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GEORG KLIMT'S *PALLAS ATHENA*: THE YOUNGEST GODDESS OF THE WIENER MODERNE

ABSTRACT

Georg Klimt (1867–1931) was one of Gustav Klimt's younger brothers and a notable creator of repoussé metalwork. Examples of this work include the frames for well-known paintings by Gustav Klimt—such as *Pallas Athena* from 1898 and *Judith 1* from 1901—as well as the doors of the Secession Building designed by Joseph Maria Olbrich. The artist repeatedly employs the motifs of wistful or dreamlike girls and young women, decoratively enhanced with jewels and using playful contours in a soft Jugendstil manner. This article presents a previously unpublished, signed example of Georg Klimt's repoussé metalwork: a depiction of Pallas Athena as a notably youthful goddess in a tondo with a diameter of around 36.5 centimeters. This was created in the context of a number of other representations of Pallas Athena or Minerva being placed on Vienna's Ringstrasse, as well as works by Gustav Klimt and specific pieces by Franz von Stuck. In terms of both motif and style, comparisons with these representations underline the quality of this work and suggest that it was created between 1893 and 1898.

KEYWORDS

Georg Klimt (1867–1931) remains one of those artists of the Wiener Moderne who has been the subject of very little research.[1] This is all the more surprising in light of his close cooperation with his brother Gustav, about whom there is a huge body of literature.

This also explains the previously unpublished status of a piece of repoussé metal-work by Georg Klimt that was put up for auction in Vienna in 2019, since which time it has been in the Leopold Museum on permanent loan from a private collection (Fig. 1).[2] The work, produced on the cusp between Historicism and Jugendstil, is a depiction of the goddess Athena. The circular format of the tondo, with a diameter of around 36.5 centimeters, may hint at its use in one of the sumptuous cabinets or writing desks that were often made at the time. It could also have formed part of the design of an entire interior or of a wider decorative program. But while the personification of Athena may have been

Fig. 1: Georg Klimt, *Pallas Athena*, ca. 1900, patinated brass, metal repoussé work, 36.8 × 36.2 × 0.8 cm. Leopold Museum, Vienna, private collection, permanent loan, inv. no. EX 38361 (Photo: Leopold Museum, Vienna).

typical of Historicism and Symbolism, the tenderness of the depiction results from the obsession with "youth" in fin-de-siècle Vienna. Hence, of all the depictions of goddesses produced around 1900, Georg Klimt's *Pallas Athena* appears the most youthful.

Before stylistically approaching this work, it is necessary to briefly present Georg Klimt and then to address Athena's sculptural presence on Vienna's Ringstrasse. Unlike his two older brothers Gustav and Ernst, Georg Klimt did not begin studying at the School of Arts and Crafts as a teenager. It was only after undergoing artisanal training that he attended the school between October 1889 and July 1896. In order to acquire the knowledge and aesthetic skill necessary for representative commissions such as decorating the magnificent buildings on the emerging Ringstrasse, students at the time were taught to copy plaster casts and templates and draw models in historic costumes. Georg Klimt himself modeled in historic costume, as can be seen in the photograph of him as a dying Shakespearean Romeo, used by Gustav Klimt for his painting on the staircase wall of the Burgtheater in 1888 (Fig. 2).

Fig. 2: Georg Klimt poses as Romeo in a historical costume for Gustav Klimt's ceiling painting in the Burgtheater, ca. 1886/1887, albumin. Portrait Gallery Burgtheater, Vienna (Photo: unknown photographer).

In the winter semester of 1891/1892, Georg transferred to the Special Studio for Artistic Engraving. His teacher Professor Stefan Schwartz later confirmed: "Mr. Georg Klimt attended the Special Studio for Artistic Engraving and related classes for four years and graduated with merit. Mr. Klimt's studies were principally focused on metal sculpture and repoussé work and were very successful."[3] Following his education, Georg taught the artistic metal-work class at the Kunstschule für Frauen und Mädchen [Art School for Women and Girls] in Vienna and often received commissions from the church for much of his later works.[4]

Georg Klimt's best-known works are surely the two metal frames that he made on the basis of preliminary sketches by Gustav Klimt for the paintings *Pallas Athena* from 1898 (Fig. 3) and *Judith 1* from 1901 (Fig. 4). The importance Gustav placed on the design of the frames is demonstrated by the numerous sketches he made in a sketchbook of his that would later be owned by Sonja Knips.[5] As the obvious ideal contributor to these works, Georg realized the frames in precise accordance with his brother's ideas, by which the frames became a complementary design element of the paintings. Further repoussé metalwork completed by Georg Klimt include mythological subjects, ornamental panels, lines of text to mark various occasions, and, frequently, heads shown in profile. His most

Fig. 3: Gustav Klimt, *Pallas Athena*, 1898, oil on canvas, 75 × 75 cm, with a frame by Georg Klimt, 85.3 × 84.7 × 5 cm. Wien Museum, Vienna, inv. no. 100686 (Photo: CC BY 4.0, Birgit and Peter Kainz, Wien Museum, Vienna).

Fig. 4: Gustav Klimt, *Judith 1*, 1901, oil and gold leaf on canvas, 84 × 42 cm, with a frame by Georg Klimt. Belvedere, Vienna, inv. no. 4737 (Photo: Belvedere, Vienna).

prominent commission was the execution of the metal exterior doors of Joseph Maria Olbrich's building for the Vienna Secession, constructed in 1898. In all of these works, wistful or dreamlike depictions of girls and young women, decoratively enhanced with precious stones, are a recurring motif, and he remains loyal to a soft Jugendstil manner with playful contours. The dominance of these linear elements—and the subject matter of these pieces—recalls works by Margaret Macdonald Mackintosh, often also in relief. Her works could be seen in Vienna in 1900, were widely received within the Vienna Secession, and may well have inspired Georg Klimt.[6] His complex piece *Nymph and Satyr*, a standalone Symbolist work, can be found in the collection of the Belvedere (Fig. 5). Georg Klimt also

Fig. 5: Georg Klimt, *Nymph and Satyr*, copper repoussé metalwork, 65 × 35 cm. Belvedere, Vienna, inv. no. 10862 (Photo: Belvedere, Vienna).

contributed metalwork featuring a variety of motifs taken from antiquity to the luxurious decoration of the apartment of the prominent patron and collector Nicolaus Dumba on Parkring in Vienna.[7]

Such ancient motifs are frequently seen in Vienna in settings that mark the transition from Historicism to the early Modernist era, with the goddess Pallas Athena in particular found in prominent locations on the Ringstrasse. She stands in front of Parliament in the form of a mighty, five-and-a-half meter statue by Karl Kundmann (Fig. 6). Towering over the fountain that bears her name and features the monumental river gods that personify the Inn, Danube, Elbe, and Vltava, she is visible from deep within the heart of the city. Theophil von Hansen first conceived such an ensemble much earlier—his initial designs for Parliament (then the building for the "Kingdoms and Countries Represented in the Imperial Council") date from 1871. But the fountain was only realized between 1898 and 1902, meaning that Kundmann's *Pallas Athena Fountain*, one of Vienna's key Historicist works, arrived "late," in that the Vienna Secession had also appropriated Pallas Athena for itself by this point, having found new ways of portraying the goddess.

Fig. 6: Karl Kundmann, *Pallas Athena Fountain,* 1898–1902, marble. In front of Parliament in Vienna (Photo: Parlamentsdirektion / Michael Buchner).

The Ringstrasse is also home to another, earlier and simpler combination of a fountain with an image of the goddess (Fig. 7), one whose location brings us into very close contact with Georg Klimt. She is installed between the Imperial Royal School of Arts and Crafts, today's University of Applied Arts Vienna, and the Imperial Royal Museum of Art and Industry, which is now the MAK – Museum of Applied Arts, Vienna. The wall linking

Fig. 7: Ferdinand Laufberger (design), Antonio Salviati (execution), *Minerva*, 1873, stone wall fountain with glass mosaic picture and basin made of Wöllersdorf stone. Vienna, Stubenring 3–5 (Photo: Thomas Ledl, CC BY-SA 3.0 AT).

the two buildings features a round arch, in which a huge Minerva stands with an owl at her feet. Here, Minerva, the Roman counterpart to the Greek Athena, is especially radiant when reflecting the light of the sun or at dusk—because the image is executed as a richly-colored glass mosaic with a powerful golden background that completely surrounds the goddess. This mosaic was designed by Ferdinand Laufberger, Gustav Klimt's teacher, and Heinrich von Ferstel, the architect of the museum and the school, and was executed in Antonio Salviati's workshop in Murano. Produced in 1873 for the Vienna World's Fair, it was subsequently reassembled in its current location. This process was led by Rudolf von Eitelberger, whose influential network was largely responsible for the regular preference for Neo-Renaissance and its establishment as a prominent style on the Ringstrasse.[8] Alongside Eitelberger, Theophil von Hansen was another counterpole to the advocates of Neo-Baroque among Vienna's Ringstrasse architects. Like Kundmann's version of Athena, this glass Minerva also carries an orb in her right hand, upon which Nike, the winged goddess of victory, is standing.

The most elevated Pallas Athena on the Ringstrasse stands atop the dome of the Kunsthistorisches Museum [Art History Museum]. Johannes Benk's giant statue is engaged in a lofty dialogue with her counterpart, Helios, who hovers above the dome of the Natural History Museum Vienna on the other side of Maria-Theresien-Platz. Inside the Kunsthistorisches Museum, one finds an Athena with a completely different character. Created by Gustav Klimt in 1891 when he was still a favorite of Vienna's art-loving public, she is framed by a column on the staircase wall of the museum (Fig. 8).[9] Rather than being depicted as an abstract goddess who rules over distant spheres, this is a young woman made of flesh and blood, a realistically presented beauty with perfectly proportioned features and long, flowing dark locks, confronting the viewer with a determined expression. But does one accept her as a goddess? At the time, the Viennese public (still) did, probably also due the perfect, historically "correct" presentation—the golden scale armor with the head of a gorgon, the folds of her garment echoing the classic Greek style, her majestic stance, with one arm stretched out, holding a spear in her left hand, the obligatory Nike in her right, all in front of a huge golden shield that glows behind her head and upper body. In the work, Gustav Klimt proved himself to be a master pupil of Ferdinand Laufberger, who had taught a reinterpretation of myth and history at the School of Arts and Crafts, one based on the spirit of historically "correct" study. Laufberger had also implemented this approach in practice in his decoration of the Museum of Art and Industry, yet his most important pupil used his paintings in the Kunsthistorisches Museum to make a foray into the modern. Gustav Klimt was well versed in archaeology and had seen many ancient works of art, both in person and in contemporary publications, and he
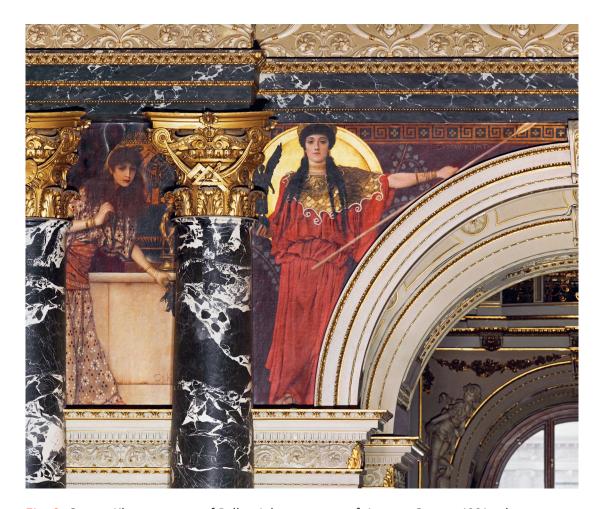
Fig. 8: Gustav Klimt, painting of Pallas Athena as part of *Ancient Greece*, 1891, oil on canvas, 230 × 230 cm. Kunsthistorisches Museum, Vienna, inv. no. AU C (Photo: Kunsthistorisches Museum, Vienna).

repeatedly quoted these in his own works.[10] Klimt was also familiar with the renowned *Athena Parthenos* by Phidias, as he demonstrated in his *Allegory of Sculpture* of 1889.[11] Phidias's Athena wore a type of garment that Klimt translated almost hyper-realistically into painting in the Kunsthistorisches Museum.[12]

Georg Klimt took the humanization of the goddess a step further than his brother Gustav (Fig. 1). His version of Athena has such girlish features that we manage to forget the belligerent role that Zeus assigned to her. She is depicted in profile, and most of her head is hidden by a mighty helmet. Everything about this face is tender: the narrow, slightly open mouth, the somewhat pointed nose, and the small chin that does not re- motely correspond with the ideal typology of the classicist aesthetic. The eyes, depicted without pupils but with deep lids and slanting eyebrows, enhance this impression. Only

the hair of the goddess exudes a sense of power as it emerges from below the helmet in thick strands, covering the brow and flowing downwards alongside the cheekpieces in waves, hiding the throat and the neck. The forehead of the goddess is shielded not by an opened visor but by an ornamental band. A line that possibly indicates a joint commences on the side of the helmet as an elegant triple spiral before continuing to the back of the helmet. The crest is truncated by the edge of the image, preventing us from seeing the attached horse's mane. The artist's admiration for ancient metalwork is illustrated, not least, by his depiction of the metal rivets on the back of the helmet, the uppermost of which marks the end of the sweeping spiral. Otherwise, the helmet is smooth, which creates an elegant tension between its ornamental-functional elements and the remaining "void."

This contrast is further accentuated in the background of Georg's *Pallas Athena*. The lower half is empty while the upper half features a branch carrying olives and olive leaves—both symbols strongly associated with Athena—whereby the division between these two halves occurs precisely at the goddess's eye level. The leaves and fruits that frame Athena's head resemble the laurel leaves and fruits in the dome that crowns the Vienna Secession. A dense garland of flowers and berries that tapers towards the top forms the ornamental surround, which is interrupted at the bottom by some sort of pedestal. The artist added his name to the empty area: "GEORG KLIMT." This marks it as one of the few works that Georg signed.

Such a tension between emptiness and abundance recalls the bold and elegant pictorial solution that Gustav Klimt found for the poster for the first exhibition of the Vienna Secession in 1898 (Fig. 9). The energy of this well-known work comes, not least, from the contrast between the empty central section of the composition, on the one hand, and the combat scene, Athena, and the block of lettering, on the other. With her focused expression and huge gorgon shield, Athena symbolizes the protection that she is bestowing upon Theseus as he struggles with the Minotaur. In the view of the Secession artists, the Minotaur embodied the opponents of the new art for which they were fighting.

Athena, the patroness of the city of Athens, the goddess of wisdom and war, experienced a complex history of transformations and attributions in Greek mythology.[13] According to legend, Zeus's daughter was born from her father's forehead. She embodies "the typology of the combative maiden, who, like a man, is endowed with physical strength and mental energy." The epithet "Pallas" describes the "strong and noble young woman, who is equal to a young man." She is both the "shield-bearing maiden" who is obedient only to Zeus, "and also the powerful chariot driver and mistress of the horses, who went into battle amongst the conquering Achaean warlords, swinging the lightning
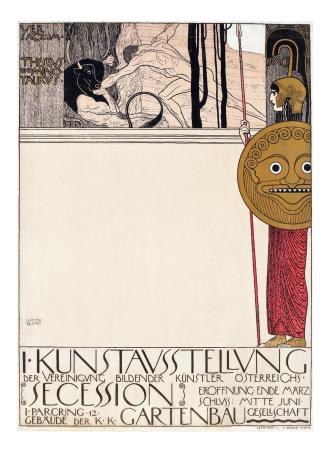
Fig. 9: Gustav Klimt, poster for the first exhibition of the Vienna Secession, censored version, 1898, paper, lithography, 96.1 × 69.4 cm. MAK – Museum of Applied Arts, Vienna, inv. no. PI 1657-1 (Photo: MAK – Museum of Applied Arts, Vienna).

bolt of Zeus, master of the tempest, drove on her hoards, and shielded her warriors, ensuring them the spoils."[14] It is hard to identify Georg Klimt's Athena with this characterization. However, Greek mythology also offers a "variant" of the goddess that deviates from this martial Pallas Athena. For Athena is also the "protectress of rural-artisanal culture," and the "owl and olive symbol[s]" ascribed to her reveal the "connection with the cults of trees and animals. [They] illustrate key aspects of the major female deity of the Mediterranean."[15] "Cool and clear reason, advice and practical help" also belong to Athena's area of competence, and in the post-Homeric era, she became "increasingly responsible for encouraging craft skills and civic endeavor."[16] Particularly among the educated fin-de-siècle audience, Athena was strongly associated with her role as the patroness of art and science, an association with which Georg Klimt's Jugendstil *Pallas Athena* is completely compatible.

Any attempt to chronologically position this image of Athena is dependent upon comparisons, as only the outlines of Georg Klimt's oeuvre, and hardly any dates, are

currently known, so attributions have to be verified. Gustav Klimt's portrait of Athena in the Kunsthistorisches Museum was painted in 1890/1891; his Secession poster was produced in 1898; the painting of Pallas Athena from the front, to which Georg Klimt contributed the frame, was also produced in 1898; and Georg made the frame for Gustav's *Judith 1* in 1901. However, it is not the work of Georg's brother that provides the most striking link with a possible source of inspiration. A glance toward Munich and Franz von Stuck's poster for the first exhibition of the Munich Secession of 1893 provides a further depiction which could have been an inspiration to Georg (Fig. 10).

Fig. 10: Franz von Stuck, poster for the first exhibition of the Munich Secession, 1893, lithography, 64.5 × 38 cm. Museum Villa Stuck, Munich, inv. no. D 06 1-2 (Photo: Museum Villa Stuck, Munich).

Here, Stuck's Athena is shown in profile within an octagonal detail, her thick hair escaping from below her helmet. The crest is also cut off within the format, and the artist's signature positioned inside the image. Given the significant role of Munich as a model for the founding of the Vienna Secession, one can assume that Georg Klimt was aware of this poster. Stuck created it by adapting the painting *Pallas Athena* that he had produced in 1891 (Wallraf-Richartz-Museum, Cologne), and the Munich Secession made emblematic use of Stuck's motif. Its VII International Art Exhibition in 1897 was publicized using a further poster by Stuck, in which a smaller, simplified version of the motif appears in the upper right-hand corner of the composition and, below this, the word "SECESSION" (Fig. 11).

Hence, until further sources can be found, it seems evident that Georg Klimt's *Pallas Athena* should be dated between 1893 (Stuck's poster for the first Secession Exhibition in Munich) and 1898 (Gustav Klimt's first Secession poster). This conclusion is reinforced by an illustration that Gustav contributed to the portfolio *Allegories—New Series*: the calendar

Fig. 11: Franz von Stuck, poster for the VII International Art Exhibition, Munich, 1897, autotype print in black, gray, yellow, golden, brown, and red, sheet: 70 × 98 cm. Private collection (Photo: Belvedere, Vienna / Johannes Stoll).

page "Junius" (1896). The original sketch for this can be found in the collection of the Wien Museum [Vienna City Museum] (Fig. 12). At the center of the image is the profile of a girl who could be the twin of Georg Klimt's Athena—lowered eyelids, deeply drawn eyebrows, a tender nose, a small mouth. Only the chin is much more strongly accentuated in the print. And while the girl on the calendar page is not wearing a helmet, the antique accessories in her hair have spiral motifs that are surprisingly similar to those in the metalwork.

The work of Georg Klimt, who spent his entire life in the shadow of Gustav, is inconceivable without that of his famous brother. But one can also say that he stood in his spotlight. Because his tondo of Pallas Athena is one of the very best of the rare examples of repoussé metalwork that was created in Vienna during the early Modernist era.

Fig. 12: Gustav Klimt, preliminary sketch for "Junius," calendar page from *Allegories—New Series*, 1896, pencil, black chalk, opaque white, shell gold on paper, 41.6 × 31 cm. Wien Museum, Vienna, inv. no. 25016 (Photo: CC0, Wien Museum, Vienna).

NOTES

1 Hans Vollmer, ed., *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart, begr. v. Ulrich Thieme und Felix Becker*, XX (Leipzig: E. A. Seemann, 1927), 503–504; Georg Klimt, entry in the database of the Klimt Foundation, Vienna, https://www.klimt-database.com/de/netzwerk-wien-1900/kollegenschaft/. A series of historical photographs documents the works of Georg Klimt, in particular from the period between 1899 and 1906, and is accessible via the collections website of the MAK – Museum of Applied Arts, Vienna: https://sammlung.mak.at/. These include works created in cooperation with Therese Trethan and works in metal executed in line with designs by Joseph Hoffmann, Koloman Moser, Carl Otto Czeschka, and others. For more information, see Alfred Weidinger and Eva di Stefano, eds., *Klimt: Alle origini di un mito*, exh. cat., Palazzo Reale, Milan (Milan: Palazzo Reale, 2014), 89–96; *Gustav Klimt: Vienna–Japan 1900*, exh. cat., Tokyo Metropolitan Art Museum, Tokyo (Tokyo: Asahi Shimbun, 2019), 59–61; as well as various sales catalogs from the Galerie Bel Etage, Vienna, most recently Wolfgang Bauer, ed., *Bel Etage, 25th Autumn Salon*, auct. cat., Bel Etage, Vienna 2024. The first monographic publication about Georg Klimt was produced by Florian Kolhammer and Linda Preisinger, *Georg Klimt*, exh. cat., Florian Kolhammer, Vienna (Vienna: Kolhammer, 2023). See also *Galerie Florian Kolhammer Herbst/Winter 2024*, exh. cat., Florian Kolhammer, Vienna (Vienna: Kolhammer, 2024). I would like to thank Heinz Adamek, Wolfgang Bauer, Marian Bisanz-Prakken, Elisabeth Dutz, Florian Kolhammer-Preisinger, Linda Preisinger, and Ursula Storch in Vienna, and Stefan Krause in New York for our conversations and their suggestions regarding Georg Klimt.

2 *128. Auktion*, auct cat., Im Kinsky, Vienna 2019.

3 "Herr Georg Klimt hat das Spezial Atelier für Ziselierkunst und verwandte Fächer durch vier Jahre besucht und mit Vorzug absolviert. Die Studien Herrn Klimts waren vorwiegend auf die Metallplastik und getriebene Arbeiten gerichtet und ergaben einen vorzüglichen Erfolg." Certificate dated September 7, 1915. Apparently, Klimt only collected his Leaving Certificate from the School of Arts and Crafts on September 10, 1915, as shown by a note on the Leaving Report Record no. 634 in the archive of the University of Applied Arts Vienna, the successor institution to the School of Arts and Crafts. Accessible online via https://kunstsammlungundarchiv.at/universitaetsarchiv/schueler-innen-datenbank/.

4 See Wolfgang Born, "Der Metallbildhauer Georg Klimt," *Die Bühne* 6, no. 243 (1929): 16.

5 Belvedere, Vienna, inv. no. 8508.

6 An obvious comparison is provided by Margaret Macdonald Mackintosh's frieze for the music salon of Villa Waerndorfer from 1902, which is now in the collection of the MAK – Museum of Applied Arts, Vienna, inv. no. MAL 348.

7 Alexander Klee, "Nicolaus Dumba: Philanthrop, Mäzen und Kulturpolitiker," in Agnes Husslein-Arco and Alexander Klee, eds., *Klimt und die Ringstraße*, exh. cat., Belvedere, Vienna, March 27–July 12, 2015 (Vienna: Belvedere, 2015), 111–119.

8 See Eva Kernbauer, Kathrin Pokorny-Nagel, Raphael Rosenberg, Julia Rüdiger, Patrick Werkner, and Tanja Jenni, eds., *Rudolf Eitelberger von Edelberg: Netzwerker der Kunstwelt* (Vienna/Cologne/Weimar: Böhlau, 2019), 27; and the articles by Timo Hagen, 175–206, and Jindřich Vybíral, 207–218 in the same volume.

9 See Otmar Rychlik, "Kunsthistorisches Museum 1890/91," in Sabine Haag, ed., *Gustav Klimt im Kunsthistorischen Museum*, exh. cat., Kunsthistorisches Museum, Vienna, February 14–May 6, 2012 (Vienna: Kunsthistorisches Museum, 2012), 23–40.

10 See Stella Rollig and Tobias G. Natter, eds., *Klimt und die Antike: Erotische Begegnungen*, exh. cat., Belvedere, Vienna, June 23–October 8, 2017 (Vienna: Belvedere, 2017), 87–111.

11 For more on the iconography of Pallas Athena in the work of Klimt, see Marian Bisanz-Prakken, "Gustav Klimts Allegorie der Skulptur (1889) im Kontext der Huldigungsgabe für Erzherzog Rainer," in *150 Jahre Universität für angewandte Kunst Wien: Ästhetik der Veränderung*, eds. Gerald Bast, Anja Seipenbusch-Hufschmied, and Patrick Werkner (Berlin/Boston: De Gruyter, 2017), 154–157; and Marian Bisanz-Prakken, "Allegorie der Skulptur," in *Gustav Klimt: Die Zeichnungen*, exh. cat., Albertina, Vienna, March 14–June 10, 2012 (Vienna: Albertina, 2012), 46–51, no. 13.

12 Several details of a small work in metal (copper sheet) by Georg Klimt in the collection of the Wien Museum are based on this Athena by his brother Gustav in the Kunsthistorisches Museum. As in Laufberger's mosaic of Minerva, the goddess is also accompanied here by an owl. Wien Museum, Vienna, inv. no. 114775.

13 See Konrat Ziegler and Walther Sontheimer, eds., *Der Kleine Pauly: Lexikon der Antike in fünf Bänden*, vol. 1 (Stuttgart/Weimar: Metzlersche Verlagsbuchhandlung, 2013), columns 681–686.

14 "den Typus der männergleichen, mit physischer Kraft und geistiger Energie begabten kämpferischen Jungfrau. [...] Pallas [...] adäquate, starke und edle junge Mädchen. [...] Schildjungfrau, aber auch die gewaltige Streitwagenlenkerin und Herrin der Pferde, welche die Blitzwaffe des Gewitterherrn Zeus schwingend, unter den erobernden achäischen Heerkönigen zur Schlacht auszog, ihre Scharen antrieb, ihre Einzelkämpfer schirmte und ihnen die Beute sicherte." Wolfgang Fauth, in Ziegler and Sontheimer 2013, columns 681–682 (see note 13).

15 "Schützerin bäuerlich-handwerklicher Kultur, [...] Eulen- und Olivensymbol(e) [...] Konnex mit Baum- und Tierkult. [Sie] lassen wesentliche Aspekte der großen weiblichen Gottheit des Mittelmeerraumes erkennen." Wolfgang Fauth, in Ziegler and Sontheimer 2013, columns 682–683 (see note 13).

16 "Kühle und Klarheit des Verstandes, Rat und praktische Hilfe [...] immer mehr die Förderung handwerklichen Könnens und bürgerlichen Erfolgsstrebens." Wolfgang Fauth, in Ziegler and Sontheimer 2013, column 685 (see note 13).

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Issue 2 cover illustration: Circumcision of Christ (detail), front side of the altar panel of the Florian Altarpiece in Graz, ca. 1490. Archdiocesan Museum in Wrocław, inv. no. 147 (Photo: Małgorzata Kujda).