



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 ramblers 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 Hernalts, 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,



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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.