

## THE STUDY TOUR of BAVARIA and AUSTRIA, APRIL 1983

*by Mary Cosh, Howard Colvin, and Anthony Hartridge*

Bavaria, dukedom, electorate and at length kingdom of the Wittelsbachs, land par excellence of Rococo churches, surely exemplifies the very spirit of mid-European Baroque. Last spring's expedition had, at least for those who had never been there before, aspects of a pilgrimage—appropriately, for the itinerary included many pilgrimage churches. In the expert hands of Susan Gold and Joe Cordingley, the party of thirty-nine set out to explore its architectural riches.

The chief buildings studied were products of mid-Europe's resurgence after the Thirty Years' War, with Austria emerging as dominant power and every monarch importing Italian artists for his churches and palaces, until native schools of experts developed. Our field of study thus covered both late-seventeenth-century styles, largely dominated by the Italians, and the increasingly German work of early and middle eighteenth century.

Among leading artists were the influential early group of Italian-Swiss immigrants like Enrico Zuccalli (c. 1642-1724), who succeeded Barelli at the Nymphenburg palace and Theatinerkirche, and planned the first rebuilding at Ettal. His near-contemporary Antonio Viscardi designed the important Dreifaltigkeitskirche in Munich. In the next generation, Francois Cuvillies (1695-1768) from Hainault, graduating from court dwarf to court architect (1730-53) under Elector Karl Albrecht, and trained in Paris, enhanced the Nymphenburg and Munich's royal residenz, and imparted new elegance to the Theatinerkirche façade. The greatest German artist of city and court, Johann Michael Fischer (1692-1766), designed, part-designed or influenced over seventy South German churches; while his contemporaries the brothers Zimmermann (Dominikus and Johann Baptist) and Asam (Egid Quirin and Cosmas Damian) were masters of stucco design and decoration.

Our first day's programme set tone and pace, covering the spectrum of Bavarian ecclesiastical Baroque in six admirably contrasted churches. Of these Ettal and Wieskirche were the gems; yet Schaftlarn, the first visited, was a microcosm of all one expected. Here, while Fischer may have had a hand in the facade, the wall-pillar plan at least was by Cuvillies, and completion (1735-57) by Gunetzhainer. Its sparkling interior included J.B. Zimmermann's delicate stucco and frescoes of St. Norbert, Straub's splendid pulpit, and asymmetrical altars adorned with saints and trailing clouds.

Ettal's idyllic site, in snow-capped Alpine foothills near Oberammergau, set off the abbey church's huge tower-flanked

dome and cloister. Built by Emperor Ludwig IV on a double-circle plan rare for the fourteenth century, it became a pilgrimage centre for its Madonna and Child, a gift from Rome. In rebuilding, Zuccalli followed the old foundations, as did Josef Schmutzer of Wessobrun (who also supervised at Schaftlarn) after a fire in 1744.

The dynamic double-curved facade, convex within concave, and vast dome, uncharacteristically visible from outside in this land of modest church exteriors, for once heralds the internal splendours. Indeed, Ettal within seems all dome, in curve and movement drawing the eye to Zeiller's huge ceiling fresco of over four hundred figures (the Benedictine Order adoring the Trinity). Add to this Straub's asymmetrically placed altars on six of the eleven wall-faces, Schmutzer and Uebelherr's masterly stuccoes, and the magnificent organ—on which, as on many other fine instruments during this fortnight, we were privileged to hear Dr. Donald Wright play—and the effect was overwhelming.

The pilgrimage church of Die Wies, or Wieskirche (1745-54), product of the highest Rococo period, is regarded as the Zimmermann brothers' greatest work. On that bitterly cold afternoon its doors opened on a heavenly gold-and-white brilliance. Anton Sturm's mannered figures of the Fathers of the Church, notably the elegant St. Jerome, grace the oval nave and ambulatory, and Dominikus's gilded pulpit is almost outrageously adorned. The colours of choir and altar columns are highlighted from unusual openings above the arcades. The tour de force, Johann Baptist's ceiling fresco, depicts the very moment preceding the Last Judgment, all heaven stretched behind closed doors, which appear to tower upwards into the clouds.

Successive days brought fresh ecclesiastical delights. Weltenburg, a Benedictine abbey, dramatically sited by a rocky gorge, was approached alongside the fast-flowing Danube which had burst its banks and flooded the meadows—fitting prelude to one of Bavaria's most theatrical churches. Even more spectacular was the Asam brothers' interior, rebuilt (1717-21) long after Thirty-Years'-War destruction. Artfully concealed lighting enhances the effect of the astounding *trompe l'oeil* 'dome', from whose gallery a figure representing Cosmas Damian leans out, while his brother Egid Quirin is identifiable in the fresco above. Mysterious effulgence silhouettes St. George, riding out from the high altar. Every possible spandrel and corner sprouts sculptural features or bulbous stucco clouds.

Little of the plan, ovals within rectangles, is detectable through the illusory effects, and Weltenburg amply demonstrated the 'instability' or 'dissolving' nature of the Asams' art—not so much architecture as inspired decor. Later, in Munich, we admired another example of their skill, where at St.

John Nepomuc, built as their private chapel (1733-5) adjoining Egid Quirin's house, the brothers exploited a narrow site to the full.

For sheer hypnotic force Rohr, not to mince words, was riveting. Once again the gaze is drawn, as if by a spell, to Egid Quirin's most outstanding work (1717-25), the manifestly 'supernatural' Assumption of the Virgin. A group of adoring apostles witnesses her gracefully hovering figure, apparently upheld by angels, within a recessed frame of Corinthian columns below broken pediments which reveal the waiting Trinity. Try as one would, it was impossible to detect how this astounding balancing trick was achieved.

Fischer's Osterhofen (1726-40), an unscheduled bonus visited on the way to Passau, is a wall-pillar church rebuilt on a Gothic Premonstratensian foundation with a splendour of swinging curves and sheer rhythm. Stuccoes, altars and statues again are by Egid Quirin Asam, and paintings by Cosmas Damian. Here Fischer's architectural mastery keeps the brothers' airy genius in check. The lightness of the spiral altar columns, and especially fine grouping of its surrounding statuary, putti at St. John Nepomuc's altar, swirling pulpit stair and theatrical balustrades of bays, galleries and organ staging, made this among the most memorable of visits.

In Munich, the Theatinerkirche, or St. Kajetan (1663-90), and Viscardi's Dreifaltigkeitskirche (1711-14), demonstrated in their heavily war-damaged and still partly unpainted interiors, how deadening is lack of colour to even the most skillful stucco-work. Both churches were more exciting externally: the Trinity church's convex facade, possibly Germany's first, was full of vigour. St. Kajetan, modelled by Barelli after S. Andrea della Valle in Rome, but continued more notably by Zuccalli, is as striking as Ettal, with the decisive verticality of high drum and dome, elaborate tower-helm volutes, and a central gabled front by Cuvillies.

Through pouring rain a dedicated few struggled on a marathon walk and Underground ride to Berg-am-Main, Fischer's splendid collegiate church (1738-51), rewarded by another fine rhythmic facade, behind which a typically squashed Bavarian roof hid an ingenious interior. The vista through the narthex grille (locked) showed how Fischer's juxtaposed ovals, octagons and massive altar achieved the illusion of foreshortened nave. Zimmermann stuccoed frescoes, Straub altars and sculpture completed the effect.

Our palace visits were under the expert guidance of Dr. Gerhard Hojer, Bavarian State Curator of Castles, whose erudition and dedication in elucidating architectural complexities were matched only by his charm.

Nymphenburg, as a summer-palace, was dedicated to Flora and devoted to hunting and recreation. For the layout Dr. Hojer suggested a Netherlands derivation—Het Loo or Ryswick; interesting topographical views in the galleries, by Max Emanuel's court painter Beich, recorded the whole complex in the 1720's. Begun in 1664 by Barelli in Italian-villa style, for the wife of Ferdinand Maria, and enlarged for later Electors, Nymphenburg remains externally a boxy, inelegant cube, despite Zucalli's pavilions and hall-windows (1702) based on the Palazzo Barberini in Rome, and the parisian-trained Effner's Corinthian pilasters. Effner also added garden pavilions, and a cour d'honneur with huge stables and Orangery opposite the palace (the famous porcelain factory came later), as a centrepiece to Karl Albrecht's unrealised new town 'Karlstadt'.

Nymphenburg's great hall is magnificent. Its exquisite ceiling frescoes of Flora and her nymphs were created by the septuagenarian Zimmermann for yet another Elector, Max III Josef (1756-7). At the garden end, Karl Albrecht's favourite architect Cuvillies 'rocoquised' the open arcaded gallery as a setting for royal concerts, with appropriate decorations celebrating Diana and Apollo.

The surrounding electoral suites retain 1670s decor; modish Regence-style carved serpentine frames and friezes from Effner's time, betraying the Parisian influence of Robert de Cotte, herald (as Dr. Hojer put it) a 'de-stabilising' towards Rococo. In complete contrast, Stieler's idealised 'gallery of beauties' for King Ludwig I in the neo-Classic South Pavilion was almost overpowering, with thirty-six nineteenth-century females simpering from the walls—including those notorious foreigners Lady Ellenborough and Lola Montez.

The Amalienburg, Cuvillies' triumphant fantasy, enchanted everyone, approached through an ephemeral snowfall in fitful sunlight. Built for Karl Albrecht's wife Amalia in 1734-9, its circular—though apparently oval—hall or mirrors in blue and silver, with blue-and-white ceiling unique for its time, sparkles with exquisite grace. Zimmermann's wood carving, with masterly rococo 'instability', ingeniously integrates each glass with an adjoining window, each wall with cornice and vault above. Transports of recklessness marked the yellow and silver bedroom, 'artistic' Dutch-style kitchen tiled mainly in blue and white, and even the kennel, whose hounds were couched in decorative recesses below the gun cupboards.

Schleissheim and Lustheim predate the Nymphenburg, the former originating in an early seventeenth-century summer palace (Altes Schloss) of Maximilian I, some half-mile from which Max Emanuel commissioned Zuccalli to build Lustheim, an Italian-style hunting-box (1680-90). Now housing one of Europe's



largest Meissen collections, in the hall the steeply-coved ceiling is a pioneer example of surface and cornice wholly painted in trompe l'oeil perspective.

Max Emanuel's ambition, enlarged by military success, led him to employ Zuccalli for a network of French-style canals and cascades, and a new palace layout (1701). After 1715, military failure drove him to consolation in building a much modified Schleissheim, under Effner's direction.

The characteristic eighteenth-century enfilade, allowing unobstructed vistas through whole suites, dictated the state-room plan, and one could, indeed should, write at length on the splendid gallery and Hall of Victories, and the small oratory's skilful use of scagliola. But Schleissheim's tour de force is its Great Hall. From the ground-floor vestibule of gold and grisaille saucer-domes on red marble columns, one ascends a magnificent double stair in red, black and white marble. Here and in the majestic Grosser Saal, Johann Zimmermann's acres of wall-stucco are left entirely in white—in this case a masterly choice for the relatively heavy setting of frescoes and paintings. Entering the hall from the stair-head's triple arcade the effect is breathtaking. The colour of Amigoni's enormous ceiling frescoes from the *Aeneid*, suspended above the brilliant white day-lit saloon is rivalled only by Beich's huge battle-paintings at either end.

In Munich, at the complex Residenz, Dr. Hojer clarified the successive layers of accretion to the fifteenth-century fortress. Among the finest rooms Duke Albrecht's Hall of Antiquities, built for his antique sculptures by Jacopo Strada and Wilhelm Egkl (1569-71), was further decorated and heightened—or rather, its floor lowered—by Friedrich Sustis (1586-1600). In this largest of Germany's secular Renaissance interiors, Italian frescoes lighten the long, drab barrel vault. Earlier we admired the delightful grotto contrived by Sustis (1581-6) in tufa, crystal and shells to conceal the protruding angle of this hall. Among other pleasures were the seventeenth-century Black Hall, paradoxically a light and airy room, with a wholly illusory drum and cupola; and the rich yet delicate 'Ancestors' Gallery' of 1726-31, its stucco picture-surrounds by J.B. Zimmermann, probably under Effner's supervision. Best of all, in the delicious Theatre created by Cuvillies in 1751 for Elector Max III Joseph, theatricality appropriately rules, with gold and white Elector's box and trompe l'oeil stucco draperies. The entire palace is a fine example of post-war restoration, for which we should be grateful.

A visit to Landshut, Bavaria's capital until the thirteenth century, proved an exciting surprise, not only for its harmonious townscape of arcaded main street, slender spires and high sixteenth-century gables, but for the unexpected revelations of Duke Ludwig's Italianate Residenz (1537-43), the earliest

Renaissance palace north of the Alps, with features reminiscent of the Palazzo del Te. Its grandly proportioned Saal has a rich coffered ceiling and finely modelled medallions of Hercules on the scagliola walls. The greatest pleasure, however, was the suite of rooms where removal of subdivisions in 1980 uncovered superb ceiling frescoes.

Our last call before entering Austria was Passau, a city at the confluence of three rivers, Danube, Inn and Ilz, with a fine cathedral rebuilt from 1668 by Carlo Lurago after a fire destroyed the Gothic basilica, though the original east end and tower are still visible outside. Almost more impressive was the western view across the square, the flanking towers all but dwarfing the facade, with reminders of its Italianate contemporaries the Theatinerkirche and Salzburg Dom. The monumental basilican nave, with saucer domes to the bays, contrasts with a modern altar-group by Josef Henselmann of the martyrdom of St. Stephen; the Steinmeyer organ (1924-7) in a rococo case is possibly the largest in the world.

Yet in Passau it was sheer topography that pleased most: in the rightly vaunted panorama from the Danube bridge the Dom's long south face dominates the town, and within, many steps and winding lanes led ultimately, past Jesuit churches and picturesque inns, to the confluence of the rivers. On this pleasing note we boarded our bus after a picnic lunch by the riverside, to continue our journey into Austria.

Our first base in Austria was Kremsmunster, from which we visited several monasteries, including St. Florian, where a Bruckner Mass was to be heard, and Schlierbach, the interior of whose church (by Carlone) is one of the major achievements of Austrian baroque decoration. At Kremsmunster itself and at Lambach we saw evidence of the luxury of monastic life under the Austro-Hungarian Empire: at Benedictine Lambach when the monks took exercise in wet weather they did so in a splendid 'ambulatory' with gilded statues of David and Solomon at either end. At Kremsmunster even the carp were nurtured in cloistered pools fed with water dispensed by baroque statuary.

The outstanding events of these two days were, however, a perambulation of the delightful town of Steyr, where every house or shop is a perfect specimen of vernacular baroque, and a visit to the triangular pilgrimage church of Stadl Paura, by J.M. Prunner of Linz (1714-24). While some admired the ingenuity with which (in honour of the Trinity) every feature of the church was in triplicate, and others the spectacular sculpture by J.M. Gotz, all were delighted by a virtuoso performance, on two of the three organs, by Donald Wright and the resident organist.

And so to Salzburg, after a pause at St. Wolfgang where we saw the superb altar devised by Michael Pacher in 1471-81, and

then a drive through memorable scenery of snow-capped mountains and grasslands. To arrive in the old town of Salzburg on a sunny evening in spring was a delightful experience, and the Hotel Elefant, which was to be our base for the next three days, could hardly have been more convenient for our visits to the historic buildings. No short description can ever do justice to Salzburg. Most noticeable to the visitor are its cleanliness and lack of both graffiti and traffic and one is puzzled as to what happens to all the cars until it is explained that there are vast underground parks hollowed out beneath the Monchsberg. Our programme was full indeed including at least nine churches and five castles or palaces as well as the Residenz.

Our first morning, warm and sunny, was spent in a tour of the old city conducted by Salzburg's Director of Conservation, Herr Dipl. Ing. Szivary who gave a most interesting account of the work done since 1947 in the rehabilitation and repair of the many historic buildings. Legislation introduced in 1967 proved inadequate as protection was only given to the exteriors and was later amended to prevent anomalies such as the gutting of interiors of the installation of moving staircases in those used for commercial purposes. After the War office use greatly increased and dwellings decreased but now the reverse process is being encouraged in the endeavour to maintain a living city. At noon the tour ended and Herr Szivary then guided the main body of his party to lunch at the famed Cafe Winckler high up on the Monchsberg. The afternoon, described in the programme as 'free' until 4 o'clock, saw the writer's group studying churches, beginning with Zuccalli's Kajetanerkirche of 1685-1700, which behind its pleasing facade with side wings, is planned on a square with an oval rotunda set 'crosswise' over it giving an impression of breadth. Then, crossing the river to the North bank, to St. Sebastian where in the *campo santo* built by Wolf Dietrich stands the circular mausoleum in pure Renaissance style which contains his mortal remains. Next to the Hospital church of St. John, a small church by Fischer von Erlach built 1699-1704, of two storeys with giant Ionic pilasters and a deft arrangement of oval and lunette windows which minimises the contrast between the building's height and its narrow width. We also saw Fischer von Erlach's first and very important church of the Holy Trinity (1694-1702), built to the instructions of the Archbishop Thun who had cancelled the existing proposal for a Theatine church associated with a seminary. The previous design by Zucalli had the transverse oval plan which was then turned through 90° to create a centrally-planned church with longitudinal emphasis, thus setting a precedent for other churches, not least of which were Salzburg's Kollegienkirche and the Karlskirche in Vienna. Holy Trinity has a façade of two storeys, concave and set between

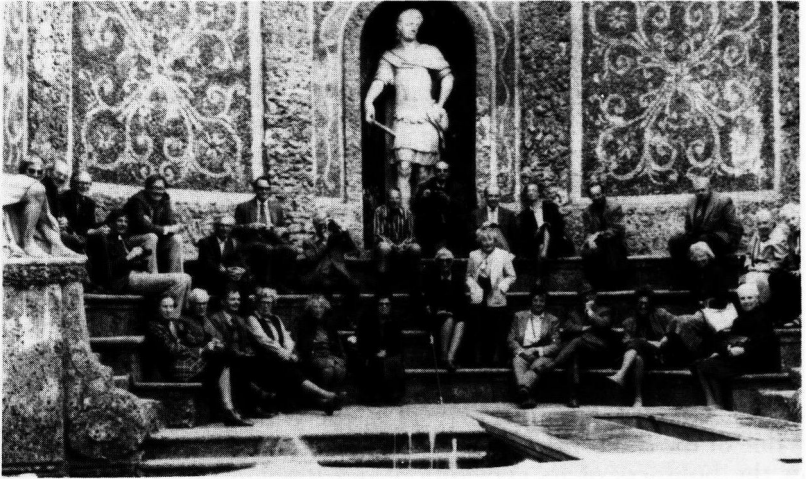
two towers in counterpoint to the dome over the oval but reduced in height in 1818 to the detriment of the design. The party reunited at the Mirabell Palace for a most pleasant Reception by the City of Salzburg held in the splendid Marble Hall to which one ascends by Hildebrandt's equally splendid staircase. This summer palace, originally completed for Wolf Dietrich in 1606, was substantially altered by Hildebrandt for Archbishop Harrach and subsequently much damaged by fire in 1818 after which both the staircase and *Marmorsaal* were altered to some degree. A fine model of the palace is displayed on the ground floor. Some of the party then returned to prepare for the evening's Schloskonzert whilst others walked back to viewpoints or through the streets festooned with attractive hanging signs to the Hotel Elefant, visiting en route perhaps the famous Horsepond of 1695 attributed to von Erlach with its equestrian statues by Mandl. equestrian statues by Mandl.

Next day, Wednesday, and with the sun still shining we began the day at the Residenz with Dipl. Ing. Schlegel as our scholarly guide to explain its history, beginning with the renovation of the medieval building in the early seventeenth century through to its magnificent interior decoration of a century later for Prince-Archbishop Harrach. Frescoes and paintings here are by J.M. Rottmayer and Altomonte but the vast collection of pictures includes works by Brueghel, Rembrandt, Titian and all the great artists of Europe. From the Residenz to the Fortress via the Funicular brought us quickly back from the eighteenth to the late fifteenth century from, which date the beautiful state apartments of the Archbishops of Salzburg. Here was imprisoned from 1612 until his death in 1617, Archbishop Wolf Dietrich and one wondered if he felt the warmth of the superb tile stove some 14 feet high and bearing the date '1501'. The Fortress is an overwhelming experience and in the short time allotted to us the very affable guide gave a vivid account of its history. To be remembered is the 'Bull-roarer', that awe-inspiring hand-driven barrel-organ built in 1502, which plays thrice-daily its chords immediately after Glockenspiel far below has chimed its own melodies on its thirty-five bells from Antwerp. Somewhat chastened by the forbidding memories of Castle Hohensalzburg we descended to the Kapitelplatz for lunch. A glance at the programme indicated an afternoon of touring the churches which, taken in order, were the Abbey Church of St. Peter, the Cathedral of St. Rupert, followed by the University Church (Kollegienkirche) and, up at the west end of the town, the Ursulinenkirche, passing on the way Salzburg's parish church, the Gothic Franciscan Church at present cocooned in scaffolding. St. Peters, originally Romanesque, was converted to Baroque in 1753 to 1783. It has a colourfully impressive interior of great length

with at the west a gallery for the organ of 1620, and as one has come to expect, in a case of superb design, here with a large clock-face in the centre. Under this gallery is the exquisite gateway of wrought iron by Philipp Hinterseer of 1768. The Tower of St. Peter crowned by its Baroque helm of 1756 is perhaps the town's most prominent reference point. A few steps away the Cathedral of 1614-28 by Solari of Como provides a contrast in both style and atmosphere; the vast barrel-vaulted nave is entered from the narthex with its three great arches flanked by its twin towers, not finished until 1655. Yesterday's introduction to Fischer von Erlach was continued by the next three churches visited—firstly by his High Altar of 1709 in the Franciscan church, when he harmoniously integrated Michael Pacher's late Gothic Madonna into the design. Then, the Kollegienkirche, now looking in need of freshening-up externally, designed by Old von Erlach initially in 1694, then revised and built between 1696 and 1707. This, the Old University's church, is one of the most influential of all the churches of Central Europe in the boldness of its conception and its plan-form. Basically a Greek cross with extended E and W limbs, there is a full dome on its drum over the transeptal area, an apsidal sanctuary and a most interesting west front in which the main element is convex set between high flanking towers emphasised by segmental balustrades with statues by Mandl at their angles. From von Erlach's greatest Salzburg church to the Ursulinenkirche, which must have presented him with major design problems due to the narrowness and general awkwardness of the site. Here in 1699-1705 he built a church to serve the Ursuline Convent. The narrow facade, called for by the wedge-shaped site, is of three bays of two storeys coupled by massive pilasters, topped by a large window with serpentine head and flanked by slender towers pressed against it. The interior is very attractive and, for a Fischer church, rich in decoration, with pulpit and altars probably by him, and later frescoes by C.A. Mayr; the plan is again a Greek cross.

Thursday, our third and last full day in Salzburg, brought us after an 8 a.m. start visits to three of those marvellous Summer Palaces built on the outskirts of the town by the Prince-Archbishops and finally to a fairy-tale Castle in the Lake such as might have been dreamed of by William Burges. But first to Klessheim on the west of the city, designed by Fischer von Erlach for Archbishop Thun and built 1700-09 as a new summer residence outside Salzburg itself. Here he attempted a closer connection with Venetian architecture as against the tradition of North Italian Mannerism so firmly rooted in Salzburg. Today Klessheim survives as a rather soulless set of grand apartments for visiting international dignitaries, bereft of its furnishings and





Members of the Ancient Monuments Society and of the Society of Architectural Historians in repose beside one of the fountains at Lustschloss Hellbrunn in Austria.

decoration but retaining von Erlach's splendid staircase, an aspect of design in which he was greatly interested. From Klessheim to Leopoldskron, just to the south of the city, built for Count Firmian, nephew of Prince-Archbishop Firmian in 1736 to the designs of Father Bernhard Stuart, a monk architect of Scottish origin. Its revival as an artistic centre is due to Max Reinhardt and it still contains many of his unique collection of theatre paintings and his library designed as a replica of that at St. Gallen. Today Leopoldskron, carefully tended, is the Salzburg Seminar of American Studies. The morning's visits ended with a tour of Schloss Hellbrunn and its gardens, which by any standards is a startling experience. Hellbrunn, though built before the Thirty Years' War, remains virtually unchanged and can claim for its builder, Prince-Archbishop Marcus Sitticus and his architect Santino Solari, the distinction of creating the first Baroque house outside Italy. The Schloss, ochre-coloured and with its hipped roofs covered in shingles, must look much as it always has done although now only sparsely furnished; at one end is the Hall, set asymmetrically and with a projecting octagonal closet formerly the Music Room, both of which have trompe l'oeil paintings probably by Fra Mascagni, the Florentine Monk. However, it is for the gardens with their grottoes and their surprise fountains, that Marcus Sitticus will be remembered and



for the practical jokes which he could play on his unsuspecting guests. Our visit to Hellbrunn was all too brief but there was just time to walk through the gardens and to glimpse the mechanical wonders, all of them driven by water power. Of these the most astonishing is the Mechanical Theatre of 1750, still working today, which shows a busy and comprehensive scene of eighteenth-century town life including the building of a house! After lunch at the Castle Inn came what must be hailed as Susan's *tour de force*, a visit to the water-surrounded Castle Anif, seldom opened to the public, and a kindly welcome from its owner, Count Moy, whose home it is. Initially the tour was led by the Count himself who explained some of the history of the house and how it had come into his family. Having long been the summer residence of the Prince-Bishops of Chiemsee, it was acquired and much altered by Count Arco in the 1840s when it was rebuilt in the neo-Gothic idiom, giving it its remarkable quality of a 'fantasy castle' as seen today across the lake. Its sources of inspiration are said to have been English (especially Pugin and Joseph Nash) and the result represents the peak of neo-Gothic domestic architecture in the Province of Salzburg. The main block is of three storeys with two low wings, one containing the chapel, the other a range of stables. The Count retired to his library after handing us over to Professor Count Wend von Kalnein who continued the story of Anif with great knowledge of, and dedication to, the house. He told us of the part it had played in political history when the King of Bavaria came here in 1918 to sign the Treaty of Abdication after fleeing from Munich—this being possible because Anif, being owned by a Bavarian, was extra-territorial. Originally the castle was accessible only by boat via a miniature harbour and water-gate which survive. On the water's edge and standing in a charming 'thirteenth-century' arcade is the delightful figure in marble of a nymph by L. Schwanthaler. Count Moy later returned to tell us of his pride in Anif's English Garden and to bid us farewell after what had been a fascinating afternoon. The day ended with an excellent "tour dinner" at our hotel, at which Donald Wright with appropriate words made presentations amid acclaim to Susan and to Joe for their tremendously hard work in arranging this most successful tour.

All good things must begin to come to an end so on Friday morning, a grey and moist one, our coach awaited us in the *gasse* outside the hotel to begin the final stages of the tour. A two-hour drive brought us to the Chiemsee there to admire Bavaria's inland sea and wonder at Ludwig II's last and greatest extravagance, his Schloss Herrenchiemsee begun in 1878 on the largest of the three islands, the Herreninsel. A motor vessel took us across the water in twenty minutes. A pleasant, leafy walk from the quay past the

remains of earlier buildings, brings into view this nineteenth-century Versailles never to be completed and only to be lived in by the King for a mere ten days in 1885. To see Herrenchiemsee is only partly to believe it, for its scale and lavishness overwhelm the onlooker as he progresses through apartment after apartment. Most rooms are overcrowded with furniture of excellent craftsmanship and embellished with murals and paintings of rather less competence. The Castle's theme throughout is exemplified by the awe-inspiring Hall of Mirrors, a spectacular reproduction of an architectural masterpiece from an age long past. The palace was planned as an open court but only the great main range and part of the south wing were completed. The bare brickwork of the stair hall by which one leaves the palace is an interesting but sad reminder of all that was intended but unachieved by a monarch who was born out of his time. After enjoying an excellent fish lunch in the Castle's restaurant the party took ship again to the mainland and drove to Rott am Inn, a town some thirty miles south-east of Munich. The church at Rott, formerly that of a Benedictine Abbey, proved a wonderful finale to our Baroque studies as it is perhaps the best example seen of the Baroque church as a total work of art. This resulted from that rare occurrence, the overall control of the building through all its stages by its architect, in this case J.M. Fischer, who began it in 1759 and completed in 1763. It was Fischer who, having in the first year seen the shell of the church finished to vault level, oversaw the work of the stuccoists, F.X. Feichtmayr and Jakob Rauch, followed by the superb frescoes of Matthaus Gunther. At Rott Fischer revived the centralised plan with extensions which he had used some thirty years before, and the result was a form of wall-pillar church but on a more complex plan of a central, domed octagon to which are added two rectangular sections with flanking side chapels at both its east and west 'ends', providing what is now sacristy and choir and, at the west, an extra bay to the nave together with entrance hall under the organ gallery. Here Fischer eschewed curvature of the piers and the balustrades over them to produce what Blunt has described as a chaster effect than in his work at, for example, Aufhausen. Among the many fine features of this beautiful and colourful church, memorable are the sculptures by Ignaz Gunther, and the magnificent tomb-chest of polished granite on which lie the effigies of the founder and of his sons; in the arms of the former is a sculpture of the medieval church with its twin eastern towers. The sun came out for the last leg of our journey to Munich in the evening light so that we could enjoy each minute of the passing countryside of Bavaria. And then from the *Flughaven* to Gatwick, where a rainy arrival did nothing to diminish the pleasure of this most instructive and enjoyable study tour.