

château of *Weisstrop*, property of the Duke of Lucca, who in 1849 resigned the throne of Parma in favour of his son (d. 1854). L. *Lösnitz*, with extensive champagne-manufactory. The train stops at *Neustadt-Dresden*, 1 M. from the hotels of the Altstadt. Omnibuses &c. see below. The large building r. is the *Japanese Palace* (p. 369). In the market-place the *Statue of Augustus II.* (Pl. 12) in bronze.

73. Dresden.

Hotels. In the Altstadt: *Victoria*, *Johannes-Allee*, S. of the Altmarkt; **Bellevue*, beautifully situated near the bridge; **Saxe*; all of the first class: R. from 20, L. 8, B. 12 Ngr., D. 1 Thlr., A. 8 Ngr. — **Berlin*, *Rome*, both in the Neumarkt; **Pologne* and *Gotha*, both in the *Schloss-Strasse*; **Weber's Hôtel*, *Ostra-Allee*, near the *Zwinger*. — *Russie*, *France*, and **Goldener Engel* in the *Wilsdruffer-Str.*; *Europe* in the Altmarkt; *Deutsches Haus*, **Preuss. Hof*, *Brüsseler Hof*, *Meisel's Hôtel*, all in the *Scheffel-Str.*; **British Hotel*, *Landhaus-Str.*; *Stadt Frankfurt*, *Moritz-Str.*; *Weimar*, *Pfarrgasse*, second-cl.; *Curländer Haus*, by the Bohemian stat. — *Hôtels Garnis*: *Palais Garni*, *Lüttichau-Str. 18*; *Moskow*, *Christians-Str.*; *Stephani's Hôtel*, *Lüttichau-Str.*, recommended to families.

In the Neustadt: *Stadt Wien*, by the bridge; **Kronprinz*, *Haupt-Str.*; both first-cl. — **Leipzig*, *London*, and *Paris*, all near the bridge, on the route to the Leipzig stat.; *Hôtel Royal* by the Silesian stat.; **Kaiser*, in the market-place. **Coburg*, at the Leipzig stat., much frequented. *Drei Palmzweige*, by the Japanese Palace, unpretending. *Stadt Prag*, *Gr. Meissner-Str.* To secure rooms in the height of summer, they may be ordered by telegraph (20 words, within Saxony, 8 Sgr.).

Restaurants. *Hôtel de France*, *Wilsdruffer-Str.*, good D. 12—3 o'cl., 10 or 15 Sgr. **Deville*, *Mittl. Frauengasse*; *Helbig*, on the Elbe, by the bridge, much frequented; *Haensch*, *Waisenhaus-Str. 32*. — In the Neustadt: *Heine*, *Bautzener-Str.*, with garden. — *Wine and Luncheon Rooms*: *Habert*, *Schloss-Str. 35*; *Seuler*, *Marien-Str.*; *Gerlach*, *Moritz-Str.*; **Victoria-Keller*, *See-Str.* — *Beer*: **Kneist*, **Fiebig*, both in the *Gr. Brüder-Gasse*; *Renner*, *Marien-Str. 22*; *Helbig*, see above; *Lussert*, *Frauen-Str. 2*; *Waldschlösschen*, *Postplatz*; *Stadt Nürnberg*, *Wilsdruffer-Str.*; *Böhme*, *Moritz-Str. 12*. — *Cafés and Confectioners*: **Trepp*, *Altmarkt* and *Scheffel-Strasse*; **Café Reale*, *Belvedere*, both on the *Brühl Terrace*; *Lässig*, *Prager-Str.*; *Köhler*, *Jüdenhof*.

Pleasure Gardens. *Schillerschlösschen*, *Waldschlösschen*, both in the *Schiller-Str.*, r. bank; fine views. — *Grosser Garten* (p. 370). — *Bergkeller*, *Berg-Str.*; *Feldschlösschen*, on the *Tharandt road*; *Felsenkeller*, in the *Plauenscher Grund*.

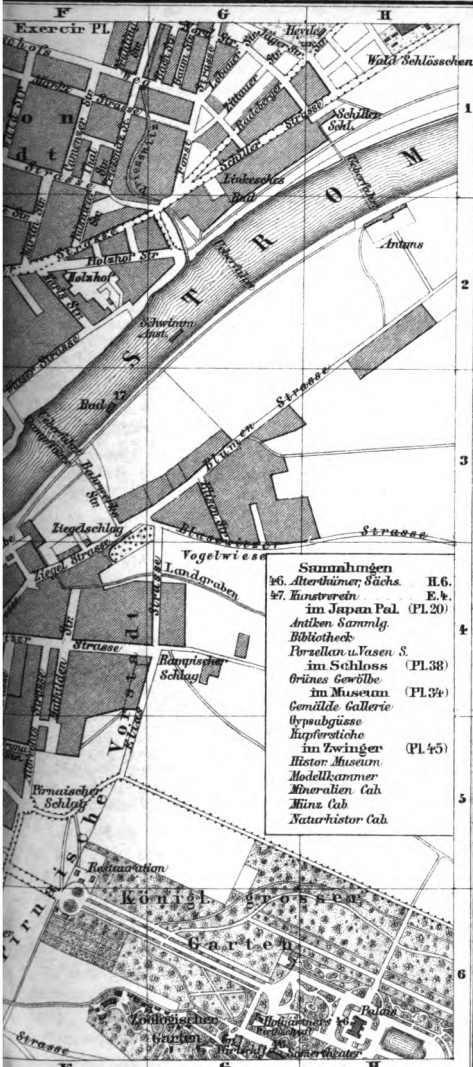
Newspapers in the Literary Museum, *Waisenhaus-Strasse 31*. Adm. 2½, per week 10 Ngr.; open 8 a. m. to 10 p. m.

American Club (U. S. newspapers etc.) *Victoria-Str. 22*.

Conveyances. Omnibus from the Elbe bridge to the *Schillerschlösschen* and *Waldschlösschen* 1½ Ngr. — Cabs (a tariff in each) per drive 1 pers. 4, ½ hr. 6, heavy luggage 2—3 Ngr. At night 1 pers. 15, 2 pers. 20 Ngr., 3 pers. 1 Thlr. Cab-tickets issued at the stations, as in Berlin. Bridge-toll 1 Ngr. per horse. — *Fiacres*, one-h. 1 pers. 5, 2 pers. 7½, ½ hr. 7½—12½ Ngr.; two-h., 1 pers. 7½, 2 pers. 11, 3 pers. 15, ½ hr. 10, 15, or 20 Ngr. Longer drives according to agreement. — *Travelling-carriages* about 5 Thlr. daily, gratuity extra.

Baths. **Dianabad* (vapour etc.), in the *Bürgerwiese*; *Albertsbad*, *Ostra-Allee 38*, with estab. for mineral-water; *Johannisbad*, *Königs-Str. 11*, etc. — *River-baths* above and below the old bridge.

Shops. Best in the *Schloss-Str.*, *Alt* and *Neu-Markt*, *See-Str.*, and



DRESDEN.

1. Academie der Künste D.4.
 2. (Ritter) E.3.
- Bahnhöfe:**
3. Alberts od Tharandt-B B.5.
 4. Böhmischer Bhf D.6.
 5. Leipziger Bhf C.D.2.
 6. Schlesischer Bhf D.1.2.
 7. Botanischer Garten E.4.
 8. Brühl'sche Terrasse D.E.4.
- Casernen:**
9. Cavalerie C. E.3.
 10. Infanterie C. E.2.3.
- Denkmäler:**
11. August d. Starcken D.3.
 12. Friedrich August C.D.4.
 13. Friedrich August's II. D.4.
 14. König Anton B.4.
 15. Kurfürst Moritz E.4.
 16. C.Mr.Weber D.4.
 17. Flussbäder D.3. E.4. F.3.
 18. Gewandhaus E.5.
 19. Haupttrache D.4.
 20. Japan Palais D.3.
 21. Josephinen Stift C.5.
 22. Kaufmann's acust. Cab. C.4.
- Kirchen:**
23. Anna K. C.5.
 24. Dreikönigs K. E.D.2.
 25. Frauen K. D.E.4.
 26. Hof Kirche (kath.) D.4.
 27. Kreuz K. D.5.
 28. Reformirte K. E.5.
 29. Sophien K. D.4.
- Kirchhöfe:**
30. Kötholischer K. B.3.
 31. Neustädter D.1.
 32. Landhaus E.4.
 33. Münze E.4.
 34. Museum in Zwinger C.D.4.
 35. Polytechn. Schule D.5.
 36. Post C.D.4. 5.
 37. Prinzen Palais D.4.
 38. Schloss D.4.
 39. Schiesshaus C.4.
 40. Stadtkrankenhaus A.B.3.
 41. Synagoge E.4.
- Theater:**
42. Hoftheater (1869 abgebrannt) D.4.
 43. Sommertheater C.6.
 44. Zeughaus E.4.
 45. Zwinger C.D.4.
 46. Kreuz Schule E.5.

Sammungen

46. Alterthümer, Sächs. H.6.

47. Kunstverein E.4.

im Japan Pal. (Pl.20)

Antiken Sammlg.

Bibliothek

Porzellan u. Vasen S.

im Schloss (Pl.38)

Orines Gewölbe

im Museum (Pl.34)

Gemälde Gallerie

Gypsabgüsse

Kupferstiche

im Zwinger (Pl.45)

Histor. Museum

Modellkammer

Mineralien Cab.

Münz Cab.

Naturhistor. Cab.

Wilsdruffer-Str. Dépôt of Dresden china, Schloss-Str., opp. the palace-gate.

Theatre. Second Theatre (Pl. 44) in summer in the open air, in the Grosse Garten, in winter in the town (Gewandhaus, Pl. 16). — The *Hoftheater* was burned down in 1869 (comp. p. 363).

Steamboats to Pillnitz, 4 trips daily, to Rathen 3, Schandau 3, Tetschen 1, Leitmeritz 1, Meissen 4, Biesa 2 trips.

Commissionaires. Whole day 1 Thlr., $\frac{1}{2}$ day 20 Ngr.

Collections. Some not accessible in winter.

Antiques (p. 369) in the Japanese Pal. in summer (May 1st to Oct. 31st) Wed. and Sat. 10—2 o'cl., at other times 5 Ngr.

Antiquities (p. 370) daily, 5 Ngr.

**Art Union* (Pl. 38) Sund., Tuesd., Frid., $2\frac{1}{2}$ Ngr.

**Casts* (p. 367) Mond. and Thursd. 10—2, at other times 5 Ngr.

Engravings and Drawings (p. 367) Tuesd. and Frid. 10—2.

**Green Vault* (p. 361), 9—1, 2 Thlr. for 1—6 pers., closed on Sundays

**Histor. Museum* (p. 367), 8—2 o'cl., 2 Thlr. for 1—6 pers.

**Kaufmann's Acoustic Cabinet* (p. 368) daily 10—6, 10 Ngr.

**Library* (p. 369) in the Japan. Pal. 9—1 daily; 10 pers. only at one time are escorted by an attendant ($7\frac{1}{2}$ Sgr.); application must be made 1 hr. beforehand.

Mathemat. and Physical Saloon in the Zwinger, Frid. 8—11; tickets at the entrance at 7 a. m.

Mineralog. Museum (p. 368) in the Zwinger, May 1st to Oct. 31st, Tuesd. and Frid. 10—12 gratis, Mond., Wed., Thursd., and Saturd. 9—12, 5 Ngr.

Nat. Hist. Museum (p. 368) in the Zwinger, May 1st to Oct. 31st, Tues. and Frid. 8—10 gratis; Mon., Wed., Thursd. and Saturd. 9—12, 5 Ngr.

***Picture Gallery* (p. 363), throughout the year on Sund. and holidays 12—3, Tuesd., Thursd., Frid. 10—4 gratis; Mond. and Wed. 10—4, 5 Ngr., Sat. 15 Ngr.; from Nov. 1st to Apr. 15th open till 3 only.

Porcelain and vases (p. 369) in the Jap. Pal. (May 1st to Oct. 31st) Wed. 2—4 gratis; daily 6 pers. 2 Thlr.

Zoolog. Garden s. p. 370.

Most of the collections may be visited for a fee of 2 Thlr. for 1—6 pers.; commissionaires, or the custodians themselves, arrange parties (10 Ngr. each).

Diary. (The '*Dresdener Anzeiger*', or other local paper, should be consulted with regard to concerts, theatres etc.). Daily: Pict. Gallery 10—4, Sund. and holidays 12—3; Library 9—1; Sax. Antiquities; Green Vault; Histor. Museum; Kaufmann's Acoustic Cab. 10—6. Sundays: Art Union; Church-music in the Hofkirche (p. 362) 11—12 and at 4. Mondays: Casts 10—12. Tuesdays: Nat. Hist. Museum 8—10; Mineralog. Museum 10—12; Engravings 10—2; Art Union. Wednesdays: Antiques 10—12; Porcelain and vases 2—6. Thursdays: Casts 10—2. Fridays: Nat. Hist. Museum 8—10; Mineralog. Museum 10—12; Engravings 10—2; Mathem. Saloon 8—12; Art Union. Saturdays: Antiques 10—2.

English Church consecrated in 1869, near the Bohem. station.

Dresden, capital of the kingdom of Saxony, mentioned in history for the first time in 1206, is a modern city, three quarters (Antonsstadt, Neustadt, Friedrichsstadt) having been erected during the present cent. Popul. 156,024 (8000 Rom. Cath., 1000 Jews). Its charming situation on the Elbe and valuable public collections attract vast numbers of visitors in summer.

***Bridges.** The old *Bridge* of 16 arches, 450 yds. long (foot-passengers keep to the r.), was erected 1727—1731. On March 19th, 1813, the French marshal Davoust blew up one of the buttresses and two arches in order to cover his retreat. During a great inundation, in March, 1845, another buttress fell. —

About $\frac{1}{3}$ M. lower is the handsome *Marienbrücke*, completed in 1852, with 12 arches, each of 100 ft. span, length 500 yds. One half is employed for the rail., the other for the ordinary traffic.

The ***Brühl Terrace** (Pl. 8), rising on the bank of the Elbe, 560 yds. in length, is the most popular promenade and point of view. It is approached by a broad and handsome flight of steps near the old bridge, embellished with four *groups in sandstone by *Schilling*, representing Night, Day, Morning, and Evening. The *Academy of Art*, adjoining the exhibition-room of the art-union (fine collection of modern pictures, adm. 5 Sgr.), numbers some of the most talented artists in Germany among its members.

At the E. end of the terrace is the **Synagogue** (Pl. 41), erected 1840 in the Oriental style: service Saturd. 7—7 $\frac{1}{2}$ p. m. Descending hence to the promenades, the traveller perceives, r. at the corner of the Botau. Garden, the *Maurice Monument* (Pl. 14), to the memory of the Elector of that name who fell in a battle with the Margrave of Brandenburg at Sievershausen, 1553, after having resigned his dignity to his brother, as the relief indicates.

The Rom. Cath. **Court Church** (Pl. 26), opp. the old bridge, completed 1754, possesses a good altar-piece, Ascension by Raph. Mengs. Beneath the sacristy are the royal vaults. The *church-music, Sundays 11—12 and at 4 o'clock, also on the eve of festivals, is celebrated. The strictest order is preserved during divine service.

The **Palace** (Pl. 38), an extensive edifice erected at various periods, contains some fine *frescoes by Bendemann: in the throne-room *Lawgivers*, *Scenes from the life of Emp. Henry I. (d. 936)*, on the frieze *Conditions of life*; in the ball-room *Greek mytholog. and histor. subjects*.

The ***Green Vault** (adm. see p. 361) in the palace, entrance l. in the court, so named from the original decorations, contains one of the most valuable collections in the world, of curiosities, rare works of art, jewels &c., formed in the 16th—18th cent. Visitors are generally hurried through the different apartments in 1 hr., a space of time totally inadequate for the careful inspection of the principal objects of interest.

1st Room. Bronzes: crucifix by Giov. da Bologna, small dog scratching itself by Vischer, Rape of Proserpine, Bacchus on a goat surrounded by children. Equest. statues of Charles II. of England, of Louis XIV. and Augustus the Strong.

2nd. Ivory Collection: crucifix attributed to Mich. Angelo; battle-scene attrib. to Dürer; vases with battle-scenes, Hippodamia and the contest of the Lapithæ and centaurs; vessel adorned with the Foolish Virgins; Fall of Lucifer and the wicked angels, a remarkable and elaborate group of 32 figures, carved out of a single mass of ivory, 16 in. high; two horses' heads in relief, Mich. Angelo; Rape of Proserpine; vessel with hunting-scene.

3rd. Mosaics, ostrich-eggs and shells with reliefs and decorations, coral, amber, enamel etc.; chimney-piece of Sax. porcelain (from Meissen) with Sax. precious stones; enamel-pictures, the finest of which are a Madonna and Ecce Homo by Mengs; fruit-plate with battle-scene.

4th. Credence vessels in gold and silver, plate, ruby-crystal, magnificent jewel-casket.

5th. Vessels of agate, jasper, chalcedony, collection of polished stones, rock-crystal etc.; two vessels entirely of cut stones, each valued at 900 l.; fine large vases of rock-crystal; beautiful topazes.

6th. Magnificent jewels, carved ivory and ebony, curious caricatures etc.

7th. Regalia of Augustus II. as king of Poland; carved wood: Resurrection, Descent from the Cross, Archangel Michael's contest with Satan; two battle-pieces in wax.

8th. This room far surpasses all the others in the costly splendour of its contents. The finest objects are the works of Dinglinger (1702—28), the Sax. Benven. Cellini. Of these the principal is the Throne and Court of the Grand Mogul Aureng Zeb (at Delhi, 1659—1707), consisting of the monarch himself on a golden throne, surrounded by his guards and courtiers, altogether 132 figures in gold and enamel, a most elaborate work deserving minute inspection; a lamp with representation of the myth of Actæon and Diana; specimen of Peruvian emeralds, presented 1581 by Emp. Rudolph III.; the largest onyx known, 7 in. high, 2½ in. broad, valued at 6000 l.; richly decorated weapons, among them the Electoral sword of Saxony, employed for the last time at the coronation of Emp. Francis, 1792; two rings of Luther; rare jewels etc.

On the W. side of the palace is the chief *Guard-House* (Pl. 19). Parade with music on Wed. at 12.30 in the Theaterplatz.

The **Theatre**, a magnificent structure of Semper which formerly occupied the centre of the place, was entirely burned down in 1869. In the vicinity near the promenades rises the **Statue of Weber** (d. 1826), erected 1860.

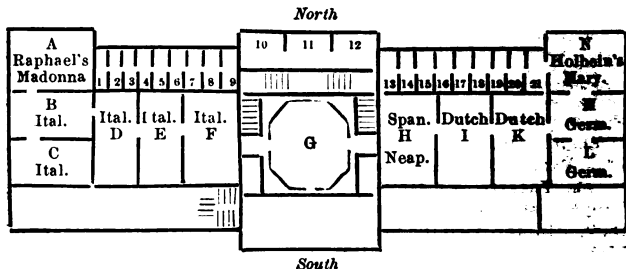
On the S. side of the Platz stands the **Zwinger** (Pl. 45), a clumsy structure in the Rococo style, commenced by Augustus II. at the beginning of last cent. and intended to form the entrance-court of a sumptuous palace, a plan which however was never carried out. The quadrangle now serves as a pleasure-ground, adorned with 300 orange-trees. In the centre the **Statue of Fred. Augustus** (d. 1826) (Pl. 13).

The ***Museum** (Pl. 34), the N. wing of the Zwinger, in the Renaissance style, was completed in 1854. The sculptures on the exterior by Rietschel and Hähnel indicate the destination of the building (representations of mythical, religious, and historical subjects; those on the N. side are from the ancient world, those on the S. from the age of Christianity and romance). Principal portal towards the court, in the form of a Rom. triumphal arch, adorned with numerous sculptures: r. and l. in niches *statues of Raphael and Mich. Angelo; on the bases of the four lower Corinth. columns St. George and Judith l., and Siegfried the dragon-slayer and Samson r. The 'attica' is adorned with six statues 8 ft. in height: *Giotto, *Holbein, Dürer, and Gæthe by Rietschel, *Dante and Cornelius by Hähnel.

The Zwinger contains most of the Dresden collections; in the new Museum the paintings, engravings, and casts, in the older parts of the building the Histor. Museum and the Nat. Hist. Collection.

The ****Picturè Gallery** (entrance by the portal N. W., adm.

see p. 361) comprises on the ground-floor r. the crayon-drawings and Canaletto landscapes (p. 367). The walls of the entrance-hall are adorned with friezes illustrative of the hist. of painting, r. Ital., l. Germ. and Dutch. The collection, the finest on this side of the Alps, consisting of 2300 pictures, was founded by Duke George, the patron of Luc. Cranach, and greatly extended under Augustus II. and III. Hübner's instructive catalogue should be purchased (25 Ngr.) by those who desire a thorough acquaintance with the gallery, but may be dispensed with by the hasty visitor, the names of the artists being always inscribed on the frames.



Ascending the stair, the visitor traverses the entrance-hall, decorated with family-portraits, the corridor, which is about to be adorned with frescoes, and Hall H. He should then proceed, ascending the stairs, through the cupola-hall and follg. rooms without delay to the Corner Hall A., in order, with fresh and unimpaired energy, to inspect and admire the Sixtine Madonna, the gem of the collection, a magnificent and profoundly impressive work. (N., S., E., W. indicate the sides of the saloons.)

Hall A: * Raphael, Madonna di San Sisto, the Virgin and Child in clouds, r. St. Sixtus, l. St. Barbara, two Cherubs beneath (purchased in 1753 for 9000 l.). — Hall B.: N. (above the door) * *Battoni*, Penitent Magdalene; N. 63. *C. Dolci*, Christ blessing bread and wine; N. 70. *Raphael*, Madonna della Sedia (an old copy); N. 61. *C. Dolci*, Herodias; N. * 62. *C. Dolci*, St. Cecilia; above it, N. 142. *Garofalo*, Nuptials of Bacchus and Ariadne, from a drawing of Raphael; S. 43. *And. del Sarto*, Betrothal of St. Catharine; S. 115. *Sassoferrato*, Mary bending over the sleeping Child; S. * 82. *Giul. Romano*, Holy Family ('Madonna della scodella', i. e. with the plate). — To the r. Hall C.: N. * 339. *Aless. Turchi*, David with the sword and head of Goliath; E. * 72. *Van Mander*, Copy of Raphael's Madonna 'La belle Jardinière' in the Louvre. — Hall D.: N. 151. *Correggio*, Madonna with four saints; N. 152. *Correggio*, Madonna and three saints; N. * 154. *Correggio*, Adoration of the Shepherds (the far-famed 'La Notte'); N. 155. *Correggio*, Madonna and four saints; E. 212. *Buonconsiglio*, surnamed *Marescalco*, Madonna and saints; S. 44. *And. del Sarto*, Abraham's Sacrifice; S. 304. *Paolo Veronese*, Finding of Moses; above it, S. 146. *Garofalo*, Madonna with angels and saints; W. * 21. *L. Signorelli*, Holy Family; W. 145. *Garofalo*, Mary with an angel, kneeling before the sleeping Child; W. 136. *Doss*, A dream; above it, W. * 84. *Ramenghi*, surnamed *Bagnacavallo*, Madonna with four saints. — Hall E.: N. 300. *P. Veronese*, Marriage at Ca-

na; N. 292. *P. Veronese*, Adoration of the Magi; E. 218. *Giorgione*, Jacob and Rachel; E. 230. *Titian*, Portrait of his daughter Lavinia; above it, E. *225. *Titian*, Cupid and Venus; S. 229. *Titian*, Woman with fan; S. 226. *Titian*, Woman with vase; S. 301. *P. Veronese*, Madonna and the Concina family; S. 224. *Titian*, Madonna and Child with Joseph, in a kneeling posture Alphonso I. of Ferrara with his wife Lucrezia Borgia and his son; W. 223. *Titian*, Madonna and saints. — Hall F.: N. 513. *Guercino*, Lot and his daughters; above it, N. 476. *Guido Reni*, Appearance of the Saviour; N. 530. *Franceschini*, Penitent Magdalene; N. 178. *Caravaggio*, Guard-room with card-players; above, by the staircase, E. 472. *Guido Reni*, Ninus and Semiramis, formerly known as 'Solomon and the Queen of Sheba'; N. 176. *Caravaggio*, Peter's Denial; S. 584. *Ber. Strozzi*, Ahasuerus and Esther; S. *177. *Caravaggio*, Card-players; above it, S. 451. *Ann. Caracci*, Saints before the Madonna; S. 449. *Ann. Caracci*, Genius of Fame; W. 511. *Guercino*, Messenger announcing to Queen Semiramis the breaking out of an insurrection at Babylon.

Returning to the Sixtine Madonna, the visitor next enters the Cabinets containing the smaller Ital. pictures. 1st Cabinet: S. 14. *Giottino*, John the Baptist; S. 148, 149. *Grandi*, Christ led to be crucified, Christ on the Mt. of Olives and taken captive; E. 436. *Franc. Francia*, Madonna and Child holding a bird in his hand, and St. John; S. 16. *Starnina*, Angel with Tobias. — 2nd: W. 5. *Giunta Pisano*, Madonna and Child; S. 216. *Cima da Conegliano*, Presentation of Mary in the Temple; E. *153. *Correggio*, M. Magdalene; above it, E. *77. *Gimignano*, Mary and Child kissing the infant John; E. *85. *Barocccio*, Hagar and Ishmael; E. *156. *Correggio*, Portrait of his physician (?). — 3rd: E. *30. *Leon. da Vinci*, Mary and Child with the infant John. — 4th: E. 474, 475, *479. *G. Reni*, Christ with the crown of thorns; E. *454. *Ann. Caracci*, Head of Christ. — 5th: W. *243. *Palma Vecchio*, His three daughters; E. *222. *Titian*, The tribute-money ('Cristo della moneta'). — 6th: E. 565. *Solimena*, Sorrowing Mary; E. *528. *Cignani*, Joseph and Potiphar's wife. — 7th: W. *655. *Cl. Lorrain*, Sicilian coast, Acis and Galathea in the foreground; E. *654. *Cl. Lorrain*, Landscape, shepherds and flight of the Holy Family as accessories. — Then 8th—14th: Dutch pictures: still life, *Wouverman's* battles, landscapes etc.; in the 9th Cabinet, E. 1436., 1437. Landscapes by *Ruisdael*, the Chasse and Jews' Burying-ground.

The visitor now returns to the Halls, containing pictures of the Neapolitan, Spanish, Dutch, and German schools. Hall H.: N. 627. *Zurbaran*, St. Francis, to whom an angel appears, declining the papal crown, conclave of cardinals in the background; E. *633. *Murillo*, St. Rodriguez, mortally wounded, receiving the crown of martyrdom from an angel; S. 578. *L. Giordano*, Jacob and Rachel; S. *606. *Spagnoletto*, St. Mary of Egypt. — Hall I.: N. 986. *Van Dyck*, Portrait of the Queen of Charles I.; N. *845. *Rubens*, Portrait of his two sons; above it, N. 824. *Rubens*, Neptune commanding the winds ('Quos ego'); N. *987. *Van Dyck*, Children of Charles I.; N. 986. *Van Dyck*, Charles I.; E., above, 959. *Jordaens*, Presentation in the Temple; E., in the middle, *981. *Van Dyck*, Jupiter visits Danae in the form of a shower of gold; S. above, 956. *Jordaens*, Diogenes with the lantern; S. 830. *Rubens*, St. Jerome; S., above, 957. *Jordaens*, Prodigal son; under it, 825. *Rubens*, Diana and her nymphs returning from the chase; W. 622. *Velasquez*, Portrait of Count Olivarez; W. 623, 624. *Velasquez*, Portraits; W. 606. *Diego Correa*, Christ on the Cross; W. 618. *Spagnoletto*, Diogenes with the lantern. — Hall K.: N. 1270. *Ferd. Bol*, David issuing the letter concerning Uria; N. *1266. *Ferd. Bol*, Repose during the flight to Egypt; N. 892, 893. *Snyders*, Wild boar hunt, and Game; E. 1224. *Rembrandt*, Entombment; S. 837. *Rubens*, Wild boar hunt; at the top in the centre, S. *1220. *Rembrandt*, Sacrifice of Manoah and his wife; S. 1217. *Rembrandt*, Feast of Esther and Ahasuerus; above it, S. 889. *Snyders*, Dead swan and peacock, and dog with puppies; above, W. 1216. *Rembrandt*, Ganymede carried off by Jupiter's eagle; W. *1225. *Rembrandt*, Portrait of himself, his wife on his knees with a glass of champagne in her hand; W. 1221. *Rembrandt*, Portrait. — Hall L. (to the r.): Old Germ. pictures, most of them by *Cranach*. N. 1719. *Memling*, Portrait of Duke Antoine of Burgundy; N.

1725. *Dürer*, Portrait. — Hall M.: S. °1716. *Van Eyck School*, Madonna and saints; above it, °1721. *Quint. Massys*, Money-changer. — Hall N.: °1809. *Holbein the Younger*, Mary and Child, at her feet Jacob Maier, burgo-master of Bâle, with his family, the finest picture in the gallery after the Sixtine Madonna; °1810. *Holbein*, Thomas Morett, goldsmith of Henry VIII. of England; 1713. *J. v. Eyck*, Madonna and saints.

Next are the Cabinets containing the most admirable small Dutch genre pictures. 21st Cabinet: E., above, 1306, 1308. *Metzu*, Poultry and Game dealers; 1307. *Metzu*, Poultry-dealer; E. 1537. *Stingeland*, Music-lesson interrupted; 1538. *Stingeland*, Old woman offering a fowl for sale. — 20th: E. 1529. *Netscher*, Sick woman and physician; E. 1527. *Netscher*, Lady at piano; E. above, 1531. *Netscher*, Portrait of Mme. de Montespan. 19th: E., above, 1139. *Dow*, Dentist; E. 1134. *Dow*, Portrait of himself; °1140. *Dow*, Praying hermit; E. 1149. *Dow*, Young man lighting up the face of a girl; W. 1565—1589. *Schalken*, Effects of light. — 18th: E. 1474. *Fr. Mieris*, Tinker; E. 1476. *Fr. Mieris*, Master in his workshop; W. 1659. *Wil. Mieris*, Preciosa recognised; W., above, 1650. *W. Mieris*, Organ-man and girl. — 17th: E. 1641. *Adr. van der Werff*, Judgment of Paris; E. 1638. *V. d. Werff*, Venus and Cupid; E. 1647. *V. d. Werff*, Abraham rejects Hagar; E. 1646. *V. d. Werff*, Game of chess; S. 1017. *Ryckaert*, Peasant family; W. °1156. *Jan de Heem*, Fruit, birds, insects. — 16th: E. 838. *Rubens*, Judgment of Paris; E. °839. *Rubens*, Garden of love; W. 842. *Rubens*, Last Judgment, sketch of the great Munich picture. — 15th: E. 918. *Teniers*, Peasants smoking and playing; E. 928. *Teniers*, Chemist at the furnace.

The visitor quits the 14th Cabinet, enters Hall H. and ascends to the Cupola Saloon, containing 12 valuable pieces of Dutch tapestry. The 6 below are from cartoons by *Q. Massys* (admirable Crucifixion), those above from Cartoons by *Raphael*.

A stair ascends hence to the Upper Floor, containing a few modern pictures and others of inferior value. 22nd Cabinet (on the right) contains a number of portraits by *Denner* and others. — 23rd and 24th: Small Dutch pictures; also, 2069. *Schuster*, Battle-scene at Borodjino; 2070. *Plüdemann*, Emp. Fred. Barbarossa at the Imperial Diet of Besançon. — 25th: N. 1152. *Dow*, Penitent Magdalene; E. 635. *Murillo*, Girl counting money, boy carefully re-counting it. — 26th: W. 666. *Claude Lorrain*, Landscape (a copy); N. 665. *Le Brun*, Holy Family; N. 666. *Bourguignon*, Battle-scene; N. 644. *Nic. Poussin*, Adoration of the Magi; S. 667. *Bourguignon*, Cavalry-skirmish. — 27th: E. 1865. *Vaillant*, Board with letters; S. 1742, 1761. 1764. Altar-pieces by *L. Cranach*. — 28th: r. 1890. *Heiss*, Departure from Egypt. — 29th: N. 706. *Nattier*, Portrait of Marshal Saxe; E. 707. *Gérard*, Napoleon in his coronation-robcs; E. 684. *Silvestre*, Portrait of Louis XV.: S. 645. *Nic. Poussin*, Martyrdom of St. Erasmus, a painful subject. — 30th: Four large animal-pieces by *Ph. Roos*.

The visitor should now return to the staircase and enter the cabinets on the left. 31st Cabinet: Modern pictures, principally by Saxon masters. N. °2059. *Dahl*, Norwegian landscape; N. 2044. *Peschel*, Angels appearing to Jacob on his way to the promised land; N. 2061. *Müller*, Lake Michigan; N. 2357. *Krüger*, Village landscape; N. 2048. *Schurig*, Bishop of Speyer protects the persecuted Jews at the time of the first crusade; E. °2049. *J. Hübner*, 'The Golden Age', group of herd-boys; E. 2051. *Roeting*, Columbus before the council at Salamanca; W. 2046. *L. Richter*, Landscape, with bridal procession; N. 2058. *Von Oer*, Alb. Dürer visited at Venice by Giov. Bellini. — 32nd: N. 2359. *Dahl*, Deer; N. 2034. *Matthæi*, Orestes murders Ægistheus; S. 2054. *Kummer*, Scottish landscape; S. 2067. *Mühlig*, Monks attacked by robbers. — 33rd: N. 413. *Rotari*, Repose during the flight; W. 473. *G. Rent*, Sleeping Infant Christ adored by his mother. — 36th: N. 315. *P. Veronese*, Europa on the bull; W. 277. Christ and the disciples at Emmaus, copy from *Titian*.

On the Ground Floor (entrance to the r.) works of the 18th cent. — Cabinets 39th—41st: Crayon portraits of distinguished persons, most of them by *Rosalba Carriera*, several by *Raph. Mengs*, the best by *Liottard* in the 41st: E. 2089. The artist in the costume worn by him at Constantinople; 2090. Count Maurice of Saxony; °2091. Chocolate-girl; 2092. 'La belle

Lyonnais', niece of the artist. — 42nd: Small pictures by the prolific Sax. court-painter *Dietrich* (d. 1774); 2336. *Canaletto*, The Kreuzkirche at Dresden after the Pruss. bombardment of 1760; 2320. *Canaletto*, Stair and colonnade of the Sax. palace at Warsaw; 2337. *Canaletto*, Dresden from the Neustadt. — Cabinets 43rd—46th: Views of Dresden by *Canaletto* etc. 43rd: Two views of Verona. — 44th: 2319. Scuola di S. Marco and Church of S. Giovanni e Paolo at Venice. — 45th: On the ground-floor a collection (186) of miniatures of celebrated sovereigns, accessible the first Tuesday of every month only.

The *Collection of Engravings (adm. see p. 361), also on the ground-floor, is contained in a large vaulted hall, the pillars of which are adorned *al fresco* with portraits of the most celebrated engravers. The most remarkable specimens are exhibited in glass-cases, but the principal treasures, upwards of 250,000 plates commencing with *Figuerra* and the earliest German masters, are preserved in portfolios, which the attendants open if desired. Drawings by old masters, especially of the Germ. school, form an important part of this collection. Also a series of 300 portraits of distinguished men of the 19th cent. by Prof. Vogel.

The *Museum of Casts (adm. see p. 361; entrance opp. the Prince's Pal.), admirably arranged by Prof. Hettner, affords a comprehensive review of the plastic art from the most ancient Egyptian and Assyrian beginnings down to the present time. The nucleus of the collection was formed about the middle of last cent. by *Raphael Mengs*, who procured casts of all the most celebrated antiques in Rome and other Ital. towns. The value of some of these is greatly increased by the fact that the originals have since been lost.

Ancient Greek Hall: l. the Dresden Pallas Athene and the Diana of Herculaneum, r. the triliteral candelabrum and the Apollo of Tenea, in the background and at the sides *Æginetan* sculptures (fragments from the temple of Minerva in the island of *Ægina*, originals at Munich), r. Assyrian sculptures, l. the 'Harpy Monument', from Xanthus in Lycia, and the frieze with Amazons from the temple at Phigalia. — Parthenon Hall: casts of the Elgin marbles in the Brit. Museum. — Rotunda: busts, l. 9. of the Jupiter of Otricoli and Juno Ludovisi. — Alexandrine Hall r. 1, 2, 4. Venuses of Melos, Capua, and Arles. By the wall: 6. Discus-thrower; 7. Athlete removing the dust of the palæstra; 10. Wrestlers; 18. Sandal-binder; 20. The Barberine Faun. In the centre: 32. Vatican Torso; 33. Florentine dog. Frieze from the monument of Lysicrates and the mausoleum at Halicarnassus.

Great Hall. N. Division: 13. Medici Vase (relief: sacrifice of Iphigenea); 24. Sophocles; 41. Belvedere Mercury; 46. Borghese Gladiator; 65. Dying Gladiator; 77. Capitoline Venus; 97. Recumbent Endymion; 98. Venus Kallipygos; 121. Laocoon; 129. Vatican Apollo; 130. Thorn-extractor; 146. Diana of Versailles; 147. Ajax with the body of Achilles. — Central Division: 165. Farnese Hercules; 184. Etruscan orator; 219. Cupid and Psyche; 232, 233. Ganymede; 240. Orestes and Electra; 268. Capitoline Antinous; 269. Sleep and Death. — Hence back to the Farnese Hercules and to the S. Division (casts from modern works): 1, 8. Pietà and Christ, *Mich. Angelo*; 12. Dolphin bearing a wounded child to shore, *Raphael*; 17. Reliefs by *Ghiberti*; 19. Jonas, *Raphael*; 25. Reliefs by *Giov. da Bologna*; 54. Hagar and Ishmael, *Wittig*; 47, 48. Shepherd boy and Mercury, *Thorwaldsen*; 63. Lessing, 64. Pietà, *Rietschel*.

The *Historical Museum (adm. p. 361) in the W. and S.

wings of the Zwinger, contains ancient Germ. weapons and armour, costumes and interesting relics.

1. Entrance Hall: Portraits of Sax. princes, antique furniture, work-table of the Electress Anna (1586); Luther's cabinet, goblet and sword; ancient drinking-cups, inlaid work etc. — 2. Room of the Chase: Hunting apparatus, cross-bows, spears, knives etc., also the hunting-horn of Henry IV. of France. — 3. Tournament Hall: Richly decorated suits of armour and caparisons, weapons etc. The most magnificent and valuable armour is that of the Elector Christian II. (d. 1611). Several shields and helmets are also most artistically decorated with reliefs. — 4. Battle Saloon: Weapons, many of which were used in battle; armour of Sax. princes and celebrated generals, arranged chronologically; three suits of armour of Elector Maurice, and the blood-stained scarf worn by him at the battle of Sievershausen (1593); also the bullet by which he was killed, fired, it is said, by a traitor in his own army; armour of Gustavus Adolphus, which he left at Weissenfels before the battle of Lützen; marshal's staves of Tilly and Pappenheim; coat of mail worn by the Polish king Sobieski at the raising of the siege of Vienna in 1683; trophies of the Sax. troops etc. — 5. Pistol Chamber: Fire-arms from the period of their first invention, pistols of Charles XII. of Sweden, of Louis XIV. of France, of the Elector Maurice. — 6. Saddle and Costume Chamber: Magnificent caparisons, saddle of Christian II., embroidered trappings and harness, court-dresses, bishop's mitres etc. in good preservation. — 7. Turkish Tent of Kara Mustapha, captured at the siege of Vienna, contains Turkish and Oriental weapons. — 8. Indian Cabinet. — 9. Parade Saloon: Coronation-robcs of Augustus the Strong, the richly decorated saddle used on the occasion of his coronation at Cracow, and the horse-shoe which he broke between his fingers; hat and sword of Peter the Great; sword of Charles XII. of Sweden; Napoleon's saddle of red velvet, the boots he wore at the battle of Dresden, the velvet shoes worn at his coronation.

The **Nat. Hist. Museum** (adm. p. 361), also in the Zwinger, is of no great extent. The most interesting portion is the collection of stuffed birds with their nests, eggs, and young. The **Mineralog. Museum** (adm. p. 361), interesting to the scientific, and well arranged, consists of a collection of minerals, and one of geolog. specimens with numerous fossils.

The **Frauenkirche** (Pl. 25), or Church of our Lady, erected 1726–34, in the Neumarkt, possesses a dome of stone, which resisted the heaviest bombs that descended on it during the siege by Fred. the Great in 1760. The ascent of the 'Lantern', 350 ft. in height, is recommended for the view (20 Ngr.). The other churches of Dresden are uninteresting. **English Church**, see p. 361.

The **Post Office** (Pl. 36) is one of the largest modern buildings. The Platz in front of it is decorated with a Goth. *Fountain Column*; the statuettes represent St. Elisabeth, Wittekind, St. Boniface, and John the Baptist.

In the vicinity (Ostra-Allee 9) is ***Kaufmanns' Acoustic Cabinet** (Pl. 20, adm. p. 361), a collection of every variety of self-acting musical instrument (harmonichord, symphonion, orchestron &c., which may be purchased).

The **Neumarkt** (Pl. D, 4) is adorned with a *Statue of Fred. Augustus II.* (d. 1854) in bronze, by Hähnel, surrounded by figures emblematical of Piety, Wisdom, Justice, and Strength.

In the Platz adjacent to the bridge, on the r. bank of the

Elbe, rises the *Statue of Augustus the Strong* (P. 11), mentioned p. 360. To the l. the visitor reaches the **Japanese Palace** (Pl. 18), erected by Count Flemming 1717, and containing the follg. collections: *Cabinet of Antiquities, Library, Cabinet of Coins, Collection of Porcelain.*

The **Collection of Antiquities**, to the l. on the ground-floor (adm. p. 361), contains little above mediocrity, works principally dating from the period of the Rom. Empire.

1st Saloon: Nos. 1—10. Busts of Sax. princes; 34. Marshal Saxe, nat. son of Augustus I. and the Countess Königsmark, and general of Louis XV. — 2nd: 53. Gustavus Adolphus; 54. Richelieu; 55. Charles I. of England; 99. Nessus and Dejanira, in bronze, by Giov. da Bologna. — 3rd: 113. Silenus; 115. Head of Niobe; 135. Jupiter; 143. Torso of Minerva Promache. — 4th: 158. Faun and Bacchante; 178. Amazon; 183. Female statue, drapery of grey marble; 184. Sea-goddess; 185. Torso of a wounded gladiator. — 5th: 196. Venus and Cupids; 197. Cupid plays with the lion; 198. Cupid and Psyche; 201. Trilateral candelabrum, on a basis of marble, on which is the theft of the sacred tripod by Hercules; its re-consecration and the consecration of a torch are represented in the Æginetan style, showing the first progressive steps of the art; 209. Satyr; 210, 212. Young pugilists. — 6th: Busts of emperors; 224. Sarcophagus with procession of Bacchus; *260, *262. Admirable female statues found at Herculaneum, well preserved, drapery particularly good. — 7th: 280. Pugilist in polished grey marble; 304, 305. Satyr and nymph, Faun and hermaphrodite. — 8th: 324. Caracalla; 334. Muse; 349—352. Gladiators. — 9th: 384. Athlete; *388. Venus; 367. Sarcophagus with Bacchanalian procession. — 10th: Three lions of Egyptian syenite. — 11th: Terracottas and vases. — 12th: Sax. antiquities.

The **Collection of Porcelain** (adm. p. 361), occupying the vaulted basement-floor of the Jap. Palace, comprises interesting specimens from China, Japan, Sèvres, and Meissen.

The ***Library** (adm. p. 361) occupies the upper floor of the Jap. Palace. The staircase is adorned with 12 *reliefs by Rietchel, casts of those in the Aula at Leipzig (p. 383), illustrative of the gradual progress of mankind. The collection consists of 300,000 vols., 2000 specimens of early printing, 2800 MSS., maps, &c. Of the curiosities preserved in glass-cases the follg. are among the most interesting:

'Atlas Royal', a collection in 19 fol. vols. of portraits of princes and princesses of the 17th cent. with maps, plans, etc. of principal towns (three copies only of the work were made at Amsterdam in 1707; one is now at the Hague, another at Copenhagen); Mexican hieroglyphic codex, 12 ft. long, written on both sides; fragment of the Zend Avesta of Zoroaster, a MS. of the 15th cent.; octagonal Koran, of the size of a crown-piece; Koran of Sultan Bajazet II.; Persian Ful Nameh (treasure-casket) with numerous drawings; Runic calendars on boxwood of the 12th and 13th cent.; tournament-books with plates, among them that of king René of Anjou of the 15th cent., once the property of Charles the Bold; Petrarch '*de remediis utriusque fortunæ*', MS. of the 15th cent. with drawings; breviaries with miniatures; MSS. of Luther and Melancthon; Dürer's Treatise on the proportions of the body, with original drawings; a *vol. with 56 miniature-portraits of the most celebrated men of the 15th and 16th cent., probably by Cranach the Younger.

The *Japanese Garden* behind the palace, always accessible, affords a pleasant view of the Elbe and rail. bridge. *Schiller* once resided, and *Körner* was born in the Körnerstrasse (to the r.); the houses are indicated by marble tablets.

The **Museum of Antiquities** (Pl. 46, adm. p. 361) principally contains ecclesiastical objects of the middle ages, removed from the churches in consequence of the Reformation, and collected here in 1845. It is established in the château in the *Grosser Garten*, outside the Pirna Gate. To the r. in front of the château is the admirably arranged ***Zoolog. Garden** (adm. usually 5 Ngr.); good restaurant.

Excursions. Left Bank of the Elbe. Immediately beyond the village of *Räcknitz*, $1\frac{1}{2}$ M. S. of the town, is situated *Morreau's Monument*, surrounded by three oaks, erected on the spot where the general was mortally wounded, Aug. 27th, 1813. At the boundary-stone on the eminence, about 100 paces farther, a survey of the mts. of Sax. Switzerland is obtained. A still more extensive prospect is enjoyed from the *Goldene Höhe*, 4 M. farther S.

From *Niedersedlitz*, first stat. on the Saxon-Bohemian line, a pleasant excursion through the *Lockwitzer Grund* to ($4\frac{1}{2}$ M.) *Kreyscha*. Then by (3 M. S.E.) *Mazen*, with its valuable marble-quarries, and the romantic *Müglitzthal*, to the royal château of (3 M. E.) *Wesenstein*, and down the valley N. to the ancient little town of *Dohna*, and (3 M.) stat. *Mügel*, whence Dresden is reached by train in $\frac{1}{2}$ hr. The construction of *Wenstein* is very remarkable, the château being partially hewn out of the rock on which it is situated. The stables are on the 3rd, the ice-cellar and chapel on the 5th floor.

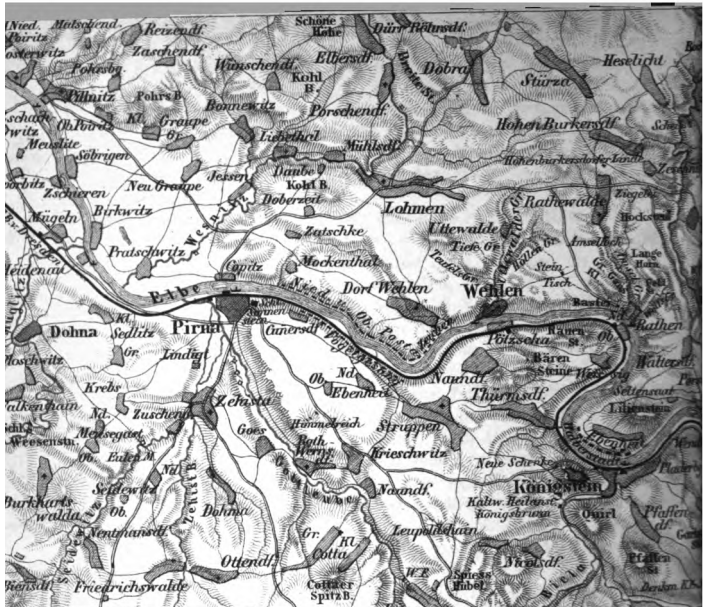
Meissen (p. 380) is also conveniently visited from Dresden.

The Right Bank of the Elbe above Dresden rises in gentle, vine-clad slopes, crowned with woods and enlivened by numerous country-residences, the most conspicuous of which is the *Villa Rosa*. The most popular places of public resort are situated on these slopes. Thus $1\frac{1}{4}$ M. from the bridge, in the Schillerstrasse, is the *Schillerschlösschen*; $\frac{1}{4}$ M. beyond it the **Waldschlösschen*, an extensive brewery, commanding a beautiful view. Omnibus p. 360.

The *Albrechtsburg*, $\frac{3}{4}$ M. from the *Waldschlösschen*, with two handsome modern châteaux (accessible daily, Sund. excepted, 1—3 o'clock), the property of Prince Albrecht of Prussia, is the finest point of view. Pleasant wood-walks hence to the *Wolfshügel*.

At *Wachwitz*, $1\frac{1}{2}$ M. S.E. from *Loschwitz*, which lies on the r. bank, 3 M. from Dresden, is situated the *Royal Vineyard*, with handsome château, pleasant grounds, &c. At *Hosterwitz*, halfway between this and (3 M.) *Pillnitz*, Weber composed his 'Freischütz' and 'Oberon', and at *Loschwitz* Schiller wrote his 'Don Carlos'.

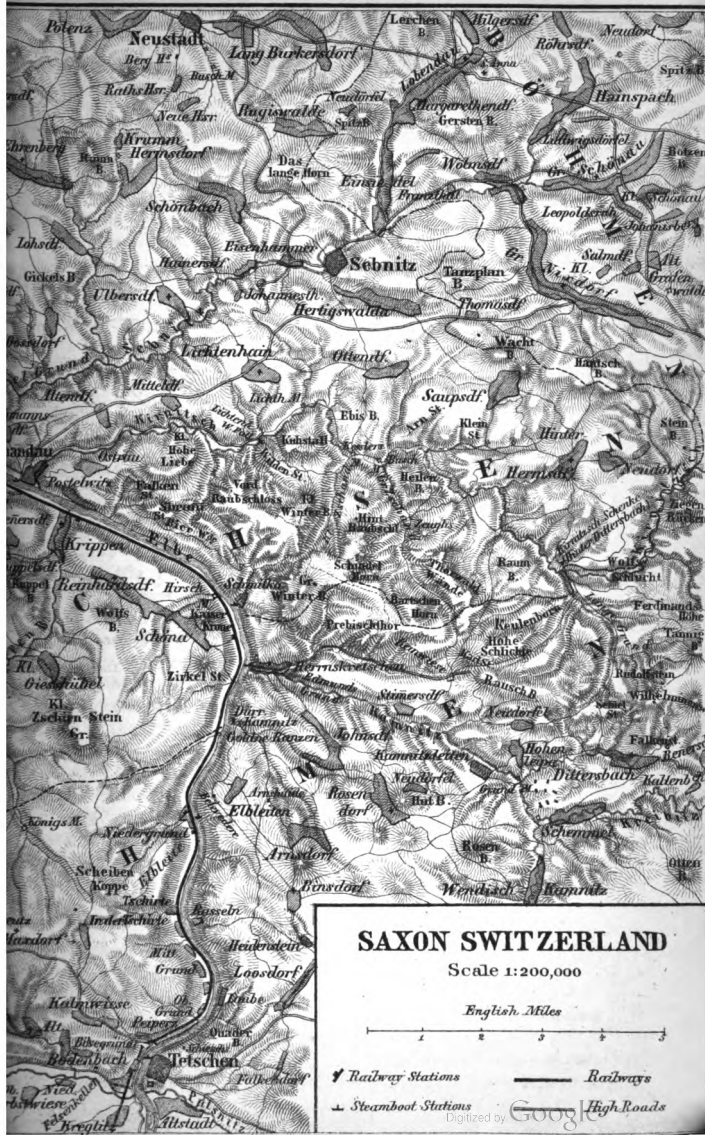
The *Paradies*, a very favourite resort, commanding a charming prospect, is reached in $\frac{1}{2}$ hr. from stat. *Weintraube* on the Dresden-Leipzig rail.; the *Spitzhaus* on another eminence is a



The most interesting District of the
LUSATIAN MOUNTAINS
*(R.Lauscha 12 M.E. of Dittersbach
 on the E margin of the principal map)*



Verf. ad. E. D. Wagner



celebrated point of view; the *Wettinshöhe*, another height near stat. *Kötschenbroda*, is also frequently visited.

The *Moritzburg*, 6 M. N. of Dresden, with its picturesque ponds, once a favourite resort of Augustus the Strong, may be visited by *fiacre*.

The excursion to the *Plauensche Grund*, *Tharandt*, and *Freiberg* is described at p. 376. Those who have not time to explore the whole of the Sax. Switzerland should at least devote half a day to the *Uttewalder Grund* and the *Bastei* (p. 372), one of the most picturesque spots in N. Germany.

74. Saxon Switzerland.

Two days [at least are requisite for a visit to this interesting district. 1st. Rail. by Pirna to Pözscha in $\frac{3}{4}$ hr., ferry to Wehlen; then on foot through the *Wehlener Grund* and *Zscherregrund* to the *Bastei* in $1\frac{1}{2}$ hr.; through the *Amselgrund* to *Hohnstein* 2 hrs.; by the *Brand* to *Schöndau* 3 hrs. — 2nd. Carr. in $\frac{3}{4}$ hr. to the *Lichtenhain Fall*, on foot to the *Kuhstall* $\frac{1}{2}$ hr., *Grosser Winterberg* $1\frac{1}{2}$ hr., *Prebischthor* 1 hr., *Herrnskretsch* $1\frac{1}{2}$ hr.; steamboat in 1 hr. or rail. in $\frac{1}{2}$ hr. to *Königstein*, visit to the fortress 2 hrs.; then back to Dresden by rail. — Those who have a third day at command may ascend the *Porsberg*, walk through the *Liebenthal*, *Uttewald*, and *Zscherre* ravines to the *Bastei*, and spend the night at *Hohnstein*. The second day's walk is thus rendered easier. — Guides (1 Thlr. daily) are not absolutely necessary, although occasionally desirable.

The *Mts. of Meissen*, a wild district remarkable for its singular rock-formations, known for the last century as the **Saxon Switzerland*, extend from *Liebenthal* to the Bohemian frontier, a distance of 23 M., and from the *Falkenberg* to the *Schneeberg*, about the same distance. They are intersected by the *Elbe*, the most picturesque portion of which is between *Leitmeritz* and *Pirna*. The green sandstone (*Quadersandstein*) of which the mts. consist is generally cleft in the form of dice or rectangular columns. Valleys, gullies, and fissures have been formed by the erosion of flowing water, and the disintegration of the softer strata effected by the action of the elements has occasioned the overthrow of the huge masses of rock which impart so peculiar an aspect to the mts. of this district. Several of these rocky columns are so lofty and slender that their upright position appears extremely precarious, whilst others consist of blunted cones resting on each other, in the clefts of which trees frequently grow apparently without soil.

The most interesting, although not the shortest route is to **Pillnitz** on the r. bank of the *Elbe*; the road on the l. bank is more direct. *Pillnitz* is a modern royal château, surrounded by grounds in the Ital. and Japanese styles, and possessing a valuable botanical garden &c. The chapel and hall are adorned with good frescoes by *Vogel*. In the central part of the structure, renewed 1818 after a fire, the Emp. *Leopold II.* and *Fred. Wm. II.* of Prussia framed their 'convention' against the French Revolution,