



Christ Taking Leave of His Mother: Master of the Schwabach Altarpiece (active 1505-1508)

RECORD NUMBER: CVCSC:0268.N

DATE: 1506

MEDIUM: oil and gold on limewood panel

This impressive painting with its lavish gold background emulates the style of Nuremberg's most famous painter, Albrecht Dürer (1471–1528). The main figure group is closely based on a woodcut print by Dürer of about 1504. The name of the painter remains unknown, though he is believed to be the craftsman who painted the main panels of an altarpiece for the church of Saint John the Baptist and Martin of Tours in the town of Schwabach, south of Nuremberg. The donors were Michael Lochner von Huttenbach and his wife Catharina von Plauen, members of a rich Nuremberg family. Michael and Catharina, along with their children, also Michael and Catharina, are depicted as diminutive figures at the bottom of the painting and are identified by their coats-of-arms. Michael Lochner the Elder died in August 1505 and this work, which is dated 1506, was possibly painted to commemorate him. Over time, the paint layer has become more transparent, allowing the underdrawing to show through.

FURTHER NOTES:

The artist has depicted the moment when Christ bids farewell to his mother. The subject was relatively new, and appropriate for contemplation and prayer since it is about parting and imminent sorrow, themes that are universal.

The painting was probably commissioned to hang in one of two churches in Nuremberg, either Saint Sebald, where Lochner was buried, or Saint Catherina, to which Lochner's son-in-law, Michael Behaim, and his family, gave numerous gifts.

In the first decade of the sixteenth century Nuremberg was the most important centre for painting and the graphic arts in the German speaking lands, and was the cradle of the German renaissance, occupying a position within Germany that Florence had occupied in Italy in the second half of the preceding century. (*Old Master Paintings*, Sotheby's, London, 11.12.96, cat. no. 49)

DIMENSIONS: 149.5 x 119 cm

PROVENANCE:

To: Peter Moores Foundation

From: (unknown)

Method: purchase

Date: 11.12.1996

Note: lot, 49, Sotheby's, London

Previous transfers:

To: (unknown)

From: P. and D. Colnaghi

Method: purchase

Date: (unknown)

To: (unknown)

From: (unknown)

Method: purchase

Date: 11.12.1984

Note: lot number 50, Christie's, London (sold as being by 'Hans Leonhard Schaüfelein')

In the Byng Collection

Method: descent

Date: After 1870. Then by descent until 1984 sale.

To: Lochner Family

From: the artist

Method: commission

Date: after 27.8.1505

BIBLIOGRAPHY:

Murray, P, *Zwei Gemälde des Abschieds Christi aus dem Dürerkreis*, *Wallraf- Richartz-Jahrbuch* XVI, 1954, pp. 209-12, figs 120 and 121, as attributed to Leonhard Schaüfelein

Howard, J, *Master Paintings 1350-1800*, exh. cat., Colnaghi, London, 1989, pp. 15-22, illustrated p. 16

Löcher, K, *Veit Stoss in Nurnberg*, Germanisches Nationalmuseum, Nurnberg, 1985

Gothic and Renaissance Art in Nuremberg 1300-1500, exh. cat., Metropolitan Museum of Art, New York, Nuremberg Germanisches Nationalmuseum, 1986

Thode, H, *Der Meister der Schwabacher Altares*, *Malerschule von Nurnberg*, 1891

Bauer, G, *Der Hohchaltar der Schwabacher Stadtkirche*, 1983



The Holy Kinship: attributed to the circle of the Master I.P.

RECORD NUMBER: CVCSC:0299.N

DATE: about 1520

MEDIUM: polychrome limewood

This large limewood relief would originally have formed part of an altarpiece. It represents the family of Jesus, known as the Holy Kinship, with the infant Christ in the centre supported by the Virgin's father, Joachim, flanked on either side by the Virgin and her mother, Saint Anne. The sculpture has been attributed to the circle of the Master I.P. on stylistic grounds. Although works by him are extremely rare, the Master I.P. was one of the most versatile and influential carvers in southern Germany in the 1520s. He and his circle worked in the region of Passau and Salzburg, and other works by him can be found in Bohemia. The quality of the carving can be seen in the intricate folds of the drapery and the treatment of the hair.

FURTHER NOTES:

Only three sculptures carved with the monogram of the Master I.P. are known, one in the Oesterreichische Galerie, Vienna, dated 1521; one in the Hermitage, St Petersburg; and the third, of the *Visitation*, in the National Gallery, Prague. This relief can be closely compared with three other works by his workshop or his circle: the relief of *The Holy Family* from the workshop of the Master I.P. in Cesky Krumlov Castle, Bohemia; the *Descent from the Cross* attributed to the circle of the Master I.P. in the Dommuseum, Salzburg, both dating to around 1520; and the *Holy Family* from the circle of the master I.P., formerly in the Castle of Haus (all illustrated in the Louvre exhibitions catalogue, see bibliography below).

DIMENSIONS:

Whole: height: 875 mm

Whole: width: 1230 mm

PROVENANCE:

To: Peter Moores Foundation

From: Fondation d'art du Docteur Rau, Zurich

Method: purchase

Date: 10.12.2002

Note: lot number 24, Sotheby's, London

Previous transfers:

To: (unknown)

From: (unknown)

Date: 1971

Method: purchase

Note: sale in Zurich

To: (unknown)

From: Prince Alexander von Dietrichstein (father of Princess Olga Maria von Dietrichstein)

Method: purchase

Date: believed by Princess Olga Maria to have been sold in Munich after 1945

To: Prince Alexander von Dietrichstein

From: Princes von Dietrichstein (Schloss Nikolsburg)

Method: descent

Date: until 1945

EXHIBITIONS:

Title: *Sculptures allemandes de la fin du Moyen Age*

Place: Musée du Louvre, Paris

Date: 22.10.1991-1.1992

BIBLIOGRAPHY:

Sculptures allemandes de la fin du Moyen Age, exh. cat., Musée du Louvre, Paris, 1991/1992, cat. no. 77



Ewer and Basin: Maker Unknown (German or Netherlandish)

RECORD NUMBERS: CVCSC:0253.1.N (ewer),
CVCSC:0253.2.N (basin)

DATE: about 1580–1600

MEDIUM: silver-gilt (ewer), silver (basin)

This highly decorated ewer and basin does not bear a craftsman or maker's mark and it is therefore difficult to determine where and when it was made, though recent examination of the decoration suggests that the set was made in Nuremberg in the late 1500s. The scenes worked into the basin are taken from the Old Testament and include *Rebecca and Elijah at the Well* and *The Sacrifice of Isaac*. The ewer has a beautiful handle in the form of a twisting dragon. Such expensive and elaborate objects were made for ceremonial handwashing at important banquets and would be positioned prominently on the sideboard when not in use.

FURTHER NOTES:

The scenes of *Rebecca and Elijah at the Well* and *The Sacrifice of Isaac* replicate almost exactly bronze models associated with the workshop of Hans Jamnitzer in Nuremberg. The body of the ewer bears cartouches containing the Four Seasons. (Christie's/NACF12.98)

DIMENSIONS

Ewer:

Whole: height: 292 mm

Whole: width: 127 mm

Basin:

Whole: diameter: 533 mm

Whole: depth: approx 76 mm

PROVENANCE:

To: Peter Moores Foundation

From: The Panshanger Collection, Hertfordshire

Method: purchase

Date: 1.12.1998

Note: Christie's

DISPLAYS:

Place: Victoria and Albert Museum, London

Date: 1974 (prior to purchase) - 01.2004

BIBLIOGRAPHY:

Hayward, J, *Virtuoso Goldsmiths and the Triumph of Mannerism, 1540-1612*, London, 1976



Saint Christopher carrying the Infant Christ Child (front); Saint Barbara (back); Saint George and the Dragon (front) and Saint Catherine (back): Maker Unknown (Franconian)

RECORD NUMBERS: CVCSC:0256.1.N,
CVCSC:0256.2.N

DATE: about 1519-27

MEDIUM: oil on wood panel



This pair of double-sided panels once formed the wings of a now dismembered altarpiece, the central part of which depicted the *Lamentation of Christ* now in the National Gallery of Scotland. The altarpiece is thought to have been commissioned to commemorate the death in 1527 of Kasimir Friedrich, Margrave of Brandenburg-Ansbach. In the *Lamentation* his coffin is possibly depicted, surrounded by his family and peers. Friedrich died while travelling in Hungary, which may have justified the choice for the front left panel of Saint Christopher, patron saint of travellers. The margrave was succeeded by his brother Georg, which in turn probably explains the presence in the front right panel of Saint George. Stylistically, *Saint Christopher* and *Saint George* are close to the work of Albrecht Dürer and of his brother, Hans.

FURTHER NOTES:

On the verso are the figures of Saint Catherine and Saint Barbara. Saint Catherine bears the date of 1519, some years prior to Kasimir Friedrich's death, which suggests that these two panels were originally part of a different altarpiece. They are by a different hand and were cut down to fit the height of the *Lamentation*.

DIMENSIONS:

Saint Christopher:

Frame size: h x w: 1132 x 504 mm

Sight size: h x w: 1008 x 380 mm

Painting size: h x w: 1016 x 398 mm

Whole: depth: 65 mm

Saint George:

Painting size: h x w: 1015 x 405 mm

INSCRIPTION (*Saint Catherine*): dated on reverse: 1519

PROVENANCE:

To: Peter Moores Foundation

From: (unknown)

Method: purchase

Date: 25.5.1999

Note: lot number 112, Christie's, New York

Previous transfers:

To: (unknown)

From: (unknown)

Method: purchase

Date: 8.12.1993

Note: lot number 74, Sotheby's, London

To: Church of Saint Martin, Shropshire

From: Rebecca Darby

Method: gift

Date: 1875-1909

To: Darby, Rebecca

From: Darby Family, Coalbrookdale

Method: descent

Date: (unknown)

BIBLIOGRAPHY:

Woollett, A, *Inaugural Exhibitions of Old Master Paintings*, Otto Nauman, New York, 1995, pp. 31-1, figs 3C and 3D

Grössinger, C, *North European Panel Paintings, a catalogue of Netherlandish and German Paintings before 1600 in English Churches and Colleges*, London, 1992, pp. 125-9, no. 32, & pp. 128-9, figs 106-9

Pevsner, N, *The Buildings of England, Shropshire*, 1978, p. 169



The Scene at Golgotha: Strasbourg School

RECORD NUMBER: CVCSC:0322.N

DATE: about 1470-1480

MEDIUM: polychrome wood relief

This rare carving depicts the scene at the crucifixion of Christ. Two groups of onlookers flank Mary Magdalene at the foot of the cross. Among them, on the right, are two figures (one, a noble dressed in armour facing out holding out his right hand) who may have been associated with the piece's commission.

DIMENSIONS:

Whole: height: 527 mm

Whole: width: 625 mm

Whole: depth: 159 mm

PROVENANCE:

To: Peter Moores Foundation

From: (unknown)

Method: purchase

Date: 13.11.2003

Note: lot number 211, Christie's, London



Saint Peter and Saint Paul: The Master of the Polling Altarpiece (active 1440s)

RECORD NUMBERS: CVCSC:0219.1.N,
CVCSC:0219.2.N

DATE: about 1440

MEDIUM: oil on wood panel

The artist derives his name from an altarpiece painted in 1444 for a monastery of Augustinian Canons in the village of Polling, near Weilheim in Upper Bavaria. These panels, depicting Saint Peter and Saint Paul, were the inner wings of an earlier altarpiece by the same craftsman. Saint Peter can be identified by his traditional attribute of the crossed key of Heaven and the rich vestments that he wore as the first Bishop of Rome, while Saint Paul holds the sword with which he was martyred. The artist produced highly decorative and intricate surfaces by combining varied architectural motifs, such as the differently coloured tiles, marble pillars and Gothic vaulting, with richly patterned clothes for the figures, in particular those of Saint Peter. The panels also have a gilded background with punch decoration.

FURTHER NOTES:

Saint Peter (d. circa 64 AD) was the leader of the twelve apostles. He was named 'Peter' (rock) by Christ to indicate that he would be the rock-like foundation on which the Church would be built. He became the first pope, and was later crucified.

Saint Paul (whose real name was "Saul") was a pagan Roman citizen. On his way to Damascus, where he was going to obtain permission to arrest Christians, he was struck by a heavenly light and thrown from his horse. He thereupon heard the voice of Jesus saying: "Saul, Saul, why do you persecute me?" and subsequently converted to Christianity.

When painted side by side Saint Peter and Saint Paul stand for the joint founders of the Christian Church.

DIMENSIONS:

Frame size: h x w: 1025 x 487 mm

Painting size: h x w: 934 x 395 mm

Whole: depth: 50 mm

PROVENANCE:

To: Peter Moores Foundation

From: (unknown)

Method: purchase

Date: 11.12.1996

Note: lot, 225, Sotheby's, London

BIBLIOGRAPHY:

Liedke, V, Zwei Bislang Unbekannte Gemälde des Meisters der Pollinger Tafeln in einer Münchner Privatsammlung, *Ars Bavarica*, 1992, Vol. 67-8, pp. 7-14, reproduced figs 2, 7 and in colour figs 3 and 4

Ehresmann, J M, The Master of the Polling Altars; an Austrian contribution to the Bavarian School, *Marsyas*, XIV, 1966/7, pp. 17-28

ed. zu Salm, C A & Goldberg, G, Alte Deutsche Malerei, *Alte Pinakothek München*, Katalog II, Munich, 1963



The Lamentation: Workshop of the Master of Frankfurt (active about 1480–1520)

RECORD NUMBER: CVCSC:0001.N

DATE: about 1500

MEDIUM: oil on wood panel

This painting was produced in the workshop of an artist known as the Master of Frankfurt, although he practiced in Antwerp. His name derives from the many commissions he received in the period 1490–1520 from merchants from Frankfurt in Germany.

The Lamentation took place after Christ had been taken down from the cross (which can be seen on Mount Calvary in the background). Wrapped in a cloth, Christ's body is supported by Joseph of Arimathea, whilst Nicodemus is by his feet. The Virgin Mary is supported by St John the Evangelist as she mourns her son. Behind her stand the three Maries, among them Mary Magdalene, carrying the jar of ointment with which she anointed Christ's feet.

The painting, executed on four wood panels, was formerly in the collection of the writer, Roald Dahl.

DIMENSIONS:

New frame size: h x w: 1320 x 1020 mm

Painting size: h x w: 1153 x 848 mm

Whole: depth: 60 mm

PROVENANCE:

To: Peter Moores Foundation

From: Roald Dahl

Method: purchase

Date: 22.6.1960

Note: lot number 7 at Sotheby's, London

Previous transfer:

To: Ampleforth Abbey, Yorkshire

From: (unknown)

Date: (unknown)

EXHIBITIONS:

Title: *Holbein and His Contemporaries*

Place: Museum of Indianapolis

Date: 1940

DISPLAYS:

Place: Walker Art Gallery

Date: 1962/3

BIBLIOGRAPHY:

Valentiner, W R , Jan de Vos, the Master of Frankfurt, *Art Quarterly*, Summer (8), 1945, pp. 197-212, illustrated p. 203

Friedländer, M, *Die Altniederlandsiche Malerei*, Berlin, 1932, XI

Sander, J, *Niederlandische Gemälde im Städel, 1400-1550*, Mainz am Rhein, 1993

Gemälde des Historisches Museums, Frankfurt am Main, Frankfurt am Main
Historisches Museum, 1957



Saint Apollonia, Saint Dorothea of Cappadocia, and a Female Saint and Saint Mary Magdalen, Saint Anne with the Infant Mary and the Christ Child, and Saint Barbara: Maker Unknown (Middle Rhine) (active around 1490)

RECORD NUMBERS: CVCSC:0195.N, CVCSC:0194.N

DATE: about 1490

MEDIUM: oil on wood panel

These beautiful panels originally formed part of a high altarpiece by an unknown German artist in the church of Bassenheim, near Koblenz. Together with a number of other panels they would have been placed in a frame behind the altar of the church, flanking the centerpiece of a painted or carved Madonna and Child. On the viewer's left is Apollonia, whose teeth were pulled when she was martyred, which is why she grips an extracted tooth with tongs; in the middle is Dorothy of Cappadocia with the basket of roses which the angel beside her delivered to her tormentor after her death, while on the left is an unidentified female saint carrying the palm of martyrdom.

The other panel at Compton Verney shows Mary Magdalene carrying the jar of ointment with which she anointed Christ's feet; in the centre is the mother of the Virgin Mary, Saint Anne (with the Virgin Mary as a child and the infant Jesus); to her left is Elizabeth of Hungary, who holds a loaf of bread and a jug of wine as symbols of her work for the sick and poor.

DIMENSIONS

Saint Apollonia, Saint Dorothea of Cappadocia, and a Female Saint:

Frame size: h x w: 1285 x 1180 mm

Painting size: h x w: 1165 x 1060 mm

Whole: depth: 88 mm (including cradling)

Saint Mary Magdalen, Saint Anne with the Infant Mary and the Christ Child, and Saint Barbara:

Frame size: h x w: 1238 x 1138 mm

Painting size: h x w: 1165 x 1060 mm

Whole: depth: 70 mm

PROVENANCE:

To: Peter Moores Foundation

From: Rudolf Nureyev (sale of estate following Nureyev's death)

Method: purchase

Date: 13.1.1995

Note: lot number 138, Christie's, New York

Previous transfers:

To: Rudolf Nureyev

From: Reinhold Hofstatter (Vienna)

Method: purchase

Date: 22.8.1988

With Kruger Collection (Minden)

Date: (unknown)

With the Count of Waldbott-Bassenheim

Through descent from 1500 to 1861

BIBLIOGRAPHY:

For Kruger Collection, see *German School*, National Gallery, London, 1959, p. 79 and Appendix II



***Noli me tangere* (Christ in the Garden with Mary Magdalene): Maker Unknown (South Germany, probably Ulm)**

RECORD NUMBER: CVCSC:0239.N

Date: about 1500

MEDIUM: polychrome wood low relief

In Southern Germany the production of wooden sculpture for religious devotion was widespread. Dating from around 1500, this sculpture was probably part of a much larger altarpiece. Although its back panel is not from the period, the painted relief has retained much of its original character. The title, *Noli me tangere* (Do not touch me) refers to the words the newly resurrected Christ spoke to his devoted follower Mary Magdalene, who was grieving at his tomb. Initially mistaking him for a gardener (Christ is shown holding a spade) Mary suddenly recognised Christ and tried to kiss his robe, which he would not allow. Mary Magdalene can be identified by the ointment jar (shown below Christ's spade), with which she had anointed His feet just before His death.

DIMENSIONS:

Whole: height: 832 mm

Whole: width: 576 mm

Whole: depth: 83 mm

PROVENANCE:

To: Peter Moores Foundation

From: (unknown)

Method: purchase

Date: 29.1.1998

Note: lot number 15, Sotheby's, London



St John Nepomuk: Circle of Christian Jorhan the Elder (1727–1804)

RECORD NUMBER: CVCSC:0188.N

DATE: about 1770

MEDIUM: polychrome on oak

Saint John of Nepomuk (1345–1393) was a Canon of Prague Cathedral. He was killed by King Wenceslas IV of Bohemia for refusing to reveal what the Queen had told him in confession.

The king ordered him to be bound and gagged and thrown into the river from the Charles Bridge in Prague. This event led him to becoming the patron saint of bridges and floods. Although Saint John of Nepomuk was not canonized until 1729, he had long attracted a cult following.

The small size of the sculpture indicates that it would have been used for private devotion at home. It is carved in the round so that it can be viewed from all sides, but its relatively flat back means that it would probably have fitted into a niche. Stylistically, it is close to the sculptures produced in the workshop of Christian Jorhan the Elder in Landshut, Bavaria. Jorhan was responsible for a number of altarpieces that survive in Bavarian churches.

DIMENSIONS:

Whole: height: 910 mm

Whole: width: 490 mm

Whole: depth: 210 mm

PROVENANCE:

To: Peter Moores Foundation

From: (unknown)

Method: purchase

Date: 8.12.1994

Note: lot number 98, Sotheby's

BIBLIOGRAPHY:

Schmidt, O and von der Mulbe, W-C, *Christian Jorhan der Altere*, 1986, p. 62

Baumstark, R *et al*, *Johannes von Nepomuk*, Bayerisches National Museum, Munich, 1993



A Female Saint: Tilman Riemenschneider (about 1460-1531)

RECORD NUMBER: CVCSC:0271.N

DATE: about 1515–20

MEDIUM: limewood

Tilman Riemenschneider was one of the most important sculptors in Germany both before and during the early period of the Reformation. He settled in Würzburg in 1483, where for nearly forty-five years he headed a workshop which produced numerous altarpieces, statues and reliefs in materials ranging from alabaster to limewood. This beautifully carved female saint formed part of an unknown altarpiece which would undoubtedly have included other sculptures of saints, among them possibly a *Saint Catherine* and a *Saint Elizabeth* which survive in other collections and have points in common. This saint's posture indicates that she probably stood on the left of the central figure. The sculpture was carved from a single piece of limewood, which was hollowed out at the back. Such figures were normally painted, but Riemenschneider, unusually, often left the wood of his sculptures bare, allowing the quality of the carving and of the surface finish the better to emerge. Probably he never intended that this figure should be painted, except in one or two places. The figure once held an object in her right hand, which would have identified her, but this has been lost.

FURTHER NOTES:

Riemenschneider's style was famous in his day but soon politics, religion, and changes in taste left him behind. With the 1931 Hannover Exhibitions of his oeuvre on the occasion of the 400th anniversary of his death, interest in the artist's brilliance continued to revive. Soon, his popularity in Germany was only surpassed by Albrecht Dürer, and the renewed enthusiasm for German art of this period, combined with the dispersal of prestigious private collections containing important works by Riemenschneider, spurred museums such as in Berlin and Munich to purchase his works. (*A Female Saint by Riemenschneider*, Sotheby's, New York, 22.05.2001)

It is rare to find examples of Riemenschneider's work outside Germany. In addition to this *Female Saint* and the *Pietà* by his school at Compton Verney, other examples can be seen in the Victoria and Albert Museum in London and in the Metropolitan Museum in New York.

DIMENSIONS:

Whole: height: 1067 mm

Whole: width: 330 mm

Whole: depth: 168 mm

PROVENANCE:

To: Peter Moores Foundation
From: The Leo and Karen Gutmann Foundation
Method: purchase
Date: before 22.5.2001
Note: lot number 32, Sotheby's, New York

Previous transfers:

To: member of Schuster family
From: George Schuster, Munich
Method: descent

To: George Schuster, Munich
From: (unknown)
Date: 1927

EXHIBITIONS:

Title: *Tilman Riemenschneider: Werke seiner Blütezeit* (Works of his Heyday)
Place: Mainfränkisches Museum, Würzburg
Date: 1.6.2003 - 1.7.2004

Title: *Tilman Riemenschneider, Master Sculptor of the Late Middle Ages*
Place: The Metropolitan Museum of Art, New York
Date: 9.1998-2.2001

Title: *Riemenschneider Gedächtnis-Ausstellung 1931*
Place: Museums für Kunst und Landesgeschichte, Provinzial-Museum, Hannover
Date: 1931

DISPLAYS:

Place: Germanisches National Museum, Nuremberg
Date: 28.4.2002 - 1.6.2003

BIBLIOGRAPHY:

Marincola, M, "A Technical Investigation of the Dumbarton Oaks Virgin and Child by Tilman Riemenschneider," *The Sculpture Journal*, Vol. 4, 2000, pp. 24-34, illustrated, figs 11-12

Marincola, M, "Tilman Riemenschneider: New Thoughts on a Late Medieval Sculptor's Techniques," *Met Objectives*, Autumn 2000, The Metropolitan Museum of Art, vol 4 no. 1, pp. 1-4

Chapuis, J, *Tilman Riemenschneider, Master Sculptor of the Late Middle Ages*, exh. cat., The Metropolitan Museum of Art, New York, and The National Gallery of Art, Washington DC, c. 1999, cat. no. 43a

von Freeden, M H, *Tilman Riemenschneider*, 1981

Riemenschneider Gedächtnis-Ausstellung 1931: des Museums für Kunst und Landesgeschichte, im Provinzial-Museum, Provinzial-Museum, Hannover, 1931, pp. 326-331, no. 43 A

Bier, J, *Tilmann Riemenschneider: Die späten Werke in Holz*, Vienna, 1978

Bier, J, *The Sculptures of Tilmann Riemenschneider*, The North Carolina Museum of Art, Raleigh, 1962

Baxandall, M, *The Limewood Sculptors of Renaissance Germany*, New Haven and London, 1980

Bier, J, *Tilmann Riemenschneider and his Work*, Kentucky, 1982



Portrait of Sigmund Kingsfelt: Lucas Cranach the Elder (1472–1553)

RECORD NUMBER: CVCSC:0191.N

DATE: about 1530

MEDIUM: oil on wood panel

Little is known of Cranach's early years as a painter. He spent a couple of years in Vienna but in 1504 he was summoned to Wittenberg, the capital of Saxony, where he was appointed court painter by Elector Duke Frederick the Wise. Such was the Duke's esteem for him that he granted him his own coat-of-arms, which included the winged serpent that became his monogram (visible on the left of this panel). Cranach remained associated with the court of Saxony for most of his career, producing numerous portraits for successive electors. This picture shows the German *Ritter* or knight Sigmund Kingsfelt. *Ritter's* were traditionally professional soldiers, who fought in the service of their lords, but by the 1500s they had lost their primary military function and *Ritter* was often a largely honorific title. The simple dress and heavy gold chain worn by the present knight suggest he was an administrator rather than a warrior.

DIMENSIONS:

Frame size: h x w: 545 x 424 mm

Painting size: h x w: 375 x 256 mm

Whole: depth: 65 mm

INSCRIPTIONS: painted, lower left: signature with a serpent device; painted, upper edge: *Sigmunt.Kingsfelt.Riter*

PROVENANCE:

To: Peter Moores Foundation

From: Alice Tully (sale of estate following Tully's death)

Method: purchase

Date: 11.1.1995

Note: lot, 47, Christie's, New York

Previous transfers:

To: Rosenberg and Stiebel Galleries (New York)

Method: purchase

Date: 1969

To: W.H.Kramarsky

From: (unknown)

Date: between 1932 and 1969

To: (unknown)

From: M. Sternberg
Method: purchase
Date: 25.10.1932
Note: lot number 503, F Muller, Amsterdam

BIBLIOGRAPHY:

Friedländer, M J and Rosenberg, J, *The Paintings of Lucas Cranach*, London, 1978, p. 139, no. 353, illustrated

Lubbeke, I, *The Thyssen-Bornemisza Collection - Early German Paintings 1350-1550*, London, 1991



**Portrait of Ludwig, Count Palatine, aged Ten:
Hans Besser (active 1537–58)**

RECORD NUMBER: CVCSC:0283.N

DATE: 1549

MEDIUM: oil on paper on wood panel

When this portrait was painted, in 1549, the sitter, Ludwig (who later became Prince Elector Ludwig VI), was at the court of Baden. In 1563 he became ruler of the German principality of the Upper Palatinate, and in 1576 succeeded to the title of Elector Palatine. Unlike his father and brother, who were Calvinists, Ludwig was Lutheran and became involved in the struggle for dominance between the Catholic and Protestant doctrines that was then taking place in the German territories.

Hans Besser painted two similar portraits of German princes of Baden, Margrave Philibert and Margrave Christoph II, in the same year. Like them, Ludwig wears a black cap decorated with gold petals, an oval hat badge and a number of gold rings. In addition, a hunting whistle, knife case and knives hang from his belt.

In 1558 the artist moved from the court of Elector Frederick II to that of Count Palatine Ottoheinrich.

FURTHER NOTES:

Although he is known to have executed murals and to have been considered for an altarpiece commission, all of Hans Besser's surviving paintings are portraits dated between 1538 and 1549. Kurt Löcher, the author of by far the most substantial study of the artist's work (see *Münchner Jahrbuch* below), has singled out for praise 'the freshness and magic of youth' conveyed by the portraits of the three young German princes mentioned here. The portrait of Margrave Philibert of Baden-Baden can be seen in the Germanisches Nationalmuseum, Nuremberg (see Löcher, *Münchner Jahrbuch*, 1996, fig. 9, and *Germanisches Nationalmuseum Nürnberg: Die Gemälde des 16 Jahrhunderts*, pp. 68-70, illustrated) and the portrait of Margrave Christoph II of Baden-zu-Rodemachern in the Bayerische Staatsgemaldegammlungen, Munich (on loan to the Staatsgalerie, Neue Residenz, Bamberg - see Löcher, *Münchner Jahrbuch*, 1996, fig. 10). The Compton Verney portrait, *Ludwig, Count of Palatine, aged ten*, is the only work by the artist not in a German museum.

DIMENSIONS:

Painting size: h x w: 595 x 450 mm

INSCRIPTION: painted along the top, in capitals:

LUDVICUS COM/PAL. RHENI. DUX BAVARIAE ANO./ DNI. 1549. AETATIS. 10 [Ludwig, Count Palatine of the Rhine, Duke of Bavaria, the year of our lord 1549, aged ten]

PROVENANCE:

To: Peter Moores Foundation

From: (unknown)

Method: purchase

Date: 22.3.2002

Note: Beddington and Blackman sale, London

Previous transfer:

To: (unknown)

From: a former European ruling family

Method: descent

Date: (unknown)

BIBLIOGRAPHY:

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Löcher, K, Hans Besser - Der Meister der Pfalz- und Markgrafen, *Münchner Jahrbuch der bildenden Kunst*, XLVII, 1996, pp. 84 and 100, note 52, fig. 11

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Flamand-Christensen, S, Porträter af den Danske Prinsesse Dorothea Pfalzgräfin bei Rhein, *Kunstmuseets Aarskrift*, 1937, p. 140

Ladner, G, Zur Porträtsammlung des Erzherzogs Ferdinand von Tirol, *Mitteilungen des Österreichischen Institut für Geschichtsforschung*, 49, 1935, p. 384, G11, pl. VIIc.

Hollstein, F W, *German Etchings, Engravings and Woodcuts*, XXXII, 2, 1992, p. 32 (2 engravings of Speyer Cathedral)

Press, V, Ludwig VI von der Pfalz, *Neue Deutsche Biographie*, Berlin, 1987, pp. 414-5

Fudickar, L, *Die Bildniskunst der Nürnberger Bartel Beham und Peter Geertner*, Munich, 1942, dissertation

Land in Mittelpunkt des Machte: die Herzogtümer Julich-Kleve- Berg, Karlsruhe Badisches Landesmuseum, Heidelberg Schloss, Karlsruhe, 1984-5

Die Renaissance im deutschen Südwesten, Karlsruhe Badisches Landesmuseum, Heidelberg Schloss, Karlsruhe, 1986

Hackenbroch, Y, *Enseignes: Renaissance Hat Jewels*, Florence, 1996

Freedberg, S J, *Painting in Italy, 1500-1600*, New Haven/London, 1970

The Treasure Houses of Great Britain, National Gallery of Art, Washington, 1985

Gothic and Renaissance Art in Nuremberg; 1300-1550, Metropolitan Museum of Art, New York, 1986



Portrait of a Gentleman: Ambrosius Benson
(about 1495–50)

RECORD NUMBER: CVCSC:0193.N

DATE: about 1525–45

MEDIUM: oil on wood panel

Originally from Lombardy, Ambrosius Benson settled in Bruges in 1518, and in 1519 became a master of the guild of painters. Bruges was then an important artistic centre, and he worked in the studio of the leading Flemish painter, Gerard David (died 1523). He produced mainly religious paintings over the course of his career, but the fine quality of this picture of an unknown man also demonstrates his skill as a portraitist. The sitter's features are individual, and his dress is depicted in great detail, from the fur lining of his cloak adorned with enamelled buttons to the gold pins on his hat and sleeves. He may have been a jeweller or a goldsmith as he wears much fine jewellery, including rings, one of which he is displaying in his right hand. Alternatively, this may be a marriage portrait, in which he offers the ring to his future wife.

DIMENSIONS:

Frame size: h x w: 376 x 298 mm

Painting size: h x w: 373 x 295 mm

PROVENANCE:

To: Peter Moores Foundation

From: Rudolf Nureyev (sale of estate following Nureyev's death)

Method: purchase

Date: 31.1.1995

Note: lot number 135, Christie's, New York

Previous transfers:

To: Rudolf Nureyev

From: Colnaghi

Method: purchase

Date: 27.1.1989

To: Colnaghi

From: (unknown)

Method: purchase

Date: 7.7.1976

Note: lot 14 (as Joos van Cleve), Sotheby's, London

Private collection, Chile

Date: (unknown)

With Wildenstein & Co., Paris & London

Date: (unknown)

Bainbridge Collection, London

Date: (unknown)

EXHIBITIONS:

Title: *Paintings by Old Masters*

Place: Colnaghi, London

Date: 7.6.1978-7.7.1978

Title: *Los Condes Arte Antiguo Europeo*

Place: Santiago da Chile, Santiago, Chile

Date: 11.1962

Title: *Five Centuries of European Paintings*

Place: Los Angeles County Museum of Art, Los Angeles, USA

Date: 1933

BIBLIOGRAPHY:

Marlier, G, *Ambrose Benson et la peinture à Bruges aux temps de Charles Quint*,
Damme, 1957

Friedländer, M, *Altniederlandsiche Malerei*, XI, Berlin, 1974

Eisler, C, *The Thyssen-Bornemisza Collection - Early Netherlandish Painting*, London,
1989



Vesperbild or Pietà : School of Tilman Riemenschneider

RECORD NUMBER: CVCSC:0264.N

DATE: about 1510–20

MEDIUM: polychrome limewood

This small wood sculpture is of the type known in German as a *Vesperbild*. Such sculpture was specifically made for religious devotion at the evening service of Vespers and was intended to inspire reflection on, and compassion for, the pain experienced by the Virgin Mary at the suffering and death of her Son, otherwise known as the *Pietà*. The back of the statue is uncarved, suggesting that it was only meant to be viewed from the front. It appears to be based on a larger sculpture by Riemenschneider known as the Grosslangheim *Pietà*, of about 1490–5. By 1501, Riemenschneider had a large and successful workshop that employed up to twelve pupils at a time.

FURTHER NOTES:

Riemenschneider's *Grosslangheim Pietà* and the present *pietà* by his school have the following stylistic features in common: the Virgin's almond-shaped eyes with the lower and upper lids emphasised by thin chisel lines, her aquiline nose and the fine delineation of her mouth and finger nails. Also present are certain technical details favoured by Riemenschneider and his workshop: the wimple border with a fine running pattern of half-moon shapes carved into the wood together with vertical cuts below. Furthermore, it appears that the eyes have been directly painted onto the wood, by the sculptor rather than by the polychrome painter (this is particularly clear in the face of the dead Christ); it is thought that this was a working practice used to establish the gaze.

Born in Thuringia around 1460, Riemenschneider trained in Erfurt, Strasbourg and Ulm before returning to Würzburg in 1483. He became Master in 1485 and from then on the owner of a large workshop. Through his uncle (who held an important administrative position in the bishopric of Würzburg and the Duchy of Lower Franconia) he obtained numerous important commissions which established him as one of the pre-eminent exponents of ecclesiastical sculpture. (*European Sculpture and Works of Art, 900-1900*, Sotheby's, London, 13.12.200)

DIMENSIONS:

Whole: height: 420/425mm

Whole: width: 300 mm

Whole: depth: 150 mm

PROVENANCE:

To: Peter Moores Foundation

From: (unknown)

Method: purchase
Date: 13.12.2000
Note: lot number 24, Sotheby's

Previous transfer:
By family descent, in Grosswallstadt
Date: until 1978

DISPLAYS:

Place: Mainfränkisches Museum, Würzburg, Germany
Date: probably in 1982, date of the publication of Mainfränkisches Museum's catalogue, which features the sculpture.

BIBLIOGRAPHY:

von Freeden, M H, *Tilman Riemenschneider*, 1981

von Freeden, M H, Auf Riemenschneiders Spuren am Untermain, *Altfränkisches Bilder und Wappenkalender*, 79, Jahrgang, Würzburg, 1980, no. 19

Chapuis, J, and Baxandall, M, *Tilman Riemenschneider: Master Sculptor of the late Middle Ages*, exh. cat., The Metropolitan Museum of Art, New York, and The National Gallery of Art, Washington DC, c. 1999, no. 43a, pp. 102-116

Muth, H, *Tilman Riemenschneider, Die Werke des Bildschnitzers und Bildhauers, seiner Werkstatt und seiner Umkreises*, Mainfränkisches Museum, Würzburg, 1982, no. 68, illustration p. 223

Muth, H, *Tilman Riemenschneider, Frühe Werke* (Early Works), exh. cat., Mainfränkisches Museum, Würzburg, 1981, pp. 193-195

Bier, J, *Tilman Riemenschneider: Die frühen Werke*, Würzburg, 1925, pp. 193-5

Bier, J, *Tilman Riemenschneider: Die späten Werke in Stein*, Vienna, 1973

Bier, J, 'A Pietà by Tilman Riemenschneider,' *Bulletin of Rhode Island School of Design, Museum Notes*, March 1960, Vol. 46 (3), pp. 1-4



God the Father and God the Son:
Hans Thoman (1510-25)

RECORD NUMBER: CVCSC:0368.1.N
(Father); CVCSC:0368.2.N (Son)

DATE: about 1510-25

MEDIUM: polychrome limewood with
silver and gilding

These figures are among the finest surviving works of Hans Thoman, one of the leading figures of the German Renaissance. They would originally have formed part of a large altarpiece, positioned above two pairs of saints, Saint Martin with Saint Barbara, and Saint George with Saint Margaret, with the crowned Virgin in the centre. The saints are now in the Germanisches Nationalmuseum in Nuremberg, and the Virgin is in the parish church at Oberlitzheim, near Dillingen.

DIMENSIONS: Father H: 84 cm; Son H: 82 cm

PROVENANCE:

To: Peter Moores Foundation

From: Sam Fogg

Method:

Date:

Note: lot number



Death Portrait: North Netherlandish School

RECORD NUMBER: CVCSC:0382.N

DATE: about 1530

MEDIUM: oil on oak panel

This is a very early Northern European deathbed portrait, or Totenbildnis. The earliest known Totenbildnis in Northern European painting is that of Emperor Maximilian I painted in 1519. The Compton Verney work is very unusual in depicting the deceased naked, as in all other known death portraits of the period the deceased is depicted dressed, usually in a garment known as a Totenhemd.

FURTHER NOTES: The death portrait of Maximilian I, in tempera on paper, is in the Alte Galerie, Universalmuseum Joanneum, Graz, Austria.

DIMENSIONS: 34.8 x 26.6 cm

PROVENANCE:

To: Peter Moores Foundation

From: unknown

Method: purchase

Date: 10 July, 2008

Note: lot number 112, Sotheby's, London

BIBLIOGRAPHY:

Old Master Paintings/Day, Auction in London, Thursday 10 July, 2008, Sotheby's, London, 2008, lot112, p. 29.



Venus and Cupid: Lucas Cranach the Elder (1472-1553)

RECORD NUMBER: CVCSC:0339.N

DATE: about 1525

MEDIUM: oil on beechwood panel

This painting is one of the earliest of Cranach's smaller depictions of this popular subject. Nudes did not appear significantly in Cranach's work until at least 1520, but thereafter many mythological, biblical and historical characters emerge, and representations of the female nude are amongst the most coveted of his works. Examination by infra-red has shown that Venus was originally painted wearing a large crimson hat, now covered by the brown curtain behind her head.

FURTHER NOTES: Venus, alone or with cupid, was clearly one of Cranach's most popular subjects, for he is known to have painted at least 40 versions.

DIMENSIONS: 39 x 26 cm

INSCRIPTION: signed lower left with the artist's device of a winged serpent and indistinctly dated 1525.

PROVENANCE:

To: Peter Moores Foundation

From: private collection

Method: purchase

Date: 7 July, 2005

Note: lot number 25, Sotheby's London

Previous transfers:

To: Walter Feichenfeldt, Zurich

Method: descent

Date: before 2001

Note: sale catalogue says painting was with Feichenfeldt until acquired in 2001 by owner in 2005 sale.

To: Dr Alfred Hausamann, Zurich

Method: purchase

Date: April, 1936

Note: acquired from Casirer Gallery

To: Paul Casirer Gallery, Amsterdam

Method: purchase

Date: September 1934

Note: Acquired from Suse Bernfeld

To: Suse Paret, later Bernfeld, Menton, France
Method: descent
Date: about 1926
Note: Bernfeld was daughter of Paul Casirer (d. 1926)

To: Paul Casirer,
Method: unknown
Date: unknown
Note:

To: A. G. H Ward, London
Method: unknown
Date: unknown
Note: Witt Library Mount

To: J. Chenue, London
Method: unknown
Date: unknown
Note: Witt Library Mount

BIBLIOGRAPHY:

Friedlaner, M.J. and J Rosenberg, *Die Gemalde von Lukas Cranach*, Berlin, 1932, p. 68, no. 204L

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Koepplin, D., *Neue Werke von Lukas Chranach*, Basel, 2003, p. 45, footnote 123



**Hercules and Antaeus: Lucas Cranach the Elder
(1472-1553)**

RECORD NUMBER: CVCSC:0381.N

DATE: about 1530

MEDIUM: oil on panel

This painting, one of only two known versions of the subject by Cranach, depicts an episode in the Twelve Labours of Hercules: the fight to the death between Greek hero Hercules and the giant Antaeus, son of Poseidon and Gaia, gods of the Sea and Earth. This adventure occurred on Hercules' journey to complete his eleventh task. Antaeus drew all his strength from the earth (his mother), and was thereby able to defeat all his previous opponents. Hercules realised this and, understanding the secret of the giant's invincibility, lifted him off the ground, crushing him to death.

FURTHER NOTES: Although Cranach made other paintings from the myth of Hercules, this painting is not known to be part of a larger set.

DIMENSIONS: 26.5 x 17.5 cm

INSCRIPTION: signed upper right with the artist's device of a winged serpent

PROVENANCE:

To: Peter Moores Foundation

From: Galerie Neuse Kunsthandel, Bremen, Germany

Method: purchase

Date: 9 July, 2008

Note: lot number 64, Sotheby's, London

Previous transfers:

To: Galerie Neuse Kunsthandel, Bremen, Germany

Method: purchase

Date: 5 Dec., 2002

Note: lot number 593, Nagel, Stuttgart. Sold Pursuant to a settlement agreement with the successors of A. S. Drey. This owner sold the painting at Sotheby's, 9 July, 2008.

To: Achibald Blomefield Russell, CVO, FSA (1879-1955)

Method: unknown

Date: unknown

To: Private collection, Garmisch-Partenkirchen, Germany

Method: unknown

Date: 1937

To: unknown

Method: Purchase

Date: 17-18 Jun., 1936

Note: lot 11, Paul Gaupe, Berlin. Price 3,100 Reichsmarks. Forced sale of liquidation stocks.

To: A. S. Drey, Munich

Method: unknown

Date: unknown

EXHIBITIONS:

Title: *Lucas Cranach. Glaube. Mythologie und Moderne*, (no. 71)

Place: Bucerius Kunst Forum, Hamburg

Date: 2003

Title: *Cranach*. (no. 109)

Place: Stadel Museum, Frankfurt-am Main, and Royal Academy, London

Date: 23, Nov, 2007-17 Feb, 2008, and 18 Mar-8 June, 2008.

Title: *Lucas Cranach. Glaube. Mythologie und Moderne*, no. 71

Place: Bucerius Kunst Forum, Hamburg

Date: 2003

Title: *The World of Lucas Cranach*. (no. 88)

Place: BOZAR, Brussels

Date: 20 Oct., 2010-23 Jan., 2011

Title: *Cranach et Son Temps*. (no. 88)

Place: Musee du Luxembourg, Paris

Date: 9 Feb.-23 May, 2011

BIBLIOGRAPHY:

The Arundel Club, vol XVII, 1913.

Freidlander, A. J., and J. Rosenberg, *The Paintings of Lucas Cranach*, Berlin, 1932, no., 219

Freidlander, A. J., and J. Rosenberg, *The Paintings of Lucas Cranach*, London, 1978, p. 122, no. 268

Posse, H., *Lucas Cranach der Aeltere*, Vienna, 1942, plate 92.

Schade, W. *Die Malerfamilie Chranach*, Dresden, 1974, pp 70 and 461.

Schade, W., *Lucas Cranach. Glaube. Mythologie und Moderne*, Hamburg, 2003, no. 171, p. 180.

Brinkman, B., and G. Dette, *Cranach*, Frankfurt, Stadel Museum, no. 109



***Lot and his Daughters: Lucas Cranach the Elder
(1472-1553)***

RECORD NUMBER: CVCSC:0332.N

DATE: about 1530

MEDIUM: oil on panel

The story of Lot and his daughters was a popular subject for artists and one which Lucas Cranach the Elder painted at least four times. The tale comes from the Book of Genesis in the Old Testament in which Lot and his daughters flee from the burning cities of Sodom and Gomorrah (which can be seen in the background). Lot's daughters make their father drunk and seduce him in an attempt to ensure that he has male heirs.

FURTHER NOTES: There are known to be three other versions of Lot and his Daughters by Cranach. They are in the the Kunsthistorisches Museum, Vienna, the Staatsgalerie, Aschaffenburg and the Alte Pinakothek, Munich.

In the late Middle Ages, the theme of women overpowering men was popular not only in paintings, but also in songs, poems and sermons. Besides Lot and his Daughters, the theme is presented in the stories of Samson and Delilah, Aristotle and Phyllis, and Adam and Eve, among others.

DIMENSIONS: 55.9 x 39 cm

INSCRIPTION: signed, lower left, with the artist's winged serpent

device. PROVENANCE:

To: Peter Moores Foundation

From: (unknown)

Method: purchase

Date: 7 July, 2004

Note: lot number 65, Christie's, London

Previous transfers:

To: Dr E. Sklarz, London

Method: (unknown)

Date: 1944

With J. Seligman Gallery, Paris

Date: 1932

With Hugo Perls Gallery, Berlin

Date: 1927

To: Prince Alexis Orloff

Method: (unknown)

Date: (unknown)

Note: painting was offered for sale by Orloff at his sale, Paris, April 1920, lot 19.

EXHIBITIONS:

Title: Lukas Cranach

Place: Kunstmuseum, Basel

Date: 1974

BIBLIOGRAPHY:

Basel Kunstmuseum, *Lukas Cranach*, 1974, II, p. 566, no. 458, illustrated on front cover.

M.J. Friedlander and J Rosenberg, *The Paintings of Lucas Cranach*, 1978, p. 110, no. 205.

Old Master Pictures: Wednesday 7 July, 2004 at 11:00 A.M., Christies, London, 2004, lot 65.



Portrait of Gerhard von Westerberg: Barthel Bruyn I (1493-1555)

RECORD NUMBER: CVCSC:0385.N

DATE: 1524

MEDIUM: oil on panel

Barthel or Bartholomäus Bruyn was the leading portrait painter in the Electorate of Cologne during the early Reformation and founded a lasting school of portraiture. This is one of Bruyn's most important pictures, but the sitter has only been correctly identified in recent years. The key to his identity is provided by the signet ring displayed prominently on his right forefinger, which bears the crest of the Westerberg family of Cologne. Gerhard von Westerberg (1486-c.1539) was a leading Cologne lawyer and a keen supporter of the Reformation. He appears to have commissioned this portrait to commemorate his marriage of 1523 to Gertraude von Leutz. A portrait of his wife by Bruyn survives in the Kröller-Müller Museum in Otterlo.

FURTHER NOTES: Before being identified as Westerberg, this portrait was thought to be of the Cologne humanist Heinrich Cornelius Agrippa von Nettesheim, who was born in 1524. The attribution to Bruyn is also new. The painting was formerly believed to be by Hans Holbein the Younger (c. 1497-1543.) The painting is the earliest dated painting known by Bruyn, who shows the influence not only of Holbein, but especially the Netherlandish painter Joos van Cleve (c.1485-1540.) Among Bruyn's better known work is the high altar at Essen Cathedral.

DIMENSIONS: 62.3 x 52.4

INSCRIPTION: dated and inscribed with the age of the sitter: "1524 / 38"

PROVENANCE:

To: Peter Moores Foundation

From: Heirs of Rudolph Ritter von Gutmann

Method: purchase

Date: 2 Dec., 2008

Note: lot number 15, Christies, London

Previous transfers:

To: Heirs of Rudolph Ritter von Gutmann

Method: restitution

Date: May, 2008

To: Kunsthistorisches Museum, Vienna

Date: by 1947

Note: inv. no. 9095

To: Austria

Date: 1945

To: Munich Central Collecting Point
Date: 1945
Note: Transferred by Allied forces. (Mu 620)

To: Fuhrer Museum, Linz
Date: October, 1939
Note: selected by Dr Hand Posse

To: Neuen Burg Central Depot
Date: 1939

To: Nazi authorities
Method: confiscation
Date: 1938

To: Rudolph Ritter von Gutmann, Vienna
Method: purchase
Date: 11 March, 1907
Note: lot no. 13, Schwarz, Vienna, 11 Mar, 1907. Sold as: "Bristbild des Agrippa von Nettesheim." Painting was acquired by Gutmann at this sale or shortly afterward.

To: Solomon B. Goldschmidt, Frankfurt
Method: purchase
Date: 14 March, 1872
Note: Plach, Vienna sale of Gsell collection. As: "Bildniss des Gelehrten A.v. Nettesheim in Colu . . . Schoen wie Holbein"

To: Freidrich Jacob Gsell, Vienna
Method: purchase
Date: 25 Aug., 1862
Note: lot no., 158, Heberle, Cologne. J. S. Weyer sale. As: "Portrait des Gelehrten Heinrich Cornelius Agrippa ven Nettesheim."

To: J. P. Weyer, Cologne
Method: purchase
Date: 15 July, 1819
Note: lot no. 15, Franz Pick sale, Neusser, Bonn. As: "das Portrain des Cornelius Agrippa ven Nettesheim von Hans Holbein."

To: Franz Pick, Bonn
Method: (unknown)
Date: (unknown)

EXHIBITIONS:

Title: Lust und Verlust. Koelner Sammler zwiiischen Trikolore und Preussenadler
Place: Joseph-Haubrich Kunsthalle, Cologne
Date: 28 Oct. 1995-11 Feb., 1996

DISPLAYS:

Place: Kunsthistorisches Museum, Vienna

Date: 1947-2008

BIBLIOGRAPHY:

Aldenhoven, C., *Geschichte der Koelner Malerschule*, Luebeck, 1902, no. 113

Die Gemaldegalerie des Kunsthistorischen Museums in Wien, Vienna, 1991, p. 606, no. 9095.

Fermenrich-Richartz, E., *Batholomaeus Bruyn und seine Schule*, Leipzig, 1891, p. 107

Fermenrich-Richartz, E., *Die Bruder Boisseree Jena*, 1916, p 219.

Friedberger, H., in *Cicerone IX*, 1917, p. 378.

Heinz, G, and F, Kliener, eds., *Katalog der Gemaldegalerie—Vlamen, Hollander, Deutsche, Franzosen*, II, no. 76

Important Old Master and British Pictures: Evening Sale, Tuesday 2 December, 2008, Christie's, London, 2008, lot 15.

Katalog der Kunsthistorischen Ausstellung, Suesseldorf, 1904, p. 31.

Merlo, J. J., *Koelnische Kunstler in alter und neuer Zeit neu barb. Und erw.*, hsg. Von Eduard Fermenrich-Richartz, Deusseldorf, 1895, no. 4

Thieme, U. and F. Becker, *Allgemeines Lexikon der bildenden Kunstler*, V, 1911, p. 157.

Westhoff-Krumacher, *Bartel Bruyn der Altere als Bildnismaler*, Munich, 1965, pp. 97-100, no. 3.



***The Virgin and Child: Unknown Maker
(Netherlandish) (mid-16th century)***

RECORD NUMBER: CVCSC:0354.N

DATE: about 1518-50

MEDIUM: oil on panel

The infant Christ throws his arms out in a dramatic foreshadowing of his crucifixion on the cross. The lilies in the vase represent the purity of the Virgin and the birth of her son, while the loaf of bread and the bunch of grapes are symbols of the Eucharist.

FURTHER NOTES: These small paintings were used for private devotion and were especially popular in the 16th century. Artists' workshops produced many variations of this type of image for sale on the open market.

DIMENSIONS: 21.3 x 16.2

PROVENANCE:

To: Peter Moores Foundation

From: English private collection

Method: purchase

Date: 28 April, 2006

Note: lot number 35, Christie's, London (listed as by Ambrosius Benson)

Previous transfers:

To: English private collection (descendant of below?)

Method: descent

Date: (unknown)

To: W. H. de Monchy, Groenveld, Hulshorst

Method: (unknown)

Date: by 1961

Note: information from label on reverse of painting

To: A. Von Stolk

Method: purchase

Date: 1950's

To: P. de Boer, Amsterdam

Date: 1950's

EXHIBITIONS:

Title: Nedelandsen Primitieven

Place: Laren Singer Museum

Date: July-September, 1961

BIBLIOGRAPHY:

Friedlander, M.J., *Early Netherlandish Painting*, XI Leiden and Brussels, 1974, pp. 59-61.

Marlier, G., *Ambrosius Benson et la Peinture à Bruges au temps de Charles Quint*, Damme, 1527-30, pp. 83, n. 13, 110, 301, no. 73.

Old Master Pictures: Friday 18 April, 2006, Christie's, London, 2006, lot 35.



The Virgin and Child Crowned by Angels: Martin Schongauer (about 1445-91)

RECORD NUMBER: CVCSC:0340.N

DATE: about 1470-75

MEDIUM: oil on softwood panel

Martin Schongauer is probably best known for his engravings, an art form which allowed the rapid dissemination of images, and established Schongauer's reputation throughout Europe. Made for private devotion, this image of the Virgin and Child is one of the few surviving paintings by Schongauer and relates closely to engravings made by him in the 1470s. The artist conveys in the Virgin's face a sense of motherly devotion mixed with the sorrow of knowing the infant's fate.

FURTHER NOTES: The artist Albrecht Dürer admired Schongauer's work and he made notes on some of his drawings. These descriptions have been useful in dating Schongauer's engravings, which in turn have been used to assign this painting to the beginning of Schongauer's long career. In particular, two engravings share features with this picture. One is an engraving of the Virgin and Child on a Crescent Moon, which, when reversed, is strikingly similar in the portrayal of the face and clothing of Mary, the angels, and the crown. Another engraving of Christ has a similar window frame to enclose the scene. The rendering of the hands of the figures in all three works is quite similar as well. This painting was itself the model for an engraving made by C. Hoff in Frankfurt in 1828.

DIMENSIONS: 17.5 x 11.5 cm

PROVENANCE:

To: Peter Moores Foundation

From: (below)

Method: purchase

Date: 7 July, 2005

Note: lot number 26, Sotheby's, London

Previous transfers:

To: (grandson of below)

Method: gift

Date: 1980

To: (daughter and son-in-law of below)

Method: gift

Date: 1944

To: Wife of Kammerherr Fritz von Goldammer

Method: inheritance

Date: 1929

Note: Stored at Thyssen Bank, Berlin, 1939-1944

To: Kammerherr Fritz von Goldammer

Method: purchase

Date: 1924

Note: bought from or through Duveen Brothers, London

With Duveen Brothers, London

Date: until 1924

To: C. F. Wendelstadt, Inspektor of the Stadelschen Institut, Frankfurt

Method: (unknown)

Date: early 19th century

EXHIBITIONS:

Title: Ausstellung von Meiststerwerken alter Malerei aus Privatbesitz

Place: Stadelschen Kunstinstitut, Frankfurt

Date: Summer, 1925

Title: Vom Jenseits ins Diesets. Sakrale Bilder des Spatmittelaltars aus den Bestanden des Hessischen Landesmuseums und aus Privatbesitz

Place: Hessisches Landesmuseum, Darmstadt

Date: 16 Sept.-12 Nov., 1995

Title: Spatmittelaltar am Oberrhein. Maler und Werkstätten 1450-1525

Place: Kunsthalle, Karlsruhe

Date: 29 Sept 2001-3 Feb 2002

DISPLAYS:

Place: Hessisches Landesmuseum, Darmstadt

Date: 1989-2003 (long term loan)

BIBLIOGRAPHY:

Baum, I., *Martin Schongauer*, Vienna, 1948, p. 58, plate 180.

Buchner, E., *Martin Schongauer als Maler*, Berlin, 1941, pp. 74-78, 178, no. 6, fig 47.

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The Resurrection: Nottingham Alabaster Relief

RECORD NUMBER: CVCSC:0362.B

DATE: 1400s

MEDIUM: Alabaster

Whilst the other works in this room were being produced in and around the area of Europe now called Germany, alabaster altar screens and small devotional works were being carved in Nottingham. Formed from gypsum, alabaster became popular during the late Middle Ages, being softer and easier to carve than marble. There was a large quarry outside Nottingham and *kervers*, as alabaster carvers were known, were well-regarded tradesmen.

FURTHER NOTES: There are two types of alabaster: calcite alabaster, sometimes called oriental alabaster, and gypsum alabaster, which is the kind found in Britain. Alabaster can be found in several locations in the Midlands, including Chellaston in Derbyshire, Fauld in Staffordshire and Newark in Nottinghamshire. English Alabaster carvings were exported to continental Europe from the late 1300s and because alabasters were often smashed during the Civil War, many of the surviving Nottingham alabasters are now found abroad.

DIMENSIONS: 30 x 22 cm

PROVENANCE:

To: Peter Moores Foundation

From: (unknown)

Method: purchase

Date: 7 July

Note: lot number

BIBLIOGRAPHY:

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Vesperbild or Pietà : Austrian (Carinthia)

RECORD NUMBER: CVCSC:0325.N

DATE: 1410-20

MEDIUM: Chalk stone

This sculpture is one of the earliest objects in this part of the collection. It demonstrates a new way of representing the suffering Christ, who has just been taken down from the cross. Although Christ's blood and pain is apparent, previous depictions of the subject tended to communicate overt suffering, whereas in this example the figures have elegant, elongated limbs which suggest a courtly beauty rather than a realistic portrayal of death. It is an example of the horizontal pietà type, in which Christ's body lies across his mother's knees. As well as being a devotional image, this piece would have been understood as a crucifixion scene, indicated by the drops of blood on Mary's veil, as if falling from the cross above.

DIMENSIONS: H: 65.5 cm

INSCRIPTION:

PROVENANCE:

To: Peter Moores Foundation
From: Blumka Gallery, New York
Method: purchase
Date: 12 March, 2004

Previous transfers:

To: Blumka Gallery, New York (Florian Eitl-Bohler/Anthony Blumka)
From: with Bernhard Decker, Frankfurt
Method: purchase
Date: by February, 2004

To: Heirs of Franz Kieslinger
From: Franz Kieslinger
Method: descent
Date: after January, 1955

To: Franz Kieslinger
From: A. Zwerger, Salzburg
Method: purchase
Date: 29 June, 1937

Note: Receipt from Zwerger for „eine Pieta“ does not name the buyer.

EXHIBITIONS:

Title: Salzburgs bildende Kunst

Place: Salzburg, Vienna

Date: 1938

BIBLIOGRAPHY:

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***Hercules and Antaeus* : Galeazzo Mondella
(about 1475-1529)**

RECORD NUMBER: CVCSC:0399.N

DATE: 1488-9

MEDIUM: Bronze

This tiny plaque is believed to have been the inspiration for Lucas Cranach the Elder's panel painting of the same subject, also in the collection at Compton Verney. The composition and arrangement of Cranach's figures is almost identical to this earlier version, but the bases of four broken square columns can also be seen in the background here. Mondella worked in Italy throughout his life and produced many plaquettes, mostly in bronze. This work is displayed in Compton Verney's Northern European collection to show the direct influence of Renaissance Italy on the North.

DIMENSIONS: 76.3 x 57.5 cm

PROVENANCE:

To: Peter Moores Foundation

From: (unknown)

Method: purchase

Date: 20, May, 2010

Note: lot number 339, Morton and Eden

Previous transfers:

To: unknown

Method: purchase

Date: 29, Oct., 1996

Note: Stenberg, auction 32, Zurich, lot 881



***The Descent into Limbo: Pieter Huys*
(about 1519-1584)**

RECORD NUMBER: CVCSC: 0398.N

DATE: 1547-1577

MEDIUM: Oil on Panel

In the Catholic faith, limbo was a state of existence between heaven and hell.

Although not a part of official Catholic

teaching today, when this was painted Limbo was believed to be reserved for good people who had not died before the coming of Christ or those who had not been baptised. This imaginative scene is characteristic of Huys, who was strongly influenced by the work of Hieronymus Bosch (about 1450-1516).

FURTHER NOTES:

Huys lived and worked in Antwerp, although there is little documentation of his life. His father was a landscape painter and his brother Franz was an engraver. There are about a dozen known works signed by Huys.

The influence of Bosch can be seen in many painters from the 1500's. Bosch's iconography and even his signature were copied onto many paintings of the period. While many of Huys' paintings show his strong debt to Bosch, his paintings were popular and distinctive enough that Huys was recognized as a master of "devilish" paintings in his own right.

The political situation in Antwerp during Huys' lifetime seems to have been an inspiration for a good deal of *The Descent into Limbo*. Antwerp was part of the Spanish Duchy of Brabant, and there was constant struggle between Catholics and Protestants in Antwerp during the last half of the 1500s. The Inquisition arrived in 1567, and with the figures in the lower right Huys seems to be equating the Inquisition with his Hellish portrayal of Limbo.

DIMENSIONS: 42.5 cm x 53.4 cm

PROVENANCE:

To: Peter Moores Foundation

From: Galerie de Jonckheere, Paris

Method: purchase

Date: 7 May, 2010

