

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.

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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.



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.



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

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



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

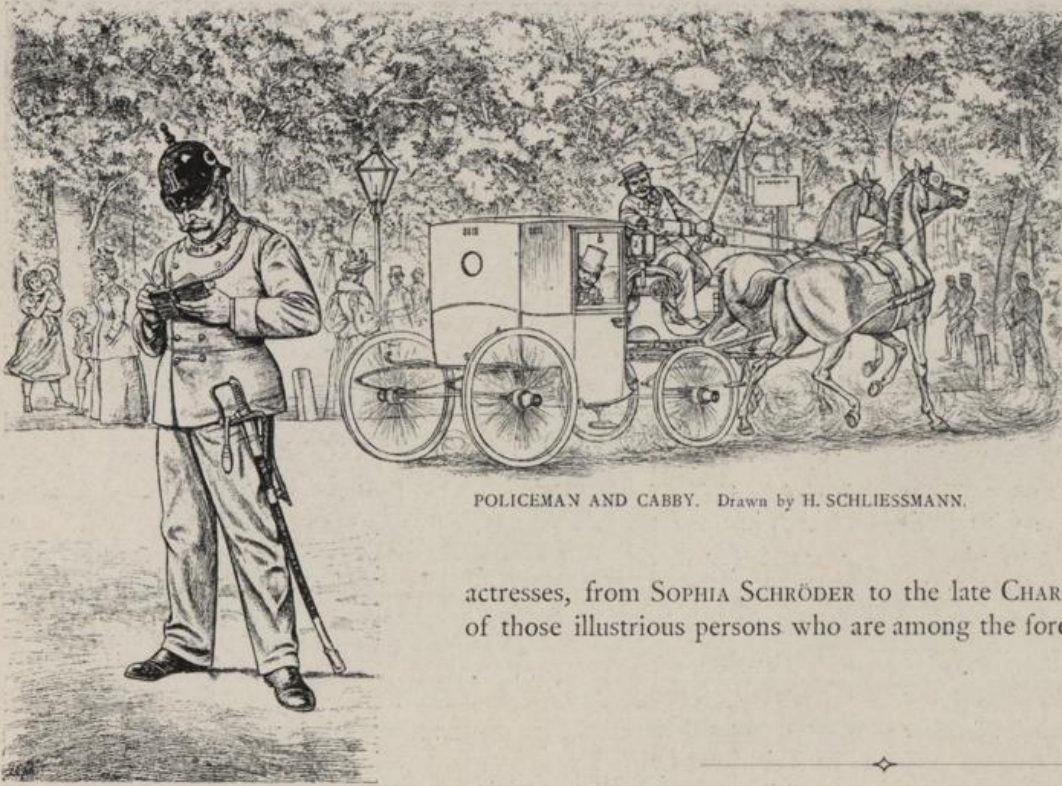
A collection of views of the ancient town and its buildings gives an interesting record of the history and development of the town. Innumerable trophies of crescents, horsetails, scimetars, and standards, which form part of the great collection of arms, proclaim once more the great victory which the 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.

## 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.