 1329 he had the forest thinned and in 1332 the building was finished. He destined it also for the seat of a new order after the model of the Knights of the Holy Grail. 13 Knights of noble birth with their wives and 20 Benedictine monks were to constitute the convent; the monks were "honestly and faithfully" to keep the vows of their order, the knights and their wives their matrimonial vows. A Master from amongst the Knights was appointed a Superior over

them and the Abbot, and a Lady chosen by the council of the Knights was to be the Superior over the ladies. The ladies had to wear blue dresses without any ornaments, while the men were dressed in blue or gray (but they were allowed to wear golden girdles, finger-rings, spurs and mounted knives); dancing, drinking, and gambling were prohibited, but shooting with the crossbow, hunting and falconry were allowed. Every day they all had to attend matins and horary prayers; five times a year they had to go to communion; during meals all (the ladies as well) had to be silent and to change their places every day. Widowers were allowed to marry again in the convent; the children were removed from the convent after their third year. The number of horses in the equerry was fixed by the Emperor to be 15,4 for the Master, 8 for the Knights and 3 for the mounted serving-men. This Order of Knights flourished 16 years in Ettal until the death of the Emperor (1348). In 1712 the learned abbot Placidus II (Feiz) founded an Educational Institution for the Nobility, which was promoted by the Elector Charles Albert to a renowned Academy of Knights, and was particularly appreciated by the foreign nobility (in the register we find two Princes Lobkowitz, and 130 counts, amongst whom are Auersperg, Colloredo, Fugger, Hamilton, Hatzfeld, Hohenzollern, Kaunitz, Königsegg, Metternich etc.). The institution flourished 32 years, when, in 1744 the church was struck by lightning and together with the north-wing of the convent was reduced to ashes. The institution soon ceased to exist, but a magnificent new church (1745) that marks the highest point of Bavarian baroque architecture raised the fame of Ettal again. On entering through the gate of the Convent we have the magnificent structure just opposite; the façade is not quite finished, but it shows all the excellence of the Roman school, the powerful, proudly arched cupola (234 ft.), the high, arched windows, the picturesque lower hall with its smaller niches and statues, and the strong foundation of one of the corner-towers that is joined to the first arch of the corridor. In the interior the gifted architect used the peculiar original Gothic plan (a dodecagon with a central pillar and corridor round it, the enclosure walls with strong buttresses and between these a lower second corridor) for the formation of a central hall of most powerful effect. Only the second corridor, remained. The whole interior forms one majestic dome, that receives its light from the large sky-lights in the cupola; to it is joined as choir an oval with a corridor, without sky-lights; the architectural details are finished with the utmost care; the stuccowork already approaches the Rococo. The painting of the walls is by Jacob Zeller of Reutte (1752), the powerful frescoes in the cupola were painted by the Tyrolese Martin Knoller, 1784; they form the continuation of the picture on the highaltar: The Assumption. In the upper tabernacle of the high-altar is the Emperor Ludwig's statue of Mary (called by him the "Lady foundress"), an image in alabaster from the school of Giovanni Pisano. — (The altar-piece representing St. Sebastian by Knoller receiving the first prize in Rome.) — The cloisters contain very old tombstone inscriptions. The powerful organ is said to be one of the best in Bavaria (the acoustic properties of the church are very wonderful; in the middle the echo is twelve-fold). — Wooded mountains surround Ettal; to the north rearing

its head like a column is the “**Ettal Mannl**” (manikin) 5331 ft., which can be ascended from here (difficult) in 3 hrs. They are terminated in the south-west by the cone-shaped *Kofel*.

10 minutes beyond **Ettal**, the road divides; it leads (l.) through Graswangtal to Linderhof and on the right along the foot of the Laber (with the above mentioned Kapellenwand and Bärenhöhle, [-bear’s den]) to **Oberammergau**.

We wander along the banks of the Ammer through a beautiful plain. To the left rises the steep *Kofel* with its bare rocks; behind it the *Osterbühl* with the *Crucifixion Group* comes soon in sight, Finally the tower of the parish-church of **Oberammergau** greets us informing us that our destination is reached. Before entering the village we see on a knoll to the right a pretty villa, belonging to Wilhelmine von Hillern, the authoress; then begin to the right and left the rows of the pretty, white-washed houses of the artistes village, until near the church the character of the village changes at once into that of a bustling town.

## II.

From **Augsburg** train via *Kaufering* to *Schongau* in 3 ½ hours; from here carriage (or coach) in about 4 ¾ hours to *Saulgrub*; by train to **Oberammergau**.

or

from *Schongau* by mail coach in about 3 hours to *Peissenberg* with *Bad Sulz*. (Ascent of the *Hohen Peissenberg*, the “Bavarian Rigi”, with a pilgrimage-church on its summit, Hotel with grand view of the mountains in close proximity about 1 ½—2 hrs). From *Peissenberg* train to *Weilheim* and p. 42 to **Oberammergau**.

or

from *Augsburg* by train via Mehring and Geltendorf in about 2 hrs. to *Weilheim* and p. 42 farther,

or

from *Augsburg* by train via Kaufbeuren, Biessenhofen in 3 ½ hrs. to *Füssen* (p. 94) with carriage of the Localbahn Company (*carriage connection*) via *Reutte* (p. 94), *Plansee* (p. 94), *Linderhof* (p. 91; stay of several hours) to **Oberammergau** (a good day’s journey). Or from *Füssen* by mail coach to the *Ulrichsbridge* and by train to *Reutte*. From here with any of the numerous conveyances (stage-coaches or omnibuses one or two horse vehicles) to **Oberammergau**.

## III.

From **Ulm** (Stuttgart, Strasburg, Paris) by train via *Memmingen*, *Kempten*, *Pfronten* in about 5 hrs. to *Reutte* and as above farther onwards to **Oberammergau**.

## IV.

From the **Lake of Constanze** (and from Switzerland). From **Lindau** via *Kempton* and *Pfronten*, train to *Reutte* and as above farther on,

or

from **Lindau** or **Bregenz** by the Arlberg line to *Imst*; then carriage (hackney-coach or private carriage) via *Nassereit*, *Fernpass*, *Lermoos* and *Heiterwang* (p. 89) to *Reutte* and as above, onwards to **Oberammergau**.

or

from *Heiterwang* (see above) by steam boat across the lakes of Heiterwang and Plansee to the "*Forelle*" and by carriage to **Oberammergau**.

or

from *Lermoos* (see above) by motor omnibus via *Garmisch* (p. 87), *Oberau* (p. 44) and *Ettal* (p. 44) to **Oberammergau**.

## V.

From **Innsbruck** (and South Tyrol) by train to *Zirl*, then carriage via *Reith*, *Seefeld*, *Scharnitz* from here Motor coach) to *Partenkirchen* and onwards via *Oberau* (p. 44) to **Oberammergau**,

or

from *Innsbruck* by train to *Telfs* and carriage drive via *Nassereit*, *Fernpass*, *Lermoos* and as above via *Reutte* or *Garmisch* to **Oberammergau**.

## Oberammergau.

### Accommodation. Apartments. Tickets etc.

It is only in the rarest cases that it will be possible to see the Passion Play without passing at least one night at Oberammergau, in consideration whereof accommodation is provided. Besides the permanent inns, the possibilities of which are now stretched to the uttermost, there are several *hotels* and *pensions* (boarding-houses), which are furnished for the season and where attempts are made to offer every comfort. Further, almost all the private houses are provided with sleeping-rooms and beds for the duration of the Play.

The principal hotels are: **Wittelsbacher Hof**, with garden, reading room, bath, central heating; **Hotel Post**, one of the oldest houses of Oberammergau; **Bahnhof hotel**; **Osterbichel** with baths and swimming bath; **Weisses**

**Lamm; Turm; Rose; Stern; Rössl:**  $\frac{1}{4}$  hour distant **Villa and Waldhaus St. Gregor.** — Retail of the favourite **Löwenbräubeer** see advertisement p. 4.

For the time of the Play, however, a special **Registry for Apartments** has been opened in the middle of the village, opposite the Rathaus (Town Hall). Its object is to obtain convenient accommodation for visitors and to supply them with tickets for the theatre.

The **Prices** for Admission Tickets to the *Passion plays* are: Boxes 20 Mk., I Place 10 Mk., II Place 8 Mk., III Place 6 Mk., IV Place 4 Mk., V Place 2 Mk.

Available apartments are ranged in five classes and cost per bed and night 3 Mk. to 7 Mk.

Board and Pension can be had in the hotels as well as in the greater number of private houses; the prices vary from between 10 Mk. to 18 Mk. pro person and day, including room.

When a longer stay is made, equivalent reduction in price for board and residence is given, upon mutual agreement between lodger and landlord. Orders for tickets together with apartments will receive first and prior attention. Orders for tickets alone (without apartments) can only receive secondary consideration.

For all questions directed to the **Wohnungsbureau Oberammergau** an order-form will be sent. It is recommended to send in orders written on these order-forms.

The official bureau begs to publish the following information:

The bureau can only attend to orders for tickets and accommodation when they are sent in at least 6 days before the determined day of performance including tax and postage (inland 40, foreign 60 Pfg.) prepaid. Over-due remittances or part payments cannot be accepted. Countermands must reach the bureau at least 3 days before the day of performance, otherwise the money sent in is forfeited; the same rule applies if the giver of the order does not make use of his seat and the apartments hired. The order can be filled in for any number of persons; the tax for 1—5 persons is 1 Mk., for every extra person 30 Pfennig.

The sender of the order will, if carried out, receive a printed form; only upon the showing and handing in of this form at the bureau can accommodation and tickets be given.

If lodgings or pension are wished in particular houses, it is necessary to notify this distinctly on the form; the official bureau for lodgings will endeavour to meet all wishes, as far as possible.

If questions require a telegraphic reply, prepayment is necessary.

It is desirable to limit correspondence as much as possible. Should any alteration be made in an order, the date of the day on which the play is to be given must be carefully signified.

When seats have been ordered beforehand for the Sunday or Saint's-day play and none were available, with the consent of the ordering party, the seats will be booked for the day immediately following such Sunday or Saint's-day. Otherwise, the money sent will be refunded.

All inquiries must, without exception, be addressed to the Registry of Apartments or the General Management.

Information should be given at the Registry for Apartments concerning all articles lost or found.

All complaints must be addressed to the Registry for Apartments, where a book for entering such complaints is to be found.

The notice of visitors to the Passion Play is drawn to the fact, that by arriving in Oberammergau by the last train, great delay may occur in allotting lodgings and in fulfilling any other wishes the visitors may have.

The Registry for Apartments is open from 8—12 a. m. and from 2—7 p. m. and on the day before the Play until the arrival of the last train. On the day the Play is given, it is open from 6—9 o'clock a. m.

**Agencies for the sale of tickets in advance**, as well as intermediary agents in Oberammergau are entirely precluded. The general agencies for information, providing apartments and entrance tickets are, in addition to the **Official Registry for Apartments**, exclusively:

Thom. Cook & Son, Ludgate Circus, London E. C.

Weltreisebureau "Union", Berlin, Unter den Linden 5—6, Frankfurt a. M., Kaiserstrasse 28.

Norddeutscher Lloyd, Bremen.

The Bayer. Reisebureau Schenker & Co., München, City office of the Royal Bavarian State-Railways.

Information and programmes also to be had through the Internat. Verkehrsbureau, Berlin, Unter den Linden 14.

Of course tickets may also be had without ordering in advance, as far as there are any left. It is, however, not advisable to undertake the journey to Oberammergau without securing tickets beforehand, as it often happens that all seats are taken, and none are to be had at any price.

Ample supplies of food are made, but cautious people will, however, take with them something to eat, in order to appease their hunger should it arise during the long hours of the performance.

On cool and rainy days warm clothing is necessary. It must not be forgotten that between the stage and the auditorium an open place in the roof gives free entrance to the fresh and good mountain air, but also to the cold, to wind and to storm.

The village of Oberammergau (1700 inhabitants) occupies a considerable portion of the valley in which it lies and its situation gives it the character of a real mountain village. It is shut in on the west, south and east by partially wooded heights. In the south, towers the striking form of the **Kofel** (4403 ft.), which with its precipitous sides is, to a certain extent, the distinctive feature of Oberammergau. On the summit of this bold jagged mountain peak, there is a cross 50 ft. high, overlaid with tin-plate, the glitter of which can be seen from a long distance. As early as the end of the 16<sup>th</sup> century, a huge wooden statue of a knight stood in this place, given by a Nürnberg merchant. Still further south, is the massive mountain peak, the **Not** (6200 ft.) while to the south-east, the **Labergebirge**, with the **Ettaler Mannl** (5262 ft.), rise. In the east the **Lainetal** forms a deep indentation in the mountain chain, which is continued to the north east of Oberammergau by the **Aufacker** (5059 ft.), to the north by the **Hörnle** (5082 ft.). The western termination of the valley is formed by the slopes of the **Stöckelberg** with the **Kolben** a spur of the **Sonnenberg**, the culminating point of which, the **Zahn** (5971 ft.), is invisible from the village. — To the north-west, the Ammer valley opens out in gentle slopes towards the Bavarian-Swabian plateau. — In the **Kappellwand** opposite the **Kofel**, on the road to **Ettal**, is the **Bärenhöhle** (bear's den). Whether such wild beasts ever had their habitation there and if so when, is not exactly known; at present a picture of Christ is placed at the entrance of the cave.

The charming landscape of Ammergau is enlivened by the **Ammer**, a brisk little stream winding out of the dark woods of the Ammer mountains, through the **Graswang** valley, round the **Kofel**, flowing through the village and finally, to the north of the mountains, falling into the *Ammer lake*, from which it issues under the name of the *Amper*, its waters there being much valued for bathing.

detained the sun in consequence of. Their  
- we the quadded why not another!  
Creation day 6. God saw it for the 10<sup>th</sup> time  
M  
yard



Expulsion out of Paradise.

Below *Moosburg*, it flows into the *Isar*. — The Ammer supplies good trout and the woods and ravines of the Ammer mountains give shelter to abundance of game. At *Linderhof*, not far distant from the village, the stags are fed in winter and at that season, chamois are often observed very near the road leading from Ammergau to Ettal.

To the west of the village, on the *Osterbühel*, a spur of the Kofel, rises the enormous **Crucifixion Group** towering above the valley. It is carved in sandstone and represents Christ between the Virgin Mary and St. John. This imposing work of art was modelled by *Prof. Halbeg* and given to the inhabitants of Oberammergau by Ludwig II in remembrance of his visit to the Passion Play in the year 1871. Unfortunately the transport of the heavy figures, on August 15<sup>th</sup> 1875, was not accomplished without an accident. On the extremely steep, old road which leads from Oberau to Ettal, when nearly at the top of the ascent, the load began to rock and the falling figure of St. John crushed, not only the master-mason *Frz. Xav. Hauser* of Munich, who was in charge, but also his man *Joseph Kofelenz*. A memorial stone erected on the spot where the accident took place, tells of the sad incident in simple words.

The habitations of the people of Oberammergau consist of pretty well kept houses, surrounded by gay gardens. The exteriors often have bright coloured frescoes on them, mostly from the hand of a gifted Ammergau artist called *Frz. Zwink\**, the "**Lüftelemaler**".

His great-grandson *Joh. Zwink*, the present portrayer of Judas in the Passion Play, also climbs about on scaffolding on occasions, to provide a new garb for the Ammergau houses. Here and there also, old wooden houses, brown with age, are to be seen which have resisted the destroying influences of centuries. The stone houses, as well as the wooden ones are all plentifully ornamented with flowers, from late spring till the first fall of snow. There are many beautiful pieces of carving on balconies and doors that strike the visitor to the *artist-village*. Among the buildings of Oberammergau that are worthy of notice as well as of general utility may be mentioned in addition to the Passiontheatre:

The **School of carving** a handsome-modern building, surrounded by gardens, built from the design of the Munich architect *Fr. Zell* (the interior displays splendid wood work, ceilings and wainscoting): the **Townhall** (in the public office the oil-painting "The Emperor Lewis the Bavarian" a gift from King Ludwig II, as well as engravings by *Gustav Doré* gifts from the master and presented personally), the **School**, the **Practising Theatre** connected with the **Fire Brigade House**, the **Museum** with its collection of arts and crafts illustrative of the history of civilisation, combined with the Library and Passions archives. It was erected by; Agent for wood carvings and Postmaster *Guido Lang* (head of the firm; The heirs of the late *Gg. Lang*). The Museum has on its exterior wall a large frescopainting representing the landscape of Ammergau, through which the trade road from Augsburg to Italy leads. As accessory figures, illustrating the way of transport usual in olden times for the Ammergau carvings, the heavily laden Blackenwagen (a large

\*) *Frz. Zwink* was a pupil of *M. Knoller*.

covered wagon) and the Kraxenmann (a man with a basket on his back).

The Oberammergau **Parish Church** is worth seeing. It is light and roomy, carried out in Zopfstil (late rococo) with beautiful painted glass windows and good ceiling frescoes. The paintings in the dome are by *Martin Ginter*, the fine altar painting of St. Anthony is by *Jakob Zeller*. The frame of the picture immediately beneath is a master-piece of Oberammergau carving. The picture represents the Virgin, and came from Spain. On the south side of the church is the monument by *Otto Lang*, to the Geistlicher Rat *Aloys Daisenberger* (who supplied the last adaptation of the text for the Passion Play, which still forms the foundation of the Play) and that of the last Abbot of Rottenbuch as well as the monument to the inhabitants of Oberammergau who fell in the war of 1870/71. Besides the Church the Museum and the School of carving, the old 17<sup>th</sup> century **Christmas manger** (wooden figures) in sexton *S. Lang's* house and a **Relief of the mountain** chain that surrounds Oberammergau, in the garden of house No. 105 are worth seeing. A visit to the little **Morocco castle** is also interesting. It is in the plantations behind the *Hotel Osterbüchel*. Formerly it stood in the Ammerwald opposite the Hundingshütte, where it certainly was out of place.\*)

The inhabitants of Oberammergau are more characteristic than their habitations or the extreme cleanliness of the streets and houses. As far as local conditions are concerned the inhabitants were formerly limited to the keeping and breeding of cattle. For centuries, however, it appears that the possessions of individuals have not been sufficient to allow them to earn a competency from agriculture alone, especially as the glebe was formerly for the most part in the hands of the monks or the king.

Hence it probably is that the inhabitants of Ammergau as early as the 12<sup>th</sup> century began to exercise the art of wood-carving, which industrial art has been handed down from generation to generation, and to-day still forms the principal source the people of the valley have of gaining a livelihood. In this point they have advanced with the times, for they have improved the carver's taste and capabilities for work by the founding of a school for drawing and carving. The shops in Oberammergau, among which that of The heirs of the late Gg. Lang is probably the best, display very note-worthy pieces of work such as would be an ornament to any house.

Personally the people of Oberammergau occupy a middle position between the mountaineer of Upper Bavaria and of Algäu, perhaps near the Tyrolean; but their occupation, the constant intercourse with the outer world, their familiarity with literary language, resulting from the dramatic performances, as well as good school teaching, have all had a lasting effect on their character and raised them considerably above the level of the other country

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\*) The little Morocco castle was really brought from Morocco, which country it represented in the Paris Exhibition of 1875. It then got into the possession of the famous financier Strossberg. King Ludwig II purchased it of him. The Oberammergau inhabitant John Diemer bought it, after the King's death, and set it up where it now stands.

people. In general, one finds them quiet, polite and fairly educated people who do not allow themselves to be put out of countenance by what is not familiar, nor face strangers with embarrassment or hostility.

Their appearance betrays the fact that here it is not a case of peasants. Almost all the men and youths wear long flowing hair, as, in the Passion Play, wigs and such like stage accessories are forbidden. In dress, as well as in appearance, most of the inhabitants of Oberammergau differ from other country people.

Side by side with the art of carving, painting is carried on, especially by a few gifted women of Oberammergau. It probably developed from the "Fassmalerei" (painting on figures, whether of wood or stone) which is necessary for carving. This art is also useful for the Pottery manufacture, which has lately begun to flourish in the village.

From Oberammergau carver families, just as from those of Gröden, artists of the highest reputation have sprung; thus *Otto Lang*, born in Oberammergau is the originator of Arthur Krupp's monument, as well as of Li Hung Tschang's (the celebrated Chinese statesman).

Music is also cultivated in many families with great industry. The result is that there is an extremely efficient Orchestra for the Passion Play. As the head teachers in the Oberammergau school are always the conductors of the Passion music and have to conduct the practices and rehearsals in the intervening time, only such can be appointed, as have been at the Academy of Music as well as the Training college.\*)

In the Passion-village lives the well known authoress of the "Geyerwally" *Wilhelmine von Hillern* and the modern satirist *Joseph Ruederer* has his country house there. It is also the home of the clever mountain, lake and marine painter *Zeno Diemer* who married a daughter of Frau von Hillern. It can be no matter of surprise that the position of this place, the manner of life of its inhabitants, the Passion Play and the feelings it engenders should stimulate artists in plastics, poets composers and actors. Thus we find among the former or constant visitors to Oberammergau names of world renown: Gustav Doré, Lenbach, Thiersch, the English painter Miss Greateorax, Hermann Schmid, Emil Rittershaus, L. Ganghofer, Sudermann, Frz. Liszt, R. Wagner, Eug. d'Albert, E. Devrient, E. Possart, A. Wohlmüt. Of other celebrated personages who have been induced to come to Oberammergau purely by their interest in the Passion play, may be noticed in the older registers among others: the Kings Ludwig I and II of Bavaria, the Emperor Friedrich as Crown Prince, Queen Isabella of Spain, Prince Alexander of Bulgaria, the Sultan of Yohore, Moltke, the English Admiral Carpenter, the former President of the Imperial Parliament von Bennigsen, Gladstone, Windthorst, Cardinal Manning, the architect of the Eiffelturm, the North-pole explorer Payer, the princes of finance Rothschild-Frankfurt and Vanderbildt.

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\*) The composer of the Passion-Music, teacher *Rochus Dedler* was a son of Oberammergau.



Adam earns his bread in the sweat of his brow.

## Historical.

When the Ammergau (district of the Ammer) is first mentioned in history, it belonged to Vindelicien, the capital of which *Augusta Vindelicorum* (Augsburg) was one of the principal Roman settlements in the Trans-alpine territory of the giant empire. There is reason to believe that the Roman road from Verona to Augsburg went through the Ammergau and that the station *ad Coveliacas* was situated at the foot of the Kofel. For the rest, there is no record about the historical events that were enacted in the Ammergau during the dominion of the Romans. The tribal migrations of the 5<sup>th</sup> and 6<sup>th</sup> centuries brought an end to this dominion here, as well as in all the lands of Germany.

Christianity was introduced into Ammergau during the 7<sup>th</sup> and 8<sup>th</sup> centuries and in the 9<sup>th</sup> century the *Welfen* had already settled there exercising dominion over isolated estates. One of the chiefs of this mighty race, *Ethiko*, is said to have ended his days (about 910) in the Dettenbühel, a spur of the Kofel. Later, the Welfen had the Duchy of Bavaria given to them in fief. But in 1167 the private Welf estates in Ammergau fell to the lot of the Hohenstaufens, and a hundred years later, to the Bavarian ducal house of Wittelsbach, which family was related both to the Welfen and Hohenstaufen. Since that time the Ammergau has remained a part of the land of Bavaria, sharing its changing destiny through centuries. The cloister of *Rottenbuch* was founded in the year 1074 by Welf V and the Ammergau was under the church government of this monastery for many years.

In 1330 Lewis the Bavarian founded *the cloister of Ettal* (see p. 44) and on this occasion, the people of Oberammergau received extensive rights and immunities. The road which led from Verona to Augsburg, mentioned above, was now more frequently used. The Emperor, Lewis the Bavarian, who was especially solicitous for the good of the people of Oberammergau decreed that the merchants who passed through the Ammergau were to erect warehouses there. This imperial charter was confirmed later on by the Bavarian Dukes, with the addition that the merchants were to use no other conveyance for the carriage of their goods, whether to, through or away from the place, than those from Ammergau. Thus the people of Oberammergau secured the exclusive right to the carrying trade, from Italy on the one side and Germany on the other, between the "Rottstations" Schongau and Partenkirchen. It was at this time that the powerful guild of carriers or Rottmänner arose whose duty it was to see that each member regularly had his turn.

Until the 16<sup>th</sup> century Oberammergau remained an important emporium for wares from the East and South as well as from the northern and western parts of Germany. With the decrease of Commercial intercourse between Augsburg or Nürnberg and Italy, the carrying trade of Oberammergau, which had brought the place such flourishing times, decayed. Moreover the merchants preferred the easier road which led north from Partenkirchen by way of Weilheim. Mining had also been tried by the authorities of the Ettal cloister, as veins of gold and silver had been found in the

neighbourhood. The hope of profitable work allured the inhabitants of Ammergau, but it proved fallacious and mining was soon abandoned at Ettal.

Probably troublous times would now have begun for the people of Oberammergau, had they not found an abiding compensation in the *Art of Carving*. How this art found its way to Ammergau, it is impossible to prove with certainty. It is generally believed that it was brought from the cloister of Rottenbuch, not far distant, the monks there having been proficient in the art. On the other hand it is asserted that the people of Ammergau possessed this art before, and had transplanted it to the cloister. This supposition has however little probability, as before the year 1074 (the date of the foundation of Rottenbuch) the general conditions of culture in Ammergau could scarcely have been favourable to the development of the art of carving.

The cloister of Ettal, in the immediate neighbourhood, doubtless exercised a great influence later, on the Oberammergau wood carving. In consequence of the Ettal pilgrimages, a great demand for crucifixes, figures of the Virgin and pictures of the saints arose. In addition to these; articles of use, household utensils and frames began to be carved, to which, later, were added toys and decorative work.

Ammergau had comparatively little to suffer from the wars of the 16<sup>th</sup> and 17<sup>th</sup> centuries. In the year 1552 the troops of the Elector Moritz of Saxony made a raid with the object of plunder and robbery, in the vicinity and during the Thirty Years war they were once attacked by the Swedes (1632). But of course the wars worked with paralysing effect on the art of carving and especially on the sale of the goods. Ammergau also suffered from the scarcity of food. But in any case, the war does not appear to have caused such brutalisation and hopeless poverty, as in all the other lands of Germany.

But, in the trail of the war which was filling Germany with unspeakable misery and had plunged the empire into an abyss, both materially and also with regard to culture, a new spectre appeared, the *plague*. In the whole vicinity round Ammergau, the fearful scourge raged to such a degree, in the year 1634, that in the neighbouring village of Kohlgrub, all the inhabitants died but four. Although the people of Oberammergau had placed watchers to prevent the infection, the epidemic was brought in unobserved and in the course of a month it carried off more than 80 persons. It was then that the members of the municipality met together and vowed "to have the Passion-tragedy performed every 10 years". This vow has been faithfully kept.

It is however a wide spread, but erroneous opinion, that the Passion Play was only introduced into Oberammergau as a consequence of the above mentioned vow. Here, as in many other places, such performances had been usual, since the middle-ages. Only the regular decennial repetition was agreed upon in 1634.

Upon the ultimate return of peace, the desire for producing works of art was strengthened in Oberammergau, an official declaration made carving a free craft and by degrees a revival made itself felt. The inhabitants so much decreased by war and sickness

that meadows and fields remained untilled, now began to increase, yet they could not long enjoy the more prosperous times. During the reign of the Elector Max Emanuel, the flames of war again blazed forth in Bavaria and Oberammergau suffered from soldiers being quartered on them, plundering and deeds of violence. The drawing off all the male population able to bear arms contributed to cause uneasiness and to injure trade. In 1704 Oberammergau, with all the rest of Bavaria, fell under the power of Austria until 1715. The Austrian War of Succession (1741—48) also brought much misery on the inhabitants of the village.

In the interval and in the following years of peace, the villagers learned to paint (fassen) the carved objects and were constantly increasing their skill in this art. To the crucifixes, pictures of saints and other things were added decorative objects and toys. The most varied articles also were made from wax. With the increase of their productions the people of Oberammergau were wide awake enough to enlarge the field of their sales and the more enterprising opened up markets in all the countries of Europe. Depositories of Oberammergau wares were to be found in Russia, Scandinavia, Spain, in the Netherlands and in the Hansa towns. At the beginning of the 18<sup>th</sup> century however, serious competition with Oberammergau began to make itself felt. In the Tyrolese Grödner valley, wood carving was also developed by an intelligent Ladin population. At first this was all. These people entered into business connections with Oberammergau and had their productions painted there. The secret of mixing the colours was kept for a long time in Ammergau, but their southern confrères soon found it out and after they had learned to paint their own statues and other productions themselves, a decline in the sale of Oberammergau goods made itself felt, even some of the depositories abroad had to be abandoned. Until this period, each carver had exported his goods independently, sometimes going with them himself and erecting stores for them in different places. Such stores were now opened in Oberammergau. The proprietor bought the completed wares from the carvers, or ordered them, and then made new connections for selling in other places. Thus arose that institution the "*Carving Depository*", of which there are several in Oberammergau. The most important house is now the firm carried on under the title of "*The heirs of the late Gg. Lang*". It is connected with a large carving and sculpture studio.

The French war, at the end of the 18<sup>th</sup> and the beginning of the 19<sup>th</sup> centuries, again weighed heavily on Oberammergau. The quartering of troops both Austrian, Bavarian and French on the inhabitants, the stagnation of commerce and intercourse, the want of employment and the scarcity of food, all brought with them a time of poverty and bitter want. When, in the year 1815, peace spread its wings over the land, Oberammergau recovered in a remarkably short time and turned to account the achievements of modern times with wisdom. The proprietors of the Depositories succeeded in securing a market for their goods in young North America, which, as a consequence of the Declaration of Independence, had soon become a flourishing state. The following decades again brought work and profit. In order to be successful in the war of competition,



Christ,  
(Anton Lang.)

the villagers were constantly endeavouring to increase their artistic education. As early as the beginning of the 19<sup>th</sup> century, they formed a *Drawing and Modelling School*. It was not however till much later (1888) that the *Carving School* came into existence. In quite recent times a building has been erected, suitable to the importance of the Ammergau artistic industry.

The development of wood carving takes up much space in the history of Oberammergau. Its prosperity formed, for centuries, the foundation of the welfare of the inhabitants and it continues to do so to the present day. It was the art of carving which made the name of the quiet mountain village known in many lands; — but only to the interested, to the purchasers of the Oberammergau wares. But it was in the 19<sup>th</sup> century that, through its Passion Play, Oberammergau was to attain its present international importance.

If the performances, repeated every 10 years, were, till the beginning of the 19<sup>th</sup> century, more for the edification of the performers, the inhabitants of the place and the surrounding country, yet the Play became known in wider spheres and gradually stranger guests found their way to the quiet village, long before the huge stream of summer travellers began flowing over the Alps.

### **The Oberammergau Passion Play and its History.**

Oberammergau! A quiet village lying in a delightful mountain valley, in the higher Bavarian Alps, in which for 9 years *comparative quiet* reigns — even in summer —; in contrast to most places in the mountains, where by every conceivable means, attempts are made to direct the attention of such as are intending to pass their summer holidays in Alpine regions to such resorts. For *Oberammergau* this is not necessary. Every summer, since the Bavarian royal castles have been opened to the public, there are to be seen, in addition to a faithful company of regular guests, numerous strangers from every German province and foreigners from abroad who “just want to see the Passion village”. Even during the long winter, the townsfolk now come to Oberammergau, to enjoy winter sport in all its varieties, in the pure mountain air. But every tenth year, in May-time, a regular migration sets in towards the village. Representatives of all civilized nations meet together in the village theatre in order to witness the performance of the “Passion”. By “Passion” is understood, from the Christian point of view, the History of the Sufferings of Christ. The Passion Play — called colloquially simply “das G’spiel” (the Play) — is the dramatised form of those sufferings. Basing his work as far as possible on the

extant ancient text, the origin of which can be traced back to the Middle Ages, Pater *A. Daisenberger* of Oberammergau was the last to re-write the drama in 1860. A teacher of the village, *Rochus Dedler* by name, had composed the music to the songs and choruses, and the whole population of Oberammergau takes a share in the performance with great zeal and admirable devotion. Its success grows from decennium to decennium, and it is therefore well worth while considering, in part at all events, the reason of this.

Let us suppose the drama in question had been written by one of the most eminent dramatists, the music composed by a world-renowned musician, and the masterpiece performed by the best artistes. The theatrical success would probably have been immense, but it could never have equalled the actual success of the people of Oberammergau, who with their Passion Play have won the sympathy of the whole world.

The subject of this drama is not compatible with high-sounding phrases, over-refined music, or an execution that recalls the figures of the stage. Simplicity and naturalness, supported by a certain religious enthusiasm, lend to the homely gifts of the actors a consecrated dignity that cannot fail to make an impression on the spectator and to put to silence every critical analysis. In consequence of the great success obtained by the people of Oberammergau, there has been no lack of attempts to alter the present form of the Passion Play, and to propose changes in accordance with views on modern art, but these endeavours have met with no acquiescence on the part of the conservative population, and we shall not be going far wrong, if we approve of their persisting in this line of action. Not that the Play is incapable of improvement, nay, rather it is in need of it — but whether the improvements could be just as well mastered by the performers, is a question difficult to answer.

It is by far the best to go and see the Play without any critical considerations and without prejudice for or against. Few surely have been able to resist the extraordinary effect of the ensemble, and this is the best argument for the justification of the performance within the same limits as hitherto.

For a long time, the idea that the Passion Play owed its existence to the vow made in 1634, while the plague was raging, was favoured and many hold that opinion still. This is, however, by no means

the case. As already (p. 57) mentioned, religious plays of all sorts had been performed and there is no ground for concluding that in the large village of Oberammergau, so near the important cloister of Ettal, such performances should not have taken place, considering the fact that, until the 18<sup>th</sup> century, in almost all parishes of Old Bavaria, a Passion or some other religious play was now and then performed on the Church Festivals. These plays grew out of solemn representations which formed part of the church service and were played later, with profane admixtures, as Mysteries. Such a celebrated Mystery is that of *St Ulrich and Afra* in Augsburg, that united with the work of the Augsburg Mastersinger, **Sebastian Wild**\*), "*A beautiful tragedy from the holy scriptures concerning the Passion and Death and also the Resurrection of our Lord Jesus Christ, in rhyme, written for acting*"\*\*), may have formed the oldest text of the Passion Play.

It is supposed that this text was brought from some Augsburg cloister to Ettal and from there it became accessible for Oberammergau. The oldest existing copy of the Passion Play is in the possession of the Postmaster *Guido Lang* in Oberammergau. This valuable manuscript undeniably shows the merging of the before-mentioned texts; it also bears the entry, recognised as authentic, that the piece was again performed according to the text in question, in the year 1667 and was successful.

From the year 1634 until 1674 the Passion Play was performed by the people of Oberammergau; then in 1680 and from that time regularly every 10<sup>th</sup> year. In the course of time, the text of the play went through many alterations. If in earlier times the Ettal cloister had gained permanent influence on the art of wood carving, this was not less the case with the Passion Play; the monks having taken special interest in it since the 18<sup>th</sup> century. Then interpolations from other newer texts were made and gradually the primitive-unsophisticated and yet sublime form of the whole disappeared. In the course of the 18<sup>th</sup> century the text became pedantic in style and was disfigured by all sorts of allegorical additions. This also applies to the adaptation executed by *Father Rosner* of Ettal, which formed the foundation of the play till 1790.

In the year 1780 the villagers obtained a privilege according to which they were allowed to continue performing the Passion Play every 10 years, although in 1770 such performances had been forbidden for the whole of Bavaria. Nevertheless the play was prohibited in Oberammergau in 1810. Not only adherents of advanced enlightenment, but also influential members of the clergy were scandalised by the performance and an Oberkirchenrat (a priest in a high position) gave as advice to a deputation from Oberammergau which had come to Munich to try and effect a suspension of the prohibition, that "they should return home and have the Passion of Christ preached to them by their priest, that was better than dragging God Almighty about on their stage". But at last per-

\*) *Seb. Wild* lived in Augsburg from 1530—1560; he had been a master-tailor, then schoolmaster. Augsburg had, like Nürnberg, a *Mastersinger school* to which *Seb. Wild* also belonged.

\*\*) Belongs to the 12 Plays from the holy scriptures that, as well as many Mastersinger poems of *Wild's*, are preserved in Augsburg town library.



The Last Supper.

mission for the play was granted by King Max. The performance forbidden in 1810 took place in 1811. It was then that, for the first time, a thoroughly revised text by Father Dr. Ottmar Weiss was used. He quite discarded the rhyme in the text of the action in the entirely antiquated composition and wrote the whole drama in prose. The play was repeated in 1815 and in that year 11 performances took place, once in the presence of the Duke of Leuchtenberg (Eugen Beauharnais, stepson of Napoleon I and son of the Empress Josephine), who had married a Bavarian princess, as well as the Bavarian minister Graf von Montgelas, the originator of the prohibition of 1810.

Until this time, the Play, according to the custom of the middle ages, had always been performed in the churchyard, but in the year 1820, a suitable place outside the village was used for the first time, in order to allow of a larger audience.

An article which appeared in the *Historisch-politischen Blättern* by Guido Görres "The theatre in the middle ages and the Oberammergau Passion Play" drew the attention of wider circles to the quiet village hidden in the mountains, and when in 1850 the gifted actor *Devrient* published his now celebrated article in the "supplement to the *Allgemeine Zeitung*", on the Oberammergau Passion Play, Oberammergau began — at least in the Passion year — to be the fashion and the number of visitors increased in the course of a decade to so high a figure that the people of Ammergau would never have dreamed of, in the first half of the 19th century.

In the year 1860 the Play appeared entirely revised by the parish priest of Oberammergau at that time *A. Daisenberger* (died 1883). The music to the choruses had already been composed for the Weiss text by the schoolmaster *Rochus Dedler*. It does not comply with what is expected in a musical composition of the present day; it is simple and in the style of the oratorios belonging to the time of its origin, but it entirely fulfils its purpose.

In its present form the Play resembles the antic drama. Here also, the chorus has the mission of supplementing and explaining as well as of giving suitable expression to the effect intended in the composition. Moreover the prefigurations, types and parallels from the Old Testament, usual in all the plays, are employed.

It is impossible to sufficiently commend Geistlicher Rat Daisenberger\*) for his having omitted all denominational allusions in his edition. Apart from the artistic gain to the work, it is probable that this is the reason on which the universal popularity of the Oberammergau Passion Play is founded. Daisenberger altered the

\*) *Daisenberger* was a true son of the philhellenie Bavaria of those days. He had made comprehensive classical studies and shared the enthusiasm for everything Greek with Ludwig I. He brought all his knowledge of old Greek theatrical affairs to bear on the revival of the Passion Play with success. In form he inclined, especially in the spoken prologue; to Sophocles, whose strophe and antistrophe he used. There exists a translation by D. from Sophocles "Antigone"; moreover he wrote, besides religious plays, the dramas "Theodolinde", "Otto von Wittelsbach", "Kaiser Ludwig der Bayer and the Poundation of the Cloister Ettal", "Agatha the heroine of Kathania", "Three glorious days for Bavaria", "Elizabeth the Landgräfin of Thüringia".

singing text very little, out of reverence to his deservedly respected teacher Ottmar Weiss. Somewhat later Daisenberger approached the Municipality with a proposition for a very extensive alteration of the Passion text (an entire change of the verse into iambs and doggerel verse). This was declined, as well as Wilhelmine von Hillern's plan for a transposition and the offer of a re-cast of the text on historical basis from Professor J. N. Sepp of Munich, for reasons, the soundness of which, those who had made the offers could not probably object to. With all these changes, the work that had been re-cast with so much ability by Daisenberger in 1860, on the foundation of the old text, would more or less have lost its popular simplicity. Difficulties would perhaps also have arisen, which the performers would not have been equal to, in spite of their, on the whole, great capability.

The performance of the year 1870, which had begun on the 22nd of May, was abruptly interrupted by the war. Among the 45 men from Oberammergau obliged to join the army was the impersonator of Christ *Jos. Mayr*. He was however allowed to keep his hair long. Seven sons of Oberammergau never returned. The monument near the church is in honour of their memory.

On peace being declared, the performance of the Passion was taken up again in June 1871 and the throng of visitors, especially from England and America, was larger than ever before. In 1880 the number of guests again rose considerably. This was also the case in 1890 and in increased measure in 1900. In the course of the second half of the 19th century, besides the important visitors mentioned (p. 54) and many others, a great number of European potentates came to Oberammergau to be present at the celebrated Passion performance.

The performers, (at the present time over 700 persons,) were without exception chosen from among the natives of Oberammergau, and this is still the case to-day. Not even persons from the neighbouring villages are admitted to this service of honour. Among so many people, who for centuries have cultivated the dramatic art from their earliest years, even though it should be limited by their way of looking at things in accordance with the object they have in view, it is natural that here and there talented actors should be discovered. We only need mention the "Christ" of *J. Mayer*, the wood-carver, who has become celebrated in this rôle. Nevertheless, this man has not allowed himself to be tempted to exchange his native soil for any other. When the Passion Play is over, he returned to his bench in order to earn his bread again by his own industry.

Mayr, whose hair in the mean time had turned white from age, was, in 1900, obliged to exchange his rôle for that of the speaker of the Prologue. The principal rôle was undertaken by master-potter *Anton Lang* who gave great satisfaction and will also impersonate Christ in 1910. *J. Mayr* died in 1903. The prologue will be delivered this year by Drawing master *Lechner*.

In a similar way all the performers as a body met the tempting offers of lucrative acting-tours in America with a decided refusal. The dramatic activity of the villagers, is never, however, entirely

discontinued, for even in the intervening years they are kept well in practise by the performance of religious plays or national pieces.\*)

As the Passion Year approaches, the matter is taken in hand more seriously. The first thing to settle is the important question of the assignment of the parts. For this purpose a committee is summoned consisting of 24 men of Oberammergau, who fill up the single parts by ballot. Should one of the members of the committee be nominated, he has to go out of the room, until his case has been settled. The object of this strictness is to avoid any future grievances. When the parts have been assigned the reading-rehearsals begin. Then follows the studying of the parts, and finally the stage-rehearsal. *Ludwig Lang*, the experienced and capable Director of the School of carving, officiates as general stage-manager and is assisted by Agent *Hans Mayr* (who takes the part of Herod, son of the celebrated *Christus Mayr*) as second stage-manager. Exemplary order and severe discipline during the rehearsals and Play form the groundwork which makes it possible to produce faultlessly executed stage-performances. Breaking rules is punished by high fines or possibly with exclusion from the play.

With the increase of the attendance at the Passion Play, the receipts resulting from this are considerably larger. From this money suitable compensation is granted to the performers, to make up for the losses caused in their various trades by time taken in preparation, rehearsals and performances. The total of these payments however is rarely more than a third of the sum received. The receipts of the Play year 1900 with 173 785 visitors amounted to 1 035 000 marks. From this apparently large sum must first of all be subtracted 472 580 marks for the immediate expenses of *buildings* (auditorium, garderobe-room, rehearsal-hall, *costumes*\*\*) printing, administration and so on. From the remainder 306 660 marks were divided among the 758 persons who took part in the Play.\*\*\*)

Then the poor of the place as well as postmen, shepherds, Oberammergau men who were serving their time in the army received presents of 20—100 marks. The families of 240 inhabitants, who had previously taken a municipal debt of 330 000 marks on their shoulders, were compensated with 100 marks each. The total of these gifts and compensations amounted to about 30 840 marks.

\*) Among others may be mentioned the *School of the Cross* which originated from a piece performed as early as 1785 under the title of "The wanderer on the way of the Cross". In 1825 it was entirely re-written by *Father Ottmar Weiss* and called for the first time "The school of the cross or Jesus the greatest Hero and Sufferer the highest Example and most blessed Hope, a resting place for all believers".

\*\*) The costumes which represent a value of more than 80 000 marks, have to be partially renewed every 10 years as, during the performances they are exposed to sun and rain and therefore in spite of the most careful storing, suffer considerable damage in the intervening time. The expenses for supplementing the costumes and buying new ones were 22 200 marks in 1900.

\*\*\*) This represents an average fee of 404 marks — for 47 performances, besides numberless rehearsals. The highest payment 1500 marks each — was given to those who took the parts of Christ and Calaphas, to the stage-manager, the conductor of the orchestra, the leader of the chorus, the prologue and the first tenor respectively. The fees then sink according to classes from 100 to 150 marks until 50 marks, which sum is given to the children who act.



Judas. Christ.  
(Joh. Zwink.) (Anton Lang.)



Leader  
of the Chorus.  
(Jakob. Rutz.)



Pilate.  
(Seb. Bauer.)

### The Betrayal.

Nevertheless there was a sum of 225 000 marks over, which was used for purposes of general utility and for charities; payment of old municipal debts, maintenance of the Passion theatre, arrangement of a practising theatre, water supply, church expenses, the School, improvement of agriculture, the society for beautifying the place. In former times the sum remaining had been used to defray the expenses of forming a good Fire brigade, regulating the village stream, drainage, building a hospital, an endowment for wood carvers, securing the banks of the *river against floods*. It is interesting to establish the fact that in spite of the stream of gold that floods Oberammergau since 1880 in intervals of 10 years, the municipal rates are 125 %.

The stage itself has experienced many a transformation both as regards its position and its size. In former times ~~it was erected alongside the church in the church-yard,~~ while the spectators had no other roof over their heads than the vault of their native skies. Then (1820) a stage was built\*) to the north of the village in a meadow. This stage had an open proscenium (138 ft. broad) for the chorus and the principal scenes of the drama. Behind was a covered part for the tableaux vivants, and for the incidents that require an enclosed space which was lighted from above. On either hand were the necessary side-buildings; on the left the Palace of Pilate, on the right that of Annas. Through open archways a glimpse was obtained of the streets of Jerusalem. The auditorium half-roofed in and rising in tiers from the proscenium had seats for 6000 persons. The orchestra was lower than the stage and rendered invisible to the public by means of an awning.

For the year 1900 in place of the old auditorium a new erection was set up entirely of iron. A mighty vaulted roof 60 ft. high and 139 ft. wide covers the space in which an audience of 4200 persons can find accommodation secured against all kinds of weather. The tiers of seats rise like an amphitheatre (V to I). On the side are the entrances and exits. The boxes are placed quite at the back and are well and comfortably furnished. In comparison with the former state of things no spectator need fear either sunstroke or getting wet through; nor is there the slightest danger from fire. The only part of the theatre that has not been covered over is the podium for the chorus in order to permit of a view of the surrounding mountains.

\*) The Beneficiary *Unhoch*, son of an Oberammergau carpenter, a contemporary of the writer of the text *Ottmar Weiss* and of the composer *Dedler*, designed plans for a Passion theatre in 1819 and then personally directed the building operations; from childhood he had been familiar with the Passion Play and used his experience in the matter very cleverly.

This circumstance lends to the stage the charming effect of an open air theatre. The construction is a technical master piece of the Court-theatre engineer Max Schmucker. The building, an object of interest in itself, was decorated by the Munich Theatre-Painter Mettenleiter, with paintings representing figures from the Old and New Testaments. The gable is ornamented with a large crucifix carved at Oberammergau. At the sides are figures of Mary the Mother of the Redeemer, and John the beloved disciple.

Under the new arrangements the theatre will certainly satisfy all reasonable expectations of the public. That certain exigences could no longer be overlooked may be seen even in one point, viz. the duration of the performance. History, it is true, tells of Passion Plays that lasted two, three and even seven days (as at Bozen in 1514) but according to our way of viewing things and for our nerves, the 8 hours duration of the Play is more than sufficient. The Play begins at 8 o'clock in the morning and ends at 6 o'clock. There is a pause for dinner or refreshments from 12 till 2 o'clock.

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## The Play.

Besides the Play Management and the performers, about 760 in number (among whom are 110 solo-speakers) 35 singers about 40 musicians, the same number for decorations, the Garderobe and stage supervision, 70 persons for the boxoffice, official bureau, ticket office, supervision of the auditorium are employed. There are besides about 50 men employed for the fire brigade, ambulance-corp and watchmen. Whence it follows that in round numbers, there are 1000 persons who take part.

### Chief Characters.

(The bracketed names give the casting of parts in 1900.)

**The Prologue** is spoken by drawing-master *Anton Lechner* (J. Mayr, deceased, till 1890 Christ) who during the performances in the practising theatre has been much noticed for his powerful manner. — The **Leader of the Chorus** is master-smith *Jakob Rutz* who filled this office in 1900.

**Christ** is again taken by *Anton Lang* who had a great success in this rôle in 1900. — The rôle of **Herod** will be taken by the Agent for carvings *Hans Mayr* (also II stage-

manager) son of the celebrated Christus-Mayr (Rochus Lang). — **Peter:** *Andreas Lang* (Thomas Bendl) the gifted sculptor who took the rôle of the Rabbi in 1900. — **John:** *Alfred Bierling* (Peter Rendl) a young installator who is quite new to the Passion Play. The rôle of **Pilate** will be given by the Mayor, *Sebast. Bauer* who took this character with success in 1900. — **Caiaphas:** timber merchant *Gregor Breitsamter* (Seb. Lang) who was the Prologue in the "School of the Cross" in 1905. — **Annas** the sacristan *Sebast. Lang* (M. Oppenrieder) formerly Caiaphas. — **Nathaniel:** carpenter *Rup. Breitsamter* (Gregor Breitsamter) Ezekiel in 1900. — The difficult rôle of **Judas** will be given for the third time by painter *Johann Zwink*, the great-grandson of the "Lüftelemler". — **Rabbi:** master-baker *Wilh. Rutz* (Andr. Lang) who has distinguished himself on the practising stage. — **Joseph of Arimathea:** Carver *Peter Rendl* (Andr. Braun) formerly successful as John. — **Nicodemus:** Carver *Wilh. Lang* (W. Rutz). — **Mary:** *Ottilia Zwink* (Anna Flunger) the daughter of the portrayer of Judas. — **Magdalene:** *Maria Mayr* (Bertha Wolf) who in her childhood performed the angel of the Mount of Olives. — **Martha:** *Viktoria Bauer* (Maria Schwalb). — *Matthias Dedler* gives the apostle **James** for the second time; *Andr. Kratz* plays **Simon of Cyrene** (J. Bierling).

I Stage-manager: Carving-school director *L. Lang*,  
 II: *Hans Mayr*.

Music conductors:

Schoolmasters *Wittmann* and *Fr. Rutz*.

The Play consists of an *Introductory piece 17 Acts* each preceded by one or two *Tableaux* and a *concluding Act*. The *Tableaux* are pictures from the Old Testament (Prefigurations) pointing to the action which follows. It is the mission of the Prologue to explain the connection of the 22 tableaux with the action. The chorus consisting of 35 "guardian spirits" introduces the Old Testament types and seconds the explanations of the Prologue.

— Cannon-shots announce the beginning of the performance and all the visitors who have been brought together by piety, curiosity, or an interest in the singular spectacle, hurry to the theatre. Three shots give the signal to begin and soft music resounds from the invisible orchestra. Towards the end of this prelude gradually appear the 35



The Scourging.

“guardian spirits” and take up their position on the front stage. The leader of the chorus steps into the middle and speaks

### The Prologue:

+

“Cast thyself down in holy awe  
Race bowed down by the curse of God!” etc.

As soon as the Prologue is spoken, the curtain rises for the first *tableau*:

#### *The Expulsion out of Paradise.*

A short chorus accompanies the falling of the curtain, which is then immediately raised again for the second *tableau*:

#### *The Adoration of the Cross by Angels.*

A chorus of men’s voices symbolises the adoration; as the curtain falls the whole chorus sings:

2

“Follow Him who you hath reconciled,  
Along the path, however rough and thorny;  
For us He bled, for us He died,  
For us He gained the victory”.

The chorus now retires and the play proper begins. The latter falls into three parts:

- I. Christ’s Entry into Jerusalem to His Apprehension on the Mount of Olives.
- II. From the Apprehension to the Condemnation.
- III. From the Condemnation to the Resurrection.

### Part I.

(From Christ’s Entry into Jerusalem to His Apprehension on the Mount of Olives.)

#### 1. Act: *Entry of Christ into Jerusalem.*

Hosannas are heard. Children carrying palm-branches march in procession out of the gates of Jerusalem and a motley crowd follows shouting for joy. The chorus joins in the general rejoicings with suitable words and now Christ appears in the City riding on the foal of an ass.

This scene is so touching in its effect, that it could scarcely be imagined more complete. The curtain soon covers the middle-stage and the crowd flocks together in the foreground. The triumphal procession enters from the

side. Christ dismounts amid the renewed cries of the people. A few words are exchanged between Christ and a priest. The curtain again rises and reveals the outer-court of the temple with money-changers and sellers of doves and oxen etc. who are then driven out by Christ. Renewed cheering on the part of the people and protests on the part of the authorities.

(This scene reminds us of the most impressive representations of the "Meininger" and Devrient who greatly appreciated their dramatic power, was thinking specially of them, when he recommended the artistic performances of the actors in the Oberammergau Play, in scenes with large crowds, as an example for all large stages.)

## 2. Act: *Designs of the Council.*

Chorus of guardian spirits.

- a) *Type*: Jacob's sons resolve to put their brother Joseph out of the way. — A chorus prepares the way for the
- b) *Fulfilment*: Council of the High Priests.

The Sanhedrin is assembled under the presidency of Annas, an old man with snow-white hair, and of Caiaphas, a strongly built manly figure. The latter pictures to the assembly what danger is threatened to the law by the Galilean and Annas swears by his white head not to rest till Christ is killed. The Council determines to take Christ prisoner. The affronted sellers of doves are called in and a plan is made to ruin Christ through one of His disciples. Annas exults, Caiaphas meditates on the success of the deliberation and Annas blesses the Council.

## 3. Act: *The farewell of Christ from his Mother in Bethany.*

Chorus.

- a) *Types*: 1. The farewell of young Tobias from his parents. 2. The Bride laments the loss of her Bridegroom (Soug of Solomon V, 17 etc.). The scene represents the flower-garden with the arbour in which the Bride is standing, with her veil thrown back, surrounded by the daughters of Jerusalem. Accompanying this a soprano solo followed by an antiphonal chorus. The words of course lack the oriental glow of the Soug of Solomon, but their simplicity has here a charming and poetic effect.

b) *Fulfilment*: Christ in Bethany.

Christ appears in the street with Peter, John, and Judas, to whom he announces that His hour has come. They go to the house of Simon, and Christ is invited to enter. The scene now changes into the room in which Mary Magdalene washes the feet of the Saviour. Judas finds fault with the waste of money. Christ rebukes him and goes out. He promises to return soon and exhorts his disciples to follow Him. At this moment His Mother appears from the other side and now ensues the farewell scene between Him and His Mother, an incident which on the stage fascinates the sympathy of the spectator in a most extraordinary manner. The effect is most touching.

4. Act: *Christ's Last Entry into Jerusalem*. Bass recitative with chorus, followed by

- a) *Type*: King Ahasuerus puts away Vashti and makes Esther his queen (Esther, Chap. 2). Brilliant picture of court-life. Chorus and then
- b) *Fulfilment*: Christ on His way to Jerusalem. Judas resolves to betray His Master. Arrival of the disciples in Jerusalem.

Christ is seen with the disciples on their way to the city. Being troubled in spirit He prophesies its end. Then He sends Peter and John in advance to make preparations for the Passover. Judas, as bearer of the bag, reproaches Jesus with the waste of money. When Jesus has gone, Judas meditates how he can procure more money. Nathan one of the sellers approaches him and tries to induce him to be a traitor; more sellers join them and then the price of treachery is agreed upon, as well as the plan. The sellers retire and Judas follows, already tormented by conscience.

(The rôle of Judas demands great capability and high artistic conception. Up to the present time it has always been successfully given and has never failed to work with dramatic effect on the public, as well as on fine-feeling and critical artists. This was especially the case with Devrient. Joh. Zwink plays the rôle this year for the third time.)

5. Act: *The Last Supper*.

Chorus and then:

- a) *Type*: 1. The rain of Manna. One of the most beautiful of the tableaux. A large number of performers — more than 600 — fill the stage quite to



The Crucifixion.

the background. Moses and Aaron in the midst of a crowd of children. 2. The bunch of grapes from Canaan carried on a pole by two men. In the chorus the grapes are likened to the sacred wine of the New Covenant.

- b) *Fulfilment*: The Last Supper, washing the disciples feet. Institution of the Holy Sacrament, unmasking the traitor.

The scene is arranged according to Leonardo da Vinci's painting and makes a deeply solemn impression. In the cenaculum Jesus washes the disciples feet and administers the Holy Sacrament to them during which the sacramental words are solemnly spoken.

After Judas, struck with amazement at Christ's words "What thou doest, do quickly", has left the room, follows the short dialogue with Peter, in which Jesus foretells that disciple's fall. Then follows the concluding prayer and the departure.

#### 6. Act: *The traitor.*

Basserie, then chorus.

- a) *Type*: Jacob's sons sell their brother for 20 pieces of silver.

In the foreground we see Joseph's brethren pay the purchase-money; in the background we notice Joseph in distress with a group of departing Ishmaelites.

- b) *Fulfilment*: Judas promises to betray his Master for 30 pieces of silver.

The Pharisees decide to put Jesus to death.

Assembly of the Sanhedrin. Excited discussion; only two members of the Council, Nicodemus and Joseph of Arimathea, side with Jesus. Judas now appears and after bargaining for some time, he receives the traitor's reward. He retires with the soldiers who are to take Jesus prisoner. Nicodemus and Joseph of Arimathea also leave the Sanhedrin protesting; upon which the death of the "Enemy of the Law" is determined upon.

#### 7. Act: *Jesus on the Mount of Olives.*

- a) *Type*: 1. Adam eats his bread in the sweat of his brow.

This tableau is one of the best as regards the artistic arrangement. Adam is working in the

fields; boys are engaged in destroying thorns, while Eve is sitting with the youngest in the foreground; about her are the other children.

Chorus.

## 2. Murder of Amasa by Joab.

It is a question here of the involved story in II Samuel, chap: 20 verses 9 and 10: King David had charged Amasa to summon the men of Judah, within 3 days to pursue the rebel Sheba, the son of Bichri. As Amasa had neglected to do this at the proper time, David entrusted the pursuit to Abishai. Joab's soldiers were in Abishai's troop, and as Amasa came along the way Joab greeted him with these words. "Art thou in health my brother", and taking him by the beard to kiss him, he smote him with his sword; and he died. The books of Samuel say nothing of the motive for this treachery. The base act, however, is very capable of being compared with the "kiss of Judas" and the chorus again carry out this idea.

b) *Fulfilment*: The Agony of Christ. Betrayal. Apprehension.

Christ comes to the Mount of Olives with Peter, John and James. Pronounces the words (Matth: XXVI, 38) "My soul is exceeding sorrowful even unto death; tarry ye here and watch with me". He goes a short distance away to pray. When He rises, an angel appears with the cup. Then Judas comes with the soldiers and kisses his Master.

Then follows the scene in which Peter cuts off the ear of Malchus; Christ heals it again and is then bound and led away; the disciples flee. Peter and John attempt to follow Jesus.

With this tableau, of which the dramatic effect is extraordinarily great, Part I is concluded, and there is now an interval of 1½ hrs. As in the morning, cannon-shots again announce the time for re-commencing.

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## Part II.

(From the Apprehension to the Condemnation.)

### 8. Act: *Jesus before Annas.*

Chorus. Referring to the sufferings of Christ on the Mount of Olives.

- a) *Type*: Micaiah the prophet is smitten on the cheek, because he tells Ahab the truth.

To this the chorus sings:

Who the truth doth freely speak,  
Him they strike upon the cheek,

and concludes with the words:

Deniers, liers flatt'ers gather  
Roses, laurel without care;  
Only truth must bend itself  
For the truth, it flatters never.

- b) *Fulfilment*: Jesus is brought before Annas and they smite Him in the face.

Annas, on the balcony of his house; declares his satisfaction to Judas; when Judas hears that Christ is condemned to death, he hurries away in despair. Upon this the soldiers appear before Annas with Christ as prisoner. During the examination Christ is silent. Questioned about His teaching He says: "I taught not in secret; ask them that heard me." Upon this He receives a blow on the cheek from a soldier; then He is led away to the left, to Caiaphas the High Priest. Peter and John appear seeking for their Master, are however driven away by threats.

### 9. Act: *Jesus before Caiaphas.*

- a) *Type*: 1. Naboth is condemned though innocent (I Kings XXII, 8 to 10). Naboth had refused to sell a vineyard to King Ahab. Ahab's wife Jezebel bribed "two men, sons of Belial" to witness against Naboth and say he had blasphemed God and the King. The condemned man is awaiting his death kneeling. — Chorus.

2. Sufferings of Job. Job among the ashes is mocked by his wife and friends (Job II. 9.).

- b) *Fulfilment*: 1. Christ examined before Caiaphas and declared worthy of death. 2. Mocking and maltreatment. 3. Peter's denial. 4. The remorse and dismay of Judas.



The Descent from the Cross.

Stormy trial before Caiaphas. After the examination, Christ is led towards the centre into the Judgment-hall and there maltreated and mocked. Peter wishes to warm himself at the soldiers' watch-fire and denies his Master three times, to the maids Hagar and Sarah. After the cock has crowed twice, he remembers the words of Christ and hurries away overcome with shame and repentance. John accompanies him deeply grieved. Lastly Judas appears driven by mental disquiet and utters the hope that things may not come to the worst.

### 10. Act: *Despair of Judas.*

Chorus.

a) *Type:* Cain.

Cain wanders about tormented by thoughts of Abel whom he has slain.

b) *Fulfilment:* Despair of Judas.

Judas accuses himself of his guilt and intends to save his Master. We again see the Sanhedrin, which confirms the sentence of death. Judas appears and hears it. He asseverates Christ's innocence, throws the 30 pieces of silver at the feet of the judges and hastens away. The Council thinks of executing the sentence at once and sends to Pilate. The Potter's Field now becomes visible. Judas arrives and tearing off his girdle, hangs himself.

### 11. Act: *Christ before Pilate.*

a) *Type:* Accusation of Daniel.

The presidents of the kingdom accuse Daniel before King Darius of having blasphemed Baal and demand that he should be thrown into the den of lions.

Chorus.

b) *Fulfilment:* Christ is led before Pilate.

After Christ has answered in the affirmative to the question of Caiaphas whether He were the Son of God, the High Priest rends his garments and cries out "What further witness do we want, you have heard yourselves that He has blasphemed God". And now Christ is solemnly condemned to death. It is however necessary to procure the confirmation of the Roman governor Pilate. The latter has Jesus brought out on the balcony and examines Him himself. In the mean time Pilate's wife has told her husband of a dream she has had and warns him against pro-

nouncing an unjust judgment. Christ is pronounced guiltless and Caiaphas has Him taken to Herod, the King of the Jews.

**12. Act: *Jesus before Herod.***

a) *Type*: Samson mocked.

In a pillared hall Samson stands bound before the carousing Philistines who mock him. — Chorus.

b) *Fulfilment*: In the hall of Herod's house.

Herod among his courtiers, surrounded by magnificence sitting on his throne. He demands a miracle of Christ as well as the interpretation of a dream. Christ is silent. Herod mocks Him, but he will not take the responsibility of pronouncing sentence of death. He causes Christ to be clothed in a white mantle and sends Him back to Pilate.

**13. Act: *Christ is scourged and crowned with thorns.***

a) *Types*: 1. Joseph's coat sprinkled with blood is brought to his father.

2. Abraham and Isaac. Isaac lies on the altar and Abraham is about to raise his knife, when an angel holds back his hand and points to the ram in the thicket.

b) *Fulfilment*: Christ before Pilate. Scourging.

Christ is again brought before Pilate. The crowd is goaded on and demands His death. Pilate hesitates and wishes, according to an old custom, to release a prisoner at the Passover. He leaves to the people the choice between Jesus and Barabbas. Barabbas is chosen. Pilate allows Christ to be scourged, thinking that the people's thirst for blood will thus be appeased. Then Christ is clothed in the scarlet robe, a reed sceptre is put into His hand and lastly a crown of thorns is pressed on His head.

**14. Act: *Condemnation of Christ.***

a) *Types*: 1. Joseph advanced to be ruler over the people.

Joseph in royal splendour triumphs in the midst of the people. — Chorus.

2. The Scape-goat.

Moses praying before the altar. Lots are cast between 2 goats one of which is to be sacrificed for the sins of the people. — Chorus.

b) *Fulfilment*: Representation of Christ scourged by Pilate. Release of Barabbas. Condemnation of Christ.

The crowd being incited by the priests are indignant with Pilate. Again we have a shrieking mob in front of Pilate's Palace. The latter appears and shows Christ scourged and crowned to the people. They have no sympathy, but cry out incessantly: "Release unto us Barabbas!" Pilate yields, pronounces sentence and breaks his rod. Then he washes his hands as a sign of his being innocent of Christ's blood. Fanatic cheers on the part of the multitude. Christ is led away. High priests and the people follow him.

### Part III.

(To the Resurrection.)

#### 15. Act: *The "Via Dolorosa"*.

Chorus.

- a) *Types*: 1. Isaac, as a victim for sacrifice, ascends Mount Moriah laden with wood. 2. Moses lifts up the brazen serpent. — Chorus.
- b) *Fulfilment*: Way to Golgotha.
1. Simon of Cyrene is compelled to bear the Cross.
  2. Women bewail Christ.
  3. Meeting with Mary.

After the chorus the curtain rises. Out of the street on the left come Mary, the women, and John, from Bethany. Out of the other street comes Simon of Cyrene, who is about to go to the festival in the city. Now appears first a great, noisy crowd followed by the procession, at the head of which is a centurion with his cohort. After them come the high priests and then Christ crowned with thorns, surrounded by his tormentors, and dragging the Cross after Him with great difficulty. The malefactors follow with their crosses, and finally the procession is closed by soldiers, Pharisees and people.

Jesus breaks down under the load of the cross. Simon of Cyrene, who is passing that way, is compelled to carry it.

Then follows the meeting of Christ with the women of Jerusalem, and Veronica offers Him her handkerchief. He addresses to the weeping women the words (Luke XXIII, 28): "Daughters of Jerusalem weep not for Me, but weep for yourselves and your children etc." The procession proceeds, and Mary, the Mother of Christ, appears from the right,



The Resurrection.

leaning on John and accompanied by Magdalene. Mary laments for her son and John tries to comfort her.

### 16. Act: *Jesus on Golgotha.*

The chorus enters robed in black wearing girdles and sandals. Their fillets are adorned with black wreaths. The leader of the chorus again speaks a

#### a) *Prologue.*

During this prologue are distinctly heard behind the scenes the blows of the hammer by which the nails are driven into Christ's hands and feet.

#### b) *Action:* Crucifixion. Mockery. Last words and death. Measures for watching the tomb. Burial.

The curtain is raised and reveals the Place of a Skull. Soldiers, priests, and people on the stage. The two thieves are already hanging on their crosses with their arms over the cross-bars. Christ still lies on the ground but already nailed to the Cross. Then the Cross is slowly raised. (Now begins for the "Christus" the time of the most extreme physical effort, which it is only possible to support after long training and a massage treatment after the performance.)

The soldiers cast lots for Christ's garments, while the by-standers continue to mock the Crucified One. Mary, Magdalene, and John approach the Cross and form a group there. Christ thirsts and is given a sponge filled with vinegar. At last the Redeemer cries out: "It is finished! Father, into Thy hands I commend my spirit!" He bows His head and dies. Then follows the earthquake which causes consternation among the crowd. The centurion confesses Christ to be the Son of God. The body of Christ is taken down, from the cross by Nicodemus and Joseph of Arimathea, wrapped in a clean linen cloth and laid in the tomb in the rock at the back; a great stone is then rolled before the sepulchre. The curtain falls.

### 17. Act: *Jesus in the Tomb.*

Chorus, succeeded by a noise like thunder. The stone at the tomb falls down. Christ rises in a flood of light.

### 18. Act: *Hallelujah. Christ's Ascension.*

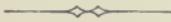
Chorus of joy, during which the figure of the Saviour ascends to Heaven.

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## Concluding remarks.

Nearly eight hours are required for the performance. Those, however, who give themselves up to the powerful impressions of the drama are prevented, by its peculiar charm, from feeling either weariness or exhaustion, if only they allow this charm to work on them, without prejudice. Certain it is that in the Passion Play the highest artistic aims of the drama, namely moving the feelings and stirring the mind are attained, at least with the greater number of the spectators.

But though for hours we have had nothing but sublime pictures before us, as the curtain falls for the last time, we are reminded of the world and its business. Trains have to be caught and the need of refreshment makes itself felt and so the huge assembly melts away. But most of those who have been present take with them a solemn and lasting impression which may give rise to moments of quiet thought in the midst of the rush of modern times.



## Walks, Excursions and Tours from Oberammergau.

To an admirer of nature **Oberammergau** offers a number of beautiful walks with views of the surrounding mountains; especially the paths laid out along the Ammer to the south allow of a pleasant walk in a lovely level valley surrounded by mountain chains.

$\frac{1}{4}$  hr. west to the **Crucifixion Group** (p. 46). —  $\frac{1}{2}$  hr. to the **Bear's-den** (p. 50) on an elevation left of the Ettal road; from the den an exceedingly picturesque view of the valley and the Kofel. —  $\frac{1}{4}$  hr. east to **St. Gregor** (restaurant and Pension) 5 min: further the **St. Gregor chapel** with a painting by Pögl "The Passion Play of 1860". — 1 hr. Ettal (p. 44); from there on to (4 hrs.) the **Notkar Spitze** (6190 ft.) interesting with good views, descent to the *Giessenbachklamm* (gorge) with waterfall and to *Graswang* (p. 87). —  $1\frac{1}{2}$  hrs. the **Kofel**, 4403 ft. From Oberammergau across the Kalberplatte on a bridle-path to the summit, where the great cross stands, extensive and beautiful **panorama**. —  $2\frac{1}{2}$  hrs. the **Aufacker**, 5059 ft.; an easy climb with views that repay the trouble; a cross way (marked) northwards to the (2 hrs.) *Hörnle* (p. 50);  $2\frac{3}{4}$  hrs. **Pürschling**, 5137 ft.; south-west-across the Kolben-Alpe on the "Königsteig"

(king's footpath), and the bridle-path coming from Unterammergau to the royal shooting-box "Pürschling"; in which King Ludwig II. spent some weeks every year. Incomparably beautiful view over both the lower and upper Ammertal with the picturesque frame of mountains; further away a plain and to the south-east the mountain region of the Zugspitz. In winter a well kept tobogganing track on the bridle path. — Descent ( $1\frac{1}{4}$  hrs.) to Unterammergau (1 hr.) to Linderhof (p. 91). — From Pürschling westwards in 20 min. (marked) on to the **Teufelsstättkopf** 5856 ft. with comprehensive panorama. On the south side of the mountain slope  $1\frac{1}{4}$  hrs. to the foot of the **Hennenkopf** (5800 ft. ascent of this mountain from here and return 1 hr.); leaving this to the right ( $\frac{3}{4}$  hr.) royal shooting box on the **Brunnenkopf**, 5456 ft.; the bridle path turning to the left (east) 10 minutes before, leads in 1 hr. to *Linderhof* (p. 91). — Back westward through the Wintertal and on its (right) slope, then up to the left, under the rocks to the Grat (saddle) and up ( $1\frac{1}{2}$  hrs.) over loose stones to the **Klammspitze** 6315 ft. with a magnificent distant view. — 2 hrs. the **Zahn** 5315 ft. highest jagged peak of the Sonnenberg, which is reached from the "Königsteig" (see above), view similar to that from the Kofel. — 3 hrs. **Laber** 5521 ft.; eastward up the valley of the Laine, then to the right round the Laberköpfe southward to ( $1\frac{3}{4}$  hrs.) *Soila-Alpe* (inn) and southwest over the Grat to the ( $1\frac{1}{4}$  hrs.) principal peak; specially good view towards the Zugspitz. —  $2\frac{3}{4}$  hrs. **Ettaler Mannndl**, 5262 ft.; from there ( $1\frac{3}{4}$  hrs.) *Soila-Alpe* southwards,  $\frac{1}{4}$  hr. to the little Soila lake, generally dry, in a magnificent deep mountain gorge; before this, up to the left to ( $\frac{1}{2}$  hr.) *Mannndlscharte*, over it and directly to the left in the rocks (wire-rope) with good supports and steps; 20 min.: to the summit, with a cross. Descent to Ettal (p. 44.) — A crossing to *Eschenlohe* eastwards through the Laine valley in about  $2\frac{3}{4}$  hrs. (p. 44).

From Unterammergau (by foot  $\frac{3}{4}$  hr., by rail 7—8 min.):  $\frac{1}{2}$  hr. *Schleifmühlenklamm*, 2 hrs. "Wilder Jäger".

From *Altenau* (15—16 min.: by rail) lying in an idyllic position at the foot of the Hochscherger; 40 min. (west) *Forsthaus Unternogg*, at the entrance of the extremely romantic *Halb-Ammertal*, through this can be reached, southward in  $1\frac{1}{2}$  hrs. the Hunting Lodge *Wilder Jäger*, with a chapel to St. Hubertus in memory of King Ludwig II. who often stayed for weeks in this mountain solitude. From here eastward over the Wald-Alp to (about  $1\frac{1}{2}$  hrs.) Unterammergau (see above). — From the Unternogg road to (20 km) *Hohenschwangau* (p. 94). — From Altenau through (25 min.) *Achelschwaige* (royal colt breeding establishment with good inn) to ( $1\frac{1}{4}$  hrs. westwards) *Ammmerklamm* "Scheibum". Over the bridge left in the "Kammerl" the electric works for the railway from Murnau to Oberammergau. —  $\frac{1}{4}$  hr. north west from the bridge near *Peistelsau* large *stalactite caverns*, little explored.

## Oberammergau—Linderhof—Reutte—Füssen— Hohenschwangau.

The favourite, and most interesting route for travelling to Oberammergau is the one which enables people to visit the **royal castles, Linderhof, Hohenschwangau, and Neuschwanstein.**

Pedestrians reach **Linderhof** from Oberammergau in about  $3\frac{3}{4}$  hrs. by way of the *Pürschling* (p. 85). The walk on the high road (11 km) most people avoid, in dusty weather, on account of the large carriage traffic. The Post omnibus takes  $1\frac{1}{2}$  hrs. There is *official carriage communication* through Linderhof to *Füssen* and *Hohenschwangau*. Numberless other means of conveyance during the Passion Play.

Where the road to Ettal (p. 44) makes a turn to the right, it leads by the so-called **Dickelschwaige** through the Graswangtal in 5 km to **Graswang** 2883 ft. (Inn). The road goes through splendid forests in a slight upwards incline; to the left the Elmauer Gries; beautiful view (right) of the Sonnenberg, Pürschlingkopf, in the front Klammspitz, left the Frieder and Kieneckspitz, above which towers the Zugspitz. Then to the ( $1\frac{1}{4}$  hrs. from Graswang) *Forsthaus Linderhof* (Restaurant as well as sleeping accommodation, good and cheap). Here the road branches off to the right to (5 min.) the **Royal Castle of Linderhof**. Description of the castle and continuation of the routes (p. 91).

## From Oberammergau to Garmisch—Partenkirchen— Mittenwald—Walchen- and Kochelsee or Innsbruck.

**Electric railway** in 1 hr. from *Oberammergau* to *Murnau* (p. 43) from there **railway** in  $\frac{3}{4}$  hr. to *Garmisch-Partenkirchen*. **Official carriage communication** to Oberau station. **Motor Post** to Oberau and Garmisch.

Railway journey from Murnau to Oberau p. 44. — (96 km from Munich) *Farchant*; to the left on the mountain the Kuhflucht, source of a river with a fall from a high rock. Then the whole celebrated "Taldreieck" surrounded by high mountains opens out, here lie the two health resorts *Garmisch* and (20 min. eastward) to the left *Partenkirchen*. On a railway bridge over the Loisach to (100 km) the station **Garmisch-Partenkirchen**.

### Garmisch.

**Hotels.** *Alpenhof* first class, all modern comforts, in the Bahnhofstrasse. *Hotel Husar*. *Hotel and Pension Sonnenbichl* (20 min. from station) in a quiet, lovely position with garden; rooms  $1\frac{1}{2}$ —4 mks., Pension from 6—8 mks.; central heating, Garage; strongly recommended. *Hotel Post*, *Hotel and Cafe Neu-Werdenfels*, Bahnhofstrasse. Pension *Villa Bethel* (English) highly spoken of. — **Motor post** to *Oberammergau* **Official carriage communication** p. 44. — **Drives to Fernpass** Omnibuses by Nassereit to *Imst* or *Telfs*. — **Open-omnibus drives** to *Badersee*, *Eibsee*, *Hammersbach* and *Lermoo*s (to the latter Motor-cars).

**Garmisch** a favourite health resort and winter station with about 2800 inhab., lies 10 minutes west of the station, connected therewith by a lime avenue; on both sides of the Loisach.

**Excursions** (all hold good for Partenkirchen but are *somewhat nearer* for Garmisch); ½ hr. to **Risserbauer** on the **Rissersee**, a marked path; open omnibus at the station; foot path: from the market-place through the Alpspitzstrasse; then to the right, foot path over the Garmisch meadows to a wooded spur of the Alpspitz and up this to the **Risserbauer** (*Hotel, house for visitors, boat-house*) with the artificially constructed **Rissersee**, 2575 ft.

1½ hrs. to **Badersee** (omnibus 1 mk.) south west on the Ehrwald road to (3 km) *Schmölz* (small hotel) in a picturesque position (5,5 km) *Untergrainau* (*Wirtshaus zur schönen Aussicht*); then from the Eibsee road left (footpath up by the cross left) through the woods to *Badersee*, 2513 ft.

**Hotel-Pension Badersee**; central heating, open all the year. — The little lake is a lovely embodied ideal, surrounded with dense woods through which there are paths.

The road leads up a sharp incline on the other side of Badersee back to the Eibsee road, then down again to (1 hr.) *Eibsee*.

2½ hrs. to **Eibsee** (the *Postomnibus* [1½ mks.] starts from Partenkirchen [Post] stops in *Garmisch* [Post] then goes by way of *Untergrainau* and *Hotel Badersee* to the *Eibsee* [2 hrs. there, 1½ return] with *Hotel-Pension A. Terne*). A footpath leads close to the lake through the fir and larch woods that commence close to the other side of the hotel, on the south side; in 12 min. one sees, to the left, the little **Frillensee** surrounded by woods in melancholy loneliness. Quite close in the background of this lake, above mountain spurs, towers the huge wall of the Waxenstein (a splendid nook for artists). The shortest crossing from here by way of Griesen to Linderhof or Oberammergau (p. 47).

3—4 hrs. to the **Höllental** (and to the Höllentalklamm). From Garmisch (1 hr.) to *Hammersbach*; leaving the high road near the Untermühle, we go through meadows to the *little hotel Höllental*, then southwards up a steep incline to the Stangenwald, or after (1¼ hrs.) *Obergrainau* behind the Forsthaus (marked way) up the mountain to the Stangenwald (in 1855 devastated by a Föhn-storm) and to the sheer descent of the *fore Waxenstein*; then along this mountain wall, up the *Stangensteig* a pathway 1—1½ yds wide, blasted out of the rock (steps, wire-rope, in dangerous places rails; view of the Waterfall) round a projection (view of the Höllentorkopf), then in windings up to (1¾ hrs.) the *iron Höllentalklammbridge* weighing nearly 5 tons. The view down into the awful chasm has a wonderful effect. From here by steep zigzag paths to (1 hr.) the *Unterkunftshütte* (small hotel) on to the *Höllentalanger*.

Considerably more interesting and ½ hr. shorter is the way through the *gorge* of the **Höllental**. From *Hammersbach* up by the bank of the Wildbach, after the first bridge a steep path to the entrance of the gorge (*Maxklamm*); on a winding path that has been blasted in the rock about 110 yds higher, over an iron path to the *Klamm* (entrance 50 pf.). The path in the gorge is quite easy. It is made safe by iron railings and leads over blasted rocks, through several tunnels up a steep ravine and over iron paths secured to the rocks and steps. An interesting peep into the foaming waterfall after the first tunnel near the arched bridge and over the *Treppenschacht* where three enormous blocks of rock

almost close the gorge. Shortly before the large Klam-bridge (see above) in the "Schafgufel" the path goes round a large landslip by a series of props; the rock walls approach each other, a tunnel leads under water falling 131 ft. which shuts in the gorge; further above two more high falls, after the last the path comes out on the right bank and joins the upper road in an open valley.

1 hr. the **Werdentels ruin**; past the *Hotel Sonnenbichl* to (25 min.) *Schmölzersee* in splendid mountain scenery (bathing and boating); from there a forest path to the (½ hr.) ruin 328 ft. above Loisach-valley, picturesque valley and mountain views. — ¼ hr. from the upper Loisach bridge to the south-west the **Maximilianshöhe**, a spot affording good views; 5 min. further the **Almhütte** (refreshments) with good view of the Zugspitz range.

**From Garmisch to Lermoos.** *High road* (27 km) Post and Motor cars. From Garmisch through *Schmölz* as far as the (left) fingerpost to Untergrainau-Badersee, then to the right and through splendid forests along the Loisach to **Griesen** (13 km) a beautiful spot (small hotel). From there to the right a road to (2 hrs.) Plansee (p. 94). a path leads from there to the right to the Laimeckhütte and through the Elmauer Gries to Graswang and Oberammergau or Linderhof (p. 87). The Fernpass road now leads through a narrow valley along the Loisach, between the slopes of (left) the Thörln and (right) the Upsberg to (4 km) the former **Ehrwald intrenchment** (small hotel) and through the Ehrwald Pass, passing the little church of St. Anna by way of Ehrwald 3258 ft. (*Grüner Baum*, well recommended, *Schwarzer Adler*, *Sonnenspitze*) to **Lermoos** (*Post* old well known hotel; *Hotel-Pension Drei Mhren*, comfortable) 3244 ft., junction for the roads to *Garmisch*, *Reutte*, *Nassereit* respectively.

**From Lermoos over the Fernpass into the Inn valley.** To the south of Lermoos the road leads (post to (19 km) *Nassereit* in 2½ hrs., for pedestrians [splendid] in 4 hrs.) by (2 km) Bieberwier to the **Fernpass**, "the most beautiful of all the Bavarian-Tyrolese mountain crossings"; the other side of Bieberwier (small hotel) up a sharp incline through woods to (left) *Weissensee* 3543 ft., to the right *Mittersee*; further up to the right (below the road) the large blue-green *Blindsee*, then (7 km) to the top of the *Fernpass* 3969 ft. (½ hr. further the hotel *zum Fern*) descending on the new road in extensive windings; to the right of the road the old *Castle Fern*; near it the little castle belonging to Frhrn. Ziegler, below the latter the (good) *Gasthaus zum Fernstein*, to the left the deep green *Fernsteinsee* surrounded by woods, with the ruin of Sigmundsburg. Over a handsome bridge to (10 km) *Nassereit* (*Post old*, renowned, *Platzwirt*, *Traube*). From there a post road to the left over the Mieminger Mittelgebirge to **Telfs**, to the right to **Imst**, both on the Inn and stations of the Arlberg railway (between Innsbruck and Bregenz).

2 km west of Garmisch 1 km from the station (hotel omnibuses and carriages) lies:

#### **Partenkirchen.**

**Hotels:** At the station *Bayerischer Hof*, *Werdentelser Michl*, *Hotel Pension* and *Cafe Stadt Wien*. In (10 min.) the place: *Goldener Stern*, *Post*, *Hotel Baumgartner*. **Kuranstalt:** *Dr. Wiggers Kurheim*, sanatorium for those suffering from internal diseases and weak nerves, as well as for those in need of rest and change, in a beautiful

position with terraces towards the south; lift and every modern comfort; pleasure-grounds, air and sun baths. — **Diligences** to Partnachklamm, to Bader- and Eibsee, Nassereit and Imst. **Official carriage communication** (motor cars) to Mittenwald and Scharnitz.

**Partenkirchen**, favourite summer and winter resort, lies spread out at the foot of the wooded *Eckenberg*. The pilgrimage chapel of *St. Anton* crowns, as it were, this important place, protected from winds by the heights behind it.

**Excursions** (everywhere the *ways are marked*); see also the *excursions from Garmisch*. Those that follow here are *nearer for Partenkirchen*;  $\frac{1}{4}$  hr. **St. Anton** chapel for pilgrimages, 2503 ft. above the sea and 196 ft. above the valley at the foot of the *Eckenberg*. Northward a road shaded by limes, with the Stations of the Cross, lead up to the large and peculiarly built **church**, date 1705 (with ceiling frescoes by the Tyrolese Hans Holzer, and a picture over the high altar by Literini); near by, the beneficiary house (1740) and an original "Lebzelterei" (wax-chandlers and cake manufactory); 3 min. further the *Pensin Villa Pancrama* (with café-restaurant and garden); splendid *view*. From there a path with beautiful views leads downwards to the *Farchant road*. Above the church to the right, in the wood, after numberless windings (east) is reached the *Scheibenplatzwege* and the (20 min.) *Faukenschlucht*.

$1\frac{1}{4}$  hrs. **Partnachklamm** (a magnificent gorge); to the south-east of the place the Mittenwald road branches at the first finger-post to the right (southwards) and leads to the Partnachtal, visible from a distance; along the right bank of the Partnach (facing is the Wetterstein range, to left above, Wamberg 3270 ft. the highest village in Germany); along the right bank through meadows and leafy woods, past the electric works for Garmisch and Partenkirchen, to the *Wildenau* (restaurant "Partnachklamm") over the bridge, where there are two ways (left a steep narrow road and foot path to Vorder-Graseck). Along the Partnach through underwood near the rocks, up and down to (1 hr.) entrance to the *Partnachklamm* a narrow gorge running from south to north, to the right over the wooden bridge (on the further side a bench) and up the path along by the tortuous rocky declivities to ( $\frac{1}{4}$  hr.) the 16 metre long iron *Partnachklamm bridge* which is suspended "airily but safely" 230 ft. over the Partnach winding with wild roar through the narrow gorge and overhung by the dark wooded rocky walls. Then in zigzags up to the left to (10 min.) **Vorder-Graseck** (2939 ft. *Forsterhaus* with beds).

### From Partenkirchen eastwards to Mittenwald.

The high road (**Motorpost** to Mittenwald and Scharnitz; **Official carriage communication** with motor cars in about 1 hr. to Mittenwald,  $2\frac{1}{2}$  hrs. Walchensee and about  $3\frac{1}{2}$  hrs. to Kochel) leads by ( $\frac{1}{4}$  hr.) **Kainzenbad** to (12 km). **Klais** (here to the right highroad to (2 hrs.) *Elmau*), left to ( $\frac{1}{2}$  hr.) **Barmsee**, then to the south by (left) the *Schmalsee*, up the Isar valley (magnificent view of the Wetterstein and Arnspitzen just in front, left the Karwendel mountains) to (18,1 km) **Mittenwald** (*Hotel Post* old and renowned; *Hotel Wetterstein*, comfortable); in a splendid mountainous country on

the *Isar*, at the foot of the Karwendel, a very favourite *summer resort and touring station*.

From **Mittenwald** to **Innsbruck** post road to (20 km) **Zirl** (**motor post** to **Scharnitz**; **official carriage communication** to **Zirl**; from there railway to (15 km in 25 min.) **Innsbruck**. Through the Engpass (Porta Claudia; see Bruckmann's "Tyrol") to (1¼ hrs.) **Scharnitz** 3051 ft. (*Goldener Adler, Blaue Traube, Newwirt*), before this place Austrian Customhouse. Scharnitz is the principal starting point for tours in the valleys of the Karwendel mountains (see Bruckmann's "Tyrol"). The road leads further to (2½ hrs.) **Seefeld** 3858 ft. (*Pst, Lamm, Klosterbräu*) in a splendid position on a high plateau. — From Seefeld to **Wildsee** passing Reith (small hotel) to (3 hrs.) **Zirl** (*Stern, Löwe*).

#### From Mittenwald to Walchensee and Kochel.

High road (**motor post** and **official carriage communication** to Kochel railway station (33 km) by way of *Krün, Walgau* (magnificent view of the Soierengebirge, Karwendel, Wetterstein, Oetz-taler Ferner, Höllentalferner etc.) to (3½ hrs.) **Walchensee** (*Post* praised) a little village in a splendid position on the dark blue *Walchensee*, 7 km long, 6.8 km broad, 196 metres deep (2634 ft. above the sea).

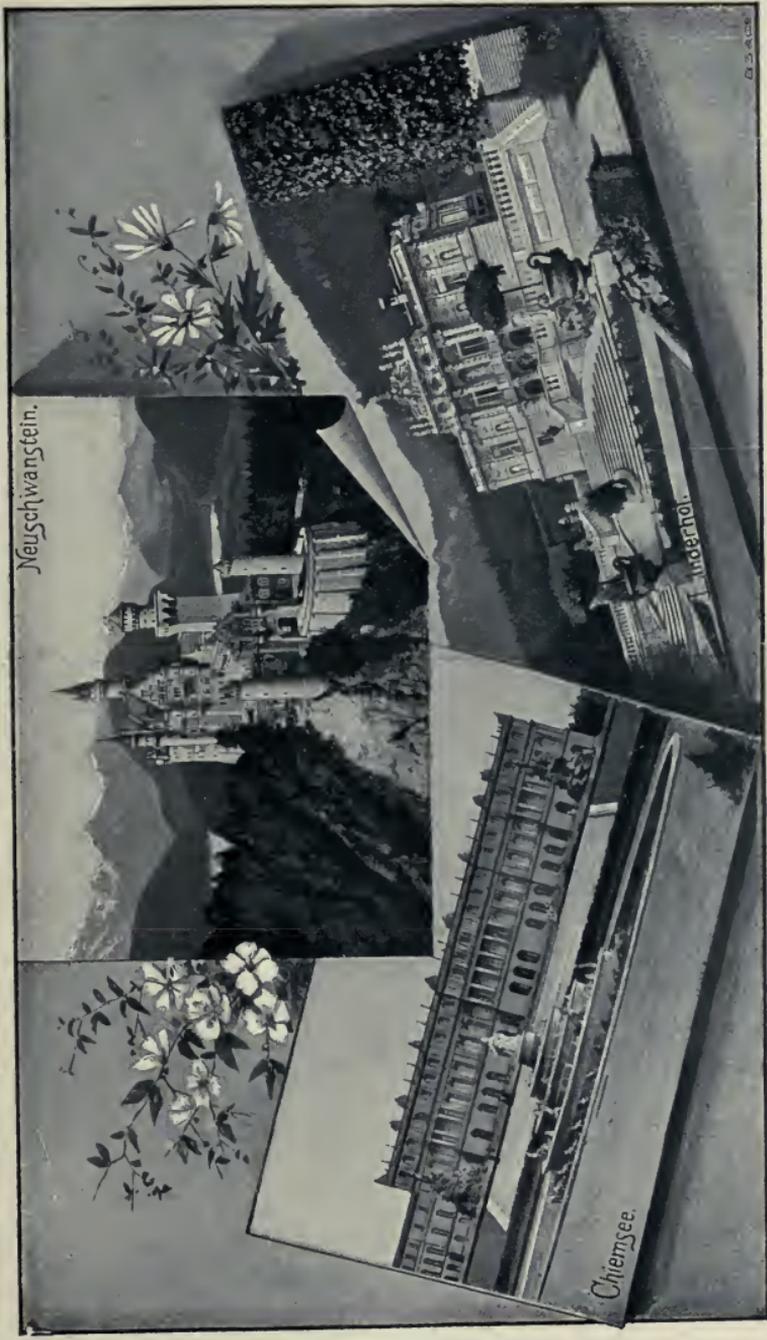
Along the banks to (1 hr.) **Urfeld** (*Hctel Post, Gasthaus Fischer am See*) at the north point of the lake. (From here 2½ hrs. to the top of the **Herzogstand** 5682 ft.) From Urfeld one goes along the splendid *Kesselberg road* to **Kochelsee** 1971 ft. On the banks the hotels *Grauer Bär* and *Seehof*. Northwest, on the opposite bank (¾ hr. by boat) *Schlehdorf* (*Gasthaus Herzogstand, Gasthaus Heimgarten*) a fishing village with an interesting church formerly belonging to a Cloister. (From there to Murnau p. 42.)

The road ascends from the lake passing *Kurhotel Bad Kochel* to the village **Kochel** 2027 ft. (*Post* good; *Prinz Ludwig, Schmied von Kochel*) to the station (*Stögers Gasthaus*). From Kochel with the state railway by Penzberg, Tutzing and Starnberg, or with the Isartal railway to **Munich**.

## The Royal Castles.

**Linderhof.** *Railway* in 2 hrs. to *Murnau*; from there (15 min.) railway *via* *Bad Kchlgrub* to **Oberammergau** and then (omnibus) in 1¼ hrs. to **Linderhof**; or, by the local line from *Murnau* on to *Oberau*, and then by carriage (in connection) past the *Convent of Ettal* in 2 hrs. to **Linderhof**. Tickets of admission, 3 mks., for visiting the Palace, the Blue Grotto (illuminated only when at least 10 tickets are taken) and the Kiosk, are to be had at the *Restaurant Linderhof* (with 70 beds). Open: 9. May to 17. Oct., except 13. June, from 9 to 12 and 1.30 to 5. The *fountains* only play (¼ hr.) at noon and at 6 p. m. The palace is an imitation of the *Petit Trianon* at Versailles, in charming *rococo style*, built by *Dollmann* 1869—78, with very beautiful *grounds* by *Effner*. The building and its inside decorations display very strikingly King Ludwig II.'s predilection for the artistic creations to which art was subject under Louis XIV.

and Louis XV., a predilection which was nourished by the *beautideals* of the two aspiring princes of the House of Wittelsbach, the Elector Max Emanuel and the Emperor Charles Albert. The Blue Grotto here is also dedicated to the King's romantic inclinations. The principal façade is adorned with statues. On the projecting central building are 3 gilded gates, and above them a figure of Victory, then the Bavarian coat of arms, and at the very top Atlas with the Globe. The *Entrance Hall* in front of which is a marble statue of Ludwig II., contains the bronze equestrian statue of Louis XIV., while on the ceiling is a sun with the inscription "Nec Pluribus Impar". On the magnificent staircase stands a blue porcelain vase from Sèvres with paintings (Esther before Ahasuerus). It was a present from Napoleon III. The double marble staircase leads to the *Upper Storey*, where the rooms are decorated with gilt and silvered carvings on the walls, the ceilings with stucco, and the chimney-pieces with mirrors. 1. *West Gobelin Room* with worked and painted gobelins; piano-aeolodicon, a Munich chef-d'oeuvre. 2. *Gallery of Mirrors*, royal blue and silver, the walls being of mirrors with richly carved frames of gold; ceiling-piece; Venus Bathing, by *Schwöiser*; chandelier of ivory (amorini) by *Perron*; vase with a gigantic bouquet of flowers in porcelain, two chimney-pieces of lapis lazuli; magnificent clock and group of marbles (Horses of the Sun, Apollo); writing-table with porcelain inkstands representing the terrestrial and celestial globes; porcelain saucers with paintings (*Fêtes* under Louis XIV. and XV.). 3. *East Gobelin Room* with artificial gobelins (painted by Pechmann), the furniture with genuine gobelins, on the marble chimney-piece groups of marbles (Apollo, Diana, Medicean Venus and the Graces). 4. *Blue Cabinet*, blue and gold; on the walls portraits in pastel; ceiling-piece: Amorini Playing Music. 5. *Dining Room*, purple and gold, emblems of the chase, of fishing, agriculture and gardening, in gilded reliefs; sideboard with gilded carvings; ceiling-pieces: Flora, Amor and Psyche, Bacchus and Venus, by *Schwöiser* and *Heckel*; marble-table, that can be lowered through the floor, with an enormous porcelain flower-vase. 6. *Pink Cabinet*, pink and gold; Chinese porcelain vases; pastel portraits; ceiling: Amorini. 7. *Large Bed Chamber*; splendid bed of state; ceiling-piece: Apotheosis of Louis XV. 8. *Lilac Cabinet*, similar to the yellow one. 9. *Study*, green and gold, with emblems of royalty, religion, art and science, commerce and industry; rich mirrors; ceiling-picture: *Fêtes* under Louis XIV. and XV.; writing-table with magnificent inkstands, malachite-tables, rose-wood cabinets; equestrian statue of Louis XV., and above it a baldachino with the crown and ermine; magnificent crystal chandelier. 10. *Yellow Cabinet*, charming boudoir, yellow and silver, the decorations very artistic; portraits. Now to the **Fountains**. Opposite the palace rises a terraced hill *most beautifully laid out*. Below is a large tank with a fountain, surrounded by statues of Day and Night, Venus and Diana. In the middle are gilded zinc statues of Flora with four amorini. On the right is a splendid **Lime Tree** which can be ascended by a rustic staircase. At the top is a place where Ludwig II. used to take his breakfast. The terrace-hill is enlivened with lions and fountains with water-sprites. In the rocks there is also a niche which contains a bust of Marie Antoinette. Surmounting all is a



Neuschwanstein.

Chiemsee.

Linderhof.

The Royal Castles.

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**Round Temple** (Monopteros) with a marble statue of Venus,  $9\frac{3}{4}$  ft. high, by *Hautmann*. From the Temple there is a splendid view of the palace, the fountains, the charming grounds and the wooded mountains. At the sides of the Palace are gardens, walks planted with trees and shrubs, fountains and statues. Behind is the *Fountain of Neptune* and adjoining it are the *cascaides* which come down from the mountain and are encircled by shady walks. Above them is a belvedere. Farther up northwards to the chapel and towards the wood is the **Blue Grotto**, accessible through a moveable piece of rock. Inside (lighted by *electric light* behind blue glasses) are artificial stalagmites and stalactites in imitation of the Grotta Azzurra at Capri. A mighty waterfall, illuminated by a red light, plunges into the lake of the grotto, and a charming Lohengrin bark rides on the water. In the background gleams a large painting on the wall, "Tannhäuser in the Mountain of Venus," (by Heckel). Above are two points from which the wonders of this fairy-world can be viewed, *viz.* a seat (the "King's Seat") made of a shell with a table of corals, and the "Loreley" with a seat of coral brilliant with crystal. From the Grotto eastwards we come to the **Moorish Kiosk**, a temple with a gilded cupola and 4 turrets also with cupolas. The interior is fantastically and luxuriously decorated. The dome-shaped roof is of stalactites. Between the columns are malachite vases with ostrich feathers, and 3 bronze peacocks with tails of pearls and precious stones. — The carriage-road leads southwards through the woods in  $1\frac{3}{4}$  hrs. to the frontier, where a bypath branches off (12 min.) to the *Hundingshütte*, an imitation of the Old Teutonic dwelling of Hunding in Wagner's "Walküre". Then farther on past *Ammerwald Inn* (from here on foot over the **Blöckenau** in 4 hrs. direct to Neuschwanstein) to the **Plansee** (Hotel "Zur Forelle"), to **Reutte** and **Füssen** in 7 hrs. (see below).

**Palaces of Hohenschwangau and Neuschwanstein;** Route just described, or better by *Railway* in 5 hrs. to **Füssen** (*Bayerischer Hof, Hirsch, Alte Post, Neuschwanstein, Neue Post, Sonne, Löwe, Mohr*); from here (official carriage connection) in  $\frac{1}{2}$  hr. to the **village of Hohenschwangau** (Hotel-Pension Schwamsee, Alpenrose and *Hotel zur Liesl*), in a charming situation on the *Alpsee*. From the village a carriage-road leads in 10 min. up to

**The Palace of Hohenschwangau** (Admission: 9—12 and 2—5, 50 Pfg.), built for King Maximilian II. by *Quaglio, Ohlmüller* and *Ziebland*, with high and slender embattled towers and a high two-storey citadel on a mighty socle, surrounded by walls and bastions. In the *garden* on the right is a *marble bath* hewn in the rock, with two nymphs by *Schwanthaler*. A few paces farther on is the *Fountain of Lions* of the Alhambra, by *Schwanthaler*. In the *Entrance Hall* are stained-glass windows and ancient weapons. I. Storey: 1. *The Swan Knight's Hall*, with 4 pictures from the Lohengrin Saga; 2. *The Schyren Hall*, 8 frescoes from Bavarian History (*Lindenschmit*); 3. *The Oriental Room* with eastern decorations and landscapes (souvenir of Max II.'s travels in the East); 4. *The Schwangau Room* with 7 pictures from the history of Hohenschwangau (*Lindenschmit*); 5. *The Bertha Room* with 5 frescoes, representing the Pedigree of Charlemagne (*Moritz v. Schwind*);

6. *The Room of the Lady of the Castle*, with 11 pictures of the domestic life of Agnes, Countess of the Palatinate and wife of Otho of Wittelsbach (*Schneider*). II. Storey: 7. *The Hall of Heroes*, Deeds of Dietrich of Berne *i. e.* Theodorich of Verona (after M. v. Schwind); 8. *The Hohenstaufen Hall*, History of the Hohenstaufen (*Lindenschmit*); 9. *The Tasso Room*, Episodes from "Jerusalem Delivered" (M. v. Schwind); 10. *The Guelfh Room*, History of Henry the Lion (*Lindenschmit*); 11. *The Authari Room*, Authari the Lombard King's Wooing of Theudelinde, the Bavarian Princess (after Schwind); 12. *The Knights' Hall*, Chivalry in the Middle Ages (after Schwind). — From the Hotel zur Liesl a carriage-road leads (40 min.) up to

**Neuschwanstein**, open from 9th May to 17th Oct., 9—12 and 2—5 o'clock, on Sundays 10—12 and 2—5, closed on the 13th June; tickets of admission, 3 Mks., on Sundays and festival days 1.50 Mks., at the entrance. This romantic and imposing castle rises on a precipitous rock projecting over the wild gorge of the Pöllat, 3276 ft. above the sea-level, in a wonderful situation with a picturesque view of the Schwansee and Alpsee, and of the gloomy gorge as far as the waterfall. The edifice (the noblest castle of modern times) was built in 1869—86 on the ruins of the old castle, in the Romanesque style of the 12th Century from designs by *Dollmann*, *Jank* and *Riedel* under participation of Ludwig II., and enjoys a grand panorama from all sides. The material is brick, lined with blocks of marble and with sandstone for the facades. The castle is an aggregate of several buildings. A drawbridge leads through the *gate-way*, which is flanked by two towers, into the lower court-yard (opposite are the foundations of the castle). Stone steps lead into the *upper court-yard* which is surrounded by high buildings on three sides, on the right the *House of the Knights*, on the left the *Kemnate* (for the household and the apartments of the ladies), and at the front, the *Pallas*, the lord's apartments (the castle proper) with the reception rooms, two side-towers, and a tower, 211 ½ ft. high, with a winding staircase. The palace is a 5 storeyed building of brick lined with marble; at the front of the III. Storey it has 2 turreted baywindows, and in the IV. Storey on the sides of the balcony are painted the patron saints of the castle, *viz.* "Madonna and St. George". The top of the gable is crowned by the Bavarian lion (copper). At the back the II. and III. Storeys have a projecting loggia with a gilded roof. Through the tower with the winding staircase we come on the **III. Storey** to the **King's Apartments**, which in accordance with the Romanesque style of the castle are adorned with paintings from the sagas of *Sigurd*, *Tannhäuser*, *Parzival* and *Lohengrin*, from *Tristan and Isolde* and from the *lives of the Minnesingers*. The sagas form a sequel to the Old Teutonic pictures in the Palace of Hohenschwangau and are for the most part represented according to the old poems and not according to the text of Wagner's operas. 1. *Vestibule*: Mural paintings from the Edda (Saga of Sigurd) by *Aigner*. 2. Through a richly decorated servants' room into the *Study*, green and gold with mural paintings from the *Tannhäuser* Saga, by *Aigner*; 3. Opposite the entrance: A small artificial grotto with stalactites (formerly with a waterfall); adjoining is a bay-window with a glorious view; 4. *Dwelling Room* with bay-window,

blue and silver, mural paintings from the Lohengrin Saga by *Hauschild*; imitation of a cupboard in the Wartburg; 5. *Toilet Room* with bay-window, violet and gold; paintings from the life of Walter von der Vogelweide and Hans Sachs by *Ille*; ceiling-piece: Vine-arbour with Birds. Adjacent is 6. *The House Chapel* with mural paintings by *Hauschild*; Life of St. Louis; 7. *Bed Chamber*, blue and gold, in Late Gothic style, of the greatest beauty, with mural paintings from Tristan and Isoide by *Spiess*; state-bed with a marvellously carved tester; washhand-stand with gilt chamber-ware; from the bay-window view of the Pöllat Gorge. 8. *Dining Room*, claret-red and gold; mural paintings, scenes from the "Sängerkrieg" by *Ferd. Piloty*; on the table an artistic *épergne* of gilded silver (Siegfried killing the Dragon under the oak); on the chimney-piece a large swan in terracotta. 9. Back to the vestibule and into the *Throne Room*, like a basilica with a dome, the noblest building in the ideal Romanesque style, 65 ft. long, 39 ft. wide and 42 ft. high (takes up the western part of the III. and IV. Storeys); the floor in marble mosaics with animals and trees; the mural paintings (Christ, the Virgin and John, and the 8 sainted Kings meritorious for their efforts in spreading Christianity; scenes from their lives; the lawgivers of pre-Christian times) by *Hauschild*; in the vaulting above the throne, the sky with the sun and stars; on 16 columns of porphyry a gallery with 16 columns of lapis lazuli (imitation). In the IV. Storey at the entrance into the vestibule is a column covered with scales, crowned with palms, and spit at (!) by a dragon. 1. On the *landings* Paintings from the Edda (Gudrun Saga) by *Hauschild*. 2. Through the long corridor (with scenes from the Parzival Saga) into 3. the **Banqueting Hall**, a splendid imitation of the Sängershalle in the Wartburg, 88 ft. long and 32 ft. wide; a magnificent vaulted ceiling, with 42 panels, and supported on richly carved columns; 10 gilded bronze candelabra, 4 large chandeliers, six smaller chandeliers and, along the wall, seats upholstered with silk interwoven with gold; in the background, separated by 3 archways is the "Sängerlaube", the scene representing a wood with the "Tree of the Universe" of the Edda; on the side walls the open panels are decorated with excellent illustrations by *Aug. Spiess* to Wolfram von Eschenbach's "Parzival". From the balcony of this glorious hall there is a grand view of the Pöllat Gorge and the Pöllat Fall, which latter is crossed by the *Marienbrücke* (The Virgin's Bridge).

Whoever wishes to visit Linderhof from here can take the road *via* Füssen, Reutte, Plansee etc., or the shorter way (pedestrians only) from Neuschwanstein over the *Blöckenau* to the *Ammerwald Inn* and then on the left to Linderhof.

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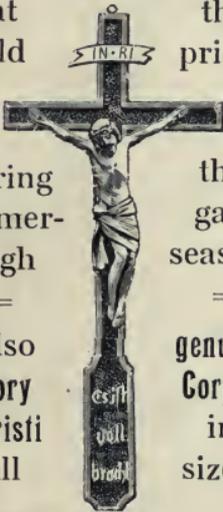
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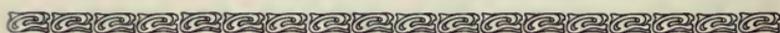
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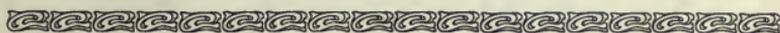
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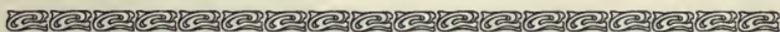
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:: The Hotels are arranged alphabetically. ::

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