

CRANACH

COLNAGHI

ESTABLISHED 1760



FOREWORD

The present catalogue is an expression of a personal love affair with an artist who, until very recently, has been little appreciated outside Germany. Cranach has long fascinated me, but during the last fifteen years, when I have been privileged to handle some really great paintings by the master and his workshop, he has remained, in my view, perhaps the most underrated of the great early German painters, particularly in the Anglo-Saxon world. Incredibly last year's Royal Academy exhibition, which we helped to sponsor, was the first major survey of his career and only the second exhibition devoted to the artist to be held in Britain. All this is changing rapidly and in the last three years there have been major exhibitions in Dresden, Frankfurt and Aschaffenburg. At a less scholarly level, the makers of the television series *Desperate Housewives*, who chose Cranach's *Temptation* as the frontispiece for their credit lines, have ensured that Cranach is now known to more than 100 million viewers in Britain and America, most of whom have probably never heard his name. As a dealer who has handled some of the best Cranachs to have come on the market in recent years, I am proud to have played some part in that process of revaluation, both through supporting with my business partner Katrin Bellinger last year's major Anglo-German collaboration between the Städel Museum, Frankfurt and the Royal Academy, and through communicating my personal enthusiasm for the artist to clients, some of whom have generously allowed their paintings to be reproduced in the present catalogue. My thanks go first of all to them. I would also like to express my gratitude to the following for help with providing and obtaining illustrations and giving permission for their publication: Holger Gehrmann of Artothek; Kathryn Charles-Wilson of the Picture Library of The British Museum; The Carnegie Museum of Art; Christine Couldwell of the Design and Artists Copyright Society; Sara Harrison and Sarah Allen of Hauser and Wirth; Anne-Francoise Gavanon and Frederick Mulder of Frederick Mulder Old Master and Modern Prints; Katy Reed of Sadie Coles HQ London; and The Städel Museum, Frankfurt. Lastly I would like to thank Jeremy Howard for writing the catalogue, Tim Warner-Johnson and Sarah Gallagher of Colnaghi for their valuable editorial input, and Lu Begum and Joanne Puszkars of Arvan Williams for designing the catalogue and helping to put it together. It is hoped that the present catalogue will, in its small way, contribute to the process of reassessment of an artist who was unquestionably one of the greatest figures of the German Renaissance.

Konrad O. Bernheimer, June 2009

LEFT
LUCAS CRANACH THE ELDER
David and Bathsheba



Fig. 1
 LUCAS CRANACH THE ELDER
Venus and Cupid: The Honey Thief

INTRODUCTION

BY JEREMY HOWARD

Of all the great German Renaissance masters, Cranach is probably the artist who speaks most directly to us today. Dürer and Holbein may have had more international art-historical importance, and Grünewald and Altdorfer exemplify more powerfully a certain passionately austere notion of 'Germanness', but none of these masters has quite the same contemporary appeal. Cranach's great rise in popularity is reflected in the spate of important exhibitions that have been held recently in his native country; and in the English-speaking world these have also prompted a reassessment both of his importance and of his artistic personality. It is hoped that the present catalogue, a tribute to some of the great paintings which have passed through our hands as well as some in our current stock, will play a part in this process of reassessment.

Over the past 150 years, our image of Cranach has undergone some significant transformations. In England he never enjoyed the fame of Dürer or Holbein, the last of whom had the obvious appeal, as Gerald Reitlinger observed, *'that he might have painted your ancestor'*ⁱ; in fact he was surprisingly little known during the 19th and much of the 20th century despite the championship of Prince Albert. Friedländer's 1932 monograph was not translated into English until 1978 and, astonishingly, the first British exhibition of his work was held only two years ago, at the Courtauld Institute Galleries, followed by last year's Royal Academy show, the first to do justice to the range of his work. In Germany, on the other hand, Cranach's importance has long been recognised. In the 19th century he was seen as part of the great trilogy of German Renaissance masters along with Dürer and Holbein, but the view of him was somewhat bland and stereotyped. Cranach was pigeon-holed as a rather stolid painter of portraits, the orthodox Protestant painter, according to Max Friedländer, whose well-known paintings (well known, at any rate in the German-speaking world) *'gave an impression of sound craftsmanship without a trace of the tensions and spiritual struggles of the*

*Reformation period; they were instantly recognisable, and invariably elicited a fleeting, superior smile'*ⁱⁱ. Little account was taken of the other aspects of his complex artistic personality.

The first major revaluation of Cranach came about in the late 19th century with the rediscovery of the woodcuts and early religious paintings of his Viennese period and a major retrospective exhibition held in 1899 in Dresden. These revealed a far more passionate and expressionistic aspect of his work: Cranach the wild man, the forerunner of Altdorfer and the Danube School, whose work *'exudes the sharp scent of the pine-needles'*ⁱⁱⁱ rather than Cranach the courtier. It is probably no coincidence that this art-historical revaluation coincided with the work of the German Expressionists, on whom Cranach was to exercise such a powerful influence. The most famous works of this period, such as the *Schleissheim Crucifixion* (Alte Pinakothek, Munich), were so at odds with the conventional image of Cranach that at first they were not accepted as autograph by the more old-fashioned connoisseurs. But at the same time the early expressionistic Cranach soon became a darling of the younger generation of German scholars: an artist, *'gnarled and unkempt'* whose art was appealingly primitive, who had become *'completely free of Dürer and seems to have thrown off the shackles of tradition and convention sooner than Altdorfer, sooner even than Grünewald'*^{iv}, according to Friedländer. And this primitive quality also appealed to Picasso, who hung a reproduction of one of his paintings between two by Le Douanier Rousseau, and to some of the French artists and writers of the early 20th century, who, like Picasso himself, were introduced to Cranach's work by the great modernist art dealer Daniel-Henry Kahnweiler. For Friedländer, this early Cranach was an *'artist charged with dynamite'*, but from about 1505 onwards, when he became Court artist in Wittenberg, it was as though *'a smooth shiny chestnut'* had broken out of *'its prickly green shell'*^{vi}.

MYTHOLOGICAL WORKS

Friedländer's intense admiration for the early expressionistic works of Cranach, 'like a wild and unpruned tree', to borrow a phrase of Dürer's,^{vii} unfortunately blinded him to the merits of the later more courtly works which are the principal subject of this catalogue. And yet in recent years it is precisely these later works, rather than those of the wild Danubian Cranach, which have received most attention from art-historians and which, from the early 20th century onwards, provided the most fertile sources of inspiration to artists. These include Kirchner, Heckel and Giacometti, all of whom were inspired by Cranach's nudes, and Picasso, who used lithography and linocuts to produce highly original variations on a number of Cranach subjects represented in the current catalogue: *Venus and Cupid* (fig. 1), *David and Bathsheba* (fig. 10) and *Portrait of a Lady* by Lucas Cranach the Younger (fig. 12)

Cranach's paintings of the female nude represent one of the most important aspects of his courtly output. Encouraged by the interest of the Wittenberg humanists, Cranach started to compose mythological subjects, first in engraved form, in woodcuts of *Venus and Cupid* and *The Judgement of Paris* produced towards the end of the first decade of the 16th century, and later in the form of paintings, the earliest of which are *Venus and Cupid* (1509, Hermitage Museum, St. Petersburg) and *The Judgement of Paris* of around 1513 (Kimbell Art Museum, Fort Worth). Cranach's increasingly sophisticated treatment of the nude reached its highpoint in the years around 1530, when he painted a number of versions of *Venus and Cupid: The Honey Thief*, including the splendid painting formerly with Colnaghi (fig. 1), now in a private collection, whose subject, taken from Theocritus, perfectly expresses the dual pains and pleasures of love. Venus is seen here, unusually for Cranach, without her hat, and with a veil lifted with apparent modesty simultaneously covering and drawing attention to her sex. These features are also found in an exactly contemporary painting of Venus, set against a black background in the Städel Museum, Frankfurt, which was to become a beacon of inspiration to 20th-century artists such as Kirchner, in his *Nude Woman with a Hat* (fig. 2), and Giacometti who combined Venus with the three naked goddesses in Cranach's *The Judgement of Paris*.





More recently John Currin has produced his own widely-admired responses to Cranach's subtly distorted and seductively painted nudes. These include a group of paintings dating from 1998/9, such as *The Veil*, where Currin plays on the Cranach paradox of using a veil to 'hide', but in fact draw attention, to the nudity which lies beneath. *The Old Fence* (fig. 3) and *The Pink Tree*, both painted in 1999, with their agitated silhouettes and the placement of the nude figures on a ledge and against a black background, are also an obvious throwback to Cranach's nudes of the 1530s, while the contrapposto pose and the use of the veil echo, with an edgy kitschiness, the Venus in the *Honey Thief* (fig. 1).

While the subject matter of Cranach's mythological paintings may be classical, the proportions, very often are not, and it is his intriguing distortion of the classical canons which, as Gunnar Heydenreich has observed^{viii}, gives his work its peculiarly modern appeal.



PAGE FACING
Fig. 2
ERNST LUDWIG KIRCHNER
Nude Woman with a Hat
Städel Museum, Frankfurt am Main
Photographer: © U. Edelmann, Städel Museum, ARTOTHEK

ABOVE LEFT
Detail of Fig. 1
LUCAS CRANACH THE ELDER
Venus and Cupid: The Honey Thief (Detail)

ABOVE RIGHT
Fig. 3
JOHN CURRIN
The Old Fence
Carnegie Museum of Art, Pittsburgh,
A.W. Mellon Acquisition Fund
© John Currin, courtesy Sadie Coles HQ, London

DEVOTIONAL PICTURES

If Currin has responded to the courtly eroticism of Cranach's secular works, other contemporary artists have drawn inspiration from his religious paintings, the '*prickly green shell*' in Friedländer's memorable phrase, rather than the '*smooth shiny chestnut*'. This is seen most movingly in the work of the Belgian artist Berlinde de Bruyckere, whose wax and lead *Crown of Thorns*, recently included in the exhibition '*We Are All Flesh*'. Berlinde de Bruyckere, Luca Giordano, which Colnaghi organised in collaboration with Hauser and Wirth, takes its cue from a Cranach *Pietà*. Despite his reputation as the friend of Luther and Protestant painter *par excellence*, many of Cranach's devotional pictures continued to explore the traditional territory of Catholic iconography. His small and exquisite *Virgin of the Grapes with Standing Christ Child* (fig. 5) of 1534 shows Cranach turning away from the naturalistic

northern tradition of his earlier depictions of the subject, towards a more heroic and classicising presentation which owes a great deal to Italian High Renaissance artists such as Raphael. By contrast his large and imposing *Christ Blessing the Children* (fig. 4) painted probably around ten years previously, and therefore the earliest known version of this subject, is far more explicitly Protestant and Germanic, the biblical inscription, in German rather than Latin, proclaiming Luther's championship of the vernacular. The subject, too, can be seen as a defence of two important Lutheran principles: infant baptism and 'justification by faith', while the composition, with the figure of Christ pushed to the front of the picture-plane and the powerfully characterised heads of the Apostles, draws upon Dürer rather than Raphael for its inspiration.



Fig. 4
LUCAS CRANACH THE ELDER
And Studio
Christ Blessing the Children



Fig. 5
LUCAS CRANACH THE ELDER
The Virgin of the Grapes with Standing Christ Child

WEIBERMACHT PAINTINGS

Occupying an overlapping position between these groups of devotional and mythological paintings are the pictures painted by Cranach which illustrate the theme of *Weibermacht*, or the power of women, a subject which exercised a particular fascination, at once threatening and titillating, for German Renaissance princes^x. Favourite themes included *Samson and Delilah* and *Judith with the Head of Holofernes* and these paintings were often hung in princely bedrooms, providing a combination of moral instruction and erotic appeal. As early as 1507, for example, we find record of a series of paintings hung in the bedroom of the Elector John of Saxony which included *Pyramus and Thisbe* and *David and Bathsheba*, and his bridal bed was decorated with subjects such as *Venus and Cupid*, *Samson and Delilah* and *Hercules and Omphale*. Conversely, his wife's bedroom was hung with subjects celebrating female virtue and constancy in love^x.

The subject which perhaps most graphically represented the subjugation of male power by female beauty was *Hercules and Omphale*. This theme provided Cranach with the chance to give free rein to his comic genius in the splendid version of the subject dated 1532 now in a private collection (fig.6). Here, in a richly comic cross-dressing scene, the hero, having exchanged his manly club for a distaff and become the slave of Queen Omphale of Lydia, is shown receiving the amorous, and evidently not unwelcome, attentions of the Lydian ladies. An admonitory Latin inscription warns men about being enslaved by lust: '*The Lydian girls deliver their work to the hands of Hercules/The god himself surrenders his reign to his wife/Thus, mad lust destroys even the mightiest of minds/And after his willpower is shattered, he is broken by sweet love.*' The message is underlined symbolically by the brace of partridges (symbols of unbridled libido and of errant sinners who lose their way) which hang on the same wall.



Fig. 6
LUCAS CRANACH THE ELDER
And Studio
Hercules and Omphale



Fig. 7
LUCAS CRANACH THE ELDER
Phyllis and Aristotle

If *Hercules and Omphale* demonstrates the triumph of love and female beauty over physical strength, *Phyllis and Aristotle*, (fig. 7) shows another aspect of *Weibermacht*: the ability of women to make fools of even the wisest of men, in a tale which would have had a particular resonance for the humanists of the Wittenberg court. The story tells how Aristotle admonished a student, generally identified as Alexander the Great, for paying too much attention to Phyllis, a young lady of the court. She got her revenge by seducing the philosopher and demanding and receiving a ride on Aristotle's back in return for the promise of sexual favours. This episode was often represented with flagrant eroticism by 16th-century northern artists. Both Hans Baldung Grien and Lucas van Leyden, for example, depicted Phyllis and Aristotle completely naked, while Joseph Heintz, 50 years later, showed Aristotle being lashed from the rear by the naked Phyllis. Cranach's version of the subject is far more demure. Parallels may be drawn here with Cranach's *David and Bathsheba* (fig. 10), a subject which naturally lends itself to nudity, but where Bathsheba is also depicted clothed and wearing a very similar red dress and hat. Eschewing the bawdier aspects of the story, Cranach encourages us to focus on the psychological relationship between the courtly young woman and the anguished philosopher and, through Phyllis's very direct gaze, invites the spectator's own involvement, reinforcing the message to the male onlooker. The overall effect is one of refined and humorous restraint, striking a careful balance between comic eroticism and a suitably erudite moralising tone appropriate to the taste of the Wittenberg court. Although Cranach was commissioned by Frederick the Wise to paint a large canvas depicting *Phyllis and Aristotle* for the Castle of Lochau in 1524, the present exquisite panel of 1530, appears to be his only surviving painting of this subject.

By contrast, the *Ill-Matched Lovers* (fig. 8) shows a grotesque and low-life treatment of the theme of a young beauty exploiting the foolishness of a lascivious old man. Erasmus, in *Praise of Folly* (1511), had satirised, quoting Aristophanes, 'nasty, miserable, shrivelled, bald, toothless' old men, who 'dye their grey hair, acquire false teeth and propose to dowry-less young women'^{vi}, and Cranach's pictorial

treatment of this theme was probably encouraged by the court humanists, though at first glance there would seem to be nothing courtly about the painting's hard-hitting realism. Possibly influenced indirectly by Leonardo's caricatures, Cranach's wonderfully vigorous satirical painting depicts a lewd old man fondling the breast of a young courtesan while she removes money from his purse, a blatantly lascivious image dressed up as a morality lesson.

If the *Ill-Matched Lovers* is an earthy low-life satire, *David and Bathsheba* (fig. 10), by contrast, presents a much more elevated and courtly warning about the dangers of being led astray by passion. From the balcony of a tall tower, David, surrounded by his entourage, plays his harp and looks down on Bathsheba, whose feet are being washed by one of her ladies in the stream below. Cranach concentrates on the fatal moment when the King first notices her and falls in love. He will later summon her to the palace, seduce her, make her pregnant and arrange for her husband to be killed. In this beautiful river landscape a tragedy is about to unfold.

The present picture, painted in 1534, is Cranach's most ambitious treatment of a subject which had occupied him over a ten-year period, and was later to be explored by his son Lucas Cranach the Younger. The series begins with a relatively modest woodcut made in 1524 to illustrate Luther's *Catechism*, followed by the first painted version of the subject (1526, Staatliche Museen, Berlin) where, as in the present picture, David is shown strumming his harp on the roof of his palace. The composition, however, is much smaller, the palace is a relatively modest single-storey structure, and David and his entourage are much closer to Bathsheba and her ladies. The grandeur of the present composition, the sumptuousness of the ladies' hats and dresses, and the presence of what are probably portraits of members of the Wittenberg court among David's entourage on the palace roof suggest this may have been an important court commission. The figure of David himself may be based on a posthumous portrait of Frederick the Wise, or may be intended to represent Duke John the Magnanimous, who had succeeded only two years before the picture was painted. The beardless figure in red may well be



Fig. 8
LUCAS CRANACH THE ELDER
Ill-Matched Lovers

the humanist Georg Spalatin, the Duke's tutor and confessor,^{xii} who appears to act as a commentator on the scene below. Artists from Titian to Rembrandt painted Bathsheba nude, exploiting the subject's erotic possibilities. Cranach, despite his great skill in painting the female nude, offers us a far more demure version of the story. Bathsheba is shown very respectably dressed in the height of contemporary fashion in a red dress and an elaborately plumed hat. Unaware of the King's attentions, she has nothing of the sensual seductress about her and her upturned face gives her an almost saintly air. Although the subject was traditionally connected with *Weibermacht* or *Weiberlist* ('the cunning of women')^{xiii}, the innocent presentation of Bathsheba suggests that Cranach did not intend to highlight female power and guile, but to illustrate the Tenth Commandment, '*Thou shalt not covet thy neighbour's wife*', and perhaps warn rulers against abusing their powers. The King, who breaks this commandment, becomes the prime culprit (Bathsheba at this stage was still innocent) and David's culpability was

emphasised very strongly by Picasso, who created in 1947 a remarkable series of lithographs (fig. 9) inspired by the earlier version of Cranach's *David and Bathsheba* in Berlin, which he knew from a photograph given to him by the dealer Kahnweiler. Whereas in the Colnaghi painting the principal focus is upon Bathsheba and her ladies, Picasso progressively strips away the detail of their sumptuous costumes and reduces their hats to lozenge shapes, highlighting only their faces, hands and the breasts of the foreground lady washing Bathsheba's feet, giving them the abstract air of women on a Greek black-figure vase, while the leering head of David, raised to central prominence by Picasso, hangs malevolently overhead. The contrast between the voyeuristic King and the more contemplative figure who stands next to him, (here tentatively identified as Spalatin) is also given much greater prominence in Picasso's ironic retelling of the story and this may have had an element of self-parody because at that time the ageing artist, like King David, was embarking on an affair with a much younger woman, Françoise Gilot.

RIGHT

Fig. 9

PABLO PICASSO

David and Bathsheba (after Cranach), State 8

Courtesy of The British Museum

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PAGE FACING

Fig. 10

LUCAS CRANACH THE ELDER

David and Bathsheba





PORTRAITS

Picasso was also ahead of his time in responding to the qualities of the paintings of Lucas Cranach the Younger, an artist who was largely dismissed by Friedländer and Rosenberg as a derivative follower of his father and who is only recently receiving the recognition he deserves. In 1958 Picasso executed a linoleum cut (fig. 11) inspired by a *Portrait of a Noblewoman* of 1564 in the Kunsthistorisches Museum, Vienna, which in turn was executed probably about twenty years later than the powerful *Portrait of a Lady*, (fig. 12) sold by Colnaghi in 2007 to a private collector. The earlier portraits of the Cranach workshop often present the sitter either in a firmly localised interior setting, in the Flemish 15th-century tradition, or with a landscape background. But after about 1528 Cranach the Elder seems to have abandoned these localised settings in favour of a highly expressive style where the sitter is placed close to the picture plane and set off against a black or coloured background with strong outlines, powerful characterisation and weighty plasticity. These features were adopted by his sons Hans and Lucas the Younger, the last of whom seems to have largely taken over the running of the family studio, following the death of his elder brother in 1537, adding such innovations as cast shadows (seen in the Stuttgart portrait and the Picasso linocut) to the pictorial repertoire. In this splendid *Portrait of a Lady* (fig. 12) with its intricate surfaces and extremely elaborate costume, Lucas Cranach the Younger may have been responding to the rather glacial court portrait style developed in Florence by Bronzino, but, as so often with the paintings of the Cranach workshop, Italianate sophistication is combined with a certain Ur-German naivety compared to Italian prototypes. For Friedländer and Rosenberg, Cranach, compared to Dürer, was “*never really to absorb the Renaissance goal of monumentality and his human figures often lapse into a certain uncouthness as though unable to shake off his humble origins*”.^{xiv} But it was precisely these elements of naivety in Cranach which appealed to Picasso as signs of authenticity^{xv} and this, combined with the psychological truthfulness and the somewhat edgy eroticism, ensured that Cranach also became a darling of the surrealists. Among Picasso’s contemporaries, Duchamp, Giacometti, Braque

and Klee have all responded to the genius of Cranach. The spontaneity and fertility of invention (for, with the exception of the iconic portraits of Luther and Frederick the Wise, the Cranach workshop seldom replicated compositions), the wilful distortions of the classical canons of proportion, the combination of earthy realism and courtly sophistication, above all the sheer variety of the output of his workshop, have ensured that Cranach remains equally popular with artists today. Thanks to the spate of scholarly books and articles and the important recent exhibitions, we are beginning to have much better appreciation of the historical Cranach, an artist, who perhaps more than any of the great German Renaissance painters, also speaks to us in an astonishingly modern voice.



Fig. 11
PABLO PICASSO
Portrait of a Women (after Cranach the Younger)
Courtesy of Frederick Mulder Old Master and Modern Prints
© Succession Picasso/DACS 2009



Fig. 12
LUCAS CRANACH THE YOUNGER
Portrait of a Lady

ENDNOTES

- ⁱ See Gerald Reitlinger, *The Economics of Taste*, 1961, Vol 1, pp.129-30
- ⁱⁱ Introduction to Max J. Friedländer and Jakob Rosenberg, *Die Gemälde von Lucas Cranach*, 1932, published in the revised English edition, *The Paintings of Lucas Cranach*, 1978, p.13
- ⁱⁱⁱ Friedländer and Rosenberg, *op.cit.*, p.21
- ^{iv} Friedländer and Rosenberg, *op.cit.*, p.16
- ^v See S.G. Galassi, *Picasso's Variations on Masters; Confrontations with the Past*, 1996, p.98
- ^{vi} Friedländer and Rosenberg, *op.cit.*, p.16
- ^{vii} Dürer here was talking generally about his German artistic contemporaries rather than specifically about Cranach. See Greg Harris, *Cranach: An Introduction to the Exhibition*, Royal Academy, London, 2008, pp.4-5
- ^{viii} 'Adam and Eve in the Making' in *Temptation in Eden: Lucas Cranach's Adam and Eve*, Courtauld Institute of Art Gallery, London, 2007, p.32
- ^{ix} See the essay by D. Koepplin on 'Weibermacht' in D. Koepplin and T. Falk, *Cranach, Gemälde, Zeichnungen, Graphik*, 1976, 2, p.563
- ^x *Loc.cit.* Information taken from an inventory of 1507 made by Andreas Meinhard after the death of Sophie von Sachsen
- ^{xi} See Alison Stewart, *Unequal Lovers. A Study of Unequal Couples in Northern Art*, New York, 1979, pp.68-71 & 146
- ^{xii} We are grateful to Professor Dr. Claus Grimm, for this suggestion
- ^{xiii} See Koepplin, *op.cit.*, p.563
- ^{xiv} Jacob Rosenberg, 'Addendum to the Introduction' in Friedländer and Rosenberg, *op.cit.*, 1978, p.31
- ^{xv} See Galassi, *op.cit.*, p.98

CATALOGUE

Fig. 1
LUCAS CRANACH THE ELDER
(Kronach 1472 – 1553 Weimar)
Venus and Cupid: The Honey Thief
Signed and dated 1532
Oil on panel, 20 ⁵/₈ x 14 ⁹/₁₆ in. (52.5 x 37 cm.)
Private Collection

Fig. 2
ERNST LUDWIG KIRCHNER
(Aschaffenburg 1880 – 1938 Frauenkirch)
Nude Woman with a Hat
Signed and dated 1907
Oil on canvas, 77 x 25 ³/₈ in. (195.5 x 64.5 cm.)
Städel Museum, Frankfurt am Main
Photographer:
©: U. Edelmann - Städel Museum - ARTOTHEK

Fig. 3
JOHN CURRIN
(Born 1962)
The Old Fence, 1999
Oil on canvas, 76 x 40 in. (193.4 x 101.6 cm.)
Carnegie Museum of Art, Pittsburgh,
A.W. Mellon Acquisition Fund
©: John Currin, courtesy Sadie Coles HQ, London

Fig. 4
LUCAS CRANACH THE ELDER
(Kronach 1472 – 1553 Weimar)
And Studio
Christ Blessing the Children
Signed and inscribed:
LASSET DIE KINDLEIN ZU MIR KOMMEN UND
VERET INEN NICHT DEN SOLCHER IST DAS
HIMMELREICH MAR X
Oil on marouflaged panel, 28 ¹/₃ x 47 ⁷/₈ in. (72.2 x 121.6 cm.)
Private Collection

Fig. 5
LUCAS CRANACH THE ELDER
(Kronach 1472 – 1553 Weimar)
The Virgin of the Grapes with Standing Christ Child
Signed and dated 1534
Oil on panel, 19 ³/₄ x 13 ³/₄ in. (50 x 35 cm.)

Fig. 6
LUCAS CRANACH THE ELDER
(Kronach 1472 – 1553 Weimar)
And Studio
Hercules and Omphale
Signed and dated 1532
Oil on canvas, 32 ¹/₂ x 48 ¹/₄ in. (82.5 x 122 cm.)
Private Collection

Fig. 7
LUCAS CRANACH THE ELDER
(Kronach 1472 – 1553 Weimar)
Phyllis and Aristotle
Signed and dated 1530
Oil on panel, 21 ³/₄ x 13 ⁷/₈ in. (55.3 x 35.3 cm.)
Private Collection

Fig. 8
LUCAS CRANACH THE ELDER
(Kronach 1472 – 1553 Weimar)
Ill-Matched Lovers
Oil on panel, 15 ³/₈ x 9 ⁵/₈ in. (39 x 25 cm.)
Private Collection

Fig. 9
PABLO PICASSO
(Malaga 1881 – 1973 Mougins)
David and Bathsheba (after Cranach), State 8 10 April 1949
Lithograph, 25 ¹/₂ x 19 ¹/₄ in. (64.4 x 48.5 cm.)
Courtesy of The British Museum
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Fig. 10
LUCAS CRANACH THE ELDER
(Kronach 1472 – 1553 Weimar)
David and Bathsheba
Signed and dated 1534
Oil on panel, 45 ¹/₄ x 31 ¹/₄ in. (115 x 79.3 cm.)

Fig. 11
PABLO PICASSO
(Malaga 1881 – 1973 Mougins)
Portrait of a Woman (after Lucas Cranach the Younger) 1958
Linocut, 25 ¹/₂ x 21 ¹/₈ in. (64.5 x 53.5 cm.)
Courtesy of Frederick Mulder Old Master and Modern Prints
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Fig. 12
LUCAS CRANACH THE YOUNGER
(Wittenberg 1515 – 1586 Weimar)
Portrait of a Lady
Oil on panel, 24 ¹/₄ x 15 ¹/₂ in. (61.6 x 39.4 cm.)
Private Collection

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