

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

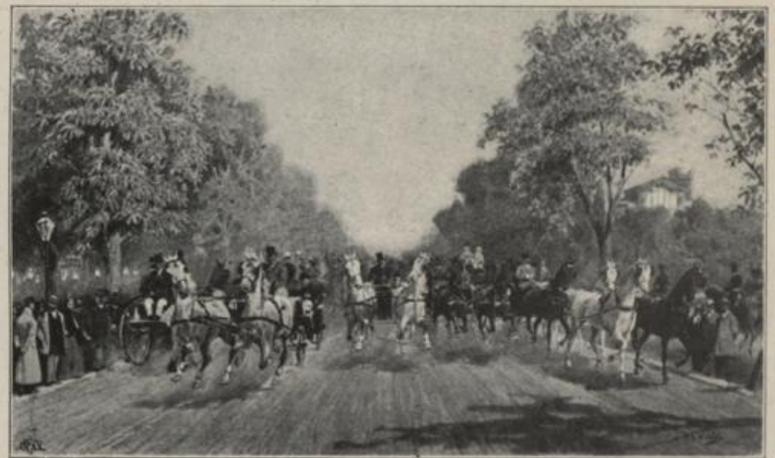
## A RIDE ON THE CITY RAILWAY.

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.

**I**N 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.