

People's Life and Music in Vienna in early 20th Century

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Vienna is a unique city in Europe, located in the "Mitteleuropa," the former territory of the Habsburg Empire. It was the center of politics and culture, keeping the throne of Holy Roman Empire of Germany for several hundred years, dominating the whole of Germany, until the Napoleon War early in 19th century. In fact, Viennese culture developed afterward through the century, as can be seen in science, literature, philosophy, arts, music, etc., It was the case after the Empire had lost its political influence on the whole Europe, therefore the time, the 19th century, being called "Golden Autumn"(H. Spiel, 1987). It is said that the 19th century continued until 1914 in Vienna, when World War I broke out. Kaiser Franz-Josef ascended the throne in 1848 during the time of revolution and stayed as Kaiser even after the unification of all Germany by Prussia, until 1916 when he died. It thus can be said that the period of Kaiser Franz-Josef was the high time for Vienna which, under hard situation of wars and revolutions, fostered its unparalleled culture. In order to look at this unique Viennese culture, we describe Wienerlieder and related music and discuss them in connection with people in Vienna during the time of turning of the century until Anschluss.

1. Wiener Lieblinge aus seinerzeit.

In 1934 there was a song "Der Doktor Lueger hat mir die Hand gereicht (Once Doctor Lueger gave me his hand)" which was among "Wiener Lieblinge von seinerzeit" sung by the people of Vienna at the time. The text of this popular song goes as follows :

1) Seit zwanzig Jahren steh' ich da im G'schaft, von 7 uhr früh bis 7 Uhr abends.

Aber so miserabel wie jetzt, war's noch nie. Es waren Zeiten, wo ich 80 Liter Milch jeden Tag geliefert hab'. Wer kauft jetzt no beim Greissler Milch, ganz im Gegenteil, man bestellt sie ab. Wo sie die Molkerei in Flaschen blombiert direkt ins Haus liefert, bis "weiss Gott wo" hinaus liefert, mit die grossen Autos ausliefert.

Es waren Zeiten, da hab' ich zwei, drei Prager Schinken verkauft an einem Tag.

Jetzt schneid' ich in der Woche zwei und auch diese zwei waren gar nie in Prag. Ja, früher war der Greisslerstand noch anerkannt und hochgeschätzt; da waren halt die Menschen noch ganz anders als wie jetzt.

Ref.: Der Doktor Lueger hat mir einmal die Hand gereicht. Er hat gesagt: "Mein Freund mein braver Steuerträger, ich fürchte nichts für diese Stadt, solange sie solche Bürger hat." Dann hat er mir die Hand gereicht, der Doktor Lueger.

2) Es waren Zeiten, da war für das Personal der Frau Baronin nichts zu fein. Jetzt kauft die Frau Baronin selbst nur mehr hie und da ein Paar Würsteln ein. Ich bin noch auf der Welt, doch ich existier' schon seit "weiss Gott wann" nicht mehr. Ich bin kein junger Mann nicht mehr, ich, "du lieber Gott," ich kann nicht mehr. A jeder Mensch braucht doch zum Leben ausser der Fassad' noch einen Hintergrund. Man hat doch seinen Stolz in sich, man ist doch "Kruzifix" schliesslich auch kein Hund. Man war doch früher auch nicht mehr, trotzdem war man schliesslich irgendwer, wenn man auch nur ein Greissler war und kein Millionär.

Ref.: Der Doktor Lueger hat mir einmal die Hand gereicht. Er hat gesagt: "Mein Freund, mein braver Steuerträger, ich fürchte nichts für diese Stadt, solange sie solche Bürger hat." Dann hat er mir die Hand gereicht, der Doktor Lueger, dem Steuerträger.

(English translation)

1) For twenty years I have been standing here in the shop from seven o'clock in the morning till seven o'clock in the evening. But it has never before been as bad as it is now. There were times when I delivered 80 liters of milk a day. Who buys the milk at the grocer's nowadays? It is the other way round, one cancels it. The dairy delivers the milk in bottles into the house directly, delivers to "god knows where," delivers in big cars. There were times, when I sold two, three hams of Prag a day. Now I cut two a week and even these two had not been in Prag at all. Yes, in former times the grocer-class was still appreciated and highly estimated. At that time people were entirely different from nowadays.

Ref.: Dr. Lueger gave me his hand once, he said: "My dear friend, my honest taxpayer, I do not frighten anything for this town as long as it has such citizens." Then he gave me his hand, the Doctor Lueger, the taxpayer.

2) There were times when nothing was too noble for the staff of the baroness. Now the baroness only buys a pair of sausages for herself sometimes. I am still in the world, but I do not exist anymore; since "god knows when." I am no young man anymore, I, "my dear god," cannot resist anymore. Everyone needs a background for his life, beside his façade. Everyone has his pride inside, one is not, "crucifex," a dog. In former times one

had not been more either ; in spite of that one finally was somebody, even if one became a grocer only, and no millionaire.

Ref. : Dr. Lueger gave me his hand once, the Doctor Lueger, the taxpayer.

The songs such as this express the situation that people after the World War I became awfully poor due to the great recession, yearning for the good time when Dr. Lueger was the city mayor. People, even in the time of postwar I, therefore, seemed to have a strong tie with the time of fin-de-siècle. During the time between postwar (1918) and the time of "Anschluss" (1938) a tremendous number of people had rushed into the city Vienna, the population being 3,000,000. Most of them were in the poor working class.

There is another Wienerlied in the "Wiener Lieblinge von seinerzeit," called "I hab a Armbanduhr," (1937) also closely connected with people's life in Vienna. It goes :

1) Wenn ich auf der Strasse geh', und plötzlich mich wer grüsst, und mich fragt ; "Ich bitte Sie, wissen Sie, wie spät es is?" Dann sag ich dem Herrn, der mich verfolgt, voll Temperament : "Ich mecht's Ihnen gerne sagen, wenn ich s sagen könnt!"

Ref. : Ich hab' a Armbanduhr, aber leider im Versatzamt nur, da drin studiert sie und nicht kapiert sie, wozu braucht man a Uhr, wenn man sie versetzt in einer Tour und nichts wie Zinsen zahlt dafür.

Wenn wir uns alle zwei, drei Jahre wiedersehen, bleibt sie vor Rührung jede Viertelstunde stehen. Ja, meine Armbanduhr, die geht leider ins Versatzamt nur, wo man sie schätzt, is sie auch jetzt.

2) Wenn von meiner Nachbarin die Kleine vierzehn wird, ham mir g'sagt, dass sie von mir zur Firmung wird geführt. Sollt' ich nicht in besseren Verhältnissen dann sein, schenk ich ihr zur Firmung einfach von der Uhr den Schein.

Ref. : Ich hab a Armbanduhr. . . , ist sie auch jetzt.

3) Finster war's der Mond schien hell, da rief ein Räubersmann : "Geld her, oder Leben." Ich fing laut zu lachen an. Als er knirschte : Hast ka Geld? An Schmuck wu ich dann sehen!" sprach ich : "Ja dann muassen s schon ins Dorotheum gehen."

Ref. : Ich hab a Armbanduhr. . . . , ist sie auch jetzt-versetzt!

{I-ich, hab-habe, a-ein, is-ist, mecht-möchte, drin-drinnen, in einer Tour-immer wieder, nichts wie-nichts als, ham mir-haben wir, Räubersmann-Räuber, ka-kein, an-einen, wu-will, muassen s-müssen Sie, Dorotheum name of the pawnshop in Vienna}
(English translation)

1) When I am walking on the street and suddenly somebody is greeting me, asking me : "Excuse me, do you know what time it is?" Then I said angrily to the man who is follow-

ing me.” I would like to tell if I could do so!”

Ref. ; I have a wrist-watch, but unfortunately in the pawnshop only. There it is thinking and it does not understand why someone needs a watch if someone pawns it all the time and always pays only interests for it. When we see each other again every two or three years, it stops every quarter of an hour because of emotion. Yes, my watch goes unfortunately only into the pawnshop where somebody values it, there it is now.

2) When my neighbour’s daughter becomes 14 years old, we said that I will accompany her to her confirmation. If I am not living in better condition then, I will offer her only the receipt for confirmation.

Ref. : I have a wrist-watch there it is now.

3) It was dark, the moon was shining brightly, when a robber was shouting : “Money or life” I started to laugh loudly when he was hissing : “Don’t you have any money? So, I want to see jewellery!” I said : “You have to go to the Dorotheum.”

Ref. : I have a wrist-watch there it is now, pawned!”

The following is some explanation of the song. The pawnshop of Vienna is called “Dorotheum” because it is located in the Dorotheergasse, in the District I. The pawnshop had been established especially for the poor people in the Monarchy. People who needed money brought jewellery or other valuable items to the pawnbroker. They received money and a pawn-ticket. After a certain period of time they could redeem a pledge and take their watch, necklace, etc. home again. If they could not pay the interest, their jewellery, etc. would be sold in the pawnshop or by auction.

In Roman Catholic Church it is a religious custom that the children are given a blessing by the bishop at the age of 14. An adult accompanies the child and it means that he or she will feel responsible for the child in the future. This so-called uncle or aunt gives a present to the child. This gift is traditionally a watch.

The song describes how the poor people bring their few valuable personal belongings to the pawnshop to get some money even if they are not very valuable because they need money to spend for their everyday living. When they have some extra money, they pay the interest, and after they have paid the full amount, they are allowed to take the watch, etc. home again.

This song has a kind of dual meaning because it says that the watch goes into the pawnshop only. In German language the word “gehen” has several meanings. “Gehen” means “to walk” and “eine Uhr geht” means that a watch is working. The joke is that both meanings of “gehen” are combined.

The watch is in some ways considered as a human being because in the song it says “bleibt sie vor Rührung jede Viertelstunde stehen,” which means that the watch is so

happy to see its owner again after such a long period of time that it forgets to work every quarter of an hour. In reality it means that the owner is so poor that she needs two or three years to pay the whole amount for this not very valuable watch. The pawnbroker can not give her a lot of money for her watch because it is broken. The woman is so poor that she is not sure whether she will be able to give this watch to the child as a gift for confirmation. She is not able to afford a new one, and she is even not able to pay for her broken one. Therefore, she may give the pawn-ticket instead of the watch. This is quite ironic because it means that the only gift which she will be able to give is a debt. When the woman meets a robber, she has nothing to fear because she owns no valuables. The only thing which she is able to offer him is her debt. Therefore, the woman recommends ironically that he has to go to the pawnshop.

This song, however, is not a sad one. It describes the financial situation of the poor people after the World War I. People who were out of work needed money to spend for their everyday living. Therefore, they brought their valuables to the pawn-broker to get some money for it. They hoped that their financial situation would improve in the future, so that they would be able to buy their valuables back again. In fact, in many cases they were not able to do so. It is supposed that this song should have encouraged people living under such difficult conditions, not to take it too seriously and even to be able to laugh about it.

What was the reality? Although "Vienna" was and is thought to be synonymous with certain carefree hedonism, plenty of waltzes, charming cafés and "hübsche Mädchen," there was a very different picture slightly underneath the "gemütlich" surface, even in the Lueger's and Franz-Josef's 19 th century time, as will be described below.

2. People's life in the city until the time of Anschluss

[Houses and cafés] Many working-class people in Vienna lived in an average apartment house called "Zimmer-Küche-Kabinett" where there was only one room for sleeping and eating for all the family members even though there were nearly ten [with kitchen-entrance]. There was no bathroom(bath+toilet); therefore they had to go to public baths. One of the characteristics in the 19 th century and afterward in the Viennese life is delightful "café" scattered in the central part of the city such as "Sperl" or "Central" (Fig. 1) where one can sit the whole day with a single cup of coffee, reading newspapers and magazines from all over the world. Cafés were badly needed for the people because of the grave housing shortage in the city. As described, the apartment houses for the working-class people were small and impossible to heat adequately so that there was always

a need to escape these dirty and cold living quarters. Their need was only satisfied by the warmth and comfort of cafés. Therefore, the charm of the cafés was a facet of the hard realities of life, although creating a unique “Viennese Café Culture”(Janik and Toulmin, 1973). Since the first café (das Wiener Kaffeehaus) was opened in 1685, there have been 88 cafés in the Biedermeier era (1815–1848), 100 in 1857, 600 in 1890, 1200 in 1910 and 1280 in the year of Anschluss (Hirata, 1996). Particularly during the time of turn of the centuries 19–20 the cafés were the center of fin–de–siècle culture. Artists like Kokoschka, Schiele or writers like Hofmannsthal were spending time at cafés ; thus Peter Altenberg called the cafés “das öffentliche Wohnzimmer.”

[Eating] Their eating was also not very luxurious. Average food for working class people in the city was :

for breakfast : milk or coffee, bread and butter,

for lunch : beans, peas, lens, potatoes, vegetables of the season, meat only on a few Sundays,

for supper : bread and butter.

Farmers had similar food :

for breakfast : bread and coffee,



Fig. 1. Café Central (there is a statue of Peter Altenberg inside) (by Y. M.)

for lunch : products of their own farmland,

for supper : bread and coffee.

In fact, this kind of poor life for the people continued long, possibly until the time of approximately 1955, after the World War II when the four powers, which occupied the city and the whole country, finally left ; then Austria became independent. The situation was also quite similar to that in Japan where ordinary people used to live in small wooden-houses with no private bath, eating very poor food such as a small amount of steamed rice with some other ingredients such as barley or a couple of steamed thin sweet potatoes.

[Apartment houses and working class people] In Vienna the City Government started to build apartment houses for those working class people in 1920. These houses built by the municipal are called "Gemeindebau." An well-known building among these houses is "Karl-Marx Hof (Fig. 2) which was well equipped, rather luxurious for working class people because of the Social-Democratic Party Government. This was first inspired by Otto Wagner, started in 1923, completed in 1933. Josef Frank, Josef Loos and Richard Neutra worked together. It had 1200 m Fassade, 1600 rooms, but only three storied high with inside gardens. There was a civil war around here in February, 1934.

During the World War I, in 1916 Kaiser Franz-Josef who had been on the throne since 1848, passed away and after the war the Habsburg Empire was erased, to become the Republic. In 1934 the government was constructed by a conservative party, Christian Social Party (CSP) lead by Dollfuss, whereas the city government was by a Socialist



Fig. 2 Karl-Marx Hof, a "Gemeindebau" (by Y. M.)

Party (SP). In fact, each party, small or large, had its own military power. As the labor unions supported by SP became powerful, the primeminister Dollfuss decided to forbid the SP, causing a riot by the workers who, fighting against the government power in the Karl-Marx Hof, shot through the windows of the Gemeindebau apartment houses. They were finally subjugated by the State Army after 3.5 day fight. This all proves how difficult the life of working class people in Vienna was.

Then came the time of Anschluss by Adolf Hitler. First the CSP Government asked for help from England and Czech but they said "No." Then the government asked for help from SP because it had been against the Anschluss. Then they decided to have a vote to decide whether or not they would accept the Anschluss. Hitler invaded Austria one week before the voting was due to take place because he feared that only one fourth would vote for the Anschluss. The politicians who were against the Anschluss were then all sent to the concentration camp in Dachau. This was the beginning of the hard time Vienna and the whole country have had until 1955.

Due to the difficult time after the World War I and of the recession which caused very miserable conditions to the working class people, people could not help thinking of the old, better times of the turning point from 19 th to 20 th century when the city mayor was Dr. Karl Lueger. This is expressed by the songs mentioned above.

3. Dr. Karl Lueger vs. Kaiser Franz-Josef

Dr. Karl Lueger was elected to the Bürgermeister in 1895 but, due to his political attitude of antisemitism and partly to unknown personal reasons, Kaiser Franz-Josef despised him, and did not approve of the result of the election. In 1896 when he was elected for the mayor for the 4 th time, the Kaiser could not resist any longer and approved his becoming the city mayor. He was truly popular among the citizens of Vienna, called "Handsome Lueger." Lueger was born in 1844 in a poor family, graduated from the University of Vienna at Law School. He was first elected as a member of the city council in 1875, then became the leader of CSP in 1893, quite ready for the majorship.

Although the political situation in Austria and Vienna was rather complicated, he was extremely active in the modernization of the city. First of all, he initiated the vast public work projects: (1) the formation of a native gas company to replace the old one from Britain, for the city lights and illumination at each home, (2) the improvement of public transportation, i. e. the city tram system (Strassenbahn), (3) building a new water supply system for drinking, (4) building more schools, (5) improving bridges, the construction of canals, enlarged park and playground space, etc. Also he tried to improve so-

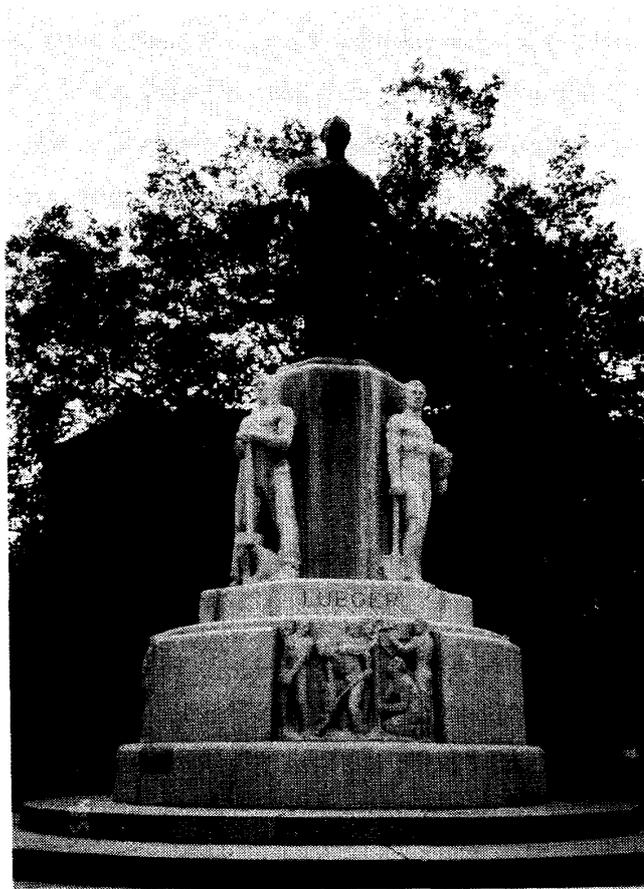


Fig. 3 The statue of Dr. Karl Lueger at the Luegerplatz (photo by Y. M.)

cial welfare: (1) the establishment of orphanages and hospitals, (2) supply of free lunches for poor children, (3) the offer of other social services, etc. Thus, he was highly evaluated as a very capable politician and therefore even Hitler considered his policies models for his own public work program. His fine statue adorning the Luegerplatz was put up after World War I by a Social Democratic administration (Fig. 3).

He, on the other hand, gradually took on the position of antisemitism, although he had not had it before. He rarely declined invitations to dine at the tables of the Jewish capitalists, but he did in fact say some unpleasant things about the Viennese Jews: "I dislike the Hungarian Jews even more than I do the Hungarians, but I am no enemy of our Viennese Jews; they are not so bad and we cannot do without them. My Viennese always want to have a good rest; the Jews are the only ones who always want to be active (Janik & Toulmin, 1973)."

Thus, it is perfectly understandable how the poor people in Vienna under the great recession after the war looked back to the time of Dr. Lueger under the Habsburg regime with Kaiser Franz-Josef.

Kaiser Franz-Josef also seemed to be very popular among the people in the Monarchy. There are some examples to show this fact. The first one is from a Wienerlied sung by Josma Selim, a small, red-hair singer whose husband was a composer Ralph Benatzky, {Draussen im Schönbrunner Park, hiess es "sitzt ein älter Herr, sorgenschwer; Lieber, guter, alter Herr, mach Dir doch das Herz net schwer; dass sie so an Kaiser hat, selig ist the Wienerstadt!"} (Out of the castle Schönbrunn park, an old man with anguish was sitting. "Do not be so upset. The city of Vienna is so happy and satisfied with the Emperor like you") (Spiel, 1994).

He also appeared in an operetta created by Benatzky "Im weissen Rössl" (White Horse Inn). Near the end of Act II Kaiser Franz-Josef unexpectedly visits St. Wolfgangsee. The Kaiser arrives by steamship on the lake and the people greet him enthusiastically.

Josepha (hostess of the inn) "Darf ich Majestät jetzt auf Ihr Zimmer führen, . . (May I bring you to your room, please."

Kaiser "Ich freue mich, in Ihrem allberühmten Haus abzusteigen, und ich hoffe, dass meine Anwesenheit ein bisserl Freude unter die Bevölkerung bringt." (I am glad to be here at such a famous hotel, and I hope that my stay here will give the people some joy.)

Die Bevölkerung drängt in heller Aufregung "Das versteh'n wir nicht. . . . Vor dem Kaiser das!" (People were merrily excited and shouted "we do not understand that we are really seeing our Emperor").

This operetta which is very often performed at the "Volksoper" in Vienna (3rd position among those in Silver Age) was first planned by a Berlin director Erik Charell and completed in 1930. Incidentally, the Jewish director Erik Charell is known for the movie "Der Kongress tanzt" (The Congress dances) which he directed in 1931. Charell later left Germany for USA.

Kaiser Franz-Josef was further described in a story by Josef Roth entitled "Radetzkykymarsch.", somehow showing his sympathy to Jewish people. During the military exercises in Galizien near the Russian border, the Kaiser was saluted by Jewish seniors with black and silver-white beards. One of them offered a present to the Kaiser and murmured blessing with "ununderstandable words." The Kaiser expressed his gratitude, shaking hands with the man and left on a horse. Behind him, the Kaiser heard one of his followers saying to another "Ich hab keinen Ton von dem Juden verstanden!" (I did not understand any word he was saying). Then the Kaiser looked back from his horse and said: "Er hat auch nur zu mir gesprochen, lieber Kaunitz!" (He was talking only to me).

Kaiser was also adopted in the pieces of music by Johann Strauss, also indicating

how popular Kaiser was among Viennese people. Examples are : “Kaiser Franz–Josef Marsch” (Op. 67, 1849), “Kaiser Franz–Josef I. Rettungs–Jubel–Marsch” (Op. 126, 1853), “s’gibt nur Kaiserstadt, s’gibt nur ein Wien, Polka schnell” (Op. 29, 1865), “Habsburg Hoch! Marsch” (Op. 408, 1883), “Kaiser–Jubilaum, Walzer” (Op. 434, 1889), and “Kaiser–Walzer” (Op. 437, 1889).

4. Austrian–Hungarian Monarchy

Kaiser Franz–Josef (Fig. 4), although he was loved by his people and carried out large enterprises, had a lot of unhappy personal as well as official experiences during his throne, 1848–1916 : he was defeated by Prussia which, rather than Habsburg, unified Germany. Prince Rudolf committed suicide in Mayerling, his wife Kaiserin Elisabeth was assassinated in Geneve, his nephew and next prince Ferdinand, with his wife, was assassinated in Sarajevo in 1914, and finally he himself died during the war. In the period of Franz–Josef’s time he issued an Imperial Ordinance to remove the city wall at Christmas time in 1857 ; declared the opening of the Expo in 1893, May 9 ; unfortunately followed by the Schwarzer Freitag ; the first Mayday in 1870 ; celebrated 60 years of his throne and the silver marriage with Kaiserin Elisabeth in 1879 ; and the city of Vienna became one of the five largest cities in the world.

The Habsburg Empire was a mosaic power consisting of a variety of races and lands. Accordingly, it had had extremely complicated political situations within the Monarchy



Fig. 4 The portraits of Young Kaiser Franz–Josef and Kaiserin Elisabeth when they married (by Y. M.)

and in relation to neighbouring countries. After being defeated by Prussia in 1866, by “Ausgleich” (Agreement) the Austrian–Hungarian Monarchy was established in 1867. In this way, Hungary was given equal status to Austria. This, however, caused further political problems with Bohemia and the Balkan countries. Thus, the Empire was a real melting pot of different races and Vienna was typical of that situation. The population in the Empire in 1880 consisted of 24% of Germans, 20% Hungarians, 16.4% Czechoslovakians, 10.5% Croatians–Serbians and 10% Polish (Kato, 1995). Therefore, the Kaiser and his government were deeply concerned with Hungarians and other people in many ways, not only in political matters but also in culture. This particular situation is also well expressed in music. It can thus be said that without political power Austria, particularly Vienna was able to foster its unique, prosperous culture.

In comparison, some words about the complicated situation in Europe in connection with relationships among Austria, Germany, France, and Russia, should be given here, because Japan was somehow influenced by this situation. Particularly after the Crimean War, Russia invaded south to the Balkan Peninsula, north–east area of China and Korea. The former was disturbed by Austria and Germany and the latter by Japan. After Franco–Prussian War, France was isolated in Europe also. Under such a situation in Europe, the Franco–Russian Alliance was concluded against Austria and Germany. This somehow influenced the political situation in Asia. Japan declared war against Russia because Russia intended to invade Korea; this was the Russo–Japanese War in 1904–05. Finally the Russian Baltic Fleet was defeated in the Japan Sea and the Russian army was in Port Arthur and Mukden, Manchuria, followed by the Russian Revolution (–1917). In Japan after the Meiji Restoration, the state made a tremendous effort to modernize by importing civilization, science and technology from Europe, spending a lot of money. Japan also experienced wars, namely after the Russo–Japanese War, World War I, and the war with China in 1931 and 1937. Therefore, the time of Kaiser Franz–Josef and Dr. Karl Lueger in Austria and the time of Meiji, Taisho, Showa in Japan were the time of an upheaval not only in Europe but also in Asia where besides Russia, other European forces such as Britain tried to invade China to obtain colonies. Thus, the life of people both in Europe and Asia during the time of turning of the century and afterward was disastrous. It is thus surprising to find that there was a tremendous development in arts and sciences in Europe, music and painting in Austria, particularly.

It is often the case that the period of operetta composition is divided into two ages in 19th and 20th centuries: one “Golden Age,” represented by Johann Strauss and others, and the other “Silver Age,” by Franz Lehár, etc. (see later). The following statistics shows the above situation in the Monarchy in terms of operettas: even present days at

the Volksoper in Vienna the frequencies how often certain operettas have been played during the time of 1972–87 (Watanabe, 1990) (Fig. 5) :

Golden Age operettas

1. Die Fledermaus (Johann Strauss, 1874)	9.6%
2. Wiener Blut (" , 1899)	7.7%
3. Der Bettelstudent (Karl Millöcker, 1882)	6.8%
4. Die Vogelhändler (Carl Zeller, 1891)	5.7%
5. Der Zigeunerbaron (Johann Strauss, 1885)	5.6%

Silver Age

1. Die Csárdásfürstin (Emmerich Kálman, 1915)	6.4%
2. Die lustige Witwe (Franz Lehár, 1905)	6.1%
3. Im weissen Rössl (Ralph Benatzky, 1930)	5.6%
4. Der Graf von Luxemburg (Frans Lehár, 1909)	4.3%
5. Gräfin Mariza (Emmerich Kálman, 1924)	3.6%

It can be seen that among “best ten” indicated above, four are somehow related with Hungary, Balkan and Poland (G–3, 5, S–1 [Nimm Zigeuner deine Geige], 5 [Wenn es Abend wird--]). Emmerich Kálman was born in Hungary and Franz Lehár once lived in Hungary, although born in Moravia. Even in “Die Fledermaus” by Johann Strauss there is a famous aria by Rosalinde, one of the main characters who pretended to be a Hungarian lady, sings “Csárdás.” She admires Hungary as follows :

“Die Klänge meiner Heimat! Klänge der Heimat,
ihr weckt mir das Sehnen, rufet die Tränen ins Auge mir!
Wenn ich euch höre, Ihr heimischen Lieder, zieht mich's wieder,
Mein Ungarland, zu dir!
O Heimat so wunderbar, wie strahlt dort die Sonne so klar!
Wie grün deine Wälder, wie lachend die Felder,
O Land, wo so glücklich ich war! Ja, dein geliebtes Bild.
Meine Seele so ganz erfüllt, und bin ich auch von dir weit, ach weit,
Dir bleibt in Ewigkeit, doch mein Sinn immerdar ganz allein geweiht!
O Heimat so wunderbar, wie strahlt dort die Sonne so klar!
Wie grün deine Wälder, wie lachend die Felder,
O Land, wo so glücklich ich war! Feuer, Lebenslust, Schwellt echte Ungarbrust,
Hei! zum Tánze schnell Csárdás tont so hell!
Braunes Mägdelein musst meine Tänz'rin sein ; Reich den Arm geschwind,
Dunkeläugig Kind! Durst'ge Zecher, greift zum Becher,
Lässt ihn kreisen rasch von Hand zu Hand!



Fig. 5 Commemorative stamps of Viennese operettas. A. Johann Strauss : Die Fledermaus, B. Carl Millöcker : Der Bettelstudent, C. Franz Lehár : Die lustige Witwe, D. Oscar Straus : Ein Walzertraum, E. Carl Zeller : Der Vogelhändler, F. Robert Stolz : Zwei Herzen im Dreivierteltakt.

Schlürft das Feuer im Tokayer, bringt ein Hoch aus dem Vaterland! Ha!

Feuer, Lebenslust, schwellt echte Ungarbrust,

Hei! zum Tánze schnell Csárdás tont so hell! La, la, la, la, la!"

(English)

{The sounds of my country! Sounds of my country, you awaken my nostalgia, you make me burst into tears!

When I am listening to you, songs of my country, I long for my Hungarian homeland!

O homeland so beautiful, how bright the sun is shining there!

How green your forests are, how bright your fields,

o country, where I have been so happy! Yes, your beloved picture.

My soul so inspired with and even I am far away, so far,

my mind will ever be dedicated to you, to all eternity!

O homeland so beautiful, how bright the sun is shining there!

How green your forests are, how bright your fields,

o country, where I have been so happy! Fire, love of life,

is in every Hungarian heart.

Hey, for a dance, quickly, the Csárdás sounds so bright!

Dark girl, you have to be my dancer ; give me your arm quickly,
child with the dark eyes! Thirsty drinker take your drinking-cup,
move it in a circle quickly from hand to hand!

Drink the vigour of the Tokayer, drink cheers for your home-country! Ha!

Fire, love of life, is in every Hungarian heart.

Hey, for a dance, quickly, the Csárdás sounds so bright! La la la la la la!

On the other hand, in another well-known and popular Strauss' operetta "Der Zigeunerbaron," although the story is about a gypsy life in a part of Hungary, in Act III the first scene is in Vienna, Kärntnertor, where people sing a Viennese march. In Kálman's "Gräfin Mariza" the location is in the countryside of Hungary, "Pusta" and the main character Tasillo, coming from Vienna, sings a melancholic song longing for Vienna. Thus, in many of the Viennese operettas, the stories are not only from Vienna but also from other regions, many in Hungary, but they are somehow connected to Vienna, as described in the above examples.

There is another example in Strauss' operetta in relation to Hungary, although it was not successful when it was created ; then no performance so far has been given, except for some parts in it. It is "Ritter Pásman (Knight Pasman)," formerly entitled "Ein Kuss in Ehren (A Kiss in Honour). The libretto was the work by the Hungary-born lawyer Ludwig Doczi (1845–1919) and it was then dramatized by a Hungarian poet Aranyi Janos (1817–82), adopting a story in the Middle Age (Marco Polo, 1996). Csárdás and ballet music in the Act III are put on the program at concerts now because of their (particularly the ballet music) extreme beauty. A famous music critic and a professor at the University of Vienna, called "Music Pope," Dr. Eduard Hanslick (1825–1904) wrote in his review in the Neue Freie Presse on January 3, 1892, in the operetta's first night : "It is by far the glittering crown jewel of this score. No one but Johann Strauss could have created it! Even though he is right from the start and in all his being an 'absolute' [pure] musician, that is, in his musical invention, he does not enjoy being bound by the restriction of words, the text. With the first bars of the 'Pásman ballet' he suddenly seems to grow wings, and with youthful strength and joyfulness he soars into the air ; libretto and poet vanish from his sight -'now I alone am master'." The ballet begins-recalling the Bohemian homeland of the Queen-with a polka, danced in Slavonic peasant costume. The music, of fetching, thrilling rhythms and captivating orchestral tones, belongs to the most beautiful of Strauss' dance pieces. After this there follows an exceed-

ingly graceful and delicate shawl-dance in leisurely three-quarter time—a pleasant contrast to the preceding polka. The tempo picks up a little and develops into a waltz in F major, a dance-piece of perfect refinement and poetry. Even though after the polka the applause of the audience seemed to have no end, after the waltz an veritable rejoicing broke out. But there was better still to be expected: a csárdás of energetic national character. How the violins scorch, how the clarinets sob, how the cymbal pounds in the orchestra! The growing intensity of tempo, rhythm and fullness of sound with which the piece swells to its breathless, intoxicating frenzy, is extraordinary. This incomparable ballet music would on its own be capable of turning any opera into a box-office success. It awakens in me an often, but vainly uttered old wish: Strauss might want to present us with a complete ballet. These days he is the only composer who could do that with very great effect, and with a playfully light touch.”

There are quite a number of Viennese waltzes, polkas and marches composed by Johann Strauss, incorporating Czech, Polish and Hungarian atmosphere: Czechen-Polka (Op. 13), Pesther Csárdás (23), Warschauer Polka (84), Kron-Marsch (139), Ejena Magyar! Schnell-Polka (332), Husaren-Polka (421).

During the regime of Kaiser Franz-Josef, industrial modernization was also carried out in Vienna. There is an example of journalism, i. e. “Concordia,” a press club which was established in 1859 and they had the first ball in 1863, which was continued every year until 1914 when World War broke out, in total 50 times. Concordia and its ball are still existing today! The Strauss brothers composed waltzes and polkas for the “Concordia” balls: Concordia, Polka-Mazur (Johann, Jr., Op. 206, 1858), Die Leitartikel, Walzer (Johann, Jr., Op. 273, 1863), Morgenblätter, Walzer (Johann, Jr., Op. 279, 1864), Feuilleton, Walzer (Johann, Jr., Op. 293), Telegramme, Walzer (Johann, Jr., Op. 318, 1872), Buchstaben, Polka (Josef, Op. 252, 1868), Concordia, Polka-Mazur (Josef, Op. 257, 1869).

Jacque Offenbach also created a Walzer “Abendblätter” for Concordia which was dedicated to Johann Strauss in 1863.

5. Music in Vienna

A number of composers who were actively working and became popular in Vienna during the time of 19th century, are known: Haydn, Mozart, Beethoven, Schubert, Brahms. . . . However, only Franz Schubert was Viennese-born. Nevertheless, they were strongly affected by Wienermusik. For example, Johannes Brahms who came to Vienna in 1862 created 16 waltzes in 1865 and 18 waltzes “Liebeslieder” in 1869. He admired the talent of Johann Strauss and the two were good friends. Even the modern 12-

tone-system composers Schönberg, Berg and Webern made arrangements for Johann Strauss' waltzes for a concert by "Verein für Musikalische Privataufführung" which was established in 1918 and led by Arnold Schönberg. Of course, Schubert composed quite a number of ländlers and waltzes such as "Alt-Wien 1 & 2." This might imply that all music in Vienna, even classical or modern was affected by Viennese waltzes or Wienerlieder.

In 1880s the world of music in Vienna was divided into two groups: one was conservative, as represented by Johannes Brahms, followed by young Richard Strauss and somehow by Gustav Mahler, strongly supported by Eduard Hanslick; the other was modern, as represented by Richard Wagner, followed by Anton Bruckner, Hugo Wolf, and later by Mahler.

Wiener Lieblinge, as introduced in the Section 1, is a representative of "Wienerlieder" which were somehow originated from the one "Das Lied vom lieben Augustin" and others created in 1679 and afterward. Taken from Karl Hodina's "O du lieber Augustin. Die schönsten Wienerlieder" (Ueberreuter, 1979), the first Lied goes:

"Ei, du lieber Augustin, 's Geld is hin, 's Mensch is hin,
ei, du lieber Augustin, alles is hin!
Wollt' noch vom Geld nix sag'n, hatt' i nur 's Mensch beim Krag'n,
Ei, du lieber Augustin, alles is hin!"

(English)

{O, my dear Augustin, money is lost, girl-friend is lost,
o, my dear Augustin, everything is lost!
I would not complain about the money if I only had the girl.
O, my dear Augustin, everything is lost!*

[*German dialect:

das Mensch: a contemptuous word for a girl;

am Kragen haben: to hold her at her neck; therefore the girl is not able to run away.]

These traditional Viennese songs were popularly sung by the people at "Heurige" in the suburbs of the city like Grinzing and often sung and played by "Schrammeln" which was established in the middle of 19th century by the brothers of Schrammel. The "Schrammelquartett" originally had the name "Nussdorfer Quartett" which was finally established by the brothers of Schrammel, Johann and Josef, with a contra-guitarist Anton Stromayer and clarinetist Georg Danzer. They played dance music composed by the brothers and by Alois Stromayer, the father of the guitarist, in addition to those by Jo-

hann Strauss, Josef Lanner and Franz Schubert. The music and songs were thus closely connected with Viennese people and often expressed something about their lives, as described already.

The other lines of people's music are "Wiener Walzer and Polkas" which were first created by Vienna-born composers and players, Josef Lanner and Johann Strauss, Sr. early in 19th century. Together with the brothers Josef and Eduard, Strauss, Jr. (Fig. 6), "the King of Waltzes," became really popular among the people in Vienna, as already described. Of the more than 450 waltzes and polkas, many are played very often in many places in the world. "An der schönen, blauen Donau" is said to be an informal National Anthem of Austria, loved by the Austrian people. This was, however, written a few weeks after the military defeat of Austria-Hungary by Prussia at Sadowa, a symbolic time when the Dual Monarchy had become a second-rate power. This waltz may thus have had an activating effect, or stimulating effect on arousing the people's patriotic spirit. A similar situation was found at the time when the first "Neujahrskonzert" was inaugurated on January 1, 1941, during the time of World War II, given by the Wiener Philharmoniker conducted by Clemens Krauss.

As affected by Franz Suppé, Strauss started to create operettas which were originally supposed to be composed by Jacques Offenbach in Paris. The first famous operetta by Strauss was "Die Fledermaus" and then "Der Zigeunerbaron", etc. which are often played even now, not only in Vienna but also in many places in the world. As described in the previous section, the "Golden" age is represented by Johann Strauss, Karl Millöcker who composed the famous "Bettelstudent" and Carl Zeller who composed "Vogelhändler." The most successful of Strauss' operettas, "Die Fledermaus," had an soothing effect on the minds of the Viennese citizens after the disastrous stock-market crash



Fig. 6 One hundred Schilling bill of Johann Strauss.

of May 9, 1873, "Black Friday." Thus, the symbol of the Viennese *joie de vivre*, i. e. Strauss' waltzes, during the time of Franz-Josef, and even more today not only in Vienna but also all over the world could be considered as providing an escape from the demonic. But this certainly creates the "culture" characteristic of Vienna.

The "Silver" age is represented by Franz Lehár (*Die lustige Witwe*, etc.), Oscar Straus (*Ein Walzertraum*), Leo Fall (*Die Rose von Stambul*), and Emmerich Kálman (*Die Csárdásfürstin*). All were Jewish composers except F. Lehár. Another Jewish composer and violinist, originally a doctor, Fritz Kreisler composed violin music adopted from Viennese melodies such as "Die schöne Rosmarie."

Jewish writers were also extremely active creating a variety of stories. Among them Arthur Schnitzler and Hugo Hofmannsthal should be taken up here in connection with a scientist like Sigmund Freud, a psychiatrist, and with operas by Richard Strauss, for example. Other artists, painters, composers, etc. during the time of "Jugendstil" visited Sigmund Freud and were often affected by Freud's psychiatry. One representative example of the creation by Hugo von Hofmannsthal was "Elektra" (1906-08) which was closely related to the works by Freud, i. e. "Traumdeutung" and "Studien über Hysterie." This was somehow in a similar way that Schnitzler's "Der Reigen" after it was published in 1903, was put to court for its immorality and obscenity in 1920 in Berlin and in 1921 in Vienna.

Hofmannsthal, in collaboration with a Munich composer Richard Strauss, had created six more operas after Elektra: namely "Der Rosenkavalier" (1909-10), "Ariadne auf Naxos" (1911-12), "Der Frau ohne Schatten" (1914-17), "Die ägyptische Helena" (1924-27) and finally "Arabella" (1930-32).

Although Hofmannsthal finished the script of "Arabella" in 1929, it was a modification of "Fiaker als Graf" which he had already written in 1925. Since Richard Strauss was not really fond of this script, they had to negotiate several times to reach the final shape. The story was from Vienna in the middle of 19th century, but the content seems deeply related with the recession time after the World War I. The story deals with a ruined Graf who had his still dignified wife and two daughters and the mother wants her elder daughter to find a well-to-do husband. There is a scene in the Act 2 of "Fiakerball" where "Die Fiakermilli" sings a song which has a real Viennese mood.

"Die Wiener Herrn verstehn sich auf die Astronomie :

die könnten von der Sternwart sein und wissen gar nicht wie!

Sie finden einen neuen Stern gar schnell heraus, die Wiener Herr'n,

den machen sie zur Königin an ihrem Firmament!

Zu der dann schallt es im Verein : du sollst unseres Festes Königin sein!"

(Viennese gentlemen are well-informed of astronomy.

It seems that they even do not know that they are from an observatory.

Nevertheless, they quickly find a new star and make it the queen of the Heaven.

And they unanimously cry “You are the festive queen.”)

“Fiaker” was an important transportation for the people before they had “Strassenbahnen” and therefore Fiaker often appears in Wienerlieder, with waltz melodie, such as “A alter Weana Fiaker” (1850) :

“I hab’ a Paar kohl-schwarze Rappen, san eing’spannt in mein Jukkerwag’n, a Freud’ is’s, wia do zwa so trappen, das kann i kan Menschen net sag’n.

I schrei ho! I schrei ho! I schrei hst! aha-ho!

I schrei ho! -- ---”

“Und macht der Hahn sein ersten Krährer

So heb’ i mein Kopferl in d’Hoh,

I dudel’ als Fuhrmann als rarer,

Und schnalz’ mit der Peitschen juchhe!

Ref.”

“Ja i hab’ a bildsauber’s Mäderl,

Das is aus an eigenen Holz,

Do wascht mir vom Wagen meine Räderln,

Auf do bin i fürchterli’ stolz!

Ref.”

(English translation)

{I have a pair of black horses, they are harnessed in front of the carriage.

It is nice to see these two running, I cannot tell it anybody.

I shout ho! I shout ho! I shout hst! aha-ho!

I shout ho!

At the cock-crow I lift my head,

I sing as a lonely cabman and I crack the whip, juchee!

Ref. .

Yes, I have a beautiful girl-friend,

she is very special.

She is cleaning the wheels of my cab,

and I am very proud of her.)

Even though Hofmannsthal described the triangle love affairs during the time of Maria-Theresia in 18 th century in “Der Rosenkavalier” composed by Richard Strauss, the opera

contains quite an amount of Wiener Walzer. One of the main characters in the opera, Baron Ochs sings a famous waltz :

“Ohne mich, ohne mich jeder Tag dir so bang.

Mit mir, mit mir keine Nacht dir zu lang.”

(English translation)

{Without me, every day for you so sad. With me, no night for you too long.}

6. Vienna culture and Jewish people

The city has been the melting pot of races, culture, political movements, etc., creating a unique culture. It therefore has advantages and disadvantages in many respects. In particular Jewish people have played a great role in creating the Viennese culture, partly because they were treated rather mildly in Vienna, as compared with Germany or Russia. For example, there have been outstanding characters in politics, philosophy or journalism : Viktor Adler, Theodor Herzl (Zionism), Ludwig Wittgenstein ; in literature : Karl Kraus, Franz Werfel, Stefan Zweig, Franz Kafka, Josef Roth, Hilde Spiel, Arthur Schnitzler, Hugo von Hofmannsthal, etc. ; in music : Gustav Mahler, Arnold Schönberg, Oscar Straus, Emmerich Kálmán, Leo Fall, Edmund Eysler, in painting : Gustav Klimt (Sessesion), Oscar Kokoschka, Egon Schiele, Max Oppenheimer ; in sciences : Sigmund Freud (psychiatry), Lise Meitner (physics), Wolfgang Pauli (physics, Nobel Prize winner), Max F. Perutz (biochemistry, Nobel Prize winner), Julius Wiesner (botany), Edmond von Lippmann (chemistry), etc.

Also at the University of Vienna in 1933 about 40% of teaching staffs (Professors 37%, Dozents 49%) and one fourth of the students were Jews. Many of them were in Law and Medical Schools. Most of them were expelled during the Hitler's time after Anschluss. Since the Jewish people had been more or less accepted in Vienna since the end of 17th century, and were given official citizenship in 1867, the population of Jewish people increased tremendously, reaching 180,000 among 2,100,000 (8.6%), especially by the immigration of those from the east, particularly after “Pogrom” in Russia during the time of 1881–82. In the past, however, there were two large-scale expulsions of Jewish people : first in 1420–21 and second in 1670. In the first expulsion most Jews were banished and rich Jews who remained in Vienna were finally captured and their money confiscated. The remaining Jews in the city, about 300 persons, were burned. Afterward, Jews were again more or less allowed to live in the city ; most of them were merchants living and having shops in the area where the Church Ruprecht stands. Then anti-Jewish feelings among the citizens were again aroused and the second expulsion was ordered

by Kaiser Leopold I who was strongly religious and receptive to complaints of the Catholic Church which accused the Jews of spying for the Turks. However, Kaiser realized the economic consequences of his order and thus selected Jewish merchants and bankers who were allowed to return to Vienna and given them special privileges as "Hoffaktoren." Samuel Oppenheimer among them, for example, provided the main financial support for the Turkish Wars of Kaiser Leopold I. Not only financing wars for the Kaiser and procuring material for his army but also for building of baroque Vienna were what they were supposed to do.

Thus, by the middle of the 19th century, the established Jewish bourgeoisie was completely integrated into Austrian society and many of them were even knighted for their services to the monarchy. Indeed, those Jewish people have contributed tremendously to the monarchy for its science and culture.

Conclusion

Viennese culture in 19–20 century has been discussed in terms of music, particularly of "Wienerlieder" which we the authors think very well express the Viennese culture, which was strongly fostered by the Jewish people and also expressed directly the life of the people who enjoyed their lives quite optimistically even under the serious condition of economical difficulty.

Vienna cannot be considered without music based upon not only the tradition of Haydn, Mozart, Beethoven, Brahms and Schubert, but also of Lanner–Strauss and Wienerlieder. One can participate in the atmosphere of this unique, outstanding tradition by listening to their music and also by visiting the Zentralfriedhof where in the XI-District there are beautiful grave stones of Beethoven, Brahms, Schubert. In addition, there are also grave stones of Emmerich Kálman, Karl Komzák, Josef Lanner, Carl Millöcker, Robert Stolz, Johann Strauss, father and son, Josef Strauss, Eduard Strauss, and Carl Ziehrer, etc. There are also grave stones of scientists, writers, artists, philosophers, etc. there. The place represents the history of Viennese culture.

One of the authors (Y. M.) has had opportunities to visit Vienna and been interested in the Viennese culture, particularly music and the Jewish contribution, collecting materials for these, by the help of the other author (E. H.) who also has been helping Y. M. in making interpretation of Wienerlieder mostly written and sung in Viennese dialects. After quite a number of discussions and collecting necessary materials, we decided to write an article on our field of interest. We believe that the present article may provide readers with certain aspects of Viennese culture with its historical background and find it

somewhat informative.

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Chronological Table of the history of Vienna, 1848–1945

- 1848 Revolution. Franz–Josef's enthronement
- 1858– Removal of the city wall accomplished, construction of “Ringstrasse”
- 1865 Kaiser Franz–Josef inaugurated the new Ringstrasse on May 1.
- 1862 (Arthur Schnitzler, Gustav Klimt born)
- 1866 Preussisch–Österreichische Krieg
- 1867 Austrian–Hungarian Double Monarchy
- 1868 Opening of the Staatsoper
- 1870 (Franz Lehár, Oscar Straus born)
- 1871 Built the Donau canal, due to the flood of the Donau, Unification of Deutschland (Josef Strauss died)
- 1873 “Schwarzer Freitag an der Wiener Borse” May 1. World Exposition in Vienna, with a hope of economic development, but results were a heavy decline in stocks. Eight bankrupts, somehow leading to antisemitism (Leo Fall born)
- 1874 (Strauss “Die Fledermaus,” Hugo von Hofmannsthal, Karl Kraus, Edmund Eysler, Arnold Schönberg born)
- 1879 A new word “Antisemitismus” by Wilhelm Marr
- 1880 A great “pogrom” in Russia, (Robert Stolz born, Jacques Offenbach died)
- 1881 New Hofburg constructed, (Stefan Zweig born)
- 1882 A tide of Antisemitism in Austria, (Emmerich Kálman born)
- 1883 (Anton Webern, Franz Kafka in Prag born)
- 1884 (Ralph Benatzky born, Hans Makart died)
- 1885 (Strauss “Zigeunerbaron,” Alban Berg born)
- 1887 Christlich–Sozialer Verein established by Karl Lueger
- 1889 Sozialdemokratische Arbeiterpartei established, Suicide of Prince Rudolf with Maria in Mayerling, (Ludwig Wittgenstein born)
- 1890 The first May–Day in Vienna, (Egon Schiele born)
- 1893 Christlich–Soziale Partei established
- 1894 Affaire Alfred Dreyfus in France, leading to Zionism by Theodor Herzl
- 1895 Karl Lueger elected to the city mayor, Kaiser refused, (Franz Suppé died)
- 1896 (Anton Bruckner died)
- 1897 Secession established by Gustav Klimt et al., Lueger approved the mayor, Badeni riot on the Ringstrasse, Riesenrad in Prater built, (Johannes Brahms died)
- 1898 Kaiserin Elisabeth assassinated in Geneva, (Carl Zeller died)
- 1899 “Fackel” No. 1 by Kraus published, Stadtbahn on the Gürtel (Johann Strauss, Karl Millöcker died)
- 1900 Freud “Traumdeutung”
- 1901 Sozialdemokratische Partei declared
- 1902 Schnitzler “Der Reigen,” (Hugo Wolf died)
- 1905 the Burgtheater opened
- 1906 New “pogrom” in Russia
- 1908 Incorporation of Bosnia, Herzegovina, leading to the crisis in the Balkan
- 1910 Karl Lueger died
- 1911 Scandal of Loos–Haus am Michaelaplatz
- 1913 Spionageskandal um Oberst Redl (identified as a spy)
- 1914 Prince Ferdinand and princess assassinated in Sarajewo, Breaking out of the World War I (Schönberg, Webern, Kokoschka, Hitler, Kreisler to the front)
- 1916 Kaiser Franz–Josef died
- 1917 Revolution in Russia
- 1918 End of World War I, the end of Habsburg regime, Establishment of Republik Österreich ; first prime minister Karl Renner, Czechoslovakia Republic–declaration of independence, (Gustav Klimt, Otto Wagner, Egon Schiele died).
Austria : Christlich–Demokratische Partei governs
Vienna : Sozialdemokratische Partei–Rötes Wien governs
- 1920 City government started to build apartment houses for working people
- 1921 Anti “Der Reigen” by Schnitzler demonstration in Berlin and München

- 1922 (Carl Michael Ziehrer died)
1924 (Franz Kafka died)
1927 Protest demonstration against the verdict on Schattendorf-Prozess. Bloody fight against police, leading to the right-left collision. Firing of the Court. 89 died
1929 (Hugo von Hofmannsthal died)
1931 Creditanstalt bankrupt
1932 Engelbert Dollfuss-president (Arthur Schnitzler died, "Der Kongress tanzt")
1933 Adolf Hitler-Führer in Germany
1934 Februar Kampf. General strike and fight by the labor union for 3. 5 days. Dollfuss won , forbide the socialists. Autoritaren Standestaat established. Dollfuss assassinated by Austrian Nazi
1935 Nürnberg law for the definition of Jews
1938 Anschluss, incorporated into Germany
1939 World War II broke out, (Sigmund Freud died in London)
1941 The first "Neujahrskonzert" of the Wiener Philharmoniker was given at Musikverein on January 1, by Clemens Krauss (died in 1958 in Mexico ; the concert then was conducted by Willi Boskovsky)
1945 End of World War II
1948 (Franz Lehár died)
-