

judith 1 gustav klimt

judith 1 gustav klimt is a renowned masterpiece created by the acclaimed Austrian symbolist painter Gustav Klimt in 1901. This iconic painting is celebrated for its exquisite portrayal of the biblical figure Judith, rendered with Klimt's signature style that combines symbolism, ornamental detail, and sensuality. As one of Klimt's most famous works, Judith 1 continues to captivate art enthusiasts and scholars alike, exemplifying the artist's mastery in blending decorative arts with profound storytelling.

Introduction to Gustav Klimt and His Artistic Style

Gustav Klimt (1862–1918) was a prominent figure of the Vienna Secession movement, which aimed to challenge traditional academic art and promote innovative, modernist ideas. Klimt's distinctive style is characterized by intricate patterns, gold leaf embellishments, and a fascination with themes of love, sexuality, and mortality. His works often feature allegorical figures and mythological motifs, making them richly layered and visually compelling.

Klimt's artistic approach was heavily influenced by symbolist and Art Nouveau aesthetics, emphasizing aesthetic beauty and symbolic meaning over realistic representation. His use of gold leaf, inspired by Byzantine mosaics, created luminous surfaces that set his work apart from his contemporaries.

The Significance of Judith in Art and Literature

Judith is a biblical heroine whose story is recounted in the Book of Judith, part of the Catholic and Orthodox biblical canon. She is celebrated for her courage and intelligence in rescuing her people from the invading Assyrian army by seducing and beheading the general Holofernes.

Over centuries, Judith has become a symbol of virtue, bravery, and feminine strength. Artists across generations have depicted her, often emphasizing her beauty, resolve, and the dramatic tension of her story. Klimt's Judith 1 is one of the most celebrated interpretations, notable for its sensual portrayal and psychological depth.

Analyzing Judith 1 by Gustav Klimt

Visual Composition and Technique

Judith 1 is a striking portrait that captures the moment after Judith has beheaded Holofernes. The painting depicts her standing confidently, with a calm yet intense expression. The composition is vertical, emphasizing her stature and the significance of her act.

Klimt employs his characteristic decorative style, incorporating elaborate patterns and gold leaf to create a luminous background and clothing. Her gown features intricate geometric motifs, and her skin is rendered with delicate, smooth brushwork that contrasts with the ornate surroundings. The use of gold enhances the divine or mythic quality of Judith, elevating her from a biblical figure to an almost mythic heroine.

The background is filled with shimmering gold and decorative motifs, which serve to frame Judith and draw attention to her figure. The stark contrast between her pale skin and the rich, ornamented surroundings emphasizes her presence and psychological intensity.

Symbolism and Themes

Klimt's *Judith 1* is not merely a literal depiction but a complex interplay of symbolism:

- **Gold Leaf:** Signifies divinity, purity, and the sacred nature of her deed.
- **Judith's Expression:** Calm, confident, and contemplative, reflecting inner strength and resolve.
- **Ornamental Patterns:** Represent the intertwining of beauty and violence, highlighting the duality of Judith's act.
- **Color Palette:** Dominated by gold, browns, and flesh tones, creating warmth and richness.

The painting explores themes of female empowerment, moral ambiguity, and the heroic act of defiance against tyranny. Klimt's portrayal emphasizes Judith's agency, capturing her as both a beautiful woman and a fierce warrior.

Historical Context and Reception

Created during Klimt's most prolific period, *Judith 1* was initially met with mixed reactions. Some critics appreciated the innovative style and boldness, while others found it provocative due to its sensuality and decorative excess.

The early 20th century was a time of social and artistic upheaval, and Klimt's work challenged conventional standards of morality and aesthetics. *Judith 1* exemplifies this break from tradition, blending religious themes with modernist aesthetics.

Over time, the painting's significance has grown, and it is now regarded as a masterpiece of Symbolism and Art Nouveau. Its influence extends beyond fine art, inspiring fashion, design, and popular culture.

Locations and Exhibitions

Judith 1 was originally commissioned for the Palais Stoclet in Brussels, a private residence designed by architect Joseph Hoffmann. Today, the painting is housed in the Österreichische Galerie Belvedere in Vienna, Austria, where it remains one of the museum's most visited works.

The painting has been exhibited worldwide, including at major retrospectives of Klimt's work, and continues to attract audiences with its beauty and symbolism.

Legacy and Influence of Judith 1

Gustav Klimt's Judith 1 has left a lasting mark on the art world, influencing both contemporary and subsequent artists. Its combination of ornate decoration with profound narrative has inspired movements that emphasize aesthetic beauty and symbolic richness.

In popular culture, Judith 1 has appeared in various forms, from fashion to film, symbolizing female strength and artistic innovation.

Impact on Modern Art and Popular Culture

- Inspired artists such as Egon Schiele and other members of the Vienna Secession
- Influenced decorative arts and design, including jewelry, textiles, and interior decor
- Featured in movies, fashion editorials, and advertising as a symbol of elegance and power

Conclusion: The Enduring Appeal of Judith 1

Gustav Klimt's Judith 1 remains an enduring masterpiece that exemplifies the artist's mastery of ornamental detail, symbolic depth, and emotional resonance. Its captivating portrayal of a biblical heroine as a symbol of female strength and moral courage continues to inspire viewers worldwide. Whether appreciated for its technical brilliance, its rich symbolism, or its cultural significance, Judith 1 stands as a testament to Klimt's innovative vision and his contribution to modern art.

By exploring its themes, techniques, and historical context, art enthusiasts and scholars can better appreciate why Judith 1 by Gustav Klimt remains a cornerstone of early 20th-century art and a timeless symbol of beauty and resilience.

Frequently Asked Questions

Who is Judith in Gustav Klimt's painting 'Judith I'?

Judith is a biblical figure known for beheading Holofernes; in Klimt's painting, she is depicted as a

powerful, seductive woman symbolizing strength and femininity.

What is the significance of the artwork 'Judith I' by Gustav Klimt?

'Judith I' is considered a masterpiece of Symbolism and Art Nouveau, emphasizing themes of female power, seduction, and the struggle between life and death.

When was Gustav Klimt's 'Judith I' painted and completed?

Gustav Klimt painted 'Judith I' between 1901 and 1903, and it was completed in 1903.

Where is Gustav Klimt's 'Judith I' currently housed?

The original 'Judith I' is part of the collection at the Österreichische Galerie Belvedere in Vienna, Austria.

What are the key artistic features of Klimt's 'Judith I'?

The painting is characterized by its ornate use of gold leaf, sensual depiction of Judith, intricate patterns, and a bold, expressive style that combines realism with decorative elements.

How does 'Judith I' reflect Gustav Klimt's artistic style?

'Judith I' exemplifies Klimt's signature style with its lavish ornamentation, symbolic imagery, and emphasis on female sexuality, blending Art Nouveau aesthetics with Symbolism.

What controversy surrounds Gustav Klimt's 'Judith I'?

The painting was controversial for its provocative portrayal of Judith and her sexual allure, challenging traditional representations of biblical figures and gender roles.

What inspired Gustav Klimt to create 'Judith I'?

Klimt was inspired by the biblical story of Judith and Holofernes, as well as contemporary ideas about female empowerment and sexuality, which he expressed through his unique decorative style.

How has 'Judith I' influenced modern art and popular culture?

'Judith I' has influenced modern art through its bold portrayal of female strength and sexuality, inspiring artists and appearing in various adaptations, exhibitions, and popular media as a symbol of empowerment and artistic innovation.

Additional Resources

Judith 1 Gustav Klimt is one of the most iconic and captivating works by the Austrian master, symbolizing a blend of sensuality, artistic innovation, and rich symbolism. This masterpiece, painted

in 1901, exemplifies Klimt's distinctive style and his fascination with the female form, mythology, and decorative arts. In this comprehensive guide, we will explore the background, artistic elements, symbolism, and historical significance of Judith 1 by Gustav Klimt, providing a detailed analysis suitable for art enthusiasts, students, and seasoned critics alike.

Introduction to Gustav Klimt and Judith 1

Gustav Klimt (1862–1918) was a leading figure of the Vienna Secession movement, renowned for his highly decorative style, intricate patterns, and exploration of themes related to sexuality, life, death, and regeneration. His works often feature allegorical figures, lush ornamentation, and a unique approach to portraiture.

Judith 1, completed in 1901, is one of Klimt's most celebrated paintings, part of a series depicting the biblical heroine Judith. This particular work captures Judith in a moment of triumph and sensuality, illustrating her as both a seductress and a victorious heroine.

Historical Context of Judith 1

The Biblical Narrative

Judith is a prominent figure from the Hebrew Bible, celebrated for her bravery in beheading the Assyrian general Holofernes to save her people. Klimt's Judith 1 depicts her in the act of beheading Holofernes—a moment charged with tension, sensuality, and power.

Artistic and Cultural Climate

At the turn of the 20th century, Vienna was a hub of artistic innovation and debate. Klimt's work was influenced by Symbolism and Art Nouveau, emphasizing decorative elements and complex symbolism. Judith 1 reflects both a fascination with mythology and a desire to challenge conventional representations of female figures.

Commission and Reception

Commissioned by the wealthy industrialist and art patron Ferdinand Bloch-Bauer, the painting was initially met with mixed reactions. Critics debated its sensuality and boldness, yet it quickly gained recognition as a masterpiece of modern art.

Artistic Analysis of Judith 1

Composition and Layout

- Centered Judith: Klimt positions Judith prominently in the composition, her face turned slightly, gazing directly at the viewer with a calm yet intense expression.
- Diagonal Lines: The composition employs strong diagonal lines, especially in Judith's arm and the sword, creating a dynamic tension.
- Cluttered Background: The background is lush with gold leaf, intricate patterns, and decorative motifs, characteristic of Klimt's style.

Use of Gold Leaf and Decorative Elements

- Klimt's signature use of gold leaf elevates Judith 1 into the realm of luxury and opulence, reminiscent of Byzantine mosaics.
- The ornamental patterns—flowers, geometric shapes, and swirling motifs—serve both aesthetic and symbolic purposes.
- The shimmering gold enhances the divine or mythic aura surrounding Judith.

Color Palette

- Warm golds and rich browns dominate the work, contrasted by Judith's pale skin and dark hair.
- The deep red of her dress and the blood on her hand symbolize violence and sacrifice.
- The subdued background allows Judith to stand out as the focal point.

Technique and Style

- Klimt's meticulous detail and layering create a textured, almost jewel-like surface.
- The combination of figuration and abstraction exemplifies his style—realistic facial features with decorative ornamentation.
- The painting merges portraiture with allegory, blurring boundaries between the two.

Symbolism and Themes in Judith 1

Power and Seduction

- Judith's calm expression and direct gaze convey her confidence and control.
- Her sensual depiction emphasizes the seductive power she wielded over her enemies.
- The sword symbolizes strength and victory, while her relaxed posture indicates mastery over her environment.

Feminine Empowerment and Ambiguity

- Klimt's Judith is neither purely virtuous nor villainous; she embodies complex femininity.
- The painting challenges traditional gender roles, portraying a woman as both lover and warrior.
- The ambiguous expression invites viewers to interpret her motives and emotions.

Death and Violence

- The blood on Judith's hand and the severed head of Holofernes underscore themes of sacrifice and mortality.
- The ornate, almost sacred presentation elevates the act of violence to an act of divine justice.

Mythology and Allegory

- Judith's biblical story serves as an allegory for victory against oppression.
- Klimt's decorative motifs hint at the divine or mythic qualities associated with her character.

Interpretation and Critical Reception

Artistic Innovation

Judith 1 is celebrated for its innovative synthesis of Symbolism, Art Nouveau, and Byzantine influences. Klimt's mastery in combining opulence with emotional depth has made the work a milestone in modern art.

Controversies and Criticism

- Some critics have viewed the painting as overly erotic or provocative.
- Others see it as a celebration of female strength and independence.

Influence and Legacy

- Judith 1 influenced countless artists and remains a symbol of modernist experimentation.
- It helped establish Klimt's reputation as a revolutionary artist who pushed boundaries.

Where Is Judith 1 Today?

The original Judith 1 is housed at the Österreichische Galerie Belvedere in Vienna, where it continues to attract visitors from around the world. The painting is often discussed in exhibitions exploring early 20th-century modernism and Art Nouveau.

Conclusion: Why Judith 1 Remains Iconic

Gustav Klimt's Judith 1 stands as a testament to the artist's innovative approach to portraiture, decoration, and symbolism. Its striking visual style, combined with its complex themes of power, femininity, and sacrifice, make it a timeless masterpiece. Whether viewed as a feminist icon, a mythological allegory, or a decorative marvel, Judith 1 continues to captivate audiences, inspiring interpretations and admiration nearly a century after its creation.

Additional Resources for Further Study

- Books:
 - Gustav Klimt: The Complete Works by Michael H. Kater
 - Gustav Klimt: Art & Life by Susanna Partsch
- Museums:
 - Österreichische Galerie Belvedere, Vienna
 - The Museum of Modern Art, New York (for comparative works and influence)
- Online Archives:
 - Klimt's official website and digital archives
 - Art history databases and scholarly articles on the Vienna Secession

Judith 1 Gustav Klimt remains a powerful visual statement, blending artistry and symbolism in a way that continues to resonate today. Its exploration of feminine strength, mythic storytelling, and decorative grandeur secures its place as a cornerstone of modern art history.

Judith 1 Gustav Klimt

judith 1 gustav klimt: Klimt, Judith I Gustav Klimt, Marco Dolcetta, Susan Scott, Elena Mazour, 2000

judith 1 gustav klimt: Visual Theology Robin Margaret Jensen, Kimberly J. Vrudny, 2009 At least since the time of Paul (see Acts 18), Christians have wrestled with the power and danger of religious imagery in the visual arts. It was not until the middle of the twentieth century that there emerged in Western Christianity an integrated, academic study of theology and the arts. Here, one of the pioneers of that movement, H. Wilson Yates, along with fourteen theologians, examine how visual culture reflects or addresses pressing contemporary religious questions. The aim throughout is to engage the reader in theological reflection, mediated and enhanced by the arts. This beautifully illustrated book includes more than fifty images in full color.

judith 1 gustav klimt: Stolen, Smuggled, Sold Nancy Moses, 2023-06-14 "A riveting look at the backstory of what's in the display cases at your local museum. The author profiles seven historic objects with checkered pasts." —Library Journal There are many books about museum heists, Holocaust artwork, insider theft, trafficking in antiquities, and stolen Native American objects. Now, there's finally a book for the general public that covers the entire terrain. *Stolen, Smuggled, Sold* features seven vivid and true stories in which the reader joins the author as she uncovers a cultural treasure and follows its often-convoluted trail. Along the way author and reader encounter a cast of fascinating characters from the underbelly of the cultural world: unscrupulous grave robbers, sinister middlemen, ruthless art dealers, venal Nazis, canny lawyers, valiant academics, unstoppable investigative reporters, unwitting curators, and dedicated government officials. Stories include Gustav Klimt's *Portrait of Adele Bloch Bauer 1*, the typeset manuscript for Pearl Buck's *The Good Earth*, a ceremonial Ghost Dance shirt from the massacre at Wounded Knee, the theft of 4,800 historical audio discs by a top official at the National Archives, a missing original copy of The Bill of Rights, the mummy of Ramses I, and an ancient treasure from Iraq. While each story is fascinating in and of itself, together they address one of the hottest issues in the museum world: how to deal with the millions of items that have breaks in the chain of ownership, suspicious ownership records, or no provenance at all. The issue of ownership touches on professional practices, international protocols, and national laws. It's a financial issue since the illicit trade in antiquities and cultural items generates as much as \$4 billion to \$8 billion a year.

judith 1 gustav klimt: Films of Nicholas Roeg John Izod, 1992-06-18 Audiences respond to three things in the films of Nicolas Roeg, their power, their style and the fact that they puzzle them. The author argues that all three elements are tied together, with the power of the films springing from their source in ancient mysteries.

judith 1 gustav klimt: Gustav Klimt Gustav Klimt, Colin B. Bailey, John Collins, 2001-09 The National Gallery of Canada in Ottawa organized this exhibition of Klimt's paintings and drawings, for which this substantial (and oversize 10.25x12.25) volume is the catalog. The artist's devotion to the female form is evident, as one would expect, but there are also portraits and landscapes. The essays situate Klimt within the artistic milieu of Vienna, with regard to the French Impressionists and modern art, in terms of the applied arts, and describe the art world's reception of Klimt in his own time. c. Book News Inc.

judith 1 gustav klimt: Opera and Modern Culture Lawrence Kramer, 2004-11-01 In this enlightening and entertaining book, one of the most original and sophisticated musicologists writing today turns his attention to music's most dramatic genre. Extending his ongoing project of clarifying music's various roles in Western society, Kramer brings to opera his distinctive and pioneering blend of historical concreteness and theoretical awareness. Opera is legendary for going to extremes, a tendency that has earned it a reputation for unreality. *Opera and Modern Culture* shows the reverse to be true. Kramer argues that for the past two centuries the preoccupation of a group of famous operas with the limits of supremacy and debasement helped to define a normality that seems the

very opposite of the operatic. Exemplified in a series of beloved examples, a certain idea of opera—a fiction of opera—has contributed in key ways to the modern era's characterizations of desire, identity, and social order. *Opera and Modern Culture* exposes this process at work in operas by Richard Wagner, who put modernity on the agenda in ways no one after him could ignore, and by the young Richard Strauss. The book continues the initiative of much recent writing in treating opera as a multimedia rather than a primarily musical form. From *Lohengrin* and *The Ring of the Niebelung* to *Salome* and *Elektra*, it traces the rich interplay of operatic visions and voices and their contexts in the birth pangs of modern life.

judith 1 gustav klimt: *Style and Seduction* Elana Shapira, 2016-05-22 A recent surge of interest in Jewish patronage during the golden years of Vienna has led to the question, Would modernism in Vienna have developed in the same fashion had Jewish patrons not been involved? This book uniquely treats Jewish identification within Viennese modernism as a matter of Jews active fashioning of a new language to convey their aims of emancipation along with their claims of cultural authority. In this provocative reexamination of the roots of Viennese modernism, Elana Shapira analyzes the central role of Jewish businessmen, professionals, and writers in the evolution of the city's architecture and design from the 1860s to the 1910s. According to Shapira, these patrons negotiated their relationship with their non-Jewish surroundings and clarified their position within Viennese society by inscribing Jewish elements into the buildings, interiors, furniture, and design objects that they financed, produced, and co-designed. In the first book to investigate the cultural contributions of the banker Eduard Todesco, the steel tycoon Karl Wittgenstein, the textile industrialist Fritz Waerndorfer, the author Peter Altenberg, the tailor Leopold Goldman, and many others, Shapira reconsiders theories identifying the crisis of Jewish assimilation as a primary creative stimulus for the Jewish contribution to Viennese modernism. Instead, she argues that creative tensions between Jews and non-Jews - patrons and designers who cooperated and arranged well-choreographed social encounters with one another - offer more convincing explanations for the formation of a new semantics of modern Viennese architecture and design than do theories based on assimilation. This thoroughly researched and richly illustrated book will interest scholars and students of Jewish studies, Vienna and Viennese culture, and modernism.

judith 1 gustav klimt: *The Bible as Revelatory Word* Robert Ignatius Letellier, 2016-08-17 Whether one approaches the Bible from a perspective of faith, culture or literature, the power of the writing, the human situations, language and genres that make up the Scriptures speak potently across the ages. From whatever angle, the texts have a revelatory power that shines a light on the human condition, our sense of purpose, place in the world, and even our destiny. Born out of the common reflection on the history of single nation with a sense of divine election, the Bible has spoken, and continues to speak to all people in various circumstances, in words of such power that seem divinely inspired. This second volume looks at a more narrative view of the history of Ancient Israel, in stories written in the late Old Testament to reflect on the tribulations of the people in captivity, either after the Assyrian Deportation of 722 BC, the Babylonian Captivity (597 BC), during Persian rule (538-323 BC), or under the grave existential threat posed by the Greek Seleucid Syrians (167-163 BC). God's ways are sought amidst defeat and confusion, amidst fear and hope: his power to save out of suffering implored. The stories of Daniel, Jonah, Ruth, Esther, Tobit, Judith and the Maccabees remain parables of faith in God's providence, his redemptive love. This study encourages reading the texts themselves, developing a sharper perception of language, imagery, genre and style. The book, thus, provides an overall picture of the literary types employed, locates the sacred books in a chronological and thematic context, exploring the texts through the specific passages provided, always looking to find the theological keys critical to understanding these particular books and their enduring message across the ages. A particularly interesting aspect of this study is its collection of iconography, offering a cross-section of artistic responses to the power of the biblical discourse through the centuries. While Gustave Doré's famous etchings form the axis of the centrefolds, many other painters are included from different periods.

judith 1 gustav klimt: *Rick Steves Venice* Rick Steves, Gene Openshaw, 2025-03-18 Glide

along the canals and meander down the cobblestone alleys as you soak up the art, history, and culture of Venice with Rick by your side. Inside Rick Steves Venice you'll find: Fully updated, comprehensive coverage for spending a week or more exploring Venice Rick's strategic advice on how to get the most out of your time and money, with rankings of his must-see favorites Top sights and hidden gems, from St. Mark's Basilica and the Rialto Bridge to the charming city of Padua How to connect with local culture: Say buongiorno to the fish mongers at the morning market, snack on chicchetti at a local wine bar, and people-watch on a sunny piazza Beat the crowds, skip the lines, and avoid tourist traps with Rick's candid, humorous insight The best places to eat, sleep, and relax with a scoop of gelato Self-guided walking tours of lively neighborhoods and museums, plus a Grand Canal Cruise tour Detailed neighborhood maps and a fold-out city map for exploring on the go Over 400 bible-thin pages include everything worth seeing without weighing you down Complete, up-to-date information on the San Marco District, Santa Croce, Cannaregio, and more, with side trips to Padua, Vicenza, Verona, and Ravenna Make the most of every day and every dollar with Rick Steves Venice. Spending less than a week in the city? Check out Rick Steves Pocket Venice!

judith 1 gustav klimt: Encrypted Messages in Alban Berg's Music Siglind Bruhn, 2013-10-28 The 12 new essays in this volume explore the relationship between text and music in Alban Berg's works. The book examines the biographical issues that made such expressive choices attractive to the composer, and explores ways in which works not involving explicit verbal texts create signification, allusion, and reference.

judith 1 gustav klimt: Writing With Scripture Nathanael Vette, 2022-02-24 Nathanael Vette proposes that the Gospel of Mark, like other narrative works in the Second Temple period, uses the Jewish scriptures as a model to compose episodes and tell a new story. Vette compares Mark's use of scripture with roughly contemporary works like Pseudo-Philo, the Genesis Apocryphon, 1 Maccabees, Judith, and the Testament of Abraham; diverse texts which, combined, support the existence of shared compositional techniques. This volume identifies five scripturalized narratives in the Gospel: Jesus' forty-day sojourn in the wilderness and call of the disciples; the feeding of the multitudes; the execution of John the Baptist; and the Crucifixion of Jesus. This fresh understanding of how the Jewish scriptures were used to compose new narratives across diverse genres in the Second Temple period holds important lessons for how scholars read the Gospel of Mark. Instead of treating scriptural allusions and echoes as keys which unlock the hidden meaning of the Gospel, Vette argues that Mark often uses the Jewish scriptures simply for their ability to tell a story.

judith 1 gustav klimt: Constructing the Viennese Modern Body Nathan Timpano, 2017-05-25 This book takes a new, interdisciplinary approach to analyzing modern Viennese visual culture, one informed by Austro-German theater, contemporary medical treatises centered on hysteria, and an original examination of dramatic gestures in expressionist artworks. It centers on the following question: How and to what end was the human body discussed, portrayed, and utilized as an aesthetic metaphor in turn-of-the-century Vienna? By scrutinizing theatrically "hysterical" performances, avant-garde puppet plays, and images created by Oskar Kokoschka, Koloman Moser, Egon Schiele and others, Nathan J. Timpano discusses how Viennese artists favored the pathological or puppet-like body as their contribution to European modernism.

judith 1 gustav klimt: Lonely Planet Pocket Vienna Catherine Le Nevez, 2022-07 Lonely Planet's Pocket Vienna is your guide to the city's best experiences and local life - neighbourhood by neighbourhood. Sample the brew at a Kaffeehauser, wander the baroque streets, visit an imperial palace; all with your trusted travel companion. Uncover the best of Vienna and make the most of your trip! Inside Lonely Planet's Pocket Vienna: Up-to-date information - all businesses were rechecked before publication to ensure they are still open after 2020's COVID-19 outbreak Full-colour maps and travel photography throughout Highlights and itineraries help you tailor a trip to your personal needs and interests Insider tips to save time and money and get around like a local, avoiding crowds and trouble spots Essential info at your fingertips - hours of operation, phone numbers, websites, transit tips, prices Honest reviews for all budgets - eating, sightseeing, going out, shopping, hidden gems that most guidebooks miss Convenient pull-out Vienna map (included in

print version), plus over 18 colour neighbourhood maps User-friendly layout with helpful icons, and organised by neighbourhood to help you pick the best spots to spend your time Covers Hofburg, the historic centre, the museum district, Karlsplatz, the Prater and more The Perfect Choice: Lonely Planet's Pocket Vienna, an easy-to-use guide filled with top experiences - neighbourhood by neighbourhood - that literally fits in your pocket. Make the most of a quick trip to Vienna with trusted travel advice to get you straight to the heart of the city. Looking for a comprehensive guide that recommends both popular and offbeat experiences, and extensively covers all of Vienna's neighbourhoods? Check out Lonely Planet's Vienna city guide. Looking for more extensive coverage? Check out Lonely Planet's Austria guide for a comprehensive look at all that the country has to offer. About Lonely Planet: Lonely Planet is a leading travel media company, providing both inspiring and trustworthy information for every kind of traveller since 1973. Over the past four decades, we've printed over 145 million guidebooks and phrasebooks for 120 languages, and grown a dedicated, passionate global community of travellers. You'll also find our content online, and in mobile apps, videos, 14 languages, armchair and lifestyle books, ebooks, and more, enabling you to explore every day. 'Lonely Planet guides are, quite simply, like no other.' □ New York Times 'Lonely Planet. It's on everyone's bookshelves; it's in every traveller's hands. It's on mobile phones. It's on the Internet. It's everywhere, and it's telling entire generations of people how to travel the world.' □ Fairfax Media (Australia)

judith 1 gustav klimt: Biblical Reception, 5 J. Cheryl Exum, David J. A. Clines, Diane Apostolos-Cappadona, 2018-06-28 In this guest-edited issue of *Biblical Reception*, edited by Diane Apostolos-Cappadona, contributors examine the reception of the bible in art. Most of the contributions focus on biblical women, or on encounters with women in the bible. The volume is roughly chronological in structure, beginning with two pieces on Eve, one of which compares representations of Eve with those of the Virgin Mary, the other which considers how Eve is presented in Islamic texts and images. Following a contribution on Esther and Sarah the volume moves on to consider New Testament texts, with notable focus on women at the peripheries of society (the woman with the hemorrhage in Mark's gospel and the woman of Samaria). Attention is also paid to representations of Mary Magdalene and of Judith and Salome. The volume concludes with a piece on apocalyptic imagery and the woman clothed with the sun of Revelation 12. Featuring over 50 high quality color images, this volume provides scholarship of the highest level on biblical art.

judith 1 gustav klimt: Richard Strauss: Salome Derrick Puffett, 1989-10-19 This first full-length study of *Salome* in English since Lawrence Gilman's (1907) moves from historical and literary analysis to critical appraisal and includes a synopsis, bibliography and discography.

judith 1 gustav klimt: Ancient Jewish Prayers and Emotions Stefan C. Reif, Renate Egger-Wenzel, 2015-11-13 Given the recent interest in the emotions presupposed in early religious literature, it has been thought useful to examine in this volume how the Jews and early Christians expressed their feelings within the prayers recorded in some of their literature. Specialists in their fields from academic institutions around the world have analysed important texts relating to this overall theme and to what is revealed with regard to such diverse topics as relations with God, exegesis, education, prophecy, linguistic expression, feminism, happiness, grief, cult, suicide, non-Jews, Hellenism, Qumran and Jerusalem. The texts discussed are in Greek, Hebrew and Aramaic and are important for a scientific understanding of how Rabbinic Judaism and Early Christianity developed their approaches to worship, to the construction of their theology and to the feelings that lay behind their religious ideas and practices. The articles contribute significantly to an historical understanding of how Jews maintained their earlier traditions but also came to terms with the ideology of the dominant Hellenistic culture that surrounded them.

judith 1 gustav klimt: Music in Medieval Europe Alma Santosuosso, 2017-07-05 This book presents the most recent findings of twenty of the foremost European and North American researchers into the music of the Middle Ages. The chronological scope of their topics is wide, from the ninth to the fifteenth century. Wide too is the range of the subject matter: included are essays on

ecclesiastical chant, early and late (and on the earliest and latest of its supernumerary tropes, monophonic and polyphonic); on the innovative and seminal polyphony of Notre-Dame de Paris, and the Latin poetry associated with the great cathedral; on the liturgy of Paris, Rome and Milan; on musical theory; on the emotional reception of music near the end of the medieval period and the emergence of modern sensibilities; even on methods of encoding the melodies that survive from the Middle Ages, encoding that makes it practical to apply computer-assisted analysis to their vast number. The findings presented in this book will be of interest to those engaged by music and the liturgy, active researchers and students. All the papers are carefully and extensively documented by references to medieval sources.

judith 1 gustav klimt: Bluebeard's Legacy Griselda Pollock, Victoria Anderson, 2009-03-30
Bluebeard's curse : repetition and improvisational energy in the Bluebeard tale / Maria Tatar --
Bluebeard, hero of modernity : tales at the fin de siècle / Mererid Puw Davies -- Béla Bartók's Duke
Bluebeard's castle : a musicological perspective / David Cooper -- A tale of an eye : revealing the Jew
in Duke Bluebeard's castle / Victoria Anderson -- Hidden debates under a Baroque surface :
Barbe-bleue by Georges Méliès (1901) / Michael Hiltbrunner.

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