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Arts & Architecture

Medieval & Before 20
What to See 20
Baroque & Rococo 21
What to See 21
Neoclassical, Biedermeier & the Ringstrasse 22
What to See 23
Jugendstil & the Secession 23
What to See 25
Modern Architecture 26
What to See 27
Contemporary Arts 27
What to See 28

Art & Architecture

The architectural history of Vienna is long and grand. From its early Roman beginnings to its 21st-century contemporary constructions, the city's good burghers have played with brick and mortar, often mastering, sometimes excelling, in their attempts. Aside from the Renaissance era, the city is embellished with a healthy array of architectural styles, many of which are within easy reach of the Innere Stadt. Highlights abound, but the peak periods of baroque and *Jugendstil* (Art Nouveau) that emblazoned the city with a plethora of masterpieces, are in a class of their own; for some, their collective brilliance outshines all other attractions in Vienna.

In many ways, Vienna's art has waltzed arm in arm with its architecture through the ballrooms of history. And, like its architecture, the city's art peaked in its *fin-de-siècle* years, spawning *Jugendstil*, the Secession (Sezession), the Wiener Werkstätte (WW; Vienna Workshop), and greats like Gustav Klimt, Otto Wagner, and Egon Schiele. WWII and Austria's voluntary embrace of Nazism have created another artistic generation altogether, one attempting to come to grips with its at times unsettling heritage. Perhaps the most vivid expressionists to rise from the group are the Actionism art movement, whose work revolves around violent self-hatred.

TOP MUSEUMS & GALLERIES

- Albertina (p63)
- Österreichische Galerie (p86) at Schloss Belvedere
- Kunsthistorisches Museum (p73)
- Leopold Museum (p76)
- Secession (p72)

MEDIEVAL & BEFORE

Vienna's architectural heritage begins with the Romans; in the 1st century, the powerful empire built Vindobona, a small military camp, on the site of the Innere Stadt. Romanesque, a style noted for its thick walls, semicircular arches and simple geometry, was predominant in Europe from the 7th to 12th centuries. Only a handful of buildings in the city retain hints of Romanesque – most were replaced with the medieval Gothic style upon the accession of the Habsburgs in the 13th century. Gothic features pointed arches, heavy stonework, lacelike patterns and a dynamic structure.

Vienna's meagre medieval art collection is typified by two-dimensional religious pieces and is bolstered by Europe's earliest portrait, a 14th-century depiction of Duke Rudolph IV. In the Renaissance period, the Viennese shifted their focus from biblical to natural; the Danube school, an active group of painters in Bavaria and Austria from 1500 to 1530, combined landscapes and religious motifs.

WHAT TO SEE

Due to the Habsburg's unquestioned desire to clad everything in baroque, little remains of Vienna's art and architectural legacy before the 17th century. Roman ruins are visible at Michaelerplatz (p58), Feuerwehr Centrale at Am Hof (p64) and Hoher Markt (p66). The 12th-century Romanesque Ruprechtskirche (p66), the city's oldest church, graces the Innere Stadt's old Jewish quarter. The crowning glory of the Gothic era is Stephansdom (p53), but further examples exist; Maria am Gestade (p66) still retains an elegant Gothic tower, and traces of medieval architecture can be seen in Michaelerkirche (p59) and the Minoritenkirche (p65). A rarity for Vienna, the remains of a medieval synagogue are the focus of Museum Judenplatz (p66).

The Orangery at the Unteres Belvedere (p87) contains a collection of Gothic religious art, and the Dom- & Diözesanmuseum (p55) is blessed with the earliest European portrait, dating from 1360. The back of the Verdun Altar in Stift Klosterneuburg (p103) features one of the earliest examples of medieval panel painting in the country, and the oldest secular murals in the capital, from 1398, are the Neidhart-Fresken (p67).

BAROQUE & ROCOCO

Unwittingly, the Ottomans helped form much of Vienna's architectural make-up seen today. After the first Turkish siege in 1529, the Habsburgs moved their seat of power to the city and set about defending it; strong city walls were built, which stood until 1857 before making way for the Ringstrasse (see p68). However the second Turkish siege was the major catalyst for architectural change; with the defeat of the old enemy (achieved with extensive help from German and Polish armies), the Habsburgs were freed from the constant threat of war from the east. Money and energy previously spent on defence was poured into urban redevelopment, resulting in a building frenzy. Learning from the Italian model, Johann Bernhard Fischer von Erlach (1656-1723) developed a national style called Austrian baroque. This mirrored the exuberant ornamentation of Italian baroque with a few local quirks, such as coupling dynamic combinations of colour with groovy undulating silhouettes. Johann Lukas von Hildebrandt (1668-1745), another prominent baroque architect, was responsible for a number of buildings in the city centre.

Rococo, an elegant style incorporating pale colours and an exuberance of gold and silver, was all the rage in the 18th century. It was a great favourite with Maria Theresia, and Austrian rococo is sometimes referred to as late-baroque Theresien style.

While Austria didn't produce the same calibre of baroque artists as other central European countries, some striking church frescoes were painted by Johann Michael Rottmayr and Daniel Gran. Franz Anton Maulbertsch, working on canvas, was well known for his mastery of colour and light and his intensity of expression.

WHAT TO SEE

It's hard to turn a corner in the Innere Stadt without running into a baroque wall. Much of the Hofburg (p60) is a baroque showpiece; In der Burg square is surrounded on all sides by baroque wings, but its triumph is Nationalbibliothek (p63) by Fischer von Erlach, whose *Prunksaal* (grand hall) is arguably one of the finest baroque interiors in Austria. Herrengasse (p64), running north from the Hofburg's Michaelertor, is lined with baroque splendour, including Palais Kinsky at No 4 and Palais Mollard at No 9. Peterskirche (p59), off the Graben, is the handiwork of Hildebrandt, but its dark interior and oval nave is topped by Karlskirche (p89), another of Erlach's designs, this time with Byzantine touches. Schloss Belvedere (p86) and Palais Schwarzenberg (p77) – two highly esteemed Viennese addresses – are also Hildebrandt creations.

Nicolas Pacassi is responsible for the masterful rococo styling at Schloss Schönbrunn (p99), but the former royal residence is upstaged by its graceful baroque gardens.

The Habsburgs were generous patrons of the arts, and their unrivalled collection of baroque paintings from across Europe is displayed at the Kunsthistorisches Museum (p73). Palais Liechtenstein, the former residence of the Liechtenstein family, now houses the Liechtenstein Museum (p92), which contains one of the largest private collection of baroque paintings and sculptures in the world, and is in itself a gorgeous example of baroque architecture. Not to be outdone, the Albertina (p63) houses a vast number of paintings byAlbrecht Dürer, Raphael and Rembrandt.

Sculpture's greatest period in Vienna was during the baroque years – the Providentia Fountain (p57) by George Raphael Donner and Balthasar Permoser's statue *Apotheosis of Prince Eugene* (p87) in the Unteres Belvedere are striking examples.

TOP NOTABLE BUILDINGS

- Schloss Belvedere (p86)
- Fernwärme incinerator (p92)
- Hofburg (p60)
- Karl-Marx-Hof (p103)
- Rathaus (p70)
- Schloss Schönbrunn (p99)
- Stephansdom (p53)

NEOCLASSICAL, BIEDERMEIER & THE RINGSTRASSE

From the 18th century (but culminating in the 19th), Viennese architects – like those all over Europe – turned to a host of neoclassical architectural styles. In the mid-18th century, archaeological finds – such as the city of Troy in Turkey – inspired a revival of classical (Greek and Roman) aesthetics in many forms of art. In architecture, this meant cleaner lines, squarer, bulkier buildings and a preponderance of columns (particularly popular in the late 18th century, when romantic classicism relied heavily on Doric and Ionic Greek-style columns).

Meanwhile, the Industrial Revolution was marshalling the forces of technological development across Europe to house its factories and workers. As mechanisation upped the pace of production in the manufacturing industry, the new capitalists demanded more and more factories to produce their goods. In Austria, people flooded into Vienna from the countryside, drawn by the promise of jobs. Demand for housing skyrocketed, and cheap, mass-produced homes swelled the city's newly formed suburbs. Innovations in the manufacture of iron and glass allowed for taller, stronger buildings, and architects took full advantage.

The end of the Napoleonic wars and the ensuing celebration at the Congress of Vienna in 1815 ushered in the Biedermeier period (named after a satirical middle-class figure in a Munich paper). Growing industrialisation and urbanisation had created a cash-rich middle-class eager to show their wealth, and coupled with severe political oppression (a backlash from the revolutionary wars), their expression turned inwards to the domestic arena. Viennese artists produced some extraordinary furniture during this period; deep, well-padded armchairs were particularly popular, but the governing doctrines were clean lines and minimal fuss. Ferdinand Georg Waldmüller (1793-1865), whose evocative, idealised peasant scenes are captivating, is the period's best known artist.

Revolution in 1848 rocked the empire and set in motion a building boom. Franz Josef I, the newly crowned emperor, was at the peak of his power: when he took it into his head to overhaul the city, the city was overhauled. His ambition to one-up Napoleon's makeover of Paris led to him planning what would become one of Europe's most homogeneous inner-city designs. In the mid-19th century, Vienna was still essentially a medieval city in layout, with an inner area surrounded by fortifications. Franz Josef's plan called for the fortifications to be demolished and replaced with a ring road lined with magnificent imperial buildings. A competition was held to design the new Ringstrasse (p68); once the winner, Ludwig Förster, was chosen, demolition of the old city walls began in 1857.

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Although Förster was the overall designer, the buildings were created by a company of successful architects; Heinrich von Ferstel, Theophil von Hansen, Gottfried Semper, Karl von Hasenauer, Friedrich von Schmidt and Eduard van der Nüll all had a hand in the creation of Vienna's architectural wonder. Some of the earlier buildings are *Rundbogenstil* (round-arched style, similar to neo-Roman) in style, but the typical design for the Ringstrasse is High Renaissance. This features rusticated lower stories and columns and pilasters on the upper floors. Some of the more interesting buildings on the Ring stray from this standard however; Greek Revival, neogothic, neobaroque and neorococo all play a part in the boulevard's architectural make-up.

Work on the Ringstrasse and associated buildings comprised one of the biggest building booms in the history of Europe. Thanks to the sheer volume of architecture created during this period, Vienna – despite massive destruction wrought in two world wars, including heavy bombing raids by the Allies towards the end of WWII which damaged almost every public building in the city and destroyed 86,000 houses – is still a showcase of European neoclassicism.

WHAT TO SEE

The Hofmobiliendepot (p91) has an extensive collection of Biedermeier furniture, some you can actually try, and more examples can be seen in the Museum für angewandte Kunst (MAK; p78). Ferdinand Georg Waldmüller's Biedermeier paintings hang in the Wien Museum (p88) and Oberes Belvedere (see p86) and one of the few uniformly Biedermeier houses is the Geymüllerschlössel (p103).

Taking a tram ride around the Ringstrasse provides a quick lesson in neoclassicism. Neo-Renaissance can be seen in Heinrich von Ferstel's Herrengasse Bank, and High Renaissance in Theophil von Hansen's Palais Epstein (p71), Gottfried Semper's Naturhistorisches Museum (p71) and Karl von Hasenauer's Kunsthistorisches Museum (p73).

Von Hansen also designed the Ring's Parlament (p70), one of the last major Greek Revival works built in Europe (take a close look at the statuary out front – perhaps horse-punching was part of the traditional Greek Olympiad). Von Ferstel's Votivkirche (p69) is a classic example of neogothic, but the showiest building on the Ring, with its dripping spires and spun-sugar façades, is Friedrich von Schmidt's unmissable Rathaus (p70) in Flemish-Gothic. The most notable neobaroque example is Eduard van der Nüll's Staatsoper (p169), though it's also worth having a look at Gottfried Semper's Burgtheater (p170).

While Franz Josef was Emperor he had a new wing added to the Hofburg (p60). The architect, Karl von Hasenauer, stuck very closely to a traditional baroque look, though there are some 19th-century touches – a certain heavy bulkiness to the wing – that reveal it is actually neobaroque. Neorococo runs riot in the Hotel Imperial (p197), built in 1863 as a princely palace and these days one of the city's most luxurious hotels. The Technical University and Luigi Pichl's Diet of Lower Austria at 13 Herrengasse are also examples of the neoclassical style. Paul Sprenger's Landeshauptmannshaft next door at 11 Herrengasse is neo-Renaissance.

JUGENDSTIL & THE SECESSION

While the neoclassical style continued into the late 19th century, by the 1880s Art Nouveau was beginning to bubble up. The clean lines and elegant sturdiness of neoclassicism still held appeal for architects who appreciated history and tradition, but some designers were tired of the style's restrictions. At the same time, the Industrial Revolution had spawned a trend towards cheaply made, mass-produced architecture and design, and towards a philosophy of utilitarianism above aestheticism. While it rejected the tradition of neoclassicism, Art Nouveau was in some ways a very nostalgic, elitist movement, longing for the old days of individual craftsmanship and for style above utility.

Vienna's branch of the Europe-wide Art Nouveau movement, known as *Jugendstil* ('Young Style'), had its genesis from within the Akademie der bildenden Künste (Academy of Fine Arts). The academy was a strong supporter of neoclassicism and wasn't interested in supporting any artists who wanted to branch out, so in 1897 a group of rebels, including Klimt (1862–1918), seceded. Architects, such as Wagner, Joseph Maria Olbrich and Josef Hoffman, followed. At first, *Jugendstil* focused more on interior and exterior ornamentation than on the actual structure of buildings. Its motifs were organic – flowing hair, tendrils of plants, flames, waves – and signature materials included iron, stucco and plain and stained glass.

OTTO WAGNER

Otto Wagner (1841–1918) was one of the most influential Viennese architects at the end of the 19th century (also known as the *fin de siècle*). He was trained in the classical tradition, and became a professor at the Akademie der bildenden Künste. His early work was in keeping with his education, and he was responsible for some neo-Renaissance buildings along the Ringstrasse. But as the 20th century dawned he developed an Art Nouveau style, with flowing lines and decorative motifs. Wagner left the Academy to join the looser, more creative Secession movement in 1899 and attracted public criticism in the process – one of the reasons why his creative designs for Vienna's Historical Museum were never adopted. In the 20th century, Wagner began to strip away the more decorative aspects of his designs, concentrating instead on presenting the functional features of buildings in a creative way.

The most accessible of Wagner's works are his metro stations, scattered along the network. The metro project, which lasted from 1894 to 1901, included 35 stations as well as bridges and viaducts. Wagner's stations were to blend in with the surrounding architecture, wherever they were built. All of them, however, feature green-painted iron, some neoclassical touches (such as columns), and curvy, all-capitals *fin-de-siècle* fonts. The earlier stations, such as Hüttledorf-Hacking, show the cleaner lines of neoclassicism, while Karlsplatz, built in 1898, is a curvy, exuberant work of Secessionist gilding and luminous glass.

Wagner's Majolikahaus (1898–99) was one of his first Secessionist works. The façade of this apartment block, at Linke Wienzeile 40, is covered in a pink floral motif painted on majolica tiles. Inside, stair railings and elevator grilles are extraordinarily decorative, flowing like vines. Next door, the Linke Wienzeile Building at 38 was created by Wagner and Kolo Moser and is covered in gilded leaves and flowers – inside and out. Ten years later, Wagner designed another residence, this time at Neustiftgasse 40 – while the Linke Wienzeile blocks were designed for the elite, Neustiftgasse was built for workers. The contrast between the two – due both to the clientele and Wagner's shift in architectural focus – is striking. By 1910 Wagner was committed to a futuristic style, and Neustiftgasse is all flat planes and straight lines, with very little ornamentation. The well-lit interior is decorated with marble and metal in greys, blues and white, studded with metal rivets and floored with parquetry.

Perhaps Wagner's most impressive work is the Postsparkasse (p78) at Georg-Coch-Platz 2. Built between 1903 and 1912, this bank looms over the plaza, its exterior of thin panels of marble studded with aluminium rivets topped by statues of protective goddesses. Inside, a reinforced concrete and aluminium courtyard is roofed in glass; all the building's doors, balustrades and radiators are also aluminium.

By the second decade of the 20th century, Wagner and others were moving towards a uniquely Viennese style, called Secession. Many artists felt *Jugendstil* had become too elitist; others thought it had been debased by commercialism, as more and more '*Jugendstil*-look' artefacts were produced. Secessionism stripped away some of the more decorative aspects of *Jugendstil* and concentrated more on functionalism, clarity and geometry.

Olbrich (1867–1908) and Hoffman (1870–1956) had both been pupils of Wagner, but as the 20th century developed so did their confidence and initiative, and they eventually ended up educating Wagner in the Secession style. Olbrich designed the showpiece of the Secession, the Secession Hall (p72), which was used to display other graphic and design works produced by the movement. The building is a physical representation of the movement's ideals, functionality and modernism, though it retains some striking decorative touches, such as the giant 'golden cabbage' on the roof. Interestingly, many scholars believe that Klimt drew the conceptual sketches for the building, and that Olbrich took Klimt's ideas and turned them into architectural reality.

Hoffman was inspired by the British Arts and Crafts movement, led by William Morris, and also by the stunning Art Nouveau work of Glaswegian designer Charles Rennie Mackintosh. But by 1901 Hoffman had abandoned the flowing forms and bright colours of *Jugendstil* to concentrate on black and white and the square, becoming one of the earliest exponents of the Secession style. He is best known for setting up the Wiener Werkstätte design studio, but he was also an architect of note. His major work is in Brussels, but some of his lesser structures can be seen on the outskirts of Vienna. Hoffman's folkloric, anti-urban-sophisticate outlook on design later led to the founding of the *Hohe Warte* periodical and was picked up by the Austrian National Socialist Party – apparently Hoffman had no objection to his work being used to endorse Nazi principles.

The Wiener Werkstätte claimed a core membership of greats, including Klimt and Kolo Moser (1868–1918), who set out to change the face of domestic design. They wanted

Jugendstil to appear not only in galleries and public buildings but in homes (albeit only well-off homes) all over the city. Determined that art wasn't just for walls, they made curtains, furniture, wallpaper, tiles, vases, trays, cutlery and bowls into objects of beauty, declaring, 'We recognise no difference between high art and low art. All art is good.'

Highly ideological, the WW (as they came to be known) joined a Europe-wide anti-capitalist, anti-industrial movement espoused by designers such as English Arts and Crafts guru Morris. They promised equality of designers and craftsmen and paid their workers reasonably for their output. The WW thought they could improve the taste of the middle and lower classes – rapidly becoming accustomed to mass-produced, slightly shoddy homewares – by promoting individual design and quality craftsmanship for everyday objects. Hang the cost, they held that style was paramount.

The result was works of sublimely simple beauty – pure, abstract, geometric pieces. At the same time, artists such as Oskar Kokoschka were working for the WW, producing postcards and graphic books influenced by Japanese woodcuts and Austrian folk art. Bickering over how to price these gorgeous items (the WW was constantly running at a loss) tore the workshop apart, and in 1907 Moser left. After 1915 the workshop popularised and became, in essence, simply an interior-design company. In 1932 the WW closed, unable to compete with the cheap, mass-produced items being churned out by other companies.

No-one embraced the sensualism of *Jugendstil* and Secessionism more than Klimt. Perhaps Vienna's most famous artist, Klimt was traditionally trained at the Akademie der bildenden Künste but soon left to pursue his own colourful and distinctive style. His works, which are a rejection of earlier naturalistic styles, are full of naked female figures, flowing patterns and symbolism and are decorated with gold finishing and strong colours. Even today, sales of his paintings cause a sizable stir in both art and media circles (p87).

A contemporary of Klimt's, Schiele (1890–1918) is classed as one of the most notable early existentialists and expressionists. His gritty, confrontational paintings and works on paper created a huge stir in the early 20th century. Schiele worked largely with the human figure, and many of his works are brilliantly executed minimalist line drawings splashed with patches of bright colour and usually featuring women in pornographic poses. Alongside his sketches, he also produced many self-portraits and a few large, breathtaking painted canvases. The other major exponent of Viennese expressionism was playwright, poet and painter Kokoschka (1886–1980), whose sometimes turbulent works show his interest in psychoanalytic imagery and baroque-era religious symbolism.

The last notable Secessionist – and the one most violently opposed to ornamentation – was Czech-born, Vienna-based designer Adolf Loos. In 1908 Loos wrote a polemic against the rest of the Secessionists, *Ornament and Crime*, slamming the movement's dedication to decorative detail. He was of the opinion that ornament was a waste of labour and material, and that high-quality materials were far more beautiful than any kind of decoration. Loos' work features minimal, linear decoration and geometric shapes. He preferred to work in high-quality materials including marble, glass, metal and wood. Up until 1909, Loos mainly designed interiors, but in the ensuing years he developed a passion for reinforced concrete and began designing houses with no external ornamentation. The result was a collection of incredibly flat, planar buildings with square windows that offended the royal elite no end. They are, however, key works in the history of modern architecture.

WHAT TO SEE

Aside from the designs mentioned in the Otto Wagner boxed text, his beautiful flourishes can be seen in the Kirche am Steinhof (p98) and the Stadtbahn Pavillons (p89). Vienna's public transport system is partly the handiwork of Olbrich, who also designed the Westbahnhof. Hoffman spent many years on the Hohe Warte urban planning project, and in 1903 he designed the Purkersdorf Sanatorium (now restored), a health spa built from largely undecorated reinforced concrete, with an emphasis on planes and lines and using only sparse ornamentation of black-and-white tile and delicate geometric fenestration.

A prolific painter, Klimt's works hang in many galleries around Vienna. His earlier, classical mural work can be viewed in the Kunsthistorisches Museum (p73) and at the Universität Wien (p69), while his later murals, in his own distinctive style, grace

the walls of Secession (p72) and MAK (p78). An impressive number of his earlier sketches are housed in the Albertina (p63) and Leopold Museum (p76), and his fully-fledged paintings are in the Leopold Museum, Wien Museum (p88), and Oberes Belvedere (p86).

The largest collection of Schiele works in the world belongs to the Leopold Museum. More of his exceptional talent is on display at the Wien Museum, Albertina, and Oberes Belvedere; Kokoschka can also be seen at the Oberes Belvedere and Leopold.

BEST OF THE FIN-DE-SIÈCLE YEARS

- **Klimt** – *Beethoven Frieze* (p72); *The Kiss* (p86)
- **Loos** – Loos Haus (p59)
- **Schiele** – Anything in the Leopold Museum (p76)
- **Wagner** – Majolikahaus (p90); Kirche am Steinhof (p98); Postsparkasse (p78)

One of the most accessible designs of Loos is the dim but glowing American Bar (p155), a place of heavy ceilings and boxy booths just off Kärntner Strasse. Also worth a look are his public toilets (p58) on the Graben near the Pestsäule. The Loos Haus (p59), built between 1909 and 1911, is his most celebrated example, and a stark contrast to the spectacle of the Hofburg opposite. Loos's *Raumplan,* or 'plan of volumes', was a system he developed for internally organising houses; using this plan he later built the split-level Rufer and Moller houses. The Wien Museum (p88) provides a look into the personal world of Loos, with a reconstruction of a room from the architect's own house.

Pieces by the Wiener Werkstätte are on display at the MAK and can be bought from Woka (p180) and Altmann & Kühne (p180).

MODERN ARCHITECTURE

World War II not only brought an end to the Habsburg empire, but also the heady *fin-de-siècle* years. Vienna was struck by great poverty and serious social problems, and the Social Democrats stepped in to right the situation. The new leaders set about a program of radical social reforms, earning the city the moniker 'Red Vienna'; one of their central themes was housing for the working class.

Between 50,000 and 60,000 apartments were built during the 1920s and early 1930s, many in gigantic apartment blocks. Designed as a city within a city, these superblocks featured central courtyards and community areas, and successfully solved the city's housing problem. Not everyone was pleased with the results; the right wing saw these mammoth structures as 'voter blocks' and potential socialist barracks, and some of Vienna's leading architects, Loos included, criticised the regime for failing to produce a unified aesthetic vision. Nevertheless, they are a lasting testament to the most successful socialist government Europe has yet seen.

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Although Vienna experienced a mass of construction between WWII and the early 1970s (to replace war-torn damage), creatively they were lean years; most buildings were cheaply built and lacked any style to speak of. A rare few, however, sport colourful tiled motifs; the working-class district of Meidling is particularly rich in these socially accepted graffiti pieces.

In the early 1970s Viennese architecture felt a new burst of life, as architects took on the challenge of building mass housing that was both functional and beautiful, and creating shops and bars with individual flair. The likes of Hans Hollein, Robert Krier and Hermann Czech all expended their considerable energy and talent on such projects.

Since the late 1980s a handful of multicoloured, haphazard-looking structures have appeared in Vienna; these buildings have been given a unique design treatment by maverick artist Friedensreich Hundertwasser. Hundertwasser felt that 'the straight line is Godless' and faithfully adhered to this principle in all his building projects, proclaiming that his uneven floors 'become a symphony, a melody for the feet, and bring back natural vibrations to man'. Although he complained that his more radical building projects were quashed by the authorities, he still transformed a number of council buildings with his unique style.

With the arrival of the 21st century, Vienna is once again enjoying a building boom. While the Innere Stadt remains largely untouched by the brush of modernism (as a Unesco World Heritage site, it is obligated to retain its architectural uniformity), the outlying districts are experiencing an upsurge in contemporary architecture – some as entirely new edifices, others incorporating existing historical buildings. This new wave of clean, glass-and-steel creations juxtaposes the city's historical core, and to date is successfully dragging Vienna into a new architectural millennium.

WHAT TO SEE

The municipality buildings of Red Vienna are scattered throughout the city. The most famous is Karl-Marx-Hof (p103) by Wagner's pupil Karl Ehn, but the largest is Sandleiten Hof at Matteottiplatz in Ottakring; it contains a staggering 1587 apartments.

Among the earliest works of Hollein is the Retti Candleshop at 01, Kohlmarkt 8; its façade features sheet aluminium and a doorway of two R's back-to-back. The two jewellery stores Hollein designed for Schullin on the corner of Graben and Kohlmarkt have been described as 'architectural Fabergés': their smooth, granite façades appear riven and melting. The architect's best-known work is the Haas Haus (p53), whose façade seems to be peeling back to reveal the curtain wall of glass below. Hollein's message here is powerful and correct – modern architecture has a rightful place in the Innere Stadt – but its delivery is suspect.

Krier's low-line housing estates at Hirschstettnerstrasse in Donaustadt, built in 1982 and featuring inward-looking courtyards, are a striking example of Vienna's more recent housing projects. Czech's most celebrated work is the tiny yet immensely popular Kleines Café (p141).

Hundertwasser Haus (p85) attracts tourists by the busload, as does the nearby KunstHausWien (p85), but Hundertwasser's coup d'état is the Fernwärme incinerator (p92); opened in 1992, it's the most nonindustrial-looking heating plant you'll ever see.

Of the 21st-century architectural pieces, the MuseumsQuartier (p75) impresses the most. The Gasometer (p97) complex is another modern construction to adapt and incorporate historical buildings, while nearby at 03, Rennweg 97, Günter Domenig's T-Center, a long, slither of glass and steel lacking any soft edges, is classed as one of the city's top modern conceptions. Vienna International Airport is currently enjoying an overhaul, due to be finished in 2008, and is expected to be a welcome addition to the city's ever-increasing armoury of contemporary design.

CONTEMPORARY ARTS

Vienna has a thriving contemporary arts scene with a strong emphasis on confrontation, pushing boundaries and exploring new media – incorporating the artist into the art has a rich history in this city. Standing in stark contrast to the more self-consciously daring movements such as Actionism, Vienna's extensive Neue Wilde group emphasises traditional techniques and media.

Up-and-coming artist Eva Schlegel is a real name to watch. She is working in a number of media, exploring how associations are triggered by images. Some of her most powerful work has been photos of natural phenomena or candid street shots printed onto a chalky canvas then overlaid with layers and layers of oil paint and lacquer; they manage to be enjoyable on both a sensual and intellectual level.

One of Vienna's best-known contemporary artists, Arnulf Rainer, worked during the 1950s with automatic painting (letting his hand draw without trying to control it). Later

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VIENNESE ACTIONISM

Viennese Actionism spanned the period from 1957 to 1968 and was one of the most extreme of all modern art movements. It was linked to the Vienna Group, formed in the 1950s by HC Artmann, whose members experimented with surrealism and Dadaism in their sound compositions and textual montages. Actionism sought access to the unconscious through the frenzy of an extreme and very direct art; the actionists quickly moved from pouring paint over the canvas and slashing it with knives, to using bodies (live people, dead animals) as 'brushes', and using blood, excrement, eggs, mud and whatever came to hand as 'paint'. The traditional canvas was soon dispensed with altogether and the artist's body instead became the canvas. This turned the site of art into a deliberated event (a scripted 'action', staged both privately and publicly) and even merged art with reality.

It was a short step from self-painting to inflicting wounds upon the body, and engaging in physical and psychological endurance tests. For 10 years the actionists scandalised the press and public, inciting violence and panic – but they got plenty of publicity. Often poetic, humorous and aggressive, the actions became increasingly politicised, addressing the sexual and social repression that pervaded the Austrian state. The press release for *Art in Revolution* (1968) gives the lowdown on what could be expected at a typical action: '[Günter] Brus undressed, cut himself with a razor, urinated in a glass and drank his urine, smeared his body with faeces and sang the Austrian national anthem while masturbating (for which he was arrested for degrading state symbols and sentenced to six months detention)'. This was, not entirely surprisingly, the last action staged in Vienna.

delving into Actionism, foot-painting, painting with chimpanzees and the creation of death masks, Rainer has more recently been photographing and reworking classic pieces by Schiele, van Gogh and Rembrandt. Rainer's work expands on the important Viennese existentialist tradition, started by the likes of Schiele.

Actionism has been an important movement in Viennese art since the late 1950s (see above). Once an important member of the group, Gunter Brus now uses the more traditional media of painting and drawing for his still abrasive, shocking message. Much of Brus's work these days is *Bilddichtungen* (image poems), combining lurid images with strong, graphic text that is an integral part of the picture. Some viewers may see Brus's work as violent, self-hating pornography; others comment on the brilliant tension he creates between desire and repulsion. Hermann Nitsch, another founder of Actionism, conceived the Orgien Mysterien Theater (Orgies and Mysteries Theatre), a pseudo-pagan performance involving crucifixions, animal slaughter, buckets of blood and guts, and music and dance. Like Brus's work, many find Nitsch's art incomprehensible, but since 1962 he has held around 100 such events.

While the Viennese have an unmistakable penchant for the avant-garde, there is still space in the city's contemporary art world for more-traditional works. In the 1980s, when painting was supposedly dead as an art form (replaced, apparently, by conceptual art, multimedia and installation art), the Neue Wilde group performed CPR on its still-warm corpse, creating a style of painting which was more about the paint on the canvas than the concept behind it. The Neue Wilde – which includes painters such as Siegfried Anzinger, Herbert Brandl, Maria Lassnig and Otto Zitko – is committed to maintaining the Austrian painting tradition, whether figurative or abstract, and their work crosses a variety of subject matter and styles. Brandl, for example, paints large-scale landscapes where literal representations of mountains and forests dissolve into abstract metaphors and symbols.

WHAT TO SEE

To get a great overview of what's happening now in Viennese art, visit the Sammlung Essl (p104) and the Museum moderner Kunst (MUMOK; Museum of Modern Art; p77).

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Music, Literature & Cinema

Music 30
Literature 32
Cinema 34

Music, Literature & Cinema

While the Viennese love their contemporary visual arts and cinema – regularly taking a look at both – visitors are more likely to encounter Viennese music. Contemporary pickings are slim (legendary DJ-duo Kruder & Dorfmeister are definitely the cream of the crop, while nobody can forget Falco's 'Rock Me, Amadeus'), but Vienna's musical history is rich, glorious and immensely accessible. Beethoven, Mozart, Haydn and the Strauss family all did their stints in this city, and Vienna isn't about to let you forget it. Visit the Vienna Philharmonic and you certainly won't want to.

Guilt, self-loathing, a pathological distaste for being Austrian and a fondness for dogs: these are the themes you'll see again and again in Viennese cinema, literature or painting. The legacy of WWII has left an indelible mark on Vienna's modern artists, and is particularly prevalent in the sadomasochistic obsessions of film director Michael Haneke and the general hatred of humanity in author Elfriede Jelinek's novels.

TOP DOWNLOADS

- *'Choral' – Finale, Symphony No 9 in D Minor;* Beethoven
- *Cradle Song, Op 49, No 4;* Brahms
- 'Rock me, Amadeus' (on *Falco 3);* Falco
- *Die Vorstellung des Chaos'* (The Representation of Chaos), *Part 1, The Creation;* Haydn
- 'Bug Powder Dust Remix' (on *The K&D Sessions*); Kruder & Dorfmeister
- *Die Zauberflöte* (The Magic Flute; EMI Classics version conducted by Otto Klemperer); Mozart
- *'The Trout' Piano Quintet In A Major;* Schubert
- 'The Blue Danube Waltz'*;* Strauss the Younger

MUSIC

Above all else, Vienna is known for music. It is a sign of the perhaps disproportionate importance of music to this city that after both world wars, when resources were so low that people were starving, money was still put aside to keep up performances at the Staatsoper. Today, it's impossible to avoid music in Vienna; buskers fill the Innere Stadt's main thoroughfares and Mozart look-alikes peddle tickets to concerts at busy tourist spots.

An unmissable Viennese musical experience is a visit to the Vienna Philharmonic. Rated as one of the best orchestras in the world, it plays to packed houses wherever it tours. Started as an experiment in 1842, it grew in popularity in Vienna but did not venture on its first foreign tour until 1898, under the baton of Gustav Mahler. The Philharmonic has the privilege of choosing its conductors, whose ranks have included the likes of Mahler, Richard Strauss and Felix Weingartner. The instruments used by the Philharmonic generally follow pre-19th-century design and more accurately reflect the music Mozart and Beethoven wrote. Most of its members have been born and bred in Vienna, making it a truly Viennese affair.

The Habsburgs began patronising court musicians as far back as the 13th century, and by the 18th and 19th centuries the investment was paying off. Composers were drawn to Vienna from all over Europe and music had become a very fashionable hobby. Mozart, Haydn, Schubert and Beethoven all came in search of the Habsburg's ready money; between 1781 and 1828 they produced some of the world's greatest classical music. The Johann Strausses, father and son, kept the ball rolling when they introduced the waltz to Vienna.

Vienna's *Heurigen* (wine taverns; see p142) have a musical tradition all their own – *Schrammelmusik*. Musicians wielding a combination of violin, accordion, guitar and clarinet produce maudlin tunes which form a perfect accompaniment to drunkenness.

Vienna's impact on international jazz, rock or pop music is minimal. Falco (1957–1998), a household name for 1980s teenagers, reached the world stage with his hit 'Rock Me Amadeus', inspired by the film Amadeus. A popular name in Vienna's rock circles is Ostbahn Kurti (or Kurt Ostbahn, depending on how he feels at the time), who sings in

VIENNESE COMPOSERS AT A GLANCE

If you want to strike up a conversation with a local while waiting in line at the *Bankomat* (ATM) or pausing over a *Melange* (the Viennese take on cappuccino) in a coffee house, memorise some of these facts and you'll be good to go.

Christoph Willibald Gluck Knowing about Gluck will really get you in good with the intelligentsia, because although next to no-one has heard of him, this composer paved the way for all the big names by reconstructing opera: he replaced recitatives (which broke up the story and placed the emphasis on the singer) with orchestral accompaniments that kept the story moving along. His major works include *Orfeo* (1762) and *Alceste* (1767).

Wolfgang Amadeus Mozart Not just the star of a blockbuster movie, Mozart (1756–91) wrote some 626 pieces; among the greatest are *The Marriage of Figaro* (1786), *Don Giovanni* (1787), *Così fan Tutte* (1790) and *The Magic Flute* (1791). The *Requiem Mass,* apocryphally written for his own death, remains one of the most powerful works of classical music. Have a listen to Piano Concerto Nos 20 and 21, which comprise some of the best elements of Mozart: drama, comedy, intimacy and a whole heap of ingenuity in one easy-to-appreciate package.

Josef Haydn People in the know think Haydn (1732–1809) is one of the three greatest classical composers; he wrote 108 symphonies, 68 string quartets, 47 piano sonatas and about 20 operas. His greatest works include *Symphony No 102 in B-flat Major*, the oratorios *The Creation* (1798) and *The Seasons* (1801), and six Masses written for Miklós II.

Ludwig van Beethoven Beethoven (1770–1827) studied briefly with Mozart in Vienna in 1787; he returned in late 1792. Beethoven produced a lot of chamber music up to the age of 32, when he became almost totally deaf and – ironically – began writing some of his best works, including the *Symphony No 9 in D Minor*, *Symphony No 5* and his late string quartets.

Franz Schubert Born and bred in the city, Schubert (1797–1828) really knew how to churn out a tune: he composed nine symphonies, 11 overtures, seven Masses, over 80 smaller choral works, over 30 chamber music works, 450 piano works and over 600 songs – that's over 960 works in total – before dying of exhaustion at 31. His best-known works are his last symphony (the *Great C Major Symphony*), his Mass in E-flat and the *Unfinished Symphony.*

The Strausses and the waltz The waltz first went down a storm at the Congress of Vienna (1814–15). The early masters of the genre were Johann Strauss the Elder (1804–49) and Josef Lanner (1801–43). Johann Strauss the Younger (1825–99) composed over 400 waltzes, including Vienna's unofficial anthem, 'The Blue Danube' (1867) and 'Tales from the Vienna Woods' (1868). Strauss also excelled at operettas, especially the eternally popular *Die Fledermaus* (The Bat; 1874) and *The Gypsy Baron* (1885).

Anton Bruckner A very religious man, Bruckner (1824–96) was known for lengthy, dramatically intense symphonies (nine in all) and church music. Works include *Symphony No 9*, *Symphony No 8 in C Minor* and *Mass in D Minor.*

Johannes Brahms At the age of 29, Brahms (1833–97) moved to Vienna, where many of his works were performed by the Vienna Philharmonic. Best works include *Ein Deutsches Requiem,* his *Violin Concerto* and *Symphony Nos 1 to 4.*

Gustav Mahler Known mainly for his nine symphonies, Mahler (1860–1911) – though German-born – was director of the Vienna State Opera from 1897 to 1907. His best works include *Das Lied von der Erde* (The Song of the Earth) and *Symphony Nos 1, 5 and 9.*

Second Vienna School Arnold Schönberg (1874–1951) founded the Second Vienna School of Music and developed theories on the 12-tone technique. His *Pieces for the Piano Op 11* (1909) goes completely beyond the bounds of tonality. Viennese-born Alban Berg (1885–1935) and Anton Webern (1883–1945) also explored the 12-tone technique. At the first public performance of Berg's composition *Altenberg-Lieder,* the concert had to be cut short due to the audience's outraged reaction.

Zentralfriedhof (p97) is the burial site of some of the most prolific and famous composers of our times

a thick Viennese dialect. The mainstream Austrian pop of Wolfgang Ambros, Georg Danzer and Reinhard Fendrich also draws large crowds.

From the late 1980s to the mid 1990s, Vienna played an important role in techno and the electronic scene. The city's connection to Detroit and New York led to the development of downtempo and avant-garde techno, and the resulting tunes played in clubs around the world. Artists on G-Stone Records and Cheap Records (Kruder & Dorfmeister, Patrick Pulsinger, Erdem Tunakan) proved a powerful source for new electronic music, but by the end of the 1990s Vienna's electronic heart had suffered a minor stroke due to over-commercialisation. In the last few years the city's scene has experienced a revival, with old and new artists once again creating waves in the electronic genre. Tosca, a side project of Richard Dorfmeister, is well regarded; DJ Glow is known for his electro beats; the Vienna Scientists produce tidy house compilations; the Sofa Surfers dub-hop tracks are often dark but well received; and the likes of Megablast, Makossa and Stereotype are going from strength to strength.

Evening view of the famous Johann Strauss Denkmal (p78)

LITERATURE

Lacking the variety of German literature or the vein of 'isn't tragedy hysterical?' running through Czech literature, Viennese writing seems to be bowed down by the weight of its authors' history. Living under an autocratic empire, dealing with the end of an autocratic empire, the guilt of Anschluss, the horror of Nazism, the emotional damage (and its legacy) dealt by WWII, neo-Nazism and the general nastiness of human beings and bleakness of life are all very, very popular themes in Viennese literature. Not content to deal with difficult subject matter, Viennese authors have regularly embraced obscure and experimental styles of writing. Overall, the Viennese oeuvre is earnest, difficult and disturbing, but quite frequently it is intensely rewarding.

The *Nibelungenlied* (The Song of the Nibelungs) was one of Vienna's earliest works, written around 1200 by an unknown hand and telling a tale of passion, faithfulness and revenge in the Burgundian court at Worms. But Austria's literary tradition really took off around the end of the 19th century, the same time as the Secessionists (p23) and Sigmund Freud were creating their own waves. Karl Kraus (1874–1936) was one of the period's major figures; his apocalyptic drama *Die letzten Tage der Menschheit* (The Last Days of Mankind) employed a combination of reports, interviews and press extracts to tell its tale – a very innovative style for its time. Peter Altenberg (1859–1919) was a drug addict, an alcoholic, a fan of young girls and a poet who depicted the bohemian lifestyle of Vienna. Hermann Broch (1886–1951) was very much a part of Viennese café society. A scientist at heart, Broch believed literature had the metaphysical answers to complement new scientific discoveries. His masterwork was *Der Tod des Virgil* (The Death of Virgil), begun in a Nazi concentration camp in 1938 and finished in 1945, after his emigration to the USA.

Robert Musil (1880–1942) was one of the most important 20th-century writers, but he only achieved international recognition after his death, when his major literary achievement, *Der Mann ohne Eigenschaften* (The Man without Qualities), was – at seven volumes – still unfinished. Heimito von Doderer (1896–1966) grew up in Vienna; his magnum opus was *Die Dämonen* (The Demons), an epic fictional depiction of the end of the monarchy and the first years of the Austrian Republic. A friend of Freud, a librettist for Strauss and a victim of Nazi book burnings, Stefan Zweig (1881–1942) had a rich social pedigree. A poet, playwright, translator, paranoiac and pacifist, Zweig believed Nazism had been conceived specifically with him in mind and when he became convinced in 1942 that Hitler would take over the world, he killed himself in exile in Brazil. Arthur Schnitzler (1862–1931), another friend of Freud, was a prominent Jewish writer in Vienna's *fin-de-siècle* years. His play *Reigen* (Hands Around), set in 1900, was described by Hitler as 'Jewish filth'; it gained considerable fame in the English-speaking world as Max Ophul's film *La Ronde*. Joseph Roth (1894–1939), primarily a journalist, wrote about the concerns of Jews in exile and of Austrians uncertain of their identity at the end of the empire. His recently re-released *What I Saw: Reports from Berlin* is part of an upsurge of interest in this fascinating writer; his most famous works, *Radetzky March* and *The Emperor's Tomb*, are both gripping tales set in the declining Austro-Hungarian empire.

Perhaps it's something in the water, but the majority of contemporary Viennese authors (at least, those translated into English) are grim, guilt-ridden, angry and sometimes incomprehensibly avant-garde. Thomas Bernhard (1931-89) was born in Holland but grew up and lived in Austria. He was obsessed with disintegration and death, and in later works like *Holzfällen: Eine Erregung* (Cutting Timber: An Irritation) turned to controversial attacks against social conventions and institutions. His novels are seamless (no chapters or paragraphs, few full stops) and seemingly repetitive, but surprisingly readable once you get into them.

TOP BOOKS

- *Dicta and Contradicta,* Karl Kraus (1909) – fans of Dorothy Parker and Oscar Wilde will want to get their hands on this book of aphorisms by the 1920s satirist and social critic. Selections suitable for toilet-wall scribbling include 'Art serves to rinse out our eyes'.
- *The Play of the Eyes,* Elias Canetti (1985) – the third in this Nobel-Prize winner's autobiographical trilogy, 'Eyes' is set in Vienna just before the Anschluss. Covering the span of human experience, many believe it is a work of genius.
- *The Death of Virgil,* Hermann Broch (1945) – not just a novel, but a complete overhaul of what a novel can be, *The Death of Virgil* is one of German-language literature's stylistic ground-breakers (though it has some similarities to James Joyce's English-language *Ulysses*). Covering the last day of the poet's life, this book is hard, hard work.
- *Bambi,* Felix Salten (1923) – banned by the Nazis but beloved by alleged Nazi-sympathiser Walt Disney, this is the book that launched the movie that launched a million crying sprees. Nonpurists should look out for the scratch-and-sniff version, *Bambi's Fragrant Forest.*
- *The Radetzky March,* Joseph Roth (1932) – a study of one family affected by the end of an empire, the themes of *The Radetzky March* are applicable to any society emerging from a long-hated, but at least understood, regime. In some ways, it is about life after God.
- *The Third Man,* Graham Greene (1950) – put some time aside to read the book Greene designed as a screenplay: there is a lot of intriguing and easily missed detail in this complex story of death, morality and the black market in the rubble of post-war Vienna.
- *Beware of Pity,* Stefan Zweig (1938) – almost Russian in its melancholic psychological complication, *Beware of Pity* weighs logic against emotion in this tale of a hedonistic soldier who lacks direction until he becomes accidentally entangled with a lame girl.
- *Across,* Peter Handke (1986) – another cheery Viennese novel, *Across* follows an observer of life drawn into 'real being' after he whimsically murders someone. Pretty darn postmodern.
- *The Devil in Vienna,* Doris Orgel (1978) – a book for older kids, *The Devil in Vienna* is the story of two blood-sisters in 1938 Vienna, one Jewish, the other from a Nazi family, and their attempts to maintain their friendship. May get kids all riled up, in a 'why is the world so unjust?' way.
- *Lust,* Elfriede Jelinek (1993) – she's a witty and clever writer, but Jelinek hates all her characters. *Lust* is the story of a rural woman preyed on by her husband and lover, told without a gram of sympathy for the filthy habits of humans. Jelinek also wrote the book upon which Cannes-awarded film *The Piano Teacher* was based.

Music, Literature & Cinema
LITERATURE

The best-known contemporary writer is Peter Handke (born 1942). His postmodern, abstract output encompasses innovative and introspective prose works and stylistic plays. The provocative novelist Elfriede Jelinek (born 1946), winner of the Nobel Prize for Literature in 2004, dispenses with direct speech, indulges in strange flights of fancy and takes a very dim view of humanity. Her works are highly controversial, often disturbingly pornographic, and either loved or hated by critics. Elisabeth Reichart (born 1953) is considered an important – if obscure and ferocious – new writer, producing novels and essays concerned with criticism of the patriarchy and investigations of Nazi-related Austrian guilt, both during WWII and more recently.

Many Viennese authors are also playwrights – perhaps the Viennese fondness for the avant-garde encourages the crossing of artistic boundaries. Schnitzler, Bernhard, Jelinek and Handke have all had their plays performed at the premier playhouse in Austria, Vienna's own Burgtheater.

The first great figure in the modern era of theatre was the playwright Franz Grillparzer (1791–1872), who anticipated Freudian themes in his plays, which are still performed. Other influential playwrights who still regularly get an airing are Johann Nestroy, known for his satirical farces, and Ferdinand Raimund, whose works include *Der Alpenkönig* (King of the Alps) and *Der Menchenfiend* (The Misanthrope).

Vienna has a huge range of federal, municipal and private theatres supporting the work of playwrights and librettists; in fact, the Burgtheater (p170) is the premier performance venue in the German-speaking world. The Akademietheater, under the same management, is a more intimate venue that generally stages contemporary plays. The Theater in der Josefstadt (p171) is known for the modern style of acting evolved by Max Reinhardt. Theater an der Wien (p169) favours musicals.

CINEMA

Modern Viennese cinema is a bleak landscape of corrupt and venal characters beating their children and dogs while struggling with a legacy of hatred and guilt. That's a slight exaggeration, but contemporary film does seem to favour naturalism over escapism, violent sex over flowery romance, ambivalence and dislocation over happy endings where all the ends are tied.

The film industry is lively and productive, turning out Cannes-sweepers like Michael Haneke, of *The Piano Teacher* fame, and festival darlings like Jessica Hausner, director of the confronting *Lovely Rita*. A healthy serving of government arts funding certainly helps, as does the Viennese passion for a trip to the *Kino* (cinema), where local, independent films are as well attended as blockbusters by Graz-boy-made-good, Arnie Schwarzenegger. A yearly festival, Viennale (p171), draws experimental and fringe films from all over Europe, keeping the creative juices flowing, while art-house cinemas like the gorgeous *Jugendstil* Breitenseer Lichtspiele (p171) keep the Viennese proud of their rich cinematic history.

That history has turned out several big names ('big' in that they've moved to America and been accepted by Hollywood). Director Fritz Lang made the legendary *Metropolis* (1926), the story of a society enslaved by technology, and *The Last Will of Dr Mabuse* (1932), during which an incarcerated madman spouts Nazi doctrine. Billy Wilder, writer and director of massive hits like *Some Like it Hot*, *The Apartment* and *Sunset Boulevard*, was Viennese, though he moved to the States early in his career. Hedy Lamarr (not to be confused with Hedley Lamarr of *Blazing Saddles* fame) – Hollywood glamour girl and inventor of submarine guidance systems – was also born in Vienna. Klaus Maria Brandauer, star of *Out of Africa* and *Mephisto*, is another native. And Vienna itself has been the star of movies such as *The Third Man*, *The Night Porter* and *Before Sunrise*.

These days, the big name is Haneke, whose films tend to feature large doses of sadism and masochism. His film *The Piano Teacher*, based on the novel by Viennese writer Jelinek won three awards at Cannes. Documentary-maker Ulrich Seidl has made *Jesus, You Know*, following six Viennese Catholics as they visit their church for prayer, and *Animal Love*, an investigation of Viennese suburbanites who have abandoned human

THE THIRD MAN

'I had paid my last farewell to Harry a week ago, when his coffin was lowered into the frozen February ground, so that it was with incredulity that I saw him pass by, without a sign of recognition, among the host of strangers in the Strand.' Thus wrote Graham Greene on the back of an envelope. There it stayed, for many years, an idea without a context. Then Sir Alexander Korda asked him to write a film about the four-power occupation of post-war Vienna.

Greene had an opening scene and a framework, but no plot. He flew to Vienna in 1948 and searched with increasing desperation for inspiration. Nothing came to mind until, with his departure imminent, Greene had lunch with a British intelligence officer who told him about the underground police who patrolled the huge network of sewers beneath the city and the black-market trade in penicillin. Greene put the two ideas together and created his story.

Shot in Vienna in the same year, the film perfectly captures the atmosphere of post-war Vienna using an excellent play of shadow and light. The plot is simple but gripping; Holly Martin, an out-of-work writer played by Joseph Cotton, travels to Vienna at the request of his old school mate, Harry Lime (played superbly by Orson Welles), only to find him dead under mysterious circumstances. Doubts over the death drag Martin into the black-market penicillin racket and the path of the multinational force controlling Vienna. Accompanying the first-rate script, camera work and acting is a mesmerising soundtrack. After filming one night, director Carol Reed was dining at a *Heuriger* and fell under the spell of Anton Karas' zither playing. Although Karas could neither read nor write music, Reed flew him to London to record the soundtrack. The bouncing, staggering refrain that became 'The Harry Lime Theme' dominated the film, became a chart hit and earned Karas a fortune.

The Third Man was an instant success, and has aged with grace and style. It won first prize at Cannes in 1949, the Oscar for Best Camera for a Black and White Movie in 1950, and was selected by the British Film Institute as 'favourite British film of the 20th century' in 1999. For years, the Burg Kino (p171) has screened the film on a weekly basis.

The film's popularity has spawned the **Third Man Private Collection** (Map pp260–1; ☎586 48 72; www.3mpc.net; 04, Pressgasse 25; adult/child €6/4; 🕒2-6pm Sat; bus 59A), a small museum featuring props from the film, signed photographs from the stars, press releases, posters and cinema programs. A shrine to Anton Karas fills one room (his albums are everywhere), but the museum's prized possession is one of the original zithers Karas used for the soundtrack, recovered from a house where the musician once lived. Visitors can also watch an excerpt from the film on an enormous 1936 German Ernemann 7b projector.

Fans of the film can create a self-guided tour of the city, stopping at the **Riesenrad** (p80), the location of the classic confrontation between Lime and Martins, **Palais Palffy** (Map p169), where Lime fakes his death, and the doorway at Schreyvogelgasse 8 (near Rathauspark), Lime's first appearance in the film. A far more thorough tour, the **Third Man Tour** (☎774 89 01; brigitte@viennawalks.tix.at; €16), is conducted in English by Dr Brigitte Timmermann. It departs at 4pm Monday and Friday from the Stadtpark U-Bahn station (Johannesgasse exit). It covers all the main location spots used in the film, including a glimpse of the underground sewers, home to 2½ million rats. You'll discover that the sewers are not linked together, so unfortunately it's impossible to cross the city underground as Harry Lime did in the film.

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TOP FILMS

- *Indien* (1993) – two of Vienna's greatest comedy artists, Hader and Dorfer, are government workers on the road around Vienna and the surrounding countryside checking kitchen hygiene standards. Very funny but quietly tragic. Directed by Paul Harather.
- *Lovely Rita* (2001) – director Jessica Hausner shot her first feature film on digital with a cast of non-actor novices and an improvised script. *Lovely Rita* tells the story of a young Viennese woman struggling to escape her bourgeois life through love, but who ends up murdering her parents.
- *Foreigners out!* (2002) – documentary about a protest event staged in Vienna in 2000 on the election of Jorg Haider. A concentration camp for asylum seekers was installed near the Opera; immigrants – in a parody of *Big Brother* – could be voted out of the country. Worth seeking out. Directed by Paul Poet.
- *Twinni* (2003) – a period piece set in 1980, *Twinni* is the story of a Viennese teenager who moves to the country in the midst of her parents' divorce. Achingly awkward Jana suffers the attentions of a boy and the scorn of the Catholic church in this sweet film. Directed by Ulrike Schweiger.
- *The Piano Teacher* (2001) – winning scads of awards at Cannes, director Michael Haneke's most recent film continues his preference for groundbreaking, eye-opening, discomfiting projects. From the novel by Elfriede Jelinek, this is the story of a masochistic young woman who suppresses, warps and destroys all her feelings in the search for artistic perfection.
- *Dog Days* (2001) – on Vienna's hottest day in years, the suburbs combust. Six intertwined stories of bondage, sexual abuse, private investigators, car theft and marital breakdown make up a surprisingly humorous film. Directed by Ulrich Seidl.
- *Siegfried* (1924) – Austrian director Fritz Lang turns his hand to the legendary *Nibelungenlied*. It may be silent, black-and-white and not have any special effects, but this remains one of the best action films ever made.
- *Funny Games* (1997) – another gritty Haneke film; a sadistic duo move from house to house in Salzburg's lake district, kidnapping, torturing and then murdering the families. Certainly no funny game.

company for that of pets. Lately he has branched into features with *Dog Days*. Hausner has made several short films and recently released her first feature, *Lovely Rita*, the story of a suburban girl who kills her parents in cold blood. Her films critique Vienna: she says the city lacks imagination and courage.

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History

The Recent Past 38

From the Beginning 39

The Early Years 39
The Babenbergs 39
The Early Habsburgs 40
Turks, Counter-Reformation & Baroque 40
The Years of Reform 41
The Crumbling Empire 42
The Republic 43
The Rise of Fascism 43
Post-WWII 45

History

THE RECENT PAST

With its entry into the EU in 1995, Austria entered a new age of politics. This move was endorsed by the populace, who voted a resounding 66.4% in favour of EU membership in the June 1994 referendum. Support soon waned however as prices increased with the introduction of the euro, but most Austrians have resigned themselves to the fact that the EU is here to stay.

After the 1999 national elections, Austria suffered strong international criticism when the far-right Freedom Party (FPÖ) formed a new federal coalition government with the Austrian People's Party (ÖVP) under the leadership of Chancellor Schlüssel. The new administration, despite having been democratically elected, was condemned before it even had the opportunity to put a foot wrong. The EU acted immediately and imposed sanctions against Austria by freezing all high-level diplomatic contacts, while Israel withdrew its ambassador.

The problem arose from the then leader of the FPÖ, Jörg Haider, and his flippant and insensitive remarks towards foreign members of state and his xenophobic rabble-rousing. Many Austrians, irrespective of their views towards the FPÖ, were upset at the EU's preemptive move, believing that Austria would not have been targeted had it been a more important player in European affairs. In any event, sanctions proved not only futile but counterproductive, and they were withdrawn by the EU in September 2000.

In the 2002 elections the FPÖ's popularity took a nose dive, dropping to a mere 10.1% (from 26.9% in 1999). The ÖVP, with 42% of the vote, secured another term in government; Haider instantly offered his resignation, and soon after a second term of the ÖVP–FPÖ coalition began in earnest.

TOP BOOKS ON VIENNA'S HISTORY

- *A Nervous Splendour: Vienna 1888-1889* (1979), *Thunder at Twilight: Vienna 1913–14*, Frederic Morton (1989) – highly enthralling accounts of seminal dates at the end of the Habsburg rule. The first deals with the Mayerling affair, and the second with the assassination of Franz Ferdinand in Sarajevo.
- *Fin-de-Siècle Vienna: Politics and Culture*, Carl E Schorske (1980) – a seminal work on the intellectual history of Vienna in seven interlinking essays
- *Guilty Victim: Austria from the Holocaust to Haider*, Hella Pick (2000) – an excellent analysis of Austria during this period
- *Last Waltz in Vienna*, George Clare (1981) – a moving account of a Jewish upbringing in the interwar years leading up to the Anschluss
- *The Austrians: A Thousand Year Odyssey*, Gordon Brook-Shepherd (1997) – one of the few books to tackle the history of Austria from the Babenbergs through to the country's entry into the EU. Great for a general overview
- *Vienna and the Jews, 1867–1938: A Cultural History*, Steven Beller (1989) – an insightful look into the cultural contributions Vienna's Jewish community made to the city

The October 2006 national elections proved quite a shock. Most believed that, despite a close race, the ÖVP would once again lead the country. They were however pipped at the post by Alfred Gusenbauer's Social Democratic Party (SPÖ) who received 35.34% of the national vote (ÖVP gained 34.33%, the Greens 11.05% and the FPÖ, under new leader HC Strache, won 11.04%).

FROM THE BEGINNING

THE EARLY YEARS

The 25,000-year-old statuette, the *Venus of Willendorf*, is evidence of inhabitation of the Danube Valley since the Palaeolithic age. Vienna, situated at a natural crossing of the Danube (Donau), was probably an important trading post for the Celts when the Romans arrived around 15 BC. The Romans established Carnuntum as a provincial capital of Pannonia in AD 8, and around the same time created a second military camp some 40km to the west. Vindobona, derived from the Vinid tribe of Celts, was situated in what today is Vienna's Innere Stadt, with the Hoher Markt at its centre and borders at Tiefer Graben to the northwest, Salzgries to the northeast, Rotenturmstrasse to the southeast, and Naglergasse to the southwest. A section of the southwestern border had no natural defence, so a long ditch, the Graben, was dug. A civil town sprang up outside the camp that flourished in the 3rd and 4th centuries; around this time a visiting Roman Emperor, Probus, introduced vineyards to the hills of the Wienerwald (Vienna Woods).

In the 5th century the Roman Empire collapsed and the Romans were beaten back by invading Goth and Vandal tribes. During the Dark Ages, the importance of the Danube Valley as an east–west crossing meant that successive waves of tribes and armies attempted to wrest control of the region, and as a result Vindobona foundered.

The rise of Charlemagne, the king of the Franks, marked the end of the Dark Ages. In 803 he established a territory in the Danube Valley west of Vienna, known as the Ostmark (Eastern March). The Ostmark was constantly overrun by Magyars, a nomadic band of peoples from the Far East who had settled the Hungarian plain, until King Otto the Great crushed the Magyar army in a decisive battle in 955. However, the region received no mention in imperial documents until 996, when it was first referred to as 'Ostarrichi'. The forerunner of the city's modern name – 'Wenia' – first appeared in the annals of the archbishopric of Salzburg in 881.

THE BABENBERGS

Some 21 years after Otto's victory, the Ostmark was handed over to Leopold von Babenberg, a descendant of a noble Bavarian family. The Babenberg dynasty was to rule for the next 270 years.

The Babenbergs were a skilful bunch, and it wasn't long before their sphere of influence expanded: in the 11th century most of modern-day Lower Austria (including Vienna) was in their hands; a century later (1192) Styria and much of Upper Austria were safely garnered. Heinrich II 'Jasomirgott' (so called because of his favourite exclamation, 'Yes, so help me God') was the most successful Babenberg of them all, convincing the Holy Roman Emperor to elevate the territory to a dukedom; Heinrich II moved his court to Vienna in 1156.

Vienna was already an important and prosperous city by this stage, welcoming clerics, artisans, merchants and minstrels to its population. Its citizens enjoyed peace and economic success; the Viennese were awarded staple rights in 1221, which forced foreign tradesmen on the Danube to sell their goods within two months of landing, allowing locals to act as middlemen for commerce downstream. In 1147 Stephansdom (St Stephen's Cathedral; p53), then a Romanesque church, was consecrated and a city wall was built. A king's ransom flowed into the city in 1192: Richard the Lionheart, on his return home from the Crusades, was captured by the then ruler, Leopold V. Richard had purportedly insulted the Babenberg ruler at the Siege of Arce, and an astronomical figure was demanded in exchange for his release. Leopold used the money paid to found Wiener Neustadt. Under Leopold VI, Vienna was granted a city charter in 1221, ensuring further prosperity.

TIMELINE

AD 8 – Vindobona, the forerunner of Vienna's Innere Stadt, becomes part of the Roman province of Pannonia

1137 – Vienna is first documented as a city in the Treaty of Mautern between the Babenburgs and the Bishops of Passau

1155–56 – Vienna becomes a residence of the Babenbergs; a new fortress is built on Am Hof

1276 – Rudolf I of Habsburg occupies Vienna; the Habsburgs reign until 1919

In 1246 Duke Friedrich II died in battle, leaving no heirs. This allowed the ambitious Bohemian king, Ottokar II, to move in and take control. He bolstered his claim to Austria by marrying Friedrich II's widow. Ottokar gained support from Vienna's burghers by founding a hospital for the poor and rebuilding Stephansdom after a destructive fire in 1258. However, he refused to swear allegiance to the new Holy Roman Emperor, Rudolf von Habsburg, and his pride proved costly – Ottokar died in a battle against his powerful adversary at Marchfeld in 1278. Rudolf's success on the battlefield began the rule of one of the most powerful dynasties in history, a dynasty that would retain power right up to the 20th century.

THE EARLY HABSBURGS

Rudolf left the government of Vienna to his son Albrecht, who proved an unpopular ruler – he removed the staple right and began taxing the clergy. His successor, Albrecht II, was far more competent, and while he gained the nickname 'the Lame' due to his polyarthritis, he was also known as 'the Wise'. The city, however, struggled under a string of natural disasters; first a plague of locusts in 1338, then the Black Death in 1349, followed by a devastating fire.

In his short 26 years, Rudolf IV, Albrecht's successor, founded the University of Vienna in 1365, built a new Gothic Stephansdom in 1359 and set about reforming the city's social and monetary environment. He is better known for his famous forgery of the *Privilegium maius*, a document supposedly tracing the Habsburg lineage back to early Roman Emperors. Albrecht V, the next in line, ruled in a time of upheaval when Hussites ravaged parts of Lower Austria and bad harvests befell farmers. The foul air may have led to Vienna's first pogrom (see The Jews of Vienna, p45).

In 1453 Friedrich III was elected Holy Roman Emperor, the status Rudolf IV had attempted to fake. Furthermore, he persuaded the pope to raise Vienna to a bishopric in 1469. Friedrich's ambition knew few bounds – his motto, *Austria est imperator orbi universo* (AEIOU), expressed the view that the whole world was Austria's empire. To prove this he waged war against King Matthias Corvinus of Hungary and initially lost; Corvinus occupied Vienna from 1485 to 1490.

What Friedrich could not achieve through endeavours on the battlefield, his son, Maximilian I, was able to acquire through marriage. Maximilian's own marriage gained him Burgundy, while his son Philip's gained Spain (and its overseas territories). The marriages of Maximilian's grandchildren attained the crowns of Bohemia and Hungary. This prompted the proverb, adapted from the *Ovid:* 'Let others make war; you, fortunate Austria, marry!' Maximilian, a ruler on the cusp of the Middle Ages and the Renaissance, encouraged the teaching of humanism in Vienna's university and also founded the Vienna Boys' Choir (p168).

With the acquisition of so much land in such a short time, control of the Habsburg empire soon became too unwieldy for one ruler. In 1521 the Austrian territories were passed from Karl V to his younger brother, Ferdinand, who soon faced problems of insurrection and religious diversity in Vienna. He promptly lopped off the head of the mayor and his councillors and placed the city under direct sovereign rule.

TURKS, COUNTER-REFORMATION & BAROQUE

Rebellion and religion were not the only problems facing Ferdinand. The Turks, having overrun the Balkans and Hungary, were on the doorstep of Vienna by 1529. The city managed to defend itself under the leadership of Count Salm, but the 18-day siege highlighted glaring holes in Vienna's defences. With the Turks remaining a powerful force, Ferdinand moved his court to Vienna in 1533 and beefed up the city's walls with star-shaped bastions.

Soon after the siege, Ferdinand went about purging Vienna of Protestantism, a hard task considering four out of every five burghers were practising Protestants. He invited the Jesuits to the city, one step in the Europe-wide Counter-Reformation that ultimately led to the Thirty Years' War (1618–48). Maximilian II eased the imperial stranglehold on religious practice, but this was reversed in 1576 by the new emperor, Rudolf II, who embraced the Counter-Reformation. Rudolf ruled from Prague and left the dirty work in Vienna to Archduke Ernst, who was highly successful at cracking down on anti-Catholic activity.

In 1645 a Protestant Swedish army marched within sight of Vienna, but did not attack – by this time Vienna was once more in the hands of the Catholics. Leopold I, whose reign began in 1657, emptied much of the royal coffers on buildings and histrionic operas, prompting the baroque era through the construction of the Leopold wing of the Hofburg (p60). Encouraged by his wife and Viennese Christians, he instigated the city's second pogrom (see The Jews of Vienna, p45).

Vienna suffered terribly towards the end of the 17th century. The expulsion of the Jews left the imperial and city finances in a sorry state and a severe epidemic of bubonic plague killed between 75,000 and 150,000 in 1679. Four years later, the city was once again under siege from the Turks. However, Vienna rebuffed the attack, and the removal of the Turkish threat helped bring the city to the edge of a new golden age.

THE TURKS & VIENNA

The Ottoman empire viewed Vienna as 'the city of the golden apple', though it wasn't the *Apfelstrudel* they were after in their two great sieges. The first, in 1529, was undertaken by Suleiman the Magnificent, but the 18-day endeavour was not sufficient to break the resolve of the city. The Turkish sultan subsequently died at the siege of Szigetvár, but his death was kept secret for several days in an attempt to preserve the morale of the army. This subterfuge worked – for a while. Messengers were led into the presence of the embalmed body, which was placed in a seated position on the throne, and unknowingly relayed their news to the corpse. The lack of the slightest acknowledgment of the sultan towards his minions was interpreted as regal impassiveness.

At the head of the Turkish siege of 1683 was the general Kara Mustapha. Amid the 25,000 tents of the Ottoman army that surrounded Vienna he installed his 1500 concubines. These were guarded by 700 black eunuchs. Their luxurious quarters may have been set up in haste, but were still overtly opulent, with gushing fountains and regal baths.

Again, it was all to no avail – perhaps the concubines proved too much of a distraction. Whatever the reason, Mustapha failed to put garrisons on the Kahlenberg and was surprised by a quick attack from a German/Polish army rounded up by Leopold I who had fled the city on news of the approaching Ottomans. Mustapha was pursued from the battlefield and defeated once again, at Gran. At Belgrade he was met by the emissary of the sultan. The price of failure was death, and Mustapha meekly accepted his fate. When the Austrian imperial army conquered Belgrade in 1718 the grand vizier's head was dug up and brought back to Vienna in triumph, where it gathers dust in the vaults of the Wien Museum (p88).

THE YEARS OF REFORM

The beginning of the 18th century heralded further baroque projects, including Schloss Belvedere (p86), Karlskirche (p89) and Peterskirche (p59). At the helm of the empire was Karl VI, a ruler more concerned with hunting than the plight of Vienna's citizens who enjoyed few social

Dome of Karlskirche (p89)

1365	1420–21	1529	1670
Foundation of University of Vienna by Habsburg Rudolf IV	The first large-scale persecution of Jews in Vienna (Wiener Geserah)	First Turkish siege of Vienna; the city survives and construction of the city walls begins	Second expulsion of Jews ordered by Leopold I; the financial strength of Vienna is severely weakened and Jews are soon invited back

and economic privileges (the staple right had long been abolished). Close to 25% of the population were either employed by the court or closely linked to it, and the court payed poorly. Coupled with a severe housing shortage, a lack of shops (most were used for accommodation), and pedlars crowding the city streets, the average citizen struggled. Having produced no male heirs, his biggest headache was ensuring his daughter, Maria Theresia, would succeed him. To this end he drew up the *Pragmatic Sanction,* cosigned by the main European powers – most of whom had no intention of honouring such an agreement. After ascending the Habsburg throne in 1740, Maria Theresia had to fight off would-be rulers in the War of the Austrian Succession (1740–48). She had hardly caught her breath before the onset of the Seven Years' War (1756–63). The Habsburgs retained most of their lands, but Silesia was lost to Prussia.

Maria Theresia is widely regarded as the greatest of the Habsburg rulers, ushering in a golden era in which Austria developed as a modern state. In her 40 years as empress, she (and her wise advisers) centralised control, reformed the army and the economy, introduced public schools, improved civil rights and numbered houses (initially for conscription purposes). Her son, Joseph II, who ruled from 1780 until 1790 (he was jointly in charge from 1765), was even more of a zealous reformer. He issued the Edict of Tolerance (1781) for all faiths, secularised religious properties and abolished serfdom. Yet Joseph moved too fast for the staid Viennese and was ultimately forced to rescind some of his measures.

The latter half of the 18th century (and beginning of the 19th) witnessed a blossoming musical scene never before, and never again, seen in Vienna or Europe. During this time, Christoph Willibald Gluck, Josef Haydn, Wolfgang Amadeus Mozart, Ludwig van Beethoven and Franz Schubert all lived and worked in Vienna, producing some of the most memorable music ever composed.

THE CRUMBLING EMPIRE

Napoleon's rise in the early 19th century spelled hard times for Vienna. He inflicted embarrassing defeats on the Austrians and occupied Vienna twice, in 1805 and 1809. Due to the Frenchman's success, Franz II, the Habsburg ruler of the time, was forced into a bit of crown swapping; he took the title of Franz I of Austria in 1804 but had to relinquish the Holy Roman Emperor badge in 1806. The cost of the war caused the economy to spiral into bankruptcy, from which Vienna took years to recover.

The European powers celebrated Napoleon's defeat in 1814 with the Congress of Vienna, and the capital regained some measure of pride. The proceedings were dominated by the skilful Austrian foreign minister, Klemens von Metternich.

The Congress heralded the beginning of the Biedermeier period (see p22 for a rundown of the arts during this time), named after a satirised figure in a Munich magazine. It was lauded as a prelapsarian period, with the middle class enjoying a lifestyle of domestic bliss and pursuing culture, the arts, and comfort 'in a quiet corner'. In reality, censorship and a lack of political voice were taking their toll, pushing Vienna's bourgeois population to the brink. The lower classes suffered immensely: a population explosion (40% increase between 1800 and 1835) caused massive overcrowding; unemployment and prices were high while wages were poor; the Industrial Revolution created substandard working conditions; disease sometimes reached epidemic levels; and the water supply was highly inadequate. On top of all this, while the ideals of the French revolution were taking hold throughout Europe, Metternich established a police state and removed civil rights: the empire was ready for revolution.

In March 1848 it broke out: the war minister was hanged from a lamppost, Metternich fled to Britain and Emperor Ferdinand I abdicated. The subsequent liberal interlude was brief, until the army reimposed an absolute monarchy. The new emperor, Franz Josef I, was just 18 years old.

1683

Turks repulsed at the gates of Vienna for the second time; Europe is finally free of the Ottoman threat

1740–90

Age of reform under the guidance of Empress Maria Theresia and her son Joseph II

Franz Josef promptly quashed the last specks of opposition, executing many former revolutionaries. He soon abated his harsh reproaches and in 1857 ordered the commencement of the massive Ringstrasse developments around the Innere Stadt. His popularity only began to improve upon his marriage in 1854 to Elisabeth of Bavaria; nicknamed Sisi by her subjects, she became the 'It Girl' of the 19th century.

The years 1866–67 were telling on the empire's powers: not only did it suffer defeat at the hands of Prussia, but it was forced to create the dual Austro-Hungarian monarchy, known as the Ausgleich (compromise). Vienna, however, flourished through the later half of the 19th century and into the 20th. Massive improvements were made to infrastructure – trams were electrified, gasworks built and fledgling health and social policies instigated. Universal male suffrage was introduced in Austro-Hungarian lands in 1906. The city hosted the World Fair in 1873, which coincided with the major glitch of the era – a huge stock-market crash. Culture boomed; the *fin-de-siècle* years produced Sigmund Freud, Gustav Klimt, Gustav Mahler, Johannes Brahms, Egon Schiele, Johann Strauss and Otto Wagner.

The assassination of Franz Ferdinand, nephew of Franz Josef, in Sarajevo on 28 June 1914, put an end to the city's progress. A month later Austria-Hungary declared war on Serbia and WWI began.

THE REPUBLIC

Halfway through WWI Franz Josef died, and his successor, Karl I, abdicated at the conclusion of the war in 1918. The Republic of Austria was created on 12 November 1918, and although the majority of citizens pushed for union with Germany, the victorious allies prohibited such an act. The loss of vast swathes of land caused severe economic difficulties – the new states declined to supply vital raw materials to their old ruler and whole industries collapsed. Unemployment soared, not only due to the influx of refugees and ex-soldiers, but also because a huge number of bureaucrats, once employed by the monarchy, simply had no job to go back to. Vienna's population of around one million was soon on the verge of famine.

By 1919 the franchise was extended to women; now all Viennese adults could vote for the city government by secret ballot. The socialists (Social Democrats) gained an absolute majority and retained it in all free elections up until 1996. Their reign from 1919 to 1933, known as Red Vienna (see below), was by far the most industrious and turned the fortunes of many working class citizens around.

The rest of the country was firmly under the sway of the conservatives (Christian Socialists), causing great tensions between city and state. On 15 July 1927, in a very dubious judgment, right-wing extremists were acquitted of an assassination charge. Demonstrators gathered outside the Palace of Justice in Vienna (the seat of the Supreme Court) and set fire to the building. The police responded by opening fire on the crowd, killing 86 people (including five of their own number). The rift between Vienna's Social Democrats and the federal Christian Socialists grew.

THE RISE OF FASCISM

Political and social tensions, coupled with a worldwide economic crisis, weakened the Social Democrats, giving federal chancellor Engelbert Dollfuss the opportunity he was looking for, and in 1933 he dissolved parliament on a technicality. In February 1934 civil war erupted, with the Schutzbund, the Social Democrat's militias, up against the conservatives' Heimwehr. The Schutzbund were soundly beaten, and the Social Democratic party outlawed. However, Dollfuss' reign was short-lived – in July of the same year he was assassinated in an attempted Nazi coup. His successor, Schuschnigg, buckled under

1805 & 1809

Napoleon occupies Vienna and removes the Holy Roman Emperor crown from the head of Franz I

1857

City walls are demolished to make way for the creation of the monumental architecture of the Ringstrasse

increasing threats from Germany and included National Socialists in his government in 1938.

On 12 March 1938 German troops marched across the border into Austria, just one day before a Austrian referendum on integration with Germany was to be held. Hitler, who had departed Vienna many years before as a failed and disgruntled artist, returned to the city in triumph, and held a huge rally at Heldenplatz on 15 March in front of 200,000 ecstatic Viennese. Austria was soon incorporated into the German Reich under the Anschluss.

The arrival of the Nazis was to have a devastating affect on Vienna's Jews in particular, though many non-Jewish liberals and intellectuals were also targeted. After May 1938, Germany's Nuremberg racial laws were also applicable in Austria, and thousands of Jews and their property fell prey to the Nazis. Austria joined Germany's WWII machine from 1939 to 1945. In WWI Vienna felt little direct effect from the war; this time the city suffered a heavy toll from Allied bombing towards the end of the conflict. Most major public build-

RED VIENNA

With Austria's Fascist, Nazi and, more recently, far-right political history, it's surprising to learn that Vienna was a model of social democratic municipal government in the 1920s, the most successful Europe has ever witnessed. The period is known as Rotes Wien, or Red Vienna.

The fall of the Habsburg empire left a huge gap in the governing of Vienna. By popular demand the Social Democratic Workers' Party (SDAP) soon filled it, winning a resounding victory in the municipal elections in 1919. Over the next 14 years they embarked on an impressive series of social policies and municipal programs, particularly covering communal housing and health, aimed at improving the plight of the working class. Their greatest achievement was to tackle the severe housing problem Vienna faced after the war by creating massive housing complexes across the city. The plan was simple: provide apartments with running water, toilets and natural daylight, and housing estates with parkland and recreational areas. This policy not only gained admiration from within Austria, but also won praise throughout Europe. Many of these colossal estates can still be seen in the city; the most celebrated, the Karl-Marx-Hof (p103), was designed by Karl Ehn and originally contained an astounding 1600 apartments. Even so, Karl-Marx-Hof is by no means the biggest – Sandleitenhof in Ottakring and Friedrich-Engels-Hof in Brigittenau are both larger.

For the interested, the Architekturzentrum Wien (p76) organises guided tours of the main Red Vienna housing complexes.

1910–14
Vienna's population breaks the two million barrier, the greatest it has ever been

1919
Treaty of St Germain signed; the Social Democrats take control of the Vienna City Council

THE JEWS OF VIENNA

Vienna's love-hate relationship with its Jewish population is a tale of extreme measures and one which began almost 1000 years ago.

Shlom, a mint master appointed by Duke Leopold V in 1194, is the first documented Jew to have lived in Vienna. For the next few hundred years the Jewish community lived in relative peace inside the city, even building a synagogue on what is now Judenplatz. In 1420 the Habsburg ruler Albrecht V issued a pogrom against the Jews for reasons unclear in historical annals, although it is speculated that the motive amounted to acquiring Jewish money and property to finance the fight against the Hussites. Poor Jews were expelled while the richer class were tortured until they revealed their hidden wealth, and then burned to death. Over the ensuing centuries Jews slowly drifted back to the city and prospered under Habsburg rule. Both parties were happy with the arrangement – the Jews had a safe haven, and the Habsburgs could rely on Jewish financial backing. However, it all turned sour with the arrival of bigoted Leopold I and his even more bigoted wife, Margarita Teresa, who blamed her miscarriages on Jews. In 1670 Jews were once again expelled from the city and their synagogue destroyed, but the act weakened the financial strength of Vienna, and the Jewish community had to be invited back.

The following centuries saw Jews thrive under quite benign conditions (compared to those of other Jewish communities in Europe at the time); in the 19th century Jews were given equal civil rights and prospered in the fields of art and music. It was in Vienna that Theodor Herzl published his seminal *Der Judenstaat* (The Jewish State) in 1896, which laid the political foundations for Zionism and ultimately the creation of Israel. But the darkest chapter in Vienna's Jewish history was still to come. On 12 March 1938 the Nazis occupied Austria, and with them came persecution and curtailment of Jewish civil rights. Businesses were confiscated (including some of Vienna's better-known coffee houses) and Jews were banned from public places, obliged to sport a Star of David and go by the names of 'Sara' and 'Israel'. Violence exploded on the night of 9 November 1938 with the November Pogrom, known as the Reichskristallnacht. Synagogues and prayer houses were burned and 6500 Jews were arrested. Of the 180,000 Jews living in Vienna before the Anschluss, more than 100,000 managed to emigrate before the borders were closed in May 1939. Another 65,000 died in ghettos or concentration camps and only 6000 survived to see liberation by Allied troops.

For a brief rundown on the current Jewish community, see the boxed text Jewish Vienna (p80).

ings, including the Staatsoper and Stephansdom, received damage, around 86,000 homes were rendered unusable or ruined and around 3000 bomb craters dotted the cityscape. Almost 9000 Viennese died in air raids (many buried in cellars under collapsed apartment blocks) and over 2000 lost their lives in the defence of the city. On 11 April 1945 advancing Russian troops 'liberated' Vienna; raping and pillaging by the Red Army further scarred an already shattered populace.

POST-WWII

Soon after liberation Austria declared its independence from Germany. A provisional federal government was established under Socialist Karl Renner, and the country was occupied by the victorious Allies – the Americans, Russians, British and French. Vienna was itself divided into four zones; this was a time of 'four men in a jeep', so aptly depicted in Graham Greene's *The Third Man*.

Delays caused by frosting relations between the superpowers ensured that the Allied occupation dragged on for 10 years. It was a tough time for the Viennese – the rebuilding of national monuments was slow and expensive and the black market dominated the flow of goods. On 15 May 1955 the Austrian State Treaty was ratified, with Austria proclaiming its permanent neutrality. The Allied forces withdrew, and in December 1955 Austria joined the UN. The economy took a turn for the better through the assistance granted under the Marshall Plan, and the cessation of the removal of industrial property by the Soviets. As the capital of a neutral country on the edge of the Cold War front line, Vienna attracted

1938
Hitler invades Austria and is greeted by 200,000 Viennese at Heldenplatz; Anschluss with Germany

1945
End of WWII; Austria is re-established and Vienna is divided into quarters

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spies and diplomats: Kennedy and Khrushchev met here in 1961, Carter and Brezhnev in 1979; the UN set up shop in 1983.

Austria's international image suffered following the election in 1986 of President Kurt Waldheim who, it was revealed, had served in a German *Wehrmacht* (armed forces) unit implicated in WWII war crimes. But a belated recognition of Austria's less-than-spotless WWII record was a long time in coming. In 1993 Chancellor Franz Vranitzky finally admitted that Austrians were 'willing servants of Nazism'. Since then, however, Austria has attempted to make amends for its part in atrocities against the Jews. In 1998 the Austrian Historical Commission, set up to investigate and report on expropriations during the Nazi era, came into being, and in 2001, Vienna's Mayor Dr Michael Häupl had this to say: 'Having portrayed itself as the first victim of National Socialism for many years, Austria now has to admit to its own, active participation in the regime's crimes and recognize its responsibility to act instantly and quickly.'

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1995
After resounding support from its populace, Austria enters the EU

2000
ÖVP-FPÖ coalition leads to EU sanctions against Vienna

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