

Gustav Klimt, *Sketch of a Landscape*, The Sonja Knips Sketchbook, 1897–1905, p. 55, Österreichische Galerie Belvedere, Vienna

- 1 Postcard from Vienna to Emilie Flöge on the Attersee, dated July 8, 1908, cited from Wolfgang Georg Fischer, *Gustav Klimt und Emilie Flöge. Genie und Talent, Freundschaft und Besessenheit* (Vienna, 1987), 173.
- 2 Werner Hofmann, *Gustav Klimt und die Wiener Jahrhundertwende* (Salzburg, 1970), 16.
- 3 Ludwig Hevesi, *Acht Jahre Secession* (Vienna, 1906), 318.
- 4 Cf. Alfred Weidinger, “Neues zu den Landschaftsbildern Gustav Klimts,” (diploma thesis, Salzburg, 1992), 60f.
- 5 Hermann Bahr, *Rede über Klimt* (Vienna, 1901), 15.
- 6 Albert Paris Gütersloh, “Klimt – ein Bild in Worten,” in: *Gustav Klimt – Egon Schiele. Zum Gedächtnis ihres Todes vor 50 Jahren*, exh. cat. (Vienna, 1968). Cited from Otto Breicha (ed.), *Gustav Klimt: Die Goldene Pforte. Werk—Wesen—Wirkung* (Salzburg, 1978), 110.
- 7 Letter, August 1903, to Marie Zimmermann dated August 1903, cited from Christian M. Nebehay, “Klimt schreibt an eine Liebe,” in *Klimt-Studien, Mitteilungen der Österreichischen Galerie* 22/23, no. 66/67, (1978/79.): 108f.
- 8 Hevesi, *Acht Jahre Secession*, 370.
- 9 Letter to Marie Zimmermann dated July 3, 1900, cited from Nebehay, *Klimt-Studien*, 105f.
- 10 Letter to Marie Zimmermann dated August 1903, cited from Nebehay, *ibid.*, 109f. Date corrected to 1902 in Weidinger, “Landschaftsbildern,” 82f.
- 11 Hevesi, *Acht Jahre Secession*, 451.
- 11B This painting actually represents beech trees, as can be seen in that particular forest.
- 12 Ludwig Hevesi, “Gustav Klimt und das Malmosaik,” in *Altkunst – Neukunst* (Vienna, 1909), 211.
- 13 Hevesi, “Weiteres über Klimt,” in *ibid.*, 319.
- 14 Bahr, *Rede über Klimt*, 16.
- 15 *Ibid.*, 18.
- 16 Richard Muther, “Seine Sinnlichkeit kennt keine Grenzen,” in Hans Rosenhagen, *Studien* (Berlin, 1925). Cited from Breicha, *op. cit.* 52.
- 17 Max Eisler, “So wurde seiner Kunst die Zeit zum Schicksal,” in *Gustav Klimt* (Vienna, 1920). Cited from Breicha, *Klimt-Studien*, 46.
- 18 Anton Faistauer, “Im Vergleich,” in *Neue Malerei aus Österreich. Betrachtungen eines Malers* (Zurich, Leipzig, Vienna, 1923). Cited from Breicha, *Klimt-Studien*, 186f.
- 19 “I am not fluent in the spoken or written language, particularly if I have to express myself on my work. Even if I have to write a simple letter, I’m scared stiff as I would be faced with seasickness. For this reason, one will have to do without a literary or artistic self-portrait. That is really not a pity. Anyone who wants to know about me—as an artist, for that is the only thing of importance—should look closely at my pictures and try to discover what I am, and what I want.” Gustav Klimt manuscript in the Library of the City of Vienna, cited from Breicha, *op. cit.* 33.
- 20 Cf. Marian Bisanz-Prakken, “Programmatik und subjektive Aussage im Werk von Gustav Klimt,” in *Wien 1870–1930: Traum und Wirklichkeit*, ed. Robert Waissenberger, (Salzburg and Vienna, 1984), 113.



9 The Swamp, 1900
Private collection



10 Tall Poplars I, 1900
Neue Galerie New York



11 Farmhouse with Birch Trees
(Young Birches), 1900
Private collection



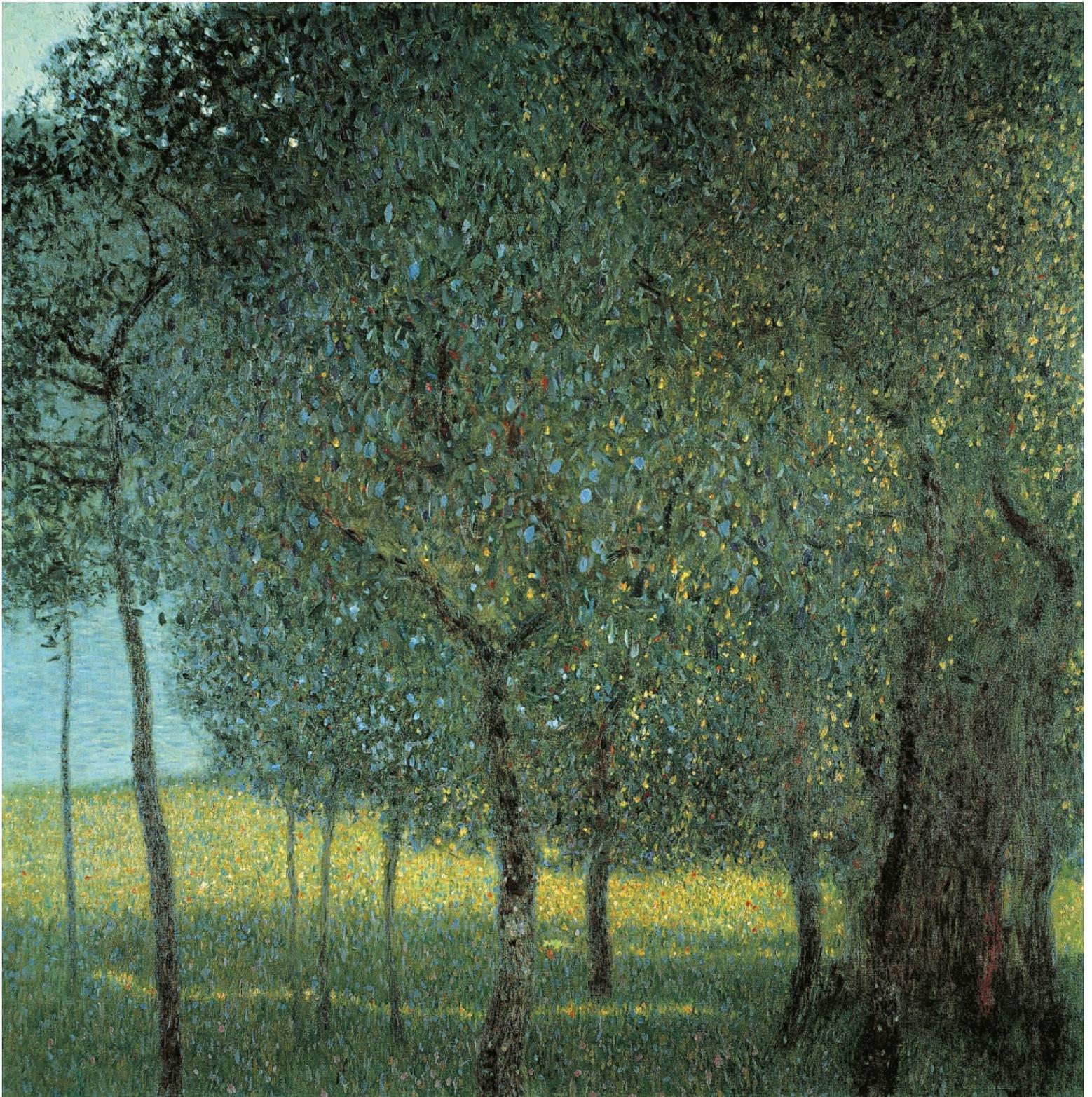
12 Attersee I, 1900
Leopold Museum – Privatstiftung, Vienna



13 Island in the Attersee, 1902
Private collection



14 Farmhouse, 1901
Private collection



15 Fruit Trees, 1901
Private collection



16 Pine Forest I, 1901
Kunsthhaus Zug, deposit of Foundation Collection Kamm



17 Pine Forest II, 1901
Private collection



18 Beech Forest II, c. 1903
Present location unknown



19 Beech Tree in the Forest (study)
c. 1903
Private collection



20 Beech Forest I, c. 1902
Gemäldegalerie Neue Meister,
Staatliche Kunstsammlungen Dresden