

The Palaces and Stables of the German Emperor.

I.—THE PALACES.

BY MARY SPENCER-WARREN.



HEIR Imperial Majesties the Emperor and Empress of Germany have graciously given me special permission to see their various palaces on behalf of the readers of THE STRAND MAGAZINE; and as nearly everyone is interested in the son and daughter-in-law of our Princess Royal, some account of their home may be welcome.

When, owing to the untimely death of the Emperor Frederick, the Crown Prince William ascended the throne, various and conflicting were the prognostications as to the course he would pursue and the future of his country. All this is fresh in most memories, and you know just how these prophecies have been fulfilled. Germany is still at peace, and however much of a martinet the Emperor is with his troops, he has not yet sent them offensively into his neighbour's country.

He is certainly every inch of a soldier himself, and though I have seen him many times, yet only on one occasion has he been out of regimentals. In spite of the weakness of one arm, he makes a fine figure on horseback, riding always animals specially trained to answer to knee pressure, as one hand is, of course, generally wanted for carrying his sword. He rides extremely well; swims and fences; is a first-rate yachtsman; and is, indeed, an adept in most outdoor exercises. Plain living suits him best, his tastes in that direction being altogether simple. One of his hobbies—and he has several—is collecting autographs. Another is music. He sings, and plays the violin, which in-

strument he learned, when away from home, to surprise and please his father. Some of his compositions are in print; notably a song which was lately given at a Berlin concert, and which has been much written of. Another of his hobbies is being photographed; and it is said he has a keen eye for position.

The Empress is tall, fair, and healthy-looking, with a very kind aspect that insensibly attracts those with whom she comes in contact. Though domesticated, fond of home life, and a devoted mother, she is none the less an Empress, and can fully enter into all State and political affairs, possessing a tentative memory and a quick perception. At the same time,



THE THREE SONS SALUTING THEIR EMPEROR AND FATHER.
From a Photo. by Arthur Junger, Berlin.

Her Majesty prefers to leave these questions to those who make it their business.

The children—six boys and one girl—have all nice faces, and the eldest ones are reputed to be clever in their studies. Three of them are nearly always in uniform, and it is good to see them exercising with their regiment.

The Crown Prince is gifted in a more than ordinary manner, is a good musician and linguist, and quite as enthusiastic a soldier as is his Imperial father.

I have journeyed to Berlin, and am wending my way along the famous Unter den Linden, a place of many palaces. Indeed, so numerous are they, that I find some must be altogether omitted, and others must be only briefly mentioned. Taking them as I come to them, the palace of the late Emperor William I. is first, situated on the right-hand side of the famous thoroughfare above named.

This palace is of a comparative modern date, being erected from 1834-1836. It is small and plain-looking, with a freestone exterior, a portico entrances supported by plain columns; the side exterior having a balcony resting on four columns. Looking at the front, the end window on the left of the portico is the famous historical one, where the Emperor was in the habit of daily taking up his position, to watch the troops as they marched to and from barracks and guard-house in the vicinity; and in this room he habitually sat engaged in State and other business.

Now I go to the principal room of the palace, namely, the one I have pointed out to you on the exterior view. To attempt anything like a description of the contents of this apartment would be altogether impossible, so crowded is it with articles of every fashion. Many, without



From a Photo. by]

THE KAISER AND HIS FAMILY.

[Carl Brack & Keller, Berlin.

doubt, have been presents from personages of celebrity, for they are very costly and beautiful. The walls, covered in blue, are hung with a fine collection of oil paintings and portraits of Royalties. Very evidently the warlike Emperor was something more than a soldier: the paintings which he had gathered round him speak the cultivated artist. Some of the portraits are, of course, members of the German Imperial family, prominent and chief amongst them being the two or three of the Empress Augusta, taken at different periods of her life. Here is the late Kaiser's chair in front of the writing-table where he spent so many busy hours. On it lie the pens, paperweights, paper-knives, etc., which he had used, left just as they were when he last got up from the chair. At the back of the table stands a marble bust of Frederick the Great, the predecessor he had so much admired, and had perhaps insensibly copied. These



CROWN PRINCE (WILLIAM).
From a Photo. by Selle & Kuntze, Potsdam.

two Emperors have formed conspicuous figures in German history, each having done more than any other ruler to advance the interests and welfare of the country and the people over whom they reigned. Marble busts are in all directions of the room, as well as bronze military figures. In one corner, in a stand, is a collection of walking-sticks used by the Emperor; on a table is seen his Bible and Church Service; here are albums full of portraits, also a large number of the latter in various positions on every table and inserted in screens. There are many vases and candelabra of exquisitely carved marble, also several beautiful marble and bronze timepieces of delicate workmanship. The principal furniture of the room is carved, and upholstered in blue. I noticed as I stood at the window from which the Emperor daily looked out, how the carpet was worn just in the one place which he had occupied; and standing here, one cannot help



From a Photo. by]

PALACE OF THE EMPEROR WILLIAM.—BERLIN.

[Mary Spencer-Warren.



From a Photo. by]

THE EMPEROR'S ROOM—BERLIN.

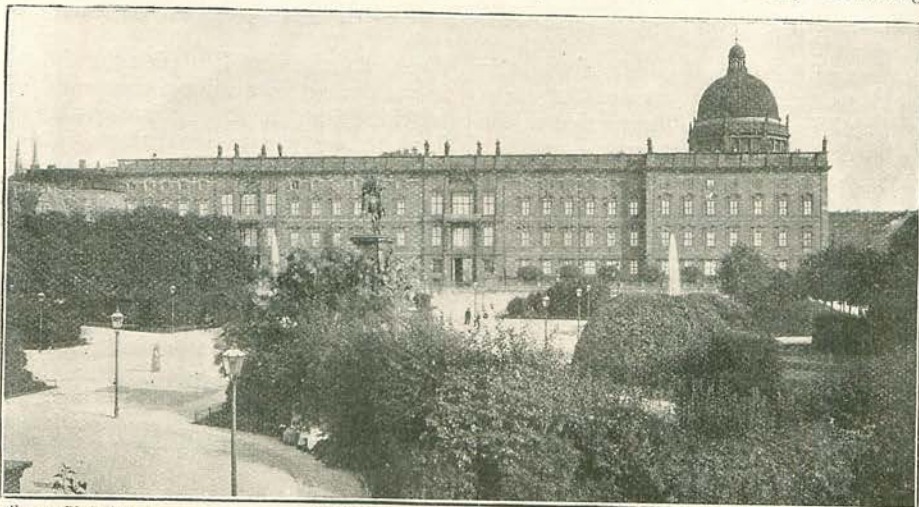
[Mary Spencer-Warren.

recalling the time just previous to his death ; how, up to the last, when he could no longer stand, he sat at this window, watching as usual his troops defile past, and the thousands of people who came silently up just to gaze—many of them for the last time—upon the Emperor they so much revered, and then went away again as silently as they came. The whole place is full of reminiscences of a mournful period in the history of the country.

Leaving this palace, and passing that of

the Empress Frederick, we come to the old palace in the Lustgarten. This is a magnificent pile of buildings, in the form of a rectangle, between 600ft. and 700ft. in length, and about 400ft. in depth ; it is four stories high, with a large dome about 230ft. in height.

One of the most beautiful of its rooms perhaps is the "Ritter-saal," or old Throne Room, the rococo embellishments of which are gorgeous in the extreme. The ceiling is by Wenzel, the reliefs, consisting of



From a Photo. by]

EXTERIOR OF OLD SCHLOSS—BERLIN.

[Mary Spencer-Warren.

allegorical groups of the four quarters of the globe—which are over the side doors—are by Schlüter. The centre door has over it some very beautiful carving which must not be omitted. Above it is a gallery which was formerly of solid silver. From the ceiling depends a large chandelier of pure rock crystal brought hither from the Reichstag Room at Worms. Beneath this chandelier, then, Luther had formerly stood. At one end of the room stands a large State sideboard made in Augsburg. It is profusely decorated, and has on it a quantity of massive

case, are some boxes for guests and musicians respectively; under one arcade is a beautiful Carrara marble statue by Rauch, and in the vaulting you will note allegorical figures relating to the original Prussian provinces. Around the room are twelve pedestals, carrying marble busts of the Bradenburg Electors.

The palaces of Potsdam have been built more especially for summer residences of the reigning Sovereigns. Potsdam itself lies some considerable distance from the capital, and thither I take train early one morning. There are several palaces, some of which



From a Photo. by

"RITTER-SAAL," OR THRONE ROOM—OLD SCHLOSS.

[Mary Spencer-Warren.

plate, glass, tankards, and candlesticks; also a large drinking cup from the smoking-room of Frederick William I. On one side of the accompanying photograph you will notice a tall column some 8ft. in height, mounted on a granite pedestal; the monument is of pure silver, and was presented by the officers of the Army and Navy to the Emperor William in 1867, being the sixtieth anniversary of his admission to the Army.

The White Saloon is said to be the largest and most beautiful in the whole palace. It is used for the most important of the Court festivals and at the opening of the Reichstag; nearly 3,000 candles light up its beauties; the dimensions of it are 82ft. by 50ft.—40ft. in height. It has two arcades; at one side of it, and approached by a stair-

owe their origin to Frederick the Great, and it was during his residence that much of the town itself was built. Arrived at the station, I make my way to the palace, Sans-Souci. The approach to this is picturesque in the extreme; it is situated on a lofty height approached by avenues and winding paths, which culminate at the great fountain, with its large basin, having twelve statuary figures surrounding it. This palace was erected in the year 1745, from plans made by Frederick the Great himself. It is reputed to be one of the most interesting palaces in Germany. Here he spent very much of his time, and here he died. As you know, Frederick the Great was something more than a soldier; and in the German palaces one frequently comes across evidences of his various talents.



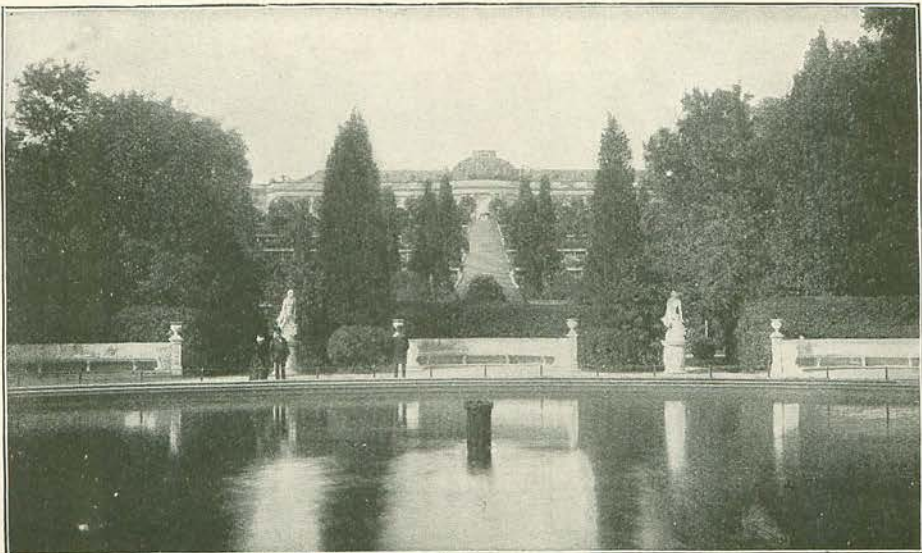
From a Photo. by]

THE WHITE SALOON—OLD SCHLOSS.

[Mary Spencer-Warren.

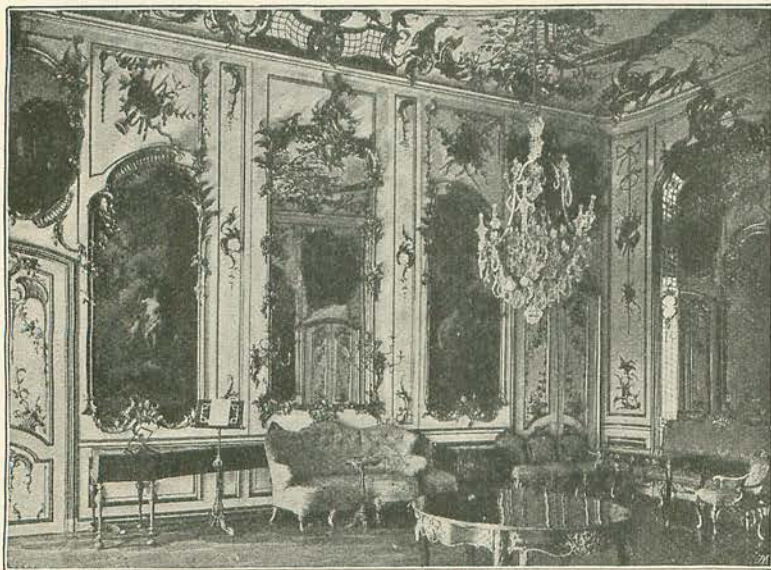
One of these talents, and a conspicuous one, was music. In his music-room stands the old spinet on which he used to play; near it being a tortoise-shell music-stand, on it being a piece of music which he had written himself, set for the flute. On the other side of the room still stands a box in green and gold relief, which he used to keep his music in.

Another interesting article in the room is a clock, which he had always been particular about winding up himself: this clock, it is said, stopped at the exact moment at which he died. The room is capacious, has a very good artistic ceiling, with paintings of flowers, fruit, birds, animals, etc., with cherubs and wreaths in gold relief. On the walls are also

From a Photo. by]
Vol. xi. 40

THE PALACE OF SANS-SOUCI, WITH TERRACES AND STEPS.

[Mary Spencer-Warren.



THE MUSIC-ROOM OF FREDERICK THE GREAT—SANS-SOUCI.
From a Photo. by Mary Spencer-Warren.

some fine panel paintings, set in gilded frames. Curtains and upholstery are all in blue silk: the ornaments and vases are many of them Sèvres. Cabinets and tables are antique, some with mosaic tops.

The New Palace is barely a mile away: it was founded by Frederick after the Seven Years' War, and cost him no less than £750,000. During the summer months the Emperor and Empress are much in residence here.

Then there is the Marble Palace, which was erected by Frederick William II., who also died here in 1797. Also the Château of Babelsberg, which is quite an English-

looking Gothic building; this was a favourite residence of the late Emperor William I., and here may be seen many memorials of his battles.

All of these Potsdam palaces are most charmingly situated; near enough to Berlin to be able to go readily to and fro, but far enough away for seclusion and pure country air. It is quite a usual thing for the Emperor and Empress to be seen riding out, through

the leafy woods and along the country roads, practically unattended. This, indeed, is their invariable habit quite early in the morning, returning the one to State duties, the other to her children—for the German Empress is above all things a model mother, and I heard a story of how a dress with a magnificent train was once shown the Emperor when he visited some famous emporium, with a suggestion that he should purchase it for Her Majesty.

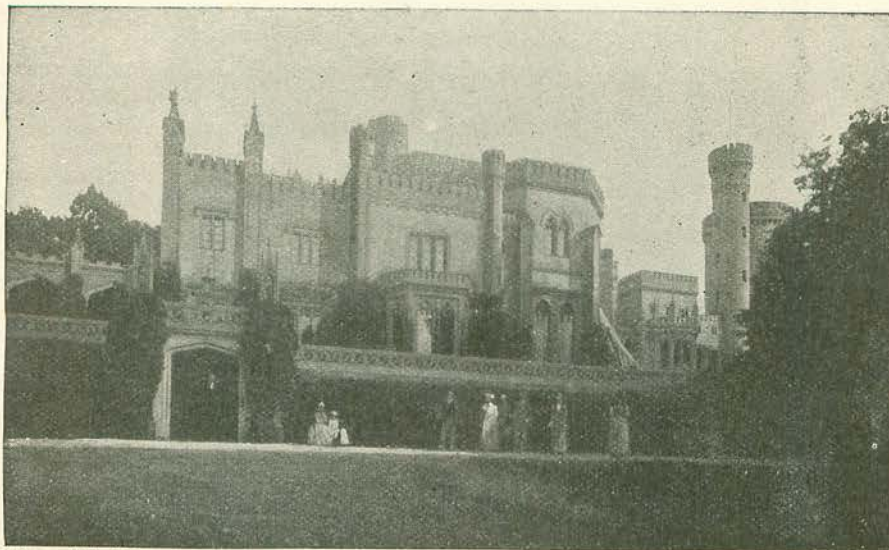
"No," was his answer; "that train would get torn to pieces in no time, for my wife always has three or four youngsters clinging to her skirts."



From a Photo. by]

THE NEW PALACE--POTSDAM.

[Mary Spencer-Warren.



From a Photo. by]

BABELSBERG.

[Mary Spencer-Warren.

II.—THE STABLES.

BY CHARLES S. PELHAM-CLINTON.



HE Royal stables at Berlin are situated about a hundred yards from the palace in the Briete Strasse, and are of considerable antiquity, some parts of the buildings being as many as 300 years old. Everything is directly under the actual supervision of the Master of the Horse, Count Vedel, to whose kindness I owe all the information given me.

At right angles to the main building are the stables wherein the black stallions that are in daily use are kept. No mares are used here at all, only stallions, the mares being all kept at Potsdam. They are bred at Trakehnen, close to the Russian frontier, and the race is now almost pure. Several hundreds are bred each year, and the best weeded out for the Royal service, those not required being sold; the stallions, however, are converted into geldings before being sold, the idea, I suppose, being to keep the breed rather scarce.

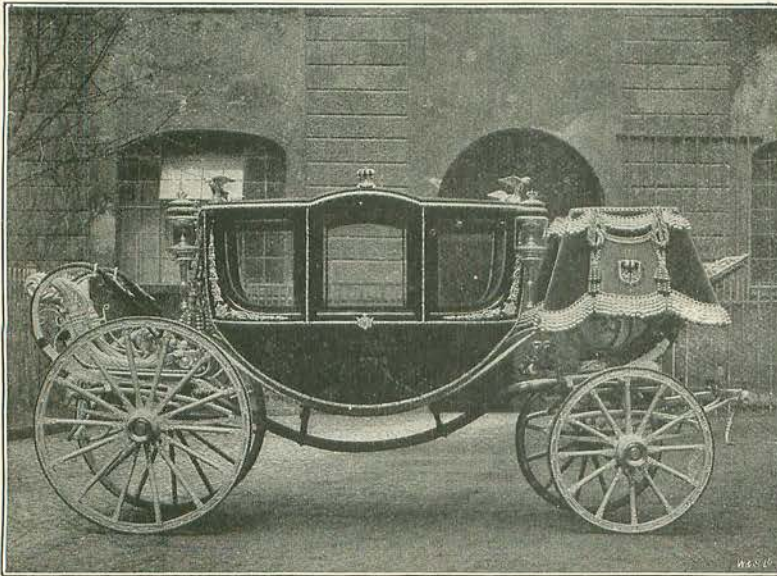
They are an active breed of horse, showing a good deal of quality, but not much size; still, they are quite large enough for what is wanted of them, and big enough not to be dwarfed by the gala carriages. The uniformity of colour is undoubtedly good, and the black, glossy coats set off the silver-mounted harness. As a rule these black stallions have not got extraordinary action, but they pick their feet up nicely, and can

go a rare pace, besides being able to keep it up for a journey.

The first stable has eight-and-twenty stalls and two boxes, and is paved with brick. The top part of the walls is tiled with neat white and blue tiles, and above each horse is the name of sire and dam and the place where it was bred, with the height and also the year when foaled.

The night clothing consists of ordinary striped rugs, and the day clothing of dark blue edged with yellow and red. Each rug has a crown at the corners in red and the initials W.W., and a red and gold crown tops each pillar. The stablemen's livery is very neat, and when "stables" are over and everything cleaned up, they turn out in a plain red jacket and white apron over their cord breeches.

The next stable is really a continuation of the first, and runs the entire length of the courtyard, containing in all forty-six stalls. Most of these are filled with black stallions, but at the further end are whites, that are only used by the Emperor himself, and a very good-looking lot they are, with good carriage, plenty of quality, and excellent style. They are sixteen in number, and are bred in Trakehnen. On all occasions of State the Emperor uses these whites, and no one else is permitted to employ them. The next stable faces the first, and is of the same size. In it are more blacks, and a few bays that are used for luggage and station work,



WEDDING PRESENT TO THE EMPEROR, NOW USED AS GALA CARRIAGE.
From a Photo. by Charles Pelham-Clinton.

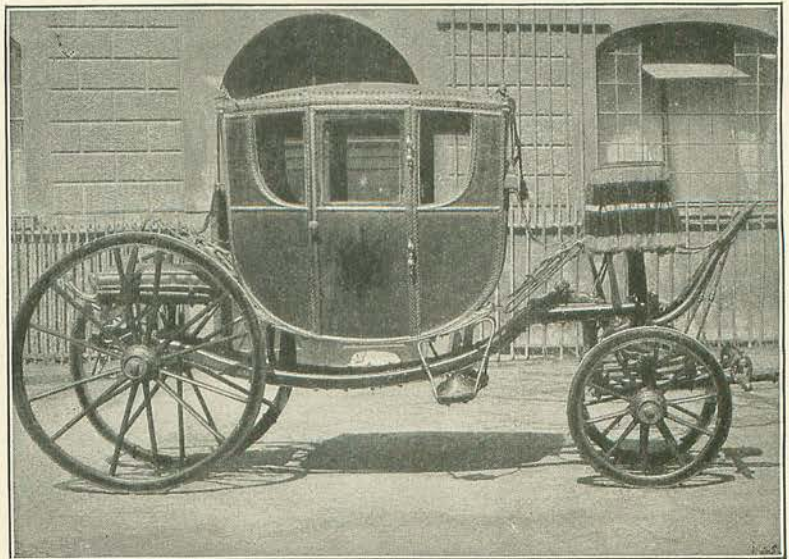
The gala or State carriages are about a dozen in number, and are rich and handsome.

The first one shown me was presented to the Emperor, on the occasion of his marriage, by the Emperor Wilhelm I., and is a very graceful and handsome vehicle. It is painted dark blue with pale yellow wheels, picked out with silver and handsomely carved. The main carriage is dark blue, and so is the body, relieved by silver scroll-work, and it is lined with white satin. The box seat is high, and the hammer-cloth is of blue cloth and silver, very handsome and effective; at the four corners are four silver eagles, and above each door is a silver crown. The silver lamps are all four surmounted by crowns, and the carriage is now used at all ordinary State occasions as the State carriage, but on such State occasions as a Royal wedding or coronation the State coach is used.

The next carriage that came under notice was that of Frederick the Great, built in 1701, a very curious and interesting relic of a man who helped largely to make history. It is plain and simple, the top being gilt, with an ormolu rim around it: at the four corners hang four red tassels, and the hammer-cloth is of red velvet and silver, now, of course, much tarnished. The sides are, or rather

were, gilt, and have the arms of Prussia on each door and at the back. The under carriage, joined by two beams, is plain red, picked out with a gold line, and the wheels are without any carving, and painted red, picked out with gold. The door opens, as was the fashion in those days, the opposite way to the present fashion, and the lining of red velvet is in perfect preservation, though a good deal faded.

Very much more ornate and gorgeous is the State coach built at Strasbourg in 1781,



From a Photo. by]

FREDERICK THE GREAT'S CARRIAGE,

[C. Pelham-Clinton,



From a Photo. by]

THE GRAND GALA CARRIAGE.

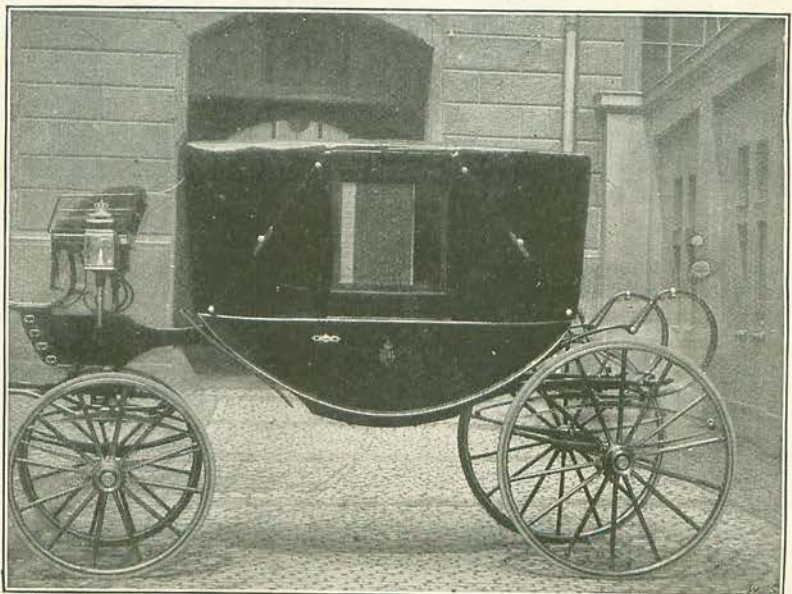
[C. Pelham-Clinton.

corners of the top are gilded Prussian eagles. The top is very handsome, having a gilded metal scroll-work around the outside, with four crowns at the corners above the centre windows, while a carved helmet and feathers resting on a spear-head, a sword and laurel leaves, occupy the centre, the whole being gilded. It has no brake or skid of any kind, the wheelers having to do all the work.

and used now on great State occasions only. It is remarkable for its light, elegant build, but at the same time cannot be a comfortable carriage, as it must sway a great deal from side to side. The front and back portions are connected by two beams painted red and gold, and the wheels, which are high and light, are plainly carved and richly painted with gold and crimson. The windows are very curious, an oval in the centre and two odd-shaped windows at either side following the lines of the carriage. The steps, which fold up inside, are covered in satin and ermine with a gold fringe. It is gilt all over, and has the Royal arms and quarterings on the doors. The hammer-cloth is very rich, being of red velvet and gold fringe, with a huge gold crown and laurel leaves around it. Around the centre window is a massive gilt carving, and at the four

corners used by the suite and for general Court work are painted blue and are picked out with a lighter blue, all those used by the Empress or by any members of the Royal Family are painted the same blue, but are picked out with silver, as in the photograph of the Empress's landau.

The broughams, victorias, and landaus for the Royal Family use are all painted exactly the same, and are never used by any of the suite. The young Princes daily take their



From a Photo. by]

THE EMPRESS'S CARRIAGE,

[C. Pelham-Clinton.

drive in the park in one of these, and there is always a crowd on the Unter den Linden and at the entrance of the park to see them come in and go out.

In all, there are about 150 carriages at the stables in the Breite Strasse, and about 100 for the suite and for exercising at the other stables beyond the palace.

Even on grand gala days the harness of the German Emperor is workmanlike, as he does not go in for gorgeous display. There is a military simplicity and rigidness about this, as about all else in his life. Everything is good, the best of its kind, but nothing is made a medium for parade and gaudy trappings to catch the eye. The horses are good

The German Royal livery is neat and rather peculiar in one or two respects.

When driving the Emperor or any member of the Royal Family, a wide, white corded-silk hat-band, with the eagle embroidered in black, is worn, and this is taken off when a member of the household is being driven, so the public can see at a glance whether it is a Royalty or not in the carriage. The wide band goes on outside the ordinary narrow one. The livery is black cloth and silver buttons with aigrettes, low-cut collar edged with corded white silk embroidered with the eagle as in the case of the hat-band, and a band of the same round the arm. Black plush breeches and gaiters complete the costume. The



From a Photo. by]

A GROUP OF COACHMEN.

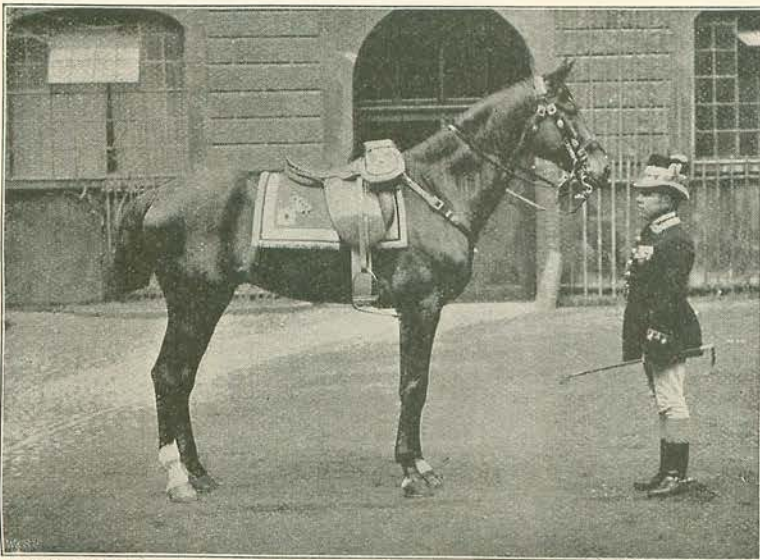
[C. Pelham-Clinton.

and useful, but are not extravagant steppers; they have to get over the ground, and not waste time over the job, and be able to do their work and be ready for another dose next day. So with the carriages. There is no waste of room in keeping useless vehicles for show alone, that of Frederick the Great alone excepted. So, also, with the harness. The horses have to draw the carriages, and quickly; and if an extravagant amount of trappings were added, they would either take too long or else succumb; therefore, the harness, while handsome, is light, and serviceable for grand State as well as for ordinary occasions.

cockade, I should mention, is black and silver.

The grooms' livery is much the same in colour, the collar being differently arranged, and a piece of cloth placed above the edging.

The grand gala livery is a great deal more gorgeous, and consists of a blue cloth coat, very heavily braided with gold braid, and a waistcoat of the same material, a three-cornered hat with feathers, made also of blue cloth and gold braid, red plush breeches, white stockings and shoes, the effect being decidedly good. Most of the men have been in the army, but this is not compulsory; almost all have good conduct medals. These



From a Photo. by]

THE EMPEROR'S FAVOURITE.

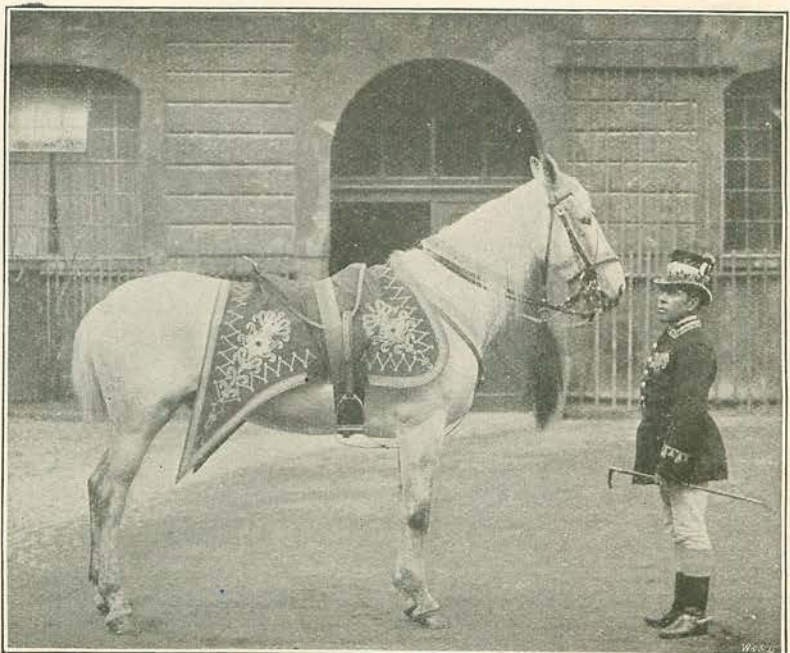
[C. Pelham-Clinton.

are given in the Royal service in much the same manner as in military life.

The postillions' dress is much the same, the collar being continued down the jacket, which has also a single row of buttons; the cap is of black velvet and silver lace.

On gala occasions the Emperor and Empress frequently drive out in an open landau with six black horses, and in the summer, at fêtes, the carriage is ornamented with flowers, and the servants have large bouquets. On these occasions, indeed on all State ones, the Master of the Horse rides directly behind the Emperor's carriage, and he also attends the Emperor when he takes his daily ride in the afternoon. This ride is quite a feature in Berlin, and long before the hands of the clock get near three, people commence to group themselves at the

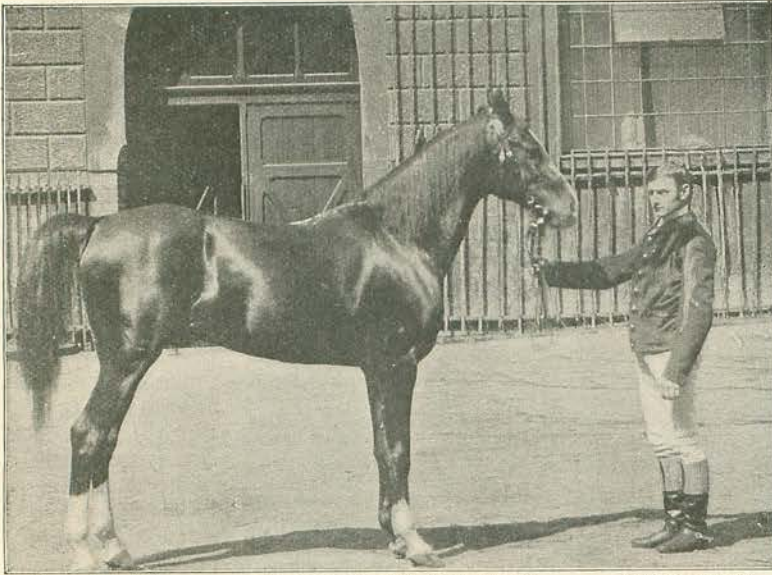
doors of the palace and at the corners of the various streets in the Unter den Linden. At three precisely, the Emperor rides out and, accompanied by the Master of the Horse, an *aide-de-camp*, and one or two others, rides slowly down the Unter den Linden into the park, where a crowd of people line the streets and cheer him. At the gates of the park there is a large concourse of people, several hundred in number, the ubiquitous small boy in Germany, as in England, very much in evidence, and the subject of much attention on the part of the rather stolid policemen that represent the majesty of the law. After a ride of a couple of hours, the Emperor returns, the crowds again form, and only disperse when he has passed. This goes on day by day, and the



From a Photo. by]

THE GREY CHARGER.

[C. Pelham-Clinton.



From a Photo. by]

THE CROWN PRINCE'S ARAB—RUHEIL.

[C. Petham-Clinton.

people look upon it as a daily treat and spectacle.

The horse the Emperor most frequently rides is in colour a rich bay with a wonderfully good head and neck, and, in fact, a good-looking one all over. He has the most perfect manners I have ever seen, and makes the *beau idéal* of a charger to my mind, as he has looks, breeding, high courage, and manners. I photographed him twice, first placing him in the position required, and he stood for at least four minutes while I was getting ready, and never moved a hair, only watched some horses being exercised in the ring. The Emperor brought him over to England when here last year, and he uses him in preference to any of his stud.

Another favourite is a grey, a very much better-looking horse than my photograph makes him out to be, as he has a rattling good head and neck,

and is very well bred. It is very hard to get horses to stand with an arched neck; and unless they do this the expression, if I may so call it, is spoiled. The grey was of a particularly placid temperament, and came to the conclusion that photography was a pleasant and easy amusement, as it gave him the opportunity of an extra forty winks. When mounted he is very different, and although perfect in manners

has plenty of fire and courage, but he has not the carriage of the bay. The Crown Prince rides a very good-looking chestnut Arab, Ruheil by name, presented by the Sultan of Turkey. He is a rare compact little chap, and moves his white feet like a piece of clockwork, and is a great favourite with his master.

Another one in this stable is the Empress's riding-horse, Ziegfried, a chestnut without a white hair, and a rare good-looking one as well.



From a Photo. by]

THE EMPRESS'S RIDING-HORSE—ZIEGFRIED.

[C. Petham-Clinton.