

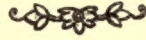
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EARLY GERMAN ART

Burlington Fine Arts Club



EXHIBITION

OF

EARLY GERMAN ART



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PREFATORY NOTE



AMONGST the many exhibitions of works of art held at the Burlington Fine Arts Club during a long series of years, this is the first in which any attempt has been made to bring together a comprehensive series, illustrative of the arts of Germany in bygone days. If the reason for this apparent neglect was a suspicion that English private collections might not contain worthy materials for such a gathering, the present exhibition shows it to have been unfounded. Indeed, the committee would have found no difficulty in filling a considerably larger space than that at their disposal. In the matter of all the decorative arts they have had to be content with a limited, but extremely choice collection of the works of the Jeweller-Goldsmith and the Woodcarver, whose craft was held in high esteem at the culminating period in Germany of the sister art of painting.

Even in the case of pictures, severe limitations have had to be imposed. By a self-denying ordinance it was decided to exclude the works of Holbein, and his immediate followers who worked in England, because their number in this country is so considerable that it seemed best to leave them in reserve for a separate

exhibition at some future period. It is believed that the collection now brought together, notwithstanding its obvious gaps, will be of interest to English amateurs, and not without value to German students, who will probably find amongst the works exhibited, which are entirely derived from English collections, several of whose existence they were not aware.

The descriptive title chosen, "Early German Art," perhaps requires some explanation. It is by no means intended to imply that the bulk of the works exhibited belong to the primitive schools of the fourteenth and fifteenth centuries, for the good reason that such hardly exist in British private collections. The great majority of the pictures brought together descend from the sixteenth century, and are representative of various schools of German art, with the total exception, however, of the Tirolese and Swiss.¹ The list of artists ends at Elsheimer, with or after whom the modern German schools may be said to have begun. Thus by "Early German Art" we intend to imply the work of the generations intervening between the later mediaeval and the modern epochs, and more especially the painters of the period popularly called the Renaissance.

Within that period many schools flourished, widely differing from one another in ideals, traditions, and even methods. Such differences are more marked at the beginning than at the end of our period. The necessary limitations of our collection prevent the connecting links from being shown. Notwithstanding such divergences, however, a general unity of scope and aim will be found, justifying the application of the common name German to

¹ For this reason, no account of these schools is included in the following Introduction.

the school as a whole. If the fourteenth-century work of the Cologne and Prague schools strongly resembles the contemporary productions of the land now called France, this is no longer true in the fifteenth century and still less in the sixteenth. The ideals of Dürer and Holbein, for example, may be widely different, yet they are both obviously in the main German, and possess in common those elements of energy, strength, and thoroughness so characteristic of the German mind. Seldom, indeed, in German work do we meet with the tender idealism of Italy, or the grace of France. We seek in vain for the glowing colour of Venice, or the elegance of the fourteenth-century miniaturists, and sculptors of beyond the Rhine; but we receive compensation in a certain masculine force and directness, which possesses a charm of its own, and appeals strongly to those to whom it appeals at all. For this reason German art has not merely its admirers, but its enthusiasts, and it is for them to justify the action of the Burlington Fine Arts Club in bringing this collection together.

On the occasion of a recent visit to London, Dr. M. J. Friedländer, Director of the Royal Museums, Berlin, was kind enough to suggest certain attributions which have, with his permission, been embodied in the following pages.

W. M. C.





INTRODUCTION



THE FIFTEENTH CENTURY

THE history of German painting during the fifteenth century shows evidence of two markedly different periods of development. The earlier phase is in the main a time of autochthonous effort; the later is one of dependence upon foreign training and models. The first movement, the characteristic representatives of which are Lucas Moser, Konrad Witz, Stephan Lochner, Hans Multscher, and the painter of the Tucher altarpiece in the Frauenkirche at Nuremberg, lasts until the middle of the century. It employs, in contrast to the mediaeval, linear, type-forming art which preceded it, a realistic, plastic method aiming at the portrayal of individual human beings in place of the generic types which "Gothic" art had tended to evolve in its later stages. It bestowed great attention upon translating the material appearances of things, and it began the study of light and texture in the manner subsequently developed by the seventeenth century Dutchmen. The Germans were thus dealing with the same problems as those to which the great artists of Bruges and Ghent were putting forth their splendid solution. But the known examples of their

work do not justify us in saying that they were doing it because the Netherlanders were showing them the way.

The tendencies described are too universal, and appear in too many places at much about the same date, to make us believe that they must all necessarily have originated in one centre. Even if the impulse had proceeded from the school which culminated in the Van Eycks, the forms in which it found expression were of local creation. It is not until the work of a later generation, after 1450-60, is reached that we find direct imitations of Rogier van der Weyden, or of Dirck Bouts. A "Master of the Life of Mary," a Friedrich Herlin, and even a Martin Schongauer as we now know him, would have been impossible without the models supplied to them by the painters of Brabant. We can believe, on the other hand, that the earlier men would have achieved their works by the force of their own powers and of their own surroundings, in very nearly, if not quite, their present shape, even if the art of the Van Eycks had been stifled at its inception.

Painting in Upper Germany, the chief scene of naturalistic advance, found its main development in three districts; in Franconia, with Nuremberg as a centre; in Suabia, with a double source of activity, first in Ulm, and later in Augsburg; and in the neighbourhood of the Upper Rhine, over a tract extending from Constance through Basel to Strassburg and beyond. Recent research and discoveries have thrown light on the origins of all three schools, although we still have to regret both the fragmentary nature of the documentary record, and the small number of identifiable works which have survived. In Ulm the painters appear as the architectural decoration of the Cathedral nears its completion; at Constance and Basel it is the presence of ecclesiastical and other magnates at the great Councils of the Church (beginning respectively in 1414 and in 1431) which attracts the illuminators of books, and the makers of altar-pieces; while the impetus in Nuremberg and Augsburg was given by the great wealth which attended the international commerce of those cities.

No other school can show a record of the same continuous practice of the art of painting as does Cologne.¹ The eminence of Prague is a momentary one, due to the activities of the Emperor Charles IV. It ceases at his death. His international origin and position explain the character of the work done under his direction. The ancestral possessions of his family in Luxembourg formed a borderland between the Empire and France, and had relations with both. He passed a long period in early life at the Court of Paris, and the Royal House of France and his own were connected by frequent intermarriage. His sister Bona was the mother of those three famous princes, Jean de Berri, Louis d'Anjou, and Philippe le Hardi, whose patronage counted for so much in the development of French and Flemish art at the end of the fourteenth century. The relations entertained by the Emperor and his clergy with the Papal Court at Avignon formed a second channel whereby French influence made itself felt, mixed in this case with a strong Italian element, destined to be reinforced by the direct importation (in 1357) of an artist from one of the most flourishing schools of Italian Trecento painting (Tommaso da Modena). Nicolas Wurmser, who represented something akin to the contemporary Cologne position, was brought from Strassburg, while Dietrich of Prague furnished the native ingredient to a group, some of whose works have survived in the capital of Bohemia, and in the castle of Karlstein. The result of so many influences in so short a space of time could scarcely be homogeneous, but it served towards the beginning of the next century as an impulse and a pattern to the Nuremberg School, which had until then been active mainly in church-building, and the sculpture dependent upon it. Probably the beginnings of naturalist observation which are perceptible in all the northern schools of sculpture during the last quarter of the fourteenth century contributed towards that development of realistic painting which is the main characteristic of the art during the next hundred years. In fact, Meister Berthold (Landauer),

School of Prague.

Meister Berthold.

¹ A separate account of the School of Cologne and of the allied painters of Westphalia and the North is given on p. xxix.

whose name has been given to the painter of the most important group of pictures originating in Nuremberg between 1420 and 1430 is regarded as having been himself a sculptor, and, as such, a pupil of the creator of the famous "Schöne Brunnen." His chief works are an altar-piece preserved in the Imhof Chapel of the Church of St. Lorenz, representing the Coronation of the Virgin, another larger one, with a dramatically rendered Crucifixion, from Bamberg, now in the National Museum, Munich, dated 1429, and the wings of a third, the centre of which has been lost, formerly in a Nuremberg church, now in Berlin. This last is presumably the earliest in point of date, and bears evidence in its schematic arrangement of drapery of the characteristics of an earlier time. On the other hand, the kneeling donor in the Imhof piece, and his three wives, show an individuality in feature and costume which marks the progress made by the artist towards the direct observation of nature. A small work, hanging somewhat unfavourably in the same church, is a delightful "Madonna and Child surrounded by Angels." It is a direct link with the Prague school, being a slightly modified version of a picture in the Stiftskirche of Hohenfurt in Bohemia.

Master of the Tucher
Altar.

Meister Berthold is followed by a master of considerable power, whose solemn, almost grim, figures appear against a heavy patterned gold background in an altar-piece of the Crucifixion, flanked by the Annunciation and the Resurrection, in the Frauenkirche (the *Master of the Tucher altar*). Facial expression is striven for with intense earnestness, certain figures are fiercely individual, and the general effect of weight and strength is added to by abnormally heavy, but not complicated, draperies. The position of this master, who remains anonymous, corresponds in Nuremberg to that occupied by Witz and Multscher in South-Western Germany, and he is followed, as are they, by a generation of painters which turns elsewhere for its models. From 1450 until the end of the century, when Dürer's influence began to make itself felt, one single and strongly-marked school character is visible, whatever the minor divergencies, in all paintings produced at Nuremberg.

Numerous large altar-pieces, whose central part is usually formed by a subject, or a group of saints, carved in wood, the broken and tormented draperies in which were not without an unfortunate influence on the style of the painted panels which flanked them, have survived in whole or in part. Their style displays the closest relationship to contemporary Netherlandish models, whose colour, composition, and formal peculiarities are adopted with an almost servile intention. The borrower is betrayed by the provincial rudeness of his handling, and by a lesser sense of grace, and intimacy of conception. The works which come nearest to their prototypes in these respects are those attributed to Hans Pleydenwurff, whose period of known activity extends from 1451 to 1472. The remains of an altar-piece at Breslau may be regarded as certainly by his hand¹ (1462), and the deep-toned and solemn composition of the Crucifixion in the Munich Pinakothek can claim to rank with it. These are the works of an artist of real feeling and of considerable skill of hand, and are free from those aberrations of taste which mark the school as it advances along a path of petty realism, unmoved by any deep emotion. Michael Wolgemut (born about 1434, died 1519), who married Pleydenwurff's widow and took over his practice (1473), is the chief representative of this later stage, but it is not easy to do justice to his art. He must have been the head of a workshop carried on on a great scale, and no certainty is as yet possible as to the share due to him and to his assistants respectively, in the carrying out of the numerous large and complicated pictures which he was commissioned to execute. They range from an altar-piece, painted in 1465 for the Church of Hof in Saxony, to a work at Schwabach, produced almost entirely (in 1507) by his journeymen, although the order for it was given to Wolgemut himself. The first-mentioned is painted in immediate dependence upon Netherlandish models, and especially recalls Bouts, while the latter displays the influence of Dürer in various stages. Other hands may be detected between these two extremes, notably in the colossal Perings-

Hans Pleydenwurff.

M. Wolgemut.

¹ Another fragment is in the collection of M. Crombez in Paris.

dörffer altar (1486-1488) now in the Germanic Museum. Wilhelm Pleydenwurff, the son of Hans and stepson of Wolgemut, assisted the latter in his great series of woodcut illustrations to the *Schatzbehalter*, and to the *Weltchronik*, and may well have shared in his pictorial undertakings also, but the existing evidence does not enable us to distinguish between his productions and those of his colleagues. In a restricted sense, the works here referred to are those upon which Dürer's style was originally formed.

The wise prevision of the Nuremberg councillors has saved for us a numerous series of works from which to infer the continuity of the artistic efforts made in their city, but no such good fortune is to be met with in south-west Germany. There iconoclasm and neglect have spared but a few works of a high order. They are sufficient, however, to show that the general evolution of style followed the same lines in Suabia-Allemania as in Franconia and on the Lower Rhine. Everywhere schools in which strong personal characteristics and local types greatly outweigh the influence of borrowed forms are succeeded in the second half of the century by men whose works are built up on the traditions which emanated from the Low Countries. To the first class belongs Lucas Moser, whose altar-piece with the story of Mary Magdalen and her companions has survived in the remote church of Tiefenbronn, near Pforzheim, and shows a very slight kinship with contemporary Cologne sentiment, but by no means enough to warrant the belief that the painter owed his training to that region. His quaintly graceful and vivacious narrative method suggests rather a contact with the school of Gentile da Fabriano, or even of Pisanello, an approximation which is further justified by his scheme of colour, and by the strong portrait-like character of his faces, especially those of his male figures. With this influence is mixed that of the school of miniaturists who flourished at Constance and on the Upper Rhine. The composition which crowns the altar-piece, of Christ at table with Lazarus and others, while the Magdalen embraces the feet of her Lord, is of remarkable freedom and charm. In the miraculous voyage of the Saint,

and her companions, in a vessel without sail or oars along the Mediterranean coasts, a great stretch of rippling water is rendered with a variety and a delicacy which was never excelled in early German art. The date, 1431, which is inscribed on the frame, was formerly much contested, and 1451 proposed as the true reading. In view of recent discoveries there seems, however, no reason for hesitating any longer as to its correctness.¹

1437 is the date of the earliest work which has come down to us from Hans Multscher. the hand of Hans Multscher, sculptor as well as painter. Already, in 1427, however, the citizenship of Ulm had been bestowed upon him under conditions so favourable as to imply that he was even then recognized as an artist of repute. In 1433 he signed the great stone altar in the south aisle of Ulm Cathedral, from which we learn that he was a native of Reichenhofen, a village not far from the north shores of the Lake of Constance, the district in which Stephan Lochner must have received his early training. The painted shutters of this altar have disappeared, and the central carving has been entirely hacked away. It is some compensation for this loss that another altar executed by Multscher in 1456-58 for the distant town of Sterzing, south of the Brenner on the road to Italy, has survived, although in a dismembered condition. Its separated panels, now preserved in the Town Hall there, have enabled pictures at Schleissheim, Stuttgart, and Karlsruhe to be assigned to the same artist, and we are, therefore, in an unusually favourable position for estimating his capacities. The first-mentioned work, two large shutters, comprising four subjects from the Passion and four from the Life of the Virgin, is one of the many which have passed in recent years from English collections

¹ The frame, furthermore, bears the extremely curious inscription, "Schri . kunst . schri . und . klag . dich . ser . Dein . begert . jetzt . niemen . mer So . o . we . 1431 . Lucas Moser . maler . von . wil . maister . des . werx Bit . Got . vir . in ." This has a strangely modern ring, and hints at conditions of artistic life which are not usually associated with the fifteenth century. Moser's difficulties were, perhaps, due to his dwelling in a small and unimportant town, Weil, far away from the chief centres of government and of wealth.

to the Royal Museums of Berlin. The story-telling here is done with a directness, and the types, especially of the apostles, are rendered with a force and a variety which exclude the possibility that the artist was dependent upon any foreign school for his exemplar. The scene of the washing of Pilate's hands, with its angry, argumentative mob crowding in upon the seated figure—a veritable sea of urgent faces—is, in its originality and directness, very far removed from the mere knot of ugly and repulsive executioners who do duty on such occasions in the works of so many subsequent painters. Unlike Lucas Moser, and unlike his own later works, Multscher here makes no search for beauty either of feature or of line; (the absence of these qualities, it may be remarked in passing, furnishes to the world the only widely known commonplace about early German painting, but the careful amateur will not let himself be blinded, by the extreme veraciousness of this statement, to such other resources as are possessed by primitive art).

Compared with the Berlin panels the altar at Sterzing appears to be from another, if related, hand. The conception is no longer so intense, nor is its representation so fierce. The composition shows large unoccupied spaces, and single figures and sweeping lines of drapery become more prominent. A new and milder type of countenance appears, and the gentle contemplative heads foreshadow Zeitblom. The most remarkable improvement which has been achieved, however, is in the rendering of air and light. The background of the Annunciation shows a chamber wall, pierced by two tall cross-barred windows, through which the sunny light streams on shutter, wall, and floor, forming a subject of which not only the grouping, but even the treatment make one inclined to mention the name of De Hooghe. It is these marked differences between the early and the later works of Multscher, that have induced many critics to see in the Sterzing pictures the works of an assistant, who would in that case be an important link in the chain of development. Multscher's main activities would then have been in the sphere of sculpture, in which his still existing productions

show him as a worthy forerunner of Jörg Syrlin, the carver of the Ulm choir stalls.

The same church of Tiefenbronn, which has preserved for us the delightful work of Lucas Moser, the sole evidence of his existence, also contains the only certain production of another Suabian artist, Hans Schüchlin of Ulm (1440?-1505). We know something further of him, however, from frequent mention in the records of his city, where he occupied the chief posts, both in his guild, and in the administration of the fabric of the Cathedral. His real position as leading up to the achievements of his pupil and stepson, Bartholomaeus Zeitblom, has to be guessed at rather than known, for all his later work is either lost or repainted. The above-mentioned altar is of the artist's earlier time, signed in full and dated 1469. The centre is carved, the wings contain Passion scenes on the inner sides, incidents from the Life of the Virgin on the outer. These show the painter on the plane occupied by Wolgemut in his first productions (the Hof Altar of 1465). In fact the resemblances are so considerable that Schüchlin is regarded with good reason as having been a fellow pupil with Wolgemut, although it cannot be ascertained if the contact occurred in Nuremberg itself, or in the course of the *Wanderjahre*, which must have followed the two artists' apprenticeship. It is known that Schüchlin had as brother-in-law a Nuremberg painter, A. Rebmann, and to him have been ascribed the inner panels of the Tiefenbronn Altar. This division does not seem justifiable in face of the signature, and of the close resemblance of all the panels to one another, a resemblance which is only disturbed when the subjects themselves necessitate a difference of treatment (as must be the case between a scene from the Passion, and one from the Life of the Virgin). Nevertheless, the attempted attribution shows how closely connected were the schools of Ulm and Nuremberg at that moment. Of Multscher's influence there is no trace.

Still more independent of native models is the work of Friedrich Herlin, who is probably of Ulm origin also. He was subsequently con-

nected with Rothenburg, before settling for life at Nördlingen. He must, early in his career, have found his way to the Netherlands, where his not very powerful artistic individuality was overwhelmed by the influence of Rogier van der Weyden. A practice of forty years in his own countryside did not enable him to shake off the manner then acquired; nevertheless, apart from a certain coarseness of handling, his works are not unpleasant.

B. Zeitblom. The true successor to the early men, and almost the only one by whom the succession was really turned to account, was Bartholomaeus Zeitblom (1450-55—after 1517). He is known to have been Schüchlin's son-in-law, and has been presumed to be his pupil. Existing works do not bear out such a connection, although it must be remembered that we do not know what Schüchlin's later style came to be. Zeitblom seems rapidly to have freed himself from the last traces of that complicated "Schnitzstil" in the cast of his draperies, which was especially characteristic of Nuremberg artists, and of those who came under their influence. Thenceforth his works display the simplicity of line and nobility of conception which, with a depth of quiet feeling, and considerable beauty of colour, make him the most satisfactory *artist* of his generation. It is only when coarse strength and unbridled passion are required to be portrayed that Zeitblom's temperament finds him unequal to the task. We know provokingly little of his career, but his works have fortunately survived in considerable number. The best collection of them is at Stuttgart, but good pieces exist at Augsburg, Sigmaringen, and in the church at Bingen, an unimportant village near the latter place.

The early history of painting at Augsburg is still little known; the good fortune which, aided by insight, has done so much for Ulm by the discovery of the Multscher group, has not helped us in this case. There are some frescoes in the Goldsmiths' Chapel attached to the Church of St. Anna, but neither their character nor their condition throw much light on painting in the city during the first half of the fifteenth century. Nor are we, in

fact, in better case until we reach the earliest works of the elder Holbein, although the Guild and other records show how numerous the painters must have been before his time. In face of this blank in our knowledge I am induced to make the following suggestion. In every city, in which the story of development can now be traced, we find an early phase marked by great boldness and originality. Solid technique, realistic conception, strong individuality, breadth, simplicity, and a marked independence of Netherlandish types are the main characteristics of the school. I have cited above the names of its chief protagonists. Augsburg alone has no known representative in this movement. Now there hang in the Maximiliansmuseum of that city (and not in the Picture Gallery in St. Catherine's where they would have attracted more attention), two large panels representing "The Nativity," and "The Adoration of the Magi." They are said to have been removed from the church of St. Moritz, and have been somewhat neglectfully treated. The date assigned to them is the second half of the fifteenth century, and in one case the year 1480 has been mentioned, without any external justification. They appear to me to display all the characteristics which are set out above as belonging to the generation of Witz and Multscher. It would be impossible to carry the individualizing of the persons represented further than is here attempted. Even the Madonna and an attendant Angel—figures which so early and so inevitably tend to become merely typical in religious art—here show all the peculiarities of some definitely chosen model. The painter, nevertheless, possesses sufficient strength and sufficient taste to keep well away from the borders of caricature. The portrait-like heads, especially that of the second King, are worthy of a sixteenth-century master in their actuality of presentment, and freedom of realization. The choice of landscape background, and the care and interest with which the accidents of surface in the stem of a birch tree used as a support for the stall at Bethlehem are rendered, remind one strongly of similar things by Witz at Basel and at Geneva. As for various reasons it is probable that the work is of local origin, we may have here

evidence for an artistic movement in the Augsburg region, similar to that already demonstrated for centres further to the north and west.

On the other hand the Netherlandish influence, when it began, acted here with all the force manifested in other parts. There is, perhaps, in all Germany, no work of so singularly Flemish a character as the panels with incidents in the life of St. Ulrich, hidden away on an upper floor in the Schneckenkappelle attached to the church of that great Bishop-Saint. Not only have the types been truly imitated here, but something of the dainty skill in execution has also been transferred to a foreign land, though whether by a Low Countryman, or, as is more probable, by a native hand, it is impossible to say.

Hans Holbein the
Elder.

The influence of both these schools may be perceived in the works of Hans Holbein the elder (born in Augsburg about 1470, died in 1524), whose reputation was for so long a time swallowed up by that of his famous son. The name of his actual teacher is not recorded. In addition to what he inherited from the tradition of his native city may be reckoned the tendencies derived from the example of Schongauer at Colmar, and perhaps of Zeitblom at Ulm. Augsburg possesses numerous examples of his paintings, in which the close study of, and interest in, the pictorial aspects of nature is very evident. Holbein's career was not a pecuniarily successful one, and his works do not show a course of even progress. But his portrait drawings in silver point, of which numerous examples have come down to us in the cabinets of Berlin, Copenhagen, Basle, and elsewhere, are altogether direct and modern in character, and make it quite credible that he should have been capable of the advance towards sixteenth century conceptions shown in the Sebastian triptych in the Munich Pinakothek. This work, painted in 1515, is so entirely free from all trace of mediaeval conception, especially in the figures of female saints on the wings, that it has been customary to assume either a previous journey to Italy, in the years immediately preceding its production, or the co-operation of a younger hand in its execution. The loss of all later works (if we except

a "Fountain of Life," now at Lisbon, the relation of which to Hans Holbein the elder cannot be considered at present as definitely ascertained) is on that account all the more to be regretted.

In the extreme south-west we have, as elsewhere, more names than works which can be fitted to them. Early activity in this region is suggested by the mention of Nicolas Wurmser of Strassburg, who was called by the Emperor Charles IV to Prague. Possibly Meister Lawelin of Tübingen, whose name occurs repeatedly in Basel records up to 1453, did no more than carry on the traditions of a preceding generation, although the instructions given to Hans Tieffenthal in 1418, that he should paint the chapel "zum elenden Kreuz," after the fashion of the work done in the Chartreuse of Dijon, imply a knowledge on the part of his patrons of the advances which were being made elsewhere in the art of painting. His achievement is lost, but we have in Konrad Witz of Rottweil an artist whose surviving Konrad Witz, works prove him more than equal to a demand of this kind. He seems, like many others, to have been attracted to Basel (his native town is in the extreme south-west of the present-day kingdom of Würtemberg) soon after the Council began its meetings there in 1431. He purchased the freedom of his guild in 1434. The Council finally dispersed in 1443, and in the following year we have unexceptionable evidence of the painter's presence elsewhere. This is afforded us by a landscape of the most astonishing truth to natural fact, painted on the shores of the lake of Geneva, as a background in an altar-piece commissioned by the bishop in that city, and intended for a side chapel in its cathedral, but removed after the Reformation, and now preserved in the Archaeological Museum of the University there. The view is the one sufficiently familiar to the modern tourist of the chain of Mont Blanc, seen to the left of the Salève, with the pyramidal Mole as the central feature, and is rendered with perfect objectivity, and a high degree of atmospheric and geological truth. The cloud-surrounded mountains serve as a background to the scene of St. Peter's walking upon the waters of Gennesaret, and by a last reminiscence of mediaeval picture-

construction, the apostle is seen twice over, first in the boat, and again hesitatingly approaching his Lord across the surface of the lake. That, however, is the only feature in which a connection with earlier forms can be traced. Everything else is derived from a direct and highly personal study of natural appearances. Short, squat figures stand or move in heavy draperies of actual weight and existence, in front of real buildings constructed with a perfect sense of their nature. To the overwhelming effect of actuality thus achieved is added the glow of deep and brilliant colouring, and a real solemnity of design. Earlier works are preserved in several pieces in the Historic Museum at Basel, at Strassburg and at Naples. All of them show the same weighty solidity of pose and directness of expression, the same successful rendering of circumambient space. The Basel panels have gold backgrounds, and the master thereby sacrifices his chief method of creating a poetic expression; but both at Strassburg and at Naples he employs an architectural interior with, in each case, an open door revealing a sunny glimpse of city street life, wonderfully fresh in character. Very responsible authorities have seen in these works evidence of professional contact with the Master of Flémalle, who is held to have been in Basel at the same time, but the main impression must be of an extraordinarily independent artistic nature shaping the material offered to its observation into a very personal form of expression. Witz died in 1447, but his influence, and especially his devotion to landscape painting, was carried far afield by pupils and followers. Dr. Burckhardt has pointed out that the engraver, Meister E. S., was indebted to his school in this direction, and it is likely that we should have had to add Schongauer and the Master of the Housebook to the list, if more material had survived to show the stages of the transition.

Justus de Allemagna.

One follower who should not be overlooked is Justus de Allemagna, whose sole known work (of 1451) is the signed fresco of the Annunciation on a wall of the cloister of Santa Maria in Castello at Genoa. His identification with Justus of Ghent, who painted at Urbino, has long been

overthrown, and a comparison in detail of his work with that of Konrad Witz (especially of the prophets which crown the columns in the fresco with the so-called High Priest at Basel) will show whence he derived his training.

Other influences, however, were at work, and it is possible that Kaspar Isenmann of Colmar (died 1466), or some other second-rate painter of his kind, may have been the means whereby the first elements of Netherlandish tradition reached Martin Schongauer. Here, as in all other cases, M. Schongauer. we have no definite evidence of how the close contact between the two schools was brought about, but the many resemblances offered by Schongauer's first known painting, the "Madonna of the Rose Hedge," in the Church of St. Martin at Colmar, to the types current in the school of Rogier van der Weyden, make the hypothesis of a visit to Brabant after the expiration of his apprenticeship, a very likely one. The picture is dated 1473, and was produced when the artist was probably about twenty-five years of age. Unlike Herlin or Wolgemut, Schongauer possessed so deep and genuine a pictorial temperament that he was able to develop his acquired material, and to give it a form which ensured for it a preponderant influence among those impulses which were to guide the next generation. Unluckily we know little of his actual painting, although two little Holy Families (at Vienna and at Munich) are so like his engravings in sentiment, composition, and, so far as comparison is possible under the circumstances, in execution, that they may be reasonably accepted as his work. Another similar one is at Berlin.¹ Nearly everything else which betrays his style is workshop creation. Probably he did not himself produce much. His life was not a long one; when he died in 1491 his years could scarcely have

¹ On the other hand, the picture in the National Gallery (No. 1151), which is exhibited under the name of School of Schongauer, is not even a German production. It is probably by a Bruges painter of the sixteenth century. Colour, handling, and facial types indicate the hand of some follower of David, or of Isenbrant. Much more Schongaueresque is a small "Virgin and Child," shown at the Manchester Art Treasures Exhibition in 1857, and now belonging to the National Gallery, but not hitherto exhibited there.

exceeded forty-five, and a considerable portion of his time must have been absorbed by the execution of his numerous engravings. It is these which really enable us to know the artist in Schongauer, the tenderly refined nature without a trace of asceticism, the delicate and always varied grace of his imagination and his powers of copious invention. His greatest pupil, although in the spirit only, was Albert Dürer.

Master of the
Housebook.

Lower down the river, in the district which lay between the regions influenced respectively by Cologne and Colmar, no very marked individuality appeared at first, and there is no group of painters who can be definitely described as forming a school of the Middle Rhine. Professor Thode, in his analysis of earlier attempts, reports the existence of specimens imported from, or influenced by, Suabia, Cologne, Franconia, and even Italy. The last quarter of the century shows, however, such unity as may be derived from the imitation of a leading master, who, from the fact of this imitation being preponderant in the neighbourhood, is supposed to have had his residence in Frankfurt or in Mainz. This painter still remains anonymous. From drawings made by him to illustrate a collection of recipes and household documents in the possession of Prince Waldburg-Wolfegg, he is most conveniently termed the "Master of the Housebook." The fifteenth century has bequeathed us few more "enjoyable" documents than this book; it is crammed with the lighter kind of observation, dainty grace, and fun. The series of exceedingly rare engravings by the same hand (the greater part of which has survived in single impressions only, now preserved in the Prentenkabinet at Amsterdam, whence the former misleading name of the Master of the Amsterdam Cabinet) shows similar qualities, as well as a technique of extraordinary virtuosity. It is only in quite recent years that attention has been drawn to this artist as a painter, and works by him have been identified at Sigmaringen, Freiburg in Breisgau, and Dresden. Numerous others, mainly however the works of scholars and assistants, are at Mainz and in the vicinity. No one has as yet offered a satisfactory theory of his artistic parentage; his indebtedness to Schongauer is slight.

S. MONTAGU PEARTREE.

THE SCHOOLS OF COLOGNE, HAMBURG, AND WESTPHALIA

SCHOOL OF COLOGNE



TO form an adequate idea of the school of Cologne, it must be studied in its home on the Rhine, not only in the well-kept Wallraf-Richartz Museum, but in the numerous Romanesque Churches for which the City is famous.

Most of the artists being nameless, a system has been adopted by German critics of calling each the "Master of" his most representative work, as, for instance, the Meister des Marienlebens, the Master of the Life of Mary, from a series of pictures of the life of the Virgin at Munich. Other pictures by the same hand are then grouped round it.

The chief literature on the subject is Professor Aldenhoven's "Geschichte der Kölner Malerschule," 1902, which is the latest exhaustive work, and important as quoting all the preceding literature. Merlo's Dictionary, "Kölnische Künstler in Alter und Neuer Zeit," 1895, is invaluable, whilst the *Zeitschrift für Christliche Kunst*, above all other German art magazines, is full of important articles on this school. In English we have (Sir) Martin Conway's "Early Flemish Artists and their Predecessors on the Lower Rhine," 1887. Some excellent articles on the Düsseldorf Exhibition of 1904 were written for the *Athenaeum*, 27th August, 24th September, and 1st October by Miss C. Jocelyn Ffoulkes.

The first definite personality is a "Meister Wilhelm," to whom most Meister Wilhelm.

paintings at the end of the fourteenth century in Cologne were at one time attributed. The facts relating to him are as follows :—

Wilhelm von Herle.

Wilhelm von Herle, with his wife Jutta, bought a house opposite the monastery of St. Augustine in the Schildergasse (Painters' Lane), a street that still exists in Cologne, in the year 1358. From this time onwards till 1372 his name frequently appears in the town records. In 1378 his wife is described as "relicta quondam Wilhelmj de Herle." Thus we gather that he was old enough to be a married man by 1358, and was dead in 1378. On 9th August, 1370, "Magister Wilhelm" received nine marks for painting a miniature in the oathbook of the Cologne Corporation, now lost. On 27th November of the same year, the frescoes of the Hansesaal in the Rathaus were paid for with the sum of 220 marks, what remains of them being now in the Cologne Museum. It has been presumed that the frescoes are by "Magister Wilhelm," as he was at the height of his reputation at this time, and we know that he received employment from the Corporation. The few heads remaining, though completely Gothic in form, show a power of expression above the usual work of the time in the north. The following entry of 1380 in the chronicles of the town of Limburg show how great was his reputation :—

"Item in diser zit was ein meler zu Collen, der hiss Wilhelm. Der was der beste meler in Duschen landen, als he wart geachtet von den meistern, want he malte einen iglichen menschen von aller gestalt, als hette ez gelebet." (Item at this time was a painter at Cologne called Wilhelm. He was the best painter in German lands, as he was esteemed by the masters, for he painted each person of every form as though he lived.)

Tilman Elhen von Wolfshagen, who wrote the Limburg Chronicles, has been proved to be very inaccurate; this notice might therefore refer to a man who died in 1378.

The natural inclination is to connect "Magister Wilhelm" with Wilhelm von Herle, but as nothing is proven, one has to make the best of these notices in the archives. However, one thing is certain, to the "Meister

Wilhelm," beloved of museum catalogues and collectors, nothing can be attributed save possibly the few heads remaining of the Rathaus frescoes now in the Cologne Museum.

The pictures formerly attributed to "Meister Wilhelm" are now with some justice given to Hermann Wynrich von Wesel, who not only took over Wilhelm von Herle's studio in the Schildergasse, but shortly afterwards married his widow. His name first appears in 1378; and he died in 1413-14. The name of Herman de Coulogne is found next to that of "Jehan Malouel, peintre et varlet de chambre de M. S. le duc" in the accounts for the decoration of the Chartreuse at Dijon, 1401-3, but the payments to him relate only to the painting of sculpture, and it is a question whether he would be thus employed.

Hermann Wynrich
von Wesel.

In 1398 he received twenty-four gold gulden for work in the church of St. Severin at Cologne, and judging from what we know of his style, the much damaged fresco now in the Sacristy, representing the Crucifixion, may be the remnant of his work. The most important painting connected with him is the high altar of Cologne Cathedral. It was painted for the Convent of St. Clara, *c.* 1380, hence its usual name, the "Claren-altar." Some trace as many as five different hands in the painting, and its importance is in its being the connecting link between the old Gothic forms and the more advanced art introduced into Cologne by Wynrich. The following six scenes are probably by his hand: "Birth of Christ," "Shepherds with their flocks," "Washing the Holy Child in a Tub," "Adoration of the Kings," "Presentation of the Holy Child in the Temple," and "Flight into Egypt." They are on gold ground and show the influence of the School which produced Broederlam.

But perhaps the most celebrated of all the so-called "Meister Wilhelm" pictures by Hermann Wynrich is the "Madonna mit der Erbsenblüte" (Madonna with the pea blossom), (No. 13), in the Cologne Museum. It is a triptych with the Madonna and Child in the centre, left wing St. Katherine, right wing St. Barbara, and, when the shutters are closed, on the

outside, the "Crowning of Christ with Thorns." For brilliancy of colour, sense of design and general charm, it fully deserves its popularity, though alas! repaints and cleanings have sadly marred the original effect. A school imitation of the Virgin and Child is in the Nuremberg Museum (No. 7). The Veronica Head of Christ (No. 1 of the Pinakothek at Munich), surpasses even the "Madonna mit der Erbsenblüte" in grace and composition. No. 687, German School, in the National Gallery, is a poor imitation of the original, leaving out its most delightful feature, the three angels singing at each corner. The following is a list of Hermann Wynrich's works as far as modern criticism has put them together:

The "Clarenaltar" in Cologne Cathedral, *c.* 1380, six scenes.

"Madonna with the pea blossom," No. 13, Cologne Museum.

"Crucifixion," No. 8, Cologne Museum.

"Eight Saints," No. 9, Cologne Museum.

"St. Catherine," No. 88, "St. Elizabeth," No. 89, Nuremberg Museum.

"Veronica Head of Christ," No. 1, Munich.

"Crucifixion, with eight Apostles," No. 43, Cologne Museum, probably late work.

A fresco of the Crucifixion in the Sacristy of St. Severin's Church (if by Wynrich), was painted in 1398. A long list of pictures closely connected with Wynrich will be found in Dr. Firmenich Richartz' "Wilhelm von Herle und Hermann Wynrich von Wesel" a reprint of articles that appeared in the *Zeitschrift für Christliche Kunst* in 1895.

Stephan Lochner.

Between the death of Wynrich in 1413-14, and the advent of Stephan Lochner, about 1430, there is no name of importance.

Lochner was born at Meersburg on the Lake of Constance, and his name is first mentioned on 27th October, 1442, with that of his wife Lysbeth, as buying half the Roggendorp house in the parish of St. Laurence.

He died of the plague at the end of the year 1451. His earliest picture, which can be dated about 1430, is the large "Madonna and Child with a Donatress" in the Archbishop's Museum at Cologne, usually

known as the "Madonna mit dem Veilchen" (Madonna with the Violet). It shows a fully developed style and a sureness of hand, and is no early work, whilst the face has the grace and quiet dignity found in his latest works. Thus we may presume that Lochner was born during the first ten years of the fifteenth century. Had he not been mentioned in the archives as "Stephan Lochner von Constanz," the natural inference would have been that he was born and bred in Cologne, for his close connection with such a picture as Wynrich's "Veronica" at Munich is obvious. Some have tried to connect his name with Lucas Moser, and Conrad Witz, who died in 1447. That Moser influenced Witz is probable, for the latter's Geneva Altar of 1444 shows, in the love of painting cast shadows and development of landscape, similar tendencies to the only work of Moser, the Tiefenbronn Altar dated 1431. If such is the case, Moser probably must have had a widely renowned studio to produce such an artist as Witz, and one cannot help suggesting that Witz and Lochner were together under him, and then went their several ways, Witz to Basel, where he is mentioned in 1434, and Lochner to infuse new life into the school of Cologne.

The only actually dated work we have from Lochner's hand is the "Presentation in the Temple" at Darmstadt of 1447. It shows considerable analogy to the celebrated "Dombild," which, in consequence, has been dated a few years earlier, about 1440. This "Dombild," a large triptych representing the Adoration of the Magi, was removed in 1810 from the Rathaus, for whose chapel it was painted, and is now in one of the side chapels of the Choir of the Cathedral. It bears much the same relation to the school of Cologne as the Ghent Altar of the Van Eycks does to that of the Netherlands, for from the moment it was painted its influence was felt and motives taken to serve for other pictures. In the gorgeous costumes and jewels of the saintly men and women who crowd the scene, we have before us a rare document of the manners and customs of the time. It has fittingly found a home in the great Cathedral, in spite of long lawsuits to have it restored to the Rathaus, for the same roof shelters the skulls of the three kings incased

in a gorgeous shrine of beaten gold and Roman gems. Dürer, on his way to the Netherlands, made the following notice of it in his diary under date 25th October, 1520. "I paid 2 white pfennings for opening the picture at Cologne which Master Stephan made."

The National Gallery has a very fair school piece of Stephan Lochner's (No. 75, German School). It represents St. Matthew, St. Catherine, and St. John the Evangelist with their attributes, and on the back a much damaged St. Jerome, St. Margaret, St. Gregory, and the head of a Donor. The other wing which belongs to it is in the Cologne Museum (Nos. 65 and 66). No. 66 shows the donor "Fr (ater) heynricus zeuwelgyn laicus," kneeling with a rosary in his hand and clothed in the mantle of the Teutonic order, like the National Gallery donor; the panels came from the church of St. Catherine belonging to the Knights. No. 66, which represents the three saints, St. Ambrose with a morse on which are the arms of the Sforza, St. Cecilia, St. Augustine, and Donor, has been sawn in half, the back (No. 65) showing St. Mark, St. Barbara, and St. Luke. These pictures give a fair idea of Lochner's style, and the St. Margaret of the National Gallery, ruined as it is, possesses a wondrous charm in the white face and green and red mantle.

The Library at Darmstadt possesses a charming little book (MS. 70), dated 1451, with illustrations very near Lochner's work. One of the scenes, a Presentation in the Temple, is taken direct from Lochner's 1447 picture at Darmstadt. The border illustrations of flowers, however, are distinctly Netherlandish in feeling, and it was just at this period that Netherland art began to predominate over the whole school.

Roger van der Weyden, on his way home from Italy in 1450, stopped at Cologne and painted the large triptych (now 101-103 Munich) for the church of St. Columba, where it remained till the beginning of the nineteenth century. This picture at once created a sensation and lessened the influence of Lochner, who was looked upon as old-fashioned. Memlinc, in his Floreins Altar of 1479, in St. John's Hospital at Bruges, was inspired

by it, a point not without significance when we remember that Memlinc was born near Mainz, and probably received his early training in the Cologne studios.

In the Meister der Verherrlichung Mariä (Master of the Glorification of Mary), is found the blending of the older style, as represented by Lochner, with the new Netherland influence. In No. 128, Cologne Museum, the picture from which he takes his name, one is at once reminded of the Ghent altar-piece by the lamb in the centre and the saints on either side. The Madonna and Child enthroned in the sky is derived from Lochner's "Dombild," and the St. Gereon is copied with scarcely any alteration from it. The landscape recalls the river Maas, and the close connection between the Cologne picture and a Madonna Enthroned, dated 1459, in the Cathedral at Liège, makes it probable that the master came from there before he settled in Cologne. Both in colour and the use of oil he shows his study of the Van Eycks. Professor Aldenhoven suggests that the Meister der Verherrlichung may be Goedart Butgyn von Aachen, who bought a house in the Schildergasse in 1463, and died between 1489 and 1493.

In the Meister des Marienlebens (Master of the Life of Mary), named after seven scenes in Munich (Nos. 22 to 28), we have a painter entirely under the influence of the Netherlands, who probably worked in Dirk Bouts' studio at Louvain in the fifties. He may possibly be Johann van Duyren, mentioned in the Cologne archives, with his wife Catherina, as buying a house in the Schildergasse in 1474, and who died in 1495. He must have been well settled in Cologne by 1463, for there is a picture of that date representing the seven joys of Mary and other scenes in the parish church of St. Martin, at Linz on the Rhine, where a Crucifixion is copied from his picture (No. 131 Cologne), and an Adoration of the Magi obviously taken from No. 26 Nuremberg, also by his hand.

The Linz altar-piece was exhibited at the Düsseldorf Exhibition of 1904 (No. 36), and there ascribed to the Meister der Lyversberger Passion, a painter who takes his name from a series of eight panels (147 to 154

Cologne), representing the Passion of Christ, formerly in the collection of Jacob Lyversberg of Cologne. It is necessary to make clear that the Meister des Marienlebens and the Meister der Lyversberger Passion are two distinct personalities, the latter being the pupil; for in the National Gallery there is a "Presentation in the Temple," (No. 706 German School) that forms the eighth picture belonging to the Munich series from which the Meister des Marienlebens takes his name, attributed to the Master of the Lyversberg Passion. The whole formed the inside panels of an altar painted for the church of St. Ursula at Cologne. They must have been painted before 1473, for the Nuremberg Museum possesses an imitation (No. 24), of the Munich "Dedication of Mary in the Temple" (No. 24), of that date.

The National Gallery has four pictures given to the Meister von Werden, No. 250, "St. Jerome, St. Benedict, St. Giles, and St. Romuald," No. 251, "St. Augustine, St. Ludger, St. Hubert, and St. Gereon" (not St. Maurice as in the catalogue), No. 253, "Mass of St. Hubert," and the "Conversion of St. Hubert" till lately on loan in the National Gallery of Scotland. The eight Saints formed the outside, and the Legend of St. Hubert the inside, wings of an altar painted for the Monastery of Werden, near Essen, probably during the period at which Abbot Adam of Gross St. Martin was staying there, 1474-8. St. Ludger, who died 809, is buried in the crypt of the Abbey Church. These panels came from the collection of Krüger of Minden into the National Gallery. The eight Saints show a different hand, one much nearer the Westphalian School, from the Legend of St. Hubert, which, especially in the charming "Conversion" picture, comes very close to the Meister des Marienlebens himself.

Master of the
Holy Kinship.

The next painter, the Meister der heiligen Sippe (Master of the Holy Kinship), takes his name from a large triptych in the Cologne Museum (No. 169), painted for the Hackeney family between 1498 and 1504. It has been suggested that he may be the son of the Meister der Verherrlichung Mariä and called Heinrich von Aachen. Dated works of his exist from 1484 to 1509. His style shows him to have been a pupil of

both the *Verherrlichung Mariä Meister* and the *Meister des Marienlebens*. This is seen in his earliest dateable work, a *Madonna in Glory* in the Carstanjen Collection, now lent to the Kaiser Friedrich Museum at Berlin. The Madonna sits on a half-moon, midway between earth and heaven, recalling in composition the *Verherrlichung Mariä* picture (No. 128, Cologne Museum); beneath kneel the whole family, seven sons and six daughters with their patron Saints, of Graf Gumprecht von Neuenahr, to whose memory the picture was painted shortly after his death in 1484. The faces recall those of the *Marienleben Meister*, whilst the scenes from the Passion in the centre show his Netherland origin. A very important early altar-piece, the centre of which is in the Dollfus Collection at Paris, shows him copying Stephan Lochner's *Presentation in the Temple at Darmstadt*, whilst the left-hand part, an *Adoration of the Kings*, is taken from Lochner's "Dombild," and the right side, *Christ appearing to his Mother after the Resurrection*, from the Lyversberg altar in St. Martin's Church at Linz. A *Crucifixion* in Brussels (No. 126), is important as showing a close connection with Dünwegge, to whom the picture has in the past been attributed, whilst the scene of hell in the top right-hand corner has been inspired by Bosch. The *Meister der heiligen Sippe* is of great interest as being the first Cologne painter to whom we can attribute designs for glass windows. The north aisle of Cologne Cathedral contains three large windows by him, the *Adoration of the Kings*, *Adoration of the Shepherds*, *Tree of Jesse* and *Life of St. Peter*, all dating from 1507 to 1509. His scheme of colour and use of coats-of-arms and figures of Saints to fill up spaces, show a wonderful sense of composition and decorative effect.

In the *Meister des heiligen Bartholomäus* (Master of St. Bartholomew), who takes his name from a triptych (Nos. 48 to 50, Munich), we have one of the greatest personalities of the Cologne School. Hardly more than a dozen pictures have come down to us from his hand, but in them we see a startling originality. He may possibly have worked under

Master of St.
Bartholomew.
No. 18.

Schongauer before 1491, as he shows a closer connection with him than the mere taking of motives from his prints, as in the two earliest pictures, an Adoration of the Kings at Sigmaringen and a Madonna and Child (No. 183, Cologne). Probably on the break-up of Schongauer's studio, he went to the Netherlands, for in an early Adoration of the Holy Child in the Hainauer Collection at Berlin, the Madonna, clothed in white, the Holy Child, Angels and St. Joseph are all taken from Roger van der Weyden's triptych, formerly in the church at Middelberg, and now No. 535, Berlin. This type of the Virgin, created by Roger, was frequently used, and all those who remember Huysmans' wonderfully sympathetic description of her in "La Cathédrale" will not be surprised that this remained the ideal of northern painters.

It is necessary here to contradict a statement of Dr. Firmenich Richartz' in the *Zeitschrift für Christliche Kunst*, 1899, No. 9, that a triptych, dated 1473 (No. 140, Sigmaringen), representing the Madonna and Child and male and female donors of the Van Rile family of Cologne, is by our Master, and also that a Madonna and Child with St. Bernard kneeling before her, formerly in the Dormagen Collection and now in the Cologne Museum, is earlier in date. Neither of these pictures is by the Bartholomäus Meister, the first belonging to the School of Bruges; and to state that he was working in 1470, as the Düsseldorf Catalogue does, is to place him far too early. A Marriage at Cana (No. 619, Brussels), and a Madonna and Child with St. Augustine and St. Adrian (No. 170, Darmstadt), complete the list of his early works.

Two more or less dateable pictures are a St. Thomas Altar and a Crucifixion, both triptychs (Nos. 184 and 185, Cologne Museum). It is stated in the "Chronologia Carthusiae Coloniensis," now in the Cologne archives, that Dr. Peter Rinck gave both these altars—the St. Thomas altar, valued at 250 gold gulden, being in its place in the Carthusian Church when he died, whilst the Crucifixion was unfinished at his death on the 8th February, 1501.

The Temple Newsam Deposition (No. 18) may possibly be a little later than these triptychs, whilst the wonderful Baptism of Christ in the Kaufmann Collection at Berlin, with its angels playing music and Saints forming a circle round the central figure of Christ, recalling the composition of the St. Thomas altar, is about the same date. To his last years belongs the large and brilliant triptych of seven Saints (Nos. 48 to 50, Munich), from which he takes his name of the Meister des heiligen Bartholomäus.

The National Gallery possesses a St. Dorothy and St. Peter (No. 707), the corresponding shutter being a St. Andrew and St. Columba in Mainz (No. 441). Both wings are painted on ~~the~~ the back, the National Gallery having St. John the Evangelist and Virgin and Child, and the Mainz panel two figures from an Adoration of the Kings. The backs have been much spoilt by neglect, and are by a pupil's hand. The landscape, shut off by a curtain, is like the Munich picture, and suggests that he at some time came under the influence of Quinten Massys.

Probably his last work (Professor Aldenhoven dates it about 1510) is the Deposition in the Louvre (No. 2737). The composition recalls Roger van der Weyden's celebrated Deposition in the Escorial, and the figure of the Magdalen is taken from a Lamentation at the Hague (No. 264, School of Roger van der Weyden). On the painted frame are four T's with bells attached, the symbol of St. Anthony. The picture was painted for the Monastery of St. Anthony in the Rue St. Antoine, Paris, and this suggests that our Master was in Paris, for otherwise it would be improbable that a picture should be ordered for the Monastery from a Cologne painter.

The Meister von St. Severin (Master of St. Severin) takes his name from a series of scenes relating to the legend of the Saint in the Church of St. Severin at Cologne, though mostly carried out by pupils' hands. He probably was a Netherlander, who, after having studied the works of Memlinc and Geertgen van St. Jans, came under the influence of Cornelis Engelbrechtsen (c. 1468-1533), for the latter's Crucifixion, dated 1508, in the Town Museum at Leyden, shows, in the types of faces and colouring,

Master of St.
Severin.

strong similarities to his work. He was certainly in a position to have a school by 1505; for in the Castle of Gondorf on the Mosel there is a coloured glass window of that date, one of a large series designed in his studio for the Cistercian Abbey of Altenberg near Cologne. In the north aisle of Cologne Cathedral, next to the windows of the Meister der heiligen Sippe, and of the same date 1508, there are the following scenes from his designs: Christ as Judge, St. Peter with key, Six Scenes from the Passion, St. Laurence, and the Madonna in Glory.

One of his best known and most representative pictures is an Adoration of the Kings (No. 189, Cologne), which, according to what is known of the donor, Dr. Christian Conreshen, was painted about 1513. The ugly long-nosed red faces and idiotic expressions are typical, and make him an easily recognizable master.

Master of the
Ursula Legend.

A pupil who is superior in some ways to his master, painted a series of eighteen scenes from the Legend of St. Ursula for the Church of St. Severin, and therefore is called the Meister der Ursula Legende. One of these scenes, the Slaughter of St. Ursula and her 11,000 Virgins, is on the staircase in the Victoria and Albert Museum, and in drawing and colour is a fine work of the Cologne School. A list of other scenes in various public museums and private collections will be found in Professor Aldenhoven's book, "Die Kölner Malerschule," p. 301. The most remarkable is perhaps the Angel appearing to St. Ursula in bed (No. 203, Cologne), which in imagination and dramatic effect far surpasses the similar scene painted by Carpaccio at Venice.

B. Bruyn.
No. 33.

With the school of the Master of St. Severin the old order changes, and we pass to painters who were quickly contaminated by the influence of Italy. However, Bartholomäus Bruyn (born at Wesel 1493, died 1555), although best known by his portraits, did a great deal of work for the churches. His earliest picture is a triptych, dated 1515, in the possession of Franz Hax at Cologne. The centre represents the Coronation of the Virgin, whilst the Donor, Dr. Clapis as St. Ivo, and his wife Bela

Bonenberg as St. Anna, occupy the wings. These same donors appear in his next dated work, 1516, in the Kaufmann Collection at Berlin (Plate XXXIII, Kaufmann Catalogue). The influence on Bruyn in his early days was that of the Haarlem painter, Jan Joest, whose altar-piece with many scenes at Kalkar helped also to form the style of the Antwerp painter, Joos van de Beke von Cleve, better known as the Master of the Death of Mary, from his picture of that subject, dated 1515 at Cologne (No. 442). As the first dated picture we have from Bruyn is also 1515, presumably Joos von Cleve was not much older, yet Bruyn seems to have studied him specially in his portraits, which are at times difficult to distinguish from those of Joos von Cleve. Bruyn's portraits are often dated, and his finest period seems to have been between 1520 and 1530. Later, especially in his subject pictures, he fell under the Italianizing influence of Jan van Scorel, who had returned from the South to Utrecht by 1524.

The pedigree of Bruyn's descendants will be found in Merlo's "Kölnische Künstler," 1895, where, on page 125, is reproduced the only portrait that has been attributed to his eldest son, Arnold, who restored Lochner's "Dombild" in 1568, and insulted the worthy Syndics of Cologne because they would not pay him his proper wages. He died in 1577. Another son, who is well known as a painter, is Bartholomäus the younger (b. about 1530, d. 1607-10). He carried on the later style of his father and is chiefly to be met with in portraits.

In Anton Woensam we find an exaggerated, eclectic style, founded on the Netherlandish School and Dürer's woodcuts. He came from Worms to Cologne about 1510, his earliest known work, dated 1520, being a Crucifixion at Freising, the wings of which are at Munich (Nos. 66 and 67), it was ordered by the Carthusian monks, who also employed him to design book illustrations, his work being found in many Bibles and other books printed in Cologne about this time. He died in 1541.

A. Woensam.
No. 62.

SCHOOL OF HAMBURG

MEISTER BERTRAM AND MEISTER FRANCKE

Meister Bertram.
In *Writing Room*,
Nos. 26 and 29.

THE discovery of Meister Bertram and the collecting of nearly all his works in the Picture Gallery at Hamburg is due to Professor Alfred Lichtwark, the Director, whose book, "Meister Bertram," 1905, is the sole authority upon the subject.

In 1390 Meister Bertram made his first will, and in 1410 his second. In the first will he begins: "In nomine Domini amen. Ik Bertram malre hebbe willen to wanderne to Rome to troste miner zele. Unde were dat ik afghenghe von dodes weghene, so hebbe ik ghesat unde sette min testamentum unde minen willen mines ghudes also hir nabeschreven steyt." (In the Name of God, Amen. I, Bertram, painter, have the will to wander to Rome to comfort my soul. And be it that I am taken away by death, so have I settled my testament and my will of my goods as hereby stands written.)

Presumably he made the journey, as the second will of 1410 makes no mention of the pilgrimage as would have been the case had it been unfulfilled.

The following is a list of his work as far as it is known:

1367. Sculptured and painted, a wooden figure of the Virgin for the Gate of St. Milderade at Hamburg, no longer existing.

1368 (?). The lower row of figures on the High Altar of the church in Doberan, near Rostock, still in their place.

1377. Sculptured and painted, a wooden figure of the Virgin for Lubeck Gate, no longer existing.

1379. The Altar from Grabow, now 267-290, Kunsthalle, Hamburg.

1385. Three wooden figures (Holzbilder) and six paintings (Schilder) for the Corporation of Hamburg, no longer to be traced.

1387. Wooden figure of St. Christopher with the Holy Child, now lost.

After 1390. The Altar from the Monastery of Harvestehude in Hamburg, now 309-313, Kunsthalle, Hamburg; the Altar from the Frauenkloster at Buxtehude, near Hamburg now Nos. 291-308, Kunsthalle, Hamburg; and the Altar in South Kensington Museum (this last mostly school work).

The development of Meister Bertram's art remains obscure. He probably learnt much from the illuminated manuscripts of his time, whilst in the four altar-pieces that we have from his school there is a marked resemblance to the art prevalent in Cologne and Prague at the end of the fourteenth century, but nowhere do we find any recollection of Italy.

Interesting as Meister Bertram is on account of the rarity of fourteenth-century altar-pieces, he will perhaps be more appreciated as the master and forerunner of Meister Francke.

We are again indebted to Professor Lichtwark, in his "Meister Francke," Hamburg, 1899, and to Professor Schlie's reproductions and text in "Der Hamburger Meister vom Jahre 1435," Lübeck, 1897, for our information about this painter. His known works are:

- | | |
|--|--|
| Christ as Man of Sorrows (Pietà). | No. 243 Leipzig. |
| Birth of Christ, Adoration of the Kings, | } Nos. 339 to 347.
Kunsthalle, Hamburg.
Painted in 1424. |
| Scourging. Carrying of Cross, Holy | |
| Women and St. John under Cross. En- | |
| tombment, Resurrection, Flight of St. | |
| Thomas, Martyrdom of St. Thomas. | |
| Christ as Man of Sorrows. | No. 348, Hamburg. |

The nine panels at Hamburg are known as the St. Thomas Altar. A notice in the Archives of the Englandsfahrgesellschaft und ihre Bruderschaft des Heiligen Thomas (English Travellers' Society and the Brotherhood of St. Thomas) states that this altar was in their chapel in 1424, and "Mester Francken" received 100 marks for it. The Brotherhood was both a spiritual and business one, and their patron was St. Thomas of Canterbury; hence two scenes from his life in the Altar. It is painted on

oak in some sort of tempera medium. Meister Francke is one of those startling personalities of which we have several during the first half of the fifteenth century: Pol de Limburg (1416), Hubert van Eyck (†1426), Gentile da Fabriano (Florence Adoration, 1423), Lucas Moser (Tiefenbronn Altar, 1431), Conrad Witz (1434 in Basel), Hans Multscher (Berlin Altar, 1437).

That he was a Hamburg painter, and pupil of Meister Bertram, seems certain, but it is difficult to trace all the influences which tended to form so great an artist.

It is of interest to compare his earliest work, the "Man of Sorrows" at Leipzig, with his latest, the same subject at Hamburg. The Leipzig picture recalls an early Crivelli, and there is novelty in the motive of an angel supporting the dead Saviour. The Hamburg "Man of Sorrows" is remarkable for the beautiful design and modelling of the body and for the blue sky behind the top of the brocaded curtain. The colouring of Meister Francke is specially brilliant for the time, and in "The Entombment" of the St. Thomas altar he has hidden the kneeling Magdalen in a cloak of rich red. This scene recalls the Sienese tradition, but there is no suggestion that he went to Italy, as he could have learnt all he wanted from such masters as Conrad von Soest and Hermann Wynrich.

WESTPHALIAN SCHOOL.

WESTPHALIA is the country north-east of Cologne, the chief centres being Münster, Dortmund, Soest, and Paderborn. The close connection of this district with Cologne and the Netherlands in the fifteenth century makes it at times difficult to distinguish between the various schools of painting, and it was not until the Düsseldorf Exhibition of 1904 than any clear conception was possible, yet in spite of Professor Clemen's industry in bringing together such a large number of pictures, much still remains to be sifted and cleared

up owing to scanty material for ascertaining names and dates. One of the earliest personalities is Konrad von Soest, who signed and dated an altar-piece in 1402-4 at Nieder Wildungen, and from this work various other pictures have been attributed to him. As Miss Jocelyn Ffoulkes pointed out in the *Athenaeum*, 27th Aug., 1904, there is a decided recollection of the school of Cologne as represented by Hermann Wynrich, though the colour is different, and the forms more exaggerated and full of the affectation of the fourteenth century. There are a large number of pictures belonging to Conrad's school, the best being in the Kunstverein at Münster.

Konrad von Soest.

A master of importance painted the altar in the parish church of Schöppingen representing scenes from the Passion, one outside panel being an Annunciation freely taken from the Maître de Flémalle picture once in possession of the Comte de Mérode at Brussels. The curious stiff folds of the draperies and sharp outline of the figures seem to suggest that he had seen Conrad Witz, though he entirely lacks the latter's monumental composition and play of lights. It has been suggested that the Meister von Schöppingen is the painter Johannes who bought two houses in Münster in 1487, a date, however, much later than the style of the Schöppingen Altar. A large altar in the transept of Cologne Cathedral from Haldern representing many scenes from the life of Christ and St. John the Baptist is also attributed to him, though Scheibler, in the *Repertorium* (XXVII, 565), sees only a slight connection.

Meister von
Schöppingen.
No. 8.

The master who painted the high altar for the monastery at Liesborn in 1465 recalls the contemporary Cologne School rather than Netherland influence. The altar was dedicated whilst Henricus de Clivis (1465-90) was abbot. It has been cut up, eight parts having passed from the collection of Herr Krüger of Minden into the National Gallery (Nos. 254, 255, 257, 259, 260 and 261, and also an Annunciation and part of an Adoration of the Magi, till recently on loan in the National Gallery of Scotland). No. 259, "Christ on the Cross," the most beautiful of all

Meister von
Liesborn.

in technique, has been cut down; one angel belonging to it is in the Kunstverein at Münster, and was (No. 112) at Düsseldorf in 1904, and another part of the panel representing angels is in the collection of Major Loeb at Caldenhoff. The Liesborn Master seems to have left a school, and in the church of St. Maria zur Höhe at Soest there is a Crucifixion by the so-called Meister von Lippborg, with various scenes of the Passion (No. 18, Düsseldorf Catalogue), that shows the connecting link between his forms and those of the brothers Viktor and Heinrich Dünwegge. Of these brothers we know nothing save that they signed and dated an altar in the former Dominican Church, now Propsteikirche, at Dortmund in 1521. Their pictures indicate that they developed from the local school of Westphalia and then came under the usual influence of the time, that of the Netherlands, for the beautiful landscape with its variety of buildings in the Dortmund altar-piece is not German, and the portrait-like nature of the heads suggests Dutch influence. It is curious how archaic the brothers are in their grouping of figures, which in the Crucifixion and Adoration of the Dortmund altar go back to the school of Roger van der Weyden. It was attempted at the Düsseldorf Exhibition of 1904 to separate the work of the two brothers, and Dr. Firmenich-Richartz even went so far as to point out their portraits in the Dortmund "Crucifixion," but it was mere conjecture.

Viktor and Heinrich
Dünwegge. No. 19.

Their most authentic works are as follows:

Dortmund: High Altar of the Propsteikirche, signed and dated 1521, consisting of Crucifixion in centre, right wing Adoration of Magi, left wing Holy Kith and Kin. The outside shutters have saints. It was No. 123a at Düsseldorf.

Münster, Kunstverein, lent by the Berlin Museum. A Crucifixion. No. 124, Düsseldorf Catalogue.

Wesel, Rathaus: Taking the Oath before Judges, *circa* 1520. No. 125, Düsseldorf Catalogue.

Münster, Kunstverein: St. Luke painting the Virgin. No. 129, Düsseldorf Catalogue.

Munich: No. 63, Crucifixion.

Antwerp: No. 123, Holy Kith and Kin.

Two wings of an Altar-piece in Rheinsberg representing the Adoration of the Holy Child and a Crucifixion are attributed to Dünwegge by some, but seem to form the link between their style and the Master who painted the Triptych in the former Monastery Church of Cappenberg, and is therefore called the Meister von Cappenberg. He was undoubtedly a very close pupil of Dünwegge, indeed the Düsseldorf Catalogue made no distinction between them, though there seems an obvious one to the critic. The Meister von Cappenberg's most important work is the altar depicting, in many scenes, the life of St. Anthony in the Church of St. Victor at Xanten, which also contains other work of his. His style is much more petty and provincial than that of the brothers Dünwegge, and he entirely lacks their wonderful power of portraiture.

Meister von
Cappenberg.

Hermann to Ring, a portrait painter, was born at Münster in 1520, and died there in 1597. He paints in a hard style. His own portrait, dated 1544, belongs to Rittmeister Egbert von zur Mühlen. His brother, Ludger, however, was much more prolific, and is, accordingly, better known. He was born at Münster in 1522, and died in 1583 or 1584. His own portrait, dated 1547, is in the collection of R. Paravicini-Vischer at Basel. A very interesting picture by him at Berlin (No. 708, *Vorrat*) shows the inside of a kitchen with two of his own miniatures hung on a sideboard. One is the painter's own portrait, the other is a miniature in the Berlin Museum (J. 511), dated 1564. His portraits are stiff and conventional, but at their best show very careful handling.

Hermann and
Ludger to Ring.
No. 40, and Case A
Nos. 9 and 10.

ALBAN HEAD.

THE SIXTEENTH CENTURY.

Albrecht Dürer. Nos. 23, 30, 31, 34, 35, 36, 38, and pp. 112-118.



SKETCH of German painting in the sixteenth century can hardly open with any other name than Dürer's, whom the world has agreed to regard not only as the head of a local school, but as the typical artist of a nation. It must be remembered that he owes his splendid reputation in great part to his drawings, engravings, and woodcuts, and that in purely painter-like qualities, if his place is in the first rank at all, he is certainly not without rivals. There are many who would place Grünewald, for instance, and Altdorfer above him. As a colourist he is far below the level of Grünewald in his masterpiece at Colmar. His career is too well known to need more than the briefest recapitulation. Born in 1471, he was trained at Nuremberg by his father, the goldsmith, and by Wolgemut, and in 1490 set out on his travels, in the course of which he visited Colmar, Basel, and Strassburg. It is almost certain that after his marriage in 1494 he visited Venice, to which he returned for a longer residence in 1505-7. Thenceforth he seems seldom to have left his native city. We hear of him at Bamberg in 1517, and in July 1520 he set out on a journey to the Netherlands which lasted a year. He died in 1528. Of his more important religious paintings few except the Adoration of the Magi at Florence (1504), and the All Saints Altar-piece at Vienna (1511), have survived in good condition. His small pictures of the Madonna, and his portraits, have been more fortunate. English collections no longer contain a picture by his hand which is absolutely undisputed except the small portrait at Hampton Court, a work of his Venetian time (1506).

Of the younger artists who gathered round him when he set up a studio

of his own towards the close of the fifteenth century, the most important were Hans Leonhard Schüefelein (b. after 1476, d. 1539-40), Hans Baldung (b. 1475-80, d. 1545), his own brother, Hans Dürer (b. 1490, d. after 1538), and Hans von Kulmbach (b. about 1476, d. 1522), who was a pupil of Jacopo de' Barbari, but not, perhaps, in the strict sense of the word, of Dürer himself, though the influence of the latter on him was great, and he painted one of his chief works, the Tucher altar-piece in St. Sebald's at Nuremberg (1513), from Dürer's design. Neither Schüefelein nor Baldung remained long with Dürer. The former, who is thought to have carried out the Ober St. Veit altar-piece (1502), from Dürer's design, migrated, probably about 1510, to Augsburg, and thence to Nördlingen, the home of his family, where he became a citizen in 1515. Baldung left Nuremberg still earlier for the Upper Rhine. Hans Dürer, an unimportant artist by whom very few paintings survive, entered the service of the King of Poland at Cracow. There Hans von Kulmbach also resided from 1514 to 1516, and painted pictures of the Life of St. Catherine and the Life of St. John, now preserved in the Marienkirche and in St. Florian's, respectively, which show that he only reached the full maturity of his powers when removed from the direct influence of Dürer. The St. Catherine series, difficult of access and badly hung, is one of the loveliest works by a German painter in its atmospheric effects and rich harmony of crimson and golden brown.

Wolf Traut (d. 1520) belongs to an earlier generation among Nuremberg painters, and was probably trained, like Dürer himself, in the workshop of Wolgemut. He is seen at his best in the Artelshofen altar-piece in the Bavarian National Museum at Munich (1514), but is chiefly known as the designer of woodcuts, without much artistic merit. Of the two brothers Beham, Hans Sebald (b. 1500, d. 1550) and Barthel (b. 1502, d. 1540), the younger, who entered the service of the Duke of Bavaria and visited Italy, excelled in merit, both as painter and engraver, his more prolific brother, who settled in 1535 at Frankfurt on the Main. Georg Pencz (b. about 1500, d. 1550) is known like the Behams, his associates in conflict with the

Schüefelein. No.
Baldung. Nos. 28
and 54.
Hans Dürer.
Hans von Kulmbach.

W. Traut. No. 39.

H. S. Beham.
B. Beham.

G. Pencz.

Nuremberg Council, chiefly as an engraver, but he carried out decorative wall-paintings, and painted excellent portraits in his later years, when his compositions already showed signs of the decadence that resulted from excessive imitation of Italian Art.

A. Altdorfer.
Nos. 52 and 55.

Albrecht Altdorfer (b. about 1480, d. 1538) is the chief master of the interesting and delightful school of painters of the Danube region. Nothing is known of his early life, but he became a citizen of Regensburg in 1505; he was clearly influenced by Dürer and Grünewald. His principal pictures are at Munich, Nuremberg and Berlin. Capricious and uncertain in drawing, he is full of imaginative and charming inventions, a rich colourist, and the first artist of his time in landscape.

W. Huber. Nos. 49
and 53.

He is most nearly approached by Wolfgang Huber, of Passau, better known as a draughtsman and designer of woodcuts than as a painter. There are numerous minor artists of the Danube School, whether on the Bavarian or the Austrian side of the border, sometimes known merely by a monogram, like the H.P. of the Academy at Vienna, or altogether nameless, whose works proclaim at once their dependence upon Altdorfer, or at least, upon the local tradition of which he is the foremost representative.

M. Ostendorfer.
No. 47.

His most prominent follower at Regensburg itself was Michael Ostendorfer, first heard of in 1519 as a master in that town, where he died in 1559. His pictures, chiefly in Bavarian collections (Regensburg, Munich, Schleissheim), are provincial and uninteresting in comparison with Altdorfer's; he is seen at his best in portraits, of which there is a signed example in Buckingham Palace. Another Bavarian portrait painter of the time was Hans Wertinger, of Landshut (worked 1494-1526), of whose work the Victoria and Albert Museum contains an example. More interest attaches to the historical paintings of Melchior Feselen (d. 1538), of Passau and Ingolstadt, whose pictures, like those of Hans Muelich, or Mielich, of Munich (b. 1516, d. 1573), and Hans Schöpfer (worked 1531-64), are rarely seen except in Bavaria. Ludwig Refinger, another Bavarian historical painter of the time (1537-43), was a pupil of Barthel Beham.

M. Feselen. *In*
Writing Room, Nos.
25 and 28.

At Augsburg, where art was fostered by commercial prosperity and constant intercourse with Venice, the chief painter of the generation following the elder Holbein was Hans Burgkmair (b. 1473, d. 1531), the son of a painter, Thoman Burgkmair, of whom no work is known. In his youth he was a pupil of Schongauer at Colmar; portraits by his hand of Schongauer and Geiler von Keisersperg survive as records of his residence in Alsace. Towards the end of the fifteenth century his hand becomes manifest in Augsburg book illustration, to which he was one of the most brilliant contributors in his riper years. His earliest paintings are of the years 1501-4, during which he collaborated with Holbein in painting a series of pictures of the basilicas at Rome for the convent of St. Catherine; the basilicas of St. Peter, the Lateran and Santa Croce, now in the Augsburg Gallery, are by Burgkmair. He was one of the earliest and most successful pioneers in the introduction of Italian architectural and decorative motives, with which he became familiar at Venice. His Madonnas of 1509 and 1510 at Nuremberg, the St. John in Patmos (1518) at Munich, the portrait of himself and his wife (1529) at Vienna, and the Battle of Cannae of the same year at Augsburg, may be mentioned as among the best of his numerous works in the chief German galleries.

Ulrich Apt (worked from 1486, d. 1532) is known by little except his two pictures in the Munich Gallery, which are among the most notable works by Augsburg painters of the time; the Augsburg gallery possesses an altar-piece by him dated 1517.

Jörg Breu (worked from 1501, d. 1536), a prolific illustrator and draughtsman, is not in the first rank as a painter. The unsigned St. Ursula altar-piece at Dresden (No. 1,888) is one of the best works which can be ascribed to him; a Madonna of 1512 at Berlin, pictures of 1518 at Coblenz, and 1523 at Vienna, and the Battle of Zama at Augsburg are signed; the Death of Lucretia (1528) at Munich, also signed, is attributed to his son of the same name (d. 1547). By Leonhard Beck (worked from 1503, d. 1542) no signed picture is known, but No. 1431 in the Vienna Gallery, St. George,

is ascribed to him with great probability on account of its resemblance to his woodcuts. He was, with Burgkmair, one of the artists chiefly engaged in carrying out from 1510 to 1518 the numerous illustrated works commissioned by the Emperor Maximilian to commemorate his own life and the history of the Habsburgs.

Ch. Amberger.
Nos. 21, 27, 59.

Christoph Amberger (worked at Augsburg from 1530, d. 1561-62) belongs to a different group from that of these older Augsburg masters. Influenced, as his drawings show, by the younger Holbein, but still more by Venetian painting of the sixteenth century, he is chiefly known as a portrait painter, and his success is proved by the fact that he painted Charles V so early as 1532. His portraits have been constantly confused with Holbein's, in spite of their Italianate style and superficiality in characterization. His chief religious pictures are of his late time, in the Cathedral at Augsburg (1554), and in St. Anne's Church (1560).

M. Schaffner.

Martin Schaffner (worked from 1508, d. about 1541), was the leading painter of Ulm, in the time of transition from Gothic tradition to the Renaissance. The four large shutters of an altar, dated 1524, at Munich, are the chief example of his mature art. The portrait of Besserer, in the Cathedral of Ulm, is a fine example of another side of his talent. Bernhard Strigel, of Memmingen (b. 1460-61, d. 1528), court painter to the Emperor Maximilian, belongs essentially to the older period of Suabian art. The most interesting of the later painters of that region is the unknown artist known as the "Master of Messkirch," from an altar-piece which still remains in the parish church of that place, in Baden, but almost on the border of the principality of Hohenzollern. He was chiefly employed by Count Gottfried Werner von Zimmern, about 1524-40, and the sphere of his activity was the upper Danube valley, and the country towards the Lake of Constance. A large number of his works now form the principal treasure of the Gallery at Donaueschingen, belonging to the Princes of Fürstenberg, who inherited the Zimmern possessions. They are also found at Sigmaringen, Stuttgart, Cassel, and in other German Galleries. He was

Master of Messkirch.
No. 60.

formerly identified with Barthel Beham; a later attempt to revive the old local tradition which ascribed the Messkirch altar to Schäufolein has met with no acceptance, in spite of the fact that the period of his activity coincides with a gap in what we know of Schäufolein's career; the Master of Messkirch is now generally recognized as a distinct personality, and a colourist of unusual merit.

In the school of the Upper Rhine the greatest name is that of Mathias M. Grünewald. Grünewald of Aschaffenburg (d. about 1530?), whose works, unfortunately, are of extreme rarity, and of whose biography next to nothing is known. His masterpiece, and one of the chief masterpieces of German art, is the great altar painted in 1510 for the Abbey of Isenheim in Alsace, now in the Colmar Museum, on the different wings of which he ranges from idyllic charm to tragedy of almost unendurable intensity. The only picture by Grünewald in any gallery much visited, the St. Erasmus and St. Maurice at Munich, gives no idea of the imaginative use of colour displayed at Colmar. The Munich picture was commissioned by Grünewald's patron, Albert of Brandenburg, Elector of Mainz, for the collegiate church of SS. Maurice and Mary Magdalen which he founded in 1518 at Halle. On the introduction of the Reformation at Halle it was removed to Aschaffenburg, where only one certain work of Grünewald's, a dead Christ, now remains. The Historical Museum at Frankfurt possesses two Saints in grisaille, Cyriac and Laurence, signed by Grünewald. Other works are at Carlsruhe, Basel, and in a private collection at Freiburg in Baden.

The name of Grünewald was recklessly given, some thirty years ago, to a number of pictures by a Saxon painter, also employed by the Elector of Mainz, who painted the wings of the Halle picture now at Munich. Though the name of this artist is not known, and the theory that he was Cranach's elder but short-lived son Hans (d. 1537) is not widely accepted, the result of the Dresden exhibition of 1899 was to disentangle clearly enough the work of the Saxon "Pseudo-Grünewald" from that of Grünewald himself and that of Cranach, who had been long in-

volved with Grünewald in a confusion which now seems well-nigh unaccountable.

Hans Baldung Grün.
Nos. 28 and 54.

Hans Baldung Grün, a native of Weyersheim in Alsace, though the home of his family was Schwäbisch-Gmünd, was trained during his *Wanderjahre*, as we have seen, by Dürer, but soon returned to Alsace, and made his abode alternately at Strassburg, of which he became a citizen in 1509, and Freiburg, where he painted the splendid altar-piece (1511-16) still in the Cathedral. Like Dürer, he is not to be judged by his paintings alone, which are extremely various in quality, and apt to be harsh and unpleasant in colour; he has left, besides one or two engravings, a mass of drawings and woodcuts, which convey an impression of great power, tending sometimes, like the art of Grünewald in his melancholy mood, to exaggerated violence and distortion of feature.

The neighbouring Swiss School, interesting as it is, both by its racy native character and its relations with the art of Alsace and of Augsburg, is not represented in this exhibition, and need not, therefore, be discussed in this place.

Lucas Cranach.
Nos. 32, 42, 43, 44,
46, 56, 58, 69.

The one painter of eminence in north-eastern Germany was Lucas Cranach, named from the Franconian town of Cronach, where he was born in 1472. His early life and artistic training are veiled in obscurity, and his first work both signed and dated belongs to the year 1504, when, according to his earliest biographer, he settled in Wittenberg, though Gunderam's additional words "after the Bavarian war" (which lasted till 1505), make the date suspicious, and it was not till April, 1505, that he first received payment as Court painter to the Elector Frederick the Wise. Recent criticism has carried our knowledge of his development a little further back, tending to connect him in his *Wanderjahre* with the little-known Bavarian School of the late fifteenth century. From about 1500 to 1503, it appears, he was in Austria, where some of his earliest pictures were painted, and where two of them still remain: the Crucifixion in the Schottenstift, and the St. Valentine in the Academy, both at Vienna. In 1503 he

painted the portrait, now at Nuremberg, of Stephan Reuss, professor, and, in 1504, rector of Vienna University; and the Schleissheim Crucifixion, also dated 1503, comes from the monastery of Attel on the Inn, near the Bavarian-Austrian frontier. Moreover, we find in a Missal of 1503, printed at Vienna, a woodcut of Vienna's patron, St. Stephen, dated 1502, undoubtedly by Cranach; two Crucifixions from Missals, one at least printed by Winterburger, are also his, and he is now regarded as the designer of two much larger woodcuts, one dated 1502, the other still earlier, containing Magyar types, like those in the Schotten Crucifixion, which are another testimony to his sojourn on the Danube. One or two drawings, and at least two other pictures, combine with those already named to form a considerable *œuvre* anterior to the Wittenberg period. Their common characteristic is a rude dramatic energy at variance with the tame sweetness, lack of expression, and poverty of invention which mark the majority of his later pictures. The *Repose in Egypt*, of 1504, at Berlin, is the masterpiece of the early time. The delicious group of angels playing with birds and flowers and running water in the landscape of a fairy tale, is quite in the spirit of Altdorfer; the colour has a jewel-like brilliance rarely found again in Cranach.

The Court painter of the Elector tends, as time goes on, to become a person of historical rather than artistic importance. We cannot help thinking of Cranach as the representative painter of the German Reformation, the Bürgermeister of Wittenberg and the loyal companion of John Frederick in his captivity at Augsburg. All his best work as a draughtsman on wood was done before 1520, and there is no doubt that after that date he became in painting more and more the head of a firm for manufacturing "Cranachs" of the accepted and fashionable patterns—insipid Madonnas, stag hunts, mythological groups of nude figures, Saxon princes and reformers in endless repetitions; and that he troubled himself less with invention or workmanlike finish. But those gracious beings, the Breslau, Glogau, and St. Petersburg Madonnas, remain with many another good

picture to assure us that Cranach at his best deserves his place in the front rank of German painters; and even in old age he could do, when he chose, such excellent work as his own portrait of 1550 in the Uffizi, and the altar-piece at Weimar, where he died in 1553.

His elder son, Hans, who died in 1537 at Bologna, seems to have been an artist of no great talent. The second son, Lucas (1515-1586), carried on the traditions and business of the studio without adding to its lustre. Minor Saxon painters, Wolfgang Krodell, Hans Brosamer, and the two portrait painters, Hans Krell of Leipzig, need not be more than mentioned here.

Towards the end of the sixteenth century German art, except in portraiture, fell almost entirely under Italian influence. The leading painters of the time, Hans Von Aachen, Heinz, and Rottenhammer, went themselves to Italy, and brought back Italian fashions to Prague, where the Court of Rudolph II was then the great centre of artistic life within the Empire. The greatest painter of this age of decadence, and the one German whose poetic nature remained in Rome itself unspoilt and original, was Adam Elsheimer, of Frankfurt (1578-1620). It is interesting to note that his artistic pedigree can be traced back by direct descent to Grünewald; Hans Grimmer, a pupil of the great painter of Aschaffenburg, was the master of Philipp Uffenbach, who taught Elsheimer at Frankfurt. Elsheimer's own mastery of colour and illumination bore more fruit in the Netherlands than in Germany, and was one of the influences that inspired the imagination of Rembrandt.

Adam Elsheimer.
Nos. 65, 66, 67, 70,
71.

CAMPBELL DODGSON.



CATALOGUE

The order of the Numbers is, as far as the exigencies of arrangement make it possible, chronological. Owing to lack of space, some pictures are hung in the Members' Writing-Room downstairs.

In the description of pictures the terms "right" and "left" are used with reference to the right and left of the spectator, unless the context obviously implies the contrary.



PICTURES

SCHOOL OF THE MIDDLE RHINE.

Latter part of fifteenth century.

TRIPTYCH.

1 THE "VIERZEHN NOTHELPER" (FOURTEEN HELPERS IN NEED). *Left wing.*

On the left is St. Blasius in a green cope and mitre, with a book and candle in his right hand, and a crosier in his left. Half facing him stands St. George in Gothic armour, his foot on a green dragon. With his back to St. George stands St. Erasmus, the winch in his right hand and in his left a crosier. Next is St. Pantaleon, dressed in red, his hands fastened by a nail on the top of his head. Gold background.

Panel, 36½ by 22½ inches.

Lent by Frances, Lady Trevelyan.

SCHOOL OF THE MIDDLE RHINE.

Latter part of fifteenth century.

2 THE "VIERZEHN NOTHELPER" (FOURTEEN HELPERS IN NEED). *Centre.*

St. Vitus, in green and red, holds the cauldron of hot oil in his left hand. St. Christopher, in dull blue, bears the Christ Child, whose red drapery is blown about by the storm; his feet are in the water. St. Achatius, dressed in a

fashionable red dress of the time, has a sword in his right, and a thorny cross in his left hand. In the centre is the Virgin holding the Holy Child in her arms, above her two angels hold a crown, whilst at her feet two others kneel and hold the golden crescent moon on which she stands. Touching her on the right is St. Denis, his head in his hands. Turning slightly towards him is St. Cyriacus in green, with a devil led by a chain, and last, St. Eustace, with a stag's head having a cross between the horns in his hands. Gold background.

Panel, 37 by 50½ inches.

Lent by Frances, Lady Trevelyan.

SCHOOL OF THE MIDDLE RHINE.

Latter part of fifteenth century.

3 THE "VIERZEHN NOTHELPER" (FOURTEEN HELPERS IN NEED). *Right wing.*

St. Giles stands to the left, with a hind beside him; next, half turned towards him, is St. Catherine holding the broken wheel in her right hand, and in her left a sword. St. Margaret is behind her, pointing with her left hand to the small green dragon which she holds on her hand protected by her blue robe. Last, to the right, is St. Barbara; her right hand holds a white book, and her left a palm branch, which she rests on a tower. Gold background.

Panel, 36½ by 22½ inches.

Lent by Frances, Lady Trevelyan.

The devotion paid to a group of fourteen saints as helpers in need was practised in very early times. The saints composing the number vary in different places; those here represented became very popular in the course of the fifteenth century in consequence of their appearance in the year 1446 to a shepherd lad named Hermann Leicht, on the hillside where the pilgrimage Church of Vierzehnheiligen, above Banz, now stands.

SCHOOL OF COLOGNE.

1429.

4 and 7 THE PALLANT ALTAR.

Portions of an altar-piece given by Graf Werner von Pallant to the parish church of Linnich on the 12th July, 1429.

(a) *St. John the Baptist receives a message from Heaven.* He is kneeling in a blue robe made of hair; an angel appears holding a scroll with the words: "Vade et praedica viam penitentie in remissionem peccatorum." Trees on either side, gold background. Round the head a punched aureole with "S. Johannes" (?).

(b) *Christ appears to St. John*, who kneels in landscape with gold background in a blue garment with cloak of red. Figure of Christ above bears scroll

inscribed "Veni dilecte mi ad me, quia tempus est, ut in mensa mea cum fratribus meis . . ." Round the head a punched aureole "S. Johannes" (?).

(c) *Marriage of St. Catherine.* The Saint sits in a green landscape with tree against gold background. She is clothed in a grey blue dress, seated on a white and red striped cushion, a Gothic crown on her head, on the ground a wheel and sword. The Child Christ in blue shirt holds St. Catherine's left hand at the wrist, whilst with the right he is about to place the ring on her finger.

(d) *St. Lucy at the Tomb of St. Agatha.* St. Lucy in a blue mantle, clasping her hands in prayer, kneels before the tomb of St. Agatha, who appears above clothed in red holding a scroll with the words: "Lucia virgo, quid a me petis, quod ipsa poteris præstare continuo matri tuæ." St. Lucy's sick mother, Eutychia, whom she has brought to the tomb of St. Agatha to be healed, is seen through an arch, lying in bed. Gold background. Round the head of St. Lucy is a punched aureole, "Sancta Lucia" (?).

(e) *An angel bringing Raiment to St. Barbara.* She stands naked, with her tower by her left hand; behind are two trees, and against the gold background the birch with which she has been chastised, as may be noted by the blood drops on her body and the ground. An angel above the tower hands her a crimson mantle.

(f) *St. Anthony fed by Ravens.* St. Anthony, in a black cloak and blue undergarment, his hands clasped together, kneels in a landscape of trees, flowers, and rocks; from out a cloud flies a raven with bread in its beak. St. Anthony has a punched aureole with his name. Gold background.

Other parts of this altar are:

(1) Freeing Souls from Purgatory; donor's family kneeling in front, night landscape. In the collection of Herr Kommerzienrat Beissel of Aachen; exhibited at Düsseldorf in 1904 (No. 15).

(2) St. Giles and King Flavius; repainted landscape background. Now in the Nuremberg Museum (No. 2).

(3) Madonna and Child supported by six angels, wood carving. In the collection of Theodor Nellesen of Aachen; No. 701, Düsseldorf Exhibition.

The whole altar was formerly in the collection of Mathias Nelles, who acquired it from the church at Roerdorf. At his sale, 16th December, 1895, these panels were sold to Steinmeyer of Cologne, who presumably altered their order. They were originally arranged as follows:

St. John the Baptist.	St. Catherine.
St. John the Evangelist.	St. Lucy.
St. Anthony.	St. Barbara.

They are so illustrated in the *Zeitschrift für Christliche Kunst*, 1893, p. 37. See also Aldenhoven's "Kölner Malerschule," p. 393-6.

Panel, each 10 $\frac{3}{4}$ by 7 inches.

Lent by Sir George Donaldson.

BOHEMIAN SCHOOL.

Early fifteenth century.

5 THE MADONNA AND CHILD.

The Virgin, crowned and nimbed, stands inclining her head to the left. A white veil falls from beneath her crown on both sides, the left end of which passes across the front, and is thrown over her left shoulder. Her robe is dark blue lined with red. She holds the Child with both hands; He is draped in a long dark grey robe covered with golden stars, and holds a bird in His right hand, a golden globe in His left. The background of the panel is entirely gilt, and is ornamented with an incised design of floral scroll-work. Outside this central part is a frame, the inner edge being moulded. On the flat surface are painted seven small representations of scenes in the life of the Virgin and one other, most of the figures being shown in half length, each composition being supported underneath by clouds.

Beginning at the top left-hand corner and reading towards the right these scenes are:

The Annunciation. The Visitation. The Virgin adoring the Child.

Returning to the left:

The Adoration of the Magi. The Presentation in the Temple.

At the bottom:

The Resurrection. The Descent of the Holy Ghost. The Death of the Virgin.

The spaces left between these paintings are occupied by half-length figures of the Apostles bearing scrolls, the whole tooled in the gilt ground.

Two small portions of the background above the head of the Madonna have been regilt, to make good the damage caused probably when a metal crown was affixed to the panel. The head of the Angel of the Annunciation is likewise renewed, but the rest of the work is in a good state of preservation.

This picture is an example of a class very rare in England, and illustrates the style out of which early Nuremberg Art took its rise. It should be compared with the Madonna in the Stiftskirche at Hohenfurt on the one hand, and with that in the Church of St. Lawrence in Nuremberg on the other. See Introduction, p. xv.

From the Wallerstein Collection. It now forms part of the Collection at Buckingham Palace.

Panel, 23½ by 19 inches; centre only, 16½ by 12 inches.

Lent by H.M. the King.

FRANCONIAN SCHOOL.

Early fifteenth century.

6 THE VIRGIN SUPPORTING THE DEAD CHRIST.

The Virgin is seated at the foot of the tau-shaped cross, to which the nails still remain affixed. Her blue cloak is lined with red; the white hood which covers her head and shoulders is flecked with blood. She holds the body of the dead Christ in her lap, and looks into His countenance. On the left stands St. Nicholas in white alb, blue dalmatic and green chasuble. In his right hand he holds the three golden balls, in his left a crosier of complicated floral design. On the opposite side stands another sainted bishop, also with crosier, in white alb, red dalmatic, and purple chasuble. In his right hand he holds up a model of a turretted chapel. Flat gold background.

There are traces of painting on the back.

Panel, $29\frac{3}{4}$ by $25\frac{1}{2}$ inches.

Lent by Mr. C. Brinsley Marlay.

7 See No. 4.

SCHOOL OF WESTPHALIA.

Last quarter of fifteenth century.

8 CHRIST ON THE ROAD TO CALVARY.

Christ is seen in the foreground, in a bluish-grey robe, bearing the Cross, preceded by an executioner in yellow. St. Veronica kneels in front, and takes from the Saviour the veil on which His countenance has been impressed. Behind this group follow the Virgin in blue, supported by John in red and green, and the Maries. On the Virgin's right walks a man leaning on a staff (Simon of Cyrene?). In the centre are the two thieves, the elder in white, the younger in green, with ropes round their necks. The procession is accompanied by two mounted soldiers, while others issue on foot, together with the Jews, from the city gate, which rises on the left of the picture. Over the arch is a niche in which stands a gilded statue of a man in armour with spear and shield; above it is inscribed "S. P. Q. R." On the right is a landscape of hills; the sky is gilt.

Dr. Friedländer identifies the author of this picture with the painter of a large altarpiece (No. 1222) at Berlin. Another work by the same hand was exhibited at Düsseldorf in 1904, under the name of the Master of Schöppingen (see p. xlv). The artist has taken certain details from engravings by Schongauer (B. 16, 21).

Panel, 5 feet 3 inches by 2 feet $11\frac{1}{2}$ inches.

Lent by Mr. H. R. Hughes, of Kimmel.

SCHOOL OF AUGSBURG.

Early sixteenth century.

9 THE VISITATION.

St. Anne in a red gown, and yellow hood with long ends, clasps the hands of the Virgin, who stands on the left in a brocaded gown and blue robe. Behind the figures are scrolls bearing inscriptions:

“MANGIFICAT (*sic*) ANIMA MEA DOMINŪ.”

“BENEDICTUS FRUCTUS VENTRIS TUI.”

In the distance is seen a river inclosed by hills; on the left a mass of rocks, and on the right a house, through the open door of which is seen a female figure clothed in green and yellow.

In the foreground kneel six female figures holding rosaries; four wear white hoods and long black cloaks, the two youngest wear their long yellow hair uncovered.

At the foot of the composition are two shields, one bearing the arms of Peutingen, the other a house-mark.

Panel, 24½ by 22 inches.

Lent by Dr. Boeddicker.

SCHOOL OF COLOGNE.

Middle of fifteenth century.

10 THE PRESENTATION IN THE TEMPLE.

Towards the left the Virgin is seen kneeling with two doves in her hands. On her right is St. Joseph with a staff in his left hand. Behind the Virgin are three women. Facing her is Simeon, who holds the Holy Child who stretches out His hand to His Mother. On Simeon's left is a man in green, and behind him two men and a woman. In the foreground are nine small figures holding candles. The altar has a Gothic retable, with four figures of the Prophets; on either side red, blue and green curtains. At the top of the gold background God Almighty appears surrounded by cherubim; an arch of clouds and cherubim rounds off the picture.

This picture is later in date than 1447, for the youths with candles in their hands are freely imitated from Stephan Lochner's "Presentation" of that date at Darmstadt.

Panel, 34¾ by 24 inches.

Lent by Mr. H. Wagner.

SCHOOL OF LOWER GERMANY.

First half of sixteenth century.

11 PORTRAIT OF A MAN WITH RAISED HAND.

Head and bust, three-quarters to right. Clean-shaven and wearing a black cap sloping across his right temple. The right hand is seen, with forefinger pointing. His undergarment, which shows at the chest and sleeve, is green. Over this is a black cloak lined with yellow. The upper part of the background is red, graduated evenly towards the bottom into light green.

This portrait has been painted on the back of a destroyed picture of earlier date; traces of the priming and of the gilded background still remain.

Panel, 16½ by 12 inches.

Lent by Mr. Frederick Antony White.

SCHOOL OF WESTPHALIA.

12 PILATE WASHING HIS HANDS.

Pilate, clothed in a red robe lined with white fur, holds out his hands, on which water is being poured by a youth. Behind the throne appears a portrait-like head. In front of the throne stands Christ surrounded by soldiers and a crowd. Behind are seen the Ecce Homo, the Scourging, and the two thieves in prison.

Exhibition of Art Treasures, Manchester, 1857. No. 405.

National Exhibition of Works of Art at Leeds, 1868. No. 512.

Royal Academy Winter Exhibition, 1881. No. 228.

New Gallery Flemish Exhibition, 1899-1900. No. 19.

In each case as Michael Wohlgemuth which name it also bears in the Roscoe Collection Catalogue, 1893.

This name has persistently clung to this panel and its pendant, No. 16, since the days of Waagen; it is needless to say that they have not the remotest resemblance to Wolgemut's work. They form the two wings of a Crucifixion in the National Gallery (No. 1049), there justly ascribed to the Westphalian School. The Collegiate Chapter of Aachen possesses a large triptych representing the Crucifixion with wings containing various scenes from the Passion, by the same hand; it was at the Düsseldorf Exhibition of 1904 (No. 56), and was there called "Niederrheinischer Meister um 1510."

Panel, 42 by 20 inches.

Lent by the Trustees of the Royal Institution of Liverpool (Roscoe Collection).

SCHOOL OF ALSACE.

Fifteenth century.

13 THE ADORATION OF THE MAGI.

The Virgin, dressed entirely in blue, and with bare head, is seated at the top of a short flight of steps, on which stands Joseph clothed in red. She holds the unclothed Infant on her lap. Before Him kneels the eldest king who has deposited his offering, a golden goblet, upon the ground, and folds his hands in adoration. Behind him stand three attendants who hold his banner, crown, and sceptre. The two other kings (the youngest represented as a negro) appear with their retainers, their banners picturesquely filling the space above. On the left, through an opening in the walls of the stable, are seen shepherds watering their sheep, and a part of the retinue of the kings. A building with towers is visible high up on the right.

Panel, 26½ by 19½ inches.

Lent by Mr. H. Seymour Trower.

WESTPHALIAN SCHOOL.

14 PIETÀ.

In the foreground the dead Christ is supported by the Virgin dressed in a dark blue mantle; her right hand supports His head, and her left is placed just above the wound on the left side. A figure in a rich brocaded coat lined with grey fur, holds the winding sheet behind Christ's head. Behind this figure stand two others, one holding the inscription board, ZARENUS and an R beneath being just visible; on his right arm is the crown of thorns. The Magdalen, cloaked in a green mantle lined with red, and a jacket of gold with white embroidery, is about to kiss the feet. The other Mary, in green velvet, yellow baggy sleeves with purple lines, a white cloak lined with red, white headdress, appeals to Nicodemus, her face being seen only in profile. Behind Nicodemus stand two young men with the nails, pincers and hammer; to their right, almost in the centre of the picture is St. John in a flowing cloak of rich red. In the centre the stone is being removed from the entrance of the tomb, by which are two women, and to the left three men bearing a white cloak and a pot of spices. To the right there are several figures taking the two thieves down from the cross and burying them. A procession passes down the hill and enters the city on the left. Blue landscape stretches to the distance.

Over the entrance to the tomb is a false monogram of Dürer, and on the stone door, "1512."

Inscribed on back, "EX. COL. ARUND: [monogram] 1512 ALBERT DURER".

For many years this picture was attributed to a master whose name was held to be "Jarenus." This was due to the mis-reading of the partially seen

inscription on the tablet held by the figure on the left, which must, however, be completed as "Nazarenus," and forms part of the superscription removed from the Cross.

Passavant, in his "Kunstreise durch England und Belgien," Frankfurt, 1833, pp. 141 and 402, was responsible for the name. Nagler, in his "Künstler-Lexicon," 1838, gives an account of "Jarenus" as a "Maler von Soest" of 1450 to 1500, but does not mention this picture. Waagen, who saw it in 1835, confirms Passavant's view, in his "Kunstwerke und Künstler in England," Berlin, 1838, p. 284; and again in "Treasures of Art in Great Britain," vol. iii, pp. 151-2, where he attributes the picture to the same hand as a large Crucifixion with wings in Berlin (Nos. 1222, 1233 and 1234). This Berlin picture is by the Meister von Schöppingen, and is much earlier in date.

Ernst Förster, in his "Geschichte der deutschen Kunst," vol. ii, p. 166, without having seen the picture, doubted the "Jarenus" signature as being too much like "Nazarenus." Dr. Alfred Woltmann, who was at Wilton in 1866, in the *Repertorium für Kunstwissenschaft*, 1879, pp. 422-24, points out the error of the so-called signature, and shows that the picture has nothing to do with the Berlin "Crucifixion," but was the work of some Lower Rhine painter under Netherland influence. In Kugler's "Handbook of Painting," revised by Crowe, 1898, Part I, p. 133, the old attribution is given with a footnote correcting it. The last edition of Bryan's "Dictionary" has a true account of the picture under the heading of "Jarenus" which name can only be retained for convenience until the true one is found.

Dr. Friedländer draws attention to the resemblance presented by this work to certain productions of the Franconian School of the latter part of the fifteenth century, and proposes to attribute it to a Nuremberg master of that date. The fact that the picture is painted on a panel of soft wood lends additional probability to this view.

This picture has been at Wilton at least since 1731.

Panel, $24\frac{3}{4}$ by $18\frac{1}{4}$ inches.

Lent by the Earl of Pembroke.

SCHOOL OF THE UPPER RHINE.

15 PORTRAIT OF A YOUTH AGED TWENTY-TWO.

Three-quarter face to left; reddish-brown hair hanging down in curls. Green conical cap, with a large six-rayed silver star at the summit, and a tassel of the same colour hanging down behind. He wears the tight-fitting vest, grey-green in colour, with the wide opening over the chest which was so popular in the latter decades of the fifteenth century as to cause legislation to be directed against it. Here it is partly filled with dark green pleated silk, ornamented with gold embroidery at the upper margin and in vertical stripes. Over this, entirely covering the left arm, he wears the short brown cloak of the period, fastened by

a twisted cord of gold and green. Attached to the upper part of his right sleeve is a device which consists of a six-pointed jewel, set with pearls and a central ruby, attached to a light bluish ribbon edged with pearls, presumably the badge of a society or brotherhood. Both the youth's hands are seen at the lower edge of the picture; the thumb of his right and the third finger of his left bear rings. The background is formed by a feigned stone grey niche, in the corners above which appear twigs intertwined with scrolls, which however bear no inscription.

The painting has been transferred from panel to canvas, and has lost some brilliancy in the process. The frame is inscribed in Gothic letters:

NACH XRI GEPURD ALS MAN ZELT · 1490 JAR WAS ICH XXII JAR ALLT FUR WAR.

(As one counts 1490 years after Christ's birth was I indeed twenty-two years old.)

A characteristic representation of the costume fashionable among the well-to-do youth during the last quarter of the fifteenth century. A similar portrait was in Hefner-Alteneck's Collection, and is now in the possession of M. L. Nardus.

Canvas, 20 by 13 $\frac{1}{4}$ inches.

Lent by the Earl of Haddington.

SCHOOL OF WESTPHALIA.

16 THE DEPOSITION FROM THE CROSS.

The dead Christ, on a white linen sheet with blue shadows, is supported at the shoulders by St. John. In the centre kneels the Virgin, and on her left one of the Holy Women. Immediately behind her is the Magdalen dressed in the fashion of the time, and on her left a female figure in a white mantle. Behind St. John are two men, one holding up the nails from the Cross. Above is a rocky landscape and Christ's Resurrection. In the centre is a tree silhouetted against the sky, and farther beyond a town. To the left the Ascension.

Exhibition of Art Treasures, Manchester, 1857. No. 406.

Burlington House, 1881. No. 231.

New Gallery Winter Exhibition, 1899-1900. No. 248.

In each case as Michael Wohlgemuth, which name it also bears in the Roscoe Collection Catalogue, 1893.

See No. 12.

Panel, 41 by 20 inches.

Lent by the Trustees of the Royal Institution, Liverpool (Roscoe Collection).

SOUTH GERMAN SCHOOL.

Late fifteenth century.

17 THREE FEMALE SAINTS SEATED IN A ROSE GARDEN.

In front of a trellis, over which rose bushes are growing, are seated three saints. To the left is St. Elizabeth of Thüringen in white head-dress, blue robe

and brown cloak, holding in her hands a triple crown. In the middle sits St. Catherine crowned, and holding a sword in her right hand. Her left is turning over the leaves of a book which lies in her lap. She wears a red robe, and a blue bodice, both trimmed with ermine. At her feet are seen the prostrate form of the Emperor Maximin, and a fragment of the broken wheel. On the right is seated another saint, dressed in crimson and gold brocade, holding a palm in her right hand, and a spray of white rose in her left.

On the extreme right of the picture is seen the shaft of a column.

Arundel Club. First Year, Plate VIII, as Schongauer.

Panel, 16 by 17½ inches.

Lent by Mr. Murray Guthrie.

MASTER OF THE ST. BARTHOLOMEW ALTAR.

A Cologne painter, active from 1490 to 1515. See Introduction, p. xxxvii.

18 THE DEPOSITION FROM THE CROSS.

The body of Christ is being let down from the Cross by two men on the ladder; one partly supports himself by the Cross. Joseph of Arimathea receives the body. To the right is Mary Magdalen standing, in a paroxysm of grief with tears in her eyes and holding her right hand to her head; behind her is one of the Holy Women holding the crown of thorns. To the left is the Virgin supported by St. John, and behind another Holy Woman.

Gold background and a feigned framework of Gothic foliage.

National Exhibition of Works of Art at Leeds, 1868, as Albert Dürer, No. 505. Burlington House, 1881, as Albert Dürer, No. 229.

In the Temple Newsam Collection. Illustrated and described by Dr. Firmenich-Richartz in the *Zeitschrift für Christliche Kunst*, 1900, No. 1.

Panel, 29½ by 8½ inches.

Lent by the Hon. Edward Wood.

VIKTOR AND HEINRICH DÜNWEgge.

Working at Dortmund in 1521. See Introduction, p. xlvi.

19 PART OF A CRUCIFIXION.

On the ground are seen the three men who cast lots for Christ's garment. A youth dressed in white takes off his hat and looks upwards, whilst his right hand rests on the shoulder of one of the men. A figure in a red cloak facing the youth points to the three men on the ground. In the bottom left corner is seen the red robe and gauze veil of the Magdalen (?). Above are seen four figures on horseback. The scene in all contains twelve portrait-like heads.

This picture probably forms the right-hand portion of a large Crucifixion, the scene here depicted being the incident of the centurion glorifying God. It comes from the Arundel Castle Collection, and is for the first time here attributed

Early German Art

to the brothers Dünwegge from its similarity to their picture of the Oath-taking before Judges in the Rathaus at Wesel.

Panel, 4 feet 1½ inch by 3 feet.

Lent by the Duke of Norfolk, K.G.

MASTER OF THE HOLZHAUSEN PORTRAITS.

20 PORTRAIT OF HEINRICH KNOBLAUCH.

Half length, turned to the right. A fair-haired man with a slight moustache; a black cut cap, in part velvet, on his head. His dress is of dark brown, the mantle trimmed with velvet. At the neck a white shirt with gold and silver frill. His left hand grasps a dagger, the hilt of which is lightly held by the right hand. On the first finger of left hand two gold rings, one with the Knoblauch crest, three garlic roots. Behind is a wide expanse of scenery showing lake or broad river with boats, and mountains in the distance.

On the back is the date, on a red field, "MCCCCXXIX:" below the arms of Knoblauch, sable, three cloves of garlic argent, and those of the Uffsteiner family of Frankfurt, azure, a cock's leg, or, grasping in its claws a stone gules. Between these two shields is a monogram consisting of a V with two C's addorsed. Round the whole, on a green ground, runs: "HEINRICH KNOBELAUCH SEINES ALTERS XXV FELICITAS VFSTENERIN SEIN GEMAHEL YRES ALTERS XXII."

For further details see No. 26.

Hamilton Palace, No. 54, as H. Holbein.

Panel, 19 by 13¼ inches.

Lent by the National Gallery of Ireland.

CHRISTOPH AMBERGER.

Circa 1500—1561-2.

21 PORTRAIT OF MATTHÄUS SCHWARZ.

Half length, to right, seated. Beard, black dress and dagger at side; left arm rests on book, the back of the hand being visible, with three rings on first finger, one ring on third. Right hand partly hidden under dress. White shirt, red of under-dress showing at breast. Through window a blue landscape. In the left-hand corner of the opening a horoscope with date 1542. Underneath a tablet of the horoscope: "MATHEUS SVVARTZ SENIOR, CIVIS AUG. SIBI IPSI F.F."

Collections, von Ritzenberg at Nischwitz, near Vienna, Freiherr von Friesen, Dresden, and exhibited in the Glaspalast, Munich, 1894. No. 2 in the Catalogue of the Schubart sale, 1899, Munich, where the literature is fully quoted.

Panel, 27½ by 23½ inches.

Lent by Mr. Leopold Hirsch.

Matthäus Schwarz, born 20th February, 1497, son of Ulrich Schwarz (d. 1519), a citizen of Augsburg, travelled as early as 1512 and 1513 on his father's

business to Landau and Constance; in 1515 and 1516 to Milan and Venice. Afterwards he entered the service of Jacob Fugger, probably as book-keeper. In 1525, he, in company with Georg Hermann of Kaufbeuren and Konrad Mair of Memmingen, represented the celebrated house of the Fuggers at Schwaz in Tirol. He married in 1538 Barbara Mangolt of Schwäbisch-Gmünd, and died soon after the demise of his employer, Anton Fugger, 1560. His son, Veit Conrad, born 1541, was also in the service of the Fuggers.

Matthäus Schwarz was a great fop ("Kleidernarr"), and had the reputation of being, or trying to be, the fashion-plate of his period. In an illuminated manuscript (now in the ducal library of Wolfenbüttel), he describes all the dresses he had worn on memorable occasions from his earliest childhood.

See Bergmann, "Oesterreichische Privat-Medaillen," pp. 161-162, von Stetten, "Kunstgeschichte der Reichs-stadt Augsburg," vol. i, p. 295, and vol. ii, p. 258. Elias Caspar Reichard, "Matthäus and Veit Conrad Schwarz"; Magdeburg, 1786.

SCHOOL OF AUGSBURG.

22 PORTRAIT OF A MAN.

Three-quarters to right. Clean-shaven face, curly light hair; black cap lined with red, white and brown fur cape over the black dress. Right hand on top of left holding a sprig. Dull green background. To left, the date 1522, to the right the arms of Rehm of Augsburg, and to left of the arms the cross of the order of Jerusalem; to right, sword and half wheel, badge of the order of St. Catherine of Sinai.

There is a strong similarity between this portrait and the so-called Aldegreuer in the National Gallery, No. 1232.

Panel, 18 by 13 inches.

Lent by Sir Frederick Cook, Bt.

AFTER ALBRECHT DÜRER.

23 THE VIRGIN AND CHILD WITH ST. ANNE.

Half-length figures. The Virgin, on the right, stands with hands folded before the Child, who lies asleep on St. Anne's lap. St. Anne wears a red robe, and a grey veil which falls from her head over her shoulders and breast, and is folded round the right arm of the Child. Her cheeks and chin are swathed in linen of the same colour. The Virgin wears a pink dress with dark blue sleeves. The background is dark green.

This is one of a number of copies from a composition by Dürer, which there is no evidence that he ever carried out with his own hand. A large finished

drawing by him for the St. Anne, dated 1519, is in the Albertina (Lippmann, 560; Albertina publication, 301). A version of the picture, which no recent critic has examined, is said to exist at Odessa. Two copies are in the Burg at Nuremberg, and a fourth hangs in the ante-room to the Sacristy of the Cathedral at Cracow.

Thausing, "Life of Dürer" (English translation), vol. ii, p. 133.

27 by 22 $\frac{3}{4}$ inches.

Lent by Sir Frederick Cook, Bt.

SCHOOL OF WESTPHALIA.

24 PORTRAIT OF A YOUNG GIRL.

She stands facing three-quarters to the left, before a ledge, upon which rests her left hand, holding a pansy; another is seen on the ledge. Her headdress is red, decorated with pearls, and lined with white starched bands coming down over the breast. On her shoulders she has a square-cut velvet cape lined with fur. The over-sleeves are a brilliant green, shot with blue. The robe underneath is a dull grey, with a waistband of red, and a gold buckle. The left wrist has a velvet cuff lined with gold, upon which hang two pendants. Behind her in the room on a shelf are some books and a pot; above a picture representing a biblical incident. Through an open window to the left is seen a landscape, with river and castle. In the window casement are two shields with arms.

The costume of this portrait bears a very close resemblance to that of a portrait of the Gräfin Daun, by Hermann to Ring, at Cologne (No. 376).

Panel, 16 by 12 $\frac{3}{4}$ inches.

Lent by Mr. Charles L. Eastlake.

SCHOOL OF WESTPHALIA.

End of fifteenth century.

25 THE PROCESSION TO CALVARY.

Christ, in a dark grey robe, bearing His cross, occupies the centre of the picture. In the foreground kneels St. Veronica, and offers the handkerchief to her Lord. The accompanying crowd, which stretches right across the picture, consists of soldiers, mounted and on foot, executioners and populace, but includes no women. The Virgin is seen in the middle distance on a path which leads to that followed by the mournful procession in front. She has sunk down on her knees, with hands clasped to her bosom, while St. John supports her; behind are the three Marias.

In the background are represented numerous scenes of the Passion. The buildings of Jerusalem occupy the left-hand side. Christ, mounted on an ass,

approaches the city gate, whence issue welcoming figures, while branches are being thrown from an upper chamber. Beyond, and within the walls is the Temple, from which the Saviour is driving the money-changers and traffickers; in a building adjacent to it, the Last Supper is taking place. Through open windows in Pilate's house the scenes of the Mocking and the Flagellation are visible; at the foot of the steps leading from it Christ is shown to the people. In the centre of the background a glimpse is obtained of distant hills up a valley, down which creep the soldiers, led by Judas, into the Garden of Gethsemane. This again is divided by a great mass of rock from the final scene on Mount Calvary itself. High up, under the darkened sky, are the three crucified figures, below which the group of the fainting Virgin and attendant saints is again seen.

This work shows how close was the contact of the Lower German painters of the end of the fifteenth and beginning of the sixteenth centuries with the art of the Netherlands, although the history of the school developments at that date in the Northern Netherlands is still far from being clearly made out. The facial types, the summarized handling in some parts, and certain details of costume, notably the arrangement of the hair and headdress of St. Veronica, warrant the attribution here given. Dr. Friedländer calls attention to two pictures in the Strassburg Gallery, Nos. 27A and B (Niederrheinisch) which are by the same hand. They were purchased in Italy, as was the picture here exhibited.

Panel, 37 by $65\frac{1}{2}$ inches.

Lent by Mr. Arthur J. Sulley.

MASTER OF THE HOLZHAUSEN PORTRAITS.

26 PORTRAIT OF KATHERINA KNOBLAUCHIN.

Half length, with hands crossed, looking to the left. She has a red dress, white shirt edged with gold, two gold jewelled chains and a gold embroidered belt. Gold head-dress. Several rings on fingers. The background is a wide expanse of river (the Rhine?), trees, mountains, and a town.

On the back is inscribed "KATHERINA KNOBLAUCHIN YRES ALTERS XIX, MDXXXII," with monogram as in No. 20. There are also five shields with coats-of-arms; in the centre Knoblauch (sable, three cloves of garlic proper); above, to left, Knoblauch (repeated); above, to right, Völcker (gules on a pile, or, issuing from the sinister, a cinquefoil of the second); below, to left, Knoblauch (repeated); below, to right, Zum Jungen (gules, three hunting horns in pale, argent).

Bought, 1866, from Mr. Farrar's collection in London.

Burlington House, 1885, as Hans Asper.

Panel, $19\frac{1}{2}$ by $13\frac{7}{8}$ inches.

Lent by the National Gallery of Ireland.

This picture and No. 20 belong to a group which has been attributed to Feselen by F. von Marquard in his work, "Das Bildnis des Hans von Schönitz

und der Maler Melchior Feselen," Bruckmann, Munich, 1896. He gives the following list. See also *Repertorium*, xix, 1896, p. 479.

1533	Hans von Schönitz, age 33.		Marcuard Coll., Florence.
	Georg Weisz, age 34.		No. 299, Munich.
	Dorothea Stralburger, age 26.		No. 24, Strassburg.
1535	Gilbrecht von Holzhausen, age 21.	Freiherr von Holzhausen, Frankfurt,	
	Anna von Holzhausen, born Ratze- burger, age 24, d. 1540.	"	"
	Man wrongly called Gilbrecht v. Holzhausen.	} School work.	"
	Woman wrongly called Anne v. Holzhausen.		"
	Haman von Holzhausen, d. 1536.	"	"
	Old copy of the Brussels portrait (No. 10).	"	"
	Brussels portrait called Amberger.		No. 10, Brussels.
	Johann von Glauburg, age 42.	} Both dated 1545 in a later hand.	Kunstgewerbemuseum, Berlin.
	Anna Knoblauchin, age 25.		} School work.

As the town of Passau appears as background to the Hans von Schönitz, Georg Weisz, Dorothea Stralburger, Gilbrecht and Anna von Holzhausen, we may presume that the painter was there from 1533 to 1535. Melchior Feselen signed his "Siege of Rome by Porsena" at Munich (No. 294), "Passau 1529," but in spite of certain similarities in painting, the above portraits are not by his hand.¹ The following are school pictures:

1551	Jacopo Villarni. } Anna Scheverin. }	Man and wife. Signed with V C C monogram, as in No. 20.	In a private room in Palazzo Torrighiani, Florence.
1533	Stefan Göbel, 70 years old. in the same way.	Signed	Freifrau von Gunderode, Höchst on the Nidder, Oberhessen.
1529	Heinrich Knoblauch, age 25.	} The same monogram on the back.	No. 243, Dublin.
1532	Katherina Knoblauch, age 19.		} No. 21, Dublin.

According to the Dublin Catalogue, 1904, the last two pictures, here exhibited, are by Hans Asper, of Zürich, but from the above it is certain that the painter was connected with both Passau and Frankfurt; nearly all his sitters belong to the latter town. The Dublin pictures are probably school work. The monogram is peculiar, and may eventually lead to the painter's identification. The Dublin Catalogue suggests that he painted Felicitas, Heinrich Knoblauch's wife, which is probable, as we have portraits of both Anna and Katherina Knoblauch. It

¹ Another portrait, hitherto unrecorded, belonging to this group, is at Sion House; it represents an elderly bearded man, and has an open landscape background. It is catalogued as a portrait of Behaim by Schüefelein.

also mentions that when the Katherina was purchased at Mr. Farrar's sale in 1866, there was a companion portrait bearing the same date, 1532, of Friedrich Rorbach, probably Katherina's husband. The finest portrait, perhaps, of this series is the so-called Amberger at Brussels (No. 10), which probably represents a member of the Holzhausen family, as the sitter bears a marked resemblance to Haman von Holzhausen. An old copy is in possession of the Freiherr von Holzhausen, who possesses five of these portraits, hence the name given to the master. His habit of placing a figure against an open background found favour, and it is difficult exactly to say what is his actual work. It is interesting to compare Nos. 20 and 26 with the two portraits attributed to Melchior Feselen, exhibited in the Writing-Room, for we see the same tendencies of the Regensburg School in the landscape backgrounds, although it is impossible to regard the author of the Johann, Bishop of Regensburg (Writing Room, No 25), and that of these two portraits as the same man.

CHRISTOPH AMBERGER.

Circa 1500—1561-2.

27 PORTRAIT OF BARBARA, WIFE OF MATTHÄUS SCHWARZ. (See No. 21.)

Half length to left, seated. Black satin dress, square cut at neck, with a black-patterned border and puffed sleeves. White shirt and frill, and white cuffs. Brown hair plaited down back, black cap on head. Right hand rests on green table and red box (?), and holds the end of her white corded belt. Left hand holds part of the same belt. First finger of right hand has one diamond and one ruby ring. First finger of left has a ring containing one ruby and two diamonds. Green curtain to left. Grey background. On the right a horoscope with date 1507, and below, "XXI AUG^{TO} M.DLXII BARBARA DIE MATHEUSIN SCHWERTZIN Æ. KRAD. XXXV IAR."

Collections: von Quandt, Dresden, and Freiherr von Friesen, Dresden. Exhibited in 1894 in the Glaspalast, Munich. No. 3 in the Schubart Sale catalogue.

Illustrated in "Klassischer Bilderschatz," 1895, No. 994.

Panel, 27½ by 23½ inches.

Lent by Mr. Leopold Hirsch.

HANS BALDUNG GRÜN (?).

HANS BALDUNG, called Grien or Grün, was born at Weyerstein, near Strassburg, about 1475-80, and died at Strassburg, 1545. In early life he came under the influence of Dürer. He was at Strassburg in 1509, and from 1511-16 in Freiberg in Breisgau. He is well known as a portrait painter, though he painted

religious pictures; a Pietà, dated 1512, being in the National Gallery as well as a portrait. He also was an engraver and draughtsman on wood. His pictures and drawings have been published by Dr. Gabriel von Térey. See Introduction, p. liv.

28 PORTRAIT OF A YOUNG MAN.

Three-quarters to right. His face is clean-shaven. He wears a red cap, the brim of which is cut and laced with a broad black ribbon. His bright yellow cloak is ornamented on each side by a broad purple stripe having projections which give it the appearance termed "raguly" in heraldry. The vest is black. Background, a dark greenish-brown.

This portrait has not hitherto been attributed definitely to any painter. The characteristic drawing of the features and the light general modelling, with white high lights, suggest the name of Baldung.

Panel, 15 by 12½ inches.

Lent by Sir George Donaldson.

HANS MALER.

29 PORTRAIT OF A YOUNG MAN.

The face is turned three-quarters to the right and is clean shaven. He has long hair, and a velvet cap with eight buttons and two V-shaped tags on it. White shirt with gold pattern at the collar and a gold chain. Black coat cut square at the top. In top left corner a monogram composed of the letters "H. M."; below it the letters "M.Z.S."; to right "1523."

Note the handling of the white shirt, which is typical of Hans Maler.

On the back is: "Ino Newington Hughes Esq. No. 172. Supposed to be Melancthon when young."

Panel, 10½ by 9 inches.

Lent by the Earl of Ellesmere.

This portrait, until the recent publication of the Bridgewater Gallery Catalogue (No. 42), like most German portraits in England, has passed under the name of Holbein, and was called "The Young Melancthon." In the catalogue at Bridgewater House this portrait is No. 312, and is called "The Young Melancthon by Holbein"; but in "The Bridgewater Gallery," by W. L. Bourke and Lionel Cust, 1903, it is No. 42, and correctly ascribed to Hans Maler.

Dr. Friedländer, in the *Repertorium*, xviii, 1895, p. 411, and xx, 1897, p. 362, first put the works of this artist together, mentioning in all twenty-six portraits.

Dr. Gustav Glück in the *Jahrbuch der Kunsthistorischen Sammlungen des Allerhöchsten Kaiserhauses*, Band xxv, Heft 5, 1905, published a portrait of Anton Fugger (10th June, 1493—14th September, 1560), in the collection of Graf Franz Thun, inscribed on the back, "Hans Maler von Ulm, Maler zvo

Schwatz." This agrees with the H. M. and M. Z. S. (Maler zu Schwaz) on the above. The inscription makes it certain that the painter's family name was Maler, that he was a native of Ulm and that he worked at Schwaz in Tirol, not far from Innsbruck. In Munich there is a portrait (No. 192) by Maler inscribed, "Ronner zw hannden—Swatz," on which the Fugger house-mark appears. Ronner was probably in the employ of the Fuggers, who possessed silver mines at Schwaz.

Dr. Glück suggests that Maler was in the workshop of Zeitblom and came under the influence of Bernhard Strigel, who was slightly older, and with whom he has hitherto been confused.

Hans Maler von Schwaz is mentioned in the archives from 1500 to 1510 as painting portraits for the court of Maximilian; in 1521 he painted Ferdinand I and his newly married wife Anna, now at Wörlitz.

ALBRECHT DÜRER.

1471—1528.

30 THE VIRGIN AND CHILD.

The Virgin, with fair hair and a slight halo of rays, her head inclined to the right, is seen almost to the knees. She wears a light red robe, with a mantle of the same colour, over a garment of white linen. The Child, with a light cruciform halo, is seated, leaning forward and looking round to the left, on a white cloth or towel spread upon His mother's lap; the end of the cloth is gathered in her right hand. On the olive-green background, over the Virgin's left shoulder, and thus on the right side of the picture, are the date 1516, and Dürer's monogram, painted in white.

Collection of Dr. F. Lippmann.

This hitherto unpublished picture is evidently the original of a badly damaged copy, with traces of a monogram and date 151-, acquired in 1904 by the painter, Carl Anton Reichel of Grossgmain, which has been published by Dr. T. von Frimmel in *Blätter für Gemäldekunde*, ii, 37 (May, 1905). The original, not mentioned by Dr. von Frimmel, is in a good state of preservation.

Oak, 10½ by 7¼ inches (size of panel 11 by 8¾ inches).

Lent by Mr. Dominic Colnaghi.

ALBRECHT DÜRER.

1471—1528.

31 PORTRAIT OF A YOUNG MAN.

Bust, three-quarters to the left; with thick, reddish hair; in black cap and black coat, lined with white fur, over red waistcoat and white shirt.

Date, 1506, followed by monogram, at top, partly concealed by the frame.

Described in the catalogues of the collections of Charles I and James II; Claude Phillips, "The Picture Gallery of Charles I," 1896, p. 108; "Catalogue of Pictures at Hampton Court," 1898, No. 589; Dürer Society, 1899, ii, 2.

Painted at Venice. The sitter was doubtless a member of the German community of merchants in the Fondaco dei Tedeschi. His portrait also appears in the altar-piece painted by Dürer for their church, San Bartolommeo, now in the monastery of Strahow at Prague: he is there placed behind and to the left of the kneeling Patriarch of Venice.

Panel, 12½ by 10½ inches.

Lent by H.M. the King.

LUCAS CRANACH, AFTER ALBRECHT DÜRER.

LUCAS CRANACH, so named from his birthplace, Kronach in Franconia, was born in 1472; about 1500-3 he was working in Bavaria and Austria, from 1504 onwards at Wittenberg, where he entered the service of the Elector Frederick the Wise and remained court-painter to his successors John and John Frederick; he died at Weimar in 1553. See Introduction, p. liv.

32 CHRIST ON THE CROSS.

The picture bears in all essentials a strong resemblance to that by Dürer, dated 1506, in the Dresden Gallery, but the loin-cloth is differently arranged, the left end being now higher than the other, and the landscape is different. In the middle distance is a river, crossed by a bridge, and on the further bank is a town, resembling Wittenberg, where Cranach worked. Behind the town are hills. The trees on the right resemble those in the original picture, but are not closely copied from it. The upper part of the sky is black, changing below to red, which is reflected in the river, and then to yellow. On the stem of the cross are the date 1540, and Cranach's serpent with horizontal wing. The inscription "PATER IN MANVS TVAS COMMENDO SPIRITVM MEVM," which in the original picture was on the lower margin, is placed in the copy above the cross-beam.

No. 471 in the Dublin Gallery, purchased 1897. Formerly at Condoover Hall. 9¾ by 7½ inches (size of panel, 10⅛ by 7½ inches).

Lent by the National Gallery of Ireland.

BARTHOLOMÄUS BRUYN.

Born 1493; died between 1553 and 1557. See Introduction, p. xl.

33 HALF-LENGTH PORTRAIT OF A BEARDED MAN.

Three-quarters to the right, wearing a flat black cap, and a cloak with broad fur collar. Both arms are visible, clothed in crimson velvet. The right

hand holds a letter, and rests upon a parapet in front of the figure. Two rings are worn upon the forefinger of the left hand, which grasps the cloak in front. Dull green background.

On the back are the arms of Van Omphal, of Guelderland.

See R. Radcliffe Carter, "Pictures at Haughton Hall," No. 18, under the name of Mabuse. From the collection of Mr. Arthur Seymour.

Panel, semicircular top, $12\frac{1}{2}$ by 9 inches. *Lent by Mr. Ralph Brocklebank.*

AFTER ALBRECHT DÜRER.

34 PORTRAIT OF A GIRL, CALLED "DIE FÜRLEGERIN."

A sixteenth-century copy, considerably modified, of a picture by Dürer. The original painting is in tempera, and is now preserved in the Städel Institute at Frankfurt.¹ A well-known copy is in the Royal Gallery at Augsburg. The principal differences consist in the colour of the robe and background, which are here pink and blue respectively, in place of green with yellow lining and dark brown, in the introduction of a dark green ledge across the front of the picture on which rests an open volume, bound in red, and in the absence of a string of pearls round the head and of the rosary which is seen in the original. Nor have the Fürleger arms, the remains of which are visible at Frankfurt, been imitated by the copyist. Furthermore, the form of the features has been somewhat, and their expression very considerably, modified by him.

Panel, $22\frac{1}{4}$ by $16\frac{1}{2}$ inches.

Lent by Mr. J. Reddie Anderson.

ALBRECHT DÜRER.

1471—1528.

35 THE PROCESSION TO CALVARY.

A multitude, partly mounted, partly on foot, issues from the gate of Jerusalem on the right. The bearer of a standard with the Roman eagle is followed by two mounted officers or heralds, one of whom displays an eagle on his cloak or tabard. The two riders conversing appear to be the High Priest and Pilate. The two thieves, stripped and bound with cords, form a group with the soldiers in charge of them and two men in peaked hats who bear their crosses. Christ, bearing His own cross, has fallen on His knees, and looks round at St. Veronica, who holds up her napkin towards him. The soldiers round Christ urge him on; two riders, and many armed men on foot bring up the rear, and in front a little group of disciples follows Veronica.

¹ See the Dürer Society's Eighth Portfolio, 1905, p. 5, and Plates II, III.

In the foreground, on a long placard between two posts, is the inscription: "ALBERTVS · DVRER · SVPER · TABVLA · HAC · COLORIS · CINERICII · FORTVITO · ET · CITRA · VLLAM · A · VERIS · IMAGINIBVS · DELINIATIONEM · FACIEBAT · ANNO · SALVTIS · M · D · XXVII · AETATIS · VERO · SVAE · LVI;" followed by the monogram.

The painting is in *grisaille* with some local colour, green, dull red, yellow, and a brighter red. The carnations are deep pink, the high lights in some places cream colour, and the lower part of the sky is nearly white, passing into grey, but shades of steely or ashy grey (*color cinericeus*) predominate.

About two-thirds of the composition is contained in a drawing of 1520 in the Uffizi (Dürer Society, III, 12), which appears to be complete in itself; the figure of Christ is made more prominent by its central position, and the balance is satisfactory to the eye; the foremost thief stands still with his back to the spectator, and his head turned back a little to the right. The left-hand portion of the composition appears, more hastily sketched, in a drawing at Berlin (Lippmann, No. 444, D.S., vii, 3), in which the thief appears again in his new attitude, marching forward as in the picture.

Another version of this picture is at Bergamo (Galleria Lochis, No. 224), a third, greatly inferior to the others, at Dresden (No. 1872). The Bergamo picture has the same inscription, with one slight difference, "FATIEBAT" for "FACIEBAT." The Dresden picture has a Latin quotation from Isaiah liii, "Tanquam quis ad occisionem," etc. "Ein tafel die Ausführung Christi auf Holtz von Oelfarben graw in graw hatt viel Arbeit, soll ausz des A. Dürers Werckstatt kommen sein," is mentioned, in varying terms, in the five inventories of the Imhof Collection (A. von Eye). That picture was sold in 1633 to Amsterdam. It is impossible to say with which of the three versions now known it is identical.

It is now universally agreed that the version here exhibited is the best, but there is no such general consensus of opinion that the execution of the picture is by the master's own hand. It is definitely attributed to Dürer in the seventh portfolio of the Dürer Society (1904).

Acquired by the late Sir Francis Cook from the Saldanha Collection at Lisbon, 1871. Exhibited, New Gallery, Winter Exhibition, 1897-98, No. 112.

Panel, 11½ by 17¾ inches.

Lent by Sir Frederick Cook, Bt.

ALBRECHT DÜRER.

1471—1528.

36 THE VIRGIN WITH THE IRIS.

The Virgin sits, nursing her Child, in a garden bounded by an unfinished or partly ruined wall, with an arch opening on the sea. She wears a red dress, trimmed at the bottom with fur, and edged at the bosom and wrists with a narrow border of crimson. The mantle, also crimson, is thrown up on the left

side over the bench or ledge on which Mary sits, and a white butterfly has alighted upon it. On her head is a delicate gauze veil, through which the blond hair is clearly seen. Among the plants in front of the wall are an iris, a peony, and a vine. The sea is bluish-grey; the sky is grey near the horizon, turning higher to light blue. Over the Virgin's head is a tiny figure of the Almighty, in a red mantle, surrounded by beams of white light. On the wall, between the stem of the iris and Mary's head is the genuine date, 1508; the monogram below has been tampered with, but appears also to be genuine.

Described by Heller (1831), ii, 260, as in possession of Felsenberg, of Vienna, who had acquired it by exchange from a relative at Nuremberg. After the death of Felsenberg's widow the picture was sold in 1845 by her husband's nephew, Lieut. Fischer, to Des Vignes, a physician at Vienna, who in 1849 settled in England, bringing the picture with him. It was inherited by his son, who sold it in 1891; in 1892 it was acquired by the late Sir Francis Cook.

Exhibited at the Royal Academy, 1902 (No. 3). Reproduced by the Dürer Society, 1902 (V, 3), with a full description and discussion of the picture; it is also discussed on page 212 of Mr. T. Sturge Moore's "Dürer."

This has a much better claim to be an original work by Dürer than the greatly inferior and damaged picture in the Rudolphinum at Prague, in which the Virgin's mantle is white, and there are many differences in the background, chiefly caused by re-painting, done to conceal cracks in the panel. The Prague picture has no monogram or date, nor does it contain the figure of the Almighty.

The "Virgin with the Iris" has been identified by a very plausible hypothesis with the picture of the Virgin which Dürer is known by his correspondence with Jacob Heller to have had in his studio for some time in 1508, till he eventually sold it for seventy-two florins to the Bishop of Breslau. Sir Martin Conway has recognized a slight sketch for this composition, which can on good grounds be assigned to the year 1508, in the so-called "Sketch-book" of Dürer at Dresden. (Facsimile edited by R. Bruck, 1905, Pl. 80.) All critics are agreed that the splendid design of the picture is by Dürer, though some doubt whether the execution is by his hand, and the name of Baldung has been put forward, a suggestion rejected by the author of the notes to the Dürer Society's publication.

Panel, 58 by 48 inches.

Lent by Sir Frederick Cook, Bt.

SCHOOL OF NUREMBERG.

Early sixteenth century.

37 PORTRAIT OF A MAN WITH BLACK CAP.

The face, full of vigour, is seen from the front. He wears a round-topped black cap, from under which bushy hair appears on each side. The dark cloak,

with round, openwork silver buttons, is lined with fur. A narrow cape of darker fur covers the shoulders. The hands are particularly well painted; the right holds a letter bearing an inscription "DEM ERSAMEN UND WEISEN ALL . . ." but the name of the personage is unfortunately illegible. On the thumb of the left hand is seen a signet ring, which appears to bear *or, a negro's head, proper* (?), possibly the arms of Krafft of Nuremberg. Flat bluish-green background.

Collection of the Countess of Clare until 1866.

Exhibited at Burlington House, 1902.

Panel, 16 $\frac{3}{4}$ by 14 inches.

Lent by Lady Wantage.

ALBRECHT DÜRER.

38 SALVATOR MUNDI.

Half-length figure of Christ, full face, the head inclined slightly towards the left, long curls falling on each shoulder. He wears a blue robe, over which a red cloak, the inner side of which is crimson, falls on the right. His right hand is raised in benediction, and His left supports a crystal globe, surmounted by a cross formed of a sapphire and three pearls. The background is a rich green. It bears neither monogram nor date.

This picture shows a marked Italian influence, both in colour and design, and was probably painted in 1506 or 1507, but does not seem to have been completed. It is described in the Imhof inventory of 1573 as "Der Salvator so Albrecht Dürer nit gar ausgemacht hat" ("The Saviour which Albert Dürer did not quite finish"). In a later list (1588) it reappears as "Ein Salvator ist das letzte Stück so er gemacht." (This statement that the work is the last one painted by the artist is erroneous, and was probably due to nothing but its unfinished condition.) Nothing further is known of the history of the picture until in 1863 it came to light again in the hands of a dealer in Nuremberg. In a report made at that date by Professor Hauser, who cleaned it, the face and hands are said not to have been carried beyond a preliminary shading in black on a white prepared ground, although the draperies and background are described as fully completed. Later on Deschler, in Augsburg, painted in what he regarded as missing. These repaints were subsequently removed, and the picture nearly restored to its former condition. Some of the hatched work in the shadows does not appear to be original, but the total effect has been fairly preserved.

Kunsthistorische Gesellschaft für phot. Publikationen. I, 2.

Exhibited at Vienna in the Ausstellung von Gemälden Alter Meister aus dem Privatbesitze, 1873.

Collections: A. Posonyi, Eugen Felix.

Panel, 22 $\frac{1}{2}$ by 18 $\frac{1}{4}$ inches.

Lent by Mr. C. Fairfax Murray.

WOLF TRAUT.

SON of Hans Traut, of Speyer; worked at Nuremberg, died 1520. A prolific designer of woodcuts, some of which were formerly attributed to Dürer. His chief work in painting is the Artelshofen altar-piece of 1514, in the Bavarian National Museum; other pictures are at Nuremberg and Heilsbronn.

39 A GIRL MAKING A WREATH OF FORGET-ME-NOTS.

A girl in yellow robe, trimmed with red velvet, sits at an open window threading forget-me-nots into a garland. Her hair, round which she wears two strings of pearl, is loose. Above, on a scroll, "ICH PINT MIT VERGIS MEIN NIT." On the sill, to right, sits a white cat. On the dark background, between the cat's head and lattice of the window, Dürer's monogram and the date, 1508, have been inserted.

The painting is of inferior quality to that of the portrait on the other side, and cannot be attributed to the same hand.

The features of the girl are of a type that constantly occurs in the woodcuts and drawings of Traut.

Panel, $7\frac{1}{4}$ by $5\frac{3}{4}$ inches.

On the reverse:

NUREMBERG SCHOOL, INFLUENCED BY JACOPO DEI BARBARI.

39A PORTRAIT OF A YOUTH.

Three-quarters to left, with long fair hair and grey fur cap. He wears a loose pinkish-gray cloak, ornamented with black stripes, and lined with light grey fur. Dark green background.

The features, highly finished, but weak in expression, are reminiscent of the types seen in the works of Jacopo dei Barbari. *Lent by Mr. Dominic Colnaghi.*

LUDGER TO RING, THE YOUNGER.

Born at Münster, 19th July, 1522; died at Brunswick, 1583 or 1584.

See Introduction, p. xlvii.

40 PORTRAIT BUST OF A WOMAN, AGE 22.

She is slightly turned to the left, and wears a decorated cap on her head. Over the shoulders a velvet bordered embroidered cape; at the waist a silver girdle and apron. Hands clasped in one another, red beads at wrist. To the right the inscription, "ANNO DM 1575 ÆTAT SUAE 22." The monogram is

composed of L and a ring. To the left with date 1575 and "A. A." (Aichler von Aichelberg?) a shield, argent, an oak tree eradicated bearing two acorns, proper.

Inscribed on the back, "BY HOLBEIN JOHN OR HANS DIED 1554."

Oak, 11½ by 8½ inches.

Lent by Mr. E. M. Hodgkins.

SOUTH GERMAN SCHOOL.

Sixteenth century.

41 ST. GEORGE SLAYING THE DRAGON.

St. George wears a red hat, with white plumes, and a red surcoat over a suit of mail. He is mounted on a white horse, and attacks the dragon with a two-handed sword. Behind, on the left, is seen the Princess (Cleodolinda or Sabra), clad in a pink robe. Background of rock and foliage.

The composition is taken from a woodcut by Lucas Cranach, B. 64.

Panel, 17¾ by 11½ inches.

Lent by Mr. F. E. Sidney.

LUCAS CRANACH (?).

42 PORTRAIT OF A LADY.

Half length, three-quarter face to left, in front of a low stone parapet, with a crimson curtain behind her, on which is the inscription:

"ÆTATIS 26

ANNO 1548."

She wears a cap, richly embroidered with pearls, a dark green bodice with purple and green sleeves, frilled cuffs, a richly embroidered stomacher, with a single-headed eagle in pearls on gold brocade, and seven gold chains of various widths. Beyond the curtain, on the left, is a landscape, with buildings perched on a crag. The composition here is suggestive of Cranach, but not the colour; the landscape is, perhaps, repainted.

Panel, 21 by 16 inches.

Lent by Sir Charles Turner, K.C.I.E.

LUCAS CRANACH.

1472—1553.

43 MELANCHOLY.

A young woman, winged, in a light red dress, the sleeves trimmed with black, sits on the right, aimlessly whittling a stick with a knife. On the ground in front of her are a ball, a pair of compasses, and a chisel; further to the left lies a gimlet. In the foreground on the left are four naked children playing with a dog, which playfully turns its head. On a table are a dish of fruit and two glasses,

one containing a little red wine. Beyond this is a low stone wall, with a bench attached to the inner side, on which a dog sleeps upon a cushion. On the wall above the dog is "MELENCOLIA," with Cranach's serpent (wing erect), and the date 1528. Beyond the wall is a landscape with two villages perched upon crags, and on the right an apple tree. A grey cloud floats up from the left, containing witches riding upon a cow, a pig, a cat, an ass, a stag, and two goats, and a demon mounted on a horse; at the top is a cock. Two of the witches carry banners ornamented with frogs and eels.

Panel, 44 by 28 inches.

Lent by the Earl of Crawford, K.T.

At Southam Delabere, near Cheltenham, is a picture of Melancholy by Cranach, dated 1533, similar to this in composition, but of oblong shape ($24\frac{1}{2}$ by 33 inches), and with variations; the group of children, for instance, is on the table.

SCHOOL OF CRANACH (?).

44 PORTRAIT OF AN OLD WOMAN.

Half length, to front, the head turned a little to the left, the left hand resting on the right wrist; in the right hand is a sheet of paper. The costume is dark brown, with conspicuous stripes of yellow; it is completed by a high conical cap of the same colours. The sitter wears a number of rings strung on a cord, which passes round her collar; two single rings, then two and three together, and lastly a single one again. The dark background contains no signature or date.

Exhibited at Burlington House, 1882, as Cranach.

Panel, $19\frac{1}{4}$ by $15\frac{3}{4}$ inches.

Lent by the Rt. Hon. Lewis Fry.

SOUTH GERMAN SCHOOL.

45 PORTRAIT OF ANDREAS REITMOHR.

Three-quarters to right, but with eyes directed to left, with short beard, wearing a black cap, a black cloak, lined with brown fur, over a black coat, which displays through an opening at the breast a bright red waistcoat. In his right hand he holds a paper: his left hand, with two rings (one of them a signet-ring) on the forefinger, grasps the fur lining of the cloak. On the green background is the inscription: ANDRE REIDMOR DER ÖLDER. SEINES ALDERS · 56 · IAR · In the right upper corner are the canting arms of Reitmohr, or, a Moor riding a stag courant gules, with mantling and crest.

Rietstap gives these arms as those of the Regensburg family of Reitmohr.

Dr. Friedländer suggests Hans Muelich as the painter of this work.

Panel, $22\frac{1}{2}$ by $17\frac{3}{4}$ inches.

Lent by Mr. Dominic Colnaghi.

LUCAS CRANACH.

1472—1553.

46 SS. GENEVIÈVE AND APOLLONIA.

Two full-length figures, standing. St. Geneviève, on the left, wears a green gold-embroidered robe, looped up at the side, showing a purple petticoat. The bodice is gold and crimson, laced with black. Her hair hangs in two long plaits with a black ribbon across the forehead; she wears a gold necklace. She holds in both hands her emblem, a lighted taper.

St. Apollonia wears a plain scarlet dress and a yellow tippet with black stripes. Her hands are folded and hold her emblem, a pair of pincers.

At the top of the picture is a festoon of fruit and leaves.

Attributed, in the Catalogue of the Wantage Collection, 1902, No. 4, to Altdorfer. This and the companion picture, No. 58, appear, however, to be works of Cranach of about the period of the Wörlitz picture (1516), and the tall SS. Catherine and Barbara at Dresden. They were, presumably, shutters of a triptych.

Panel, 48 by 25½ inches.

Lent by Lady Wantage.

MICHAEL OSTENDORFER.

Flourished in Regensburg from 1519 until his death in 1559.

47 PORTRAIT OF A MEMBER OF THE GLOCKENGIESSER FAMILY.

Half length, three-quarters to right. He holds a carnation in his left hand, and rests it, together with the right, on a low crimson cloth-covered wall behind which he stands. He is dressed in black, over which is worn a brown cloak, trimmed with broad bands of black velvet. A white shirt, embroidered in gold, appears at the neck. The background consists of a dark sky, with dull heavy red above the horizon, one patch on the right being gilt. Beneath this is a hilly landscape; on the left a peaked height cuts the skyline, below which a building is seen in the middle distance.

On the upper surface of the wall on the extreme left is Ostendorfer's monogram, an M, between the lower limbs of which is a small O, and the date 1530.

On the back are the following inscriptions and coats-of-arms. On the top:

NATVS · ANNO · DNI · MD · IIII ·

GLOCKENGIESSER · PORTNER.

Two shields *accolé*:

Dexter: sable, a chevron between two mullets in chief, and a bell beneath, or.

Crest: a shield as in the arms (Glockengiesser).

Sinister: sable, a stag salient, or.

Crest: a stag's head erased. (Portner of Regensburg).

FACTA EST IMAGO HEC ANNO DNI MDXXX.

WILS GOT NIEMANDT WENNDTS.

From the Wallerstein Collection. Now part of the Collection at Buckingham Palace.

Panel, 22 by 19½ inches.

Lent by H.M. the King.

SCHOOL OF REGENSBURG.

48 THE CONVERSION OF ST. HUBERT.

In a hilly landscape with castellated buildings in the middle distance, the Saint and his three hunting attendants are arrested by the appearance of the stag with a crucifix on its forehead. The Saint has descended from his white horse and kneels before the miraculous apparition. His white dog is just in front of him. Lake and castle seen to the left.

No. 29 in the catalogue of the Glasgow Art Gallery, as Altdorfer. Though certainly not an original work of this master, it is by some painter belonging to the school he founded at Regensburg. Waagen in his "Art Treasures of Great Britain," vol. iv, p. 461, says: "The conception is very curious, the mountainous landscape much finished, and the colouring of great force."

M'Lellan Collection.

Panel, 22 by 16¼ inches.

Lent by the Glasgow Art Gallery.

WOLF HUBER.

Circa 1480—1549.

WOLFGANG HUBER, painter and draughtsman on wood, belongs to the School of Regensburg, and was probably a pupil of Altdorfer. No signed pictures of his are known; very few are attributed to him, one being "Christ taking leave of His Mother," in the Kaufmann Collection at Berlin (Plate xlv, Kaufmann Catalogue). A large number of his drawings exists, the earliest bearing the date 1502. In his studies of landscape he shows an imaginative power almost equal to that of Altdorfer. There are several drawings of heads signed "W. H." in the Albertina at Vienna and elsewhere, but they show a technique differing from his charming pen-and-ink landscape sketches, and do not agree with the two portraits here exhibited, which, for want of a better interpretation of the "W. H.", are ascribed, as they always have been, to Wolf Huber.

49 PORTRAIT OF ANTON HUNDERTPFUNDT.

Three-quarter figure to the right. A man of fifty-one, dressed in a loose robe lined with thick black fur, dull red sleeves, black cap, hands clasped. He

has a short square beard slightly grey. Behind, a stone wall in perspective, blue sky and clouds showing above at back. Inscription on red and white marble slab on the left:

“ANTTAI HVNDERTPFVNDT IST ALLT
51 IAR DA MAN Z 1526 Z W. H.”

(Anttai Hundertpfundt is 51 years old as one counts 1526.)

Anton Hundertpfundt senior was mint-master at Landshut in 1506, and at Munich, 1506-1522, under Albrecht IV, Duke of Bavaria. L. V. Kull, in the *Mittheilungen der Bayer. Numismatischen Gesellschaft*, writing of Anton Hundertpfundt, says, “Als Münchner Bürger wie als herzoglich bayerischer Münzmeister gleich hochangesehen.”

This portrait is No. 15 of the National Gallery of Ireland Catalogue under the name of “Hauber.” It was formerly in the collection of the Marquis de Basile, and was purchased by the Gallery in 1872.

Panel, $26\frac{1}{4}$ by $18\frac{1}{4}$ inches.

Lent by the National Gallery of Ireland.

SOUTH GERMAN SCHOOL.

50 PORTRAIT OF WOMAN IN YELLOW DRESS.

Half length, turned slightly to the left. The face is seen nearly in full, the eyes looking straight at the spectator. She wears a white “Haube,” with embroidered margin of fleur-de-lis pattern. Her yellow bodice, trimmed at the edges with a broad band of velvet, is cut low, and opens in front to show a white undergarment patterned in black and gold. The girdle is studded with metal ornaments.

Flat blue background. The picture is in its original frame, at the foot of which appears the inscription:

“ALSO · WAS · ICH · VIR · WAR · IN · DEM · 34 · JAR ”.

On the back is painted M R A.

This beautiful portrait was formerly attributed to Hans Holbein. In the quality of its execution it is fully worthy of that painter, but the character portrayed shows a certain divergence from the conception usual to him. The names of Martin Schaffner, and of Ambrosius Holbein have been suggested, but it is doubtful if the first-named, at any rate, was capable of such work as this.

Panel, $13\frac{3}{4}$ by $10\frac{1}{2}$ inches.

Lent by Sir Frederick Cook, Bt.

SOUTH GERMAN SCHOOL.

51 PORTRAIT OF A MAN.

Full face, clean-shaven, mass of curly brown hair, open white shirt showing bare neck; black dress lined with brown fur, both hands showing, the right holding

a rosary. Green background. To right, arms incomplete. Above the head the following inscription "ACTUM IN ANNO 1519 ETATIS SVE 36." The Dublin catalogue reads the age as 46.

No. 73 in the Dublin Gallery, where it is ascribed to Aldegrever, on account of its supposed resemblance to the National Gallery portrait, No. 1232.

Purchased 1899.

Panel, $17\frac{1}{2}$ by 12 inches.

Lent by the National Gallery of Ireland.

ALBRECHT ALTDORFER.

THE chief painter and engraver of the Regensburg school, and architect to the city; described in 1505 as painter, of Amberg, aged twenty-five; his dated pictures range from 1507 to 1531; died 1538.

52 CHRIST TAKING LEAVE OF HIS MOTHER BEFORE THE PASSION.

Our Lord in the centre of the picture, accompanied by SS. Peter and John, is holding out the first two fingers of His right hand in the act of blessing; on the left the Virgin, seated on the ground and sinking back, with a woman in red supporting her, and three others behind. In the right-hand corner the donor and his wife with red rosaries in their hands, and kneeling before them their children dressed in green, four boys and one girl. High archway to left. Trees and foliage to right, on the roadway an apostle in red. In the distance are mountains.

Exhibited by the Rev. J. Fuller Russell at Burlington House in 1877, No. 144.

Mentioned by W. Schmidt in Meyer's "Künstlerlexikon," I, 542, as a painting of 1538, in the possession of C. Steiglehner, the last Prince-Abbot of St. Emmeram, at Regensburg, and subsequently sold for 1,030 gulden. The picture was seen in 1809 by Halm (MS. "Materialen zur bayerischen Kunstgeschichte," München, Staatsbibl., Cod. Germ., 5126, I Bd.), who gives the dimensions as $4\frac{1}{2}$ by $3\frac{1}{2}$ feet, and states that it bore Altdorfer's monogram and the date 1522. It is not known how the date 1538 came to be assigned to the picture. That date, as Dr. Max Friedländer remarks ("Albrecht Altdorfer," 1891, p. 39), is highly improbable, for Altdorfer made his will on 12th February in that year, being then in bad health, and died a few days later. No date or signature can now be discovered. Neumann, Janitschek and Sturge Moore ("Altdorfer," p. 17), allude to the picture as a work of 1538.

Panel, $53\frac{1}{2}$ by $42\frac{1}{4}$ inches.

Lent by Sir Julius Wernher, Bt.

WOLF HUBER.

Circa 1480—1549.

53 PORTRAIT OF MARGARET HUNDERTPFUNDTIN.

Wife of Anton Hundertpfundt, see No. 49. She faces three-quarters to the left. A white head-dress is tied under the chin, low neck, the right hand is partly in left sleeve; the dress is dark and bordered with black velvet. Behind is a stone wall partly broken at the back, over which is seen blue sky and clouds. To right a tablet on wall with inscription:

“MARGGRET HVNDERPFVNDIN IST ABGEMACHT
IRS ALTER 41 IAR DA MAN ZALT 1526
IAR AM 22 TAG IENNARI W. H.”

Panel, 26 by 18 inches.

Lent by Sir Charles Robinson, C.B.

HANS BALDUNG GRÜN.

Circa 1475-80—1545.

54 PORTRAIT OF A YOUNG MAN WITH A ROSARY.

Half-length figure; face, clean shaven, seen three-quarter view. Greyish-white cap, with lappels. Brown cloak with black bands on the sleeves, fur lined. The right hand alone is shown, holding a rosary of red beads.

Across the top of the picture is the inscription

ANNA [*sic*] DÑI · 1509.

Between the date and the word preceding it is a device, consisting of an owl perched upon a spray of foliage, upon whom another bird swoops down from the right. The subject is a commonplace in German art, and probably in German popular literature of the period. It often occurs on title-pages, but the best known instance is a woodcut of the school of Dürer, Pass. 199, with the heading, “Der Eülen seyndt alle Vögel neydig vnd gram.”

This portrait was in the Wallerstein Collection, from which it passed with many others into the possession of the Prince Consort. It now forms part of the Collection at Buckingham Palace.

Dr. Waagen attributed this picture to Hans von Kulmbach, perceiving traces of Dürer's influence in it, but Mr. Lionel Cust is undoubtedly right in assigning it to Hans Baldung Grün. (“*Burlington Magazine*,” November, 1904, p. 104.)

Panel, 20 by 14 inches.

Lent by H.M. the King.

ALBRECHT ALTDORFER (?).

55 JOHANN, COUNT OF MONTFORT AND ROTHENFELS.

Half length, slight moustache and beard, three-quarters to left, holding two gilt keys in his left hand. He wears a broad brimmed black hat, to the underside of which is attached a device consisting of a monogram formed of M and an inverted A, flanked on each side by two E's addorsed. His cloak is black, edged with brown, from underneath which the sleeve appears with stripes of gilt embroidery; over his shoulders he wears a heavy gold chain. The background is formed by a crimson damask curtain, to the left of which is seen a hilly landscape with various buildings.

A label attached to the frame bears the inscription:

“JOHANS · GRAF · ZV · MONTFORT · V̄N · ROTENFELS
KAY · MAY · RAT · VND · BOTSCHAFFTS · 1523.”

Collection of the Comte de Choiseul.

No. 6 in the Dublin Gallery; purchased in 1866.

There is no portrait known which can with certainty be attributed to Altdorfer. The one having most claims to be by his hand is that of Probst Peter III at St. Florian. Another, bearing the same attribution, is at Strassburg, No. 25. Dr. Friedländer attributes this picture to Bernhard Strigel (1461-1528).

Panel, 10½ by 8 inches.

Lent by the National Gallery of Ireland.

The Counts of Montfort, a family said to be of Italian origin, held lands situated principally to the east of the Lake of Constance. Johann was the son of Count Hugo III. He was involved in the struggles incident to the Peasants' War, and died in 1547.

LUCAS CRANACH.

1472—1553.

56 THE VIRGIN AND CHILD WITH THE INFANT ST. JOHN.

The Virgin, half length, wears a red mantle, dark blue bodice with white sleeves, and crimson skirt. Over her head, which is inclined to the left, is a transparent veil; her hair hangs loose over both shoulders. With her left hand she holds the Child upright upon her lap; He lays His right hand upon a bunch of grapes offered by St. John. Two child angels hold up a dark green curtain behind the Virgin; above this the background is a lighter green. No signature.

The composition recalls that of the late picture in the Ferdinandeum at Innsbruck, but there are variations; in the Innsbruck picture the Child is seated, St. John offers an apple, and there is no curtain in the background. A similar

arrangement with a curtain is found in the Munich picture (No. 270), in which St. John is absent. The present example cannot be confidently ascribed to the Master himself.

Panel, 29 $\frac{1}{2}$ by 21 inches.

Lent by Mr. F. E. Sidney.

HANS LEONHARD SCHÄUFELEIN.

BORN after 1476 at Nuremberg. He worked in Dürer's studio as a painter, and designed very numerous illustrations on wood, most of which appeared at Augsburg. In 1515 he painted the large "Siege of Bethulia" on the wall of the Rathaus at Nördlingen. He died at Nördlingen, 1539 or 1540. See Introduction, p. lxix.

57 THE WHEEL OF FORTUNE.

An allegorical picture with various figures and appropriate rhyming inscription in old German.

In the left corner Fortune, represented as a woman clothed in loose garments, stands on a globe inscribed with the word "FORTUNA." She holds in her hand a rope, which turns the wheel. On the top of the wheel sits a king, crowned and holding a ball and sceptre, with the inscription on a scroll by him: "ICH HERSCH UND REIGIER ZU DISER FRIST, WAIS NIT WAN MEIN REIGIMENT END IST" ("I rule and govern at this time, do not know when is the end of my government"). On the right is a man clutching at the wheel as he falls, his crown, broken, on the ground below, with the inscription: "ICH HAB REIGIERT UND MUSZ DAVON, O GOT, O WELT, WAS IST MEIN LON" ("I have governed and must away. Oh! God, oh! world, what is my reward?"). On the left a man is climbing up the wheel with the inscription: "ICH UNWERDER (?) REIGIERER IN KURCZER ZEIT, IST DAS MICH DER TOD NIT UBERAILT" ("I, unworthy, soon to reign if death does not overtake me"). At the bottom of the wheel a man with an hour-glass near him, and beneath his right leg: "ICH WART DER STUND" ("I wait the hour"). Over the wheel hover in the clouds three figures, one representing the Creator Mundi, with the inscription: "ICH BIN DER ALLE DING REIGIERT, IN MEIN REIGIMENT MICH NIEMANT IRT, DAS RAD HON ICH IN MEINER HEND, NACH MEINEM WILEN ICH DAS WEND" ("I am He that governs all things, in my government no one can disturb me, I have the wheel in my hand, I turn it according to my will").

Another figure in the left-hand corner with the inscription: "SELIG DER MAN WER ER IST, DER UMTREIBEN MECHT ZU ALLER FRIST, DAS GLICK RAD ON ALE CLAG, ZU GUTTEM LEBEN BESCHLIESEN SEIN TAG" ("Blessed is the man, whoever he may be, who can turn the wheel of fortune at all times without complaint and close his days in a happy life"). The third figure in a hat bears the inscription: "HER VERLEICH UNS DURCH DEIN STERBEN, DAS WIR GOTES GNAD

ERWERBEN" ("Lord, grant us through Thy death that we may inherit God's Grace").

On the post that supports the wheel are the arms of the Tucher and Straub families, of Nuremberg (Rietstap, vol. ii, p. 853). Lorenz Tucher (born 1490, died 12th February, 1554); married in 1517 Catharina Straub, who died in 1549 (Biedermann, tab. ccccxcvij).

A monogram formed of the letters H H has been painted over the original signature of Schäufelein, an S on the bar of the H with a shovel underneath; with it is the date "1533," which may be false like the signature.

"The Masterpieces in the Duke of Devonshire's Collection of Pictures," by S. Arthur Strong, 1901, has the following: "The Wheel of Fortune (No. 44) has frequently been exhibited, and the critics, taking the signature for granted, have been misled as to the true character of the picture without exception. The subject was a favourite in Germany, and is precisely what Holbein himself might have chosen to treat; but the style is not his. However, on examining the signature in a strong light, I detected beneath the repaint legible traces of an original monogram [that described above]. This is the well-known mark of Hans Schaeufelin (1490-1540), a pupil and imitator of Dürer, whose works are rarely seen in this country."

Tempera on linen, 27½ by 18 inches.

Lent by the Duke of Devonshire, K.G.

LUCAS CRANACH

1472—1553.

58 SS. CHRISTINA AND OTILIA.

Two full-length figures, standing. St. Christina wearing a robe of gold brocade, with arms folded, stands upon a mill-stone.

St. Ottilia, in the habit of a Benedictine nun, holds a book richly bound, on which are two eyes, her emblem. At the top of the picture is a similar festoon to that in No. 46.

Attributed in the Wantage Catalogue, No. 5, to Altdorfer. See remarks on No. 46.

Panel, 47½ by 24½ inches.

Lent by Lady Wantage.

CHRISTOPH AMBERGER (?).

Circa 1500—1561-2.

59 PORTRAIT OF A GENTLEMAN.

Figure to waist of a bearded man, wearing a black cap and cloak, with large collar and short cape, open at the breast, showing a buff leather doublet, and a

large white shirt collar. He wears a ring on the third finger of his right hand, in which he holds a pair of gloves.

No. 34 as Amberger in the Haughton Hall catalogue, 1904, by Radcliffe Carter. Purchased in 1898. The portrait came from Germany, where it passed under the name of Holbein, and the catalogue says: "Although the work falls short of Holbein's superb quality, it has fine merits, chiefly its impressively real character as a presentment of a strong and grave personality." On the back is written in pencil "Dumonstier," which hints that this portrait may after all be French.

Panel, 17½ by 14 inches.

Lent by Mr. Ralph Brocklebank.

MEISTER VON MESSKIRCH.

THE Master derives his name from his chief picture, an "Adoration of the Magi," in the Church at Messkirch in Baden. He was long identified with Barthel Beham. Dr. K. Koetschau, in his "Barthel Beham und der Meister von Messkirch," 1893, contested this identification. Dr. Modern (*Jahrbuch der Kunsthistorischen Sammlungen des Allerh. Kaiserhauses*, Bd. xvii), contends that he should be identified with Hans Leonhard Schäufolein. This cannot, however, be accepted, although a connection with Schäufolein is obvious. See also p. lij.

60 THE RESURRECTION.

Christ, in a pale red cloak and grey loin-cloth, stands before the tomb; in His left hand is the banner of the Resurrection. His head is seen against a glory formed of clouds in which appear the heads of cherubim. Round the tomb are four soldiers, two in sixteenth-century costume. In the middle distance are seen the three Holy Women, while on the right Christ appears to the Magdalen. Landscape background.

Panel, 24 by 22½ inches.

Lent by Mr. Humphry Ward.

SCHOOL OF WESTPHALIA.

61 PORTRAIT OF A WOMAN IN A RED CAPE.

She is seen to the waist behind a table on which lies an open book; she wears a dark blue dress, over which is a red cape, lined with white fur, a necklet with jewelled cross, and a chain of open heart-shaped links, from which hangs a crucifix. The hands are crossed at the wrist, the fingers being decorated with six rings. Dark green background.

In the left-hand corner, on the front edge of the table, are the date and monogram "1534 · HK ·"

Exhibited at the New Gallery, Winter Exhibition, 1899-1900, as Early Flemish.

Oak, 17¼ by 11½ inches.

Lent by Mr. Charles Butler.

SCHOOL OF SAXONY.

62 PORTRAIT OF A JEWELLER.

Man in a green dress looking to the left, with square-cut beard. Black cap tilted on his head with string hanging down. His right hand is on the dagger in his belt, his left holds, between thumb and second finger, a white roll on which are five rings. Greenish background. Dr. Friedländer proposes the name of Anton Woensam of Worms.

Panel, 20½ by 15½ inches.

Lent by Mr. Francis Buxton.

ANDREAS HERNEYSSEN.

BORN at Nuremberg about 1550, died after 1613, probably at Nuremberg. In 1578 he was a member of the St. Luke Brotherhood at Würzburg.

63 HERNEYSSEN PAINTING THE PORTRAIT OF HANS SACHS.

Hans Sachs is seated at his desk on which is perched a cat. On the table round him are books, papers and an hour-glass. Behind is his dog. Facing him sits Herneyssen with the portrait on an easel; behind him, on a table near the stove, are shells of colour, palette and knives and stone for grinding the paints.

The portrait of Hans Sachs which appears in this picture is now in the Weber Collection at Hamburg, No. 50, signed "AH" and dated 1576. It has been engraved by Jost Amman, B. 19.

A similar picture is in the library at Wolfenbüttel.

Panel, 20½ by 16 inches.

Lent by Mr. H. Bendixson.

SCHOOL OF COLOGNE.

Early fifteenth century.

64 ST. BARBARA.

The Saint is clothed in a red dress, with a green cloak. Crown on her head. Her left hand holds a tower, to which she points with her right hand. Gold background.

Mentioned in Aldenhoven's "Kölner Malerschule," 1902, as follows: "Der Stil des Ueberganges von der Gothik zu Meister Wilhelm zeigt eine Kleine Tafel mit der H. Barbara bei Frau Frida Mond in London." ("The transition from

Gothic to Meister Wilhelm is seen in a small panel with St. Barbara belonging to Mrs. Frida Mond in London.")

Oak, 7 by 2½, size of panel.

Lent by Mrs. Ludwig Mond.

ADAM ELSHEIMER.

BAPTIZED in Frankfurt, 18th March, 1578. He was a pupil of Philipp Uffenbach in Frankfurt, and before 1604 settled in Rome, where he died in 1620. See Introduction, p. lvi.

65 SHIPWRECK OF ST. PAUL.

To the left are several figures round a fire. St. Paul holds the viper in his hand. To the right are various nude figures drying their clothes, and to the extreme right a nude woman hanging them up. At the back, sea and spray dashing against the rocks; grey early morning lights up the trees. A beacon burns on a rocky eminence. The whole scene represents the opening verses of chapter xxviii of the Acts.

Described in Waagen's "Art Treasures," vol. iv, p. 394, as "A small picture in which the tendency to the fantastic, the art of lighting, and the conscientious solidity of execution belonging to this rare master are seen in a great degree. Inscribed on back, 'COSTO MIL DOBLONES EN AMBERES.' (Cost a thousand doubloons in Antwerp)."

Copper, 6½ by 8¼ inches.

Lent by Lord Methuen.

ADAM ELSHEIMER.

1578—1620.

66 DEATH OF PROCRIS.

See No. 70.

In a landscape with water, Procris reclines to the left, a nude figure on white and red drapery. Cephalus bends to the ground near her, picking up something. To the right fauns, and other figures round a fire. Blue sky with a heavy white cloud passing over beautifully lit trees, which are reflected in a lake, beyond which stands a faun.

Mentioned by Waagen in his "Art Treasures of Great Britain," iv, p. 396, in describing the pictures at Corsham Court: "The figures less fortunate than the tenderly treated landscape. The effect of damp has spread a darkening crust over it."

Copper, 6½ by 8¼ inches.

Lent by Lord Methuen.

ADAM ELSHEIMER.

1578—1620.

67 THE BAPTISM OF CHRIST.

In the foreground St. John is pouring water from his hand on the head of the bending Christ. To the right is a dark figure, possibly St. Peter, taking the tribute money from the fish's mouth. In the right-hand corner is a woman in a pink skirt nursing her child; behind her is a negro boy and two men on horseback, and in front of them two figures. In the air an angel holding a red cloak supported by putti. Above, four putti holding hands and forming a ring round the Dove, from whom proceeds rays of light. In the clouds, God Almighty and Cherubim. Below, on the left, a boat at the shore of the lake with figures. A beautiful silvery landscape of trees, waterfall and castle.

This is a remarkably interesting example of Elsheimer's work, showing the connecting link between Tintoretto and such masters as Rubens and Rembrandt.

Panel, 10 $\frac{3}{4}$ by 8 inches.

Lent by Mr. H. Wagner.

WESTPHALIAN SCHOOL.

Middle of sixteenth century.

68 PORTRAIT OF AN OLD LADY.

She is seen to below the waist. Her dress is black; she wears a white head-dress, and small frills at the neck and wrists. The hands are clasped. Behind is seen a brown wall, with column on right, green curtain on left.

Panel, 9 $\frac{1}{2}$ by 7 $\frac{1}{2}$ inches.

Lent by Mr. W. B. Chamberlin.

SCHOOL OF CRANACH.

69 PORTRAIT OF A YOUNG MAN.

Face slightly turned to left; slight moustache and tuft under lower lip. Black slanting hat. Wears dull grey over-cloak trimmed with red velvet, and underneath, a cut brown vest edged with black velvet. Gold chain hangs from neck. In his right hand he holds a knife, and in his left a pewter plate with white sweets (?) on it. Light green background.

Panel, 14 $\frac{1}{2}$ by 9 $\frac{1}{2}$ inches.

Lent by Lord Penrhyn.

Early German Art

ADAM ELSHEIMER.

1578—1620.

70 THE REST IN EGYPT IN A LANDSCAPE.

In the foreground are seen the Madonna and Child and St. Joseph, and to the right three figures and cattle near a fire. Dark trees covering a hill with white clouds coming over the crest. In the centre a classical building, and to left a sunset sky.

Waagen, in his "Treasures of Art," vol. ii, p. 94, describes this picture as: "A Repose; the time evening. In this little picture the genial character of the master is combined in a rare degree with his highly-finished execution and warm light."

Copper, $6\frac{1}{2}$ by $9\frac{3}{4}$ inches.*Lent by the Duke of Devonshire, K.G.*

ADAM ELSHEIMER.

1578—1620.

71 DEATH OF PROCRIS.

See No. 66.

In a landscape with water, Procris reclines to the left, a nude figure on white and red drapery. Cephalus bends to the ground near her, picking up something. To the right fauns, and other figures round a fire. Blue sky with a heavy white cloud passing over beautifully lit trees, which are reflected in a lake, beyond which stands a faun.

Copper, 7 by 9 inches.

Lent by Mr. Claude Phillips.

GERMAN SCHOOL.

Middle of sixteenth century.

72 DEPOSITION.

Christ reposes between the knees of the Virgin at the foot of a very tall cross. The Magdalen is about to bathe His feet. St. John in red is on the right. Two other Holy Women, one in yellow, the other in green, and two men stand round the body. The two robbers remain on their crosses. In distance three figures. The city of Jerusalem with semi-classical architecture; white and blue mountains to left.

Mr. Claude Phillips suggests that this may possibly be a copy of a lost Hans Holbein the younger, of his first Basel period. It certainly bears a resemblance to the drawing attributed to Holbein in the Maximiliansmuseum at Augsburg, of which there is a replica in the Louvre.

Collections, William Williams Hope and Beckett Denison (Sale, 6th June 1885, Christie's, No. 27, A. Dürer).

Oak, 27 by $13\frac{1}{4}$ inches.*Lent by Mr. Frederick Antony White.*

NICOLAS NEUFCHATEL.

73 PORTRAIT OF A LADY. See ADDENDA, p. 131.

CASE A

OBJECTS OF ART

1 TABLE ORNAMENT IN THE FORM OF AN OSTRICH.

The bird, which is without wings, wears a collar, from which hangs a large pearl, and rests on a stand, formed of two tiers of rustic woodwork, entwined with the flowers and foliage of the thistle-plant, in parcel gilt. Among the foliage are a fox, a dog and a wild boar. Attached to the base is a small shield enamelled with a coat-of-arms. (Per bend azure and gules, a bend or between in chief a stag's head cabossed and a hunting-horn unstrung in base.)

Sixteenth century.

Height, 10 $\frac{1}{4}$ inches.

Lent by Sir Julius Wernher, Bt.

2 and 4 A PAIR OF ALTAR CRUETS OF SILVER. PARCEL GILT.

Each has a long pear-shaped body, and a high expanding foot; at the junction of the foot and the body a reversed coronal; oval mouth with pointed spout and convex cover, ornamented with a similar coronal to that on the foot; on each cover a medallion, with the letters A and W (*Aqua* and *Winum* [*sic*]). Each handle is formed of two stout wires with a reeded band, ending in a Gothic leaf between them. Near the thumb-piece on each, is the date 1518.

Mark of Lübeck.

Height, 6 $\frac{1}{2}$ inches.

Lent by Mr. Max Rosenheim.

3 COVERED CUP OF SILVER GILT.

The body of the cup is embossed with seven rows of lobes, increasing in size towards an expanding brim. It stands on a circular concave base, surrounded above and below with a pierced ornament of fleur-de-lis, between which is a wreath of stems with conventional leaves. This foot is supported by three kneeling figures of jesters in cap and bells, playing on flutes.

The cover, which is slightly domed, and has similar bosses to those on the cup, is surrounded by a coronal of conventional Gothic foliage, and has a pendant ornament of fleur-de-lis. In the centre the cover rises to a point, supporting a hexagonal platform, above are two tiers of conventional foliage, the finial being formed by the figure of an infant holding a bird in the left hand, and a fruit in the right.

The centre of the cover has a boss formerly enamelled, engraved with agricultural implements.

Fifteenth century.

Height, $10\frac{1}{2}$ inches.

Lent by Mr. J. Pierpont Morgan.

5 CYLINDRICAL BOX OF ROCK CRYSTAL MOUNTED IN SILVER GILT.

The sides of the crystal are faceted and surrounded near the top with a raised band. The lower mount is ornamented with a punched design of small crosses, below which is a beading. The upper mount is plain.

The crystal cover, carved in radiating folds, is held by four leaves of conventional Gothic design, and surrounded by a band, which has a similar ornamentation to that on the base. The box is surmounted by a parcel-gilt figure of the Virgin with long mantle and hood, and hands in the attitude of supplication.

End of fifteenth century.

Height, $5\frac{1}{4}$ inches; circumference, $3\frac{5}{8}$ inches.

Lent by Sir Julius Wernher, Bt.

6 STATUETTE OF ST. JOHN IN SILVER. PARCEL GILT.

The saint wears a long tunic and cloak, which falls in ample folds to his bare feet; the hands are folded, the hair wavy, and a hole remains where the nimbus was attached. The face and hands are in silver, modelled with great finish and refinement; the hair and clothing gilt. The figure stands on an oblong moulded base, chamfered at the corners with a Gothic arcading in low relief. The figure is attached by a screw and nut, apparently contemporary.

Mark BC, and a female head in profile with a veil.

South German. Early sixteenth century.

Height, 7 inches.

Lent by Mrs. J. E. Taylor.

7 STATUETTE OF THE BLESSED VIRGIN.

Companion to No. 6. The figure is clothed with ample drapery, which falls to the feet, the head slightly bent, enveloped in hood and wimple, the arms crossed over the breast. The hands and face silver, the latter finely chased.

The pedestal, mode of fixing, marks, etc., as in No. 6.

South German. Early sixteenth century.

Height, 7 inches.

Lent by Mrs. J. E. Taylor.

8 FIGURE OF ST. SEBASTIAN, EMBOSSED IN SILVER PARCEL GILT.

The figure is a magnificent example of the silversmith's art. It is nude, except as to a girdle, and a cloth hanging from the back, which is brought across the knees and held in position by one of the arrows, of which there are eight in the

chest, neck, and limbs. The figure rests on the left leg, which is bent, the right being stretched out, the foot extending beyond the base of the pedestal. The hair is curled and matted, worked in very high relief, and applied. The face is finely executed with a small pointed beard. The veins are rendered in relief on the body and limbs. The figure is attached to the leafless trunk of a tree by cords round the wrist of the left uplifted arm and the elbow of the right arm, which hangs down. The hair, drapery, and arrows are gilt. The base is oblong and hexagonal, the long sides measuring $3\frac{1}{4}$ inches, and the others 2 inches, smooth at the top with hollow bevel. On each side is a fruit with leaves applied in the round. The pedestal consists of two stages, the upper having panels with detached figures in very high relief. In the central panel in front is a figure of Our Lady of Pity, with outstretched robes, beneath which are gathered groups of monks and abbots bearing croziers. The panel to the left contains a figure of St. George in Gothic armour and salade, holding a lance. That to the right St. Catherine. In the centre at the back is a circular opening set with jewels—pearls, rubies, and sapphires—containing a relic behind a crystal pane. On the right is a figure of an abbot (St. Willibald?) and on the left St. Wolfgang. All the reliefs are under canopies of foliage. The lower stage of the plinth consists of four piers on square bases with pinnacles in front which penetrate the upper stage and support figures of angels bearing scrolls. At the two ends of the upper stage are flying buttresses with dragons, and there are foliated branches between the piers. In the hollow moulding at the top of the base is an inscription with the date 1497, all filled in with niello: "*Illud clenodium procuratum est per abbatem Georgium secundum monasterii Cesare subrege Maximi et Georio duce Bavarie Brotunc de fensore. Ora pro nobis S Sebastiane ut mereamur pestem transire et pro missioem $\chi\pi$ obtinere.*"

From the Soltykoff Collection.

Height, $19\frac{1}{2}$ inches.

Dated 1497.

This figure was added to the treasure of the Monastery of Kaisersheim near Donauwörth during the reign of the 24th Abbot Georgius II (Castner), 1490-1509.

Lent by Sir Julius Wernher, Bt.

LUDGER TO RING.

9 MINIATURE PORTRAIT OF A MAN AGED THIRTY-SEVEN.

Three-quarters to right; full dark beard. He wears a black cap, and cloak which is open in front, showing a brown doublet, and white collar. Green background, inscribed "Aetatis 37. Año 1562." Above is the monogram, an L, the upper limb of which passes through a ring.

Diameter, $2\frac{1}{4}$ inches.

Lent by Mr. E. M. Hodgkins.

LUDGER TO RING.

10 MINIATURE PORTRAIT OF A WOMAN AGED TWENTY-FIVE.

Three-quarters to left. She wears a headdress which entirely surrounds the face, and covers the neck; it is decorated with gold embroidery and jewels. Gold necklace with pendant crucifix. Black bodice and sleeves. Green background inscribed, "Aetatis 25. Año 62." Monogram as in No. 9.

Diameter, $2\frac{1}{4}$ inches.

Lent by Mr. E. M. Hodgkins.

11 PANEL OF WALNUT WOOD (FRAGMENT).

The Infant Christ, with attendant saints seated in a garden.

The Child is seated in the centre, playing on a musical instrument held by St. Catherine, who sits in front of him. On the left another female saint is ladling water from an inclosed spring. On the right is seated St. George, behind whom is seen the lower portion of two other figures. The entire background is covered with a minutely carved representation of grasses and flowers.

This panel is copied, with minor differences, from the lower half of the well-known "Paradise Picture," of the first half of the fifteenth century, belonging to the Municipal Museum at Frankfurt. A groove round the sides and lower edge suggests that it may have formed part of a casket. The character of the execution makes it likely that the carving is of later date than the painting which served as a model for it.

Width, $8\frac{3}{4}$ inches; height, right-hand side, $2\frac{1}{2}$ inches; left-hand side, $2\frac{7}{8}$ inches.

Lent by the Victoria and Albert Museum.

12 FIGURE OF ST. CHRISTOPHER. EMBOSSED IN SILVER, PARCEL GILT.

The saint boldly modelled stands, ankle deep in water, bending slightly and holding by the left hand to the trunk of a tree. Supported on the right shoulder is the small, nude figure of the infant Christ, who, with pleasing expression, holds a lock of the saint's hair in the left hand and gives the benediction with the right. The short curly hair is applied and worked in relief. St. Christopher wears a frock, with short skirt cut up at the sides, and edged with fur. A cloak over the shoulder is caught by the wind. The head is large and the hair and beard long; both are elaborately worked. The water in which he stands is inclosed by a circular fret resting on a hexagonal bevelled plate, with bunches of leaves at the angles. The bevel bears the inscription: "CHRISTOFERE . SANCTE V'TVTES . SVT . T' . TANTE G . A . K . D . W . (GEORG . ABT . KAISERSHEIM . DONAU . WÖRTH) QVI . TE . MANE . VIDET . TEMP'OE . NOCTNO . R'DET. 1.49.3.

A/M/K. (ABBATIAE . MONASTERII . KÆSARIENSIS.)"

The pedestal below is triangular and incloses a vertical cylinder of glass or

crystal containing relics. Its upper part is supported by three buttresses, each with a canopy containing a statuette: (1) St. Lawrence, (2) St. George, and (3) an abbot. Beneath each is a shield with armorial bearings: (1) Barry of eight, over all a griffin salient (Kaisersheim); (2) Or, an eagle, double-headed, displayed sable (the Imperial Eagle); (3) Argent, a bend cotised gules between two mullets sable (Kastner?). Between the buttresses are small figures of the infant Christ with sprays and foliage. Below are two hollow mouldings bordered by horizontal stakes cut and lashed together at the ends. The upper one contains scrolled foliage in the round, and in the lower, under St. George, is engraved "CRISTOF. HERZOG," and under one of the infants F. H. Z. S. (Friedrich Herzog zu Sachsen) Kvrfürst. The lower moulding is penetrated by the six pinnacles of the piers of the plinth below and by the foliated stems which connect them. The piers stand upon rectangular bases.

Height, 18 inches.

Dated 1493. This figure belonged to the Monastery of Kaisersheim under its twenty-fourth abbot, George II, and was probably the gift of the Elector Frederick III of Saxony.

Lent by Sir Julius Wernher, Bt.

13 SMALL CIRCULAR BOWL, WITH PIERCED HANDLE. SILVER GILT.

The bowl has four circular depressions, in the centre of which is a rosette, and rests on a low openwork foot. The outside is enriched with an elaborate quatrefoil ornament in low relief of scrolled foliage, flowers, and birds; between these are branches with leaves and flowers in high relief. The handle of openwork represents Adam and Eve in a bower, with a jewel-shaped ornament above, and female terms on either side.

Sixteenth century.

Height, $1\frac{1}{4}$ inch; length, 4 inches.

Lent by Mr. Max Rosenheim.

TILMAN RIEMENSCHNEIDER.

SCULPTOR and wood-carver; born at Osterode in the Harz in 1468, and settled at Würzburg, where he died in 1531. He is the author of numerous carved altar-pieces in Lower Franconia, of two bishops' monuments in the Cathedral of Würzburg, and of the great raised tomb of the Emperor Henry II and the Empress Kunigunde in Bamberg Cathedral.

14 HEAD AND BUST OF ADAM, CARVED IN WALNUT WOOD.

Height, $5\frac{3}{8}$ inches.

Lent by the Victoria and Albert Museum.

16 HEAD OF EVE, CARVED IN WALNUT WOOD.

Height, $5\frac{3}{8}$ inches.

Lent by the Victoria and Albert Museum.

The head of Adam is, as befits its scale, carried out with a greater degree of finish than is usually found in the larger monumental works. The doubts as

to its authenticity, which have been based on this fact, are altogether unwarranted. The Eve differs in this respect from its companion piece, and shows wide divergences from it in the treatment of the mouth, eye, and eyebrow, as well as in the general treatment of the modelling, and arrangement of the hair.

15 PINE-APPLE CUP OF SILVER. PARCEL GILT.

The bowl strongly embossed; the stem reeded, the base embossed in the same style as the bowl, with a lower border embellished and pierced. The lip is flat, with formal tendrils, in relief at intervals, and bears the following inscription: "Mein gn[adigen] Hern Anthoni Fugger zu Hochzeit 4 Martzo 1527 Matheus Schwarz in all Erfurcht." The peculiarity of the cup is that in the stem is a tube covered by a turret, in which is contained a cylinder, surmounted by a hand holding a rose. As the cup is filled with liquid, the latter enters into the tower and raises the cylinder, so that it stands above the surface of the contents of the cup. On the foot "A V" (Augusta Vindelicorum). Made in 1527.

Sixteenth century.

Height, $4\frac{5}{8}$ inches.

Lent by Mr. Max Rosenheim.

Matthaeus Schwarz, bookkeeper, and afterwards agent of the Fugger firm of Augsburg, married in 1538, and the portraits of himself and his wife are in the exhibition (Nos. 21, 27). He died on 16th September, 1560, two days after Anton Fugger, to whom he presented this cup.

16 See No. 14.

17 SMALL SILVER FLACON.

The lid is crenelated. The body circular with flat sides ornamented with lines. The sides have two bands of punched ornament between fillets. The foot has a square base tapering upwards with similar ornament to that on the sides.

Fifteenth century.

Height, $2\frac{3}{4}$ inches.

Lent by Mr. Max Rosenheim.

18 FOLDING POCKET DIAL, SQUARE, OF GILT METAL.

Containing a mariner's compass (imperfect), and on the same plate the projection of a horizontal sun-dial for the latitude of 42° to 54° , facing which is a revolving disc showing the phases of the moon, and the winds. The outside of one lid is for use as a nocturnal, the hours being indicated by small bosses. Inside is a table of latitudes in Germany, Spain, France and Italy: facing this is a circle divided into four quadrants of 90° , with a rule, and inscribed, "CHRISTOFERUS SCHISLER ME FECIT AUGUSTA ANNO 1555.

Made by Christopher Schisler at Augsburg, 1555.

Width, $2\frac{3}{4}$ inches.

Lent by Mr. Max Rosenheim.

19 EWER. PARCEL GILT.

The spout is formed as a shell surmounting a finely modelled female head and drapery. The neck is plain, with a band of laurel in high relief. The handle is scrolled, the hinder part formed as a terminal figure with long twisted double tail. The oval body has two large ovoid panels, one representing the Creation of the World, the other, the Creation of Eve, embossed in low relief and chased. Under the spout is a female head in high relief and under the handle is a grotesque head of an old man. Below the medallions is embossed a band of laurel, the remainder of the body being plain. The stem is cylindrical, short, with a garland of fruit in very high relief under the body. The foot is circular, with a convex band of fruit and strap-work. Marks as in the Dish No. 20.

Early seventeenth century.

Height, $13\frac{3}{4}$ inches.

Lent by Mr. Leopold de Rothschild.

20 ROSEWATER DISH. PARCEL GILT. Companion to No. 19.

The edge has a plain moulding and slopes towards the centre; it has eight elliptical medallions containing subjects from the life of Joseph, embossed and chased in low relief, in wide arabesque strap frames. (1) Joseph sold by his brethren; (2) Joseph and Potiphar's wife; (3) Joseph in prison; (4) Joseph interpreting Pharaoh's dream; (5) Joseph receiving his brethren; (6) Joseph selling corn to his brethren; (7) Joseph receiving payment for the corn; (8) Joseph restored to his father. Between the medallions are four female heads, wearing winged helmets, alternating with acanthus flowers and husks, with scrolls. The curved sides and flat of the dish are plain and ungilt. The raised centre is low, with a wreath of laurel branches on a small scale and a large egg moulding, with acanthus husks depending from half circles between. The print is large, embossed with Joseph's dream, the sheaves bowing to his sheaf in the background, and is bordered with a classic guilloche. Marked with "C L" linked, for Christopher Lincker, Beschaumeister, 1610.

Early seventeenth century.

Diameter, $18\frac{3}{4}$ inches; height, $1\frac{5}{8}$ inch. *Lent by Mr. Leopold de Rothschild.*

21 BOXWOOD PANEL: PORTRAIT OF LUDWIG RAAB.

Three-quarters to right, bearded; half length, in furred gown and cap. He is seen in an arched recess; cherubim in spandrel, and inscription on arch:

"NON IN SERMONE · SED IN VIRTUTE · 1576."

Beneath, in panel:

"LUDOVICUS · RABVS · S · THE/
OLOGIAE · DOCTOR · ECCLESIAE ·/
VLMENSIS SUPERINTENDENS/
Anno aetatis L.
Â · M · D · LXXV."

On the lower bevel the monogram "A. H. B."

Dated 1576.

Height, $7\frac{1}{4}$ inches; width, $4\frac{1}{4}$ inches. *Lent by Mr. J. Pierpont Morgan.*

22 FOLDING POCKET DIAL OF METAL GILT.

Oblong; outside on one face is a revolving disc, showing the phases of the moon, with cherubs' heads representing the winds at the corners; on the other face a figure of the Infant Christ with cross among clouds, a town below. Inside a mariner's compass, with the hour-circle around and holes for cord gnomon. Inside the lid is engraved a sleeping child with hour-glass, a cupid holding a scroll, inscribed: "MEMENTO QUOD CINIS ES ET IN CINEREM REVERTERIS:" below the compass, a similar motto held by Time and a warrior.

Dated 1587.

$3\frac{1}{8}$ by $2\frac{1}{2}$ inches.

Lent by Mr. Max Rosenheim.

23 FOLDING POCKET DIAL, SQUARE, OF METAL. PARCEL GILT.

Containing a mariner's compass, a ring with the hours, for use between the latitudes of 42° and 55° ; on the inside of one lid a revolving plate to show the phases of the moon; on the other a table of the planets for horoscopes. Facing the latter is a table of the latitudes of various towns. Outside, on one face, a circle of the hours of the day and night, with a revolving circle of the months, with a rule; in the corners the symbols of the four Evangelists; on the other a quadrant divided by 10° , a naked boy in one corner, a bird and scrolls in the other.

Late sixteenth century.

Width, $3\frac{9}{16}$ inches.

Lent by Mr. Max Rosenheim.

24 COVERED CUP OF ROCK CRYSTAL MOUNTED IN SILVER GILT AND ENAMELLED.

The bowl is formed of rock crystal, the sides of which are faceted, and surmounted by a broad-lipped rim, engraved with a band of small scrolls, and united to the lower part by three caryatid figures, which rest on a base, embossed with a design of interlaced strap-work, having three oval medallions, enamelled with scrolls and foliage in red and green. The knop is octagonal, the upper mount of the crystal foot being embossed, and surrounded by a moulded ornament of small ovals. The base is spreading, embossed with strap-work and conventional foliage. The cover, like the bowl of the cup, is of rock crystal, spirally fluted, with a broad mount with designs and enamels similar to those on the lower mount of the bowl. It is surmounted by a small platform, with a radiating design enamelled in red and green, on which stands a figure of a nymph supporting a shield, and holding a wine-cup.

Cologne, sixteenth century.

Height, $13\frac{1}{4}$ inches.

Lent by Sir Julius Wernher, Bt.

25 ROSE-WATER DISH OF SILVER. PARCEL GILT.

The rim is plain, with a narrow outer band, cast in high relief, applied and gilt, with an ornamented design of grotesque figures between birds, and an elaborate strap-work divided by small ovals, alternately filled with grotesque heads and left plain. The sunk part of the dish has a broad band, with intricate strap-work scrolls, masks, birds, cornucopiæ, flowers, fruit, and a winged cupid, with seated figures of a lady and a warrior, and it is divided by five bosses of silver, on which are formal designs in blue enamel, with cherubs' heads in high relief. The central boss is high, and surrounded by two rings in plain silver, within which is a raised convex band, embossed with a series of small ovals set in strapwork and gilt; this encloses the "print" of silver, on which are two shields accolé, enamelled with the arms of the Abbot and those of the monastery of Muri, near Berne, surmounted by a mitre and pastoral staff, and the initials I. I. and A. M., on either side of the shields.

Marks, an eagle's wing in a plain shield, and a shield divided per fess.

First half of sixteenth century.

Diameter, $15\frac{5}{8}$ inches. Height, $1\frac{1}{8}$ inch.

Lent by Mr. Charles Wertheimer.

26 EWER, SILVER. PARCEL GILT. Companion to No. 25.

The spout is very high, projecting upwards and forwards, with a bold gadroon and graduated beading round the edge; the neck is plain, with a narrow raised band of strap-work, cast, and gilt. The handle is scrolled above, with reverse scroll beneath; there is a lion's head where it joins the neck, and a grotesque mark where the scroll reverses. The upper part of the body has a convex band, cast, with a design of strap-work between small scrolls. Surrounding the body of the ewer is a broad band, cast in high relief and gilt, with horned, caryatid figures between grotesques and elaborate scrolls, foliage, and fruit, and divided by three oval bosses probably added under Abbot Singeisen, *circa* 1590, on which are coats-of-arms in enamel: (1) azure, a serpent (uncertain); (2) Abbot Singeisen; (3) the monastery of Muri.

Below this are vandykes of arabesque strap-work, gilt, on a plain ground. The short stem is fluted, and surrounded by a narrow band similar to that on the neck; the foot has a convex band, with a design of fish-tailed children sporting with marine monsters; the outer edge is plain.

Marks: an eagle's wing in a plain shield, and a shield divided per fess.

First half of sixteenth century.

Height, 12 inches.

Lent by Mr. Charles Wertheimer.

27 GUNNER'S LEVEL OF GILT BRONZE.

With sliding indicator moving in a slot divided into inches, quarters and sixteenths of an inch, at one side a plummet behind a glass. The base an obtuse angle with acanthus border, at each side a naked boy standing, one holding a spear, the other a grenade; above, on the shoulders, two dolphins; the end of the slide in form of a cherub.

Middle of the sixteenth century.

Height, $6\frac{1}{2}$ inches.

Lent by Mr. Max Rosenheim.



GERMAN MEDALS, BOXWOOD AND HONESTONE MEDALLIONS OF THE SIXTEENTH CENTURY

MEDALS are coin-like pieces of gold, silver, bronze, or lead, which were not destined to circulate as money, but to commemorate persons and events. It had become a custom amongst the great and wealthy to have their portraits reproduced in medals for bestowal as a favour on their dependants, or to exchange with their friends. The Italian Renaissance, which had also resuscitated medallic art, and between 1440 and 1500 produced the masterpieces of Pisanello, Sperandio, Guidizzani, Boldu, Niccolo Fiorentino, and of so many others, had at that time little or no influence on the development of that art in Germany. As early as 1498, Adriano Fiorentino, an Italian sculptor, working at the Court of the Elector Frederic III of Saxony, executed a portrait medal of Degenhard Pfeffinger, the Elector's Councillor, but the fashion of having one's likeness reproduced on a medal only came from Italy to Germany about 1510, to become more general about 1518.

To account for the slight influence of the Italian Renaissance on the earlier German medallist is a simple task; his art took an independent development because it was based on a different idea, and arose from a different foundation. Whilst the Italian medallist of the fifteenth century, either a painter, a sculptor, or an artist-goldsmith, modelled his medals in wax, the German medallist was, in the first instance, a woodcarver, or "Bildschnitzer," whose aim it was to produce medallions or panels in wood or honestone with portraits or other subjects, not with the object of using them as models to cast from, but as original works of art on an equality with a painting or a sculptured bust.

Thus arose the beautiful, simple boxwood medallions of Hans Schwarz, a little later the honestone panels and medallions of Hans Daucher, to be followed by the productions, either in wood or stone, of Ludwig Krug, Peter Flötner, Friedrich Hagenauer, and of many others. At first these medallions were carved without any inscriptions, and if a cast was required the artist added the letters either by gluing them on to the model or, as

Hans Schwarz must have done, by impressing them with printer's type on the mould; only by degrees the casting in lead, bronze, or precious metals became the main object of the artist, and with it, beginning about 1527, came a much larger production of medals.

Amongst the South German princes, nobles, ecclesiastical dignitaries, as with the Augsburg and Nürnberg patricians, it had become quite a fashion to have their "conterfett" done by a good artist, and thus encouraged, the medallic art there rose to great perfection. Ludwig Krug, Peter Flötner, Friedrich Hagenauer (not adequately represented here), Hans Reinhardt, Ludwig Neufahrer, Joachim Deschler, Valentin Maler and many artists known to us only by their monograms, all did admirable work, and examples are shown in our Exhibition.

Compared with the extensive literature on the Italian medallists, very little has been written about the German artists, and the history of most of them has been but little known. Much light has been thrown on it, however, by the recent researches of Domanig, Gersdorf, Habich, Lange, von Sallet and other writers, but more remains to be cleared up, especially the question whether the panels, medallions, and medals signed with Albert Dürer's monogram were his own work or done by other artists after his designs; many attributions to this or that artist require verifying, and it is probable that exhibitions such as the present one, and the opportunity for study and comparison thus afforded, may help to solve many of the questions as to authorship still remaining undecided.

M. R.



CASE B

PLAQUETTES

The abbreviations = (L. 30) refer to the numbers of Dr. Konrad Lange's work on Peter Flötner; the dimensions are given in millimetres.

- 1 CLIO; a naked child, with books on the ground.
Bronze, 50 by 32. By Peter Flötner. (L. 30.)
Lent by Mr. Max Rosenheim.
- 2 EUTERPE; a naked boy, playing an oboe, organ behind him.
Bronze, 49 by 32. By Peter Flötner. (L. 31.)
Lent by Mr. Max Rosenheim.
- 3 POLYHYMNIA; a naked boy, to right, playing a lute.
Bronze, 50 by 34. By Peter Flötner. (L. 35.)
Lent by Mr. Max Rosenheim.
- 4 ERATO; a naked boy, playing a violin.
Lead, 52 by 37. By Peter Flötner. (L. 34.)
Lent by Mr. Max Rosenheim.
- 5 VIRGIN AND CHILD, SURROUNDED BY ANGELS.
Bell-metal, cast, 137 by 100. By an unknown German artist; first quarter of sixteenth century. (Molinier II. No. 690.)
Lent by Mr. Alfred de Pass.
- 6 MOSES STRIKING THE ROCK.
Lead, 50 by 105. By Peter Flötner. (L. 4.)
Lent by Mr. Max Rosenheim.
- 7 THE EARLIEST GERMAN KINGS: EUSTERWON; cloak over armour, holding lance and sword.
Lead, 51 by 37. By Peter Flötner. (L. 49.)
Lent by Mr. Max Rosenheim.
- 8 THE EARLIEST GERMAN KINGS: HERIWON; in armour with cloak, armed with sword and lance.
Bronze. 49 by 36. By Peter Flötner. (L. 48.)
Lent by Mr. Max Rosenheim.

- 9 JUSTITIA; standing, with sword and scales; ornamented background.
Probably intended for use in a piece of furniture.
Bronze, gilt, 72 by 52. By Peter Flötner. (L. 82.)
Lent by Mr. Max Rosenheim.
- 10 THE PLANETS: MARS on a chariot drawn by wolves.
Bronze, gilt, 65 by 102. By Peter Flötner. (L. 18.)
Lent by Mr. Max Rosenheim.
- 11 A BACCHIC PROCESSION of Fauns and Putti.
Lead, 90 by 41. This Plaquette, hitherto undescribed, is probably by Peter Flötner.
Lent by Mr. Max Rosenheim.
- 12 URANIA; with compasses and astrolabe, left foot on a globe. The same as No. 13, but enlarged, and the architectural composition extended; probably for use in a piece of furniture.
Bronze, gilt and silvered, 99 by 56. By Peter Flötner, not mentioned by Lange.
Lent by Mr. Max Rosenheim.
- 13 URANIA; with compasses and astrolabe, left foot on a globe.
Lead, 72 by 49. By Peter Flötner. (L. 27.)
Lent by Mr. Max Rosenheim.
- 14 EUTERPE; to left, playing an oboe, before her an organ.
Lead, 71 by 51. By Peter Flötner. (L. 22.)
Lent by Mr. Max Rosenheim.
- 15 JUPITER; holding sword in his right hand.
Lead, 78 by 53. By Peter Flötner. (L. 12.)
Lent by Mr. Max Rosenheim.
- 16 SATURN; to left, holding a child, and in his left a scythe.
Lead, 78 by 52. By Peter Flötner. (L. 11.)
Lent by Mr. Max Rosenheim.
- 17 ATE AND LITAI; a mythological-allegorical representation of ATE, the goddess of mischief or reckless conduct, and of the LITAI, who slowly follow her, trying, but always too late, to undo the evil she has worked (HOMER, *Iliad*, ix, 502). In a landscape the LITAI represented by three women slowly walking; above, Zeus with the sword, driving ATE, a winged, claw-footed, monster from Olympus to the earth; a conflagration in the background and a

murder on the right, showing the havoc she spreads in the world.
Below a cartouche for an inscription.

Bronze, cast and chased, d. 146. By Peter Flötner. (L. 38.)

Lent by Mr. Max Rosenheim.

18 SOL; with serrated crown, holding sceptre.

Lead, 77 by 52. By Peter Flötner. (L. 14.) *Lent by Mr. Max Rosenheim.*

19 MARS; with helmet, halberd and sword.

Lead, 78 by 52. By Peter Flötner. (L. 13.) *Lent by Mr. Max Rosenheim.*

20 SPES; standing, in cloak, with clasped hands.

Bronze, 70 by 48. By Peter Flötner. (L. 84.)

Lent by Mr. Max Rosenheim.

21 PATIENTIA; seated, both arms upraised, a conflagration in the background, a lamb at her feet.

Lead, d. 70. By Peter Flötner. (L. 80.)

Lent by Mr. Max Rosenheim.

22 INTEMPERANCE. A man seated on a lion in a landscape, gesticulating and brandishing a sword.

Bronze, 39 by 63. By Peter Flötner. (L. 102.)

Lent by Mr. Max Rosenheim.

23 JUSTITIA; seated, with sword and scales.

Lead, d. 70. By Peter Flötner. (L. 75.)

Lent by Mr. Max Rosenheim.

24 CLEOPATRA; seated, holding the asp to her breast.

Lead, d. 72. By Peter Flötner. (L. 44.)

Lent by Mr. Max Rosenheim.

25 THE RESULTS OF INTEMPERANCE. A man in a landscape, walking to the left, his right leg in a cask with a running tap.

Lead, 40 by 63. By Peter Flötner. (L. 107.)

Lent by Mr. Max Rosenheim.

26 FORTITUDO; seated, with two portions of columns, a lion on her left.

Lead, d. 70. By Peter Flötner. (L. 78.)

Lent by Mr. Max Rosenheim.

27 LOVERS' MISUNDERSTANDING. A man and a woman in suppliant attitude advance towards Cupid, who has inflicted a wound on himself.

Bronze, 59 by 86. By Peter Flötner. (L. 112.)

Lent by Mr. Max Rosenheim.

- 28 ONE OF THE SENSES: SIGHT. A man, a woman and children looking at a rainbow.
Lead, 62 by 86. By Peter Flötner. (L. 110.)
Lent by Mr. Max Rosenheim.
- 29 FAITH TEMPTED. A woman seated in a landscape with a cross at her feet, with four demons approaching her.
Bronze, 91 by 104. By Peter Flötner. (L. 115.)
Lent by Mr. Max Rosenheim.
- 30 ONE OF THE SENSES: TOUCH. Venus, bending forward ready to receive Cupid chased by bees.
Lead, 60 by 85. By Peter Flötner. (L. 111.)
Lent by Mr. Max Rosenheim.
- 31 SAME as No. 30.
Bronze, 59 by 84. By Peter Flötner. (L. 111.)
Lent by Mr. Henry Oppenheimer.
- 32 DIDO, seated near the funeral pyre, piercing her breast with a dagger.
Bronze, d. 70. By Peter Flötner. (L. 42.) *Lent by Mr. Max Rosenheim.*
- 33 PRUDENTIA, with mask at back of her head, before her a mirror held up by a cupid.
Bronze, d. 71. By Peter Flötner. (L. 73.) *Lent by Mr. Max Rosenheim.*
- 34 CARITAS (a cast from the honestone medallion, No. 16).
Lead, d. 71. By Peter Flötner. (L. 74.) *Lent by Mr. Max Rosenheim.*
- 35 TEMPERANTIA, seated, to left, pouring water into a bowl.
Lead, d. 69. By Peter Flötner. (L. 79.) *Lent by Mr. Max Rosenheim.*
- 36 LUCRETIA, seated, to left, piercing her breast with a dagger.
Lead, d. 74. By Peter Flötner. (L. 43.) *Lent by Mr. Max Rosenheim.*
- 37 ONE OF THE PLANETS: SATURN, on a bank of clouds, in his chariot drawn by dragons.
Lead, 62 by 182. Nürnberg, about 1550. *Lent by Mr. Max Rosenheim.*
- 38 THE STORY OF THE PRODIGAL SON: the departure.
Bronze, gilt, 92 by 54. By Leonhard Danner, Nürnberg; about 1560.
Lent by Mr. Max Rosenheim.

39 ST. GEORGE SLAYING THE DRAGON.

Lead, d. 58. South German, about 1550. *Lent by Mr. Max Rosenheim.*

40 THE STORY OF THE PRODIGAL SON: the return.

Bronze, gilt, 92 by 54. By Leonhard Danner, Nürnberg; about 1560.

Lent by Mr. Max Rosenheim.

41 ONE OF THE PLANETS: JUPITER, on a bank of clouds, in his chariot drawn by peacocks.

Lead, 63 by 185. Nürnberg, about 1550.

Lent by Mr. Max Rosenheim.

42 THE TRIUMPH OF POVERTY. A chariot of basket work to right, drawn by a pair of emaciated horses, three women in the car, three on foot; above, the inscriptions: INOPIA, VMI, TIM; buildings in the background.

Bronze, 122 by 64. German, late sixteenth century.

Lent by Mr. Henry Oppenheimer.

43 MOTHER AND CHILD. On the right hour-glass and skull; on the left a monogram, L. R.

Lead, d. 46. By an anonymous artist, signing L. R.; probably Lorenz Rosenbaum of Augsburg, about 1545.

Lent by the Victoria and Albert Museum.

44 THE TRIUMPH OF RELIGION. A chariot to left, with pair of unicorns driven by a man, bears the figure of Religion; beside it, walking, Faith with a cross, Charity with three children, while Hope walks on the other side of the horses.

Bronze, 122 by 64. German, late sixteenth century.

Lent by Mr. Henry Oppenheimer.

45 LOT AND HIS DAUGHTERS.

Silver gilt, d. 48. South German, first half of sixteenth century.

Lent by Mr. Max Rosenheim.

46 THE TRIUMPH OF JUSTICE. A chariot to right, drawn by two lions; on it are seated figures of Justice with the balance, and two other females; in front a youth.

Bronze, 129 by 68. German, late sixteenth century.

Lent by Mr. Henry Oppenheimer.

47 ST. GEORGE AND ST. MICHAEL.

Lead, d. 46. South German, about 1550; an unusual composition.

Lent by Mr. Max Rosenheim.

48 THE TRIUMPH OF THE CHURCH. A chariot to left, drawn by two unicorns driven by a man; on the car is seated a female figure holding the keys of St. Peter, the dove over her head; beside her three other female figures.

Bronze, 125 by 63. German, late sixteenth century.

Lent by Mr. Henry Oppenheimer.



CASE C

MEDALLIONS IN HONESTONE AND BOXWOOD

1 BOXWOOD MEDALLION.

Bust of a young lady to left, wearing tight bodice with turned-out collar, a broad chain on her shoulders; hat with divided brim and badge; hair in a plait, one lock over the cheek.

D. 51. By Hans Schwarz of Augsburg, about 1520.

Lent by the Victoria and Albert Museum.

2 BOXWOOD MEDALLION.

HIERONIMVS · DE · VECHIS · ÆTAT · XXXIII · ANNO · MDXXXII.

Bust, three-quarters to right, of Hieronimus Vecchi in fur mantle and cap; long square-cut hair and beard.

Reverse: ET · DIV · IN · SENECTVTE · VIVANT.

Coat-of-arms.

D. 64.

Lent by Sir Julius Wernher, Bt.

Although the Vecchi were a Sienese family, this medallion is undoubtedly the work of a German artist.

3 BOXWOOD MEDALLION.

Bust to left of a young man in slashed doublet fastened at the shoulder, cap of unusual type; square-cut straight hair; beardless.

D. 57. By an anonymous artist, about 1530.

Lent by the Victoria and Albert Museum.

4 BOXWOOD MEDALLION.

÷ IOACHIM · REHLE · ALT · XXXVIII ÷

Bust of Joachim Rehle, three-quarters to left; mantle over vest and gathered shirt; plumed cap; square-cut beard.

Reverse: ES · STAT · ALS ZV GOT M · D · XXVIII · and coat-of-arms.

D. 57. By Peter Flötner.

Lent by Mr. George Salting.

Domanig, in Vienna "Jahrbuch," 1895, p. 60, describes a medal cast from this model.

5 BOXWOOD MEDALLION.

· VLRIC · EHINGER · COM · CONS · ET · AVLICVS · CES · MTIS · MD · 33.

Bust to left of Ulrich Ehinger; chain over mantle, small ruff; cap; bearded.

D. 39. By an Augsburg medallist, 1533.

Lent by the Victoria and Albert Museum.

6 BOXWOOD MEDALLION.

Bust, to left, of an elderly man in gown over doublet and gathered shirt; hair under wire net and flat cap; bearded.

D. 51. About 1530.

Lent by Mr. J. Pierpont Morgan.

7. HONESTONE MEDALLION.

IMAGO * ALBERTI * DVRERI * ÆTATIS * SVAE * LVI *

Bust, to right, of Albert Dürer in mantle with turned-out collar; bareheaded; with beard.

D. 39.

Lent by Sir Julius Wernher, Bt.

8 HONESTONE MEDALLION.

* INCLITA * VIRTVS * M * D * XXVII.

Coat-of-arms of Dürer.

D. 39.

Lent by Sir Julius Wernher, Bt.

9 HONESTONE MEDALLION.

Within a wreath in seven lines: BE·MA·/OBDORMIVIT·/·IN·XPO·/·VI·
IDVS·/·APRILIS·M·D·/XXVIII·/·VI·C·VI·/

D. 39.

Lent by Sir Julius Wernher, Bt.

Nos. 7 to 9 are the original models for the medals Nos. 18 to 21, attributed to Ludwig Krug.

10 BOXWOOD MEDALLION.

Bust of a man, to right, in doublet over gathered shirt; bareheaded; short hair; beard. Signed in the field: 1534, and a monogram, ML.

Formerly described as the portrait of Andreas Dürer.

D. 40.

Lent by Sir Julius Wernher, Bt.

11 BOXWOOD MEDALLION.

Bust, to left, of a young man in doublet with open collar showing gathered shirt with high collar; cap over long, square-cut hair; curly beard and moustache.

D. 61.

Lent by Mr. George Salting.

12 HONESTONE MEDALLION.

Busts, to right, of a man and a woman; the former in doublet, with ruff; bare-headed, with beard; the latter with high collar, ruff, and hood.

D. 33. By Tobias Wolff, of Breslau, about 1575.

Lent by the Victoria and Albert Museum.

13 HONESTONE MEDALLION.

Bust, to right, of a young man in mantle and chain over gathered shirt, showing small ruff; cap with a wide brim; wavy hair; beardless.

D. 42. About 1530.

Lent by Mr. J. Pierpont Morgan.

14 HONESTONE MEDALLION.

* + * POSITA · LARVA · REDDITVS · HOMO · AVSPICA · CHRISTO

Bust, to left, of a man of mature age in mantle tied at the neck; cap, showing curly hair; beardless.

D. 44. By an anonymous artist, about 1530.

Lent by Mr. George Salting.

15 BOXWOOD MEDALLION.

Busts, to left, of two men; one of them, middle aged, with chain over rich mantle with fur collar and plumed cap; square-cut hair, with beard; the younger man in slashed doublet and cap, beardless.

D. 36.

Lent by Mr. George Salting.

16 HONESTONE MEDALLION.

Charity. A woman seated, playing with a child, another child looking over her shoulders; in the background a mountainous landscape with buildings.

D. 71. By Peter Flötner of Nürnberg.

This is the model for the Plaquette "Caritas with two children" (Lange, No. 74), No. 34.

Lent by the Victoria and Albert Museum.

17 HONESTONE MEDALLION.

HIERONYMVS · HOLTZSCHVER SENIOR · AETATIS SVAE · LX.

Bust to right of Hieronymus Holtzschuher, in mantle over gathered shirt, bareheaded, long wavy hair and beard.

D. 42. By Peter Flötner.

Hieronymus Holtzschuher, the elder, a Nürnberg patrician, elected to the council 1499, died 1529.

Lent by Mr. J. Pierpont Morgan.

18 HONESTONE MEDALLION.

IACOBVS PHILIPVS ADLERR ANNO ÆTATIS SVÆ · XXXX · IAR · M.D.LIII.

Bust, half length, three-quarters to left, of Jacob Philipp Adler, in slashed doublet and chain; gloves in his right hand. Bareheaded, long beard.

D. 137. Dated 1553 (see No. 19). *Lent by Sir Julius Wernher, Bt.*

19 HONESTONE MEDALLION.

A lady seated, holding a wreath over the head of a sleeping knight, his head resting on her knees, his armour, helmet and sword by his side. In the background a landscape, river with a bridge, castles and houses. Overhead an eagle rising to the sun.

D. 137.

This, and the medallion No. 18, once formed one piece; whilst in the possession of the late M. Spitzer it was cut into two medallions, described in the Spitzer Catalogue under Nos. 2280 and 2281.

Professor Conrad Lange, in his work on Peter Flötner, attributed this medallion to that artist; it certainly offers many points of resemblance to his work, but as it was made in 1553, seven years after Flötner's death, it must be ascribed to one of his pupils. *Lent by Mr. Max Rosenheim.*

20 HONESTONE MEDALLION.

Busts of Stephan Praun and Margareta his wife, to right, the former in armour, bareheaded, with beard; the lady in a dress with turned-out collar and cap; chain around neck.

D. 46 (see Medal, No. 59).

Probably by the medallist M. G. (Mathes Gebel?) of Nürnberg, about 1540.

Lent by the Victoria and Albert Museum.

21 HONESTONE MEDALLION.

MARTIN · PFINCZING · ZV · HENFENFELT · ZC.

Bust to right of Martin Pfinzing in armour, bareheaded, with beard.

D. 41.

Martin Pfinzing, born 1490, of a Nürnberg patrician family; elected to the council 1523; captain of the Nürnberg contingent against the Turks in 1529; knighted by Charles V in 1532; in 1542 he again commanded the Nürnberg militia in the Emperor's forces against the Turks; died 1552.

Lent by the Victoria and Albert Museum.

22 HONESTONE PANEL.

Half-length figure, three-quarters to right, of the Archbishop of Mainz, Daniel Brendel von Hohenburg, within a square architectural frame with fluted

pilasters with a coat-of-arms on each, and an elaborate pediment with cupids and a coat-of-arms, below which is an inscribed tablet on the frieze and the date 1568. The whole on a plinth with an inscribed tablet between two coats-of-arms. Rounded top, angular base, with cherub's head and monogram, "H. K. — V. B." The Archbishop wears a mantle with open collar over a doublet and ruff and a close-fitting cap; he holds a closed book in his right hand, and to his left is a crucifix, behind which is seen a castle, probably the Hohenburg, or the Archiepiscopal Palace. The arms on the pediment are those of the See of Mainz quartering Brendel von Hohenburg; the arms on the Archbishop's right are Brendel von Hohenburg and (?) Windthausen, on his left those of Riedesel von Bellersheim and von Carben. Inscription on the frieze: "MEMORARE NOVISSIMA ET/ IN · ÆTERNV · NON PECCABIS/." On the plinth: "DANIEL ARCHIEPS MOGVNT : SA : RO : IM :/ PER GERMA : ARCHICAN : ET · PRINCEPS ELECTOR/ ANNO ÆTATIS XLVI/."

162 by 128.

By an anonymous artist signing "H. K.—V. B. 1568."

Daniel Brendel von Hohenburg, Archbishop-Elector of Mainz, 1555-1582.

Lent by Mr. J. Pierpont Morgan.

23 BOXWOOD MEDALLION.

Bust to left of a young man in slashed doublet over gathered shirt; cap with wide brim; small moustache.

D. 67.

Lent by Mr. George Salting.

24 BOXWOOD MEDALLION.

AVGVSTIN HONOLDT.

Bust to left of Augustin Honoldt in fur mantle over gathered shirt; cap with wide brim, straight hair.

D. 40. About 1530.

Lent by Mr. J. Pierpont Morgan.

25 BOXWOOD MEDALLION.

MARGERITA · MVLLIER · A · GYSEL · ANNO · XXIX.

Bust three-quarters to right of Margerita Gysel in simple dress; back hair rolled up in elaborately twisted plaits.

D. 54.

Probably by an artist of the lower Rhine; first half of sixteenth century.

Lent by Mr. George Salting.

26 BOXWOOD MEDALLION.

Half-length bust of a lady to left; cape over laced bodice and gathered chemise; hair in a plait under a hood.

D. 73.

Lent by Mr. George Salting.

27 BOXWOOD MEDALLION.

MATHEVS RAISER HVOFSCHMID WAS ALD 42 IAR 1540.

Bust of Matheus Raiser to right; fur lined mantle over doublet; cap, curly hair, and beard.

Reverse: ANNA RAISERIN SEIN HAVS FRAV IR ALTER WAS 36.

Bust of Anna Raiser to left in close-fitting dress with small ruff; cap over a net, hair in a plait.

Model for a medal, a specimen of which is mentioned in Binder, "Wurtembergische Medaillen."

D. 43. By Hans Kels of Kaufbeuren. 1540.

Lent by Mr. Max Rosenheim.

28 BOXWOOD MEDALLION.

Within a wreath border, BARBARA REIHINGEN VXOR ÆTATIS AN XXXXVII.

Bust to left of Barbara Reihing; chain over gathered dress, with small ruff, netted cap.

Reverse: IN DOMINO CONFIDO · ANNO MDXXXVIII.

Ornamental shield, with arms.

D. 52. By Hans Kels of Kaufbeuren, 1538. (See Medal, No. 45.)

Lent by Mr. J. Pierpont Morgan.

29 BOXWOOD MEDALLION.

Within a wreath border, CVM QVATER IMPLESSET · SEPTEM · CARCHESIUS · ANNOS / SIC · APVD · ALGAVIOS · LVMINA · ET · ORA · TVLIT /

Bust to left of Carchesius in gown, bareheaded, straight square-cut hair, bearded.

Reverse: Within a wreath border, SPE · FINIS · DVRA · ANNO · DOMINI · M · D · XLI.

Coat-of-arms.

D. 42. Probably by Hans Kels of Kaufbeuren. 1541.

Lent by Mr. J. Pierpont Morgan.



CASE D
MEDALS

MICHEL WOLGEMUT.

1 1508. MONOGRAM OF ALBERT DÜRER.

Bust to left of an old man, supposed to be Michel Wolgemut, in mantle and cap.

No Reverse.

Lead, cast, d. 53. By, or after a design of, Albert Dürer. Dated 1508.

Lent by Mr. Max Rosenheim.

THE EMPEROR CHARLES V.

2 CAROLVS : V : RO : IMPER :

Bust to right of Charles V, crowned; in armour, with the collar of the Golden Fleece. Surrounded by a circular border composed of the pillars of Hercules, with PLVS—VLTRA on a scroll and fourteen coats-of-arms.

Reverse: Between 15—21 the Imperial eagle, surrounded by a circular border composed of thirteen coats-of-arms and a wreath containing the initial N.

Silver, struck, d. 72. Dated 1521.

This medal, struck by order of the Council of Nürnberg for presentation to Charles V on the occasion of his projected visit to that city, was never presented, as the Imperial Diet to be held in 1521, as well as the Emperor's visit, had to be adjourned owing to the plague having broken out at Nürnberg.

According to Habich there is documentary evidence that Albert Dürer designed this medal. See Habich, Prussian "Jahrbuch," 1906; Imhof, ii, p. 7, No. 6.

Lent by Mr. George Salting.

JOHANN NEUDORFFER.

3 IOHANN NEVDORFFER RECHENMEISTER VND MODIST DIE IAR CHRISTI MDXXIII/
ALTER XXVII.

Bust to right of Johann Neudorffer in mantle and cap.

No Reverse.

Lead, cast, d. 66. 1523.

Johann Neudorffer, arithmetician and writing-master of Nürnberg, born 1496, the author of "Nachrichten von Künstlern und Werkleuten, Nürnberg, 1547," a work to which we are much indebted for information about Nürnberg art, artists, and artisans.

Lent by Mr. Max Rosenheim.

WOLFGANG JÖRGER.

4 WOLFGANG * IÖRGER * ZV * TOLET * RITTER * ROM * KHAY * MAY * ZC *

Between 15—18. Bust to left of Wolfgang Jörger; two chains over doublet; netted cap.

Reverse: RAT * VND * LANDSHAVBTMAN * IN * ÖSTERREICH * OB * DER * ENS *

Coat-of-arms.

Silver, struck, d. 55.

By an anonymous Austrian medallist, 1518.

Wolfgang Jörger assisted, 1485 and 1486, in the defence of Wiener-Neustadt against Matthias Corvinus; knighted by Maximilian I in 1486, became "Landeshauptmann," 1513; resigned 1520, † 1524. (Bergmann, p. 146, t. xi, No. 49.)

Lent by Mr. Max Rosenheim.

HANS SCHWARZ.

BORN at Augsburg about 1492, apprenticed in 1506 to Stephen Schwarz, a sculptor and wood-carver; he worked as a medallist first at Augsburg, afterwards at Nürnberg, which latter place he was forced to leave owing to a brawl in 1520. Wandering about, staying some time at Speyer, Worms and Heidelberg, we meet with him again in 1523 for a short time at Nürnberg. The last medal that may be ascribed to him is of 1527, and from that time no further trace of him exists. Excelling as a medallist he may be called the originator of medallic art in Germany, creating and developing, untouched by Italian influence, a style of his own, which, though it may be realistic and somewhat rough, is of great artistic merit. His drawings of portraits in the collections of Berlin, Bamberg and Weimar have up to a recent date been attributed to Albert Dürer.

ALBERT DÜRER.

5 Bust to left of ALBERT DÜRER, in fur mantle; hair falling in curls over shoulders; bareheaded, with beard.

No Reverse.

Bronze, cast, d. 58. By Hans Schwarz of Augsburg.

Lent by Mr. Max Rosenheim.

JOHANNES WENCK.

6 IOANNES WENCK ABBAS FONTISSALVTIS XXVI ANN XLI.

Bust to left of Johann Wenck in mantle and biretta.

No Reverse.

Lead, cast, d. 56. By Hans Schwarz of Augsburg (1520).

Johannes Wenck, 26th Abbot of the Cistercian Monastery of Heilsbronn, born 1479 at Ansbach, Abbot 1518, resigned 1529, † 1538.

Lent by Mr. Max Rosenheim.

URBAN LABENWOLF.

7 ♣ VRPANVS · LABENWOLF · AIN · AVGSPVRGER · F · S · XXXI'

Between 15—18. Bust to left of Urban Labenwolf in mantle and hat with divided brim; straight hair, beardless.

No Reverse.

Bronze, cast, d. 63. By Hans Schwarz of Augsburg, 1518.

Lent by the Victoria and Albert Museum.

CONRAD PEUTINGER.

8 CHVONRADI · PEVTINGER · IVRISCONSVLTI · AETAT · LII ♁

Bust to left of Conrad Peutinger, bareheaded, square-cut straight hair.

No Reverse.

Bronze, cast, d. 87. By Hans Schwarz of Augsburg, 1517-1518.

Conrad Peutinger, born 1465, of a patrician family in Augsburg, became secretary to the council 1493, resigned shortly after attending the Imperial Diet at Worms; well known as a collector of antiquities; he wrote several books, the most important of which is on the antiquities of Augsburg.

Lent by the Victoria and Albert Museum.

FRANZ VON SICKINGEN.

9 FRANCISCVS V SICKING Z RAT HAVPMAN KAROLI QVINTI.

Between MD—XXI, bust to left of Franz von Sickingen, in mantle and chain over doublet; cap.

Reverse: Inscription in five lines: "ALLEIN GOT/DI ER LIEB DEN/GMEINE NV CZ/BESCHIRM DI G/ERECTIKEI/

Bronze, cast, d. 56. By an anonymous medallist, 1521.

Franz von Sickingen, born 1481, of a noble Palatinate family, became a prominent figure in German history, a champion of political freedom and justice, and, in his later years, of Luther and the Reformation. He used his great influence in favour of the election, as Emperor, of Charles V, who bestowed on him the title of Imperial Councillor and captain. In 1522 he made war on the Archbishop of Treves; defeated, outlawed by the Emperor, he retired to, and stood the siege of, his Castle of Landstuhl, was mortally wounded 2nd May, 1523, surrendered 6th May and died the day following. His tomb is in the church at Landstuhl.

Lent by the Victoria and Albert Museum.

MATHEUS LANG VON WELLENBURG.

10 MATHEVS · CARD · S · ANG · ARCHIEPVS SALCZBVRGENSIS · LEG · ☉☉

Bust to left of Matheus Lang in mantle and biretta.

Reverse: "AGNOSCE · TE · DILIGENTES · ☉☉ M · D · X · X ·"

Two coats of arms under Cardinal's hat.

Bronze, cast, d. 39. By Hans Schwarz of Augsburg, 1520.

Matthäus Lang von Wellenburg, born at Augsburg, 1468, became secretary of Frederic III, in 1510 Chancellor of Maximilian I, Ambassador of the Emperor to Louis XII of France, Cardinal 1512, Archbishop of Salzburg 1519, † 1540.

Lent by Mr. Max Rosenheim.

THE EMPEROR CHARLES V.

11 KAROLVS · D · G · ROMA · IMPER · HISPANIARV · REX ·

Bust to left of Charles V in Spanish mantle with Golden Fleece over doublet; hat, with long hair, no beard.

Reverse: Within a wreath under crown the Imperial eagle, with coat of arms.

Bronze, cast, d. 43. By Hans Schwarz of Augsburg, about 1519.

Lent by Mr. Max Rosenheim.

HANS DAUCHER.

For Biography, see p. 108.

LUDWIG II OF HUNGARY.

12 LVDOWIG · V · GO · GN · KOENIG IN VNG · V · BO · A · 1526.

Bust to right of Ludwig II, in fur and collar of Golden Fleece over gathered shirt, hat with badge; long hair and beard.

Reverse: HERR · STEFFAN · SCHLICK · GRAF · ZV · BASSAN · HER · ZV · WEISKIRCHEN · ELBO · V · SCHLACREN.

Bust to left of Stephan Schlick in mantle, and four rows of chain over gathered shirt, hat over netted cap, bearded.

Silver, cast and chased, d. 61. By Hans Daucher.

Lent by Mr. Max Rosenheim.

OTTO HEINRICH AND PHILIP, COUNTS PALATINE.

13 Within a broad wreath border: OTTOHEN · COESPA · RENI · DVX · INFE ·
z · SVPIOR, · BAVAR, ·:

Between 1527 and 25. Bust to left of Otto Heinrich in armour and large plumed hat; curly hair and beard.

Reverse: Within a broad wreath border: PHILIPS · COESPA · RENI · DVX · INFE · z · SVPIOR, · BAVAR, ·:

Between 1527 and 24. Bust to right of Philip in armour and large plumed hat; straight square-cut hair, no beard.

Bronze, cast, d. 66. By Hans Daucher, of Augsburg, 1527.

Lent by the Victoria and Albert Museum.

OTTO HEINRICH, COUNT PALATINE.

14 OTTOHEN · COESPA · RENI · DVX · INFE · z · SVPIOR, BAVAR.

Between 1527 and 25. Bust three-quarters to left of Otto Heinrich in Spanish mantle and chain over doublet and gathered shirt; large hat, curly hair and beard.

No Reverse.

Bronze, cast, d. 61. By Hans Daucher, of Augsburg, 1527.

Otto Heinrich, Count Palatine, born 1502, the elder son of Rupert, Count Palatine, reigned with his younger brother Philip 1522-35, when they separated, the latter resigning his share in 1541 for a yearly allowance. Otto Heinrich became Elector of the Palatinate in 1556, and died at Heidelberg, 1559.

Lent by the Victoria and Albert Museum.

PHILIP, COUNT PALATINE.

15 PHILIS · COES PA · RENI DVX · INFE z SVPIORIS · BAVARIE M'D'XXII'

Three-quarter length, to left, of Philip, Count Palatine, in armour and cap; in the field his motto: NICHTZ VNVERSVCHT. On the sword hilt the artist's monogram, H, containing a small D.

No Reverse.

Lead, cast, d. 139. Cast from a stone medallion by Hans Daucher, now in the museum at Colmar.

Philip, Count Palatine, born 1503, co-regent with his elder brother Otto Heinrich up to 1535. In 1529, when Sultan Soliman besieged Vienna, he held the command of the city, distinguishing himself by his bravery. In 1538 he came to England in hopes of marrying one of the royal princesses. Died at Heidelberg, 1548.

Lent by Mr. Max Rosenheim.

CHARLES V, FERDINAND I, AND MARY, QUEEN OF HUNGARY.

16 CAROL · V · /E · FER · I · FRÉS · /RO · IMP · 'E · RE · RE · HISP · VT/RISQV · SICI · VNG · BOE · z^o ARC/HID · AVST · D · BVRG : I.5.32

Between K · Q and REX · /F · I: Busts of Charles V and Ferdinand I bare-headed to right.

Reverse: Between MR, and K · V. Bust of Mary, their sister, to left.

Silver, cast and chased, d. 69. As a rule the size of this medal is 73, but the edge of this specimen having been filed down accounts for the difference. Domanig (p. 44, No. 13) thinks that the obverse might probably be by Peter Flötner, but he, as well as Habich, attributes the reverse to a model by Hans Daucher.

Lent by Mr. George Salting.

MAXIMILIAN I.

- 17 THE EMPEROR MAXIMILIAN I in full armour and large plumed hat on horseback to left; on the housing the shield of Austria.

No Reverse.

Lead, cast, d. 76. By Hans Daucher, of Augsburg, about 1518.

Lent by the Victoria and Albert Museum.

LUDWIG KRUG,

OF Nürnberg, a goldsmith, engraver and medallist, son of the Nürnberg goldsmith Hans Krug the elder. Johann Neudorffer praises him as an engraver of dies, Erman attributes to him the Dürer medals of 1527, and Domanig fairly proves that the medals mentioned by Erman under the heading "1525/1526 Nürnberg," and a few medals of 1527 are his work. The only dates available as to his life and activity are that he paid the fees for his admittance to the "Meisterrecht" on 10th May, 1522, and that he died in 1532. Peter Flötner is supposed to have taken over the medallistic part of his business about 1527.

ALBERT DÜRER.

- 18 IMAGO * ALBERTI * DVRERI * ÆTATIS * SVAE * LVI *

Bust to right of Albert Dürer in mantle, bareheaded, with beard.

Reverse: * INCLITA * VIRTVS * M * D * XXVII.

Coat-of-arms.

Bronze, cast and chased, d. 39. Attributed to Ludwig Krug, of Nürnberg; see honestone models, No. 7 and No. 8. *Lent by Mr. Max Rosenheim.*

- 19 SAME as No. 18, showing Reverse.

Lead, cast, d. 39.

Lent by Mr. Max Rosenheim.

- 20 OBVERSE, same as No. 18.

Reverse: Within a wreath in seven lines . BE . MA . / OBDORMIVIT . / IN . XFO . / . VI . IDVS . / . APRILIS . M . D . / XXVIII . / . VI . C . VI . /

Silver, cast and chased, d. 39. Attributed to Ludwig Krug, of Nürnberg; see honestone model, No. 9. *Lent by Mr. Henry Oppenheimer.*

- 21 SAME as No. 20, showing Reverse.

Reverse: Within a wreath in seven lines · BE · MA · / OBDORMIVIT · / IN · XFO · / · VI · IDVS · / · APRILIS · M · D · / XXVIII · / VI · C · VI · /

Lead, cast, d. 39. Attributed to Ludwig Krug, of Nürnberg; see honestone model, No. 9. *Lent by Mr. Max Rosenheim.*

22 Within a pearl border: IMAGO ALBERTI DVRERI ÆTATIS SVÆ LVI

Bust to right of Albert Dürer in mantle, bareheaded, with beard.

Reverse: BE · MA · / · OBDORMI- / VIT IN XPO / VI · IDVS / APRILIS · M · D / XXVIII / VI · C · VI · /

Silver, the two sides cast separately and soldered together, d. 41. Probably a later casting, but already mentioned in the eighteenth century by Imhof, p. 722, No. 30.

Lent by Mr. Max Rosenheim.

CONRAD REUTTER, ABBOT OF KAISERSHEIM.

23 CONRADVS * ABBAS * M * CÆSARIENSIS * ÆTATIS * SVÆ * ANNO * L *

Bust of the Abbot to right in clerical dress.

Reverse: INSIGNIA * EIVSDEM * IN * DOMINO * CONFIDO * M * DXXVII * .

Before the abbot's crosier an ornamental shield with coat of arms (Reutter).

Silver, cast and chased, d. 39. By Ludwig Krug, of Nürnberg, 1527 (Domanig, Vienna "Jahrbuch," 1895, p. 68.)

Konrad Reutter, born at Nördlingen, 1477, became in 1509 Abbot of the Monastery of Kaisersheim; † 1540.

Lent by Mr. George Salting.

CHRISTOPH KRESS VON KRESSENSTEIN.

24 · CRISTOF · KRESS · XXXXII · IAR · ALT ·

Bust of Christoph Kress to right in doublet and chain over gathered shirt showing small ruff; bareheaded, long hair, beardless.

Reverse: LAS · MIRS · GEFALLEM · TREW · IN · ALLEN · M · D · XXVI ·

Crested helm and shield with coat-of-arms resting on armour.

Silver, cast and chased, d. 39. By the medallist whose work Erman describes under "1525-1526 Nürnberg," probably Ludwig Krug.

Lent by the Victoria and Albert Museum.

CHRISTOPH KRESS VON KRESSENSTEIN.

25 CRISTOF · KRES · XXXXII IAR · ALT ·

Bust to right of Christoph Kress in doublet and chain over gathered vest. Bareheaded, long hair, beardless; underneath a sprig.

Reverse: LAS · MIRS · GEFALLEN · TREW · IN ALLEN · M · D · XXVI.

Crested helm and shield with coat-of-arms resting on armour.

Bronze, cast and chased, d. 22. By the medallist, whose work Erman describes under "1525-1526 Nürnberg," probably Ludwig Krug.

Christoph Kress von Kressenstein, born, 1484, of a Nürnberg patrician family; elected 1510 to the Council; 1530 represented the City at the Imperial Diet of Augsburg; 1532 Commander of the City Forces; died 1535.

Lent by Mr. Max Rosenheim.

ROGER AUF DER BURG.

26 ROTGER · VFF · DER · BORGK · ALT · XXXI · IAR ·

Bust to right in fur-lined mantle; bareheaded.

No Reverse.

Lead, cast, d. 41. By the medallist whose work Erman describes under "1525-1526 Nürnberg," probably Ludwig Krug.

Lent by Mr. Alfred de Pass.

LEONHARD VON EGKH.

27 LEONHART VON EGKH ÆT XXXVI.

Bust to left of Leonhard von Egkh; mantle over gathered vest with high collar; cap.

Reverse: Across the field in four lines, OIS · CARO · FOENV̄/ET OMNIS · GLORIA EIVS/QVASI FLOS · /FOENI · / Below, separated by a line, coat-of-arms between MD—XXVII.

Bronze, cast, d. 39. Probably by Ludwig Krug, 1527.

Dr. Leonhard von Egkh, born at Kellheim, 1480; Privy Councillor and Chancellor of Wilhelm IV Duke of Bavaria, † 1550.

Lent by Mr. Max Rosenheim.

PHILIP MELANCHTHON.

28 PHILIPPVS MELANTHON · A° ÆTATIS SVÆ · XLVII

Bust to left of Philip Melanchthon in mantle and cap.

Reverse: PSAL. 36/SVBDITVS ESTO/DEO E ORA EVM/ANNO./M.D. XLIII./

Bronze, cast, d. 46. By Friedrich Hagenauer, 1543.

Lent by Mr. Max Rosenheim.

PETER FLÖTNER.

A SCULPTOR, designer, and wood engraver, on whose work, as a medallist, a good deal of light has been shed by the recent researches and publications of Reimers, Domanig, and Lange. Many medals and other objects attributed to him may not be by his hand, but there is no doubt that he deserves mention as one of the best medallists of Germany. The date and locality of his birth are still wrapped in mystery, but he is supposed to have been working at Augsburg, and to have come from Ansbach to Nürnberg somewhat before 1523, in which year he was admitted a freeman of that city. Domanig (Vienna "Jahrbuch," 1895), believes that he worked in the atelier of Ludwig Krug, and, in 1526 or 1527, took over the latter's established business as a medallist. He died in 1546.

JOHANN NEUDORFFER.

29 IOH · NEVDORFFER · ARITHM · ANN · ÆTAT · SVE XXXIII.

Bust to right of Johann Neudorffer, bareheaded, long hair.

Reverse: MISERICORDIA · DOMINI · SVPER · OMNIA · OPERA · EIVS.

Below the date M · D · XXXI: three shields; on the centre one the device of Johann Neudorffer.

Silver, cast, d. 23. By Peter Flötner, 1531.

Lent by Mr. Henry Oppenheimer.

GEORGIUS CATANEUS VENTUS.

30 GEORGIUS CATANEVS VENTVS ÆTATIS SVE ANNO LV.

Bust to right of Georgius Cataneus Ventus, bareheaded, long hair and beard.

Reverse: DIMIDVM · PLVS · TOTO · M · D · XXIX.

Coat-of-arms, the crest an angel holding a scroll inscribed: "VOX CLAMANTIS IN DESERTO."

Silver, cast, d. 30. Probably by Peter Flötner of Nürnberg.

Name and coat-of-arms point to the Genoese family de Vento, but we cannot find any trace of this personage in Germany; he may have been a relation of the court musician of Wilhelm, Duke of Bavaria, Ivo de Vento, who in 1569 and subsequent years published at Munich many volumes of sacred and secular music.

Lent by Mr. Max Rosenheim.

MARTIN GEUDER.

31 MARTINVS · GEVDER AETATIS · SVAE · LXXIII.

Bust to right of Martin Geuder, bareheaded, with long beard.

Reverse: Within a laurel wreath, below: SOLA VIRTVS/MDXXVIII/ shields with coat-of-arms and a crested helm.

Bronze, cast and chased, d. 36. By Peter Flötner of Nürnberg, 1528.

Martin III Geuder von Heroldsberg und Stain, a patrician of Nürnberg, born, 1455, † 1532.

Lent by Mr. Max Rosenheim.

HEINRICH RIBISCH, GEORG HERMANN, AND CONRAD MAIR.

32 HEN · RIBISCH · DOCTOR · GEORG · HERMAN · CVNR · MAIR

The three busts of Doctor Heinrich Ribisch, Georg Hermann, and Conrad Mair to right each in doublet and chain over gathered shirt, Hermann with cap, the others bareheaded.

Reverse: QVAM IVCVNDVM · HABITARE · FRATRES · IN · VNVM · M · D · XXXI.

Three coats-of-arms.

Silver, cast and chased, d. 40. By Peter Flötner of Nürnberg, 1531.

Heinrich Ribisch, born 1485 at Breslau, Doctor of Law, a Councillor of Bohemia, and Collector of the Revenue in Silesia, † 1544. Georg Hermann, an agent of the celebrated Fugger firm was well known as a patron of the Arts, ennobled 1527, † 1552. Conrad Mair, also an agent of the Fuggers, was admitted to the Council of Augsburg in 1548; according to von Stetten he became Burgo-master of Augsburg.

Lent by Mr. Henry Oppenheimer.

33 SAME as No. 32, but showing Reverse.

Lead, cast, d. 40. Imperfect.

Lent by Mr. Max Rosenheim.

RAYMUND FUGGER.

34 RAIMVNDVS * FVGGER AVGVS * VIND * ÆTATIS * XXXX *

Bust to right of Raymund Fugger; curly hair and beard.

Reverse: PVDEAT * AMICI * DIEM * PERDISSE *

A man in toga standing on a globe and holding in his right hand a ewer, in the other a plate filled with corn, five birds fluttering around him; at his feet a bag from which money is flowing; underneath the globe the word "LIBERALITAS."

Silver, cast and chased; parcel gilt, d. 41. By Peter Flötner of Nürnberg, 1529.

Raymund I. Fugger of Augsburg, born 1489, a member of the great Fugger firm, created by Charles V Count von Kirchberg und Weissenhorn in 1530; died 1535.

Lent by Mr. Max Rosenheim.

PHILIP, COUNT PALATINE.

35 † TE · AMO · VT · PROPRIAM · ANIMAM · AN · M · D · XLI ·

Bust to left of Philip, Count Palatine in brocaded mantle, with collar of Golden Fleece over gathered vest with rich collar; jewelled cap, short hair, square-cut beard.

Reverse: † PHILIPS · VON GOTS GNADEN PFALCZGRAF B · REIN HERCZOG · I · NIDERN · V · OBERN · BAIRN.

Coat-of-arms.

Silver, cast and chased. The edge and part of the wreath border having been filed off, probably for mounting as a jewel, the diameter is only 53mm instead of 56.

Attributed by Domanig to Peter Flötner of Nürnberg, 1541.

Philip, Count Palatine. See No. 15.

Lent by Mr. Max Rosenheim.

RAYMUND FUGGER.

36 RAYMVND FVGGER B · I · K · E · W.

Bearded head to left.

Reverse: MISCENTVR.

On clouds three figures: a boy between two ewers inscribed "ΚΑΛΟΝ" and "ΚΑΚΟΝ," on his right Jupiter and the eagle, on his left Saturn.

Silver gilt, cast and chased, d. 39. By Peter Flötner, about 1530. Domanig, Vienna "Jahrbuch," 1895, p. 28, gives a description of the honestone model. (See medal No. 34.) *Lent by Mr. George Salting.*

CHRISTOPH TETZEL.

37 CRISTOFF · TETZEL · SEINS · ALTERS · XXXX · IAR ·

Bust to right of Christoph Tetzels in mantle and chain over gathered shirt; bareheaded; line of beard.

Reverse: * MIT * STETTER * TREV * M * D * XXVIII *

Shield with coat-of-arms and crested helm resting on armour.

Silver, cast, d. 28. By Peter Flötner of Nürnberg, 1528.

Christoph Tetzels von Kirchsittenbach, a patrician of Nürnberg, b. 1488, filled important offices in the administration of the city; treasurer, 1538.

Lent by Mr. Max Rosenheim.

FRIEDRICH, MARGRAVE VON BRANDENBURG-ANSBACH.

38 ❁ DEI · GRATIA · INVICT · A · VIRTVS · FRIDERICH · ANN · NAT · LXX · SVPERET ·

Bust to left of Friedrich, bareheaded, long hair and beard.

Reverse: MARCH · BRAND · DV · STETI · POME · CASVB · VAND · BVRGR · NVREN · PRIN · RVG · MDXXVIII ·

Coat-of-arms.

Lead, d. 39. By Peter Flötner, 1528.

Friedrich, Margrave of Brandenburg-Ansbach, born 1460, Margrave 1486, forced by his sons to abdicate in 1515, and kept close prisoner; released 1527, died 1536. *Lent by the Victoria and Albert Museum.*

LUDWIG HOLTZSCHUHER.

39 LVDWIG HOLTZSCHVER XXXI IAR · ALT ·

Bust to right of Ludwig Holtzschuher in mantle and chain over gathered shirt.

Reverse: ICH · LASZ · MIR · NIT · GRAVSSEN · IM · M · D · XXXIII ·

Coat-of-arms.

Bronze cast, d. 30. By Peter Flötner of Nürnberg, 1534.

Ludwig Holtzschuher, a patrician of Nürnberg, born 1503, died 1567.

Lent by Mr. Max Rosenheim.

AUGUSTIN FORENBERGER.

40 Within a wreath border, · AVGVSTIN · FORENBERGER · ALT · XXXIII IAR ·

Bust to right of Augustin Forenberger, bareheaded, short curly hair, no beard.

Reverse: Within a border formed by two wreaths: · VND · OB · ES · MVGLICH · WER · M · D · XXXI · IAR ·

Coat-of-arms resting on a winged globe.

Bronze cast, d. 30. Attributed to Peter Flötner, 1531.

Lent by the Victoria and Albert Museum.

41 RELIGIOUS MEDAL.

The Holy Trinity.

Reverse: QVI · / · TOTVM · / SVBDIT · SV/IS · ORBEM · / · LEGIBVS/ ·

Silver gilt, d. 31.

South German, first half of sixteenth century.

Lent by Mr. Henry Oppenheimer.

FERDINAND I, AND ANNA HIS QUEEN.

42 Within a wreath the bust to right of Ferdinand I, and Anna his queen, crowned.

Reverse: Within a wreath, inscription on seven lines, FERDI- / NANDVS · ET · / ANNA · ROM · HV- / NG · BOHE · REX · E · / REGINA · ARCHI / D · AVST · DVC : / BVRG · ZE / .

Silver, cast and chased, d. 31. By an anonymous medallist, about 1536.

Lent by Mr. Max Rosenheim.

MARGARETH, MARGRAVINE OF BADEN.

43 MARGAETH · MARGRAVIN · ZV · BADEN · ALTERS · XX ·

Bust to right of the Margravine Margaret; a necklace with cross and a double chain over her dress; hair in a net, over which is a plumed cap.

Reverse: M · D · XXX · IIII.

Within a broad laurel wreath two lions supporting a shield with the arms of Baden; below the shield two clasped hands holding a heart and flowers.

Silver, cast and chased, d. 41. By the anonymous medallist, signing L., a pupil of Peter Flötner. (Domanig, Vienna "Jahrbuch," 1895, p. 80.)

Margaret, daughter of the Margrave Ernst of Baden, born 1514, married 1538, Wolfgang II, Count v. Oettingen, †1574.

Lent by Mr. George Salting.

HANS KELS.

SCULPTOR and wood-carver, of Kaufbeuren, settled in 1541 in Augsburg. In the Ambras Collection at Vienna is a beautiful draught-board, with twenty-four draughts, carved and signed by him in 1537. Died at Augsburg about 1565.

FERDINAND I, AND ANNA HIS QUEEN.

- 44 FERD : ARCH : AVSTR : ET ANNE HVG : REG * COIVGV/EFFIGIES * ÆTA : VTRIVS-
QVE * ANNO * XX.

Between M.D. . . . and XX III the busts to left of Ferdinand I and Anne, his queen.

Reverse: Within a border formed by the collar of the Golden Fleece, the monogram F and A.

Silver, cast and chased, d. 53. Probably an early work of Hans Kels of Kaufbeuren (1523).
Lent by Mr. Henry Oppenheimer.

BARBARA REIHING.

- 45 BARBARA REIHINGIN VXOR ÆTATIS ANN. XXXXVII.

Bust to left of Barbara Reihing, the wife of Georg Hermann of Kaufbeuren; chain over close-fitting dress, hair in netted cap.

Reverse: IN DOMINO CONFIDO ANNO MDXXXVIII. ❁

Ornamental shield of arms.

Bronze, cast and chased, d. 51. By Hans Kels of Kaufbeuren, 1538. See boxwood model, No. 28.

Lent by Mr. Max Rosenheim.

CHRISTOPH MUELICH.

- 46 CHRISTOPHORI MVELICHI M.D.XXX. ÆTAT. SV.Æ. ANN. XXXX.

Bust three-quarters to left of Christoph Muelich, chain over mantle, bare-headed, long beard.

Reverse: ❁ FEMINEO · IMPERIO · MITESCVNT · EFFERA · CORDA.

A woman in flowing draperies, leading a lion; below mask and scrolls.

Bronze, cast and chased, d. 37. By an anonymous German medallist, under Italian influence.
Lent by Mr. Max Rosenheim.

GABRIEL VENER.

- 47 Bust, full face of Gabriel Vener in mantle over doublet, bareheaded, long beard.

Reverse: Within a wreath in four lines: GAB/RIEL/VENER/IVS/

Bronze, cast and chased, d. 21. By an anonymous medallist, about 1530.

Lent by Mr. Max Rosenheim.

MARTIN LUSSOL AND ANNA HIS WIFE.

48 MARTIN LVSSOL. D. ÆTA XLVIII.

Bust in high relief to right of Doctor Martin Lussol, fur and chain over gathered shirt, bareheaded, bearded.

Reverse: ANNA · VXOR · MART · LVSS · ÆTA · XXXII · 1543.

Bust in high relief to left of Anna Lussol in mantle, with high turned-out collar; hair in netted cap.

Silver, cast, d. 25. This medal of an uncommon type is probably the work of a Rhenish artist, 1543.

Lent by Mr. Max Rosenheim.

STEPHEN SCHLICK, COUNT OF PASSAUN.

49 DOMINVS · STEPHANVS · SLICK · COMES · DE · PASSAVN · ET · C * /
ANNO · DOMINI · M.D. XXVI. ETATIS · SVE · XXXX (mint mark : a head,
crowned, full face).

Bust to left of Stephen Schlick in Spanish mantle and double chain over gathered vest; hat with badge over netted cap.

Reverse: PRO · PATRIA · PVGNANDO · CONTRA · TVRCAM · OPETIIT.

Coat-of-arms.

Silver, struck, d. 43. This medal, struck at Joachimsthal (under Utz Gebherd, master of the mint, 1526-1528), commemorates the death at the battle of Mohacz (1526) of Stephen Schlick, Count of Passaun and Weisskirchen (born 1487), the founder of the mining industry of St. Joachimsthal in Bohemia.

Lent by Mr. Henry Oppenheimer.

50 SAME as No. 49, showing Reverse.

Lent by Mr. Max Rosenheim.

LUDWIG II OF HUNGARY AND MARY HIS QUEEN.

51 LVDO · VNGAR · BOHE · QVE / REGIS ET MARIAE RE / GINÆ · DVLCISS · COIV / GIS · AC ·
PROCES / IN · FLAN · /

Busts, facing of Ludwig II of Hungary, and Mary, his queen; richly ornamented background; the King wears mantle and collar of Golden Fleece over gathered vest, and large hat; the Queen in rich dress with slashed sleeves, hair in net under jewelled cap.

Reverse: LVDO · HVNG · BOEM · ZC · REX / ANV · AGENS · XX · IN TVRCAS / APVD MOHAZ · CVM · PAR / VA · SVORVM · MANV · PV / GNAS · HONESTE / OBYT · MDXXXVI. /

In the upper part, the King and some of his knights on horseback facing Turkish horsemen and artillery; below, inscription in six lines in a shaped panel.

Silver, struck, d. 45. This medal, commemorating the death at the battle

of Mohacz (1526) of Ludwig II, King of Hungary, is by an anonymous medallist of Joachimsthal, taking his design for the portraits from medals by Hans Daucher (see Reverse of No. 16).

Lent by Mr. Max Rosenheim.

LUDWIG II OF HUNGARY AND MARY HIS QUEEN.

52 LVDOVIC * VNCA * EC * REX * CONTRA * TVRCA * PVGNANDO * OCCVBIT * *

Between 1 · 5 ·—26 ETATIS—SVE · 30.

Bust to left of Ludwig II, collar of Golden Fleece over fur mantle; large hat with badge.

Reverse: MARIA * REGINA * EC * QVOS * DEVS * CONIVNXIT * HOMO * NON * SEPERET * *

Bust to left of the Queen; chain with jewel over dress with slashed sleeves; hair in a net under jewelled cap.

Silver, struck, d. 41. By Michael Hohenauer of Joachimsthal (about 1530).

Lent by Mr. George Salting.

LUDWIG NEUFAHRER.

A GOLDSMITH, medallist, and engraver of dies. Ferdinand I appointed him in 1545 goldsmith to the Court, in 1547 Warden of the Mint of Vienna. In 1550 he appears as Warden, and from 1558-1561 as Master of the Mint of Prague. Retiring on a pension in 1561, he died in 1563. Neufahrer's earliest medal is dated 1532.

THE EMPEROR CHARLES V.

53 CAROLVS HESPERY REX ET MODERATOR IBERI IN.

Bust to right of Charles V. Cloak and collar of Golden Fleece over doublet; cap; long beard. Below the bust, LVD NEIF.

Reverse: TVLIT AVRIFRO ROMVLA SCEPTA TAGO · ANNO 15 · 42 · LV · NE · Imperial eagle, crowned, standing on the pillars of Hercules with a scroll, inscribed, PLVS VLTRA.

Silver, cast and chased, d. 40. By Ludwig Neufahrer, 1542.

Lent by Mr. George Salting.

WOLFGANG VON ROGGENDORF.

54 WOLF FREYHER' ZV' ROGEDORF' VND' MOLLEBVRG' SEINS' ALTERS' IM 53 · ·

Bust of Wolfgang von Roggendorf to right, in doublet, bareheaded, with beard; on truncation, 1536.

Reverse: Within a wreath border, SOL SEIN SCHICKT · SICH
Coat-of-arms.

Silver, cast and chased, d. 39. By Ludwig Neufahrer, 1536.

Wolfgang von Roggendorf, born 1483, filled important offices in Austria under Maximilian I and Ferdinand I. At the defence of Vienna he held a command of five hundred knights and horsemen.

Lent by Mr. Max Rosenheim.

GEORG GIENGER AND HIS WIFE.

55 GEORG GIENGER · BAIDER · RECHTN · D · R · KA · M · ZC · GEHAIM · RAT ·

Bust to left of Georg Gienger, chain over doublet, bareheaded, long beard.

Reverse: MAGDALENA · GIENGERIN

Bust to left of Magdalena Gienger, chain over dress, ornamented hair net and flat cap.

Silver, struck, d. 37. By Ludwig Neufahrer, about 1542.

Georg Gienger, born at Ulm about 1500; studied at Vienna, became doctor-at-law, then chancellor of the Bishop of Constance, with whom he went to the Imperial Diet at Augsburg in 1530. Entering the service of Ferdinand I of Austria, he distinguished himself in high offices, retired on a pension in 1571, and died in 1577.

Lent by Mr. Max Rosenheim.

FRANCIS I.

56 FRANCISCVS · I · FRANCORVM · REX · C · 43 ·

Bust, three-quarters to left, of Francis I in mantle, doublet, and plumed cap.

Reverse: DISCVTIT. HĀC. FLMĀ. FRAČISC. ROBORE. MĒTIS. OÑIA. PVIČIT.
RERV̄. IMERSABILIS VĎ.

Within a wreath under crown, salamander in flames, L - N .

Lead, struck, d. 45. By Ludwig Neufahrer, about 1537.

Lent by Mr. Max Rosenheim.

BARBAROSSA.

57 BARBA ROSSA, NE.

Bust to left of Chair-uddin Barbarossa, in mantle and turban.

Reverse: Within a wreath an Arabic inscription in three lines.

Silver, struck, d. 28. By Ludwig Neufahrer, about 1540.

Barbarossa the famous corsair. Suleiman, the emperor of the Turks, gave him the title Chair-uddin, and made him afterwards Pasha of the sea; after taking Tunis in 1533 he ravaged several parts of Italy, and reduced Yemen to the Turkish government. Died at Constantinople, aged eighty, in 1546.

Lent by Mr. Max Rosenheim.

THE EMPEROR CHARLES V.

58 VT IMPERET · ASTRIS TECVM REGNA · DEVS · PARTITVS :

Bust, three-quarters to right, of Charles V, in brocaded mantle and collar of Golden Fleece, holding gloves in his right hand; small cap.

Reverse: REGENDA · TIBI · SIC · SOLA · CVNCTA · DEDIT. 15. Shield with monogram S and W 41. ILLE :

Between the pillars of Hercules, under crown, the Imperial eagle with collar of Golden Fleece.

Silver, cast and chased, d. 43. By an artist signing with monogram, S and W in a shield, 1541.
Lent by Mr. Henry Oppenheimer.

STEPHAN PRAUN AND HIS WIFE.

59 STEFFAN PRAVN · MARGARETA · VXORIS IMAGO.

Busts of Stephan Praun and Margaret, his wife, to right; the former in armour, bareheaded, with beard; the lady in a dress with turned-out collar and cap, chain around neck.

Lead, cast, d. 51. (See honestone carving, No. 20.) Probably by the medallist, M.G (Mathes Gebel?), of Nürnberg, about 1540.

Lent by the Victoria and Albert Museum.

ELIZABETH, DUCHESS OF BRUNSWICK-LÜNEBURG.

60 Between 15 and 45. Bust, full face, of Elizabeth, Duchess of Brunswick-Lüneburg; mantle over linen bodice, cap set askew over close-fitting hood.

Reverse: ELISABET + MAR + PRI + BRVN + E + LVNE. 3-4.

Coat-of-arms.

Silver gilt, struck, d. 41. Dated 1545.

Elizabeth, daughter of Joachim, Elector of Brandenburg, widow of Erich I, Duke of Brunswick-Lüneburg, as guardian of Erich II.

Lent by Mr. Max Rosenheim.

HANS REINHARDT.

THE real name of this artist, who signed with the monogram *HR*, was only discovered in 1872, by Gersdorf, in the Archives of the Goldsmiths' Guild of Leipzig. Up to that date he was known to us as Heinrich Ritz or Reitz. Some of his medals are dated as early as 1535, but only in 1539 was he admitted to the freedom of the city of Leipzig; in 1547 he became Master of the Guild and died

in 1581. His Trinity and other medals show that from a technical point of view his productions stand out as some of the best of the sixteenth century.

61 RELIGIOUS MEDAL, ABRAHAM'S SACRIFICE.

Signed ¹⁵³⁹
IR

Reverse: Crucifixion.

Silver cast and chased, d. 56. By Hans Reinhardt, 1539.

Lent by Mr. Max Rosenheim.

THE TRINITY MEDAL.

62 PROPTER SCELVS POPVLI MEI PERCVSSI EVM : ESAIÆ · LIII

The Holy Trinity: God the Father, with sceptre and orb, seated on a throne, before Him a crucifix with Jesus Christ and the dove of the Holy Ghost, surrounded by two angels standing on clouds and cherubs.

Reverse: REGNANTE MAVRITIO D · G · DVCE · SAXONIÆ · ŽĀ : GROSSVM HVNC · LIPSIÆ · IR : CVDEBAT : AN° · M · D · XLIIII MENSE · IANV :

Two angels standing on clouds and holding a large tablet with part of the Athanasian creed and a hymn, in twenty-two lines; on the upper part of the tablet a shield with IHS.

Silver, cast and chased, d. 98. By Hans Reinhardt, 1544.

Lent by Sir Julius Wernher, Bt.

THE TRINITY MEDAL.

63 Within a wreath border: PROPTER SCELVS POPVLI MEI PERCVSSI : EVM : ESSAIÆ : LIII ·

The Holy Trinity: God the Father, with sceptre and orb, seated on a throne, before Him a crucifix with Jesus Christ and the dove of the Holy Ghost, surrounded by two angels standing on clouds and cherubs.

Reverse: Within a wreath border: REGNANTE · D · AVGVSTO · D · G · DVCE · SAXONIÆ ŽĀ : GROSSVM HVNC · LIPSIÆ · IR : CVDEBAT : AN° M · D · LXVIII MENSE · IANV :

Two angels standing on clouds and holding a large tablet with part of the Athanasian creed and a hymn, in twenty-two lines; on the upper part of the tablet a shield with the electoral arms of Saxony.

Silver, cast and chased, d. 116. By Hans Reinhardt, 1569.

Lent by the Victoria and Albert Museum.

64 RELIGIOUS MEDAL: REPRESENTATION FROM THE APOCALYPSE.

Legend: RELEVATIO CHRISTI, etc., 1539.

Reverse: Scene from the Apocalypse. Signed H·R

Silver, cast and chased, d. 67. By Hans Reinhardt, 1539.

Lent by Mr. Max Rosenheim.

65 RELIGIOUS MEDAL: ADORATION OF THE MAGI.

FR MDXXX.VIII. Below: Inscription in five lines, MAT II.

Reverse: Moses before the burning bush. Below: Inscription in four lines, EXOD. III.

Silver, cast, and chased, d. 68. By Hans Reinhardt, 1538.

Lent by Mr. Alfred de Pass.

66 RELIGIOUS MEDAL: ADORATION OF THE MAGI.

Same as No. 65, showing Reverse.

Silver gilt, cast and chased, d. 68. By Hans Reinhardt, 1538.

Lent by Mr. Max Rosenheim.

67 RELIGIOUS MEDAL.

Creation of Adam and Eve; Adam and Eve eating the forbidden fruit; Expulsion from Paradise. Legend: ET SICVT IN ADAM, etc. Below, on a scroll: IOANNS · FRIDERICVS · ELECTOR · DVX SAXONIÆ · FIERI · FECIT ·

Reverse: The Crucifixion. Legend: VT MOSES, etc. Below, on a scroll: SPES · MEA · IN · DEO · EST. Signed at the foot of the cross: FR · 1536.

Silver, cast and chased, d. 68. By Hans Reinhardt.

Lent by Mr. Henry Oppenheimer.

68 SAME as No. 67, but showing Reverse.

Silver-gilt, cast, d. 68.

Lent by Mr. Max Rosenheim.

FERDINAND I.

69 FERDINANDVS · DEI · GRACIA · ROMAN · VNGARIE · ET · BOEMIE · REX · ANNO · SAL · M · D · XXXVIII · ÆTATIS · SVÆ · XXXVII ·

Bust to left of Ferdinand I; mantle with large collar and slashed sleeves; collar of Golden Fleece over doublet; hat decorated with jewels and a badge; holding a document in his left hand.

Reverse: suspended from the neck of an eagle, a shield with coat-of-arms and with the collar of the Golden Fleece. Below the shield: FERDINANDVS REX and the monogram FR.

Silver, cast and chased, d. 66. By Hans Reinhardt, 1539.

Lent by Mr. George Salting.

THE EMPEROR CHARLES V.

- 70 CAROLVS · V · DEI · GRATIA · ROMAN · IMPERATOR · SEMPER · AVGVSTVS · REX ·
HIS · ANNO · SAL · M · D · XXXVII · ÆTATIS · SVÆ · XXXVII

Bust to right of Charles V in rich dress with Golden Fleece, holding Imperial sceptre and orb.

Reverse: Between PLVS—OVLTRE and pillars of Hercules the Imperial eagle; suspended from its neck a large shield with coat-of-arms and collar of Golden Fleece. Signed: H-R.

Silver gilt, cast and chased, d. 66. By Hans Reinhardt.

Lent by Mr. Max Rosenheim.

- 71 SAME as No. 70.

Lead, cast, d. 66.

Lent by Mr. Max Rosenheim.

JOHANN FRIEDRICH, ELECTOR OF SAXONY.

- 72 IOANNS · FRIDERICVS · ELECTOR · DVX · SAXONIE · FIERI · FECIT · ETATIS · SVÆ ·
32.

Bust three-quarters to right of Johann Friedrich; fur and chain over gathered shirt with collar, bearing legend: REN × ALS × IN × EREN ×; holding sword in his right hand and plumed hat in his left. Signed: FR.

Reverse: SPES MEA IN DEO EST ANNO NOSTRI SALVATORIS M · D · X · X · V.
Coat-of-arms.

Silver, cast and chased, d. 66. By Hans Reinhardt, 1535.

Lent by Mr. Max Rosenheim.

WILIBOLT GEBHART.

- 73 WILIBOLT GEBHART RATSCHREIBER ZV NVRM : LIII IAR ALT

Bust of Wilibolt Gebhart to right, mantle over doublet; bareheaded, long beard. Signed on truncation: H $\frac{\dagger}{\text{R}}$ B. 1553.

No Reverse.

Silver, cast, d. 38. By an anonymous medallist of Nürnberg, signing H. B.; Erman, in mentioning him as one of the best German medallists, says: "The thin, hollow casting of his medals is admirable." *Lent by Mr. Max Rosenheim.*

JOACHIM DESCHLER.

A Nürnberg artist, born about 1500, worked as a medallist at Nürnberg and Vienna; in 1566 he is mentioned as sculptor, etc., to the Emperor Maximilian II. Some of his medals are dated from 1546 to 1557, and bear his monogram, composed of a J and a D; he died about 1571.

JOHANN NEUDORFFER.

74 IOHANN · NEVDORFFER · ARITHM · ÆT · SVE · LVII ·

Bust of Johann Neudorffer to right; in doublet and small ruff; bareheaded; on truncation, 1554.

Reverse: INDVSTRIAM · ADIVVAT · DEVS ·

Coat-of-arms.

Silver, cast and chased, d. 24. By Joachim Deschler, 1554.

Lent by Mr. Max Rosenheim.

PAUL FURTENBACH.

75 PAVLVS · FORTDABACH · ÆTATIS · SVE · 27 · 1553.

Bust to right of Paul Furtenbach in doublet; bareheaded, bearded; on truncation monogram, I.D.

Reverse: coat-of-arms.

Silver gilt, cast and chased, d. 33. By Joachim Deschler, 1553.

Lent by Mr. Henry Oppenheimer.

FRANZ SCHLEICHER.

76 FRANZ SCHLEICHER · ALT 66.

Bust of Franz Schleicher to right, in fur mantle and cap; beardless; on truncation: 1557.

Reverse: coat-of-arms.

Silver, cast and chased, d. 41. By Joachim Deschler, 1557.

Franz Schleicher, a member of an old Nürnberg family.

Lent by Mr. Max Rosenheim.

GEORG OLINGER.

77 GEORGIVS · OLINGER · ÆTATIS · SVÆ · 69 * ANNO · 1556 *

Bust of Georg Olinger, nearly full face, in fur mantle and cap; on truncation the monogram I.D.

Reverse: coat-of-arms.

Silver, cast and chased, d. 56. By Joachim Deschler, 1556.

Lent by Mr. George Salting.

HIERONYMUS PAUMGARTNER.

78 HIERONYMVS · PAVMGARTNER · ANNO · ÆTATIS · 56 ♣

Bust, full face, of Hieronymus Paumgartner in gathered mantle over shirt; bareheaded, with beard; on truncation; 1553 and monogram J. D.

Reverse: IN VMBRA · ALARVM · TVARVM · SPERABO · DONEC · TRANSEAT · INIQVITAS ☉ Coat-of-arms.

Bronze, cast and chased; the two sides cast separately and soldered together, d. 68. By Joachim Deschler, 1553.

Hieronymus Paumgartner, born 1498, of an old Nürnberg family; studied at Wittenberg under Melanchthon, whose intimate friend he became. Elected in 1526 to the Council, he went in 1530 as one of the Nürnberg delegates to the Imperial Diet at Augsburg; in 1533 he became chief warden of the Protestant churches of Nürnberg; died 8th December, 1565.

Lent by Mr. Max Rosenheim.

FRANZ IGELSHOFER.

79 FRANZ YGELSHOFER · RO · KAY · M · Z RAT 7 ALT 53 · IAR.

Bust of Franz Igelshofer, three-quarters to right, in brocaded doublet head bare.

Reverse: SVVM CVIQVE PVLCHRVM. Coat-of-arms.

Silver gilt, cast and chased, d. 41. By Joachim Deschler, about 1557.

Lent by Mr. Max Rosenheim.

FERDINAND I AND MAXIMILIAN II.

80 FERDINANDVS · D · G · ROMANO : HVNGA · BOHEM · REX · ARCHIDVX · AVSTRI · 1550.

Bust of Ferdinand I to left in armour and Golden Fleece; bareheaded, with beard.

Reverse: MAXIMILIANVS · D · G · REX · BOHEM̄INI · ET · ARCHIDVX · AVSTRI · ETA · SVA · 55 ·

Bust of Maximilian to left, Golden Fleece over doublet; bareheaded, no beard. Silver, struck, d. 41. By Joachim Deschler, 1550.

Lent by Mr. Max Rosenheim.

LIENHART MAIR.

81 LIENHART · MAIR · ÆTATIS · SVÆ · XL ·

Bust, nearly full face, of Lienhart Mair in doublet, with long beard, bare-headed; on truncation, 1553.

Reverse: · MIT GEDVLT SO · ERHART MANN · DAS · GLICK

Fortune, standing on a dolphin, holding a sail.

Silver gilt, cast and chased, d. 44. By Joachim Deschler, 1553.

Lent by Mr. Max Rosenheim.

MARCUS LUTZ AND HIS WIFE.

82 MARCVS LVTZ · ÆTA · 50 AN° 1588.

Bust of Marcus Lutz, three-quarters to right; bareheaded, pointed beard, in doublet with ruff.

Reverse: CATHARINA LVTZIN ÆTA: 24 AN° 1588.

Bust three-quarters to left of Catharina Lutz, in close-fitting dress with large ruff and cap.

Silver, cast and chased, d. 36. By M. Carl, silversmith of Nürnberg (1554-1628), 1588. *Lent by Mr. George Salting.*

WOLF MUNTZER.

83 WOLF · MVNTZER · VON · BABENBERG · RITTER.

Bust, three-quarters to right of Wolf Muntzer von Babenberg in tilting armour, wearing chain with cross of an order, bareheaded, bearded.

Reverse: GOT · GIBT · GVT · GLVCK · M · D · LXVII.

Standing before a flag with the cross of the Knights of Jerusalem, a female figure, resting her left hand on a shield with the Muntzer coat-of-arms, and her right on a crested helmet standing on a pedestal.

Silver, cast and chased, d. 48. By an anonymous medallist, signing with monogram H. K., probably of Nürnberg, 1567. *Lent by Mr. Max Rosenheim.*

JACOB HOFFMANN.

84 IACOB · HOFMAN · ALT · 48 · AN: 1560 · MO: APRIL: 30^r

Bust of Jacob Hoffmann to right, doublet and small ruff; bareheaded, long beard.

No reverse.

Bronze, cast and chased, d. 57. Probably Jacob Hoffmann's own work, 1560. Jacob Hoffmann, a celebrated goldsmith at Nürnberg, born 1512, †1564.

Lent by Mr. Max Rosenheim.

LUDWIG VI, COUNT PALATINE AND ELECTOR.

85 LVD · D · G · CO · PA · ELE · A · D · Z ·

Bust of Ludwig VI to right, cloak over armour, ruff, head bare, bearded.

Reverse: VINCES VIRTUTE VIVENTIS. 1580. The Resurrection.

Silver gilt, cast. Oval, 35 by 31. By an anonymous medallist, 1580.

Ludwig VI, Count Palatine and Elector, b. 1539, †1583.

Lent by Mr. Max Rosenheim.

JOHANN RUDOLF BLUMENEGGER.

86 IO. RVDOLFVS · BLVMNECKHER · SENIOR · ÆTATIS : SVE · AN : L · 1565

Bust to left of Joh. Rudolf Blumenegger in doublet and ruff; bareheaded, long beard.

No reverse.

Lead, cast, d. 62. By an anonymous medallist, 1565.

Johann Rudolph Blumenegger of Augsburg, married 3 February, 1556.

Lent by Mr. Max Rosenheim.

GEORG SCHROTL AND HIS WIFE.

87 GEORG · SCHROTL · AVCH · EVA · SEIN · ELICH · : · GEMACHL · : · 15—82.

Busts facing of Georg Schrotl and Eva, his wife.

Reverse: ROM · KHAI · MĀT · RAT · VND · NIDER · OSTEREICH · CAM · PVECH-
HALTER. Coat-of-arms.

Silver, cast and chased; lozenge shaped, 38 by 38.

By an unknown Austrian medallist, 1582. *Lent by Mr. Max Rosenheim.*

JOHANN REZER.

88 IOANNES · REZER · A · TIEMDORF · ÆTA · 41 · 72.

Bust to right of Johann Rezer in doublet with ruff; bareheaded, with pointed beard.

Reverse: IN · DEVM COMMENDO. Coat-of-arms.

Silver, cast and chased, d. 39. Probably by the medallist who signed with the monogram S. W. 1572; see Erman, p. 63. *Lent by Mr. George Salting.*

VALENTIN MALER.

BORN at Iglau in Bohemia; is supposed to have been working up to about 1568 as an engraver of dies for the Mint at Joachimsthal and to have come to Nürnberg in 1568. In 1569 he married the daughter of Wenzel Jamnitzer the celebrated goldsmith; between 1573 and 1575 he was occupied by the Electoral Court of Saxony, probably as an engraver of dies; his earliest medal is of about 1567, his latest, struck for Rudolph II in 1594; according to Doppelmayr he died in 1603.

MARTIN LUTHER AND GEORG MYLIUS.

89 D. MARTINVS LVTERVS.

Bust, three-quarters to right of Martin Luther, bareheaded.

Reverse: D. GEORGIVS MYLIVS. AVG. ÆT. 31. Bust, three-quarters to right of Georg Mylius, in mantle over doublet; ruff; head bare.

Bronze, cast and gilt, with remains of enamelling, d. 41. By Valentin Maler.

Lent by Mr. Max Rosenheim.

ANDREAS IMHOF.

90 ANDREAS · IM · HOFF · DER · ELTER · ÆT · LXXVIII. 1569.

Within a pearl border, bust, nearly full face of Andreas Imhof; in brocaded mantle and cap; long beard; on truncation the monogram V.M.

Reverse: within a pearl border between 15—79 coat-of-arms.

Silver, cast and chased, d. 49. By Valentin Maler.

Lent by Mr. Max Rosenheim.

JACOB MUFFEL.

91 IACOB MVFFEL · V · EKENHAID · ÆTA · LIX ANNO MDLXIX.

Bust, nearly full face of Jacob Muffel, in doublet and chain; bareheaded, long beard.

No reverse.

Lead, cast, d. 56. By Valentin Maler, 1569.

Lent by Mr. Max Rosenheim.

NÜRNBERG RATHHAUS MEDAL.

92 QVOD DEVS BENE VERTAT/ INFERIORIS ANGVLI PRIMVS · IA-/ CTVS EST CVRIÆ
RENOVATÆ ET/ AMPLIFICATÆ LAPIS IPSIS/ NONIS APRIL A.D.CDDCXIX.

Signed on border: IACOB WOLFF INV · G · HOLDERMAN · F · IE · BERCK-
HAVSEN Perf.

Between three shields, with the arms of Nürnberg and the Empire, and a cartouche, with above inscription, a view of the Town Hall.

Reverse: HANC THEMIDOS SE-/DEM FIERI FECERE SENAT⁹ / NORIMBER-
GENSIS NON/ SINE LAVDE PATRES./ CVRIA SERVETVR SERVEN-/
TVR ET ILLIVS ALMA/ LVMINA, SERVETVR/ VRBS · POPVLVS · DIV·/ VII VIRIS/ CIRCŪSCRIPT.

This inscription is surrounded by a circular border, composed of putti holding and supporting shields, intertwined with ribands, containing the coat-of-arms and names of the Septemvirs Johann Nützel, Paul Beheim, Georg Volkamer, Ernst Haller, Leonhard Grundherr, Martin Pfintzing, Andreas ImHoff and of the builder, Eust. Carol. Holtzschuher.

Silver gilt, cast and chased, d. 86. By Hieronymus Berckhausen (b. 1567, †1657), and Georg Holdermann, both goldsmiths at Nürnberg, 1619. Holdermann was probably a pupil of Berckhausen.

Lent by Mr. Max Rosenheim.

JOHANN FERNBERGER.

93 ÆT · SV · XLII—MDXCVIII.

Bust of Johann Fernberger von Egenberg, to right; cloak over shoulder; ruff; head bare; bearded.

Reverse: IOH · A · FERNBERG · HAER · CAM · AVS · S · ONA.

Within a pentangle an anchor.

Bronze, cast and chased, d. 43. By an anonymous Austrian medallist, 1598. Johann Fernberger von Egenberg, the younger. Born 1556.

Lent by Mr. Max Rosenheim.

COMMEMORATION MEDAL STRUCK BY RUDOLPH II.

94 PHI · II · EIVS · / DEMQ · DOM · / HONOREM · / NORI · F · V · M · / C · PRIVILE · /

In the centre the crowned initial R, with sword, sceptre, and orb, surrounded by five medallions with busts of Maximilian I, Charles V, Ferdinand I, Maximilian II, and Rudolph II.

Reverse: RVDOL · ROM · IMP · / EX SERENI · AVSTRIACA · DOMO IN INVI · CTISS.

Between 15—94 the crowned Imperial eagle with inescutcheon Hungary-Bohemia, surrounded by five medallions with busts of Frederic IV, Frederic III, Albert II, Rudolph I, Albert I.

Gold, struck, d. 38. By Valentin Maler, 1594.

Lent by Mr. Max Rosenheim.

GEORG FRIEDRICH, MARGRAVE OF BRANDENBURG, AND HIS WIFE.

95 D · G · GEORG FRID & SOPHIA MARCHIO & MARCHIONISSA BRAND · DVX & DVCIS · PRVS.

Busts, to right, of Georg Friedrich, and Sophia. On truncation, 1579. T. W. in monogram.

Reverse: Coat-of-arms.

Silver gilt, cast and chased, d. 33. By Tobias Wolff, 1579.

Georg Friedrich, Margrave of Brandenburg-Ansbach, b. 1539; from 1578 Administrator of Prussia, † 1603; and his second wife (married 3rd May, 1579), Sophia, daughter of Wilhelm, Duke of Brunswick-Lüneburg.

Lent by Mr. Max Rosenheim.

CASPAR NEEFE AND HIS WIFE.

96 CASPAR NÆVIVS MEDICI · DOCTOR.

Bust of Dr. Caspar Neefe, nearly full face; fur over doublet, small ruff; bareheaded, bearded. On truncation: ÆTAT. 60—1579.

Reverse: BARBARA STROMERS · D · C · N · CONIVNX · ÆTA. 60.

Bust, three-quarters to left, of Barbara Neefe, in fur mantle and ruff, linen cap. On truncation: 1579.

Silver, cast and chased, d. 30. By Tobias Wolff, 1579.

Lent by Mr. Max Rosenheim.

97 MATRIX OF SEAL.

St. Martin on horseback dividing his cloak with a beggar. Legend on a scroll: S: DECAI: ET: CAPTI: ECCL: S: MARTINI: WO^R: AD CAVSAS:

Silver, circular, d. 42.

Judiciary Seal of the Dean and Chapter of St. Martin at Worms; first half of fifteenth century.

Lent by Mr. Max Rosenheim.

98 MATRIX OF SEAL.

S: MARQVARDI: A: BERG: DECANI: ECCLESIAE: BAMBERGENSIS:—1559.

On a pedestal the Emperor Heinrich II and Bishop Eberhard, the founders of the See of Bamberg, holding a model of the cathedral; below, a shield with the arms of Marquard von Berg.

Bronze, pointed oval, 69 by 40. 1559.

Lent by Mr. Max Rosenheim.

99 MATRIX OF SEAL.

A coat-of-arms (an eagle's head between two mullets), surrounded by a scroll with AVSSIN HIRS 15 FAGEL 44. Probably the seal of Augustin Hirschvogel, the Nürnberg artist, whose name has sometimes been given as Hirschfogel, Hirsvogel or Hirsfogel, and whose coat-of-arms as above is mentioned by Will (III, p. 187).

Bronze, d. 28. 1544.

Lent by Mr. Max Rosenheim.



CASE E

OBJECTS OF ART

I PENDANT JEWEL FORMED AS A FALCON.

The falcon, modelled in gold, with wings expanded, stands erect, the beak and talons being reserved in gold, the feathers enamelled in white. On the breast is a large cabochon emerald, and inside each wing a ruby set in a high collet. On the crown of the head is a diamond, the eyes being formed of small rubies. It is suspended by two enamelled chains and set with diamonds, attached to a cartouche having a ruby in the centre and a pendant emerald. The falcon stands on a branch enamelled in natural colours, below which is a scroll with flowers in enamel, set with three rubies and four diamonds, and having three pear-shaped emeralds pendent.

Countess Batowska Collection.

Sixteenth century.

Length, $5\frac{5}{8}$ inches; width, 2 inches. *Lent by Mr. Charles Wertheimer.*

2 MINIATURE EWER OF ROCK CRYSTAL, MOUNTED IN SILVER GILT.

The body is formed of a vase of rock crystal, bulbous below, with a slightly tapering neck, below which is a narrow raised band, the whole surface being faceted. Beneath the band is a small collar which is united to the foot by four straps formed as caryatid figures with double-twisted tails. The vase rests on a small platform with gadrooned edge, the foot is spreading, and embossed with pendant bunches of fruit between strap-work; the edge has an egg-and-tongue moulding applied. The handle is formed as a term with a satyr's head and twisted double tail. The spout takes the shape of the head and neck of a dragon, with two feet and short tail. The thumb-piece is in the shape of a lyre with a cherub's head. The cover, formed of rock crystal, is surrounded by a convex band with strap-work, fruits, embossed and chased, and is surmounted by a rosette in the form of a cinquefoil with a small fruit as finial.

Anglesey Collection.

Sixteenth century (Augsburg?).

Height, $6\frac{1}{2}$ inches.

Lent by Mr. J. Duveen.

3 "BIBERON" OF ROCK CRYSTAL IN FORM OF A WINGED DRAGON, MOUNTED IN GOLD AND SET WITH PRECIOUS STONES.

The body of rock crystal is somewhat in the form of an elongated shell with long volutes. The edge has a plain mount enamelled with a scrolled design in

black, upon which are applied, pierced ornaments having jewels in the centre, alternately rubies and diamonds.

The spout is in the form of a head with cabochon rubies set in the eyes, and united to the body by a collar enamelled and jewelled in the same manner as the band which surrounds the upper edge of the vessel. Below the neck are two wings, attached to the body in the same manner. Beneath the neck is an ornamental festoon in white with strap-work in blue, set with a diamond in a very high collet enamelled in black. At the other end is a somewhat similar ornament enamelled in colours and set with a ruby with high collet enamelled white. The body rests on an oval platform, chased and enamelled, below which is a band set with four diamonds from which spring four scrolled and foliated brackets; The stem is carved with two shells, and has a similar band below set with four rubies, and rests on a slightly domed base, divided into four compartments, each carved with a shell in low relief, the edge is formed by a narrow convex band enamelled in black with similar design to that at the top.

The cover, of crystal, similar in form to the bowl forming the cup, and is mounted with a narrow band, the edge enamelled with a gadroon in black, with small ovals of translucent colour representing jewels. It is surmounted by a spirited group of Neptune riding a winged dolphin, he wears a flowing scarf, and holds a trident in his right hand. The hair is reserved gold, and the base represents the sea with small flowering plants, within a border enamelled with scrolls in black and white, and jewelled with rubies and a diamond.

The designs in enamel as well as the ornaments are almost identical with those of Daniel Mignot, who published series of engravings for jewellers in 1593, 1595, and 1596.

Gabbitas Collection.

Augsburg, second half sixteenth century.

Height, 12 $\frac{3}{4}$ inches; length, 16 inches. *Lent by Mr. Charles Wertheimer.*

4 COVERED CUP OF GOLD, ENAMELLED IN COLOURS.

The body of the cup is cylindrical, slightly expanding towards the top. Below the lip is an elaborate design of festoons, strap-work, and minute winged insects, inclosing three compartments, in the centre of which are small grotesque heads under canopies and having pendant trophies of arms; between these are bunches of fruit, from which are suspended a tortoise, a bat, and a grotesque bird. At the base of the cup are similar scrolls and strap-work, with figures of a lion, a horse, a dog, a leopard, a goat, and a stag. All the animals, the small grotesque heads and various small dots, are in white opaque enamel, the rest being translucent. Round the foot is a narrow band of green, with small ornaments in opaque black and white.

Underneath is enamelled a cartouche of strap-work, with a shield bearing the

arms of JOHANN KONRAD VON GEMMINGEN (azure two bars or), BISHOP OF EICHSTÄTT (28. 4. 1595 to 7. 11. 1612) and the date 1610.

The cover, which is formed as a flattened dome rising in the centre, supports a small sexfoil ornament in red enamel, on which is a finial formed as a fruit in yellow-brown enamel; below are festoons of draperies and three compartments of strap-work, inclosing a bull, a goat, and a horse, all represented *courant*. Between the compartments are swags of fruit on which perch birds, and below are scrolled arabesques terminating in winged dragons. Round the edge is a narrow band of green enamel with ornaments in black and white, similar to that round the foot.

Inside the cover is an enamelled boss, with a wreath of conventional flowers surrounding two shields "acolé" bearing the arms of BISHOP JOHANN KONRAD VON GEMMINGEN (azure two bars or:) and those of the BISHOPRIC OF EICHSTÄTT (gules a crosier argent), with the date 1610.

The designs enamelled round the cup and on the cover are almost identical with a series published by Corwinian Saur, an engraver and goldsmith who worked in Augsburg and Nürnberg, and who published a series of designs for goldsmiths' work and enamels in 1594.

No maker's mark, but a small control mark (modern) of an "A" inclosed in a diamond.

Early seventeenth century.

Height, $7\frac{7}{8}$ inches.

Lent by Mr. J. Pierpont Morgan.

5 PENDENT JEWEL IN FORM OF A DRAGON MOUNTED IN GOLD, ENAMELLED AND SET WITH PRECIOUS STONES.

The body, in the form of a winged dragon is carved in bloodstone. Round the neck is a gold collar set with ten diamonds; the end of the tail and the tongue are enamelled red, and the eyes white; under each wing is an ornament with a ruby. It is suspended by two jewelled chains from a small ornament of scrolled strap-work, in the centre of which is a ruby and from which hangs a pendant formed of a pearl. The top ornament, chains, and other mounts, are enamelled in colours. Underneath the body of the dragon is a bracket, highly chased with scrolls, and from this, the neck, and the tail, are pendant pearls.

Sixteenth century.

Length, 4 inches; width, $2\frac{5}{8}$ inches.

Lent by Mr. Charles Wertheimer.

6 PINE-APPLE CUP. PARCEL GILT.

This cup of remarkable dimensions is embossed with double rows of ridged bosses, separated by wreaths of apples and foliage. The stem is formed as a forked and gnarled trunk of a tree, one branch being smooth, and twining round

the main stem. The base is surrounded by conventional leaves and tendrils, the foot being bossed in the same manner as the cup; a border of foliated scrolls in silver rests on a plain six foil base. The cover is embossed with two series of ridged bosses, round which is a crown of interlacing conventional foliage, and is prolonged upwards into a spire surmounted by a tall finial of conventional scrolled foliage in silver with gilt fruits.

Sixteenth century.

Height, 30 inches.

Lent by Lord Battersea.

7 STATUETTE OF A GERMAN CROSSBOW-MAN.

The figure rests on one knee, the face rugged and bearded, dressed in a jerkin open at the breast, the sleeves puffed and looped at the shoulders. He wears knee boots and a porringer cap with long pendant plumes, and is in the act of fitting a bolt to the crossbow in his left hand, with a long sword at the belt. He kneels upon a high mound, at the base of which is a trefoil border with diagonal lines. The hands, face, plumes, and mound are silver, the rest gilt.

Sixteenth century.

Height, 5 inches.

Lent by Mr. Alfred de Rothschild.

8 STATUETTE, THE COMPANION.

In the same attitude but looking down, wearing broad-brimmed hat with single plume, and shoes. The jerkin is open down the back and slashed along the breast, the sleeves long and plain. The weapon formerly in his hand has disappeared, only the sword at the side remaining.

Sixteenth century.

Height, 5 inches.

Lent by Mr. Alfred de Rothschild.

9 CYLINDRICAL CUP ON LOW FOOT. SILVER GILT.

The rim has a narrow plain moulding, and is ornamented with strap-work and four medallions in low relief, cast and chased. In the medallions are represented: (1) The Fall of Adam and Eve; (2) The Expulsion; (3) Adam labouring; (4) Cain and Abel. The stem is very short and cylindrical, with an egg-and-tongue moulding; the foot, slightly convex, is cast with masks, fruit, and strap-work. The interior has a group of Neptune and mermaids, holding draperies which serve as sails, riding on dolphins.

Marks: Nuremberg, and E K for Eberwein Kossman, Master, 1575-1600.

Sixteenth century.

Diameter, $3\frac{3}{8}$ inches; height, $3\frac{5}{8}$ inches.

Lent by Mr. T. W. Waller.

10 AGATE BOWL, WITH MOUNTS OF SILVER GILT.

The body, carved in the form of a shell, rests on a low foot; the top is mounted with a band, in form of a scroll. Engraved with dogs and wild animals,

amidst tendrils and flowers on a hatched ground, in front is a boldly modelled ram's head, and at the other end are two lions resting on the scroll.

The mount of the foot is cast and chased; slightly convex in form, with a design of strap-work, inclosing oval panels engraved with wild animals.

Sixteenth century.

Height, $5\frac{3}{4}$ inches; length 9 inches. *Lent by Mr. J. Pierpont Morgan.*

11 GOLD GOBLET ON LOW FOOT.

The body is cylindrical, slightly expanding at the top, the upper part is plain with a narrow raised band, the lower embossed and chased with scenes representing boar and stag hunts, with landscapes in the background. The foot is pierced with scrolls and masks and divided by three oval panels embossed with dogs and game.

No mark.

Late sixteenth century.

Height, 3 inches; diameter, $2\frac{3}{4}$ inches. *Lent by Mr. J. Whitcombe Greene.*

12 SMALL BOOK OF GOLD.

The book has five leaves engraved on both sides with scenes from the Passion of our Lord, filled in with black enamel, and having a background of red. Under each subject are inscriptions, viz.:

1. THE BETRAYAL. "AMICE · AD'Q · VENI?TI · TVNC · ACCESSERVNT."
2. CHRIST BEFORE PILATE. "QVAN · ACVSACIONĒ · AFFERTIS · ADVERS · HO."
3. THE SCOURGING OF CHRIST. "APREHE?DIT · PILAT · IH · M · FLAGELAVIT."
4. THE MOCKING OF CHRIST. "×MILITES · PLECTENTE · CORONAI · DE · SPI?ISI."
5. CHRIST DELIVERED TO THE JEWS. "ECCE · HOMO · TOLLE · TOLLE · CRVCIFICE · EṼ."
6. CHRIST BEARING THE CROSS. "BAIVLANS · SIBI · CRVCĒ · EXIVIT · Ī · EṼ."
7. THE CRUCIFIXION. "CRVCIFIXERVNT · EṼ ×CṼ · ALIOS · DVOS · HINC."
8. THE DESCENT. "ACCEPERṼT · G° · CORPṼ · IHṼ · CṼ · LITHEIS · ×AROM."
9. THE ENTOMBMENT. "VENIT · IOSEPH · AB · ARIMATHIA. . . ."
10. THE RESURRECTION. "REXIT · DĪS · DE · SE O · P · NOBIS."

Early sixteenth century.

Size, $1\frac{1}{2}$ by $1\frac{3}{8}$ inch.

Lent by Mrs. J. E. Taylor.

13 STANDING CUP AND COVER, SILVER GILT.

The cover is surmounted by the figure of a soldier in armour, who stands on a small platform with radiating design; he holds a spear in his left hand and with his right supports a shield set with an onyx. The top of the cover is convex, embossed and chased with a design of strap-work enclosing three

panels with landscapes, between are pendants in the form of tulips; the rim has a wreath of leaves banded alternately by strap-work and fruit.

The bowl of the cup is gourd-shaped, divided by a wreath of fruit and foliage in high relief banded with ribbon. Above are three panels with stag-hunts, divided by strap-work and cherubim; below are grotesque masks divided by pendant bunches of fruit on a punched ground. The bowl is supported by three brackets which rest on a knob with bunches of fruit and masks. The foot is high, the upper part having scrolls enclosing bunches of fruit; the lower a convex band with similar ornament.

Mark: a triangle in a shaped shield.

Sixteenth century.

Height, 11¼ inches.

Lent by Mr. G. Durlacher.

14 THE ANNUNCIATION. GOLD AND ENAMEL.

The Virgin, wearing a blue dress and long white cloak, kneels at a small desk on which is an open book: on the other side is the angel robed all in white, the hair of both is reserved in gold, and the faces are of pale pink enamel. The figure of the angel has lost its wings and the spray of lily formerly held in the left hand. The ground is enamelled green and red; near the foot of the reading desk is a small group of flowers in red and blue. The group is surrounded by a miniature palisading and rests on an oval platform of rock crystal faceted, surrounded by two gold bands enamelled with a pattern of lozenges and small dots in black. The base consists of a broad convex rim of open strap-work enamelled in white and black, and set with alternate rubies and diamonds in high collets. The whole rests on four feet formed as scrolls with black and white enamel.

End of sixteenth century.

Height, 3⅝ by 3¼ inches.

Lent by Mr. Charles Borradaile.

15 CUP DIAL OF COPPER GILT.

Inverted bell-shaped bowl, short baluster stem and circular foot. The bowl delicately engraved outside with band of scroll-work, from which proceed three strap-work points containing flowers; on the foot three bosses, one of them covering the compass, with formal scrolls engraved between them.

On the inside are engraved the hour lines to be used with or without water in the cup "*/HORARIVM ex perspectiva radiorum/ refractorum aquae*" and "*sine aquae/.*" In the centre the gnomon erect. Near the edge: "*MARCVS PVRMAN MONACHI FACIEBAT/ELEVATIO POLI 48 GRAD/1599.*"

Made at Munich for that latitude by Marcus Purman, 1599.

Height, 5¼ inches; diameter of bowl, 3⅝ inches.

Lent by Mr. Max Rosenheim.

16 GOLD CUP IN FORM OF CELESTIAL SPHERE.

The cup and cover are formed as a sphere, engraved with the constellations, surmounted by a figure of Neptune, with trident, standing on the crest of a wave.

The stem is formed as a satyr, seated on a mound, embossed with scrolls and foliage. The outer rim convex, with strap-work, vases of flowers and pendant bunches of fruit. Marks "v.s." interlaced (Urban Schneeweis), 1536-1600, and another indistinct.

Dresden, sixteenth century.

Height, $9\frac{1}{4}$ inches.

Lent by Mr. J. Pierpont Morgan.

17 PENDANT JEWEL, REPRESENTING A PELICAN IN HER PIETY.

On the breast and wings of the pelican are set rubies, the bird and her young are in white enamel, surrounded by a small paling in green, which rests on a platform jewelled with rubies; the group is surrounded by a frame of pierced scroll-work, with a design in black enamel, set with six rubies, similarly mounted to those on the wings and bust of the bird. This is attached by seven small columns to a background of scrolled strap-work, similarly pierced and enamelled, from which hang five pearls; the reverse has a delicate design of black enamel, the whole bearing a close resemblance to the work of Daniel Mignot, who issued a series of similar designs for jeweller's work, printed at Augsburg, in 1594.

Sixteenth century.

Length (with loop), $3\frac{1}{8}$ inches; width, $2\frac{1}{4}$ inches.

Lent by Mr. J. Pierpont Morgan.

18 MOUNT OF A SWORD SHEATH.

Silver gilt, cast, and chased in high relief with biblical subjects. At the top is a grotesque head, surrounded by strap-work and drapery, below which the Creator charges Adam and Eve not to partake of the fruit of the Tree of Knowledge. Underneath, the Temptation, Adam and Eve with the Serpent in the Tree, and at the bottom is a "Putto" in a frame of strap-work, draperies and swags of fruit. All the figures are in bold relief on a matted ground, the end is formed of acanthus foliage, with a beaded finial. The back is etched with acid, with an elaborate arabesque.

First half of sixteenth century.

Length, $7\frac{3}{8}$ inches.

Lent by Sir Julius Wernher, Bt.

19 PEDESTAL OF A PAIR OF SCALES, of bronze gilt, of similar design to No. 23.

The upper part of the stem consists of two caryatid figures, below these a triangular member with a winged figure on each face; this, again, rests upon the figure of a bearded man in doublet and cap, carrying on his back a tray with a naked woman holding a ewer; the lowest figure represents a male and female

faun seated on two lion masks between which was the wheel for the suspension cord of the scales. The base is circular, with subjects in relief, in the middle a naked boy asleep, with his left arm on a skull, the base of a large tree trunk in the centre and others with lizards, snails, and a frog around; a broad border with three ornamental panels separated by naked putti and festoons of fruit. At the top is a dragon crowned, which serves to suspend at one end an openwork group of Venus, Mars, and Cupid, at the other an elaborately ornamented hook which supported the scales; the upper end of this is a circular frame with formal scrolls, below a caryatid faun; the lower end is also circular, with a central opening, across which would come the pointer of the beam.

Nürnberg work, first half of the sixteenth century.

Height, $13\frac{1}{2}$ inches; diameter of base, $3\frac{1}{4}$ inches.

Lent by Mr. Max Rosenheim.

20 BRONZE STANDING FIGURE OF A HUNTSMAN, PROBABLY PART OF A FOUNTAIN.

Holding a spear in his right hand, and blowing a horn, which is fastened round his neck; he wears a fur cap, a tight jerkin with full skirts, and high boots, with turned out tops; a loose belt with "gypciere" and a coil of rope attached to it.

First half of sixteenth century, probably by Pancraz Labenwolff of Nürnberg.

Height of figure, $11\frac{1}{2}$ inches.

Lent by Mr. Max Rosenheim.

21 STANDING CUP AND COVER. SILVER GILT.

The cover is a flattened dome, embossed and chased with masks, arabesques and baskets of fruit surmounted by the figure of a Roman warrior holding a spear, standing upon a vase with three handles. The cup is cylindrical and bell-mouthed, bossed out and lobed beneath. The cylinder bears three medallions with busts representing youth, manhood, and age, between three chimæras in low relief holding cornucopia. The stem is vase-shaped with arabesque ornament corresponding with the vase on the cover and the foot is embossed with a scrolled vine, grapes and other fruits. Inside the bowl are engraved the arms of Lloyd impaling Montague (or *Montacute*), and an inscription in Welsh (translated) "Peace, happiness and good fellowship," added about 1740.

Marks: GA, merchant's mark, and Strassburg, 1534-1567.

Height, $13\frac{1}{2}$ inches.

Lent by Mrs. J. E. Taylor.

22 "ARISTOPHANES." BUST IN BRONZE. Attributed to Peter Vischer.

The figure, with head turning slightly to the right, has a long beard, and wears a close-fitting cap, and cape with scalloped edge. Round the waist is a scarf. In the right hand he holds an open book, with the inscriptions "ARS ·

LONGA" in raised letters, in his left he holds an hour-glass, across which is a scroll, with the inscription "VITA BREVIS."

The bust is mounted on a stand of boxwood, with a panel in front, carved with a tripod, on which are fruits; and having scrolls and a cornucopia on either side, with an egg-and-tongue moulding above and below. At the corners are pilasters.

Willett Collection.

Sixteenth century.

Height, including stand, $11\frac{3}{4}$ inches. *Lent by Mr. J. Pierpont Morgan.*

23 PEDESTAL OF A PAIR OF SCALES, of bronze, chased and gilt, of similar design to No. 19.

It consists of a slender pillar formed of four caryatid figures alternating with elaborately decorated balusters; the lowest of the figures being a male and female faun which sit upon two lion masks, between which is the wheel for the suspension cord of the scales. The base is circular, with subjects in relief, a naked boy asleep with his left arm on a skull, the base of a large tree trunk in the centre, and others with lizards, snails, and a frog around. At the top is a dragon crowned, which served to support the scales on one end and held the cord for raising them on the other.

Nürnberg work, first half of the sixteenth century.

Height, $13\frac{1}{4}$ inches; diameter of base, $2\frac{5}{8}$ inches.

Lent by Mr. Max Rosenheim.

24 GLASS BEAKER AND COVER.

The beaker is mounted on a foot of silver, chased in high relief with a gadroon, the edge being plain. It was probably the cup of some society, as both beaker and cover are scratched with a diamond with numerous names, dates, and mottoes, of which the following are examples:—

1574
Gott · giebt · Gnad
Lanfrid Hochenkirch

1575
Geor Schroeter

1576
W · L · B
Hans Händl

1576
Vt · Deo · Placet
W · D · Ebenperger

15 G · G · G · 78
(Gott · giebt · Gnad)
Marx Schwarz;

15 · M · 79
Frederichs · Heltelibs
Imperialis · Notaribis
Ibris D^r Candidatibis

MDLXXI
Anfangs · Bedencks · Endt
Leypold Schützpach

15 ♡ 82
 A · M · H
 Wilhelm Böhner
 Wonn Coburg

15 · H · 97
 Wan · Got · Will
 Hieronimūs Förer

15 H 97
 Got · Hält · Hier
 Allain · Aus · Pott
 Paul Hochenpruner

Sixteenth century.
 Height, 11 inches.

Lent by Mr. Max Rosenheim.

25 PEARWOOD TAZZA.

The bowl has a border of leafy scrolls in relief, interrupted by three medallions with busts; in the centre a medallion with the subject of Roman Charity. The knop boldly carved to represent three children with arms interlocked, one of them a faun, another in a fool's cap; above is a vine trellis; the circular foot is carved in relief with formal leaf scrolls. From designs of H. S. Beham.

First half of sixteenth century.

Height, $6\frac{5}{8}$ inches; diameter, $7\frac{7}{8}$ inches. *Lent by Mr. J. Pierpont Morgan.*

26 TABLE CLOCK OF GILT BRONZE.

The case is oblong, surmounted by a dome, on which stands a figure playing on a violin; the dome is pierced, and has an elaborate design of hunting scenes with horsemen, dogs, and animals chased in high relief. At the corners are winged horses' heads, with leafy scrolls, terminating in grotesque masks. The whole rests on a platform engraved with scrolls and foliage. At the four corners are columns with acanthus foliage.

On the front are five small dials. The three largest shows the months, the days of the week, and the hours. The two smaller having figures and letters: between the dials are three emblematical figures, the sides are engraved with scrolls, and have grotesque masks in relief, one side having two dials and a tablet inscribed: "ME FECIT CHASPARVS BOHEMVS IN VIENNA · AVSTRIA · ANNO 1568. The back has two dials, the larger showing the hours and the signs of the months, the smaller the days of the week, with their presiding deities under arches; on either side are female figures in relief, that on the left pointing to the dial with a scythe. The base has a concave band, cast and chased with triumphs, and there are seven holes for winding.

Second half of sixteenth century.

Height, 12 inches; width, 7 inches; depth, $4\frac{1}{2}$ inches.

Lent by Mr. J. Pierpont Morgan.

27 STAND OF CARVED WALNUT WOOD.

The corners are formed of four terminal figures. Two of the sides contain plaques carved with portraits (three-quarter length) of a man and his wife. The former plays a lute, and has a scroll above and below with the inscription: "ÆTATIS · MEE (*sic*) 48 · * * * LINVS · [? VIGILINVS] TIEFENBRVK · * * " The latter, who wears a necklace and slashed sleeves, holds her gloves in her hands, and has a small dog at her side: similar scrolls bear the inscription: "ÆTATIS MEE (*sic*) 42 · ESTER · TIEFĒBRVKERĪ." The spandrels above both panels contain children playing on horns, and a cartouche with the date 1567. The plinth is moulded, and the cornice, which is surmounted by four pomegranates, is treated in a similar manner.

Sixteenth century.

Height, 8 inches; width, $7\frac{1}{8}$ inches.

Lent by Sir Julius Wernher, Bt.

28 PRIMING FLASK.

Showing the later application of Peter Flötner's Plaquettes; on one side ARIOVISTUS (one of the series: "The Earliest German Kings"), a sword in his left, his right resting on a shield with three crowns; (Lange, No. 54) above, a shield quartering the arms of the See of Würzburg, with those of its bishop (1573-1617), Julius Echter von Mespelbrunn, and the date 1574; on the other other side, ARMINIUS (another of the same series); at his feet the corpse of Varus, whose head he holds in his hand; (Lange, No. 55) the sides, each with two loops for suspension, and the bottom are decorated with an interlaced ornament.

End of sixteenth century.

Height, $4\frac{1}{4}$ inches; width, $2\frac{5}{8}$ inches. (Size of plaquettes, 52 by 36 m.)

Lent by Mr. Max Rosenheim.

29 CASE FOR SEALING-WAX IN BRONZE GILT.

Of cylindrical form, with a cover at either end; both covers are surrounded by bands of foliated strap-work, the case cast in low relief and chased with Venus and Cupid at the forge of Vulcan. This object shows one of the many applications of the plaquettes by Peter Flötner and his contemporaries.

Sixteenth century.

Height, $3\frac{3}{4}$ inches.

Lent by Mr. Max Rosenheim.

30 GROUP OF ST. GEORGE AND THE DRAGON. See ADDENDA, p. 131.



CASE F

CARVINGS IN MOTHER-OF-PEARL, ETC.

*Nos. 1 to 18 lent by Mr. T. Whitcombe Greene; No. 19 by Mr. Max Rosenheim.
The dimensions in millimetres.*

- 1 CHRIST BEARING THE CROSS.**
Sixteenth century. 48 by 38.
- 2 THE ENTRY INTO JERUSALEM.**
Sixteenth century. 47 by 38.
- 3 THE LAST SUPPER.**
Sixteenth century. 52 by 49.
- 4 SEATED FIGURES OF ST. CATHERINE AND ST. BARBARA.**
Sixteenth century. D. 50.
- 5 CORONATION OF THE VIRGIN.**
Sixteenth century. D. 75.
- 6 THE RESURRECTION.**
Sixteenth century. D. 56.
- 7 THE NATIVITY.**
Fifteenth century. 83 by 57.
- 8 THE ANNUNCIATION.**
In silver-gilt frame; at the back a relief in silver with the Virgin and Child.
Sixteenth century. 34 by 32.
- 9 THE AGONY IN THE GARDEN.**
Sixteenth century. D. 54.
- 10 ST. GEORGE SLAYING THE DRAGON.**
In silver-gilt frame, engraved at the back with the Virgin and Child.
Sixteenth century. D. 43.

11 CHRIST BEARING THE CROSS.

Sixteenth century. D. 53.

12 THE LAST SUPPER.

In silver-gilt frame with four rings for suspension.

Sixteenth century. D. 51.

13 THE NATIVITY.

Fifteenth century. Oval, 64 by 56.

14 CHRIST BEARING THE CROSS.

Fifteenth century. D. 83.

15 THE NATIVITY.

Fifteenth century. D. 65.

16 PIETA.

In silver-gilt frame; the back engraved with the Crucifixion.

Sixteenth century. D. 46.

17 THE NATIVITY.

Sixteenth century. D. 42.

18 THE HANDKERCHIEF OF ST. VERONICA.

In silver-gilt frame, engraved at the back with the Nativity.

Sixteenth century. D. 39.

19 ST. GEORGE SLAYING THE DRAGON.

In silver-gilt frame.

Sixteenth century. D. 68.

DRAUGHTSMEN

Moulded in a composition, set in turned frames with inscriptions.

Nos. 20 to 35 lent by Mr. T. Whitcombe Greene.

20 ANNTONIVS · FVGGERVS · AVGVSTÆ .

21 WALTASSA · EGGENBERGER · A · AVGVSTÆ .

22 REGINA · EGGENPERGERIN · DE · AVGVSTÆ .

- 23 HVLDERICHVS · EHINGER · IN · VLM ·
 24 REGINA · EGGENBERGERIN · DE · AVGVSTÆ ·
 25 MARIA · REGINA · ET · CÆSSARI · MAXIMILIONI · CANTATRIX ·
 26 CHVONRADVS · IN · ROSEN ·
 27 ANNA · GEORGI · IN · FRVNTSPERG · VXOR ·
 28 CASPAR · IN · FRVNTSPERG ·
 29 CHRISTINA · NATTA · DVCISSA · DE · SAXONIA ·
 30 HVLDERICHVS · FVGGERVS · AVGVSTÆ ·
 31 KAISSER · MAXIMILIONVS · SINGERIN ·
 32 AMBROSIVS · HECHSTETTER · ZVO · AVGSPVRG ·
 33 DEI · GRACIA · CAROLVS · CASSÆR ·
 34 ISABELA · CÆSARI · CAROLI · VXOR ·
 35 MARGARETHA · A · FRVNTSPERG ·

Sixteenth century.



CASE G
OBJECTS OF ART

1 GIRDLE, WITH BUCKLE, MOUNTS AND TAG OF SILVER GILT.

The buckle is composed of conventional foliage, with a central quatrefoil ornament; the mounts consist of foliated scrolls, arranged in groups of three, within small cable bordures. The tag of similar design is engraved on the reverse with arabesques.

Early sixteenth century.

Length, 52 inches.

Lent by Mr. T. Whitcombe Greene.

2 GIRDLE OF SILVER, PARCEL GILT.

The girdle is formed of seven oblong plaques cast and chased with a cartouche in strap-work enclosed by two cherubim. The plaques are connected by chains composed of pierced quatrefoil ornaments linked together by two rows of cable pattern rings. There is a loop for the suspension of a "bourse," and a clasp formed by two oblong plaques with architectural ornament, and a circular knob that fits into a ring with gadroon bordure.

Sixteenth century.

Length, 39 inches.

Lent by Mrs. Percy Macquoid.

3 CHAIN AND PENDANT, SILVER PARCEL GILT. See ADDENDA, p. 132.



CASE H

RELIEFS IN HONESTONE

I HONESTONE PLAQUE.

Romulus and Remus taken from their mother Rhea Silvia.

Rhea, a finely modelled nude figure with hands clasped and flowing hair stands in the right centre, while a woman is seen in profile on the left bearing off her offspring; in the background is seen a town with castle, church, and trees. In the upper left corner is a label with the inscription:

"ESA 14. QVOD DÑS EXERCITIT VV DECREVIT
q'S DISSIPABIT · RHEA · ROMVLVS · REMVS."

Sixteenth century.

Size, $8\frac{7}{8}$ by $6\frac{5}{8}$ inches.

Lent by the Victoria and Albert Museum.

ATTRIBUTED TO ALBERT DÜRER.

2 HONESTONE PANEL, IN LOW RELIEF.

A nude figure of a woman, in low relief. She stands, seen from behind, leaning against a pedestal on the right. Her head is turned in the same direction, and the face is visible in profile. Her left hand holds a piece of drapery, which touches the ground, and covers one foot. On the pedestal is the A. D. monogram, and the date 1509.

Thausing described a relief in silver, identical in every respect with this carving, which he believed to have been in the possession of the Imhof family at Nuremberg. No such work can now be traced, and it is doubtful whether it ever existed. What Thausing saw was probably a plaster cast from the relief here exhibited. It is certain that Dürer made drawings which were utilized for the production of this figure; two of these remain to us (in a volume of MSS. in the Royal Library at Dresden, and in the collection of Professor Blasius at Brunswick). We have, however, no satisfactory evidence that Dürer ever executed any works of this kind, although he undoubtedly made designs for them.

In an article in the "Burlington Magazine," September, 1905, Hans Daucher of Augsburg (see below), is suggested as the actual executant.

From the Birkenstock, Brentano, Felix, Stein, and Gibson-Carmichael Collections.

Early sixteenth century.

$5\frac{1}{8}$ by $2\frac{9}{8}$ inches ; 150 by 65 millim. *Lent by Mr. J. Pierpont Morgan.*

HANS DAUCHER.

BORN in Augsburg about 1486. He was the son of Adolf Daucher, a sculptor, principally in wood, who executed the choir stalls for the memorial chapel of the Fuggers in the Church of St. Anna. He was apprenticed to Gregor Erhart, from 1500 to 1503-4, and must have visited North Italy before settling down in his native town in 1514. He worked there until his death in 1537, executing a large number of small and highly finished reliefs in Kehlheimer stone, and occasionally also sepulchral monuments on a larger scale in limestone. We have, in addition, a number of medals from his hand, chiefly of princely personages. This Exhibition contains two of his principal works.

3 HONESTONE PANEL: MEETING OF CHARLES V AND HIS BROTHER, FERDINAND OF BOHEMIA.

The Emperor sits on horseback, on the left, and extends his hand to his brother, who faces him, mounted, on the right. Both princes are clad in armour, but wear broad-brimmed hats decorated with plumes in place of helmets. The trappings of Ferdinand's horse bear the arms of Bohemia, while those of Charles show the Imperial eagle and a pelican in her piety. At the top is the date 1527.

The composition is derived from one of the historical scenes in Dürer's "Triumphal Arch of Maximilian," which represents the meeting of the Emperor with Henry VIII of England.

Formerly in the possession of Baurath Döbner in Meiningen.

Collection of Baron Oppenheim, Cologne.

Dated 1527.

Honestone, $6\frac{3}{4}$ by $8\frac{3}{4}$ inches.

Lent by Mr. J. Pierpont Morgan.

4 HONESTONE PANEL REPRESENTING THE TRIUMPH OF CHARLES V, 1522.

A cavalcade of knights in armour and ladies, accompanied by attendants on foot, is seen passing over a bridge of four arches, from right to left. The central pier of the bridge supports a tower, pierced by an arch through which the procession moves. On the left is the Emperor Charles V, whose horse is

preceded by a foot soldier, and followed by another, both of whom bear halberds. The latter, whose features are those of Kunz von der Rosen, turns back with a gesture of the hand to the next mounted figure, Count Palatine Frederick II. Beyond these ride three further horsemen, the one immediately behind Charles bareheaded, and crowned with laurel. On the right of the archway ride four ladies, attended by two squires on foot, the first of whom resembles Willibald Pirckheimer. In the background, on the left, are a group of warriors in oriental costume; on the right are groups of men and women, musicians, sportsmen, and others.

In the foreground, below the bridge, seven knights, of whom two are mounted, are struggling in the water, or clinging to trees on the banks. Dr. Habich suggests that they are intended to represent the overthrow of the discontented and rebellious knights, who had taken arms against Charles under Franz von Sickingen in this very year. Their final defeat actually took place in the following spring.

A cartouche in relief is affixed to the wall of the central tower, bearing the inscription:

VIRTUTUM ET VICIORUM

ADUMBRATIO

M · D · XXII ·

H

Above this hangs the Imperial shield, surrounded by a garland.

Collections, Debruge-Dumenil, Duc de Blacas, Charles Mannheim.

Dated 1522.

Honestone, 10¼ by 18¼ inches.

Lent by Mr. J. Pierpont Morgan.

SCHOOL OF HANS DAUCHER.

5 HONESTONE PANEL.

The Virgin and Child standing on a crescent under an arch with square columns, the whole enriched with gilding. The Virgin wears a rich crown, and has tresses of hair hanging down; behind her is stretched a curtain. Above, two shields with arms, in colours.

Augsburg School. Sixteenth century.

Height, 17 by 12 inches.

Lent by the Victoria and Albert Museum.

*OVER THE FIREPLACE.***1 AN ANGEL BLOWING A TRUMPET. CARVED AND GILT WOOD.**

The figure formerly possessed wings, the grooves for the attachment of which are visible. This, together with its companion, No. 2, has formed part of a larger composition, probably a Last Judgment, or perhaps a group of the Madonna and Child. The trumpet makes the first suggestion the more likely one.

Early sixteenth century.

Height, 12 inches.

Lent by Mr. Edgar Speyer.

2 AN ANGEL BLOWING A TRUMPET. CARVED AND GILT WOOD.

Companion to No. 1.

Height, 12 inches.

Lent by Mr. Edgar Speyer.



PICTURES, DRAWINGS AND CARVINGS

IN THE MEMBERS' WRITING ROOM

SCHOOL OF WESTPHALIA.

TRIPTYCH.

1 LEFT WING. CHRIST CARRYING THE CROSS.

The procession is seen coming from under a gateway. Christ is being kicked and beaten by the rough soldiers, and Simon of Cyrene helps Him to bear the Cross. Several figures are on horseback. In the distance is seen a group, consisting of the Virgin, St. John, and the Holy Women. Two tall trees in a landscape without the walls of a city.

2 CENTRE PANEL. THE CRUCIFIXION.

In the centre Christ is on the Cross, and a negro offers him the sponge on a long stick. On either side, in contorted attitudes, are the two thieves. To the left is the Virgin, supported by St. John, and surrounded by five women; the Magdalen turns her back on the Virgin, and kneels at the foot of the Cross. To the right are eight figures, some on horseback. Behind, Judas is seen hanging on the tree. To the left soldiers are entering a town. Beyond blue landscape.

3 RIGHT WING. THE DEPOSITION.

The body of Christ is supported by a figure on a ladder, and is being received by two others below. To right and left are men on ladders, one is busy with the ropes, the other holds Christ's right wrist. In front of the Cross is the Virgin seated supported by St. John; two Holy Women are behind her, and beyond three more. The Magdalen kneels with outstretched hands. Beyond landscape.

The triptych is related to a Crucifixion in the Buda-Pesth Gallery, exhibited at the Düsseldorf Exhibition in 1904, as "Niederrheinisch-holländisch um 1480" (No. 191 Düsseldorf Catalogue). Both show an affinity to the Haarlem School as represented by Geertgen van St. Jans on the one hand, and to the Westphalian School, that finally developed into such artists as the brothers Dünwegge, on the other. There is a large group of pictures of this type, amongst

which may be mentioned a Pietà at Liverpool (No. 37, School of Van Eyck), a Pietà in the possession of Dr. Ulrich Thieme at Leipzig, a Crucifixion in the Glitza Collection at Hamburg, and a "Virgo inter Virgines" in the Rijks Museum at Amsterdam.

Panel, centre 7 feet $\frac{1}{4}$ inch by 6 feet 4 inches; wings, 7 feet by 2 feet $11\frac{1}{4}$ inches. *Lent by the Trustees of the Bowes Museum (Barnard Castle).*

DRAWINGS BY ALBRECHT DÜRER

4 DESIGN FOR DECORATION OF THE RATHAUS AT NUREMBERG. 1521.

A wall, pierced by three narrow pointed windows, is richly decorated with branches, vine leaves, and garlands. At the top, between the windows, are three medallions containing subjects from the popular cycle illustrating the mastery usurped by woman over man; David and Bathsheba; Samson and Delila; Aristotle and Phyllis. Below these are a pelican in her piety, a male and a female satyr. In the middle compartment are the monogram and date.

Jahrbuch d. K. Preuss. Kunstsammlungen, 1895, p. 240. Lippmann, No. 407. Lely, Cosway (?), and Robinson collections. Fairfax Murray Catalogue, No. 257.

Pen and ink, partly tinted with water-colour.

10 by $13\frac{7}{8}$ inches (25.6 by 35.7 cm.). *Lent by Mr. C. Fairfax Murray.*

5 HEAD OF A BOY. 1508.

Full face, the head inclined to left, eyes to right; curly hair. Date to left and monogram to right, in lower margin.

Hertz and Malcolm Collections. Published by the Dürer Society (I, 7). A copy of this drawing is in the Munich Print Cabinet (photographed by Bruckmann, Schmidt, I, 1).

Brush drawing, heightened with white, on greenish blue prepared ground.

$10\frac{1}{2}$ by $8\frac{1}{8}$ inches (26.8 by 21 cm.).

Lent by the Hon A. E. Gathorne-Hardy.

6 PORTRAIT, KNOWN AS THAT OF LUCAS VAN LEYDEN. 1521.

Bust, three-quarters to right, clean-shaven, with straight hair, in a wide-brimmed hat. Black background. Below, to the left, traces of Dürer's monogram and the genuine date, 1521. Over this, the false date, 1525, and signature of

Lucas van Leyden, and the inscription: "Effigies Lucae Leidensis," added by a late hand.

Ephrussi, p. 308. Lippmann, No. 403. Collection of the Earl of Warwick (sold 1896).

This masterly drawing belongs to the time of Dürer's sojourn in the Low Countries, but has been described erroneously as a portrait of Lucas van Leyden. The genuine portrait of that artist by Dürer, a smaller undated silver-point drawing, mentioned in the Diary (Lange u. Fuhse, p. 171), is in the Musée Wicar, Lille. The most recent and thorough discussion of the subject, is that by Dr. F. Dülberg in *Oud-Holland*, 1899, xvii, 77-83, with a reproduction of the Lille portrait, which agrees with the picture at Brunswick, engraved by A. Stock (worked 1614-1629). An engraving of the Lille drawing was published in 1572 as the portrait of Lucas van Leyden. The charcoal drawing, which bears no resemblance to these authentic portraits, was nevertheless engraved in the seventeenth century as a portrait of Lucas, by an unknown engraver who wished his work to pass for that of Lucas himself, as we see from the inscription "Effigies Lucae Leidensis, propria manu incidere" (*sic*). This fraudulent and illiterate person, in all probability, effaced Dürer's monogram, substituted for it that of Lucas, and changed the date while the drawing was in his hands. He succeeded in deceiving Sandrart (1675), De Jongh (1764), and even Bartsch, who includes the forgery in his catalogue of Lucas van Leyden's engravings (No. 173).

Charcoal on paper.

14½ by 10⅜ inches (36.7 by 25.8 cm.).

Lent by Mr. George Salting.

7 HEAD OF A MAN. 1503.

Full face, with curly hair. To the left, Dürer's monogram and the date. Ephrussi, p. 82. Lippmann, No. 99.

Silver-point, heightened with white, on a grey prepared ground.

8¾ by 7¼ inches (22.1 by 18.2 cm.).

Lent by Mrs. Locker-Lampson.

8 DESIGN FOR A WOODCUT (not carried out) IN THE TRIUMPHAL PROCESSION OF THE EMPEROR MAXIMILIAN. 1517.

Six grooms of different nationalities, in the appropriate costumes, advance towards the right, leading the same number of horses. The three horses on the right are in armour and plumes; those on the left are merely harnessed; all alike wear the laurel wreaths, which occur on all the woodcuts in the Triumph. Over the head of each man is written the name of the nationality to which he belongs: (1) huk, (2) alt flemig, (3) alter luticher, (4) Cleuischer, (5) Junger francos, (6) pehaim. The first word is difficult to explain; the remainder describe natives of Flanders, Liège, Cleves, France, and Bohemia, the word "alt," apparently,

indicating that the mode of dress is that of an earlier period. In the middle, at the bottom, is the date 1517, apparently genuine; the monogram, however, is false.

Six other drawings by Dürer, intended for the Triumph, but not carried out as woodcuts, are in the Albertina (Lippmann, Nos. 549-554). They are riders bearing a tablet, a wreath and the trophies of four countries, France, Italy, Hungary and Bohemia. Coloured repetitions of the four trophy-bearers are in the Hofmuseum (Lippmann, Nos. 416-419). All these drawings are of the year 1518.

The persons taking part in the Triumphal Procession, in its final form as carried out in the woodcuts, are invariably arranged in groups of five, not six.

Pen and sepia. Mariette, MacGowan (1780), and Robinson Collections. Fairfax Murray Catalogue, No. 255.

Exhibited at the Guildhall, 1895.

11¼ by 17 inches (28.4 by 43 cm.).

Lent by Mr. C. Fairfax Murray.

9 DESIGN FOR DECORATION OF ARMOUR. 1517.

In the middle a fantastic bird with two heads, grasping in either beak a stem which branches off to left and right, and forms a border to the ornament. The principal decorative motives are a fantastic monster, compounded of ass, unicorn, dragon, and fish, a fat woman with convex mirror, a piper, winged female monster (sphinx?), and a stork. At the top are the date 1517 and monogram, added subsequently in a paler ink.

Lippmann, No. 406. Vivant Denon, Miss James (1891), and Robinson collections. Fairfax Murray Catalogue, No. 256.

The drawing belongs to a set of decorative designs for armour, two of which are at Berlin (L. 49, 50), and two in the Albertina (L. 544, 545).

Pen and ink.

8⅝ by 11¼ inches (22 by 28.6 cm.).

Lent by Mr. C. Fairfax Murray

10 THE VIRGIN ADORING THE HOLY INFANT.

Carved lime-wood panel. The subject is taken from Dürer's woodcut, B. 85, in the "Life of the Virgin" series.

18¼ by 15 inches.

Lent by Mr. H. Seymour Trower.

11 PANEL OF TAPESTRY: THE QUEEN OF SHEBA TESTING THE WISDOM OF KING SOLOMON.

The Queen propounded two questions to the King. What was the sex of two children alike in form and similarly apparelled, and which was a real and which an imitation flower?

The King observing one of the children gather apples into the lap of its

frock knew it for a girl, the other, holding the apples in its hands, for a boy. Seeing a bee fly to gather honey from the one flower and disdain the other he likewise told the real from the false.

The King is seated on a throne covered with brocade, under a canopy, to the left of the panel, wearing a jewelled crown, and is clothed in sumptuous attire, his surcoat of cut blue velvet being edged with fur; with crimson hose, and long pointed shoes. The Queen, on the right, with banded hair, wears a high jewelled crown, the points formed of lilies; her dress, of red, is long and flowing, bordered with ermine; she wears close sleeves of blue. Between them are the two children gathering apples, and a bee is seen flying towards the flowers, which the Queen holds in her right hand. The foreground is composed of flowers amongst which may be noticed thistles, carnations, and lilies of the valley. The background is composed of sky and rocks, with a small castle at the left.

There are two scrolls, that over the Queen's head bearing the inscription:

“Bescheyd · mich · konig · ob · blümen · ünd · kind ·
Glich · an · art · oder · ünglich · sünd”

and another nearer the King with

“Die · bñe · ein · güote · blüm · nit · spart
Das · knüwen · joigt · die · wiplich · art”

which may be freely translated as follows:

“TELL · ME · KING · IF · FLOWERS · AND · CHILDREN
ARE · LIKE · OR · UNLIKE · IN · THEIR · KIND”

“THE · BEE · SPURNS · NOT · A · FERTILE · FLOWER
KNEELING · SHEWS · THE · WEAKER · SEX”

This very remarkable tapestry has a feature probably unique in a work of this date, *i.e.*, the clothes and hair of the King, the drapery of the throne, and the robes of the Queen are raised in pile. The crowns of both King and Queen, as well as the cross of the King's sceptre, are in gold thread, the staff being in silver.

Early fifteenth century.

Height, 30 inches; width, 38½ inches.

Lent by Mr. J. Pierpont Morgan.

12 PORTRAIT GROUP IN WAX OF A GOLDSMITH AND HIS FAMILY.

The goldsmith in doublet and ruff is seated at the table; in front of him is a mould and scales. His wife, in black dress and ruff, on the other side of the table, holds the hand of the youngest child, who is seated on the table, three other children being in the foreground. The background is formed of panelling, above

which are statuettes of St. Michael and St. George, two shields with coats-of-arms, and other ornaments.

Early seventeenth century.

Height, $7\frac{1}{4}$ inches; width, 9 inches.

Lent by Mr. J. Seligmann.

DRAWINGS BY ALBRECHT DÜRER—*continued.*

13 THE HOLY FAMILY.

The Virgin sits on a bench under a tree; Joseph offers a flower to the Child. On the right is a port, backed by hills. Monogram added. Early, about 1496-9.

Rogers and Malcolm Collections. Published by the Vasari Society, 1906 (No. 30).

Pen and ink.

9 by $5\frac{3}{4}$ inches (22.7 by 14.5 cm.). *Lent by the Hon. A. E. Gathorne-Hardy*

14 HEAD OF A CHERUB. 1521.

Profile to the right, signed and dated. Black chalk, slightly heightened with white, on paper with a green ground.

Lawrence and Bale Collections. Ephrussi, p. 298. Lippmann, No. 171.

A design for the head of the standing angel on the left in Mr. Heseltine's other drawing, No. 20.

$9\frac{1}{4}$ by $7\frac{1}{4}$ inches (23.4 by 18.3 cm.).

Lent by Mr. J. P. Heseltine.

15 APOLLO.

Full length, nude, walking to the front, the head turned in profile to right with locks in part confined by a bay wreath, in part streaming in the wind. In his right hand the god holds a bow, in his left the sun's disc. Between his feet is Dürer's monogram.

Lippmann, No. 179. Collection of Sir Joseph Banks.

Pen and ink (brownish), retouched with Indian ink, on paper.

This drawing forms, with the more elaborate Apollo in the British Museum and the Æsculapius at Berlin, a group connected on the one hand with the Apollo Belvedere, and on the other with Dürer's Adam in the engraving of 1504 and painting of 1507. The figure in all these works is constructed on a uniform geometrical scheme, differing in principle from the arithmetical system of proportion adopted by Dürer in his later studies, and the treatise issued posthumously in 1528. See L. Justi, "Konstruierte Figuren und Köpfe unter den Werken A. Dürers," 1902, pp. 10-12, and the scheme for the construction of the present drawing, Tafel II. The Apollo group, of which this is the earliest member, precedes the Adam group in order of date.

$8\frac{3}{4}$ by $5\frac{3}{4}$ inches (22.3 by 14.6 cm.). *Lent by Sir Edward Poynter, P.R.A.*

16 STAG BEETLE. 1505.

Body-colour on paper, the date and monogram drawn with the pen.

Walpole and Bale Collections. Ephrussi, p. 78. Lippmann, No. 169.

5 $\frac{5}{8}$ by 4 $\frac{1}{2}$ inches (14.2 by 11.4 cm.).

Lent by Mr. J. P. Heseltine.

17 PORTRAIT OF A YOUNG WOMAN. 1525.

Three-quarter face to the left, in a wide-brimmed hat, holding a small dog in her lap. Black chalk, on paper with a green prepared ground. Dated 1525 at the top in Indian ink.

Ephrussi, p. 331. Lippmann, No. 172.

The suggestion has been made that this may be the portrait of Susanna of Bavaria, Margravine of Brandenburg-Culmbach (1502-1543), of whose sister-in-law, Margaret of Brandenburg-Ansbach, a portrait by Dürer, similar to this in technique and mode of dating, was acquired by the British Museum in 1903 (*Burlington Magazine*, August and September, 1903; Dürer Society, Sixth Portfolio, 1903). Susanna was a niece of the Emperor Maximilian, and her second husband was Otto Heinrich, Count Palatine, and afterwards Elector. Dürer is said to have painted her portrait and that of her first husband, the Margrave Casimir, on a votive picture at the date of their marriage in 1518.

15 $\frac{1}{2}$ by 11 $\frac{1}{4}$ inches (40.2 by 29.2 cm.).

Lent by Mr. J. P. Heseltine.

18 LANDSCAPE.

In the foreground a river with low banks, but with hills at a distance rising to a considerable height. On the left a church and other buildings among trees; three poplars stand detached near the bank. At the top of the paper is the monogram, perhaps a subsequent addition, but apparently genuine. This is probably a sketch made by Dürer on his journey to or from the Netherlands in 1520 or 1521; the river is perhaps the Rhine.

Dürer Society, VI, 10.

Silver-point, retouched with the pen.

5 $\frac{5}{8}$ by 8 $\frac{3}{8}$ inches (14.5 by 20.5 cm.).

Lent by Mr. C. S. Ricketts and Mr. C. H. Shannon.

19 ST. MICHAEL. 1514.

The Archangel, holding a sword in his right, a buckler in his left hand, is poised erect over the vanquished dragon, which still presses up with clawed feet and open jaws. The Gothic cusps at the top and the converging lines ruled down the sides, suggest that the design was intended for a dagger sheath. Over the sword are Dürer's monogram and the date.

Lely Collection. Hitherto undescribed.

Pen and brownish ink on paper.

7 by 3 $\frac{1}{2}$ inches (17.8 by 8.9 cm.).

Lent by Mr. George Salting.

20 GROUP OF SEVEN ANGELS. 1521.

Five seated and two standing angels sing or play on various instruments. Below are the monogram and date. Pen and ink, the first, third, and fourth figures from the left being lighter in colour than the rest.

Lely, Lawrence, and Palgrave Collections. Ephrussi, p. 348. Lippmann, No. 170.

This drawing, as Sir Martin Conway has pointed out (*Repertorium für Kunstwissenschaft*, 1905, xxviii, p. 147), is an idea for the foreground in the design of a large picture of the Virgin and Child with Saints, which occupied Dürer's mind in the years 1521-22, but which he seems never to have carried out. Numerous drawings connected with this composition are scattered among various collections, including designs for the whole picture at Chantilly (L. 343), the Louvre (L. 324), and in the Bonnat Collection (L. 364). In 1522 the design, originally intended to be oblong, was modified, and two drawings in the Bonnat Collection (L. 362, 363) show it converted to an upright shape.

6 $\frac{5}{8}$ by 8 $\frac{3}{4}$ inches (16.9 by 22.5 cm.).

Lent by Mr. J. P. Heseltine.

WESTPHALIAN SCHOOL.

Early sixteenth century.

21 MASS OF ST. GREGORY. BURSE OR CORPORAL CASE.

St. Gregory kneels before the altar, supported by two acolytes, one holding a candle, the other a bell. On either side are cardinals and bishops, one holds the Papal tiara, another a censer. Christ, half in the tomb, lets His blood flow into the cup. To His left are three white vases belonging to the three Marias; symbols of the Passion on either side on a blue ground.

This is a subject often represented in German art, in opposition to heretical ideas that ended in the Reformation. As St. Gregory was officiating at the Mass one who was near him doubted the Real Presence, whereupon, at the prayer of the Saint, a vision of the crucified Saviour, surrounded by the instruments of His Passion, suddenly appeared upon the altar.

Linen, 8 inches square.

Lent by Mr. C. Brinsley Marlay.

MINIATURES

GEORG BECK.

D. 1512.

22 ILLUMINATED FRONTISPIECE FROM A CHOIR-BOOK, written in the Abbey of SS. Ulrich and Afra at Augsburg, 1494-5.

The patrons of the monastery, St. Ulrich, Bishop of Augsburg, with a fish in his left hand, and St. Afra, clasping the tree to which she was bound at her martyrdom by fire, are seated on raised benches. The hand of God is extended in the act of blessing from a cloud. In the foreground, Leonhard Wagner, the scribe, presents the book to Johann von Giltlingen, abbot from 1482 to 1496. St. Jude (or Matthew?), with a hatchet in his right hand, appears as Wagner's patron. The Abbot's arms (argent, three eagles sable), are placed at his feet. Those of St. Ulrich (Kyburg), and St. Afra (1 and 4 Jerusalem, 2 and 3 Lusignan, for Cyprus, of which Afra was a princess), are introduced as part of the decoration of the wall over the opening of a late Gothic arch, which serves as a frame to the composition, in the manner of the woodcut frontispieces to the missals printed about this time by Ratdolt.

The codex, to which this miniature belonged, is described by Placidus Braun, in his "Notitia de Codd. MSS. in Bibliotheca Monasterii ad SS. Vdalricum et Afram Augustae extantibus," 1793, iii, 100, as being then still in the possession of the monastery. His description leaves no doubt of its identity. (After the Calendar) "sequitur deinde folium, cuius prima pagina vacua est, in auersa vero conspiciuntur SS. *Vdalrici* et *Afrae* et alterius sancti imagines, Abbas *Joannes de Giltlingen*, cui *Leonardus Wagner* flexis genibus psalterium offert, supra Dei dextra benedicens, et monasterii, infra Abbatis insignia adparent." The codex contained psalms, hymns, canticles, office for the dead, etc., and was decorated with fifty initials containing figures, and with marginal ornaments containing birds and animals. Wagner, in the MS. itself, stated that he had begun to write it at 10 a.m. on 7th April, 1494, and finished it at the same hour on the same day in 1495, his forty-first year. (Braun, p. 101.) Two portraits of Wagner, some ten or fifteen years later than this in date, are among the silver-point drawings by the elder Holbein at Berlin.

The authority for the attribution of the miniature to Beck is the chronicle of the Abbots of SS. Ulrich and Afra, by the monk Wilhelm Wittwer (1449-1512), which is printed by Braun in the same volume. He relates that in 1495 two psalters were written on vellum, by Wagner and Kramer, and that the miniatures and illuminations in both were the work of Georg Beck, citizen of Augsburg, and his son, whose name is not given. (Braun, p. 31.) This frontispiece, by its importance, may fairly be assumed to be the work of the father.

Georg Beck, according to Mr. J. W. Bradley ("Dict. of Miniaturists," vol. i.), is first heard of "about 1480," when his son is already mentioned as his assistant. We hear of him again in 1501 and 1504 as presenting pupils to the Guild of Painters, and he died in 1512 (R. Vischer, "Studien zur Kunstgeschichte," pp. 542, 544, 566).

This illumination is described by Mr. J. W. Bradley in his "Historical Introduction to the Collection of Illuminated Letters and Borders in the National Art Library, Victoria and Albert Museum," 1901, p. 131, and a small reproduction of it is given, pl. 8.

15¼ by 10⅝ (38.5 by 27 cm.). *Lent by the Victoria and Albert Museum.*

SCHOOL OF NUREMBERG (ATTRIBUTED TO DÜRER).

23 MINIATURE ILLUSTRATING THE IDYLLS OF THEOCRITUS, executed for Wilibald Pirckheimer.

The miniature occupies the foot and lower part of the margins on both sides of the first page of text (sig. A, A, ii) of the edition of Theocritus printed by Aldus at Venice in February, 1495 (Hain, *15477). It serves, accordingly, as a border to the Thyrsis. It has been cut out from the page and subsequently re-inserted. The ornament and initial at the head of the page are illuminated to match the miniature.

At the foot of a tree on the left, from which Pirckheimer's escutcheon is suspended, sits a shepherd playing a fiddle. A comrade stands beneath a corresponding tree on the right, which bears the arms of Rieter (Pirckheimer married Crescentia Rieter in 1495). On a hill towards the right a flock of sheep is feeding; goats caper in the vale below, and a sheep drinks at a water-trough fed by a spring. The hills on either side are crowned with trees, and distant blue mountains close the vista in the middle. The colour forms a delightful harmony of green, blue, white, grey, brown, and gold; the only notes of red are on the two shields and the hood of the shepherd on the right.

The miniature has been attributed to Dürer on the authority of an inscription in an old hand on a leaf of thin paper inserted opposite, not an original portion of the book: "Albertus Durerus / Noricus fecit / In honorem Bilibaldi / pirkeijmerij amici sui optimi. / 1524." It is suggested in Mr. Quaritch's Catalogue ("Monuments of Typography," 1897, No. 307), that this is a transcript from an original inscription by Dürer which perished when the miniature was cut from the book, and that this occurred when the dispersion of the Pirckheimer collection began towards 1630-40. Sixteen books illustrated with marginal designs by Dürer are said to have been bought from the Pirckheimer Collection by M. Van Overbeck, of Leyden, in 1634, and it is significant that the handwriting of the inscription appears to be Dutch. No credence can be given to this late inscrip-

tion, whether a copy of an older one or not, as regards the authorship of the miniature. It cannot be by Dürer's hand, and there is no indication that it is even the work of one of his pupils, though Pirckheimer's intimacy with Dürer makes it probable that he would have such work done in the studio of his friend. Hans Springinkle is recorded by Neudörffer to have lived in Dürer's house and painted miniatures, but no authenticated specimen of this class of work by his hand is known, and his style as we see it in woodcuts and drawings is not recognizable here.

Size of page, $12\frac{1}{4}$ by 8 inches; limits of miniature, $7\frac{7}{8}$ by $7\frac{7}{8}$ inches.

Lent by Mr. Henry Yates Thompson.

TILMAN RIEMENSCHNEIDER.

24 GROUP IN CARVED WOOD.

In front is a seated figure of a woman holding an open book on her knees; behind the back of her chair stands a male figure in turban and cloak, holding a volume in his right hand.

A group composed in an identically similar manner belongs to Prince Öttingen-Wallerstein. Both groups are fragments of a "Heilige Sippe," a representation of the relatives of Christ, very frequently found in German Art at the end of the fifteenth and beginning of the sixteenth century. See Tönnies, "Leben und Werke Riemenschneiders," p. 237.

Height, 3 feet 11 inches.

Lent by the Victoria and Albert Museum.

MELCHIOR FESELEN.

BORN probably at Passau. Died 10th April, 1538, Ingolstadt. Nothing is known of him save what can be gathered from the undermentioned works.

1522. Crucifixion in parish church of Ingolstadt, given by Georg Kaiser.

1522. Adoration of the Magi. No. 249, Nuremberg Museum.

1523. Mary Magdalen lifted up by Angels. In the Historical Society's Museum at Regensburg.

1524. Birth of Christ; at Katharinaberg, near Ingolstadt, with donor, Conrad Praun; spoilt by repaints.

1529. Porsena besieging Rome, No. 294, Munich. Painted for Duke William IV of Bavaria. Apart from signature and date are the words "N.-V. Passau" in a later hand (?), which suggest that he may have been a native of the town.

1531. Adoration of Magi. No. 250, Nuremberg Museum. In part only by Feselen.

1533. Town of Alesia besieged by Julius Caesar. No. 295, Munich. Painted for Duke William IV of Bavaria.

25 PORTRAIT OF JOHANN, BISHOP OF REGENSBURG.

The face is turned three-quarters to the right. He has a slight beard and moustache, and a black velvet cap on his head. A fur-lined grey cloak is open at the throat, showing white frill of shirt and black dress. The hands are together holding a bunch of small red pinks tied up. Landscape background with a castle, water, trees and blue hills. Clouds in the sky. To the left, on a gilded framed tablet, the inscription: "JOHANS, BISCHOF ZW REGENSBURG PFALZGRAF BEY RHEIN HERCZOG IN BAIRN. SEINS ALTERS IM 44 IAR A° 1533 ABGENACHT."

Panel, 29 by 25 $\frac{1}{2}$.

Lent by Mr. Webster Glynes.

Johann III, Count Palatine, Duke of Bavaria, Administrator of the Bishopric of Regensburg, Canon of Würzburg, Passau and Strassburg, Abbot of Klingenberg, was born at Heidelberg, 7th May, 1488, as son of Philip, Elector Palatine, and Margareta, daughter of Duke Ludwig the Rich, of Bavaria Landshut. He was enthroned as bishop, 13th December, 1507, but was never consecrated, and therefore called himself "Administrator of the Bishopric of Regensburg." His armour and court clothes were always a source of greater pride to him than his bishopric or other benefices, which were only looked upon as a means of revenue. Under his rule, in 1519, the Jews were turned out of Regensburg, their synagogue destroyed, and a wooden edifice built over the site and dedicated to "Die Schöne Maria." He fought the Regensburg Reformation of 1524 with a strong hand, being always Anti-Protestant, and again ten years later quelled the demand to destroy all pictures in the churches. In the Peasants' War of 1525 he helped his brother, Pfalzgraf Friedrich von Neumarkt. He died 3rd February, 1538, and is buried in the Cathedral.

In the Rathaus at Regensburg, there is a much damaged portrait of Johann, of which there is an exact replica, dated 1515, in the Dachauer Saal of the Munich National Museum. There are two further portraits in the Alte Pinakothek, Nos. 268 and 297, the former erroneously entitled Ludwig, King of Hungary.

MEISTER BERTRAM.

Native of Minden, working at Hamburg, 1367-1415. See Introduction, p. xlii.

26 and 29 TWO WINGS OF AN ALTAR-PIECE.

The Victoria and Albert Museum possesses the complete work, but the centre, containing twenty-one scenes from the Apocalypse, is not included in the Exhibition. The entire triptych, when open, would show subjects from the Apocalypse; when the wings were closed scenes from the legends of St. John and the Virgin Mary, St. Giles and St. Mary Magdalen, painted on the outside of the wings, would be visible.

26. Left wing, front. Twelve scenes from the Apocalypse, *A-L* (described from left to right):

(a.) St. John preaching. St. John hearing "a great voice as of a trumpet." Chap. i, 10.

(b.) "I saw seven golden candlesticks; and in the midst of the candlesticks one like unto a son of man, clothed with a garment down to the foot and girt about at the breasts with a golden girdle. And his head and his hair were white as white wool, white as snow; and his eyes were as a flame of fire; and his feet like unto burnished brass, as if it had been refined in a furnace; and his voice as the voice of many waters. And he had in his right hand seven stars: and out of his mouth proceeded a sharp two-edged sword: and his countenance was as the sun shineth in his strength. And when I saw him I fell at his feet as one dead . . . I have the keys of death and of Hades . . . The seven stars are the angels of the seven churches, and the seven candlesticks are seven churches." Chap. i, 12-20.

(c.) The Angels of the seven Churches.

(d.) "And when he opened the fifth seal I saw underneath the altar the souls of them that had been slain for the word of God . . . And there was given them to each one a white robe." Chap. vi, 9-11.

(e.) "And I saw when he opened the sixth seal, and there was a great earthquake: and the sun became black as sackcloth of hair and the whole moon became as blood: and the stars of the heaven fell unto the earth, as a fig tree casteth her unripe figs when she is shaken of a great wind. And the heaven was removed as a scroll when it is rolled up; and every mountain and island were moved out of their places. And the kings of the earth, and the princes, and the chief captains, and the rich, and the strong, and every bondman and freeman, hid themselves in the caves and in the rocks of the mountains." Chap. vi, 12-15.

(f.) "After this I saw four angels standing at the four corners of the earth, holding the four winds of the earth that no wind should blow on the earth or on the sea or upon any tree. And I saw another angel ascend from the sun-rising, having the seal of the living God." Chap. vii, 1-2.

(g.) "And the fifth angel sounded, and I saw a star from heaven fallen unto the earth: and there was given to him the key of the pit of the abyss. And he opened the pit of the abyss; and there went up a smoke out of the pit, as the smoke of a great furnace; and the sun and the air were darkened by reason of the smoke of the pit. And out of the smoke came forth locusts upon the earth . . . And it was said unto them that they should not hurt the grass of the earth . . . but only such men as have not the seal of God on their foreheads. . . . And the shapes of the locusts were like unto horses prepared for war; and upon their heads as it were crowns like unto gold, and their faces were as men's faces. And they had hair as the hair of women, and their teeth were as the teeth of lions.

And they had breastplates as it were breastplates of iron . . . and they have tails like unto scorpions and stings." Chap. ix, 1-10.

(*h.*) "And the sixth angel sounded, and I heard a voice from the horns of the golden altar which is before God, one saying to the sixth angel, which had the trumpet, Loose the four angels which are bound at the great river Euphrates. And the four angels were loosed, which had been prepared for the hour and day and month and year, that they should kill the third part of men." Chap. ix, 13-15.

(*i.*) "And thus I saw the horses in the vision and them that sat on them, having breastplates as of fire and of hyacinth and of brimstone: and the heads of the horses are as the heads of lions; and out of their mouths proceedeth fire and smoke and brimstone . . . for their tails are like unto serpents, and have heads; and with them they do hurt." Chap. ix, 17-19.

(*j.*) Adoration of the Lamb. Chap. v, 6-14.

(*k.*) "And I saw, and behold a white cloud: and on the cloud I saw one sitting like unto a son of man, having on his head a golden crown, and in his hand a sharp sickle. And another angel came out from the temple crying with a great voice to him that sat on the cloud, Send forth thy sickle and reap: for the hour to reap is come; for the harvest of the earth is over-ripe. And he that sat on the cloud cast his sickle upon the earth; and the earth was reaped." Chap. xiv, 14-16.

(*l.*) "And another angel came out from the temple which is in heaven, he also having a sharp sickle. And another angel came out from the altar, he that hath power over fire; and he called with a great voice to him that had the sharp sickle, saying, Send forth thy sharp sickle, and gather the clusters of the vine of the earth; for her grapes are fully ripe. And the angel cast his sickle into the earth, and gathered the vintage of the earth and cast it into the winepress, the great winepress of the wrath of God. And the winepress was trodden without the city, and there came out blood from the winepress, even unto the bridles of the horses." Chap. xiv, 17-20.

29. Right wing, front. Twelve scenes from the Apocalypse, *M—X*:

(*m.*) "And when he opened the second seal I heard the second living creature saying, Come. And another horse came forth, a red horse, and to him that sat thereon it was given to take peace from the earth, and that they should slay one another: and there was given unto him a great sword." Chap. vi, 3-4.

(*n.*) "And when he opened the third seal I heard the third living creature saying, Come. And I saw and behold a black horse; and he that sat thereon had a balance in his hand." Chap. vi, 5.

(*o.*) "And when he opened the fourth seal, I heard the voice of the fourth living creature saying, Come. And I saw and behold, a pale horse: And he that sat upon him, his name was Death, and Hades followed with him." Chap. vi, 7-8.

(*p.*) "And the second angel sounded, and as it were a great mountain,

burning with fire, was cast into the sea: and the third part of the sea became blood; and there died the third part of the creatures which were in the sea, even they that had life; and the third part of the ships were destroyed." Chap. viii, 8-9.

(*g.*) "And the third angel sounded, and there fell from heaven a great star, burning as a torch, and it fell upon the third part of the rivers, and upon the fountains of the waters, and the name of the star is called Wormwood: and the third part of the waters became wormwood; and many men died of the waters, because they were made bitter." Chap. viii, 10-11.

(*r.*) "And the fourth angel sounded, and the third part of the sun was smitten, and the third part of the moon, and the third part of the stars; that the third part of them should be darkened, and the day should not shine for the third part of it, and the night in like manner. And I saw and I heard an eagle flying in mid heaven." Chap. viii, 12-13.

(*s.*) "And when the dragon saw that he was cast down to the earth, he persecuted the woman which brought forth the man child. And there were given to the woman the two wings of the great eagle, that she might fly into the wilderness unto her place, where she is nourished for a time, and times, and half a time, from the face of the serpent. And the serpent cast out of his mouth after the woman water as a river, that he might cause her to be carried away by the stream. And the earth helped the woman, and the earth opened her mouth and swallowed up the river which the dragon cast out of his mouth. And the dragon waxed wroth with the woman and went away to make war with the rest of her seed." Chap. xii, 13-17.

(*t.*) "And I saw a beast coming up out of the sea having ten horns and seven heads, and on his horns ten diadems, and upon his heads names of blasphemy. And the beast which I saw was like unto a leopard, and his feet were as the feet of a bear, and his mouth as the mouth of a lion. . . . And I saw one of his heads as though it had been smitten unto death; . . . and they worshipped the beast saying, Who is like unto the beast?" Chap. xiii, 1-4.

(*u.*) "And I saw another beast coming up out of the earth; and he had two horns like unto a lamb, and he spake as a dragon. . . . And he maketh the earth and them that dwell therein to worship the first beast, whose death-stroke was healed. And he doeth great signs that he should even make fire to come down out of heaven upon the earth in the sight of men . . . as many as should not worship the image of the beast should be killed." Chap. xiii, 11-16.

(*v.*) "And the sixth poured out his bowl upon the great river, the river Euphrates: and the water thereof was dried up, that the way might be made ready for the kings that come from the sunrising." Chap. xvi, 12.

(*w.*) "And I saw coming out of the mouth of the dragon and out of the mouth of the beast, and out of the mouth of the false prophet, three unclean spirits, as it were frogs: for they are spirits of devils working signs; which go forth unto the kings of the whole world." Chap. xvi, 13-14.

(x.) "And the seventh poured out his bowl upon the air; and there came forth a great voice out of the temple from the throne saying, It is done: and there were lightnings and voices and thunders: and there was a great earthquake . . . and the great city was divided into three parts and the cities of the nations fell: . . . And great hail, every stone about the weight of a talent, cometh down out of heaven upon men." Chap. xvi, 17-21.

At the top of each frame are three medallions containing heads.

26. Left wing, back. Three subjects from the life of St. John the Evangelist and three from that of the Virgin. (The description, in each case, follows the order of subjects, beginning at the bottom and ascending.)

(a.) St. John preaching. St. John before the Emperor Domitian.

(b.) St. John immersed in a cauldron of boiling oil, "ante portam Latinam."

(c.) St. John again before the Emperor. St. John preaching in the Island of Patmos. St. John hears the trumpet.

(d.) The Annunciation.

(e.) The Death of the Virgin, whose soul is received by Christ.

(f.) The Coronation of the Virgin.

29. Right wing, back. Three subjects from the Life of St. Giles, and three from that of St. Mary Magdalen.

(g.) St. Giles wounded by the King's hunters with an arrow aimed at his tame hind.

(h.) The angel laying the schedule of King Charles's sins and his pardon on the altar, while St. Giles elevates the Host. St. Giles handing the schedule to King Charles.

(i.) St. Giles receiving from the Pope privileges for his Benedictine Abbey and two tablets of cypress on which were the portraits of St. Peter and St. Paul. He drops them into the Tiber and finds them again on his return to the Monastery.

(j.) An angel brings food to St. Mary Magdalen in the desert. She is elevated by angels at the hour of prayer.

(k.) St. Mary Magdalen, before her death, receives the Sacrament from Maximin, Bishop of Aix.

(l.) The Death of St. Mary Magdalen. Her soul carried by angels to heaven.

The Latin legend on the white scrolls is probably the work of some restorer, and the inscriptions on the red borders that divide the scenes have been much tampered with.

These wings are of great interest, as being the earliest German painting in the British Isles, having been executed, probably, before 1400 by Meister Bertram and his pupils.

Bought at Brussels in 1861.

Panel, 43 $\frac{3}{4}$ by 28 $\frac{1}{2}$ inches.

Lent by the Victoria and Albert Museum.

27 WOODEN STATUE OF ST. GEORGE.

Clad in a complete suit of mail of the type in use during the latter part of the fifteenth century; his head and hands, however, are unprotected. His right grasps a spear; with his left he holds the wounded dragon by the neck. Traces of colour are still visible, showing that the entire figure was formerly painted.

South German, end of the fifteenth century.

Height, 4 feet 3 inches.

Lent by Mr. J. H. Fitzhenry.

SCHOOL OF MELCHIOR FESELEN.

See No. 20.

28 PORTRAIT OF ULRICH VI, DUKE OF WÜRTEMBERG.

Bearded, three-quarter face to left. Hat with feather, black cloak, right sleeve showing dress underneath, slashed yellow and black. Pendant in shape of a whistle. Landscape background, trees, water, buildings, and blue mountains. Inscribed in Gothic letters: "ULRICH VON GOTTES GNADEN HERZOG ZU WIRTEMBERG UND TECK GRAVE ZU MÜMPELGARD WARD JUNG DEN 8 FEBRUARY ANNO 1487 UND STARB DEN 6 NOVEMBER ANNO 1550."

Panel, 30½ inches by 26½ inches.

Lent by Sir Frederick Cook, Bt.

Ulrich VI, Duke of Würtemberg, was born 8th February, 1487, and succeeded his uncle, Eberhard II. In 1511 he married Sabina of Bavaria, daughter of Albrecht IV and Kunigunde, sister of the Emperor Maximilian.

In 1514 took place the rising in his dominions known by the name of "The poor Conrad," a peasants' revolt against taxation to provide for the luxuries of Ulrich's Court. It is said that at this time his debts were a million gulden. However, Ulrich and his knights, by means of force and treacherous promises, soon quelled the revolt. The crisis in his life was brought about by a love affair. Hans von Hutten had a beautiful wife, to whom Ulrich prayed that he might be allowed to pay his attentions; the husband not unnaturally refused, so Ulrich stabbed him to death whilst out hunting, on 7th May, 1515. The whole Dukedom felt itself outraged. Sabina fled to her home in Bavaria, whilst the Emperor, after much bickering and delay, placed Ulrich under the ban of the Empire, and forced him to retire to his stronghold, Hohentwiel, on the borders of Switzerland, in 1519. The Duke declared that he would regain his rights "if not by the aid of the spur by that of the shoe," meaning that he would join the very peasants he had so ruthlessly suppressed in 1514. He adopted the name of "Utz Bur," Utz the peasant, Utz being short for Ulrich, and in fact turned his thoughts wherever he thought there was a chance of getting help to win back his Dukedom, and even entered the

pay of Francis I. In 1522 Charles V gave Würtemberg to Ferdinand I. In 1525 Ulrich laid siege to his capital, Stuttgart, but when the news of the battle of Pavia reached his army, the Swiss levies fell away, and the peasants failed to support him. However, on 10th May, 1534, he defeated the Austrians at Lauffen on the Neckar, and entered his capital once more. In 1546 Alva, at the head of his Spaniards, visited Stuttgart, and Ulrich fled again to Hohentwiel, and by the treaty of Heilbronn, 8th January, 1547, he was made to pay 300,000 gulden, forfeit several towns, and do homage in person to the Emperor. He died at Tübingen on the 6th of November, 1550.

SCHOOL OF LOY HERING.

30 LIMESTONE EPITAPH: THE DEATH OF THE VIRGIN.

The Virgin is seen surrounded by the twelve Apostles. In front kneels a figure in a furred cloak, holding his cap in his hands extended before him. The sculpture is contained in a shallow recess, the top of which is curved, the space above being decorated on each side with alabaster discs.

In a sunk panel at the foot is the inscription:

“OBITNS [*sic*] BEATISSIMAE VIRGINIS MARIAE.”

This relief probably served as an epitaph for the personage seen kneeling, whose shield, with the arms effaced, is in front of him. Its style is that of the school of Loy Hering, a sculptor of Augsburg origin, who was very active at Eichstätt in the second quarter of the sixteenth century, and a large number of whose works remain in the Cathedral there, and in the Mortuarium attached to it.

Height, 30½ inches; width, 19½ inches.

Lent by the Victoria and Albert Museum.

SCHOOL OF ULM.

Fifteenth century.

31 THE REPOSE IN EGYPT.

The Virgin in an ample blue robe, with gold-embroidered hem, is seated at the foot of a tree. She holds up the Infant Christ with both hands towards a basket of fruit, offered by two angels. A third angel is gathering fruit from the tree behind; in this work he is assisted by Joseph who, in a blue robe and red cloak, is standing behind the Madonna. On the right the ass, whose bridle Joseph still holds, is drinking at a streamlet which issues at the foot of a cliff. A river

with ships fills the middle distance, beyond which are low hills, and a many-spired city seen against the horizon.

The careful painting of detail, gay colour, and certain weaknesses of drawing, suggest that the painter was trained in a school of miniaturists. A Pietà showing somewhat similar characteristics was exhibited at Munich in 1901.

Panel, $14\frac{1}{4}$ by $13\frac{1}{4}$ inches.

Lent by Sir Frederick Cook, Bt.

CHRISTOPH AMBERGER.

32 PORTRAIT OF A LADY.

Half-length figure of a middle-aged woman looking three-quarters to the left. She wears a black velvet cap, and her hair twisted into a plait. White frilled collar and lawn upon the shoulders. The dress is dark and bordered by black velvet; at her wrists are white sleeves. The right hand holds a pink, and is placed over the left, between the fingers of which is seen the bead of a rosary. The waist-belt, composed of gold fleur-de-lis, is just visible. Green background. In the left-hand lower corner on a red ground is the false signature, H. HOLBEIN F.

No. 7A in the Catalogue of 1892 of the Corporation Galleries of Art, Glasgow. Described by Waagen, "Art Treasures," vol. iv, p. 461: "119. A female portrait with a pink in her hand, the fingers of which are well placed. A fine, but unfortunately over-cleaned, picture of the School of Albert Dürer—probably by George Penz. The ground is green. The name Holbein given to it is false."

M'Lellan Collection.

Panel, $20\frac{3}{4}$ by $16\frac{1}{4}$ inches.

Lent by the Glasgow Art Gallery.

ADDENDA

NICOLAS NEUFCHATEL (CALLED LUCIDEL).

BORN in the county of Mons, Hainault, about 1525. His name appears in the Registers of the Antwerp Guild of St. Luke, but he settled in Nürnberg about 1560, and died after 1590. The National Gallery and the Pinakothek, Munich, both have portraits dated 1561. A celebrated work, at Althorp, is illustrated in the Burlington Fine Arts Club Catalogue of the Netherland Exhibition, 1892.

73 PORTRAIT OF A LADY.

An elderly woman, three-quarter figure turned slightly to the right, wears a low black velvet cap. The hair is formed into a plait. At the neck is a white frilled collar. The shoulders are covered by a black velvet cape worn over a dull grey dress lined with brown fur. Round the neck is a gold chain which falls to the metal waist-band. The right hand holds the left in front of the body, the fingers having five Renaissance rings upon them. Dull grey background.

Canvas, 30 by 25 inches.

Lent by Mr. Humphry Ward.

CASE E

30 GROUP OF ST. GEORGE AND THE DRAGON. SILVER, PARCEL GILT.

St. George is mounted on a richly caparisoned charger, the head of which is removable, so that the body forms a receptacle for liquid. The trappings of the horse are set with diamonds, rubies, and pearls. The Saint, clad in complete armour, wears a scarf over his right shoulder, and a plume of feathers in his helmet, the visor of which is raised. In one hand he grasps a sword, and in the other the reins. Underneath is the dragon. Sabra kneels in front of the knight, and wears a high jewelled crown. On the base is a broken lance, also various reptiles, realistically coloured, and having jewelled eyes. The stand is oblong and octagonal, with pierced and jewelled ornaments, applied, on the panels. Another similar example by the same maker is in the Grand-Ducal Treasury at Darmstadt.

Marks, Augsburg and "1 M" in an oblong.

Height, 15¼ inches; length, 12 inches. *Lent by Mr. Alfred de Rothschild.*

CASE G

3 NECK CHAIN AND PENDANT IN FORM OF A BOOK. SILVER, PARCEL GILT.

The chain is formed of alternate reeded and notched links, and has a simple hook as a fastening.

The pendant, in form of a book, has two clasps. On the sides are engraved conventional trefoils between bands; they are ornamented with five quatrefoil studs; both sides are alike. It contains eight leaves, on which, as well as on the insides of the covers, are engraved subjects from the life of Christ in the following order: 1. The Annunciation; 2. The Nativity; 3. The Last Supper; 4. The Agony in the Garden; 5. The Betrayal; 6. Christ before Pilate; 7. The Flagellation; 8. Christ crowned with thorns; 9. Christ bearing the Cross; 10. Christ deprived of his raiment; 11. Christ nailed to the Cross; 12. The Crucifixion; 13. The Deposition; 14. The Entombment; 15. The Resurrection; 16. The Infant Christ enthroned between the Blessed Virgin and St. Anne; 17. A pope; 18. St. Eugenia.

At the bottom of the book is suspended a pear-shaped sapphire.

Sixteenth century.

Length of chain, $23\frac{1}{2}$ inches.

Height of book, $1\frac{3}{16}$ inches; width, $1\frac{5}{16}$ inches.

Lent by Mr. C. Brinsley Marlay.

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