

PAIN TINGS

FROM THE SAMUEL H · KRESS COLLECTION



EUROPEAN SCHOOLS
EXCLUDING ITALIAN



BY COLIN EISLER

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400. Geburtstag', *Aschaffener Gesch. Blätter*, xx, 1938, pp. 33 ff. Hohbach's finding is accepted by Feurstein, *op. cit.*, pp. 116-17. Hohbach's hypothesis has been questioned by Zülch, *op. cit.*, p. 325, Notes 9, 17, 19, and accepted by Ruhmer, *op. cit.*, p. 121. A. Schädler, *op. cit.*, Note 6, cited an article by W. Hotz in the *Frankfurter Allgemeiner Zeitung*, 22 Jan. 1960, stating that recent studies of the Aschaffener Stiftarchiv by J. Kehl substantiate and expand Hohbach's findings. William V probably acquired Grünewald's *Mocking of Christ* (Munich, Pinakothek) from the Stift Aschaffenburg as well. In 1613 he thanked the town for a 'tabula illusionis Christi'. See Zülch, *op. cit.*, p. 324. (48) According to Friedländer, *op. cit.*, p. 60.

LUCAS CRANACH THE ELDER

Lucas Cranach the Elder was born at Cronach 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 Lutheran imagery. He was also an outstanding master of chivalric landscape and portraiture and produced many paintings and prints of humanistic and romantic subjects.¹

Reference: (1) See Heinz Lüdecke, *Lucas Cranach der Ältere im Spiegel seiner Zeit*, Berlin, 1953, for a thorough biographical treatment of Cranach.

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. $16\frac{1}{4} \times 10\frac{3}{8}$ in. (41.3 × 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 Damhouder, *Pupellorum patrocinium*, 1564.¹

According to Friedländer, K 1853 is a relatively early work from c. 1515.² Suida compared the portrait with the *Bürgermeister of Weissenfels* of 1515 (Berlin, Staatliche Museen) and the *Gerhardt Volke* 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.

Provenance: Dr. J. Goldschmidt, Berlin, 1923 (?).⁶ Private collection, Glasgow. London, Thomas Agnew and Sons, 1949. New York, Paul Drey. Kress acquisition 1951, exhibited - New York, Duveen Brothers, *Cranach Loan Exhibition*, 1960, Cat. No. 114.

References: (1) Information from Dr. W. Norman Hargreaves-Mawdsley. (2) Max J. Friedländer, certificate of 28/IV/50 (Amsterdam) in Kress Archive. (3) Statement in Kress Archive, c. 1958. (4) *Miami*, 1961, p. 84. (5) Max J. Friedländer and Jakob Rosenberg, *Die Gemälde von Lucas Cranach*, Berlin, 1932, Cat. Nos. 108, 153. Letter from Dr. Dieter Koepplin, Kress Archive, 12 Nov. 1967. (6) Information kindly communicated by Dr. Koepplin.

K 2031 : Figure 24

PORTRAIT OF A MAN. Washington, D.C., National Gallery of Art (1371), since 1956. Oil on beech. $22\frac{3}{8} \times 15\frac{1}{8}$ in. (56.8 × 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 *Broadley*, 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. $22\frac{3}{8} \times 15$ in. (56.8 × 38.1 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