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VIENNA



VIENNA AND THE EMPEROR.

By ALFRED FREIHERR VON BERGER.

GRILLPARZER says in his autobiography "The love towards my country I would heartily also convey to its reigning family as the true representative of the same." These words express plainly the inmost secret of Austrian patriotism. Every true Austrian thinks as GRILLPARZER. The patriotic sentiment, which elsewhere may be connected with other ideas and matters, is in Austria most apparent in the affectionate attachment and the reverence towards the person of the Emperor and the imperial family. And otherwise it could not be. The vast realm of the Austrian Monarchy, composed of so many different countries and nations, is a political creation, too complicated and unconnectable, as to be, as a whole, an object of popular enthusiasm and veneration.

To comprehend the grand idea which created and governs the Austria of today, it needs to be a thorough politician, and even the trained thinker will hardly succeed in finding a solution for this, which would be satisfying, alike to the heart and to the mind. Not so easily then, as in a state of single nationality, can in Austria, the natural love for the country be fostered and kindled to fiery enthusiasm for the entire realm. This lofty feeling, however, is indispensable for so well mannered a people as the Austrian, and hence it is animated or enlivened by that which in Austria represents the real and visible embodiment of the State. This is the Emperor and the imperial family.

It would be an attractive, though not very easy task, to trace the development of the cordial relation that exists between the imperial house and the people. It might be shown that this is not accidentally, but that enlightened

sovereigns, who understood their people, had worked for this purpose with instinctive wisdom. MARIA THERESIA, as well as the Emperor FRANCIS did not discard the homely dialect which is spoken by Austrians of the capital and the Austrian Alps. To the members of the imperial dynasty the pastimes and enjoyments of their people were always well known. The "Wiener" who passes his Sunday after-

noons in the Prater or the Palace grounds of Schönbrunn and enjoys himself during the evening in the

Burg Theatre, considers himself a guest

of the Emperor. He takes his dearest Sunday enjoyments as coming from

the person of the Emperor and not from the impersonal state. By

means of such powerfully acting causes and similar

ones, an attachment and a devotion for the Em-

peror and his dynasty has sprung up

amongst the Viennese, which, during

the many internal, as well as external

trials and visitations, has proved

to be the soundest and most trust-

worthy foundation on which the

state is built. The attachment to his

dynasty is with the Austrian a sentiment

so keen and so unextinguishable, that it

is also found lingering there, where it was

thought to have died out long ago. However nume-

rous and overpowering the changes and trials were, through

which it had to pass, it overcame them all. Not in his sorest trials will

the true Austrian show want of courage.

He, who wishes to study this sentiment on the spot, needs only to get into conversation

with a true, Vienna born and bred individual, and turn the subject upon the Emperor. He

will then soon learn that the honest fellow has shared with his Emperor, during the past fifty years of his reign every joy and every grief that has

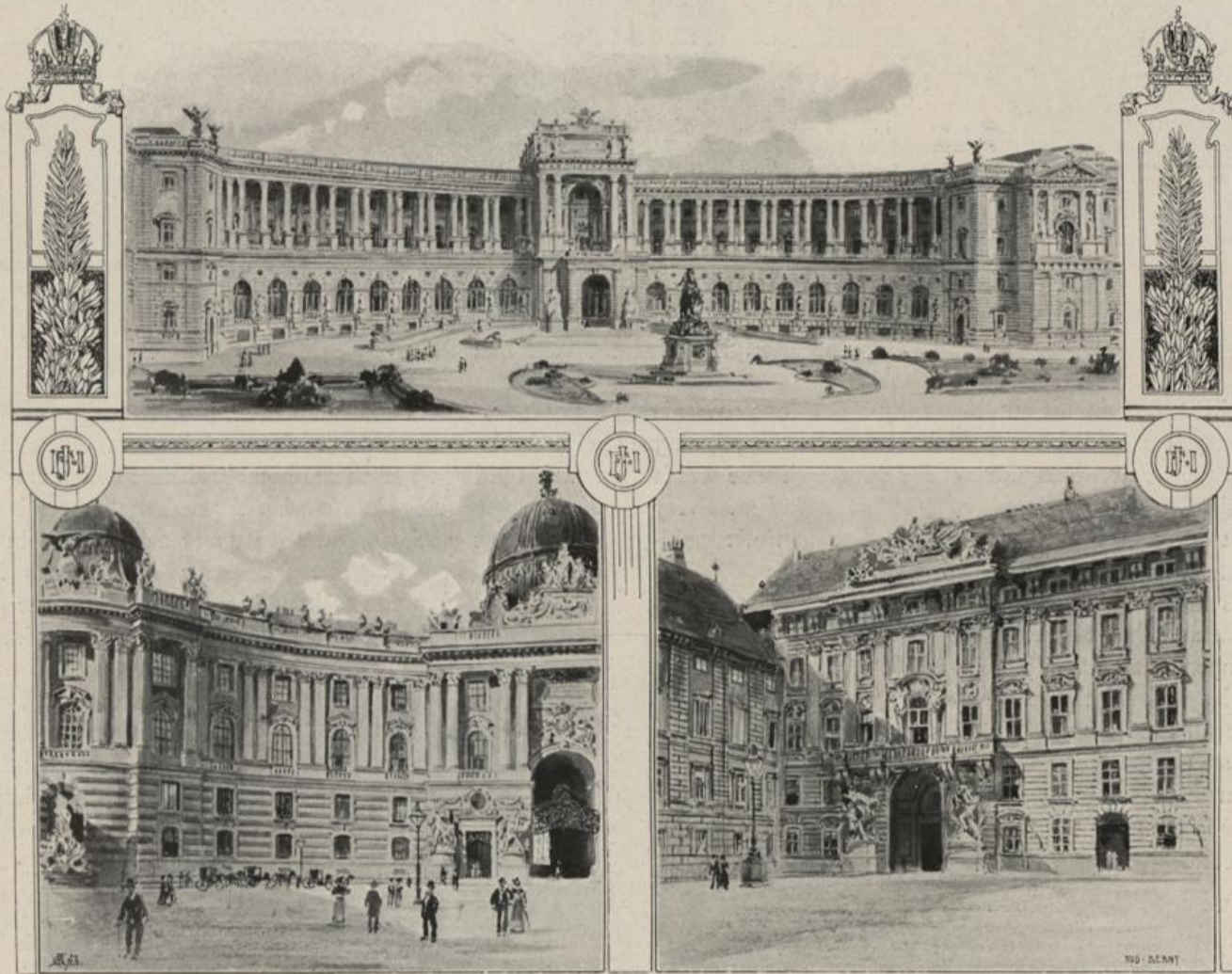


THE EMPEROR FRANCIS JOSEPH.*)

*) After a picture by K. Pochwalski, reproduced by the Gesellschaft für vervielfältigende Kunst in Vienna.

fallen to his lot. He will deeply lament, that the Emperor has not been able to enjoy the years of his youth sufficiently, having been called to the throne at a very early age. The two great wars, which cost Austria two flourishing countries and her position among the German states, he looks upon as visitations, which have befallen the Emperor in person. And if peradventure the death of the unfortunate Crown Prince RUDOLPH should be mentioned, it will be seen that the unspeakable grief of the Emperor is fully shared by his subjects. And yet by the very way he speaks of these

having gained a great and noble victory ran through every heart. The same lofty and affecting manifestation has been noticed in these latter days, when a cruel fate deprived the Emperor of the august and deeply beloved companion of his throne, who had been the constant support and companion in all his trials. The nation of Austria and above all the Viennese may well boast of having ameliorated by the warmth of their affection and by the depth of their sympathy, this unutterable grief of their Emperor.



FRONT VIEW FROM THE MICHAELS PLATZ.

THE NEW WING.

THE FORMER "LORD CHANCELLOR'S OFFICE"
(now Study of the Emperor).

THE HOFBURG (IMPERIAL RESIDENCE).

Drawn by RUD. BERNT.

terrible events, a certain elevation seems to vibrate through his words, for during those days of sore trial, the dynastic sentiment that forms the fundamental pillars of the Austrian Empire, was brought to light in a most touching and thrilling manner. Millions of Austrians forgot their own personal cares and sorrows, and suffered unspeakable grief and sore distress for and with their Emperor. And when at last the Emperor's sense in duty proved to be stronger even than this greatest grief, he manfully subdued this heaviest visitation of his much tried life, and a lofty feeling as of

This affection still exists undiminished. It is the Austrians' hope and consolation. With deep emotion were the Emperor's words read, which he spoke to Burgermaster Doctor LUEGER on the occasion of the festival procession of the children, and in which he referred so touchingly to the many sorrows he had to undergo during the last year. This emotion will be an omen to us, that everything will end well, and that the proverb: "Austria will exist for ever until the end" will be verified. Love is, according to God's Holy Word, the greatest power of All.



THE DEVELOPMENT OF ARCHITECTURE IN VIENNA UNDER THE EMPEROR FRANCIS JOSEPH.

By JOSEPH BAYER.

THE reign of the Emperor FRANCIS JOSEPH, the 50th year of which just now has been celebrated, comprises at the same time the most eventful epoch of the development of Vienna. In our time of galloping events, half a century means

much. The pace of its progress is continually on the increase and is almost forced to excess. This is shown in social relations, in commerce, and also in the great activity in architectural enterprise. Its aim is partly directed towards the outer periphery of the capital; but the inclination towards innovation has penetrated already into the inner parts of the old town, and endeavours to transform the centre part of Old Vienna into a new city.



THE PLACE OF ST. STEPHENS.

After a Water Colour by R. ALT.

The introduction to the "Official Guide" to the Jubilee Exhibition in the Prater, indicates in a few words how far the Emperor FRANCIS JOSEPH is responsible for the improvement that has taken place during the 50 years of his reign. "His word made the old ramparts disappear and filled up the moats around them, his insight made it possible to subdue the mighty stream of the Danube and to regulate its course; and finally on his impulse, the suburbs were connected with the inner city to form one sole metropolis, 'Gross-Wien'. Thus the capital of the realm has extended into unthought-of dimensions, with a populace of 1 580 000 inhabitants. The territory of the town comprises old historical streets, modern boulevards and thoroughfares full of traffic, as well as extensive plains, vineyards, forests, and public parks, which all render the modern Vienna one of the most beautiful and enjoyable places on earth."

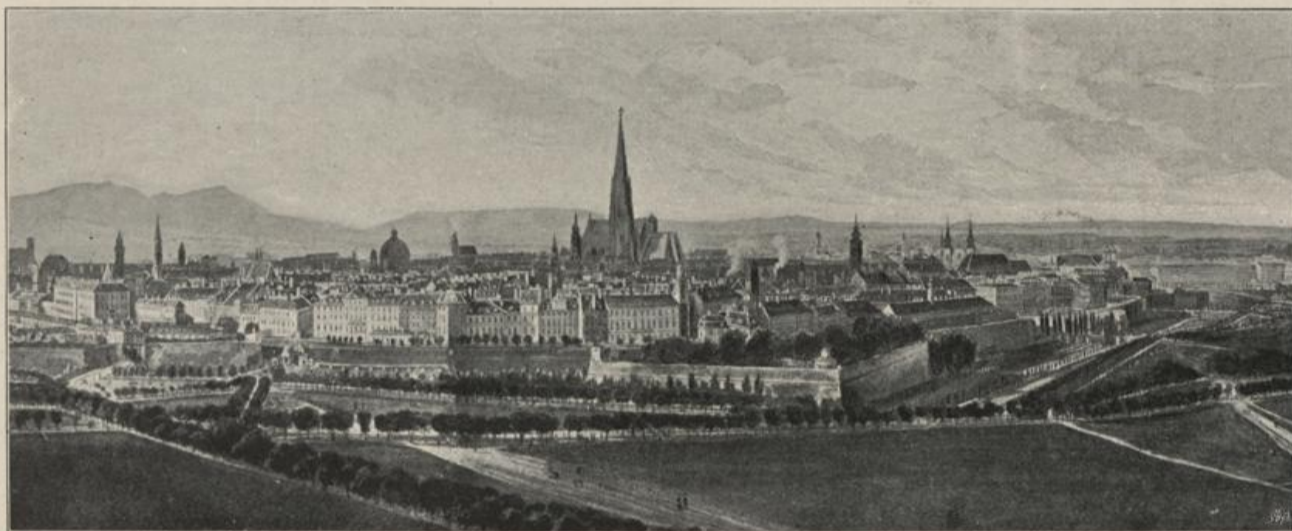
Let us first throw a glance at "Old Vienna", a city, which according to AENEAS SILVIUS was already in the fifteenth century, devoted to the light-hearted pleasures of the time, but also repeatedly exposed to the attacks of

the Neuer Markt and the house-fountain of the Old Town-Hall in the Wipplingerstrasse, with its bold relief of Perseus and Andromeda.

With these remarks, the description of Old Vienna must cease.

The modern architectural activity of New Vienna has however tried to fill up the gaps which have been left open in the historic styles of the old city.

Taking our route from the Schottengasse towards the Freyung, we notice at once the typical Viennese character of the locality. The picture is in some aspects not very different from that which BERNARDO CANALE painted. The Market Place with its coloured embellishments, lies a little off the square Am Hof, where we pause awhile to examine the equestrian statue of RADETZKY by ZUMBUSCH. From here we proceed by the narrow Bognergasse to the Graben, the heart of the City of Vienna. The Graben has changed continually from 1867 to 1897, and has become entirely modernised. Not far is the Square of St. Stephens, from where we now gain a beautiful free view of the cathedral and its famous spire,



VIENNA BEFORE THE EXTENSION. After a Water Colour by R. ALT.

the Turks. Never was there a populace so addicted to the pleasures of life, who had also to undergo so many heavy ordeals, which, however, were all manfully overcome. "Old Vienna" as the older of the inhabitants still remember, must have been a very jovial forteress, with ramparts, drilling grounds, and army stores. But what is its architectural aspect? It is, as we all know, a city of great antiquity, but has never counted its years, in fact, it never had the desire of growing old. This is the reason that its architectural aspect has been changed so frequently from one period to another.

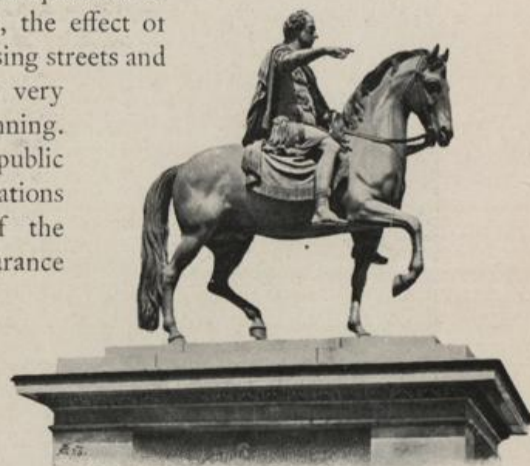
Vienna has preserved very little from the Middle Ages. The Cathedral of St. Stephens, with its incomparable lofty spire, still overtowers the City. Of the Old Vienna, for which this cathedral was built, little however is left, for the Square around St. Stephens has become quite modern. If we add to the Cathedral the church of St. Michael in the transitory style, and the beautiful but unfortunately much hidden Gothic Church of St. Mary, with its curious cupola-like tower, the Court Chapel of the Burg, the church of the Minorites, as well as the Parish Church of St. Augustin in the latter Gothic style, and the two chapels of the Teutonic order and the Knights of St. John, we are at an end with the Vienna of the Middle Ages. The only traces that remain of the period of German renaissance are to be found in the few sepulchral monuments outside of St. Stephens Cathedral and in St. Michaels. The period from the seventeenth century to the first decades of the eighteenth has given to Vienna in its palaces and churches the most typical aspect. It is the period from MARC ANTONIO CARNEVALE to the two FISCHER VON ERLACH (father and son), GALLI BIBIENA, and JOH. LUCAS VON HILDEBRAND.

The desire for architectural improvement grew stronger during the period from LEOPOLD I to CHARLES VI. To the pompeous buildings, profane and ecclesiastical, by which the old barock-style had acquired preponderance, must be added some ostentatious street-monuments, which gave utterance to the religious views of the court, for instance the Plague-Column, on the Graben, the Column of St. Mary on the Hof and the "Marriage of St. Mary" with its barock-canopy on the Hoher Markt. DONNER contributed his masterpieces of fountains, foremost of all the beautiful one on

after some of the obstructing houses have been cleared away. From St. Stephens we get into the Kärntnerstrasse, which appears with its endless row of magnificent shops and magazines as one vast bazaar of dazzling splendour. As chief thoroughfare, the Kärntnerstrasse was in much need of improvement, which has been partly achieved by carrying back most of the houses into a new building line, which process, however, has injured the aspect of the New Market close by.

A few steps more and we find ourselves in the Ringstrasse. This is the grand inauguration of the extension of the city. The Ringstrasse, which encircles the city like a magnificent belt, has been constructed upon the ground of the former fortification walls and presents an aspect almost unparalleled, and most typical of Modern Vienna.

Viewed as a whole, the Ringstrasse is a vast and loosely stretched arc, the chord of which forms towards the North-East, the Franz-Josephs Quai along the Danube Canal. This vast arc stretches and bends simultaneously into five angles, between which run the magnificent boulevards. Of great attraction are the changing perspectives at each turn of the great street, the effect of its combination with the crossing streets and the adjoining squares being very well calculated from the beginning. In systematically distributing public gardens and squares with plantations along the whole course of the avenue, an occasional appearance of foliage and flowerbeds has not been forgotten. The extraordinary wideness of the Ringstrasse made it imperative to add to the height of the new structures. And this was the architectural programme to



MONUMENT OF EMPEROR JOSEPH II.
Photo by R. Lechner.



INNER CITY. ST. MARY.

from the palaces of the nobility, that expressed the exclusiveness and splendour of their owners. Notwithstanding the luxurious decoration, one had always to think upon making these buildings profitable also for the purpose of letting the lodgings. Several ingenious and gifted architects, such as I. R. VON ROMANO, AUG. VON SCHWENDENWEIN, L. FERSTER, A. HEFFT, and others, took up the task and adorned the Kärntner Ring, Kolowrat Ring and Park Ring, with costly and magnificent monumental edifices. But it was THEOPHIL HANSEN who in the Heinrichshof solved a great architectural problem and not only created a veritable Model Palace, but knew thoroughly well how to combine the most luxurious elegance with the utmost usefulness. But the Ringstrasse had still further claims to become a Street of monumental edifices of public character. The first who worked on this line were E. VAN DER NÜLL and A. VON SICCARDBURG, who with the Neue Opernhaus successfully inaugurated this higher aim. It was finished and opened in 1869. It flanks on its right side the Kärntnerstrasse, which opens here into the Ringstrasse. The beautiful loggia of the opera-house is adorned by a cycle of fresco paintings executed by the genial artist, M. VON SCHWIND, who has taken for his subject the "Zauberflöte", and treated this in his fantastic and romantic manner, poet and painter in one person as he was. The treatment of the building itself is based on French renaissance, with additions of other forms and handled by the two architects in a discreet but most artistic manner. The whole causes a genuine impression, and the two fountains which rise at each side amidst floral groups, and decorated by graceful figures by HANS GASSER, contribute largely towards the perfection of the whole.

It did not last long, and the foremost architects of Vienna, who were destined to solve the great architectural questions, gained each for himself, and one after another a site in the Ringstrasse. Here they could compete with each other and fight in honest strife for their principles and tendencies, and of each it must be said, that he gained his prize. The many and important commissions necessitated such a monster-competition as also the utmost exertions of each competitor. The state and the municipality

which it was necessary to adhere. Thus the peculiar style of the Ringstrassenhouse sprung up. The first type of the private palace was a renaissance founded on practical considerations and combined with as much opulent detail as possible. It was necessary to find a new form for the abodes of the rich and still speculating marchants, different

as well as the society have taken part in creating this Ringstrasse and millions of worth have been lavished on these monumental creations, but not less high and ideal is the artistic value of their conception and execution, on which undoubtedly, the architectural fame of Vienna will rest.

We dare not linger much at our promenade through the Ringstrasse, and can only mention the most noteworthy buildings. At the corner of Kärntnerstrasse and Kolowrat Ring we arrive at a most important edifice. H. v. FERSTEL has here erected his first monument in Renaissance. It is the Palais of the Archduke LUDWIG VICTOR. It is faced by that in some aspect less elaborate one of Mr. VON WERTHEIM, also a work of FERSTEL. Between both palaces rises the equestrian monument of KARL VON SCHWARZENBERG by HÄHNEL. The view at the Karlskirche close by, is unfortunately spoilt by some buildings and is only regained when we arrive at the Lothringerstrasse. Here stands the Home of the Musik-Verein, a splendid building by HANSEN, with beautiful templelike gable. Near by we see the

Künstlerhaus (Gallery of Arts) by A. WEBER and repeatedly enlarged by SCHACHNER, STREIT and DEININGER until 1880. The above named church of St. Charles, one of FISCHER VON ERLACH's noblest works, will get quite a new aspect, when the already adopted project of professor K. MAYREDER will be carried out. The place before the church and all its surroundings will be regulated according to architectural principles. Passing along the Kolowrat Ring towards the Fichtengasse, we arrive at a quiet spot near the Wien, which has been beautified by walks planted with trees and shrubs, and we are agreeably surprised to face the bronze monument of BEETHOVEN, by ZUMBUSCH. The artist has represented the great Tone-Master in a sitting posture. The figures of Prometheus and Victory on the base, indicate the painful struggling, and the victorious element in the Tone poems of the great composer. Continuing our way along the Park Ring we arrive at the Stadt Park. This beautiful park has been devised by a landscape-painter, SELLENY, and laid out by RUDOLPH SIEBECK, a gardener who knew to follow these intentions. It is a model of its kind and contains amongst others the monument of FRANZ SCHUBERT, by CARL KUNDMANN, a noble work, and also those of the painters SCHINDLER and HANS MAKART. Leaving the Stadt Park and proceeding along the Park Ring, we notice the splendid Palace of the late Archduke WILLIAM, a Masterwork of HANSEN in beautiful Greek renaissance. A little further on towards the Stuben Ring stands the Austrian "Museum für Kunst und Industrie" (Arts and Craft Museum) and close by the "Kunstgewerbeschule" (School for Industry and Art), both by H. VON FERSTEL. The architecture of the first is simple, but solid and graceful, its decorations, formed of medallions in majolica and sgraffitos, are quite appropriate to the purpose. Having noticed the vast drilling ground of the

soldiers, quartered in the Francis Joseph Barracks, close by, we return towards the Kärntner Ring, on which two of the most fashionable and imposing Hotels of Vienna are situated, the Hotel Imperial and the Grand Hotel. Joining here, for awhile in the usual daily promenade we turn now into the Operngasse, to examine on the Albrechts Platz, the Mozart Monument by TILGNER. He has represented the divine composer, standing at a musicdesk, his fingers between the leaves of a score and apparently seized for the moment with a musical idea. On the socket, MOZART's whole genius, the enthusiasm and mirth of his musical creations is allegorically represented in splendid sculptures. It was the artist's last work, who died before the

SCHREYVOGELGASSE.
Drawn by J. POLEDNE.

ROTHGASSE.

INNER CITY. SCHÖNLATERNGASSE.
Drawn by J. POLEDNE.



INNER CITY. CHURCH OF THE MINORITES.

monument was unveiled. The monument of an other great composer may be mentioned here, that of HAYDN, standing far off the Ringstrasse, on the principal street of Mariahilf, before the church. Returning to the Ring we arrive at the Schiller Platz and stand in front of the magnificent home of the Academy of Arts, a masterpiece of HANSEN. The architect has used here a composite style of early Italian renaissance and classic elements. In the centre of the square rises in noble proportions and surrounded by clusters of trees, the Schiller Monument by SCHILLING of Dresden, unveiled November 1876. In the small groups of shrubbery around the two hermes of LENAU and GRÜN have received a somewhat subordinate position.

The two Imperial Museums destined for art and natural history at which we now arrive are situated between the Baben-

bergerstrasse and Bellariastrasse. They are by SEMPER and HASENAUER and are placed parallel to each other. They are in the splendid style of Italian High Renaissance, their middle parts rendered conspicuous by cupolas, and exactly one like the other, with the exception of a few details in the external ornaments. Their whole façades abound in plastic decorations and statues of celebrated persons, but the richness of ornament does not lessen the powerful effect of these really monumental buildings.

Between these two museums the imposing monument of the Empress MARIA THERESIA engages our attention. It is by ZUMBUSCH, the architectural part by HASENAUER. The task was, to represent together with that illustrious Empress, also the period of her glorious reign, and this has been achieved by placing around the socle of the monument reliefs and statues of the foremost supporters of that august lady. The Empress is represented seated on the throne and pointing with her right hand towards the Burg, and leaning with her left, which holds the sceptre, on the scroll of the Pragmatic Sanction.

The Burg, as the imperial palace in Vienna is called, is our next object. A new building of greatest dimensions, which is to replace the old residence, was begun a few years ago, but is not yet finished. Hofrat

E. VON FÖRSTER and his associates architects HOER and NIEDZIELSKY, are busily engaged at it. The project for the whole, to which an ingenious design of G. SEMPER has served as a base, is grandiose in its conception and when fully executed, it will be a building of overwhelming magnitude.

From the Bellariagasse we have a free view at the Volkstheater, a very pleasant edifice, by FELLNER and HELMER, in front of which the monument to

FERDINAND RAIMUND, by VOGEL, has lately been unveiled. Being once occupied in examin-

ing monuments, we might just pass through the Volksgarten to visit that, which has been erected to the memory of noble GRILLPARZER. It represents the poet in the midst of his creations, seated within a niche, decorated with alto-reliefs by R. WEYR representing scenes out of the poet's dramas in a characteristic and most vivid manner. The figure of the poet is by KUNDMANN, the architectural arrangement by HASENAUER. The triangular space, called the Schmerlingsplatz, is adorned by a beautiful building in German renaissance, employed here in a new way for the extensive façade of a modern palace. It is the Palace of Justice by the architect A. VON WIELEMANS, erected 1881.

We now approach the famous Rathaus-Platz, and will cite some most characteristic words of CARL VON LUETZOW about its architectural importance.

"The noble decision of the Emperor to sacrifice the old Parade Ground not only procured for the Rathaus (Town Hall) the only suitable position, but brought also the grand conception of the Ringstrasse to a worthy conclusion, and thus the Parade Ground of Viennese architecture rose up instead. In the middle, the Rathaus, right and left the Parlamentshaus and the University, opposite the new Burg Theatre. By this arrangement, the four masterpieces of the foremost Viennese architects are grouped together. And in the centre of the whole, a lovely garden, beautifully laid out and inviting to place around works of sculpture. This is the architectural climax of the new Kaiserstadt, and one of the most magnificent squares in the whole world."

Every style of architecture is here brought together to compete with each other, Classic Style, Gothic and Renaissance.

THEOPHIL HANSEN, who on his arrival in Vienna began with the byzantine style and during a short transitory period, employed chiefly renaissance, devoted all his energy in his riper age to the classic style and with the creation of the House of Parliament pronounced his architectural creed. He wanted to prove that with all the feeling for Greek art, one could be at the same time a modern architect, who has to answer all the



VIEW OF THE FRANZENSRING.
Photo by R. Lechner.

demands of our time. A similar confession was made by FRIEDRICH SCHMIDT with his Gothic of the Rathaus, but he has made some concessions to which he, in his former position as Church architect would scarcely have submitted. He knew how to find new motives in the Gothic style, that for him was not dead and finished, but a living and still productive art. This is most striking with the fantastically conceived details of the great tower of the town hall. This as well as the four smaller spires are new creations of their own kind.

How different is the impression gained by the New Burg Theatre! This splendid building, the work of K. VON HASENAUER, who has employed the stricter form of Renaissance, based unmistakably on a project of SEMPER, is perhaps the finest and most costly building of its kind. Never has so much splendour been lavished on a building which is solely devoted to the drama. The impression is altogether dazzling and defies all description. Quite a different treatment of renaissance we find in the work of FERSTEL, namely the University. Noble, pleasant, but quiet, just suitable for the appearance of a palace of learning, it is divided into a centre building, containing the great halls for academic and festive gatherings, and two side-

GRIECHENGASSE WITH STAIRS OF THE HAFNERSTEIG.



DOMINICAN BASTION.

wings right and left, adorned with elegant pavilions. With this masterpiece of renaissance, FERSTEL has brought his artistic labours to a close. Not far distant from the University appear the beautiful Gothic twin spires of the Votivkirche. FERSTEL, who gained the competition in 1856, has here combined a selection of Gothic details to an architectural bouquet of rare beauty. We can only devote a quick glance at the Schotten Ring,



THE IMPERIAL MUSEUMS FROM THE "VOLKSGARTEN".

Photo by R. Lechner.

where the Sühnhaus, gothic with Venetian loggias, by SCHMIDT, reminds us of the tragic episode of 1881 when the Ring Theatre was destroyed by fire, and at which spot the Sühnhaus was erected. Opposite the Exchange (opened in 1877) finishes the list of great buildings by HANSEN in a worthy manner.

With this we have brought our promenade around Vienna to a close.

RETROSPECT INTO THE SOCIAL LIFE.

By HUGO WITTMANN.

THE birth of the Austrian Archduke, who, under the name of FRANCIS JOSEPH I, was destined to ascend to the throne of the Habsburger, falls within the happiest time of the old Kaiserstadt on the Danube. Vienna was already well known as the home of joviality and lightheartedness. The great SCHILLER had said, that a Viennese week consisted of a succession of Sundays, to which the less renowned "Bäuerle" enthusiastically rejoined: "There is but one Vienna". There existed indeed no other city so full of hearty joviality and natural mirth, dear alike to the strangers as to the native, than the

Vienna of the thirties, when the reminiscences of the great Empress and her great son had not entirely died out, and the recollections of the numerous festivities of the Vienna Congress were still the topic of conversation. But one thing was wanting. The city required in its joviality a sort of manager, who could direct and arrange everything. It needed an element to bring order and rhythm into this exuberant jollity. This want was removed by the inexhaustible source of the musical talent of the Viennese. In that epoch falls the birth of the Viennese waltz. Armed with bow and baton, LANNER and STRAUSS commenced their reign, and though their modest art cannot be compared to the sublime creations of MOZART and BEETHOVEN, it must not be denied that through the art of these two Waltz-Kings the popular enjoyments were considerably improved. It was far better to listen to one of those newly born waltzes, with its sweet and enticing melodies, than to pay attention to idle gossip about everybody und nobody. Madame DE STAËL, who visited Vienna at the beginning of the Century, complained about the flatness of the conversation there, and remarked, that it seemed to her, that meditation was considered in Vienna an illness, against which the doctor had ordered a shallow and superficial entertainment. Meditation was cured by Music, a sweet and lovely swaying music in the measure of three crochets. This measure of three crochets became a power and together with it, the mighty ones of the empire shared in its government, and we receive a lively picture of that period. On High, above all, reigned METTERNICH, he governed the head, below, reigned the waltz and governed the legs, and between both, a happy and contented people, who fared well, and who left the question, whether it might fare still better, to the government, to decide.

Later in the thirties the political horizon began to darken also in Vienna. The events in France and Italy had thrown their shadows around and more



MONUMENT OF MARIA THERESIA.
Photo by R. Lechner.



ST. RUPERT'S CHURCH. THE OLDEST CHURCH IN VIENNA.



VOTIV CHURCH.

dation of the Academy of Learning, excluding, however, from its subjects, that of Literature. He could not subdue his old fear. Personally, the chancellor was never an opponent to the higher intellectual entertainments, he delighted at everything that was lofty and noble and was undoubtedly of an artistic and intelligent disposition, and might within his own sphere even be called a bel esprit. It was he,

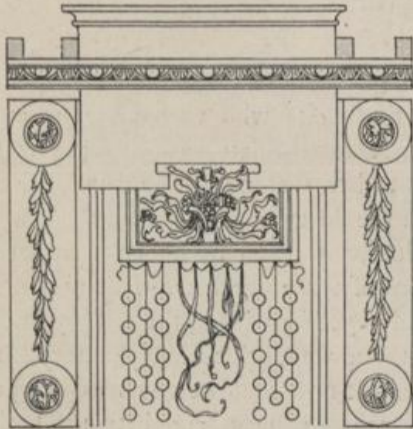
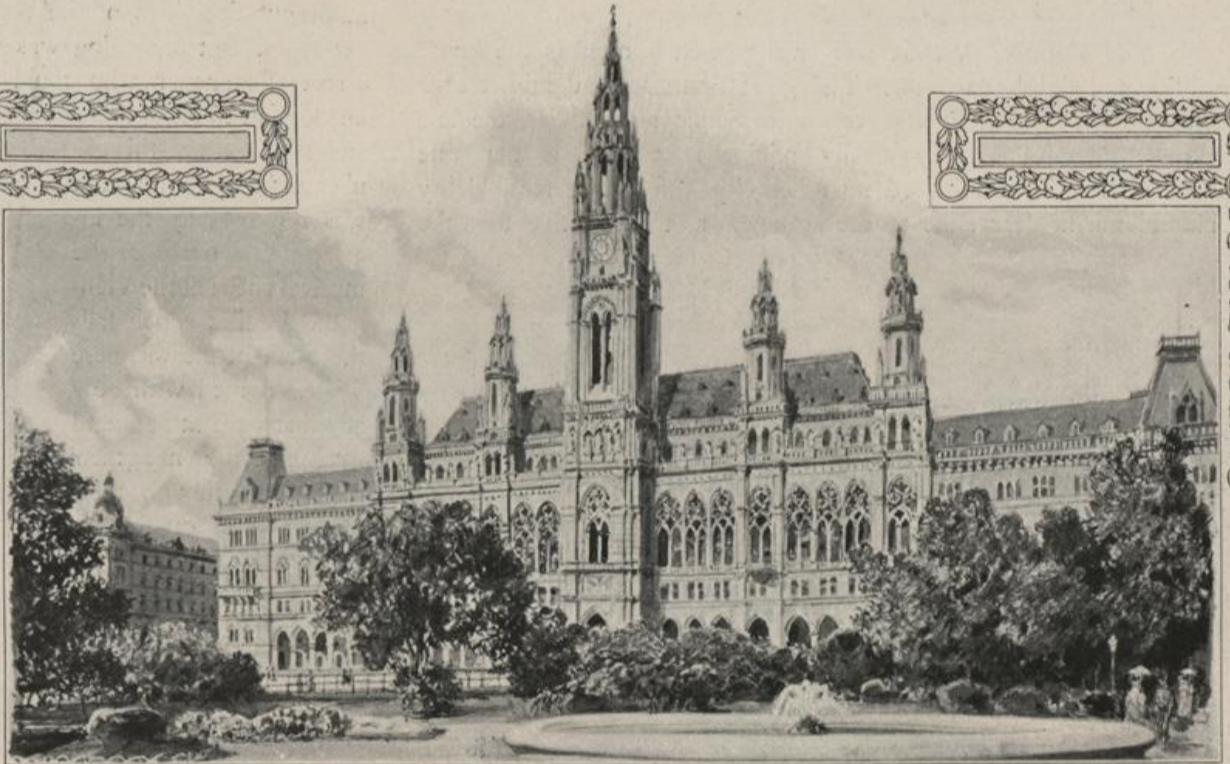


UNIVERSITY.

LIEBENBERG MONUMENT.

serious tendencies began to wrestle with the three crochets for predominance. The desire for social associations could no longer be subdued by Police restrictions. An industrial association was founded, of which an archduke, the father of the present emperor, became patron. A mercantile association soon followed and the poet GRILLPARZER was one of the members. A still higher step was the foundation of the Legal Reading-Association. In 1845, the still existing "Männer-Gesang-Verein" (Male Choral Association) saw life, and at last, even METTERNICH gave way and advocated to the Emperor the foun-

who, strongly influenced by GENTZ, introduced into diplomatic intercourse, the highly polished and elegantly written dispatches. The language, whether french or german, of which made use in his correspondence with the



MUD-DEPT.



BURGOMASTER'S STUDY.

ARKADENHOF.

FRONT VIEW.

BANQUETING HALL.

THE TOWN HALL. Drawn by R. BERNT.

European statesmen, was with him a keen and pointed tool, which he knew to handle most skillfully. If he considered a page exceptionally well composed, he used to rise from his desk and run over to his young wife, to read that masterpiece to her, and she listened with rapt attention to the "magnificent" dispatches. Politics, discoursed in such a style, sounded like music. It was

bands room to see how he worked, and how he governed Europe. But he governed it, according to firmly laid down principles, and these would not permit much liberty to the art of thinking aloud and in measured lines. He suppressed often most reluctantly, he could have invited these dangerous poets into his house, to listen to their well sounding rhymes, and have them transported the next day across the frontier.

Time however brought also this stone in rolling, the very "Zeitgeist" on which the chancellor looked almost as a personal enemy. METTERNICH's great mistake was, that, out of fear for the future, he did not risk, to look straight into its face.

Thus the happy and jovial time of the three crochets disappeared more and more, and today lies so far, that it is scarcely possible to call it back to one's mind.

The numerous places of entertainment of Old Vienna deserve a special study. They are important for the history of the city as the centres of an uncommonly strongly developed desire for sociability, they are more important than the few aristocratic saloons of the Upper Ten Thousand. They were distinguished by a blameless and most praiseworthy deportment, which reigned there, they formed the meeting places for



HOUSE OF PARLIAMENT.
Photo by R. Lechner.



INTERIOR OF THE HOUSE OF COMMONS.

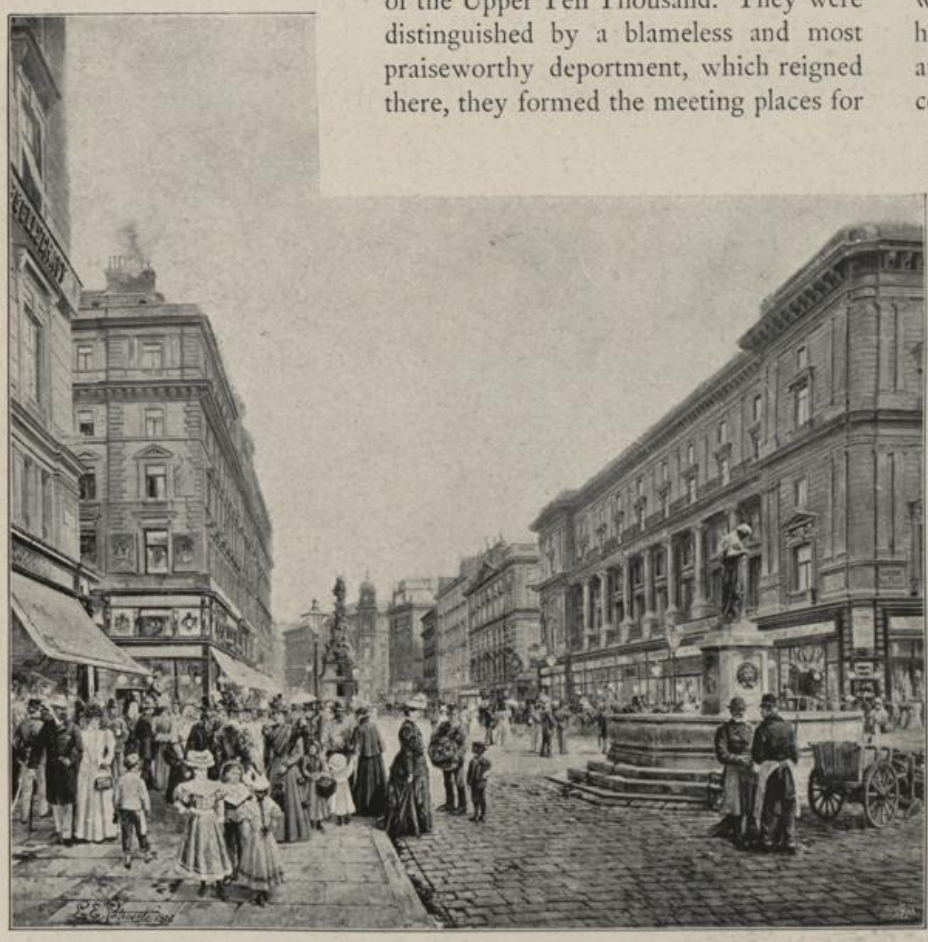
History, played on the harp. She often glided slowly, on tiptoe, into her husband's room to see how he worked, and how he governed Europe. But he governed it, according to firmly laid down principles, and these would not permit much liberty to the art of thinking aloud and in measured lines. He suppressed often most reluctantly, he could have invited these dangerous poets into his house, to listen to their well sounding rhymes, and have them transported the next day across the frontier.

especially the illumination. The "Sperl" likewise did not lag behind; magnificent ball-rooms, lovely gardens, and flowers. "Every gentleman", says a chronicler of that period, "wears his modern dresscoat, light trousers, snow-white linen, and gloves. The ladies appear in most varied costumes, most of them in gaily coloured dresses." At nine the first sounds of the violins are heard. JOHANN STRAUSS, the first of this glorious name, plays. He "plays" his waltzes, plays them as only STRAUSS can play them. Look at him, that little thin man, behind his music-desk, every muscle is in motion and seems to vibrate. With his bow he beats time and plays alternately, he conducts with the whole body, sways to and fro, jumps up and crouches down. Everything in him is time and rhythm.

It may be admitted that the magic violin-bow of STRAUSS and his waltzes have been to some extent the causes of a degradation of the Viennese taste. Mrs. TROLLOPE, who visited Vienna in 1836-37, expresses great astonishment that HAYDN and MOZART, not to speak of BEETHOVEN, have less to say in Vienna than LANNER and STRAUSS. "The city", she writes, "suffers much from an attack of waltz, and he, who is not in raptures about this new fashion and respects the elder masters, is called rococo, incorrigibly rococo." She hopes the fever may be only periodical, but makes a grave mistake, for later she expresses fear that the wizard might in the end also bind her to his spell and run off with her. Whatever little harm the waltzes may have caused, to its charm must be ascribed the fact that the Viennese have remained so well-mannered and so orderly. In no capital of that epoch dwelt so amiable a population. In this respect, Vienna stood out singly; it had no mob. For a long time no one in Vienna knew what a mob was. Writers of every nation concur in this, Germans, French, and English. All vie with each other to praise the kindness, readiness to serve, goodnaturedness and politeness of the "Wiener". And still on another subject agree all writers, who speak about Old Vienna. Out of Vienna there was great fear of the terrible despotism that was supposed to reign in Austria, and strong words were used to describe this deterring state of things. But once in Vienna, these same people look around in great surprise. "Where", they ask, "is the bogeyman, from whom we have to run away? Where the terrible tyranny under which the nation suffers?" We see none but contented faces, the people walk pleasantly and comfortably about and everyone appears to be highly satisfied. The Customhouse Officer is polite, the police not too peevish towards the stranger, provided he does not interfere with politics. In the twinkling of an eye the fear of the terrible despotism has disappeared. The English lady, mentioned before is full of praise of Vienna, and the comparison she draws between this City and her own country is not very favourable to the latter. "In Vienna it is



THE "STOCK IM EISEN" on the corner of the Kärntnerstrasse.



ON THE GRABEN.
After a Painting by L. E. PETROVITS.



BIRD'S EYE VIEW OF VIENNA.

Drawn by ERWIN PENDEL.

lovely, nowhere better", she writes, "even behind prison walls is this country still a lovely home." — "The Emperor FERDINAND", she continues, "one day had twenty condemned criminals before him, and gave them the choice between exile to America and prison. Only three had chosen liberty beyond the ocean, to the others the heaven of their country was dearer even behind the grating of the prison windows."

The English lady notices some other advantages of the city. She admires the Prater, the Burg Theatre, the excellent pavement and above all the extreme cleanliness of the streets. In this respect Vienna was the only city she could compare to London. Somewhat less favorable are her comments about the members of the Upper classes, and here again her opinion coincides with that of other observers. Without an exception, they are all surprised at the exclusiveness of the aristocracy. It may easily be understood, that a connection between the old aristocratic families and the newly created financial nobility could not easily be established, but that not the least connection between the nobility of birth and that of mind could be effected, was not only a puzzle to the English lady, but also to French as well as

German visitors. In France and England art and literature have contributed to bridge over this partition, while in Austria scarcely an attempt has been made. Already Madame DE STAËL expresses surprise that in the saloons of the aristocracy authors were never to be found. When thirty years after Madame DE STAËL, Mrs. TROLLOPE arrived at Vienna, the same state of things existed still. Is it possible! this lady resides for eight months in Vienna, she hurries from drawing-room to drawing-room, seeks and finds admission to all classes of society and knows neither

GRILLPARZER, nor BAUERNFELD, neither LENAU, nor even CASTELI! She never met any of these gentlemen in one or other of the distinguished circles. She only made the acquaintance of Herr VON ZEDLITZ, who, though highly gifted, remained for society, however, more "baron" than poet, and takes him for a poet "par excellence", and that at a time when GRILLPARZER had already reached the summit of his fame. Poets and authors, however, felt also a strong desire for sociableness, and if they could not satisfy it in society, where should they find it?

The foundation of a literary society of some kind was under the existing circumstances out of the question. When therefore congenial men endeavoured to find a place where they could unite, exchange their thoughts, and receive intellectual impulse, where else could they resort to, than to the Coffee House? Thus the Coffee House has an important place in the history of the development of the literary life in Vienna. One of these Coffee Houses may be especially mentioned. In the third decade of this century, the "Silver Coffee House" was opened in the Plankengasse. Its name indicates more luxury than its limited resources were able to procure, but here, in the innermost part of the City, everyone was to be found, who did not wish to be deprived of his rights to have his own mind, to cogitate or to cast his thoughts into artistic moulds. Here, daily they met, from GRILLPARZER down to the most-insignificant rhymster. Surely, many an uncongenial individual was amongst those, who thought to gain immortality by a clever game at billiards, but it cannot be disputed that here a most select band of distinguished men came daily together, distinguished alike in art, literature, and learning. Many a princely and aristocratic name is also found amongst the frequenters of the place. ALEXANDER of Wuerttemberg visited the Coffee House, and so did VON ZEDLITZ, who belonged to the "crème", and Count AUERSPERG (ANASTASIUS GRÜN), who was "crème de la crème", has, in his biography of the poet LENAU given

us an interesting description of this humble Coffee House, in the profane rooms of which, in some respects the halo of academical glory prevailed. Foreign poets who came to Vienna, knew now where to find congenial minds. In spite of METTERNICH, beautiful Vienna had become the Mecca of all travellers. Vienna has seen LESSING and KLEIST within its walls, but curiously enough, the very great ones never came. Neither SCHILLER nor GÖTTE. Recollections of these grand masters of German Literature are very scarce, and yet there are some. Here lived up to an old age, ANDR. STREICHER, as head of a Pianoforte Factory, who as the friend of the youthful SCHILLER assisted him in his escape from Stuttgart to Mannheim, and here in his house in the Ungargasse, he wrote his most interesting account of this flight. More direct yet are the relations between Vienna and GÖTTE. Here lived the daughter-in-law of the prince of poets, Frau OTTILIE VON GÖTTE, his devoted nurse up to his end, after the demise of that illustrious mind, while her son WALTER was devoted to his musical training. Up to the fifties, the house of Frau OTTILIE remained a meeting place of all eminent men and women, and became a sanctified home for intellectual intercourse. GRILLPARZER has spoken of it in his Memoirs.

The second half of this century has been for every capital in Europe an epoch of revolution; none, however, has changed its aspect so entirely as Vienna under the reign of the Emperor FRANCIS JOSEPH. First the outer part, afterwards the inner. The ramparts disappeared, the extension of the city was carried out, a renaissance in architecture sprang up, and a general and rapid rise of the other arts soon followed. The daily life became improved,

private residences received a more tasteful appearance, everybody desired more costly surroundings. Painters, architects, sculptors were very busy all at once and were now in great favour in Vienna where they formerly had scarcely been noticed. A generation of patrons of the fine arts rose up; we only will mention count WILCZEK and NICHOLAS DUMBA, scattering golden recognitions around. The delight in the beautiful and the noble was roused again; the great questions concerning art were everywhere discussed, and gave better subjects for conversation to social circles. The

artist himself became more interesting and attractive. The Studio of MAKART, the scene of so many brilliant gathering, is in this respect still in the remembrance of all. In that time DUMBA ordered the decoration and painting of his famous drawing-room, which MAKART so ingeniously executed. The ceilings, the walls, MAKART everywhere. All who had claim to some distinction, either in art, literature, or science, could be met with at the "At-homes" in this room. Simultaneously with the rise of the fine arts, the Drama also rose to a height, never known before, and LAUBE gave to the Burg Theatre a position to which no other German capital could aspire. LAUBE likewise belonged to the social and artistic circles of the city, and his house was the great centre of art and learning.

But this period is still too new to describe it exhaustively. The process of transformation is not completed and does not yet belong to history. The city gains daily in extension and with it the development of social life goes hand in hand. It has lost much of its hearty and jovial element it is true, but this, a sign of the time everywhere, is due to the era of associations, clubs and societies. Politics also have taken hold of every individual, and the new means of communication, steam, electricity, telegraph, bicycle and motor-car, with which man now fights against time and space, contribute largely to a general change of social life. If today a worthy from the early thirties would return to his Old Vienna,



NATURAL HISTORY MUSEUM.
Staircase.



HISTORICAL ART MUSEUM.
Staircase.

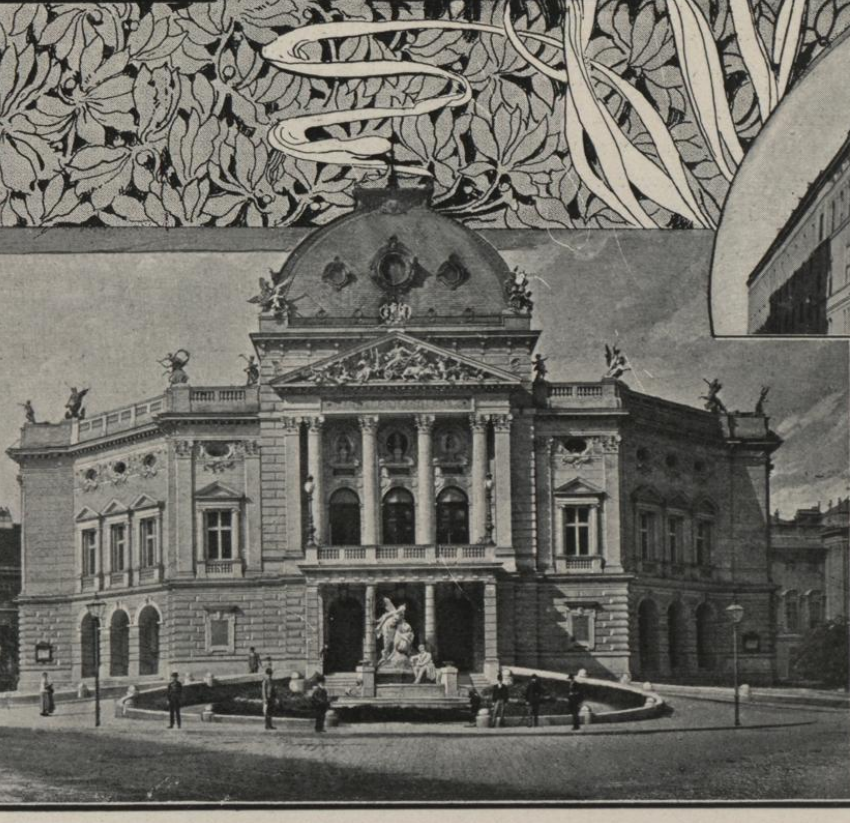
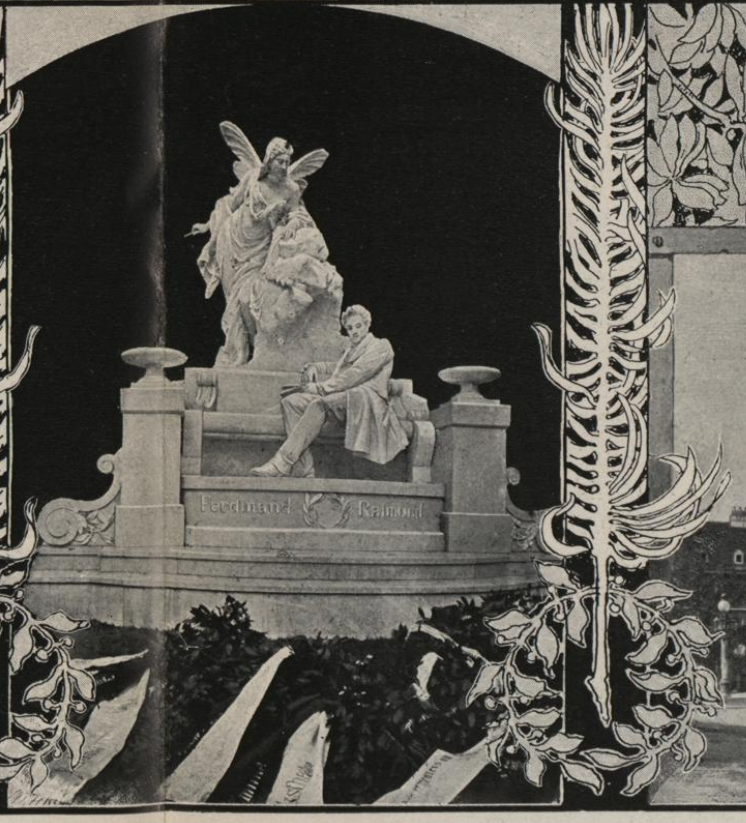
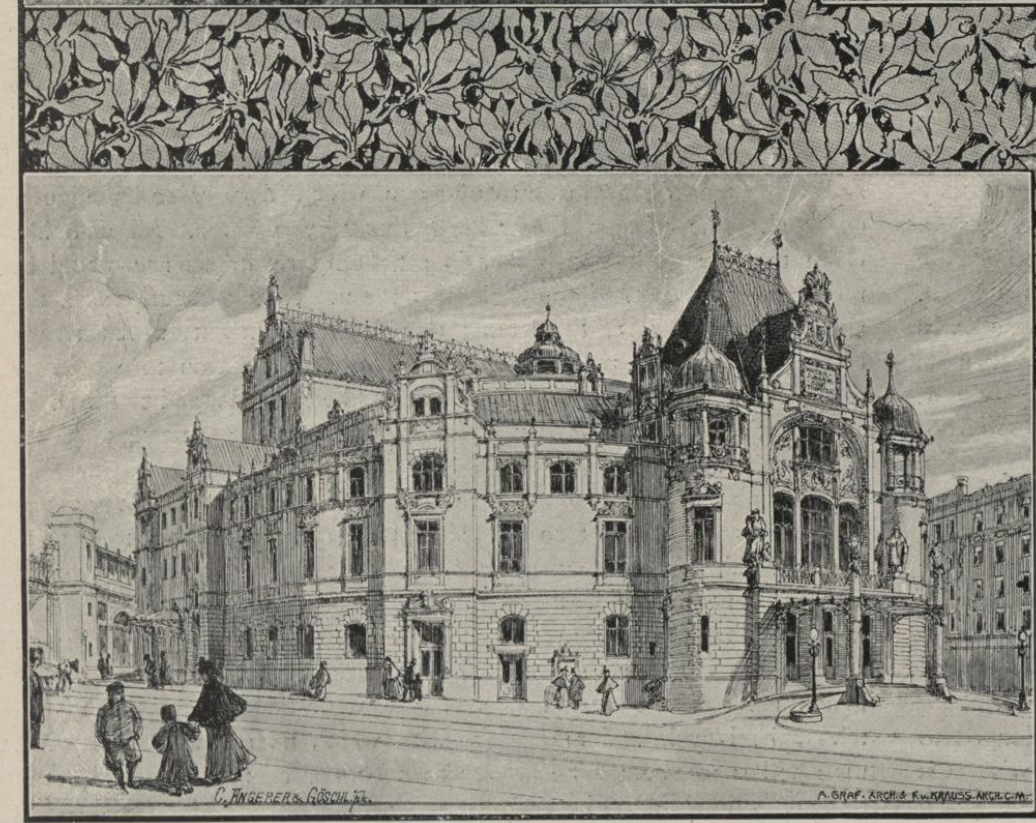
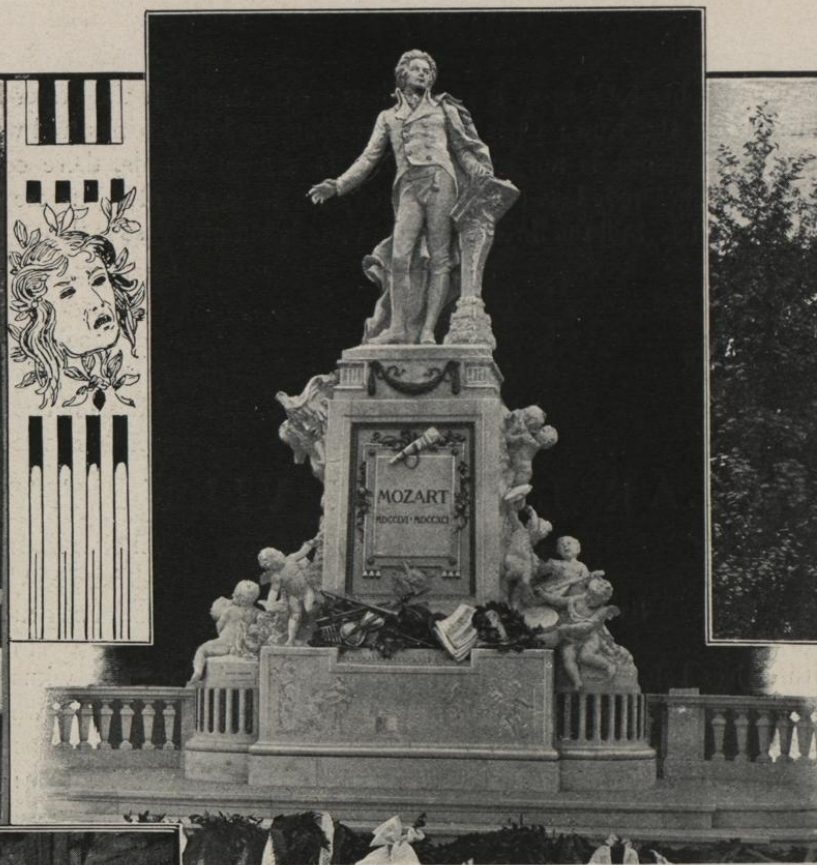
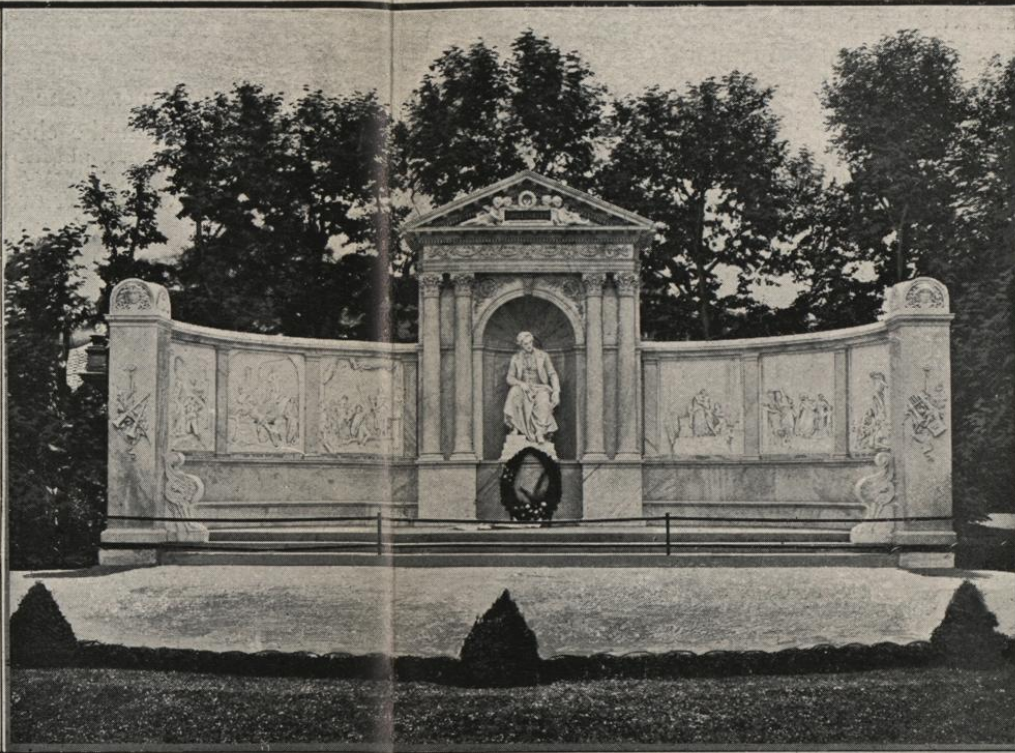
BEETHOVEN MONUMENT.

HAYDN MONUMENT.

GRILLPARZER MONUMENT.

MOZART MONUMENT.

SCHUBERT MONUMENT.



THEATRE AN DER WIEN. JUBILEE THEATRE (IN COURSE OF CONSTRUCTION).

BURG (COURT) THEATRE, STAIRCASE.

RAIMUND THEATRE.

BURG (COURT) THEATRE FROM THE TOWN HALL. After a painting by C. SCHUSTER.

RAIMUND MONUMENT.

DEUTSCHES VOLKSTHEATER AND RAIMUND MONUMENT.

IMPERIAL OPERA HOUSE.

Photos of R. Lechner, Vienna. CARL THEATRE.



HOUSEMAID.
Drawn by C. SCHUSTER.

I fear he would hasten to turn his back upon it without delay. Old Vienna and the New: what a contrast! And yet, the difference is not so enormous; there is still a great similitude between grand-mamma and grand-daughter. Still the three

crochets are dominant in the Prater and elsewhere, still flows the blue Danube along her lovely banks, and when HADYN'S beautiful national hymn ascends in solemn chords, there certainly will be heard as a kind of counterpoint to it, the old Viennese proverb: "There is but one Kaiserstadt; there is but one Vienna."

POPULAR LIFE IN VIENNA.

A RETROSPECT.

By VINCENZ CHIAVACCI.

OFTEN in my waking dreams a picture rises before my mind that stirs up happy recollections of former days. I see a city before my eyes with lofty spires and surrounded by mighty walls. A deep and melancholy looking moat bordered by poplars, stretches around the fortress and numerous gates and bridges connect it with the outer world. From the ramparts a beautiful view of the many suburbs is obtained, which latter communicate with the city by shady avenues of chestnut trees, under which, especially during the evening, many rambblers move about. Their costumes and manners are different to those of present days. The elder men walk quietly through the avenue, nearly everyone smokes the typical long meerschaum pipe, out of which mighty volumes of smoke are blown. On the meadows around old and young are seated together, gossiping, laughing, and fun making, as if at a fair. Hundreds of merry children's voices ring through the air; kites are sent up and the girls are swaying their graceful figures in merry circles to the sound of sweet music. When dusk falls, processions are formed which are directed back to the suburbs of which there existed in that time thirty-four. Oh! these old fashioned streets with their lively throng of merry artisans on week days and their solemn quietude on Sundays! The characteristic popular types, the patriarchal life in the evening after the return of the head of the family to his homely hearth, all this forms a picture which, from my boyhood, remains inextinguishable before my sight.

The inhabitants of these suburbs led a most distinct life, which was very often quite of its own kind in each of them. The pride of these honest folk consisted chiefly in proving that their families had dwelt on the same ground for generations. With great satisfaction one of those suburban patricians would emphasize that all his ancestors down to his great-grandfather had been baptized in the same Parish. Out of this affection for the ground arose the special Viennese type of landlord, who, perhaps in no other town possessed so extraordinary a power.

The rent for small lodgings was much lower than it is at present. People seldom paid more than sixty florins a year, for which they had two spacious rooms, bedroom, kitchen, &c. The contentedness of our fathers in this respect seems almost incredible to us. Of bath rooms, dressing rooms, and larders there was no trace. The fitting out of the dwellings was of the plainest description. The better to do families had a so-called fine room, which, however, in no way could be compared to the state rooms of our modern epoch. The ordinary class of dwellers had no such room, an extra bedroom for their numerous offspring was all that was required. There was no refinement in the furniture, everything, however, was clean and comfortable. This plain homestead was the scene of the joys and sorrows of a suburban Viennese family, and all the mute articles within

the room were looked upon as witnesses of every important event. With great affection every implement was treated, and most reluctantly they parted with any of them. It was no uncommon occurrence that a piece of furniture had done service to several generations.

Notwithstanding the simplicity of these honest people they were not indifferent to the enjoyments and pastimes, which were offered to them by itinerant musicians and showmen. To this class belonged also the "Evangelimann", who, attired in a long black coat and hat, recited in the courtyards the gospel of the week for what he received a small donation. All these types have disappeared within the last decades. On Sundays the streets had adopted a solemn appearance, all shops were closed, and young and old had repaired to the outskirts, to Lerchenfeld or Hernalds, where a good glass of wine was sold and appreciated.

The Viennese has always been a great lover of nature, and the many thousands who during the week had followed their vocation, hurried on Sundays towards the beautiful Wiener Wald to satisfy their enthusiasm for the beauties of nature. Those who could afford it, hired some kind of conveyance and drove onwards through forest and glade with wife and family, carrying with them some well filled hampers, the contents of which were joyfully discussed on some favourite

spot in the forest. Others could obtain some substantial meal in some of the numerous hostleries scattered around, for a trifle.

The industrial conditions of the capital had already undergone a radical change at the end of the fifties. The days of glory of the silk industry had passed by, and the workers of this industry had to adopt some new means of existence. Also the once so flourishing meerschaum industry had dwindled into insignificance, the smoking of meerschaum pipes, formerly a widely spread sport, being superseded by the smoking of cigars and cigarettes. Every well to do Viennese was possessor of a well cared for collection of meerschaum pipes, which often represented a value of many thousands. When the passionate smokers met of an evening in their favourite tavern, their pipes sometimes formed the subject of conversation for hours.

These impaired industries were replaced through the extension of the city by others, of which the building trade occupies the first rung. But also many branches of technical arts, for instance, cabinet making, wood carving, the making of all kinds of leather articles and so on, have risen to great importance and have become some of the Vienna specialities.



NEW MARKET PLACE.
Drawn by W. GAUSE.



MILKMAID.
Drawn by C. SCHUSTER.

With this change of the industrial aspect of the capital, some changes in the way of living and habits also took place. Some popular types died out altogether others underwent a metamorphosis like that from a moth to a butterfly. One type, however, who has preserved his originality, is that of the Vienna cabby. But he, also, has passed through some stage of transformation, and the present Jehu of Vienna considers his functions with keen artistic feeling. When driving his cab to the races, it is his pride to dash along with the velocity of an express train, which, however, often brings him into rather close connection with the authorities. With the extension and beautifying of Vienna, which, during the fifty years of the reign of the Emperor

FRANCIS JOSEPH, has grown from a city of half a million of inhabitants to one of 1 750 000, the requirements of the population have increased in proportion. The plain suburban hostelry has found a dangerous rival in the magnificent beerhalls and restaurants. The cafés, which fifty years ago were still of the most primitive kind, are now of stately dimensions, and display the utmost luxury.

The rapidly extending railways lines have brought the favourite country resorts within easy reach of the pleasure loving Viennese, and every Sunday in spring and summer hundreds of thousands avail themselves of the opportunities to visit the picturesque spots of the Wiener Wald, the Rax and the Austrian Alps.

The fame of the joviality of the Viennese has been made known to the whole world by the Vienna music, and the city in which a MOZART and BEETHOVEN lived, and where SCHUBERT, STRAUSS, and LANNER were born, deserves rightly the name of the most jovial city of the world. This joviality has been called by some people carelessness, and has incurred the Viennese many a moral sermon, but also many enthusiastic eulogies have been pronounced in its favour. It existed already in the time of the BABENBERGER, under the glorious LEOPOLD and will exist as long as the sun

shines on the vineyards, and as long as the old spire of St. Stephens looks down upon it.

Love of dance and music are natural to a Viennese. The apprentice whistles the newest songs while on his errands, the cook sings at the paste-board, and the tailor hums his favourite air while wielding the iron, and when the guard of the Imperial palace is relieved by a new regiment with the regimental band at its head, an enormous crowd of idlers proceeds in front of them, and marches to the rhythm of the music. Comes a organ grinder into a house yard, and plays his dances, so is the whole house in motion, maid servants and workmen leave, if possible, their work to join for a few

moments in a dance. Also at his leisure time sitting in the garden of a restaurant the Viennese requires music and song. Formerly itinerant musicians proceeded from one place to another, and some of them were in great favour. Their



MARKET PLACE AT THE FREYUNG. After the painting by A. SCHÖNN.



FRANCIS JOSEPHS QUAI. VIEW OF THE KÄRNTNERSTRASSE. Photos published by V. A. Heck, Vienna.

KURSALON IN THE CITY PARK.





EVENING CONCERT

IN THE VOLKSGARTEN.

Drawn by M. LEDELL.



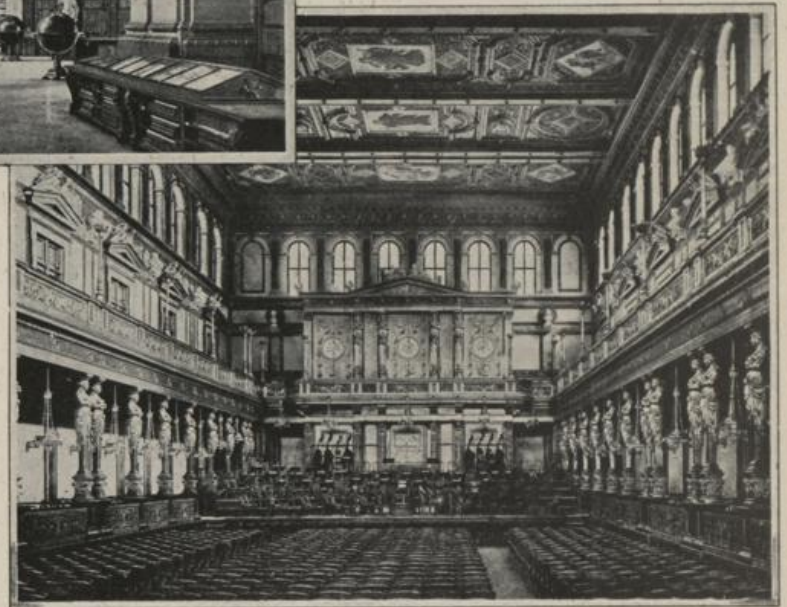
PROMENADE ON THE RINGSTRASSE.

Drawn by C. SCHUSTER.

successors were the "Volkssänger", who resemble more to the singers of the modern Music Halls. Their comic songs were highly appreciated and the names of the foremost popular minstrels are still remembered by many. There was first of all FÜRST with his incomparable comic

It is impossible to relate in this short account everything connected with the changes of popular life in Vienna during the past fifty years, and we will now bring our narrative to a close.

The hygienic conditions of Vienna and its population have,



ACADEMY OF ARTS.

IMPERIAL COURT LIBRARY.

CONCERT ROOM OF THE GESELLSCHAFT DER MUSIKFREUNDE.

Photos published by V. A. Heck, Vienna.

songs; then came NAGEL, AMON, WIESBERG and others, ladies also, were amongst them, and the names of MANNSFELD, ULKE and HORNISCHER must be mentioned.

since the regulation of the Danube, undergone great alterations and many improvements, so that Vienna undisputedly may be called one of the healthiest towns of the Continent.

THE ART COLLECTIONS OF VIENNA.

By ALBERT LEITICH.

HE who is not satisfied with visiting the streets, and places of entertainment in Vienna, will chiefly have to occupy himself with its collections. Without them no description of the town is complete. A true housewife shows with pride to her visitors all the treasures and fine things she has stored up, and from their value will depend the judgment about her own taste and education. Vienna in this respect, will emerge with flying colours from the trial. It possesses in numerous museums, especially the two imperial collections, treasures of enormous artistic as well as historical value, treasures in which the wealth, the taste and the intellectual power of bygone generations have been preserved to the lasting memory of their creators as well as for the enjoyment of their admirers.

Two mighty, in their conceptions corresponding renaissance-palaces on either sides of the Maria

Theresia monument, contain the collections of the Imperial house. One is devoted to art, the other to natural science. Art for art was the leading motive for the decoration of the historical art museum, and this has been carried out with the assistance of the most distinguished

Vienna artists. The staircase, which leads to the different halls, from the walls of which the greatest masters of all ages proclaim the laws of beauty, could not have been more gorgeously decorated, than it has been done by the beautiful frieze "The development of art" executed in the midst of an architectural treatment of magnificent richness. Here MAKART'S glowing colours rival with the splendid figures that MATSCH and KLIMT painted in noble style, and in the centre rises CANOVA'S colossal group; "Theseus conquering the Minotaur". In the upper rooms to which we gain access by the splendidly decorated centre hall under the cupola,



Prof. Zumbusch.

Dir. Scharff.
Prof. Kundmann.

Prof. Lichtenfels.

Prof. Angeli. Nikolaus Dumba.
Rudolf Alt.

Prof. Hotrat Benndorff.

A SEANCE IN THE MAKART ROOM OF MR. DUMBA. After the Painting by HANS TEMPLE.



DEUTSCHMEISTER.
Sergeant of the Vienna favourite regiment.
After a painting by J. M. KUPFER.

the gallery of oil paintings which formerly adorned the Belvedere, is arranged. This collection, which is continually augmented by modern paintings, is chiefly composed of three ancient galleries formed by princes of the house of Habsburg: that of Archduke LEOPOLD WILHELM, governor of the Netherlands, the cabinet of the art and curiosities of Emperor RUDOLF II in Prague and the collection that Archduke FERDINAND of Tirol, husband of the famous PHILIPPINE WELSER, founded in his castle Ambras near Innsbruck. From Brussels came the most of the Dutch pictures, from Prague and Innsbruck the German painters. The Netherlandish and Dutch school therefore is represented by numerous gems, especially by

works of RUBENS, which represent in splendid array all the different methods of this master. By the side of his Ascension of the Holy

CANALETTO, whose accurate and accomplished views show us the Vienna of the last century.

In the German division three mighty names are met with: ALBRECHT DÜRER, HOLBEIN and LUCAS CRANACH. With them colour is not end and object for itself, used only for the delectation of the eye. A tendency to verity is reigning here, not shrinking back even from ugliness, combined with powerful imagination.

We now come to the Spaniards, who are chiefly represented by VELASQUEZ's portraits of the Spanish Habsburger and MURILLO's John the Baptist. The modern German school is numerously represented. We notice the battle painter KRAFFT, SCHNORR VON CAROLSFELD with his Faust, the pious FÜHRICH, CORNELIUS, WÖRNDLE, and others, but we must not forget M. VON SCHWIND's poetical series of water colour paintings, depicting the story of Melusina, a gem of the whole gallery.

Not with splendour and ostentation but comfortable elegance has Vienna fitted out its historical museum in the Rathaus, a treasury box of the city. That what the residence on the Danube has seen in storm and stress, what it owns in great sons and daughters, and what it achieved in noble deeds, all this is commemorated in this museum.



RELIEVING THE GUARD AT THE BURG. Drawn by H. SCHLISSMANN.

Virgin, conceived in noble ecstasy, appears the dazzling colouring of the "Feast of Venus", where the painter knew how to put in all the joy of life of his jolly countrymen. One only can here vie with RUBENS, and this is MAKART, as his colossal painting in the modern division proofs. From RUBENS we pass on to the scenes of popular life and entertainment, which JAN STEEN, BREUGHEL, BRAKENBURG, and others have depicted; until we arrive at the more serious and dignified REMBRANDT, HOOGSTRETEN and HALS, and last but not least VAN DYCK with his harmony of form and delicat sentiment.

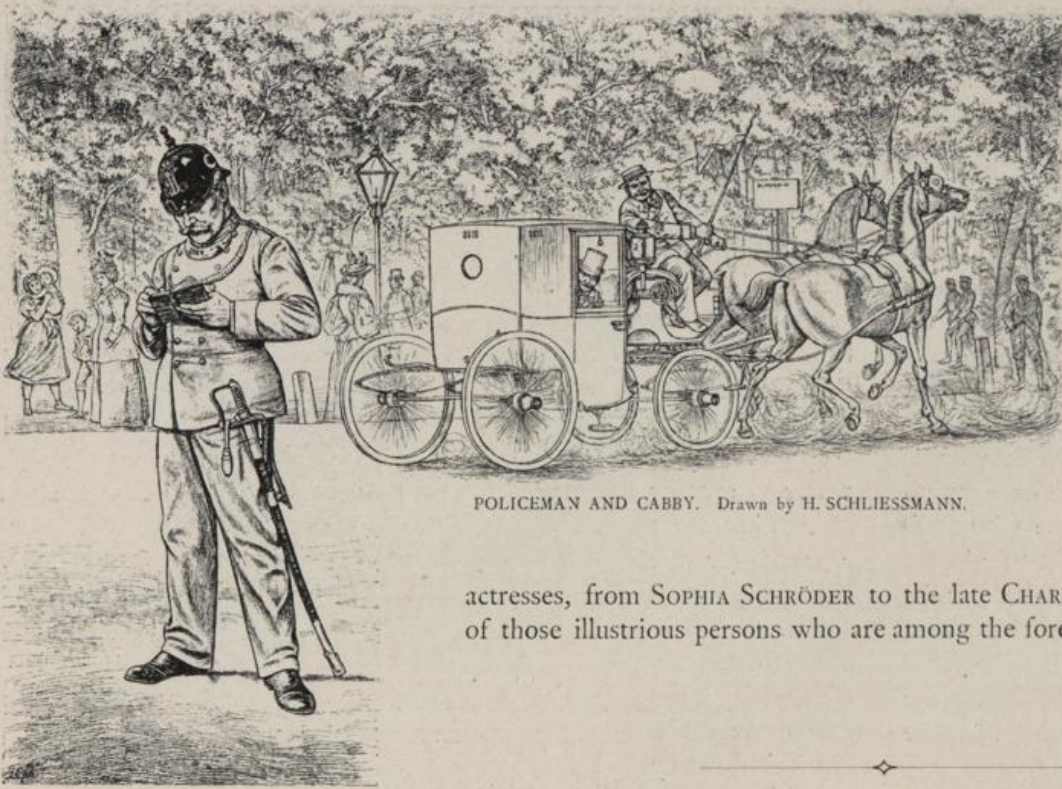
Quite an other impression give the rooms of the Italian school. One fancies to be under the ever blue sky of this land of wonder, when passing between the many CORREGGIO's, TITIAN's and VERONESE's, and one feels the warm life of the south in their works. RAPHAEL's beautiful Madonna in the Garden, and TITIAN's Adulteress, may be especially mentioned, for who could detail and appreciate briefly the great number of masterpieces united in the large rooms as well as in the smaller cabinets. Standing nearer to the beginning of Italian painting are masters like MANTEGNA and BENOZZO GOZZOLI; here colour and design are still struggling against each other. We meet also some realists, for instance TIEPOLO, with his Catarina di Siena, and CARAVAGGIO's Madonna with the Rosary. Interesting for the Viennese especially are the pictures of the Venetian BELOTTI, named

A collection of views of the ancient town and its buildings gives an interesting record of the history and development of the town. Innumerable trophies of crescents, horsetails, scimetars, and standards, which form part of the great collection of arms, proclaim once more the great victory which the Viennese together with their allies, obtained over the Moslems during the great siege in 1683.

In a glass cupboard, the Skull and the Shroud of the Osmanic General KARA MUSTAPHA is kept. Also reminiscences of KOLSCHITZKY, COUNT STARHEMBERG, and many other worthies are here preserved. Passing by the faces of the great men of MARIA THERESIA's time and her great son, we get into our own century which was inaugurated by the famous Congress. Also the artists have not been forgotten who have contributed so largely towards the fame of their beloved Vienna; we see dead masks of HAYDN, BEETHOVEN and LENAU. As a kind of sanctuary appears the memorial chamber devoted to GRILLPARZER, which has been



BAKER'S BOY.
Drawn by C. SCHUSTER.



POLICEMAN AND CABBY. Drawn by H. SCHLISSMANN.

actresses, from SOPHIA SCHRÖDER to the late CHARLOTTE WOLTER complete this interesting collection and tell of those illustrious persons who are among the foremost of the founders of the greatness of Vienna.

fitted up with the greatest care in the same style as it was when the poet left it.

A picture, representing all the amiable and illustrious men who, in the first half of this century represented art in Vienna, has been the task of JULIUS SCHMID. On it are depicted GRILLPARZER, BAUERNFELD, the painters GAUERMANN and WALDMÜLLER and others, all united around SCHUBERT and listening to his play. One of the noblest patrons of art, Prince LIECHTENSTEIN has set aside a room which is to be devoted to the works of the Vienna school of painters. WALDMÜLLER'S most excellent creations are here, FENDI, KUPELWIESER, DANHAUSER and GAUERMANN keep him company. Dramatic art has not been forgotten in this museum. Reminiscences of RAIMUND, NESTROY and KÖRNER are numerous, and the portraits of great actors and

A RIDE ON THE CITY RAILWAY.

By ED. POETZL.

THE Vienna City Railway (Stadtbahn) is a child of trouble. Anxiously expected by the inhabitants who were longing for better means of communication between the different districts, it cannot in its present dimensions satisfy the wants of the public, because it is still a torso. While the City Railway of Berlin induced the new districts through which it passes to follow its track, that of Vienna had not only to conform to the existing laws, but had also to surmount enormous difficulties of ground. Vienna is, like Rome, a hilly city. The original plan and conception of the town, which was that of a fortress with ramparts, bulwarks and gates, could not easily be adapted to the modern means of communication. Within the inner circle of the city it is still out of the question even to think of the introduction of a steam or electric tramway. Through the narrow and crooked streets the alert fiacre and the single horse cab only are able to wind their way quickly, the otherwise most welcome omnibus is in them an obstruction to other vehicles. Often has the question been asked, "Why did you not lay open this street or that?" or "Why did you not pull down this house or that?" Our answer is: "It grieves us too much, to see our old and historical buildings pulled rudely to the ground." And even, had these sacrifices been consented to, patchwork only would have been the result, because the entire structure of the old city, is inconsistent with wide thoroughfares. Therefore no tramway has been laid through the first, or inner circle, but has been conducted around it by the mighty Ringstrasse and radiating from it sends its lines into the outlying districts. Thus the City Railway was likewise compelled to lean on to the second girdle round the town, that part of the city which is built on the site of its former outer fortifications. The two lines which are projected, and intended to encircle the whole city, will not be completed before 1899 or 1900.

Nevertheless, we notice already now, how great a benefit is derived from the two existing lines of the City Railway. They run nearly parallel to each other; the one encircles the former suburbs, the other passes through the outlying districts from the Upper Danube towards the River Wien. These two lines very soon after their inauguration enjoyed

the patronage of the public. True they were opened in the beginning of the lovely summer season and part of their traffic may be due to the desire of getting quickly into the country, but great frequency exists also between the different districts. On Sundays the rush has sometimes been



A DRIVE THROUGH THE PRATER.
After a Water colour by GOTTFR. WILDA.

so great that it was deemed advisable to close the stations for a time. If I had to show a friend about, I would certainly choose a weekday for our excursion on the Stadtbahn, take an omnibus at the Graben and

drive with him to the Station Währingerstrasse, noticing on our way the Votivkirche. The Station building impresses us favourably in its plain but elegant design. The entrance hall is lofty, painted in distemper and sparingly but with taste decorated. We take our tickets from the pretty young lady behind the window, having booked for Hütteldorf, and await the train, where on a board is written "Wait here for second Class". The platform is covered over on each side and the waiting rooms are fitted up with all necessary comfort.



ENTRANCE TO THE PRATER.



PUNCH AND JUDY SHOW IN THE PRATER.
Drawn by TH. ZASCHE.

the waggons, so that one can pass through all of them, looking for a place to find. The cars divided into sections would not do for the Vienna population, who are too undecided and "gemütlich" to make



AT THE SWINGS IN THE PRATER.
Drawn by TH. ZASCHE.

their choice in an instant. More than half a minute therefore is wasted before the train is able to proceed. For a while it passes on high over the streets, and we gain an interesting view of street life below. At our left the long and busy rows of the Alserstrasse and Josephstädterstrasse glide by. The spires of St. Stephens and of the Votivkirche indicate to us the position of the inner city. Soon our train slopes gradually down to the level, until it disappears below it, from which it only emerges again at the Gumpendorferstrasse, where it crosses the Wien by means of a beautifully built high bridge. The next station is the Meidlingerstrasse and here our train changes its southern direction and turns towards Schönbrunn. We cannot admire the beauty of this district, as we pass between earth walls, and miss also much of the charms of the adjoining Hitzing, where a stop is made. The station is

The train from Heiligenstadt enters groaning into the station and is brought with precision to a standstill. And now the first disadvantage of the Viennese City Railway comes to light. Leaving and entering the carriages is effected with a slowness which is most annoying and compares very unfavourably in this respect with Berlin. But it is rather the public who is to blame. The administration of the City Railway was right to adopt a type of cars which permits a communication between

below the level of the street. It is not before St. Veit that we salute a church tower and after a pleasant run of 20 minutes, during which we have enjoyed the lovely aspect around us, we arrive at Hütteldorf. Our friend is astonished to find here a monster station with more than six platforms. The western line crosses at this spot that of the "Stadtbahn".

Having left the train and passed through a handsome tunnel paved with tiles we arrive at the opposite end, where another train is just about to start for the outmost lying districts. We enter one of the comfortable carriages and off we are again. On this journey we follow from Hütteldorf to

Penzing, the line of the old Western Railway, and are now gratified by a splendid view of Schönbrunn. At Penzing a turn towards the north is made and soon we pass through the manufacturing districts of Ottakring and Hernals. The wooded hills at our left begin to decline and passing over some open plough land, the enormous dimensions of the great city are revealed to our astonished eyes. The line runs now over many viaducts, under which, well cared for roads, conduct the nature loving strollers to their favourite country resorts, most of which are still under the jurisdiction of the Town Council. Again we have to descend underground at the Türkenschanze, now the site of the Observatory, but are soon level again, and admire the lovely position of Oberdöbling, Unterdöbling and Nussdorf. A few minutes more and we rush into the terminus at Heiligenstadt. Leaving here the station, the two old landmarks, the Kahlenberg and Nussberg remind us, that their district has always been famous for good wine "that needs no bush", and we feel inclined to discuss the merits of a bottle of that growth. There is ample time for that, in front of the Central Station waits the steam tramcar, which we enter, and within ten minutes we are in Nussdorf and at the station of the steep railway up the Kahlenberg.

Soon we are seated on the terrace of the handsome Hotel and with a bottle of the fiery wine, that has ripened under the Vienna sun, before us, we gaze with pleasure on the beautiful picture of the mighty city. Only an hour's drive separates us from its busy noise, but here on the top of the Kahlenberg we notice not the beat of her heart, here reigns peace and quietude. The summer only hums its sweet melodies, and from the distant forest a soft breeze conveys cooling air mixed with the scent of fading leaves.



"VENICE IN VIENNA" IN THE PRATER.
Drawn by TH. ZASCHE.



VIENNA MINSTRELS.
Drawn by C. SCHUSTER.



AT THE "HEURIGEN" (NEW WINE).
After a painting by J. M. KUPFER.



VIEWS OF THE CIRCULAR RAILWAY. Drawn by C. SCHUSTER.

THE ENVIRONS OF VIENNA.

BY EDUARD ZETSCHKE.

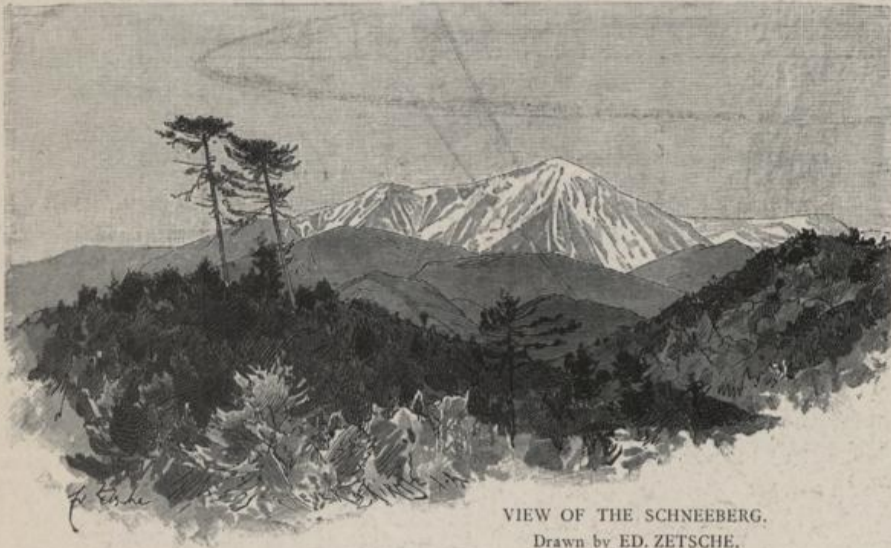
IN sight of the rapid and enormous extensions of modern great cities, their country neighbourhood gains daily in importance. The quicker these lovely spots of green are absorbed by the great stone monsters, the more ardent is the desire of the dwellers within, for those pleasure of refreshing joys, which nature can only procure. Everyone knows how famous the environs of Vienna have been for centuries past on account of the loveliness of the scenery. The pleasant times, however, are gone by when the citizen of Vienna could take his morning walk outside the walls of the city amidst vineyards, gardens and shrubberies. But the wicked new era has procured instead new and rapid means of communication in great number, so that one can reach to day in a few hours spots that formerly by their distance were unattainable. It is in fact to day easier than ever to enjoy the wealth of scenery of the Vienna landscape, which is made so incomparably beautiful by the combination of five great elements, the mighty Danube, the plain of the river March, forests, chains of mountains, and last but not least the city itself. One point especially, affords opportunity to overlook these mighty five at

one glance. This is the summit of the Leopoldsberg, famous besides through the historical events of the siege by the Turks in 1683.

The Mons Cetus, as the Romans named it, forms the last block of the Austrian Alps, and from its top the eye rests upon the endless panorama of the Wiener Wald and on the all-overtowering Schneeberg (2075 meters). The forest, however, is the domineering element. In the

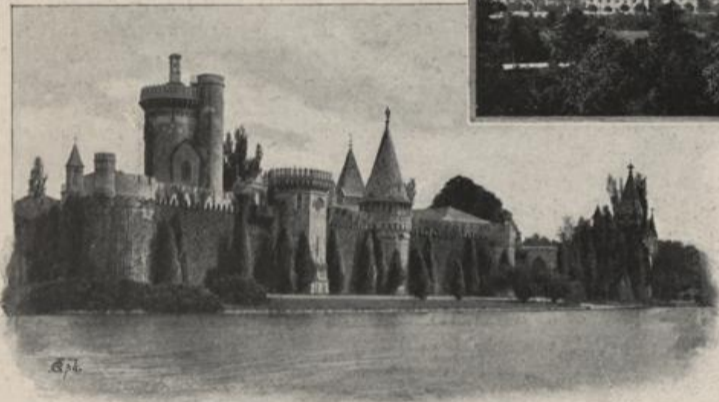


FIREBRIGADE AND OLD ARMORY (NOW CENTRAL FIRE STATION). Drawn by C. SCHUSTER.



VIEW OF THE SCHNEEBERG.
Drawn by ED. ZETSCHÉ.

immediate vicinity of the town this beautiful beech forest rises with uncommon splendour and richness, its unmixed light-green colour being for the artist's eye perhaps rather monotonous. The limestone mountains South East of the Wiener Wald supply picturesque changes with their dark fir-trees and craggy rocks. Down the slopes toward the east also a number of old churches, and ruins of castles meet the eye of the tourist. Amongst the ruins the following are remarkable for their connection with some of the most important events of the Turkish wars: Rodaun, Perchtoldsdorf, Mödling, the Lichtenstein, Rauhenstein, and Rauhenneck. They have shared their misfortunes with the two great monasteries



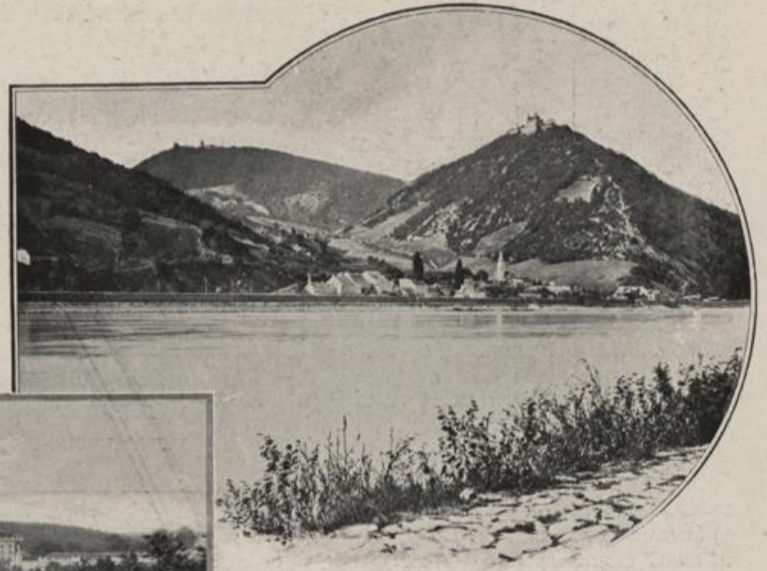
ENVIRONS OF VIENNA: LAXENBURG.

of the Wiener Wald, Heiligenkreuz and Klosterneuburg, which, however, were fortunate to preserve their beauty and wealth. Both are true representatives of their kind, founded in the twelfth century by the Babenberger, the family which then reigned in Austria. They are very rich in architectural lines, in stained glass, in precious relics as well as in valuable manuscripts and well-stocked wine cellars. Klosterneuburg owes its fame for a great part of the people mostly to the latter.

An important position amongst the buildings around Vienna occupies the Franzensburg, which forms a part of the imperial summer residence Laxenburg, which latter has been for centuries the favourite summer resort of the Imperial family. The Franzensburg is a creation of the Emperor FRANZ in the twenties of this century, who also erected the Roman amphitheatre and the aqueduct near Mödling, and it is set up with a quantity of antiquities of all ages, taken mostly out of the churches, the convents and the castles of the country. Laxenburg forms together with Schönbrunn the most popular excursion of the Viennese. From over the plain we are again greeted by the mountains of the Wiener Wald, which entice us, to exchange parks and palaces

for the real forest-glades and valleys around Sparbach and Wildegg, and the Helenenthal with the hills of the Anninger and Lindkogel so rich in magnificent views.

Of all the many tourists who have so greatly enjoyed the beautiful environs of Vienna, doubtless those have been the most grateful, who have at the same time also been the most famous, those genial men, who loved the Wiener Wald Mountains so passionately, who sung their praise in immortal poems, and who were here inspired to sing their sweetest lays. Surely, the Wiener Wald may boast, that within its shadows, such works, as BEETHOVEN'S Pastoral Symphony and SCHUBERT'S Müllerlieder saw first light, and that STIFTER'S Feldblumen, SAAR'S Marianne and EICHENDORFF'S Taugenichts, have their scenes laid in some of its loveliest spots. All these immortals would be highly surprised, were they to return to visit these spots at the present time. Where formerly a mountainous wilderness



LEOPOLDSBERG AND KAHLENBERG.

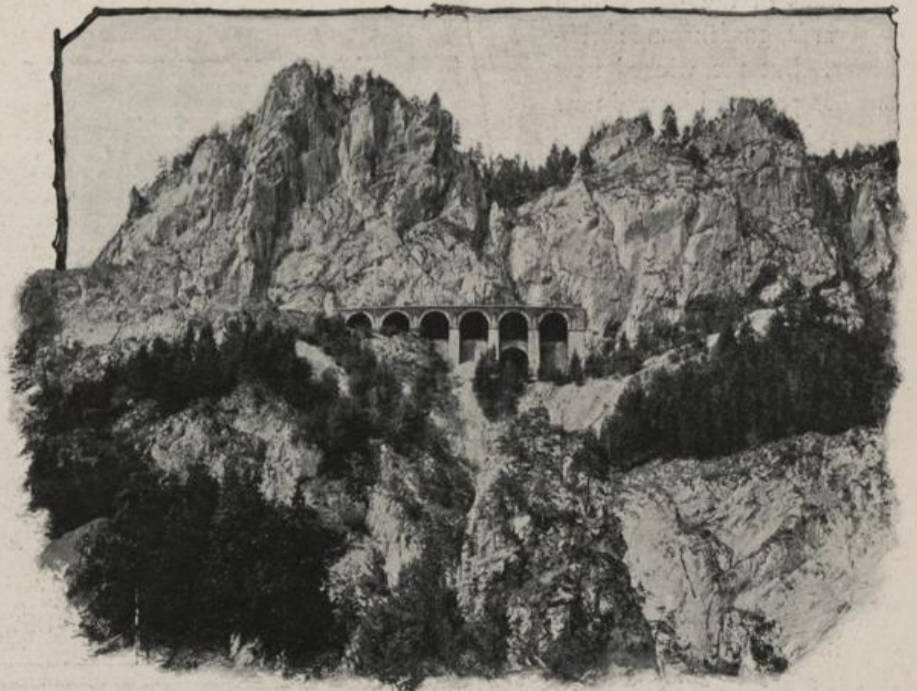


SCHÖNBRUNN.

existed, handsome residences are dotted about, on the Semmering and the Schneeberg; on the former an ever-increasing

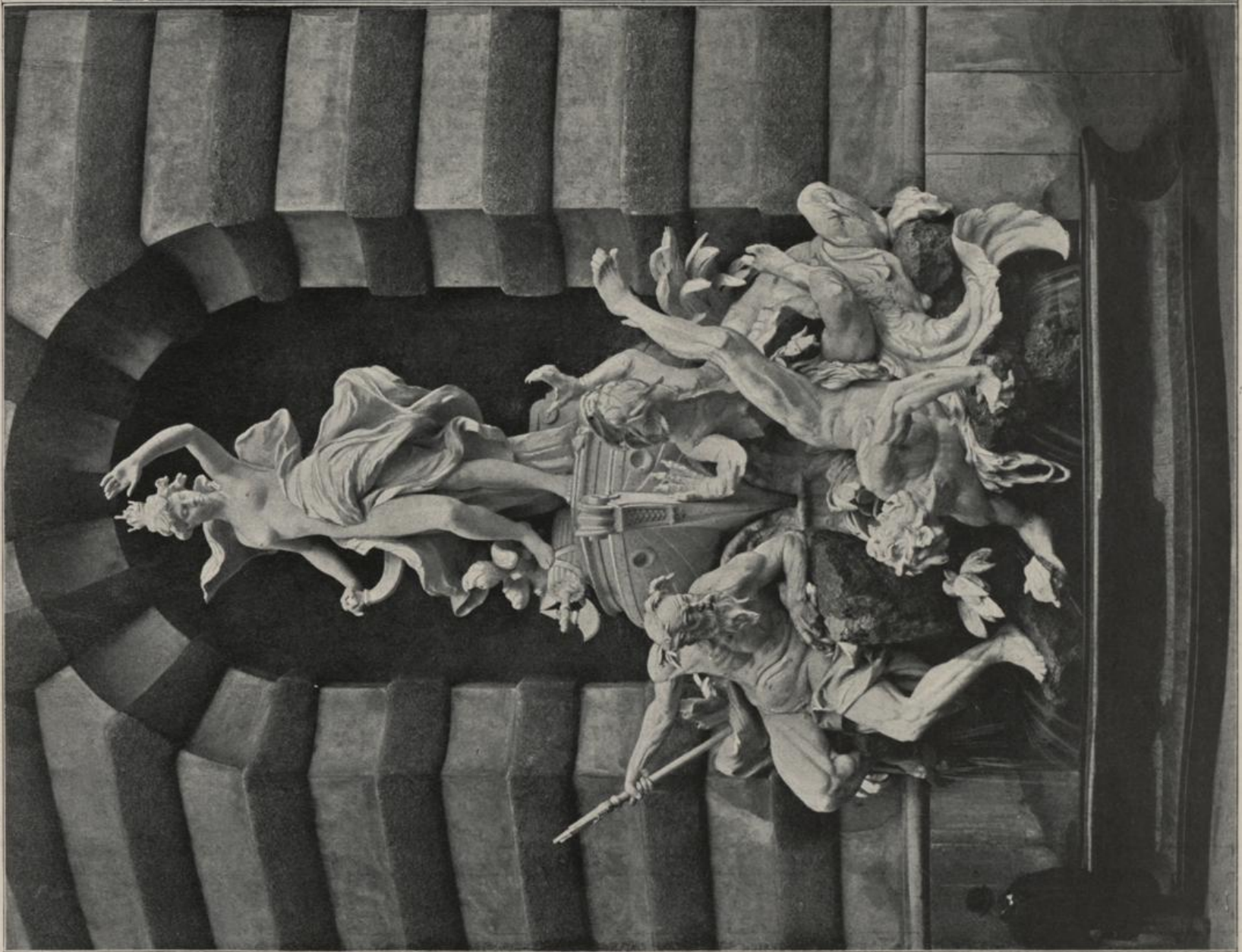
number of hotels and villas are rising up, and on the stormy summit of the Schneeberg at a height of 1700 meter a stately as well as luxuriously fitted hotel has been erected.

The Semmering with its heavenly air, the beautiful mountain castles and luxuriant Alpine vegetation attracts from year to year an ever increasing



SEMMERING (WEINZETTELWAND).

Photos by R. Lechner, Vienna.



THE POWER BY SEA, BY R. WEYR.



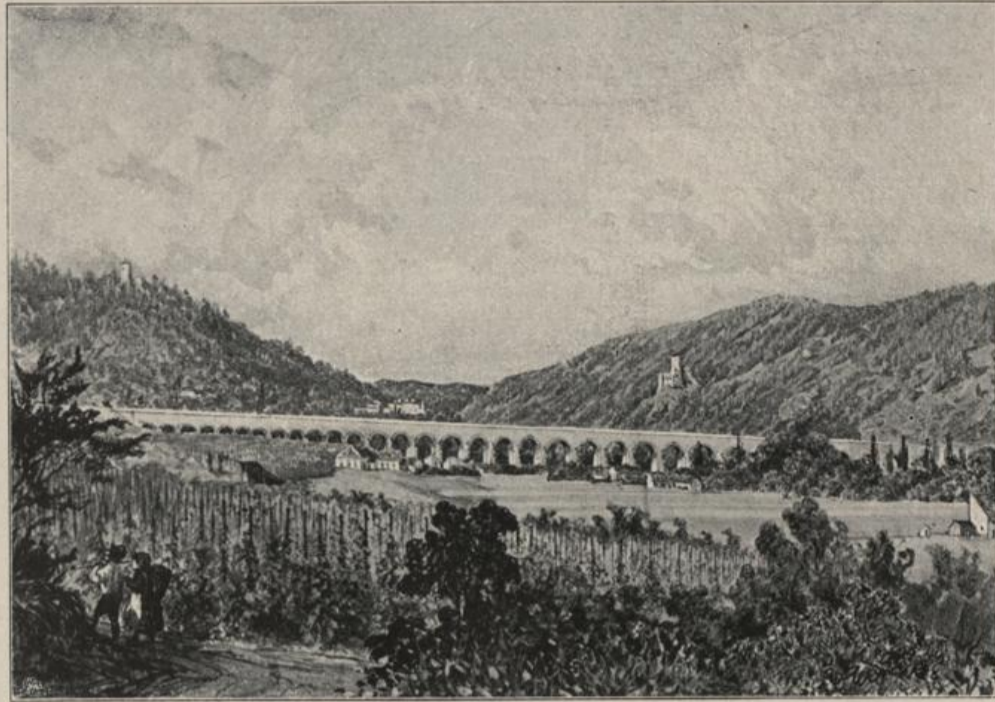
THE POWER BY LAND, BY E. HELLMER.

THE NEW FOUNTAINS ON THE FAÇADE OF THE HOFBURG (MICHAELERPLATZ).

© F. W. GÖSEHL, P.A.

number of visitors. The

Schneeberg Railway which has just been opened to traffic, enjoys the great patronage of the Viennese excursionists, which it fully deserves, for within about four hours, the line conveys its passengers to the grandeur of the highland, and enables them to enjoy without trouble and in safety the majestic beauty of the Alps. The noble mountain itself offers, with its ravines, dales and rocks, a rich variation of scenery. Who, however, will describe the majestic spectacle of the sun setting on the



AQUEDUCT NEAR BADEN. After the Water Colour by LAHODA.

summit of the Rax, or its rising out of the clouds! A sight not less grand is, in time of storm and misty weather, the moving of the clouds over depths and heights of the mountains.

But also the far stretching plain with its numerous hamlets, villages, and townships is worthy of admiration, and yonder appears the capital on the far horizon, showing distinctly the outlines of the lofty spire of St. Stephens. The connection between the Vienna Schneeberg and the city is thus established.

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A VIEW INTO THE FUTURE. THE SQUARE IN FRONT OF ST. CHARLES' CHURCH AND THE WIENZEILE. After a picture drawn by Prof. C. MAYREDR, painted by A. ROLLER.

