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Anyone who knows Zurich well, will have seen the two towers and the pavilion of the Tonhalle disappear, one of the characteristics of the town's silhouette as seen from the lake, with the same shade of regret which the old people of Zurich would feel. Not that the demolition of this respectable building, whose style henceforth was of a rather disputable taste, is regrettable, but because it immortalized, so to speak, half a century of the Zurich musical life. As the celebrated Viennese original of this building was sacrificed, to make place for a universal exhibition, its copy far less celebrated should not fear to undergo the same treatment for a National Exhibition, so much more that the building which will rise out of the ruins will be finer, bigger and more modern, really worthy of its destination as the Palace of Concerts and of Congress. This transformation has besides an unexpected consequence: the town's silhouette shows itself to be sensibly improved, because the ancient core of the city, on both sides of the Limmat, the Grossmuenster and the Fraumuenster, the church of St. Peter and the beautiful rococo and Renaissance constructions bordering the river, so take back their traditional rights of the characterization of the Zurich metropole in the first place.

All around, the modern architecture is still sufficiently represented. Here is the Place Bellevue, which has been transformed in the last year into a modern platform for urbane traffic, and whose platforms and waiting-rooms would be envied by many large towns. Several streets, such as the Raemistrasse and the Rue du Théâtre have been enlarged. Large openings started in the town, a little dull during the two decades of the last century, have given not only birth to new sites for carparks and the circulation of a little more air and light between the masses of landed property; they have also allowed a better view of the new rising constructions, erected at the same time.

Air, light, enlarged horizons: such seems to be the device of this urbane embellishment; the latter also has its victims: not only houses, but also trees. But what disappears under the pickaxe, the hatchet and the saw is soon replaced thanks to active handwork: lawns and flowerbeds surround fountains and next Spring will bring a fresh and pleasant note into the picture we display giving us a foretaste of the Exhibition and one realizes that the old face of Zurich is indeed rejuvenated and the view improved.

Es paar trocheni Baernerwitze.

Dr Grund.

"Wie chunnt das, Maxli, dass du alli Ufabe richtig hesch das Mal?"

"Der Vatter isch drum i de Ferie."

Ds erschte Mittagasse.

"Und - wie isch das erste Mittagasse vo Dyr Frou usecho?"

"Müntschi, frag mi nid. Sogar ds Chochbuech isch abbranntet gsi..."

Oha.

"Frou Hueber, chönntet Dihr nid o Üppis bystüüre für üsi Trinkerheilanstalt?"

"Sowieso. Dihr chöit my Ma ha."

Zwe Ufschnyder.

Zwe Bärner Bure unterhalte sech züme:

Dr Erscht: "Es steit schlücht mit mine Sübi. Sy si so mager, das i se züme stelle mues, damit si a Schatte wärfe."

Dr Ander: "Das isch nüt, mini wäre mer scho lang dür d'Löcher im Stau dr vo gloffe, wenn i ne nid dicki Chnöpf i d'Schwanz gmacht hätti."