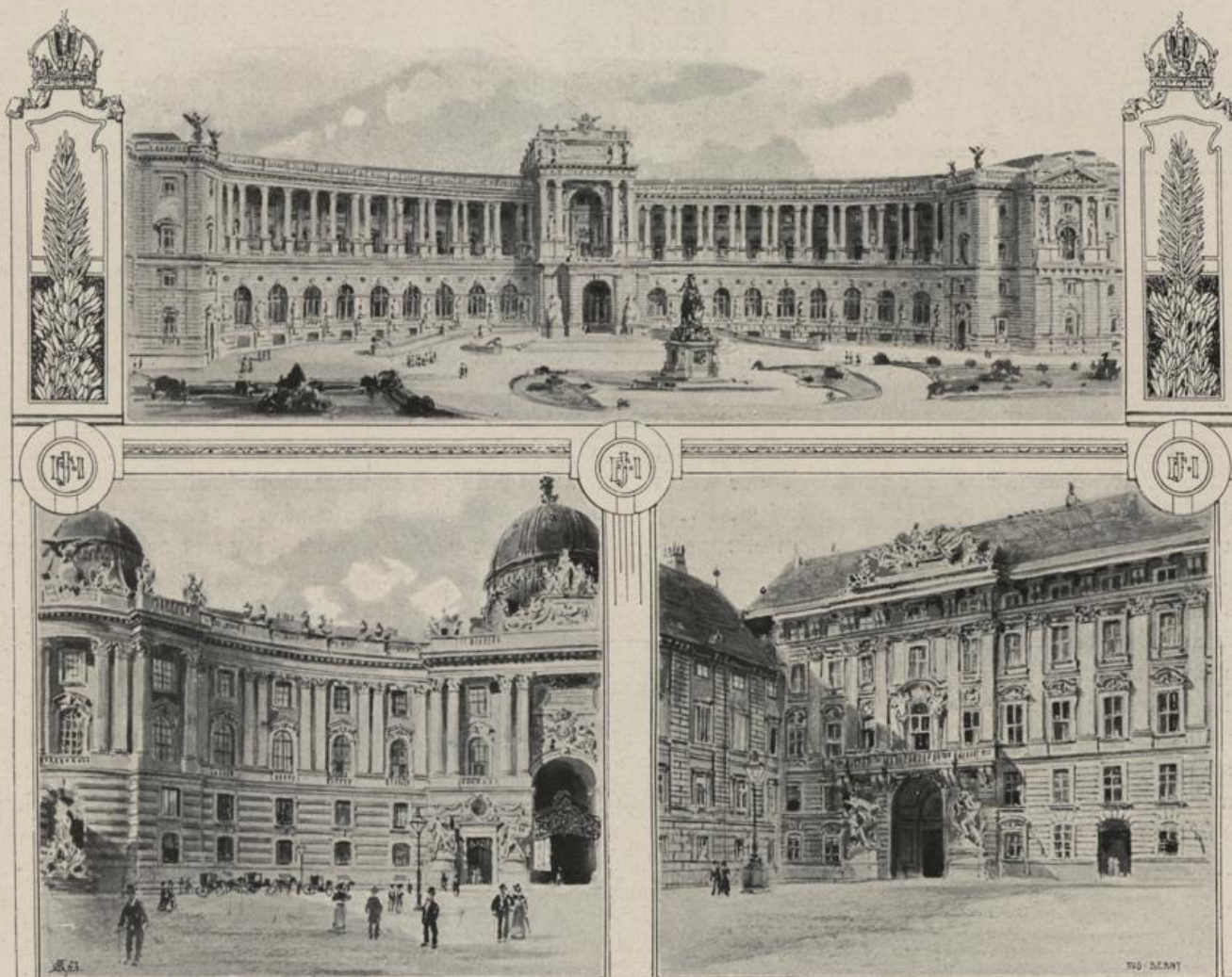


fallen to his lot. He will deeply lament, that the Emperor has not been able to enjoy the years of his youth sufficiently, having been called to the throne at a very early age. The two great wars, which cost Austria two flourishing countries and her position among the German states, he looks upon as 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."

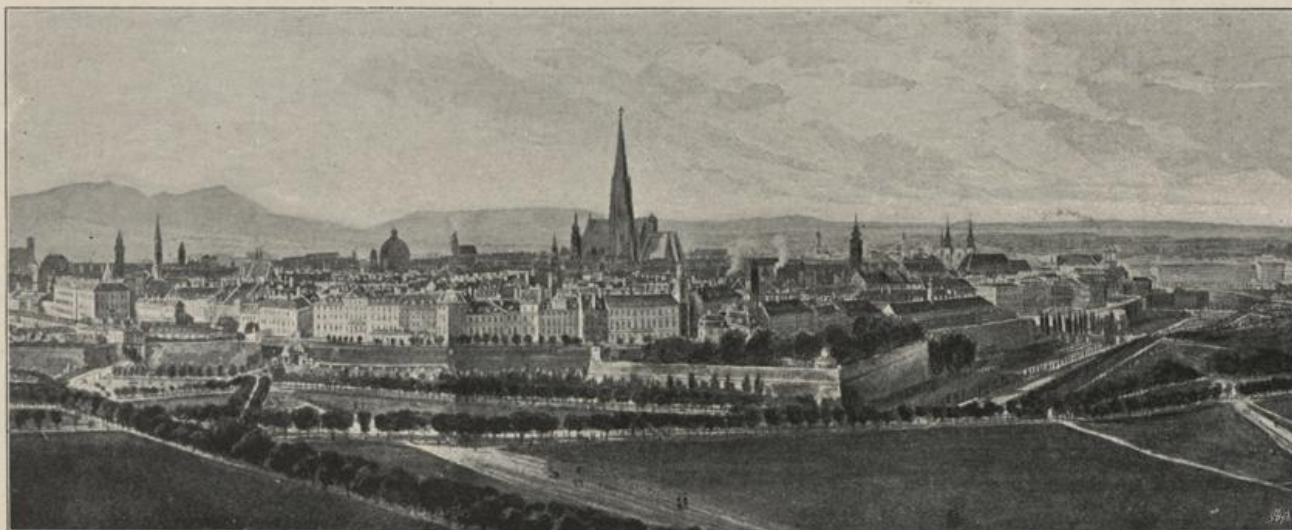
Let us first throw a glance at "Old Vienna", a city, which according to AENEAS SILVIUS was already in the fifteenth century, devoted to the light-hearted pleasures of the time, but also repeatedly exposed to the attacks of

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 RADEZKY 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 fortress, 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.

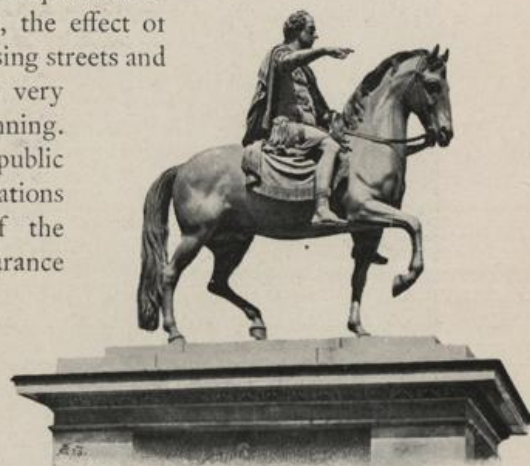
Vienna has preserved very little from the Middle Ages. The Cathedral of St. Stephens, with its incomparable lofty spire, still overtowers the City. Of the Old Vienna, for which this cathedral was built, little however is left, for the Square around St. Stephens has become quite modern. If we add to the 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 pompous 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.

SCHREYVOGELGASSE.
Drawn by J. POLEDNE.

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. FÖRSTER, 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

ROTHGASSE.

INNER CITY. SCHÖNLATERNGASSE.
Drawn by J. POLEDNE.



INNER CITY. CHURCH OF THE MINORITES.

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 HOFER 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-

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 LENAÜ and GRÜN have received a somewhat subordinate position.

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 proof 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

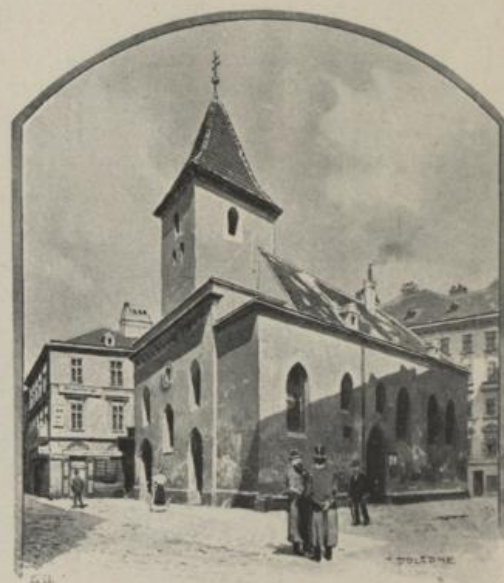
Vienna of the thirties, when the reminiscences of the great Empress and her great son had not entirely died out, and the recollections of the numerous festivities of the Vienna Congress were still the topic of conversation. But one thing was wanting. The city required in its joviality a sort of manager, 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.