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Sights

Sights

Vienna is awash with sights. From the Innere Stadt to its outer lying districts, the city offers a gamut of splendid palaces, churches, baroque and *Jugendstil* (Art Nouveau) architecture, museums, and parks, all easily enjoyed using the city's fast and efficient public transport system.

Imperial history abounds, from the proud Hofburg and magnificent Schloss Schönbrunn to the grand array of Ringstrasse architecture. Baroque design, the mainstay of Habsburg taste, not only shines in the likes of Schloss Belvedere and Karlskirche, but also on the streets of Josefstadt and in small pockets throughout the city. *Jugendstil*, the backlash against the pomp of baroque and neoclassical, also features heavily; Kirche am Steinhof and the Majolika House are classic examples.

It would take a month of Sundays to see all the museums in Vienna. The MuseumsQuartier, the darling of modern Vienna, houses the city's finest contemporary art spaces, while nearby the Kunsthistorisches Museum houses some of the finest paintings on the planet. But it's also the little things that make exploring Vienna a pleasure: walking through a medieval quarter in the Innere Stadt, pausing in a city park, enjoying coffee and cake in an old coffee house, taking a tram to an unknown destination, stopping at a farmers' market.

Vienna has 23 *Bezirke* (districts), but to make things easier for ourselves and for the traveller, we've grouped them under geographical headings. First comes the Innere Stadt, the compact central district, followed by the Ringstrasse, a wide boulevard lined with grandiose architecture surrounding the Innere Stadt. We then move on to East of the Danube Canal, an area encompassing a residential district rich in Jewish history, fabulous public parks and the city's modern expanse to the east of the central city. Next

A DIVIDED CITY

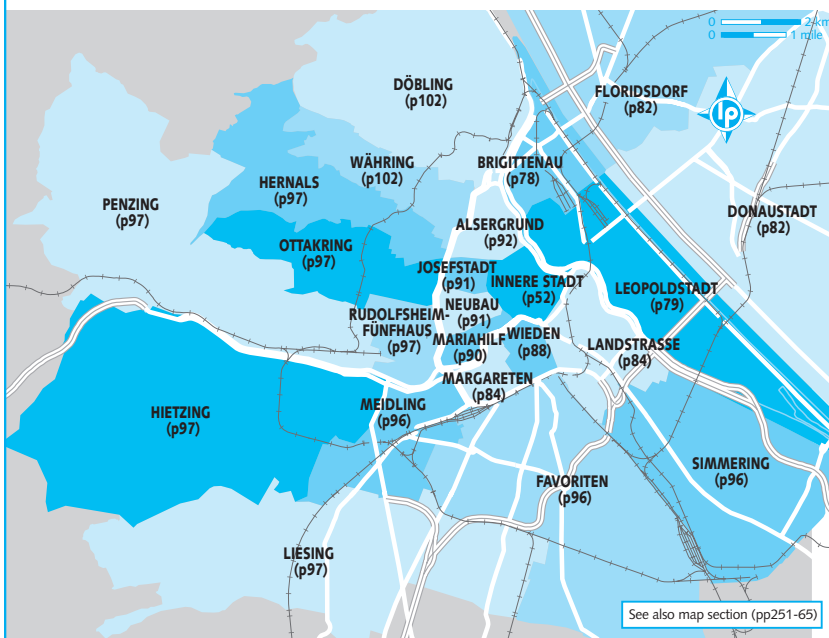
Vienna is comprised of 23 districts (*Bezirke*). Number one is the Innere Stadt, or 1st district as it's more commonly known, and the rest basically fan out from there in an almost spiral shape. Generally speaking, the higher the district number the further it is from the centre.

Districts not only divide the city geographically, but also socially. They often, but not always, signify social and financial status, and the numbers are no indication of any order. The 13th (Hietzing) and 19th (Döbling) districts are generally regarded as the *crème de la crème*, with the 18th (Währing) and 3rd (Landstrasse) coming a close second. Also-rans include the 8th (Josefstadt) and 9th (Alsergrund). The 15th (Rudolfsheim-Funfhaus) and 16th (Ottakring) districts attract not only immigrants but also young Viennese looking for some ethnic diversity, while the 10th (Favoriten), 11th (Simmering) and 12th (Meidling) are regarded as the underbelly of the city and home to *Prolos* (a not particularly complimentary Viennese word for the working class). A resident of Hietzing would hardly ever venture into Simmering, and vice versa. The rest of the districts fall somewhere in between, except the Innere Stadt, which is a law unto itself. Viennese tend to associate it with tourists, shopping and an evening out rather than day-to-day living – except for the ones living there, of course.

Addresses come in three parts: district, street name and street number/apartment number in that order – eg 01, Kärntner Strasse 43/12 means flat 12, number 43 on Kärntner Strasse in the 1st district. We have stuck to this arrangement throughout the book. If you only have the postcode of an address it's possible to work out the district. Postcodes consist of four digits, with the middle two indicating the district; eg a postcode of 1010 means the place is in district one, and 1230 refers to district 23. Also note that the same street number may cover several adjoining premises, so don't give up if you come across an apartment block if you're looking for a restaurant as it may just be next door.

comes Inside the Gürtel, covering districts three to nine, which ring the Innere Stadt in a horseshoe shape to the west and south inside the city's multilaned road known as the Gürtel (literally meaning 'belt'). We finish with the districts beyond the Gürtel, cleverly titled Outside the Gürtel.

NEIGHBOURHOODS



ITINERARIES

One Day

It's hard to know in which direction to head with only one day in your pocket, but it's best to start early at Vienna's heart, Stephansdom (p53). Wander its sublime nave and climb its steeple for views across the rooftops, before exploring the atmospheric back alleys directly behind the cathedral which date from medieval times. Meander your way along Graben (p58) and Kohlmarkt (p58) to the Hofburg (p60). Lunch at nearby Café Central (p139), one of the city's more esteemed coffee houses, then jump on tram 1 or 2 and circle the Ringstrasse (p68) for a brief but rewarding informal tour of the boulevard's buildings. Jump off the tram at Maria-Theresien-Platz, enter the Kunsthistorisches Museum (p73) and sample as much fine art as your system can possibly take. Before an evening performance at the Staatsoper (p169) enjoy a schnitzel at Figlmüller (p119), or a meal at one of the Innere Stadt's fine restaurants.

Three Days

After filling your first day with the must-sees of the One Day itinerary, start your second day with the MuseumsQuartier (p75) and a visit to the Leopold Museum (p76). Return to the Hofburg and discover the Nationalbibliothek's Prunksaal (p63), before late-lunching at the city's premiere market, Naschmarkt (p88). After lunch take in some much-needed fresh air in the Prater (p79) and treat yourself to a ride on the Riesenrad (p80). In the evening head to the outskirts of the city and pick a Heuriger (wine tavern; p142) that takes your fancy.

On the morning of the third day take a tour of Schloss Schönbrunn (p99) and spend some time in its manicured gardens. Lunch at Café Gloriette (p142) before heading back to view Gustav Klimt's sumptuous *Beethoven Frieze* in the Secession (p72). If there's time, make for Kahlenberg (p103) to beat the setting sun and spend the final evening exploring Vienna's nightlife along the Gürtel and in and around the Naschmarkt.

One Week

With one week, the city and its surrounds are yours. On the first three days follow the Three Day itinerary (see p49), then spend a day cycling or boating along the Danube Valley via the picturesque towns of Krems (p206), Dürnstein (p208) and Melk (p209). The next day visit the Neusiedler See (p211), exploring its quaint wine villages. If your sixth day coincides with a Saturday, combine breakfast and a flea market at the Naschmarkt (p185), then cross town to the gardens and galleries of Schloss Belvedere (p86) or head to the Innere Stadt to the Albertina (p63). This is a city where 'macabre' and 'imperial' comfortably sit in the same sentence, so an afternoon trip to the Kaisergruft (p57) should follow. The evening could be spent appreciating the fine acoustics of the Konzerthaus (p168) or Musikverein (p168).

The seventh day is mop-up day: enjoy anything that takes your fancy. If you need some guidance, spend the day shopping along Kärntner Strasse (p57) and Mariahilf (p186), sunning yourself on the Donauinsel (Danube Island; p82) or Alte Donau (Old Danube; p82), or simply wandering through the atmospheric back alleys of the Innere Stadt.

ORGANISED TOURS

Vienna is a city easily attacked on your own, but if you'd prefer the hassle taken out of touring, or time is of the essence, the city has a tour to suit; choose from bus, boat, bicycle, horse-drawn carriage, or the traditional walking tour.

It's also possible to organise your own tram tour; trams 1 and 2, which circle the Innere Stadt along the Ringstrasse, are perfect self-guided tours of the Ringstrasse's architectural delights, and Do-It-Yourself Tram Tours (p53) provides a few ideas for exploring the outer suburbs on your own. For suggestions of walking and cycling tours of the city, see the Walking & Cycling Tours chapter (p106).

Bus Tours

Bus tours are good for covering a lot of ground and taking in the further-flung sights.

CITYRAMA Map pp254-5

‰ 534 13; www.cityrama.at; 01, Börsegasse 1; 1hr/2hr/all-day city tours adult €13/16/20, child €7/7/7, day-long excursions adult/child from €99/45; h 10am-5pm; b U1, U2, U4 Karlsplatz; j D, J, 1, 2, 62, 65
Cityrama offers tours lasting from an hour to day, taking in not only Vienna (bus times are the same as on the Hop on Hop off Vienna Line; see right) but attractions within a day's striking distance of the city, including Salzburg, Budapest and Prague. Some tours require an extra fee for admission into sights, such as training at the Spanish Riding School. All details are on the website.

HOP ON HOP OFF VIENNA LINE

Map pp254-5
‰ 712 46 83; www.viennasightseeingtours.com; 04, Graf Starhembergasse 25; 1hr/2hr/all-day tickets adult €13/16/20, child €7/7/7; h 10am-5pm; b U1, U2, U4 Karlsplatz; j D, J, 1, 2, 62, 65
Like Cityrama, Vienna Line buses stop at 14 sights in Vienna. Tickets range from one hour to all day, and you can hop on and off the buses as many times as you wish.

Buses circle the Innere Stadt, with a detour to Stephansplatz, departing on the hour, every hour, Monday to Thursday, and every half-hour Friday to Sunday, from outside Staatsoper. Buses at 11am, 1pm, 3pm and 5pm continue to sights east of the Innere Stadt, such as UNO city and Prater, the 10.05am, 12.05pm, 2.05pm and 4.05pm take in Schönbrunn and Schloss Belvedere.

OLDTIMER BUS TOURS Map pp254-5

‰ 503 74 43 12; www.oldtimertours.at; 07, Seidengasse 32; tours adult/student/child €18/15/8; h May-mid-Oct; j 1, 2
Vintage open-top (closed if rainy) oldtimer coaches trundle around the city centre and occasionally up to the Wienerwald (Vienna Woods). Tours last an hour and leave from in front of the Hofburg at Heldenplatz daily at 10.15am, 11.45am, 1pm, 3pm, and 4.30pm.

REDBUS CITY TOURS Map pp254-5

‰ 512 48 63; www.redbuscitytours.at; 01, Führichgasse 12; tours from adult/child €13/6.50; h 10am-7pm; b U1, U2, U4 Karlsplatz; j D, J, 1, 2, 62, 65
Vienna's newest bus tour company, Redbus offers 1½-hour tours of the main sites in

and around the Innere Stadt and a day tour of the city's big sites, including stops at Schönbrunn and Grinzling. Buses leave from outside the Albertina (p63).

REISEBUCHLADEN Map pp254-5

‰ 317 33 84; reisebuchladen@aon.at; 09, Kollingasse 6; tours €27; h 10am-6pm Mon-Fri, 9.30am-12.30pm Sat; b U2 Schottentor; j 37, 38, 40, 41, 42, 43, 44

This travel agency conducts alternative sightseeing tours, such as 'Traum und Wirklichkeit' (Dream and Reality), which concentrates on Red Vienna and *Jugendstil* architecture, and a Friedensreich Hundertwasser tour. The guide isn't afraid to reveal uncomplimentary details about Vienna. Schedules depend on demand; tours are in German unless there are enough English speakers.

VIENNA SIGHTSEEING TOURS

Map pp254-5
‰ 712 46 83; www.viennasightseeingtours.com; tours adult/child €35/15
Run by the same company that organises the Hop On Hop Off tours, Vienna Sightseeing Tours offers a wide variety of half- and full-day tours in English with free hotel pick up. Its website lists all the tours and times.

Boat Tours

DDSG BLUE DANUBE Map pp254-5
‰ 588 80; www.ddsg-blue-danube.at; 01, Schwedenbrücke; full tour adult/child €15.50/7.75, half tour €11.30/5.65, children under 10 free; tours 11am & 3pm May-Sep; b U1, U4 Schwedenplatz; j N, 1, 2, 21

DDSG Blue Danube's boats circumnavigate Leopoldstadt and Brigittenau districts using the Danube Canal and the Danube as their thoroughfare. It's more of a relaxing break than a huge sightseeing tour. The half tour (two hours) ends at Reichsbrücke, the full tour (3¼ hours) back at Schwedenbrücke.

Its 'Hundertwasser Tour' is similar to the one above, the biggest difference being the boat docks at the Hundertwasser Haus (p85). It departs at 10.15am and 2pm daily from Schwedenplatz from April to September, and only on Friday, Saturday and Sunday in October. The tour takes around 1½ hours and costs the same as the tour above. You can either board at the Schwedenplatz or at Reichsbrücke.

DONAU SCHIFFFAHRT PYRINGER- ZOPPER

Map pp254-5
‰ 715 15 2520; www.donauschiffahrtwien.at; 01, Schwedenplatz; grand tour adult/child €15.50/7.75, small tour €11.10/5.55; tours 10.45am Apr-Oct, 10.45am & 2.45pm mid-Jun-early-Sep; b U1, U4 Schwedenplatz; j N, 1, 2, 21
Pyringer-Zopper offers almost identical Danube circuits to DDSG Blue Danube and departs from either Schwedenplatz or Reichsbrücke.

Guided Walking Tours MUSIC MILE VIENNA

‰ 588 30; www.musikmeile.at; 06, Linke Wienzeile 6; booklets €7
Reminiscent of Hollywood's 'walk of fame', this trail of marble stars runs from Stephansdom to Theater an der Wien and commemorates some 70 musical geniuses related to Vienna in one way or another. The stars are embedded in the footpath, often adjacent to where the composer, singer or musician lived or worked, and booklets provide background information on the person. The booklets are available from the following locations between 10am and 7pm: The Change Group (Map pp254-5; 01, Stephansplatz); Wien-Ticket Pavillon (Map pp254-5; 01, Herbert-von-Karajan-Platz) and Theatershop, Theater an der Wien (Map pp254-5; 01, Linke Wienzeile 6).

VERLIEBT IN WIEN

‰ 889 28 06; www.verliebtinwien.at; adult/child €12/6
Margarete Kirschner offers various themed walks covering such topics as Medieval Vienna, Art Nouveau and Hundertwasser and Modern Architecture. Tours take around 1½ to two hours, leaving at 10am and 2.30pm daily from June to October outside the Tourist Info Wien office (p230). Book direct or try through your hotel.

VIENNA TOUR GUIDES

‰ 876 71 11; www.wienguide.at; adult/child €12/6
Vienna Tour Guides are a collection of highly knowledgeable guides who conduct over 60 different guided walking tours, some of which are in English. Everything from Art Nouveau architecture to Jewish traditions in Vienna is covered. The monthly

Wiener Spaziergänge (Vienna's Walking Tours) leaflet from tourist offices (p230) details all of these, gives the various departure points, and also indicates those tours conducted in English. Tours last about 1½ hours and some require a valid public transport pass and extra euros for entrance fees into sights.

Other Tours

FLAKER

20-min/40-min/1-hr tour €40/65/95

More of a tourist novelty than anything else, a *Flaker* is a traditional-style open carriage drawn by a pair of horses. Drivers generally speak English and point out places of interest en route. Lines of horses, carriages and bowler-hatted drivers can be found at Stephansplatz, Albertinaplatz and Heldenplatz at the Hofburg.

OLD-TIMER TRAMS

Map pp254-5
% 790 91 00; www.wienerlinien.at; adult/child €15/5; U1, U2, U3 Karlsplatz, j D, J, 1, 2, 62, 65
On weekends and holidays from mid-May to October trams from 1929 trundle through Vienna taking people on one-hour tours of the city. They depart from the Otto Wagner Stadtbahn Pavillons on Karlsplatz at 11.30am and 1.30pm on Saturday and 9.30am, 11.30am and 1.30pm on Sunday.



Backstreets of the Innere Stadt (p55)

PEDAL POWER

Map pp258-9
% 729 72 34; www.pedalpower.at; 02, Ausstellungsstrasse 3; tours with own bike adult/child €19/10, incl bike hire adult/student/child €23/19/12; U1 Praterstern, j 0, 5, 21
Pedal Power conducts half-day bicycle tours in and around Vienna from May until September. Tours start at 10am daily and there are five tours on offer: Ringstrasse, Hundertwasser Haus and Innere Stadt; Klosterneuburg and the Danube Island; Classic Music Memorials and Zentralfriedhof; Donau Park and Lobau; and the Danube Island and the *Heurigen* of Stammersdorf. Child seats and helmets cost €4 extra apiece.

Pedal Power also handles day and evening Segway tours (www.citysegwaytours.com/vienna; tours €70) through the Prater, along the Ringstrasse and into the Innere Stadt. They look funny but function without a hitch.

INNERE STADT

Drinking p139 & p146; Eating p119; Shopping p179; Sleeping p193

The Innere Stadt – and Vienna for that matter – started life as a Roman camp centred on what is now Hoher Markt around 15 BC, and since then it has remained the geographical, historical, financial, religious and imperial heart of the city.

It is a timeless and magical place, and nothing in Vienna comes close to it. A quick stroll down its back alleys and cobblestoned cul-de-sacs on a cold winter evening as the fog settles, or at dusk on a balmy summer evening, transports even the most hardened traveller into another world: one of horse-drawn carriages and Mozart and Beethoven recitals, when an imperial family ruled over this regal city. Deservedly, the entire district was designated a Unesco World Heritage Site in 2001.

Highlights abound. The imperial Hofburg is located here, as is the city's Gothic symbol Stephansdom. Every street seems to contain a museum or palace, and while the architecture is predominantly baroque, there are remnants of the Middle Ages and testaments to Vienna's *Jugendstil* days. Quality restaurants, top-notch bars and fine shops crowd the district, which is to say nothing of some of the city's most salubrious coffee houses.

DO-IT-YOURSELF TRAM TOURS

Trams have been operating in Vienna for well over a century and are an integral part of everyday life. Known locally as *Bim* after the sound of their warning bell, these red and white metal caterpillars are a smooth, hassle-free way to explore the city and often connect the Innere Stadt with the city's farther-flung districts. There are plenty of bonuses for touring the city this way: a window seat is a given, trams return to their original destination so there's little chance of getting completely lost, you'll see a side to the city most visitors don't and you may get the chance to practice your German (starting a conversation on a tram is certainly easier for tourists than locals).

We've supplied five suggestions for self-guided tram tours, but with 32 tram lines crisscrossing Vienna, these are only the tip of the iceberg.

Trams 1 & 2 Circle the Innere Stadt in opposite directions along the Ringstrasse and provide a glimpse of some of the city's richest architecture; ticket inspectors are rife on these lines, so remember to stamp your ticket.

Tram 6: Westbahnhof in Rudolfsheim-Fünfhaus to the Zentralfriedhof in Simmering. Runs along the busy Gürtel in the west into the working neighbourhoods of Favoriten (p96), then continues on to the wide streets of Simmering (p96) and the gates of the Zentralfriedhof (p97) to the southeast.

Tram 41 Schottentor on the Ringstrasse to Pötzleinsdorf in Währing. Starts downtown and climbs slowly northwest towards the Wienerwald (Vienna Woods) via the affluent districts of Alsergrund (p92) and Währing (p102) and terminates near the Geymüllerschloss (p103) and woods.

Tram 60 Hietzing U-Bahn station to Rodaun in Liesing. Begins near the western entrance of Schönbrunn (p99), cuts south past the villas and prime real estate of Hietzing (p97) and into suburban Liesing, with its houses and sections and handful of *Heurigen*.

Tram D Südbahnhof in Favoriten to Nussdorf in Döbling. One of Vienna's longest tram lines, passing by Schloss Belvedere (p86) and along the Ringstrasse from Schwarzenberplatz to Schottenring before cutting through the pretty district of Alsergrund (p92) and arriving in the northerly *Heurigen* neighbourhood of Nussdorf (p102).

Not only is it beautiful, it is also compact. At only 1.8km across at its widest point and 3.6 sq km in size, the Innere Stadt is easily manageable on foot. In fact, it's best attacked on foot: pedestrian zones, tiny cobblestone streets and a confusing one-way system make driving in the Innere Stadt hell.

STEPHANSPLATZ

Stephansplatz is the focal point of the Innere Stadt and a good place from which to begin exploring Vienna; from here, some of the district's major thoroughfares, namely Kärntner Strasse, Graben and Rotenturmstrasse, connect to other attractions.

Stephansdom, the city's glorious Gothic cathedral, dominates the square so completely that it's hard to notice anything else, but there are one or two notable sights to find. To the north of the cathedral is the Erzbischöfliches Palais (Map pp254–5; Archbishop's Palace) which was built in 1640 and now houses the Dom- & Diözesanmuseum. On the corner of Stephansplatz and Graben is the controversial Haas Haus (Map pp254–5), a modern edifice of glass and steel that some love while others hate. The views of the square from the DO & CO hotel

and restaurant (p119) inside Haas House are ones for the photo album. Throughout much of the year Stephansplatz is full to overflowing with street performers, tour groups, Mozart lookalikes, *Fiaker* and voyeurs, a stark change to the Innere Stadt's peaceful back streets only a few minutes' walk away in any direction.

STEPHANSDOM

Map pp254-5
% 515 52 3520; www.stephanskirche.at; U1, Stephansplatz; admission free; h 6am-10pm Mon-Sat, 7am-10pm Sun; U1, U3 Stephansplatz
The most beloved and recognisable structure in Vienna is the Gothic masterpiece Stephansdom (St Stephen's Cathedral), or Steffl (little Stephen), as it's locally called. It is the geographical and emotional heart of the city and an unmissable sight.

A church has stood on this site since the 12th century, but little remains of the original structure aside from the Riesentor (Giant's Gate) and the Heidentürme (Towers of the Heathens). Both features are Romanesque in style; the Riesentor (rumour has it that the gate was named because a mammoth's tibia, which was mistaken for a giant's shin, once hung here) is the main western

IT'S FREE

- Innere Stadt (p52) – an open-air museum and deserved Unesco World Heritage site
- Municipal Museums (p88) – free entry all day Sunday
- Stephansdom (p53) – only entry to the nave is free, but what a nave!
- Museum für Angewandte Kunst (MAK; p78) – opens its doors to the public for free on Saturdays
- Zentralfriedhof (p97) – one of Europe's finest cemeteries and burial place to some of Vienna's most celebrated burghers



Stephansdom (p53)

entrance, and is topped by a tympanum of lattice patterns and statues. Stephansdom's Gothic makeover began in 1359 at the behest of Habsburg Duke Rudolf IV; he earned himself the epithet of 'The Founder' by laying the foundation stone.

The dominating feature of the church is the skeletal *Südturm* (south tower). It stands 136.7m high and was completed in 1433 after 75 years of hard labour. Ascend the 343 steps to the top (h 9am-5.30pm; adult/concession €3/1) for panoramic views over the Innere Stadt's rooftops from the cramped viewing platform; it's a long way, but well worth the effort. It was to be matched by a companion tower on the north side, but the imperial purse withered and the Gothic style went out of fashion, so the half-completed tower was topped off with a Renaissance cupola in 1579. Austria's largest bell, weighing in at a hefty 21 tonnes, is the *Pummerin* (boomer bell) and was installed here in 1952. The north tower, accessible by lift, is open from 9am to 6pm April to October, until 6.30pm July and August, and from 8.30am to 7pm November to March (adult/child €4/1.50).

From the outside of the cathedral, the first thing that will strike you is the glorious tiled roof, with its dazzling row of chevrons on one end and the Austrian eagle on the other; a good perspective is gained from the northeast of Stephansplatz. The cathedral suffered severe damage during a fire in 1945, but donations flowed in from all over Austria and the cathedral was completely rebuilt and reopened in just three years. Before entering the cathedral, take a little time to circumnavigate the intricate exterior. Decorated tombstones, complete with skull and crossbones, dot the outer walls, and a fading Gothic fresco of the agony of the Crucifixion lines the eastern façade.

While the façade will impress, the interior will amaze. Taking centre stage is the magnificent Gothic stone pulpit, fashioned in 1515 by Anton Pilgram. The expressive faces of the four fathers of the church (Saints Augustine, Ambrose, Gregory and Jerome) are at the centre of the design, but the highlight is Pilgram himself peering out from a window directly below the platform. He also appears at the base of the organ loft on the northern wall, seemingly holding up the entire organ on his own narrow shoulders. Take a closer look at the pulpit's handrailing: salamanders and toads fight an eternal battle of good versus evil up and down its length. The baroque high altar, at the very far end of the nave, shows the stoning of St Stephen. The chancel to its left has the winged Wiener Neustadt altarpiece, dating from 1447; the right chancel has the Renaissance red marble tomb of Friedrich III. Under his guidance the city became a bishopric (and the church a cathedral) in 1469. Guided tours of the cathedral in English are at 3.45pm daily from April to October; otherwise, tours in German leave at 10.30am and 3pm Monday to Saturday and 3pm Sunday (adult/concessions/child €4/2.50/1.50). Evening tours at 7pm every Saturday from June to September are also offered, and include a climb to the top of the south tower (€10/4). Organ concerts are a special treat, and are held at 8pm every Wednesday from May to October. Much of the nave is closed to the public during mass, which is held up to seven times a day, and can only be visited with a tour from July to mid-October. At times visibility can be poor, so visiting early morning and late in the day can sometimes prove annoying.

Entrance to the cathedral's *Katakomben* (catacombs; tours adult/child €4/1.50;

PEACEFUL POCKETS

The Innere Stadt can seem crowded at the quietest of times, and finding an undisturbed spot an impossibility. Surprisingly, some of its more atmospheric corners are only a few minutes' walk from tourist central:

Blutgasse to Stubenbastei Directly east of Stephansplatz is an intertwining set of streets, many of which are laid in cobblestones. Sights are few, but that doesn't matter when you're wandering the Innere Stadt's remaining medieval quarter.

Heiligenkreuzerhof & Schönlaterngasse Northeast of Stephansplatz, twisting Schönlaterngasse (lane of the beautiful lanterns) is lined with tall baroque buildings and connects to Heiligenkreuzerhof, a quiet residential courtyard and site of the city's most authentic Christmas market (p188).

Ruprechtsplatz & Around North of Stephansplatz is the old Jewish quarter and oldest church, Ruprechtskirche (p66).

Maria am Gestade & Around North of Stephansplatz, this fine Gothic church proudly stands guard over a flight of steps leading to quiet Concordiaplatz.

Between Am Hof & Judenplatz A tight, interlocking collection of streets decorated with fancy façades is just northwest of Stephansplatz.

h every 15-30min 10-11am, 1.30-4.30pm Mon-Sat, 1.30-4.30pm Sun), which are open daily but can only be visited with a tour guide, is near the lift to the north tower. They house the remains of countless plague victims, kept in a mass grave and a bone house. Also on display are rows of urns containing the internal organs of the Habsburgs. One of the many privileges of being a Habsburg was to be dismembered and dispersed after death: their hearts are in the Augustinerkirche in the Hofburg and the rest of their bits are in the Kaisergruft.

DOM- & DIÖZESANMUSEUM Map pp254-5

% 515 52 3689; 01, Stephansplatz 6; adult/concession/child €5/4/2.15; h 10am-5pm Tue-Sun;

b U1, U3 Stephansplatz

The Cathedral and Diocesan Museum of Vienna is a treasure-trove of religious art pieces spanning a period of over 1000 years. While the collection is blessed with extraordinary articles – such as the earliest European portrait, that of Duke Rudolph IV (1360), and two Syrian glass vessels (1280-1310) thought to be among the oldest glass bottles in the world – after a while it all seems to blend into one. If you're into religious art, however, this must be on your itinerary.

EAST OF STEPHANSPLATZ

The area just east of Stephansplatz is the last bastion of medieval Vienna in the Innere Stadt. It's labyrinth of cobblestone alleys and little-used streets are a pleasure to wander and amazingly free of the human traffic that flows through much of the central city. Di-

rectly behind Stephansdom is arguably the most charming section: here the tight alleys of Blutgasse, Domgasse and Grünangergasse intertwine to create a mesmerising scene, although the reopening of Mozarthaus Vienna on Domgasse has begun to disturb the peace a little during the day.

To the northeast of Stephansplatz the streets are a little wider but no less appealing; Heiligenkreuzerhof, home of one of the city's most delightful Christmas markets (p188), and Schönlaterngasse rank high on the quaint scale. Further north, Fleischmarkt (once the site of a meat market), which runs parallel to the Danube Canal and crosses Rotenturmstrasse, is blessed with a cluster of Art Nouveau buildings. No 14, built by F Dehm and F Olbricht between 1889 and 1899, exhibits gold and stucco embellishments, while No 7 (Max Kropf; 1899) was the childhood home of Hollywood film director Billy Wilder from 1914 to 1924. Arthur Baron was responsible for Nos 1 and 3 (1910), now home to a bank and a Spar supermarket. Other notables include the Greek Orthodox Church and Griechenbeisl (p122).

A fine pastime in this area is hunting down peaceful inner courtyards; many of the streets between Singerstrasse and the Danube Canal are sprinkled with them.

MOZARTHAUS VIENNA Map pp254-5

% 512 17 91; 01, Domgasse 5; adult/concession €9/7;

h 10am-8pm; b U1, U3 Stephansplatz, bus 1A

Given a thorough polishing for the Mozart anniversary in 2006, Mozarthaus Vienna, the residence where the great composer spent 2½ happy and productive years, is now the city's premiere Mozart attraction.

The exhibition concentrates on the life and times of Mozart in Vienna (a total of 10 years). The top floor deals with the society of the age, providing asides into prominent figures in the court and Mozart's life, such as the Freemasons to whom he dedicated a number of pieces. Mozart's vices – his womanising, gambling and ability to waste excessive amounts of money – are far from ignored, but come across as endearing rather than wayward. The second floor concentrates on Mozart's music, and his musical influences. It was here he penned *The Marriage of Figaro*, which didn't go down well in Vienna, but was enthusiastically received in Prague. A surreal holographic performance of scenes from *The Magic Flute* grab most people's attention in the last room.

The final floor is sparsely furnished in period pieces to represent Mozart's apartment, but as no records exist of the purpose the rooms served, the layout is an educated guess. An audio guide is included in the admission price, and is an invaluable companion.

FRANZISKANERKIRCHE Map pp254-5
% 512 45 7811; 01, Franziskanerplatz; admission free; h 7.30-11.30am & 2.30-5.30pm; b U1, U3 Stephansplatz

It's quite a surprise to walk through the front doors of this early 17th-century Franciscan church after eyeing up the plain Renaissance façade to find a baroque interior strewn with gold and marble and heavy, glittering chandeliers. The high altar is a particularly impressive piece in the form of a triumphal arch. The archaeological findings of a recent dig at the church can be viewed by appointment only. Choir recitals are a regular feature here.

HAUS DER MUSIK Map pp254-5
% 516 48-0; www.hdm.at; 01, Seilerstätte 30; adult/concession/children under 12 €10/8.50/5.50; h 10am-10pm; j 1, 2, bus 3A

The Haus der Musik (House of Music) rates among the best museums in the city. Spread over four floors (the fifth is a café and restaurant), it helps explain sound in an amusing and interactive way (in English and German) that is accessible to both children and adults.

The first floor is host to the historical archives of the Vienna Philharmonic where a shortened version of the world famous

New Year's concert can be heard and a bizarre interactive tool allows you to compose your own waltz with the roll of a dice. Things change quickly upon entering the second floor – its first room, the 'prenatal listening room', re-creates noises heard by babies in the womb. It's the perfect place to lie down and relax for a while. The following rooms delve into the mechanics of sound, and feature plenty of engaging instruments, interactive toys and touchscreens. Here you can test the limits of your hearing and play around with sampled sounds to record your own CD (€7.30).

Floor 3 covers Vienna's classical composers. Josef Haydn, Wolfgang Amadeus Mozart, Ludwig van Beethoven, Franz Schubert, Johann Strauss and Gustav Mahler all receive a room each and their lives and astounding musical talents are detailed in a thoughtful and informative manner. The floor is polished off with the 'virtual conductor': a video of the Vienna Philharmonic responds to a conducting baton and keeps time with your movements, showing how hard it is to conduct a full orchestra.

The final level deals with experimental and electronic music, which you can also modify yourself. Singing trees, sound sticks and beeping buttons are just some of the hands-on 'instruments' at your disposal.

The museum hosts the occasional children's program – see the website for details.

DOMINIKANERKIRCHE Map pp254-5

% 512 91 74; 01, Postgasse 4; admission free; h daily; b U3 Stubentor, j 1, 2, bus 2A
Dominikanerkirche (Dominican Church) was built on the site of an earlier church and completed in 1634. The expansive interior is incredibly baroque, with white stucco, frescoes and even the imperial double-headed eagle on the ceiling. The major advantage of visiting the Dominikanerkirche is the chance to appreciate a sumptuous baroque church without the crowds. The Dominicans first came to Vienna in 1226 under the invitation of Leopold VI of Babenberg.

GREEK ORTHODOX CHURCH Map pp254-5

01, Fleischmarkt 13; admission free; h 11am-3pm Sun-Fri; b U1, U4 Schwedenplatz, j N, 1, 2, 21
For some, the beauty of the Greek Orthodox Church on Fleischmarkt outshines many of its baroque counterparts. Built in 1861 by Vienna's Greek community, its inte-

rior is a glittering blaze of Byzantine design which has left no wall space untouched. The ceiling fresco depicting the prophets surrounded by swirls of gold is topped by a high altar of 13 panels and a doorway to the inner sanctuary, each of which features elaborate gilding. Outside opening hours, the church's dark entranceway provides a taster of the rich church within. The church is easy to spot; look for the colourful brick-work façade next to Griechenbeisl.

KÄRNTNER STRASSE & AROUND

As the main connection between Stephansplatz and the Staatsoper (p169), Kärntner Strasse receives the most attention of any street in Vienna. Once lined with the finest establishments in the city, it was *the* place to shop, but standards have dropped and High Street names and souvenir shops have taken over. There are a few exceptions, such as J & L Lobmeyr at No 26 (p181), seller of exquisite Werkstätte pieces. It's still a pleasant street to stroll down (though with so many people, it's more of a weave), enjoying the diverse array of busker performances; harp players and puppeteers are the norm.

Nearby Albertinaplatz is the sight of the troubling work Monument against War and Fascism (Map pp254-5) by Alfred Hrdlicka, created in 1988. This series of pale blocklike sculptures commemorates Jews and other victims of war and fascism. The dark, squat shape wrapped in barbed wire represents a Jew scrubbing the floor; the greyish block originally came from the Mauthausen concentration camp. A few streets north is the large and unattractive Neue Markt, once the city's flour market now home to the Kaisergruft (Imperial Burial Vault). Its centre is thankfully saved by a replica of Georg Raphael Donner's beautiful Providentia Fountain (1739; Map pp254-5). The original figures proved too risqué for Maria Theresia and had to be removed in 1773 – since 1921 they have resided in the Baroque Museum in the Lower Belvedere.

KAISERGRUFT Map pp254-5

% 512 68 53; 01, Neuer Markt; adult/concession/child €4/3/1.50; h 10am-6pm; b U1, U3 Stephansplatz, bus 2A

The Kaisergruft beneath the Kapuzinerkirche (Church of the Capuchin Friars) is the final resting place of most of the

Habsburg royal family (the hearts and organs reside in Augustinerkirche and Stephansdom respectively). Opened in 1633, it was instigated by Empress Anna (1585-1618), and her body and that of her husband, Emperor Matthias (1557-1619), were the first to be entombed. Since then, all but three of the Habsburg dynasty found their way here: the last Emperor, Karl I, was buried in exile in Madeira and Marie Antoinette (daughter to Maria Theresia) still lies in Paris. The remains of Duc de Reichstadt, son of Napoleon's second wife Marie Louise, were transferred to Paris as a publicity stunt by the Nazis in 1940. The last Habsburg to be buried in the crypt was Empress Zita, wife of Karl I, in 1989. Needless to say, she was given a right royal sendoff by the city and its citizens.

It's interesting to observe how fashions change through the ages even in death – tombs range from the unadorned to the ostentatious. By far the most elaborate caskets are those portraying 18th-century baroque pomp, such as the huge double sarcophagus containing Maria Theresia and Franz Stephan, with fine scenes engraved in the metal and plenty of angels and other ornamentation. The tomb of Charles VI is also striking and has been expertly restored. Both of these were the work of Balthasar Moll. Most visitors come to see the tombs of Franz Josef I and his much-adored wife Empress Elisabeth; both are constantly strewn with fresh flowers.

The only non-Habsburg of the 138 people buried here is the Countess Fuchs, a formative influence on the youthful Maria Theresia.

STAATSOPERMUSEUM Map pp254-5

% 514 44 2250; 01, Goethegasse 1; adult/senior/child €3/2.50/2, with Staatsoper tour €6.50/5.50/3.50; h 10am-6pm Tue-Sun; b U1, U2, U4 Karlsplatz, j D, J, 1, 2, 62, 65

This shrine to one of Vienna's greatest icons covers the last 50 years of the Staatsoper. Photos on the museum's façade show the damage the building suffered during the war, and the painstaking restoration which took 10 years to complete. Inside, the museum runs through five decades of highlights such as Karajan's eight-year reign as director and the performance of *Lulu*. Photos and articles abound, but unfortunately it's all quite static and will only impress opera fans.

A visit to this museum is best combined with a tour of the Staatsoper (p169).

THEATERMUSEUM Map pp254-5

☎ 525 24 610; www.theatermuseum.at in German; 01, Lobkowitzplatz 2; adult/concession/family €4.50/3.50/9; 10 10am-6pm Tue-Sun; 1 U1, U2, U4 Karlsplatz, bus 3A

The baroque Lobkowitz palace, which houses the Theatermuseum (Theatre Museum), is as much a delight to visit as the museum itself. Built between 1691 and 1694, it was the first of its kind in Vienna, and gained its name from the noble family who occupied its esteemed halls from 1753 onwards. The Eroicasaal, with its frescoed ceiling, is a sight to behold, and Beethoven conducted the first performance of his Third Symphony in the banquet hall.

The palace has served time as the French embassy and the Czech embassy, and as a fashion museum during WWII, but since 1991 has housed a museum devoted to the history of Austria's theatre. On display are costumes, props and set designs mixed in with theatre memorabilia, such as Mahler's farewell message to the Vienna Opera Company. A small room hidden towards the back of the 1st floor contains an ensemble of puppets from puppeteer Richard Teschner. These works of intricate detail range from magicians to orang-utans and are vaguely reminiscent of Java's *Wayang Golek* wooden puppets. They are often used in performances; inquire at the ticket desk for times. The museum is included in the Gold and Silver tickets (p69).

GRABEN & KOHLMARKT

With Kärntner Strasse, Graben and Kohlmarkt make up Vienna's holy trinity of streets. These pedestrian arteries which connect the Hofburg with Stephansdom are rarely empty of people beating a well-trodden path between the two.

Graben, which runs northwest from the junction of Stock-im-Eisen-Platz and Kärntner Strasse, started life as a protective ditch (*Graben* means 'ditch') for the Roman encampment. Today it is lined with expensive shops and historical and *Jugendstil* buildings. Particularly impressive is the neo-Renaissance Equitable Palais (Map pp254-5) at No 3; duck inside to see the ornate inner courtyard tiled with Hungarian Zsolnay ceramics. Note the blackened and aged stump encased in glass

on the building's eastern corner; apprentice journeymen during the Middle Ages would hammer nails into the stump to ensure a safe homeward journey. Other buildings of note include the neoclassical Erste Österreichisches Sparkasse (Map pp254-5; 1836) on the corner of Tuchlauben, complete with a gilded bee symbolising thrift and industriousness, and the *Jugendstil* Grabenhof (Map pp254-5; 1876) at No 14, built by Otto Wagner using the plans of Otto Thienemann.

Two unmissable features at street level are the Pestsaule (Plague Column; Map pp254-5) and Adolf Loos' public toilets (Map pp254-5). The Pestsaule, near the junction of Graben and Habsburgergasse, commemorates the ending of the plague and was erected in 1692. Designed by Johann Bernhard Fischer von Erlach, it is one of the finest of its kind in Europe. The toilets, not far northwest of the statue, are an impressive and practical use of *Jugendstil* design.

Kohlmarkt received its name from the charcoal market that once existed here. The charcoal is long gone, replaced by luxury shops that rival the Graben establishments. Best of all though is the view along Kohlmarkt towards Michaelertor and the Hofburg, which is arguably one of the most arresting sights in Vienna.

Of particular note is the café Demel (p140), maker of fine cakes and server of great coffee at No 14. It ranks among the best *Kaffeehäuser* (coffee houses) in Vienna, but also attracts swarms of tourists. At No 9 is the Artaria House, home to the city's leading map maker and seller, Freytag & Berndt (p180). Its *Jugendstil* façade was created by Max Fabiani.

Separating Kohlmarkt from the Hofburg is Michaelerplatz. Ringed by gorgeous architecture and centred on Roman ruins (Map pp254-5; reputed to be a brothel for soldier R&R), this cobblestoned circle is unsurprisingly packed with snap-happy travellers, ticket touts and *Fiaker*. On hot summer days the throng of people and the smell of horse poo can be overwhelming, but at other times it rates as one of the prettiest squares in the city. To the west is the neobaroque Michaelertrakt and also Michaelertor, one of the Hofburg's main entrances. The building is lined by statues of Hercules in various acts of bashing some poor creature or another, and at its edges are evocative fountains to the Power of the Land and Power of the Sea. Turning in a clockwise direction from Michaelertor are Café Griensteidl (p140), Loos Haus and Michaelerkirche.

The Loos Haus (Map pp254-5) deserves special mention. Designed by Adolf Loos, this modernist gem, built between 1909 and 1911, seriously put Franz Josef's nose out of joint. Its intentionally simple façade offended the emperor so deeply that he ordered the curtains pulled on all palace windows overlooking the building. Critics described it as a 'house without eyebrows', referring to its lack of window detail, and work had to be stopped until Loos agreed to add 10 window boxes. Today it is widely accepted as a work of genius, and houses a bank on the ground floor and temporary exhibition halls on the upper floors (open normal banking hours).

JÜDISCHES MUSEUM Map pp254-5

☎ 535 04 31; www.jmw.at; 01, Dorotheergasse 11; adult/concession €5/2.90; 10 10am-6pm Sun-Fri, to 8pm Thu; 1 U1, U3 Stephansplatz

Vienna's Jüdisches Museum (Jewish Museum) was founded in 1895, making it the first of its kind in the world. Unfortunately during WWII the museum's original collection was pillaged and only half has since been recovered, but what can be seen today is a poignant reminder of the Jewish influence on the city.

Taking up three floors of Palais Eskeles, the museum uses holograms and an assortment of objects to document the history of the Jews in Vienna, from the first settlements at Judenplatz in the 13th century up to the present. The ground floor is filled with the Max Berger collection: a rich compilation of Judaica mainly dating from the Habsburg era. Temporary exhibitions are presented on the 1st floor, with the 2nd floor dividing its space between more temporary exhibitions and 21 holograms depicting the history of the Jewish people in Vienna.

An audio guide included in the price and free tours on Sunday are conducted at 11am, noon, 1pm, 2pm and 4pm. A combined ticket of €7/4 per adult/child allows entry to the museum, the Stadttempel (p52) and the Museum Judenplatz (p52).

PETERSKIRCHE Map pp254-5

☎ 533 64 33; 01, Petersplatz; admission free; 10 10am-1pm & 4-7pm; 1 U1, U3 Stephansplatz, bus 1A, 2A, 3A

Peterskirche (St Peter's Church; 1733), on Petersplatz, is one of the finest baroque churches in Vienna, outshone only by Karlskirche (p89). It is said that Charlemagne

founded the first church that stood on this site, an event depicted in the exterior relief on the southeast side. A large majority of the church was completed by the celebrated baroque architect Johann Lukas von Hildebrandt, and the dome's fresco was painted by JM Rottmayr. The fresco's colours have dulled over the years, but still manage to impress.

BAWAG FOUNDATION Map pp254-5

☎ 532 26 55; www.bawag-foundation.at; 01, Tuchlauben 7A; admission free; 10 10am-6pm Mon-Sat; bus 1A, 2A, 3A

Well located in the very heart of the Innere Stadt is this gallery, financed by the Bawag Bank. It features contemporary artists from both the international and local scene and has a regular influx of temporary exhibitions on display. Works range from sculpture pieces to photo exhibitions and film.

MICHAELERKIRCHE Map pp254-5

☎ 533 80 00; www.michaelerkirche.at in German; 01, Michaelerplatz; admission free; 10 7am-10pm; 1 U3 Herrengasse, bus 2A, 3A

Michaelerkirche is the oldest building on Michaelerplatz (as long as you discount the Roman ruins as buildings), and dates from the 13th century. Its rather dark interior



Night view of Peterskirche (this page)

won't hold your interest for long, but, depending on your tastes, tours of its morbid and slightly disturbing crypt will. The tour (in German) takes you past numerous coffins, some of which have rusted away to reveal their long-deceased occupants in all their deathly splendour, and piles of bones of those who could not afford proper burials. Tour guides like to spice things up by turning out the lights at the worst possible moment. Tours (adult/child €5/3) depart at 1pm and 3pm Monday to Friday from November to April, and at 11am, 2pm, 3pm and 4pm Monday to Friday, and 3pm and 4pm Saturday from May to October.

HOFBURG

Like Schloss Schönbrunn and Schloss Belvedere, the Hofburg (Imperial Palace; Map pp254–5) is an incredible show of imperial power and the depths of an imperial purse. This impressive repository of culture and heritage was the home to one the most powerful empires Europe has ever seen: the Habsburgs based themselves here for over six centuries, from the first emperor in 1279 (Rudolph I) to the last in 1918 (Charles I). In that time new sections were periodically added, resulting in the hotchpotch of styles and the massive dimensions seen today. The palace now houses the offices of the Austrian president and a mix of fine museums.

The Hofburg owes its size and architectural diversity to plain old one-upmanship. Habsburg rulers took a dislike to inhabiting their predecessor's quarters and would build themselves new, grandiose digs to show the rest of Europe their strength and prowess. The oldest part is the Schweizerhof (Swiss Courtyard), named after the Swiss guards who used to protect its precincts. Dating from the 13th century, this small courtyard gives access to the Burgkapelle (Royal Chapel) and the Schatzkammer (Imperial Treasury). Its Renaissance entrance, known as the Swiss Gate, dates from 1553. The buildings encircling the Schweizerhof are collectively known as the Alte Burg (Old Palace).

Adjoining the Schweizerhof is a much larger courtyard, In der Burg. It sees most of the human traffic entering the Hofburg due of its easy access to Michaelerplatz and Kohlmarkt to the northeast, and Heldenplatz to the southwest. The courtyard is centred on a large monument to Emperor Franz, the last in a long line of Holy Roman em-

perors, and is the main entrance to the Kaiserappartements.

To the southeast of the Schweizerhof is Josefsplatz, a small square named after Joseph II, which gained celluloid immortality in the film *The Third Man*. It was here, outside Palais Pallavicini, that Harry Lime faked his own death. The monument to Emperor Josef II (Map pp254–5) stands in the middle of the square. In close proximity to Josefsplatz are the Albertina, Augustinerkirche, Nationalbibliothek, Spanish Riding School and Lipizzaner Museum.

The most active phase of building was carried out from the second half of the 19th century to WWI, culminating in the Neue Burg. Plans called for the building of a further wing, the mirror image of this curving façade on Heldenplatz (Hero's Square), but the Habsburg era ended before it could be instigated. Facing each other with eternal stares on Heldenplatz are the monuments to Prince Eugene of Savoy (closest to the Neue Burg) and Archduke Karl (Charles of Austria). Anton Fernkorn, the sculptor of both, is rumoured to have gone mad over his failure to correctly balance the Prince Eugene statue; the steed's tail rests on the ground to provide stability. The Neue Burg houses the Museum für Völkerkunde and the three Neue Burg museums, and its balcony holds an infamous distinction: it was from here that Hitler addressed a rally during his triumphant 1938 visit to Vienna after the Anschluss.

The Sisi Ticket (adult/student/child €19.90/17/10) covers entrance to the Kaiserappartements, Hofmobiliendepot (p91), and also includes a Grand Tour of Schloss Schönbrunn (p99).

KAISERAPPARTEMENTS Map pp254-5

☎ 533 75 70; www.hofburg-wien.at; 01, Innerer Burghof, Kaisertor; adult/student/child €8.90/7/4.50; h 9am-5pm; b U3 Herrengasse, bus 2A, 3A
The Kaiserappartements (Imperial Apartments) were once the official living quarters of Franz Josef I and Empress Elisabeth (or Sisi as she was affectionately named). The rooms are as opulent as you might expect, with fine furniture, hanging tapestries and bulbous crystal chandeliers.

The first six rooms, known as the Sisi Museum, are devoted to Austria's most beloved empress. A reconstruction of her luxurious coach, which carried her on many a journey, is impressive, but it's the small details that steal the show: a reconstruction of the

dress she wore on the eve of her wedding, her sunshade, fans and gloves. There's even a replica of her personal fitness room complete with rings and bars, testament to her obsession with keeping slim. Many of the empress's famous portraits are on show, as is her death mask, made after her assassination in Geneva in 1898.

The museum then leads into the Kaiser's rooms. The dining room has a table for 20 laid out in suitably elegant fashion, and the Audienzzimmer contains the high desk Franz Josef used to receive petitions, a ritual he only relinquished on his deathbed.

The adjoining Hofafel- und Tafelkammer (Court Tableware and Silver Depot) collection is included in the entry price. Laying a table with some of this silver and porcelain would certainly impress the in-laws: the largest silver service here can take care of 140 dinner guests.

Audio guides are included in the price.

SCHATZKAMMER Map pp254-5

☎ 525 24-0; 01, Schweizerhof; adult/concession/family €8/6/16; h 10am-6pm Wed-Mon; b U3 Herrengasse, bus 2A, 3A

The Schatzkammer (Imperial Treasury) is among the best of its kind in Europe. Containing secular and ecclesiastical treasures of priceless value and splendour, the sheer wealth exhibited in the collection of crown jewels is staggering: Room 7 alone has a 2860-carat Colombian emerald, a 416-carat balas ruby and a 492-carat aquamarine, probably enough to wipe the debt of a third-world country.

Room 11 holds the highlight of the Treasury, the imperial crown. Dating from

the 10th century, it has eight gold plates and precious gems alternating with enamel plaques to show religious scenes. The private crown of Rudolf II (1602) is a more delicate piece, with gems interspersed by four beautifully engraved gold bas-reliefs, showing Rudolf in battle and at three of his coronations.

Room 5 contains mementos of Marie Louise, the second wife of Napoleon; the best piece here is the cradle donated by the city of Paris to their son. The golden bees around the sides are a standard motif of Napoleonic state artefacts. Room 8 has two unusual objects formerly owned by Ferdinand I: a 75cm-wide bowl carved from a single piece of agate, once thought to be the Holy Grail, and a narwhal tusk (243cm long), once claimed to have been a unicorn's horn.

The Sacred Treasury almost outshines the rest of the museum, with its collection of rare, and hard to believe, religious relics. Fragments of the True Cross, one of the nails from the Crucifixion, a thorn from Christ's crown and a piece of tablecloth from the Last Supper all vie for your attention – and belief. There are also some rather more worldly artefacts on display, like the extremely elaborate Column of the Virgin Mary made from gilded silver, which stands over 1m tall and is encased with 3700 precious stones – a modest conversation piece fit for any mantelpiece.

An audio guide is included in the price and the Schatzkammer is part of the Gold, Silver and Bronze discount tickets (p69). Allow anything from 30 minutes to two hours to get around.



Statue of Archduke Karl (Charles of Austria) in front of the Neue Burg wing of the Hofburg (opposite page)

SLOVENIA CLAIMS THE LIPIZZANER

As of 1 January 2007, Lipizzaner stallions will be travelling the length and breadth of the EU – on new 20-cent Slovenian coins.

The famous white steeds originally graced the Austrian five-schilling coin until it was dropped in 2002 in favour of other images for the euro. Now Slovenia has taken up the image and is fighting Austria to become the official keeper of the central stud book, a move which, if successful, would transfer the origin of the Lipizzaner horse to Slovenia. Naturally Austria isn't keen to hand over the book; the horses share a 400-year history with the country and are part of the national identity. Slovenia's case is strong, however, as the small village of Lipica, from which the Lipizzaner name originates, is located in Slovenia, and the village recently celebrated 425 years of Lipizzaner breeding.

Either way, the Lipizzaner will remain on the coin, in the Hofburg and in the hearts of all horse-admirers.

BURGGAPPELLE Map pp254-5

‰ 533 99 27; 01, Schweizerhof; Guided tours €2; h 11am-3pm Mon-Thu, 11am-1pm Fri Sep-Jun; b U3 Herrngasse, bus 2A, 3A

The Burgkapelle (Royal Chapel) originally dates from the 13th century and received a Gothic make-over from 1447 to 1449, but much of this disappeared during the baroque fad. The vaulted wooden statuary survived and is testament to those Gothic days. This is where the Vienna Boys' Choir sings at Mass (p168) every Sunday at 9.15am between September and June. Unfortunately, you can only visit the chapel with a tour guide or during choir performances.

SPANISH RIDING SCHOOL Map pp254-5

‰ 533 90 31; www.srs.at; 01, Michaelerplatz 1; admission €20-130; b U3 Herrngasse, bus 2A, 3A The world famous Spanish Riding School (Spanische Hofreitschule) is a Viennese institution truly reminiscent of the imperial Habsburg era. This unequalled equestrian show is performed by Lipizzaner stallions, a crossbreeding of Spanish, Arab and Berber horses. The horses were first imported from Spain (hence 'Spanish') by Maximilian II in 1562, and in 1580 a stud was established at Lipizza (hence 'Lipizzaner'), now within Slovenia and known as Lipica.

A Lipizzaner performance is an absolute must for any hippophile (others may think it's a show with horses doing dog-tricks). These graceful stallions perform an equine ballet to a program of classical music while the audience cranes to see from pillared balconies and the chandeliers shimmer above. The mature stallions are all snow-white (though they are born dark and turn white at age four) and the riders wear traditional garb, from their leather boots up to their bicorn hats.

Reservations for performances require bookings months in advance. Tickets can be ordered on the website; this is also the best source of information for the complicated arrangement of performance times. Cancellations sometimes occur: ask at the office as unclaimed tickets are sold around two hours before performances.

Tickets to watch a training session (adult/concession/child €12/9/6) or workout (€6) can be bought at the visitors centre (h 9am-4pm Tue-Sat); training is from 10am to noon and the workout from 10am to 11am Tuesday to Saturday on selective days. Guided tours (adult/concession/child €15/12/8), which include the stables, are available in English, German and French and normally take place at 2pm, 3pm and 4pm Monday to Saturday and 10am, 11am, 1pm, 2pm and 3pm Sunday. If you only want to grab a few photos, you can try waiting to see them cross between the school and the *Stallburg* (stables), which usually happens on the half-hour.

LIPIZZANER MUSEUM Map pp254-5

‰ 525 24 583; www.lipizzaner.at; 01, Reitschulestrasse 2; adult/concession/family €5/3.60/10; h 9am-6pm; b U3 Herrngasse, bus 2A, 3A An arm of the Spanish Riding School, the Lipizzaner Museum fills visitors in on the history and heritage of the famous white stallions. It also has bits and bobs on the tricks they perform at the nearby school and the stud farm where they're raised. There's English text, but the content is a little thin. Windows allow a view directly into the stallion stables, albeit obscured by thick glass and fine mesh; otherwise you'll have to do with the views on two large monitors. A combined ticket for the museum and a training session at the Spanish Riding School costs €15/9 per adult/child. The Lipizzaner Museum is also part of the Gold ticket. (p69).

NATIONALBIBLIOTHEK Map pp254-5

‰ 534 10-0; www.onb.ac.at; 01, Josefsplatz 1; adult/concession/family €5/3/9; h 10am-6pm, Tue-Sun, until 9pm Thu; b U3 Herrngasse, bus 2A, 3A The Nationalbibliothek (National Library) was once the imperial library and is now the largest library in Vienna. The real reason to visit these esteemed halls of knowledge is to gaze on the Prunksaal (Grand Hall). Commissioned by Charles VI, this baroque hall was the brainchild of Fischer von Erlach, who died the year the first brick was laid, and finished by his son Joseph in 1735. Holding some 200,000 volumes, the sheer size of the hall is breathtaking. Leather-bound scholarly tomes line the walls, and the upper storey of shelves is flanked by an elegantly curving wood balcony. Rare ancient volumes (mostly 15th-century) are stored within glass cabinets, with pages opened to beautifully drawn sections of text. A statue of Charles VI stands guard under the central dome, which itself has a fresco by Daniel Gran depicting the emperor's apotheosis.

AUGUSTINERKIRCHE Map pp254-5

‰ 533 70 99; 01, Augustinerstrasse 3; admission free; b U1, U3 Herrngasse, bus 2A, 3A The Augustinerkirche (Augustinian Church) is one of the older parts of the Hofburg, dating from the early 14th century. Although Gothic in style, the interior was converted to baroque in the 17th century, and then restored to its original appearance in 1784. It is here that the hearts of the Habsburgs rulers are kept in the Herzgrüftel (Little Heart Crypt); viewings are by appointment only. An impressive tomb to look for is that of Maria Theresia's daughter Archduchess Maria Christina, designed by Canova.

The church hosts regular evening classical music concerts, and the 11am Mass on Sunday is celebrated with a full choir and orchestra; the choir practices on a regular basis and times are posted on the church door.

ALBERTINA Map pp254-5

‰ 534 83 555; www.albertina.at; 01, Albertinaplatz 1; adult/senior/student/child €9/7.50/6.50/3.50; h 10am-6pm, until 9pm Wed; b U1, U2, U4 Karlsplatz, bus 3A Once used as the Habsburg's imperial apartments for guests, the Albertina now

houses the greatest collection of graphic art in the world. The collection, founded in 1768 by Maria Theresia's son-in-law Duke Albert von Sachsen-Teschen, consists of an astonishing 1½ million prints and 50,000 drawings, including 145 Dürer drawings (the largest collection in the world), 43 by Raphael, 70 by Rembrandt and 150 by Schiele. There are loads more by Leonardo da Vinci, Michelangelo, Peter Paul Rubens, Michael Bruegel, Paul Cézanne, Pablo Picasso, Henri Matisse, Gustav Klimt and Oscar Kokoschka. The space itself, which reopened in 2003 after extensive and lengthy renovations costing over €90 million, is certainly worthy of such a collection.

Because of the sheer number of prints and drawings in the Albertina's archive, only a small percentage can be displayed at any one time. Exhibitions, which normally follow a theme or artist, are therefore changed every three months and also feature works from other collections. Whatever's on show, it's sure to be worth the entrance fee. The Österreichische Filmmuseum (p172) is also within the Albertina.

NEUE BURG MUSEUMS Map pp254-5

‰ 525 24-0; 01, Heldenplatz; adult/concession/family €8/6/16; h 10am-6pm Wed-Mon; j D, J, 1, 2, bus 2A

Instruments of all shapes and sizes are on display at the Sammlung Alter Musikinstrumente (Collection of Ancient Musical Instruments), the first of three-museums-in-one in the Neue Burg. The forward-thinking Archduke Ferdinand of Tyrol started the whole thing off by collecting rare instruments; it now ranks among the finest Renaissance collections in the world. The instruments were designed more for show than for playing; horns shaped like serpents and violins with carved faces are some of the elaborate pieces on display. Note the baroque cabinet incorporating a keyboard from the early 17th century (in Saal XI) – it's beautiful, but a strange combination.

The admission price includes entry to two adjoining collections. The Ephesus Museum contains artefacts from Ephesus and Samothrace supposedly donated (some say 'lifted') by the Sultan in 1900 after a team of Austrian archaeologists excavated the famous site in Turkey. The highlight of the museum is a massive frieze honouring the

defeat of the Parthians by Lucius Verus and his Roman army. Noted as one of the finest museums of its kind in the world, the *Hofjagd und Rüstkammer* (Arms and Armour) collection dates mostly from the 15th and 16th centuries and has some superb examples of ancient armour. Most look far too elaborate to actually wear into battle, or just plain impractical – the bizarre pumpkin-shaped helmet from the 15th century is just one example.

Audio guides are available for €2 and the three museums are included in the price of a Gold, Silver or Bronze ticket (p69).

MUSEUM FÜR VÖLKERKUNDE

Map pp254-5

☎ 534 30-0; www.ethno-museum.ac.at; 01, Heldenplatz; adult/concession/family €8/6/16;

⌚ 10am-6pm Wed-Mon; j D, J, 1, 2, bus 2A The Museum für Völkerkunde (Museum of Ethnology), with its wide-ranging collection of exhibits on non-European cultures, makes good use of the furthest reaches of the Neue Burg. Exhibits are divided into nationalities, and cover such countries as China, Japan and Korea, and also the Polynesian, Native American and Inuit cultures. The highlight of the museum is the centrepiece of the Central America section, an Aztec feather headdress once worn by Emperor Montezuma. Tours in German are normally available at 11am (extra €2) and temporary exhibitions are commonplace. Audio guides are also €2, but don't cover temporary exhibitions.

Note the museum is due to reopen sometime in spring 2007 after extensive renovations.

SCHMETTERLINGHAUS

Map pp254-5

☎ 533 85 70; www.schmetterlinghaus.at; 01,

Burggarten; adult/senior/student/child 3-6 €5/4.50/4/2.50; ⌚ 10am-4.45pm Mon-Fri, 10am-6.15pm Sat & Sun Apr-Oct, 10am-3.45pm Nov-Mar; ⚡ U1, U2, U4 Karlsplatz, j D, J, 1, 2, 62, 65 Sharing the Habsburg's personal *Jugendstil* glasshouse (1901) with the Palmenhaus (p155), the Schmetterlinghaus (butterfly house) is for the butterfly-mad only. There are hundreds of butterflies and the shop stocks a great range of butterfly paraphernalia, but the air is hot and unbearably humid, the species range fairly limited and it's quite a small display area. It's located in the Burggarten, directly behind the Neue Burg.

NORTH OF HOFBURG

Running north from Michaelerplatz to Schottentor, this quarter of the Innere Stadt is peppered with palaces and churches. Herrengasse (Lords' Lane) has the majority of the grand houses, including Palais Mollard (housing the Globenmuseum), Ferstal Harrach, and Kinsky.

Palais Ferstel (Map pp254-5) dates from 1860 and is better known for its occupants, the Café Central (p139) and the Freyung Passage, a highly ornate passageway lined with elegant shops. Palais Harrach (Map pp254-5) is connected by the Freyung Passage to Palais Ferstal but predates its neighbour by some 170 years. Its courtyard is filled with galleries, antique dealers and designer fashion.

Palais Kinsky (Map pp254-5), built by Hildebrandt in 1716, faces the world with its classic baroque façade. Restored to its former glory, the highlight of this superb palace is the stairway off to the left of the first inner courtyard; rising three storeys, its elegant banisters are graced with statues at every turn, and the ceiling fresco is a fanciful creation filled with podgy cherubs, bare-breasted beauties, and the occasional strongman. The palace now contains high-brow art shops and classy restaurants.

Backing onto the northern tip of the Hofburg and across the square from Minoritenkirche is the Bundeskanzleramt (Federal Chancellor's Office). It's notable mainly for its historical significance as a seat of power since the time of Maria Theresia. Prince Metternich had his offices here, and it is where Chancellor Dollfuss was murdered by the Nazis on 25 July 1934. In 2000 the square outside became the meeting point for demonstrations (every Thursday) against the inclusion of the FPÖ (Freedom Party) in the federal government.

At the northern end of Herrengasse is the open cobblestoned square Freyung. It's dominated by the substantial façade of the Schottenkirche, and on Fridays is transformed into a farmers' market, where organic produce from Lower Austria finds its way into the larders of discerning Viennese. Directly opposite the Universität Wien (p69) just north of Freyung is Mölker Bastei, one of the two remaining sections of the old city walls (Map pp254-5); the other can be seen in the foyer of Palais Coburg.

Am Hof, at the southern end of Freyung, was once a powerful stronghold of the Babenberg rulers (p39), who built a fortress here

before moving to the Hofburg. Its history dates back to the Roman era and a few excavations can be seen at the Feuerwehr Centrale (Fire Brigade Centre; Map pp254-5; 01, Am Hof 9; currently closed due to conservation works). These days it's the largest square in the Innere Stadt, with little life and plenty of parked cars. There are a few buildings of note, such as the 16th-century former civic armoury (Map pp254-5) on the north side at No 10, with an elaborate façade. The former Jesuit monastery Kirche Am Hof (Map pp254-5; admission free; ⌚ 8am-noon, 4.30-6pm), on the southeast side, is even more impressive – the baroque façade was adapted from its fire-damaged Gothic predecessor and the hugely expansive nave is lined with white pillars and topped with gold badges.

Mariensäule (Mary's Column; Map pp254-5) in the centre of the square is dedicated to the Virgin Mary and was erected in 1667.

GLOBENMUSEUM

Map pp254-5

☎ 534 10 710; www.onb.ac.at; 01, Herrengasse 9, 1st fl; adult/concession/family €3/2/5; ⌚ 10am-2pm Mon-Wed, Fri & Sat, 3-7pm Thu; ⚡ U3 Herrengasse, bus 2A, 3A

Part of the Nationalbibliothek (National Library) collection of museums is this small museum dedicated to cartography. Among the plethora of 19th-century globes and maps in the collection are a couple of gems a few centuries older. Look for the globe made for Emperor Karl V by Mercator in 1541 and a map of the world produced in 1551, also for Karl V.

The often-missed Esperanto Museum (☎ 534 10 730; www.onb.ac.at; 01, Herrengasse 9, ground floor; adult/child/family €2/1.50/3; ⌚ 10am-2pm Mon-Wed, Fri & Sat, 3-7pm Thu), devoted to the artificial language created by Dr Ludvik Zamenhof back in 1887, is also part of the library. The first book in Esperanto, written by Dr Zamenhof himself, is displayed in the museum.

Both are located in Palais Mollard, one of many palaces on Herrengasse.

KUNSTFORUM

Map pp254-5

☎ 537 33 26; www.ba-ca-kunstforum.at; 01, Freyung 8; adult/concession/family €8.70/7.30/16; ⌚ 10am-7pm Sat-Thu, 10am-9pm Fri; ⚡ U3 Herrengasse, bus 2A, 3A

Often forgotten among the palaces and churches lining Freyung, the Kunstforum is a stalwart of the Vienna art scene and

hosts a number of temporary exhibitions throughout the year. The overall exhibit theme is not confined to one genre, but leaps and bounds between them with ease.

MINORITENKIRCHE

Map pp254-5

☎ 533 41 62; 01, Minoritenplatz; admission free; ⌚ 3-6pm Sat, services Sun; ⚡ U3 Herrengasse The Minoritenkirche (Minorite Church) is a 14th-century church that, like many in Austria, later received a baroque face-lift. If you think the tower looks a little short, you're right on the button: the top was 'shortened' by the Turks in 1529. The most noteworthy piece inside is a mosaic copy of da Vinci's *Last Supper*, commissioned by Napoleon.

The church often hosts classical concerts and choir recitals throughout the year; schedules are posted outside and tickets cost around €20.

PASQUALATI HAUS

Map pp254-5

☎ 535 89 05; 01, Mölker Bastei 8; adult/child €2/1; ⌚ 10am-1pm & 2-6pm Tue-Sun; ⚡ U2 Schottentor, j 37, 38, 40, 41, 42, 43, 44

Beethoven made the 4th floor of this house his residence from 1804 to 1814 (he apparently occupied around 80 places in his 35 years in Vienna) and during that time composed Symphonies 4, 5 and 7 and the opera *Fidelio*, among other works. His two rooms (plus another two from a neighbouring apartment) have been converted into a museum, which is lightly filled with photos, articles and a handful of his personal belongings. The house is named after its longtime owner Josef Benedikt Freiherr von Pasqualati, and it is a municipal museum.

SCHOTTENKIRCHE

Map pp254-5

☎ 534 98 600; 01, Freyung; museum adult/child €4/2; ⌚ 11am-5pm Thu-Sat; ⚡ U2 Schottentor, bus 1A

Freyung isn't particularly Scottish these days (the closest it comes is the Irish pub Molly Darcy's around the corner), but back in the 12th century it certainly was. At the time Schottenkirche (Church of the Scots; entrance free) was founded by Benedictine monks (the monks were probably actually from Ireland, then known as Scotia Maior), though the present façade dates from the 19th century. The interior is suitably elaborate, with a heavily frescoed ceiling and terracotta-red touches

in every corner, but unfortunately outside of services the main nave is locked to visitors (it's still possible to peek through the gates). A small art and artefacts museum in the adjoining monastery displays religious pieces from the church and monastery, but of more interest is the church shop (h 10am-6pm Mon-Fri, 10am-5pm Sat, 10.30am-12.30pm Sun), which stocks homemade schnapps, honey and jams.

JEWISH QUARTER & AROUND

The old Jewish quarter, centred on Judenplatz, is reached from the northeast corner of Am Hof via a collection of tiny, cobblestoned streets, quiet corners and the Uhren Museum and Puppen & Spielzeug Museum. An attractive square lined with elaborate baroque and 19th-century buildings, Judenplatz was for centuries the heart of the Jewish ghetto; excavations in the late 20th century uncovered a medieval synagogue dating from 1420, which has subsequently been turned into the Museum Judenplatz. The focal point of the square is the Holocaust-Denkmal (Map pp254-5), a pale, bulky memorial to the 65,000 Austrian Jews who perished in the Holocaust. Designed by British sculptor Rachel Whiteread and unveiled in 2000, the 'nameless library' – a structure in the shape of a library where the spines of books face inwards – represents the untold stories of Holocaust victims and has the names of Austrian concentration camps written across its base. This powerful memorial has invoked criticism from Viennese residents who felt it would ruin business in the area, and from the Jewish community who claim it stands on a sacred site. On the north side of Judenplatz is the former *Böhmische Hofkanzlei* (Bohemian Court Chancery; Map pp254-5). Walk round to Wipplingerstrasse to see its striking façade by Fischer von Erlach.

Between Judenplatz and Schottenring is the Innere Stadt's least attractive corner; the solid buildings lack many of the delicate touches found throughout the rest of the district, and the streets are wide and impersonal. One exception is in and around Maria am Gestade (Map pp254-5), one of the city's most beautiful Gothic churches. Its interior is highlighted by a winged Gothic altar, and the church overlooks peaceful flights of steps.

Hoher Markt, Vienna's oldest square, is home to Roman ruins and the Ankeruhr (Anker Clock; Map pp254-5), an Art Nouveau masterpiece.

Created by Franz von Matsch in 1911, it's named after the Anker Insurance Co, which commissioned it. Over a 12-hour period, figures slowly pass across the clock face, indicating the time against a static measure showing the minutes. Figures represented range from Marcus Aurelius (the Roman emperor who died in Vienna in AD 180) to Josef Haydn, with Eugene of Savoy, Maria Theresia and others in between. Details of who's who are outlined on a plaque on the wall below. Tourists flock here at noon, when all the figures trundle past in succession and organ music from the appropriate period is piped out.

Judengasse leads from Hoher Markt to another of the city's calm, cobblestoned squares, Ruprechtsplatz. This area, dubbed 'The Bermuda Triangle' for its plethora of bars, is often ignored by tourists during the day and makes a welcome pit stop from the chaos that descends on much of the Innere Stadt; at night, its heaves with drunken revellers and is quite unappealing. A few steps north of Ruprechtsplatz is Ruprechtskirche (St Rupert's Church; Map pp254-5), the oldest church in Vienna. Records dating from 1137 first mention the church's existence, but some historians believe a few of the foundations date back to as early as 740. What is certain is that the lower levels of the tower date from the 11th century and the roof from the 15th. With its simple layout, ivy-clad walls and cobblestoned surrounds, it's more impressive from the outside, which is fortunate as it's rarely open to the public.

Nearby Seitenstrasse is home to the Stadttempel (City Synagogue) and its personal guard of police; just below on Morzinplatz is the Monument to the Victims of Fascism (1985; Map pp254-5) standing on the former site of the Gestapo headquarters. The monument features the Star of David and the pink triangle, representing the Jewish and homosexual victims of the Nazis.

MUSEUM JUDENPLATZ Map pp254-5

☎ 535 04 31; www.jmw.at; 01, Judenplatz 8; adult/concession €3/1.50; h 10am-6pm Sun-Thu, 10am-2pm Fri; bus 2A, 3A

The main focus of the city's second museum is the excavated remains of a medieval synagogue that once stood on Judenplatz. Built around 1420, it didn't last long: Duke Albrecht V's 'hatred and misconception', as the museum puts it, led him to order its destruction in 1421. The

basic outline of the synagogue can still be seen, lit with subdued lighting, and a small model of the building helps to complete the picture. Documents and artefacts dating from 1200 to 1400 are on display, and there is a short computer-graphics film on life in Jewish Vienna in the Middle Ages. Don't pass over the spacey interactive screens explaining Jewish culture at the bottom of the stairs as you walk in. A combined ticket for €7/4 per adult/child allows entry to the museum plus the Stadttempel and Jüdisches Museum.

UHREN MUSEUM Map pp254-5

☎ 533 22 65; 01, Schulhof 2; adult/child €4/2; h 10am-6pm Tue-Sun; b U3 Herrengasse, bus 1A, 2A, 3A

Loudly ticking away behind the Kirche Am Hof is the municipal Uhren Museum (Clock Museum). Opened in 1921 in the Harfenhaus, one of Vienna's oldest buildings, its three floors are weighed down with an astounding 21,200 clocks and watches, ranging from the 15th century to a 1992 computer clock; it's collection of Biedermeier and belle époque models will, for most, steal the show. The peace and quiet is shattered at the striking of the hour, so those with sensitive ears should avoid these times. Unfortunately guided tours (3pm Thu, 10am and 11am Sun) are only in German.

PUPPEN & SPIELZEUG MUSEUM

Map pp254-5
☎ 535 68 60; 01, Schulhof 4; adult/child €4.70/2.35; h 10am-6pm Tue-Sun; b U3 Herrengasse, bus 1A, 2A, 3A

The Doll and Toy Museum, next door to the Uhren Museum, may sound like it's something for the kids, but in reality it's not. The collection is quite intriguing, with dolls from around the world, but there's no hands-on fun with the toys. Look for the *Kasperl* booth – the equivalent of Punch and Judy – which is a favourite with Viennese of all ages.

NEIDHART-FRESKEN Map pp254-5

☎ 535 90 65; 01, Tuchlauben 19; adult/child €2/1; h 10am-1pm, 2-6pm Tue, 2-6pm Fri-Sun; bus 2A, 3A
An unassuming house on Tuchlauben hides quite a remarkable decoration: the oldest

extant secular murals in Vienna. The small frescoes, dating from 1398, tell the story of the minstrel Neidhart von Reuental (1180-1240) and life in the Middle Ages, in lively and jolly scenes. The frescoes have lost some colour and are patchy in parts, but they are in superb condition considering their age. Neidhart is a municipal museum.

ARCHIV DES ÖSTERREICHISCHEN WIDERSTANDS Map pp254-5

☎ 228 94 69; www.doew.at; 01 Wipplingerstrasse 8; admission free; h 9am-5pm Mon-Thu; bus 2A, 3A

Housed in the Altes Rathaus (Old City Hall), the Austrian Resistance Archive documents the little-known anti-fascist resistance force that operated during the Nazi regime; some 2700 resistance fighters were executed by the Nazis and thousands more sent to concentration camps. Surprisingly, the museum admits the Austrian Resistance did little to undermine the Nazi occupation, but

TOP SIGHTS: THE EXPERT VIEW

Sabina Egger, a native of Northern Germany but resident of Vienna since 1954, has been guiding tourists around the city for over 35 years. She knows the city inside out, and these are her must-sees:

- a walk through the Innere Stadt, exploring its peaceful pockets (p55)
- a trip to a Heuriger (p142), perhaps in Nussdorf, but not in Grinzing
- a visit to the Wien Museum (p88) for an overall picture of the city's history
- a trip to Otto Wagner's Kirche am Steinhof (p98)
- a tour through the Kunsthistorisches Museum (p73)
- a visit to the Albertina (p63), particularly if the temporary exhibition appeals



Kirche am Steinhof (p98)

points out that it did exist. The in-depth analysis of the Nazi doctrines on homosexuality, 'unworthy' citizens, concentration camps and forced labour is quite disturbing, as are many of the photos and memorabilia detailing the time before and after the Anschluss. The section on the Austrian Slovenes and their struggle in Carinthia during the war is poignant considering the flippant attitude Jörg Haider, the province's current governor, has towards them.

ROMAN RUINS Map pp254-5

☎ 535 56 06; 01, Hoher Markt 5; adult/concession €2/1; 11 9am-1pm, 2-5pm Tue-Sun; bus 1A, 2A, 3A Hiding under a nondescript Asian restaurant on Hoher Markt is a small expanse of Roman ruins dating from the 1st to the 5th century. The ruins are thought to be part of the officers' quarters of the Roman legion camp at Vindobona and consist of crumbled walls and tiled floors. There's a small but selective exhibit on artefacts found during the excavations. The ruins are part of the municipal museum group of Vienna.

STADTTEMPEL Map pp254-5

☎ 535 04 31; 01, Seitenstettengasse 4; adult/concession €2/1; tours 11 11.30am & 2pm Mon-Thu; 12 U1, U4 Schwedenplatz, j N, 1, 2, 21, bus 2A By the end of WWII Stadttempel was the only synagogue spared from destruction by the Nazis. Since then it has been the main place of worship for the ever-expanding Jewish community in Vienna. Built in 1824 by Josef Kornhäusel, the bland façade provides no hint of the exquisite Biedermeier interior within. Entrance is by guided tour only, which takes an hour; bring your passport as proof of identification. The Stadttempel is included in the combined ticket for the Jüdisches Museum and Museum Judenplatz.

RINGSTRASSE

Drinking p141 & p155; Eating p125; Shopping p184; Sleeping p196

The Ringstrasse, or Ring as it's known locally, is a wide, tree-lined boulevard encircling much of the Innere Stadt that follows the line of the old city walls. It's also the address of one momentous piece of architecture after the next; spend an hour or two strolling along its shaded pathways and

RINGSTRASSE TOP SIGHTS

- delight in the sheer extent of the **Kunsthistorisches Museum** (p73) collection
- explore the **MuseumsQuartier** (p75), one of the world's top exhibitor spaces
- spend hours discovering the likes of Schiele, Klimt and Kokoschka at the **Leopold Museum** (p76)
- wonder how Klimt's *Beethoven Frieze* was ever thought a temporary exhibition at the **Secession** (p72)
- gather ideas for home furnishings from the elaborate collection at **MAK** (p78)

you'll soon discover the architectural styles that dominated Europe's past.

The majestic architecture you see today is largely due to the efforts of Emperor Franz Josef I. The Ringstrasse originally began life as defensive walls in the 16th century, but by 1857 Franz Josef decided these military fortifications had become redundant and needed to be torn down. The exercise grounds, or *Glacis* as they were known, which separated the Innere Stadt from the suburbs, also needed to go; his idea was to replace them with grandiose public buildings that would better reflect the power and the wealth of the Habsburg empire. The Ringstrasse was laid out between 1858 and 1865, and in the decade that followed most of the impressive edifices that now line this thoroughfare were under construction. Franz Josef had extremely deep pockets to match his elaborate plans – consider this for an architectural shopping list: Staatsoper (built 1861-69; p169), Musikverein (1867-69; p168), MAK (1868-71), Akademie der bildenden Künste (1872-76), Naturhistorisches Museum (1872-81), Rathaus (1872-83), Kunsthistorisches Museum (1872-91), Parlament (1873-83), Universität Wien (1873-84), Burgtheater (1874-88; p170), Justizpalast (1875-81) and the Heldenplatz section of the Hofburg's Neue Burg (1881-1908).

World War I intervened and the empire was lost before Franz Josef's grand scheme was fully realised: a further wing of the Hofburg had been planned (which would have sat directly on the Ringstrasse, taking up what is now the Volksgarten), and the palace and the giant museums opposite were to be linked by a majestic walkway, rising in arches over the Ring. Nevertheless, what was achieved is quite beyond belief.

To fully appreciate the sheer scale of this endeavour, take a tour by foot of at least some of the Ringstrasse. The whole ring is about 5km long, but the grandest section, between the university and the opera, is less than 2km. Instead of walking, you can pedal along the bike path on either side of the Ringstrasse, or take tram No 1 (clockwise) or No 2 (anti-clockwise). The sights of the Ringstrasse, set out below, are ordered for travel in an anticlockwise direction from the Schottenring U-Bahn stop on the Danube Canal to the Urania cinema and bar complex, once again on the banks of the Danube Canal.

While the MuseumsQuartier, Akademie der bildenden Künste and Secession do not lie directly on the Ringstrasse, we have included them in this section because they are easily accessible from the Ringstrasse.

DANUBE CANAL TO PARLAMENT

The first stretch of the Ringstrasse, from Schottenring – named after the same Benedictine monks who established Schottenkirche (see p65) in the 12th century – on the Danube Canal to the Votivkirche, is the least exciting. The only buildings to truly stand out are the Börse Palais (Map pp254-5) and Rossauer Kaserne (Map pp258-9). The Börse, an elegant building of red brick designed by Theophil Hansen, was completed in 1877; it houses the stock exchange. Just north of the Börse and one street off the Ringstrasse, the Rossauer Kaserne is a huge complex originally built as barracks after the 1848 revolution (p42). Also in red brick, it's a rather fanciful affair complete with turrets and massive entranceways.

Schottentor is dominated by the Votivkirche and the left flank of the Universität Wien (University of Vienna; Map pp254-5). Completed in 1884, the new university (the university actually dates back to 1365; the original building still exists at 01, Bäckerstrasse 20) is Italian Renaissance in style. It contains some beautiful rooms and a peaceful inner courtyard, but the highlight is the Grosser Festsaal, blessed with ceiling frescoes by Klimt. Unfortunately it's usually out of bounds to the public and only used for graduation ceremonies, but try your luck and sneak in anyway.

The Rathaus and Burgtheater square off across to Rathausplatz a little further to the south, followed by the Parlament and,

MUSEUM DISCOUNTS

In general, children up to the ages of 14 to 18 are charged the children's entrance fee, and concession prices cover senior citizens (over 65), students up to the age of 27 and disabled people. Family tickets usually mean two adults and two children; children under four normally enter free of charge.

The Vienna Card (€16.90 p225) is good value for weekend trippers; it includes three days' public transport and discounts on museums, shops and cafés.

If you plan to see more than one or two sights associated with the Kunsthistorisches Museum, consider purchasing a Gold, Silver or Bronze ticket. The Gold ticket (€23) allows entry to the Kunsthistorisches Museum, Schatzkammer and Neue Burg museums, as well as the Lipizzaner Museum, Wagenburg in Schonbrunn and the Theaternmuseum. The Silver ticket (€21) covers the Kunsthistorisches Museum, Schatzkammer, Neue Burg museums and the Theaternmuseum, while the Bronze (€19) will get you into the Kunsthistorisches Museum, Schatzkammer and Neue Burg museums.

on the southern side of the Parlament, the German Renaissance Justizpalast (Palace of Justice; Map pp254-5), home of Austria's Supreme Court.

The Volksgarten (People's Garden; 11 6am-10pm Apr-Oct, 6am-8pm Nov-Mar) occupies a venerable position between the Burgtheater and Heldenplatz. It's attractively laid out, with a riot of rose bushes and several statues, including a monument to Empress Elisabeth in the northwest corner. In winter the roses are lovingly protected with hessian sacks, transforming them into rows of covered heads on poles. It's also home to the Temple of Theseus (Map pp254-5), an imitation of the one in Athens (commissioned by Napoleon), and the club Volksgarten (p165).

VOTIVKIRCHE Map pp254-5

09, Rooseveltplatz; admission free; 11 9am-1pm & 4-6.30pm Tue-Sat, 9am-1pm Sun; 12 U2 Schottentor, j 37, 38, 40, 41, 42, 43, 44

In 1853 Franz Josef I survived an assassination attempt when a knife-wielding Hungarian failed to find the emperor's neck through his collar – reports suggested that a metal button deflected the blade. The Votivkirche (Votive Church) was commissioned in thanks for his lucky escape; Heinrich von Ferstel designed this twin-towered Gothic

construction, which was completed in 1879. The interior, which is too bleak and spacious to be welcoming, is bedecked with frescoes and bulbous chandeliers. The tomb of Count Niklas Salm, one of the architects of the successful defence against the Turks in 1529, is in the Baptismal Chapel. Take note of the interesting stained-glass windows: one to the left of the altar tells of Nazism and the ravages of war.

RATHAUS Map pp254-5

Map pp254-5
% 525 50; www.wien.gv.at; 01, Rathausplatz; tours 1pm Mon, Wed, Fri; U2 Rathaus, j D, 1, 2 For sheer grandness, the Rathaus (City Hall) steals the Ringstrasse show. This neogothic structure, completed in 1883 by Friedrich von Schmidt, was modelled on Flemish city halls. Its main spire soars to 102m, that's if you include the pennant held by the knight at the top. You're free to wander through the seven inner courtyards, but you must join a guided tour to catch a glimpse of the interior, with its red carpets, gigantic mirrors, and frescoes (tours leave from the Rathaus information office on Friedrich-Schmidt-Platz). The largest of the courtyards sometimes hosts concerts.

Between the Rathaus and the Ringstrasse is the Rathauspark, with fountains, benches and several statues. It is split in two by Rathausplatz, which is lined with statues of notable people from Vienna's past. Rathausplatz is the sight of some of the city's most frequented events, including the Christkindlmarkt (Christmas Market: p188), Musikfilm Festival (p11) and the Wiener Eistraum (Vienna Ice Dream; p174).

PARLAMENT Map pp254-5

Map pp254-5
% 401 10 2577; www.parlament.gv.at; 01, Dr-Karl-Renner-Ring 3; tours adult/child €4/2; U2, U3 Volkstheater, j D, J, 1, 2, 46, 49 With its recent renovation now complete, the squat Parlament building opposite the Volksgarten once again strikes a governing pose over the Ringstrasse. Its neoclassical façade and Greek pillars, designed by Theophil Hansen in 1883, are in themselves quite striking, but the beautiful Athena Fountain (Map pp254-5), sculpted by Karl Kundmann, that guards the building steals the show with its gold-tipped spear and regal helm. Grecian architecture was chosen, as Greece was the home of democracy; Athena is the Greek goddess of wisdom. It was hoped that both qualities would be permanent features of Austrian politics. The four statues flanking Athena are of horse breaking (though some would say horse punching).

In general, guided tours (leaving from Gate 1) run at 10am, 11am, 2pm, 3pm and 4pm Monday to Friday year-round; on Saturday they leave at 10am, 11am, noon and 1pm. Tours are cancelled when the parliament is in session. The Parliament's visitors centre (admission free; h 9.30am-4.30pm Mon-Fri, 9.30am-2pm Sat), directly behind Athena, covers the history of Austrian politics and explains how parliament runs through the use of a multimedia show of video clips and interactive screens. A combined ticket for a tour of Parliament and entrance to Palais Epstein costs adult/child €7/3.



Façade of Rathaus (this page)

PARLAMENT TO SCHWARZENBERGPLATZ

Of all the Ringstrasse's sections, this is the most exceptional architecturally. The Naturhistorisches Museum and Kunsthistorisches Museum have full command of Maria-Theresien-Platz over which a statue of Maria Theresia (map pp254-5) gazes. Directly opposite is the austere Hofburg and its accompanying square, Heldenplatz.

Tucked behind the Hofburg, the Burggarten (Map pp254-5; h 6am-10pm Apr-Oct, 6am-8pm Nov-Mar) is a leafy oasis from the hustle and bustle of the Ringstrasse and Innere Stadt. The marble statue of Mozart is the park's most famous tenant, but there's also a statue of Franz Josef in military garb. Lining the Innere Stadt border of the Burggarten is the Schmetterlinghaus and the ever-popular bar Palmenhaus (p155).

Further along the Ringstrasse are the celebrated Staatsoper (p169) and a string of luxury hotels.

PALAIS EPSTEIN Map pp254-5

Map pp254-5
% 401 10-0; www.palaisepstein.at in German; 01, Dr-Karl-Renner-Ring 1; admission to ground fl free, tours adult/concession/family €4/2/9; h 10am-5pm Mon-Fri, 10am-1pm Sat; j D, J, 1, 2, 46, 49, bus 48A

Designed by Parliament's architect Hansen, Palais Epstein started life as home to the prominent Jewish family Epstein before being sold off in 1873 due to financial problems. It later became the infamous Soviet Union headquarters during the 'four men in a jeep' period after WWII – nicknamed the 'Gateway to Siberia', around 1000 Austrians passed through its doorways on their deportation route to Siberia. Since undergoing extensive renovations in 2005, it has been used for parliamentary purposes and houses a small interactive display detailing the life of the Epstein family, Vienna's Jews in the late 19th century and the Soviet occupation of the palace. Its glass atrium rises an impressive four floors, but more inviting is the tour of its *bel étage* rooms; with its elaborate ceiling of gold lacework and circular frescoes (Hansen based it on detail in the Santa Maria dei Miracoli in Venice), the *Spielzimmer* (play room) is easily the highlight.

A ticket covering entrance to the palace and a tour of the Parliament costs adult/child €7/3.

NATURHISTORISCHES MUSEUM

Map pp254-5
% 521 77-0; www.nhm-wien.ac.at; 01, Burgring 7; adult/senior/concession €8/6/3.50; h 9am-6.30pm Thu-Mon, 9am-9pm Wed; U2, U3 Volkstheater, j D, J, 1, 2

The Naturhistorisches Museum (Museum of Natural History) is the scientific counterpart of the Kunsthistorisches Museum (Museum of Art History) opposite. The building is a mirror image of the art history museum, and while some of the exhibits inside are quite extraordinary their actual presentation could do with a touch of modernisation (and the heating could be turned down). As you would expect in a natural history museum, there are exhibits on minerals, meteorites and assorted animal remains in jars. In the gemstone collection, the Colombian emerald, believed to be a present from the Aztec ruler Montezuma to the Spanish conquistador Hernán Cortés, is overshadowed by the bouquet of precious stones presented to Franz Stephan by Maria Theresia. It consists of a staggering 2102 diamonds and 761 other gems. Zoology and anthropology are covered in detail, including specimens of the extinct Moa and Dodo and the rare Komodo dragon. There's also a children's corner, some good dinosaur exhibits and a room with 3-D projections of microorganisms. The 25,000-year-old statuette *Venus of Willendorf* is here (see Dürnstein p208) – though she's a mere youngster compared to the 32,000 BC statuette *Fanny* from Stratzing (the oldest figurative sculpture in the world). Only photos of the statuette are on display; the real McCoy is in storage. Though seemingly inappropriately named, the nickname *Fanny* actually comes from her unusual pose, supposedly reminiscent of the Austrian ballerina Fanny Elssler.

AKADEMIE DER BILDENDEN

KÜNSTE Map pp254-5
% 588 16-0; www.akademiegalerie.at in German; 01, Schillerplatz 3; adult/concession/child under 10 €7/4/free; h 10am-6pm Tue-Sun; U1, U2, U4 Karlsplatz, j D, J, 1, 2, 62, 65 The Akademie der bildenden Künste (Academy of Fine Arts) is largely passed over by most in favour of the bigger galleries, but is rewarding all the same. Its gallery concentrates on the classic Flemish,

HITLER IN VIENNA

Born in Braunau am Inn, Upper Austria, in 1889, with the name Adolf Schicklgruber (his father changed the family name when they moved to Germany in 1893), Adolf Hitler moved to Vienna when he was just 17. Six unsettled, unsuccessful, poverty-stricken years later he abandoned the city and moved to Munich to make a name for himself. He later wrote in *Mein Kampf* that his Vienna years were 'a time of the greatest transformation that I have ever been through. From a weak citizen of the world I became a fanatical anti-Semite'. Whether this had anything to do with being twice rejected by the Akademie der bildenden Künste (Academy of Fine Arts), who dismissed his work as 'inadequate', he did not say. Even though he was convinced that proper training would have made him into a very successful artist, these rejections caused Hitler to write to a friend that perhaps fate may have reserved for him 'some other purpose'.

Although Vienna would be happy for the world to forget about its association with Hitler, some tourists are retracing the Vienna footsteps of the infamous fascist. He spent several years living in a small, dimly lit apartment (Map pp262–3) at Stumpergasse 31, in the 6th district, and three years in the men's hostel **Meldenmannstrasse** (Map pp258–9) in Brigittenau. He was a regular visitor to the opera, and despite his penury, preferred to pay extra to stand in sections that were barred to women. **Café Sperl** (p141) is another address on the Hitler itinerary: here he would loudly express his views on race and other matters.

Hitler briefly returned to Vienna in 1938 at the head of the German army and was greeted by enthusiastic crowds in Heldenplatz. He left a day later.

Dutch and German painters, and includes some big names: Hieronymus Bosch, Rembrandt, Van Dyck, Rubens, Titian, Francesco Guardi, and Cranach the Elder all feature. The supreme highlight is Bosch's impressive and gruesome *Triptych of the Last Judgement* altarpiece (1504-08), with the banishment of Adam and Eve on the left panel and the horror of Hell in the middle and right panels. Many of the paintings are quite dark, which makes Rubens use of light and colour all that more striking. His *Bacchanal* (1611-15) is a genuine masterpiece; a stupefied Bacchus, full with wine and food, barely focuses on the viewer, while his playmates continue their revelry in the background. The building itself has an attractive façade and was designed by Hansen (of Parliament fame). It still operates as an art school, and is famous for turning down Adolf Hitler twice and accepting Egon Schiele (the latter however was happy to leave as quickly as possible). Directly in front of the academy a statue of Schiller takes pride of place on Schillerplatz.

Audio guides are available for an extra €2, and tours (€3), in German only, take place at 10.30am every Sunday.

SECESSION Map pp254-5

☎ 587 53 07; www.secession.at; 01, Friedrichstrasse 12; admission exhibition & frieze adult/concessions €6/3.50, exhibition only €4.50/3; 10am-6pm Tue-Sun, until 8pm Thu; 1 U1, U2, U4 Karlsplatz In 1897, 19 progressive artists broke away from the Künstlerhaus and the conservative

artistic establishment it represented and formed the Vienna Secession (Sezession). Their aim was to present current trends in contemporary art and leave behind the historicism that was then in vogue in Vienna. Among their number were Klimt, Josef Hoffman, Kolo Moser and Joseph M Olbrich (a former student of Wagner). Olbrich was given the honour of designing the new exhibition centre of the Secessionists. It was erected just a year later and combined sparse functionality with stylistic motifs.

The building is certainly a move away from the Ringstrasse architectural throwbacks. Its most striking feature is a delicate golden dome rising from a turret on the roof that deserves better than the description 'golden cabbage' accorded it by some Viennese. Other features are the Medusa-like faces above the door with dangling serpents instead of earlobes, the minimalist stone owls gazing down from the walls and the vast ceramic pots supported by tortoises at the front. The motto above the entrance asserts: '*Der Zeit ihre Kunst, der Kunst ihre Freiheit*' (To each time its art, to art its freedom).

The 14th exhibition (1902) held in the building featured the famous *Beethoven Frieze* by Klimt. This 34m-long work was only supposed to be a temporary display, little more than an elaborate poster for the main exhibit, Max Klinger's Beethoven monument. Fortunately it was bought at the end of the exhibition by a private collector and transported – plaster, reeds, laths and all – in eight sections to the

buyer's home. In 1973 the government purchased the frieze and spent 10 years restoring it to its original glory, and since 1983 it has been on display in the basement. The frieze has dense areas of activity punctuated by mostly open spaces, reminiscent of something plastic partially melted and stretched out over a fire. It features willowy women with bounteous hair who jostle for attention with a large gorilla, while slender figures float and a choir sings. Beethoven would no doubt be surprised to learn that it is based on his Ninth Symphony.

The small room you enter before viewing the frieze tells the story of the building. It served as a hospital during WWI and was torched by the retreating Germans during WWII (the gold dome survived the fire). The ground floor is still used as it was originally intended: presenting temporary exhibitions of contemporary art. It's an incredible achievement of modern functionality and a perfect compliment to the art: spacious, airy, bright and uninhibiting. It's amazing to think it was created over a century ago.

KUNSTHISTORISCHES MUSEUM

Ranking among the finest museums in Europe, if not the world, the Kunsthistorisches Museum (Museum of Art History; Map pp254–5; ☎ 525 24-0; www.khm.at; 01, Maria-Theresien-Platz; adult/concession/family €10/7.50/20; 10am-6pm Tue-Sun, until 9pm Thu; 1 U2 Museumsquartier, j D, J, 1, 2) should not be missed. The Habsburgs were great collectors, and the huge extent of lands under their control led to many important works of art being funnelled back to Vienna.

The building itself is delightful and was designed to reflect the works it displays, with older architectural styles faithfully reproduced. No expense was spared in construction and all the marble here is genuine. Ceilings are superbly decorated with murals and stucco embellishments. Halfway up the stairway to the 1st floor you'll see Canova's sculpture *Theseus & the Minotaur*. On the walls above the arches are the portraits of some of the more important artists exhibited in the museum, such as Dürer, Rembrandt and Raphael. The murals between the arches were created by three artists, including a young Klimt (north wall), painted before he broke with classical tradition.

It's impossible to see the whole museum in one visit: after a while the paintings will all meld into one and lose their appeal. The best idea is to concentrate on specific areas. Temporary exhibitions (which may cost extra) sometimes cause reorganisation of rooms, and famous works are occasionally lent to other museums. Various guides and plans are for sale in the shops – you'll probably be able to make do with the *Kunsthistorisches Museum Vienna* booklet in English for €1.50, which includes a floor plan of the museum, and information on sister collections (the Schatzkammer and Sammlung Alter Musikinstrumente in the Hofburg and the Wagenburg in Schönbrunn). Guided tours in English are available on request but usually they're in German; they leave from the information desk at 3.30pm Tuesday, Friday, Saturday and Sunday (€2). If none are available, pick up an audio guide (€2). The museum is part of the Gold, Silver and Bronze discount ticket (p69), and a ticket covering it and the Leopold Museum is available for €17.

Ground Floor

The west wing (to your right as you enter) houses the Egyptian collection, including the burial chamber of Prince Kaninisut. Amid the many sarcophagi and statues in this section are the peculiar mummified remains of various animals (falcon, baboon, cat etc) and examples of the Egyptian *Book of the Dead* on papyrus.

Next come the Greek and Roman collections, including sculptures, urns, vases and Etruscan art. One of the most impressive pieces is the *Gemma Augustea* cameo (Room XV), made from onyx in AD 10, with delicately carved white figures on a bluish-brown background.

The east wing contains a collection of sculpture and decorative arts covering Austrian high baroque, Renaissance, mannerism and medieval art. There are some exquisite 17th-century ornaments and glassware and an assortment of unbelievably lavish clocks from the 16th and 17th centuries (Rooms XXXV and XXXVII). Unfortunately back in 2004 the prime piece in the collection, a saltcellar (1543) made in gold for Francis I of France by Benvenuto Cellini, was lifted and has yet to be reclaimed.



Kunsthistorisches Museum (p73)

First Floor

The Gemäldegalerie (picture gallery) on this floor is the most important part of the museum – you could lose yourself for hours wandering round whole rooms devoted to works by Bruegel, Dürer, Rubens, Rembrandt, Van Dyck, Cranach, Caravaggio, Canaletto, Titian and many others. Some rooms have information cards in English giving a critique of particular artists and their work.

EAST WING

The east wing is devoted to German, Dutch and Flemish paintings. Room X contains the collection of Pieter Bruegel the Elder's works, amassed by Rudolf II, which is unrivalled in the world. A familiar theme in the artist's work is nature, as in his cycle of seasonal scenes, three of which are shown here. *Hunters in the Snow* (1565) portrays winter; the hunters return towards a Dutch-looking frozen lake with frolicking skaters, beyond which rise some very un-Dutch mountains. The viewer's eye is drawn into the scene by the flow of movement – a device commonly exploited by Bruegel. This is also seen in the atmospheric *The Return of the Herd* (1565), illustrating a glowering autumnal day. Bruegel's peasant scenes are also excellent, such as *The Battle Between Carnival & Lent* (1559), where the centre and

foreground are dominated by carnival tomfoolery, with the dour, cowled and caped figures in religious processions pushed to the edges of the scene.

The next gallery (Room XI) shows Flemish baroque, in vogue some 80 years later, with warm, larger-than-life scenes such as *The King Drinks* by Jacob Jordaens (with the revellers raising their glasses to a motto in Latin that translates as 'None resembles a fool more than the drunkard') and *The Fishmarket* by Frans Snyder.

Albrecht Dürer (1471–1528) is represented in Room XIV. His brilliant use of colour is particularly shown in *The Holy Trinity Surrounded by All Saints*, originally an altarpiece. The *Martyrdom of 10,000 Christians* and *The Adoration of the Holy Trinity* are other fine works.

The paintings by the mannerist Giuseppe Arcimboldo in Room XIX use a device well explored by Salvador Dali: familiar objects are arranged to appear as something else. But Arcimboldo did it nearly 400 years earlier! His series of four composite pictures *Summer*, *Winter*, *Water* and *Fire* (1563–66) cleverly show faces composed of objects related to those particular themes.

Rubens (1577–1640) was appointed to the service of a Habsburg governor in Brussels, so it is not surprising that the museum has one of the best collections of his works in the world. He was a very influential

figure because of his synthesis of northern and Italian traditions. His works can be seen in Rooms XIII and XIV. Try to spot the difference between those he painted completely himself (eg note the open brushwork and diaphanous quality of the fur in *Ildefonso Altar*) and those that he planned and finished off, but were mostly executed by his students (like the vivid but more rigid *Miracles of Ignatius Loyola*, a dramatic baroque picture displayed along with Rubens' initial study for the scene).

Rembrandt has several self-portraits in Room XXI. Vermeer's *The Allegory of Painting* (1665-66) is in Room XXII. It's a strangely static scene of an artist in his studio, but one that transcends the mundane by its composition and use of light.

WEST WING

Room I has some evocative works by Titian, of the Venetian school. He uses colour and broad brush strokes to create character and mood, rather than distinct outlines. In Room 2 is *The Three Philosophers* (1508), one of the few authenticated works by Giorgione.

In Room 4 is Raphael's harmonious and idealised portrait *Madonna in the Meadow* (1505). The triangular composition and the complementary colours are typical features of the Florentine High Renaissance. Compare this to Caravaggio's *Madonna of the Rosary* (1606) in Room V, an example of new realism in early baroque; note the dirty soles on the feet of the supplicants. Caravaggio emphasises movement in this picture by a subtle deployment of light and shadow.

Susanna at her Bath (1555) by Tintoretto can be found in Room III. It re-creates the Old Testament tale of Susanna being surprised at her ablutions by two old men. The picture successfully portrays both serenity and implicit menace. Tintoretto employs mannerist devices (contrasting light, extremes of facial features) to achieve his effect.

Room VII has paintings by Bernardo Bellotto (1721-80), Canaletto's nephew. He was commissioned by Maria Theresa to paint scenes of Vienna, and several are shown here. Note the way landmarks are sometimes compressed to create a more satisfying composition; the view from Schloss Belvedere is not a faithful reproduction. The pastoral view of Schönbrunn is in stark contrast to its urban situation today.

Room X has portraits of the Habsburgs. Juan Carreño's portrait of Charles II of Spain really shows the characteristic Habsburg features: a distended lower lip and jaw and a nose that would be more at home in an aviary. Most of the young women in Diego Velázquez's royal portraits are wearing dresses broad enough to fit around a horse, but the artist still manages to make the subjects come to life.

MUSEUMSQUARTIER

It may have only been operating since 2001, but the MuseumsQuartier (MQ; Museums Quarter; % 523 58 81-17 30, within Austria 0820-600 600; www.mqw.at; 07, Museumsplatz 1; h information & ticket centre 10am-7pm), with its excellent museums, great cafés and warm public spaces, has already gained third spot on Vienna's most-visited list (after Schönbrunn and the Kunsthistorisches Museum).

The MQ lies within the confines of the former imperial stables, just behind the Kunsthistorisches and Naturhistorisches Museums. The stables, designed by Fischer von Erlach, housed a reputed 600 horses, and contained two rooms just for the emperor's personal stock – one for the white stallions, the other for the black. The construction of the new complex began in earnest in 1998 – after much controversy and toing and froing between its supporters and opposition – and was completed in 2001, to the tune of €145 million. It's now the eighth-largest cultural complex in the world, with over 60,000 sq metres of exhibition space, and houses the Leopold Museum, Museum moderner Kunst (MUMOK; Museum of Modern Art), Kunsthalle, Zoom, Architekturzentrum Wien, Tanzquartier Wien (p170) and a number of cafés. Towards the front of the complex is Quartier 21, a mall-like space with a cluster of shops and temporary exhibitions, and near its Mariahilfer Strasse entrance is Dschungel Wien (Map pp254-5; % 522 07 20; www.dschungelwien.at; adult/child €8.50/7.50), a theatre for children.

MuseumQuartier's major open space, the rectangular Haupthof, is constantly used for happenings and hosts both a winter and summer program of events (see the website for details). It's particularly popular during the summer months when tourists and locals alike get to work on their tans.

If you plan to see a number of attractions in the MuseumsQuartier, consider purchasing one of the following: MQ Kombi Ticket (€25), includes entry into every museum except for Zoom (which only has a reduced ticket price), and a 30% discount on performances in the Tanzquartier Wien; MQ Art Ticket (€21.50), allows admission into the Leopold Museum, MUMOK, and Kunsthalles; MQ Duo Ticket (€16), covers admission into the Leopold Museum and MUMOK. The MQ Family Ticket (two adults & two children under 13; €29) provides access to MUMOK and the Leopold Museum.

ARCHITEKTURZENTRUM

WIEN Map pp254-5

‰ 522 31 15; www.azw.at; 07, Museumsplatz 1; exhibitions adult/student €5/3.50; h 10am-7pm, until 9pm Wed; b U2 Museumsquartier, U2, U3 Volkstheater, j 49, bus 2A, 48A

The Architekturzentrum Wien (Vienna Architecture Centre) takes up much of the MQ north of MUMOK, collectively encompassing three halls used for temporary exhibitions, a library and the café Una (p126). Exhibitions focus on international architectural developments and change on a regular basis. The extensive library is open to the public 10am to 5.30pm Monday, Wednesday and Friday and until 7pm on Saturday and Sunday. The centre also organises walking tours through Vienna on Sunday, covering various architectural themes, but they are in German only.

KUNSTHALLE

Map pp254-5

‰ 521 89 33; www.kunsthallewien.at in German; 07, Museumsplatz 1; Hall 1 adult/concession €7.50/6, Hall 2 €6/4.50, combined ticket €10.50/8.50; h 10am-7pm Sat-Wed, until 9pm Thu & Fri; b U2 Museumsquartier, b U2, U3 Volkstheater, j 49, bus 2A, 48A

Between the Leopold and MUMOK is the Kunsthalles (Art Hall), a collection of exhibition halls used to showcase local and international contemporary art. While it doesn't have the sheer impact of the Tate Modern in London or the Centre Pompidou in Paris, its high ceilings, open space and pure functionality have seen the venue rated among the top institutions for exhibitions in Europe. Programs, which run for three to six months, tend to focus on photography, video, film, installations and new media.

Guided tours in German leave at 4pm on Saturday and Sunday and cost €2.

LEOPOLD MUSEUM

Map pp254-5

‰ 525 70-0; www.leopoldmuseum.org; 07, Museumsplatz 1; adult/seniors/students & children €9/7/5.50; h 10am-6pm Mon, Wed & Fri-Sun, until 9pm Thu; b U2 Museumsquartier, U2, U3 Volkstheater, bus 2A

The Leopold Museum easily steals the show in the MuseumsQuartier. The museum is named after Rudolf Leopold, a Viennese ophthalmologist who, on buying his first Egon Schiele (1890-1918) for a song as a young student in 1950, started to amass a huge private collection of mainly 19th-century and modernist Austrian artworks. In 1994 he sold the lot - 5266 paintings - to the Austrian government for €160 million (sold individually, the paintings would have made him €574 million), and the Leopold Museum was born.

The building is in complete contrast to the MUMOK, with a white, limestone exterior, open space (the 21m-high glass-covered atrium is lovely) and natural light flooding most rooms. Considering Rudolf Leopold's love of Schiele, it's no surprise the museum contains the largest collection of the painter's work in the world. Most are to be found on the top floor; look for *Selbstportrait mit Judenkirschen* (Self-Portrait with Winter Cherries) and *Kardinal und Nüne* (Cardinal and Nun), two masterpieces of the expressive artist. Gustav Klimt (1862-1918) is also represented; his *Tod und Leben* (Death and Life) on the ground floor is by far the most impressive. Simple, yet highly emotional sketches from both artists are displayed in the basement.

Other artists well represented include Albin Egger-Lienz (1868-1926), Richard Gerstl (1883-1908) and Austria's third greatest expressionist, Kokoschka (1886-1980). Egger-Lienz had a knack for capturing the essence of rural life; this is seen in his stark *Pietà*, considered by Leopold as his greatest work. Kokoschka had a long life in the painting arena, but his earlier works steal the show; his *Selbstportrait mit ein Hand* (Self-Portrait with One Hand) from 1918 is his most substantial piece. Works by Loos, Hoffmann, (Otto) Wagner, Waldmüller and Romako are also on display.

Audio guides in English and German are available for €3, as are guided tours in

German at 3pm on Saturday and Sunday. A joint ticket covering the Leopold and the Kunsthistorisches Museum costs €17. On the top floor is Café Leopold (p155).

MUMOK

Map pp254-5

‰ 525 00-0; www.mumok.at; 07, Museumsplatz 1; adult/concession €8/6.50; h 10am-6pm Tue-Sun, until 9pm Thu; b U2 Museumsquartier, U2, U3 Volkstheater, j 49, bus 2A, 48A

The dark basalt edifice that houses the Museum moderner Kunst (MUMOK; Museum of Modern Art) is something the Borg from Star Trek would be proud of: sheer grey walls, sharp corners and a powerful presence. The exterior will certainly impress, but as a whole MUMOK fails to please.

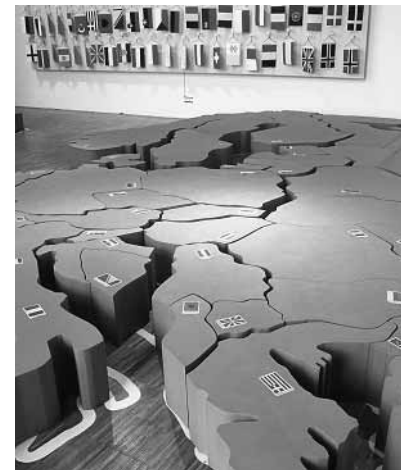
Inside, many of the exhibition rooms on its five floors, which house Vienna's premiere collection of 20th-century art, are cramped and devoid of natural light - great for cave dwellers but not for viewing art. The exhibition is centred around fluxus, nouveau realism, pop art and photorealism, but expressionism, cubism, minimal art and Viennese Actionism (p28) are also represented. The best of the bunch is an extensive collection of pop art featuring the likes of Warhol, Jasper Johns and Rauschenberg. If you've never seen Viennese Actionism, this is your chance as MUMOK's basement holds the largest collection of such art. Actionism is a melting pot of animal sacrifice, bloody canvases, self-mutilation and defecation, and certainly not everyone's cup of tea. Other well-known artists represented throughout the museum include Picasso, Paul Klee, René Magritte, Max Ernst and Alberto Giacometti.

ZOOM

Map pp254-5

‰ 524 79 08; www.kindermuseum.at in German; 07, Museumsplatz 1; adult/child €3.50/5; programs from 8am-4pm; b U2 Museumsquartier, U2, U3 Volkstheater, bus 2A

Zoom children's museum is basically an arts and crafts session with a lot of playing thrown in. Children are guided through themed programs, and get the chance to make, break, draw, explore - basically to be creative. Topics range from animation to zoology and change throughout the year. Programs begin every 1½ to two hours from 8.30am to 4pm; there are normally four programs a day Monday to Friday and



Map of Europe at the children's museum Zoom (this page)

five on both Saturday and Sunday. Advance bookings for the more popular programs are highly recommended, but you can also just turn up and try your luck. Zoom is aimed at kids between the age of zero and 14 and most staff speak English.

SCHWARZENBERGPLATZ TO THE DANUBE CANAL

The Ringstrasse begins this section overlooking Schwarzenbergplatz. The square is dominated by a statue of Karl von Schwarzenberg (Map pp254-5), leader in the Battle of Leipzig (1813), from whom the square gained its name. A short distance behind it is the huge fountain Hochstrahlbrunnen (Map pp254-5) and behind it is the rather gaudy Russen Heldendenkmal (Russian Heroes' Monument; Map pp254-5). The fountain was commissioned in 1873 to commemorate Vienna's first water mains and the monument is a reminder that the Russians liberated the city at the end of WWII. The latter is certainly not in the hearts of many Viennese. Palais Schwarzenberg (Map pp262-3), co-created by Fischer von Erlach and Hildebrandt, takes up the rear; it's now a luxurious hotel enjoying a complete overhaul.

Closer to the Danube Canal and stretching from Johannesgasse to Weiskirchnerstrasse is the largest of the Ringstrasse parks, the Stadtpark (City Park). Opened in

1862, it is an enjoyable recreational spot, with winding paths and a pond – great for strolling or relaxing in the sun and a favourite lunchtime escape for Innere Stadt workers. Of the several statues within the park (including Schindler, Bruckner and Schubert), the most recognisable is the Johann Strauss Denkmal (Map pp254–5), a golden statue of Johann Strauss the Younger under a white arch. It's easily the most photographed statue in the city. The Kursalon (p168), in the southwest corner, hosts regular waltz concerts, and one of Vienna's finest restaurants, Steirereck im Stadtpark (p129), overlooks the Wien Fluss (Vienna River), which cuts through the park on its way to the Danube Canal.

Squeezed between the park and the canal are the MAK, Otto Wagner's celebrated Postsparkasse and the former Kriegsministerium (Imperial War Ministry; map pp254–5).

MUSEUM FÜR ANGEWANDTE KUNST

Map pp254–5

☎ 711 36-0; www.mak.at; 01, Stubenring 5; adult/concession €7.90/5.50; 10am–6pm Wed–Sun, 10am–midnight Tue; 10am–12am Tue; U3 Stubentor, j N, 1, 2 The Museum für angewandte Kunst (Museum of Applied Arts), better known as the MAK, has an extensive collection of household items better described as art pieces. MAK shares its home with the excellent, café Österreicher im MAK (p127), and the building – a High Renaissance construction dating from 1871 – offers some fine features in its own right, especially the ceilings.

Each exhibition room is devoted to a different style, eg Renaissance, baroque, oriental, historicism, empire, Art Deco and the distinctive metalwork of the Wiener Werkstätte. Contemporary artists were invited to present the rooms in ways they felt were appropriate, which has resulted in the creation of eye-catching and unique displays. For example, in the Biedermeier room, Jenny Holzer placed electronic signs near the ceiling so that 'they can be ignored' while Barbara Bloom's display of Art Nouveau chairs is back-lit and presented behind translucent white screens. This takes nothing away from the actual objects on display, but rather complements their beauty. The 20th-century design and architecture room is impressive; Frank Gehry's cardboard chair is a gem. The museum's

collections encompass tapestries, lace, furniture, glassware and ornaments. Klimt's *Stoclet Frieze* is upstairs.

The basement houses the Study Collection. Here exhibits are grouped according to the type of materials used: glass and ceramics, metal, wood and textiles. Actual objects range from ancient oriental statues to sofas (note the red-lips sofa). There are some particularly good porcelain and glassware pieces, with casts showing how they're made.

MAK is free on Saturdays and tours (€2) are available in German at 11am on Saturday and in English at noon on Sunday.

POSTSPARKASSE Map pp254–5

☎ 534 53 33088; www.ottowagner.at; 01, Georg Coch Platz 2; museum adult/child €5/3.50; 10am–3pm Mon–Fri, until 5.30pm Thu, 8am–5pm Sat;

U1, U4 Schwedenplatz, j N, 1, 2, 21

The celebrated Post Office Savings Bank building is the work of Wagner, who oversaw its construction between 1904 and 1906, and again from 1910 to 1912. The design and choice of materials were both innovative for the time; compare the modern appearance of the Postsparkasse with the austere and powerful former Kriegsministerium on the Ring opposite, which was built around the same period. The grey marble façade is held together by some 17,000 metal nails while the inside is filled with sci-fi aluminium heating ducts and naked stanchions – perhaps Terry Gilliam posted a letter here before directing *Brazil*.

The small museum at the back of the main savings hall hosts temporary exhibitions of a design nature, whether it be office buildings or kitchenware.

EAST OF THE DANUBE CANAL

Drinking p156; Eating p126

East of the Danube Canal is divided between four districts – Leopoldstadt, Brigittenau, Floridsdorf, and Donaustadt. Collectively, Leopoldstadt and Brigittenau create an island bordered by the canal to the west and the Danube to the east, while Floridsdorf and Donaustadt, locally known as *Transdanubia* (a Hungarian term for 'across the Danube'), make up all of Vienna that lies east of the Danube.

The area is one of the more spacious – and flat – in the city. It is home to the Prater, Vienna's large, central green oasis; the Donauinsel (Danube Island), a recreational playground with beaches, water sports, and kilometres of walking, cycling, and inline-skating tracks; and the Alte Donau (Old Danube), an arm of the Danube long ago cut off from the river. Much of its large expanse is residential sprawl, with wide streets and 1950s apartment blocks the norm. Leopoldstadt, the closest of the four districts to the Innere Stadt, is by far the most interesting historically and culturally; a home to European Jews for centuries, in recent years it has become one of the city's more ethnically-diverse districts.

LEOPOLDSTADT

Leopoldstadt started life as a walled Jewish ghetto in 1624 under the watchful eye of Ferdinand II but the district gained its name from Leopold I. The heavily anti-Semite Habsburg dispelled Jews from a ghetto in the area in 1670, destroyed their synagogue and replaced it with the Leopoldkirche (Map pp258–9). Long the scapegoats of the city, Jews had slowly been drifting back to the city after their expulsion in the 15th century (p45) and resettling the area. By the 18th and 19th centuries, the city was once again experiencing an influx of immigrant Jews, particularly from Eastern Europe. The overcrowding and poor conditions were some of the worst in the city, but it was nothing compared to the treatment the residents received under the Nazis, who expelled all Jews and left the district desolate. The beginning of the 21st century has seen a new influx, and Jews now mix with the immigrants from Turkey and the Balkans who have filled the floundering district over the past decades; Karmelitermarkt (p185), the district's busy food market, is the place to find kosher food, halal food and a healthy ethnic diversity.

Leopoldstadt's biggest attraction is its parks. Prater (www.wiener-prater.at) is a term commonly used to encompass two distinct areas of one of the city's favourite outdoor playgrounds: the Wurstelprater (Map pp258–9) and the green woodland park on its outskirts. The Wurstelprater, or Volksprater as it's also known, is a large amusement park with all sorts of funfair rides, ranging from modern big dippers to merry-go-rounds and test-your-strength machines that could eas-

EAST OF THE DANUBE CANAL TOP SIGHTS

- pump up the adrenaline levels on the rides at the Wurstelprater (left)
- stroll along the tree-shaded pathways of the Prater (left)
- take a ride on one of Vienna's icons, the Riesenrad (p80)
- skate, walk, cycle, or simply laze about on the Donauinsel (p82)
- enjoying the Alte Donau (p82) in all seasons, with sailing and swimming in summer and ice skating in winter

ily date from the early 20th century. Bumper cars, go-karts, haunted houses, games rooms and minigolf attractions abound, as do hot-dog and candy-floss stands. There's also a 4km Lilliputbahn (minirailway; joint tickets with the Riesenrad are available), which connects the park with Ernst Happel Stadium. Kids go bananas over the place and rides cost around €1 to €5. One of the most popular attractions, however, is free: colourful, bizarre, deformed statues of people and creatures in the centre of the park, on and around Rondeau and Calafattplatz. The 60 sq km of woodland park may be more appealing. Formally the royal hunting grounds of Joseph II, the Prater was first opened to the public in 1766. Viennese flock here to walk, run, cycle, inline skate or simple soak up the sun in the park's open green fields or tree-shaded alleys. Even though the park attracts a multitude of people, it's still possible to find a private patch of green, particularly in its southwestern reaches. The Prater is home to the Riesenrad, the Planetarium, the Pratermuseum and Ernst-Happel-Stadium (p173). If you're hungry try Lusthaus (p128) or the Schweizerhaus (p127), which is legendary for its Czech beer and *Schwienstelze* (pork hocks).

Augarten (Map pp258–9; 10am–dusk Apr–Oct, 6.30am–dusk Nov–Mar) park is more genteel than its bigger brother the Prater. It gained its present shape in 1712, making it the oldest baroque garden in Vienna, and opened its doors to the public in 1775. The park is dotted with open meadows and crisscrossed with tree-lined paths but its most captivating features are the austere *Flaktürme* (flak towers; Map pp258–9) in its northern and western corners. Other

JEWISH VIENNA

In the past few years Vienna has experienced an influx of Jewish immigrants, mostly from Russia, plus a smaller group from Iran. Their presence has strengthened the city's Jewish community enormously, and increased awareness of the role Jewish culture has played in Vienna's history.

Due to the destruction of many sights during WWII, not much remains of Jewish Vienna today. The Jüdisches Museum (p59) holds the largest collection of Jewish artefacts, while Museum Judenplatz (p66) highlights a medieval synagogue. Stadttempel (p68) is not only the main synagogue for the Jewish community, but one of the very few left standing after the war. Leopoldstadt (p79) is home to the most active Jewish community in the city, with kosher shops and a lively market.

The handful of old Jewish cemeteries are sad – yet enchanting – reminders of Vienna's once large Jewish community. The Zentralfriedhof (p97) is the principal cemetery, while Währinger Friedhof (Map pp258–9; 18, Semperstrasse; 10am–3pm Sun–Thu) and Friedhof Floridsdorf (Map pp252–3; ☎ 531 04 235; 21, Ruthergasse 28; 11 by appointment only) are smaller, neglected versions of their bigger cousin. Friedhof Rossau (Map pp258–9; 09, Seegasse 9–11; 11 7am–3pm Mon–Fri), dating from 1540, is well hidden behind a modern apartment block (built on the site of the old Jewish hospital) and displays the scars of Nazi desecration.

buildings of note are the Augarten baroque palace, home to the Vienna Boys' Choir, the nearby Saalgebäude, where the Wiener Porzellanmanufaktur Augarten is located, and the Atelier, housing the Gustinus Ambrosi-Museum. The park is also home to the outdoor cinema Kino Unter Sternen (p173) in July and August.

Exploring the district on foot turns up a few oddities. Hollandstrasse and Tempelgasse contain a handful of kosher shops, and the remains of the district's largest synagogue can also be seen on Tempelgasse. Otto Wagner's neglected Schützenhaus (Map pp258–9), a white- and blue-tiled house built in 1907, overlooks the canal and awaits its next reincarnation (rumours are that it will soon be a café). The canal itself is lined with small parks and many a canal-bridge underbelly is bombed with graffiti, a sight rarely seen in Vienna. See the Walking and Cycling Tours chapter (p113) for a suggested tour through the district.

RIESENRAD Map pp258–9

☎ 729 54 30; www.wienerriesenrad.com; 02, Prater 90; adult/child/family €7.50/3/19; 11 9am–midnight May–Sep, 10am–10pm Mar, Apr & Oct, 10am–8pm Nov–Feb; 11 U1 Praterstern, j 0, 5, 21 Dominating the Prater is the Riesenrad (Ferris Wheel), one of Vienna's eternal symbols. Built in 1897 by Englishman Walter B Basset, the wheel rises to 65m and takes about 20 minutes to rotate its 430-tonne weight one complete circle. This gives you ample time to snap some fantastic shots of the city laid out in front of you. It survived bombing in 1945 and recently received

a make-over which included dramatic lighting and a café at its base. If you think you're experiencing déjà vu upon spotting the great wheel, you're not: it achieved celluloid fame in *The Third Man*, in the scene where Holly Martins finally confronts Harry Lime, and also featured in the James Bond flick *The Living Daylights*.

Admission includes entry into the Panorama, a collection of disused wheel-cabins filled with models depicting scenes from the city's history, including Roman Vienna and the Turkish invasions. Joint tickets for the Lilliputbahn (adult/child €8.50/3.50), Donauturm (p78; adult/child €9.70/5.10) and Schönbrunn Tiergarten (p102; adult/child €14.50/5.90) are also available.

PLANETARIUM Map pp258–9

☎ 729 54 94; www.planetarium-wien.at in German; 02, Oswald Thomas Platz 1; adult/child/family €8/6/21; 11 U1 Praterstern, j 0, 5, 21 The Planetarium, Vienna's extraterrestrial and interstellar viewfinder, is located on the edge of the Wurstelprater behind the Riesenrad. Shows, normally at 9.30am, 11am, 3pm and 6pm or 7pm, change on a regular basis, but normally focus on our closest neighbours or star constellations and how Earth fits in. Be aware that all shows are in German only.

PRATERMUSEUM Map pp258–9

☎ 726 76 83; 02, Oswald-Thomas-Platz 1; adult/concession/child under 6 €2/1/free; 11 10am–1pm Tue–Thu, 2–6pm Fri–Sun; 11 U1 Praterstern, j 0, 5, 21 Sharing the same building as the Planetarium is this municipal museum that

traces the history of the Wurstelprater and its woodland neighbour, the Grüner Prater. For all the life and splendour the Prater has seen, unfortunately its museum has only a rather dull mix of photos and stories mainly from the 19th century. The antique slot machines, some of which are still functioning, are the museum's saving grace.

ATELIER AUGARTEN/GUSTINUS

AMBROSI-MUSEUM Map pp258–9

☎ 795 57 134; www.atelier-augarten.at in German; 02, Scherzergasse 1a; adult/concession €5/3.50; 11 10am–6pm Tue–Sun; j N, 5 Sculptures by Austrian-born Gustinus Ambrosi (1893–1975) are the highlight of the works displayed at Atelier Augarten, in the western corner of Augarten park. Alongside his works of art are other European sculptures from the 20th and 21st centuries. The Atelier also regularly features temporary exhibits from international artists – check the program on the website.

Entry to the Atelier is included in the Schloss Belvedere ticket (p86).

WIENER PORZELANMANUFAKTUR AUGARTEN Map pp258–9

☎ 211 24-0; www.augarten.at; 02, Obere Augartenstrasse 1, Schloss Augarten; tours €4; 11 9.30am–5pm Mon–Fri; bus 5A Wiener Porzellanmanufaktur Augarten (Vienna's Porcelain Factory) is the second-oldest porcelain manufacturer in Europe, producing exquisite pieces featuring plenty of fanciful flourishes which are available at the shop (p179). Tours of the premises are also possible and explain the process of turning white kaolin, feldspar and quartz

FLAKTÜRME

It can be quite a shock – and a little unnerving – to walk around the corner and be confronted with a gigantic relic from WWII, a *Flakturm* (flak tower). Built from 1943 to 1944 as a defence against air attacks, these bare monolithic blocks stand like sleeping giants among the residential districts of Vienna. Apart from their air-defence capabilities, they were built to house up to 30,000 troops, had an underground hospital and munitions factory and could control their own water and power supplies. They were built to last too: with 5m-thick walls of reinforced concrete, they are almost impossible to pull down. So they remain standing as an uncomfortable reminder of the Nazi era, featureless but for four circular gun bases at the top corners (these protrusions are strangely reminiscent of Mickey Mouse's ears).

Six flak towers still exist: two in Augarten (p79), one just off Mariahilfer Strasse in Esterházypark (housing the Haus des Meeres, p90) and another behind the MuseumsQuartier in the Stiftskaserne (Map pp260–1). Of the last two in Arenbergpark (Map pp262–3), one is used by MAK for temporary exhibitions (€5.50; 11 11am–4pm Sun–Nov); even if you're not interested in what's on show, it's worth paying the entrance fee just to see the inside of one of these WWII dinosaurs.



Flakturm in Augarten (this page)

into delicate creations through the process of moulding, casting, luting, glazing and painting; tours generally last around an hour.

WIENER KRIMINALMUSEUM Map pp258–9

☎ 214 46 78; www.kriminalmuseum.at in German; 02, Grosse Sperlgasse 24; adult/concession/child €4.50/3.50/2.50; 11 10am–5pm Thu–Sun; j N, 21, bus 5A Adding to the Viennese obsession with death is the Wiener Kriminalmuseum (Vienna Crime Museum). It takes a prurient, tabloid-style look at crimes and criminals in Austria and dwells on murders in the last

TOP PICKS FOR CHILDREN

- playgrounds, swimming areas, bicycle and inline skate hire plus miles of pathways are on **Donausinsel** (right)
- little tykes can learn how to behave like right royal princes and princesses at **Schönbrunn Kindermuseum** (p102)
- the kids will go crazy over **Wurstelprater** (p79), a fun park with amusement rides and silly games
- Vienna's premiere children's museum, **Zoom** (p77) is one big arts and crafts lesson
- a mini version of the **Wurstelprater**, with rides, games and playgrounds is the **Böhmische Prater** (p96)

If you read German, Falter's *Kind in Wien* book is the only resource you'll ever need for all aspects of your child's life in Vienna. It's available from book stores.

100 years or so with particularly grisly relish, though there are skulls of earlier criminals, and even an 18th-century head pickled in a jar. Displays include death masks of convicted murderers and weapons supposedly used to carry out the murders.

JOHANN STRAUSS RESIDENCE

Map pp254-5

% 214 01 21; 02, Praterstrasse 54; adult/concession €2/1; h 2-6pm Tue-Thu, 10am-1pm Fri-Sun; b U1 Nestroyplatz, bus 5A
Strauss the Younger called Praterstrasse 54 his residence from 1863 to 1878 and composed *the waltz*, 'The Blue Danube', under its high ceilings. Inside you'll find an above-average collection of Strauss and ballroom memorabilia, including his grand piano and oil paintings from his last apartment which was destroyed during WWII. The rooms are bedecked in period furniture from Strauss' era. The residence is a municipal museum.

FLORIDSDORF

Vienna's most northerly district is solidly working class with few attractions, aside from producing over 30% of the city's wines. The neighbourhoods of Strebersdorf and Stammersdorf hog the most attention, and are well known for their traditional *Heurigen* (p142). Just outside the city limits – but still with public transport connections to Floridsdorf – is Bisamberg, a rounded hill ris-

ing from the flat plain. It's crisscrossed with walking and cycling paths and covered in vineyards, making it a lovely days' outing for wine and nature enthusiasts.

DONAUSTADT

Donaustadt is the largest of Vienna's districts, covering more ground than the Innere Stadt and the districts inside the Gürtel combined. Its main feature, aside from block after block of bland residential houses, is water: most of the **Donausinsel** (Map pp252-3) and **Alte Donau** fall within its borders.

The svelte **Donausinsel** (Danube Island) stretches some 2½km from opposite **Klosterneuburg** in the north to the **Nationalpark Donau-Auen** in the south and splits the Danube in two, creating a separate arm from the main river known as the **Neue Donau** (New Danube). It was created in 1970 and is Vienna's prime aquatic playground, with long sections of beach (don't expect much sand) perfect for swimming, boating and a little waterskiing. The tips of the island are designated **FKK** (*Freikörperkultur*: free body culture), zones reserved for nudist bathers who also enjoy dining, drinking, walking, biking and inline skating *au naturel*; it's quite a sight. Concrete paths run the entire length of the island, and there are bicycle and inline-skate rental stores. Restaurants and snack bars are dotted along the paths, but the highest concentration of bars – collectively known as **Sunken City** and **Copa Cagrana** – is near **Reichsbrücke** and the **U1 Donauesel stop**. In late June the island hosts the **Donauesselfest** (Danube Island Festival; p10). For more information on outdoor activities and nightlife on the island, see the Entertainment chapter (p162).

Separated from the **Neue Donau** by a sliver of land is the **Alte Donau**, a landlocked arm of the Danube; a third of it lies in **Floridsdorf**. It carried the main flow of the river until 1875, when artificial flood precautions created the Danube's path seen today. Now the 160-hectare water expanse is a favourite of Viennese sailing and boating enthusiasts, and also attracts swimmers, walkers, fishermen and in winter (if it's cold enough), ice skaters. Alongside free access points to the **Alte Donau** are almost a dozen city-owned bathing complexes which are open (approximately) from May to September. The biggest of these is **Strandbad Gänsehäufel** (p176) complex, on an island

jutting out into the **Alte Donau**. The island also has a nudist section, swimming pools and lake access.

At the southern extremes of **Donaustadt** is the **Lobau**, an area of dense scrub and woodland home to the western extension of the **Nationalpark Donau-Auen**, a couple of industrial sights and an abundance of small lakes. Any way you look at it, it's a bizarre combination. In summer, Vienna's alternative crowd flock to the **Lobau** for skinny-dipping.

Nationalpark Donau-Auen (www.donauauen.at) is the most easterly section of Vienna. Established in 1996, the park currently covers around 9300 hectares and runs in a thin strip on both sides of the Danube, extending from the edge of Vienna to the Slovakian border. About 60% is forested and approximately 25% is lakes and waterways. It was created to try to protect an environment that was threatened by the building of a hydroelectric power station in **Hainburg**. You'll find plentiful flora and fauna, including 700 species of fern and flowering plants, and a high density of kingfishers (feeding off the 50 species of fish).

DONAUTURM Map pp252-3

% 263 35 72; www.donauturm.at; 22, Donauturmstrasse 4; adult/concession/child €5.30/4.20/3.90; h 10am-11.30pm; b U1 Kaisermühlen Vienna International Centre, bus 20B

At 252m, the **Donauturm** (Danube Tower) in **Donaupark** is Vienna's tallest structure – next highest is the newly constructed **Millennium Tower** at 202m. Its revolving restaurant at 170m allows fantastic panoramic views of the whole city and beyond – it's just a pity the food isn't that great. Tickets covering entrance to the **Donauturm** and **Riesenrad** cost €9.70/5.10 per adult/child. The adventurous might imagine bungee jumping off the side of the tower.

UNO CITY Map pp252-3

% 260 60 3328; www.unvienna.org; 22, Wagramer Strasse 5; adult/concession/child €5/3/2; h 11am & 2pm Mon-Fri; b U1 Kaisermühlen Vienna International Centre
The **UNO City**, or **Vienna International Centre** as it is officially known, is home to a plethora of international organisations, but mainly houses the UN's third-largest office in the world. Guided tours take you

through conference rooms and exhibitions on UN activities and add insight into what goes on behind normally closed doors. The City probably looked the picture of modernism way back in 1979 when it was built, but now looks quite out of date. It has extraterritorial status, so take your passport when visiting.

MINOPOLIS Map pp252-3

% 0810 970 270; www.minopolis.at in German; 22, Wagramerstrasse 2; adult/child Thu & Fri €4/8, Sat & Sun €6/12; h2-7pm Thu & Fri, 10am-7pm Sat & Sun; b U1 Kaisermühlen Vienna International Centre

The newest edition to Vienna's attractions for kids, this city theme park offers children the chance to play grown-up for the day. The 6000 sq m park of streets, buildings, shops and cars includes 25 stations which provide information and activities on various occupations, such as journalist, fire fighter, and doctor. Children are given Eurolinos, the money of **Minopolis**, to spend or save as they see fit, and while its commercially-orientated entertainment, children seem to love it.

INSIDE THE GÜRTEL

Drinking p141 & p156; Eating p128; Shopping p186; Sleeping p198

The districts inside the **Gürtel** are a dense concentration of apartment blocks pocketed by leafy parks and the occasional baroque palace. Many of Vienna's more-refined citizens call this area home, as do a large number of students, young go-getters and successful entrepreneurs. This mix of people creates a diverse atmosphere which is at times hard to fathom: one neighbourhood is the epitome of repose while the next noisy, with new bars and restaurants randomly appearing. While the area isn't overflowing with sights, its strange bedfellows make exploring these districts a life-sized treasure hunt: you never know what little gem you may find tucked away down one of the side streets or back alleys.

The **Gürtel** was originally the site of **Linienwall**, Vienna's first line of defence against invaders. These days, it still forms a kind of barrier, if an invisible one: many of the city's immigrants fail to penetrate the inner sanctum of the districts inside the

INSIDE THE GÜRTEL TOP SIGHTS

- admire the distinctive architecture of Friedensreich Hundertwasser at the **KunstHausWien** (opposite) and **Hundertwasser Haus** (opposite)
- marvel at the magnificent **Liechtenstein Museum** (p92) and its extensive private collection of art
- be overawed by the baroque splendour of **Schloss Belvedere** (p86)
- discover the often-forgotten military exploits of Austria at the **Heeresgeschichtliches Museum** (right) in the Arsenal
- make your stomach turn at the bizarre displays of the **Pathologisch-anatomische Bundesmuseum** (p94)

Gürtel and invariably settle in the poorer areas just outside the big road. Lined with excellent bars and an ever-decreasing array of sex shops and divey strip bars, the Gürtel is one of Vienna's few areas of true urban grit.

The Ringstrasse and the Gürtel cordon off seven of the city's districts, which together basically form a large 'U' around the Innere Stadt to the north, south and west. Running from east to west along the area's southern stretch are the districts of Landstrasse, Wieden and Margareten. Climbing north from Margareten to the Danube Canal are the districts Mariahilf, Neubau, Josefstadt and Alsergrund. The Wien Fluss, a shallow, channelled river that's either a trickle or in flood, flows from the Wienerwald to the Danube Canal, creating a border between Margareten and Mariahilf. Each district has one or two major roads connecting the Gürtel and the Ringstrasse. Their names often follow the district: eg Wiedner Hauptstrasse in Wieden, Margaretenstrasse in Margareten, Josefstädter Strasse in Josefstadt.

LANDSTRASSE

Landstrasse, the largest of the districts inside the Gürtel, is cordoned by the Danube Canal to the east and Wieden to the west (Prinz-Eugen-Strasse and Arsenalstrasse are the dividing lines). Its northerly reaches, near the Ringstrasse, are filled with 19th-century buildings and diplomatic staff, while its southern spread consists of modern apartment blocks and working-class neighbourhoods.

Landstrasse's 'Best in Show' is **Schloss Belvedere**, arguably the finest baroque palace in Europe, but the district has its fair share of tempting attractions. Within sight of the canal are two of Friedensreich Hundertwasser's creations, the **Hundertwasser Haus** and **KunstHausWien**, while the former army barracks **Arsenal** holds the enthralling **Heeresgeschichtliches Museum**. Not far from the Arsenal, and in sight of ugly **Südbahnhof**, is the **20er Haus** (Map pp262–3) – designed by Karl Schwanzner in 1962, this modern edifice once housed contemporary art now on display in **MUMOK** (p77). Back towards the Hundertwasser Haus is the **Wittgensteinhaus** (Map pp262–3; % 713 31 64; 03, Kundmannngasse 19; h 10am–noon, 3–4.30pm Mon–Thu; b U3 Rochusgasse), a work of Adolf Loos. Built in the late 1920s for philosopher Ludwig Wittgenstein, its severe lines and modern design feature both inside and out; it's now owned by the Bulgarian embassy and can be viewed via prior appointment only.

The major road **Rennweg** is worth a wander – see p90 for more details.

HEERESGESCHICHTLICHES MUSEUM

Map pp262–3

% 795 61-0; www.hgm.or.at; 03, Arsenal; adult/concession/child under 10/family €5.10/3.30/free/7.30; h 9am–5pm Sat–Thu; j 18, bus 69A
In the wake of the 1848 rebellion, Franz Josef I decided his defences needed strengthening and ordered the Arsenal built – the large barracks and munitions depot was completed in neo-Byzantine style in 1856. Its handsome façade belied the true purpose of the building: it was a fortress built to quash any further uprisings. At the same time Franz Josef established the **Heeresgeschichtliches Museum** (Museum of Military History) within the Arsenal, making it the oldest public museum in Vienna.

It's not a modern museum as museums go, but it packs some punch. The first sign of this is the vaulted entrance hall, which is lined with life-size marble statues of pre-1848 Austrian military leaders. The second is the **Ruhmes Halle** (Hall of Fame) at the top of the stairs on the 1st floor. Its heavily frescoed ceiling is spectacular, and beautifully complemented by Moorish columns.

The museum is laid out chronologically, starting on the 1st floor with the **Thirty Years' War** (1618–48) and working its way through

to the Hungarian Uprising and the Austro-Prussian War (ending in 1866). In between are the Napoleonic and Turkish Wars. Some of the booty from the Turkish invasions is impressive, but first prize goes to the **Great Seal of Mustafa Pasha**, which fell to Prince Eugene of Savoy in the **Battle of Zenta** in 1697.

The ground floor picks up where the 1st floor left off, with a show of the imperial army uniforms from 1867 onwards. However the room covering the assassination of **Archduke Franz Ferdinand** and his wife in Sarajevo in 1914 – which set off a chain of events culminating in **WWI** – steals the show. The car he was shot in (complete with bullet holes), the sofa he bled to death on and his rather grisly blood-stained coat are all on display. The next room moves onto the war itself; the star attraction here is a 1916 **Haubitze**, a colossal cannon of immense power. The eastern wing covers the Republic years after **WWI** up until the **Anschluss** in 1938. The excellent displays are peppered with propaganda posters and Nazi paraphernalia, plus video footage of Hitler's rhetoric speeches. The last room is devoted to Austria's navy when the Adriatic coastline fell within its territory.

The courtyard is filled with tanks frozen in motion; German and Allied forces tanks are equally represented.

HUNDERTWASSER HAUS

Map pp262–3
03, Löwengasse/Kegelgasse; j N
This residential block of flats was designed by Hundertwasser, Vienna's radical architect and lover of uneven surfaces. It is now one of Vienna's most prestigious addresses, even though it only provides rented accommodation and is owned by the city of



Façade of Hundertwasser Haus (this page)

Vienna. It's not possible to see inside, but you can visit the **Kalke Village** (Map pp262–3; h 9am–5pm, until 7pm in summer), also the handiwork of Hundertwasser, created from an old Michelin factory. It contains overpriced cafés, souvenir shops and art shops, all in typical Hundertwasser fashion with colourful ceramics and a distinct absence of straight lines.

KUNSTHAUSWIEN

Map pp258–9
% 712 04 91; www.kunsthau Wien.com; 03, Untere Weissgerberstrasse 13; adult/concession €9/7, incl temporary exhibitions €12/9, children under 10 free; h 10am–7pm; j N, 0
The **KunstHausWien** (Art House Vienna), with its bulging ceramics, lack of straight lines and colourful tilework, is another of Hundertwasser's inventive creations. The art house is something of a paean in honour of Hundertwasser, displaying his paintings, graphics, tapestry, philosophy, ecology and architecture. His vivid paintings are as distinctive as his diverse building projects. Hundertwasser's quotes are everywhere; some of his pronouncements are annoyingly didactic or smack of old hippydom ('each raindrop is a kiss from heaven'), but they're often thought-provoking. There are even a couple of films about him. The gallery also puts on quality temporary exhibitions featuring other artists. Be sure to wander to the rooftop where you'll find a shady patch of grass under the grove of trees.
Monday is half-price day (unless it's a holiday) and guided tours leave at noon on Sundays.

ST MARXER FRIEDHOF

Map pp262–3
03, Leberstrasse 6–8; h 7am–7pm Jun–Aug, 7am–6pm May & Sep, 7am–5pm Apr & Oct, 7am–dusk Nov–Mar; j 71, bus 74A
Also known as the **Biedermeier cemetery**, after the period when all 6000 graves were laid out, **St Marxer Friedhof** (Cemetery of St Mark) is a pilgrimage site for Mozart aficionados. In December 1791 Mozart was buried in an unmarked grave with none of his family present. Over time the site was forgotten and his wife's search for the exact location went in vain. It did, however, bear one fruit: a poignant memorial (Mozartgrab) made from a broken pillar and a discarded stone angel was erected in the area where he was most likely buried. In

May the cemetery is blanketed in lilies and is a sight to behold.

STRASSENBAHMUSEUM Map pp262-3
% 786 03 03; www.wiener-tramwaymuseum.org in German; 03, Erdbergstrasse 109; adult/child €3/free; h 9am-4pm Sat & Sun May-Oct; b U3 Schlachthausgasse, j 18, bus 77A, 79A
With around 80 trams, the Strassenbahnmuseum is one of the largest of its kind in the world. Avid train- and tram-spotters will love it: the extensive collection ranges from an 1871 horse-drawn trolley to the latest Porsche-designed tram seen on Vienna's streets today, and a couple of buses are thrown in for good measure. Many of the shiny examples can be explored from the inside.

SCHLOSS BELVEDERE

Belvedere is considered one of the finest baroque palaces in the world. Designed by Hildebrandt, it was built for the brilliant military strategist Prince Eugene of Savoy, conqueror of the Turks in 1718 and hero to a nation. The Unteres (Lower) Belvedere was built first (1714-16), with an orangery attached, and was the prince's summer residence. Connected to it by a long, landscaped garden is the Oberes (Upper) Belvedere (1721-23), the venue for the prince's banquets and other big bashes.

Considered together, the Belvedere residences were at the time almost more magnificent than the imperial residence, the Hofburg. This irked the Habsburgs, especially as the prince was able to look down onto the city from the elevated vantage point of the Oberes Belvedere. It was therefore with some satisfaction that Maria Theresia was able to purchase the Belvedere after the prince's death. It then became a Habsburg residence, most recently occupied by the Archduke Franz Ferdinand who started a court there to rival his uncle's (Franz Josef I) in the Hofburg.

The Belvedere is now home to the Österreichische Galerie (Austrian Gallery), split between the Unteres Belvedere, which houses the baroque section, and the Oberes Belvedere, showcasing 19th- and 20th-century art. A combined ticket (adult/senior/student €9/7.50/6) allows entry to the Unteres and Oberes Belvedere, plus the Atelier Augarten/Gustinus Ambrosi-Museum (p81). Fortunately this ticket is valid for more than

PRINCE EUGENE

One of Austria's greatest military heroes wasn't even a native of the country. Prince Eugene of Savoy (1663-1736) was born in Paris and after being informed he was too short to be accepted into the French army he left France in 1683 to join the Habsburg forces. Eugene was best in time to help beat off the Turkish forces besieging Vienna. He was given his own regiment and within 10 years was promoted to field marshal. His skills as a military strategist were evident in his victories against the Turks at Zenta in 1697 and during the campaign in the Balkans from 1714 to 1718, which finally drove the Turks out of all but a small corner of Europe. His capture of the fortress at Belgrade in 1718 was instrumental in ending that war. Prince Eugene's skills as a statesman were also employed in the War of the Spanish Succession, during which he negotiated with his former homeland.

one day. Regular children's events are held in both the Oberes and Unteres Belvedere, usually on a Sunday. Pick up information from the palace itself or check the website.

OBERES BELVEDERE Map pp262-3

% 795 57-0; www.belvedere.at; 03, Prinz-Eugen-Strasse 27; adult/senior/student/child/family €9/7.50/6/3/18; h 10am-6pm Tue-Sun; j D
The Oberes Belvedere is a must for all visitors to Vienna, firstly for the collection it houses (which is easily the more important of the two in the Belvedere) and secondly for the sublime baroque palace itself. It's a mix of styles that strangely works: the baroque interior provides a diverting setting for the drift into modern art. Appropriately, Herculean figures supporting columns greet you in the entrance lobby and exploits of Alexander the Great flank the stairs climbing from the entrance to the 1st floor.

The 1st floor has paintings from the turn of the 19th century, particularly the works of Hans Makart (1840-84) and Anton Romakos (1832-89); these artists both influenced the later Viennese Art Nouveau artists. While you can't take anything away from these 19th-century painters, the 20th-century section of this floor has the gallery's best exhibits. The works of Austrian artists on display are simply breathtaking, and only the Leopold Museum's collection comes anywhere close to matching it.

The two most noteworthy artists represented here are Klimt (1862-1918) and

Schiele (1890-1918). Klimt was one of the founders of the Secessionist Art Nouveau school. His later pictures employ a harmonious but ostentatious use of background colour (with much metallic gold and silver) to evoke or symbolise the emotions of the main figures. One of the best known but also one of the most intriguing works here is Klimt's *The Kiss* (1908). It shows a couple embracing, surrounded by the usual Klimt circles and rectangles. Some of Klimt's impressionist landscapes are also on display.

Schiele produced intense, melancholic works. Notice the hypnotic and bulging eyes on the portrait of his friend, *Eduard Kosmack* (1910). Schiele's bold, brooding colours and unforgiving outlines are in complete contrast to Klimt's golden tapestries and idealised forms. He lived with one of Klimt's models for a while – Schiele's portraits of her were very explicit, bordering on the pornographic. Schiele's last work is *The Family*. He added the child between the woman's legs when he found out his own wife was pregnant; however, she died of Egyptian flu before the child was born. Schiele died of the same illness before this painting was completely finished (look closely and you'll see the imprecision of the male's left hand).

Other artists represented include Herbert Boeckl, Anton Hanak, Arnulf Rainer and Fritz Wotruba. There are several examples of the output of the influential expressionist Kokoschka (1886-1980). A smattering of international artists is also on display, including such greats as Edvard Munch, Claude Monet, Vincent Van Gogh, Pierre-Auguste Renoir and Cézanne.

The top (2nd) floor has a concentration of 19th-century paintings from the romantic,

classical and Biedermeier periods. In particular, this section has work by the Biedermeier painter Georg Waldmüller (1793-1865), showing to good effect his very precise portraits and rural scenes. Other artists represented include Friedrich von Amerling (1803-1887), Casper David Friedrich (1774-1840) and Moritz von Schwind (1804-1871).

Headphones with a commentary in English can be rented for €4; tours costs €3.

UNTERES BELVEDERE Map pp262-3

% 795 57-0; www.belvedere.at; 03, Rennweg 6; adult/senior/student €7/5/4; h 10am-6pm Tue-Sun; j 71

The baroque section offers some good statuary, such as the originals from George Raphael Donner's (1693-1741) Neuer Markt fountain and the *Apotheosis of Prince Eugene*. Eugene was presumably suffering delusions of grandeur by this time, for he commissioned the latter work himself; the artist, not to be outdone, depicted himself at the prince's feet. Paintings include those of Maria Theresia and her husband, Franz Stephan. A room is devoted to the vibrant paintings by Franz Anton Maulbertsch (1724-96), and other notable Austrian baroque artists on display include Johann Michael Rottmayer (1654-1730) and 'Kremser' Schmidt (1718-1801).

The attached Orangery (Map pp262-3) houses a collection of Austrian medieval art, which is comprised of religious scenes, altarpieces and statues. There are several impressive works by Michael Pacher (1435-98), a Tirolean artist who was influenced by both early Low Countries art and the early Renaissance of northern Italy.

STOLEN TREASURES

After the Anschluss in 1938 many Jewish families were forced to flee the country, at which time the Nazis seized their property. The Bloch-Bauer family was one such unfortunate family, and amongst their substantial fortune were five Klimt originals, including the *Portrait of Adele Bloch-Bauer I* (1907).

The stolen paintings hung in the Oberes Belvedere until early 2006 when a US Supreme Court ruled the Austrian government must return the paintings to their rightful owner, Adele Bloch's niece and heir Maria Altmann. Austria believed it was entitled to the paintings because Adele Bloch, who died in 1925, had specified they be donated to the national gallery; however, her husband, who died in exile in 1945, wanted them returned to his family.

The paintings arrived in the US to much joy, while Austria mourned the loss of part of its cultural heritage. The government however was offered the chance to buy the paintings, but the US\$100 million price tag was regarded as too steep. The price tag was actually a bargain – the *Portrait of Adele Bloch-Bauer I* alone fetched US\$135 million at auction, the highest price paid for a painting. It now hangs in the New York Neue Galerie, a museum devoted to German and Austrian art.

centration of bars and clubs that rank this area high on the list of destinations for a good night out.

WIEN MUSEUM Map pp254-5

☎ 505 87 47-0; www.wienmuseum.at; 04, Karlsplatz 5; adult/concession/child €6/4/3; h 9am-6pm Tue-Sun; b U1, U2, U4 Karlsplatz, j D, J, 1, 2, 62, 65, bus 4A

The Wien Museum provides a snapshot of all that is on offer in the city. It also gives a detailed rundown on the development of Vienna from prehistory to the present day, and does a pretty good job of putting the city and its personalities in context, without needing words.

Exhibits occupy three floors. The ground floor covers the period from 5600 BC to the end of the Middle Ages, and features medieval helms with bizarre ornamentations (one with a dragon, another has a woman with fish for arms) and artefacts from Stephansdom. The 1st floor moves on to the Renaissance and baroque eras; both Turkish sieges are well represented, but the spoils of the second siege (1683), with its curved sabres and colourful banners, steal the show. The model of the Innere Stadt, capturing the city in its medieval heyday, is quite fascinating.

The second floor begins with the Biedermeier era and works its way through the 20th century. Biedermeier-painter Waldmüller is well represented, and Klimt's

MUNICIPAL MUSEUMS

The City of Vienna runs 17 municipal museums (www.museum.vienna.at) scattered around the city, all of which are included in a free booklet available at the Rathaus.

The largest of the city's municipal museums is the Wien Museum (above), which covers the history of Vienna. Others are based in the former residences of great composers, and generally contain assorted memorabilia and furniture of their previous inhabitants, while a few are quite unique, including the Roman ruins (p68) and the Uhren Museum (p67) in the Innere Stadt and the Hermesvilla (p99) in Lainzer Tiergarten. Of the 17 museums, all but the Mozarthaus Vienna (p55) are free on Sunday.

In addition, each district has its own *Bezirksmuseum* (district museum), with free entry and limited opening times – check addresses in the telephone book or at www.bezirksmuseum.at (in German).



Belvedere Gardens (this page)

GARDENS

03, Rennweg/Prinz-Eugen-Strasse; j D, 71
The long garden between the two Belvederes was laid out in classical French style and has sphinxes and other mythical beasts along its borders. South of the Oberes Belvedere is a small Alpine Garden (Map pp262-3; adult/concession €4/3; h 10am-6pm Apr-Jul), which has 3500 plant species and a bonsai section. North from here is the much larger Botanic Gardens (Map pp262-3; admission free; h 9am to 1hr before dusk) belonging to the Vienna University.

WIEDEN

Wieden is a small district with a healthy sprinkling of sights. Karlsplatz hogs the lime-light, not for its layout, which is a confusing clump of underground passageways and busy roads, but for its Wien Museum, the *Jugendstil* Stadtbahn Pavillons and stunning baroque Karlskirche. Forming a border between Wieden and its northern neighbour Mariahilf is the Naschmarkt, a market unrivalled in Vienna. It offers the most exotic variety of food in the city – stuffed peppers, Greek feta and Italian olives sit alongside Indian spices and Southeast Asian ingredients. The dining selection is grand and come Saturday morning the market is overflowing with Viennese enjoying a lazy breakfast.

In and around the junction of Schließmühlgasse and Margaretenstrasse is a con-

Emilie Flöge (1902) hangs on the wall next to Schiele's *Arthur Roessler* (1910) and *Self Portrait* (1911). The reconstructed rooms from the homes of Adolf Loos and Franz Grillparzer are also worth a peek. The second model of the Innere Stadt shows the full impact of the Ringstrasse developments, and there are some good period photographs.

KARLSKIRCHE Map pp254-5

☎ 712 44 56; www.karlskirche.at in German; 04, Karlsplatz; adult/concession/child under 11 €6/4/free; h 9am-noon, 1-5.30pm Mon-Sat, 1-5.30pm Sun; b U1, U2, U4 Karlsplatz

At the southeast corner of Resselpark is Karlskirche (Church of St Charles Borromeo), the finest baroque church in Vienna. This imposing creation was built between 1716 and 1739, after a vow by Karl VI at the end of the 1713 plague. It was designed and commenced by Fischer von Erlach and completed by his son Joseph. Although predominantly baroque, it combines several architectural styles. The twin columns are modelled on Trajan's Column in Rome and show scenes from the life of St Charles Borromeo (who helped plague victims in Italy), to whom the church is dedicated. The huge oval dome reaches 72m; in combination with the church's large windows, the dome's height creates a bright, open nave. The admission fee includes entrance to Museo Borromeo and a small museum with a handful of religious art and clothing purportedly from the saint, but the highlight is the lift to the dome for a close-up view of the detailed frescoes by Johann Michael Rottmayr. The altar panel is by Sebastiano Ricci and shows the Assumption of the Virgin. In front of the church is a pond, complete with a Henry Moore sculpture from 1978.

KUNSTHALLE PROJECT SPACE

Map pp254-5

☎ 521 89 33; www.kunsthallewien.at; 04, Treitlstrasse 2; admission free; h 4pm-midnight Tue-Sat, 1-7pm Sun & Mon; b U1, U2, U4 Karlsplatz, j D, J, 1, 2, 62, 65

Formerly the only home of contemporary art in Vienna, the Kunsthalles Project Space now plays second fiddle to the museums in the MuseumsQuartier (p75). It hosts temporary exhibitions of up-and-coming artists, which are often quite challenging. After the

exhibition enjoy some chill-out time at the Kunsthallencafé (p156) next door.

STADTBahn PAVILLONS Map pp254-5

☎ 505 87 478 5177; 04, Karlsplatz; adult/concession €2/1; h 9am-6pm Tue-Sun Apr-Oct; b U1, U2, U4 Karlsplatz, j D, J, 1, 2, 62, 65, bus 4A
Peeking above the Resselpark at Karlsplatz is two of Otto Wagner's finest designs, the Stadtbahn Pavillons. Built in 1898 during the creation of Vienna's first public transport system (1893-1902), of which Wagner was the overall designer, the pavilions are gorgeous examples of *Jugendstil*, with floral motifs and gold trim on a structure of steel and marble. The west pavilion now holds an exhibit on Wagner's most famous creations, the Kirche am Steinhof (p98) and Postsparkasse (p78), which any fan of *Jugendstil* will love, while the eastern pavilion is now home to Club U (p156). The pavilion is a municipal museum.

GENERALI FOUNDATION Map pp262-3

☎ 504 98 80; www.gfound.or.at; 04, Wiedner Hauptstrasse 15; adult/concession €6/4.50; h 11am-6pm Tue-Sun, till 8pm Thu; j 62, 65
The Generali Foundation is a fine gallery which picks and chooses exhibition pieces from its vast collection – numbering around 1400 – with the utmost care. The majority of its ensemble covers conceptual and performance art from the latter half of the 20th century, with names like Dan Graham and Gordon Matta-Clark popping up on a regular basis. The entrance to the exhibition hall is towards the back of a residential passageway. Guided tours, which take place at 6pm on Thursdays, cost €2.

SCHUBERT COMMEMORATIVE ROOMS Map pp260-1

☎ 581 67 30; 04, Kettenbrückengasse 6; adult/concession €2/1; h 2-6pm Fri-Sun; b U4 Kettenbrückengasse, bus 59A
Franz Schubert spent his dying days, from 1 September to 10 November 1828, in this, his brother's apartment. Even on his death bed (he either died of typhoid fever from drinking infected water, or syphilis) he still managed to compose a string of piano sonatas and his last work, *Der Hirt auf dem Felsen* (The Shepherd on the Rock). The apartment is fairly bereft of personal effects but does document his final days with a

STREETS TO EXPLORE

What attracts people to the districts inside the Gürtel are not only their major sights, but also the normal, everyday streets. **Rennweg**, which runs from Schwarzenbergplatz to the St Marxer Friedhof in **Landstrasse**, is dotted with intriguing sights. At No3 and No5 are houses designed by Otto Wagner; the former is in the mould of the Ringstrasse establishments while the latter is where Gustav Mahler lived from 1898 to 1909. Close by, and opposite the entrance to the Unteres Belvedere, is the **Gardekirche** (Map pp262–3): designed in 1763, it still retains a rococo interior and is frequented by Vienna's Polish community. On adjoining **Ungargasse** at No59 is the **Portois & Fix** (Map pp262–3) building designed by Max Fabiani and built in 1900; with its lime-green tiled façade and *Jugendstil* wrought-iron features, it's reminiscent of Otto Wagner's Majolikahaus (below).

Neubau is Vienna's quirky shopping district. A stroll down the likes of **Zollergasse**, **Kirchengasse**, **Neubaugasse** and **Lindengasse** turns up small shops selling anything from handmade T-shirts to Japanese porcelain and paintings. At **Doblergasse 4**, near the northern end of **Kirchengasse**, is the site of the **Otto Wagner Apartment** (Map pp260–1), where Otto Wagner spent his final years until his death in 1918.

Neubau's close neighbour, **Josefstadt**, has its fair share of window-shopping opportunities. Its main street, **Josefstädter Strasse**, hogs much of the shopping limelight, but a diversion down **Piaristengasse** and **Lange Gasse** brings just rewards in second-hand shops and antique stores. At No40 **Strozgasse** is a fine example of folk art; the **Bäckerei & Konditorei** (Map pp258–9) sculptured façade features motifs of bakers busy at their profession.

few bits and pieces, and provides information on his funeral.

BESTATTUNGSMUSEUM Map pp262-3

☎ 501 95-0; www.bestattungwien.at in German; 04, Goldeggasse 19; adult/concession €4.50/2.50; ʘ by prior arrangement 7.30am-3.30pm Mon-Fri; j D, bus 13A

The Bestattungsmuseum is devoted to the art of undertaking. By no means in the same gruesome league as the Pathologisch-anatomische Bundesmuseum (p94) or the Josephinum (p94), it still never fails to intrigue. Displays include photos, documents and paraphernalia retelling the history of undertaking in this often macabre city. Donations are welcome.

MARIAHILF

Mariahilf is dominated by **Mariahilfer Strasse**, Vienna's equivalent to London's Oxford Street. The crowds are thickest on Saturday, when half the city it seems converges on the street to purchase the latest H&M wear. The rest of the district, which gradually slopes downhill to the **Wien Fluss**, is residential apartment blocks; the **Esterházy** park, with its flak tower housing the **Haus des Meeres**, is one of the few parks to break up the uniformity.

Overlooking the **Naschmarkt** is the celebrated **Majolikahaus** (Map pp260–1; 06, Linke Wienzeile 40; ʘ U4 **Kettenbrückengasse**), an Art Nouveau masterpiece created by **Otto Wagner** in 1899. So named for the ma-

jolica tiles used to create the flowing floral motifs on the façade, this attractive building outshines most others in the city. Next door at No 38 is another Wagner concoction; it features railings created from metal leaves and a brace of jester figures on the roof shouting to the heavens. The golden medallions on the façade are by **Kolo Moser**.

HAUS DES MEERES Map pp260-1

☎ 587 14 17; www.haus-des-meeres.at; 06, im Esterházy park, Fritz-Grünbaumplatz 1; adult/concession/child 6-15/under 6 €9.80/7.50/4.60/3.10; ʘ 9am-6pm, till 9pm Thu; ʘ U3 **Neubaugasse**, bus 13A, 14A

The 'house of the seas' is a rather unspectacular collection of lizards, sharks, crocodiles and snakes, with a few fish and spiders thrown in. Saving graces include the shark and piranha feeding at 3pm Wednesday and Sunday, the reptile feeding at 10am Sunday and 7pm Thursday, and a glass tropical house filled with lithe monkeys and a small rainforest. It occupies the inside of a *Flakturm* (flak tower), giving you a chance to see the interior of one of these giant monoliths.

HAYDNHAUS Map pp260-1

☎ 596 13 07; 06, Haydnngasse 19; adult/concession €2/1; ʘ 10am-1pm & 2-6pm Wed & Thu, 10am-1pm Fri-Sun; ʘ U3 **Zieglergasse**, bus 57A
Hayden bought this house in 1793 and, obviously thinking it too small, added an extra floor. He didn't move in until the end

of 1796 and then spent the remainder of his years here, dying in 1809. Within that time he composed *The Creation* and *The Seasons*. There's not much to see except a smattering of period furniture and the odd piece of memorabilia. The museum also has rooms devoted to Brahms (who lived in Vienna from 1862 onwards), displaying some of his personal items. The **Haydnhaus** is a municipal museum.

NEUBAU

Neubau, to the north of **Mariahilfer Strasse**, is a vibrant district of selective shops, downbeat restaurants, and 'in' bars. The liveliest section backs onto the **Museumsquartier** (p75), between the district's namesake street **Neubaugasse** and **Spittelberg**. **Neubaugasse** is well known for its second-hand shops and unusual stores, making it a fine alternative to the generic nature of **Mariahilfer Strasse**. **Spittelberg**, a tiny quarter of cobblestone alleys lined with **Biedermeier** architecture, is a delight to explore; once a red-light district, it's now home to antique dealers and bars. At Christmas it is transformed into one of the city's best-patronised markets, with craft stalls aplenty and city workers sipping *Glühwein* (mulled wine)

At the western end of **Neubau** is the **Bücherei Wien** (Map pp260–1; ☎ 400 08 45 00; www.buechereien.wien.at; 07, **Urban-Loritz-Platz**; ʘ 11am-7pm Mon-Fri, 11am-5pm Sat; ʘ U6 **Burggasse-Stadthalle**, j 6, 18), Vienna's main library. Straddling the U6 line, its pyramid-like steps lead up to the enormous main doors that are two-storeys tall. At the top of the library is the **café Canetti** (p142), which has far-reaching views to the south.

One of the few sights in the district is the **Hofmobiliendepot**, the storage warehouse for **Habsburg** furniture.

HOFMOBILIENDEPOT Map pp260-1

☎ 524 33 570; www.hofmobiliendepot.at; 07, **Andreasgasse 7**; adult/concession/child/family €6.90/4.50/3.50/14.90; ʘ 10am-6pm Tue-Sun; ʘ U3 **Zieglergasse**

The **Hofmobiliendepot** is a storage space for furniture not displayed in the **Hofburg**, **Schönbrunn**, **Schloss Belvedere** and other **Habsburg** residences, plus a smattering of late-20th-century examples. Covering four floors, the collection is incredibly exten-

sive, and ranges from complete rooms to an assortment of various furniture pieces, such as mirrors, candleholders, dressers, desks, chairs, tables and the like. Standout one-offs include the cradle of **Crown Prince Rudolf**, with carved wooden sidings, mosaic inlays and a two-headed eagle figurine (the **Habsburg** symbol), as well as an ensemble of imperial thrones. The **Egyptian Cabinet Room** and **Crown Prince Rudolph's Turkish Room/Opium Den** are the height of decadence.

Biedermeier aficionados will love the second floor; here 15 rooms are beautifully laid out in the early 19th-century style, and a few dozen chairs from the era can be tested by visitors. In all, it's the most comprehensive collection of **Biedermeier** furniture in the world. The top floor displays *Jugendstil* furniture from the likes of **Wagner**, **Loos** and **Hoffmann**.

This, one of the more underrated museums in the city, is included in the **Sisi Ticket** (p60).

JOSEFSTADT

To the north of **Neubau** is **Josefstadt**; its close proximity to the **University** has traditionally attracted many students. Its main street, **Josefstädter Strasse**, is lined with shops, the majority of which are basically extensions of their owner's personality and ooze individual flair.

The end of **Josefstadt** towards the **Innere Stadt** is filled with **Biedermeier** architecture, while its **Gürtel** end is far more gritty and grotty. Here a string of bars fill the archways of the U6 line, and revellers can be seen wandering from one to the next almost every night of the week. In between, sights are few, but it's enjoyable exploring the back streets for second-hand clothes or that bargain antique piece (opposite).

MUSEUM FÜR VOLKSKUNDE Map pp258-9

☎ 406 89 05; www.volkskundemuseum.at in German; 08, **Laudongasse 15-19**; adult/child/family €5/2/9; ʘ 10am-5pm Tue-Sun; j 5, 33, bus 13A
Housed in 17th-century **Palais Schönborn**, this folk-art museum gives a taster of 18th- and 19th-century rural dwelling, and is stocked with handcrafted sculptures, paintings and furniture from throughout **Austria** and its neighbouring countries. Many of the pieces have a religious or

rural theme, and telltale floral motifs are everywhere. Temporary exhibitions regularly feature and tours in English take place at 3pm Sunday.

PIARISTENKIRCHE Map pp258-9

08, Jodok-Fink-Platz; admission free; h 7-9am, 6-8pm Mon-Sat, 7am-1pm, 6-8pm Sun; j J, bus 13A The Piaristenkirche (Church of the Piarist Order), or Maria Treu Church, is notable for two interior pieces: the ceiling frescoes and the organ. The stunning frescoes, completed by Franz Anton Maulbertsch in 1753, depict various stories from the bible, while the organ holds the distinction of being used by Anton Bruckner for his entry examination into the Music Academy. At the end of his exam one judge was heard to say 'he should be examining us!' In summer, two restaurants – including Il Sestante p134 – have outdoor seating on Jodok-Fink-Platz; it's quite a wonderful setting with the church as a backdrop.

ALSERGRUND

Alsergrund creates the northern border of the districts inside the Gürtel. Its quiet streets contain a surprising array of sites, the highlight of which is the handsome Palais Liechtenstein, housing the Liechtenstein Museum. Not far to the southwest is the expansive Alte AKH, once the city's main hospital; it's now a university campus sporting a shaded courtyard with a plethora of bars and the highly original Pathologisch-anatomische Bundesmuseum. The quickest route between the palace and the Alte AKH is the Strudlhofstiege, an impressive set of *Jugendstil* steps designed in 1910. Connected to AKH both physically and ideologically is the Josephinum, Vienna's museum of medical history. Closer to the Innere Stadt is the Sigmund Freud Museum, where Freud lived and worked for many years.

Dominating the Serviten quarter – a small confluence of cobblestone streets lined with bars, restaurants and shops a few blocks from the Ringstrasse – is the Serviten Kirche (Map pp258-9; 09, Servitengasse 9; U4 Rossauer Lände, j D), the only church outside the Innere Stadt to survive the second Turkish siege. Its baroque interior and oval nave were inspired by the Karlskirche, but unfortunately it's only open for Mass; outside of this you'll have to make do peer-

ing through iron railings. The adjoining monastery is an oasis of calm, in particular its inner courtyard. At the opposite end of Alsergrund on the banks of the Danube Canal is the Fernwärme (Map pp258-9; % 313 26; 09, Spittelauer Lände 45; admission free; tours by appointment only; U4, U6 Spittelau, j D), a mundane waste incinerator transformed into an absorbing building by Hundertwasser in 1989. The façade, a visual bonanza featuring his trademark enthusiasm for colour, is highlighted by a smoke stack crowned with a massive golden bulb.

LIECHTENSTEIN MUSEUM Map pp258-9

% 319 57 670; www.liechtensteinmuseum.at; 09, Fürstengasse 1; adult/concession/child/family €10/8/5/20; h 10am-5pm Mon-Fri; j D, bus 40A Until 1938, the Royal family of Liechtenstein resided in Vienna, but after the Anschluss they made a hasty retreat to their small country squeezed between Austria and Switzerland. They didn't, however, manage to take everything with them, and it was only near the end of WWII that they transferred their collection of baroque masterpieces to Vaduz.

After many years collecting dust in depot vaults, this private collection of Prince Hans-Adam II of Liechtenstein is once again on display in Palais Liechtenstein. It's one of the largest private collections in the world, consisting of around 200 paintings and 50 sculptures, dating from 1500 to 1700.

The magnificent Palais Liechtenstein almost outshines the collection itself. Built between 1690 and 1712, it is a supreme example of audacious and extravagant baroque architecture that completely dazzles the eyes. Frescoes and ceiling paintings by the likes of Johann Michael Rottmayer and Marcantonio Franceschini decorate the halls and corridors. Its Herkulesaal (Hercules Hall) – so named for the Hercules motifs in its ceiling frescoes by renowned Roman painter Andrea Pozzo – is an absolute highlight, extending over two storeys. The neoclassical Gentlemen's Apartment Library, on the ground floor, contains an astounding 100,000 volumes and is not to be missed. The extensive gardens, originally baroque and transformed into an English landscape in the 19th century, are an exercise in manicured perfection.

The art collection, known as the Princely Collection, is displayed over two of the

SIGMUND FREUD

For many, Sigmund Freud (1856-1939), the father of psychoanalysis, is Vienna's most famous son. His writings not only influenced the intellectual thinkers of his day, but have formed the basis of psychological thought throughout the world – even nonpsychologists understand the term 'Freudian slip'.

Freud began his medical career as a Doctor of Medicine in 1881 and opened his first office as a neurologist in 1886. His first experiments in neurological disorders involved hypnotism, cocaine and electroconvulsive therapy, but he soon gave up the practice, moved his office to Alsergrund and commenced exploring the realm of psychoanalysis in earnest. He soon began using 'free association', the practice of having patients lie on a couch and talk about whatever came to mind.

It wasn't until 1896 that Freud coined the term 'psychoanalysis', and within four years he had enough material to publish his seminal work, *The Interpretation of Dreams* (1899). In it he proposed that the unconscious exists beyond the conscious, and went on to describe a method of connecting with it. Freud also stated that the unconscious was crucial for the brain's repression of memories – painful memories could not be banished from the mind but could leave a person's conscious.

Other famous theories dealt with sexual desire, in particular libido, sublimation, the Oedipus complex, penis envy, and the oral, anal and phallic stages of childhood. He believed that humans begin life 'polymorphously perverse' – a state in which almost anything can be sexually arousing. In *The Ego and The Id* (1923), Freud split the mind into the three categories of the ego, the superego and the *id*. The *id*, he said, contained our most primeval desires such as hunger, lust, and anger; the superego held our moral standards learned from parents and society; and the ego not only remembered, planned and was the main force in forming our personality, but it also played mediator between the others by using defence mechanisms.

Although many academics and physicians were hostile towards his published works, Freud was able to gather around him a core of pupils and followers. Among their number was the Swiss psychologist Carl Jung, who later severed his links with the group because of personal differences with Freud.

As a Viennese Jew, the arrival of the Nazis in 1938 meant it was time to leave. Freud was allowed to emigrate to London on 4 June, but not before he was forced to sign a statement which stated he had been treated fairly; this he did, after which he added the sentence 'I can heartily recommend the Gestapo to anyone'. He died in London on the 23 September 1939 from a lethal dose of morphine instigated at his request (he had been battling cancer of the mouth since 1923).

While many of Freud's ideas are as controversial today as they were in his time, there is no doubting his substantial contribution to psychology: 'free association' is still the common method of psychotherapy, and the concept of the unconscious is present in many schools of psychoanalytical thought.

palace's three floors and includes the likes of Rubens, Raphael, van Dyck and Rembrandt. Four galleries – one devoted to sculpture and the rest to paintings – are located on the ground floor. Gallery III contains celebrated Biedermeier works and the lion's share of highlights on this floor; Friedrich von Amerling's *Portrait of Maria Franziska of Liechtenstein at Age Two* (1836) is a sublime piece of art capturing the peaceful princess.

The big guns, however, are on the upper floor. Seven galleries intertwine to provide a trip through 200 years of art history, starting in 1500 with early Italian religious paintings in Gallery IV. Gallery V is dedicated to Renaissance portraits; Raphael's *Portrait of a Man* (1503) takes first prize for the intensity and depth of the subject's stare. Moving onto Gallery VI, you'll find Italian baroque paintings; Sebastiano Ricci and Pompeo Batoni both feature heavily here.

Leaving the Herkulesaal aside, the focal point of the upper floor is Gallery VII, home to Rubens' *Decius Mus* cycle (1618). Consisting of eight almost life-sized paintings, the cycle depicts the life and death of Decius Mus, a Roman leader who sacrificed himself so that his army would be victorious on the battlefield. The vivid paintings, a powerful display of art, detail and action, readily take hold of the viewer. Gallery VIII is devoted to Rubens, containing over 30 of his Flemish baroque paintings. Myths and legends are the subjects of many of his works, including his coy *Venus at a Mirror* (1613-14). More Rubens works are on display in Gallery IX – this time his portraits – which hang alongside works by Van Dyck and Fran Hals. The sheer exuberance and life captured by Rubens in his *Portrait of Clara Serena Rubens* (1616) is testament to the great artist's

VIENNA'S MACABRE SIDE

It's a well-known fact the Viennese have a morbid fascination with death. Funerals are big business in the city and for many it's a case of the bigger the better; *eine schöne Leich*, which literally means 'a beautiful corpse', is a must. Tombstones are often grandiose affairs, Sunday trips to the cemetery commonplace, songs performed in *Heurigen* often deal with the subject, and death masks were common in the 18th and 19th centuries. This fascination also stems to attractions, and Vienna is home to more than its fair share of macabre sights:

Bestattungsmuseum (p90) The forerunner to *Six Feet Under*; a museum devoted to funerals and the undertaker's profession

Josephinum (below) Collection of wax cadavers in various states of dissection

Kaisergruft (p57) Final resting place of the Habsburg royalty, with tomb stones grandiose and plain

Michaelerkirche (p59) & **Stephansdom** (p53) Church crypts filled with coffins (some open) and plenty of bones

Pathologisch-anatomische Bundesmuseum (below) Various dead 'things' in jars of formaldehyde and abnormal human skeletons

Wiener Kriminalmuseum (p81) Vienna's criminal museum, concentrating on gruesome murders from the 19th and 20th centuries

talent. Gallery X is lined with Dutch stills and landscapes.

Audio guides are available for €1, and guided tours in German (€4) leave at 3pm Saturday and 11pm Sunday.

SIGMUND FREUD MUSEUM

Map pp258-9

☎ 319 15 96; www.freud-museum.at; 09,

Berggasse 19; adult/concession/child €8/6/3;

h 9am-6pm; j D
The apartment where Sigmund Freud lived and worked from 1891 till his forced departure from Vienna with the arrival of the Nazis in 1938 is now a museum devoted to the father of psychoanalysis. It contains a number of his possessions, and Freud's obsessions – travelling, smoking and antique collecting – are well represented; Egyptian and Buddhist statues are everywhere, and only a handful of his many portraits capture him without his trademark half-smoked cigar. Overly detailed notes (in English) illuminate the offerings and audio guides are available at the ticket desk, but neither offers any real insight into Freud's theories.

The newly opened second floor is used for temporary exhibitions.

JOSEPHINUM

Map pp258-9

☎ 427 76 3401; 09, Währinger Strasse 25; adult/

concession €2/1; h 9am-3pm Mon-Fri, 10am-2pm

1st Sat every month; j 37, 38, 40, 41, 42

The Josephinum, located on the 1st floor of the building, is also known as the Ges-

chichte der Medizin (Museum of Medical History).

The prime exhibits of the museum are the ceroplastic and wax specimen models of the human frame, created over 200 years ago by Felice Fontana and Paolo Mascagni. They were used in the Academy of Medico-Surgery, an institution instigated by Joseph II in 1785 to improve the skills of army surgeons who lacked medical qualifications. These models, showing the make-up of the body under the skin, were intended to give the students a three-dimensional understanding of the organs, bones, veins and muscles. Three rooms of this gory lot will make you feel like you've wandered onto the set of a tacky horror movie. If you can dismiss your queasiness, the models are quite intriguing and their level of detail is a testament to the skill of their creators.

The rest of the museum contains arcane medical instruments, photos of past practitioners, accounts of unpleasant-looking operations and ailments, and some texts (one book is thoughtfully left open on a page dealing with the dissection of eyeballs).

PATHOLOGISCH-ANATOMISCHE BUNDESMUSEUM

Map pp258-9

☎ 406 86 72; www.narrenturm.at; 09, Spitalgasse

2; admission €2; h 3-6pm Wed, 8-11am Thu,

10am-1pm 1st Sat in the month; j 5, 33

Housed in the round Narrenturm (Fool's Tower), which served as an insane asylum

from 1784 to 1866, the Pathologisch-anatomische Bundesmuseum (Pathological Anatomy Museum) is not for the weak of heart. Filled with medical oddities and abnormalities preserved in jars of formaldehyde, plus the odd wax model with one grisly disease or another, a visit to the museum can be a disturbing or fascinating experience depending on your view. Those suffering from a bad back should visit the top floor for some perspective, which contains a mass of deformed human skeletons. The Narrenturm is a bit hard to find inside the confusing layout; once inside the Altes AKH just consult a map.

SCHUBERT GEBURTSHAUS Map pp258-9
☎ 317 36 01; 09, Nussdorfer Strasse 54; adult/ concession €2/1; h 10am-1pm & 2-6pm Tue-Sun; j 37, 38

The house where Schubert was born in 1797 was known at that time as *Zum roten Krebsen* (The Red Crab), but Schubert probably didn't remember much of it as he and his family moved on when he was five. Like many of the city's municipal museums devoted to Vienna's musical sons, there's not a lot to see, but at least you can hear some music and catch the occasional concert. Bizarrely, a couple of rooms of the house are given over to Adalbert Stifter

FARMERS MARKETS

Bauern Märkte (Farmers Markets) are a well-established part of Vienna's scenery. During the week, farmers from Lower Austria descend on Vienna to sell their produce, which consists of homegrown seasonal fruits and vegetables, dried meats and sausages, bread, eggs, cheese, wine, schnapps, fruit juice, honey, marmalade and flowers. The atmosphere is bustling and energetic, with stall owners yelling out prices and shoppers constantly on the lookout for the freshest produce. The majority only come to town Friday afternoons and Saturday mornings, although some also set up shop Monday through Thursday; Saturday morning is the best time to enjoy the market vibe, while the end of a day (4-5pm Mon-Fri, 1-2pm Sat) is good for picking up bargains.

The city has 14 such markets, the bigger of which are at Brunnenmarkt, Karmelitermarkt, and Naschmarkt (p185). Smaller markets include Rochusmarkt (Map pp262-3; 03, Landstrasser Hauptstrasse) in Landstrasse, Meidlinger Markt (Map pp260-1; 12, Niederhofstrasse) in Meidling, Viktor-Adler-Markt (Map pp262-3; 10, Viktor-Adler-Platz) in Favoriten, Hannovermarkt (Map pp258-9; 20, Hannovergasse) in Brigittenau and Floridsdorfer Markt (Map pp252-3; 21, Pitkgasse) in Floridsdorf. Freyungmarkt (Map pp254-5; 01, Freyung; h 8am-7.30pm Fri & Sat; b U2 Schottentor, bus 1A) is a sedate affair selling organic produce from farmers.



Stuffed peppers for sale at Naschmarkt (this page)

(1805-68) and his Biedermeier paintings. The two men had absolutely nothing to do with each other.

OUTSIDE THE GÜRTEL

Drinking p142 & p160; Eating p135; Shopping p190; Sleeping p201

Collectively, the 11 districts outside the Gürtel create a large swathe of suburbia that surrounds the city from the south, west and, to a lesser extent, the north. Each district has its own particular personality and in general is either working class or well-off.

Favoriten and Simmering, two of three districts making up Vienna's southern border, are thoroughly blue-collar and quite unappealing at first glance. Closer examination reveals large parks and the city's atmospheric Zentralfriedhof. Meidling, west of Favoriten, continues this trend but is more urban and has a strong ethnic make-up.

Liesing, in Vienna's southwestern corner, is a sprawling district with a grouping of *Heurigen* in its Mauer neighbourhood and easy access to the Wienerwald. To the north of Liesing is the city's most exclusive district, Hietzing; Schönbrunn, the glorious summer palace of the Habsburgs, is located here.

Continuing north, Penzing, Ottakring and Hernals stretch from close to the Gürtel to the Wienerwald. Fairly similar to each other, they encompass the spacious housing suburbs that penetrate the Wienerwald and the dense mix of Turk, Serb, Croat and African immigrant communities on the Gürtel. Rudolfsheim-Fünfhaus, a neighbourhood with a large migrant population, is squeezed between Penzing and the Gürtel.

To the north of Hernals are Währing and Döbling, two of Vienna's wealthier districts; the streets seem cleaner, the air fresher, and the atmosphere a little stuffier. The outer reaches of Döbling are covered in vineyards and *Heurigen*. Some are unashamedly touristy while others are traditional and *Gemütlich* (cosy).

Even though it falls outside the city limits, we've included Klosterneuburg in this section as it is close enough to enjoy as an afternoon outing from the city.

SOUTHERN VIENNA

With over 170,000 people, Favoriten is Vienna's largest district populationwise. Its working class atmosphere is vibrant and energetic,

OUTSIDE THE GÜRTEL TOP SIGHTS

- discover the delightful Kirche am Steinhof (p000), one of Otto Wagner's *Jugendstil* creations
- explore one of Europe's greatest cemeteries, the Zentralfriedhof (opposite)
- gaze over the urban expanse of Vienna from the Kahlenberg (p103)
- stroll through the imperial Schloss Schönbrunn (p100) and its gardens (p101)
- take coffee and cake and appreciate the view at the Gloriette (p142)

even if its postwar housing is generally dull and featureless. The focal point of the district is Reumannplatz (Map pp262-3), a large square that sees an endless parade of nationalities and eager ice-cream lovers queuing at Tichy (p122), one of the city's best ice-cream parlours. The square is also home to the *Jugendstil* Amalienbad (p176); built from 1923 to 1926, it's worth taking a dip in this indoor pool just to see the colourful interior brightened with mosaics and tiles.

The Böhmisches Prater (Map pp252-3; Bohemian Prater; 10, Laaer Wald), a tiny, old-fashioned version of the Wurstelprater (p79), is a short ride from Reumannplatz. Riding the merry-go-rounds and testing your strength on 'strongman' machines here is like stepping back to Victorian times, and a quaint reminder of how complicated entertainment has become these days. To get there take the 68A bus from U1 Reumannplatz stop to Urselbrunnengasse and walk to the junction of Urselbrunnengasse and Laaer Wald.

Near busy Triester Strasse, Vienna's main thoroughfare south, is the Favoriten Water Tower (Map pp252-3; ☎ 599 59 31006; 10, Windtenstrasse 3; j 65). Built in 1889, this tall tower is all that remains of a pumping station that brought water from the Alps to Vienna; its striking yellow- and red-brick façade is highly decorative and topped with turrets, and tours are occasionally offered. Just south of the tower is the Wienerberg (Map pp252-3), once the site of Europe's largest brickworks and now a public park. Unlike many of Vienna's parks, it's quite disorderly and basically left to the laws of nature.

Simmering is similar in look and feel to Favoriten. Its biggest drawcard is the Zentralfriedhof, an enormous cemetery on the southern outskirts of the city. Not far from

the cemetery is the small, sad Namenlosen Friedhof (Cemetery of the Nameless; 11, Albernener Hafen; bus 6A). Unidentified bodies washed up on the shores of the Danube eventually make their way here; some may recognise it from the movie *Before Sunrise*. Bus 6A connects with tram 71 at the tram terminus, but it doesn't always go as far as the cemetery. Simmering is also home to the Gasometer (Map pp262-3; 10, Guglgasse 6-14; h 10am-7.30pm Mon-Fri, 9am-5pm Sat; b U3 Gasometer), the collective name for four round, uniform, brownstone gas containers 75m-tall and each big enough to house the Riesenrad. They supplied gas to the city from 1899 to 1969 before being transformed into 615 apartments, a students' hostel, an event hall, a cinema and a shopping complex. Their arresting yellow- and brown-brickwork and arched windows are best admired from a distance.

ZENTRALFRIEDHOF

Map pp252-3
☎ 760 41-0; 11, Simmeringer Hauptstrasse 232-244; admission free; h information office 8am-3pm Mon-Fri, cemetery 7am-7pm May-Aug, 7am-6pm Mar, Apr, Sep & Oct, 8am-5pm Nov-Feb; j 6, 71
Opened in 1874, the Zentralfriedhof (Central Cemetery) has grown to become one of Europe's biggest cemeteries – larger than the Innere Stadt and, with 2½ million graves, far exceeding the population of Vienna itself. It contains the lion's share of tombs to Vienna's greats, including numerous famous composers – Beethoven, Schubert, Brahms, Schönberg and the whole Strauss clan are buried here. A monument to Mozart has also been erected, but he was actually buried in an unmarked mass grave in the St Marxer Friedhof (p85).

The cemetery has three gates. The first is opposite Schloss Concordia (p136) and leads to the old Jewish graves while the second, the main gate, directs you to the tombs of honour and the cemetery's church, Dr Karl Lueger Kirche. The third is closer to the Protestant and new Jewish graves. The information centre and map of the cemetery are at Gate Two.

The *Ehrengräber* (Tombs of Honour) are just beyond Gate Two and, besides the clump of famous composers, includes Hans Makart, sculptor Fritz Wotruba, architects Theophil Hansen and Adolf Loos, and the man of Austrian pop, Falco (Hans Hölzel).

Behind the Dr Karl Lueger Kirche, at the far end of the cemetery, are **simple plaques** devoted to those who fell in the world wars. These are in contrast to the ostentatious displays of wealth in the mausoleums of the rich. Most graves are neat, well tended and adorned with fresh flowers. For a further contrast, wander around the old **Jewish section**, where the tangle of broken headstones and undergrowth is a reminder that few relatives are around to maintain these graves.

WESTERN VIENNA

Western Vienna takes in the districts of Liesing, Hietzing, Penzing, Rudolfsheim-Fünfhaus, Ottakring, and Hernals. Here the Wienerwald ends and the city begins; from west to east the districts' structures change from spacious villas at the woods' edge to five-storey apartment blocks surrounding concrete parks near the Gürtel. In between are *Jugendstil* and Biedermeier delights, an imperial palace and ethnic diversity – a snapshot of Vienna, combining both past and future.

Much of the spread that is Liesing is of little interest to the average visitor, unless row after row of sectioned houses appeals. Its Mauer neighbourhood is a diamond in the rough, with vineyards and around a dozen quality *Heurigen*, and from here it's only a short walk to the Wienerwald and the wild Lainzer Tiergarten. Hietzing, a district which bettered itself on the back of imperialism, contains one of Vienna's prime attractions, the Hofburg summer palace Schönbrunn. Visitors should take a little time to explore the backstreets just to the west of the palace; Biedermeier and Modernist villas by Adolf Loos, Josef Hoffmann and Friedrich Ohmann are scattered throughout the area (particularly along Gloriettegasse and Lainzer Strasse).

To the north of Hietzing is Penzing, with two top attractions; Otto Wagner's gorgeous Kirche am Steinhof and the city's Technisches Museum. Ottakring is noted for its pockets of *Heurigen* and the Jubiläumswarte (Map pp252-3; 16, Pelzer Rennweg; bus 46B, 148), a tower rising above the Wienerwald's green canopy. The sweeping views from the uppermost platform take in most of Vienna, and on a windy day the climb to the top can be quite an adrenaline rush. Bus No 148 (from U4 Hütteldorf) terminates

close to the tower; from bus No 46B, there's a short, sharp climb uphill.

For a suggested cycling tour through Hietzing and Liesing and a walking tour taking in Steinhof and the Jubiläumswarte, see p115.

HOPPAVILLON HIETZING Map pp260-1
% 877 15 71; 13, Schönbrunner Strasse; b U4 Hietzing, j 10, 58, 60, 61

Built between 1898 and 1899 by Otto Wagner as part of the public transport system, the Hopfavillon Hietzing was originally designed as a private station for the imperial court. The elaborate wood-panelled interior is suitably regal and was designed by Wagner in conjunction with Olbrich. Its white façade, decorated with wrought ironwork, is easily spotted just east of the U4 Hietzing stop. It is currently closed for renovation until further notice.

HIETZINGER FRIEDHOF Map pp260-1
% 877 31 07; 13, Maxingstrasse 15; admission free; h 8am-6pm May-Aug, 8am-5pm Mar, Apr, Sep & Oct, 9am-4pm Nov-Feb; bus 56B, 58B, 156B

Afficionados of Vienna's Secessionist movement will want to make the pilgrimage to the Hietzinger cemetery to pay homage to some of its greatest members. Klimt, Moser and Wagner are all buried here, although Wagner's haughty tomb won't impress many. Others buried in the cemetery include Engelbert Dollfuss, leader of the Austro-Fascists assassinated in 1934, and composer Alban Berg.

TECHNISCHES MUSEUM Map pp260-1
% 899 98-0; www.technischesmuseum.at; 14, Mariahilfer Strasse 212; adult/senior/child/family €8.50/7/5/17; h 9am-6pm Mon-Fri, 10am-6pm Sat & Sun; j 52, 58

The Technisches Museum (Technical Museum) has been around since 1918, but thankfully enjoyed a well-deserved overhaul in the past few years. Covering four floors, it's a shrine to man's advances in the fields of science and technology. There are loads of hands-on displays and heavy industrial equipment, but even with all the updating the exhibits recently received, they still look and feel outdated.

The ground floor is devoted to Nature and Knowledge, while the second floor is given over to Heavy Industry and Energy.

Nature and Knowledge is filled with interactive scientific experiments with mostly German instructions. If you're into gazing at steam engines and mining models, then Heavy Industry is for you, but the museum's saving grace is its Energy section – it's full of fun and physical displays (the human-sized mouse wheel is particularly enjoyable). The top two floors host temporary exhibitions plus permanent displays on musical instruments and transport. The latter has some wonderfully restored old-timer trams and planes, but the museum unfortunately employs a 'look but don't touch' policy. While you won't be entertained for hours at the museum, your kids will be, and if you time it right, they can join in with the regular activities organised by the museum's staff. Das Mini, on the third floor, has loads of kids toys and activities and is specifically aimed at two- to six-year-olds.

From its vantage point on top of a grassy knoll, the museum looks down over Auer-Welsbach-Park towards the yellow of Schönbrunn.

KIRCHE AM STEINHOF Map pp252-3
% 910 60 11204; 14, Baumgartner Höhe 1; tours €4; h 3-4pm Sat; bus 47A, 48A

This distinctive Art Nouveau creation was the work of Wagner from 1904 to 1907; Moser chipped in with the mosaic windows. The roof is topped by a copper-covered dome that earned the nickname *Limoni*berg (lemon mountain) from its original golden colour. The design illustrates the victory of function over ornamentation prevalent in much of Wagner's work, even down to the sloping floor to allow good drainage. The church is on the grounds of the Psychiatric Hospital of the City of Vienna and is currently closed for renovation – phone ahead to check opening times.

ERNST FUCHS PRIVAT MUSEUM
Map pp252-3

% 914 85 75; www.ernstfuchs-zentrum.com; 14, Hüttelbergstrasse 26; adult/concession €11/6; h 10am-4pm Mon-Fri; bus 148, 152

About 2km north of the U4 Hütteldorf stop is this small museum, devoted to Ernst Fuchs' fantastical paintings, etchings and sculptures. The works have a, shall we say, drug-induced look about them and what may be more interesting to the visitor is the

villa housing the collection. Built by Wagner in 1888, it was saved from ruin by Fuchs and restored to its former glory in 1972. In the gardens (visible from the road) are some interesting statues, ceramics and the ornate **Brunnenhaus** created by Fuchs, and at No 28 is another fine villa designed by Wagner.

LAINZER TIERGARTEN Map pp252-3
13, Hermesstrasse; h 8am-dusk; bus 60B

At 25 sq km, the Lainzer Tiergarten (Lainzer Zoo) is the largest (and wildest) of Vienna's city parks. The 'zoo' refers to the plethora of wild boar, deer, woodpeckers and squirrels that freely roam the park, and the famous Lipizzaner horses which summer here. At 2pm every day the park's wild animals are fed by park staff; check the notice board at the park's gate for the location. Apart from the extensive walking possibilities through lush woodland, attractions of the park include the Hermesvilla and the Hubertus-Warte (508m), a viewing platform on top of Kaltbründlberg.

HERMESVILLA Map pp252-3
% 804 13 24; 13, Lainzer Tiergarten; adult/child €5/2.50; h 10am-6pm Tue-Sun late-Mar-Oct, 9am-4.30pm Tue-Sun Nov-mid-Mar; bus 60B

The Hermesvilla was commissioned by Franz Josef I and presented to his wife as a gift in an attempt to patch up their failing marriage. Built by Karl von Hasenauer between 1882 and 1886, with Klimt and Makart on board as interior decorators, the villa is suitably plush and has all the hallmarks of a mansion as opposed to a villa. Empress Elisabeth's bedroom is particularly over the top, with the walls and ceiling covered in motifs from Shakespeare's *A Midsummer Night's Dream*.

For all its opulence and comforts, the villa unfortunately did not have the desired effect: Elisabeth never really took to the place and rarely ventured back to Vienna. She did, however, name it after her favourite Greek God. Hermesvilla is a municipal museum.

KIRCHE ZUR HEILIGSTEN DREIFALTIGKEIT Map pp252-3

% 888 50 03; 23, Georgsgasse/Rysergasse; admission free; h 2-6pm Sat, 9am-5pm Sun; bus 60A
The stack of concrete blocks that form the Kirche zur Heiligsten Dreifaltigkeit (Holy

Trinity Church) is an unusual work of art. An industrial piece with little warmth, some will find it exceptionally ugly while others will see it as a triumph of contemporary over conformity; however, there's no doubting its powerful presence. It's more commonly known as 'Wotrubakirche' after its architect Fritz Wotruba, who completed it in 1976.

SCHÖNBRUNN

Schloss Schönbrunn and its adjoining garden are second only to Versailles in a show of imperial wealth and might, but that wasn't the idea; this baroque palace is a much-diminished version of the grandiose imperial centrepiece that was originally planned.

The name comes from the *Schöner Brunnen* (Beautiful Fountain), which was built around a spring that Emperor Matthias (1557-1619) found while hunting. A pleasure palace was built here by Ferdinand II in 1637, but this was razed by the Turks in 1683. Soon after, Leopold I commissioned Fischer von Erlach to build a more luxurious summer palace. Fischer von Erlach came up with hugely ambitious plans for a palace that would dwarf Versailles to be built on the hill where the Gloriette now stands. The imperial purse felt the venture unworthy and a 'less elaborate' building was constructed. It was finished in 1700.

Maria Theresia, upon her accession to the throne in 1740, chose Schönbrunn as the base for her family and her court. The young architect Nikolaus Pacassi was commissioned to renovate and extend the palace to meet the new requirements, and work was carried out from 1744 to 1749. The interior was fitted out in rococo style, and the palace then had some 2000 rooms, as well as a chapel and a theatre. Like most imperial buildings associated with Maria Theresia, the exterior was painted her favourite colour: *Schönbrunn*gelb (Schönbrunn yellow).

The Habsburgs were not the only famous residents of Schönbrunn. Napoleon took the palace as his own in 1805 and 1809. The last in the Habsburg line, Karl I, was also the last to leave when he abdicated in the Blue Chinese Salon in 1918. After that the palace became the property of the new republic. Bomb damage was suffered during WWII, and restoration

was completed in 1955. In 1992 the palace administration was transferred to private hands, whereupon further renovations commenced at a slow pace and admission prices soared.

If you plan to see quite a few sights at Schönbrunn, consider purchasing a Classic or Gold Pass. The Classic Pass (adult/concession/child/family €14.90/13/7.50/33) covers entry to the Grand Tour, Privy Garden, Gloriette, Maze and the Schönbrunn bakery (admission to bakery only €6.40; h 10am-5pm), where you can see strudel made from scratch and get to taste the results. The Gold Pass (adult/concession/child €36/30/18) includes the Grand Tour, Privy Garden, Tiergarten, Palmenhaus, Wüstenhaus, Wagenburg, Gloriette, Maze and Schönbrunn bakery. Combining the Grand Tour, Hofmobiliendepot, and Kaiserappartements is the Sisi Ticket (adult/student/child €19.90/17/10). There is a separate combined-ticket for the Tiergarten, Palmenhaus and Wüstenhaus (per adult/senior/student/child €16/13/7.50/6).

The palace can be reached by the U4 line; Schönbrunn is the closest stop, though Hietzing is better for the zoo and the western part of the gardens.

SCHLOSS SCHÖNBRUNN Map pp260-1
% 811 13-0; www.schoenbrunn.at; 13, Schloss Schönbrunn; Imperial Tour adult/concession/child €8/7.90/4.70, Grand Tour €11.50/10.20/6, with tour €14/12.70/7; h 8.30am-6pm Jul-Aug, 8.30am-5pm Apr-Jun & Sep-Oct, 8.30am-4.30pm Nov-Mar;

b U4 Schönbrunn, U4 Hietzing, bus 10A
The regal rooms of Schloss Schönbrunn (Schönbrunn Palace) are in a league of their own – the Kaiserappartements of the Hofburg hardly come close. The interior of the palace is a majestic mix of frescoed ceilings, crystal chandeliers and gilded ornaments. However, the endless stucco and gold twirls can seem overdone at times. Franz Josef I evidently thought so, too, for he had the rococo excesses stripped from his personal bedchamber in 1854.

Of the 1441 rooms within the palace, only 40 are open to the public. The full quota are viewed in the Grand Tour, which takes in the apartments of Franz Josef and Empress Elisabeth, the ceremonial and state rooms and the audience chambers of Maria Theresia and her husband Franz Stephan. The Imperial Tour excludes the chambers of Maria Theresia and Franz Stephan and

only visits 22 rooms. Both include an audio guide in English but only the Grand Tour is available with a guide. It may be worth opting for an audio guide either way, as you can set your own pace and won't be dragged along on someone else's schedule. Because of the popularity of the palace, tickets are stamped with a departure time, and there may be a time lag before you're allowed to set off in summer, so buy your ticket straight away and then explore the gardens.

Both tours start in the west wing at the bottom of the Blauerstiege (Blue Staircase) and climb to the private rooms of Franz Josef and Elisabeth. They're similar in style to the Hofburg and probably won't hold your interest for long, but the small Breakfast Room has fine views of the gardens and is decorated with embroideries made by Maria Theresia and her daughters.

The ceremonial and state rooms start with the Spiegelsaal (Hall of Mirrors) where Mozart (then six) played his first royal concert in the presence of Maria Theresia and the royal family in 1762. His father revealed in a letter that afterwards young Wolfgang leapt onto the lap of the empress and kissed her. The pinnacle of finery is reached in the Grosse Galerie (Great Gallery). Gilded scrolls, ceiling frescoes, chandeliers and huge crystal mirrors create the effect. Numerous sumptuous balls were held here, including one for the delegates at the Congress of Vienna (1814-15).

Near the Grosse Galerie is the Round Chinese Room, which is touched by governing genius. Maria Theresia held secret consultations here: a hidden doorway led to her adviser's apartments and a fully laden table could be drawn up through the floor so that dignitaries could dine without being disturbed by servants.

The Imperial Tour ends with the Ceremonial Hall, blessed with a fine set of paintings by Martin van Meytens of Joseph II's wedding to Isabella of Parma in 1760. The Grand Tour continues with the Blue Chinese Room where Karl I abdicated in 1918.

The next room of interest is the Napoleon Room, where he is thought to have slept. The stuffed crested lark here was the favourite childhood bird of Napoleon's son, Duc de Reichstadt, who died in this room.

Following on from the Napoleon Room is the Porcelain Room and the Miniatures Room, with drawings by members of the imperial

family. Both are overshadowed by the Millions Room, named after the sum that Maria Theresia paid for the decorations, which are comprised of Persian miniatures set on rosewood panels and framed with gilded rocaille frames. The Gobelien Salon features Belgian tapestries from the 18th century.

While not joined to the main set of rooms, the Bergl Rooms are worth visiting to see paintings by Johann Wenzl Bergl (1718-89); his exotic depictions of flora and fauna attempt to bring the ambience of the gardens inside, with some success.

GARDENS

13, Schloss Schönbrunn; admission free; h 6am-dusk Apr-Oct, 6.30am-dusk Nov-Mar; b U4 Schönbrunn, U4 Hietzing, bus 10A

The beautifully tended formal gardens of the palace, arranged in the French style, are a symphony of colour in the summer and a combination of greys and browns in winter; both are appealing in their own right. The grounds, which were opened to the public by Joseph II in 1779, hide a number of attractions in the tree-lined avenues that were arranged according to a grid and star-shaped system between 1750 and 1755. From 1772 to 1780 Ferdinand Hetzendorf added some of the final touches to the park under the instructions of Joseph II: fake Roman ruins (Map pp260-1)

in 1778, the Neptunbrunnen (Neptune Fountain; Map pp260-1), a riotous ensemble from Greek mythology, in 1781, and the crowning glory, the Gloriette (Map pp260-1; rooftop access per adult/student/child €2/1.50/1; open Apr-Oct) in 1775. Standing tall on the hill overlooking the gardens, the view from the Gloriette, looking back towards the palace with Vienna shimmering in the distance, ranks among the best in Vienna. It's possible to venture onto its roof, but the view is only marginally superior. The original Schöner Brunnen (Map pp262-3), from which the palace gained its name, now pours through the stone pitcher of a nymph near the Roman ruins. The garden's 630m-long Maze (adult/student/child €2.90/2.40/1.70; open Apr-Oct) is a classic hedge design based on the original maze that occupied its place from 1720 to 1892; next door is the Labyrinth, a new playground with games, climbing equipment and a giant mirror kaleidoscope.

To the east of the palace is the Privy Garden (adult/student/child €2/1.50/0.90; h 9am-6pm Jul & Aug, 9am-5pm Apr-Jun, Sep & Oct), a replica of the Baroque garden that occupied the space around 1750. Its colourful twirls of yellow and red sand, with Schönbrunn's west wing in the background, make for a lovely holiday snapshot.



Flaker outside Schloss Schönbrunn (opposite page)

KINDERMUSEUM Map pp260-1

‰ 811 13 239; www.schoenbrunn.at/kinder in German; 13, Schloss Schönbrunn; adult/child/family €6.50/4.50/17; h 10am-5pm Sat & Sun, school holidays 10am-5pm daily; b U4 Schönbrunn, U4 Hietzing, bus 10A

Schönbrunn's Kindermuseum (Children's Museum) sticks to what it knows best: imperialism. Activities and displays help kids discover the day-to-day life of the Habsburg court, and once they've got an idea, they can don princely or princessly outfits and start ordering the serfs (parents) around. Other rooms devoted to toys, natural science and archaeology all help to keep them entertained. When guided tours are offered, they depart from the ticket desk at 11am, 2pm and 3.30pm (in English by appointment only).

WAGENBURG Map pp260-1

‰ 877 32 44; 13, Schloss Schönbrunn; adult/concession/family €4.50/3/9; h 9am-6pm Apr-Oct, 10am-4pm Tue-Sun Nov-Mar; b U4 Schönbrunn, bus 10A

The Wagenburg (Imperial Coach Collection) is *Pimp My Ride* imperial style. On display is a vast array of carriages, but nothing can compete with Emperor Franz Stephan's coronation carriage, with its ornate gold plating, Venetian glass panes and painted cherubs. The whole thing weighs an astonishing 4000kg. Also look for Napoleon's son, with eagle-wing-shaped mudguards and bee motifs. Entry to the Wagenburg is included in the price of a Gold ticket (p69).

PALMENHAUS Map pp260-1

‰ 877 50 87406; 13, Maxingstrasse 13b; adult/senior/student/child under 5 €4/3.50/2.80/2; h 9am-6pm May-Sep, 9.30am-5pm Oct-Apr; b U4 Hietzing, j 10, 58, 60, 61

If you think you're experiencing déjà vu on sighting the Palmenhaus (Palm House), you are: it was built in 1882 by Franz Segenschmid as a replica of the one in London's Kew Gardens. The glorious glass-and-iron construction still houses palms and hot-house plants and is particularly photogenic after a heavy fall of snow. The inside is a veritable jungle of tropical plants from around the world.

WÜSTENHAUS Map pp260-1

‰ 877 50 87; 13, Maxingstrasse 13b; adult/senior/student/child under 5 €4/3.2.50/2; h 9am-6pm May-Sep, 9am-5pm Oct-Apr; b U4 Hietzing, j 10, 58, 60, 61

The small Wüstenhaus (Desert House) near the Palmenhaus makes good use of the once disused Sonnenuhrhaus (Sundial House) to re-create arid desert scenes. There are four sections – Northern Africa and the Middle East, Africa, the Americas, and Madagascar – with rare cacti and desert animals, such as the naked mole from East Africa, on display.

TIERGARTEN Map pp260-1

‰ 877 92 94; www.zoovienna.at; 13, Maxingstrasse 13b; adult/senior/student/child €12/10/5/4; h 9am-6.30pm Apr-Sep, 9am-5.30pm Mar & Oct, 9am-5pm Feb, 9am-4.30pm Nov-Jan; b U4 Hietzing, j 10, 58, 60, 61

Founded in 1752 as a menagerie by Franz Stephan, Schönbrunn Tiergarten (Zoo) is the oldest zoo in the world. It houses some 750 animals of all shapes and sizes; the most recent arrivals to excite crowds were giant pandas in 2003, although lemurs, armadillos and baby Serbian tigers spurred plenty of interest in 2006. Thankfully most of the original cramped cages have been updated and improved, but the odd one still remains. The zoo's layout is reminiscent of a bicycle wheel, with pathways as spokes and an octagonal pavilion at its centre. The pavilion dates from 1759 and was used as the imperial breakfast room; it now houses a fine restaurant (so you can feel regal, too). Feeding times are staggered throughout the day – maps on display tell you who's dining when.

NORTHERN VIENNA

The affluent districts of Währing and Döbling reach well into the hills north of the city. Noble villas and leafy parks are the norm here, but most people venturing this far from the city centre will be looking for *Heurigen*. Four of the city's more popular wine villages – Neustift am Walde, Sievering, Grinzing, and Nussdorf – are all in this northern section. While many wine taverns in Grinzing and an ever-increasing number in Neustift am Walde cater to busloads of tour groups with unbearable

folk music and tacky shows, it would be a shame to dismiss the entire region as a *Heurigen* no-go area. Nussdorf is particularly atmospheric, with a string of traditional *Heurigen* along its main street, Kahlenberger Strasse. Beethoven spent a good portion of his time in the area; nearby Pfarrplatz is the site of one of his many apartments (it's now a *Heuriger*. Mayer am Pfarrplatz p143), and only a few steps away on Probusgasse is the Beethoven Apartment Heiligenstadt (Map pp252–3; ‰ 370 54 08; 19, Probusgasse 6; adult/child €2/1; h 10am-1pm, 2-6pm Tue-Sun; j D, bus 38A), which is part of the city's municipal museums.

Architecture fans and socialists will also enjoy the trip north; opposite the U4 Heiligenstadt U-Bahn station is one of the crowning achievements of Red Vienna (p44), the Karl-Marx-Hof (Map pp252–3; 19, Heiligenstädter Strasse 82-92; b U4 Heiligenstadt, j D). Stretching for almost one kilometre along Heiligenstädter Stadt, this colossal housing project in pale pink and yellow was built by Karl Ehn, a student of Otto Wagner, between 1927 and 1930. It originally contained some 1600 flats, plus community facilities and inner courtyards. In 1934 was the centre of the Social Democratic resistance during the civil war. It received heavy bombardment by the Austro-Fascists to break the resistance and underwent a full restoration in 1989.

With its elevated position of 484m and extensive views across Vienna to the Lesser Carpathians hills of Slovakia, Kahlenberg (19, Höhenstrasse; bus 38A) is a magnet for visitors. At the summit is a small café and restaurant, the St Josef church, and sometime in the near future, a new hotel. A more peaceful spot with similar views is Leopoldsberg (19, Höhenstrasse; bus 38A), 1km further along the Höhenstrasse. Atop this peak is a small fortified church and café. A pleasant alternative to taking the bus back down from either is to set off by foot through the vineyards to Nussdorf; see p111 for more information.

GEYMÜLLERSCHLÖSSEL Map pp252-3

‰ 479 31 39; 18, Pötzleinsdorfer Strasse 102; €7.90; h 11am-4pm Sun May-Nov; j 41, bus 41A The Geymüllerschloss, named after its first owner, the banker and merchant Johann Jakob Geymüller, is arguably the finest

example of Biedermeier architecture in Austria. Built around 1808 by an unknown architect, it is a mixture of Gothic, Indian and Arabic styles characteristic of the times. The interior, embellished with floral designs and graceful lines, is perfectly preserved. It houses MAK's (p78) collection of around 160 Viennese clocks dating from 1760 to the second half of the 19th century, and furniture from the period 1800 to 1840. It's a fair way out from the centre and best combined with a walk in the Wienerwald nearby.

EROICA HAUS Map pp258-9

‰ 369 14 24; 19, Döblinger Hauptstrasse 92; adult/concession €2/1; h 3-6pm Fri; j 37, bus 10A, 39A

For the brief time Beethoven spent at Eroica Haus (the summer of 1803), his work production was grandiose: it was here that he wrote Symphony No 3, *Eroica*. The house is rather empty, however, and no personal effects of the great composer are present, but you can listen to *Eroica* and gaze at a few watercolours and maps. The Eroica Haus is a municipal museum.

KLOSTERNEUBURG

The small village of Klosterneuburg lies around 13km north of Vienna along the Danube. It's the easiest destination for a day trip out of the city and contains a huge Augustinian monastery and a progressive art museum. For the fit, the walk from Kahlenberg or Leopoldsberg through the woods and vineyards to the village is a real pleasure.

STIFT KLOSTERNEUBURG

‰ 02243-41 12 12; www.stift-klosterneuburg.at; Stiftplatz 1, Klosterneuburg; adult/seniors/students/children/family €7/6/5/4/14; h 9am-6pm; Schnellbahn S40, bus 239 (Klosterneuburg-Kierling stop) from b U4 Heiligenstadt

This large Augustinian abbey dominates the small town of Klosterneuburg. Founded in 1114, the abbey's baroque face-lift didn't begin until 1730 and wasn't completed until 1842. The plans actually called for something far grander, but fortunately these were not realised, leaving large sections in their original medieval style. The abbey's museum is an eclectic mix



Sammlung Essl (this page)

of religious art from the Middle Ages to the present day. If you've ventured this far, however, you're better off including a guided tour on your itinerary, which takes in the cloister and the church (tours in English require advanced notice). The tour's highlight is the *Verdun Altar* in St Leopold's Chapel, an annexe of the church. Produced by Nicholas of Verdun in 1181, it is an unsurpassed example of medieval enamel work and is gloriously adorned with 51 enamelled panels showing biblical scenes.

SAMMLUNG ESSL

% 02243-370 50; www.sammlung-essl.at; Kunst Der Gegenwart, An der Donau-Au 1, Klosterneuburg; adult/seniors/child/family

€7/5/3.50/14; h 10am-7pm Tue-Sun, until 9pm Wed; Schnellbahn S40, bus 239 (Weidling stop) from U4 Heiligenstadt

This fine gallery is the brainchild of Agnes and Karlheinz Essl, collectors of contemporary art from the 20th and 21st centuries. They desired somewhere suitable to showcase their extensive collection, so they built the gallery. Expect to see a plethora of big names: Gerhard Richter, Hermann Nitsch, Georg Baselitz and Elke Krystufek are but a few of the artists on show. The construction itself is the work of Austrian architect Heinz Tesar and incorporates clean white lines, an abundance of natural light and plenty of open space. Entry is free from 7pm to 9pm on Wednesday.

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