

Discovery

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# GUSTAV KLIMT'S *PORTRAIT OF JOHANNA STAUDE* (1917–1918): NEW INSIGHTS INTO THE SUBJECT AND HER PORTRAIT'S CREATION

## ABSTRACT

Academic researchers have long neglected investigating the female models depicted in the paintings of the principal artists of the Vienna Secession. A prominent example is *Portrait of Johanna Staude*, painted by Gustav Klimt in 1917–1918 and held in the collection of the Belvedere. When the work was acquired from the then 80-year-old sitter in 1963, the museum did not make a comprehensive record of her life. Thus, Staude's biography and the circumstances leading to the portrait's creation remained largely unexplored. For the first time, this paper presents new insights into the subject, gained via intensive communication with the heirs of Johanna Staude's estate and subsequent research into this material. This has enabled me to update and expand upon the facts of her life, while also shedding light on her family's strong links to the art world and her own role in the Vienna art scene. I go on to stress that Klimt's regular practice of resorting to anonymous models for his portraits of fashionable ladies suggests that this work is not a commissioned portrait. Finally, based on the example of Johanna Staude, I confirm the hypothesis that these fashionable portraits are realistic rather than fictional. Overall, this paper aims to promote a more comprehensive understanding of Gustav Klimt's method.

## KEYWORDS

Gustav Klimt; Johanna Staude; Peter Altenberg; female portrait; artist's model; 1910s; biography; late work; family networks; Vienna, 1900; Vienna Secession; Vienna; Belvedere.

Included among over twenty paintings by Gustav Klimt now held in the Austrian Belvedere Gallery is *Portrait of Johanna Staude* (Fig. 1).<sup>1</sup> It entered the collection in 1963 when, at the age of 80 years old, Johanna Staude (1883–1967) sold it directly to the museum. It is therefore one of those rare instances when the institution was able to acquire one of Klimt's portraits directly from its first owner.<sup>2</sup> However, no additional biographical details were recorded about the picture's subject and owner over the course of acquisition. No photographs of Johanna Staude, even, were known to exist. Indeed, most research had treated Johanna Staude's portrait as a characteristic example of Klimt's late style, linking it to the discussion surrounding the painter's inspiration for his new high-contrast coloration.<sup>3</sup> These latest research findings bring the sitters and their biographies under the spotlight for the very first time.<sup>4</sup> To this day, Klimt researchers have preferred to focus on his numerous portraits of anonymous models, produced in large numbers, assuming his pictures to be less faithfully linked to his frequent sitters than may in fact be the case. This paper sheds further light on the life of Johanna Staude, taking into account newly discovered biographical facts and providing new insights into the work of Gustav Klimt.

## ON THE TYPOLOGY OF *PORTRAIT OF JOHANNA STAUDE*

Johanna Staude was 34 years old at the time of her portrait's creation. In the painting, she looks the observer directly in the eye. Klimt also includes her torso in his portrayal, with the arms and hands obscured from view. This combination of cutout portrait with a rigidly frontal view occurs on only one other occasion in Klimt's oeuvre, namely in the painting *Portrait of a Lady En Face*, which is likewise one of the artist's final works.<sup>5</sup> An especially attractive painterly element in the portrait of Staude is the design of the subject's blue patterned blouse: The pattern constitutes a sole area of ornamentation, contrasting with the background's saturated orange. The black ruff—perhaps a fur stole or feather boa—adds a further fashionable accent. Above it, the bright, striking face of Johanna Staude and her carefully painted hairstyle accentuate the young woman's fashionable appearance.

This emphasis on the subject's fashionable appearance justifies the following question concerning the picture's typology: Is this painting an example of a female portrait commissioned from Klimt? In his catalogue essay of 2001, John Collins already makes the perceptive observation that it is Johanna Staude who emerges as an individual from among the vast number of Klimt's anonymous models: "Johanna Staude no longer plays the fictional role of a studio model."<sup>6</sup> He then asks why it was to Staude in particular that



Gustav Klimt's Portrait of Johanna Staude (1917–1918)



**Fig. 1:** Gustav Klimt, *Portrait of Johanna Staude*, 1917–1918, oil on canvas, 70 × 50 cm. Belvedere, Vienna, Inv. No. 5551 (Photo: Johannes Stoll / Belvedere, Vienna).



Klimt dedicated a portrait: “It is not known why Klimt chose to paint the portrait of Johanna Staude, to single her out for posterity from among the many models he used at this time.”<sup>7</sup> For Tobias G. Natter too, the particularity of the portrait is worth special mention: “It is one of the few small-format portraits the model for which we know by name.”<sup>8</sup>

In fact, *Portrait of Johanna Staude* could not have been an ordinary commission. The subject’s life circumstances precluded her from ordering the portrait from Klimt herself; she would never have been able to afford the exorbitant fee usually payable for a portrait by Klimt. Indeed, Staude worked as a model for the artist, and is similarly attired in the fashionable, often flamboyant accessories that give Klimt’s sitters the appearance of “fashionable ladies.” This tendency is already apparent in his early portraits, for example, in the striking pencil drawing *Portrait of a Lady with Cape and Hat* (1897–1898) or in a series of paintings of women wearing hugely oversized hats in keeping with the era’s fashion (ca. 1909).<sup>9</sup> The imaginative outfits remained a feature of Klimt’s late work, including *Lady with a Fan* (1917), for which he drew on accessories from East Asia (Fig. 2).<sup>10</sup> However, almost nothing is known about the identity of these women, suggesting that *Portrait of Johanna Staude* belongs more to that group of portraits in which the artist portrayed people from his closest circle.

It should be noted here that attempts have been made to identify the anonymous subjects based on visual similarities, reliable sources, or as well-known life models or stars from Viennese society, but these are often difficult to defend. Susanne Partsch, for example, speculates that it is the singer and dancer Hilde Roth (1876/1880–1970) in *Lady with Hat and Feather Boa*.<sup>11</sup> According to Partsch, photos confirm the similarity. She also refers to Roth family tradition, whereby Roth modeled for the master between 1900 and 1914, prior to her relocation to Kiel.<sup>12</sup> That said, identifying the subject of this painting is not a particularly suitable aim, as her face is half-obscured by a feather boa. It is therefore unsurprising that Markus Fellingner recently ascribed this portrait to one of Klimt’s known professional models, Josefine Grete Holfeld (1878–unknown).<sup>13</sup> This attribution is also based entirely on an unconfirmed tradition and, in the absence of a photo, is difficult to verify.<sup>14</sup>

It should be clear therefore that, whilst often including a description of some or other flamboyant accessory, fashion portraits of this kind typically offer no indication as to their subject’s identity.<sup>15</sup> The ability to glean any biographical information from *Portrait of Johanna Staude* is therefore quite irregular, both in that the title names her and in that she owned it. What this means however, is that this portrait is uniquely positioned in its ability to provide evidence to the fact that Klimt may well have painted real people from his milieu rather than painting ideal types.

## PREVIOUS RESEARCH INTO THE BIOGRAPHY OF JOHANNA STAUDE

Johanna Staude sold her portrait to the Belvedere in 1963. However, almost four decades prior, the painting had already been stored there on a temporary basis; Staude deposited the picture along with two drawings by Klimt for an unspecified period from 1928.<sup>16</sup> The eventual contract of sale, concluded on January 30, 1963, notes that the picture was already on loan from its owner for the exhibition *Gustav Klimt – On His 100th Birthday* (October 15–December 16, 1962, Upper Belvedere) and had remained in the museum's custody ever since.<sup>17</sup> At this time, Johanna Staude was being cared for at Vienna's Kaiser Franz Joseph Hospital after suffering a stroke. It was agreed that the purchase price of 155,000 Austrian schillings would be paid to her via regular monthly installments.<sup>18</sup> As reported to the Ministry of Education by Belvedere director Fritz Novotny, this method of payment was similar to a life annuity.<sup>19</sup> After two years, the agreed purchase price had been paid. The last payment was made on April 27, 1965, approximately two years before Staude's death.

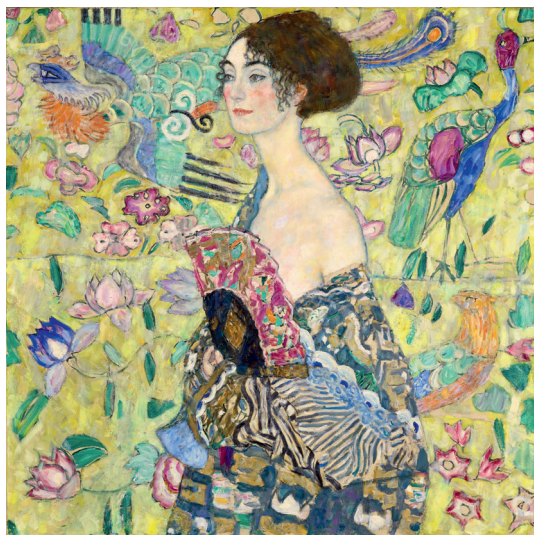
To date, the most extensive information on the biography of Johanna Staude-Widlička has been provided by Tobias G. Natter through analysis of primary sources from the registration office of the city of Vienna, among other materials.<sup>20</sup> According to these sources, Johanna Staude was born in Vienna on February 16, 1883, and was living at Viktorgasse 20 (4<sup>th</sup> district, Vienna) at the time of the portrait's creation, with her profession recorded in the register as "language teacher."<sup>21</sup> She later moved to Chwallagasse 2 (6<sup>th</sup> district, Vienna) and remained living at this address in the 1950s, but with her profession listed under "painter." This information is also confirmed in the *Wiener Herold* address book of 1963,<sup>22</sup> and her death certificate also lists her as an academic painter, Roman Catholic, and widow.<sup>23</sup> We also learn from her death certificate that Johanna Staude died on July 2, 1967, in a home for the elderly at Graf-Starhemberg-Gasse 28 (4<sup>th</sup> district, Vienna).

Alongside her activities as a teacher and artist, Natter also refers to Staude's career as an "artistic model." He mentions an interview between the Klimt researcher Alice Strobl and Johanna Staude in the 1960s, during which the latter discussed her modeling for Klimt as well as for the expressionist painter Egon Schiele (1890–1918), although no contact with Staude can currently be confirmed from Schiele's biography.<sup>24</sup> Even if the exact details of when and for how long Staude modelled for Klimt likewise elude us, a close relationship had clearly developed between them, as shown in a letter Staude wrote to the sculptor Anton Hanak (1875–1934) in 1930, which refers to Klimt as a "great friend," "empathizer," and "teacher," suggesting a trusting relationship.<sup>25</sup>

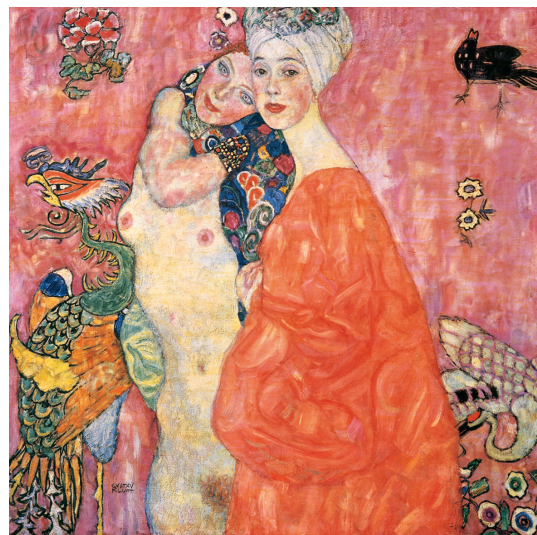
Staude's role as Klimt's model has led John Collins to conclude that she sat for the

aforementioned painting *Lady with a Fan* (Fig. 2) and can also be identified in a study in pencil for the painting *The Friends* (1916–1917) (Fig. 3). Collins does not, however, offer any proof.<sup>26</sup> It is only by virtue of the similarity of the subjects' physiognomies that this hypothesis cannot be dismissed out of hand. The fragile, delicate figures portrayed by Klimt in both paintings are suggestive of dancers, however, a discipline unfamiliar to Johanna Staude.

Many commentaries on *Portrait of Johanna Staude* also refer to an anecdote whereby Staude asks Klimt why he left her picture unfinished, more specifically, the mouth. Klimt responded: "Because then you'd never come back to my studio."<sup>27</sup> The source of this anecdote is always cited as Christian M. Nebehay.<sup>28</sup> However, no such quote can be found in Nebehay's extensive documentation of Klimt's biography, only the statement that, at the time of a personal conversation with Nebehay in 1963, Johanna Staude had lost her memory.<sup>29</sup> There is more evidence to be found in regard to a relationship Staude had with the Modernist poet and writer Peter Altenberg (1859–1919), an area in which Collins's commentary proves highly valuable. It is entirely possible that Staude would have been introduced to Altenberg by Klimt, who was a close friend of the aging poet.<sup>30</sup> Collins mentions a letter sent by Altenberg on December 19, 1918—shortly before the end of his life—to the Austrian social reformer and women's rights activist Eugenie Schwarzwald (1872–1940). In this letter, he refers to Johanna Staude, then 35, as "my holy friend, the *divorced* Frau Johanna Staude [, who was] housekeeper



**Fig. 2:** Gustav Klimt, *Lady with a Fan*, 1917, oil on canvas, 100 × 100 cm. Private collection (Photo: Johannes Stoll / Belvedere, Vienna).



**Fig. 3:** Gustav Klimt, *The Friends*, 1916–1917, oil on canvas, 99 × 99 cm (Photo: Belvedere, Vienna). Along with other works by Klimt, this painting was likely destroyed in a fire Schloss Immendorf, Lower Austria, in May 1945.



for the whole war kitchen operation.”<sup>31</sup> In the final weeks before his death, Altenberg was entirely dependent on outside help for everyday tasks. On December 23, 1918, he, writing about himself in the third person, described his condition in his diary entries as follows:

“And so he, somewhat prematurely, just before his 60<sup>th</sup> birthday, on March 9, 1919, broke down in every way, a ‘living corpse’ in need of washing, having his necktie tied, and a new handkerchief from the linen cupboard. Among other things. Abiding still were three ‘holy worshipers,’ Johanna St. and Josefine Kirchoff and Lina Ertl, who blessed him with their holy selflessness. However, they too were naturally burdened, by life through work and duty, and were unable to break down themselves in my holy care. And yet they saved the wretched, wavering flame of this fading, deeply tortured, sinful poet’s life, insofar as these three holy women, modern saints, with their gentle, selfless souls, could do it all.”<sup>32</sup>

“Johanna St.” undoubtedly refers to Johanna Staude. A few days later, on December 27, 1918, Altenberg once again wrote down the names of those who stood by him in his great need: “Josephine K., Johanna St., Járo Fürth, the v. Gomperz’s, and Else Körber still abide with this ‘paralytic, living corpse.’”<sup>33</sup> Not long after, on January 8, 1919, the writer died from pneumonia at Vienna General Hospital.

## NEW INSIGHTS INTO THE BIOGRAPHY OF JOHANNA STAUDE

Further information on Staude’s life, in particular her family and social environment, has been so far unknown. Thus, she shared the same fate as many other women and models from Klimt’s closest circle.<sup>34</sup> However, this changed in the case of Johanna Staude when, brokered by the Japanese interpreter Evelin Saito-Lackner, I made contact with the Viennese judge Dr. Eduard Strauss and his wife Susanne in the Fall of 2020.<sup>35</sup> As well as owning part of her estate to this day, this family have a precise knowledge of elements of Staude’s biography due to the close connection Staude had with Eduard Strauss II (1910–1969) and his wife Elisabeth Strauss. Subsequent archival research accompanied by extensive interviews with the Strausses ultimately enabled the reconstruction of several areas of Staude’s biography. A significant contribution to this research was made not only by Evelin Saito-Lackner but by Yukiko Oki, who had a particular interest in specific items of asiatica from Staude’s estate.<sup>36</sup> In one respect, the discussions outlined here repeat the material published by Oki, whilst also shedding considerably more light on Staude’s artistic environment and her relationship to Gustav Klimt, with the aim of gaining a new and deeper insight into her portrait in the collection of the Belvedere.

According to our research, Johanna Staude was born on February 16, 1883, as Johanna Widlička. Her father Johann Widlička (also spelled Widliczka) is listed as being born in "Skalic" (possibly a misspelling of Skalitz/Česká Skalice in North Bohemia, now Czechia) and worked in Vienna as a stable master.<sup>37</sup> Her mother, Juliana, née Seletzky, was the daughter of a domestic cleaner who lived in Vienna.<sup>38</sup> Johanna had three brothers, who were all involved in Vienna's cultural scene: Leopold (1870–1940) and Anton Widlička (1879–1941) were academic painters, and Richard Widlička (1890–1941) made a name for himself as an opera singer.<sup>39</sup> Leopold and Anton, the two younger brothers, left Vienna around 1925 and permanently settled in New York.<sup>40</sup>

The Widlička siblings' cultural links can possibly be traced back to Juliana Widlička's sister, Adele Wolf-Seletzky (1861–1941). She was a well-known opera singer, married to Berthold Wolf (1854–1914), the first director of the newly established German Theater in Bielsko-Biała (Bielitz-Biała, now Poland). Berthold Wolf would later go on to become director of the city theater in Chernivtsi (now Ukraine) and subsequently directed the city theater in Františkovy Lázně (now Czechia) for 27 years. One of the couple's two sons, Gustav Wolf, was briefly co-director of the theater in Františkovy Lázně and later worked as a prose author and theater critic.<sup>41</sup> Anton Widlička drew a portrait of his aunt Adele Wolf-Seletzky, truly in the spirit of the contemporary fashion, in elegant clothing and holding a Japanese parasol (Fig. 4).



**Fig. 4:** Anton Widlička, *Portrait of Adele Wolf-Seletzky*, 1892, drawing on paper, 19.2 cm × 12.5 cm inside; 26.7 cm × 18.8 cm outside; signed at the bottom and titled: "Widlička Anton / Drawn on December 13, 1892." Family Archive Dr. Eduard Strauss, Vienna (Photo: Dr. Eduard Strauss).

*Gustav Klimt's Portrait of Johanna Staude (1917–1918)*

This shows that the two nuclear families were in active contact, meeting and supporting one another in the cultural arena. It is particularly remarkable that all four children of Johann and Juliana Widlička, both of whom evidently came from very humble beginnings, worked in artistic professions—whether as academic painters or professional musicians—and that their mother's sister had a career as a singer and was married to a highly successful theater manager.

The first portrait painted of Johanna Staude, then Widlička, also came directly from the hand of her brother Leopold. The small-format watercolor portrait, painted around 1900 when Johanna was 17 years old, was offered for sale at Gray's Auctioneers in Cleveland in 2019 alongside two other miniature portraits, most likely of Johanna's brother Anton and their aunt Adele Wolf-Seletzky (Figs. 5, 6).<sup>42</sup> When compared with Klimt's portrait painted approximately 17 years later, the similarities cannot be missed: Especially noticeable are the characteristic areas around the chin and nose, as well as the correspondence of her distinctive cheekbones. While the watercolor by Leopold Widlička shows the young girl in half-profile, Klimt portrays Johanna Staude in a rigidly frontal view. A more revealing comparison in this respect is afforded by one of the five preserved preliminary drawings for Klimt's portrait, which likewise show Staude in half-profile.<sup>43</sup>



**Figs. 5, 6:** Leopold Widlička, two miniature portraits, on the left: possibly of Adele Wolf-Seletzky; on the right: possibly of Johanna Widlička; inset: possibly of Anton Widlička, ca. 1900, watercolor and gouache on paper, 8.5 × 6.5 cm each. Gray's Auctioneers, Cleveland, Ohio, lot no. 11 (Photo: Gray's Auctioneers LLC).





**Fig. 7:** Anton Widlička, *Study after a Female Bust*, ca. 1900, charcoal on paper, 68.5 × 53.3 cm. Gray's Auctioneers, Cleveland, Ohio, lot. no. 49 (Photo: Gray's Auctioneers LLC).

Works by Leopold's brother Anton Widlička that were also put up for auction at Gray's Auctioneers provide a hitherto unverified indication that the painter may have studied at the Vienna Academy of Fine Arts. One example is his charcoal drawings of a Greek bust (Fig. 7), which mirrors an academic exercise set by Christian Griepenkerl in his painting class, well known from Egon Schiele's years at the Academy.<sup>44</sup>

Unfortunately, nothing further is known about the artistic oeuvre of either of the Widlička brothers.<sup>45</sup> Even after their relocation to the US, Johanna Staude remained in close contact with them, visiting them on a regular basis. According to registration records for Vienna, she spent time in New York in 1922, 1926, 1928, and 1932.<sup>46</sup> She may

have visited her brothers in the intervening period too, as indicated by a letter she wrote to Anton Hanak from New York in 1930.<sup>47</sup>

On April 13, 1913, at the age of 30, Johanna Widlička married Franz Staude (1885–1947), who was two years her junior. Franz was a civil servant, and his mother Helene Staude, a single parent, hired herself out as a midwife.<sup>48</sup> The marriage lasted just five years and was dissolved on November 7, 1918.<sup>49</sup> The reason for the divorce—rather unusual for the time, and even more so on account of the marriage's brevity—is unknown. Johanna Staude retained the surname of her ex-husband, although the variation Staude-Widlička also appears on occasion, for instance in an old photograph of *Portrait of Johanna Staude*.<sup>50</sup> This double-barreled surname is also entered in a deposit agreement with the Belvedere from 1928.<sup>51</sup>

Other than the period she spent caring for Altenberg in 1918–1919, little is known of the events and milestones in the life of Johanna Staude. The address records provide various orientation points, however, which can now be expanded upon in more detail. According to these records, Johanna Staude was registered at Viktorgasse 20 (4<sup>th</sup> district, Vienna) from 1918 to 1922. As already mentioned, according to historical registration records for Vienna, she made repeated visits to New York in the 1920s and early 1930s.<sup>52</sup> She reappears in the Vienna resident register only in 1940—at the aforementioned address on Chwallagasse 2 (6<sup>th</sup> district, Vienna). In 1948, at the age of 65, Staude left her apartment and moved to a retirement home in Lainz (13<sup>th</sup> district, Vienna); finally she moved into the care of the psychiatric hospital of the City of Vienna in the 14<sup>th</sup> district from August 19, 1966.<sup>53</sup> Professionally, she may have worked as a language teacher, as recorded in multiple entries in address books. On account of her regular trips to America, it is conceivable that her command of English was very good, whilst the various references to her profession as an “artist” or “academic painter” suggest potential artistic ambitions. In her will, Johanna Staude is even referred to as a “painter and architect.”<sup>54</sup> However, there are no known creations by her hand, nor does her estate contain any objects that would suggest any.

In the 1950s, Johanna Staude was an enthusiastic attendee of concerts and performances organized in Vienna by the conductor Eduard Strauss II (1910–1969). He was the grandson of the musician and composer Eduard Strauss I (1835–1916), who was in turn a brother of the famous “Waltz King” Johann Strauss Sohn (1825–1899). Eduard Strauss II followed in the musical footsteps of his grandfather and was a successful conductor from the late 1940s onwards in Vienna. He also conducted concerts overseas, particularly in Japan, and, being a charismatic speaker, he gave lectures about his work and experiences as a conductor abroad.<sup>55</sup> The only known photograph of Johanna Staude was taken in the context of one of these events and shows her at the age of 76, asking the conductor for an



**Fig. 8:** Johanna Staude, aged 76, together with the conductor Eduard Strauss II at an autograph hour on June 10, 1959, at the Bücherstube Herzog, Vienna 1, Getreidemarkt 17. Family Archive Dr. Eduard Strauss, Vienna (Photo: Dr. Eduard Strauss).

autograph in a Vienna bookshop on June 10, 1959, following a lecture he had given about his experiences traveling in the Far East (Fig. 8).

Johanna Staude died on July 2, 1967, in the psychiatric hospital of the City of Vienna, Baumgartner Höhe 1 (14<sup>th</sup> district, Vienna).<sup>56</sup> A specific cause of death is not recorded in the files, however, the death record notes that incapacity proceedings had been pending since 1966, suggesting that her overall condition was poor.<sup>57</sup> Johanna Staude found her final resting place in the Ober St. Veiter Cemetery, where Adele Wolf-Seletzky, her spouse Berthold Wolf, and Johanna Staude's brother Richard Widlička had already been buried (Fig. 9).<sup>58</sup>

## THE ESTATE OF JOHANNA STAUDE

An important source for the reconstruction of Johanna Staude's sphere of existence is her estate, which came into the possession of Eduard Strauss II and his spouse Elisabeth upon her death. Unfortunately for the purposes of this essay, most of the objects in the estate





**Fig. 9:** Grave of Johanna Staude in the Ober St. Veiter Cemetery in Vienna (Photo: Dr. Eduard Strauss).

were subsequently liquidated. Nevertheless, a list of objects from the act of probate can be collated with the items from her estate that remained in the possession of the Strausses, as well as with Dr. Eduard Strauss's testimony, to provide sufficient points of reference for the reconstruction of Staude's contacts and interests. Thus, in the early 1960s, contact between Johanna Staude and Eduard Strauss II must have intensified, as she informed the conductor of her wish to appoint him as her heir in 1965. In fact, she nominated the Strauss family as her sole heirs in her last will and testament on January 13, 1966. In addition to these testamentary heirs, the act of probate also lists the names of other relatives, in particular the following nieces and nephews: Princess N. Lichnowska, resident in Munich; Dr. G. Hase, resident in Karlsruhe; Wilhelm Plahoda, resident in Vienna; and Fred Widlička, resident in New York. "N. Lichnowska" likely refers to Etelka, née Plachota (1908–unknown), who married Prince Wilhelm Lichnowsky (1905–1975) in 1935. Etelka was the daughter of Alfred Plachota and his wife Maria Adelheid Widlička. The latter was certainly a close relative from Johanna Staude's paternal line, whilst Alfred Plachota may be a relation of "Wilhelm Plahoda," who was also named in the aforementioned act of inheritance.<sup>59</sup> The will goes on to mention: "I have made this will since Prince Lichnowsky is not standing in line for

the things.”<sup>60</sup> With this statement, she is evidently attempting to justify the inclusion of a provision, not for her relatives, but for the Strauss family. Her brothers and their children, whom she had visited many times despite the distance, seem to have been ruled out as heirs precisely for that reason too.

As testamentary heir, Eduard Strauss II was also responsible for the care of Staude’s apartment at Chwallagasse 2 and transferred some of its objects and furniture to his own apartment on Zelinkagasse 4 (1<sup>st</sup> district, Vienna). The act of probate reveals that he took custody of “one writing desk, two coffers, one table, two armchairs.”<sup>61</sup> He also took on “various pictures”; a painting by “Blaas da Seeze” is mentioned in particular, which more correctly refers to the Venetian painter Julius Blaas da Lezze (1888–1934).<sup>62</sup> A marble “bust of a woman” by Anton Hanak is also listed, however with the addendum that it was in the custody of her nephew Fred Widlička (1907–1994). Nevertheless, the overall value of the art objects was estimated at 130,000 schillings.<sup>63</sup> Lastly, the estate also included approximately 15,000 schillings in savings.<sup>64</sup>

Moreover, according to Dr. Eduard Strauss, his father recognized a set of four nesting side tables in Staude’s apartment as remarkably similar to the furniture designed by Josef Hoffman (1870–1956) and executed by the Wiener Werkstätte in 1903 for Klimt’s studio.<sup>65</sup> It is therefore possible that these tables were objects originally used by Gustav Klimt. These remarkable items of furniture were also liquidated.

Klimt’s former collection is the likely source of four painted wooden panels with representations of stage figures from Japanese kabuki theater too (Figs. 10, 11, 12, 13). These panels also passed from Staude’s estate into the hands of Eduard Strauss II and Elisabeth Strauss and remain in the custody of their son to this day. Three of these small-format panels are dated 1899 and carry the same Japanese calligraphy-inspired monogram, as well as the names of various months. Yukiko Oki identified all four representations, locating their models in the Japanese woodcut art of the early nineteenth century.<sup>66</sup> Certainly, the authorship of these panels is to be sought not in Japan, but in Paris, perhaps, or even in Vienna. Works of this kind were an expression of the enthusiasm for Japan that had swept across Germany and Austria, even influencing Klimt who was widely acknowledged as a great admirer of Far Eastern art and owned a comprehensive collection of eastern asiatica.<sup>67</sup> Alongside statements from Dr. Strauss as to the origin of the panels, this therefore suggests that Johanna Staude, who was not a collector of asiatica herself, had received these wood panels from Klimt as a gift. According to Dr. Strauss, it can also be excluded that the panels had been acquired by his father Eduard Strauss II during his frequent visits to Japan.

Dr. Strauss further stated that Staude’s apartment housed two other sculptures by Anton Hanak, “a torso of *The Last Person* and one of Hanak’s last unfinished busts.”<sup>68</sup>



**Fig. 10:** Copy after Utagawa Toyokuni, *The Actor Ichikawa Danjūrō in the Role of the Character Denshichi*, paint on wood, 46.5 × 25.9 × 0.5 cm, monogrammed and labeled "January / 1899." Family Archive Dr. Eduard Strauss, Vienna (Photo: Belvedere, Vienna).



**Fig. 11:** Copy after Utagawa Kuninao, *Beautiful Lady with Fan*, paint on wood, 46.6 × 28.2 × 0.5 cm, monogrammed and labeled "March / 1899." Family Archive Dr. Eduard Strauss, Vienna (Photo: Belvedere, Vienna).



**Fig. 12:** Copy after Utagawa Toyokuni, *The Actor Ichikawa Danjūrō in the Role of the Character Hisayoshi*, paint on wood, 38.5 × 24.5 × 0.5 cm, monogrammed and labeled "March / 1899." Family Archive Dr. Eduard Strauss, Vienna (Photo: Belvedere, Vienna).



**Fig. 13:** Copy after Utagawa Kuniyasu, *Beautiful Lady with Scroll*, paint on wood, 46.6 × 18.4 × 0.5 cm, monogrammed, label lost perhaps due to the reduction of the panel. Family Archive Dr. Eduard Strauss, Vienna (Photo: Belvedere, Vienna).



This information has been confirmed by research into Hanak's biography; two specific sculptures are known to have been sold or given to Staude, whilst a third, unspecified bust is likely the sculpture that was residing with Fred Widlička. All of these works were acquired by Staude in the early 1930s, following the *Exhibition of German Art* at Munich's Glaspalast in June 1930, where she became aware of Hanak and was particularly impressed by a plaster figure for which she suggested a bronze cast. In August 1930, Staude wrote to the artist himself, among other things relating the following: "My dear Professor Hanak, on behalf of my great friend, empathizer, and teacher Gustav Klimt, I ask for one hundred dollars = \$100 to be placed in your kindly, creative hands. [...] *The Last Person* deserves to live forever, and a cast must be made of it right away. So that I may still experience it."<sup>69</sup> However, according to Hanak expert Wolfgang Krug, this letter related not to Hanak's famous *The Last Person* (first version 1914), but the figure of *The Innovator* (first version 1914). Hanak made several versions in plaster of this striding male nude up until the early 1930s. In 1931, Johanna Staude acquired a female marble bust by Hanak at the *Austrian Portraiture* exhibition at the Vienna Künstlerhaus.

In June 1932, Hanak finally began work on the cast of *The Innovator*. Yet from old photographs, Wolfgang Krug speculates that the cast was spoiled. At the same time, Hanak gifted the plaster original of *The Innovator* to Johanna Staude.<sup>70</sup> On Hanak's death two years later, in 1934, Staude also received an unspecified marble bust as compensation for her down payments on the bronze cast.<sup>71</sup> The two sculptures by Hanak eventually included in Staude's estate were later sold by the Strauss family, possibly through Kunsthandel Asenbaum.

The large number of art objects from Staude's estate suggest that she was in close contact not only with Klimt, Altenberg, and Hanak, but with other artists too. She clearly had a keen interest in the contemporary Austrian art scene and participated in the scene herself as a model, sister to two academic painters, and—in the case of Hanak—even as a financier. Not only that, but her family background afforded her good contacts in the music world. In fact, according to information from Dr. Eduard Strauss, her estate included a number of letters from numerous artists, but these letters were destroyed by Eduard Strauss II when he deemed them too intimate, as his son recalls.

Tragically, Eduard Strauss II died entirely unexpectedly in 1969 at the age of just 59, a mere two years after Johanna Staude's own death. His widow, Elisabeth Strauss, could no longer afford their large family apartment and had to move into a smaller one. Due to lack of space, she was forced to hand over for sale the majority of Staude's objects to Inge Asenbaum (1925–2016), the owner of the renowned art dealer's shop in Vienna.<sup>72</sup>

## JOHANNA STAUDE'S ESTATE TODAY AND ITS RELEVANCE FOR KLIMT RESEARCH

Certainly, Johanna Staude's collection contained many objects not only relating to Klimt and his works, but with specific relevance to the portrait discussed in this essay. Of these objects, only a small number remain in the care of the Strauss family today, with others appearing in galleries, at auctions, and in private collections. A rare original print of a portrait photograph of Klimt, for example, taken in 1911 by Pauline Kruger Hamilton (1870–1918), is one of the few items retained by the Strausses (Fig. 14).<sup>73</sup> Another portrait photograph of Gustav Klimt, on the other hand—taken by Moriz Nähr (1859–1945) in 1917—recently appeared on the Viennese art market. We can nonetheless discern that this too formed part of Staude's collection based on the following handwritten dedication from Klimt: "Vienna 1917, Frau Johanna Staude as a friendly memento from Gustav Klimt" (Fig. 15).<sup>74</sup>

According to Dr. Eduard Strauss, Johanna Staude's estate also included the remnants of the striking silk fabric used to make the blouse featured in *Portrait of Johanna Staude*. The fabric, produced in the Wiener Werkstätte and titled *Leaves*, went into production after



**Fig. 14:** Pauline Hamilton, *Gustav Klimt*, 1911, 22.23 × 16.7 cm. Family Archive Dr. Eduard Strauss, Vienna (Photo: Dr. Eduard Strauss).



**Fig. 15:** Moriz Nähr, *Portrait of Gustav Klimt*, 1917, 19.8 × 13.1 cm, with handwritten dedication from Gustav Klimt to Johanna Staude (Photo: Courtesy Kunsthandel Widder, Vienna).

1910 and was designed by Martha Alber (1893–1955), who studied at the Vienna School of Applied Arts between 1908 to 1913.<sup>75</sup> The fabric was evidently supplied by Johanna Staude, who either commissioned the blouse or may have even made it herself. A similar blouse in the same silk fabric was acquired by the Belvedere in 2012 from a private collection in Vienna. It is not known, however, whether it is the same specimen worn by Johanna Staude in her portrait sittings (Fig. 16).

In addition to her portrait, Johanna Staude also had other artworks by Gustav Klimt in her possession. As the probate record shows, the following sheets were in her



**Fig. 16:** Blouse with fabric designed by Martha Alber titled *Leaves*, manufactured by the Wiener Werkstätte, after 1910, silk, 57 × 105 cm. Belvedere, Vienna, Inv. No. 10650 (Photo: Johannes Stoll / Belvedere, Vienna).



collection at the time of her death: “one study with dedication from Peter Altenberg for the portrait of Johanna Staude; one study for the portrait of Fritza Riedler; three studies for a portrait of a lady; one girl nude.”<sup>76</sup> Staude deposited all of these sheets at the Albertina Museum Vienna on August 10, 1962, but they were subsequently distributed to the specified beneficiaries after her death. Staude bequeathed three of them to a certain Frau Grete Hartig: “three sketches by Klimt [...] held in the Albertina, two representing a lady and the third sketch representing a nude.”<sup>77</sup> The remaining three pencil studies by Klimt reached the Strauss family collection and were later sold through Kunsthandlung Asenbaum.

One of these drawings contains a truly one-of-a-kind inscription that testifies to the remarkable place Staude had in the Viennese cultural scene.<sup>78</sup> This work, a study for *Portrait of Johanna Staude*, is mounted on a board containing a handwritten dedication from Peter Altenberg to Gustav Klimt dated February 21, 1918 (Fig. 17), just a few days after Klimt’s death on February 6:

“Gustav Klimt, almost subconsciously, you came extremely close to the ideals of nature. And even your simple, actually aristocratic, peasant farm gardens with sunflowers and weeds contained a breath of the poetry of the creator! Gradually you retreated from a society which could not understand! Gustav Klimt, you were a real human being! RE (Richard Engländer) Peter Altenberg, February 21, 1918.”<sup>79</sup>

According to Leo Lensing, this text can be read as a form of epitaph or obituary and represents a rare case of Altenberg signing with his civil name Richard Engländer.<sup>80</sup> Since she was caring for the writer at the time, one can easily imagine that this heartfelt note was written as the two looked through works by Klimt in Staude’s collection in the wake of his death. Perhaps Altenberg was moved to write down some of his thoughts about his friend, or maybe he was prompted to by Staude, who wished for something with which to remember another friend nearing the end of his life. The drawing was later included in the aforementioned deposit agreement with the Albertina and was displayed there at the Klimt memorial exhibition in 1962.<sup>81</sup>

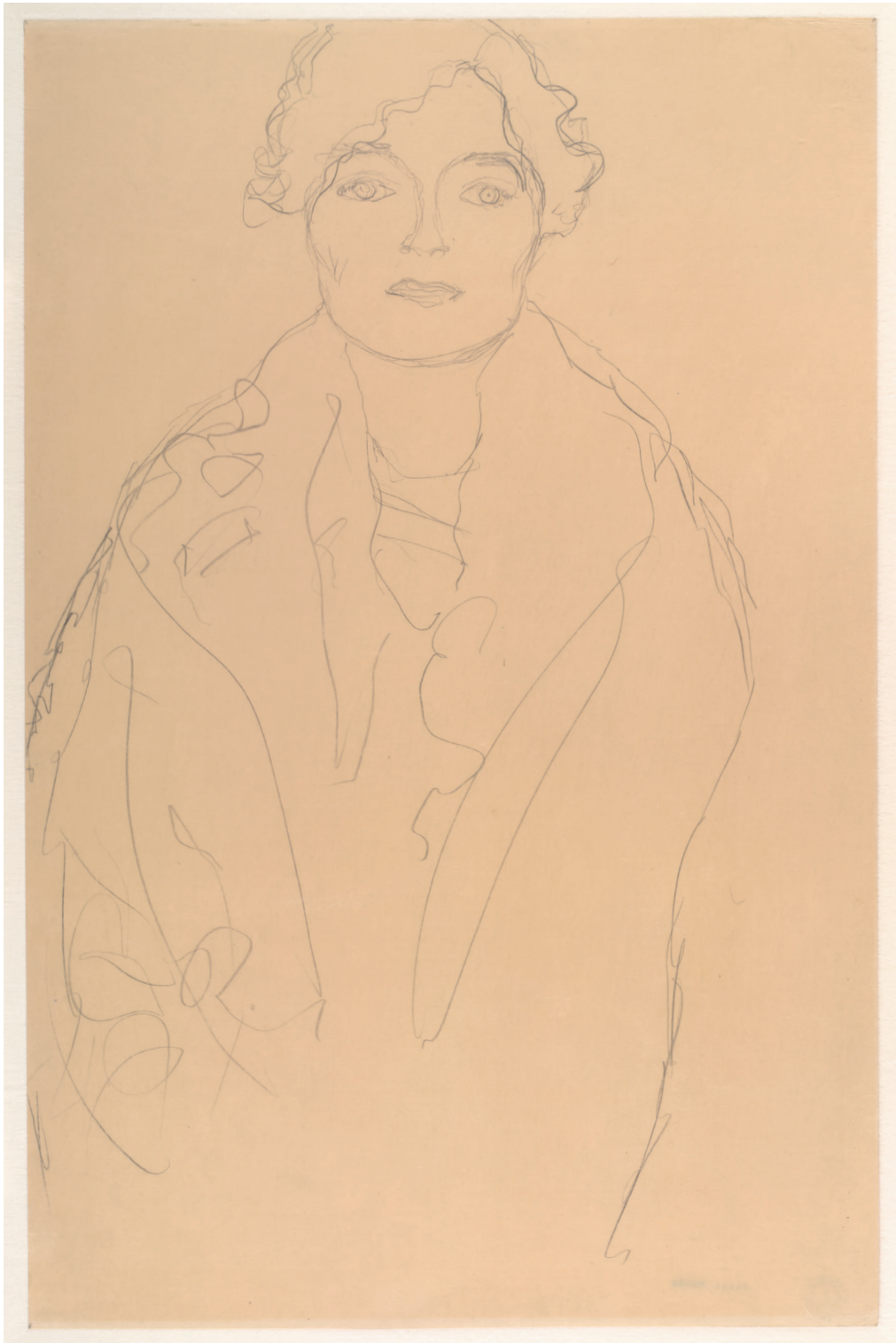
This drawing is one of a total of five studies that Klimt produced for the portrait of Staude.<sup>82</sup> The preliminary study beneath which Altenberg’s note is written differs from the painting only in that Staude looks slightly to the side here, while her gaze is fixed firmly on the observer in the painting. A full-frontal version that comes closest to the painting is now held in the Albertina Museum (Fig. 18).<sup>83</sup>





**Fig. 17:** Gustav Klimt, *Study of Johanna Staude*, 1917, pencil on paper, 50.1 × 32.5 cm, autographed by Peter Altenberg on February 21, 1918. Private collection, courtesy of Galerie St. Etienne, New York (Photo: Galerie St. Etienne, New York).

**Gustav Klimt's Portrait of Johanna Staude (1917–1918)**

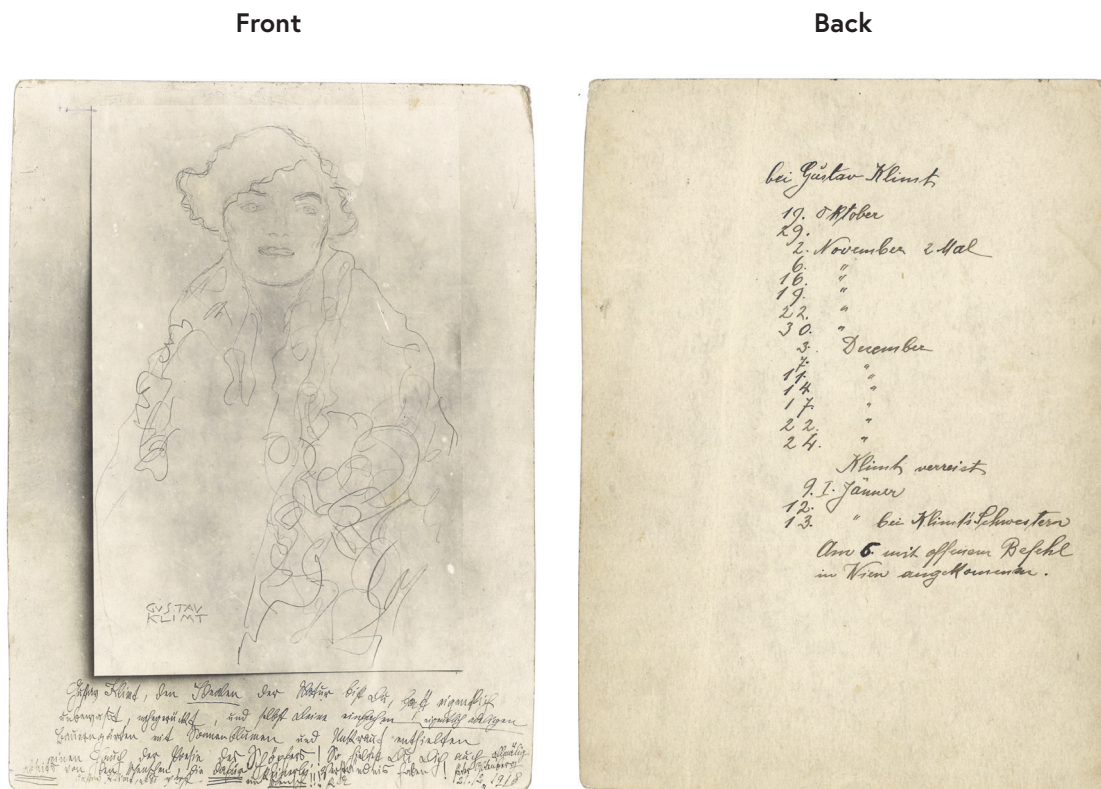


**Fig. 18:** Gustav Klimt, *Half-Figure from the Front: Study for the Portrait of Johanna Staude*, 1917, pencil on paper, 50 × 32.5 cm. Albertina, Vienna, Inv. No. 34.667 (Photo: Albertina, Vienna).



One may also seek new insights from these preliminary drawings on a particular detail that has received occasional attention in the literature: the incredibly modern style of Staude's hair. In many commentaries, it is speculated that Johanna Staude wore cropped hair, a fashion that only appeared in the 1920s. One of the preliminary drawings portraying the subject in more of a profile view appears to confirm this hypothesis.<sup>84</sup> That said, a further drawing seems to suggest hair that has been pinned up at the back, so the preliminary drawings provide no satisfactory answer to this question.<sup>85</sup>

Returning to the drawing with Altenberg's inscription, whilst the drawing itself went to the Albertina, a photograph of it remains in the Strauss family collection to this day. This evidently old photograph has a handwritten list of dates on the back that provide highly enlightening information for Klimt research (Figs. 19, 20). Both the dates themselves as well as the accompanying notes suggest with relative certainty that this is a log of appointments with Gustave Klimt, written in Johanna Staude's own hand.<sup>86</sup>



**Figs. 19, 20:** Photograph of a drawing by Gustav Klimt, *Study of Johanna Staude*, with autograph by Peter Altenberg dated February 21, 1918. Reverse: handwritten notes by Johanna Staude. Family Archive Dr. Eduard Strauss, Vienna (Photo: Belvedere, Vienna).

*Gustav Klimt's Portrait of Johanna Staude (1917–1918)*

On the back of the photograph, the following dates are listed:

“with Gustav Klimt  
October 19  
29  
November 2, twice  
6 “  
16 “  
19 “  
22 “  
30 “  
December 3  
7 “  
11 “  
14 “  
17 “  
22 “  
24 “  
Klimt away on a trip  
9 I. January  
12  
13 “ with Klimt’s sisters  
Arrived in Vienna on 6 [seemingly corrected from 5 to 6] with direct order”

So Johanna Staude visited Klimt twice in October, seven times in November, seven times in December 1917, and then once on January 9, 1918. Just two days later, on January 11, Klimt suffered a stroke that led to his death one month later. The note regarding Klimt going away on December 24 corresponds with his spending the new year as a guest at the country house of the Otto family and Eugenia Primavesi in the Moravian village of Kouty nad Desnou (Winkelsdorf bei Olmütz, now Czechia), a known biographical fact.<sup>87</sup> There may be a connection between Klimt’s trip to Kouty nad Desnou and Staude’s last, rather enigmatic entry, “arrived in Vienna on 6 with direct order,” which may refer to Klimt’s possible return from his travels on January 6, 1918.

The note that Staude met with Klimt’s sisters on January 12 and 13 immediately after his stroke and subsequent admission to hospital is also revealing. It can be concluded from this that Johanna Staude had an intimate relationship with his sisters Hermine (1865–1938)



and Klara (1860–1937), who were living in Klimt’s home at the time. This would also provide a potential explanation as to how she came into possession of her portrait: On account of Staude not being able to afford the price of the portrait, it is more likely that she was gifted it by Klimt’s sisters. This would also explain why the portrait did not enter Klimt’s estate and was not therefore administered by Gustav Nebehay.<sup>88</sup>

Partly on account of Staude’s choice to record these dates on the back of a photograph related to the final portrait, it can be reasonably supposed that the purpose of these frequent meetings was for portrait sittings. Thus, Klimt would have worked on the portrait over the course of three months in no fewer than 17 sittings, in which a number of preliminary studies on paper were also produced. This is a comparatively large number of portrait sessions, given that Klimt made far fewer attempts to bring the sitters to his studio in other cases. For example, he invited Margarethe Constance Lieser (1899–1943) to a total of nine sittings between April and May 1917. On account of the empty background, however, it would appear that Lieser’s portrait remained unfinished.<sup>89</sup>

It is regularly claimed that *Portrait of Johanna Staude*, too, was unfinished at the time of Klimt’s death.<sup>90</sup> The anecdote referred to earlier in this paper—that Klimt did not finish the mouth—is repeatedly used as the basis for this claim. There is no reliable source for this anecdote however, and, in any case, assessing whether a work by Klimt is finished or unfinished requires great care. Especially in Klimt’s late works, the canvas is often intentionally left blank between areas of paint, and considering the dynamic, open painting style of the portrait of Johanna Staude, the mouth does not look unfinished at all. Certainly, the large number of visits Staude made to the studio suggests that Klimt worked on the portrait with unusual intensity, whether or not he considered it finished at the time of his stroke.

## CONCLUSION

New information about the estate of Johanna Staude and further archival research have provided fresh insights into the biography of this enigma in the oeuvre of Gustav Klimt. Establishing her maiden name was the first step in discovering her particularly enlightening family history. With three brothers employed in the arts and an aunt that was a successful singer, it is clear that this family managed to quickly join the cultural arena despite very humble beginnings. Given her ability to finance a bronze cast of a sculpture by Anton Hanak, Johanna Staude herself must have become a woman of some modest means, using the money and contacts she made to engage in and promote the art scene in Vienna.

Yet these means did not extend to the cost of a portrait by Gustav Klimt. Rather, her portrait belongs more to those described as being of “fashionable ladies,” the focus

***Gustav Klimt's Portrait of Johanna Staude (1917–1918)***

of which is never on the anonymous models themselves. Johanna Staude's portrait is therefore both an exception and a stroke of good fortune. Thanks to her being a named subject in portrait of this kind, these fresh insights into Staude's biography, her social environment, and her relationship to Klimt can be taken as representative of the social interactions between the painter and his models. Most significantly, this paper provides a clear indication that the fashionable ladies in Klimt's works are not fictional but real women, thereby improving our understanding of Gustav Klimt's method.

## NOTES

- 1 Alfred Weidinger, ed., *Gustav Klimt* (Munich: Prestel, 2007), cat. no. 248; Tobias G. Natter, ed., *Gustav Klimt: Sämtliche Gemälde* (Cologne: Taschen, 2012), cat. no. 240; Gustav Klimt-Database, “*Porträt Johanna Staude, 1917/18* (unvollendet),” Klimt-Foundation, Vienna, <https://gkdb.link/5236-2525>.
- 2 A parallel to the purchase of the portrait of Johanna Staude is perhaps the Belvedere’s purchase of Klimt’s *Portrait of Sonja Knips* (inv. no. 4403, see: <https://sammlung.belvedere.at/objects/3197/sonja-knips>), where the subject herself, Sonja Knips (1873–1959), sold the picture to the museum in 1950. There is also the case of the Belvedere buying Klimt’s *Portrait of Fritza Riedler* (inv. no. 3379, see: <https://sammlung.belvedere.at/objects/2177/fritza-riedler>) from Fritza Riedler’s (1860–1927) sister ten years after the subject’s death.
- 3 See, for example, Stephanie Auer, “Klimts Spätwerk: Die Emanzipation der Farbe,” in *Klimt inspired by Van Gogh, Rodin, Matisse...*, ed. Stella Rollig, Markus Fellingner, Emilie E. S. Gordenker, and Edwin Becker, exh. cat., Van Gogh Museum, Amsterdam, October 7, 2022–January 8, 2023, Belvedere, Vienna, February 3–May 29, 2023 (Munich: Hirmer, 2023): 198–222, 202.
- 4 In this regard, I specifically recommend the newly researched biographies published by Tobias G. Natter in the catalogue for the 2002–2003 exhibition he curated at the Belvedere titled *Klimt’s Women*. Tobias G. Natter and Gerbert Frodl, eds., *Klimt und die Frauen*, exh. cat., Belvedere, Vienna, September 20, 2000–January 7, 2001 (Cologne: DuMont, 2000).
- 5 Weidinger 2007, cat. no. 249 (see note 1); Natter 2012, cat. no. 239 (see note 1); Gustav Klimt-Database, “*Damenbildnis en face, 1917/18* (unvollendet),” Klimt-Foundation, Vienna, <https://gkdb.link/8632-4299>.
- 6 John Collins, “Portrait of Johanna Staude,” in *Gustav Klimt: Modernism in the Making*, ed. Colin Bailey, exh. cat., National Gallery of Canada, Ottawa, June 15–September 16, 2001 (New York: Abrams, 2001), 139, cat. no. 35.
- 7 Collins 2001 (see note 6).
- 8 Natter 2012, 639–640 (see note 1). Unless otherwise stated, all translations by Jessica West.
- 9 *Portrait of a Lady with Cape and Hat* (1897–1898), Albertina, Vienna, inv. no. 36.058; Alice Strobl, *Gustav Klimt: Die Zeichnungen*, vol. 1, 1878–1903 (Salzburg: Verlag Galerie Welz, 1980), cat. no. 389.
- 10 Weidinger 2007, cat. no. 237 (see note 1); Natter 2012, cat. no. 237 (see note 1); Gustav Klimt-Database, “*Dame mit Fächer, 1917/18* (unvollendet),” Klimt-Foundation, Vienna, <https://gkdb.link/5292-1791>.
- 11 Weidinger 2007, cat. no. 203 (see note 1); Natter 2012, cat. no. 192 (see note 1); Gustav Klimt-Database, “*Dame mit Hut und Federboa, um 1910*,” Klimt-Foundation, Vienna, <https://gkdb.link/5358-4497>.
- 12 Susanne Partsch, “Die ‘rote Hilde’: Ein bisher unentdecktes Modell von Gustav Klimt,” *Belvedere: Zeitschrift für bildende Kunst* Sonderband Gustav Klimt (2008): 64–73.
- 13 Markus Fellingner, *Gustav Klimt: Im Zentrum der Wiener Moderne* (Vienna: Belvedere, 2022), 107.
- 14 The situation is similar in the case of Hilde Radnay, a famous actress and contemporary of Klimt. Photographs of the diva display a strong similarity to the elegant, fashionable lady captured by Klimt in his painting



## Gustav Klimt's Portrait of Johanna Staude (1917–1918)

*Portrait of a Lady in Red and Black*, ca. 1907–1908. Radnay appeared on film sets and theater stages between 1913 and 1927 and starred in the film *The Millionaire Uncle* (1913). The actress was also captured by the popular Viennese painter Jehudo Epstein (1870–1945) in 1908 in a large-format portrait. His portrait also shows the lady's bright, voluminous, red hair, which was clearly the titular inspiration for Klimt's painting. See Franz Smola, "Il Ritratto di signora di Gustav Klimt della Galleria Ricci Oddi: Origine e motivi," in *Klimt: L'uomo, l'artista, il suo mondo*, ed. Gabriella Belli and Elena Pontiggia, exh. cat., Galleria d'Arte Moderna Ricci Oddi, Piacenza, April 12–July 24, 2022 (Milan: Skira, 2022): 69–75, 72–73.

<sup>15</sup> For example, *The Black Feather Hat or The Violet Hat*, reproduced in Weidinger 2007, cat. no. 200 (see note 1); Natter 2012, cat. no. 189 (see note 1); Gustav Klimt-Database, "Der schwarze Federhut, 1910," Klimt-Foundation, Vienna, <https://gkdb.link/2354-6625>; and Weidinger 2007, cat. no. 194 (see note 1); Natter 2012, cat. no. 183 (see note 1); Gustav Klimt-Database, "Der violette Hut, 1909," Klimt-Foundation, Vienna, <https://gkdb.link/4974-1843>.

<sup>16</sup> "Frau Staude Widlicka – Deponierung eines Ölbildes und zweier Zeichnungen von Gustav Klimt," together with certificate of receipt, October 16, 1928, in Belvedere Archive, Vienna, no. 584/1928.

<sup>17</sup> Acquisition deed of the Belvedere, January 30, 1963, in Belvedere Archive, Vienna, no. 77/1963.

<sup>18</sup> 155,000 Austrian schillings in 1963 amounts to the equivalent of approximately 81,258.75 euros at the time of writing.

<sup>19</sup> Letter from Fritz Novotny to the Ministry of Education, January 22, 1963, held together with the acquisition deed of the Belvedere, in Belvedere Archive, Vienna, no. 77/1963.

<sup>20</sup> Natter and Frodl 2000, 142 (see note 4).

<sup>21</sup> Bulletin of Municipal Department 61, Registry Office, City Hall, Vienna. According to Natter, Viktorgasse 20 in the 4<sup>th</sup> district, Vienna was also inhabited by Johanna Staude's mother under the same name, whose profession is listed as "civil servant's wife." However, this is almost certainly an erroneous duplicate record of Johanna Staude. In previous entries in the *Lehmans Vienna* address directory—precursor to the *Herold* address directory mentioned above—she regularly appeared as a language teacher.

<sup>22</sup> *Herold Adressbuch von Wien: Früher Lehmann*, vol. 1 (Vienna: Adressbuchverlag Herold, 1963), 1765.

<sup>23</sup> Death notice of the Registry Office Penzing, Vienna, July 2, 1967.

<sup>24</sup> Alice Strobl, *Gustav Klimt: Die Zeichnungen*, vol. 3, 1912–1918 (Salzburg: Verlag Galerie Welz, 1984), 132.

<sup>25</sup> Letter from Johanna Staude-Widlička in New York to Anton Hanak, August 19, 1930, in Hanak Archives, Langenzersdorf, cited in Friedrich Grassegger and Wolfgang Krug, eds., *Anton Hanak (1875–1934)* (Vienna: Böhlau, 1997), 141. Also cited in Tobias G. Natter and Max Hollein, eds., *Klimt & Rodin: An Artistic Encounter*, exh. cat., Legion of Honor, Fine Arts Museum of San Francisco, October 14, 2017–January 28, 2018 (Munich: Prestel, 2017), 144.

<sup>26</sup> Collins 2001, 139, cat. no. 35 (see note 6); Weidinger 2007, cat. no. 236 (see note 1); Natter 2012, cat. no. 225 (see note 1); Gustav Klimt-Database, "Freundinnen II, 1916/17," Klimt-Foundation, Vienna, <https://gkdb.link/2396-6917>.

<sup>27</sup> Edith Krebs, "Bildnis Johanna Staude," in *Gustav Klimt*, ed. Toni Stooss and Christoph Doswald, exh. cat., Kunsthaus Zürich, September 11–December 13, 1992 (Stuttgart: Hatje, 1992): 184.

## Franz Smola

28 Krebs 1992 (see note 27).

29 Christian M. Nebehay, ed., *Gustav Klimt: Dokumentation* (Vienna: Galerie Nebehay, 1969), 436: “The editor spoke with Frau Johanna Staude in 1963. The portrait painted of her by Klimt had remained unfinished in his studio at the time. Frau Staude’s accounts were too confused to have been of use. Shortly after 1963, she was transferred to a hospital in Vienna, where she died.”

30 There are other cases too of Klimt finding work for his models, as Michaela Seiser mentions in her comment on the portrait of Johanna Staude. Michaela Seiser, “Johanna Staude,” in Weidinger 2007 (see note 1), 307, cat. no. 248.

31 Andrew Barker and Leo A. Lensing, eds., *Peter Altenberg: Rezept die Welt zu sehen. Kritische Essays, Briefe an Karl Kraus, Dokumente zur Rezeption, Titelregister der Bücher, Untersuchungen zur österreichischen Literatur des 20. Jahrhunderts 11*, ed. Wendelin Schmidt-Dengler (Vienna: Braumüller, 1995), 103 (emphasis in the original).

32 Peter Altenberg, *Der Nachlass* (Berlin: Fischer, 1925), 141. Altenberg’s diaries were edited by Alfred Polgar in 1921 and published under the title *Der Nachlass* in 1925.

33 Altenberg 1925, 142 (see note 32).

34 Exceptions to this are the former models with whom Klimt had children, namely Maria Ucicka (1880–1928), Marie Zimmermann (1879–1975), and Camilla Consuela Huber (1896–1978), whose biographies are considerably more developed. See Franz Smola, “Zitate und Bilder,” in *Klimt persönlich: Bilder – Briefe – Einblicke*, ed. Tobias G. Natter, Franz Smola, and Peter Weinhäupl, exh. cat., Leopold Museum, Vienna, February 24–August 27, 2012 (Vienna: Brandstätter, 2012): 176–303, 205–211; Sandra Tretter and Peter Weinhäupl, eds., *Chiffre: Sehnsucht–25. Gustav Klimts Korrespondenz an Maria Ucicka 1899–1916* (Vienna: Brandstätter, 2014).

35 Personal conversation with Dr. Eduard and Susanne Strauss, September 14, 2023, in the Belvedere Research Center, Vienna, as well as email correspondence and telephone calls between September 14 and December 1, 2020. I would like to thank Dr. Strauss and his wife for coming to the Belvedere and for their willing support in the subsequent research.

36 Yukiko Oki, “What Four Newly Discovered Ukiyo-e Panels Tell Us about Japonisme in Vienna around 1900,” *Studies in Japonisme* 41 (2021): 29–55.

37 The name may have derived from the Czech word *Vidlička*, meaning fork. Courtesy of Anna-Marie Kroupová, Vienna.

38 Baptismal and marriage record in the in the online portal Matricula, <https://data.matricula-online.eu/de/oesterreich/wien/04-st-elisabeth/01-14/?pg=22>. Courtesy of Evelin Saito-Lackner.

39 The father’s use of a slightly variant spelling for the children’s surnames is a simplified orthography.

40 Details of the addresses and whereabouts of the various members of the Widlička family were published in *Adolph Lehmann’s allgemeiner Wohnungs-Anzeiger: nebst Handels- u. Gewerbe-Adressbuch für d. k.k. Reichshaupt- u. Residenzstadt* [Adolph Lehmann’s general housing advertisement: along with a commercial address book for dkk’s imperial capital and residential city of Vienna and the surrounding area] (Vienna: Adolph Lehmann, 1859–1942).

## Gustav Klimt's Portrait of Johanna Staude (1917–1918)

All volumes of *Adolph Lehmann's allgemeiner Wohnungs-Anzeiger* were digitized and uploaded to the Vienna Town Hall Library website, <https://www.digital.wienbibliothek.at/wbrobv/periodical/structure/5311>. Courtesy of Evelin Saito-Lackner, Vienna.

41 See “Written by: August B. Wolf,” *e\*forum*, May 7, 2020, <http://www.ipsl.cz/index.php?id=1710&lg=de&menu=e-forum&sub=e-forum&str=text.php>. Courtesy of Anna-Marie Kroupová, Vienna.

42 Gray's Auctioneers, August 28, 2019, lot no. 11, <https://auctions.graysauctioneers.com/auctions/1-242MGA/fine-art-furniture-decorative-art>. Many thanks to Evelin Saito-Lackner for this valuable insight and for identifying the portrayed subjects. A number of other art works by Leopold Widlička, his brother Anton, and Frederick Widlička (1907–1994), possibly one of Leopold Widlička's sons, were offered for sale at this auction (using the spelling Widliczka in all cases).

43 Strobl 1984, 148–151, cat. nos. 2724 (see note 24).

44 See, for example, Jane Kallir, *Egon Schiele: The Complete Works. Including Biography and a Catalogue Raisonné* (New York: Abrams, 1998), cat. nos. D77–D85.

45 There are no entries for either painter, for example, in Andreas Beyer, Bénédicte Savoy, and Wolf Tegethoff, eds., *Allgemeines Künstlerlexikon: Die bildenden Künstler aller Zeiten und Völker*, vol. 116, *Wéry-Wittmann* (Berlin: De Gruyter, 2022).

46 Courtesy of Monika Mayer, Belvedere, Vienna.

47 Letter from Johanna Staude-Widlička in New York to Anton Hanak, August 19, 1930, in Hanak Archives, Langenzersdorf, cited in Grassegger and Krug 1997, 141 (see note 25). Also cited in Natter and Hollein 2017, 144 (see note 25).

48 Baptismal and marriage record in the online portal Matricula, <https://data.matricula-online.eu/de/oesterreich/wien/07-altlerchenfeld/02-27/?pg=41>. Courtesy of Evelin Saito-Lackner.

49 Divorce certificate, issued by District court 5, Z1, No. 3, 600/218. Noted in the historical registration documents in Wiener Stadt- und Landesarchiv [Municipal and Provincial Archives of Vienna]. Courtesy of Monika Mayer.

50 Belvedere Archive, Vienna, no. 77/1963. See also Natter and Frodl 2000, 142 (see note 4).

51 “Frau Staude Widlicka – Deponierung eines Ölbildes und zweier Zeichnungen von Gustav Klimt,” together with certificate of receipt, October 16, 1928, in Belvedere Archive, Vienna, no. 584/1928.

52 Courtesy of Monika Mayer.

53 Death notice, no. 5149, July 4, 1967, Registry Office Penzing, Vienna, Act of Probate of the District Court of the Inner City of Vienna, Johanna Staude, Wiener Stadt- und Landesarchiv, no. 11 A 537/67 (cited in the following: Act of probate, no. 11A 537/67). Sincere thanks to Monika Mayer for locating and sharing this document.

54 Act of probate, no. 11A 537/67 (see note 53).

55 Eduard Strauss II particularly enjoyed working with the Tokyo Symphony Orchestra. From 1956, he conducted a total of 137 performances in 36 cities in Japan.

56 Act of probate, no. 11A 537/67 (see note 53). This corrects the information quoted above from Natter,



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according to which Staude died at Graf Starhembergasse 28, 4<sup>th</sup> district, Vienna. Unlike the death certificate quoted from Natter dated July 2, 1967, Staude is described in the act of probate not as “widowed” but as “divorced.” My thanks to Monika Mayer for this information.

57 Death record dated July 5, 1967. Act of Probate of the District Court of Inner-City Vienna, Johanna Staude, in Wiener Stadt- und Landesarchiv, no. 11A 537/67.

58 Personal conversation with Dr. Eduard and Susanne Strauss, September 14, 2023, in the Belvedere Research Center, Vienna.

59 My warm thanks go to Hannah Sarid de Mowbray for her research on Prince Wilhelm Lichnowsky.

60 Last will and testament of Johanna Staude, January 13, 1966. Act of Probate of the District Court of Inner City Vienna, Johanna Staude, in Wiener Stadt- und Landesarchiv, no. 11A 537/67.

61 Act of probate, no. 11A 537/67 (see note 53).

62 The picture remains in the collection of the family of Dr. Eduard Strauss, Vienna.

63 130,000 Austrian schillings in 1966 is equivalent to approximately 61,174.10 euros at the time of writing.

64 15,000 Austrian schillings in 1966 is equivalent to approximately 7,058.55 euros at the time of writing.

65 Ernst Ploil, “Die Ateliers von Gustav Klimt,” in Natter, Smola, and Weinhäupl 2012 (see note 34): 98–107.

66 Oki 2021, 53–54 (see note 36).

67 Klimt’s collection was known to contain numerous wood panels, masks, porcelain figures, and textiles from this region. See also Verena Traeger, “Gustav Klimts ethnographische Sammlung,” *Belvedere: Zeitschrift für bildende Kunst* Sonderband Gustav Klimt (2008): 110–167; Verena Traeger, “Klimt als Sammler,” in Natter, Smola, and Weinhäupl 2012 (see note 34): 108–125.

68 Conversation between Dr. Eduard Strauss and the author, September 2020.

69 Letter from Johanna Staude-Widlička in New York to Anton Hanak, August 19, 1930, in Hanak Archives, Langenzersdorf, cited in Grassegger and Krug 1997, 141 (see note 25). Also cited in Natter and Hollein 2017, 144 (see note 25).

70 Duplicate of an invoice relating to the debenture bond from Anton Hanak to Johanna Staude-Widlička, July 18, 1932, in Hanak Archive, Landessammlungen Niederösterreich [State Collections of Lower Austria]. See also Wolfgang Krug, “Die modernen Niobiden: Hanaks auftragsunabhängige Plastiken – ein Figurenzyklus der Sehnsüchte und Leiden,” in Grassegger and Krug 1997 (see note 25): 131–218, 141.

71 Duplicate of a business agreement, Anton Hanak to Johanna Staude-Widlička, August 4, 1932, and letter from Dr. Albert Seligmann to Dr. Ernst Gödl, March 22, 1934, in Hanak Archive, Landessammlungen Niederösterreich. See also Krug 1997, 141 (see note 70 and 25).

72 After this art dealership ceased trading, nothing further could be learned concerning the whereabouts of the works purchased by Kunsthandlung Asenbaum.

73 For more on the photographer’s oeuvre, see the forthcoming publication Chiara Galbusera, “Pauline Kruger Hamilton (1866–1918): Das fotografische Werk” (PhD diss., University of Vienna, forthcoming). Thanks to the author for the information on Pauline Kruger Hamilton.

## Gustav Klimt's Portrait of Johanna Staude (1917–1918)

74 Roland Widder and Julia Schwaiger, eds., *Kunsthandel Widder: Aussichten* (Vienna: Kunsthandel Widder, 2021), 12, cat. no. 7.

75 Angela Völker, *Textiles of the Wiener Werkstätte: 1910–1932* (New York: Rizzoli, 1994), 147–150; Christoph Thun-Hohenstein, Anne-Katrin Rossberg, and Elisabeth Schmuttermeier, eds., *Women Artists of the Wiener Werkstätte*, exh. cat., MAK – Museum of Applied Arts, Vienna, April 21–October 3, 2021 (Basel: Birkhäuser, 2020), 110, 202.

76 Act of probate, no. 11A 537/67 (see note 53).

77 Act of probate, no. 11A 537/67 (see note 53). No further information on this person is known.

78 Strobl 1984, 148–151, cat. no. 2726 (see note 24); Agnes Husslein-Arco, Jane Kallir, and Alfred Weidinger, eds., *Klimt, Schiele, Kokoschka und die Frauen*, exh. cat., Belvedere, Vienna, October 22, 2015–February 28, 2016 (Munich: Prestel, 2015), 88, Fig. 34.

79 Fritz Novotny and Johannes Dobai, *Gustav Klimt*, ed. Friedrich Welz (Salzburg: Verlag Galerie Welz, 1967), 392.

80 Barker and Lensing 1995, 103 (see note 31).

81 Walter Koschatzky and Alice Strobl, eds., *Gustav Klimt, 1862–1918: Zeichnungen*, exh. cat., Albertina, Vienna, October 16–December 16, 1962 (Vienna: Albertina, 1962), cat. no. 220.

82 Strobl 1984, 148–151, cat. nos. 2723, 2723a, 2724, 2725, and 2726 (see note 24).

83 Strobl 1984, 148–151, cat. no. 2723 (see note 24).

84 Strobl 1984, 148–151, cat. no. 2724 (see note 24).

85 Strobl 1984, 148–151, cat. no. 2725 (see note 24).

86 Regrettably, there is no evidence of any other handwritten communications from Johanna Staude for comparison of the handwriting. Only her signature is recorded in the will of 1966, the text of which was evidently written by a third party; this signature is in the shaky script of someone in an already highly weakened state and therefore is not a suitable comparison.

87 See, for example, Gustav Klimt-Database, “Gustav Klimt: The Biography,” Klimt-Foundation, Vienna: <https://www.klimt-database.com/de/die-biografie/>; Postcard from Gustav Klimt to Emilie Flöge, December 30, 1917, Winkelsdorf, in Sandra Tretter and Birgit Summerauer, “Korrespondenz von Klimt an Emilie Flöge 1897–1917,” in Natter, Smola, and Weinhäupl 2012 (see note 34): 306–409, 400, cat. no. 362. However, the timing of departure for this trip does not match the date of the photograph, which, according to Christian Nebehay, shows Klimt together with his brother-in-law Julius Zimpel’s family in Vienna on Christmas Eve, 1917. Nebehay 1969, 24 (see note 29).

88 *Portrait of Johanna Staude* was not included in the presentation of the estate, which was exhibited by Kunsthandlung Gustav Nebehay in 1919 at the Hotel Bristol in Vienna. See Alfred Stix, ed., *Zeichnungen Gustav Klimt*, exh. cat., Hotel Bristol, Altes Haus, Vienna, February 6–March 6, 1919 (Vienna: Gustav Nebehay Kunsthandlung, 1919). See Gustav Klimt-Database, “Gedächtnis=Ausstellung Gustav Klimt,” Klimt-Foundation, Vienna, <https://gkdb.link/8890-3864>.

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**89** Hansjörg Krug, “Gustav Klimt’s Last Notebook,” in *Gustav Klimt: The Ronald S. Lauder and Serge Sabarsky Collections*, ed. Renée Price, exh. cat., Neue Galerie, New York, October 18, 2007–June 30, 2008 (Munich: Prestel, 2007): 212–231, 220–221. However, the portrait of Lieser still appears unfinished; in particular, the background of the portrait is unusually empty. Weidinger 2007, no. 245 (see note 1); Natter 2012, no. 235 (see note 1); Gustav Klimt-Database, “Portrait Margarethe Constance Lieser, 1917 (unvollendet),” Klimt-Foundation, Vienna, <https://gkdb.link/2340-6068>.

**90** The picture is already described as “unfinished” in the first catalogue raisonné of Klimt’s paintings. See Novotny and Dobai 1967, 370, no. 211 (see note 79).

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*Issue 1 Cover illustration:* Gustav Klimt, *Portrait of Johanna Staude*, 1917/1918, oil on canvas, 70 × 50 cm. Belvedere, Vienna, Inv. No. 5551 (Photo: Johannes Stoll / Belvedere, Vienna).