



THE OPERA-HOUSE.

NEW VIENNA.

BY CURT VON ZELAU.

WHEN we read that on the other side of the ocean, in the west of the United States, places which half a century ago were primeval forest or stony desert have become within two decades splendid towns, we can scarcely contain our astonishment. And still the same thing has taken place before our own eyes, for New Vienna, which has arisen within the last twenty-five years, and whose Ringstrasse arouses the admiration of all strangers, may be no less regarded as one of the wonders of civilization.

Even in the middle of the present century this capital consisted of a somewhat large town, built in the style of the Middle Ages, surrounded by moats and fortifications, and separated from the suburbs by stretches of open country. Beyond lay beautiful meadows and chestnut avenues, which were reached by a number of arched gateways on the stone bridges which crossed the moats, and which, together with the ramparts, formed the favorite resort of the Viennese public. But

these latter, with their broad high walls, rendered all extension of the town impossible. Consequently, as the immigration from the Austrian provinces to the metropolis was constantly increasing and its commercial life developing, the present Emperor Franz Josef I. determined to have them pulled down. He further allowed that the wide open spaces which formed the ring, and which divided the interior of the town from the suburbs, should, according to a certain fixed plan, be used for public and private buildings. Thus arose in an incredibly short time the Ringstrasse, which now encloses the whole circle of the old town in a glittering belt of monumental buildings, and which, by a series of beautiful streets, tastefully arranged gardens and pleasure-grounds, and palatial residences, unites it with the suburbs into one grand whole.

By this transformation the ancient character of Vienna has almost disappeared, and only a few isolated spots remind one still of its remarkable historical past. The picture which the capital

now presents is so utterly changed and modernized that those who have not seen it for twenty-five years would scarcely recognize it.

In past times the tower of St. Stephen's Cathedral and the "beautiful blue Danube" formed the chief beauties of the city. To these must now be added the Ringstrasse as one of its richest jewels. In its general plan the Ringstrasse resembles the boulevards of Paris. Created at the time when in France, under the third empire, Mr. Haussmann lavished all imaginable luxury on the embellishment of the residence of Napoleon III., it is easy to con-

illustrations, to accompany me in a short tour round the city. We will begin with the Opernring, which marks the place where the extension of the town began, and at the same time the commencement of the Ringstrasse.

Here stands the splendid Opera-house, which was built in the years 1860 to 1868 by Professors Vandernüll and Sicardsburg. The chief façade faces the Ringstrasse, with the beautiful balcony leading from the boxes, which is so much admired, and which on warm summer evenings is so acceptable as a cooling promenade during the intervals between the acts. The im-



PLAN OF THE RINGSTRASSE.

ceive that the boulevards should in many respects have been taken as a pattern. The Ringstrasse, however, when fully accomplished, will surpass the model after which it was fashioned. It is distinguished from the boulevards not only by its greater breadth, but also by a far greater number of artistic buildings. The only deficiency is the want of the rich foliage in the avenue trees, the cultivation of which has not yet been sufficiently studied and understood.

Let us now look at the Ringstrasse a little more closely. In order to do so I invite the reader, by the help of the

perial court has separate entrances on the side wing of the building to the saloons and boxes reserved for its use. It would lead us too far to describe the interior of this vast theatre. All the fine arts—architecture, painting, and sculpture—have worked together to produce a grand building. Indeed it is difficult to know which to admire the most, the great hall for the audience, with its tasteful decorations in white, gold, and red, or the imposing vestibule, with its broad staircase.

The stage, which is one of the largest and most admirably arranged of any on the Continent, is also well worth seeing.



THE ELIZABETH BRIDGE AND KÄRNTNERSTRASSE.

The space beneath it contains the mechanical arrangements for submersion. There is a steam-engine here which during the evening performance presses the water into the reservoirs on the roof and into all the gallery passages. By these means, on the one hand, the public is always offered a refreshing draught, and, on the other, sufficient precautions can be taken in case of fire. Besides this—since the burning of the Ring Theatre has made such care necessary—the iron curtain which separates the stage from the audience is let down twice every evening; and at every exit, as well as in the corridors, there are oil lamps and candles in case of danger. A second steam-engine, which is placed in the cellars, provides in summer for the ventilation and in winter for the warming by means of heated air.

The whole building cost six million florins, and also the lives of the two architects who designed it and who brought the work almost to its perfection. One of them shot himself, through grief at a sinking of the foundation, and the other died, soon after, from mortification at the unjust criticisms of the Viennese papers. Nevertheless the Opera-house is now

looked upon as one of the greatest ornaments of the city.

Opposite the Opera stands a gigantic group of buildings, the Heinrichshof, an edifice with three large courts, which fronts on four streets, and the pillars of which are ornamented with beautiful frescoes on a gold ground, the work of Rahl, the painter. This house is let in flats to private families.

East of the Opera-house and of the Heinrichshof is the Kärntherring; and between this and the Opernring runs the Kärnthnerstrasse, one of the busiest commercial streets. This street connects the centre of the town, the Stephanplatz, with the Wieden suburb, which lies on the opposite side of the little river Wien. The Wieden is reached by the Elisabethbrücke, a bridge adorned with marble statues of Austrian dukes, generals, citizens, and artists.

The Kärnthnerstrasse possesses no prominent buildings, with the exception of the Grand Hôtel and the Hôtel Impérial, which was once a palace of the Duke of Würtemberg. Nevertheless, the side next to the Opera is one of the busiest parts of the whole Ring. Here in the afternoon hours of spring and autumn is the favor-

ite promenade of the upper ten, and, in the evening, of the demi-monde. Elegant shops draw the attention of the passers-by, and especially the tastefully arranged bouquets and fragrant flower baskets which here display their beauty. Pretty girls, too, may be seen at work in the great American sewing-machine depots.

In the Canovagasse, next to the Imperial Hotel, is the legation of the United States, which in past years offered to the Americans who in every season lived in Vienna a place of assembly for pleasant social intercourse.

At the end of the Kärnthnerring, and toward the river Wien, is a wide square, the centre of which is adorned by the bronze statue of Field-Marshal Prince Carl Schwarzenberg, who in the battle of Leipzig, in the year 1813, took such a glorious part in the victory over Napoleon I. Behind the monument a bridge leads over the river, and on the other side is discerned the Schwarzenberg Summer Palace, with its beautiful garden terraces, and a fountain whose waters rise full thirty metres high.

The Schwarzenbergplatz divides the Kärnthnerring from the Kolowratring. In the latter is the Adelscasino, the club of the Viennese nobility. The company which here assembles is so exclusive that it is quite impossible for any gentleman of common descent, and even noblemen who have not sprung from an old race, to obtain admittance. But apart

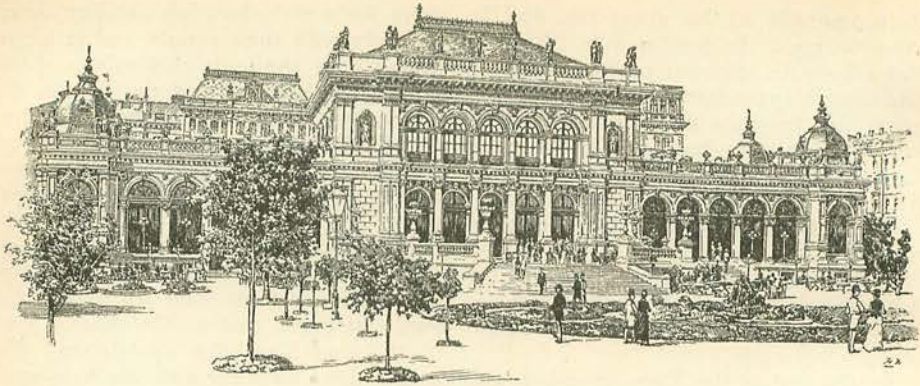
from their club the high nobility associate only with their equals, and as a rule attend only the balls and soirées of the archdukes and ambassadors. Whilst distinguished foreigners in Paris, London, and St. Petersburg are most politely received in the highest circles, the Viennese nobleman assumes a reserved air toward them.

Now let us return to the Ringstrasse. In the centre is a broad, well-paved carriage drive, on one side an avenue for foot-passengers, and on the other a kind of "Rotten Row" for equestrians. Between these avenues and the foot-paths runs another less well paved carriage drive. The pavements of Vienna are famed for their excellence, and consist of squares of granite, every piece of which cost the corporation almost half a florin.

At the end of the Kolowratring, to the right, lies the Stadtpark, which occupies the whole of one side of the adjoining Parkring, and opposite are the building and elegant garden of the Horticultural Society. This, with its immense conservatories, is used for balls, and also for all kinds of exhibitions. Of these none have proved such a great success as the cookery exhibition, for the happy people of the city attach as much importance to good *cuisine* as to the originality of their dance music. In few towns are the cafés and restaurants so much frequented, from early morning until after the close of the theatre, as in Vienna. And still the Vi-



SCHWARZENBERGPLATZ.



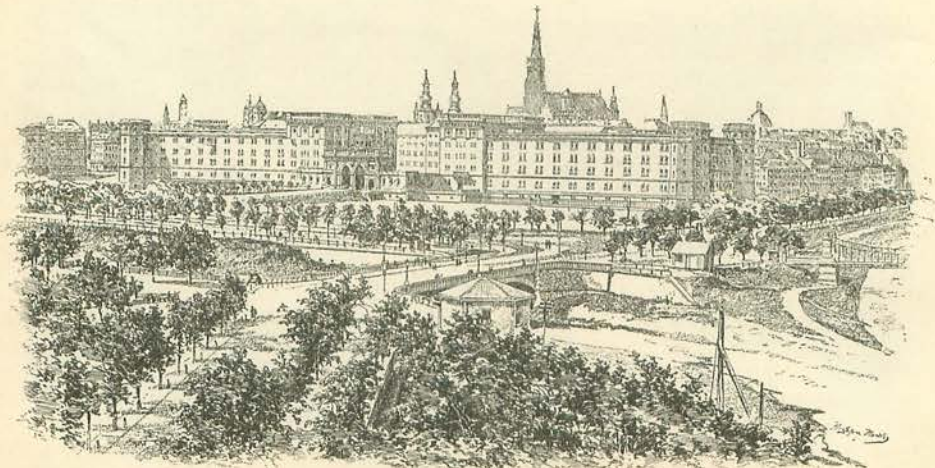
THE CURSALON, IN THE STADTPARK.

ennese is, in the Parisian sense of the word, no true epicure. His meals consist of fewer dishes, and are perhaps less daintily prepared, than those of the Parisian, but he eats decidedly more, especially of his national dishes, *Wiener Schnitzel* (baked veal cutlets) and *Backhendeln* (baked chickens), of which he can consume incredibly large quantities. Their love of out-door life, and the many attractions of the cafés, restaurants, theatres, and other places of amusement, are the means of lessening their love of that domestic comfort which the English and Americans so highly prize. One finds, indeed, artistic furniture in their homes, but it can lay no claim to comfort. Only the few allow themselves luxury in their houses, and that only within the last few

years. As a rule, ten, twenty, even fifty families dwell together in one of these great barrack-like houses, and this precludes the possibility of true home-like comfort.

Opposite the Horticultural Society's building, in the Stadtpark, is the Kursalon, a showy erection of Italian Renaissance; in its centre is a spacious saloon, in which the winter military concerts are held, and where the music-loving public assemble to hear the strains of their favorite Strauss orchestra. Of the two saloons which are contiguous to this, one serves as a coffee hall, and the other for the serving of the mineral waters for which Austria is famous.

The Stadtpark is rightly looked upon as one of the ornaments of the city. The



RADETZKY BRIDGE AND THE FRANZ JOSEF BARRACKS.

grounds, designed by the artist Selleny, are tastefully laid out in English style, and the whole effect is pleasing and graceful. Under the terrace of the Cursalon lie brilliant flower beds and bright green grass-plots; near by, the pretty lake, over which the swan and many a rare bright bird glide gracefully. Here too are shady walks and groups of trees and rare exotic plants. Art, too, has here a home, for near the shades of the leafy trees where the songsters of the grove pour forth their delicious notes stands the marble monument of Schubert, the ballad composer, and by the calm smooth lake the nymph of the Danube looks thoughtfully down. In this poetical neighborhood it seems

such a manner that some parts of these grounds have been styled *Lüsteralleen* (avenues of scandal).

On the side of the Parkring, rendered so charming by its beautiful houses, may also be seen the palace of the Archduke William, General Inspector of the Artillery, and Grand Master of the German Order.

In the Stubenring the private buildings cease entirely; and now to our left, toward the interior of the town, stands the fortress-like edifice the Franz Josef Barracks, with its great drill-yard adjoining the street. On the other side lies the Austrian Museum of Art and Industry, an elegant building, which forms a sin-



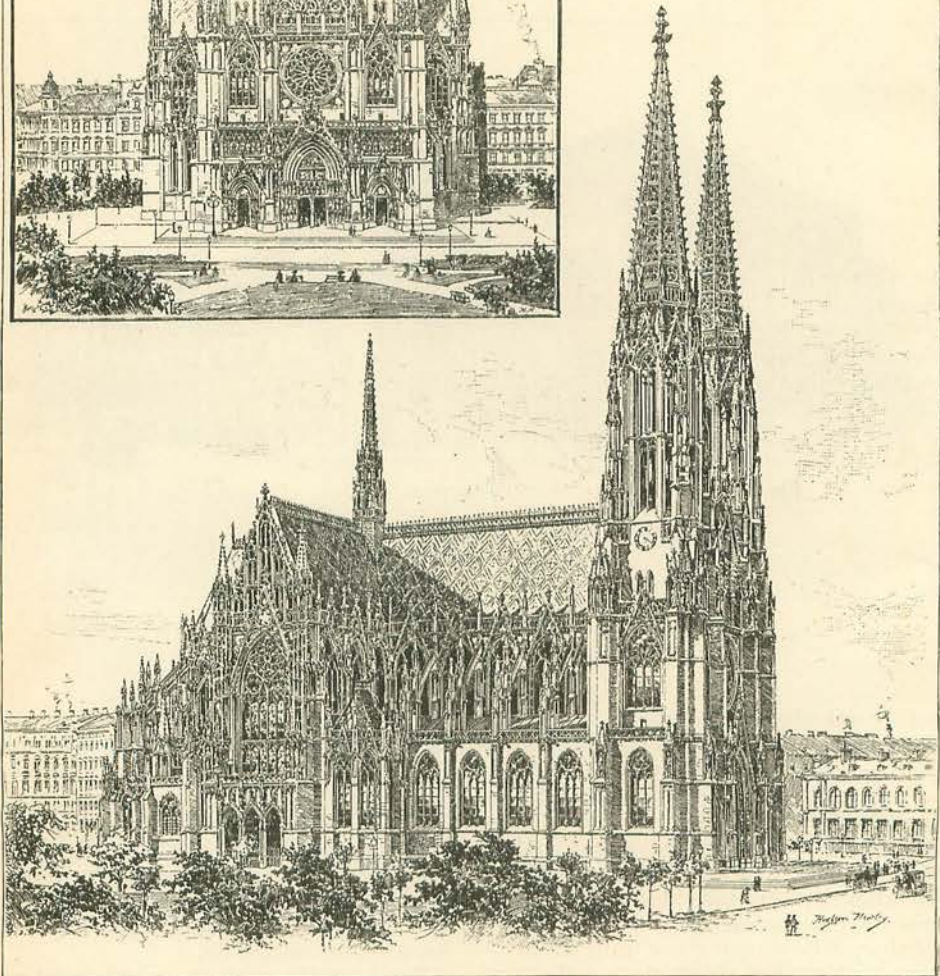
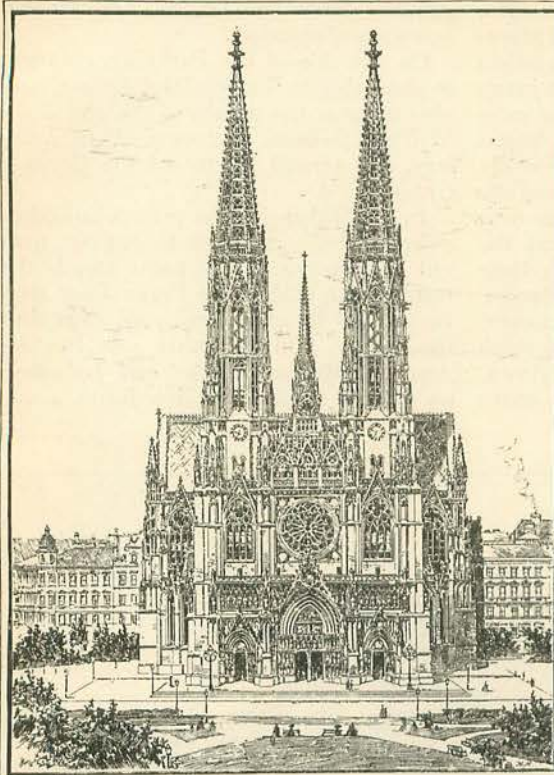
THE STOCK-EXCHANGE.

rather out of place to find the bust of Dr. Jelinka, a worthy but rather commonplace ex-Mayor of the town.

The Stadtpark is much frequented in the early morning hours, especially by such as need the mineral waters, and by the children, who may be seen romping about in the grounds reserved for their especial delectation. Still the greater part of the public do not come until the afternoon, when they drink their coffee, and then wend their way to the seats in the avenues, there to quiz the passers-by in

regular contrast to the heavy-looking barracks. Its exterior is beautifully adorned by sgraffiti frescoes and majolica medallions of celebrated artists and masters, and the interior throughout is richly and tastefully decorated. The permanent exhibition of objects of art and industry forms one of the sights of the town, and also exercises a very beneficial influence over Austrian art industries.

The barracks opposite (which building the corporation has repeatedly endeavored to do away with) were constructed a few



THE VOTIVE CHURCH.



THE NEW UNIVERSITY.

years after the revolution of 1848 as a part of those powerful fortifications whose object is to protect the interior of the city. The court-yard is overlooked by two towers, which correspond with the other defences of the town. The drilling of the recruits in spring and autumn always attracts a number of spectators.

The end of the Stubenring borders on the Danube Canal, which is here crossed by a large chain-bridge, the Aspernbrücke. Here on the fine bright days of spring and autumn is displayed a Corso of elegant equipages driving toward the Prater, the Bois de Boulogne of Vienna, where the horse-races are held. The interest in these races has of late years penetrated every class of society.

We come now to the Franz Josef Quay, which runs along the Danube Canal, and where several bridges are seen; one in process of building is to be named after the Crown-Princess Stephanie. This canal discharges itself into the Danube, and can be navigated only by tiny steam-boats.

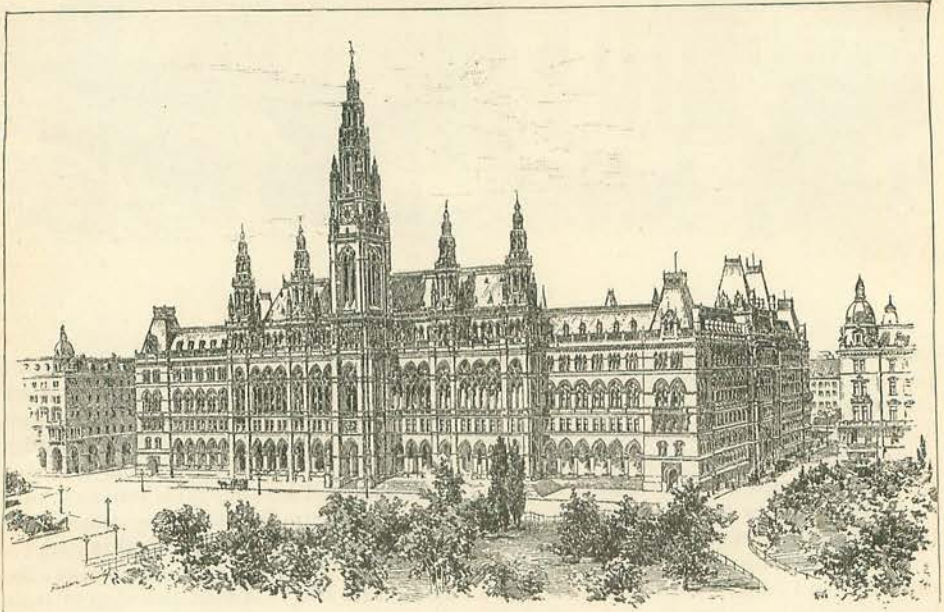
The Franz Josef Quay and its surroundings are the chief centres of commerce, and are for the most part inhabited by Jewish merchants. Along the Danube the quay is planted with trees, and the pleasure-grounds provide a favorite promenade for the inhabitants of the neigh-

borhood, as well as for soldiers and numerous nursery-maids, who bring their little charges to breathe the fresh air here. By the handsome iron Augarten Bridge we leave the Danube, pass the Rudolph Barracks, and leaving it on one side, turn once more into the real Ringstrasse, here called the Schottenring. To this part the Stock-Exchange gives quite a peculiar stamp and life. Whilst the stretch from the Opernring to the Parkring is devoted almost exclusively to promenaders and loungers, the Schottenring at the very first glance gives one the impression of being a business quarter. Although many splendid edifices may here be seen, the people who enliven the street do not appear to take any notice of their elegant surroundings, and have thought but for one thing—business. Paying their homage to the maxim "Time is money," they may be seen hurrying to and from the stately exchange, within whose walls millions are won and as quickly lost. The great crash of 1873, which reduced thousands to beggary, did not occur here, but in an improvised building which has since been pulled down. Since that time the rage for speculation which had seized all classes of society has considerably abated; but there may still be found many private individuals, both men and women, who speculate on change, hoping

thereby to make their fortunes. Here under the imposing entrance one may see them met together, amongst a multitude of bankers and agents, awaiting in anxious expectancy the fluctuations of the next hour. But the business proper is transacted in the great saloon near the vestibule, which is distinguished for the elegance and splendor of its decorations.

The afternoon and evening exchange is held in and in front of a café which

and endowed by the Emperor, and by him dedicated to charitable purposes. The dwellings in this handsome church-like edifice are let to private families, and the revenue from the rents is devoted to the humane purposes for which it was built. The surviving relatives of those who perished at the burning of the Ring Theatre have, through the contributions for their assistance which poured in from all parts of the civilized world, and more



THE TOWN-HALL (RATHHAUS).

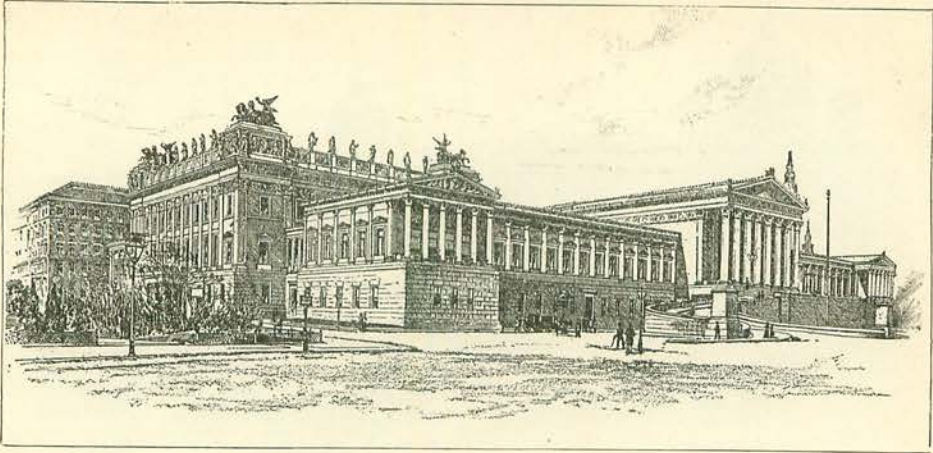
lies opposite; here and in the halls of the exchange many lively scenes take place, to which certain stale jokes of the regular frequenters often contribute. One practical joke is the so-called *Tippen*, the knocking off and crushing of the chimney-pot hat of some unfortunate wight, which often gives rise to an unpleasant scene.

Close to the late Hôtel Austria is the spot where the Ring Theatre stood. It lay on the same side as the provisional exchange, and scarcely two hundred steps divide the spots on which have taken place within ten years the two most unfortunate events of the town. Every trace of both these buildings has now disappeared. In the place of the exchange stands a stately private house, and in that of the Ring Theatre an edifice built

especially from the United States, been richly provided for.

To continue our wanderings, we now come to the *Votivkirche*—a church situated in a great open space leading out of the Ringstrasse. It stands in an elevated position on a terraced foundation which greatly enhances the architectural effect of the building. It is the work of the architect Heinrich von Ferstel, erected in the form of a cross, in the noblest Gothic style. The front is formed of two slender spires and a splendid façade and portals, which are decorated to such a degree with sculptures and ornaments that the whole produces the effect of stone lace-work.

The unsuccessful attempt on the life of the Emperor Franz Josef gave rise to the building of this votive monument,



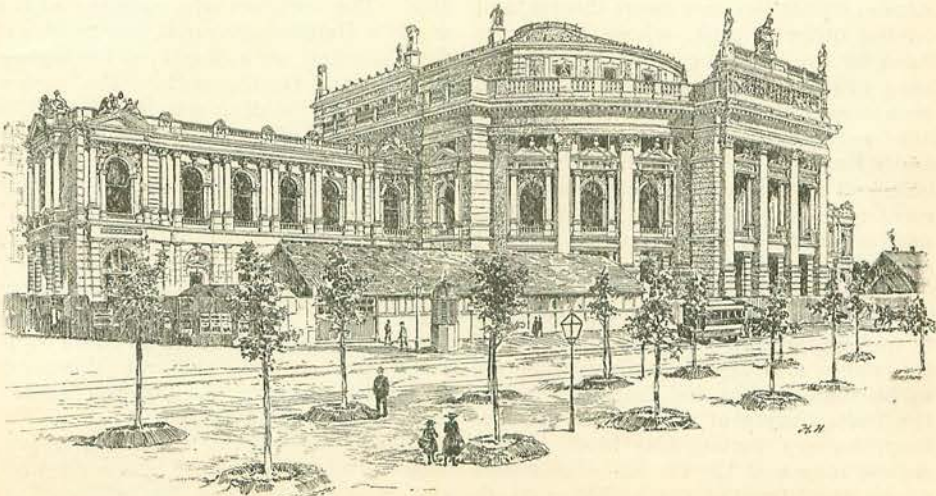
THE PARLIAMENT (REICHSRATH) HOUSE.

which was initiated by the Archduke Ferdinand Max, the late Emperor of Mexico. The square in which the church lies is also named after him—Maximilianplatz.

In the street which leads past the church—the Universitätsstrasse—was set up the first public electric-light in Vienna. The splendid cafés which are here to be found are lit up inside by glow-lamps, whilst on the outside large bow-lamps illuminate the streets.

The Franzensring follows close on the Schottenring. Here stands the new University. The chief façade forms in the centre a fine portico, ornamented with statues, and reached by means of two

broad flights of steps. The building is erected in Italian Renaissance style, and contains, besides the lecture halls, a number of other halls for examinations, and spacious rooms for museums and collections. In the side wing is the library, which contains 500,000 volumes, together with a reading-room with 400 seats, and lit up by electric-light. This University is attended by students of all the nationalities of the empire, as well as by many from foreign countries. Amongst the latter are always to be found a considerable number of medical students from the United States, attracted by the well-grounded fame of the medical faculty,



HOFBURG THEATRE.



THE IMPERIAL MUSEUMS.

which reckons amongst its professors physicians and surgeons of the highest rank. Opportunities are here also found for the study of jurisprudence and philosophy; whilst the priests' college in the inner city provides for the students of Roman Catholic theology. The suburb Josefstadt, situated not far from the University, has always been the Latin Quarter of Vienna. Here the students find cheap and quiet dwellings and good restaurants, in which in the noon and evening hours one may hear conversations in almost every language of the globe.

Leaving the University, we now come to one of the most beautiful parts of Vienna. Here, on one side of the Ringstrasse, stands the new court theatre, and on the other a park, whose limits are fixed by the imposing front of the Rathhaus (Town-hall): the whole has often been described by travellers as one of the most magnificent pictures of which any city of Europe can boast. Whilst the Town-hall and the theatre face the park, the great quadrangle closes to the right the side front of the University, to the left that of the House of Parliament (Reichsrath).

First of all let us tarry a little before the Rathhaus, in which is the dwelling of the Mayor, and where the bureaux of the whole municipal administration are to be found. The buildings, erected in the Italian style of the fourteenth century, form a rectangular block of 154 metres long and 124 broad. The centre of the great front of the building stands out with its arched terraces from the rest

of the façade. In the middle is a high tower with a clock; and on its highest pinnacle stands the so-called Eiserner Mann (iron man), a halberdier with a weathercock in his hand. Under the tower is a large reception-room, reached through the vestibule by the splendid staircase which leads to the banqueting halls.

The prevailing style is the Gothic; the exterior is adorned by sculptures, the most striking of which is a bass-relief, over the principal entrance, of the present monarch. The figures in sandstone along the cornice of the first story represent branches of industry or characters out of the earlier military history of the city. The architect who constructed this work is Heinrich Schmidt, the builder of the Cathedral, an authority of the highest rank in the Gothic style. The cornerstone of the building was laid in 1873, in the presence of the Emperor and the nobility, to celebrate for the second time the centenary commemoration of the deliverance of Vienna from the Turks.

Opposite the Town-hall lies the new Hofburg Theatre. Up to the present time dramatic performances have taken place in the little theatre within the palace. The new one is a splendid stone building, executed by Baron Hasenauer from the plans of the famous deceased architect Gottfried Semper.

The exterior gives a pleasing impression—of dazzling white stone throughout, and ornamented by window pillars of veined marble. The first sculp-

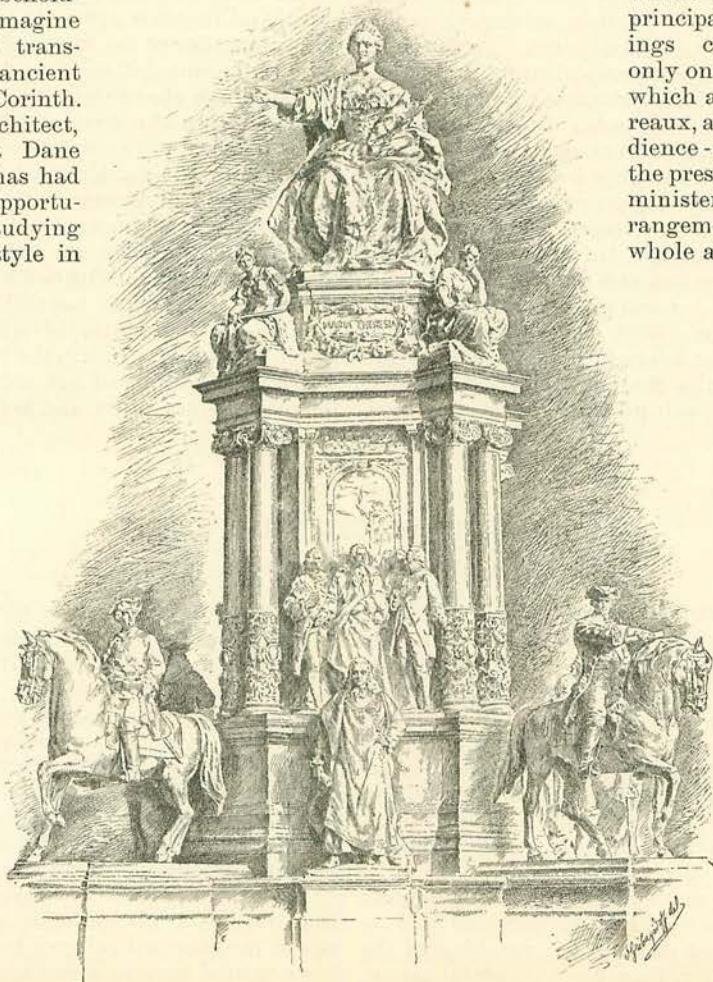
tors of Vienna have taken their share in the statuary embellishments. The magnificent sculpture above the principal entrance is the work of Rudolf Weyr. In the new half-windows lying below stand the busts of Calderon, Shakespeare, and Molière; Schiller, Goethe, Lessing; and the Austrian dramatic poets Halm, Grillparzer, and Debbel. In the corners of these windows are placed the chief characters out of the dramas of these poets; whilst the statues in the niches represent those passions and feelings which find expression on the stage.

The architecture of the Parliament House is so purely Greek that were it not in the neighborhood of the Town-hall, with all its Gothic style of the Middle Ages, one could almost on beholding it imagine one's self transported to ancient Athens or Corinth. The architect, Hansen, a Dane by birth, has had repeated opportunities of studying Hellenic style in

Greece, and has even built the University in Athens itself.

The pediment of the portico is to be adorned by a beautiful group of statues by the sculptor Hellmer, which has for its subject "The dispensing of the Constitution to the peoples of Austria by the Emperor Franz Josef." Passing through the vestibule one arrives at the peristyle, an imposing hall supported by Corinthian pillars thirty feet high. To the right is the Peers' Chamber, or House of Lords; to the left, the Chamber of Deputies; both of these rooms stand out from the exterior as independent parts of the building. The corners are ornamented by bronze quadrigas; and for the rest, by bass-reliefs representing allegories of the different minist-

tries. Those parts which unite the principal buildings consist of only one story, in which are the bureaux, and the audience-rooms of the presidents and ministers. The arrangements of the whole are exceed-



MARIA THERESA MONUMENT.

ingly comfortable. The hoisting of the black and yellow banner on the flag-pole announces that Parliament is open.

Opposite the Courts of Justice—an edifice executed in German Renaissance by Wilemans—lies the Volksgarten. These beautiful grounds are the property of the court, but are open to the public, and in spring and summer provide one of the most elegant places of amusement of the town. Concerts by military bands are given every evening in the brilliantly illuminated music hall; and twice each week Edward Strauss, the "Schöne Edi," as he is called, with his world-famed orchestra, is wont to delight this music-loving people. The Volksgarten forms a triangle between the Franzensring and the Burgring. The latter, with which we will conclude our tour, leads through grounds belonging exclusively to the imperial court. To the right lies the large external Burgplatz, bounded toward the Ringstrasse by a gilded iron railing, on both sides of which are entrances for foot-passengers, whilst in the middle of the mighty court gate, in imitation of the Propylæa of Athens, is opened a passage for carriages. The great open space to the right is filled up by the two court museums, the one the Museum of Historical Art and the other that of Natural History. Both are crowned by high cupolas and adorned by statues from the hands of the chief sculptors of Vienna. The fresco paintings of the interior were

intrusted to the artists Makart and Canon, both of whom died before the completion of the work under their direction. In the centre of the grounds, between the two buildings, is the monument of the Empress Maria Theresa. This magnificent work was designed by the celebrated sculptor Caspar Zumbusch, and Alois Loeher assisted in its production. The figure of the great Empress is surrounded by four statues of her most distinguished generals, and by those of some of the most prominent men of her day. The monument is placed exactly opposite the palace gate.

Through this gate one sees the Burgplatz, with the Volksgarten on the left and the imperial private gardens on the right. A section of infantry keeps guard before both the inner and outer palace gates, and presents arms at the approach of any member of the imperial house.

Since the completion of the many splendid buildings above described, the Emperor has begun the erection of a new imperial palace, the two wings of which, together with the garden, will stretch out as far as the Ringstrasse.

We find ourselves again at the Opernring, from which we set out. But before we arrive at the Opera we halt before an open space with tastefully laid-out grounds, in the centre of which is the statue of Schiller, while in the background stands the Academy of Art, with its school for painters, sculptors, and architects.

THE ORIGIN OF CELESTIAL SPECIES.

BY J. NORMAN LOCKYER, F.R.S., COR. INS. FRANCE.

THE STONES THAT FALL FROM HEAVEN.

SINCE the very commencement of human history, from time to time falls of bodies on to the earth from eternal space have been chronicled. The ancients naturally worshipped them. There is little doubt that the Cybele of the Phœnicians and the "great" Diana of the Ephesians were both, not statues made by man, but stones that had been seen to fall from heaven.

We do not worship these stones now; but they are still held precious, and as they are not exactly like anything of the earth earthy, they have a special name. These bodies, when they fall under such

conditions that they can be picked up and examined, are called meteorites.

We can best study the differences in their structure by preparing a polished section. In some cases this has a distinctly metallic look; if we examine it, we find that a very exquisite crystalline system has been revealed by a particular process. We find, in fact, a metallic fragment composed almost entirely of iron, but with a certain amount of nickel alloyed with it.

In other specimens the characteristic is that the metal, instead of being continuous as in those just referred to, appears to have existed once as a paste, and to have included fragments of stony matter, so