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At the End of an Ancient Monarchy, Birth of a New Culture

Rising from a flood plain near the river Danube, the walls of the city of Vienna long stood as the last remnants of Western Europe, looking toward the Orient. At these walls the Turkish invasion finally faltered in 1683—a victory that established the ruling Hapsburg monarchy as the defender of Christianity, and initiated a grand epoch of Catholic Baroque culture in Central Europe. Under Maria Theresa (ruled 1740-80) and her son Joseph II (1764-90), the governmental structure of the Austrian empire was established: a strong Catholic monarchy joined to an all-pervasive and efficient administrative bureaucracy. But already, in the resistance of Hungarians and Slovaks to Joseph’s efforts to impose German as the language of the empire, the intractable problems of the vast, complex realm were evident.

First the victories of Napoleon, then the combination of the power of Prince Metternich and the weakness of the Hapsburg heirs, shaped Austrian life in the first half of the nineteenth century—a period of neoclassical style and burgher piety known as the “Biedermeier” epoch, which would later be seen as a privileged moment of pre-industrial calm. That era closed with the revolutions of 1848, which wound up ushering onto the stage two new forces, in problematizing collaboration and contestation: first, an aggressive new middle class, emboldened by the profits of industrialization and impatient with the power held by the church and the throne; and second, a new emperor, the young Franz Josef I. Only eighteen when he took the throne, he was to rule the empire for nearly seventy decades, presiding over a period of immense conflict and sweeping change—the final epoch of the age-old dynastic rule he had inherited.

The Ringstrasse Era

In 1860, the principle of a constitutional monarchy was established, allowing representative government and the newly prosperous middle classes—a share of power. The emperor’s authority was further compromised following Austria’s defeat by Prussia at Koeniggratz in 1866. A dual Austro-Hungarian empire was established, with semi-independent legislatures at Vienna and Budapest overseeing the eleven national groups of the realm, scattered among the many territories that stretched from the Veneto to Russia. Over the following decades the prerogatives of the Austrian throne would be circumscribed on the west by Bismarck’s new German Empire, on the east by Budapest’s desires for autonomous rule over its minority lands, and from within by the energetic rise of a new liberal politics.

Nowhere was the new secular, bourgeois ascendency more evident than in the capital, Vienna, which began to expand dramatically with the increasing influx of immigrants from the provinces; and nothing so clearly symbolizes the shifting interplay in the new Austria, between the forces of tradition and those of change, as Vienna’s major boulevard, the Ringstrasse. The architecture of this broad new thoroughfare, girding the metropolis, was a period dominated by forces of progressive and expansive but also often apparently crass and uncritical, seeming the essence of the epoch "politics in a new key"—a more shrill, confrontational, and demagogic style of appeal to the masses.

The new politics brought to the fore a panoply of problems. The diverse nationalities and language groups in Austria-Hungary were buffeted by opposing urges—some seeking local self-determination (especially in the Slavic lands) and others (especially among the Viennese educated elite) dreaming of cultural, if not political, fusion with the German Empire. Racial and ethnic tensions, as well as distaste for new cosmopolitan values and doubts about new business structures, found disturbing voice in the explicit anti-Semitism of Loos and others. Especially among workers, artisans, and small-business owners threatened by economic change, this “new key” drew a powerful response.

The continuity of the Hapsburg dynasty, and the viability of the constitutional monarchy, were meanwhile both brought into doubt. Franz Josef’s...
In the 1890s, as the arts of Vienna embraced the German version of Art Nouveau known as Jugendstil ("youth-style"), after the Munich magazine Jugend, its writers were equally concerned to find the voice of youth. The leading Viennese poets and writers of the new movement were, like the painter Gustav Klimt, men in their thirties, with the exception of the precocious adolescent Hugo von Hofmannsthal. The group was known collectively as Jung-Wien (Young Vienna).

These writers pursued an "impressionism" that had little to do with the naturalist visions of sunlit landscapes we might associate with this term. Their "impressionism" entailed a devotion to the ephemeral feelings of the moment, a reaction against naturalism in favor of a self-consciously "decadent," inward-turning cultivation of neurasthenic sensibility. Their impressions—consonant with the air of erotic refinement and musky sexualility we find in some Secessionist art—stemmed more from the world of Baudelaire than from that of Monet.

Our Vienna and Modern Literature

PETER ALTENBERG
1859—1919

Peter Altenberg's work as poet, essayist, and critic appeared in some fifty periodicals throughout the German-speaking world. His sketches were presented at the Kabarett Pfeffermaus (see p. 9), and the texts he wrote for his postcards inspired songs by the composer Alban Berg.

Part jester, part philosopher, Altenberg was a true bohemian who lived in a tiny, memorabilia-filled room in the Grabenhotel, and spent most of his daily life in coffeehouses, bars, and cabarets, where he gathered material for his vignettes of Viennese life. Life and work were inextricably linked for Altenberg. Although associated with the literary circle Jung-Wien, Altenberg did not share their aestheticizing, "decadent" tendencies. Fascinated by the pace and transitoriness of urban life, Altenberg's "impressionism" lay in depicting reality as fleetingly perceived by the senses. His were not the universal themes of life and death, but rather fragments of existence—"exacts of life," in his words—seen with a tender eye for the lovable trivia of daily life, and written in the form of quick prose sketches, in the "telegram-style of the soul."

Peter Altenberg's complete honesty and the total consonance between his life, his personality, and his writing attracted the friendship and admiration of two of the sharpest opponents of aestheticism: the critic Karl Kraus and the architect Adolfo Loos (who wrote a touching eulogy at Altenberg's death).

ROBERT MUSIL
1880—1942

While his advocates tend to speak of Robert Musil in the same breath as Proust, Mann, and Joyce, the authors he himself preferred were Tolstoy, Dostoievsky, and Balzac.

Musil turned to writing only after rejecting a military career and a career in civil engineering, and after studies in philosophy and in experimental psychology, culminating with a thesis on Ernst Mach's theory of knowledge. Musil had keen descriptive powers, yet his acute observation of appearances only served as an approach to a deeper truth. "I see sometimes with the eyes of reason, and sometimes with those other eyes," says the protagonist of his first novel, Der Zweite Aufenthalt (1910). "You know through intuition— or rather through detailed self-observation— everything that I have discovered by laborious work on other people." Such insight was, however, not pure intuition, since Schnitzler had himself studied medicine and had shown particular interest in psychology.

As a playwright Schnitzler was an innovator in dramatic form, building his plays from kaleidoscopic sequences of images. And in his novella Leutnant Gustl (1901, known in English as None But the Brave), Schnitzler experimented with the literary form known as the interior monologue—the first to do so in the German language.

Schnitzler was a master at revealing the Viennese proclivity for social role-playing and for self-deception. He saw in them the roots of the failure of human communication, a failure as disastrous for the individual as for society at large. Schnitzler shared Freud's fascination with the power of instinctual drives. In his plays he treated erotic encounters as archetypes of human relations, convinced that sexual love alone was strong enough to break down social hierarchies. His most famous play, Reigen (Merry-Go-Round), written 1897, privately published 1900, is built on ten dialogues between lovers of unequal status whose chain of affairs involves many levels of society. In his later life work he would return to the more traditional morality of his upbringing.

Unlike many other Jews of the Viennese intelligentsia, Schnitzler never abandoned his Jewish faith. In his highly autobiographical novel Der Weg im Pflaster (The Road to the Ozen) 1908 and in the play Professor Bernhard (1912), he dealt with the dilemmas of being Jewish in contemporary Austria.
The Secession

The regenerative purpose of the Secession was expressed in the title of its official publication, Ver Sacrum (Sacred Spring). The name refers to a Roman ritual of consecration, in which the elders, in times of national danger, pledged their children to the divine mission of saving society. In Vienna, it was the young generation themselves who pledged to save culture from what they saw as the philistinism of their elders.

Ver Sacrum appeared once a month from 1890 to 1900 and thereafter bimonthly until 1903. On its lavish, illustrated pages there were discussions of art, samples of music, and literary contributions by Rilke, Hofmannsthal, and Maeterlinck; emphasis was placed on the harmonious integration of picture and text. Gustav Klimt, Josef Hoffmann, Joseph Maria Olbrich, Koloman Moser, the designer Alfred Roller—all collaborated to embellish the magazine. The vigour and page decorations drew on stylized neo-Greek motifs, on Jugendstil, with its emphasis on curvilinear natural forms, and on the abstract rhythms of Japanese design. Ver Sacrum exemplifies the high importance the Viennese avant-garde placed upon decorative design—not only in posters and books, but in all the applied arts.

Koloman Moser

At first an illustrator and later a painter, Koloman Moser was perhaps the most original graphic designer of the Vienna Secession. Besides his extensive work for Ver Sacrum, he also created around 1900 an extraordinary series of fabric and wallpaper designs, in which the repetitive patterns announced a newly rigid ordering of the viscous curvilinearity of Jugendstil. The effects of figure-ground reversal in these patterns anticipate by decades the popularization of similar perceptual conundrums by M.C. Escher.

Klimt’s Allegorical Paintings

The ideal of the Gesamtkunstwerk was realized on the grandest scale at the fourteenth Secession exhibition, in 1902, organized around the monumental statue of Beethoven by the German sculptor Max Klinger. Josef Hoffmann transformed the exhibition space into a temple-like setting, and Klimt painted a great allegorical frieze, inspired by Beethoven’s Ninth Symphony, on the upper walls. Preparatory drawings for the mural are on view in this exhibition.

Klimt’s greatest challenge as a painter of large-scale allegorical subjects was his commission for three works for the ceiling of the Great Hall of the University of Vienna: Philosophy, Medicine, and Jurisprudence. Klimt was well qualified for the task; earlier, as an architectural decorator, he had painted the ceilings of Ringstrasse buildings in a conservative style that satisfied the taste of his institutional clients. By the time he undertook the university paintings, Klimt was no longer the dutiful decorator but a progressive artist commenting darkly on the human condition. The complicated canopies for the ceiling, exhibited one by one at Secession shows from 1900 to 1905, aroused violent controversy, more a measure of Vienna’s artistic conservatism than of Klimt’s daring. His vision of untempered nudity and psychic anxiety, mingling morbidity with eroticism, touched a raw nerve.

Klimt abandoned his fight to have the panels accepted, and in 1945 bought back the commission. These events marked a split between the Viennese avant-garde and official patronage, and a defeat for the young generation’s ideals of a grand new public art.

The three huge paintings were destroyed in a fire at the close of World War II. Preparatory studies for two of them are included in the exhibition.

Pallas Athene

It was in the smaller paintings of the late 1890s that Klimt began to develop his rich ornamental style and combine images from many different sources. In Pallas Athene (1899) Klimt drew upon ancient, exotic, and sacred material to find a new means for expressing the uncertainties and anxieties inherent in modern life. Like Freud, whose discoveries were linked to a passion for archaic culture and archaeological excavation, Klimt employed symbols from antiquity to reveal instinctual, and most especially erotic, forces— as Hugo von Hofmannsthal also did in Elektra (1903). The virgin goddess Athene, protector of the people (and
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Vienna's Critical Intelects

Throughout Europe in the later nineteenth century, there was a widespread revaluation against the limitations of a worldview based on materialistic, positivist values—a worldview that seemed associated not only with the success of a certain kind of inductive rationalism but, with the domination of industrial capitalism. In several key instances, science itself seemed to raise the challenge. Discoveries such as Roentgen's identification of X-ray, in 1895, for example, suggested that faith in the solidity of the material world was a treacherous illusion. Diverse and contradictory thinkers seemed to offer a similar lesson: Ernst Mach, who held ephemeral sensation as the only reality, Arthur Schopenhauer, whose early nineteenth-century espousal of a world-denying fatalism was often only receptive audience; and the occultists, who suggested grand spiritual truths beyond appearances. All these notions conflated to support the new rebellion that called for art, too, to abandon prosaic naturalism.

In Vienna, thinkers such as Alois Riegl—who rejected the imitation of nature as a criterion for ranking art—Ernst Mach, who held only a banal "rational" confidence, sought to construct more rigorous systems of differentiation between fact and illusion, and to draw more stringent limits for dependable structures of meaning—sometimes to the point of declaring abstinence from speech superior to a corrupt and fallible communication. In this school of thought, as in so much of Viennese art, we are reminded of Vienn's special place on the frontier between West and East. Here the Enlightenment traditions of systematic critique and logical analysis seem to meet an almost Oriental will to refine and transcend the mundane. An urge to asceticism was the other, complementary side of the more familiar coin of Vienna's love of semi Byzantine splendor.

FRITZ MAUTHNER
1894-1923

Around the turn of the century, a disillusionment with language and its expansive limits affected a broad range of Viennese writers, including Robert Musil, Arthur Schnitzler, and Hugo von Hofmannsthal. Fritz Mauthner, however, was the first to shape the systematic investigation of language into a philosophy. Influenced, like Ernst Mach, by the empiricism of the British skeptics Francis Bacon and David Hume, Mauthner shared Mach's aversion to metaphysical beliefs. He felt that, in a world of changing values, concepts such as truth and knowledge were subjective and could have no validity as absolutes. Mauthner recognized that language, based on cultural conventions, was an adequate tool for day-to-day communication, and as such indispensable for survival. But he found it unsuited to the definition of either thought or sensory impressions in all their authenticity. In his Contributions to a Critique of Language (1901-03), Mauthner concluded that silence was the only solution; he termed this the "sacred language." (A parallel may be seen in Hugo von Hofmannsthal, whose similar despair over language culminated in an artistic crisis, which led to his renunciation of the lyrical forms; see p. 2.)

As a novelist, satirist, and as the art critic for the Berliner Tageblatt, Mauthner's weapons were irony and satire, in his mind the most effective tools of language. He employed them to debunk what he called "word superstition"—the use of preconceived metaphorical concepts, such as "race" and "Voig"—and to denounce the danger of such vague, yet potent ideas as vehicles for dogmatism and intolerance.

ALOS RIEGL
1858-1905

Alois Riegl and his contemporary Franz Wickhoff are considered the founders of the Vienna School of art history. Through his writings, and in particular his books Problems of Style (1893) and Late Roman Art Manufacture, based on Finds in Austrian Hungary (1901), Rieg opened up the field of art history to new areas of investigation and to a new interdisciplinary approach. At a time when scholarship in art was based almost exclusively on considerations of style, and when the classical was the only accepted canon of beauty, Rieg did away with the supremacy of Greek-Roman art. For Rieg each manifestation of art was to be judged, not according to some canonical perfection, but on its own merits and in the context of "the leading intellectual tendencies of its time." He revived interest in hitherto neglected areas of artistic creativity, such as the pre-classical art of Greece, late Roman painting, Baroque art, and early nineteenth-century Biedermeier design—all of which had previously been labeled as only incidental or decadent versions of nebler forms of classicism.

Together with the artists of the Secession, Rieg was instrumental in breaking down the distinctions between "high" and "low" art. His pioneering work in the history of ornament was consonant with the prominence of ornamentation in Jugendstil design and architecture—and with the abstract patterns of ornament in some of Klimt's paintings, which virtually take over the visual field, and help break down naturalism. For Rieg the need for decor was "one of the most elementary needs of man." He opposed the earlier German theoretician and architect Gottfried Semper's influential premise that the form of a work of art is determined by the demands of its material, and refused the notion that the imitation of nature was the motivating force behind the creative process. Rieg argued instead that developments of style grow out of an inherent energy within the forms themselves, evoked by what he identified as the "archetypal impulse"—literally, "a will to art"—which he saw as the product of powerful, if often not wholly conscious, cultural forces special to each age.

LUDWIG WITTGENSTEIN
1889-1951

Ludwig Wittgenstein, widely regarded as one of the foremost philosophers of his time, also excelled in the fields of music, architecture, and engineering. Educated by private tutors, he grew up in the refined climate of Vienna's cultural elite. His father, Karl Wittgenstein, was one of the wealthiest industrialists of the empire and one of the earliest and most faithful patrons of the Secession. His sister Margaret and his younger brother Ernst Ludwig Wittgenstein introduced the young Ludwig to the works of the philosophers that most influenced his intellectual development: Schopenhauer, Kant, and Kierkegaard. Wittgenstein then studied at Cambridge under Gottlob Frege and Bertrand Russell, whose investigations into the mathematical basis of logic encouraged his own approach to philosophical problems through the logical analysis of language.

Wittgenstein's first book, Tractatus Logico-Philosophicus, was written during World War I (in which Wittgenstein served as a volunteer) and published in 1921. The treatise deals with the nature and limits of language as it relates to reality. With his so-called "picture theory" Wittgenstein argued that, while facts can indeed be communicated by "deliberately constructed verbal representations," the most crucial meaning of the world—its ethical value—cannot be articulated through language. This dichotomy between outer fact and inner value parallels the critique of Enlightenment rationalism that called for art, too, to abandon prosaic naturalism.

Here the Enlightenment tradition seems to meet an almost Oriental will to refine and transcend the mundane. Karl Kraus's rigorous distinction between the factual and poetic uses of language, as seen in p. 6 Kraus's strong ethical stance had, in fact, been an important influence on Wittgenstein, who was an avid reader of Kraus's journal Die Fackel and liked to write in Krausian aphorisms. The Tractatus concludes: "Whereof one cannot speak thereof one must be silent."

ERNEST MACH
1838-1916

Ernst Mach is most widely known today as the man who lent his name to the "Mach number" used to designate units of supersonic speed. Yet at the turn of the century Mach's ideas were influential on philosophers, writers, and artists, as well as scientists. His stress on immediate sensation provided, for example, the intellectual foundation for "futurism" in Viennese literature (see p. 2).

A doctor of mathematics, Mach taught widely in the sciences (first in Graz, then Prague, and finally Vienna), and his approach to philosophy was above all that of a physicist. Influenced by the views of the French empiricist D'Arca, Mach mistrusted hypothetical and rigorously opposed metaphysics. He believed that knowledge could be constructed only through personal experience. In his influential book Contributions to the Analysis of Sensations (1872), Mach articulated his idea of the "irrevocabile ego," the self in perpetual change, forever adapting to a world of absolutes. Mach's rejection of the concept of the absolute in time and space affected the modern study of aeronautics and influenced Albert Einstein in his speculations on relativity. It was, however, among the philosophers of the Ernst Mach Society, that his theories had their strongest impact, culminating in the 1920's in the philosophy of logical positivism upheld by the Vienna Circle before World War II, and Wittgenstein's later work in the history of naturalism. At a time when scholarship in art was based almost exclusively on considerations of style, and when the classical was the only accepted canon of beauty, Rieg did away with the supremacy of Greek-Roman art. For Rieg each manifestation of art was to be judged, not according to some canonical perfection, but on its own merits and in the context of "the leading intellectual tendencies of its time." He revived interest in hitherto neglected areas of artistic creativity, such as the pre-classical art of Greece, late Roman painting, Baroque art, and early nineteenth-century Biedermeier design—all of which had previously been labeled as only incidental or decadent versions of nebler forms of classicism.

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Gustav Klimt's father was a goldsmith, and the tradition of artisanship in precious metals remained strong in his family. Some of his early works (such as Pallas Athene; see p. 3) featured not only golden elements in the images, but also prominent hammered-metal frames. But it was apparently only after his experience of the sixth-century Byzantine mosaics in Ravenna, on trips in 1903 and 1904, that Klimt began to see the grander expressive possibilities he explored in his "golden" works of about 1907-10.

The hard, glittering surface of these works assertively rejects the atmospheric ambiguities of fin-de-siecle Symbolist art. But the rich patterning creates new kinds of confusion for the eye, and the mood of the "golden" pictures involves a complex alchemy. Drawing on a tradition that included everything from Mycenaean metalwork to Renaissance altarpieces and Japanese screen paintings, Klimt evoked a particularly worldly kind of otherworldliness, an alloy of barbarism and decadence in which lust for materials, high spiritualism, and chic elegance were all commingled.

In Salome (Judith II) of 1909, Klimt used metallic accents to give concrete immediacy to legendary exoticism — complementing the seductively exposed flesh of the fatal woman, and lending a perverse glamour to the gory motif, with its severed head at lower right. (Judith, like Salome, is the protagonist in a biblical story of decapitation; she beheaded the Babylonian general Holofernes, while Salome requested from Herod the head of John the Baptist.) However hard-edged, this bejeweled style was attached to the feminine spirit in Klimt's work, and some of its most stunning manifestations lie not in the domain of fantasy, but in the exceptional portraits he made of elegant Viennese ladies. The supreme example is his portrait of Adele Bloch-Bauer of 1907. Here Klimt combines a subtle psychological characterization, in the oddly ill-at-ease twining of the hands and the specifically unglamorous slackness of the physiognomy, with a bristling opulence. Never was more brilliant form given to the Viennese dream of an Eastern splendor that surpassed the rational. In the shadowless golden light that emanates from the picture, the floating variety of forms — checks, spirals, eye-forms, chevrons, meanders, and lozenges — look backward to the primal authority of prehistoric glyphs and forward to the delicate fantasy world of Paul Klee.

Klimt's interest in Eastern art, his attempt to meld artisanal decoration with high art, and his desire to find a modern style that fused sensual and spiritual appeals, all suggest parallels with other artists, such as Matisse, in the same period. But Klimt's special feel for eye-befuddling brilliance and patterned complexity rejected the search for synthetic simplicity found elsewhere in early modern art; and his acute sense of sophisticated sexual energies, both languorous and tautly strong, could not be satisfied by the earthier physical affirmations of visceral thought, so influential in his day. The world of dream, and of ambiguity, was his preferred domain, even — or especially — in the gleaming surfaces of these elaborately materialist works.

Thus in the most celebrated of all Klimt's works, The Kiss of 1907-08, the lovers float above the world in an enclosing nimbus of light, and the melding of opposites is conjured in the coming together of the darker rectangles of the man's robe with the clustered ovals of the woman's — a primordial language for basic principles of constructive reason and biological fertility, suspended within the overall patterned energies. A sweetened, narcotic intensity that might be called psychedelic permeates this lyrical vision, in which elements of high naturalism and abstract ornament, seething coiled energy and floating weightlessness, come together to suggest the transports of love as fusion and dissolution.
Especially in the early years of the Secession, the forces of innovation in Viennese art found remarkably little resistance. The prime land accorded the rebel group was not in its building, and the appointments of major Secession figures to teaching positions in state schools, are the most evident instances of encouragement from high places. Moreover, the antagonism we associate with the eruption of modernism elsewhere in Europe—an antagonism between the avant-garde and an established bourgeoisie—was at first largely absent in Vienna. The Austrian capital has not been traditionally known as an easy environment for genius, as the sufferings of musicians from Beethoven to Mahler attest. Yet only with a conservative turn in governmental policy, after about 1903, did a sense of exclusion or truncated opportunity begin to mark the outlook of the major Viennese artists.

The new art of the turn of the century seems to have found its most crucial support among the sons and daughters of the businessmen and industrialists of the Ringstrasse era. Their inherited money was used to form the basis of the Gesamtkunstwerk with the commissioning of artists as Oskar Kokoschka and Egon Schiele (see pp. 11 and 13). These new patrons rejected the emphasis on tasteful orchestration that had united the fine and applied arts in the early 19th century and the disheveled bohemianism of the Secession, the forces of innovation in Viennese art and literature of the turn of the century and sought an alliance with the Viennese culture traditionally closed to them on other fronts.

The young rich redirected their energies from the public sphere to the cultivation of private sensibility. This shift is perhaps best seen in the very different careers of the architects Otto Wagner—who most frequently found commissions in public works projects and built primarily in the city—and Josef Hoffmann—who worked exclusively on private commissions, often for grand villas outside the urban center. Pro-Behemian or Viennese artists of Vienna were targets of critical abuse—especially in the case of Klimt—they also attracted a loyal coterie of writers and intellectuals who were eager to participate in art fairs in order to obtain clients. Vienna's most acerbic critical voice, however, Karl Kraus, brought the same passion to his de denation as promoters of their avant- garde artists. Egon Schiele, for example, met most of his clients through his patron, the artist Arthur Beustler. And private art collections further provided Viennese artists with important exposure to recent artistic developments. In 1893, Victor Zuckerkandl, brother-in-law of the influential art critic Berta Zuckerkandl, fulfilled Josef Hoffmann's dream of being able to create the Gesamtkunstwerk with the commission of its journal Ver Sacrum. A patronage of Fritz Waerndorfer, heir to the largest textile concerns of the empire. His generous financial support also factored into the Werkstaette joined as shareholders in the company, thus keeping it afloat by their double support until 1932.

The variety of social backgrounds among the supporters of Viennese art is suggested by the contrast between the cool elegance of Margaret Stonborow, the originality of the writers of feuilletons, and the disheveled bohemianism of the Secession. Kraus's most virulent attacks came Kraus's pulpit from which he relentlessly denounced the hypocrisy of Viennese society. Police and military corruption, the superficiality of the operettas of Franz Lehar, Herzl's Zionism, Freud's psychoanalysis, and the political aestheticism of Hugo von Hofmannsthal, as well as just about everything by and about Hermann Bahr, were the repeated targets of Kraus's wrath. He brought the same passion to his defense of the underdogs of society as to the praise of the neglected works of his favorite authors, standing up as strongly for prostitutes and homosexuals as for Offenbach's operettas, the writing of the earlier Austrian satirist Johann Nepomucen, and the late works of Goethe.

Kraus's most virulent attacks were aimed at the press, in particular the works of the modern movement (see p. 2). He argued that their dishonest and sarcastic malingering of fact and personal opinion would lead inexorably to the distortion of truth and disruption of creative fantasy. Kraus saw himself as the defender of integrity. In his name he fought for a strict separation between imaginative prose and factual reporting.

Kraus did not share his generation's skepticism concerning the power of words to convey personal and political messages. On the contrary Kraus strongly believed in the correspondence between language and ethical thought. He saw in the abuse of language a clear indication of personal al as well as societal depravity—a moral sickness which he thought had led to the disasters of World War I. This at least was the base thrust of Die letzten Tages der Menschheit (The Last Days of Mankind) of 1919-23, his epic, collage-form satire on World War I, in which he indicted the enormous alliance of ink, death, and technology ("Tinte, Tod, und Technik"). Although Jewish by birth, Kraus, like Otto Weininger, whom he admired, converted to Christianity and adopted a sharply critical attitude toward everything Jewish. Some saw therein the reason for his unrelenting opposition to the so-called godt Juid of the Secession and its patrons and supporters.

Kraus remained publicly silent about Hitler's rise to power. However, in his final work, Die dritte Walpur- gnacht (The Third Walpurgis Night), completed before his death in 1936 but not published until 1952, he saw the development of the fascist state as a form which he treated elliptically—by reference to Goethe's Faust, and through an analysis of language and speech in political propaganda.

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Hermann Bahr, the apostle of the modern movement in Vienna, was the author of forty plays, ten novels, and several dozen volumes of prose, and the most knowledgeable Goethe commentator of his time. Yet Bahr is mainly remembered today as a critic of his contemporary culture. As an early champion of the Secession, he was an important mediator between the artists and their public. During the early years of the century and the internation al art scene.

Bahr was enthusiastic for everything new. For the modern movement he meant being two steps ahead of his time and being "at every time a rev-
The Wiener Werkstaette and Geometric Style

In 1903, Josef Hoffmann and Koloman Moser founded the collaborative design enterprise the Wiener Werkstaette (Viennese Workshop). Uniting the best craftsmen under optimum working conditions, the aims of the Werkstaette were clearly expressed by Hoffmann in an article written in 1904: “We want to establish an intimate connection between public, designer, and craftsman, to create good simple articles of household use. Our point of departure is purpose, utility is our prime consideration, our strength must lie in good proportions and use of materials... The work of craftsmen must be measured by the same standards as that of the painter and the sculptor... The Werkstaette program clearly reflected the Secession’s intent to strive for unity in the arts. But even more essential to the workshop idea was the English Arts and Crafts movement that had developed in the mid-nineteenth century. The writings of the Englishmen John Raskin and William Morris had stressed the social responsibility of art and the moral nature of handicrafts. Their ideas had been amplified around 1900 by Charles Robert Ashbee, who established the Guild of Handicrafts in London, and Charles Rennie Mackintosh, working in Glasgow. Both designers had participated in the eighth Secession exhibition, in 1900, where their furniture and interior designs deeply impressed the Viennese public, and Hoffmann continued to correspond with Mackintosh. The link between the British and Austrian design movements was further reinforced by the Anglophilic taste of the Werkstaette’s patron, Fritz Waerndorfer. It was Waerndorfer who underwrote the initial expenses for establishing the Werkstaette, enabling Hoffmann and Moser to include bookbinding, work in gold and silver, and leather, as well as furniture. Most frequently, Wiener Werkstaette furniture is noted for its severe rectilinearity and elegant detail. Designs often featured decorative inlay, which accentuated the lines of the piece without disrupting its contours. The inlaid desk by Koloman Moser when closed forms a solid rectangular block; it opens to provide drawers, compartments, and writing space. A dazzling all-over geometric pattern enlivens the flat surface planes and camouflages the points where the hinged pieces fit together. On the front, Moser inset ebony, mother-of-pearl, ivory, and gold leaf to compose an “antique”-inspired tableau of two figures and dolphins.

The Werkstaette furniture designs coincided with a new appreciation in Vienna for the simplicity of Biedermeier—the neoclassical style of Austria for the simplicity of Biedermeier—coincided with a new appreciation in figures and dolphins. An “antique”-inspired tableau of two pearl, ivory, and gold leaf to compose the front, Moser inset ebony, mother-of-pearl, ivory, and gold leaf to compose compartments, and writing space. A block; it opens to provide drawers, when closed forms a solid rectangular piece without disrupting its contours. The inlaid desk by Koloman Moser to include bookbinding, work in gold and silver, and leather, as well as furniture. Most frequently, Wiener Werkstaette furniture is noted for its severe rectilinearity and elegant detail. Designs often featured decorative inlay, which accentuated the lines of the piece without disrupting its contours. The inlaid desk by Koloman Moser when closed forms a solid rectangular block; it opens to provide drawers, compartments, and writing space. A dazzling all-over geometric pattern enlivens the flat surface planes and camouflages the points where the hinged pieces fit together. On the front, Moser inset ebony, mother-of-pearl, ivory, and gold leaf to compose an “antique”-inspired tableau of two figures and dolphins.

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The Aesthetics of Nationalism

The inflections of "folk-style" apparent in Viennese art and design around 1900 signaled a complex pattern of reactions against the metropolis and its values. On one level, these stylizations spoke with a strongly conservative voice — expressing a yearning for the greater continuity and solidarity of rural life as a reaction against the rapid ascendancy of urban, secular, industrial society. As such, they were part of a quasi-official style, reflected most obviously in the pictureque peasant bridges in the parades for the emperor’s jubilee in 1908. This conservatism stressed the state as an organic collective, determined by local bonds of blood and tradition — more deep-seated than the "universal" legal and rational values previously touted by liberal politics. (Ironically, it was just such particularism, on the part of the empire’s self-assumed ethnic minorities, that threatened Austria-Hungary’s stability.)

Stress on ethnic costume and rustic decorative style in Austria (a force that revived popular forms of the country’s Baroque age as well) attached itself to the broader wave of militant nationalism that swept Northern Europe beginning in the late nineteenth century. This movement looked to the sags and traditions of the North as sources of a rude vigor, impervious to what was seen as the corrupt and effeminate decadence of modern times. The ecletic historicism that marked the Ringstrasse era, and the multifaceted Anglomania that was apparent in the avant-garde around 1900, thus gave way to a more assertive Pan-Germanism; a sentiment that reached its height in the years of World War I. A strong streak of anti-Semitism (based in part on the stereotyped image of the Jew as exemplar of modernity by virtue of its insubordination and engagement with capitalist fi-

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In the Secession two tendencies were evident from the very beginning: the "stylists" around the central figure of Gustav Klimt, and the "naturalists" in the painter Josef Hoffmann. After the departure of Klimt and the other "stylists" in 1905, the "naturalists" increasingly exalted the simple forms of Germanic folk art in contrast to the "effeminate" influences from abroad, be they Impressionism or Symbolism.

In stark contrast to the cosmopolitan aesthetic culture of the artists associated with Klimt or the writers of Jung Wien, such Provinzpolitik was rigorously anti-urban and anti-modern. Hermann Bahr, the champion of Jung-Wien who in the eighties and nineties eloquently extolled the simple forms of Germanic folk art in contrast to the "effeminate" influences from abroad, be they Impressionism or Symbolism.

In literature, theater, and art, this new organic approach, inspired by the ethno lesions of fairy tales and Northern legends and saga — was seen as the sole interpreter of the folk soul. For the lower middle class, uncomfortable in the new urban culture, such veneration of rural life and a "purer" past provided an escape into the utopia of an idealized, pre-industrial society.

Polonics between the country and the cities were virulent in innumerable periodicals of the time. Published under the telling titles of Heimat (Homeland), Der Kyffhaeuser (the name of a mountain in central Germany), and Die Heimat (Protection of the Homeland), Der Geist (The Spirit), and Neue Bahn (New Path), their constant objective seemed to have been to assail the city as an avuncular whore. The periodical Der Kyffhaeuser (the name of a mountain in the nationalistic myth of Barossa) was founded with the specific aim of advancing the pretenses of the extreme right-wing politician Georg von Schonerer's German nationalist movement. On the cover of its first issue, in 1892, this magazine called itself the “battleground for German politics, culture and art.”

In poetry and the same battles were waged. Whether in the German Julius Langbehn’s influential anti-modern tract Rembrandt as Educator (1889) or in the architectural articles of Alfred Lichtwark, the message was the same: only a return to the spirit of peasant art could provide the vital energy necessary for the revival of a healthy national art. Lichtwark’s praise for the nobly unpollished forms of the houses made by fishermen and farmers were, to use his words, to give rise to two very different interpretations. A modernist such as Josef Hoffmann (who had joined the architectural renderings for an article by Lichtwark) could draw on the spirit of simplicity for a purified monumentality, while others saw in Lichtwark’s writing the license for a profusion of picturesque detail. But the mannered artificiality of Provinzkunst was its least noxious aspect; its more consequential impact lay in the virulent attacks on the intellectual, cultural, and ethical foundations of liberalism — forebodings of a darker future.

In his book The Jewish State (1896), Herzl wrote that the Jewish problem was political — and not, as generally believed, religious or economic — and that the solution could only be found on the level of international politics. His idea of a return to a Jewish homeland had been a lifelong dream. He organized the World Congress of Zionists, founded a Zionist periodical, and traveled extensively to gain support for his idea (visiting, among others, Emperor Wilhelm II, Sultan Abdul Hamid II, and Pope Pius X). Convinced that the “promised land is where we carry it,” Herzl was even prepared to accept England’s offer of Uganda as a homeland for the Jews. The land he envisioned was to be built on models of the liberal tradition; in it, every language would be spoken — except Yiddish, which for him was stigmatized by its use in the ghetto.

Herzl’s secular approach, opposed by many Orthodox Jews and by assimilationists reluctant to accept the idea of a separate Jewish state, nonetheless took hold powerfully in the ghettos of Eastern Europe. It was not until his funeral, when the crowds of Jews came from all over Europe to mourn their leader, that many of Herzl’s contemporaries fully understood how powerful the aim of advancing the pretenses of the extreme right-wing politician Georg von Schonerer’s German nationalist movement. On the cover of its first issue, in 1892, this magazine called itself the “battleground for German politics, culture and art.”

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In 1908, Gustav Klimt led a group of artists in defecting from the Secession, further fragmenting Viennese artistic life. The "Klimt Group" decided to hold an independent exhibition in 1908, to coincide with the celebration of the sixty-year anniversary of Emperor Franz Joseph's reign. Staged on rented land in temporary pavilions designed by Josef Hoffmann, Kunstschau Wien 1908 (Vienna Art Show 1908) marked the most complete expression of the desire to extend art into every realm of life. The Wiener Werkstaette and the Kunstgewerbeschule participated in the celebration of the sixty-year anniversary of Emperor Franz Joseph's reign. Staged on rented land in temporary pavilions designed by Carl Otto Czeschka. Two-Page Illustration from Die Nibelungen (Vienna: Gerlach & Wiebling, 1908). Lithograph, 24 x 17 1/2" (63 x 43.5 cm). Historisches Museum der Stadt Wien.

The cabaret featured a mixed program of experimental dance, theater, and poetry readings as well as more popular entertainments. During the second week of performances, the twenty-one-year-old Oskar Kokoschka attempted to project a sequence of images in a shadow drama entitled The Speckled Egg (a kind of cinematic allegory).

Josef Hoffmann designed the interior of the Fledermaus as well as its furniture and silver. In the theater room, he used gray and white marble, prefiguring the delicate feel of the Palais Stoclet interior (see p. 15). But covering the bar-room wall were over seven thousand randomly sized tiles of every color, arranged like a large mosaic in a crazy-quilt design. The tiles of riotous color and comic content were made by Bertold Loffler and Michael Powolny of the Wiener Keramik.

The rambunctious humor of the bar's decor is due in part to the Fledermaus club spirit. But it reflects, too, the wider turning away from classicalizing dignity toward styles more picturesque and varied, from the earlier Secessionist clarity toward a new emphasis on figurative fantasy.

Fashions
The subject of women's clothing involves the larger issues of feminism and ultimately even nationalism. The fashionable silhouette of the tightly corseted ladies of the 1880s was regarded as unhealthily and constricting deforming of the body. Whalebone and laces such clothes could be made more appealing if the plain, straight lines of the Reform dress were redefined by the style of the Napoleonic empire or the more "antique" look. The resulting Rational dress of Floege and Gustav Klimt was promoted by the fashion department of the Wiener Werkstaette.

The major talent shaping Werkstaette fashion was Eduard Josef Wimmer-Wigrill, Vienna's answer to the star of Paris couture, Paul Poiret. Wimmer-Wigrill's designs and those of his Werkstaette colleagues show a constant dialogue with French fashion. Poiret in turn admired Hoffmann's work, visited Vienna in 1912, and purchased quantities of fabric from the Werkstaette.

The fabric workshops, and eventually the special Werkstaette store dedicated to fashion, were among the most prominent and profitable aspects of the enterprise. The success of Wimmer-Wigrill and the Werkstaette fashions among German and Austrian patrons was due not only to the quality of design but also to the social need to beat Paris at its own game. And when the war came, the Werkstaette was expected to take the lead in defining a properly Germanic mode, in the folie of approved designs for 1914-15, the slim elegance of the previous years switches to a suitably sturdy look.

Jewelry
Josef Hoffmann, Koloman Moser, and other Viennese artists applied to brooches and bracelets the same principles that governed their larger projects. One of the key principles of the Wiener Werkstaette was that good craftsmanship and design were more important, and ultimately more valuable, than expensive materials. Thus the Werkstaette stressed well-worked jewelry of original design, fashioned from silver more often than gold and using beautiful semi-precious stones rather than valuable gems. Intricate structures and a special attention to the colored patterning of variegated stones make Hoffmann's brooches distinctly Viennese in their appeal, and remind us that — as in the case of fashion — elegant grammar was central to the aesthetic aims of much of the early modern art in Vienna.
Dreams and Sexuality

Dreamy eroticism seems in some respects the key to the fluid lightness of much Viennese art, fantasy blurring the line between the desired and the actual. But eros and the unconscious were equated nearly under the heart of the most disrupting and disturbing innovations of early modern Viennese culture. The realm of the dream, evoked by Gustav Klimt in the fluid lines of pliant langur, took on an unsettling concreteness in the more grotesque visions of Alfred Kubin; and the melding of narcism with sensuality that gave Fine-die tele art its allure was transformed by Egon Schiele into a more extreme form of corporeal self-obsession. In all these cases, the taste for fantasy commingled with nightmarish apprehension, the savor of sensuality was never far removed from pain.

Almost a century has passed since Sigmund Freud opened his private medical practice. Living and working at Berggasse 19 in Vienna, he developed the techniques in the treatment of neuroses which he called psychoanalysis. By his own admission psychoanalysis did not “drop from the skies,” but rather emerged as psychoanalytical social science, the elucidation of the hidden content of dream imagery (which he saw as fulfilling, in disguised form, the desire of waking life), and the investigation of early childhood memories. In particular Freud revealed that the many cases of hysteria among women of the Viennese upper bourgeoisie were rooted in frustration over unawoken sexual desire. Freud was convinced that a neurosis would be healed once its deeper reasons were understood, and that a trauma could be mastered by reexperiencing its cause—through the psychoanalytical process of “transfer,” in which the patient shifts the focus of the original emotion onto the representative figure of the therapist.

Freud came to psychoanalysis relatively late in life. Under the spell of Darwinian evolutionary theory and Goethe’s nature philosophy he chose science over law and began medical studies in Vienna at age seventeen. He preferred research but took up medical practice because of financial need. In 1885, in Paris, Freud witnessed Jean-Martin Charcot’s treatment of hysteria through hypnosis. Back in Vienna he and Joseph Breuer developed their own treatments, which they published in 1895 in Studies on Hysteria. Over the next fifteen years Freud continued his clinical work, treating hysteria through hypnosis. In 1900, he was convinced that the investigation of dreams had opened up the “royal road to a knowledge of the unconscious activities of the mind.”

Freud’s approach relied on several new techniques which together constituted the essence of the psychoanalytical process: the interpretation of “free association,” the elucidation of the hidden content of dream imagery (which he saw as fulfilling, in disguised form, the desire of waking life), and the investigation of early childhood memories. In particular Freud revealed that the many cases of hysteria among women of the Viennese upper bourgeoisie were rooted in frustration over unawoken sexual desire. Freud was convinced that a neurosis would be healed once its deeper reasons were understood, and that a trauma could be mastered by reexperiencing its cause—through the psychoanalytical process of “transference,” in which the patient shifts the focus of the original emotion onto the representative figure of the therapist.

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Although Freud’s theories were sharply criticized, his fascination with the life of the psyche was shared by a growing sensitivity to psychological states—was, according to Carl Schorske, a central aspect of the late nineteenth-century reorientation against the rationalist beliefs of Austrian liberal culture. The writers Robert Musil and Arthur Schnitzler, to name just two figures among many in the arts, were clearly involved in uncovering the deeper layers of human consciousness; and they shared with the painter Gustav Klimt an interest, parallel to Freud’s, in intertwined obsessions with death and sex. Notwithstanding these currents of interest, only three hundred and fifty copies of The Interpretation of Dreams had been sold two years after it was published. Freud found refuge from disappointment in his fascinations with archaeology (which attracted him because of its obvious parallels with the process of psychoanalysis), and in literature, among which he found the work of Plato, Aristotle, and Schopenhauer—asceticism, and in the “masculine” are independent principles which, mixed in varying proportions, determine the gender and character of living organisms. The masculine, in its view, is guided by rationality and creativity and the feminine by irrational and destructive forces. Woman exists for and by her sexuality alone. This concept of the fatal woman coincides with turn-of-the-century Symbolist views, expressed in such paintings by Gustav Klimt like Judit and Salome (see p. 5). Whereas Klimt couches the deadly danger of his femmes fatales in the allure of erotic attraction, the pituitary Weininger only sees doom for a society in the fatal grip of destructive feminine values.

In one chapter of Sex and Character, Weininger—a born Jew who had converted to Protestantism—developed a bitterly anti-Semitic thesis. He identified the “Aryan race” with the masculine principle and the “Jewish race” with culture with the despised feminine principle. Weininger used Freud’s concept of the castration complex as the basis for his contention that Jews, like women, lack ego and thus self-esteem.

Weininger committed suicide at the age of twenty-four. More the Romantic “decadent” than he wanted to admit, he chose for his final act the house where Beethoven had died. A scathing controversy arose over the virulent anti-feminist and anti-Semitic ideas in Sex and Character (and over questions of authorship and plagiarism). Far more widely circulated than Freud’s books, Weininger’s led to misconceptions about psychoanalysis in Germany and Austria and in the English-speaking world. The philosopher Ludwig Wittgenstein, the composer Arnold Schoenberg, and even Freud himself became embroiled in Weininger’s argument. Later, his ideas fell on more dangerous ground, as they were adapted to serve Nazi racial ideology.
Drawing

Line played a dominant role in the development of early modern art in Vienna, from the sinuous tendrils of Gustav Klimt’s organicism to the more tortured contours of Egon Schiele’s and Oskar Kokoschka’s figures. Draftsmanship was thus a key talent for the Viennese artists. It often served as a major, independent form of expression, and it yielded some of the most arresting work of the period. As a private and intimate mode, it was also a primary vehicle for the realization of the Viennese concerns with the worlds of eros and of the dream.

Carl Otto Czeschka’s *Nude with Drapery* (1909) shows a version of the spare, shadowless linear style that dominated the figure drawings of Klimt and others in the early twentieth century. Czeschka’s love for elaborate arabesque comes through, however, in the complexly patterned fabric, and gives the drawing a decorative energy quite different from that found in the soft, interwoven outlines of Klimt’s insistently erotic nude studies.

Oskar Kokoschka’s ink drawings for his play *Moerder Hoffnung der Frauen* (Murderer, Hope of Women) are among the most extraordinary images of early modern Vienna. The savagery of their near-abstract vocabulary of spiked, scar-like lines looks years ahead, anticipating inswiperishing ways Picasso’s drawings connected with his Guernica (1937). The turns them out in quantity. Yet, far from being “potboilers,” these drawings are consistently inventive, and marked by a special energy that is in some ways fresher and more authoritative than that of his more ambitious paintings.

Oskar Kokoschka. *Drawing for Moerder Hoffnung der Frauen (Murderer, Hope of Women)*, c. 1909. India ink, 10 1/4 x 7 1/4 in. (25.5 x 22.7 cm). Graphische Sammlung Albertina, Vienna

play in question was performed at the second *Kunstschau* exhibition, in 1909. Its ritualized drama of desire and blood lust served notice that the erotic drawings sold quickly, and he


surface, yields an image that is powerful not only in sculptural terms but as a colorful, rhythmically decorative design. His line is, moreover, specific in its attention to the particularities of tousled hair, crumpled petticoats, and bony anatomy, yet rich in its abstract qualities, and virtually unparalleled in its combination of swift spontaneity and decisive economy of means.

Not only in the exaggerated intensity of Schiele’s numerous drawings of himself, but in all his renderings of the nude, a distinctive sensibility emerges, mingling a raw, often painful erotic energy with a special sense of hard-edged glamor. Often, as in the drawing at hand, live figures seem paired with doll-like dummies, and the grasping, dissatisfied human gesture is set against the hollow unresponsiveness of the puppet—a sign perhaps that Schiele, inheritor of the full-bodied sensual emphasis of Klimt, was also attuned to modern metaphors of the depersonalized and vacant spirit.

Alfred Kubin’s extraordinary fantasy drawings, first appearing around 1900, when he was still a teenager, directly reflect the fascination with dreams and the unconscious that marked Central European thought in the late nineteenth century. They contain echoes of other graphic artists from Hieronymus Bosch to Odilon Redon, Kubin’s early works have a unique, hallucinatory strangeness, much admired by the German Expressionist painters in Kandinsky’s circle and premonitory of aspects of Surrealism.

In Kubin’s twilight world, the mood of reverie is often joined by cruel or violent notes. An eerie light, as in *Self-Consideration* (1902), may also lend a calm, lyric glow to images built from impossible incongruities. The huge head on the horizon at the left


stares back at a perfectly attentive, headless, body—its own? The sense of a psyche divided against itself, and of disproportion between mind and body in self-confrontation, is brought home with disturbing immediacy in the smooth chiaroscuro handling of the ink washes, lending to this impossible vision the implacable, seamless quality of a photograph.

Like the younger draftsman Klemens Brosch, Kubin subscribed to the idea advanced by the German sculptor Max Klinger in an essay of 1893: that the graphic mediums in black and white offered the best way to communicate a fantasy vision of another world, or a deeply subjective and critical view of our own.
Vienne's venerable status as the cultural hub of Central Europe depended far more on its contributions to music and the arts than on the history of its visual arts. The liveliness in the visual arts announced by the formation of the Secession reflected in part the self-assertion of a new class of supporters of culture, excluded from the more established and limited world of musical and theatrical patronage (see p. 4).

The creative forces in music were nonetheless often closely intertwined with those in painting and architecture, at the turn of the century. Virtually every Viennese creator of the time was affected by the music and writings of the composer Richard Wagner, and one of Wagner's central tenets was that modern art should call on creative talents from the nineteenth century, the musician, painters, designers, and so on — to collaborate in works that would enthrall the total sensory response of the viewer. This was the ideal of the Gesamtkunstwerk, the total work of art, that so captured artists' imaginations. In one of the most ambitious attempts by Viennese artists to realize this ideal, the 1905 Secession exhibition built around Max Klinger's sculpture of Beethoven (see p. 2) — Gustav Mahler participated in creating an arrangement of Beethoven's Ninth Symphony for wind instruments and by conducting its performance in the exhibition hall. Writers such as Carl Schorske have more over shown how the imagery of Mahler's work, and his reception by a hostile Viennese establishment, have parallels in the paintings of Gustav Klimt in the scandals that they provoked.

Suggestive parallels continue when we compare the shift in Viennese musical generations, from Mahler to Arnold Schoenberg, with the shift in painting, from Klimt to the younger Egon Schiele and Oskar Kokoschka. In both domains a search for grand harmonies gave way to a more dissonant art. And in both instances a master of Swedish origin, Strauss, and bonds of affection, bridged the shock transformation from an aesthetic still marked by Ian-de-dicte romantism through the highly confrontational expressionism. 

GUSTAV MAHLER 1860—1911

The musical achievement of Gustav Mahler has to be assessed under the aspects of his two careers: the one creative, as composer, the other interpretative, as one of the leading conductors of his time. His compositions combined the final flowering of German musical Romanticism with premonitions of later twentieth-century developments, foreshadowing such major innovations as the dissolution of tonality. Idolized by the young musicians of the Schoenberg school for his emphasis on spontaneous creativity, Mahler in turn was one of their strongest supporters.

Mahler's entire musical oeuvre is couched essentially in the symphonic form. This is true even of his songs and song cycles. Intensely rhetorical and autobiographical, his work resonates with recollections of the children's songs, folk music, military marches, and sounds of nature of his early youth in the small bohemian village of Kalischt, halfway between Vienna and Prague. Those influences were to affect his compositions as strongly as the musical legacy of Richard Wagner. Among the first to incorporate undisguised elements of popular songs into symphonies (such as the French song "Frère Jacques" in his Symphony No. 1 of 1883), Mahler wanted his music to capture the mundane experiences of life as well as its metaphysical aspects. A client of Freud and devotee of Schopenhauer and Nietzsche, Mahler was increasingly preoccupied with philosophical, even mystical notions and with questions of life and death. As early as his Symphony No. 2 (1894) he devoted a major work to the theme of resurrection, while his Symphony No. 8 (1907) expresses his belief in the redemptive power of love.

Among his contemporaries Mahler found little understanding for his compositions. It was in his capacity as conductor, and in particular as artistic director of the Vienna Court Opera (1897-1907), that he achieved world-wide recognition. He made the Court Opera the premier opera house in the world through its complete overhaul: reshaping the repertoire, redefining the staging of opera productions, and in hiring and firing singers to establish a distinguished ensemble.

1907 was the year of "the three blows of fate" which had foretold in his Symphony No. 6 in 1903: the death of his child, his forced resignation from the opera, and the first signs of the heart disease that was to kill him four years later. Although Mahler spent the last years of his life in New York, conducting the New York Philharmonic Orchestra and performances at the Metropolitan Opera, he never cut his ties to Vienna. He returned there finally ill, and died on May 18, 1911.

ALFRED ROLLER 1864—1935

The designer Alfred Roller was one of the founding members of the Vienna Secession. He was editor of their journal Ver Sacrum and taught at the Kunstgewerbeschule. In collaboration with Mahler, during four extremely fruitful years at the Court Opera (1890-97), Roller revolutionized opera production. By clearing the stage of the clutter of naturalist and historical detail that encumbered late nineteenth-century productions, Roller wanted to lead the public's attention back to the essence of the play. Roller's guiding principle was that "each play carries within it self the laws of its production." Operating through suggestion rather than illusion, he intended his stage sets to not create a reality of their own, but to serve the poetry and music of the play. Roller's simplified decor and use of permanent elements in his stage sets, such as the famous Roller towers

ARNOLD SCHOENBERG 1874—1951

Arnold Schoenberg twice opened up new possibilities for composition: first by breaking away from conventional form — a step he called "the emancipation of dissonance" — and then by developing the twelve-tone system.

His first compositions show the largely self-taught Schoenberg still under the spell of Richard Wagner. After a period in Berlin, where he worked on the tone poem Pelleas and Melisande while supporting himself by conducting a cabinet orchestra, Schoenberg returned to Vienna in 1903. There he taught composition to students such as Anton von Webern and Alban Berg. Reaching against his Romantic beginnings, Schoenberg now aimed at greater simplicity and economy, and increasingly purged his music of subjectivity and self-expression. In 1908, in the final movement of his String Quartet No. 2, Schoenberg ventured for the first time into the sphere of atonality — a technique of musical composition that does away with traditional harmony. He introduced Sprechstimme, a type of vocal utterance midway between speech and song, with instrumental accompaniment, in his song cycle Pierrot Lunaire (1912, premiered that same year in Berlin), and it became yet another trademark of the Schoenberg school.

Performances of Schoenberg's music provoked such scandals that the composer was prompted to found, in 1918, the Society for Private Musical Performances, applause was forbidden, and any sympathetic critics were admitted. Under its auspices, over one hundred fifty new works by contemporary composers were presented during the following three years.

After World War I, Schoenberg found, in the twelve-tone system, the forum he had sought for his atonal compositions. Although he did not invent the system, Schoenberg brought it to prominence, using it first in Five Pieces for Piano, Op. 23 (1923) and working with it in most of his subsequent compositions.

In his departure from the tonal system, Anton von Webern was the most radical of Arnold Schoenberg's students. His formative years had been colored by the Romanticism of Richard Wagner, but his contact with Schoenberg made him explore the new possibilities which atonality offered. Deeply committed to the pursuit of new forms of musical expression, Webern aimed at the highest density of expression in the shortest possible form. His Five Pieces for Orchestra, Op. 10 (1913) are most characteristic of what he called his "aphoristic" style: the pieces range in length from about fourteen seconds to a little less than two minutes.

In 1924 Webern was quick to follow Schoenberg's lead into the twelve-tone system, applying it for the first time in his Kinderscuteck for piano solo. His subsequent compositions were entirely set within his own modified version of the twelve-tone (or "serial") system. Yet within that formal rigor Webern's music always remained extremely sensitive, reflecting personal experience and his deep, pantheistic feeling for nature.

In 1934, Karlheinz Stockhausen. In both domains a search for grand harmonies gave way to a more dissonant art.

ANTON VON WEBERN 1883—1945

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ALBAN BERG 1885—1935

Alban Berg is often called the "Romanticist" of the Schoenberg school. Even after he joined this group in 1904, Berg was more hesitant than Anton von Webern in renouncing the traditional tonal system. His compositions during those years still owed much to Wagner and Mahler. By 1912, however, in Five Orchestral Songs, Op. 4, Berg had taken the step into atonality. Short and concise like the pieces by Webern, Berg's atonal music provoked such scandals that the composer was prompted to found, in 1918, the Society for Private Musical Performances, applause was forbidden, and any sympathetic critics were admitted. Under its auspices, over one hundred fifty new works by contemporary composers were presented during the following three years.

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Later Painting

With the performance at 1909's exhibition of Oskar Kokoschka's cruelly violent drama Moerder Hoffnung der Frauen (Murderer, Hope of Women; see p. 11), it was clear that a new kind of art was on the rise in Vienna. Kokoschka had worked for the Wiener Werkstätte, and his first illustrated book was dedicated to Klimt; but he soon quit the Werkstätte, and was brought into the circle of its opponents, including the architect Adolf Loos (see p. 6). Eventually he went on to Berlin, in a move that was symptomatic not only of the livelier art market then expanding in Germany, but also of the greater receptivity of the German cities to the harsh new energies of expressionism. The wealthy elite of Vienna clung to the sense of elegance and good taste that had been implicit in the Secesion and the Werkstätte, and self-consciously stressed by many of the Kunstkabinett artists.

Expressionism first appeared in Vienna in the brief career of Richard Gerstl, a young painter strongly affected by local exhibitions of the work of Vincent van Gogh and Edvard Munch. Gerstl was an intimate of the composer Arnold Schoenberg and his family (a failed affair with Schoenberg's wife precipitated Gerstl's suicide in 1908), and he inspired Schoenberg himself to draw and paint. Schoenberg had no formal training in art, but his self-portraits, caricatural fantasies, and visionary "gazes" (abstracted faces) were treasured by artists such as Wassily Kandinsky as art born from necessity rather than tuition.

Among the earliest and greatest works of expressionism in Vienna are the portraits done by Kokoschka and Schiele in the years 1909-11. Strongly different in conception, the works of the two emerging artists were equally radical in their renunciation of decorativeness for a more strident and psychically charged approach to their sitters. Kokoschka's portrait of Peter Altenberg of 1909 is by legend the record of this bohemian writer and poet (see p. 2) responding to a provocation that had disturbed him at a café. The figure emerges dramatically from a void defined only by the slashing, scratching life of Kokoschka's brush, and his venomous flesh seems shaken to near dissolution by a quivering internal energy. The lunging gesture and bulging eyes are conjured with a disregard for either flattery or decorative finish that is characteristic of all the early Kokoschka portraits—a series that projects the disturbed psychic energies of an extraordinary world of scholars, creators, and dissipated aristocrats.

While Kokoschka divorced these sitters from their mundane surroundings by setting them in a turbulent atmosphere that seemed to bristle withambient energy, Schiele's concentration on character and psychology took the form of a radical emptying out of the pictorial space that left his subjects alone in a whitened vacuum. In early portraits like that of Dr. Erwin von Graff, the constricted gestures of bony anatomy and outsized hands communicate a semaphoric message of cramped alienation from within a denuded environment, the aesthetic and psychological antithesis of the luxuriantly full spaces of Klimt (see p. 6). Klimt continued to paint lovely society portraits, but the special intensity of the "golden" works was not maintained, and his most personal works of the period after about 1910 are the imagined scenes he painted, such as The Maiden of 1912-13. Here the soft fullness of an all-consuming dream state is conjured in loose, floating forms of luscious color—a fantasy free of the morbidity and sexual tensions seen in his earlier allegories, yet full of an indulged eroticism so vividly sweet as to be disquieting in a different way. Schiele and Kokoschka were deeply concerned, as Klimt never was, with self-portraiture. Schiele's numerous self-portraits, both in drawings and in paintings, point up the particular sense of the theatrical associated with expressionism in Vienna—the artist's assuming of allegorical guises, and the projection of himself as actor in violent dramas of frustrated communication. In the broadly miming, gestural language of the portraits, as in this sense of self, Kokoschka and Schiele make evident a Viennese self-consciousness about communication and inner truth (see p. 4); they transform into something modern and problematic the notions of the costume and of the facade that had formerly seemed only the outmoded concern of the Ringstrasse generation (see p. 14).
The Ringstrasse, Problematic Symbol of an Age

Old Vienna was a tightly packed network of small streets bound in by encircling military fortifications. When the young Emperor Franz Josef came to the throne after the revolutionary tumult of 1848, he became persuaded that these walls were anachronistic and that the time had come to modernize Vienna. In 1857 he ordered the old walls torn down. On the open military glacis they had overlooked, a huge new boulevard, the Ringstrasse, was laid out around the city’s edge.

The boulevard project was doubtless influenced by the similar work then being done in Paris by Napoleon III and his architect Baron Haussmann, and it involved a similar combining of strategic with economic concerns, and governmental with private finance. But where Haussmann’s boulevards were notable for their homogeneity, the Ringstrasse’s hallmark was the eclectic diversity of its architecture. Each of the major institutional structures along the street was built in a mode thought appropriate: the Parliament in a Greek style to recall Athenian democracy, the Rathaus (City Hall) in Gothic guise to suggest the medieval epoch of burgher civic rule, the University of Vienna buildings in the Renaissance mold to honor the humanist pursuit of knowledge, and so on. Rich residential districts were also developed, where apartment houses in imitation Renaissance and Baroque palazzo styles flattered the self-image of those with new industrial wealth.

Though the major part of the Ring was built in the 1860s and 1870s, additions continued piecemeal into the 1890s and even beyond. By then, however, the political forces that had shaped the project — a loose and often contentious combination of imperial and liberal bourgeois interests — had been supplanted. The major urban reforms of the nineties and the first years of the new century were initiated by a new populist politics, less focused on the inner-city, well-to-do world defined by the Ring and more concerned with the vast working suburbs then being assimilated into municipal government.

For all the improvements it had brought, including better water services and circulation, the urbanism of the liberal era was criticized by the new politicians as the self-serving and short-sighted scheme of a parvenu class. For those in the arts, too, the imposing edifices came to be regarded as monuments to philistine hypocrisy, which sought to disseminate modernity in the false “costume” facades of noble historical styles. One of the most trenchant attacks came in Adolf Loos’s article “Die Potemkinsche Stadt” (“Potemkin’s City),” published in the July 1898 issue of the Secession journal. Loos compared the decorated facades of the Ring buildings to the fake building fronts that a Russian minister, Potemkin, had once ordered erected along the travel route of Catherine the Great, to convey the illusion of prosperous provincial villages.

An oppressive inheritance for Loos’s generation of young modernists, the Ringstrasse ensemble has nonetheless survived, and prospered. Like Haussmann’s boulevards, this broad, tree-lined avenue seemed almost predestined for the demands of the age of the automobile. As the major artery of circulation in the inner city, and as the site of such institutions as the great Art and Natural History Museums, the State Opera and the City Theater (not to mention the ubiquitous open spaces), the Ringstrasse remains today Vienna’s most distinctive public space.

ARCHITECTURE AND REFORM

No other art form seemed so immediately linked to Viennese creative dreams of modern reform as architecture. Otto Wagner’s writings, which espoused a new “honesty” in building, based on rational principles of functional efficiency, were key texts in the imagination of a generation that looked to art as the agent of an all-embracing transformation of life. The more direct relationship of exterior to interior, the abolition of imitative styles and superfluous ornament — these were principles of the new architecture as well as metaphors for a new attitude toward man and society.

The texts of Viennese architecture are not, however, always in line with the buildings. Architects such as Wagner and his younger admirers Josef Hoffmann and Adolf Loos shaped their work in ways that simultaneously reinterpreted the classical tradition and found new forms — expressive and even theatrical, rather than straightforwardly “honest” — for modernity. In Vienna, the reductive elimination of ornament was often only a prelude to the invention of new ornamental motifs, and the purging of historicism set the stage for a more complex manner of quoting and subsuming historical references. The decorative, eclectic ways of the Ringstrasse, loudly deplored around 1900, might be said to haunt the Viennese search for a modern architecture.

Josef Hoffmann. Palais Stoclet, Brussels. Garden facade, preliminary design, c. 1905-06. Pen and ink, 4 1/2 x 8 1/2” (11.2 x 22.2 cm). Museum moderner Kunst, Vienna

Gustav Klimt, Hoffmann, and the other original members of the Secession dreamed of finding support for large-scale public projects in which, as in medieval cathedrals, architecture would draw back under its aegis all the arts of painting, sculpture, and so on — arts that had been relegated by the modern market to small-scale private expression. This was a dream that (with the exception perhaps of Wagner’s Steinhof Church) went unrealized; only the collaborative Secession exhibitions or exceptional private commissions like the Palais Stoclet suggested what these artists envisioned on a larger scale.

Modern Viennese architecture set out to reconcile several conflicting needs and desires. The simplicity of anonymous rustic styles was to be brought into harmony with the author-ity of high traditions, and a spare deni-al of vulgarity was to be balanced against the demands for luxury of an elite clientele. The issues raised in these attempts, of the tensions between country and city values, or between social consciousness and interior life, are perhaps even more revealing than the less ambiguous and more confident rhetoric of the would-be modern reformers. And the departures and disparities — notably in the self-conscious separation between facade and interior — are perhaps the most fascinating aspects of Vienna’s role in an emerging modern architectural movement.

CAMILLO SITTE
1843-1903

Before the criticisms of the Ringstrasse at the turn of the century, Camillo Sitte, a professor at Vienna’s Kunstgewerbeschule (School of Applied Arts), had reduced the failings of this effort at modernization, in his book City Planning According to Artistic Principles of 1889. Sitte’s ideal urban forms were the protectively enclosing spaces of older towns. He felt that the wide, long-view vectors of Haussmann-style boulevards — like the Ringstrasse — elected only anxiety (specifically Platanzsg, or agraphobia, the fear of open spaces).

Nostalgic for what he felt was the nururing collective solidarity of traditional small-town society, Sitte felt that avenues like the Ring would intensify the sense of alienation and fragmentation that modern life entailed. As the historian Carl Schorske has shown, Sitte’s commentator critique of the Ring differed sharply from the objections of more self-conscious modern architects such as Otto Wagner and Adolf Loos, who found the street and its buildings too indebted to — rather than too removed from — tradition. These opposed cri-tiques were moreover symptomatic of the broader turn-of-the-century rejection of the liberal era the Ring represented. Sitte’s rejection that came from conservatives and progressives, the political right and left simultaneously.
Architecture

The four major architects working in Vienna around 1900 were Otto Wagner, Joseph Maria Olbrich, Josef Hoffmann, and Adolf Loos. Wagner, the oldest, is considered the "father" of modern Viennese architecture. His buildings were the first outstanding examples of the modern style in Vienna and earned him an international reputation. Olbrich, the designer of the Secession's exhibition hall (see p. 3), was Wagner's young protege, with whom he collaborated on urbanization projects in the 1890s.

Another prize pupil of Wagner's was Josef Hoffmann, who became a professor at the Kunstgewerbeschule in 1899 and a favorite of Secession supporters. Hoffmann enjoyed a steady flow of commissions from wealthy clients; under his leadership, the Wiener Werkstätte established an international reputation. Olbrich, the designer of the Secession's exhibition hall (see p. 3), was Wagner's young protege, with whom he collaborated on urbanization projects in the 1890s.

Otto Wagner

Wagner influenced an entire generation through his teaching and writings. In his 1895 book Modern Architecture he insisted that the primary focus of the architect should be on satisfying the practical functions of a building, that choice of materials should be determined by their cost and ease of maintenance, and that structure should be simple and economical. His competition design for the Vienna Postal Savings Bank (built in 1904-06)isman and his Wiener Werkstätte colleagues were free to indulge their imaginations and talents on a lavish scale. The Stoclet exterior is composed of sweeping flat planes of marble, wall paintings, and furnishings by the Werkstätte. The dining room features a three-part mosaic frieze by Gustav Klimt (executed by Leopold Forstner) in marble, semi-precious stones, and colored glass. Hoffmann planned all the furniture and silver and designed the garden as well - its terraces and pergolas, summerhouse, tennis courts, garden chairs, and tables. Every aspect of the Palais Stoclet was intended to harmonize with the architectural concept. To test the effect, each entire room was assembled together in cozy harmony; an earnest message on the landscape-like walls exhorted the young to be loyal, honest, and industrious.

Olbrich had been planning a series of villas to be built in the fashionable wooded area above Vienna called the Hohe Warte. However, when the Grand Duke of Hesse invited him to help create an artists' colony at Darmstadt, he left Vienna in 1899 and relinquished to Hoffmann the projects on the Hohe Warte.

Josef Hoffmann

One of the villas that Hoffmann completed on the Hohe Warte attracted the attention of Adolphe Stoclet, a wealthy Belgian who was living in Vienna during 1903-04. Upon his father's death, Stoclet was forced to re-turn to Brussels, and he commissioned Hoffmann to build a house for him there. The Palais Stoclet (1905-11) is the most stunning realization of the Viennese ideal of Gesamtkunstwerk, the total work of art. Stoclet imposed no budgetary restrictions so that Hoffmann and his Wiener Werkstätte colleagues were free to indulge their imaginations and talents on a lavish scale.

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Adolf Loos

Opposed to Hoffmann's opulent orchestration, Adolf Loos argued against the tyranny of the total-design architect and the imposition of "style." "We already possess the style of our time," he wrote; "It may be found wherever the artist hasn't yet stock his nose in." Best known for his scathing criticism of the use of ornament (especially his essay "Ornament and Crime" of 1908), Loos was in fact not against all ornament. Like Wagner (and Louis Sullivan in America), he disapproved of decoration that was meaningless or unnecessary or which confused our understanding of a building's function.

Loos had designed several interiors around 1900 and received his first commission for a complete building in 1908 from the English-style tailoring firm he himself favored, Goldman & Salatsch. The building he devised looks directly across the Michaelerplatz toward the Hofburg, the Imperial Palace. Many critics at the time considered the radical bareness of Loos's upper stories an insult to the traditions of historic Vienna, as represented by the ornate Baroque style of the Hofburg. Loos defended his plain walls and windows as being true to venerable, if not prestigious, styles of Viennese architecture. "I kept the plaster surfaces as simple as possible because the burghers of Vienna also built in a simple style." Characteristic of Loos is his combination of this burgher strictness with the classicizing arcade and lavishly veined stone of the lower stories. Like Hoffmann and others of this generation, Loos sought not just simplicity, but also a new sense of purified elegance, free from what he saw as the vulgarity of bourgeois historicism.
only son, Crown Prince Rudolf, committed suicide with his lover, a young society lady, in a royal hunting lodge at Mayerling in 1889. The Empress Elisabeth, always a troubled and distant consort, was assassinated by an anarchist in 1898. Still, the reigning emperor, ever more psychologically isolated, found it difficult either to resist the pressure for greater democracy (universal suffrage was finally granted in 1907) or to contend with a faction-torn parliament. These internal tensions were only magnified by the ever more bellicose international climate of the early twentieth century, as Austria- Hungary’s unique geographical position—opening onto the Orient, the Russian Empire, and Western Europe as well—made it a key, if no longer militarily dominant, player on the European stage.

Final Glitter, Final Darkness

Three times in the 1890s the demagogic Christian Socialist Karl Lueger (known as “Handsome Karl”) received the votes sufficient to make him mayor of Vienna; three times Franz Joseph refused to approve the appointment, in significant part because of Lueger’s outspoken anti-Semitism. In 1897 the emperor finally ceded, and a new era of populist politics came to the enlarged municipality of Vienna. In the same year a parliamentary crisis, over the long-standing problem of the German language’s dominance as the official and legal tongue, caused the German language’s dominance as the official and legal tongue, causing the German language’s dominance as the official and legal tongue, and the other thinkers and artists cited in this publication—seem in retrospect to have been set within a larger tableau of impending doom. Intimations of decadence and despair are not hard to find interwoven with the golden fabric of Vienna’s brilliance, not least in the suicides that recurrently punctuate the chronicle of its notables. Indeed, one of the dialogues apparent within all the Viennese arts of the period is that between the elaboration of seductive surface ornament and the probing of darker, more anguished and alienating inadequacies of modern life. These poles, of eros and neurasthenia, of the indulgent and the insatiable, became the hallmark—opposed yet entwined—of the legacy that survived the eventual destruction of Vienna’s “golden age.”

When Franz Joseph’s nephew and heir, the Archduke Franz Ferdinand, was assassinated at Sarajevo in 1914 by a young Serbian nationalist, Austria’s insurmountable position drew along with it all its enemies, and eventually unleashed the great war which many (with eagerness as well as foreboding) had long anticipated. Franz Joseph died in the depths of the war, in 1916, and the empire itself was dissolved in the defeats of 1918. That year had a terrifying finality in the arts as well, as the architect Otto Wagner, the designer Koloman Moser, and the painters Gustav Klimt and Egon Schiele all died before the new Austrian republic had established itself. A great epoch had ended, and the city of Vienna’s modern genius had begun—only to be finalized by the wave of emigration with fascism’s rise in the 1930s.

Retrospect

Only since the 1960s has the convergence of studies on the great Viennese figures—Theodor Herzl, Lodwig Wittgenstein, and others, as well as artists such as Klimt and Schiele—pied back together the scattered elements, to bring to full public awareness the rich heritage bequeathed by turn-of-the-century Vienna. The diverse and often contradictory implications of this legacy risk being overwhelmed, however, by the very power of our new fascination with this special time and place. Our retrospective sense of the combined glimmer and doom of the last years of Hapsburg rule can create a romantic aura, a seamless “spirit of the time,” and find the marks of fate in its every aspect—leading to the myth of a society so fraught with the ambivalent energies of modernity that it virtually required an apocalyptic end as its only appropriate consummation.

The works of the Viennese creators, in their complexity and specificity, resist such simplifications. No all-embracing romance of the lost empire, nor any simple label such as “the cradle of modernity,” is adequate to the challenging variety of experiences provided by these works of art. Similarly, the brief background provided here is not intended to “explain” Vienna, or to level achievements in very different fields to a vague common denominator, but only to point to the stunning, often paradoxical constellation of achievements that transformed Vienna’s place in the Western imagination—from a capital of waltz-like Old World charm to a key site of origin for the culture of our times.

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LECTURES

The Museum and the 92nd Street Y will collaborate in presenting a festival of concerts in September and October in the Museum. Distinguished musicians will participate in this series devoted to turn-of-the-century Viennese music, generously underwritten by Mr. and Mrs. Milton Petrie. For further information, inquire at the Lobby Desk.

FILMS

For information on film programs in the Museum related to the exhibition, inquire at the Lobby Desk.

CAFÉ

A Vienna 1900 Café, sponsored by the Austrian Federal Economic Chamber, is open in The Abby Aldrich Rockefeller Sculpture Garden.

VIENNA 1900: Art, Architecture & Design

Vienna 1900: Art, Architecture & Design was organized by Karl Varnedoe, Adjunct Curator in the Department of Painting and Sculpture and Professor of Fine Arts at the Institute of Fine Arts, New York University. Mr. Varnedoe was assisted by Diane Farynky, Curatorial Assistant, Painting and Sculpture, and by Gertje Ulley, doctoral candidate at the Institute of Fine Arts. The exhibition installation was designed by Jerome Neuner, Production Manager. Exhibition Program, Lynne Addison, Assistant Registrar, directed the shipping and reviving of works of art. The Museum is grateful to the City of Vienna (Dr. Helmut Zilk, Landeshauptmann and Bürgermeister) and to the Republic of Austria (Dr. Heinz Fischer, Bundesminister fuer Wissenschaft und Forschung) for their generous help with this project, which had its origins in the exhibition Traum und Wirklichkeit. Wien 1870-1910, organized by Hofrat Dr. Robert Waisenberg and Prof. Hans Hollein and presented in Vienna in 1985. We thank, as well John Saifer, who has served as Austria’s Commissioner for the exhibition at The Museum of Modern Art. A great debt of gratitude is owed to the lenders to the exhibition, whose participation was essential; their names are listed, and the invaluable participation of many other friends acknowledged, in the book published to accompany the exhibition.

Lectures are made possible through the generosity of the Austrian Institutes, New York. Related lectures, films, concerts, and exhibitions are being offered by the Austrian Institute, 11 East 52 Street. For further information, call (212) 759-5145.

CONCERTS

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The Abby Aldrich Rockefeller Sculpture Garden