

NINETEENTH-CENTURY BRITISH PERSPECTIVES

ON EARLY GERMAN PAINTINGS:

THE CASE OF THE KRÜGER COLLECTION

AT THE NATIONAL GALLERY AND BEYOND

TWO VOLUMES

VOLUME II

NICOLA SINCLAIR

PH.D.

UNIVERSITY OF YORK

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APPENDIX 1

PICTURES BY, OR ASCRIBED TO, GERMAN PAINTERS IN THE NATIONAL GALLERY COLLECTION, 1824-1900

Listed according to their current attribution, with notes on those differently attributed in National Gallery catalogues up to c. 1900. Appendix 2 has full entries for the Krüger collection pictures, which are summarized for brevity here.

1835	NG 139 Destr. 1939-45	Angelica Kauffman, <i>Religion Surrounded by the Virtues</i>. Presented by T. Forbes Esq. Not catalogued after 1850s, at South Kensington Museum from 1861.
1845	NG 195 (fig. 1)	Michiel Coxcie, <i>Man with a Skull</i>, c. 1560 or later. Bought as by Holbein. From 1840s as by an unknown German artist. From 1860s linked to Neufchâtel.
1846	NG 205	Christian Dietrich, <i>The Wandering Musicians</i>, 1745. Bequeathed by Richard Simmons.
1847	NG 1049 (fig. 2)	Master of the Aachen Altarpiece, <i>The Crucifixion</i>, c. 1490-95. Presented by Edward Shipperdson as German school: possibly Heinrich Aldegraver or Dürer. Until 1879 not on public display (in Gallery Board Room). From 1880 exhibited as 15 th Century Westphalian.
1852	NG 1878	Heinrich Wilhelm Schweickhardt, <i>Cattle</i>, 1794. Bequeathed by Mrs. Hodges. Not displayed.

1854	58 Westphalian and other German paintings purchased from Krüger (along with 6 Netherlandish works including NG 264, 266, 2157, 2159).	
	NG 250-53 (figs. 37-40)	Workshop and Master of the Life of the Virgin. Bought as Master of Werden.
	NG 254-55 (figs. 24-25)	Workshop of the Master of Liesborn. Bought as the Master of Liesborn.
	NG 256-261 (figs. 26-31)	The Master of Liesborn.
	NG 262, 2152, 2153 (figs. 33, 34 and 36)	Circle of, or Master of Liesborn. Bought as the Master of Liesborn.
	NG 2151 (fig. 52)	Circle or Workshop of the Master of Liesborn. Bought as anonymous Westphalian Master.
	<i>Plus 10 more sold again</i> (figs. 32, 35, 41, 53,)	Circle or Workshop of the Master of Liesborn. Bought as the Master, circle, or school of Liesborn.
	NG 263, NG 2154 <i>Plus 7 more, sold again</i> (figs. 44-51)	Jan Baegert. Bought as Westphalian Master, mid-16 th Century.
	NG 265 (fig. 43)	Workshop of Jean Bellegambe. Bought as Ludger tom Ring.
	<i>6 sold again</i> (figs. 9-23)	Master of the Berswordt Altarpiece. Bought as anonymous Master, end of 14 th Century.
	<i>4 sold again</i>	Unknown Westphalian Masters. Bought as anonymous, or Master of Corvey.
	<i>4 sold again</i> (fig. 42)	Gert van Lon. Bought as Master of Soest.
	NG 2158 (fig. 54)	German, 16th Century. Bought as doubtfully Holbein.
	NG 2156 (fig. 58)	German, 17th Century. Bought as Frank.

	NG 2160 (fig. 57)	North German. Bought as anonymous.
	NG 2155 (fig. 61)	Joos van Cleve. Bought as Schwartz.
	<i>4 sold again</i>	Schools of Dürer, Cranach, Wilhelm of Cologne, and an unknown German Master.
1854	NG 245 (fig. 3)	Hans Baldung Grien, <i>Portrait of a Man</i>, 1514. Bought at sale of Bammerville collection as by Dürer. As Baldung from 1892.
1857	NG 291 (fig. 4)	Lucas Cranach the Elder, <i>Portrait of a Woman</i>, c. 1525. Bought at sale of Earls of Shrewsbury, Alton Towers.
1858	NG 184	Nicolas de Neufchâtel, <i>Portrait of a Young Lady</i>, 1561. Bought as by Anthony Moro. Not catalogued after 1890s.
1860	2 paintings bought with the Beau cousin collection	
	NG 658 (fig. 6)	Artist after Hugo van der Goes, <i>Death of the Virgin</i>, after 1500. Bought as Martin Schoen. Attribution doubted by Eastlake. From 1889 catalogued as German School. Connected to Hugo van der Goes in 1892.
	NG 659	Hendrick van Balen the Elder and Follower of Jan Brueghel the Elder, <i>Pan Pursuing Syrinx</i>. Bought as Rottenhammer.
1862	NG 687 (fig. 85)	Master of the Saint Veronica, <i>St. Veronica with the Sudarium</i>, c. 1420. Bought from Weyer Collection as by Wilhelm of Cologne. By 1892 called early Cologne school.
1863	5 Paintings presented by Queen Victoria in accordance with the Late Prince Consort's wishes from his collection.	
	NG 707 (fig. 84)	Master of the Saint Bartholomew Altarpiece, <i>SS. Peter and Dorothy</i>, c. 1510. Presented as the Master of the Cologne Crucifixion.
	NG 705 (fig. 86)	Stephan Lochner, <i>Three Saints</i>, c. 1450.

	NG 706 (fig. 87)	Master of the Life of the Virgin, <i>Presentation in the Temple</i>, c. 1460-80. Presented as the Master of the Lyversberg Passion.
	NG 723 (fig. 7)	Style of Martin Schongauer, <i>Virgin and Child in a Garden</i>, c. 1470-90. Presented as Martin Schongauer. As Jan Mostaert by 1870.
	NG 722 (fig. 5)	Swabian Master, <i>Portrait of a Woman of the Hofer Family</i>, c. 1470. Presented as Sigmund Holbein. By 1892 as Upper German school.
1871	NG 837	Jan Lingelbach, <i>Peasants Loading a Hay Cart</i>, 1664. Purchased with Peel collection.
1876	2 paintings bequeathed by Wynn Ellis	
	NG 946	Jan Gossaert, <i>A Man Holding a Glove</i>, 1530. Bequeathed as Holbein. From 1877 as Gossaert.
	NG 1014	Adam Elsheimer, <i>St. Lawrence prepared for Martyrdom</i>, c. 1600-01.
1880	4 paintings believed German bequeathed by Mrs. Joseph Henry Green	
	NG 1080	Probably Jan Mostaert, <i>Head of John the Baptist, with Mourning Angels</i>, probably 1520s. Bequeathed as School of the Lower Rhine.
	NG 1085	Follower of Quentin Massys, <i>The Virgin and Child with Saints and Angels in a Garden</i>, c. 1510-20. Bequeathed as School of the Lower Rhine.
	NG 1087	Master of the Bruges Passion Scenes, <i>Christ Presented to the People</i>, c. 1510. Bequeathed as early German School.
	NG 1088.1-5	Circle of Pieter Coecke van Aelst, <i>The Crucifixion Triptych</i>, probably 1527-30. Bequeathed as German School (16 th Century).
1883	NG 1151	Style of Adrien Ysenbrant / German (after Schongauer) <i>The Entombment</i>, about 1550. Bought as early Flemish School, but similarity to Schongauer noted by 1892. By 1895 as German.

1887	NG 1232	South German, <i>Portrait of a man with a Pink</i>, 1530-40. Bought as Heinrich Aldegraver, Westphalian School.
1888	NG 1243	Wolfgang Heimback, <i>Portrait of a Young Man</i>, 1662. Bought from Meredith Roberts as Dutch school.
1890	NG 1314	Hans Holbein the Younger, <i>The Ambassadors</i>, 1533. Bought from the 5 th Earl of Radnor.
1894	NG 1427	Hans Baldung, <i>Trinity with Mystic Pietà</i>, 1512. Bought from George Donaldson.
1894	NG 1424	After Adam Elsheimer, <i>Tobias and the Archangel Raphael returning with the Fish</i>, mid-17th century. Bequeathed Samuel Sanders as by Elsheimer.
1896	NG 1470	Jacob Weier, <i>Cavalry attacked by Infantry</i>, 1645. Presented by Sir Augustus Wollaston Franks.

APPENDIX 2

PAINTINGS PURCHASED FROM KRÜGER, 1854 AND THEIR SUBSEQUENT FATES

The following list of paintings purchased from Krüger is taken from the handwritten list of paintings purchased from him that was sent to the Trustees in May 8, 1854.⁹⁰⁴ That list followed Krüger's catalogue.⁹⁰⁵ They are therefore first described by the German titles, masters and places of origin from those sources. For clarity, the pictures are identified here by their number in the Krüger catalogue (eg. **KC I:1**) and either their NG inventory number or their lot at the National Gallery sale of 1857 (eg. *NG 260* or *Lot 3*).

Information on the medium and size of the pictures, and their current attribution, is taken from the most recent sources. For those paintings unrecovered since 1857 I give the medium and size from Krüger's catalogue, with Koenig's metric conversion in brackets.⁹⁰⁶ I have followed Koenig's method to convert the sizes of pictures he did not address in Part II of Krüger's collection. The fates and changes in attribution of the pictures after 1854 are listed chronologically after each picture.

The aim of this Appendix is to provide a summary and reference point for previous research on the paintings and their fates after the National Gallery purchased them, with some additional details that have come to light through this study. Fritz, Levey and Koenig published prices and buyers at the National Gallery sale, Koenig published the provenances of all of Part I of Krüger's

⁹⁰⁴ NG NG5/105/1 and 2. That list also contained Part III of Krüger's catalogue, which was not purchased for the Gallery.

⁹⁰⁵ Krüger, *Gemälde-Sammlung*. Published by Fritz, "Der Katalog."

⁹⁰⁶ Koenig applied the calculation 1 rhein Fuß = 0.31385 m, 1 rhein Zoll = 2.615 cm. Koenig, *Meister von Leisborn*, 58.

collection after 1857, and Pfeiffer, van Oyen and others have published provenances of specific groups of Krüger's paintings.⁹⁰⁷ Selective rather than comprehensive bibliographies are provided, and readers are directed to cited sources for fuller bibliographies. New information specifically relates to the treatment of the forty-seven pictures not required for the National Gallery, which were stored in the basement there until they were prepared for sale in 1857.⁹⁰⁸ There is new information about the fate of some of the fragments from the Bielefeld *Marienaltar* wings (see fig. 65), and one or two other sold paintings, and about the treatment of the paintings loaned to other institutions in 1857 and 1862. Further details about the loaned paintings can be found in Appendix 8. Further details about buyers at the 1857 sale are in Appendices 9 and 10.

⁹⁰⁷ Fritz, "Der Katalog," 95-96; Levey, *German School*, 113-14. They are taken from the annotated NG copy of the sales catalogue Christie and Manson, *Catalogue of Pictures Not Required*. See also "Resolution on 55 pictures from the Krüger Collection not Required for the National Gallery, 19 January 1857, NG NG5/214/1.

⁹⁰⁸ HC Deb. August 1, 1854 vol. 135 col. 1094-5.

Part 1: Gemälde altwestphälischer Meister

KC I:1 ***St. Stephanus, Meister aus dem Anfange des 14. Jahrhunderts.***
Kloster Wormeln bei Warburg.

Lot 3

Tempera on wood, 23 x 11 $\frac{3}{4}$ Zoll (60.15 x 30.73 cm).

Fig. 8 Anon., Sketch of the painting in Krüger's collection, Minden, made before 1854. Landesmuseum, Münster, (Inv. No. KdZ 2374 LM 187-20)

Current attribution: Unknown, *St. Augustine*, c. 1450s.

1854-7 Stored National Gallery basement.

1857 Sold as: Unknown 14th Century, *St. Stephen*, from the Convent Church of Wormeln, near Warburg. Purchased by Hermann for £1.15s.⁹⁰⁹

Since 1857 Whereabouts unknown.⁹¹⁰

KC I:2 ***Warnung des ersten Menschenpaares vor der verbotenen Frucht; der Sündenfall; und die Austreibung aus dem Paradiese. Meister aus dem Ende des 14. Jahrhunderts.***

Lot 4

Aus der Stiftskirche zu Schildesche bei Bielefeld.

Egg tempera with oil on wood, 49 x 22.5 Zoll (60.15 x 128.14 cm).⁹¹¹

Figs. 9-11, 63-65.

Current attribution: Master of the Berswordt Altarpiece, top register, inside left wing of the Bielefeld *Marienaltar*, painted for the Kollegiatsiffts SS. Maria und Georg, the monastic and parish church, Bielefeld, c.1400.⁹¹²

⁹⁰⁹ See Appendix 9: German Lots at the 1857 Arranged by Buyer and Cost; and 10: Identities of Buyers at the 1857 Sale.

⁹¹⁰ Koenig, *Meister von Leisborn*, 59-60 and plate 66.

⁹¹¹ Measurements for KC I:2-4, 6-7 are for the panels as bought, when they had three subjects each.

⁹¹² Attribution and provenances of all fragments from this altarpiece in Koenig, *Meister von Leisborn*, 60-62, plates 68-83; Jacobs, *Der Meister des Berswordt-Altars*, 212-16; Brigitte Corley, *Conrad von Soest: Painter Among Merchant Princes* (London: Harvey Miller, 1997), 80-83; Pfeiffer, *Malerei am Niederrhein und in Westfalen*, 246-48, plates 1-3, 8-11, 16-20 and 25-27. Plates are also in Menzel, *Bielefelder Mareinaltar*. Sketches made by "Weber" while in Krüger's collection, now in LWL (KdZ 2375-2377 LM 187-20).

1854-7 Stored in National Gallery basement.
 1857 Sold as Unknown, end of 14th Century, *Panel with Three Subjects: The Forbidden Fruit, the Fall, the Expulsion from Paradise*. From the Church at Schildesche near Bielefeld.
 Purchased by Hermann for £ 1.2s.

At some unknown point sawn into three individual panels. All three remained together, along with other fragments (fig. 65).

Before 1936 Unknown private owner, England.
 Before 1936 Discovered, along with seven other fragments from the wings, by Tomas Harris, of the Spanish Art Gallery in an outhouse at an unidentified country sale, some time after he began working for his father's gallery business in 1928. According to Anthony Blunt, "Tomas Harris had an uncanny instinct for discovering works of art in unexpected places, and one of his most important acquisitions – a series of fifteenth-century German panels which had once been in the National Gallery – were bought among the contents of an outhouse at a country sale."⁹¹³

Reframed in the Spanish Gallery by 1938 as three individual panels assembled into a larger frame with other wing fragments (Fig. 110).⁹¹⁴

a. *The Forbidden Fruit/ God Warning Adam and Eve* (60.7 x 43.0 cm).⁹¹⁵

1936-7 Luzern, art dealer Böhler.
 1937-after 39 London, Tomas Harris, Spanish Art Gallery.
 After 1939-1952 Luzern, art dealer Böhler.
 Since 1952 R. A. Oetker Collection, Bielefeld (Inv. No. 303).⁹¹⁶

⁹¹³ "Obituary for Thomas Harris," newspaper cutting, 29 January 1964, copy in NAL Tomas Harris File, 1908-1964. Anita Harris, "Tomas Harris and the History of the Spanish Art Gallery, London," Last updated 11 January 2010 (accessed 15 October 2014) <http://anitaharrisfamily.co.uk/tomas-harris-and-the-history-of-the-spanish-art-gallery-london/>. On the Luzern period see Louise Whiford Gallery, *Tomas Harris 1908-1964, exh. cat., Jan 28- Feb 8 1980*, (London, 1980).

⁹¹⁴ Assembly noted in Lionel Harris to Churchwardens, Milton Ernest Parish, December 29, 1938, BRO P80/28/1. Photographs 204-226 in Harris Stock Books, Vol on Flemish, German, Dutch Stock, undated, Witt Library, Courtauld Institute.

⁹¹⁵ Unless otherwise specified, sizes of all fragments from this altarpiece are from Pfeiffer, *Malerei am Niederrhein und in Westfalen*.

b. *The Fall* (60.5 x 41.5 cm).

1936-7	Luzern, art dealer Böhler.
1937-after 39	London, Tomas Harris, Spanish Art Gallery.
After 1939-1952	Art dealers, New York and Luzern.
Since 1952	R. A. Oetker Collection, Bielefeld (Inv. No. 304).

c. *The Expulsion from Paradise* (60.4 x 42.7 cm).

1936-7	Luzern, art dealer Böhler.
1937-after 39	London, Tomas Harris, Spanish Art Gallery.
After 1939-?	Art dealer, New York.
?- 1952	Luzern, art dealer Böhler.
Since 1952	R. A. Oetker Collection, Bielefeld (Inv. No 305).

KC I:3 ***Anbetung der h. 3 Könige; Christi Beschneidung; und die Flucht nach Egypten.***

Lot 6

Master, chapel, medium, size and as KC I:2.

Figs. 12-14 and 63-65.

Current attribution: as KC I:2, middle register, inside left wing.

1854-7	Stored in National Gallery basement.
1857	Sold as <i>Panel with three subjects: the Adoration of the Kings, the Circumcision, the Flight into Egypt</i> (same master and chapel as KC I:2). Purchased by Hermann for £5.5s.

At some unknown point sawn into individual panels: one sold separately, the other two remained together, along with other fragments, as KCI:2 (fig. 65).

⁹¹⁶ For these and other fragments in the Oetker collection (fragments of KC I: 3,4 and 6): Monika Bachtler and Hermann Arnhold, *Sammlerlust: europäische Kunst aus fünf Jahrhunderten: Gemälde, Zeichnungen und Kunsthandwerk aus einer westfälischen Privatsammlung, exh. cat. Westfälischen Landesmuseum für Kunst und Kulturgeschichte Münster, 18. Mai bis 24. August 2003* (Münster: Prestel), 12-16 with plates.

a. *The Adoration of Kings* (58.0 x 43.6 cm).

Before 1936 Unknown private owner, England, as KCI:2.
Before 1936 Tomas Harris, Spanish Art Gallery.
1936-7 Luzern, art dealer Böhler.
1937-after 39 London, Tomas Harris, Spanish Art Gallery.
After 1939-? Art dealer, New York.
1942 New York, art dealer Durlacher.
?- 1952 Luzern, art dealer Böhler.
Since 1952 R. A. Oetker Collection, Bielefeld (Inv. No. 306).

b. *Presentation in the Temple* (58 x 41.6 cm)⁹¹⁷

? Private owner, England. Fritz noted the marks of the National Gallery and an English art dealer on the reverse, but did not specify that one sticker quoted Friedländer calling it “very good German picture painted about 1400.” This suggests it either remained in, or passed through British hands around the early 1900s, by which time Friedländer was already an authority consulted for attributions in Britain.⁹¹⁸

Before 1924 Offered at Auction by Rudolph Lepke, Berlin.
1924 Berlin, Galerie Karl Haberstock.
1924 Given to Kaiser Friedrich Museum, Berlin by Galerie Karl Haberstock (Inv. 1934).⁹¹⁹

c. *Flight into Egypt* (58.0 x 41.6 cm)

?- before 1936 Private owner, England, as KCI:2.
Before 1936 Tomas Harris, Spanish Art Gallery.
1936-7 Luzern, art dealer Böhler.
1937-after 39 London, Tomas Harris, Spanish Art Gallery.
After 1939-? Art dealer, New York
1942 New York, art dealer Durlacher
?- 1952 Luzern, art dealer Böhler
1952 R. A. Oetker Collection, Bielefeld (Inv. No. 307).

⁹¹⁷ Measurement, Gemäldegalerie, Berlin.

⁹¹⁸ Thanks to Stephan Kemperdick at the Gemäldegalerie, Berlin for showing me photographs of the back of the painting.

⁹¹⁹ Kemperdick, Graf, and Cermann, *Deutsche und Böhmisches Gemälde*, 168-73.

KC I:4 ***Christus vor Pilatus; Kreuzschleppung; und Kreuzigung.***

Lot 8 Master, medium, size and chapel as KC I:2.

Figs. 15-17 and 63-65.

Current attribution: as KC I:2, lower register, inside left wing.

1854-7 Stored in National Gallery basement.

1857 Sold as *Panel with three subjects: Christ Before Pilate, Christ Bearing his Cross, the Crucifixion* (same master and chapel as KC I:2).

Purchased by Hermann for £4.10s.

At some point sawn into three individual panels, one sold separately and two remained together, along with other fragments (fig. 65).

a. Christ Before Pilate (57.5 x 42.0 cm).

Before 1881 According to Mrs. Anderson, it was in the collection of John Bell, Glasgow, from where purchased by James Reddie Anderson.⁹²⁰ A painting of *Christ Before Caiaphas* of almost the same dimensions (58.4 x 41.9 cm) was in the Bell collection attributed to Pietro Cavallino. Anderson is not the listed buyer.⁹²¹

1881 James Reddie Anderson.

By 1907 In collection of Mrs. James Reddie Anderson.

Since 1913 Ashmolean Museum, Oxford, gift of Mrs. Anderson (Inv. No. WA1913.6/ A 337). As Spanish until 1933.⁹²²

⁹²⁰ Mrs. Emilie Anderson to Mr. Bell, The Ashmolean, 12 February 1913, Ashmolean Archives. Thanks to Prof. Timothy Wilson for discovering this during my research trip.

⁹²¹ Lot 335, bought by "Wilson" for £5.15s.6d. Morrison, Dick, and M'Culloch, *The Bell Collection, North Park, Glasgow. Catalogue of the Extensive and Varied Gallery of about Eight Hundred Rare Oil Paintings by the Old Masters. 1-5 February, 1881*. Priced copy, NAL.

⁹²² White, *Catalogue of the Collection of Paintings in the Ashmolean Museum: Dutch, Flemish and German Paintings Before 1900*, 83-85; Harrison, Casley, and Whiteley, *The Ashmolean Museum: Complete Illustrated Catalogue of Paintings*, 277; Lloyd, *A Catalogue of the Earlier Italian Paintings in the Ashmolean Museum*, xxv-xxvi.

b. *Christ Bearing his Cross* (59.2 x 41.6 cm).

?- before 1936 Private owner, England, as KCI:2.
Before 1936 Tomas Harris, Spanish Art Gallery.
1936-7 Luzern, art dealer Böhler.
1937-after 39 London, Tomas Harris, Spanish Art Gallery.
After 1939-
1978 Collection of Graf Hatzvany, London.
Since 1978 R. A. Oetker Collection, Bielefeld (Inv. No. 1227).

c. *The Crucifixion* (59.7 x 43.2 cm).

?- before 1936 Private owner, England, as KCI:2.
Before 1936 Tomas Harris, Spanish Art Gallery.
1936-7 Luzern, art dealer Böhler and Steinmeyer.
1937-39 London, Tomas Harris, Spanish Art Gallery.
1939-1943 New York, art dealer Durlacher Bros.
Since 1943 Metropolitan Museum, New York, Inv. No. 43.161,
Rogers Fund.⁹²³

KC I:5 ***Die Verkündigung.***

Lot 5 Master and chapel as KC I:2. Egg tempera (with oil?) on oak, 60.3 x 41.5 cm.

Figs. 18, 63-65.

Current attribution: as KC I:2, upper register, inside right wing.

1854-7 Stored in National Gallery basement.
1857 sold as *The Annunciation* (same master and chapel as KC I:2).
Purchased by Hermann for £8.15s.

?- 1966 Parisian art dealer, Otto Wertheimer.
1966 Bielefeld Historisches Museum, now exhibited in Neustadter Marienkirche, Bielefeld.

⁹²³ Ainsworth and Waterman, *German Paintings, 193-97*, with plates.

KC I:6 ***Judas Verrath; Dornen-Krönung; und Geisselung.***

Lot 7 Master, medium, size and chapel as KC I:2.

Fig. 19, 20, 63-65

Current attribution: as KC I:2, middle register, inside right wing.

1854-7 Stored in National Gallery basement.
1857 Sold as *Panel with Three Subjects: The Betrayal of Christ, Christ Crowned with Thorns, the Flagellation* (same master and chapel as KC I:2).
Purchased by Hermann for £5.

At some point sawn into three individual panels, two sold separately and one remained together with other wing fragments.

a. Betrayal of Christ/ Arrest of Christ (57.8 x 43.0 cm).

?- before 1936 Private owner, England, as KCI:2.
Before 1936 Tomas Harris, Spanish Art Gallery.
1936-7 Luzern, art dealer Böhler.
1937- after 39 London, Tomas Harris, Spanish Art Gallery.
After 1939-52 Luzern, art dealer Böhler.
1952 R. A. Oetker Collection, Bielefeld (Inv. No. 308).

b. Crowning with Thorns

1857-? Hermann.

Whereabouts unknown. No extant visual record.

c. Flagellation (Transferred to canvas on modern support, 57.8 x 42.9 cm).⁹²⁴

Before 1896 Vicar and Churchwardens, Milton Ernest Church, Bedfordshire. It was already in the church when Rev E. L. Holmes became vicar in 1896, and was probably purchased by Rev. Charles Beaty-Pownall (vicar 1835-80), who used personal wealth to fund extensions and restorations to the vicarage and church from the 1840s.⁹²⁵

⁹²⁴ Measurement from Metropolitan Museum of Art, New York.

⁹²⁵ Crockford, *Clerical Dictionary*; "Charles Colyear Beaty-Pownall," Clergy of the Church of England Database, accessed 5 June, 2013

Discovered in the vestry there, December 1922 by Ernest Hockcliffe and his wife.⁹²⁶ Cleaned at the expense of Lord Lee of Fareham, and exhibited at the British Primitives Exhibition, London, 1923.⁹²⁷

1923-1950 On loan to the Fitzwilliam Museum, Cambridge while the parish tried and failed to sell it to British galleries, Berlin and the Spanish Art Gallery.⁹²⁸ Negotiations with the Spanish Gallery broke down because the Parish was unable to secure an independent valuation, and war broke out.

1950 Sold at Christie's December 8, (Lot 80).

1950-1957 Collection of Willi Katz, London.

1957- Collection of Dr George and Hertha Katz, Great Neck, New York.

By 1981-2000 Hertha Katz, Great Neck, New York, by inheritance

2000 Metropolitan Museum of Art, New York, bequest of H. Katz. Inv. No. 2001.216.2.⁹²⁹

KC I:7 *Himmelfahrt; Ausgiessung des h. Geiste; und jüngstes Gericht*

Lot 9 Master, medium, size and chapel as KC I:2.

Figs. 21-23, 63-65 and 106.

Current attribution: as KC I:2, lower register, inside right wing.

1854-7 Stored in National Gallery basement.

<http://ccedb.cch.kcl.ac.uk/jsp/persons/CreatePersonFrames.jsp?PersonID=7013>; Vestry Minute Book, BRO P80/8/1; Anon., *Bedfordshire Churches in the 19th Century*, Bedfordshire Historical Record Society 77, II H to R, 1998, 506-514; Newman, *Importance of Milton Ernest*.

⁹²⁶ "Information Relating to a Primitive German Painting which Once Belonged to Milton Ernest Church," BRO CRT 130 MIL 8.

⁹²⁷ Correspondence between the parish and Hockcliffe, Lord Lee, January-November 1823, BRO P80/28/2.

⁹²⁸ This panel was therefore not at the Spanish Art Gallery as Jacobs and Pfeiffer suggest. Correspondence between the parish and Cambridge, 1923-1948; Letter draft, Holmes to Lord Lee of Farham, undated c. October 1932; Parochial Church Council to Fitzwilliam Museum, 6 December 1939; correspondence between Lionel Harris and the Parish, January 31, 1938 to 6 February 1939. BRO P80/28/1 and 2 and CRT 130 MIL 8.

⁹²⁹ Ainsworth and Waterman, *German Paintings*.

- 1857 sold as *Panel with Three Subjects: The Ascension, the Descent of the Holy Ghost, the Last Judgment* (same master and chapel as KC I:2).
Purchased by Hermann for £4.
- At some point sawn into individual panels and re-framed with Last Judgment in the centre.
- ?-1997 British private collection.
- 1997 Christies, London April 14, Lot 143, as the property of a gentleman, with a provenance as the Stiftskirche, Schildesche, near Bielefeld, and Krüger. Failed to sell.
- 1998 Purchased by Neustadter Marienkirche, Bielefeld. Now exhibited there.

KC I:8 ***St. Ambrosius, St. Exuperius martyr und St. Hyeronimus.***
Meister von Liesborn (erste Periode).
NG 254 Aus der Klosterkirche zu Leisborn.

Oil on canvas, transferred from wood since 1854, 120 x 67.9 cm.⁹³⁰

Fig. 24.

Current attribution: Workshop of the Master of Liesborn, c 1465-90, *SS. Ambrose, Exuperius and Jerome*. This and KC I:9 (NG 255) the inner wings from an altarpiece at Liesborn, one of the five commissioned by Heinrich von Cleve, probably the Altar of the Finding of the True Cross, of which the central section in is in the Landesmuseum, Münster (Inv. No. 1293 LM), although there is reason to doubt this. The reverses were KC I:23 and KC I:24 (lots 13 and 14), split off before Krüger acquired them all.⁹³¹

1854-1861 Displayed in the National Gallery, London (NG 254).

⁹³⁰ National Gallery measurements.

⁹³¹ Levey, *German School*, 76-78; Theodor Rensing, "Bemerkungen zum Meister von Liesborn," in *Der Liesborner Altar - Die Bilder der Nationalgalerie in London und des Landesmuseums in Münster* ed. Paul Pieper (Münster: Landesmuseum, 1966), 41-42; Stange, *Tafelbilder vor Dürer* 1, no. 524; Koenig, *Meister von Liesborn*, 62 and 69-72; Pieper, *Tafelbilder bis um 1530*, 254-60; Prieuer, "Anmerkungen zum Schicksal.;" Jutta Desel, ed. *Museum Abtei Liesborn. Museumsführer* (Bielefeld: Verlag für Regionalgeschichte, 2011), 46-47; Marx, "So genannter Meister von Liesborn." In agreement with Levey, Susan Foister doubts the connection to the Altar of the Holy Cross on the grounds of visual incongruity and inconclusive archival evidence, but they were likely an altarpiece from Liesborn. Foister, notes for *The German Paintings Before 1800*, forthcoming.

In 1855 catalogued as *Three Saints – St. Ambrose, St. Exuperius Martyr, and St. Jerome*, by the Meister von Liesborn, painted 1445-1465 for the Benedictine Abbey of Liesborn.⁹³² From 1856 catalogued as companion pictures to the Liesborn Altarpiece, and early works of the Master of Liesborn.⁹³³

- 1861-2 Removed from display. Stored.⁹³⁴
1862-1889 Loaned to South Kensington Museum for the Circulating Collection.⁹³⁵
1889 Returned to the National Gallery.

KC I:9 *St. Gregorius, St. Hilarius martyr und St. Augustinus.*

Master and church as KC I:8.

NG 255

Oil on canvas, transferred from wood after 1854, 120 x 67.9 cm.

Fig. 25.

Current attribution: *SS. Gregory, Maurice and Augustine*, as KC I:8 (NG 254).

- 1854-1861 Displayed in the National Gallery, London (NG 255). Catalogued as *Three Saints – St. Gregory, St. Hilary Martyr, and St. Augustine*, as NG 254.
1861-2 Removed from display. Stored.
1862-1889 Loaned to South Kensington Museum for the Circulating Collection (as KC I:8).
1889 Returned to the National Gallery.

KC I:10 *St. Johannes, Sta. Scholastica und St. Benedictus, Meister von Liesborn (zweite Periode).*

NG 260 Vom Hauptaltare der Klosterkirche zu Leisborn.

Oil on canvas, transferred from oak since 1854, 57.8 x 73.1 cm.⁹³⁶

Figs. 26 and 62.

⁹³² Wornum, *Abridged Catalogue, 1855*, 27.

⁹³³ *Catalogue, 1856*, 99-100.

⁹³⁴ See Appendix 12: List of Superfluous Pictures.

⁹³⁵ Appendix 8 details the display and cataloguing of pictures while on loan to Ireland, Scotland and the South Kensington Museum.

⁹³⁶ National Gallery measurements for NG 256-261 (KC I:10, 11,12, 14, 15, 16) are from the left side length and top edge breadth of the support panels. Thanks to Rachel Billinge for this information.

Current attribution: Master of Liesborn, c.1475-80. NG 256-261 (KC I:11,12, 14, 15, 16) all from the Liesborn Altarpiece, central panel (fig. 62 and Appendix 4).⁹³⁷

Since 1854 Displayed in the National Gallery, London (NG 260)
From 1855 catalogued as *Three Saints - St. John the Evangelist, St. Scholastica, and St. Benedict* by the Meister von Liesborn, painted 1445-1465.
Companion piece to KC I:11 (NG 261) from the centre compartment of the high altar of Liesborn convent, consecrated 1465.

KC I:11 *St. Cosmas, St. Maria und St. Damian.*

Master and church as KC I:10.

NG 261

Oil on canvas, transferred from oak, 56.9 x 73.6 cm.

Figs. 27 and 62.

Current attribution: same as NG 260 (KC I:10), called *SS. Cosmas and Damian and the Virgin*.

⁹³⁷ Levey, *German School*, 110-11; Alfred Stange, "Jan Baegart: der Meister von Kappenberg," *Westfalen, Hefte für Geschichte, Kunst und Volkskunde* 30 (1952): 198-200; *Deutsche Malerei der Gotik* (Berlin: Deutscher Kunstverlag, 1954), VI:28; *Tafelbilder vor Dürer* 1, 159-61, no 517; Siegfried Schmieder, "Bemerkungen zur Geschichte des Klosters Liesborn am Ende des Mittelalters 1432-1552," in *Liesborn, Kunst und Geschichte der ehemaligen Abtei. Zur 500-Jahrfeier der Weihe des Liesborner Altares, 10. September- 3. Oktober 1965, exh. cat.*, ed. Heinz Goebler (Liesborn: Gemeinde Liesborn, 1965), 17-21; Paul Pieper, *Der Liesborner Altar, Die Bilder der National Galerie in London und des Landesmuseums in Münster, exh. cat.* (Münster: Das Landesmuseum, 1966); Tschira van Oyen, *Jan Baegert*, 103; Koenig, *Meister von Leisborn*; Gerlinde Niemeyer, "Die Entstehung und Zerstörung der Liesborner Altartafeln," *Westfalen. Hefte für Geschichte, Kunst und Volkskunde* 52 (1974): 126-34; Pieper, *Tafelbilder bis um 1530*, 212-29; Jill Dunkerton et al., *Giotto to Dürer: Early Renaissance Painting in the National Gallery* (New Haven and London: Yale University Press & National Gallery Publications, 1991), 322-24; Jochen Luckhardt, "Die Heiligen unter dem Kreuz: eine inhaltliche Interpretation des Liesborner Altares," *Niederdeutsche Beiträge zur Kunstgeschichte* 31 (1992); Müller, *Das Kanonisenstift und Benediktinerkloster Liesborn*, 19-20; Brandl, "The Liesborn Altar-Piece, a New Reconstruction"; Foister, notes for *German Paintings before 1800*. Ralph Nicholson Wornum, *Descriptive and Historical Catalogue of the Pictures of the National Gallery with Biographical Notices of Painters* (London: Eyre and Spottiswode, 1857), 27.

Since 1854 Displayed in the National Gallery, London (NG 261).
Catalogued from 1855 as *Three Saints – St. Cosmas and St. Damianus, martyr, and the Virgin Mary*.

KC I:12

Christuskopf.

Master and church as KC I:10.

NG 259

Oil on oak, 35.0 x 32.4 cm.

Figs. 28 and 62.

Current attribution: same as NG 260 (KCI:10).

1854-1861 Displayed in the National Gallery, London (NG 259).
Catalogued as *The Head of Christ on the Cross* as NG 260.

1861-2 Removed from display. Stored.

1862-1889 Loaned to South Kensington Museum for the
Circulating Collection (as KC I:8).

1889 Returned to the National Gallery.

KC I:14

Verkündigung.

Master and church as KC I:10.

NG 256

Oil on oak, 100.9 x 73.9 cm.

Figs. 29 and 62.

Current attribution: same as NG 260 (KC I:10).

1854-1861 Displayed in the National Gallery, London (NG 256).
Catalogued as *The Annunciation* from a side
compartment of the Liesborn high altar as NG 260.

1861-2 Removed from display. Stored.

1862-1906 On loan to the National Gallery, Scotland.⁹³⁸

1906 Returned to National Gallery, London.

⁹³⁸ James Drummond, *Catalogue, Descriptive and Historical, of the National Gallery of Scotland, under the Management of the Board of Manufactures*, 12th ed. (Edinburgh, 1870), 26. See Appendix 8.

KC I:15

Darbringung im Tempel.

Master and church as KC I:10.

NG 257

Oil on canvas transferred from oak 98.8 x 71.1 cm.

Figs. 30 and 62.

Current attribution: same as NG 260 (KC I:10).

1854-61 Displayed in the National Gallery, London (NG 257).
Catalogued as *The Purification of the Virgin and
Presentation in the Temple* as NG 260, as from a side
compartment of the Liesborn high altar.

1861-2 Removed from display. Stored.

1862-1889 Loaned to South Kensington Museum for the
Circulating Collection.⁹³⁹

1889 Returned to the National Gallery.

KC I:16

Anbetung der h. 3 Könige.

Master and church as KC I:10.

NG 258

Oil on oak, 35.0 x 38.9 cm.

Figs. 31 and 62.

Current attribution: same as NG 260 (KC I:10).

1854-61 Displayed in the National Gallery, London (NG 258).
Catalogued as *The Adoration of the Kings*, as NG 260,
as from a side compartment of the Liesborn high
altar.

1861-2 Removed from display. Stored.

1862-1906 On loan to the National Gallery, Scotland.⁹⁴⁰

1906 Returned to National Gallery, London.

KC I:18

***Himmelfahrt Christi, vom ersten Schüler des Meisters von
Liesborn.***

Lot 10

Aus einer abgebrochenen Kapelle in Lippstadt.

Oil on panel, 134.2 x 98.5 cm.

Figs. 32 and 103.

⁹³⁹ See Appendix 8.

⁹⁴⁰ See Appendix 8.

Current Attribution: Circle of the Master of Liesborn, fragment of an altarpiece. According to Levey, not related to the following two panels said to have come from the same chapel.⁹⁴¹

1854-7 Stored in National Gallery.
1857 Sold as Earlier Liesborn School, *The Ascension* from a chapel at Lippstadt.
Purchased by Watson for £21.

By c. 1886 In antique shop near Lincoln (Newark or Grantham), from where purchased by Rev. Frederick Heathcote Sutton.
1887 Given as Jubilee gift to St. Helen's Church, Brant Broughton, installed in a new carved reredos.⁹⁴²

KC I:19 ***Sta. Dorothea***
Aus einer abgebrochenen Kapelle in Lippstadt.

NG 2152

Oil on oak, 80.4 x 48.3 cm.⁹⁴³

Figs. 33 and 95.

Current Attribution: This and the following three panels (NG 2151-2 and lots 11 and 12), Circle of the Master of Liesborn, probably fronts and reverses of wings from an altarpiece of the Virgin and Saints, late fifteenth century.⁹⁴⁴

⁹⁴¹ Levey, *German School*, 82; Koenig, *Meister von Leisborn*, 65-67; Stange, *Tafelbilder vor Dürer* 1, 166, no. 533.

⁹⁴² "Jubilee Gift to the Church," *Grantham Journal*, 16 April 1887, 7; "The Death and Funeral of Frederick Sutton," reprinted from *The Lincolnshire Chronicle* in Pacey, *Frederick Heathcote Sutton*, 51-56. The date had previously been confused with an earlier reredos installed in the 1870s. "Query still on Painting," *The Newark Advertiser*, 17 April 1971 (newspaper clipping, The Witt Library, Courtauld Institute). The donor was also previously confused with a later vicar: Koenig, *Meister von Leisborn*, 65-67; Letter from Parish to the National Gallery, August 18, 1933. Grössinger recognized it was a Jubilee gift, but did not cite sources. Grössinger, *North-European Panel Paintings*, 63-4; Avery-Quash, "Collector Connoisseurs," 288-90.

⁹⁴³ National Gallery measurement.

⁹⁴⁴ Pieper accepts Levey's suggestion that NG 2152 and 2153 came from an Altarpiece of the Virgin and Saints, rather than Stange's argument that they belonged with the *Weeping Mary* by a Soest Painter, c 1480 now in the LWL (Inv. No, 1068 LM). Stange, *Tafelbilder vor Dürer* 1, no. 549; Levey, *German School*, 82-84; "Eine Altartafel aus der Werkstatt des Meisters von Liesborn"; Koenig, *Meister von Leisborn*, 67-68; Pieper, *Tafelbilder bis um 1530*, 306.

1854-7 Stored in the basement of the National Gallery.
1857 Prepared for sale as *St. Dorothea*, School of the
Master of Liesborn.
1857-1926 Loaned to the National Gallery, Ireland.⁹⁴⁵
1926 Returned to the National Gallery, London (NG
2152).

KC I:20 ***Sta. Margaretha***
Master and chapel as KC I:19.

NG 2153

Oil on oak 80.7 x 47.9 cm.⁹⁴⁶

Figs. 34 and 95.

Current Attribution: Same as NG 2152 (KC I:19).

1854-7 Stored in the basement of the National Gallery.
1857 Prepared for sale as *St. Margaret*, School of the
Master of Liesborn.
1857-1926 Loaned to the National Gallery, Ireland. Catalogued
same as KC I:19 (NG 2152).⁹⁴⁷
1926 Returned to the National Gallery, London (NG
2153).

KC I:21 ***Sta. Barbara***
Master, chapel and medium as KC I:19.

Lot 11

11 x 8 Zoll (28.77 x 20.92 cm).

Current attribution: Same as KC I:19.

1854-7 Stored in the basement of the National Gallery.
1857 Sold as *St. Barbara*, earlier school of Liesborn, same
Chapel in Lipstatt as KC I:18.
Purchased by Hermann for £3.

Current whereabouts unknown.⁹⁴⁸ No extant visual record.

⁹⁴⁵ See Appendix 8.

⁹⁴⁶ National Gallery measurements.

⁹⁴⁷ See Appendix 8.

⁹⁴⁸ Koenig, *Meister von Leisborn*, 68.

KC I:22 ***Sta. Agnes.***
Master, chapel, medium and size as KC I:21.
Lot 12

Current attribution: Same as KC I:19.

1854-7 Stored in the basement of the National Gallery.
1857 Sold as *St. Agnes*, earlier school of Liesborn, same
Chapel in Lipstatt as KC I:21.
Purchased by Hermann for £3.5s.

Current whereabouts unknown.⁹⁴⁹ No extant visual record.

KC I:23 ***Sta. Maria Magdalena und St. Johannes Evangelista. Zweiten***
Schüler des Meisters von Liesborn.
Lot 13 Aus dem Kloster Liesborn.

Oil on wood, 45 ½ x 25 ½ Zoll (118.98 x 66.68 cm).

Current attribution: As KC I:8 (NG 254).

1854-7 Stored in the basement of the National Gallery.
1857 Sold as *Mary Magdalen, and St. John the Evangelist*,
later Liesborn School, from the Convent Church,
Liesborn.
Purchased by Watson for £15.

Current whereabouts unknown.⁹⁵⁰ No extant visual record.

KC I:24 ***St. Jacobus major.***
Master and chapel as KC I:23.
Lot 14

Oil and tempera on wood, 118.9 x 39.2 cm.⁹⁵¹

Fig. 35.

Current attribution: Same as KC I:8 (NG 254).

1854-7 Stored in the basement of the National Gallery.

⁹⁴⁹ Ibid.

⁹⁵⁰ Ibid.

⁹⁵¹ Measurement from Museum Abtei Liesborn.

- 1857 Sold as *St. James the Elder*, later Liesborn School, from the Convent Church, Liesborn. Purchased by Watson for £4.
- 1857 In the collection of William Schomberg Robert Kerr, 8th Marquis of Lothian, Newbattle Abbey, Daltleigh.⁹⁵²
- 1967 Sotheby's May 10, Lot 169 bought in, sold to Mrs. Harman, £480.
- 1970 Sotheby's June 24, lot 112, sold as the property of "a lady" for £1,400 to the Landesmuseum, Westphalia Museum Abtei Liesborn, Inv. 71/282.⁹⁵³

KC I:25 ***Kruezigung Christi. Ersten Schüler des Meisters von Liesborn.***
Aus dem Kloster Liesborn

NG 262

Oil on oak, 38.4 x 118.4 cm.⁹⁵⁴

Fig. 36.

Current attribution: Circle of, or possibly Master of Liesborn. Probably predella for one of the altarpieces in Liesborn Abbey, c. 1475-80.⁹⁵⁵

- 1854-61 Displayed in the National Gallery, London (NG 262). Catalogued in 1855 as *The Crucifixion of Christ, with Eight Saints*, by the Old School of the Meister von Liesborn (NG 262).⁹⁵⁶
Catalogued from 1856 as *The Crucifixion of Christ* in the form of a predella, of the School of the Meister von Liesborn, from the Convent of Liesborn.⁹⁵⁷
- 1861-2 Removed from display. Stored.

⁹⁵² Wenley, "Lothian Picture Collection." The German panel is numbered (575) in the 1878 inventory of pictures at Newbattle, where it falls in sequence with Italian paintings bought by him around 1857. Email exchange with Dr. Wenley, February 2015.

⁹⁵³ Koenig, *Meister von Leisborn*, 69-72; Desel, *Museum Abtei Liesborn. Museumsführer*, 46-47; Wenley, "Lothian Picture Collection," Inv. 575.

⁹⁵⁴ National Gallery measurements.

⁹⁵⁵ Koenig, *Meister von Leisborn*, 72-73. Stange's suggestion it was the predella for the *Altarpiece of the True Cross* in Münster (see nos 21-22) is disputed. Stange, *Tafelbilder vor Dürer 1*, 164, no. 525; Prieuer, "Anmerkungen zum Schicksal"; Levey, *German School*, 79.

⁹⁵⁶ Wornum, *Abridged Catalogue, 1855*.

⁹⁵⁷ *Catalogue, 1856*, 102.

- 1862-1889 Loaned to South Kensington Museum for the Circulating Collection as *The Crucifixion*, School of the Master of Liesborn.⁹⁵⁸
- 1889 Returned to the National Gallery.

KC I:26 *Die Messe des h. Hubertus, Meister von Werden.*

Aus der Abteikirche zu Werden.

NG 253

Oil on canvas, transferred from oak since 1854, 122.7 x 82.5 cm.⁹⁵⁹

Fig. 37.

Current attribution: This and the following three panels (NG 250-253, KC I:26-29) probably the inner and outer sides of two wings for an altarpiece from the Abbey of Werden, from the workshop of the Master of the Life of the Virgin c. 1485-90. NG 252 is thought to be by the Master himself. This panel (NG 253) and NG 250 believed to be front and back of the right wing.⁹⁶⁰

- 1854-1861 Displayed in the National Gallery, London (NG 253). Catalogued in 1855 as *The Mass of St. Hubert*, The Meister von Werden, from the abbey of Werden, c.1480.⁹⁶¹ Catalogued from 1856 as from the wings of an altarpiece in Werden Abbey, along with NG 251, 250 and 254 (KC I:27-9).⁹⁶²
- 1861-2 Removed from display. Stored.
- 1862-1889 Loaned to South Kensington Museum for the Circulating Collection.⁹⁶³

⁹⁵⁸ Same as KC I:8 (NG 255). See Appendix 8.

⁹⁵⁹ National Gallery measurements.

⁹⁶⁰ Levey, *German School*, 87-90; Stange, *Tafelbilder vor Dürer* 1, 60, no. 159; Zehnder, *Late Gothic Art from Cologne: a Loan Exhibition, 5th April to 1st June 1977, exh. cat.*, 54, cat no. 16; Schmidt, *Der Meister des Marienlebens und sein Kreis: Studie zur spätgotischen Malerei in Köln*, 103-05 cat no 46; Smith, *Early Netherlandish and German Paintings*, 76; Jan Gerchow, *Das Jahrtausend der Mönche: Kloster Welt Werde 799 - 1803, exh. cat. Museumszentrum Essen und in der Schatzkammer der Propsteikirche Werden, 26. März bis 27. Juni 1999* (Cologne: Wienand, 1999), 351; Rachel Billinge et al., "Methods and Materials of Northern European Paintings," *National Gallery Technical Bulletin* 18 (1997); Bomford and Billinge, *Underdrawings in Renaissance Paintings, exh. cat. National Gallery, London*, 112-15; Foister, *Notes for German Paintings before 1800*, forthcoming.

⁹⁶¹ Wornum, *Abridged Catalogue, 1855*, 48.

⁹⁶² *Catalogue, 1856*, 201-02.

⁹⁶³ As KC I:8 (NG 255). Appendix 8.

1889 Returned to the National Gallery.
1916-1925 Loaned to the National Gallery, Scotland.

KC I:27 *St. Augustinus, St. Ludger, St. Hubertus und St. Mauricius*

Master and chapel as I:26.

NG 251

Oil on oak, 124.0 x 83.0 cm.⁹⁶⁴

Fig. 38.

Current attribution: Same as NG 253 (KC I:26) as *SS. Augustine, Ludger?, Hubert and Gereon?*, the workshop of the Life of the Virgin. This panel and NG 252 (KC I:28) believed to be front and back of the left wing.

1854-1861 Displayed in the National Gallery, London (NG 251). Catalogued in 1855 as *Four Saints*, The Meister von Werden, from the abbey of Werden, c. 1480.⁹⁶⁵ Catalogued from 1856 as *Four Saints: St. Augustine, St. Ludger, St. Hubert, and St. Maurice* from the wings of an altarpiece in Werden Abbey, along with nos. 25-27 (NG 251, 250 and 254).⁹⁶⁶

1861-2 Removed from display. Stored.

1862-1889 Loaned to South Kensington Museum for the Circulating Collection.⁹⁶⁷

1889 Returned to the National Gallery.

1925-1943 Loaned to National Gallery, Scotland.

KC I:28 *Bekehrung des h. Hubertus*

Master and chapel as KC I:26.

NG 252

Oil on oak 123.9 x 83.4 cm. ⁹⁶⁸

Fig. 39.

Current attribution: Same as NG 253 (KC I:26). *The Conversion of St. Hubert*, the Master of the Life of the Virgin. This panel and NG 251 (KC I:27) believed to be front and back of the left wing.

⁹⁶⁴ National Gallery measurements.

⁹⁶⁵ Wornum, *Abridged Catalogue, 1855*, 48.

⁹⁶⁶ *Catalogue, 1856*, 201-02.

⁹⁶⁷ Appendix 8.

⁹⁶⁸ National Gallery measurements.

1854-1861 Displayed in the National Gallery, (NG 252).
Catalogued from 1855 as *The Conversion of St. Hubert*, same as NG 253.

1861-2 Removed from display. Stored.

1862-1906 Loaned to the National Gallery, Scotland.⁹⁶⁹

1916-1925 Loaned to the National Gallery, Scotland.

1925 Returned to the National Gallery.

KC I:29 *St. Hieronymus, St. Augustinus, St. Aegidus, u. ein Heiliger des Carmeliterodens (?)*.⁹⁷⁰

NG 250 Master and chapel as KC I:26.

Oil on canvas transferred from wood after 1854, 122.0 x 82.4 cm.⁹⁷¹

Fig. 40.

Current attribution: Same as NG 253 (KC I:26) as *Saints Jerome, Bernard?, Giles and Benedict?* The workshop of the Life of the Virgin. This panel (NG 250) and NG 253 believed to be front and back of the right wing.

1854-1861 Displayed in the National Gallery, London (NG 250).
Catalogued from 1855 as *Four Saints*, and from 1856 as *St. Jerome, St. Benedict, St. Giles, and St. Rombold?* Attributed the same as NG 253 (KC I:26).

1861-2 Removed from display. Stored.

1862-1889 Loaned to South Kensington Museum for the Circulating Collection.⁹⁷²

1889 Returned to the National Gallery.

1925-1943 Loaned to National Gallery, Scotland.

⁹⁶⁹ Appendix 8.

⁹⁷⁰ According to Fritz, Krüger's catalogue has the name "St. Benedikt" written over St. Augustinus', but this is not transcribed onto the handwritten note for the National Gallery Trustees, nor was it written in the copy of the catalogue in the Treasury Archives signed by Krüger and Gladstone as a record of the purchase. TA T/15881A.

⁹⁷¹ National Gallery measurements.

⁹⁷² Appendix 8.

KC I:30 ***Kreuzigung Christi, Meister von Corvey.***
Aus der Abteikirche zu Kloster Corvey bei Höxter.

Lot 39

Oil on wood, 6 Fuß 1 ¼ x 5 F. 8 Zoll (191 x 178 cm).

1854-7 Stored in the basement of the National Gallery.
1857 Sold as *The Crucifixion with Six Saints Below*. Meister von Corney. From the Abbey Church of Corvey, near Höxter.
Purchased by Anthony, £18.7s.6d.

Current whereabouts unknown. No extant visual record.⁹⁷³

KC I:31 ***Die Kreuztragung Christi, Anonymous.***
Aus einer Capelle bei Münster.

Lot 15

Oil on canvas, transferred from wood since 1854, 161.2 x 90.1 cm.⁹⁷⁴

Fig. 41. Photograph from Christie's catalogue, 1979

Current attribution: Ascribed to the Master of Liesborn by Rensing. Probably part of the same altarpiece as the fragment of the *Crucifixion* in the Museum der Bildenden Künste, Budapest.⁹⁷⁵

1854-7 Stored in the basement of the National Gallery.
1857 Sold.
Lot 15, *Christ Bearing his Cross*, from a chapel at Münster.
Purchased by Watson, £22.
1857-? Watson.
By 1906 In collection of Mr. Hugh Robert Hughes of Kinmel.⁹⁷⁶ Probably purchased before 1880, when Hughes began selling some of his property.⁹⁷⁷

⁹⁷³ Koenig, *Meister von Leisborn*, 74.

⁹⁷⁴ Size from Christie's.

⁹⁷⁵ Koenig, *Meister von Leisborn*, 74-76; Theodor Rensing, "Der Meister von Schoeppingen," *Westfalen* 27 (1948): 225; Paul Pieper, *Westfälische Maler der Spätgotik 1440-1490, exh. cat., Landesmuseum für Kunst und Kulturgeschichte Münster Westfalen, 20. Juni-30. September 1952* (Münster: Das Museum, 1952), 109; Stange, *Deutsche Malerei der Gotik*, VI:34; *Tafelbilder vor Dürer* 1, 163 no. 522.

⁹⁷⁶ Loaned by him as Cat. no 8, School of Westphalia, but with an attribution by Friendländer to the Master of Schöppingen. *Early German Art*.

⁹⁷⁷ Boxhall, *Kinmel Characters*, 70-72.

- 1911 Sold Christies, 16 June, Lot 82 as German School, *The Procession to Calvary, with the meeting of Saint Veronica with Christ at the Sixth Station of the Cross* for £178.10s to 'Mori'.⁹⁷⁸
- 1967 In British private collection.⁹⁷⁹
- 1977 Offered Christies, London December 2, Lot 99 as *The Road to Calvary, The Master of Liesborn*. Only Hughes listed as former owner.
- 1979 Sold Christies, London, March 30, Lot 7, *The Road to Calvary, The Master of Liesborn*. Property of a Lady. Only Hughes listed as former owner, and sale 1911 to Mori. Sold for £22, 000.⁹⁸⁰

Current whereabouts unknown. Photograph and description published in *Illustrated Catalogue of Early German Art*, Burlington Fine Arts Club, London 1906, and in Christies catalogue, March 30, 1979. Photograph published by Koenig (plate 109a).

KC I:32

Grablegung Christi.

Master, chapel and medium as KC I:31.

Lot 16

28 x 24 Zoll (73.22 x 62.76 cm).

- 1854-7 Stored in the basement of the National Gallery.
- 1857 Sold as *The Entombment, Unknown*, from the same chapel.
Purchased by Hermann, £2.15s.

Current whereabouts unknown.⁹⁸¹

KC I:33

St. Maria, Meister von Soest.

Aus einem Nonnenkloster in Soest.

Lot 17

Oil on wood, 160.2 x 100 cm.⁹⁸²

Fig. 42.

⁹⁷⁸ Koenig, *Meister von Leisborn*, 74-75.

⁹⁷⁹ Stange, *Tafelbilder vor Dürer* 1, 163.

⁹⁸⁰ Christie's Archives price list. The buyers name is not recorded.

⁹⁸¹ Koenig, *Meister von Leisborn*, 76.

⁹⁸² Measurements from Massing.

Current Attribution: Gert van Lon, *Madonna of the Rosary* c. 1512-20.⁹⁸³

1854-7 Stored in the basement of the National Gallery.
1857 Sold as *The Virgin and Child in Glory*, the Meister von Soest. From the Convent Church at Soest. Purchased by Graves, £13.10s
? Possibly in collection of "ODK" (stenciled on the back of the painting).⁹⁸⁴
By 1886 or 7 In dealer shop, Cheapside, London, from where purchased by Elizabeth Josephine Jenny Ashbee (1841-1919).⁹⁸⁵
1919-1931 Inherited by Charles Robert Ashbee.
1931 Given to Kings College Chapel, installed with frame he made for it in 1935. Now in side chapel.⁹⁸⁶

KC I:34

Verkündigung.

Master, convent and medium as KC I:33.

Lot 18

38 x 30 Zoll (78 x 99 cm).

Current attribution: Gert van Lon, on the grounds KC I:33-36 (Lots 17-20) came from the same convent.⁹⁸⁷

1854-7 Stored in National Gallery basement.
1857 Sold as *The Annunciation*. The Meister von Soest. From the Convent Church at Soest. Purchased by White, £1.15s.⁹⁸⁸

Whereabouts unknown. No extant visual record.

⁹⁸³ Koenig, *Meister von Leisborn*, 76-77; Wessing, *Gert van Lon*, 151-52; Massing, "Gert van Lon's *Madonna in the Rosary*," 72-73. It remains unclear for which convent it was commissioned. Massing doubts Pevsner's claim it was for the Ursuline convent because there was none in Soest. Nikolaus Pevsner, *Cambridgeshire* (Harmondsworth, Middlesex, England; New York, N.Y., U.S.A.: Penguin, 1970), 93.

⁹⁸⁴ Massing, "Gert van Lon's *Madonna in the Rosary*," 72.

⁹⁸⁵ I have been unable to identify the bankrupt dealer. Thanks to Aurièle Petiot who clarified that there was no further evidence in King's College nor the family archives. Aurièle Petiot to author, email message, February 20, 2015.

⁹⁸⁶ Massing and Petiot, "In the frame: Gert van Lon, C. R. Ashbee and the Chapel of King's College, Cambridge"; Grössinger, *North-European Panel Paintings*, 80-81.

⁹⁸⁷ Wessing, *Gert van Lon*, 152.

⁹⁸⁸ Koenig, *Meister von Leisborn*, 77; Wessing, *Gert van Lon*, 152.

KC I:35 ***St. Johannes Evangelista.***
Master, convent and medium as KC I:33.

Lot 19

30 x 18 Zoll (78 x 47 cm).

Current attribution: same as KC I:34.

1854-7 Stored in National Gallery basement.
1857 Sold as *St. John the Evangelist*. The Meister von Soest. From the Convent Church at Soest. Purchased by Rev. William E. Buckley for £2.10s.
1917 Sold Robinson and Fisher, London, July 12, lot 67, as *St. John*, by Kruger (sic), purchased from the Trustees of the National Gallery. Buyer unknown.⁹⁸⁹

Whereabouts unknown. No extant visual record.

KC I:36 ***St. Mattaeus***
Master, convent, medium and size as KC I:35.

Lot 20

Current attribution: same as KC I:34.

1854-7 Stored in National Gallery basement.
1857 Sold as *St Matthew*, the Meister von Soest from the Convent Church at Soest. Purchased by Rev. William E. Buckley for £4.10s.
1917 Sold Robinson and Fisher, London, July 12, lot 66, as *St. Matthew*, by Kruger (sic) purchased from the Trustees of the National Gallery. Buyer unknown.⁹⁹⁰

Whereabouts unknown. No extant visual record

KC I:37 ***Die h. Jungfrau mit dem Kinde, Meister Lüdger tom Ring.***
Aus Münster.

NG 265

Oil on oak, 71.2 x 52.8 cm.⁹⁹¹

Fig. 43.

⁹⁸⁹ Koenig, *Meister von Leisborn*, 77-78; Wessing, *Gert van Lon*, 152.

⁹⁹⁰ Koenig, *Meister von Leisborn*, 77-78; Wessing, *Gert van Lon*, 152.

⁹⁹¹ National Gallery Measurements

Current attribution: *The Virgin and Child*, Workshop of Jean Bellegambe, c. 1520.⁹⁹²

- 1854-1861 Displayed in the National Gallery, London (NG 265). Catalogued from 1855 as *Virgin and Child*, Ludger Ring or Zum Ring, or Tom Ring the younger.⁹⁹³
- 1861-2 Removed from display. Stored.
- 1862-1889 Loaned to South Kensington Museum for the Circulating Collection.⁹⁹⁴
- 1889 Returned to National Gallery, London, as "Flemish School. Early 16th century."⁹⁹⁵

KC I:38 *Das jüngste Gericht, Meister aus der Mitte des 16. Jahrhunderts.*

Lot 21 Aus der Klosterkirche zu Liesborn oder Marienfeld.

Oil on wood, 6 Fuß 4 x 4 Fuß 6 (198 x 142 cm).

Current Attribution: *The Last Judgment*, Jan Baegert possibly from the inside of the Liesborn Altarpiece wing, c. 1520 (Appendix 4).⁹⁹⁶

- 1854-7 Stored in National Gallery basement.
- 1857 Sold as *The Last Judgment*, the Later Meister von Liesborn, 16th Century. From the Convent Church at Liesborn or Marienfeld.

⁹⁹² Campbell, *Sixteenth Century Netherlandish Paintings*, 78-83.

⁹⁹³ Wornum, *Abridged Catalogue*, 1855.

⁹⁹⁴ See Appendix 8.

⁹⁹⁵ Director's report, 1889; Loan Book, 1850-1932, NG NG18/1.

⁹⁹⁶ Since this is lost its association with the altarpiece is tentative and based on its size. On all the Jan Baegert panels except KC I:43 and their connection to the Liesborn altarpiece see Stange, "Jan Baegert," 198-200; Elise MacKowsky, "A Lost Altarpiece by the Master of Kappenberg," *Burlington Magazine for Connoisseurs* 65, no. 378 (1934); Levey, *German School*, 71-76; Pieper, *Der Liesborner Altar*, 12-19 and 55-57; Tschira van Oyen, *Jan Baegert*, 99-104; Niemeyer, "Die Entstehung und Zerstörung der Liesborner Altartafeln," 126; Janet Brough and Jill Dunkerton, "The Construction of Two Panel Trays for Two Paintings by the Master of Cappenberg," *National Gallery Technical Bulletin* 8 (1984); Pieper, *Tafelbilder bis um 1530*, 212-29 and 369-80; Brandl, "The Liesborn Altar-Piece, a New Reconstruction."; Koenig, *Meister von Leisborn*, 78-81. A Report by Dr Peter Klein (8 August 1995) in the National Gallery Dossier for NG 263 indicates the panels of the outer wings were prepared at the same time as the central portion of the altarpiece.

Purchased by Rizze/Rigge/Riggo (?) for £14.14s.⁹⁹⁷

Whereabouts unknown. No extant visual record.

KC I:39 ***Christus vor Pilatus.***
Master and Abbey as KC I:38.

NG 2154

Oil on oak, 100.4 x 69.3 cm.⁹⁹⁸

Fig. 44 and 62.

Current Attribution: See KC I:38. Jan Baegert *Christ Before Pilate*, from the lower register of the left outer wing of the Liesborn Altarpiece, of which KC I:40-42 and 44-46 are also fragments.

1854-7 Stored in the basement of the National Gallery.

1857 Prepared for sale as *Christ Before Pilate*, Unknown master of the School of Liesborn Master.

1857-1926 Loaned to the National Gallery, Ireland, first catalogued as Unknown master, early Westphalian school of Liesborn, mid 16th century. Attributed to school Bernhard Strigel in 1898, and the Master of Cappenberg in 1914.⁹⁹⁹

1926 Returned to National Gallery attributed to the Westphalian School (NG 2154).

KC I:40 ***Christi Vorspottung.***
Master and Abbey as KC I:39.

Lot 23

Oil on oak, 98.2 x 72.7 cm.¹⁰⁰⁰

Fig. 45 and 62.

Current Attribution: Same as KC I:39. *The Crowning with Thorns*, Jan Baegert, from the upper register of the left outer wing of the Liesborn Altarpiece.

1854-7 Stored in the basement of the National Gallery.

⁹⁹⁷ The name is unclear in the NG and Christie's priced catalogues. *Meister von Leisborn*, 78-79; Tschira van Oyen, *Jan Baegert*, 92.

⁹⁹⁸ National Gallery measurements. See KC I:10 (NG 260).

⁹⁹⁹ See Appendix 8.

¹⁰⁰⁰ Measurements from the back of the panels: paint does not extend to their edges. Westfälisches Landesmuseum, thanks to Dr. Petra Marx.

- 1857 Sold as *Christ Derided*, the Later Meister von Liesborn, 16th Century. From the Convent Church at Liesborn or Marienfeld.
Purchased by Hermann, £10.
- by 1889 In the collection of Mr. George Fryer.¹⁰⁰¹
- 1933 Sold Christies, London, December 15, Lot 125, alongside *Christ Carrying his Cross* KC I:42 as “by Dürer” and with false monogram and date 1510.
- 1934 In Kunsthaus Malmedé, Cologne.
- 1940 Came into private collection of a Westphalian family.
In the Braunschweiger Private collection from which;
- 1981 Acquired by the Westfälisches Landesmuseum, 1638 LM.¹⁰⁰²

KC I:41 *Christi Geisselung.*
Master and Abbey as KC I:39.

Lot 24

Oil on oak, 99.3 x 69.3 cm.¹⁰⁰³

Fig. 46 and 62.

Current Attribution: Same as KC I:39. *The Flagellation*, Jan Baegert, from the upper register of the left outer wing of the Liesborn Altarpiece.

- 1854-7 Stored in the basement of the National Gallery.
- 1857 Sold as *The Flagellation*, the Later Meister von Liesborn, 16th Century. From the Convent Church at Liesborn or Marienfeld.
Purchased by Anthony, £9.19s.6d.
- 1904 Acquired for Westfälisches Kunstverein, Münster by William Bode, who bought them from Langton Douglas.
Now Westfälisches Landesmuseum, 66 WKV.¹⁰⁰⁴

¹⁰⁰¹ Exhibited alongside KC I:42, *Christ Carrying his Cross*, (Cat. 340, 341) both as by Albrecht Dürer, *Leeds, Catalogue of Loan Collection, 1889*.

¹⁰⁰² Koenig, *Meister von Leisborn*, 79; Tschira van Oyen, *Jan Baegert*, 105-6; Pieper, *Tafelbilder bis um 1530*, 369-73.

¹⁰⁰³ Measurement method as for I:40.

¹⁰⁰⁴ Koenig, *Meister von Leisborn*, 79; Tschira van Oyen, *Jan Baegert*, 100; Pieper, *Tafelbilder bis um 1530*, 376.

KC I:42 ***Christi Kreuztragung.***
Master and Abbey as KC I:39.

Lot 25

Oil on oak, 101.5 x 72.9 cm.¹⁰⁰⁵

Fig. 47 and 62.

Current Attribution: Same as KC I:39. *Christ Carrying his Cross*, Jan Baegert, from the lower register of the left outer wing of the Liesborn Altarpiece.

1854-7	Stored in National Gallery basement.
1857	Sold as <i>Christ Bearing his Cross</i> , the Later Meister von Liesborn, 16 th Century. From the Convent Church at Liesborn or Marienfeld. Purchased by Hermann, £5.15s.
by 1889	In the collection of Mr. George Fryer. ¹⁰⁰⁶
1933	Sold Christies, December 15, Lot 125, alongside <i>Christ Derided</i> (KC I:40) as "by Dürer" and with false monogram and date 1510.)
1934	In Kunsthaus Malmedé, Cologne.
1934-1970	Private Collection, Kevelaer.
1970	Loaned to Westfälisches Landesmuseum.
1970	Acquired by Westfälisches Landesmuseum, 1290 LM. ¹⁰⁰⁷

KC I:43 ***Christus vor Ciaphas.***
Master and Abbey as KC I:39.

Lot 22

Oil on panel, 124.5 x 142.6 cm.¹⁰⁰⁸

Fig. 48.

Current Attribution: Master of Cappenberg (Jan Baegert), *Christ Before Annas*, fragment from an altarpiece wing of which traces of

¹⁰⁰⁵ Measurement method as for I:40.

¹⁰⁰⁶ Exhibited alongside, 38 *Christ Derided* (Cat. 340, 341) both as by Albrecht Dürer, *Leeds, Catalogue of Loan Collection, 1889.*

¹⁰⁰⁷ Koenig, *Meister von Leisborn*, 79-80; Tschira van Oyen, *Jan Baegert*, 99-100; Pieper, *Tafelbilder bis um 1530*, 376.

¹⁰⁰⁸ Philadelphia Museum of Art measurements. Koenig oddly gives 99 x 69 cm.

three other scenes are visible (*The Last Supper, Agony in the Garden and Arrest of Christ*).¹⁰⁰⁹

- 1854-7 Stored in National Gallery basement.
1857 Sold as *Christ Before Caiaphas*, the Later Meister von Liesborn, 16th Century. From the Convent Church at Liesborn or Marienfeld.
Purchased by Watson, £21.10s
After 1892 In collection of John G. Johnson, Philadelphia.
Catalogued 1914 as *Christ Before Annas*, Master of Cappenberg, known to be part of a series depicting the Passion with other parts in Münster and London.¹⁰¹⁰
1917 Bequeathed to City of Philadelphia, Acc No. 753, with John G. Johnson Collection.
Since 1933 In the Philadelphia Museum of Art, PMA 753.

KC 1:44 ***Christ Himmelfahrt.***
Master and Abbey as KC I:39.

Lot 27

Oil on oak, 99.4 x 70.5 cm.¹⁰¹¹

Fig. 49 and 62.

Current Attribution: Same as KC I:39. Jan Baegert, *The Ascension*, from the upper register of the right outer wing of the Liesborn Altarpiece.

- 1854-7 Stored in National Gallery basement.
1857 Sold as *The Ascension*, the Later Meister von Liesborn, 16th Century. From the Convent Church at Liesborn or Marienfeld.
Purchased by Anthony for £9.19s.6d.
1900 Restored in Cologne by Fridt.
1904 Acquired by Westphalian Kunstverein by Willem Bode from Langton Douglas (along with *The*

¹⁰⁰⁹ Koenig, *Meister von Leisborn*, 80; Tschira van Oyen, *Jan Baegert*, 105-06. Photographs and Unpublished notes, Object File, Philadelphia Museum of Arts Archives. Thanks to the archivists for granting me access.

¹⁰¹⁰ Not in the 1892 catalogue of his collection. John Graver Johnson, *Catalogue of a Collection of Paintings Belonging to John G. Johnson* (Philadelphia: Allan, Lane and Scottt, 1892); Valentiner, *Catalogue of a Collection of Paintings and Some Art Objects; German, French, Spanish and English Paintings and Art Objects (John, G. Johnson Collection)*, 3.

¹⁰¹¹ Measurement method as for I:40.

Flagellation). Now in the Westfälisches Landesmuseum, 67 WKV.¹⁰¹²

KC I:45 ***Christ Auferstehung.***
Master and Abbey as KC I:39.

Lot 26

Oil on oak, 99.4 x 70.8 cm.¹⁰¹³

Fig. 50 and 62.

Current attribution: Same as KC I:39. Jan Baegert, *The Resurrection*, from the upper register of the right outer wing of the Liesborn Altarpiece.

1854-7 Stored in National Gallery basement.
1857 Sold as *The Resurrection*, the Later Meister von Liesborn, 16th Century. From the Convent Church at Liesborn or Marienfeld.
1917 Purchased by Rev. William E. Buckley £13.13s.
1917 Sold with his collection, Robinson and Fisher, London, July 12, lot 68, as *The Resurrection*, by Krüger, purchased from the Trustees of the National Gallery. Buyer unknown.
1942 Acquired by Julius Bohler, Munich, for the Westfälisches Landesmuseum, 817 LM.¹⁰¹⁴

KC I:46 ***Mariä Krönung.***
Master and Abbey as KC I:39.

NG 263

Oil on oak, 98.3 x 71.2 cm.¹⁰¹⁵

Current attribution: See KC I:38. *The Coronation of the Virgin*, Jan Baegert, from the lower register of the right outer wing of the Liesborn Altarpiece.

1854-1861 Displayed in the National Gallery, London (NG 263).

¹⁰¹² Koenig, *Meister von Leisborn*, 80; Tschira van Oyen, *Jan Baegert*, 99; Pieper, *Tafelbilder bis um 1530*, 376.

¹⁰¹³ Measurement method as for I:40.

¹⁰¹⁴ Koenig, *Meister von Leisborn*, 80; Tschira van Oyen, *Jan Baegert*, 99; Pieper, *Tafelbilder bis um 1530*, 376.

¹⁰¹⁵ National Gallery measurements are from the left side length and top edge breadth of the support panels. For more detailed measurements see Appendix 4.

- Catalogued from 1855 as *The Coronation of the Virgin*, the Meister von Liesborn the Younger c. 1550.¹⁰¹⁶
- 1861-2 Removed from display. Stored.
- 1862-1926 Loaned to the National Gallery, Ireland. First catalogued there as *The Crowning of the Virgin*, Early German School. Attributed to school Bernhard Strigel in 1898, and the Master of Cappenberg in 1914.¹⁰¹⁷
- 1926 Returned to National Gallery. Catalogued 1929 as Westphalian school, start of the 16th century.¹⁰¹⁸

KC I:47 *Die h. Jungfrau mit dem Jesuskind und dem Donatar, von Engeln gekrönt, Unbekannter Meister.*

NG 2151

Oil on oak, 118.8 x 51.5 cm.¹⁰¹⁹

Current attribution: *The Virgin and Child with a Donor*, Circle or Workshop of the Master of Liesborn. Part of the Herzebrock Altarpiece, of which the wings, and the original head of the donor are in the Landesmuseum, Munster, 17 WKV. The donor's head in the National Gallery picture has been replaced with a forgery.¹⁰²⁰

- 1854-7 Stored in National Gallery basement.
- 1857 Prepared for sale as, *The Virgin and Child, votive picture*. Unknown Master, Westphalian School.
- 1857-1926 Loaned to the National Gallery, Ireland.¹⁰²¹
- 1926 Returned to the National Gallery, London (NG 2151).

¹⁰¹⁶ Wornum, *Abridged Catalogue*, 1855.

¹⁰¹⁷ See Appendix 8.

¹⁰¹⁸ Koenig, *Meister von Leisborn*, 80-81; Tschira van Oyen, *Jan Baegert*, 101.

¹⁰¹⁹ National Gallery measurement.

¹⁰²⁰ Levey, "Reconstruction of a Westphalian Altar-Piece: The Herzebrock Altar."; *German School*, 112-14; Stange, *Tafelbilder vor Dürer* 1, no 537; Franz Flaskamp, "Der Maler Johannes von Soest: Ein Beitrag zur westfälischen Kunstgeschichte," *Soester Zeitschrift* 82 (1970); Koenig, *Meister von Leisborn*, 81; Pieper, *Tafelbilder bis um 1530*, 247-54.

¹⁰²¹ Appendix 8.

KC I:48 ***Verkündigung, Der Schule des Liesborner Meisters.***
Aus dem Kloster Liesborn.

Lot 28

Oil on wood, 25 x 20 Zoll (65 x 52 cm).¹⁰²²

Current attribution: KC I:48-51 probably parts of one of the other altarpieces from Liesborn Abbey, in the tradition of the Schoppingen, Liebsorn and Lunen altarpieces.¹⁰²³

1854-7 Stored in National Gallery basement.

1857 Sold as *The Annunciation*, The Liesborn School from the Convent Church, Liesborn.
Purchased by Jenkins for £1.4s.

Whereabouts unknown. No extant visual record.

KC I:49 ***Geburt Christi.***
School, Abbey, medium and size as KC I:48.

Lot 29

Current attribution: same as KC I:48.

1854-7 Stored in National Gallery basement.

1857 Sold as *The Nativity*, The Liesborn School from the Convent Church, Liesborn.
Purchased by Wright (?) or White for £1.18s.

Whereabouts unknown. No extant visual record.¹⁰²⁴

KC I:50 ***Anbetung der h. 3 Könige.***
School, Abbey, medium and size as KC I:48.

Lot 30

Fig. 53, Photograph in Witt Library, Courtauld.

Current attribution: As KC I:48.

1854-7 Stored in National Gallery basement.

1857 Sold as *The Adoration of the Kings*, The Liesborn School from the Convent Church, Liesborn.
Purchased by Rev. William E. Buckley for £2.10s.

¹⁰²² Koenig's measurements.

¹⁰²³ Koenig, *Meister von Leisborn*, 81-82.

¹⁰²⁴ *Ibid.*, 81.

- 1917 Sold Robinson and Fisher, London, July 12, lot 69, as *The Adoration of the Magi*, by Kruger, (sic) purchased from the Trustees of the National Gallery. Buyer unknown.
- 1927 Sale Ernst-Museum, Budapest, May 23, as “Westfalíai mester, 1470 körül.” (Koenig identifies it with the Krüger picture by size).¹⁰²⁵

Whereabouts unknown. Photograph in the Witt Library, with “German School, Adoration of the Magi, Panel; 26½ x 22 inch Rev W. E. Buckley” on the reverse. Published by Koenig (plate 109a).¹⁰²⁶

KC I:51 ***Darbringung im Tempel.***
 School, Abbey, medium and size as KC I:48
Lot 31

Current attribution: as KC I:48

- 1854-7 Stored in National Gallery basement.
- 1857 Sold as *The Presentation in the Temple*, The Liesborn School from the Convent Church, Liesborn. Purchased by Rev. William E. Buckley for £3.
- 1917 Sold Robinson and Fisher, London, July 12, lot 70, as *The Presentation in the Temple*, by Kruger, purchased from the Trustees of the National Gallery. Buyer unknown.¹⁰²⁷

Whereabouts unknown. No extant visual record.

¹⁰²⁵ Ibid., 82.

¹⁰²⁶ Koenig was unable to trace this painting, and I was unable to locate the photograph in the Witt Library. Thanks to the archivists for their assistance.

¹⁰²⁷ Koenig, *Meister von Leisborn*, 82.

**KC I:52 *Zwei heilige Frauen und die h. Jungfrau. (Bruchstück.)*
Unbekannten Meister der Liesborner Schule.**

Lot 32 Aus der Klosterkirche zu Liesborn.

Oil on wood, 25 ½ x 7 ¾ Zoll (67 x 20 cm).

1854-7 Stored in National Gallery basement.
1857 Sold as *The Three Maries*, The Liesborn School
 from the Convent Church, Liesborn.
 Purchased by Rev. William E. Buckley for £2.15s.
1917 Sold Robinson and Fisher, London, July 12, lot 70, as
 "*The Holy Women and Virgin Mary*. A fragment of an
 early picture in the Lisbon school. From the Cloister
 at Lisbon."(sic) Buyer unknown.¹⁰²⁸

Whereabouts unknown. No extant visual record.

Part II Gemälde altdeutscher u. altniederländischer Meister

**KC II:1 *Der gekreuzigte Heiland, mit Johannes und Maria in einer*
Landschaft. Der Dürer'schen Schule.**

Lot 33

Oil on wood, 13 x 9 Zoll (34 x 23.5 cm)

1854-7 Stored in National Gallery basement.
1857 Sold as *The Crucifixion*, School of Albert Dürer.
 Purchased by Hermann, £2.8s.

Whereabouts unknown. No extant visual record.

KC II:2 *St. Hieronymus mit dem Todtenschädel, Meister unbekannt.*

Lot 34 Oil on wood, 11 x 9 Zoll (28.8 x 23.5 cm).

1854-7 Stored in National Gallery basement.
1857 Sold as *St. Jerome with a scull* (sic), Unknown.
 Purchased by Merrett, 12s.¹⁰²⁹

Whereabouts unknown. No extant visual record.

¹⁰²⁸ Ibid., 77-78 and 83.

¹⁰²⁹ Levey corrects Fritz on the price.

KC II:3 ***Bildnis eines neiderländischen Rathsherrn. Meister unbekannt.***

Lot 35 Oil paint on copper, 9 x 7 ½ Zoll (23.5 x 19.6 cm).

1854-7 Stored in National Gallery basement.
1857 Sold as *Small Portrait of Flemish Counsellor*. On copper. Unknown.
Purchased by White, £1.8s.

Whereabouts unknown. No extant visual record.

KC II:4 ***Bildnis der Frau eines neiderländischen Rathsherrn.*** Pendant.
Master, medium and size as KC II:3.

Lot 36

1854-7 Stored in National Gallery basement.
1857 Sold as *Portrait of the wife*. On copper. Unknown.
Purchased by Merrett £1.11s.6d.

Whereabouts unknown. No extant visual record.

KC II:5 ***Brustbild einer neiderländischen Frau mit Haube und goldener Kette. Angeblich von Holbein dem jüngeren***

NG 2158

Oil on oak, 41 x 27.9 cm.¹⁰³⁰

Fig. 54.

Current attribution: German, 16th Century.¹⁰³¹

1854-7 Stored in the basement of the National Gallery.
1857 Prepared for sale.
1857-1926 Loaned to the National Gallery, Ireland, as *Portrait of a Netherlandish Woman*, by Hans Holbein.
Displayed and catalogued in 1857 only.¹⁰³²
1926 Returned to the National Gallery, London (NG 2158) but not displayed.

¹⁰³⁰ National Gallery measurement.

¹⁰³¹ Levey calls it a "wreck." Levey, *German School*, 43-44.

¹⁰³² Appendix 8.

KC II:6 ***Brustbild eines Heiligen. Schule des Meisters Wilhelm von Coeln.***

Lot 37

Tempera and oil on wood, 14 $\frac{3}{4}$ x 11 $\frac{3}{4}$ Zoll (38.6 x 30.7 cm).

1854-7 Stored in National Gallery basement.
1857 Sold as *Head of a Saint*, School of William of Cologne.
 Purchased by Merrett £1.3s.

Whereabouts unknown. No extant visual record.

KC II:10 ***Bristbild der Judith in puffigem Gewande und goldener Netzhaube. Schule des Lucas Cranach.***

Lot 38

Oil on wood, 22 x 15 $\frac{1}{2}$ Zoll (57.53 x 40.53 cm).

1854-7 Stored in National Gallery basement.
1857 Sold as *Judith with the Head of Holofernes*. School of Lucas Cranach.
 Purchased by Hermann £3.8s.

Whereabouts unknown. No extant visual record.

KC II:11 ***Betender Mönch im Carmeliter Gewande, den Bischofs-Stab im Arme, und die reiche mit Perlen verzierte Bischofsmütze, in welcher Christus am Kreuzze mit Johannes and Maria gestickt sind, neben sich. Hinter ihm steht ein Heiliger, in der Linken ein Kreuz, in der Rechten ein Geissel haltend, in reich mit Perlen gesticktem Messgewande, und eben so geschmückter Bischofsmütze. Kniestück. Von van der Meeren (Schüler des Joh. V. Eyck)***

NG 264

Einen Grafen von Heenegau mit seinem Schutz-Patron darstellend.

Oil on oak, 74.3 x 24 cm.¹⁰³³

Fig. 55.

Current attribution: *St. Ambrose with Ambrosius van Engeln, with Crozier and Scrolls on reverse*, Albrecht Bouts and his workshop. Right wing of a triptych, 1520.¹⁰³⁴

¹⁰³³ National Gallery measurements.

¹⁰³⁴ Campbell, *Sixteenth Century Netherlandish Paintings*, 164-70.

Since 1854 Displayed in the National Gallery (NG 264).
Catalogued from 1855 as *A Count of Hanegau with his Patron Saint, Ambrose*, Gerard van der Meire.
From 1889 catalogued as Flemish or
Netherlandish.¹⁰³⁵

KC II:12 *Maria and Johannes den Leichnam Christi, über welchem der h. Geist in Gestalt einer Taube schwebt, ins Grab legend.*
NG 266 **Kneistuck. Von Lambert Lombard.**

Oil on oak, 108.5 x 69 cm.¹⁰³⁶

Fig. 56.

Current attribution: *Pietà*, Master of the Prodigal Son, c. 1550.¹⁰³⁷

Since 1854 Displayed in the National Gallery (NG 266).
Catalogued from 1855 as *The Deposition from the Cross*, Lambert or Lamprecht Lombard, commonly called Lambert Lombardus, and from 1856 to 1945 as Lambert Lombard.¹⁰³⁸

KC II:13 *Die Kreuztragung Christi. Meister unbekannt.*

NG 2160 Oil on oak, 42.9 x 29.2 cm.¹⁰³⁹

Fig. 57.

Current attribution: *Christ Carrying the Cross*, North German, in the style of works from Lubeck, about 1490-1510.¹⁰⁴⁰

1854-7 Stored in the basement of the National Gallery.
1857 Prepared for sale.
1857-1926 Loaned to the National Gallery, Ireland. Catalogued as *Carrying the Cross*, Early Westphalian school of Liesborn, the same painter as (NG 2154).¹⁰⁴¹
1926 Returned to the National Gallery.

¹⁰³⁵ Wornum, *Abridged Catalogue*, 1855.

¹⁰³⁶ National Gallery measurements.

¹⁰³⁷ Campbell, *Sixteenth Century Netherlandish Paintings*, 544-49.

¹⁰³⁸ Wornum, *Abridged Catalogue*, 1855, 28; *Catalogue*, 1856, 108.

¹⁰³⁹ National Gallery measurements.

¹⁰⁴⁰ Levey, *German School*, 98.

¹⁰⁴¹ Appendix 8.

KC II:16 ***St. Christophorus das Christkind durch das Meer tragend. Von Frank.***

NG 2156

Oil on copper, 9.8 x 13.6 cm.¹⁰⁴²

Fig. 58.

Current attribution: *St. Christopher Carrying the Infant Christ*, German, 17th Century.¹⁰⁴³

1854-7	Stored in the National Gallery basement.
1857	Prepared for sale.
1857-1926	Loaned to the National Gallery, Ireland. Catalogued as <i>St. Christopher</i> , Franke. ¹⁰⁴⁴
1926	Returned to the National Gallery.

KC II:18 ***Das von Maria in einer Landschaft auf dem Schosse gehaltene Jesus kind wird von einem vor ihm knieeden beflügten Engel anbetet. Niederländische Schule.***

NG 2157

Oil on oak, 23.7 x 16.7 cm.¹⁰⁴⁵

Fig. 59.

Current attribution: *The Virgin and Child with an Angel in a Landscape*. Late imitator of Rogier van der Weyden, active Brussels c. 1530?¹⁰⁴⁶

1854-7	Stored in the National Gallery basement.
1857	Prepared for sale.
1857-1926	Loaned to the National Gallery, Ireland. ¹⁰⁴⁷
1926	Returned to the National Gallery. Withdrawn from display.

¹⁰⁴² National Gallery measurements.

¹⁰⁴³ Levey, *German School*, 44.

¹⁰⁴⁴ Appendix 8.

¹⁰⁴⁵ National Gallery measurements.

¹⁰⁴⁶ Campbell, *Sixteenth Century Netherlandish Paintings*, 704-09.

¹⁰⁴⁷ Appendix 8.

KC II:19 ***Die Geburt Christi, von welchem das Lichtausgeht. Von Claessen. (Schüler des Joh. V. Eyck).***

NG 2159

Oil on oak, 64.6 x 47.1 cm.¹⁰⁴⁸

Fig. 60.

Current attribution: *The Nativity, at Night*, After Hugo van der Goes.¹⁰⁴⁹

1854-7	Stored in the National Gallery basement.
1857	Prepared for sale.
1857-1926	Loaned to the National Gallery, Ireland. Catalogued as by Anthony Claessens the Elder, 15 th Century school of Jan van Eyck. ¹⁰⁵⁰
1926	Returned to the National Gallery, as by Cleassens.

KC II:20 ***Die Anbetung der h. 3 Könige. Von Schwartz.***

NG 2155

Oil on oak, 66.9 x 55.7 cm.¹⁰⁵¹

Fig. 61.

Current Attribution: *Adoration of the Kings*, after Joos van Cleve, probably 1525-50.¹⁰⁵²

1854-7	Stored in the National Gallery basement.
1857	Prepared for sale.
1857-1926	Loaned to the National Gallery, Ireland. ¹⁰⁵³
1926	Returned to the National Gallery, as by the Master of the Death of the Virgin.

¹⁰⁴⁸ National Gallery measurements.

¹⁰⁴⁹ Campbell, *Fifteenth Century Netherlandish*, 254-59.

¹⁰⁵⁰ See Appendix 8.

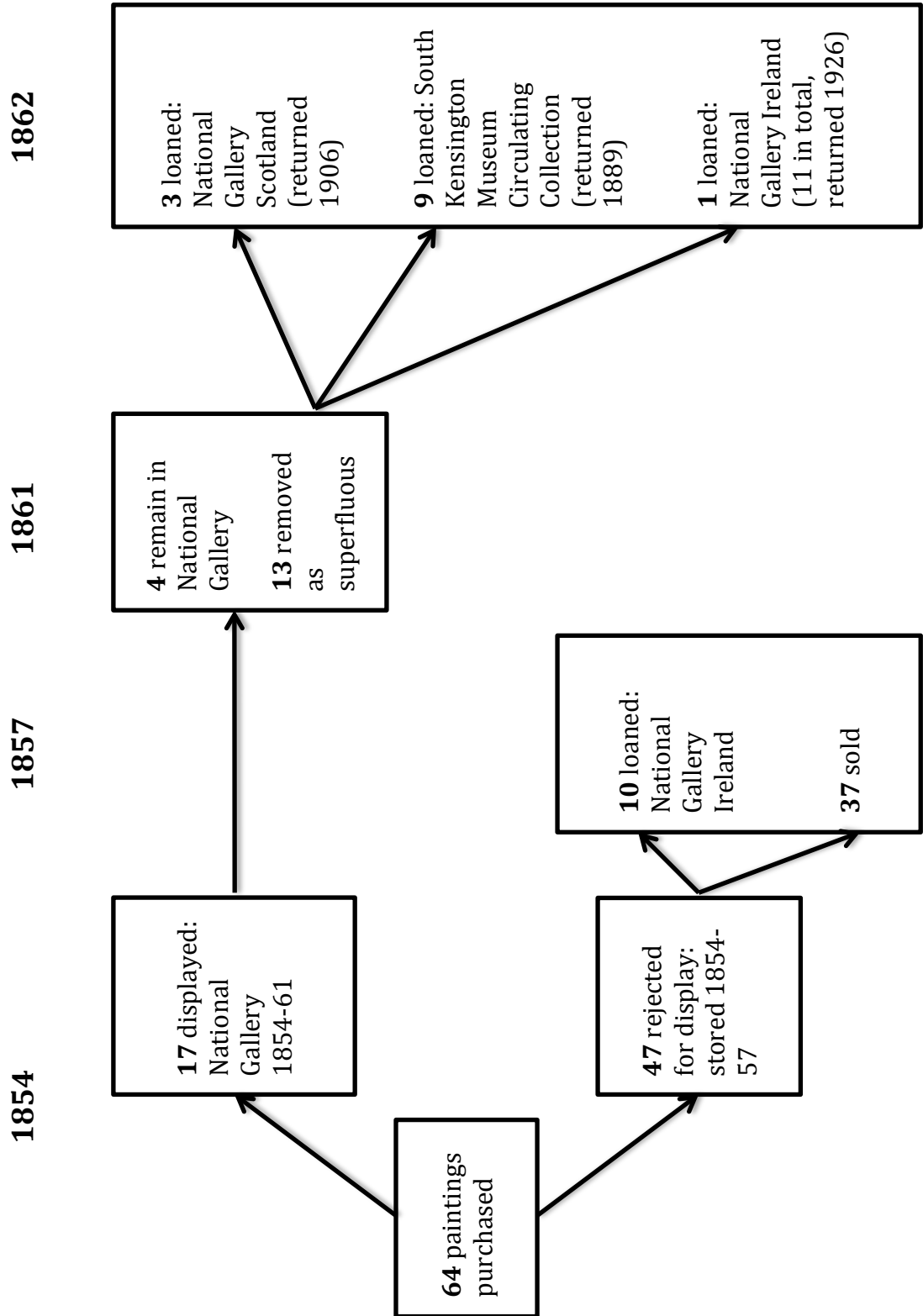
¹⁰⁵¹ National Gallery measurements.

¹⁰⁵² Campbell, *Sixteenth Century Netherlandish Paintings*, 244-47.

¹⁰⁵³ Appendix 8.

APPENDIX 3

DISPERSAL OF THE KRÜGER COLLECTION IN BRITAIN: A SUMMARY



APPENDIX 4

NOTES ON THE RECONSTRUCTION OF THE LIESBORN ALTARPIECE, 2014

The National Gallery now has eight fragments from the Liesborn Altarpiece: two from the wings painted by Jan Baegert c. 1520, and six from the central fixed portion painted by the Master of Liesborn c. 1475-80. All eight were purchased with the Krüger collection, 1854.

Six further fragments (all from Baegert's wings) were also purchased with the Krüger collection, but were sold again in 1857. They are all now in the Landesmuseum, Münster,

Nine other fragments from the altarpiece were not sold to the Gallery with Krüger's collection. These are all now in the Landesmuseum. Eight of those fragments were from the central section by the Master of Liesborn. The ninth was Baegert's *Descent of the Holy Ghost*, now on long-term loan from a private collection.

A new reconstruction of the altarpiece was attempted in 2014 in conjunction with the National Gallery exhibition, *Strange Beauty: Masters of the German Renaissance*. Fragments now in the National Gallery were combined with grey-scale reproductions of those in Münster in a fixed display space (fig. 61). The attempt followed Brandl's reconstruction with modifications arising from technical analysis and close inspection of the panels at the National

Gallery, including examination of the panels' backs and dendrochronological analysis of those fragments that have not been transferred to canvas.¹⁰⁵⁴

According to Brandl there were two fixed fields either side of the central crucifixion scene with the Annunciation and Nativity top and bottom on the left, and Presentation in the Temple and Adoration of the Kings on the right. He gives the combined width of the central section as 290 cm. Eight panels showing the Passion, Resurrection, Ascension and the Coronation of the Virgin formed the outside of moving shutters painted by Jan Baegert that were added to the altarpiece around 1520. The front and back of these wings had been sawn apart and the inner paintings lost, but Brandl proposed the *Last Judgment* panel (also in the Krüger collection, and sold by the National Gallery in 1857) was on one side, and a Fall or Expulsion from Paradise on the other. The eight Baegert panels measured the same overall width as the central section of the Liesborn Altarpiece, and mirrored their internal frame dimensions.

Brandl's differed from previous reconstructions that proposed Jan Baegert's panels belonged to a different altarpiece, and that the central section by the Master of Liesborn had all four Infancy panels fixed on the left hand side of the crucifixion. This arrangement presumed that four other panels, now lost (probably with the Resurrection, Ascension, Pentecost and Last Judgment), were on the right, following the form of the Lunen altarpiece.¹⁰⁵⁵

¹⁰⁵⁴ Brandl, "The Liesborn Altar-Piece, a New Reconstruction"; Report by Dr. Peter Klein (8 August 1995) in the National Gallery Dossier for NG 263, Brough and Dunkerton, "Construction of Two Panel Trays." Foister, unpublished notes for "The German Paintings Before 1800."

¹⁰⁵⁵ MacKowsky, "A Lost Altarpiece"; Levey, *German School*, 71-76, 110-11; Paul Pieper, "Die Liesborner Tafeln. Katalog und Rekonstruktion," *Westfalen. Hefte für Geschichte, Kunst und Volkskunde* 44 (1966); *Der Liesborner Altar*, 12-19 and 55-57; *Tafelbilder bis um 1530*, 212-29 and 369-80. Stange had

Brandl's reconstruction depended upon interpretation of records from Liesborn Abbey about payments to Jan Baeggert made 1517-22, the iconography of the altarpiece and the measurements and technical analysis of the panels themselves.¹⁰⁵⁶ Subsequent analysis of the panels at the National Gallery strengthens the case for Jan Baegert panels being the wings of the Liesborn Altarpiece. Klein's dendrochronological analysis revealed that one of the oak boards in Jan Baegert's *Christ Before Pilate* (board I) came from the same tree as one of the boards in the fragment of the *Adoration of the Kings*. Board II of *Christ Before Pilate* also came from the same tree as board III of the *Coronation*. This points to the panels being prepared at the same time. Dunkerton and Brough suggested the Baegert panels could be reconstructed from technical information offered by their backs alone, such as the way oak panels and dowels lined up. Visual analysis of the painted surface revealed traces of red paint or showed unpainted raised edges on Baegert's panels that indicated which were above or below the internal red painted frame, and which abutted the external frame that was later planed off. Traces of an original red painted border on the top edge of the Liesborn Master's *Presentation* panel

previously suggested the connection between Baegert's panels and the high altarpiece. Stange, "Jan Baegert." See also *Tafelbilder vor Dürer* 1, 159-61, no. 517.

¹⁰⁵⁶ Bernardus Wittius, *Historia Westfalica* (Munster, 1778), Appendix III, 772-73; Albert Wormstall, "Zur Geschichte der Liesborner und Marienfelder Klosterechnungen," *Zeitschrift für Geschichte und Altertumskunde Westfalens* 55 (1897). Both cited by Brandl, in agreement with Müller, argues that these archives and payments were associated with the parish church rather than monastery of Liesborn. Müller, *Das Kanonisenstift und Benediktinerkloster Liesborn*, 19. This was contrary to Pieper, Schmieder, "Bemerkungen zur Geschichte," 17-21; Niemeyer, "Die Entstehung und Zerstörung der Liesborner Altartafeln," 126-34.

suggests it was below the *Adoration of Kings*, rather than above it, as Brandl and Pieper had suggested.

The National Gallery reconstruction attempted to test these findings. The experiment was hampered by a number of factors. The combination of original painted fragments and greyscale pin-point photographic reproductions resulted in inconsistencies in size and scale between the fragments and the visual relationships between them. There were discrepancies between the ways the original panels were measured (something which has long hampered reconstruction attempts), and many had in any case been transferred to canvas and modern supports. Even where accurate measurements were known, during the reconstruction modern frames and supports prevented fragments from being placed appropriately and interfered with the visual outcome. The exhibition design format offered a predetermined width for the whole altarpiece with fixed gaps between sections that did not allow for alteration once the fragments were in place and these problems became apparent. This meant that the central section was unfortunately squeezed so that, for example, not enough room remained for Christ's body to have fitted. More work is clearly needed on both the measurements of the panels and on their visual placement in relation to each other to produce a satisfactory reconstruction.

Despite such shortcomings, the reconstruction experiment offered a visualization of the fragments of the altarpiece all together as never before seen, and revealed interesting relationships between the sections. It supported Brandl's comment that Baegert may have deliberately employed devices, forms and colours to match the earlier panels. For example his framing arches resonate with that of the Liesborn Master's *Annunciation*; the dominant gold

ground in the *Resurrection* and *Ascension* connect them visually to the gold ground of the central crucifixion; and in the *Coronation* Baegert's youthful guise of Mary, her dress, hair, visage and pose recall the Liesborn Master's *Annunciation*. It would not do to over-press these similarities: many are stock stylistic features and it remains unclear what was on the inner side of the wings, which unlike the outer sides would have been visible at the same time. Jan Baegert's typical use of symmetry, repetition and reversals for meaning and visual interest became clear when the panels are in their proposed original positions. The reconstruction therefore especially underscores his qualities as a painter that would not have been visible to nineteenth-century viewers who encountered Baegert's panels as individual paintings.

APPENDIX 5

BRITISH SALES OF EARLY GERMAN ART

Part I

Summary of Early German Paintings In a Sample of Auction Catalogues by Decade, 1800-60

This tally of auctions of paintings attributed to German artists by decade from 1800-60 is offered as an indicative sketch rather than comprehensive analysis. It gives an indication of German paintings and painters coming to auction, and the relative increase in their number and range represented in the 1850s.

The data includes all German schools and artists up to the mid-sixteenth century identified in auction catalogues, except Holbein. Holbein was excluded because of the excessive numbers of paintings attributed to him in sales catalogues: according to the GPI database, around 1,200 “Holbeins” appeared in British auctions, 1800-40.

There are significant disparities between the sources of data for the decades. Up to about 1840 data is chiefly drawn from the GPI of database of priced Sales Catalogues. This data is not yet available for later periods. For the 1850s and 60s I drew data from Redford, Graves, Lugt, and selected samples of sales catalogues.¹⁰⁵⁷ This data disparity is most obvious in the dramatic drop in

¹⁰⁵⁷ Chiefly Foster’s priced catalogues and ledgers, 1850s, NAL; Christie’s 1850-51, 55-57, Christie’s Archives and the catalogues in this appendix. Redford, *Art Sales*; Graves, *Art Sales, from Early in the 18th Century to Early in the 20th*

numbers of “Dürers” sold after 1840, which may not only be due to the smaller data sample, but also to better understanding of his work and therefore more skepticism about attributing things to him. Aside from some specific cases, it is impossible to know how many of the “Dürers” and “Holbeins” were by other German artists.

More significant than actual numbers of sales, which remain relatively small, is the significant increase in the range of named masters and schools after 1850, which was otherwise only seen at the very start of the century. Aside from paintings by Dürer, those early auctions were almost all of works from the collection of Count Truchsess. Repeat sales from this collection and of a single painting attributed to “Burkmair” in the 1820s are indicated with *. The diversification of painters represented at auction 1850s is connected to the National Gallery sale and the cluster of sales discussed in Part II of this appendix.

Century; Frits Lugt, "Lugt's Répertoire Online," IDC Publishers, <http://www.idcpublishers.info/lugt/>; *Répertoire des Catalogues de Ventes Publiques Intéressant l'Art ou la Curiosité*. (La Haye: Martinus Nijhoff).

Summary of Early German Paintings In Auction Catalogues by Decade, 1800-60

Attributions of paintings at auction	1800-10	1811-20	1821-30	1831-40	1841-50	1851-60
Unattributed "early German"			10	19	8	14
Unattributed "German" undated					7	9
Heinrich Aldegraver	6*	1		1		
Christoph Amberger	5*	1	2			3
Hans Baldung Grien	2*			1		
Bartolomaeus Bruyn	1			1		
Hans Burkmaid/Burgmaid			7*			
Dionysius Calcar (?)						1
Cologne School						1
Meister von Corvey						1
Lucas Cranach	11	21	44	26	7	32
School of Cranach						1
Dürer	163	126	165	141	9	27
School of Dürer						2
Matthias Grünewald	2					2
Later Meister von Liesborn						7
Liesborn School						10
Hans Multscher	1					
Hans Schauflein		1		2	2	
Martin Schongauer	3	4	3	10		4
Christoph Schwartz	1			4		
Meister von Soest						4
Strigel (Hans, Ivo and Bernhard)	2	2	1			
Wilhelm of Cologne				1		4
School of Wilhelm of Cologne						1
Westphalian, Unknown						9
Michael Wohlgemuth	1	1		2		7
Michael Zasinger		1				

Appendix 5: Part II.

Cluster of Sales with Early German Paintings, 1851-59

A cluster of sales of collections in the 1850s increased the number and range of early German paintings at auction. The National Gallery sale and six others each brought five or more German works to auction, which was unusual. They were not the only sales of early German paintings at that time. The lots, buyers and prices are provided here as comparisons for the Gallery sale and as examples of German paintings in a range of British collections formed up to midcentury.¹⁰⁵⁸ Attributions are as given in sales catalogues. German drawings and prints were also offered at many of these sales but are not indicated here.

Collection: General Sir John Meade, Christie, Manson and Wood, March 6-7, 1851.¹⁰⁵⁹	Buyer	£. s. d
Unattributed "Old" German		
29. <i>The Virgin and Child and St Joseph</i>	Graves	16.5.6
182. <i>St. Catherine in a Landscape</i>	?	17.6.6
183. <i>The Virgin and Child attended by Angels.</i>	Anthony	18.18.0
Unattributed German School (no dates)		
224. <i>Portrait of a Lady in a Red Dress</i>	Buttery	0.17.0
225. <i>Emperor Maximilian</i>	Smith	2.5.0
226. <i>Portrait of a Man</i>	Smith	1.13.0

¹⁰⁵⁸ There were other sales with early German pictures including Christie, Manson, and Wood, *Catalogue of the Very Celebrated Collection of Works of Art, the property of Samuel Rogers, Esq., deceased: comprising ancient and modern pictures, drawings and engravings, etc. April-May, 1856* (London: Christie, Manson and Woods, 1856).

¹⁰⁵⁹ Priced Catalogue Christie's Archives. *Catalogue of Late Hon. Gen. John Meade comprising a large Collection of the works of the Early Italian Masters and interesting specimens of the Spanish School, including many productions of Masters but little known in this Country, March 6, 1851* (London: Christie, Manson and Woods, 1851).

227. <i>Portrait of a Woman</i>	No sale	
228. <i>Portrait of a Man</i>	Smith	1.13.0
229. <i>Man in Armour</i>		
345. <i>Virgin and Child</i>	No sale	
Cranach		
263. <i>St John and infant Christ on Marble. [Cranach crossed out and Retsch written in.]</i>	Blone	1.12.0
285. <i>Lucretia</i>	Sharpe	3.3.0
300. <i>Judith</i>	Waters	7.10.0
<hr/>		
Collection: E. Joly De Bammerville, Christie and Manson, June 12, 1854¹⁰⁶⁰		
<hr/>		
Cranach		
24. <i>Portrait of Frederick II, Elector of Saxony</i>	Graves	13.2.6
25. <i>Portrait of John I of Saxony, the companion</i>	Graves	11.11.0
28. <i>Venus Reclining on the Grass Near a Fountain, a partridge near her</i>	?	15.4.6
30. <i>The Rape of the Sabines...The subject treated in a manner highly characteristic of the Master</i>	W. Smith	19.19.0
32. <i>Christ Blessing the little children, boy in red supposed to be M. Luther</i>	Graves	158.11.0
Dürer		
35. <i>Portrait of a senator, with long blond and grey hair and beard, his dress edged with fur; his countenance beaming with that earnest bonhomie, in which the great Master excelled s/d 1514 and monogram</i>	Uwins, for National Gallery	147.0.0
Wilhelm of Cologne		
33. <i>A small domestic altar-piece, with the adoration of the Magi in the centre, four small subjects form the life of the Virgin around.</i>	Farrer	63.0.0

¹⁰⁶⁰ Christie and Manson, *Catalogue of the Very Choice Collection of Pictures of E. J. de Bammerville, Esq.: Comprising most Rare and Interesting Works of the Great Italian Masters of the Thirteenth, Fourteenth, Fifteenth and Sixteenth Centuries, Several of the Early German and Flemish Schools...June 12, 1854* (London: Christie and Manson, 1854). Priced copy, NAL, and Eastlake's copy.

Collection: Ralph Bernal, Christie, Manson and Woods, March 10, 1855¹⁰⁶¹

Cranach

903. <i>Portrait Duke of Saxony</i>	Morant	23.2.0
904. <i>Portrait Duchess of Saxony, rich dress, green curtain</i>	Morant	42.0.0
914. <i>Portrait Lady with lilies of valley</i>	Morant	21.0.0
916. <i>Portrait Duke of Saxony – black fur, carnations¹⁰⁶²</i>	Anthony	5.5.0
937. <i>Portrait Sybilla, Duchess of Saxony, brown dress, yellow head dress, letters SHS below jewel</i>	Morant	21.0.0
962. <i>The Passion, Christ before Pilate, Crucifixion, Flagellation</i>	Morant	17.17.0
659. <i>Landscape, Duke of Saxony attended by cavaliers and ladies reposing near fountain</i>	Morant	43.0.0

Dürer

934. <i>Adoration of name of Jesus, Emperor Charles V with the Pope, King of France and other sovereigns... kneeling in adoration before the sacred monogram ... A most elaborate work</i>	Graves and Co	21.0.0
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Unattributed Early German

965. <i>Birth of St John, woman in blue receiving infant from St Elizabeth.</i>	Anthony	7.5.0
966. <i>Virgin seated in a white dress, with infant on her lap... choir of angels playing different musical instruments....(reattributed by Bohn to van Eyck)</i>	S. Christy	19.8.6
967. <i>Christ seated on a throne in the Temple, surrounded by the Doctors, the Virgin at a doorway...</i>	J. C. Dent	5.5.0
969. <i>Beautiful and very perfect tryptich... the Adoration of the Magi... remarkable for the singularity of their costumes....Carved oak frame</i>	G. R. Smith	53.11.0

¹⁰⁶¹ Christie, Manson, and Wood, *Catalogue of the Celebrated Collection of Works of Art, from the Byzantine period to that of Louis Seize, of that Distinguished Collector Ralph Bernal* (London: Christie, Manson and Woods, 1855).
 Republished with prices in Henry Bohn and Ralph Bernal, *A Guide to the Knowledge of Pottery, Porcelain, and Other Objects of Vertu: Comprising an Illustrated Catalogue of the Bernal Collection of Works of Art, with the Prices at Which they were Sold by Auction, and the Names of the Present Possessors.* (London: G. H. Bohn, 1862). Where there are discrepancies in prices I have followed Bohn.

¹⁰⁶² Now NG 1232.

Collection: James Dennistoun, Christie and Manson, June 14, 1855.¹⁰⁶³

Dionysius Calcar

75. *Crucifixion: The Virgin and St John, Weeping, landscape* Anthony 8.8.0

Cologne School

70. *La Madonna Adolorata, in crimson dress, light coloured robe. A very dignified figure. Fragments* Unsold

Matt. Guinendenwald [*sic* – Grünewald?]

77. *Portrait of Philip le Bel in crimson dress and black hat – golden fleece* Watson 6.0.0

Martin Schoen

80. *A Triptych: the crucifixion, with figures carved in wood, and painted background in the centre; the wings painted with 6 stations; carved canopy work over the centre. The descent from the cross on the outside.* Waterby 12.1.6

Wilhelm of Cologne

71. *The Marriage of St. Catherine with St. Agnes, in the foreground of a landscape, with buildings. From Weyer collection.* Herrman 14.3.6

¹⁰⁶³ Prices from Christie's priced copy, and the catalogue reprinted in James Dennistoun, *Memoirs of the Dukes of Urbino, Illustrating the Arms, Arts, & Literature of Italy, 1440-1630. New Edition with Notes by Edward Hutton*, 3 vols. (London; New York: J. Lane, 1909).

**Collection: Earls of Shrewsbury, Alton Towers Sale, Christie and Manson,
July 6-10, 1857.¹⁰⁶⁴**

Unattributed Early German

670. *The Circumcision* Abrams 5.10.0

Cranach

81. *Portrait of King Ferdinand, in a yellow dress, with a Golden Fleece. Aetat 18, 1522* Lytton 5.0.0

259. *A Lady in rich dress of crimson and yellow, with gold chain and necklace* National Gallery 50.8.0

397. *Charles V in robes with the Golden Fleece, a hawk on his hand.* Herman 6.0.0

Dürer

643. *The Martyrdom of St Stephen, beneath arched arcade, high priest and other figures in a gallery above. A very interesting work.* Clarke 14.10.0

Collection: Lord Northwick, Phillips, July 27, 1859.¹⁰⁶⁵

Unattributed Early German School

148. *Portrait of Gentleman in black dress and hat, holding a scroll in one hand* Harker, Stroud 3.3.0

177. *Henry the Holy, of Bavaria, at his devotions* Brinson 3.13.6

261. *Portrait of a Man with a book in his hand, probably one of the Reformers* H. Graves & Co 3.3.0

Christoph Amberger

134. *Portrait of a Man in a Black cap and dress* Joseph Bond Esq. 19.19.0

135. *Portrait of a Female in the dress of a Nun, landscape background. Companion to the preceding.* S. T. Martin Esq. 7.17.6

¹⁰⁶⁴ Christie and Manson, *Catalogue of the Magnificent Contents of Alton Towers, the Princely Seat of the Earls of Shrewsbury: which will be sold by auction...July 6, 1857* (London: Christie and Manson, 1857). Priced copy, NAL.

¹⁰⁶⁵ Phillips, *Phillips, 1859*. Priced catalogue, NAL.

Kranach (sic)

840. <i>Saints at their devotions</i>	Thos. Ware Smart Esq	6.6.0
844. <i>Portrait of Elector of Saxony</i>	Colnaghi	3.13.6
847. <i>Virgin and Child, with figures worshipping</i>	H. Graves & Co	32.11.0
899. <i>Archduchess Jeanne la Folle and Infant Son, afterwards Charles V</i>	Earl of Ellen- borough	23.0.0
1713. <i>Portrait of Emperor Maximilian</i>	A. & J. Abrahams	10.10.0

Dürer

534. <i>St Jerome in his Study, objects of still life</i>	Lord Northwick	16.16.0
896. <i>Kings and Sovereigns adoring the name of Jesus</i>	Lord Northwick	35.14.0
903. <i>Portrait Lady with Apple</i>	Rhodes	7.17.6
921. <i>Crucifixion between two Thieves</i>	Cremer, Chelten- ham	44.2.0
1554. <i>The Infant St. John</i>	Drax	8.8.0

School of Dürer

117. <i>Portrait of a Nun at devotion</i>	A. & J. Abrahams	3.13.6
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Hans Schaufelein

128. <i>Portrait of a Man in a black robe</i>	James Rich Haige Esq.	9.19.6
867. <i>Portrait of a Reformer</i>	Moses, Bristol	5.15.0

Martin Schoen

83. <i>Triptych: Crucifixion, Christ Leaving the Judgment Hall, the Taking Down from the Cross. An important and finely preserved work of this rare master. In a mahogany case, the outer door enriched with figures of saints on grisaille.</i>	Colnaghi & Co	63.0.0
537. <i>Saviour on the Cross, two angels near him.</i>	Money	12.1.6





895. <i>Saint Barbara brought before her Pagan Father</i>	Redfern, Warwick	20 g.
Wilhelm of Cologne		
889. <i>Vision of St Gregory: several subjects, and in front the Donor and family.</i>	Lord Northwick	95.11.0
919. <i>Presentation in the Temple, small</i>	James Jones Esq.	29.8.0
Michael Wohlgemuth		
186. <i>Christ bearing the cross</i>	James Rich Haig Esq.	33.12.0
189. <i>Crucifixion</i>	James Rich Haig	9.9.0
505. <i>Presentation in the Temple</i>	Thos Ware Smart Esq	3.13.6
506. <i>Circumcision (companion picture to above)</i>	Thos Ware Smart	5.15.6
914. <i>Flight into Egypt</i>	Martin H. Colnaghi	14.3.6






APPENDIX 6







SEVENTEEN KRÜGER PAINTINGS SELECTED FOR DISPLAY, 1854

Dyce selected the following seventeen pictures for display in 1854. They are presented as catalogued 1855-61, with Krüger's catalogue reference in brackets.

^ The National Gallery catalogues erroneously swap these numbers.

NG 250 (KC I:29) Fig. 40		Meister von Werden, <i>Four Saints: St. Jerome, St. Benedict, St. Giles, and St. Rombold?</i>
NG 251 (KC I:27) Fig. 38		<i>Four Saints: St. Augustine, St. Ludger, St. Hubert, and St. Maurice</i>
NG 252 (KC I:28) Fig. 39		<i>The Conversion of St. Hubert</i>
NG 253 (KC I:26) Fig. 37		<i>The Mass of St. Hubert</i>

<p>NG 254 (KC I:8) Fig. 24</p>		<p>Meister von Liesborn, <i>Three Saints: St. Ambrose, St. Exuperius Martyr, and St. Jerome</i></p>
<p>NG 255 (KC I:9) Fig. 25</p>		<p><i>Three Saints: St. Gregory, St. Hilary Martyr, and St. Augustine</i></p>
<p>NG 256 (KC I:14) Fig. 29</p>		<p><i>Annunciation</i></p>
<p>NG 257 (KC I:15) Fig. 30</p>		<p><i>The Purification of the Virgin and Presentation in the Temple</i></p>
<p>NG 258 (KC I:16) Fig. 31</p>		<p><i>Adoration of the Kings</i></p>

<p>NG 259 (KC I:12) Fig. 28</p>		<p><i>Head of Christ on the Cross</i></p>
<p>NG 260 (KC I:10) Fig. 26</p>		<p><i>Saints John the Evangelist, Scholastica and Benedict</i></p>
<p>NG 261 (KC I:11) Fig. 27</p>		<p><i>Saints Cosmas and Damian, and the Virgin</i></p>
<p>NG 262 (KC I:25) Fig. 36</p>		<p><i>School of the Meister von Liesborn, The Crucifixion of Christ with Eight Saints</i></p>
<p>NG 263 (KC I:46) Fig. 51</p>		<p><i>Meister von Liesborn the Younger, The Coronation of the Virgin</i></p>
<p>NG 264[^] (KC II:11) Fig. 55</p>		<p><i>Gerard van der Meire, A Count of Hanegau with his Patron Saint, Ambrose</i></p>

NG 265[^]
(KC I:37)
Fig. 43



Ludger zum Ring,
Virgin and Child

NG 266
(KC II:12)
Fig. 56



Lambert Lombard,
The Deposition from the Cross

APPENDIX 7

PAINTINGS PREPARED FOR SALE, 1857

Eastlake prepared the following paintings for sale in 1857.¹⁰⁶⁶ Attributions as given in 1857. Lot numbers are from the 1857 sales catalogue, with Krüger's catalogue references given in brackets. Thumbnail images of the Krüger paintings are provided where possible.

❖ Denotes taken on loan by the National Gallery of Ireland before the sale








From the Galvagna Collection, purchased 1855:

Lot 1	Tintoretto, <i>The Triumph of David</i>	
Lot 2	Jacopo Bassano, <i>The Prodigal Son</i>	
❖	Pordonone, <i>Portrait of Pellegrina Morosini</i>	(NG 2161)
❖	Palma Vecchio, <i>Bust Portrait of the Painter's Daughter</i>	(NG 2146)
❖	Giorgione, <i>A Young Huntsman</i>	(NG 2145)
❖	Jacopo Bassano, <i>The Departure of Abraham</i>	(NG 2148)
❖	Tintoretto, <i>Head of a Cardinal</i>	(NG 2147)
❖	Leandro Bassano, <i>Bust Portrait of a Man</i>	(NG 2149)

From the Krüger Collection:

Lot 3 (KC I:1) Fig. 8		Unknown 14 th Century, <i>St. Stephen</i> , from the Convent Church of Wormeln
Lot 4 (KC I:2) Fig. 64		Unknown, end of 14 th Century, <i>Panel with Three Subjects:</i> <i>The Forbidden Fruit, the Fall, the</i> <i>Expulsion from Paradise</i>
Lot 6 (KC I:3) Fig. 64		<i>Panel with three subjects: the</i> <i>Adoration of the Kings,</i> <i>the Circumcision, the Flight into</i> <i>Egypt</i>

¹⁰⁶⁶ NG NG5/212/1.

<p>Lot 8 (KC I:4) Fig. 64</p>		<p><i>Panel with three subjects: Christ Before Pilate, Christ Bearing his Cross, the Crucifixion</i></p>
<p>Lot 5 (KC I:5) Fig. 18</p>		<p><i>The Annunciation</i></p>
<p>Lot 6 (KC I:6) Fig. 64</p>		<p><i>Panel with Three Subjects: The Betrayal of Christ, Christ Crowned with Thorns, the Flagellation</i></p>
<p>Lot 9 (KC I:7) Fig. 64</p>		<p><i>Panel with Three Subjects: The Ascension, the Descent of the Holy Ghost, the Last Judgment</i></p>
<p>Lot 10 (KC I:18) Fig. 32</p>		<p>Earlier Liesborn School, <i>The Ascension</i></p>
<p>❖ (KC I:19) Fig. 33</p>		<p>School of the Master of Liesborn, <i>St. Dorothea</i> (NG 2152)</p>
<p>❖ (KC I:20) Fig. 34</p>		<p><i>St. Margaret</i> (NG 2153)</p>
<p>Lot 11 (KC I:21)</p>	<p>No image</p>	<p>Earlier School of Liesborn, <i>St. Barbara</i></p>
<p>Lot 12 (KC I:22)</p>	<p>No image</p>	<p><i>St. Agnes</i></p>
<p>Lot 13 (KC I:23)</p>	<p>No image</p>	<p>Later Liesborn School, <i>Mary Magdalen, and St. John the Evangelist.</i></p>

<p>Lot 14 (KC I:24) Fig. 35</p>		<p><i>St. James the Elder</i></p>
<p>Lot 39 (KC I:30)</p>	<p>No image</p>	<p>Meister von Corney, <i>The Crucifixion with Six Saints Below</i></p>
<p>Lot 17 (KC I:31) Fig. 41</p>		<p>Unknown, from a chapel in Münster, <i>Christ Bearing his Cross</i></p>
<p>Lot 16 (KC I:32)</p>	<p>No Image</p>	<p><i>The Entombment</i></p>
<p>Lot 17 (KC I:33) Fig. 42</p>		<p>The Meister von Soest, <i>The Virgin and Child in Glory</i></p>
<p>Lot 18 (KC I:34)</p>	<p>No image</p>	<p><i>The Annunciation</i></p>
<p>Lot 19 (KC I:35)</p>	<p>No image</p>	<p><i>St. John the Evangelist</i></p>
<p>Lot 20 (KC I:36)</p>	<p>No image</p>	<p><i>St. Matthew</i></p>
<p>Lot 21 (KC I:38)</p>	<p>No image</p>	<p>The Later Meister von Liesborn, <i>The Last Judgment</i></p>

❖
(KC I:39)
Fig. 44



Christ Before Pilate (NG 2154)

Lot 23
(KC I:40)
Fig. 45



The Crowning with Thorns

Lot 24
(KC I:41)
Fig. 46



The Flagellation

Lot 25
(KC I:42)
Fig. 47



Christ Bearing his Cross

Lot 22
(KC I:43)
Fig. 48









Christ Before Caiaphas

Lot 27
(KC I:44)
Fig. 49



The Ascension

<p>Lot 26 (KC I:45) Fig. 50</p>		<p><i>The Resurrection</i></p>
<p>❖ (KC I:47) Fig. 52</p>		<p>Unknown Master, Westphalian School, <i>The Virgin and Child, votive picture</i> (NG 2151)</p>
<p>Lot 28 (KC I:48)</p>	<p>No image</p>	<p>The Liesborn School, <i>The Annunciation</i></p>
<p>Lot 29 (KC I:49)</p>	<p>No image</p>	<p><i>The Nativity</i></p>
<p>Lot 30 (KC I:50) Fig. 53</p>		<p><i>The Adoration of the Kings</i></p>
<p>Lot 31 (KC I:51)</p>	<p>No image</p>	<p><i>The Presentation in the Temple</i></p>
<p>Lot 32 (KC I:52)</p>	<p>No image</p>	<p><i>The Three Maries</i></p>
<p>Lot 33 (KC II:1)</p>	<p>No image</p>	<p>School of Albert Dürer <i>The Crucifixion</i></p>
<p>Lot 34 (KC II:2)</p>	<p>No image</p>	<p>Unknown, <i>St. Jerome with a scull (sic)</i></p>
<p>Lot 35 (KC II:3)</p>	<p>No image</p>	<p>Unknown, <i>Small Portrait of Flemish Counsellor</i></p>
<p>Lot 36 (KC II:4)</p>	<p>No image</p>	<p><i>Portrait of the Wife</i></p>

❖ (KC II:5) Fig. 54		Hans Holbein, <i>Portrait of a Netherlandish Woman</i> (NG 2158)
Lot 37 (KC II:6)	No image	School of William of Cologne, <i>Head of a Saint</i>
Lot 38 (KC II:10)	No image	School of Lucas Cranach, <i>Judith with the Head of Holofernes</i>
❖ (KC II:13) Fig. 57		Early Westphalian school of Liesborn, <i>Carrying the Cross</i> (NG 2160)
❖ (KC II:16) Fig. 58		Franke, <i>St. Christopher</i> (NG 2156)
❖ (KC II:18) Fig. 59		Netherlandish, <i>Madonna, Christ and Adoring Angel in Landscape</i> (NG 2157)
❖ (KC II:19) Fig. 60		Anthony Claessens, <i>The Nativity</i> (NG 2159)
❖ (KC II:20) Fig. 61		Bartolomäus de Bruyn, <i>The Adoration of Kings</i> (NG 2155)


APPENDIX 8

KRÜGER PAINTINGS LOANED IN 1857 AND 1862

The Krüger paintings loaned to other institutions in 1857 and 1862 are listed here according to attributions given at the time. Notes on their display or removal from display and changes in their attributions while on loan are given on the right. At the head of each list the date range in bold denotes the period of loan.








The National Gallery of Ireland 1857-1926¹⁰⁶⁷

1857-1926


		As described in 1857	As catalogued while on loan. ¹⁰⁶⁸
Ng 2151 Fig. 52		Unknown, Westphalian School <i>The Virgin and Child, votive picture</i>	1857-1914 Early Westphalian School.
NG 2152 Fig. 33		School of the Master of Liesborn <i>St. Dorothea</i>	Both <i>St. Dorothea</i> and <i>Margaret</i> : 1857 School or Master of Liesborn; 1864-79 Master of Liesborn; 1898 School of Liesborn; Not always on display.

¹⁰⁶⁷ Returned March 29, 1926. All paintings loaned to Ireland were recalled following an inspection in 1925. NGI Minute Book, October 7, and December 2, 1925 and February 3, 1926 and NGI Annual Report, 1926.


¹⁰⁶⁸ National Gallery of Ireland Catalogues and Annual Reports for the period. Inventory numbers changed in 1857, 1864, 1872 (when they were rehung) and 1890. The way the paintings were listed in the index of the catalogues often differs from the way they appear in the text, or indeed do not appear. It is therefore not clear when individual paintings were displayed. NGI Annual Reports for 1875 and 1892 record rehungs of the German pictures.

NG 2153 Fig. 34		<i>St. Margaret</i>	In storage before 1914. ¹⁰⁶⁹ 1914 Master of Liesborn.
NG 2154 Fig. 44		The Later Meister von Liesborn <i>Christ Before Pilate</i>	1857-98 School of Liesborn; 1898-1908 School of Bernard Strigel; 1914 Master of Cappenberg.
NG 2155 Fig. 61		Bartolomaeus de Bruyn <i>The Adoration of Kings</i>	1857-98 Bruyn or Schwartz; 1898-1914 Master of Death of Virgin.
NG 2156 Fig. 58		Franke <i>St. Christopher</i>	1857-98 Franke or Franken.
NG 2157 Fig. 59		Netherlandish <i>Madonna, Christ and Adoring Angel inLandscape</i>	1857 Netherlandish; 1864 -74 Westphalian. After 1874 not catalogued.
NG 2158 Fig. 54		Hans Holbein <i>Portrait of a Netherlandish Woman</i>	Not displayed or catalogued after 1857.
NG 2159 Fig. 60		Anthony Claessens <i>The Nativity</i>	1857-1914 Claessens.

¹⁰⁶⁹ Hugh Lane found them in the basement of the Gallery and put them back on display, 1914.

<p>NG 2160 Fig. 57</p>		<p>Early Westphalian school of Liesborn <i>Carrying the Cross</i></p>	<p>1857-98 Unknown School of Liesborn (same master as NG 2154); 1898 German school</p>
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1862-1926

<p>NG 263 Fig. 51</p>		<p>The Meister von Liesborn the Younger, <i>The Coronation of the Virgin</i></p>	<p>1862-74 Early German School; 1874-98 Not catalogued or displayed (?) 1898-1908 School of Strigel 1914 Master of Cappenberg</p>
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The National Gallery of Scotland

1861 -1906¹⁰⁷⁰


<p>NG 252 Fig. 39</p>		<p>The Meister von Werden, <i>The Conversion of St. Hubert</i></p>	<p>All three displayed with unchanged attributions. (Inventory numbers changed).</p>
<p>NG 258 Fig. 31</p>		<p>Meister von Liesborn, <i>Adoration of the Kings</i></p>	
<p>NG 256 Fig. 29</p>		<p>Meister von Liesborn, <i>The Annunciation</i></p>	

¹⁰⁷⁰ Returned June 1906, at the request of the National Gallery London, which wanted "as many examples of early German art" on show around the time of the 1906 Burlington Fine Arts Club exhibition. Hawes Turner to the National Gallery, Scotland, April 5, 1906, and NGS Minutes, June 7, 1906- March 7, 1907.

South Kensington Museum, for the Circulating Collection

There is scant information on their display.¹⁰⁷¹

1861 -89¹⁰⁷²

<p>NG 250 Fig. 40</p>		<p>Meister von Werden, <i>Four Saints</i></p> <p>Reg. no. 8063 1865 Sent for repair to National Gallery because of blistering, transferred to canvas. 1867 March, sent out for repair. 1882 June in Bethnal Green museum. In need of repair. 1889 May in South Kensington Museum, adjacent to lecture theatre.</p>
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¹⁰⁷¹ As loans these pictures cannot be traced in the general registers (MA/9/1). Records for the Circulating Collection at the V&A Archives are incomplete, and the register numbers given to the Krüger pictures have since been re-assigned making them impossible to locate in the Circulation Dept. Object Cards from 1844 (MA/10/1/-8). Paintings in the Circulation Inventory 1844-1908 are only listed by medium and number (MA/9/28). Annual Reports do not specify paintings, nor do the catalogues of special collections from 1864 onwards. The Krüger pictures are not recorded in the Inventories of Objects Acquired by Year 1852-67 (MA/16/1). They are not mentioned in the Catalogues of Art deposited as longer-term loans to Schools of Design, DS&A Annual Report, 1869, Appendix D. Some dates for circulation are noted for some pictures, but unsystematically, and according to a memo written by 'R. Laskey' dated May 2 1889, the dates for the superfluous picture's circulations had been omitted in the Day Books and Loan Register (Blue Memo attached to Loan Register, V&A MA/31/1). The only sources with references to them are: conservation records for some repairs in 1865 and 70 (NG Conservation records); a note on the bad condition of their frames, May 1881; a note dated June 26 1882 which states Mr Charles Lock Eastlake (1836-1906, Keeper 1878-98) asked Donnelly at South Kensington for a report on the condition and whereabouts of the pictures, and a draft of that report; a brief summary (dated June 28, 1882) and longer account (dated July 3, 1882) of the circulation of all loans from the National Gallery to sixty-two schools of art, and a list of those then in Bethnal Green; Eastlake's agreement for the frames to be repaired dated July 17, 1882. V&A, National Gallery Index, MA/1/N120/1 no 3925/82, and incomplete records and a blue memo dated May 2, 1889, noting the condition and whereabouts of the pictures in the Loan Register, MA/31/1.

¹⁰⁷² Returned November 20, 1889.

<p>NG 251 Fig. 38</p>		<p>Meister von Werden, <i>Four Saints</i></p>	<p>Reg. no 8067 1865 Out on loan from ?-October. 1882 June Bethnal Green museum. 1889 May in South Kensington Museum, adjacent to lecture theatre.</p>
<p>NG 253 Fig. 37</p>		<p><i>The Mass of St. Hubert</i></p>	<p>Reg. no. 8068 1865 Out on loan ?-October. 1865 Sent for repair to National Gallery because of blistering, transferred to canvas. 1882 June Bethnal Green museum. 1889 May in South Kensington Museum, adjacent to lecture theatre.</p>
<p>NG 254 Fig. 24</p>		<p>Meister von Liesborn <i>Three Saints</i></p>	<p>Reg. no. 8064 1865 Out on loan ?-October. 1865 Sent for repair to National Gallery because of blistering, transferred to canvas. 1882 June Bethnal Green museum. In need of repair. 1889 May in South Kensington Museum, adjacent to lecture theatre.</p>
<p>NG 255 Fig. 25</p>		<p><i>Three Saints</i></p>	<p>Reg. no. 8065 1865 Out on loan ?-October. 1865 Sent for repair to National Gallery because of blistering, transferred to canvas. 1882 June Bethnal Green museum. 1889 May in South Kensington Museum, adjacent to lecture theatre.</p>

NG 257 Fig. 30		<p><i>Presentation in the Temple</i></p> <p>Reg. no. 8059 1865 Out on loan ?-October. 1865 Sent for repair to National Gallery because of blistering, transferred to canvas. 1882 June Bethnal Green museum. 1889 May in South Kensington Museum, adjacent to lecture theatre.</p>
NG 259 Fig. 28		<p><i>Head of Christ on the Cross</i></p> <p>Reg. no. – 1874 September-November Repaired. 1889 May in South Kensington Museum, adjacent to lecture theatre.</p>
NG 262 Fig. 36		<p>School of the Meister von Liesborn <i>Crucifixion</i></p> <p>Reg. no. 8058 1866 April -March 1867 out on loan. 1867 and 70 Blisters repaired at National Gallery 1889 in Circulation, in Paisley?</p>
NG 265 Fig. 43		<p>Ludger zum Ring <i>Virgin and Child</i></p> <p>Reg. no. 8077 1889 in Circulation, in Paisley? Catalogued as Flemish when returned, 1889.¹⁰⁷³</p>

¹⁰⁷³ NG Annual Report 1889, 4.

APPENDIX 9

GERMAN LOTS AT THE 1857 SALE ARRANGED BY BUYER AND COST

Part I

Lots Arranged by Buyer

Attributions as given in 1857.

<u>Anthony</u>		
Lot		£. s. d
	The Later Meister von Liesborn, 16 th Century. From the Convent Church at Liesborn or Marienfeld.	
24	<i>The Flagellation.</i>	9.19.6
27	<i>The Ascension.</i>	9.19.6
<hr/>		
39	Meister von Corvey. From the Abbey Church of Corvey, near Höxter.	
	<i>The Crucifixion with Six Saints Below.</i>	18.7.6
<hr/>		
<u>Rev. W. E. Buckley</u>		
19	Meister von Soest, From the Convent Church at Soest.	
	<i>St. John the Evangelist</i>	2.10.0
20	<i>St. Matthew</i>	4.10.0
26	The Later Master von Liesborn.	
	<i>The Resurrection</i>	13.3.0
<hr/>		
	Liesborn School. From the Convent Church at Liesborn.	
30	<i>The Adoration of the Kings</i>	2.10.0
31	<i>The Presentation in the Temple</i>	3.0.0
32	<i>The Three Maries</i>	2.15.0
<hr/>		
<u>Graves</u>		
17	The Meister von Soest. From the Convent Church at Soest.	
	<i>The Virgin and Child in Glory</i>	13.10.0
<hr/>		

Hermann

3	Unknown, 14 th Century. From the Convent Church of Wormeln, near Warburg. <i>St. Stephen</i>	1.15.0
4	Unknown, end of 14 th Century. From the Church at Schildesche near Bielefeld. <i>Panel with Three Subjects: The Forbidden Fruit, the Fall, the Expulsion from Paradise</i>	1.2.0
5	<i>The Annunciation</i>	8.15.0
6	<i>Panel with Three Subjects: The Adoration of the Kings, the Circumcision, the Flight into Egypt</i>	5.5.0
7	<i>Panel with Three Subjects: The Betrayal of Christ, Christ Crowned with Thorns, the Flagellation</i>	5.0.0
8	<i>Panel with Three Subjects: Christ Before Pilate, Christ Bearing his Cross, the Crucifixion</i>	4.10.0
9	<i>Panel with Three Subjects: The Ascension, the Descent of the Holy Ghost, the Last Judgment</i>	4.0.0
	Earlier Liesborn School, From a Chapel in Lippstadt.	
11	<i>St. Barbara</i>	3.0.0
12	<i>St. Agnes</i>	3.5.0
16	Unknown, From a Chapel in Münster. <i>The Entombment</i>	2.15.0
23	The Later Meister von Liesborn, 16 th Century. From the Convent Church at Liesborn or Marienfeld. <i>Christ Derided</i>	10.0.0
25	<i>Christ Bearing his Cross</i>	5.15.0
33	School of Albert Dürer. <i>The Crucifixion</i>	2.8.0
38	School of Lucas Cranach. <i>Judith with the Head of Holofernes.</i>	3.8.0

Jenkins

28	The Liesborn School. From the Convent Church at Liesborn. <i>The Annunciation</i>	1.4.0
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Merrett

	Unknown.	
34	<i>Saint Jerome with a Skull</i>	0.12.0
36	<i>Portrait of the Wife of a Flemish Counsellor.</i>	1.11.6
37	School of William of Cologne. <i>Head of a Saint</i>	1.3.0

Rigge/Rizzo/Rigge" (name unclear)

- | | | |
|----|--|---------|
| 21 | The Later Meister von Liesborn, 16 th Century. From the Convent Church at Liesborn or Marienfeld.
<i>The Last Judgment</i> | 14.14.0 |
|----|--|---------|
-

Watson

- | | | |
|----|---|--------|
| 10 | Earlier Liesborn School. From a Chapel in Lippstadt.
<i>The Ascension</i> | 21.0.0 |
| 13 | Later Liesborn School. From the Convent Church at Liesborn
<i>Mary Magdalen and St John the Evangelist</i> | 15.0.0 |
| 14 | <i>St James the Elder.</i> | 4.0.0 |
| 15 | Unknown. From a Chapel in Münster.
<i>Christ Bearing his Cross.</i> | 22.0.0 |
| 22 | The Later Meister von Liesborn, 16 th Century. From the Convent Church at Liesborn or Marienfeld
<i>Christ Before Ciaphas</i> | 21.0.0 |
-

White or/and Wright

- | | | |
|----|--|--------|
| 18 | The Meister von Soest. From the Convent Church at Soest.
<i>The Annunciation.</i> | 1.15.0 |
| 29 | The Liesborn School. From the Convent Church at Liebsorn
<i>The Nativity.</i> | 1.18.0 |
| 35 | Unknown.
<i>Small Portrait of Flemish Counsellor.</i> | 1.8.0 |
-

APPENDIX 9: Part II

Lots Arranged by Cost (high to low)

Lot	Cost	Buyer	
15	£22.0.0	Watson	} £15.0.0 or above
22	£21.10.0	Watson	
10	£21.0.0	Watson	
39	£18.7.6	Anthony	
13	£15.0.0	Watson	
21	£14.14.0	Rizze/Rigge/Riggo	} £5-14.4.0
26	£13.13.0	Buckley	
17	£13.10.0	Graves	
23	£10.0.0	Hermann	
24	£9.19.6	Anthony	
27	£9.19.6	Anthony	
5	£8.15.0	Hermann	
25	£5.15.0.	Hermann	
6	£5.5.0	Hermann	
7	£5.0.0	Hermann	
8	£4.10.0	Hermann	} Under £5.0.0
20	£4.10.0	Buckley	
9	£4.0.0	Hermann	
14	£4.0.0	Watson	
38	£3.8.0	Hermann	
12	£3.5.0	Hermann	
11	£3.0.0	Hermann	
31	£3.0.0	Buckley	
16	£2.15.0	Hermann	
32	£2.15.0	Buckley	
30	£2.10.0	Buckley	
19	£2.10.0	Buckley	
33	£2.8.0	Hermann	
29	£1.18.0	White or Wright	
3	£1.15.0	Hermann	
18	£1.15.0	White	
36	£1.11.6	Merrett	
35	£1.8.0	White	
28	£1.4.0	Jenkins	
37	£1.3.0	Merrett	
4	£1.2.0	Hermann	
34	£0.12.0	Merrett	

APPENDIX 10

IDENTITIES OF BUYERS AT THE 1857 SALE

Evidence of the identities of buyers is circumstantial, and is drawn from looking at directories and databases of dealers, framers and restorers, and for patterns of purchases in priced auction catalogues and databases of sales.¹⁰⁷⁴ Appendix 5 provides evidence of their purchases of German paintings at other sales. For Buckley, see chapter 3.

Anthony

Probably William Anthony listed in the 1856 Post Office Directory as “picture cleaner” of 1 Duke Street, St. James.¹⁰⁷⁵ Anthony was a frequent buyer at auction sales in the 1850s-70s, where he bought single and multiple lots from fifteenth- to nineteenth-century schools. Most were under £10 but some considerably more. For instance, at the Bernal sale he bought the “Memling” *Madonna Enthroned with Infant* for £95.11s.¹⁰⁷⁶ His name is among the most frequent buying German paintings in the 1850s-70s. Another example from the Bernal sale is the “Cranach” portrait he purchased (lot 916) which was later purchased for the Gallery in 1887 as a portrait by Aldegraver, and is now called

¹⁰⁷⁴ *Post Office London Directory*, (London: Kelly & Co, 1856); “Sales Catalogues”, in the GPI database; Lugt, *Répertoire des Catalogues de Ventes Publiques Intéressant l'Art ou la Curiosité*; “Lugt's Répertoire Online”; Foster's Ledger Books, NAL; Priced Catalogues in Christie's Archives and NAL.

¹⁰⁷⁵ He is not “Anthony of Dublin” who purchased and sold works up to the 1840s.

¹⁰⁷⁶ Christie, Manson, and Wood, *Catalogue of...Ralph Bernal*.

South German.¹⁰⁷⁷ The posthumous sale of his stock of over 650 paintings included Italian, Dutch, Flemish, British and German paintings from the fifteenth to eighteenth centuries. Among them were four unattributed “early German” religious panels and a “Cranach.”¹⁰⁷⁸

Graves

Presumably Francis Graves (1802-60) or his brother Henry Graves (1806-92) who together had considerable expertise in printing and dealing in prints, and had a commercial art gallery in Pall Mall.¹⁰⁷⁹ For instance, Graves bought extensively at the sale of Bammerville’s print collection.¹⁰⁸⁰ Francis Graves was an expert in ancient masters and portraiture and acted for wealthy clients, including Lord Northwick and the National Portrait Gallery.¹⁰⁸¹ Graves purchased paintings often at sales in the 1850s and beyond, including buying and selling German paintings for wealthy clients. He bought “Dürer’s” *Adoration of the Name of Jesus* at the Bernal sale, and later sold it to Lord Northwick, and bought three Cranachs at the Bammerville sale that later entered the Baring collection.

¹⁰⁷⁷ NG 1232. Levey, *German School*, 105-06, note 4.

¹⁰⁷⁸ Christie, Manson, and Wood, *Catalogue of the Extensive and Valuable Stock of Ancient & Modern Pictures Formed during the last Thirty Years by W. Anthony, deceased, Late of No 1 Duke Street, St James's; comprising 650 Gallery and Cabinet Works, including Examples of all the Schools.... February 3rd, 4th, 10th, 11th 1871* (London: Christie, Manson & Wood, 1871).

¹⁰⁷⁹ Fletcher and Helmreich, *The Rise of the Modern Art Market in London, 1850-1939*, 305.

¹⁰⁸⁰ S. Leigh Sotheby and John Wilkinson, *Catalogue of the Very Important and Interesting Collection of Engravings by Ancient Masters, the Property of M. de Bammerville, Comprising Nearly the Complete Works of the Principal Engravers of the Italian and German Schools during the Fifteenth and Early portion of the Sixteenth Centuries etc.* (London: Sotheby and Wilkinson, 1854).

¹⁰⁸¹ “Obituary of Francis Graves,” *Art-Journal*, January 1, 1860, 9-10; Bradbury and Penny, “The Picture Collecting of Lord Northwick: Part II,” 607.

Hermann

Probably Louis Herrman, listed in the Post Office Directory as picture dealer at 92 Great Russell Street, Bloomsbury. Variants of the name (Herrman, Hermann or Herrmann) appear regularly at sales from the 1820s-80s and very likely belong to more than one buyer. The name appears frequently at auctions by Foster and Christie in the 1850s-80s, especially around the time of the National Gallery sale, buying inexpensive works of eclectic taste in bulk. For instance, he purchased fourteen lots for just over £30 at one sale in 1858 and thirty-five at another in 1873.¹⁰⁸² Hermann/Herrman purchased eleven lots at the Alton Towers sale; eight at Lord Northwick's and five at Dennistoun's, among them German works. He is identified as "Herrman of Russell Street" in the priced catalogue of the Northwick sale. Louis Herrman had moved to 60 Great Russell Street by his death and his stock was auctioned in 1884. It included around 300 paintings, ranging from early Italian, Flemish and German works to modern watercolours. Some were attributed (probably aspirationally) to well-known painters, including Dürer, but most were given vaguely to a school or nation. Most lots sold for a few shillings or pounds. None of the Krüger pictures can be identified among them.¹⁰⁸³

¹⁰⁸² Sales March 10, 1858, and January 18, 1873, Foster Ledger Book, NAL. The hand written ledgers do not specify what was bought.

¹⁰⁸³ Foster, *A Catalogue of the Stock of the Late Mr Louis Herrman, of 60 Great Russell Street comprising Early Italian Pictures, Historical and Theatrical Portraits, Pictures of the Dutch School, Modern English and French Pictures, also Drawings by the Old Masters and Decorative Furniture, carved and gilt Frames etc. May 7th 1884* (London, 1884).

Jenkins

It has not been possible to identify this buyer. The name does not appear in Lugt but he was a buyer at the auction immediately following the National Gallery sale.¹⁰⁸⁴

Merrett

His identity is uncertain. The name is written more like “Menato/Menate” in the priced catalogue in Christie’s archives, contrary to the distinct “Merrett” written in the same hand in other contemporary Christie’s priced catalogues. If it was Merrett he might have been Henry Merritt (1822-71), a picture restorer, art critic and novelist who restored paintings for the National Gallery from at least 1858, the National Portrait Gallery from 1859, for Redgrave on the Queen’s pictures from 1862, and for the Fitzwilliam Museum, as well as other institutions and private clients. Gladstone was one of his clients.¹⁰⁸⁵

Rigge/Riggo/Rizzo

Rigge is difficult to identify and his name is indistinctly written in the Christie’s priced catalogue. “Rigge” bought numerous works at other Christie’s auctions from at least the 1850s. He often bought early Italian works, including one of Spence’s imported Italian paintings auctioned by Christie and Manson in

¹⁰⁸⁴ Christie and Manson, *A Catalogue of Gallery Pictures by Italian, German, Flemish and French Masters... February 14th, 1857*. Priced copy, Christie’s Archives.

¹⁰⁸⁵ “Henry Merritt,” *Directory of Picture Restorers*, National Portrait Gallery, (accessed January 10, 2015)
<http://www.npg.org.uk/research/programmes/directory-of-british-picture-restorers/british-picture-restorers-1600-1950-m.php>.

1858.¹⁰⁸⁶ He purchased numerous lots at other auctions by Christie and Manson January-February 1857, including a “German School” pair of subjects (unspecified).¹⁰⁸⁷

Watson

It is not certain which of the several Watsons active at auctions around the National Gallery sale is our buyer. The Post Office Directories from 1856-82 list thirteen possible dealers of pictures, curiosities and furniture with that name. One candidate is Edward F. Watson, who operated as a picture dealer, restorer, artist, carver and gilder from 1830 to 1877 at St James’ Gallery of Art, 201 Piccadilly.¹⁰⁸⁸ Another is George and Henry Watson, a “curiosity dealer” at 31 Duke Street.¹⁰⁸⁹ This is presumably the Watson who sold Francisco de Orsona’s *Adoration of the Magi* to the South Kensington Museum 1865. Robinson noted that “Mr. Watson, Duke Street, Oxford Street,” asked £100 for it, adding that “Messers. Watson knows (*sic*) nothing about the picture and it would not be well to enlighten them.”¹⁰⁹⁰ “Watson” made many purchases of single and multiple lots at auctions between the 1850’s and 70s, across the

¹⁰⁸⁶ Fleming, “Art Dealing in the Risorgimento II,” 503, note 69.

¹⁰⁸⁷ Priced catalogues, Christie Archives. Christie and Manson, *Catalogue of the Collection of works of Medieval Art formed by J R Gowan Esq. February 23rd 1857*. (London: Christie & Manson, 1857).

¹⁰⁸⁸ “British Picture Frame Makers, 1610-1950,” National Portrait Gallery, accessed September 12, 2014, <http://www.npg.org.uk/research/conservation/directory-of-british-framemakers/php>.

¹⁰⁸⁹ Westgarth and Jones, *A Biographical Dictionary of Nineteenth Century Antique and Curiosity Dealers*, 181. Thanks to Emin Lin for pointing these Watsons out to me.

¹⁰⁹⁰ V&A 484-1865. Memorandum August 26, 1865, Dossier 3417a, published in full: “The Adoration of the Magi,” V&A, accessed October 15, 2014, <http://collections.vam.ac.uk/item/O119587/the-adoration-of-the-magi-oil-painting-de-orsona-franciso/>.

range from fifteenth- to nineteenth-century schools. Most of these purchases cost under £10.¹⁰⁹¹ A buyer by that name was particularly active at sales around the National Gallery's. Watson bought two Italian religious paintings imported by Spence in 1858; five paintings at the Dennistoun sale, including a portrait by "Matt Guindenwald" (sic.); six paintings at the Bammeville sale; five at the Alton Towers; and ten at the Count Orza sale in February 1857.¹⁰⁹²

White and/or Wright

It is not possible to identify this buyer from the many of this name at contemporary sales. Whites with the initials W. B. (probably William Benoni); E; E.F.; H; D; D.T.; and "of Bond Street" purchased at auctions from 1845 to 1876, but almost all bought later British and Dutch paintings for £100 or more.

¹⁰⁹¹ Data from Lugt.

¹⁰⁹² From Spence: 92 Tintoretto, *Christ Mocked*, £1.0.0; 94 Fiesole School, Predella with three subjects, £4. Fleming, "Art Dealing in the Risorgimento II," 503, note 69. Dennistoun lots 23, 37, 50, 69 and 77; Bammeville lots 734, 735, 736, 789 780, 863; Alton Towers lots 411, 414, 440, 480. For Count Orza, Christie and Manson, *Catalogue of an Assemblage of Italian, Dutch and French pictures... a portion of the Collection of Count Orza of Orvieto, 6th February 1857*. Priced copy, Christie's Archives.

APPENDIX 11

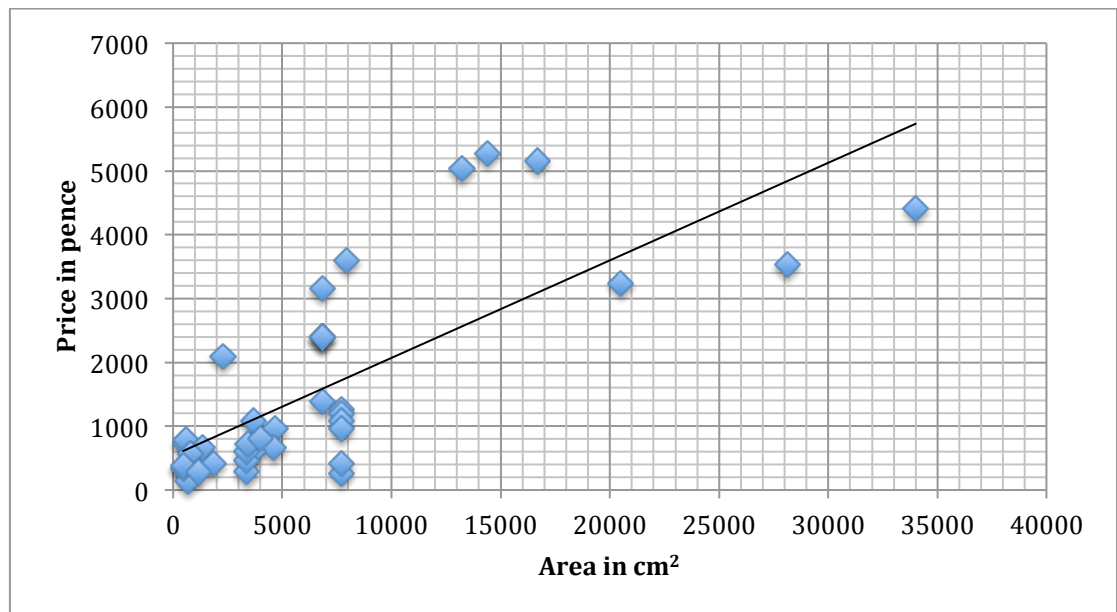
A BRIEF ANALYSIS OF PRICES IN THE NATIONAL GALLERY SALE

- i. Correlation of Price with Surface Area
- ii. Correlation of Price with Width
- iii. Correlation of Price with Height
- iv. Prices Charted against Lot Order

i. Correlation of Price with Surface Area

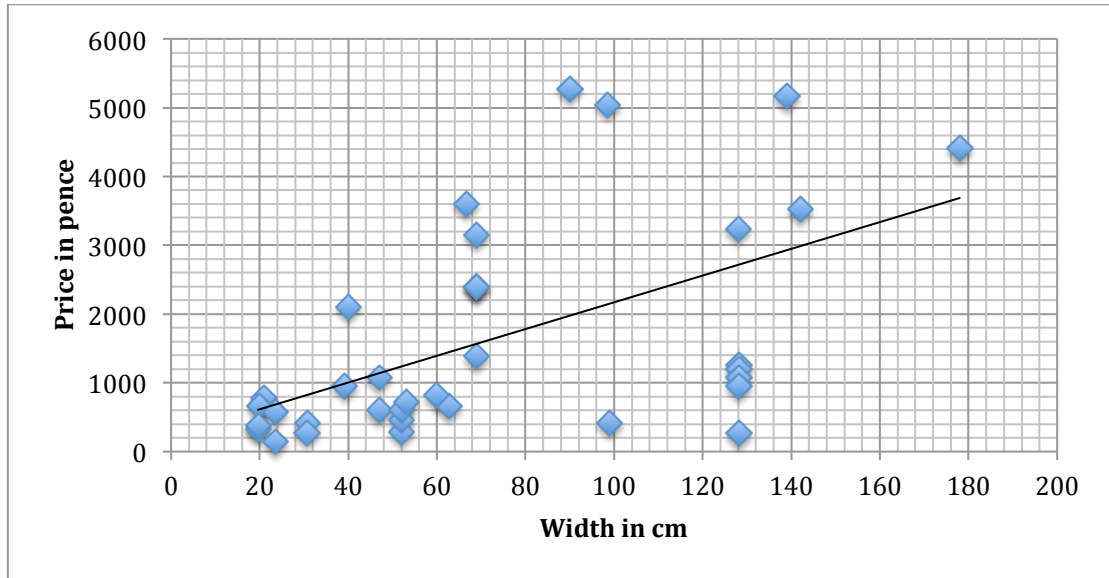
Lots (indicated by dots) plotted by area against price in pence shows that paintings with larger surface areas typically cost more. The line of best fit demonstrates a moderate relationship ($R^2=0.55$).

For sizes see Appendix 2. Because of discrepancies in measurements they are approximate.



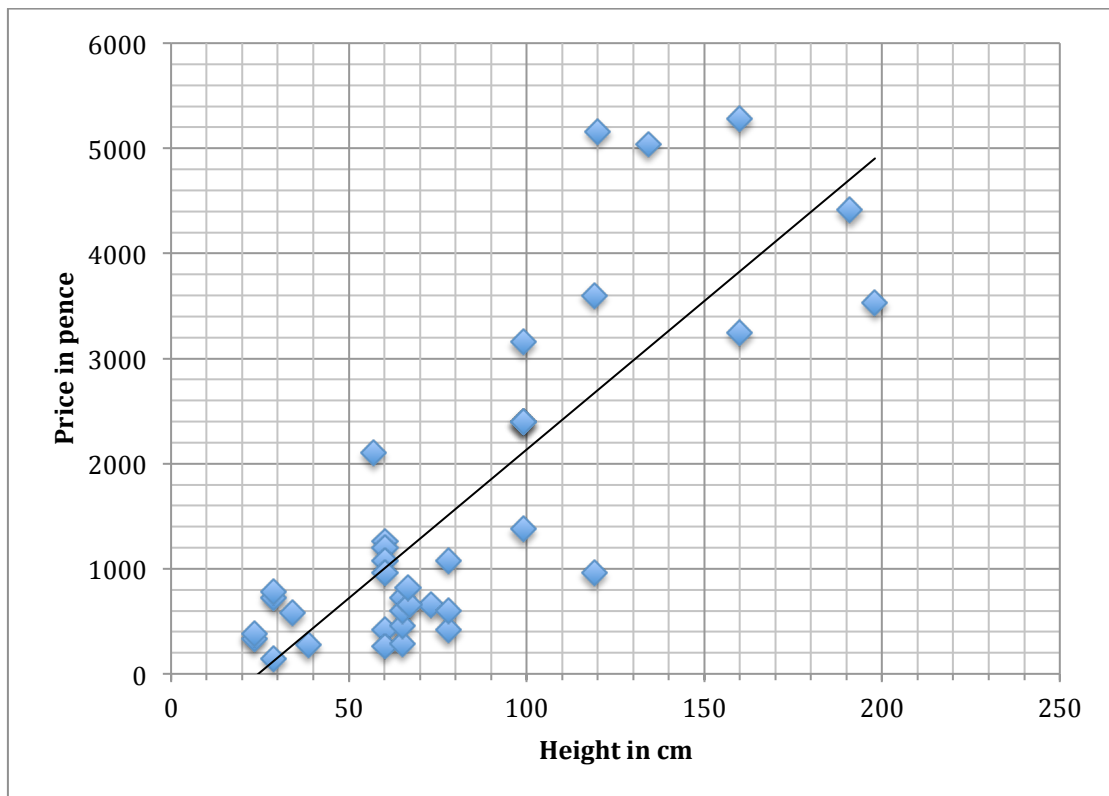
ii. Correlation of Price with Width

The correlation is weaker ($R^2=0.30$) when lots are plotted by width against price.



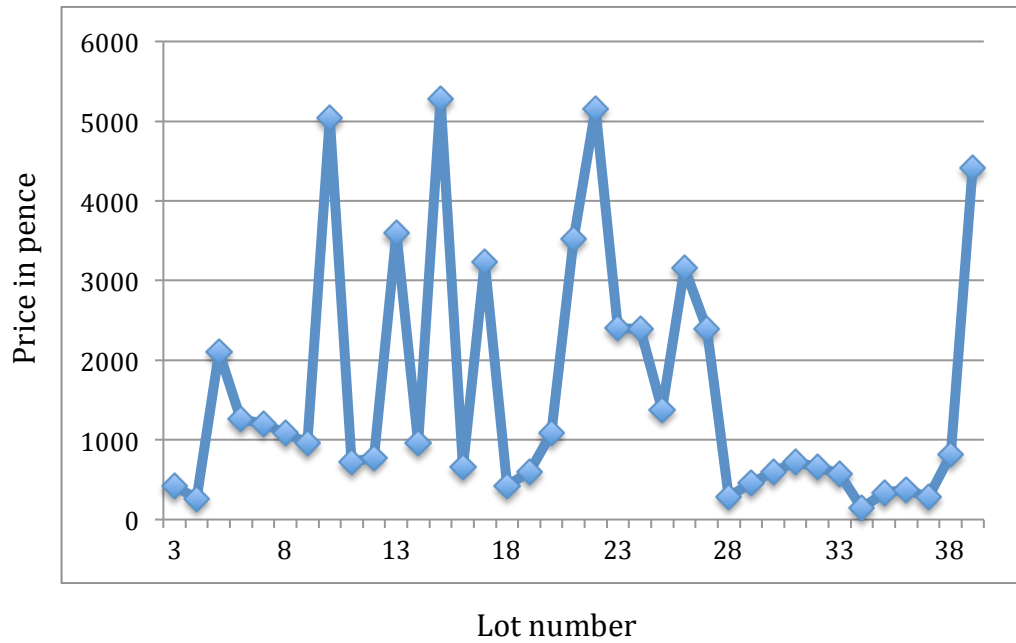
iii. Correlation of Price with Height

The relationship of price to height is stronger ($R^2=0.67$) than between price and width.



iv. Prices Charted Against Lot Order

The order of lots shows some evidence of orchestration by auctioneers to create peaks of value, especially at the end of the sale.



APPENDIX 12

LIST OF SUPERFLUOUS PICTURES, 1861

Attributions and order of pictures are taken from Eastlake's list made in July 1861.¹⁰⁹³ Pictures were removed from the Gallery walls on September 24 1861.¹⁰⁹⁴ They were sent on loan to the National Galleries of Ireland and Scotland, and the South Kensington Museum for the Circulating Collection in June 1862.¹⁰⁹⁵

From the Krüger Collection

- NG 250 Meister von Werden, *Four Saints*
- NG 251 Meister von Werden, *Four Saints*
- NG 252 Meister von Werden, *The Conversion of St. Hubert*
- NG 253 Meister von Werden, *The Mass of St. Hubert*
- NG 254 Meister von Liesborn, *Three Saints*
- NG 255 Meister von Liesborn, *Three Saints*
- NG 256 Meister von Liesborn, *Annunciation*
- NG 257 Meister von Liesborn, *Presentation in the Temple*
- NG 258 Meister von Liesborn, *Adoration of the Kings*
- NG 259 Meister von Liesborn, *Head of Christ on the Cross*
- NG 262 School of the Meister von Liesborn, *Crucifixion*
- NG 263 Meister von Liesborn the Younger, *Coronation of the Virgin*
- NG 265 Ludger zum Ring, *Virgin and Child*

¹⁰⁹³ NG Minutes, July 22, 1861; Eastlake to Treasury, July 25, 1861, copy in Director's Report, 1862, 112-14.

¹⁰⁹⁴ NG Minutes, December 5, 1861 and Wornum's Diary, September-October, 1861, NG NGA2/3/13.

¹⁰⁹⁵ NG5/350/1 and Wornum to Johnstone, June 10, 1862 NGS NG 6/7/5.

From the Lombardi-Baldi Collection

- NG 584 School of Andrea dal Castgno, *An Altar Piece*
NG 587 School of Filippo Lippi, *Two Saints*
NG 588 School of Filippo Lippi *Two saints*

From the Beaucousin Collection

- NG 646 Ridolfo Ghirlandijo, *Female Saint*
NG 647 Ridolfo Ghirlandijo, *Female Saint*

From the Angerstein Collection

- NG 89 Sustermans, *Portraits supposed to represent Ferdinando II, Duke of Tuscany and his wife, Vittoria della Rovere*

Pictures Bequeathed

- NG 60 Leandro Bassano, *The Building of the Tower of Babel*
NG 86 Ascribed to Lodovico Carracci, *The Entombment*
NG 145 Ascribed to Van der Helst, *Portrait of a Man*
NG 134 Decker, *Landscape*
NG 92 Alessandro Veronese, *Cupid and Psyche*
NG 146 Abraham Stork, *View of the Maas*
NG 137 Van Goyen, *Landscape*
NG 141 Steinwyck, *Architectural Scene*
NG 135 Canaletto, *Ruins*
NG 201 Vernet, *A Seaport*
NG 208 Breengberg, *Landscape*
NG 203 Van Harp, *Conventual Charity*
NG 44 Ascribed to Giulio Romano, *Charity*
NG 96 Copy ascribed to Lodovico Carracci from the picture by Correggio, *Ecce Homo*

Pictures Presented

NG 87 Guido, *Perseus and Andromeda*

NG 90 Guido, *Venus attired by the Graces*

NG 164 Jordeans, *The Holy Family*

NG 219 Ascribed to Razzi, *Dead Christ*

NG 83 Nicholas Poussin, *Phineas and his Followers turned to Stone*

ILLUSTRATIONS



Fig. 1 Michiel Coxcie, *Man with a Skull*, about 1560 or later, National Gallery, London, NG 195. Oil on oak, 97 x 75.4 cm.

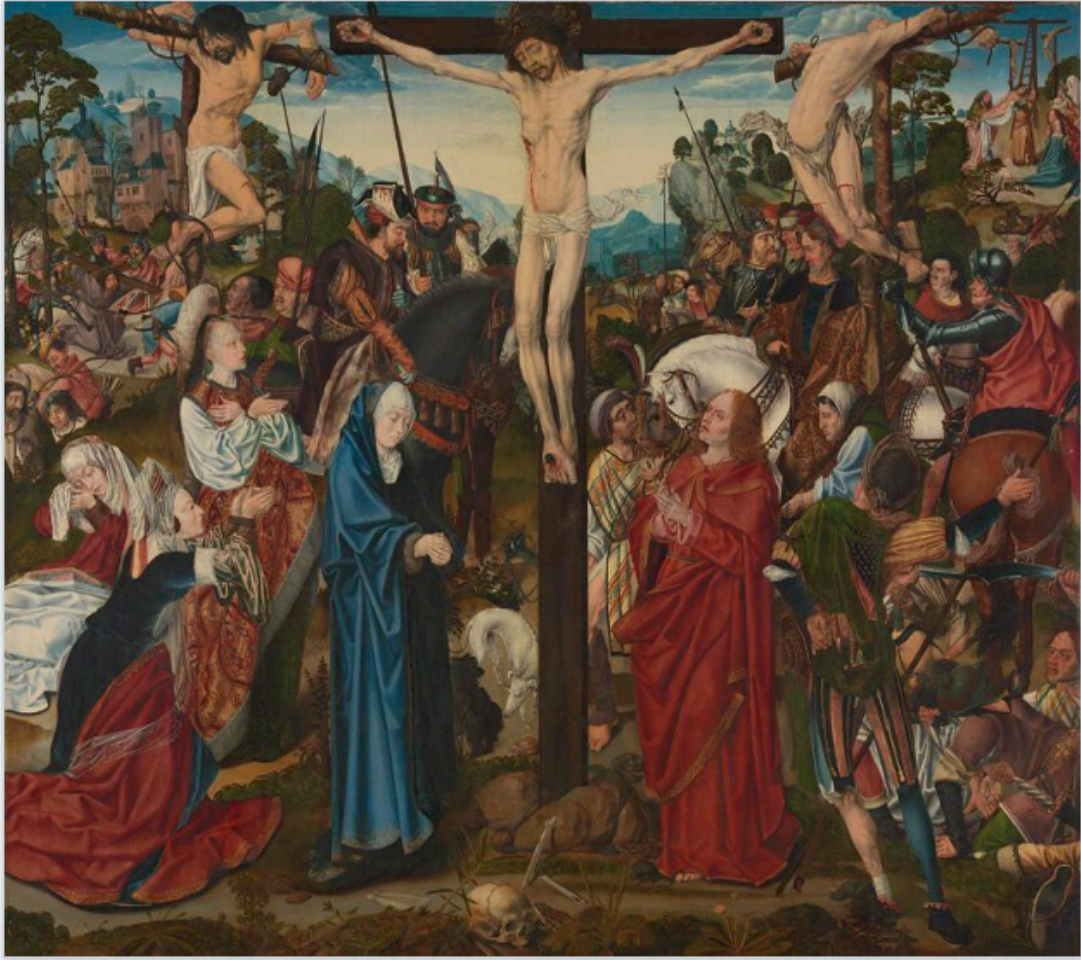


Fig. 2 Master of the Aachen Altarpiece, *The Crucifixion*, central panel of a triptych about 1490-95, National Gallery, London, NG 1049. Oil on oak, 107.3 x 120.3 cm.



Fig. 3 Hans Baldung Grien, *Portrait of a Man*, 1514, National Gallery, London, NG 245. Oil on lime, 59.3 x 48.9 cm.

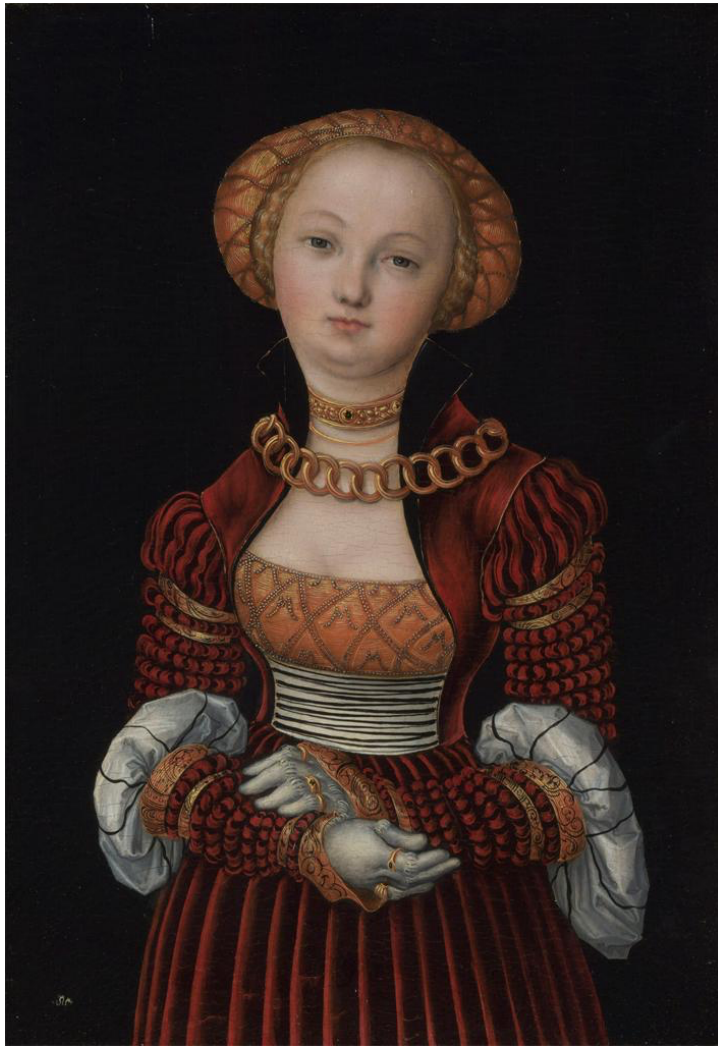


Fig. 4 Lucas Cranach the Elder, *Portrait of a Woman*, c. 1525, London, National Gallery, NG 291. Oil on beech, 36.1 x 25.1 cm.



Fig. 5 Swabian School, *Portrait of a Woman of the Hofer Family*, about 1470, National Gallery, London, NG 722. Oil on silver fir, 53.7 x 40.8 cm.



Fig. 6 A painter after Hugo van der Goes, *Death of the Virgin*, after 1500, National Gallery, London, NG 658. Oil on oak, 38.7 x 35.6 cm.



Fig. 7 Style of Martin Schongauer, *Virgin and Child in a Garden*, 1469-91, National Gallery, London, NG 723. Oil on lime, 30.2 x 21.9 cm.



Fig. 8 Anon., *St. Augustinus (St. Stephanus)*, sketch of the painting in Krüger's collection, Minden before 1854. Original lost. Landesmuseum, Münster, KdZ 2374 LM187-20. Pencil and ink on paper, 61 x 30.2 cm.



Fig. 9 Master of the Berswordt Altarpiece, *The Forbidden Fruit/ God Warning Adam and Eve*, fragment of the inside left wing of the Bielefeld *Marienaltar*, c. 1400, Bielefeld, Oetker Collection, Inv. No. 303. Egg tempera (with oil?) on oak, 60.7 x 43 cm.



Fig. 10 Master of the Berswordt Altarpiece, *The Fall*, fragment of the inside left wing of the Bielefeld *Marienaltar*, c. 1400, Bielefeld, Oetker Collection, Inv. No. 304. Egg tempera (with oil?) on oak, 60.5 x 41.5 cm.

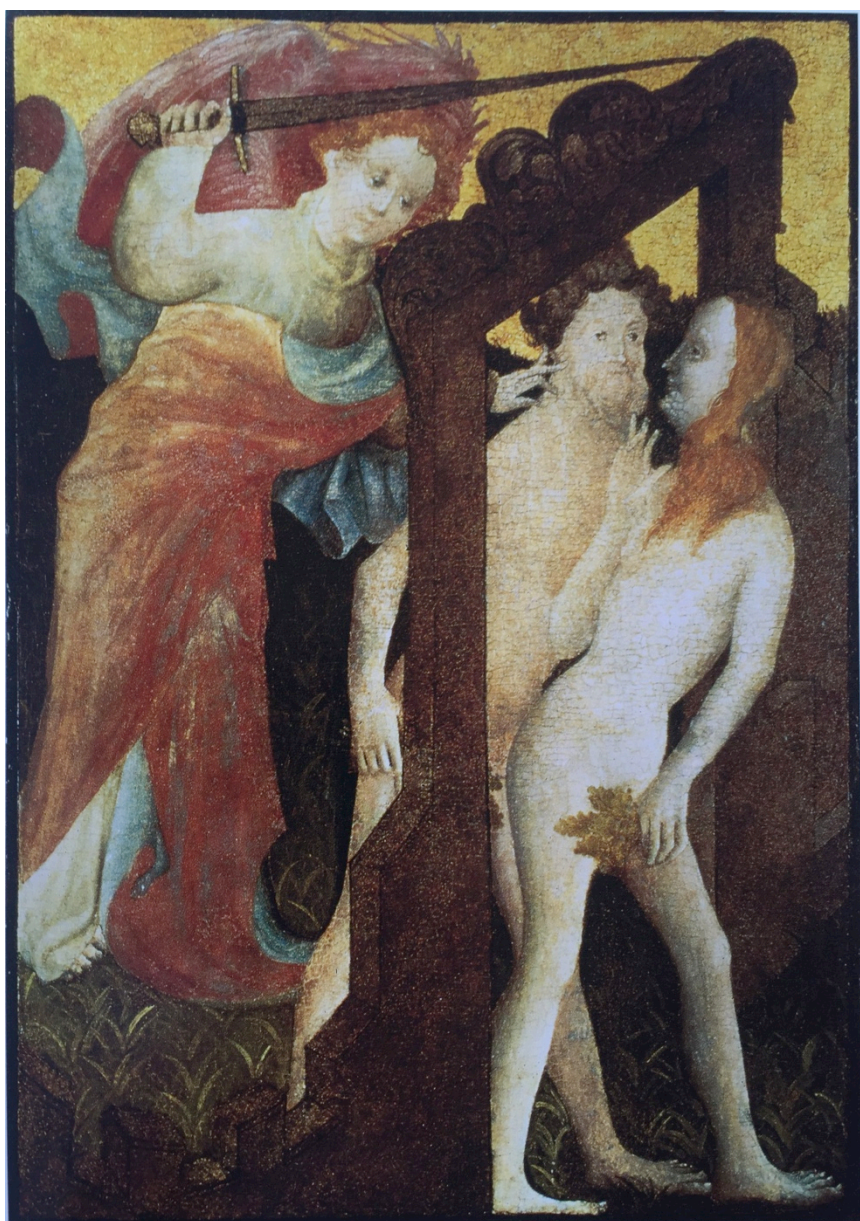


Fig. 11 Master of the Berswordt Altarpiece, *The Expulsion from Paradise*, fragment of the inside left wing of the Bielefeld *Marienaltar*, c. 1400, Bielefeld, Oetker Collection, Inv. No. 305. Egg tempera (with oil?) on oak, 60.4 x 42.7 cm.



Fig. 12 Master of the Berswordt Altarpiece, *The Adoration of the Kings*, fragment of the inside left wing of the Bielefeld *Marienaltar*, c. 1400, Bielefeld, Oetker Collection, Inv. No. 306. Egg tempera (with oil?) on oak, 50.8 x 43.6 cm.



Fig. 13 Master of the Berswordt Altarpiece, *The Presentation in the Temple*, fragment of the inside left wing of the Bielefeld *Marienaltar*, c. 1400, Berlin, Gemäldegalerie, Inv. No. 1934. Egg tempera (with oil?) on oak, 58 x 41.6 cm.



Fig. 14 Master of the Berswordt Altarpiece, *Flight into Egypt*, fragment of the inside left wing of the Bielefeld *Marienaltar*, c. 1400, Bielefeld, Oetker Collection, Inv. No. 307. Egg tempera (with oil?) on oak, 58.0 x 41.6 cm.



Fig. 15 Master of the Berswordt Altarpiece, *Christ Before Pilate*, fragment of the inside left wing of the Bielefeld *Marienaltar*, c. 1400, Ashmolean Museum, Oxford, Inv. No. A337. Egg tempera (with oil?) on canvas on oak, 57.5 x 42 cm.



Fig. 16 Master of the Berswordt Altarpiece, *Christ Bearing his Cross*, fragment of the inside left wing of the Bielefeld *Marienaltar*, c. 1400, Bielefeld, Oetker Collection, Inv. No 1227. Egg tempera (with oil?) on canvas on oak, 59.2 x 41.6 cm.



Fig. 17 Master of the Berswordt Altarpiece, *The Crucifixion*, fragment of the inside left wing of the Bielefeld *Marienaltar*, c. 1400, Metropolitan Museum of Art, New York, Inv. No, 43.161. Egg tempera (with oil?) on oak, 59.7 x 43.2 cm.



Fig. 18 Master of the Berswordt Altarpiece, *The Annunciation*, fragment of the inside right wing of Bielefeld *Marienaltar*, c. 1400, Bielefeld, Stadt Bielefeld, displayed in Neustadt Kirche. Egg tempera (with oil?) on oak, 60.3 x 41.5 cm.



Fig. 19 Master of the Berswordt Altarpiece, *The Arrest of Christ*, fragment of the inside right wing of Bielefeld *Marienaltar*, c. 1400, Bielefeld, Oetker Collection, Inv. No. 308. Egg tempera (with oil?) on oak, 57.8 x 43 cm.



Fig. 20 Master of the Berswordt Altarpiece, *The Flagellation*, fragment of the inside right wing of the Bielefeld *Marienaltar*, c. 1400, Metropolitan Museum of Art, New York, Inv. No. 2001.216.2. Egg tempera (with oil?) on canvas on modern plywood support, 57.8 x 42.9 cm.



Fig. 21 Master of the Berswordt Altarpiece, *The Ascension*, fragment of the inside right wing of the Bielefeld *Marienaltar*, c. 1400, Bielefeld, Neustädter Marien-Kirchengemeinde. Egg tempera (with oil?) on canvas on oak, 60.1 x 42 cm.



Fig. 22 Master of the Berswordt Altarpiece, *The Descent of the Holy Ghost*, fragment of the inside right wing of the Bielefeld *Marienaltar*, c. 1400, Bielefeld, Neustädter Marien-Kirchengemeinde. Egg tempera (with oil?) on canvas on oak, 60 x 41.6 cm.



Fig. 23 Master of the Berswordt Altarpiece, *The Last Judgment*, fragment of the inside right wing of the Bielefeld *Marienaltar*, c. 1400, Bielefeld, Neustädter Marien-Kirchengemeinde. Egg tempera (with oil?) on canvas on oak, 60.1 x 43.8 cm.



Fig. 24 Workshop of the Master of Liesborn, *SS. Ambrosius, Exuperius and Jerome*, shutter from an altarpiece, c. 1465-90, National Gallery, London, NG 254. Oil on canvas, transferred from wood, 120 x 67.9 cm.



Fig. 25 Workshop of the Master of Liesborn, *SS. Gregory, Maurice and Augustine*, shutter from an altarpiece, c. 1465-90, National Gallery, London, NG 255. Oil on canvas, transferred from wood, 120 x 67.9 cm.



Fig. 26 Master of Liesborn, *SS. John, Scholastica and Benedict*, c. 1475-80, fragment from the Liesborn Altarpiece, National Gallery, London, NG 260. Oil on canvas, transferred from oak, 57.8 x 73.1 cm.



Fig 27 Master of Liesborn, *SS. Cosmas, Damian and the Virgin*, c. 1475-80, fragment from the Liesborn Altarpiece, National Gallery, London, NG 261. Oil on canvas, transferred from oak, 56.9 x 73.6 cm.



Fig. 28 Master of Liesborn, *The Head of Christ Crucified*, c. 1475-80,
fragment from the Liesborn Altarpiece, National Gallery, London,
NG 259. Oil on oak, 35.0 x 32.4 cm.



Fig. 29 Master of Liesborn, *The Annunciation*, c. 1475-80, National Gallery, London, NG 256. Oil on oak, 100.9 x 73.9 cm.



Fig. 30 Master of Liesborn, *The Presentation in the Temple*, c. 1475-80, National Gallery, London, NG 257. Oil on canvas, transferred from oak, 98.8 x 71.1 cm.



Fig. 31 Master of Liesborn, *Adoration of the Kings*, c. 1475-80, fragment from the Liesborn Altarpiece, National Gallery, London, NG 258. Oil on oak, 35.0 x 38.9 cm.



Fig. 32 Circle of the Master of Liesborn, *The Ascension*, late 15th century, Brant Broughton, St. Helen's Church. Oil on panel, 134.2 x 98.5 cm.



Fig. 33 Circle of the Master of Liesborn, *St. Dorothy*, late 15th century, fragment from an altarpiece of the Virgin and saints, National Gallery, London, NG 2152. Cleaned and overpaint removed. Oil on oak, 80.4 x 48.3 cm.



Fig. 34 Circle of the Master of Liesborn, *St. Margaret*, late 15th century, fragment from an altarpiece of the Virgin and saints, National Gallery, London, NG 2153. Cleaned and overpaint removed. Oil on oak, 80.7 x 47.9 cm.



Fig. 35 Workshop of the Master of Liesborn, *St. James the Elder*, probably shutter from the Altarpiece of the True Cross, 1465-90, Liesborn, Museum Abtei, Inv. 71/282. Oil and egg tempera on wood, 118.9 x 39.2 cm.



Fig 36 Circle or Master of Liesborn, *The Crucifixion with Saints*, predella from an altarpiece, 1475-80, National Gallery, London, NG 262. Oil on oak, 38.4 x 118.4 cm.

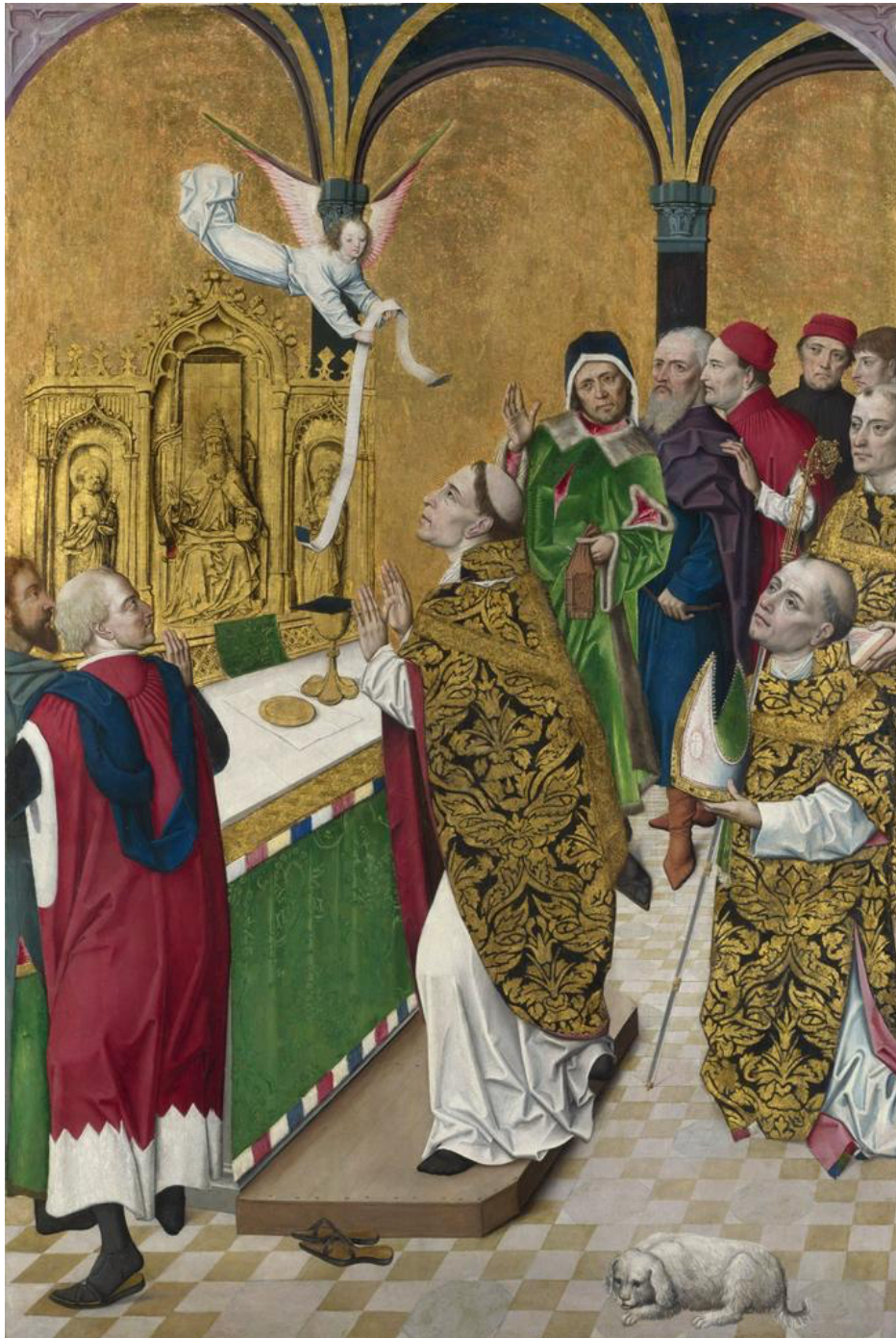


Fig 37 Master of the Life of the Virgin, workshop, *The Mass of St. Hubert*, right hand shutter of an altarpiece, 1485-90, National Gallery, London, NG 253. Oil on canvas, transferred from wood, 122.7 x 82.5 cm.



Fig. 38 Master of the Life of the Virgin, workshop, *SS. Augustine, Ludger?, Hubert and Gereon?*, reverse of left hand shutter of an altarpiece, 1485-90, National Gallery, London, NG 251. Oil on oak, 124 x 83 cm.



Fig. 39 Master of the Life of the Virgin, *The Conversion of St. Hubert*, left hand shutter of an altarpiece, 1485-90, National Gallery, London, NG 252. Oil on oak, 123.9 x 83.4 cm.



Fig. 40 Master of the Life of the Virgin, workshop, *SS. Jerome, Bernard?, Giles and Benedict?*, reverse right hand shutter of an altarpiece, 1485-90, National Gallery, London, NG 250. Oil on canvas, transferred from wood, 122.0 x 82.4 cm.



Fig. 41 Master or school of Liesborn?, *The Road to Calvary*, late 15th century. Private collection? Canvas on panel, 161.2 x 90.1 cm. Photograph, Christie's Catalogue, March 30, 1979.



Fig. 42 Gert van Lon, *Madonna of the Rosary*, c. 1512-20, Cambridge, King's College Chapel. Oil on wood, 160.2 x 100 cm. Frame C. R. Ashbee, c. 1931.



Fig. 43 Workshop of Jean Bellagambe, *The Virgin and Child*, c. 1520,
London, National Gallery, NG 265. Oil on oak, 71.2 x 52.8 cm.



Fig. 44 Jan Baegert, *Christ Before Pilate*, fragment of left wing of Liesborn Altarpiece, c. 1520, National Gallery, London, NG 2154. Oil on oak, 100.4 x 69.3 cm.



Fig. 45 Jan Baegert, *The Crowning with Thorns*, fragment of left wing of Liesborn Altarpiece, c. 1520, Landesmuseum, Münster, 1638 LM. Oil on oak, 98.2 x 72.7 cm.



Fig. 46 Jan Baegert, *The Flagellation*, fragment of left wing of Liesborn Altarpiece, c. 1520, Landesmuseum, Münster, 66 WKV. Oil on oak, 99.3 x 69.3 cm.



Fig. 47 Jan Baegert, *Christ Carrying the Cross*, fragment of left wing of Liesborn Altarpiece, c. 1520, Landesmuseum, Münster, 1290 WKV. Oil on oak, 101.5 x 72.9 cm.



Fig. 48 Master of Cappenberg (Jan Baegert), *Christ Before Annas*, 1525-30, fragment of an altarpiece, Philadelphia Museum of Art, cat. 753. Oil on panel, 124.5 x 142.6 cm.



Fig. 49 Jan Baegert, *The Ascension*, fragment of right wing of Liesborn Altarpiece, c. 1520, Landesmuseum, Münster, 67 WKV. Oil on oak, 99.4 x 70.5 cm.



Fig. 50 Jan Baegert, *The Resurrection*, fragment of right wing of Liesborn Altarpiece, c. 1520, Landesmuseum, Münster, 817 LM. Oil on oak, 99.4 x 70.8 cm.



Fig. 51 Jan Baegert, *Coronation of the Virgin*, fragment of right wing of Liesborn Altarpiece, c. 1520, National Gallery, London, NG 263. Oil on oak, 98.3 x 71.2 cm.



Fig. 52 Circle or workshop of the Master of Liesborn, *The Virgin and Child with a Donor*, fragment from Herzebroeck Altarpiece, National Gallery, London, NG 2151. Oil on oak, 118.8 x 51.5 cm.



Fig. 53 Circle of the Master of Liesborn?, *The Adoration of The Magi*, c. 1470?, photograph from Witt Library, London.



Fig. 54 German, 16th Century, *Portrait of a Woman*, National Gallery, London, NG 2158. Oil on oak, 41 x 27.9 cm.



Fig. 55 Albrecht Bouts and his workshop, *St. Ambrose with Ambrosius van Engeln*, right wing of a triptych, 1520, National Gallery, London, NG 264. Oil on oak, 74.3 x 24.6 cm.



Fig. 56 Master of the Prodigal Son, *Pietà*, c. 1550, National Gallery, London, NG 266. Oil on oak, 108.5 x 69 cm.



Fig. 57 North German, *Christ Carrying the Cross*, c. 1490-1510, National Gallery, London, NG 2160. Oil on oak, 42.9 x 29.2 cm.



Fig. 58 German, 17th Century, *St. Christopher Carrying the Infant Christ*, National Gallery, London, NG 2156. Oil on copper, 9.8 x 13.6 cm.



Fig. 59 Later imitator of Rogier van der Weyden, *The Virgin and Child with an Angel in a Landscape*, c. 1530, National Gallery, London, NG 2157. Oil on oak, 23.7 x 16.7 cm.



Fig. 60 After Hugo van der Goes, *The Nativity at Night*, c. 1520-30,
National Gallery, London, NG 2159. Oil on oak, 64.6 x 47.1 cm.



Fig. 61 After Joos van Cleve, *Adoration of the Kings*, c 1525-50,
National Gallery, London, NG 2155. Oil on oak, 66.7 x 55.7 cm.



Fig. 62 Photograph and Diagram of the Reconstruction of the Liesborn Altarpiece, *Strange Beauty Exhibition*, 2014, National Gallery, London.

The Diagram overleaf is not to scale.

* Denotes fragments not bought for the National Gallery in 1857.

Outer Left Wing

Jan Baegert, c. 1520

Central panel, fixed

The Master of Liesborn, c. 1475-80

Outer Right Wing

Jan Baegert, c. 1520

<i>The Flagellation</i> (Münster)	<i>The Crowning with Thorns</i> (Münster)	<i>The Annunciation</i> (London)	<i>Angels</i> (*Münster)	<i>Christ Crucified</i> (London)	<i>Angels</i> (*Münster)	<i>The Adoration of the Kings</i> (*Münster and London)	<i>The Resurrection</i> (Münster)	<i>The Ascension</i> (London)
<i>Christ Before Pilate</i> (London)	<i>Christ Carrying the Cross</i> (Münster)	<i>The Nativity</i> (*Münster)	<i>Saints John, Scholastica and Benedict / Saints Cosmas, Damian and the Virgin</i> (London)		<i>The Presentation in the Temple</i> (London)	<i>The Descent of the Holy Ghost</i> (*Münster, on loan)	<i>The Coronation of the Virgin</i> (London)	



Fig. 63 Iris Herpers, ZRW Gelsenkirchen and Götz J. Pfeiffer, Reconstruction: Master of the Berswordt Altarpiece, *Marienaltar* made for the former Monastic and Parish Kollegiatstift Sankt Maria und Sankt Georg, (now Neustädter Marienkirch), Bielefeld, c. 1400. Egg tempera on oak, 2.23 x 6.64 m with wings open.

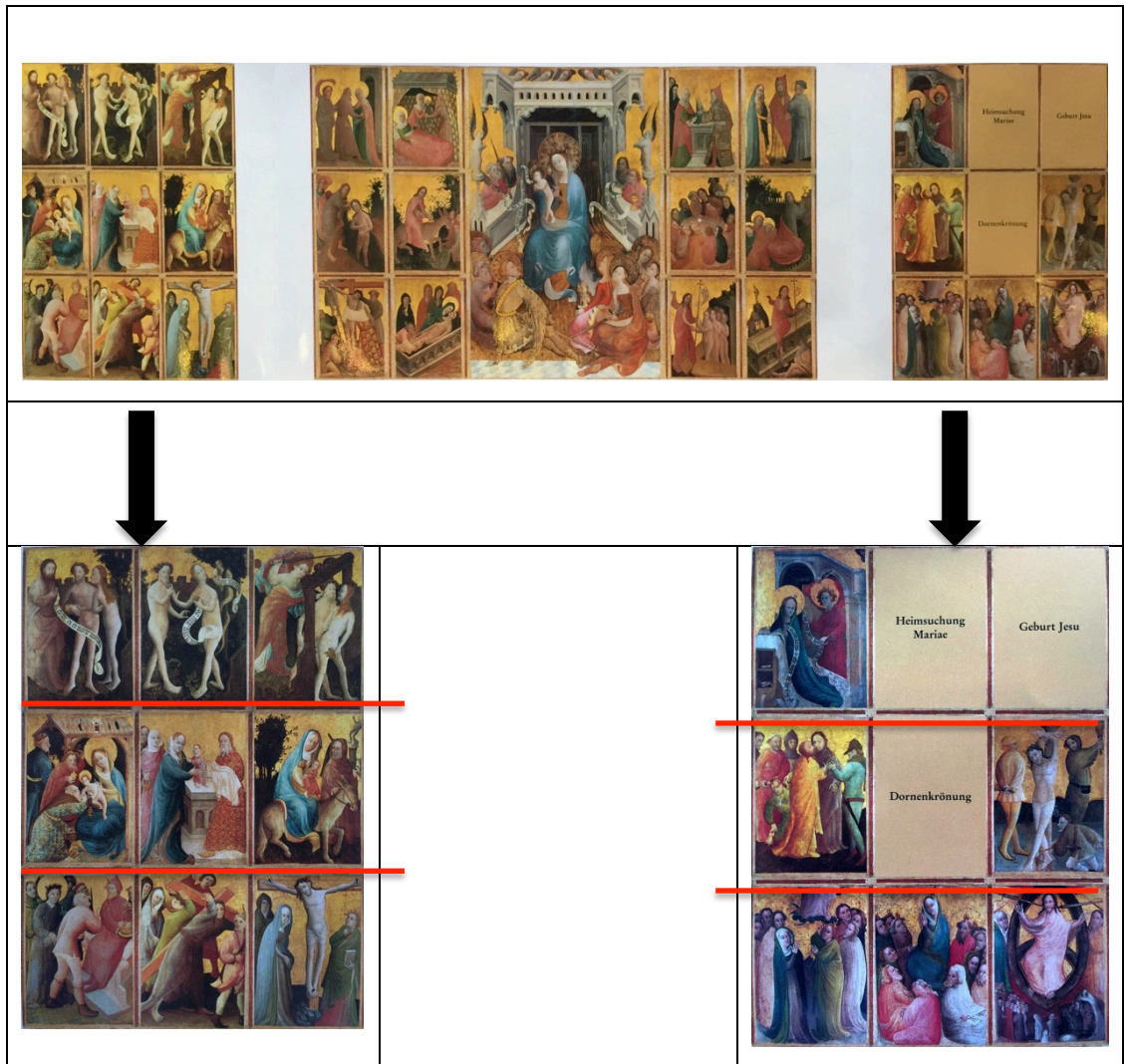


Fig. 64 Diagram of the Dismantling of the Wings from the Bielefeld *Marienaltar*.

The wings were detached from the central panel, which remains in Neustadt Church, Bielefeld. The wings were sawn along the registers into six horizontal strips with three episodes each, roughly indicated by the red lines. The three episodes of each strip were later separated from each other. Two episodes from the top register of the right wing were separated before the British Government bought Krüger's collection and their whereabouts is unknown. One episode from the middle register of the same wing has been lost since 1857.

Lot	Left Wing		Lot	Right Wing			
4	Forbidden Fruit	The Fall	Expulsion from Paradise	5	The Annunciation		
6	Adoration of the Kings	Presentation in the Temple	Flight to Egypt	7	Betrayal of Christ	Crowning with Thorns	Flagellation
8	Christ Before Pilate (Annas)	Christ Bearing his Cross	The Crucifixion	9	The Ascension	Descent of the Holy Ghost	Last Judgment

Paintings Sold Together as a Group	
	<p>All of Lot 9</p> <p>Recovered together in 1997 in a British collection re-framed as a triptych in a nineteenth-century frame</p>

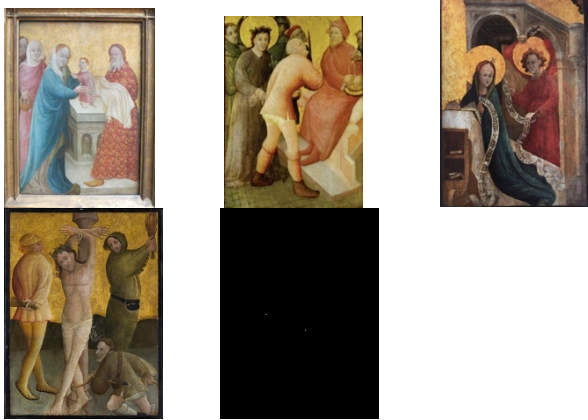
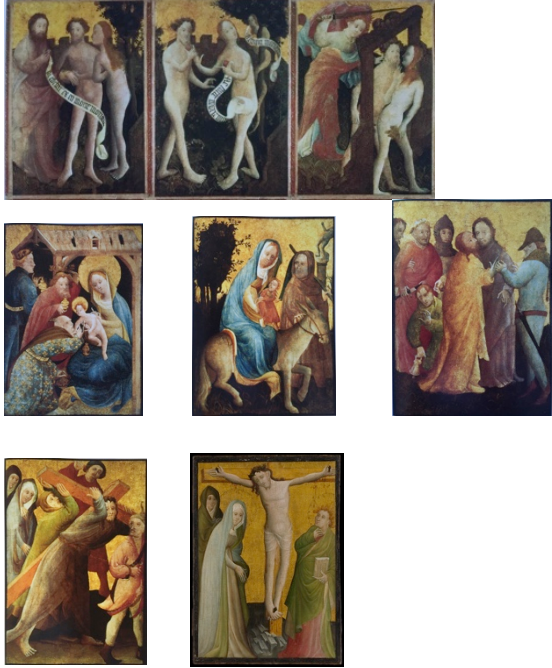
Paintings Sold as Individual Panels	
	<p>Fragments from Lots 5-8</p> <p>Recovered separately (Crowning with Thorns remains lost)</p>

Fig. 65 Diagram of Dispersal of the Bielefeld *Marienaltar* Wing Fragments Ctd. Overleaf.

Paintings Kept Together as a Group	
	<p>All of Lot 4 and fragments of Lots 6-8</p> <p>Recovered together between 1928 and 1936 in British private collection.</p>

Ctd. From previous page:

Fig. 65 Diagram of the Dispersal of the Wing Fragments from the Bielefeld *Marienaltar* after 1857.

It is colour coded as follows:

Red = fragments sold separately

Green = fragments from one horizontal register that remained together

Black = fragments that remained together



Fig. 66 South German School, *The Entombment*, c. 1500, Pembroke Collection, Wilton House. Oil on wood, 64.8 x 46.4 cm.



Fig. 67 Derick Baegert, *St. Luke Painting the Virgin*, c. 1470,
Landesmuseum, Münster, 62 WKV. Oil on panel, 113 x 82 cm.



Fig. 68 Master of the Saint Bartholomew Altar, *The Virgin and Child with Musical Angels*, 1485-1500, National Gallery, London, NG 6499. Oil on oak, 52 x 38 cm.



Fig. 69 Master of the Aachen Altarpiece, *Pilate washing his Hands* and *The Lamentation*, 1492-95, Walker Art Gallery, Liverpool, 1225, 1226. Oil and egg tempera on oak, 109.1 x 54.2 cm, and 106.8 x 54 cm.



Fig. 70 The Master of Delft, *Crucifixion Triptych*, c. 1510, National Gallery, London, NG 2922.1. Oil and egg tempera on oak, 102.2 x 49.3 cm.



Fig. 71 William Dyce, *Madonna and Child*, 1827-30, Tate Gallery, London, T00618. Oil on canvas, 102.9 x 101.0 cm.



Fig. 72 William Dyce, *Man of Sorrows*, c. 1860, National Galleries of Scotland, Edinburgh, NG 2410. Oil on millboard, 34.3 x 49.5.



Fig. 73 William Dyce, *Francesca da Rimini*, 1837, National Galleries of Scotland, Edinburgh, NG 460. Oil on canvas, 142 x 176 cm.



Fig. 74 Friedrich Overbeck, *Italia and Germania*, 1828, Neue Pinakothek, Munich, WAF 755. Oil on limewood, 94.4 x 104.7 cm.



Fig. 75 *The Illustrated London News*, December 23, 1854, 644.



Fig. 76 Jan van Eyck, *The Arnolfini Portrait*, National Gallery, London NG 186. Oil on oak, 82.2 x 60 cm.



Fig. 77 Jan van Eyck, *Portrait of a Man, Self Portrait?* National Gallery, London NG 222. Oil on oak, 26 x 19 cm.

REMARKS.	ITALIAN SCHOOLS— <i>continued.</i>
<p>About this time (the close of the 16th and beginning of the 17th century) the Genoese School was much influenced by foreign painters, and among the rest by Rubens and Vandyck.</p>	<p>SCHOOL OF GENOA, from GIOVANNI BATTISTA PAGGI. Giovanni Battista Paggi, born 1554; died 1620. Studied the works of Cigoli and Baroccio. Writer on Art. Domenico Fiasella, called Il Sarzana, born 1589; died 1689. Bernardo Castelli, born 1557; died 1629. Valerio Castelli, his son, born 1557; died 1659. Giovanni Battista Carlone, born 1594; died 1680. Andrea Carlone, his son, born 1639; died 1697. Giovanni Andrea Ansaldo, born 1584; died 1638. Bernardo Strozzi, called Il Cappuccino, also Il Prete Genovese, born 1581; died 1644. Giovanni Benedetto Castiglione, born 1616; died 1670. Giovanni Battista Gaudi, called Baciccio, born 1639; died 1709. Domenico Piola, born 1628; died 1703. Domenico Parodi, born 1668. Padre Andrea Pozzi, born 1642; died 1709. Claudio Beaumont, born at Turin, 1694; died 1760.</p>
<p>Not to be confounded with Ippolito Galantini, born 1627, died 1706, also called Il Prete Genovese.</p>	<p>GERMAN SCHOOLS.</p>
<p>Tutilo painted a picture of the image of the Virgin, long revered at Metz. He is supposed by Lessing to be the Theophilus Presbyter, who wrote the Latin treatise on painting, "De omni Scientiâ Artis pingendi."</p>	<p>EARLY PAINTERS OF THE MIDDLE AGES. Alfred and Ariram, two Bavarian monks, painted in the palace of the Emperor Arnulph, at Regensburg, A. D. 887-890. Tutilo, or Tuotilo, and Notker, painted in the convent of St. Gall, Switzerland, 891-921. Ellinger, Abbot of Tegernsee, living 1017-1048. Conrad, a monk of the convent of Scheyern, living about 1250.</p>
<p>The convents of Germany afford other examples of skilful artists; but the earliest evidence of a school in Germany is the mention of the painters of Cologne in the "Parcival" of Wolfram of Eschenbach.</p>	<p>THE OLD SCHOOL OF COLOGNE, or of the LOWER RHINE. 14th Century. Meister Wilhelm (of Herle), painted 1370-1388. Meister Stephan (painter of the Dom-bild at Cologne), painted 1410. Israel van Meekenen, painted 1482; died 1503. Meister Christoph (Peter Christophsen?), painted 1471. Zuan Alemanno, painted 1440. Jareus of Soest, in Westphalia, painted about 1500.</p>
<p>Painting was encouraged also very early at Prague in Bohemia by the Emperor Charles IV. 1346-78.</p>	<p>BOHEMIA. Thomas von Mutina, at Prague, living about 1250-1297. Nielaus Wurmsjer, of Strasburg, painted in 14th Century. Kunze, of Prague, about the same period. Theodorich, of Prague, about the same period.</p>
<p>0.50.</p>	<p>5 M (continued)</p>
<p>House of Commons Parliamentary Papers Online. Copyright (c) 2005 ProQuest Information and Learning Company. All rights reserved.</p>	

Fig. 78

First page of German Schools, *Plan for a Collection of Paintings*
Illustrative of the History of Art, SC 1853, 807.

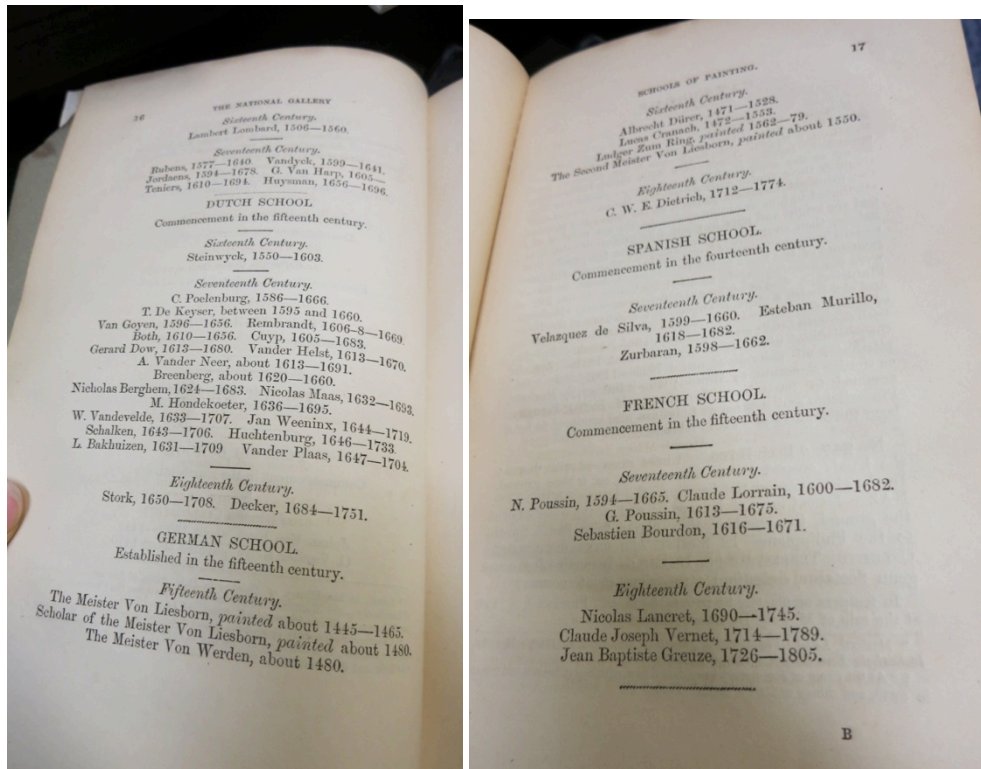


Fig. 79 German School, Tabular View of Painters, National Gallery catalogue, 1857, 16-17.



Fig. 80 Master of the Lyversberg Passion, *Wings of a Passion Altar*, c. 1464-66, Wallraf-Richartz Museum, Cologne, WRM 0143-0150. Oil on oak, 92 x 67 cm.



Fig. 81 Jan van Eyck, *Portrait of a Man*, National Gallery, London. Oil on oak, 33.3 x 18.9 cm.



Fig. 82 Israhel von Meckenem, *The Madonna on the Crescent with Angels*, engraving, 29.9 x 19.8 cm. From *The Illustrated Bartsch*, Vol. 9.



Fig. 83 Cologne, Early 15th Century, *Virgin and Child in Glory*. Collection of the Early of Wemyss. Panel, 51.4 x 34.3 cm.



Fig. 84 Master of the Saint Bartholomew Altarpiece, *Saints Peter and Dorothy* c. 1505-10, a shutter from an altarpiece, National Gallery, London, NG 707. Oil on oak, 125.7 x 71.1 cm.



Fig. 85 Master of the Saint Veronica, *St. Veronica with the Sudarium*, c. 1420, National Gallery, London NG 687. Oil on walnut, 44.2 x 33.7 cm.



Fig. 86 Stephan Lochner, *Saints Matthew, Catherine of Alexandria and John the Evangelist*, c. 1450, National Gallery, London, NG 705. Oil on oak, 68.6 x 58.1 cm.



Fig. 87 Master of the Life of the Virgin, *Presentation in the Temple*, c. 1460-80, National Gallery, London, NG 706. Oil on oak, 83.8 x 108.6 cm.



Fig. 88 Hans Memling, *The Virgin and Child with an Angel*, c. 1480, National Gallery, London, NG 686. Oil on oak, 54.2 c 37.4 cm.



Fig. 89 *The Virgin and Child in the Garden, and SS. Peter and Dorothea, albumen prints. Caldessi and Montecchi, Gems of the Art Treasures Exhibition, Manchester 1857, Plates 5 and 6.*



Fig. 90 Master of the Life of the Virgin, *The Virgin Entering the Temple*, fragment of the Life of the Virgin Polyptych, 1470-80, Alte Pinakothek, Munich, WAF 620 (oil on oak, 85.6 x 109.5).

PAINTINGS BY ANCIENT MASTERS.		SALOON A. NORTH WALL.
	GUERCINO, 1592—1666.	ITALIAN.
373	AN ALTAR-PIECE. Virgin and Child and two Angels in the Clouds, four Saints and a Youth below	<i>Thos. Baring, Esq.</i>
	Formerly at Stratton. W. vol. 2, p. 180.	
	CARLO MARATTI, 1625—1713.	
374	THE MAGDALEN IN THE DESERT	<i>T. Thorby, Esq.</i>
=====		
<i>N. B. The following numbers commence with Early German Art at the upper end of North Wall, Saloon A.</i>		
SALOON A.—NORTH WALL.		
GERMAN AND FLEMISH ART.		
	SCHOOL OF VAN EYCK.	GERMAN.
375	THE ADORATION OF THE LAMB. A Large Triptych Altar-piece. I. <i>Lemmé, Esq.</i>	
	C. This ancient copy of the famous work of Hubert and John Van Eyck comprises all the internal paintings that were displayed when the wings of the Triptych were opened.	
	The various parts of the original—and of a famous copy also made by Michel Coxie for Philip II. of Spain,—have been dispersed, and this copy on canvas affords the only clue to their original arrangement. The portions above alluded to are now divided between Munich, Berlin, the Hague, and Ghent.	
	The copy in this Gallery was formerly in the Chapel of the Townhall at Ghent. Sold by the French in 1796 to M. C. Hissette, afterwards in Mr. Aders's Collection.—Passavant, p. 92. Kugler, p. 68. W. vol. 2, p. 461.	
	LOWER RHENISH SCHOOL, 1480.	
376	THE HOLY TRINITY	<i>H.R.H. Prince Albert.</i>
	No. 29 of Kensington Palace Catalogue.	
377	HOLY FAMILY	<i>Ditto.</i>
	C. 1 ft. 4½ in. by 1 ft. No. 27 of Kensington Palace Catalogue.	
	ROGIER VAN DER WEYDEN, b. 1401—1464.	
378	THE ENTOMBMENT	<i>Sir Culling Eardley, Bart.</i>
	MASTER OF THE "LYVERSBERG" PASSION. Painted 1466—1470.	
379	PRESENTATION IN THE TEMPLE	<i>H.R.H. Prince Albert.</i>
	P. 3 ft. 7 in. by 2 ft. 9¼ in. No. 23 of Kensington Palace Catalogue.	
380	STEPHEN LOTHENER, called MEISTER STEPHAN. Painted 1442—1451.	
	St. CATHERINE OF ALEXANDRIA, St. MATTHEW AND St. JOHN THE EVANGELISTS	
	No. 22 of Kensington Palace Catalogue. <i>Ditto.</i>	
	JOHN VAN EYCK, about 1390—1441.	
381	A PRIEST OFFICIATING <i>See Note at p. 63, supra.</i>	<i>Lord Ward.</i>
	W. vol. 2, page 237. Crowe and Cavalcaselle's Flemish painters, p. 107.	
	EARLY COLOGNE.	
382	A TRIPTYCH, ADORNED WITH SAINTS UNDER CANOPIES. <i>A. Beresford Hope, Esq.</i>	
	JOHN VAN EYCK, about 1390—1441.	
383	MOSES AND THE BURNING BUSH	<i>T. Lloyd Roberts, Esq.</i>
384	VIRGIN AND CHILD	<i>A. Beresford Hope, Esq.</i>
	From the King of Holland's Collection. No. 3 of the Sale Catalogue in 1850.	
385	MADONNA AND CHILD	<i>Duke of Newcastle.</i>

Fig. 91 George Scharf, *Catalogue of the Art treasures of the United Kingdom: collected at Manchester in 1857*, 37.



Fig. 92 Derick Baegert, *Crucifixion Altarpiece*, 1470-80, central panel, Propsteikirche, Dortmund. Oil on panel. 207 x 372 cm.



Fig. 93 Master of the Saint Ursula Legend, *The Martyrdom of St. Ursula and the 11,000 Virgins*, c. 1492, Victoria and Albert Museum, London, 5938-1857. Oil on canvas, 163.3 x 232.4 cm.



Fig. 94 North Italian, *Woman at a Window*, c. 1510-30, National Gallery, London, NG 2146. Oil on wood, 51.4 x 41.6 cm.



Fig. 95 Circle of the Master of Liesborn, *St. Dorothy*, photograph 1957, before cleaning, National Gallery Dossier File NG 2152; and *St. Margaret*, sketch made while the painting was in Krüger's collection, Minden before 1854, Landesmuseum, Münster, KDZ 2391 LM187-20. Pencil and ink on paper, 76 x 46 cm.



- Fig. 96 Portraits Purchased for the National Gallery of Ireland, 1860s.
- a. George Pencz, *Portrait of a Gentleman*, 1549, NGI.1373. Oil on canvas, 84.1 x 65.5 cm.
 - b. Bernhard Strigel, *Portrait of Count Johann II, Count of Montfort and Rothenfels*, 1523, NGI.6. Oil on limewood panel, 30 x 22.5 cm.
 - c. Conrad Faber von Kreuznach, *Portrait of Katherina Knoblauch*, 1532. NGI.21. Oil on limewood panel, 50.5 x 35.9 cm.
- National Gallery of Ireland, Dublin



Fig. 97 Albrecht Dürer, *Saint Eustache (Saint Hubert)* c. 1501 or 1503
engraving, 35.5 x 25.9 cm. Wetmore Print Collection, Connecticut
College.

PLAN OF THE NATIONAL GALLERY OF SCOTLAND.

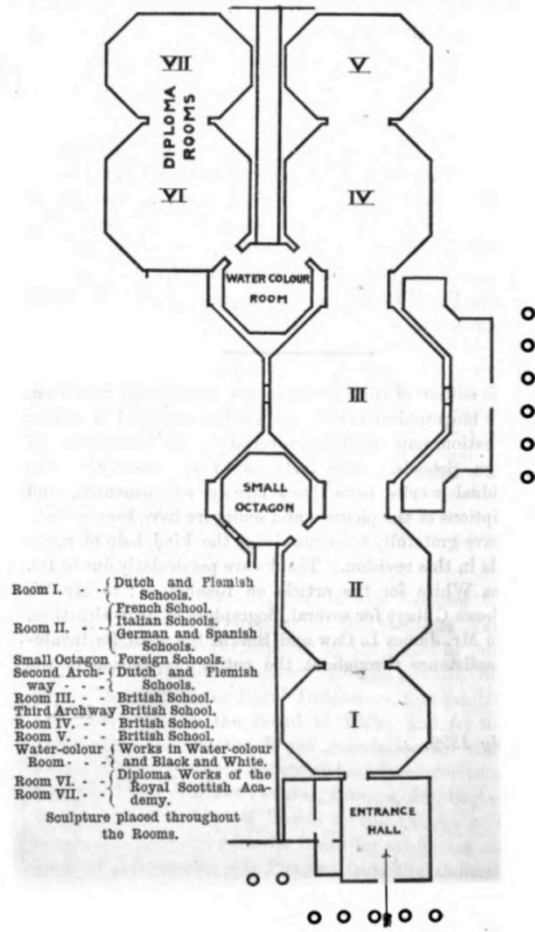


Fig. 98 Plan of the National Gallery of Scotland, Catalogue of the National Gallery, 1899, viii.



Fig. 99 Loy Hering or workshop, *Death of the Virgin*, relief, 1830-40, Victoria and Albert Museum, 4671-1859. Solnhofen stone, 79.1 x 50.8 cm.



Fig. 100 Master Bertram (probably), *Altarpiece of the Apocalypse*, centre piece, V&A, London, 5940-1859. Egg tempera and gilt on panel transferred to canvas, 123.4 x 167.6 cm.



Fig. 101 Albrecht Dürer, *Madonna with the Siskin*, 1506, Gemäldegalerie, Berlin, 577F. Oil on poplar, 93.5 x 78.9 cm.



Fig. 102 Jacob Matham, *Calvary*, after Dürer, 1597, engraving, 57.5 x 39 cm, Rijksmuseum, Amsterdam.



Fig. 103 Reredos with the Circle of the Master of Liesborn *Ascension*, late 15th century, installed in carved frame designed by T. Garner and G. F. Bodley, executed by Godbold & Co. Harlston, Norfolk 1886-87, St Helen's Parish Church, Brant Broughton, Lincolnshire. View from the chancel and nave.

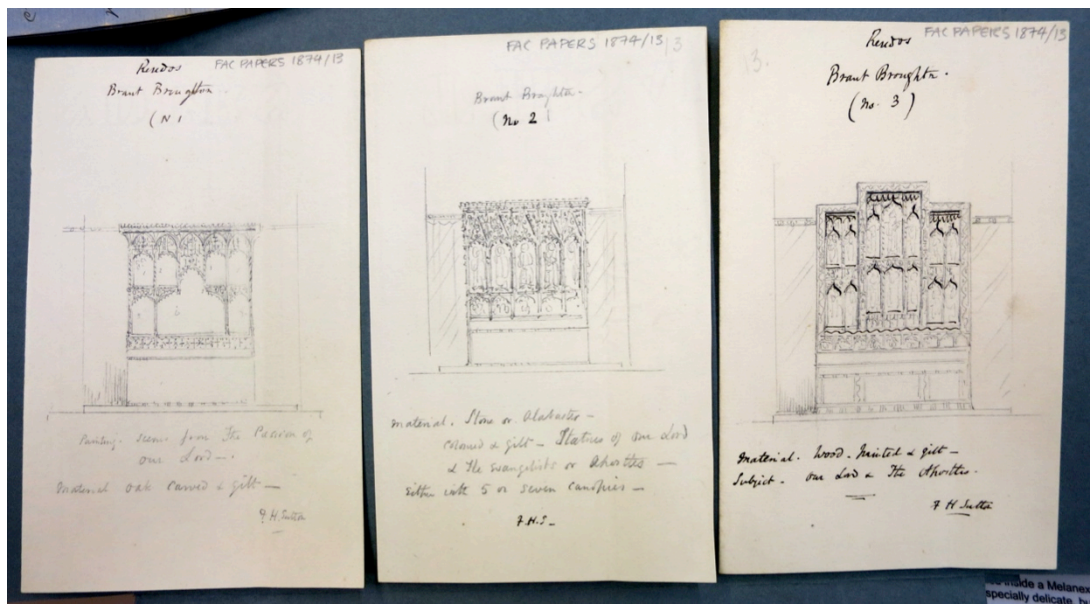


Fig.104 Frederick Heathcote Sutton, Sketched designs for a reredos, St. Helen's, Brant Broughton, Lincolnshire, Record Office, N1-3 Faculty Papers, 1874/13.



Fig. 105 G. F. Bodley and assistants, *Altar Reredos with Adoration of the Magi*, 1883-84 *St. Laurence's Parish Church, Lincolnshire*.



Fig. 106 Photograph of three panels from the wings of the Bielefeld *Marienaltar* reframed, 1997. Lot 143, Christies catalogue, April 14, 1997.



Fig. 107 *The Sainsbury Wing, National Gallery, London. Views of Italian and early German picture hangs.*



Fig. 108 Side chapel with Gert Van Lon, *Modonna of the Rosary*, King's College Chapel, Cambridge.

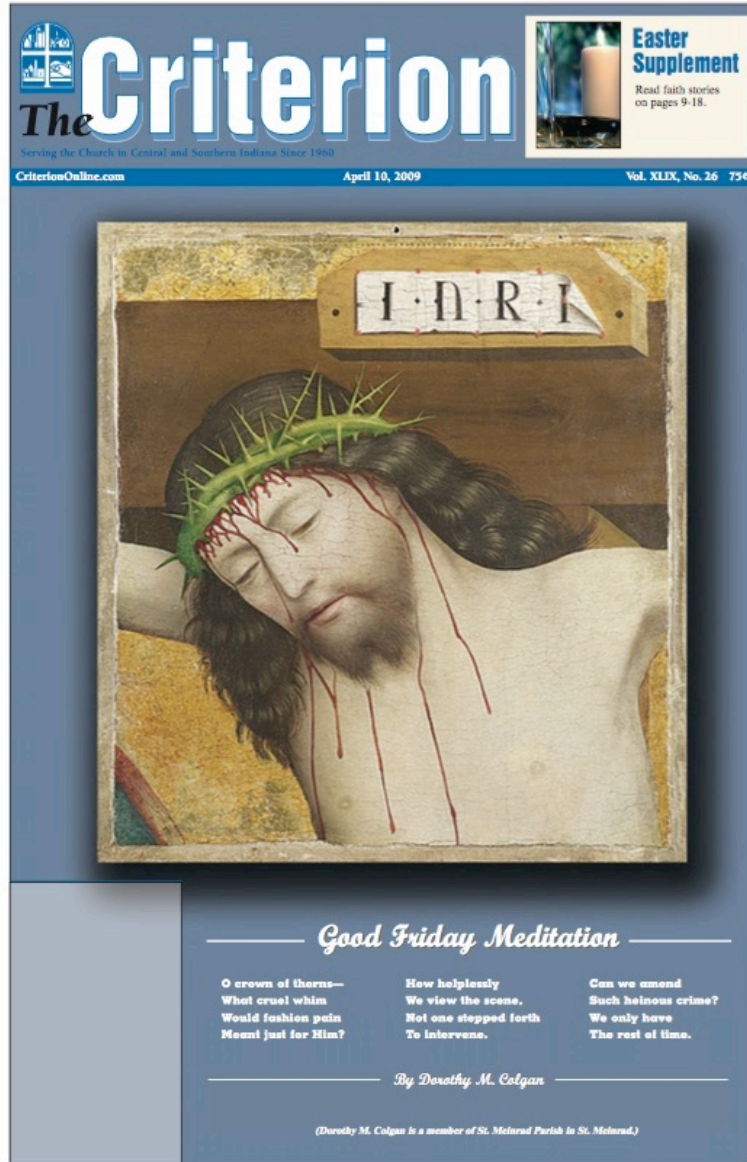


Fig. 109 Front cover, *The Criterion*, Indiana, April 10, 2009.



Fig. 110 Bielefeld Panels Reframed for Display in the Spanish Gallery, Spanish Gallery Stock Books, Witt Library, Courtauld Institute.