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Ludwig Salvator: *Reise um die Welt ohne zu wollen*

Much research has been undertaken as far as English-speaking travelers in the Victorian era are concerned. Clark's edited collection *Travel Writing and Empire* (1999) and Bassett's *Great Southern Landings: An Anthology of Antipodean Travel* (1995) are cases in point. These and other works about travel have an Anglo-centric framework with reference points located within the culture that is described. Travel writing has been one of the burgeoning new topics in international literary studies, yet travel writing about Australia by non-English speaking writers has not been addressed by scholars to any significant degree. Indeed, the field is so underdeveloped that only recently the works of important travel writers such as Archduke Ludwig Salvator are translated into English.

In the 19th century Austrian aristocrats were interested in the exploration of the world and for various reasons several high profile travelers came to the antipodes and wrote accounts of their journeys. This trend was set by Baron Carl von Hügel (1795-1870), who toured Australia between 1833-1834. Von Hügel's account of his journey through Australia was translated and annotated by Dymphna Clark. The Baron's example was followed by Archduke Ludwig Salvator (1847-1915) and Archduke Franz Ferdinand (1863-1914), later from 1889 heir presumptive to the Austro-Hungarian throne.

A believer in the benefits of scientific progress, Ludwig Salvator became a keen supporter of World Exhibitions, which he viewed as a peaceful competition between nations (Mader 2002). According to Nigel Leask (2002) "Museums, and to a greater extent popular exhibitions, shared with travel narratives the aspiration to make distant lands present." The 1876 World Exhibition in Philadelphia was

cause for Ludwig Salvator's first visit to the Americas. At that time he also visited California and published *Eine Blume aus dem Goldenen Land oder Los Angeles* in 1878, thereby establishing himself as a travel writer. This book was translated into English in 1929 by Marguerite Eyer Wilbour under the title *A flower from the Golden Land*. The 1880 World Exhibition in Melbourne was a must-see event for Ludwig Salvator and he asked the Emperor's permission to travel to the antipodes. He intended to travel to and from Australia via the Suez Canal, but because he could not secure cabin space on the return leg, decided instead to travel to Europe via the United States of America.

On his journey around the world to Australia, he wrote and published his travel itinerary called *Reise um die Welt ohne zu wollen (Journey around the World without wanting to)*. The Archduke described his journey from Europe to Australia and within the Australian colonies first landing in Western Australia. He visited South Australia briefly and then went on to Melbourne to see the International Exhibition. From Melbourne he traveled to Tasmania where he stayed for ten days. He returned briefly to Melbourne and then continued his journey to New South Wales and Queensland before heading for New Zealand and on via the USA back to Europe. Like most of his books, *Reise um die Welt* contains many drawings by his own hand of the places he visited during his stay in Australia in 1881. This book was one of his most popular and it was re-printed three times (1883, 1884, 1886) after its initial publication in 1881.

During his lifetime Ludwig Salvator was feted all over Europe and both Americas for his numerous works and he was decorated and celebrated for his distinctions in the sciences. He was a naturalist, geographer, traveler, historian and writer. In his *Physical Geography*, Kant had argued that "more is needed for knowledge of the world than just seeing it. He who wants to profit from his journey must have a plan beforehand, and must not merely regard the world as an object of the outer sense." (cited in Bower 1981: 208). Ludwig Salvator did have a plan when writing his books about the places he visited. In 1869 his research tool, the *Tabulae Ludovicinae* was published in Prague. The *Tabulae Ludovicinae* is a set of comprehensive

questionnaires in several languages, covering such diverse fields as geological conditions of a region, agriculture, industry, marriage patterns, crime and even folk dress and customs. It is this scientific methodology that sets many of Ludwig Salvator's books apart from other travel accounts of his time. The Archduke was also a member of numerous learned societies such as the Academy of Science in Vienna, the Geographical Society of Italy, the Royal Geographical Society in London, the American Museum of Natural History, New York and many others. Praise was lavished on the prince from around the world and he was awarded gold medals and diplomas for his work. He was a friend and sponsor of many distinguished scientists such as the speleologist Alfred Martel and the entomologist Ludwig Schaufuss as well as writers such as Jules Verne, Gaston Vuillier and Charles W. Wood. In the twentieth century books were written about Ludwig Salvator and contemporary societies are devoted to the translation and studies of his many monographs. Annually, exhibitions of his works are arranged in various parts of Europe, yet Ludwig Salvator, who wrote two books about Australia, is virtually unknown in Australia.

As a prolific writer on the natural environment, particularly on Mediterranean islands, Ludwig Salvator took the opportunity to spend ten days in Tasmania to gather as much information as he could. The resulting 300-page book *Hobarttown oder eine Sommerfrische in den Antipoden* is written in German and was published in 1886 in Prague. It has been translated as *Hobart Town or a Summer Holiday Resort in the Antipodes* by Eva Meidl (2011). This book gives an overview of the state of the colony in 1881 ranging from its natural environment to its society and social institutions. However, integrating his personal narrative with the scientific overview he provided in *Hobart Town* was not entirely successful. Anecdotes and narrative drama had no place in his multifaceted travel account. While the narrative persona is minimized amidst the plethora of statistical information, Ludwig Salvator tackled the problem of aesthetic versus scientific representation by the inclusion of many beautifully rendered drawings by his own hand.

Nineteenth-century readers also expected literary amusement from travel books, an expectation that Ludwig Salvator's second book about Australia, *Reise um die Welt* fulfilled. Publishing his travel itinerary allowed Ludwig Salvator a greater engagement with the public than his more scientific work *Hobart Town*, which provided instruction to the exclusion of dramatic interaction with the people he met on his journey. In his scientific works Ludwig Salvator was keen to avoid the frivolity of amusement. Writing about nineteenth-century travel writers Nigel Leask (2002:300/301) points out that "Survey modality versus picturesque modality, scientific description versus personal narrative, travel books written for the library shelf versus travel books for the parlor table" was a problem. Archduke Ludwig Salvator was well aware of this problem and solved it by writing two books on his sojourn in the antipodes. The first edition of *Reise um die Welt* did not include any pictures and the pictures he included in the later editions are less detailed and lack the quality of those in *Hobart Town*.

As mentioned above, Ludwig Salvator's book *Reise um die Welt* was popular (3 re-prints) and seminal for the imaginations of armchair travelers, prospective migrants, aspiring entrepreneurs and scientists from German speaking countries. His narrative wanted to map Australia into German imaginations and his book worked as a guide for prospective travelers and indeed became part of an international itinerary for middle Europeans traveling around the world (Venice - Alexandria - Ceylon - Albany - Adelaide - Melbourne - Hobart - Sydney - Brisbane - Auckland - San Francisco - New York - Liverpool - Calais). By introducing international readers to the beauty of what he saw in narrative and pictures, Ludwig Salvator's travel narrative was an ideal mechanism by which to link European traditions to an Australian context. Engaging as his travel narrative is, it also provides a picture of an emerging nation through a cultural framework that throws a global perspective onto the Australian colonies. It opens insight into what Greenblatt (1991) terms representations of "wonder and marvel", which is "conveyed, [and] reported to an audience elsewhere". By this Greenblatt means "seeing turns into witnessing". Cross-cultural travel encounters such as Ludwig Salvator's travel accounts *Reise um die Welt* and *Hobart Town* were foundational for the

understanding and appreciation of early Australia by a non-English speaking audience.

Once in Melbourne Ludwig Salvator visited the World Exhibition almost every day and also took in the sights of the city which he described as "pleasant and cheerful" (Ludwig Salvator 1883:90). He offers a detailed description of the main Exhibition building and the temporary buildings, which were cooled by water trickling down from the roofs. Visiting all the exhibition courts, he was particularly impressed by the exhibits of the Australian colonial courts, which to him demonstrated a sheer fairytale-like development of the colonies.

For the European visitor the most interesting exhibitions are those of the seven Australian colonies, which competed to outdo each other. One is offered at once an overview of the development and the produce of every colony. Of course Victoria tops [the exhibits], followed by New South Wales, but also the others were not negligent. Even small Tasmania received some prizes. Considering the time frame of the colonies' existence, it seems impossible, that they have achieved such a truly fairy-tale like development (ibid. 106-107).

While Ludwig Salvator praised the Australian exhibits and deemed the exhibition an overall success, he was nevertheless very critical of poor exhibits from overseas. He felt that particularly the sections on art were an embarrassment to many European nations and that included his native Austria:

In the industrial exhibition Austria is particularly richly represented taking on a prominent role. Unfortunately [Austria] contributes to the art exhibition with a meagre three items, all of them inferior. Otherwise there are only colour prints, many of which are housed in the industry section, where [the inferior items] should have been as well (ibid. 106).

Perhaps the long sea journey from Europe to Australia would have been considered detrimental to valuable artwork, or perhaps too expensive to insure adequately. Clearly the Archduke did not consider these issues as relevant, because he adds praise for Belgium, which had a "very rich art exhibition."



St Georges, Battery Point, Hobart (Salvator 1886: 219)

The progress of modernity in the Australian colonies was noted throughout Ludwig Salvator's travel diary. The advancement in the transport system caught his eye and he noted the signs "Walk over crossing" for pedestrians in Melbourne, Hobart and Sydney, even though he also noted, that often there was very little traffic. Streets illuminated through well-lit shop windows paid for privately and publicly as well as lamps at street corners met his approval; various advertisements amused him. A butcher shop in Hobart that had water trickling down its window fascinated him, as did the public transport systems in the cities he visited. Social progress too was duly noted, such as women being employed in the post-office in Melbourne.

Exposure of the negative side of British colonial rule in Australia was kept to a minimum, even though alongside praise for the prosperity and advancement of the colonies Ludwig Salvator also criticized the prevailing racism of the time. In Sydney he witnessed an attack on Chinese passers-by by some Australian youths:

Young people traveling in a buggy behaved disgracefully by hitting with a whip two Chinese, who walked quietly. They retaliated by throwing

stones. I shouted energetically towards the rascals who got frightened and disappeared into the carriage. As soon as the Chinese realized that someone stood up for them, they stopped throwing stones and walked on quietly (Salvator 1883:186).

Although Ludwig Salvator openly denounced racism and even intervened in the attack on the Chinese pedestrians, he nevertheless described the few Aborigines he encountered as

poor depraved beings with broad noses and a piece of fur thrown around the shoulders. For one shilling they wanted to throw lances for us. Others stood at street corners and begged" (ibid. 71).

It appears that he saw Aborigines only during his short stay in Western Australia, proving to his readers that the eastern Australian colonies were more civilized and not so different from Europe. His account of those few original inhabitants of the antipodes whom he met was however, less than encouraging. Just as aboriginal people were not a topic in Ludwig Salvator's travel account, convicts are also only mentioned briefly on his arrival in Western Australia.

The well-read Archduke knew of course that Australia's European colonization had been dependent on convict labour. While Australians during the Victorian era preferred to suppress the fact that the beginnings of their colonies were rooted in penal settlements, the fact that – if not nominally – the country had been founded by criminals played on the minds of foreign visitors. In 1881, when Ludwig Salvator traveled through Australia, transportation had stopped not quite 30 years before and the excitement of being amongst potentially dangerous people is revealed at landfall in Albany:

We went to the bank, which, however, was closed. On the way there we passed two hotels "Freemasons" Hotel" and "London City Hotel". We entered the latter and asked here too for a money exchange facility, but to no avail. In an elegant salon we noticed two people with marked old criminal faces drinking beer. Because we did not notice anything resembling a hotel room, we hesitated to enter. The old guys called towards us: "Come in, we will not hurt you!" (ibid. 71)

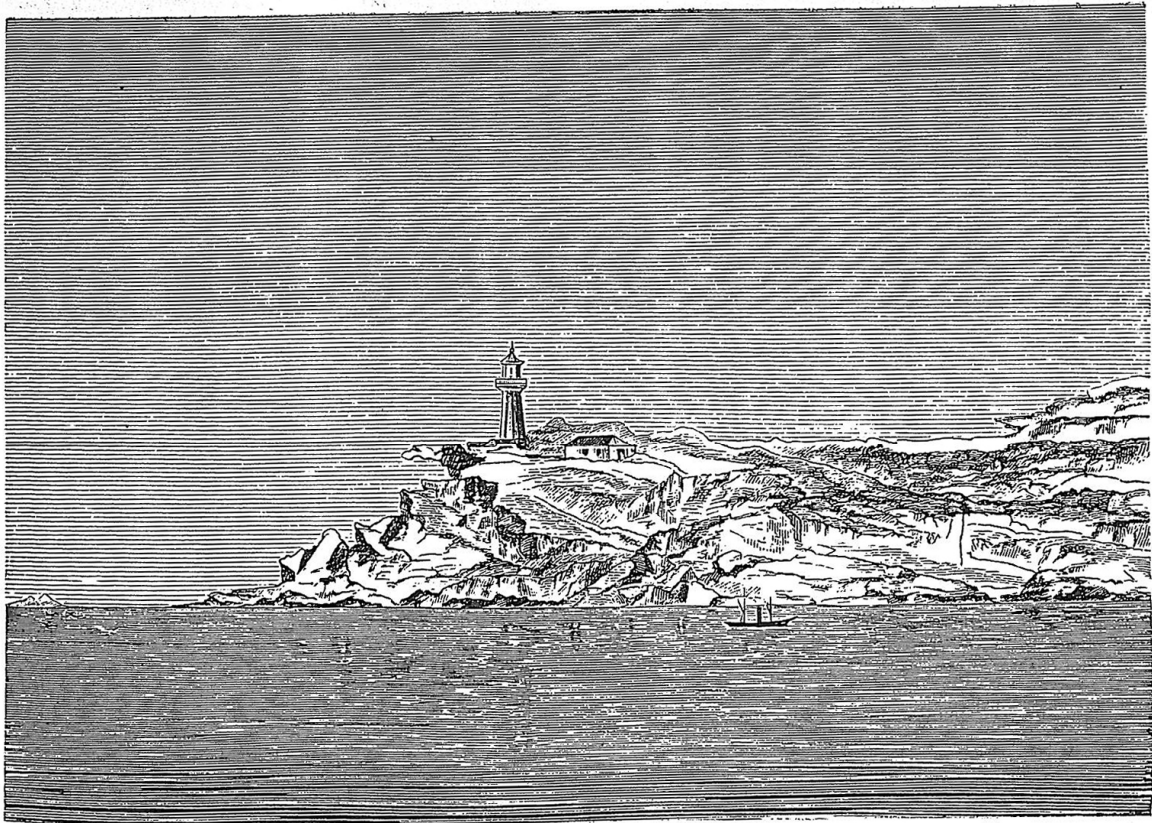
Having survived their first encounter with potential criminals, Ludwig Salvator and his entourage toured Albany. As always, when in a

foreign place, the pious prince first wanted to seek out the Catholic Church and in his travel log he entered the following incident in Albany:

It became dusk; nobody was in the streets except for a boy who walked through a fenced plot. We called him to find out which was the Catholic Church. He showed us the above-mentioned building and answered to a second question if one could visit the church that the priest lived in the building further above which looked like a chapel with a cross on the top. We walked toward the house, the doors were open, but nobody was in view. – Suddenly a bearded man with an old top hat, grabbing a gun, appeared in the door – it was the priest. After seeing us and having recovered from his fright, he was willing to show us the church (ibid. 73).

The fear of being amongst criminals or trigger-happy people does not come forth in any other of Ludwig Salvator's entries. Indeed, he either felt completely safe, or he subscribed to the Australian conspiracy of not mentioning its tainted past. While he describes the achievements of Australian colonies at lengths, he hardly ever notes their numerous and sizeable prisons and convict buildings. The absence of the topic of Australia's convict past in *Reise um die Welt* might also be due to the fact that Ludwig Salvator spent most of his time in Victoria, which does not have such a horrible convict past as Tasmania or New South Wales.





Leuchtturmspitze von Sidney. Zu Seite 165.

(Salvator 1883: 165)

When in Sydney, he traveled to Parramatta, but did not mention its historic significance as a penal settlement. However, on the journey to Brisbane, he noted the Trial Bay Goal at Smoky Cape called The Stockade, which was established in 1876. Inmates constructed the breakwater, which was completed in 1886. (The lighthouse at Smoky Cape was built some 10 years after Ludwig Salvator's visit. During World War I Trial Bay Goal was used as a German internment camp.)

Behind the Cape is a precipice that is crowned by a prison. This had been erected so that convicts would build the damn for the protection of the beautiful Trial Bay, which lies behind. Even today, this bay is often used by ships as protection against strong southeasterly winds. The Stockade is a large, stately building that can be seen from afar (ibid. 174).

Once in Brisbane, Ludwig Salvator was impressed by the view the Observatory (De Vries 2003:58/59) afforded, without noting its original, more sinister use. In 1828 the Observatory had been built as a windmill. It had been constructed by convicts to grind flour and maize and working there was a particularly cruel punishment for wayward convicts. The windmill became an Observatory in 1865 and it is of course quite possible that Ludwig Salvator was not made aware of its previous purpose. His books *Hobart Town* and *Reise um die Welt* were aimed at vindicating the Australian colonies and its inhabitants from their penal past and to promote the colonies to potential migrants.

The Austrian Archduke was a controversial figure. On the one hand he was passionate about the conservation of nature lamenting all the things that had to give way to progress, yet on the other hand shooting beautiful exotic birds so that they could be stuffed and taken to Europe was one of the objectives of his journey. Particularly in Tasmania and in New South Wales colourful parrots and other birds lost their lives to Antonio Vives, Ludwig Salvator's secretary, who seems to have been an expert shot. The prince preferred the more leisurely past time of drawing, when Vives was on the prowl. Climbing Mount Rumny near Hobart on 27<sup>th</sup> February 1881, Ludwig Salvator's diary entry reads:

While I climbed up (...) and drew on the top of the mountain, several eagles circles within shooting range around me. In the meantime Vives walked through the valleys where he shot several very beautiful birds.

The picture Ludwig Salvator drew that day is a fold out picture of three pages included in *Hobarttown oder eine Sommerfrische in den Antipoden* between pages 262-263. On a hunting trip to Picton near Sydney not only birds, but also possums, koalas and a wallaby fell victim to the collectors of exotic fauna.

Ludwig Salvator was most impressed with Tasmania's tree ferns. At Fern Tree near Hobart he spent time wandering through the fern groves. "Here one sees the most beautiful tree ferns which developed in their fullest beauty in the untouched dome of the primeval forest"

(ibid. 128). He drew the grove including himself in his beautifully executed picture admiring the giant ferns.

Witnessing the destruction of these ancient plants by some locals he wrote full of scorn in his travel diary:

We found the passengers of four or five coaches walking among the tree ferns and all of them carried young ferns in order to plant them in their gardens, even though the inscription on a sign warned that whoever damaged the plants would be sent to prison for three years (ibid. 128).

Intended for German-speaking audiences, Ludwig Salvator's book-length narrative of travel contributed to European imaginings of Australia in the 19th century. The reception assured by the prestige of the writer, *Reise um die Welt* enjoyed best-selling status and re-prints, as mentioned above. The complex relationship between the reader and the elite traveler was less obvious in this travel diary than in the more demanding and meticulously researched book *Hobart Town* where the holistic idealism of the romantic prince was synthesized with a quantitative and materialistic approach.



(Salvator 1886: 2)

Numerous texts under the category of nineteenth-century travel writing about Australia exist in the National Library of Australia and the Mitchell Library, but most have an Anglo-centric framework with reference points located within the culture they describe. Ludwig Salvator's books provide a view from the outside. While historians have taken recourse to travel writing from sources outside the English-speaking realm - particularly by early Dutch and French explorers, the insights of Austrian travelers during the Victorian era have been ignored. However, contemporary interdisciplinary approaches put new emphasis on the genre of travel writing, which informs colonial and postcolonial research. Nineteenth century Austrian travel writing with Australia as a topic covers the entire nineteenth century tracing the development of the Australian colonies from their infancy to thriving societies. Seen through non-British eyes, parallels were drawn by these travelers between European development and those of the Australian colonies and brought to the attention of readers outside the British realm.

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