PAINTINGS
FROM THE SAMUEL H. KRESS COLLECTION

EUROPEAN SCHOOLS EXCLUDING ITALIAN

BY COLIN EISLER

PUBLISHED BY THE PHAIDON PRESS FOR THE SAMUEL H. KRESS FOUNDATION
**LUCAS CRANACH THE ELDER**

Lucas Cranach the Elder was born at Cranach in Upper Franconia in 1472; he died 16 October 1553, at Wittenberg. Possibly the pupil of his father, Cranach's early works are done in the romantic spirit that was to characterize the Danubian School. His travel years were probably spent in the Danube region and in Vienna itself. He first worked for the Elector Frederick the Wise (reigned 1486-1525) on 14 April 1502 in Wittenberg, where he was to spend the rest of his life in the employ of the two successive electors (John and John Frederick). He was ennobled in 1508, the year in which his close friend Luther (eleven years the painter's junior) first came to Wittenberg. Lucas was in the Netherlands the following year. In 1519 he became Town Councillor in Wittenberg and Bürgermeister in 1537 and 1540. He attended Luther's wedding in 1520 and the baptisms of his children. Cranach's sons Hans (died 1537) and Lucas (1515-86) were active in the very large studio he maintained. The most prominent painter to the Protestant Establishment and a prolific graphic artist, Cranach played a major role in first illustrating Lutherian imagery. He was also an outstanding master of chivalric landscape and portraiture and produced many paintings and prints of humanistic and romantic subjects.¹


**K 1853 : Figure 22**

**PORTRAIT OF A SCHOLAR.** Coral Gables, Florida, Lowe Art Museum, University of Miami (61.038.000), since 1961. Oil on poplar. 16⅛ x 10⅜ in. (41.3 x 27 cm.). Upper left corner replaced at unknown date; losses along top border; some abrasion, especially in area of ear; cradled by Modestini in 1955; cleaned and restored in 1960. Miami, 1961, p. 84.

This unusually sensitively painted portrait shows a middle-aged man in half-length, in three-quarter view, facing to the right. Extremely thinly and delicately rendered, it has an olive-grey background. The sitter wears a doctor's biretta and a lavishly fur-lined 'studying gown' in the Venetian style. He may have been a judge, as his garb resembles that of judges shown in J. de Dambouder, Puppellorum patrocinium, 1564.²

According to Friedländer, K 1853 is a relatively early work from c. 1515.² Suıda compared the portrait with the Bürgermeister of Weissenfels of 1515 (Berlin, Staatliche Museen) and the Gerhardt Volks of 1518 (Leipzig, Museum der Bildenden Künste).³ Shapley and Suida saw the influence of Dürer on K 1853; but thought it more swiftly executed and spontaneous in appearance than characteristic for the Nuremberg master.⁴ Koepplin compared K 1853 with the Moritz Buchner of 1518 and the Portrait of a Man (London, National Gallery) of 1524, suggesting a dating of c. 1520-25, with a terminus ante quem of 1528.⁵

Koepplin's more advanced dating seems correct on the basis of the sitter's attire as well as the style. The Kress portrait shows Cranach working with special subtlety, possibly depicting a friend.


**K 2031 : Figure 24**

**PORTRAIT OF A MAN.** Washington, D.C., National Gallery of Art (1371), since 1956. Oil on beech. 2⅞ x 1⅞ in. (66.8 x 38.4 cm.). Inscribed on tablet at upper left corner: 1522. Below: a winged serpent with ring in mouth (artist's device). Grain runs horizontally with a join at the shoulder line; original borders (barbes) preserved. Cradled and restored by Modestini in 1955. Suida-Shapley, pp. 56, 58, Cat. No. 18. Reproduced in color in Brodhead, p. 31.

For description see K 2032 below.

**K 2032 : Figure 25**

**PORTRAIT OF A WOMAN.** Washington, D.C., National Gallery of Art (1372), since 1956. Oil on beech. 2⅞ x 1⅞ in. (66.8 x 38.4 cm.). Grain runs horizontally with a join below lower lip; panel preserves original borders (barbes). Cradled and restored by Modestini in 1955. Suida-Shapley, pp. 56, 58, Cat. No. 19.

The male sitter is shown in half-length, three-quarter view, turning toward the right (K 2031). His shadow is cast upon the bright green background, as well as that of the frame along the top and the right edge of the painting. The severe