The Lowe Art Museum and the greater Miami community are indeed fortunate to be housing a part of the Samuel H. Kress Collection. The location of this collection at the University of Miami and 17 other sites is the realization of an ideal by Mr. Kress to make the world's creative treasures available to all Americans throughout the country. The 41 paintings and sculptures which comprise this collection have been on permanent view since they were first donated in 1961. Since this original gift, the Lowe has received numerous donations from area collectors to further enhance the Museum's holdings of Renaissance, Baroque and Northern paintings and sculpture. Unfortunately, space limitations do not permit the Museum to exhibit all these works. The recently redesigned arrangement in the Kress rooms permits the addition of 10 paintings and a sculpture determined to be among the best non-Kress works in the Museum collection by national and international scholars. This design has also permitted the Museum the opportunity to rearrange works in a more chronological order and to significantly increase the number of Northern works on view.

Our deepest gratitude must be extended to Mr. Kress and the Samuel H. Kress Foundation without whose gift this exceptionally fine collection and handbook would not have been possible. I am grateful for the hard work of the Museum staff who undertook the re-hanging, as well as to Dr. Marina Whitman, Denise Gerson, Martha Kent and Barbara Feldpausch, who offered important editorial comments for the text. I deeply appreciate the advice of the numerous scholars and experts who over the years have visited and given the staff a new appreciation for the collection. A very special thank-you to Rosemary Butler and the Docent Guild, who provided new information and insight into a number of the entries.

The catalogue is divided into two major parts, Italian Renaissance/Baroque and Northern. Dimensions are given in inches, height x width (or diameter) x depth. Unless otherwise noted, objects are the gift of the Samuel H. Kress Collection. Photography is by Roland I. Unruh and Ira Victor.

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Austrian, Tyrol
MADONNA AND CHILD, c. 1500
wood, polychromed and gilt, 38 3/4 x 24 1/2 x 12 1/4"

Presently attributed as among the followers of Michael Pacher, this is one of the few wooden sculptures from the period that has remained practically intact. Even the original polychrome, including the gold, is well preserved. It is believed that it went from the high altar of a church in Heiligenblut, Carinthia, in the Tyrolese region of Austria. Originally, the statue flanked by statues of saints would have been the centerpiece of the altar. The Madonna is portrayed in her role as Queen of Heaven. The Christ Child holds a golden apple, which is a symbol of the Fall of Man.

Lucas Cranach the Elder, German (Bauern), 1472–1553
PORTRAIT OF A SCHOLAR, c. 1515
oil and gesso on wood, 16 1/4 x 10 1/4"

Named after his birthplace, Cranach, in Upper Franconia, Cranach was possibly the pupil of his father. His early work is done in the romantic spirit that was to characterize the Danubian School. Aside from an early sojourn in Vienna and a journey to the Netherlands, Cranach worked most of his life in Wittenberg, where he was in the employment of the electors of Saxony. He was ennobled in 1508, the year in which his close friend Martin Luther first came to Wittenberg.

Adriaen Isenbrandt, Flemish (Bruges), active 1510–1551
MADONNA AND CHILD AND MEMBER OF THE HILLENBERGER FAMILY, 1513
oil and gesso on wood, each panel: 12 1/4 x 8 1/4"

This diptych was once believed to have been painted by Albrecht Dürer. However, it has more recently been attributed to Isenbrandt, who occupied a prominent place in the Bruges Painters' Guild from 1510 until his death in 1551. Isenbrandt's inspiration for this diptych was Jan van Eyck's Afterpiece, painted for Canon van der Paele. The coat-of-arms on the reverse is that of the Hillenbergen family and is also shown on the donor's ring. The inscription, in Low German, may be translated "I ordered this when I was thirty-two years old, 16 February 1513."

German, Saxony
VOTARY PANEL FOR ELISABETH AND HIERONIMUS HARTTUNG, c. 1540
oil on wood, 32 1/8 x 45 3/4"
Gift of Colonel C. Michael Paul, 1967

This painting concerns a German couple's hope for resurrection and eternal life. Hieronimus Harttung, tax collector for Margrave, kneels at the lower left, his wife Elisabeth at the lower right, with family members between them. In the center, on a much larger scale, is the Resurrected Christ triumphant over Death and the Devil, according to the Lutheran depiction of law and grace.