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Front cover: *Judith and Holofernes I* (detail), 1901. Oil on canvas. Austrian Gallery [Österreichische Galerie], Vienna.

Back cover: Gustav Klimt dressed in an artist's smock outside his studio in Josefstädterstrasse. Photograph by Moriz Nähr, circa 1912.

Fig. 1 (title page): *Hope I*, 1903. Oil on canvas. National Gallery of Canada, Ottawa.

Fig. 2: *Nymphs (Silver Fish)*, c. 1902/03. Oil on canvas. Bank Austria Kunstforum, Vienna.

Fig. 3 (opposite page): Signets designed by Klimt (*Das Werk Gustav Klimts*, Vienna 1909–1918).

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travel through the lowlands of the Po estuary. They reach Ravenna, their ultimate destination; this is Klimt's hour of destiny, for the gold shimmering mosaics of her churches make an immense, decisive impression on him. From then on, the flaunting, the stiffly-magnificent, finds a place in his sensitive art.¹¹

In Florence, he is enthralled by the Primitive art; he takes the steam tram to Fiesole, then on to Pisa, Spezia, Mantua, Verona and Desenzano. 'In the morning mist, they take the mail ship, enjoy the sunrise over Lake Garda, glide over to Sirmione Castle, past lemon groves heavy with fruit, and find the lake's northern shore in deep snow. In Torbole, they stay in a house once visited by Goethe. Almost as soon as Klimt sets eyes on Austrian women again, his enormous delight in women, which had slumbered in the south, is aroused once more and he begins to banter with them.'¹²

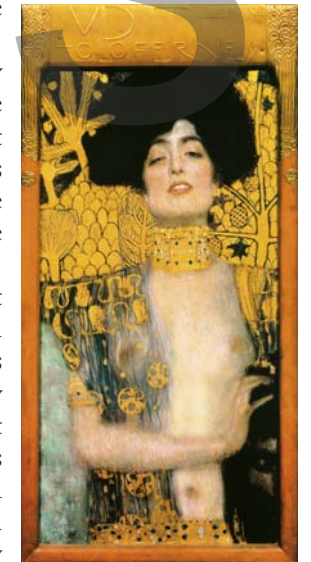
Paintings such as the *Portrait of Fritza Riedler*, *The Kiss* and *Adele Bloch-Bauer I*, as well as the *Stoclet Frieze*, are directly influenced by the trip to Ravenna. Klimt cannot get the sacred and magical character of the golden pictures out of his head. They mark the beginning of his 'Golden Phase'.

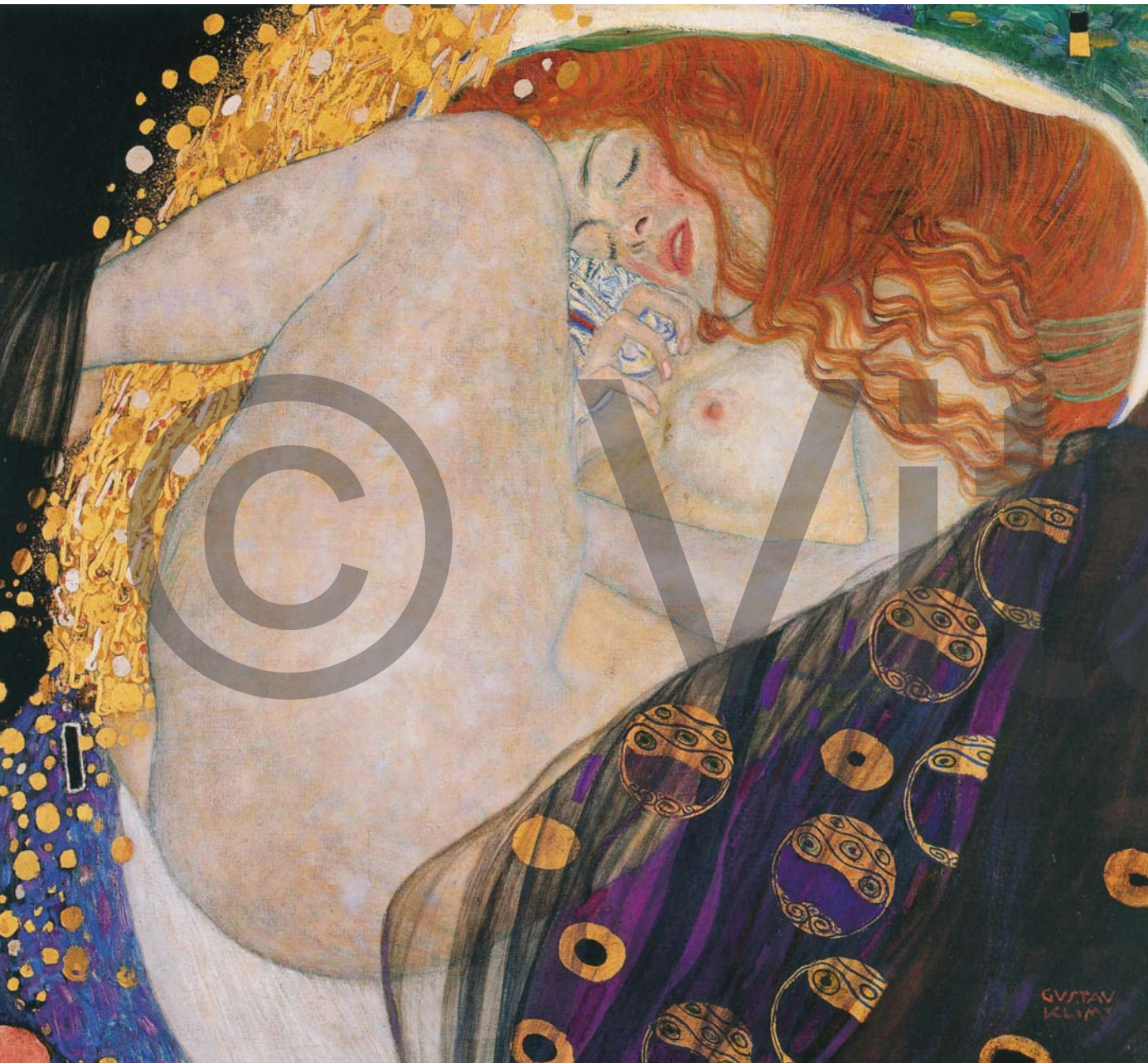
Meanwhile, his work on the still unfinished Faculty Paintings continues. In November 1903, they are shown in an exhibition at the Secession; this is the first time that *Jurisprudence*, previously unexhibited, is included. Containing over eighty pictures, it is the biggest Klimt exhibition yet. They have also left the *Beethoven Frieze* in place for it.

After extensive viewings, the education ministry art commission is to decide on the Faculty Paintings on 11th November. In the end they receive the paintings positively. Soon a loud cry goes up for the Faculty Paintings to be exhibited in the Gallery of Modern Art rather than the University Great Hall. When Klimt's friends within the Secession suggest that Austria send the Faculty Paintings to the World Exhibition in St Louis, the ministry declines. Klimt, defiant, now

Fig. 60: *The Kiss*, 1907/08. Oil on canvas. Austrian Gallery, Vienna. This painting marks the zenith of Klimt's golden period.

Fig. 61: *Judith and Holofernes I*, 1901. Oil on canvas. Austrian Gallery, Vienna. The model for this picture is Adele Bloch-Bauer. The painting refers to the Old Testament tradition of the beautiful Jewish widow Judith, who saves her people from the armies of Nebuchadnezzar by seeking out the commander Holofernes in the enemy camp and decapitating him with his own sword while he sleeps drunkenly.





minister. Klimt does not emerge entirely unscathed either: when, on the initiative of the Academy of Fine Arts, Klimt is once again suggested as a candidate for a professorship, the ministry puts its foot down.

Meanwhile, in 1907, the latest version of the Faculty Paintings are displayed to an astonished public at the Miethke Gallery in Vienna, before being transported to Berlin. In spring 1908, *Jurisprudence* and other paintings are exhibited in Prague, where people have also read the press reports about the dispute with the authorities.

Philosophy is brought to the home of the Lederer family, where it is hung in a room specially designed by Josef Hoffmann. Kolo Moser, who has come into money through his marriage to the wealthy Editha Mautner-Markhof, buys *Medicine* and *Jurisprudence*. After Moser's death, *Jurisprudence* comes into the possession of the Lederer family; *Medicine* is purchased by the Austrian Gallery. The Faculty Paintings are exhibited at the Secession for one last time on the occasion of Klimt's eightieth birthday. On 11th May 1945, they go up in flames.

Fig. 64: *Danaë*, 1907/08. Oil on canvas. Privately owned. Danaë, the daughter of the king of Argos, is imprisoned in a dungeon by her father so that no man can lay hands on her. There, Zeus himself takes on the form of a golden shower and lies with her. The expression on Danaë's face and the position of her body and fingers reveal the fulfilment of the divine love. Despite the stream of gold sequins pouring from between Danaë's thighs, this marks Klimt's turn away from the purely ornamental.



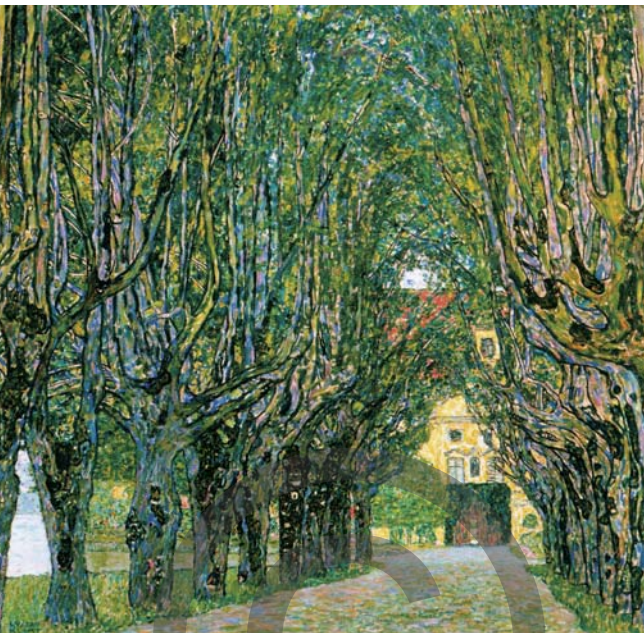


Fig. 91: *Avenue in the Park of Kammer Castle*, 1912. Oil on canvas. Austrian Gallery, Vienna.



Fig. 92: On the landing stage at Attersee, c. 1910.

Attersee: 'You wanted to know a kind of timetable – the division of the days – well, it is really very simple and quite a routine. Early in the morning, usually around 6, maybe a little earlier, a little later – I get up – if the weather's nice, I walk into the nearby woods – I paint a little beech forest there (when it's sunny), with a few conifers mixed in, that takes until 8 o'clock; then we have breakfast, after that, it's swimming in the lake, taking the greatest of care – after that, painting a little more, a picture of the lake if it's sunny, a landscape from my bedroom window in gloomy weather – sometimes this morning painting is left undone and I study my Japanese books instead – in the open air. Then it's lunchtime, after eating comes a little nap or reading – until teatime – before or after tea another swim, not always, but mostly. After tea comes painting again – a big poplar in the dusk against a rising storm. – Now and then instead of painting in the evening we play skittles in one of the small neighbouring villages – not very often though – then comes dusk – the evening meal – then early to bed and out from the covers again early in the morning. From time to time, this schedule is interrupted by a little rowing to stretch my muscles a bit. [...] The weather is very erratic here – not at all hot and often interrupted by rain – in my work I am equipped for all eventualities, which is very pleasant.'¹⁹

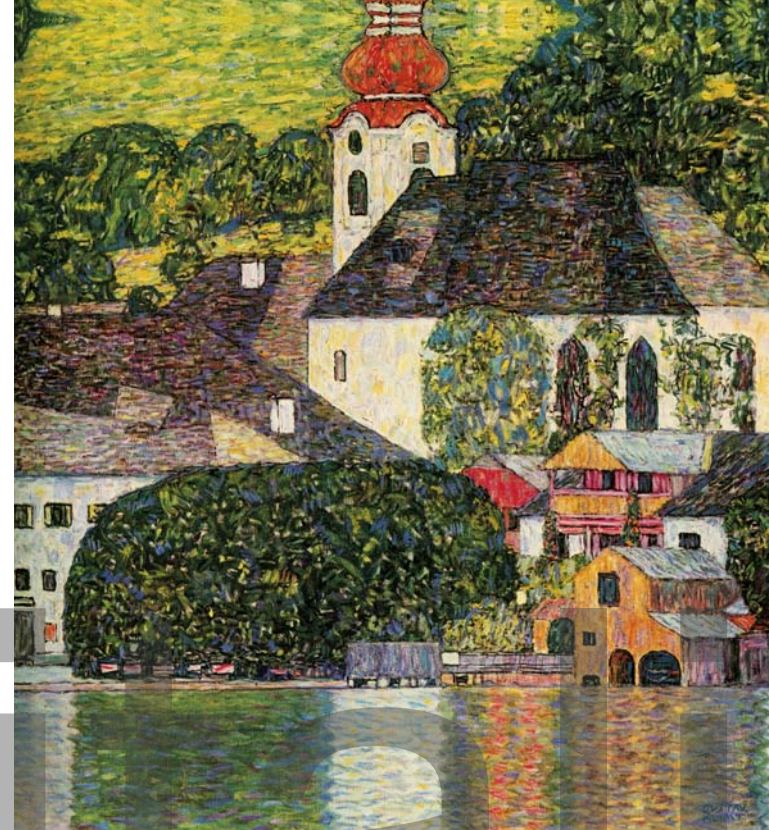


Fig. 93: *Church in Unterach on the Attersee*, 1915/16. Oil on canvas. Privately owned.



Fig. 94: *Houses in Unterach on the Attersee*, 1915/16. Oil on canvas. Privately owned.

EUGENIA (1874–1962) AND
MÄDA PRIMAVESI (1903–2000)

Eugenia Primavesi, the daughter of senior railway official Gustav Butschek, is born in 1874 in the Döbling district of Vienna. An alumna of the Vienna Conservatory for Dramatic Arts, the charming nineteen-year-old makes guest performance in Olmütz and Northern Moravia, where she catches the eye of local industrialist Otto Primavesi; he asks a theatre director of his acquaintance to introduce them. Eugenia soon has to choose between marrying into the incredibly wealthy Primavesi family and an engagement at Vienna's Burgtheater. Love and reason win the day, and the wedding is held in 1894 in Olmütz.

Otto Primavesi and his wife Eugenia soon have August and Serena Lederer, and the Zuckerkandls, as Klimt's enthusiastic collectors, supporters and patrons. The Primavesi factories lie in Northern Moravia, while after the turn of the century, the family seat moves to a villa that still stands in Olmütz to this day. In around 1913, Klimt is also invited



Fig. 128: Portrait of *Eugenia Primavesi*, 1913/14. Oil on canvas. Municipal Museum of Art, Toyota.

Fig. 129: Portrait of *Mäda Primavesi*, 1913. Oil on canvas. The Metropolitan Museum of Art, New York.

