Gustav Klimt's *Faculty Paintings* in the Intellectual Context of Fin-de-Siècle Vienna

By

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On my honor, I have neither given nor received any unauthorized aid on this thesis.

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Part I: Introduction

Fin-de-Siècle Vienna

In 1894, the Austrian Ministry of Culture and Education invited Gustav Klimt to participate in the creation of a set of monumental paintings for the ceiling of the Graduation Hall at the University of Vienna. The Ministry commissioned the artist to paint allegorized versions of three of the four faculties of the University: Philosophy, Medicine and Jurisprudence. Franz Matsch, another academic Viennese painter and contemporary of Klimt, was to paint the fourth and central panel, depicting Theology. The Ministry of Culture stipulated that together the four *Faculty Paintings* (Figure 1) were to depict the "Triumph of Light over Darkness."[1] The previous success of Klimt's works for the city of Vienna indicated that he was a skilled and trustworthy candidate for a large-scale commission. His preceding paintings, rendered in a traditional academic style, adorned the ceiling of the Burgtheater (Figure 2) and the main staircase of the Imperial Museum of Fine Arts (now the Kunsthistoriches Museum) (Figures 3 and 4). His early paintings are paradigms of advanced classical drawing, highly proficient painting, and realistic accuracy. The Ministry awarded Klimt the commission for the *Faculty Paintings* fully expecting him to apply this set of skills to the depictions of optimistic Enlightenment ideals promoted by the liberal Viennese establishment, which asserted the dominance of reason and science over intuition and spirituality.[2] The University's goal for the display of the works was to indicate the power of man over nature, the triumph of the human will over his irrational urges.

Klimt did not deliver the traditional academic paintings the Ministry expected of him. Instead, the artist's renderings of the three faculties greatly deviated from his former

works. In style as well as subject matter, Klimt abandoned any sense of a classical approach to the paintings, eliminating perspective and balance in his compositions, and adopting a provocative treatment of the nude. Clinical depictions of pregnant women and decrepit, aging naked bodies drastically deviated from the idealized nudes of traditional western art. The *Faculty Paintings* reflected the influence of Symbolist art on Klimt's style with recurrent themes of mystery, sexuality and a pessimistic hyperawareness of death. Many scholars have since wondered why Klimt's art underwent such an abrupt shift towards an evocative and imprecise style rather than a narrative one. The *Faculty Paintings* challenged the traditional liberal values of the Enlightenment and reflected the evolving ideas of the avant-garde intellectual milieu. The official world of Vienna, however, was stubbornly loyal to academic history paintings, the only works they believed to be beautiful and moral.

The conservative public, especially the traditional academics among the University professors, did not approve of the radical styles and negative messages in the *Faculty Paintings*. Between 1900 and 1907, the time span in which Klimt produced the paintings, what was initially regarded as the artist's misinterpretation of the Ministry's commission escalated into a full-fledged political controversy. After Klimt presented *Philosophy* (Figure 5) in 1900 and *Medicine* (Figure 6) in 1901, a group of eighty-seven professors protested against the installation of the paintings in the Graduation Hall. In addition to the protest, the Ministry of Education refused Klimt's election to serve as the chair of the department of the history of painting at the Academy of Fine Arts.[3] In response, before the Ministry of Culture could approve the professors' petition, in 1904 Klimt relinquished his stipend for the commission and kept the paintings instead of

installing them in the University. In 1911, Klimt's contemporary, artist Kolomon Moser, purchased *Medicine* and *Jurisprudence* (Figure 7), the last of the three paintings. The paintings were eventually moved to Schloss Immendorf castle for safety during World War II, and in 1945 German SS forces set the castle on fire, destroying the *Faculty Paintings* inside it.[4]

When Klimt unveiled *Jurisprudence* at the Secession's eighteenth exhibition in 1903, it was clear that he did not paint the final *Faculty Painting* for the University Hall commission. The painting withdrew even further from the expected academic style than *Philosophy* and *Medicine* had. *Jurisprudence* was extremely decorative and intentionally grotesque in its depictions of an elderly man's decrepit body and erotic renderings of snake-laden femmes fatale. In fact, the Ministry of Culture forbade its entry as the central Austrian work at the St. Louis Fair in 1904.[5] Klimt's departure from academic painting to a subversive, Symbolist style and content lost him the official government patronage of the city of Vienna. By 1905, Klimt had been dismissed by conservative Viennese high society.[6]

Many scholars understand *Jurisprudence* as Klimt's reaction to the harsh criticisms regarding *Philosophy* and *Medicine*. The artist's decision to move intensely forward with an abstract, Symbolist style could suggest that Klimt painted *Jurisprudence* specifically as retaliation against the Ministry of Culture and the conservative professors who condemned his preceding paintings. Scholars suggest that Klimt regressed to a heavily decorative style as a result of the failed *Faculty Paintings* and their surrounding scandal. The classification of the works as "failures" denies the possibility that *Jurisprudence* could be more than an emotional response to Klimt's critics.

The controversy over the *Faculty Paintings* reflects the broader situation of the clashing values of the modernist and traditionalist milieus of Viennese society. The fin-de-siècle in Vienna was a time of anxiety and uneasiness, rooted in the rebellion against middle class traditionalist values. The lower classes and avant-garde circles began to question the political rules of law, intellectual rules of reason, and values of positivism. A new modernist impulse emerged that looked towards an awareness of the unconscious, the psyche, and the acknowledgement of man's uncontrollable sexual urges. The *Faculty Paintings* challenged the established ideals that the older, traditionalist academics, particularly the professors of the University, continued to uphold. The murals questioned man's agency over his own life, suggesting that all humans are fated to be victims of some cosmic energy. New trends of decadence and decay rose to popularity in art and literature.[7] Philosophy and the study of the human psyche focused on a newfound self-awareness and the abandonment of rationalist thinking. While some members of Viennese society enthusiastically moved forward with the changing zeitgeist of the turn-of-the-century, many others clung to Enlightenment thinking. These traditionalists thus strongly disliked the *Faculty Paintings*, which reflected these new modernist trends. Klimt's murals represented the progressive worldview that conservatives worked so hard to repress and refute.

Historiography of Modern Scholarship

Much recent scholarship on the *Faculty Paintings* approaches the controversy from a contextual standpoint, focusing on the ways in which the works were unsuccessful in meeting the requirements of the Ministry of Culture's commission. Scholars dwell on the ways that the paintings challenged the traditional values of Vienna officialdom and do not discuss with equal weight the way in which the works succeeded in expressing the new values of the Viennese avant-garde. Nonetheless, recent studies illuminate the growing tensions between the conservative critics and the progressive supporters of the *Faculty Paintings*. Carl E. Schorske's depiction of the avant-garde circle is vivid and complete, and he is extremely mindful of the intellectual context of the *Faculty Paintings*. He speculates that "Since Klimt moved in social and intellectual circles in which the interlocked figures of Wagner, Schopenhauer, and Nietzsche were all admired, he could have drawn inspiration for his cosmic vision from any one of them."[8] Peter Vergo also sets the conflict of the *Faculty Paintings* into a fully realized description of turn-of-the-century Vienna. Unlike Schorske, he includes an array of quotes that represent the perspective of Klimt's supporters in addition to that of the critics.[9] Despite Vergo's more complete contextual approach, Schorske's model of focusing on the *Faculty Paintings* as "failures" has driven the majority of subsequent scholarship on the University Paintings, continuing to create a disconnect between the murals and the culture of Vienna's intellectual avant-garde milieu.[10] This thesis investigates the specifics of the philosophical culture of fin-de-siècle Vienna and elucidates Klimt's alleged drastic shift in style following the *Faculty Paintings*.

Modern scholars will often take a personal or psychological approach when investigating Gustav Klimt and the *Faculty Paintings*. Most prominently, Schorske rationalizes the development of Klimt's style from philosophical to decorative by emphasizing Klimt's emotional response to the controversy. Although Schorske establishes the influence of Vienna's philosophical climate on the *Faculty Paintings*, he does not consider Klimt's decorative later work to be the result of the same consideration of philosophy. Schorske's ideas and opinions established in his Pulitzer Prize winning book of 1981 on turn-of-the-century Vienna dominates the scholarship on the *Faculty Paintings*.[11] In his discussion, Schorske focuses on the emotional damage Klimt suffered as a result of the scandal of the *Faculty Paintings*. He begins with an analysis of *Jurisprudence*, writing, "In the third and last of the University ceiling paintings, 'Jurisprudence,' Klimt gave his rage its most vehement expression."[12] Schorske believes the third painting to be retaliation against the Ministry of Culture for its cruelty. He ultimately concludes that, in response to negative criticism, Klimt "shrank back to the private sphere to become painter and decorator for Vienna's refined haut monde."[13] Schorske argues that the critics' attacks of the *Faculty Paintings* led to a shift in the artist's style and subject matter, a "separate visual language."[14] He supports his theory by comparing the University paintings to the *Beethoven Frieze* (Figure 8), a large-scale mural for the fourteenth Vienna Secessionist exhibition of 1902, which Klimt worked on concurrently with *Jurisprudence*.

This thesis argues against the purely psychological approach to Klimt's change in style. It is likely that Klimt did suffer emotionally from the excessively negative criticism in response to the *Faculty Paintings*. But was a wounded ego enough to motivate such a

drastic shift in style and context? A statement by Berta Zuckerkandl, an avid supporter and friend of Klimt, gives insight into this question. She wrote in her book *Zeitkunst: Wien 1901-1907* of 1908, "The main reasons, Gustav Klimt said to me, for my withdrawal from the Ministry's commission for the University paintings do not concern my resentment of the various attacks. All that had little effect on me and would not have affected by enthusiasm for my work."[15] Zuckerkandl's account forces us to reconsider the driving forces that caused Klimt to paint *Jurisprudence* as he did, suggesting that perhaps Schorske's description of the painting as "art of anger and allegorized expression" is not nuanced enough.[16]

Much of the scholarship on Gustav Klimt's *Faculty Paintings* focuses on the controversy and subsequent rejection of the works by the University of Vienna. Many scholars attribute Klimt's stylistic revolution that occurred after the debacle of the *Faculty Paintings* to his emotional response to the rejection. The conservative public, professors of the University, and the Ministry of Culture perceived the paintings as a threat to the stable values of traditional Viennese life, and therefore received them with disapproval. One might conclude that in this sense, the paintings were failures. However, when viewed through the lens of the fin-de-siècle Vienna avant-garde, who greatly appreciated the *Faculty Paintings*, the works were in fact great successes in that they were a challenge to the stringent and outdated conservative values. Though unacceptable to the official world of Vienna, the paintings reflected the newly emerging intellectual ideas and worldview of the turn-of-the-century. This thesis proposes an interpretation of Klimt's *Philosophy*, *Medicine*, and *Jurisprudence* in light of the tightly knit progressive interdisciplinary avant-garde of fin-de-siècle Vienna. The elaboration of the cultural

context is necessary in order to question the hypothesis that Klimt's abandonment of the philosophical subject matter was due to his damaged psyche.

Part II of this thesis will examine in detail the reactions and contexts of Klimt's critics and admirers of the *Faculty Paintings* in order to establish the opposing mindsets of the traditionalist and avant-garde circles of fin-de-siècle Vienna. Part III will discuss the philosophies and psychologies of Arthur Schopenhauer, Friedrich Nietzsche, and Sigmund Freud and establish their ideas as most influential to the changing worldview of Vienna's progressive intellectual milieu. The section will then go on to analyze each of the *Faculty Paintings* in terms of visual elements and meaning within the context of the three thinkers. The conclusion of this thesis will discuss the *Beethoven Frieze*, which Klimt painted between *Medicine* and *Jurisprudence*, and which many scholars choose to include in their discussions of the *Faculty Paintings*. An investigation of the frieze will help to disprove Schorske's claim that Klimt's increased use of decorative elements indicated his rejection of philosophical subject matter.

Part II: The Critical Response to the Faculty Paintings

This section of the thesis will discuss the differing natures of the hostile critics and supportive admirers of Gustav Klimt's *Faculty Paintings*. Secondary literature about the controversy surrounding the paintings generally focuses on the negative reactions of Vienna's conservative public. This section will investigate equally both the responses of the critics and the admirers of the *Faculty Paintings* and set their reactions in the context of fin-de-siècle Vienna. The growing tension between the conservative and avant-garde circles in response to the emerging progressive worldview ultimately revealed that the intellectual progressives of Vienna appreciated just those aspects of the *Faculty Paintings* that the conservative traditionalists condemned.

The Critics

The official world of Vienna responded to the *Faculty Paintings* with outrage and strident criticism. When the conservative public first saw *Philosophy* (Figure 5) in March of 1900 at the Vienna Secession Exhibition, their reaction was one of shock, confusion, and disapproval. Writer Hermann Bahr compiled many of the harshest condemnations of the work in a book of 1903 titled *Gegen Klimt* (*Against Klimt*). Bahr included statements by Klimt's critics such as, "It is nothing but nonsense, translated into the medium of paint and executed on a large canvas," and "There is no reason why Herr Klimt should inflict this painted madness upon us."[17] Critics in 1900 did not tend to specify which aspects of *Philosophy* caused them to classify the paintings as "mad." Rather, the negative reactions focused on viewers' inability to comprehend Klimt's strange departure from the academic style and content of his previous works, as well as their fears of modernism and

a pessimistic worldview. When asked why he rejected the *Faculty Paintings*, an anonymous professor admitted, "Well, you know, I don't know Klimt and I don't know his painting. But I have such an aversion to modern art that I oppose it when and how I can."[18] Because Klimt's paintings deviated from the conventions of realist academic style and idealistic subject, many traditionalist professors of the University of Vienna did not believe the works to be worth any consideration.

Philosophy and *Medicine* (Figure 6), shown in 1900 and 1901 respectively, elicited the most outraged responses from the Ministry of Culture, University professors, and conservative public, while *Jurisprudence* (Figure 7) did not debut in public until 1903, after the scandal had settled down. The conservative response to *Philosophy* in 1900 focused on the painting's lack of clarity and what critics perceived as unfamiliar imagery and formal elements. The narrative was difficult to understand and the figures were unrecognizable to the untrained eye. *Philosophy* initiated the controversy between Klimt's supporters and the conservative traditionalists of Vienna.

When Klimt presented *Medicine* in 1901 at the tenth Secession Exhibition, the critics attacked the moral values implied in the painting, turning the controversy into a political issue. Critics were additionally incensed because Klimt failed to amend the 'mistakes' of *Philosophy*. In fact, he pushed his imagery and formal style even further away from academic norms. The response of the conservative public was again one of shock and outrage, particularly at Klimt's lack of decorum in his treatment of the nude human figure. As Austrian cultural historian Franz A.J. Szabo has recently noted, "The thrust of the pelvis of the female figure on the far left with its shocking display of pubic hair, and the pregnancy of the nude on the upper right, were certainly well beyond what

passed for good taste."[19] The conservative public was less offended by the confusing and pessimistic elements of Klimt's portrayal of humanity than by the explicit and vulgar display of the naked female body in states of pregnancy and inelegant positions. Bahr records the following statement made by a hostile critic in *Gegen Klimt*, "The figures represented in these pictures might be suitable for an anatomical museum, not, however, for one of the public rooms of the university… where they must, on account of their crudeness of conception and aesthetic deficiency, offend the general public."[20] Another anonymous critic even went so far as to say, "I would like to know what father, brother, or husband were able to take his daughter, sister, wife to the present Secession exhibition, and not be forced to leave the building in a state of acute embarrassment."[21] Clearly, conservative viewers fervently felt that *Medicine* violated the appropriate use of nudity in art. Not only did Klimt portray naked bodies in ways that had never before been seen in public paintings, but in the process he also challenged the established moral values and decorum of Vienna. It was not the inclusion of nude figures, but rather the way Klimt chose to present the female bodies in states of suggestive, erotic ecstasy and pregnancy that threatened standards of propriety in the eyes of the Victorian viewers.

The responses of Vienna's repressive conservatives can be understood in the context of the deeply rooted cultural and moral values of Emperor Franz Joseph's reign of 1848 to 1916. During this era, Enlightenment thinking and its reliance on the power of reason over nature, which gave man the confidence that he was in control of his impulses, still pervaded the Austrian worldview. The scientific revolution of the sixteenth and seventeenth centuries seemed to affirm the power of reason over emotion. Galileo, Newton, and Kepler uncovered the logical explanations for the solar system, gravity, and

the laws of motion. These men worked to "decipher a codebook that God had used in creating the cosmos" through astronomy and physics.[22] As modernist thought began to permeate Viennese thinking in the last years of the nineteenth century, it contested the established Enlightenment values**.** For example, conservative theologian Wilhelm von Neumann recognized Klimt's challenge to tradition, summing up the threat that *Philosophy* posed to Enlightenment thinking, "In an age when philosophy sought truth in the exact sciences, it did not deserve to be represented as a nebulous, fantastic construct."[23]

Furthermore, the breakdown of Enlightenment thinking was due in large part to the negative impact of the industrial revolution. Cities grew more crowded, disease spread more quickly, and poor working conditions and long hours led to misery. It became clear that modern machinery did not lead to the perfection of society. Reason, in fact, did not govern human life, and technology did not necessarily manifest an ideal state of happiness. In modernist thought, interest in biology overtook that in astronomy and physics.[24] The studies of Charles Darwin led to a deterministic understanding of the centrality of the survival of the fittest and the sex drive of human behavior. No longer could people believe that reason controlled ethics, gender and sexuality. Rather, the turn-of-the-century saw the emergence of a new worldview, which held that man is in fact a victim of the elements and the irrational forces of the universe.

Viennese officialdom at first ostensibly supported progressive artists of the Viennese Secession as they began to explore the new concepts of the insecurities of life, anxiety, and the subconscious. Originality and unprecedented approaches to art would represent Austrian supremacy over that of other progressive European countries.[25] The

Faculty Paintings provoked a passionate reaction from the conservative Ministry of Culture, proving that in reality, the government was still deeply attached to traditional culture. The government received each of the three paintings differently. When Klimt exhibited *Philosophy* in 1900, the Minister of Culture Wilhelm von Hartel supported the painting despite the conservative professors' aggressive disapproval. However, when the artist unveiled *Medicine* in 1901, the Ministry of Culture attacked the painting on the grounds that its offensive aesthetic style and depictions of moral values challenged Viennese propriety.[26] Von Hartel could no longer publically defend Klimt's work, but he did not reject the painting as suggested. However, the outrage in response to *Medicine* did cause Parliament to join the movement to prevent the installation of the paintings alongside the protesting conservative professors. The new modern art that initially seemed to be a cultural asset to the city became a political liability.

The most blatantly offensive images in Klimt's second painting were his depictions of women. Through his representations of pregnant and sexually charged female nudes, Klimt drew attention to the female as procreator. According to Franz Szabo, the female figures in *Medicine* conveyed a sense of "integration of the individual human life in the great chain of being, stressing the creative, the generative, the eternal feminine underpinnings of human existence."[27] This concept was threatening because it asserted woman as active and powerful, as the generator of human life. Not only did Klimt's women defy the canonical tradition of idealizing the passive female nude in art, they also presented women as independent, erotic beings. The aggressively suggestive positions of outthrust pelvises and faces contorted in ecstasy forced the viewer to acknowledge that women were erotic beings capable of feeling pleasure.

The harsh critiques of *Medicine* highlight particular tensions that the *Faculty Paintings* as a whole provoked. In fact, Klimt's erotic images of open sexuality were the motivating factors behind the abomination of the *Faculty Paintings*. Just as the depiction of the sexual independence of women confronted old taboos, writhing bodies all in contact with one another brought human sexuality to the attention of Vienna as never before. Coincidentally, Klimt's explorations of human libidinous urges throughout the painting were exactly contemporary with those of Sigmund Freud. Freud's theory of the id as the center of instinctual force asserted that it was man's natural propensity to seek pleasure. For the first time in the history of Viennese culture, sexuality entered intellectual discourse.

With the understanding that man is governed by instinct as well as by reason, artists, psychologists, and philosophers began to look for new ways to understand the human psyche. Klimt's *Faculty Paintings* should be understood as part of this discourse. The official world of Vienna did not support Freud's work any more than it did Klimt's. Both thinkers faced accusations of blasphemy and charges that their work was obscene and inappropriate. Hence, conservatives could characterize the naked figures in *Medicine* as "pornographic," and an "offense against public morals."[28] Modern art historian Stephan Koja suggests that an intense fear of rampant syphilis that was associated with unconstrained sexuality added to the anxiety surrounding sex during fin-de-siècle.[29] This fear of venereal disease must have contributed to the threatening quality of the *Faculty Paintings*. Writers such as Arthur Schnitzler and Hugo von Hofmannsthal also began to focus on these issues. For example, Schnitzler's play *La Ronde* of 1900 follows the

sexual interactions and the spreading of venereal disease between members of different social classes.

When Klimt exhibited an incomplete *Jurisprudence* at the eighteenth Secession Exhibition in 1903, the scandal surrounding the *Faculty Paintings* had significantly abated. He had drastically altered his original sketch of *Jurisprudence* (Figure 9), which had been approved by the Ministry of Culture in 1898. Instead of depicting the single noble figure of Jurisprudence, he created an intricate and profound counter-attack on his critics. The painting did not follow "the more naturalistic conventions of Klimt's earlier work," and did not show any consideration of the *di sotto in su*, or the view of above as "seen from below," which had been standard in illusionistic ceiling paintings.[30] Klimt now abandoned the notion that *Jurisprudence* would ever be installed in the Graduation Hall ceiling, and therefore felt free to eliminate the suggestions of spatial perspective that had remained in the previous two paintings. Instead, he created a work with the apparently deliberate intention of provoking a shocked reaction. Karl Kraus' writing in his magazine *Die Fackel* in 1903 stated, "To [Klimt], the 'rule of law' means nothing more than 'hunt them down and wring their necks.' And to those who are more than content to have 'nothing to do with the law' he presents the terrifying image of the transgressor."[31] Kraus keenly understood the antagonistic nature of *Jurisprudence*.

The pessimistic outlook on life conveyed by the *Faculty Paintings* contributed to the disapproval of Victorian Vienna. Like many of his fellow young avant-garde peers, Klimt was working to break away from the constraints of repressive Viennese traditions. Through his paintings he searched for new explanations of the meaning of life that were alien to conservatives. The *Faculty Paintings* had a jarring effect on the positivists of the

University because they confronted them with the possibility that cyclical forces of nature rather than mathematical sciences govern the progress of history and of human existence, ultimately ending each cycle in what art historian Shearer West calls "decay, decline and ultimate disaster."[32] For uneasy conservatives, the abandonment of morality and decorum in the *Faculty Paintings* was a sign of impending social doom. By attacking the paintings, the professors of the University, members of the Ministry of Culture, and the conservative public were in fact condemning Vienna's entire progressive intellectual circle and responding to the threat of the emerging modernist worldview.

The Admirers

While the literature on the *Faculty Paintings* tends to focus on the negative responses to the work, it does also acknowledge that Klimt's friends were very active in his support. The intellectual avant-garde of Vienna admired just those aspects of the *Faculty Paintings* that the conservative traditionalists condemned. The *Faculty Paintings* resonated with the new values and ideas of the Viennese intelligentsia who rejected the old conservative worldview. Klimt and his supporters belonged to this rebellious inner circle, whose goal was to promote progressive art and culture and break free from conservative morals. Many of the positive responses to the paintings made by Klimt's admirers help to illuminate the meanings of the *Faculty Paintings* and affirm their artistic quality.

Klimt's admirers asserted the agency of the artist, sanctioning his departure from the traditional model of the artist-patron relationship. They believed that instead of simply following the dictates of a commission the artist should paint according to his own

imagination, intuition, and ideas. Art historian and the director of the Hamburg Kunsthalle, Alfred Lichtwark, defended the artist's independence and agency over his own work. In a 1900 interview with the Secession periodical *Ver Sacrum*, Lichtwark said, "If someone adopts the well-known and often heard expressions 'I demand from the artist,' 'the artist should,' 'the artist must,' this proves that he has no idea how the work of art comes into being… no one in the world has any need of the work of art before it comes into being with the sole exception of him who creates it."[33]

Klimt's avant-garde defenders consistently emphasized the ways in which the *Faculty Paintings* embodied painterly skill and themes that were relevant to the shifting turn-of-the-century culture. Klimt's contemporary, the German critic and art historian Richard Muther, after seeing *Philosophy* at the Secession exhibit of 1900, praised Klimt's originality in departing from the traditional academic style, "[Klimt] has copied no one, has borrowed no antique model. Out of his own, independent pondering he has created a work in which the whole weight of thought, the whole colouristic nervosity of our times are embodied."[34] Most importantly, Muther attributed to Klimt the role of the philosopher, describing him as "pondering" the anxieties and shifting values of fin-de-siècle Vienna. While *Philosophy* instilled a sense of anxiety in the conservative members of society, Muther saw new truths in Klimt's interpretation of the human psyche, instincts, and urges.

In response to the criticism of *Philosophy* in 1900, Franz Wickhoff, prominent contemporary supporter of Klimt and art history professor at the University of Vienna, delivered a lecture to the University Philosophical Society entitled "What is Ugly?" In this lecture, not only did Wickhoff praise Klimt's work in terms of skill and innovation,

he also presented his views about the changing discipline of art history and directly criticized the conservative professors for their poor taste and inability to support artistic progress. His speech implied that viewers who continued to hold on to the traditional definition of artistic beauty lacked the ability to face modernity and truth.[35] In addition, Wickhoff described the beauty he himself saw in *Philosophy*, concluding his lecture with a heartfelt description of the painting, in particular the female figure of Wissen at the bottom of the canvas, who shone "like a star in the evening sky," consoling the misery of humankind above her.[36] Wickhoff's speech exemplifies the fact that Klimt's supporters saw in the *Faculty Paintings* an exposition of the new worldview of Vienna's avant-garde inner circle.

Additionally, Klimt's depictions of untraditional nudity in the *Faculty Paintings* appealed to the avant-garde circles of Vienna. The artist broke free from the passive depiction of the female nude and instead displayed the female body in erotic and sensual ways. Hermann Bahr did not directly praise Klimt for his depiction of nudes, but in his 1901 pamphlet Bahr wrote, "The expression of the aesthetic sense of a minority of noble and pure, higher and more sensitive people in a brilliant form from which the masses, following slowly after, gradually and with difficulty learn what the good and the beautiful are."[37] Klimt did not follow the models of the artistic canon when depicting his nudes in the *Faculty Paintings*. Rather, he looked for truth and reality in his figures, not only examining their physical appearances, but also revealing their inner psyches.[38]

The examination of the venues where Vienna's progressive intellectuals gathered elucidates the interdisciplinary perspective of Klimt's inner circle. They were members of the avant-garde Viennese coffeehouse culture, which provided meeting places where

thinkers from different disciplines could gather to share ideas. Modern scholar Käthe Springer writes, "Vienna coffeehouse culture was a indispensable element of the artistic and intellectual life of the turn-of-the-century period. Literary currents were born and discarded there, political developments and scientific insights were discussed, and new styles of painting, music, and architecture were created."[39] It is significant that Vienna's greatest thinkers were meeting in public spaces as opposed to private. Anyone was able to pull up a chair to a crowded table and involve him or herself in the conversation. As modern historian Eric R. Kandel writes, "The Viennese artists saw themselves not as educating the public at large, but as educating a self-selected group who shared their values or could be readily acculturated to them."[40] The coffeehouse lifestyle was neither exclusive nor especially formal, but the avant-garde intellectuals did not have any intention of preaching their philosophies to those who had no interest in hearing them.

The Modernist Salons of Vienna provided a more intimate venue in which thinkers from different disciplines could come together to discuss intellectual and political issues. Usually hosted by women in their homes, these salons provided unique and intimate gathering places where the educated business elite had the opportunity to rub shoulders with artists and discuss aesthetic interests.[41] Perhaps the most important salon in fin-de-siècle Vienna was that of the writer and art critic Berta Zuckerkandl. Important artists and thinkers such as Sigmund Freud, Arthur Schnitzler, Gustav Mahler, and Gustav Klimt himself frequented the Zuckerkandl salon. Progressive intellectuals throughout Vienna thrived in these new interdisciplinary venues. Undoubtedly, the discussions and exchanges of ideas that occurred in these settings profoundly influenced Klimt's personal philosophy.

As in the case of those who repudiated the *Faculty Paintings*, the members of Klimt's inner circle made clear their reasons for supporting the murals. The beginning of the 20th century was a turning point for Vienna. People began to question the deeply rooted traditions and moral values that up to that point had been customary. Klimt's artistic renunciation of traditional academic painting was part of the much larger movement that liberated Vienna from its established cultural bonds. Looking back on the shifting cultural values of turn-of-the-century Vienna, psychologist and contemporary of Klimt, Siegfried Berfeld wrote

> The economic and intellectual development that took place between 1870 and 1914 broke family, religion, every sexually repressive entity and every guilt-inflicting ideology wide open. In this movement for marital reform, sexual reform, women's rights, and social justice, psychoanalysis made an early entrance.[42]

Klimt and the members of Vienna's avant-garde inner circle worked towards a culture that addressed taboos and raised awareness about the unconscious and the psyche. They valued the freedom to depart from outdated personal and moral strictures that hindered both the progress of philosophy, psychology, and art, and individual self-expression. The *Faculty Paintings* embodied the departure from the obsolete culture of the past and looked forward to a new modernist worldview.

Part III: Analysis of the *Faculty Paintings* in their Intellectual Context

Schopenhauer, Nietzsche, and Freud

The ideas of Arthur Schopenhauer (1788-1860), Friedrich Nietzsche (1844-1900), and Sigmund Freud (1856-1939) are particularly relevant to the worldview that developed amongst the Viennese avant-garde. Their philosophical and psychological viewpoints illuminate the meanings of Klimt's *Faculty Paintings* and reveal the artist's active role in Vienna's departure from Enlightenment thinking towards a modernist zeitgeist. Although Schopenhauer was not a contemporary of the fin-de-siècle, his pessimistic philosophy rose to relevance during a time of turmoil and anxiety and resonated with the turn-of-the-century sensibility. Nietzsche also predated the fin-de-siècle, but his influence on Freud, the similarities between his philosophies and those of Schopenhauer, and his popularity at the turn-of-the-century contributed to Vienna's new worldview.

Klimt depicted the faculties of the University of Vienna through his own understanding of the human psyche and pessimistic philosophy, which was formed by his immersion in the avant-garde milieu. Klimt inserted the medium of painting into the conversation of music, psychology, philosophy, and literature that drove the avant-garde intellectual movement. The *Faculty Paintings* reflected the pervading worldview of Klimt's inner circle, which consisted of the shifting morals and ideals of Vienna's progressive thinkers at the turn-of-the-century. Through discussion, Klimt, Freud, and their intellectual contemporaries considered the works of Schopenhauer and Nietzsche in order to more deeply examine the psyche and the true driving forces of human nature. As modern scholar Eric R. Kandel eloquently states, "What set Freud and the Viennese

intellectuals apart was their success in developing and unifying these ideas, expressing them in a strikingly modern, coherent, and dramatic language, and thereby educating the public about a new view of the human mind."[43]

Unlike Schopenhauer and Nietzsche, Freud and Klimt were exact contemporaries, and many aspects of their lives and thoughts coincided. As Schorske describes, "Both decisively rejected the physicalist realism in which they had been reared. Both loosened their chosen fields—psychology and art, respectively—from their biological / anatomical moorings."[44] Both Freud and Klimt were ostracized from the official world of Vienna for their subversive masterpieces: the 1899 book *The Interpretation of Dreams* and the *Faculty Paintings*. Their works set forth new values that undermined the certainties and positivism of Enlightenment thinking. As Käthe Springer writes, "Many of Freud's themes corresponded very much to the spirit of the time: self and dreams, eros and death were favorite motifs of the Viennese aestheticism and impressionistic [sic] 'art of nerves.'"[45] Freud's research focused on the emerging tensions within the human psyche, which resulted in the increased turn to introspection and heighted anxiety of the time.

Schopenhauerian philosophy profoundly influenced the thoughts of Freud. At the center of Arthur Schopenhauer's philosophy lies the concept of the Will, which he describes at length in his 1818 book *The World as Will and Representation*. The Will is the essence of human reality; an irrational, internal force that drives man and the universe he occupies.[46] As described by Kevin C. Karnes, "All objects and phenomena we observe in the world are in contrast, mere representations of the Will, representations that we construct for ourselves in accordance with the only perceptive tools we have: our five senses and our faculty of reason."[47] Due to the fact that man has a limited understanding

of the universe, he sees himself and other humans as separate beings, alienated from one another. Schopenhauer describes the human perception of individuality and separation from one another as due to the barrier of the "veil of maya." The "veil of maya" prevents man from understanding that suffering is innate to living, and therefore causes him to aimlessly search for justice and permanent pleasure when no such thing exists. Man is unable to directly perceive the Will, and can only identify the effects of the Will, which are experienced through his five senses.[48] The Will exists in constant pursuit of desire, but because the Will is infinite by nature, man can never ultimately be satisfied. Schopenhauer's pessimism acknowledges that mankind will never cease to suffer because we can never be perpetually content. This pessimism, however, does not suggest that human life is futile, only that the Will is irrational and man is its eternal victim.

Schopenhauer's philosophy influenced neither art nor intellectual thought until after his death in 1860. His pessimistic philosophy did not bear any connection with the prevailing philosophical trends of positivist Vienna until late into the nineteenth century, when intellectuals began to question and challenge Enlightenment thought.[49] Austria initially received Schopenhauer poorly during the early nineteenth century, and the philosopher's volume *The World as Will and Representation* absolutely did not fit in with the popular worldview of rationalism and positivism. Schopenhauer argued that there is no God for one to comprehend, an idea that did not coincide with traditional Vienna's staunch Christian values. However, during the fin-de-siècle, Schopenhauer's pessimism became extremely relevant to progressives in Viennese intellectual circles, who were breaking away from conservative absolutes. The Schopenhauerian Will resonated so well with the pessimistic mood of the turn-of-the-century because it offered an explanation for

the social neurosis and humans' inability to connect to one another.[50] The young, rebellious intelligentsia looked to Schopenhauer's understanding of the Will to illuminate man's sense of disconnection, uncontrollable urges, and irrationality.

German philosopher Friedrich Nietzsche was greatly inspired by Schopenhauer's concept of the Will. In fact, in 1865 Nietzsche wrote an essay entitled "Schopenhauer as Educator," attributing to Schopenhauerian philosophy his personal awakening to the true workings of the world. Nietzsche drew his concepts of the Dionysian and the Apollonian forces from Greek mythology and tragedies, which he believed achieved the perfect aesthetic balance of the Dionysian—ecstasy, intoxication and impulse—and the Apollonian—reason, and sense of self. He argued that a balance of these two forces is necessary for the creation of art, and together they instill passion and vigor while upholding structure and clarity. Nietzsche's concept clearly sets up parallels between the Will and the Dionysian, the Idea and the Apollonian.[51]

Nietzsche's understandings of eternal recurrence and *amor fati*, or "love of fate," were also extremely relevant to the zeitgeist of fin-de-siècle Vienna. The concept of eternal recurrence held that time and the universe were cyclical, and therefore subject to inevitable and perpetual demise followed by rebirth. In *The Birth of Tragedy*, Nietzsche described the need for a creative, spiritual regeneration, which could be accomplished by the Dionysian spirit of inspiration and destruction.[52] This spirit could overcome that of the Apollonian, rising above "the artificial sterility of modern life" and conservative tradition.[53] *Amor fati* is the belief that everything that occurs in one's life is ultimately good, including suffering and grief. It is an acceptance of fate and the fact that man does not have control over that which he experiences in his lifetime.

Both the concepts of eternal recurrence and *amor fati* oppose Enlightenment thinking. By accepting his lack of control over his own destiny, Nietzsche veered away from Schopenhauer's understanding of pessimism, as he did not agree that inevitable suffering was cause to abandon hope that one's life could be significant.[54] Rather, Nietzsche believed in "courageous pessimism," Dionysian pessimism.[55] This uniquely Nietzschean pessimism was a "philosophy of personal conduct, a suggestion of how to manage the human condition and cope with the basic problems of existence."[56] Although Nietzsche agreed with Schopenhauer that philosophy and art are the two disciplines that can relieve man from his eternal suffering, Nietzsche did not suggest withdrawal from life as a means of relief. Instead, he asserted Dionysian pessimism as an acceptance of fate, a "life-practice" and an "art of living," as opposed to resignation.[57]

As a part of Vienna's avant-garde milieu, Freud was attracted to Schopenhauer's thought. Freud was interested in "treating the mind as a domain of empirical science, not as a platform for philosophical speculation."[58] Although Freud was committed to investigating the brain in a clinical fashion, there is a clear Schopenhauerian influence on his concepts of the id, ego, and super-ego.[59] The id is the deepest level of the psyche. It is the unconscious, motivated by elemental drives. At the next level up is the ego, which is the conscious awareness of the individual. It is in the ego that our understanding of morality lies. At the highest level is the super-ego, which restrains the actions of one's id and limits behavior according to moral and ethical social imperatives. Like the Schopenhauerian Will, the Freudian id is a powerful, primal force that drives man to constantly seek pleasure and to act on instinct. Both the id and the Will are irrational and impulsive forces, and according to Schopenhauer and Freud, man cannot free himself

from either. The Will, however, is an omnipresent, universal force, while the id exists within an individual's psyche. Schopenhauer claimed that by leading an ascetic life, man could escape the Will. Freud, however, like Nietzsche in his theory of the Dionysian and the Apollonian, advocated a balance of the id with the more rational aspects of the human psyche, the ego and the super-ego. By controlling impulsive behavior, man can "achieve a satisfactory personality adjustment" and live contentedly in the company of the id.[60]

To the dismay of conservative Vienna, Freud closely studied human sexuality to uncover the meaning of libidinous urges and desires. Even before Freud's research, the interest in human sexuality during the turn-of-the-century had become widespread. However, it had previously been considered immoral and taboo to discuss sexual desire publically, and never before had anyone scrutinized the psychology of sex through a scientific lens. Springer writes, "The more strongly Freud revealed the central role of sexuality and its repression in the development of mental illness, but also in many characteristics in the lives of 'normal' people, the more enemies he made."[61] Freud forced people to acknowledge sexuality, taking a private aspect of life and bringing it to the public's attention. His research was unprecedented in its focus on the relationship between life, death, sex, and suffering. Freud developed the Romantic generation's understanding of the unconscious, then refined and developed his understanding of the psyche through psychoanalysis. The practice of psychoanalysis consisted of accessing the unconscious thoughts and desires of the psyche and understanding how an individual's personality had come to exist in its unique state. Freud believed that true libidinous human desires appear in the form of dreams. Through understanding the cryptic

meanings of one's dreams, he or she can cure neuroses by bringing their unconscious thinking, their dreams, into their conscious mind.

Freud and Klimt adapted Schopenhauerian and Nietzschean philosophies in their developments of psychology and painting. Ideas of pessimism and skepticism of Enlightenment thought were very much alive in Freud and Klimt's work, but ultimately they adapted Schopenhauerian theories to elucidate issues of anxiety and the psyche that pervaded Vienna at the time. When discussing *The Interpretation of Dreams*, Freud said, "But obviously, it did not spring up out of the earth or fall from the sky; it follows out of older ideas, which it builds upon; it emerges from the impulses that then process it further."[62] The turn-of-the-century in Vienna was a time of tension caused by the clash between the past traditions of the conservative world and the growing uncertainty of the younger generation. Like Freud, Klimt revised Schopenhauerian and Nietzschean theories of pessimism and human desire by applying them to his own work, thereby depicting and spreading the ideas of Vienna's shifting worldview away from Enlightenment thinking.

Philosophy

Philosophy (Figure 5) was Klimt's first contribution to the intellectual discourse of Vienna's avant-garde milieu. The painting embodies the influences of Schopenhauerian and Nietzschean philosophies of pessimism and also reveals parallels between the ideas of Klimt and Freud regarding the emerging interest in the unconscious. The painting's visual structure, particularly its composition, space, and Klimt's treatment of the human figure, are immediate evidence of a new understanding of human existence

that developed out of the shifting zeitgeist of fin-de-siècle Vienna. The painting consists of a swirling column of human figures, upswept by an outside force that they seem powerless to control. A dark female face sits at the base of the canvas, while another face emerges from the hazy cosmic space that covers the majority of the painting. Throughout the *Faculty Paintings*, Klimt closely relates style to meaning and thereby reveals man as lost in an inexplicable universe devoid of order and reason.

In *Philosophy*, Klimt reflects the new philosophical search for the meaning of life by creating an irrational and ambiguous sense of space by painting without a consistent perspectival viewing point. The space is shallow and compressed on the left side of the canvas, while on the right side the space remains open, vast, and empty. In the column of bodies on the left side, figures overlap with one another in a contained, vertical composition, which opposes the hazy void on the left, occupied by the faint depiction of a face. Klimt plays with two and three-dimensional space simultaneously, placing modeled and foreshortened forms of the human body amidst an undefined environment that suggests infinity. He carefully renders the human figures with gentle shading in order to give them a sense of volume. However, he also paints a swirling black veil that twists throughout the column of figures, flattening the space. This dark form, in addition to the woman at the bottom of the canvas, constitutes Klimt's only use of harsh line, as he renders almost the entirety of the painting through shading alone. This is an extension of the same black veil that wraps around the head of the woman, who confrontationally stares directly out at the viewer. She is also the only figure who appears rooted to the bottom of the painting, while all the other humans seem to be floating upward. Klimt's brushstrokes are loose and painterly, but he paints his figures with the polished detail and

smooth surfaces of an academic painter. The postures and anatomies are physiologically accurate, and Klimt depicts them as volumetric and renders their features with precise detail. In opposition to the modeled figures, Klimt paints the atmospheric vacant space to the right abstractly, depicting swirling fog and stars. In contrast to the boldly painted female head at the bottom the canvas, the face towards the top of the canvas on the right side is barely visible, its eyes closed in a dreamy expression.

In terms of subject, *Philosophy* mirrors the fin-de-siècle culture of anxiety and instability through its unbalanced composition. The column of bodies hugs the left side of the canvas, while bodies also emerge from the bottom, swirling upward and disappearing at the top of the painting. Klimt enhances the compositional imbalance by rendering the left side of the canvas with heavy contrast of light and dark, emphasizing the pale human bodies by placing them amidst the long, dark twisting veil. Klimt renders the right side, however, with subtle gradients of pigments, using slightly contrasting shades to create the face amidst the pool of haze.[63] The expressions and body language of the human figures convey suffering. The naked, frontal facing elderly man in the bottom left corner holds his face in his hands, while the central female figure arches back, clutching her chest. The woman and baby in the top left corner have gaping open mouths, suggesting screams of torment. Klimt pushes the writhing figures off the left edge of the canvas, containing them in an inescapable swirl of chaos amidst the vast and mysterious universe.

Philosophy reflects the deterioration of Vienna's traditional academic approach to the study of philosophy. The painting is a depiction of the increasingly pessimistic zeitgeist, which grew out of the newly embraced ideas of Schopenhauer and Nietzsche and clashed with the University's values of positivist philosophy and Enlightenment

thinking. Klimt blatantly depicted men and women as suffering victims of the Schopenhauerian Will, impotent and subject to the blind forces of the universe. He includes men and women of all ages, alluding to the inevitability of aging and dying. The range of ages also reflects Nietzsche's concept of eternal recurrence, in which the figures are victims of the meaningless, cyclical nature of life and time. The figures therefore grab their faces and scream as an outside force pushes them upwards against their will. The couple in the center of the column holds each other closely in an intense embrace, searching for psychical and emotional support from one another. Below them, a woman curves forward, clutching her face with her hands as another female figure is completely horizontal and wraps her body around the other woman in an attempt to resist the upward, swirling force. With his realistic renderings of the human figure, Klimt creates an empathetic experience for the viewer, who must confront the fact that suffering is uncontrollable and innate to human life.

Klimt shares Nietzsche and Freud's understandings of the Greek myth *Oedipus Rex* in his depiction of the hazy figure on the atmospheric right side of the canvas. This figure is the Sphinx, a popular subject in Symbolist Art, as she represents the idea of enigma, a mysterious creature who defies rationalism. She stares out unseeing, indifferent, and inscrutable. She represents the riddle, the mysterious and unknowable aspect of life and the universe that dominates Klimt's painting. In the ancient myth, the Sphinx poses a riddle to wayfarers, but she kills those who cannot answer it. On his journey to Thebes, Oedipus solves the riddle, defeating the Sphinx. In return, the grateful people of the city reward him with the queen's hand in marriage, who is, unbeknownst to Oedipus, his mother.

We cannot consider Klimt's image of the Sphinx without recognizing its connection to the Freudian theory of the Oedipus complex, discussed in *The Interpretation of Dreams*, which was published a year before Klimt painted *Philosophy*. Freud believed every human being is born with the innate unconscious desire to have sex with the parent of the opposite sex and annihilate the parent of the same sex.[64] For Freud, the myth of Oedipus revealed that humans could not control the desires of the psyche no matter how hard they tried. Nietzsche also believed the myth of Oedipus to be a metaphor for man's inability to control natural unconscious urges.[65] For Nietzsche, the Sphinx represented the inscrutability of nature. He wrote in *The Birth of Tragedy*, "For how should man force nature to yield up her secrets but by successfully resisting her, that is to say, by unnatural causes?"[66] However, despite Oedipus' conquering the enigmatic Sphinx, he still could not escape his dreaded fate. Klimt evokes Freud and Nietzsche's analyses of Oedipus through his depiction of the elusive, phantom-like Sphinx in *Philosophy*. He encourages the viewer to relate Oedipus' inability to control nature to the physically and emotionally struggling figures on the left side of the canvas.

Schorske describes Nietzsche and Freud's understanding of Oedipus' quest as "a moral and intellectual one: to escape a fate and acquire self-knowledge."[67] Klimt's image of the Sphinx alludes to Oedipus' journey of self-discovery and the hero's obstinate quest to gain philosophical understanding. Klimt's image of the Sphinx is tied to Schopenhauerian philosophy in its pessimistic outlook on the meaninglessness of life and the dominance of the Will. The Sphinx seems to take over and refute the image of Wissen, or Wisdom, located at the bottom of the left side of the canvas. Instead of the

allegorical figure of Wisdom presiding over Philosophy, the enigmatic Sphinx dominates the canvas, marginalizing Wissen and replacing her as the driving force of the universe.

Rendered in stark contrast to the Sphinx, Wissen confronts the viewer as if she is breaking the fourth wall, introducing the viewer to a dramatic scene in the proscenium behind her. She is hard in style and in sentiment, painted in harsh lines and with an almost inhuman unsympathetic face. She affirms life's inevitable suffering and the Schopenhauerian Will.[68] One would expect for Wisdom to assist in man's probing for the mysterious meaning of existence. However, Klimt's Wissen remains hidden and on the outskirts of man's suffering, conscious of the action but doing nothing to stop it. She embodies Freud's concept of the ego and the superego as well as Nietzsche's theory of the Apollonian. She is reason and morality, but she is overcome by the id-driven, Dionysian figures above, who are victims of anxiety and pain. Wissen does not portray man's "Triumph of Light Over Darkness." In fact, the painting portrays the Triumph of Darkness Over Light.

Philosophy uses mythological symbols and images of human suffering to evoke the Freudian, Nietzschean, and Schopenhauerian ideas that heavily impacted the new zeitgeist of fin-de-siècle Vienna. The images of the Sphinx and Wissen reflect a subversion of traditional values, in which Klimt acknowledges the belief that wisdom and reason no longer control man's instinct and the unconscious. Through the realistic depictions of suffering male and female figures, Klimt portrays humanity as "merely as part of the cosmos… nothing more than a dull, unwilling mass, which in the eternal service of procreation is driven hither and thither as if in a dream… from the first stirrings of life to powerless collapse into the grave."[69]

Medicine

Medicine (1901) (Figure 6) continues to reflect ideas integral to the new worldview of turn-of-the-century Vienna, particularly Schopenhauerian pessimism, Nietzschean eternal recurrence, and the Freudian subconscious. As in *Philosophy*, the formal elements of *Medicine* support its meaning, but now the painting strays even further away from academic realism in the direction of abstraction. Klimt again portrays a column of suffering human figures, but he includes among them the skeletal image of death. In addition, separated from the mass is the figure of a woman with an infant at her feet. Looming up in front of the human column is another large female figure who confronts the viewer head on. In *Medicine*, Klimt further explores issues of female sexual liberation, the cyclical nature of life and death, and ironically, the inability to heal or correct the tragic nature of the human condition.

Klimt continues the use of an unbalanced composition with a column of bodies, this time on the right side of the painting and taking up about two thirds of the canvas. The human figures twist and overlap in a dense conglomeration, their forms creating an abstract configuration. Within the mass, the clear contours of the individual figures make them distinct from one another. Klimt creates a sense of tension between the volumetric modeling of the individual figures and the flattening contours that he uses to outline each form. He depicts a backwards facing, curled man in the bottom right corner in detail, carefully shading the muscles and contours of his back. He also depicts a curvaceous female figure in the middle of the mass with her hands by her face in an expression of ecstasy. Klimt positions the image of death, a skeleton, in close proximity to a pregnant woman in the top right corner of the canvas. At the bottom of the canvas, overlapping the

human mass, is the female figure of Hygeia, who Klimt depicts as a confrontational, upright female figure embedded in elaborate ornamentation. Instead of the Sphinx on the opposite side of the human figures, Klimt depicts a single female nude, her pelvis outthrust towards the viewer, her face partially hidden by her hair. Klimt sets up an opposition between the modeled, three-dimensional single female figure on the left side of the canvas and the flattened mass of bodies to the right. The mass of figures is close up to the picture plane, while the woman on the left seems to drift further away from the viewer. The artist also sets her apart by depicting her naked body in a way that draws the viewer's attention to her breasts and genitalia. In contrast to the sharply delineated, floating mass to the right, the woman at the left is depicted with gentle shading, without the use of harsh lines.

As in *Philosophy*, *Medicine* also has a performative element in that the viewer experiences it as if looking at a proscenium stage and a separate reality. Unlike *Philosophy*, Klimt does not fill up half of the canvas with a cosmic void, but rather only a third. The left side of the painting with the single foreshortened figure is more spatial, while to the right the space is more flat and reductive. Instead of Wissen at the base of the figural mass, Klimt depicts Hygeia, who seems to preside over the scene like a choric figure in a Greek drama. She looms up, separate from the writhing mass of humans behind her. She has same softly modeled features as the figures behind her, but she is distinct from the mass of humans that exists behind her. Klimt turns her into a decorative, upright image encrusted with jewelry and patterns that evoke the feel of Byzantine mosaics. Klimt uses rhythmic brushstrokes to create the shading and texture of Hygeia's skin and surroundings, depicting her as an idealized beauty. Her ornamental robes turn

her into a flat image that dramatically confronts the viewer before he or she can continue to take in rest of the painting. Klimt moves towards his mature style, which juxtaposes ornamentation and naturalism, with his use of contained decorative pattern in his rendering of Hygeia's intricately adorned robe. He continues the use of pattern in the polka-dotted, semi-transparent veil in the middle of the human mass, which creates a sense of cohesion with Hygeia's robes.

Despite the destruction of the *Faculty Paintings* in 1945, an oil sketch of *Medicine* (Figure 10) and a color photograph of the detail of Hygeia (Figure 11) still exist today, giving us some insight into how Klimt's color palette and use of brushstroke affected the final painting. Although the style of the oil sketch, painted in 1897-1898, matches the impressionistic style of *Philosophy*, it is devoid of the ornamental patterning of the final painting. The basic composition and the red color of Hygeia's robes as depicted in the sketch are similar to those of the final painting. Klimt experiments with hues of hot reds and yellows paired with cool purples to create the painting's hazy environment. In the final painting of *Medicine*, Klimt's figure of Hygeia stands out because of her stark red robe, but she is more volumetric in the sketch than in the final painting.

Medicine extends *Philosophy's* Schopenhauerian and Nietzschean message regarding the cyclical nature of life by depicting figures of death, pregnancy, and a baby. The painting reflects Nietzsche's concept of eternal recurrence in which time is not linear, but rather occurs as a perpetual round of birth, growth, decline, and death. The two figures that most blatantly relay the interconnectedness of life and death are the skeleton and the pregnant woman at the top right corner of the painting. Their proximity to one

another forces the viewer to consider death as the ultimate outcome of birth, reinforcing the fact that one does not exist without the other. Art historian Tina Marlowe-Strockovich sums up the meaning of the painting when she describes it as "testimony of a man's struggle to break away from parturition and death—the suffering in life, the finality of death, and the unwillingness to accept the idea that every birth is merely a death sentence."[70]

In *Medicine*, Klimt also alludes to Schopenhauer's understanding that one can turn away from the manipulation of the Will by removing the "veil of maya" through empathy for others. The reaching arms of the single woman on the left side of the canvas and the man on the left side of the column of figures are indicative of the compassion Schopenhauer claims is necessary to understand the interconnectedness of all humans to each other. In order to overcome the sorrow caused by endless suffering, one must first recognize the existence of the Will itself. The renunciation of the Will is counterintuitive because in order for one to understand that he or she is under the control of a universal force he or she must find compassion in others.[71] Through the spatial relationship between the female figure on the left and the man in the human mass, Klimt offers a faintly hopeful allusion to the ways in which man can even momentarily escape life's suffering.

The figure of Hygeia, who as an allegorical figure of Medicine or Health is Wissen's counterpart, presides over the painting as the embodiment of the unity between life and death. In Greek mythology, she is the wife of Asclepius, god of medicine, and the traditional symbol of regeneration. Yet she turns her back on despairing humanity, neither curing, healing, nor palliating the suffering of mankind. The snake she holds

refers to the fact that she was born a snake out of the Tellurian swamp in the land of the dead. Schorske describes the ambiguity of the snake: "the great dissolver of boundaries: between land and sea, man and woman, life and death."[72] Klimt's Hygeia represents the ambiguous dualities innate to human existence through her androgynous appearance and her inability to heal. Traditionally in Greek mythology she is the goddess of health and healing, however Klimt depicts her holding a cup of Lethe, water from one of the five rivers in Hades that when consumed will leave the drinker in a state of forgetfulness and oblivion. This image of Hygeia does not possess the ability to heal, only the ability to offer disconnection and numbness to pain. The fading distinctions between the dichotomies of life and death, man and woman, contributed to the culture of anxiety that pervaded fin-de-siècle Vienna.

While Klimt was painting *Medicine*, Freud was also studying the merging dichotomies of human existence through his study of the unconscious and the psyche. Eros and Thanatos, which he would later write about in his 1920 essay "The Pleasure Principal," are the two opposing drives that humans innately struggle to balance.[73] Eros is the life drive, which promotes connection, reproduction, self-preservation, and creativity, while Thanatos, the death drive, is the force of aggression, compulsion, and destruction. Klimt uses the image of Hygeia to reflect upon the innate and uncontrollable dichotomies that exist in one's psyche. The dream-like nature of *Medicine* suggests that we are looking into the subconscious, blurring the lines between the dichotomies of sleeping and waking, life drive and death drive.

The open acknowledgement of the erotic in Klimt's provocative female nudes closely parallels Freud's research concerning the human libido and the desire for sexual

liberation from conservative taboos. Klimt represents women as a sexual beings through the depictions of the woman to the left and the female figure in ecstasy located towards the bottom of the writhing human mass. The single figure on the left side of the painting embodies this female sexuality, her pelvis outthrust, emphasizing her pubis. It is this figure that most intensely outraged the "conventional sensibilities" of the Viennese conservatives. During turn-of-the-century Vienna, the role of women was drastically changing. Women were challenging their social status as property of their husbands through emancipation and the rejection of men.[74] The growing independence of women threatened not only Vienna's social structure, but also the procreation of the human race.[75] Klimt reflects the liberation of women through his depiction of the female figures as sexual, powerful, and monumental. With the pregnant woman, he alludes to the uniquely female ability to give birth to new life. Through the allegorical figure of Hygeia, an intimidating female figure, he establishes woman as a threatening mythical icon of strength and ancient history. Women are no longer passive in art and society and no longer exist to solely serve the male gaze. Rather, Klimt asserts the sexual and reproductive power of women as inseparable. Schorske concludes that the painting reveals "expressions of erotic liberation on the one hand and male fear of impotence on the other."[76]

With *Medicine*, Klimt depicted a reflection of Vienna's swiftly shifting zeitgeist in a painting that was arguably more straightforward and dramatic than *Philosophy*. He filled the majority of the canvas with figures as opposed to emptiness, focusing more on details such as age, gender, and body language instead of on human torment and passivity. It is true that Klimt failed to produce a mural depicting medicine's contribution

to the "Triumph of Light Over Darkness." However, through the imagery of Hygeia, death, pregnancy, and female eroticism, Klimt successfully evoked the popular philosophies of Schopenhauer, Nietzsche, and Freud. With the knowledge of Freud's concept of Eros and Thanatos, Nietzsche's eternal recurrence, and Schopenhauer's pessimistic view of the Will, progressive viewers would be able to understand Klimt's painting as a reflection of the enigmatic and anxiety-inducing climate of the time in which he painted it.

Jurisprudence

The last of the three *Faculty Paintings*, *Jurisprudence* (1903-7) (Figure 7), radically differs from its predecessors in style and tone. However, it remains a product of the shifting philosophical climate of fin-de-siècle Vienna. Klimt explores the ways in which a different formal approach can alter and perhaps amplify his investigation of Vienna's changing worldview. In *Jurisprudence*, Klimt increases his use of abstraction and ornamentation, moving more definitively away from the academic realism the Ministry of Culture had expected of him. The painting depicts three furies surrounding an elderly nude man, who is about to be consumed by a giant octopus. At the top of the canvas, separate from the surreal punishment by cephalopod at the bottom of the canvas, three decorative and idealized women look out to the viewer, unaware of the event occurring below.

Klimt eliminates all sense of space, flatting out almost the entirety of the canvas while upholding a strong sense of verticality throughout the painting. This time, the weight of the composition lies at the bottom, with the largest figures and forms located in

the lower three quarters of the canvas. He also divides the mural into an upper and lower section, rendering the figures in both with only a minimal sense of volume. At the bottom half of the canvas Klimt depicts the nude elderly man stooped in front of a giant octopus, surrounded by three mythological furies amidst a dark, subterranean atmosphere. The curving black shapes that surround the three female figures abstract the scene, as does the curving form of the octopus that envelops the lone male. The figures do not overlap with one another as in *Philosophy* and *Medicine*, and Klimt carefully delineates each one. Only the elderly man is rendered with a sense of volume at the bottom of the painting, as the furies and the octopus appear flat and decorative. Klimt applies gradual shading to create a realistically aged body, emphasizing the wrinkles, sagging flesh, and sharp contours of his emaciated and bony torso. In the upper section of the painting, Klimt depicts three smaller female figures farther back in depth than the bottom scene, in a separate, secluded compartment (Figure 12). They have modeled faces, but their bodies are embedded in a flat, decorative environment completely comprising angular mosaic patterns. They are idealized and beautiful, confronting the audience with their gazes.

In opposition to *Philosophy* and *Medicine*, Klimt creates a sense of balance and stability in the composition of *Jurisprudence*. Instead of painting a large mass of human figures on one side, Klimt centers the women at the top of the canvas and arranges the figures at the bottom in a circle, spacing them more or less equidistantly from one another. Klimt creates a grid-like appearance, using strong vertical and horizontal lines. He depicts figures in the painting with overall vertical, elongated forms, even if they are bent over or crouching. He also uses abstract shading and the black twisting sheet to create the opposing horizontality. Klimt renders the figures and abstract shapes with a

sharp line and extreme contrast between light and dark, creating a more strident tone than in the previous *Faculty Paintings*. Each figure is clearly delineated and does not physically interact with its surroundings.

Unlike *Philosophy* and *Medicine*, *Jurisprudence* does not have an allegorical female figure that presides over the scene. Rather, the viewer's eye is initially brought to the stooped figure of the old man, about to be consumed by the octopus. The three female figures, or furies, that surround him do not take notice of the suffering old man. Instead, they face forward; two of them directly confront the viewer with their gazes while the third rests her face in her hands, her eyes dreamily closed. The three women at the top, allegorical figures of Truth, Justice, and Law, also look out to the viewer, but are by no means the first figures that catch one's attention. Klimt applies a strong sense of line to the entirety of the canvas and brings the eye to the surface and to the patterns on it. He also uses strong contrasting lights and darks, further increasing the flat feeling of the painting.

According to Schorske, Klimt's change in mood was partly a response to the negative critical feedback he received for *Philosophy* and *Medicine*.[77] Klimt's original idea for *Jurisprudence* is preserved in his first sketch, which he presented to the Ministry of Culture in 1898 (Figure 9). Klimt initially planned to depict *Jurisprudence* as the traditional allegorical figure of a strong, active woman with windswept garments, pursuing injustice with a sword. The original plan shows her as a warrior, triumphant over an octopus that retreats to the bottom of the canvas, small and defeated. The sketch addresses the Ministry of Culture's original intention for the *Faculty Paintings* to relay the Triumph of Light over Darkness. Following a similar approach to that of *Philosophy*

and *Medicine*, the sketch is in an impressionistic style with a single woman as the central figure of the painting and the first element to confront the viewer. In response to the original sketch, the commissioners requested that Klimt alter the plan for the final ceiling mural in three ways. First they asked that he create a "clearer characterization of the central figure;" second, that he imbue a "greater calm in the tone of the picture," and lastly that he create a "corresponding improvement to the painting's noticeable void in the lower half."[78] In 1903, Klimt responded to these suggestions literally, changing exactly what the commissioners asked of him. He also ironically altered the subject matter and mood of the painting so that the meaning it conveyed defied the ideals the Ministry wished to convey. He replaced the strong, dynamic female figure of Justice with the central figure of the decrepit naked man. He replaced the atmospheric, freely painted environment of the sketch with a harshly abstract linear style. By eliminating any sense of movement, he created an airless, suffocating space and an unpleasant static calm.[79] Paralysis and immobility replaced dynamism. Moreover, instead of a single heroic allegorical figure, Klimt included three furies, threatening women from Greek mythology. He addressed the "void in the lower half" by adding an entirely new scene of the furies, octopus, and the old man.

Klimt examined the fin-de-siècle anxiety about the growing power of women through the three furies he depicted at the bottom of the painting. They are the Eumenides, the Greek deities of vengeance, punishing the old man, who is caught in the deadly tentacles of the octopus, powerless and vulnerable. The fury on the left seems to be in a state of sleepy serenity, the middle one crouched and with an expression of anxiety, and the rightmost in a state of dreamy ecstasy, her eyes half open, rolling back

into her head. The threatening, mythological women facilitate the punishment, which "is sexualized, psychologized as an erotic nightmare in a clammy hell."[80] Like Freud, Klimt recognized in Greek mythology the expression of basic human urges of fear, anxiety, vengeance, and anger. He believed that instinctual passions were stronger than reason and that they were located in the unconscious, at the center of one's psyche.

For the first time in the *Faculty Paintings*, Klimt depicted the archetype of the femme fatale. The furies are sexually alluring and dangerous, seducing their male victims and ultimately "castrating" or depriving them of life. They embody the masculine fear of impotence, challenging man's ability to control his sexual urges. They represent a psychological self-punishment for guilty erotic desires, ultimately linking human sexuality to death. Freud's concept of castration anxiety, the fear of metaphorical or literal emasculation, is extremely relevant to man's common fear of the femme fatale at the turn-of-the-century. Freud believed that when a male infant became aware of the difference between male and female he would develop a fear of castration because he would assume the female to be a castrated male. The male fear of the femme fatale is manifested in her ability to emasculate and dominate him both physically and emotionally. Man cannot help his unconscious need to have sex with the alluring woman, but that which he desires will inevitably punish him. The furies also represent Schopenhauer's inescapable Will, which causes man to abandon rationality and give into his instinct and desire, and Nietzsche's Dionysian outweighing the Apollonian. In *Jurisprudence*, punishment is cruel, unusual, and irrational, ultimately condemning a man for a crime he cannot control.

Klimt was indubitably retaliating against the Ministry's criticism by demonstrating the failure of Vienna's jurisprudence and thus turning "justice" into a scene of "injustice." The drastic shift in mood in *Jurisprudence*, however, does not only reflect the artist's bruised ego. The painting is an even more extreme manifestation of Schopenhauerian pessimism and a condemnation of the corruption of justice. Klimt does not allude to Nietzsche's *amor fati* or Dionysian pessimism. There is no acceptance or greater understanding of life to be gleaned from Klimt's imagery. The artist does not include any hopeful allegorical figures, but rather depicts the unjust suffering of mankind. There is only the illusion of justice, law, and truth, as represented by the three women at the top of the painting. They are beautiful, but they are only the façade of jurisprudence. As opposed to their allegorical equivalents Wissen and Hygeia, the idealized female figures do not act as mediators, drawing the viewer into the scene. Rather, they leave the viewer to experience the terrible scene of condemnation occurring below, unbothered and unmoving. They look out at the viewer from their separate realm, what Schorske calls "the official social world: a denatured environment of masoned pillars and walls ornamented in mosaic-like rectilinear patterns."[81] With *Jurisprudence*, Klimt presented a clear statement in regard to social injustice and the law's failure to master violence and cruelty. Injustice and darkness prevail in this world and Klimt creates a satiric parody of Vienna's commitment to justness.

Schorske understands the change of mood in Jurisprudence as Klimt's "'reshuffling of the self.' For he created an art of anger and allegorized aggression that dissolved his earlier organic style."[82] Schorske is accurate in his assessment of Klimt's shift in mood and style, but he fails to relate it to the new zeitgeist of turn-of-the-century

Vienna. Although it is likely that Klimt identified with the elderly man depicted in *Jurisprudence*, the painting exists as more than a reflection of the artist's emotional state at the time of its creation. The work compelled the viewer to empathize with the loneliness and misery that characterized the time as conceived by Schopenhauer, Nietzsche, and Freud. Klimt seemingly inserts himself into the pessimistic, chaotic universe of the *Faculty Paintings*, suggesting that the viewer do the same. As with *Philosophy* and *Medicine*, Klimt imbued *Jurisprudence* with the pressure and anxiety of fin-de-siècle Vienna, endearing himself to the avant-garde inner circle of progressive thinkers.

Part IV: Conclusion: The Beethoven Frieze

It is imperative to consider Klimt's 1902 *Beethoven Frieze* (Figure 8) when trying to comprehend his personal and artistic reactions to the alleged failure of the *Faculty Paintings*. As previously discussed, Schorske dislikes the decorative nature of the frieze because he sees it as a departure from the philosophical approach of the *Faculty Paintings*. Although Klimt actually painted *Jurisprudence* (Figure 7) and the *Beethoven Frieze* simultaneously, Schorske and many other scholars choose to discuss the *Faculty Paintings* and the fourteenth Secession exhibition in honor of Beethoven separately rather than simultaneously.[83] Peter Vergo, however, is attentive to the chronological order of Klimt's paintings in his book, allowing the reader to consider the influence of the *Beethoven Frieze* on *Jurisprudence*, as opposed to understanding the frieze as a departure from the *Faculty Paintings*. Unlike Schorske, Vergo describes the frieze as an "expression in symbolic-naturalistic terms of a grandiose, abstract philosophical conception."[84]

Schorske does acknowledge that Klimt painted *Jurisprudence* and the *Beethoven Frieze* simultaneously, but he does not choose to acknowledge the philosophical connection between the two. Instead, he refers to the works as "paired opposites, each with a style appropriate to its idea."[85] Schorske claims that the frieze "marked the end of Klimt's public and philosophical phase and his development of a new abstract ornamentalist aesthetic for the private world of the cultivated elite, to which he henceforth confined himself."[86] He describes the *Beethoven Frieze* as a bridge between Klimt's philosophical painting and his later portraits of Vienna's high-class women. Schorske believes that decorative art and meaningful art are mutually exclusive and

suggests that after the "failure" of the *Faculty Paintings*, Klimt felt the need to withdraw both socially and artistically from Vienna's public eye. Instead of continuing to probe the difficult philosophical questions about the human psyche, Klimt regressed to a preoccupation with aesthetics and decoration.

However, Schorske's assertion that Klimt abandoned philosophical subject matter is inaccurate. Despite his use of ornamentation, Klimt imbued the *Beethoven Frieze* with significant philosophical meaning. He had also introduced a decorative approach in two of his previous philosophical paintings, *Medicine* (Figure 6) and *Jurisprudence*. In *Medicine*, Klimt utilized flat decoration in his rendering of Hygeia, while in *Jurisprudence* he encrusted the allegorized figures at the top of the canvas in mosaic patterns and applied patterned circles to the octopus at the foot of the painting. It is also important to revisit the fact that Klimt painted the *Beethoven Frieze* before his completion of *Jurisprudence* in 1907. In Schorske's description of the frieze, his language suggests that Klimt painted the frieze chronologically after the *Faculty Paintings*.[87] It is impossible that the *Beethoven Frieze* was a complete departure from Klimt's former approach because he finished it before the completion of *Jurisprudence*, which he returned to after the frieze's reveal at the Secession's fourteenth exhibition.

The fourteenth Viennese Secessionist exhibition of 1902 honored the composer Ludwig von Beethoven with a *Gesamtkunstwerk*, or a total work of art. The *Beethoven Frieze* is a multimedia painting that wraps around the perimeter of a room inside the Secession Building, creating a continuous narrative. The frieze is an ekphrastic artwork, painted in response to Richard Wagner's solo piano interpretation of Beethoven's *Ninth Symphony*, which Beethoven originally set to Friedrich Schiller's 1785 poem "Ode to

Joy." Schiller wrote the poem as a celebration of the unity of mankind and a celebration of compassion between men. The frieze depicts the journey of a gilded knight (Figure 13) who is able to overcome life's Hostile Forces (Figure 14), which include Sickness, Madness, Death, Gnawing Grief, Lasciviousness, and Wantonness, by utilizing the power of the unification of the arts. He ultimately arrives in paradise (Figure 15) and unites with his loving partner due to the repose offered by Poetry and Music (Figures 16 and 17), which Klimt depicts as female allegorical figures. Klimt includes the inscription of a line from Schiller's poem underneath the depiction of the final embrace of the frieze: "This kiss to the whole world." The frieze combines elements of Beethoven's symphony and Schiller's poem, which work together to guide the viewer away from life's perpetual suffering and to compassion through the arts.

The *Beethoven Frieze* should be understood as an extension of the philosophical concerns of the *Faculty Paintings*. The frieze explores the lack of reason and control innate to human life that Klimt previously investigated in the University paintings, but also utilizes other aspects of Schopenhauerian philosophy in order to propose a solution to man's endless anguish. Schopenhauer believed that art should transcend the willful life and respond to the "inner essence," the compassionate force that binds all men together.[88] Through the Idea, one is able to transcend the Will and respond to an inner essence and feel compassion. In order to visually communicate the process of moving beyond the Will to reach human essence, Klimt utilizes images from ancient myths, the "essential, timeless expressions of human nature," to bridge the separation of the Idea and the Will.[89] In part, the Hostile Forces consist of the Ancient Greek mythical figures of Typheus and three gorgons. The Will and the inescapable suffering of life exist in the forms of a giant

mythical monster and evil snake-laden women who turn those who look at them into stone. Klimt also utilizes mythological figures to depict the hopeful images of the frieze, not only those who embody the Will. Through painted allegorical figures of the arts, Klimt expresses the Schopenhauerian concept that through art, man can escape the suffering and reach emotional fulfillment. His depiction of Poetry, a gilded, gem-encrusted woman playing the mythical lyre, represents poetry's ability to lead man to ultimate happiness.[90] The floating female figures throughout the frieze as well as the final singing group of angels call to mind a chorus from an ancient Greek tragedy. As representations of the "Longing for Happiness" and as singers of Schiller's "Kiss to the Whole World," the women express the joyful emotions of the gilded protagonist.[91] Like mythology, art has the ability to "capture essential human truths" that reveal the interconnectedness between all men.[92] The difference is that in the frieze Klimt provides the viewer, in addition to the pessimistic philosophies previously investigated in the *Faculty Paintings*, with the understanding of art as a means to escape suffering. Thus, the *Beethoven Frieze* is not a complete departure from the University paintings, but rather a progressive step forward.

Schopenhauer claimed that the creator of art is essentially the translator of the deeply rooted human compassion that is hidden by the overwhelming Will and the "veil of maya."[93] The artist has the ability to perceive the omnipresent Will, while the layman does not. Therefore, through his art, Klimt allows the viewer to more closely understand the true state of the Will by portraying a scene of ideality, free of suffering**.** Ultimately, the artist takes on the role of Plato's Philosopher King, who must share his innate understanding of matters beyond the earthly experience. The images that the artist depicts

are embodiments of his contemplation, which act as catalysts for the viewer to look beyond the mundane human understanding of the world as perceived only by our deficient five senses. Stephan Koja relates Klimt to the frieze's gilded knight, as "greatly influenced by Schopenhauer's and Nietzsche's conception of genius, which saw the lonely warrior as the epitome of the artist, suffering for the salvation of mankind."[94] Klimt and the knight are the geniuses and the heroes, enduring the Hostile Forces in order to educate the masses as to how to escape life's eternal suffering and reach a state of repose through the unification of the arts.

Although Klimt takes a more optimistic viewpoint of human destiny in the *Beethoven Frieze*, as demonstrated by the embracing couple at its culmination, the hardships depicted in the *Faculty Paintings* are still present in the forms of the Hostile Forces. The Hostile Forces address the tension between the Will and the Idea, an aspect of Schopenhauerian philosophy Klimt only briefly addressed in the *Faculty Paintings*. The Idea is the mind, which discounts the Will through its ability to reflect, think, and abstract. The concept of the Idea parallels Freud's concept of the superego and Nietzsche's Apollonian force in that it opposes the Will, id, or Dionysian force. Schopenhauer's theories of the Will and the Idea "search for a new balance between thinking and feeling" and work towards understanding the dualism of man by first recognizing it.[95] The Hostile Forces represent the domination of the Schopenhauerian Will over the Idea. Without the mind, man gives into his urges and, as Wagner believed, "hunt[s] for false joys."[96] As opposed to searching for true happiness and escape from the power of the Will, the Hostile Forces represent man's surrender to momentary pleasure, which will only result in continued suffering.

Both the *Faculty Paintings* and the *Beethoven Frieze* contributed to the discourse surrounding the shifting culture and art of a society still partially rooted in traditional Enlightenment thought, but struggling to break free. As opposed to the conservatives who believed the paintings to be failures, Vienna's progressives recognized that the *Faculty Paintings* were extremely successful in stimulating discourse regarding the role of the human psyche during the fin-de-siècle. *Philosophy* first defied Enlightenment thought by refuting the belief that man has control over himself and the universe. Klimt investigated Schopenhauerian pessimism and the concept of the Will, challenging the role of wisdom and reason, thereby asserting that irrational and uncontrollable enigmatic forces are the true driving forces in life. *Medicine* reiterated this pessimistic philosophy, expanding on man's inability to control the universe. In counterpointing the figure of a skeleton with a pregnant woman, Klimt draws to mind Nietzsche's concept of eternal recurrence. Klimt's erotic women in both *Medicine* and *Jurisprudence* allude to man's fear of the power of female sexuality, which closely parallels Freud's understanding of castration anxiety and the threat of the unruly sexual urges of the unconscious. *Jurisprudence* acted as a critical lens, scrutinizing the corruption of Vienna's judicial system through a sardonic scene of a helpless man being punished for a crime he could not help but commit. Klimt explored ideas about mankind's innately opposing forces—the Will and the Idea, the Dionysian and the Apollonian, Eros and Thanatos, and the id and the superego—in order to create four philosophically driven, profound investigations of Vienna's new culture through the eyes of the intellectual progressive milieu.

Endnotes

[1] Carl E. Schorske, *Fin-de-Siècle Vienna: Politics and Culture* (New York: Vintage Books, 1979), 227.
[2] *Ibid.*
[3] Maria Bitsori and Emmanouil Galanakis, "Doctors Versus Artists: Gustav Klimt's 'Medicine,'" *BMJ: British Medical Journal*, Vol. 325, No. 7378 (2002), 1506-1508.
[4] *Ibid.*
[5] Schorske, *Fin-de-Siècle*, 253-254.
[6] Schorske, "Mahler and Klimt," 43.
[7] Shearer West, *Fin-de-Siècle: Art and Society in an Age of Uncertainty* (New York: The Overlook Press, 1994), 1.
[8] Schorske, *Fin-de-Siècle*, 228.
[9] Vergo, *Art in Vienna*, 49-61.
[10] Christian Brandstätter, *Vienna 1900: Art, Life & Culture* (New York: Vendome, 2006), 39-46 and 93-107. Stephan, Koja, "'…just about the nastiest woman I have ever seen…' Gustav Klimt's Beethoven Frieze: Evolution and Programme," *Gustav Klimt: The Beethoven Frieze and the Controversy over the Freedom on Art*. Ed. Stephan Koja (Munich: Prestel, 2006), 83-105. Franz A. Szabo, "Reflections on the *Beethoven Frieze* and its Relation to the Work of Gustav Klimt," in *Gustav Klimt: The Beethoven Frieze and the Controversy over the Freedom on Art*, Ed. Stephan Koja (Munich: Prestel, 2006), 139-152. Kirk Varnedoe, *Vienna 1900: Art, Architecture & Design* (New York: Museum of Modern Art, 1986), 152-157. Frank Whitford, *Klimt* (London: Collins & Brown, 1993), 53-65.
[11] Schorske, *Fin-de-Siècle*.
[12] *Ibid*., 246.
[13] *Ibid*., 264.
[14] *Ibid*., 246.
[15] Berta Zuckerkandl, as quoted by Christian M. Nebehay, *Gustav Klimt: From Drawing to Painting* (New York: H.N. Abrams, 1994), 75-6.
[16] Schorske, *Fin-de-Siècle*, 246.
[17] Herman Bahr, as quoted by Peter Vergo, *Art in Vienna*, 55.
[18] Nebehay, *Gustav Klimt,* 64.
[19] Franz A.J. Szabo, "Reflections on the *Beethoven Frieze*," 145.
[20] Bahr, as quoted by Vergo, *Art in Vienna*, 58.
[21] Vergo, *Art in Vienna*, 60.
[22] Eric R. Kandel, *The Age of Insight: The Quest to Understand the Unconscious in Art, Mind, and Brain: From Vienna 1900 to the Present* (New York: Random House, 2012), 11.
[23] Schorske, *Fin-de-Siècle*, 14.
[24] Kandel, *The Age of Insight*, 12.
[25] Schorske, "Mahler and Klimt," 43.
[26] Schorske, *Fin-de-Siècle*, 141-142.
[27] Szabo, "Reflections on the *Beethoven Frieze*," 151.
[28] Schorske, *Fin-de-Siècle,* 19.

[29] Stephan Koja, "'…just about the nastiest women I have ever seen…': Gustav Klimt's *Beethoven Frieze*: Evolution and Programme," in *Gustav Klimt: The* Beethoven Frieze *and the Controversy over the Freedom of Art*, ed. Stephan Koja (New York: Prestel, 2006), 96.
[30] Vergo, *Art in Vienna*, 80.
[31] Karl Kraus, as quoted by Peter Vergo, *Art in Vienna*, 83.
[32] West, *Fin-de-Siècle*, 1.
[33] Lichtwark, as quoted by Vergo, *Art in Vienna*, 57.
[34] Muther, as quoted by Peter Vergo, *Art in Vienna*, 50.
[35] Schorske, *Fin-de-Siècle Vienna,* 235-236.
[36] Wickhoff, as quoted by Schorske, "Gustav Klimt," 236.
[37] Whitford, *Klimt*, 61.
[38] Kandel, *The Age of Insight*, 16.
[39] Käthe Springer, "The Coffeehouse: A Hub of Literary Activity," in *Vienna 1900: Art, Life & Culture*, ed. Christian Brandstätter (New York: Vendome Press, 2006), 341.
[40] Kandel, *The Age of Insight*, 108.
[41] *Ibid*., 29.
[42] Berfeld, as quoted by Käthe Springer, "The Secret of Dreams: On the Development of Psychoanalysis," in *Vienna 1900: Art, Life & Culture*, ed. Christian Brandstätter (New York: Vendome Press, 2006), 376.
[43] Kandel, *The Age of Insight*, 15.
[44] Schorske, *Fin-de-Siècle*, 208.
[45] Springer, "The Secret of Dreams," 375.
[46] Schorske, *Fin-de-Siècle,* 227.
[47] Kevin C. Karnes, "Wagner, Klimt, and the Metaphysics of Creativity in fin-de-siecle Vienna." *Journal of the American Musical Society*, Vol. 62, No. 3 (2009), 655.
[48] *Ibid*.
[49] David S. Luft, "Schopenhauer, Austria, and the Generation of 1905," *Central European History*, vol. 16, no. 1 (1983), 62-63.
[50] West, *Fin-de-Siècle*, 22.
[51] Friedrich Nietzsche, *The Birth of Tragedy* (New York: Dover Publications Inc., 1996), 2.
[52] Nietzsche, *The Birth of Tragedy*, 4.
[53] West, *Fin-de-Siècle,* 135.
[54] Joshua Foa Dienstag, "Nietzsche's Dionysian Pessimism," *The American Political Science Review*, vol. 95, no. 4 (2001), 929.
[55] Friedrich Nietzsche, as quoted by Dienstag, "Dionysian Pessimism," 924.
[56] Dienstag, "Dionysian Pessimism," 934.
[57] *Ibid*.
[58] Kandel, *The Age of Insight*, 17.
[59] R. K. Gupta, "Freud and Schopenhauer," *Journal of the History of Ideas*, vol. 36, no. 4 (1975), 723.
[60] *Ibid*.
[61] Springer, "The Secret of Dreams," 372.
[62] *Ibid*., 371.

[63] Due to the fact that the paintings no longer exist, we can only use studies of the paintings to analyze Klimt's use of color. Unfortunately, Klimt's only color sketch was for *Medicine*.
[64] Sigmund Freud, *The Interpretation of Dreams* (New York: Barnes and Noble Inc., 2005), 229.
[65] Bradley W. Buchanan, *Oedipus against Freud: Myth and the End(s) of Humanism in 20th Century British Literature* (Toronto: University of Toronto Press, Scholarly Publishing Division, 2010), 25.
[66] Nietzsche, *The Birth of Tragedy*, 30.
[67] Carl E. Schorske, "Politics and Patricide in Freud's *Interpretation of Dreams*," *Fin-de-Siècle Vienna: Politics and Culture* (New York: Vintage Books, 1979), 199.
[68] Schorske, *Fin-de-Siècle,* 228.
[69] Vergo, *Art in Vienna*, 53-4.
[70] Tina Marlowe-Storkovich, "'Medicine' by Gustav Klimt," *Artibus et Historiae*, vol. 24, no. 47 (2003), 231.
[71] *Ibid*., 244.
[72] Schorske, *Fin-de-Siècle*, 242.
[73] Sigmund Freud, *Beyond the Pleasure Principle* (Digireads.com Publishing, 2009), 82.
[74] West, *Fin-de-Siècle*, 97.
[75] *Ibid*., 99.
[76] *Ibid*.
[77] Schorske, *Fin-de-Siècle,* 247.
[78] *Ibid*., 250.
[79] *Ibid*., 251.
[80] *Ibid*.
[81] Schorske, *Fin-de-Siècle,* 250.
[82] *Ibid*., 246.
[83] Schorske, *Fin-de-Siècle,* 263-264, Bisanz-Prakken, "Gustav Klimt," 93, Fliedl, *Gustav Klimt*, 101. 77-119, Tobias G. Natter, *Gustav Klimt: Painting, Design and Modern Life : [Tate Liverpool, 30 May - 31 August 2008]* (London: Tate, 2008), 80, Varnedoe, *Vienna 1900*, 155, Whitford, *Klimt*, 61-93.
[84] Vergo, *Art in Vienna*, 68.
[85] Schorske, *Fin-de-Siècle*, 261.
[86] Schorske, "Klimt and Mahler," 44.
[87] Schorske, *Fin-de-Siècle*, 264-266.
[88] Luft, "Generation of 1905," 63.
[89] Karnes, "Metaphysics of Creativity," 686.
[90] Schorske, *Fin-de-Siècle*, 258.
[91] Schorske, *Fin-de-Siècle*, 255 and 263.
[92] Karnes, "Metaphysics of Creativity," 689.
[93] Karnes, "Metaphysics of Creativity," 656.
[94] Koja, "Gustav Klimt's *Beethoven Frieze*," 85.
[95] Luft, "Generation of 1905," 70.
[96] Koja, "Gustav Klimt's *Beethoven Frieze*," 94.

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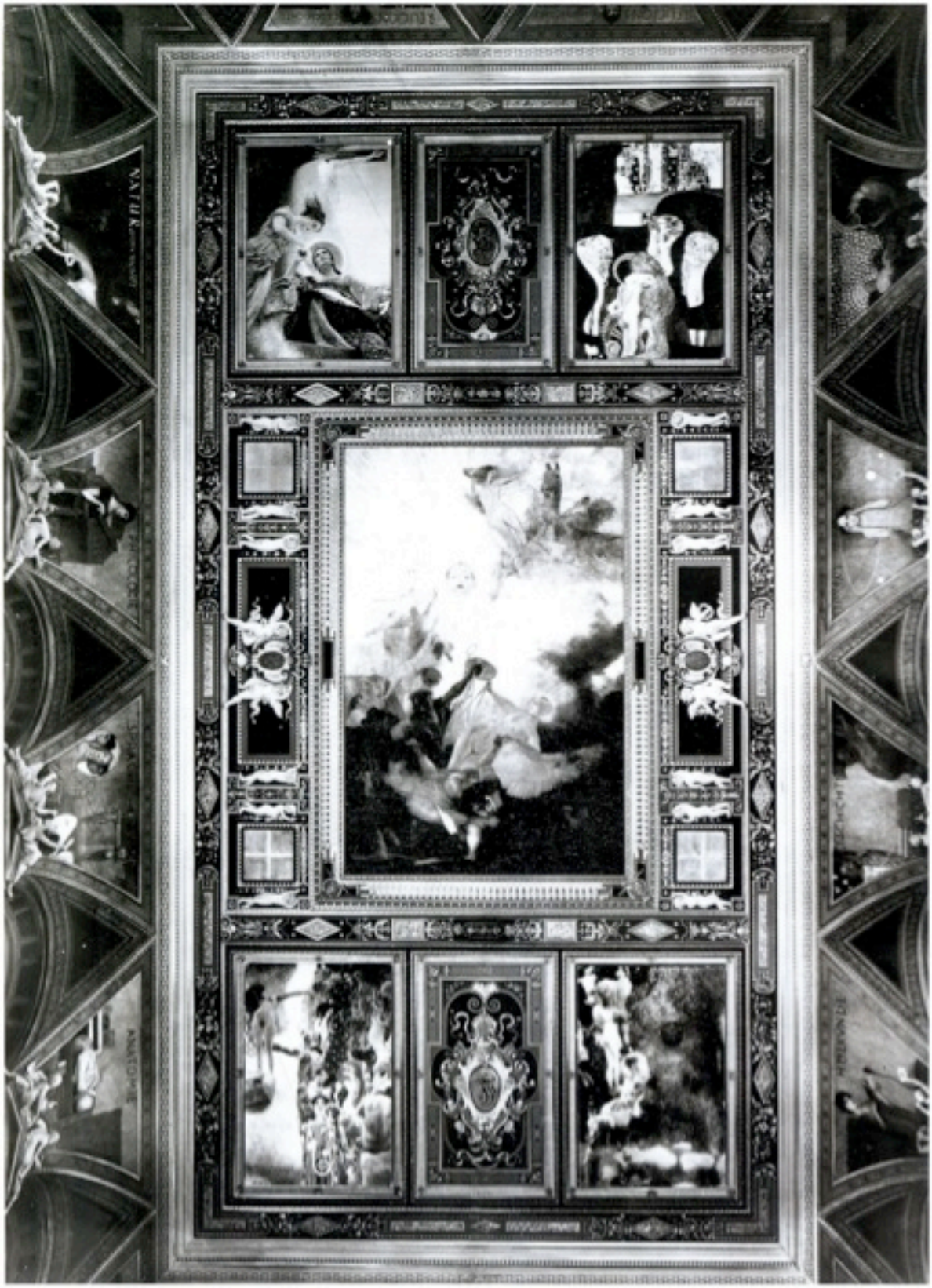

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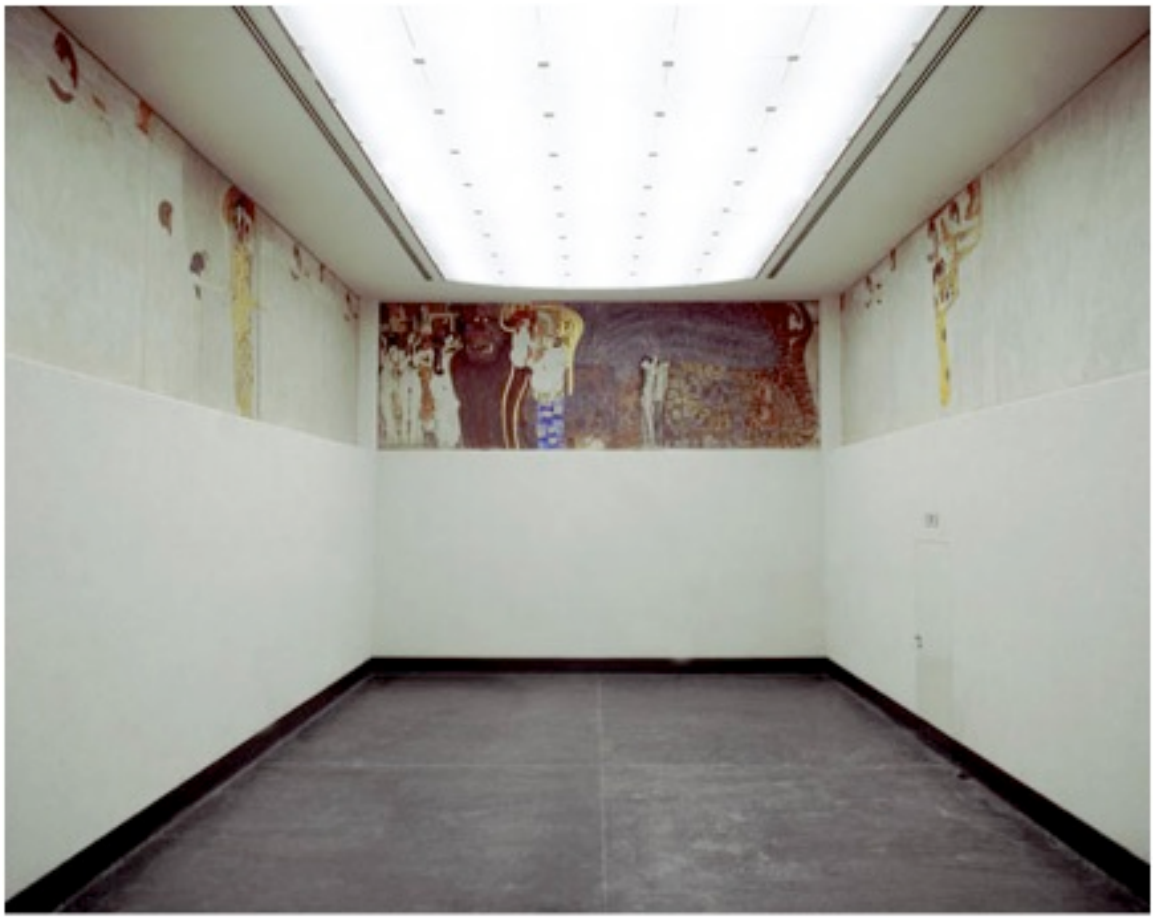

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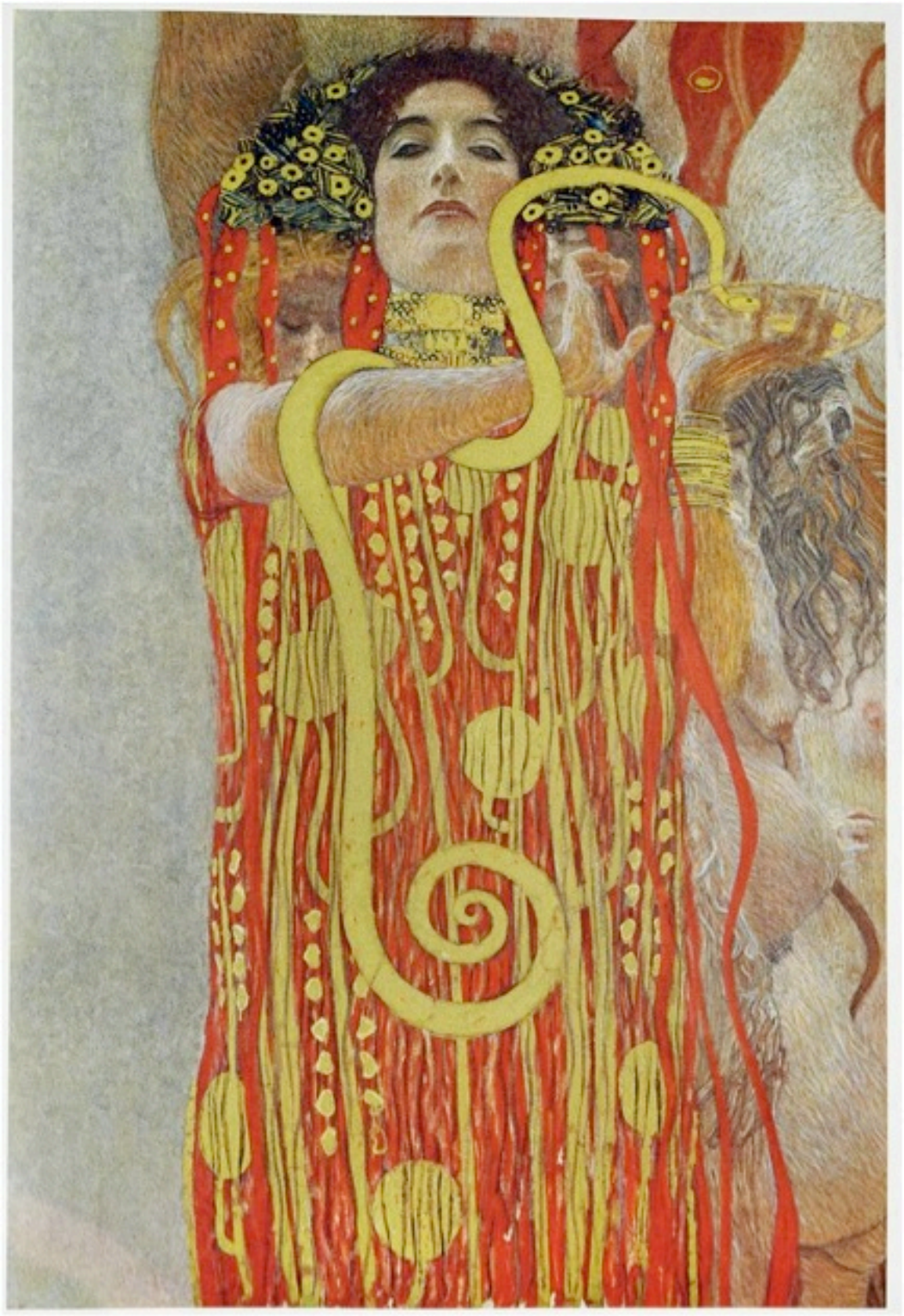

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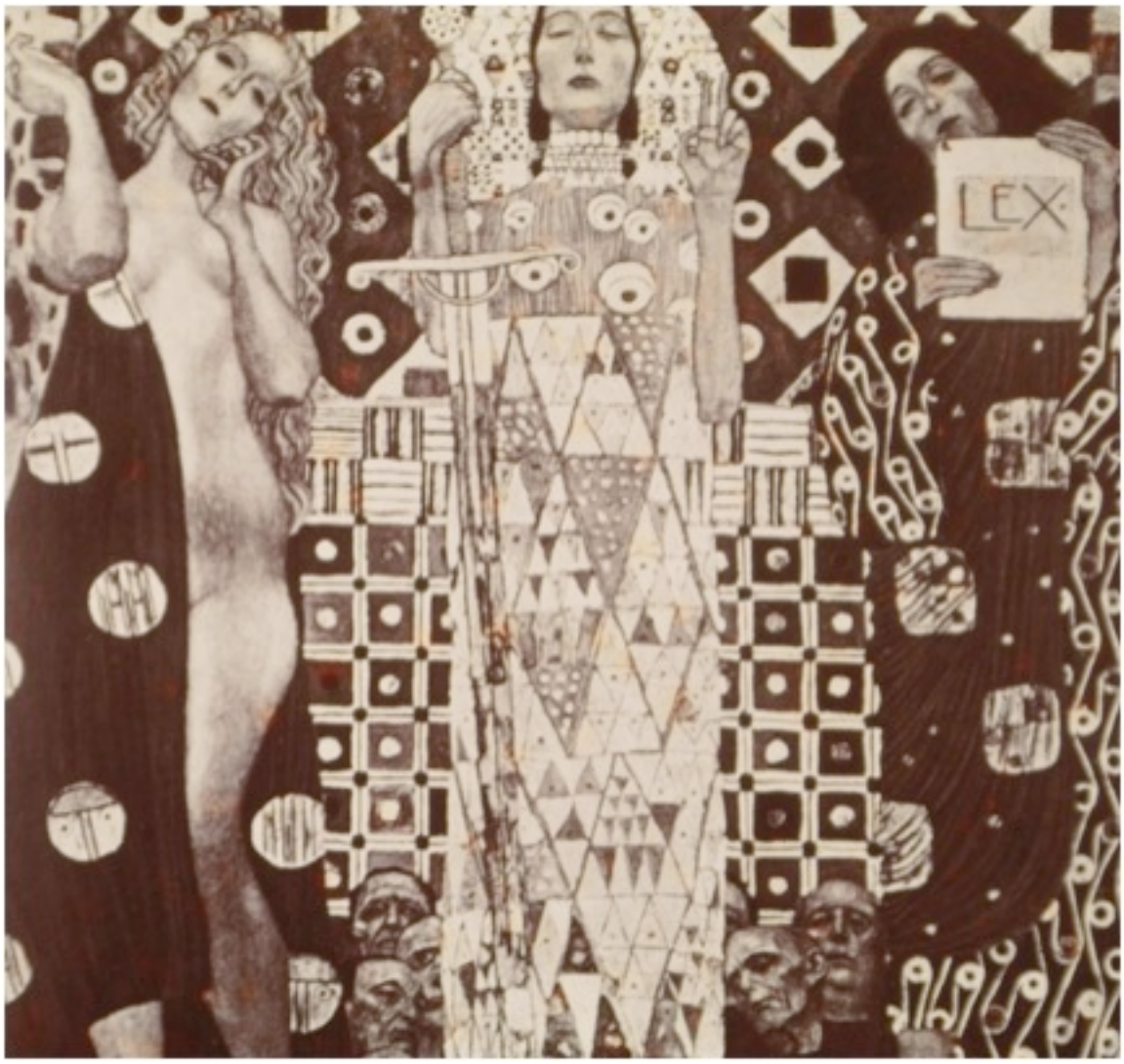

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