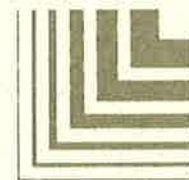


THE
RENAISSANCE
AND
BAROQUE
COLLECTION



*Featuring the
Samuel H. Kress
Collection*



**Lowe Art
Museum**
UNIVERSITY OF MIAMI



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

Presently attributed as from the following 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 to have come from the high altar of a church in Heiligenblut, Carinthia, in the Tyrolean 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 (Bavaria), 1472–1553
PORTRAIT OF A SCHOLAR, c. 1515
oil and gesso on wood; 16 1/4 x 10 5/8"

Named after his birthplace, Cronach, in Upper Franconia, Cranach was possibly the pupil of his father. His early works are 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 *Altarpiece*, painted for Canon van der Paele. The coat-of-arms on the reverse is that of the Hillensberger 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 7/8"
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.

Nicolaes van Galen, Dutch, 1620–1683 (attr. to)
THE TRAPPED THIEF, 1650s
57 3/4 x 42"
Gift of Colonel C. Michael Paul, 1968

The attribution of this work continues to remain controversial. Originally attributed to Willem Hoelst, *The Trapped Thief* was subsequently attributed to van Galen, painted only two works. Van Galen was a follower of the Italian master, Caravaggio, whose influence is evident in the use of dramatic light and subject matter.

Thomas Willeboirts Bosschaert, Flemish, 1614–1654 (attrib. to)
PORTRAIT OF A LADY WITH HER THREE CHILDREN, c. 1640
oil on canvas; 51 1/2 x 41"
Gift of Beaux Arts of the Lowe Art Museum, 1967

Originally attributed to Cornelius de Vos, Dr. L. J. G. van der Stoep, a Flemish Painting at the Metropolitan Museum of Art, re-attributed the painting to Bosschaert. Best known for his collaboration with Rubens on large mural commissions, Bosschaert renders this traditional family portrait simply, but with attention to detail.

Gillis van Valckenborch, Flemish, 1570–1622
THE ENTRANCE OF THE WOODEN HORSE, c. 1600
oil on canvas; 49 x 92"
signed: Gillis van Valckenborch. Fictit. / 1598. Gift of the Metropolitan Museum Purchase through the 35th Anniversary Fund, 1967

Gillis van Valckenborch was born in Antwerp in 1570, whose careers were influenced by their adherence to the Catholic Church. This painting is a veiled commentary on the political situation. The story of the Trojan Horse is a moralizing tale. Since the town gates are open, the horse is no longer needed to infiltrate the city. Rather, the forbidding horse suggests soon to come as punishment for all the sensual pleasures so obviously enjoying.

Jacob Jordaens, Flemish (Antwerp), 1593–1678
THE JUDGEMENT OF PARIS, 1616–1618
oil on canvas; 34 1/2 x 44 1/2"

Jordaens, a native of Antwerp, was apprenticed to the painter, Adam van Noort, and from about 1618 worked in his atelier. In this painting, the Greek goddesses Athena, Aphrodite, and Hera have been sent by Zeus to Mount Ida, where Paris is to bestow a coveted golden apple upon the most beautiful of women, received the apple. Paris, the most beautiful of women, received the apple. Paris, the wife of King Menelaus of Sparta, was to

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Guard

THE LOWE ART MUSEUM
THE UNIVERSITY OF MIAMI
1301 STANFORD DRIVE
CORAL GABLES, FLORIDA 33124-6310

305/284-3535


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