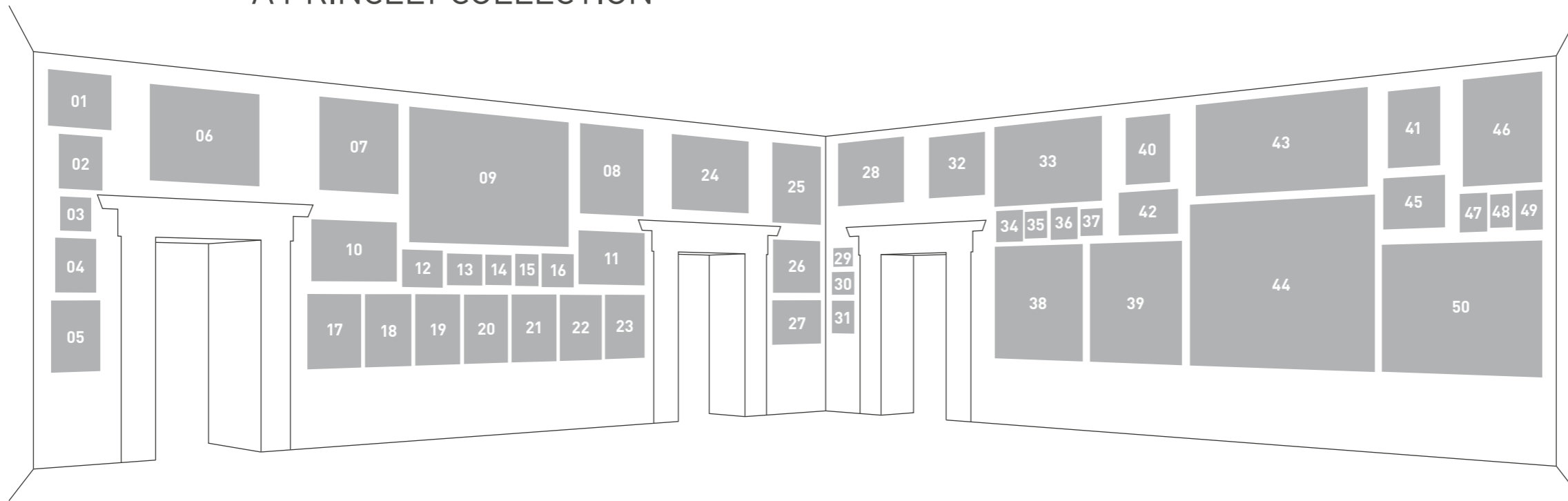
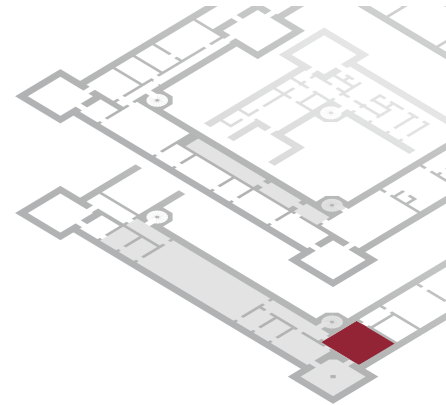


A PRINCELY COLLECTION



Jan Wynants (1632–1684)
01 The Road in the Dunes
1666
Gallery of the Electorate of Mainz
Inv. no. 6385

Johannes Lingelbach (1622–1674)
02 Midday Break
Gallery of the Electorate of Mainz
Inv. no. 6390

Philips Wouwerman (1619–1668), Style of
03 Seaside Landscape
From the Imperial Castle in Nuremberg
Inv. no. 5722

Abraham Mignon (1640–1679)
04 Fruit Piece
C. 1665–78
Gallery of the Electorate of Mainz
Inv. no. 6427

Cornelis de Baellieur (1607–1671),
Workshop
05 Christ and the Adulteress
C. 1630
Gallery of the Electorate of Mainz
Inv. no. 6325

Pieter Rysbraeck (1655–1729)
06 Arcadian Landscape with Temples
Gallery of the Electorate of Mainz
Inv. no. 6375

Cornelis Jansz. de Heem (1631–1695)
07 Fruit Still Life with Frogs
08 Fruit Still Life
Gallery of the Electorate of Mainz
Inv. nos. 6335, 6329

Peter Paul Rubens (1577–1640), Copy after
09 The Wild Boar Hunt
After 1616–18
From the von Eltz Collection | Inv. no. 6378

Jan Tilens (1589–1630)
10 Mountain Road with Travellers
11 Hilly Landscape with Beggars and Fortune Teller
C. 1618–20
Gallery of the Electorate of Mainz
Inv. nos. 6535, 6536

Guillam Du Bois (1623–1680)
12 Village Landscape
C. 1648–9
Gallery of the Electorate of Mainz
Inv. no. 6379

Jan Brueghel the Elder (1568–1625),
Workshop
13 Village Square
After 1609
From the Electoral Gallery in Munich
Inv. no. 1897

Georg Flegel (1563–1638)
14 Still Life with Fried Eggs
C. 1630–8
From the Electoral Gallery in Munich
Inv. no. 5025

Simon de Vos (1603–1676)
15 The Rest on the Flight into Egypt
Gallery of the Electorate of Mainz
Inv. no. 6477

Otto van Veen (1556–1629)
16 The Lamentation of Christ
Gallery of the Electorate of Mainz
Inv. no. 6423

Anthony van Dyck (1599–1641),
Workshop
17 St Bartholomew
18 St Paul
19 St Philip
20 Christ with the Cross
21 St Jude Thaddaeus
22 St Thomas
23 St Matthew
C. 1618–20
From Schleißheim Gallery | Inv. nos.
1504, 1505, 1501, 1499, 1509, 1506, 1502

Jean François Millet, known as
Francisque (1642–1679), Circle of
24 Arcadian Landscape with Town
C. 1700
Gallery of the Electorate of Mainz
Inv. no. 6367

Jacob Melchior van Herck (active
1691–1735)
25 Flowers in a Vase with Handles
Gallery of the Electorate of Mainz
Inv. no. 6454

Gaspar de Witte (1624–1681) and
Anton Goubau (1616–1698)
**26 Mountainous Landscape with Bridge
and Fortress**
C. 1665–70
Gallery of the Electorate of Mainz
Inv. no. 6297

Jan Brueghel the Elder (1568–1625) and
Sebastiaen Vrancx (1573–1647)
27 The Raid
C. 1610
Gallery of the Electorate of Mainz
Inv. no. 6295

Flemish
28 Landscape with Fighting Animals
C. 1620
Gallery of the Electorate of Mainz
Inv. no. 6296

Frans Francken the Younger (1581–1642)
**29 Salome Receives the Head of St John
the Baptist**
C. 1630
Gallery of the Electorate of Mainz
Inv. no. 6464

Jan Vermeulen (1638–1674)
30 Vanitas Still Life
C. 1650–5
Gallery of the Electorate of Mainz
Inv. no. 6514

Cornelis de Baellieur (1607–1671)
31 Benediction of the Blessed Sacrament
Gallery of the Electorate of Mainz
Inv. no. 6324

Allaert van Everdingen (1621–1675)
**32 Mountainous Landscape with
Horsemen**
Gallery of the Electorate of Mainz
Inv. no. 6336

Jan Davidsz. de Heem (1606–1684)
**33 Forest Floor Still Life with Fruit and
Copper Cauldron**
Before 1653
From the Electoral Gallery in Munich
Inv. no. 144

Joseph van Bredael (1688–1739)
34 River View with Wharf
Gallery of the Electorate of Mainz
Inv. no. 6413

Hendrick Verschuring (1627–1690)
35 The Horsemen
Gallery of the Electorate of Mainz
Inv. no. 6368

Abraham Storck (1644–1708)
36 Seascape
Gallery of the Electorate of Mainz
Inv. no. 6476

Nicolaes Hals (1628–1686), Attributed to
37 Dutch Farmer Couple
Gallery of the Electorate of Mainz
Inv. no. 6364

Cornelis de Vos (1584–1651)
38 Portrait of a Man
39 Portrait of a Woman
C. 1626–7
Gallery of the Electorate of Mainz
Inv. nos. 6306, 6303

Anthonis van Dyck (1599–1641), Workshop
40 St John the Evangelist
41 St Matthew
C. 1618–20
From Schleißheim Gallery
Inv. nos. 1500, 1508

Jacob Savery (1565/7–1603/4), Circle of
42 Paradise with the Fall of Man
Gallery of the Electorate of Mainz
Inv. no. 6480

Hendrik van Balen (1575–1632) and
Jan Brueghel the Elder (1568–1625),
Workshop
43 The Miracle of the Loaves and Fishes
C. 1605–10
Gallery of the Electorate of Mainz
Inv. no. 6312

Hendrik van Balen (1575–1632) and
Jan Brueghel the Elder (1568–1625),
Workshop
43 The Miracle of the Loaves and Fishes
C. 1605–10
Gallery of the Electorate of Mainz
Inv. no. 6312

Theodoor van Thulden (1606–1669) and
Adriaen van Utrecht (1599–1652)
44 Allegory of Transience
C. 1640–5
From Mannheim Gallery
Inv. no. 1123

Hieronymus Francken III (1611–1661)
45 The Massacre of the Innocents
Gallery of the Electorate of Mainz
Inv. no. 6466

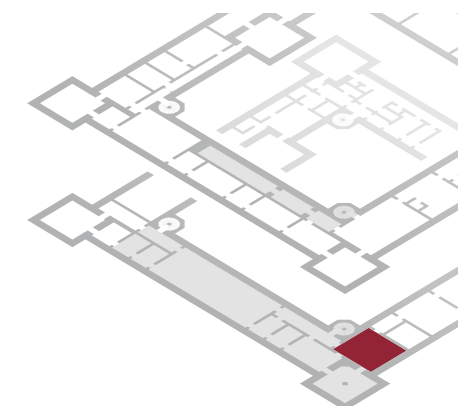
Thomas Willeboirts Bosschaert
(1613–1654)
46 Allegory of Transience
C. 1650–54
Gallery of the Electorate of Mainz
Inv. no. 6461

Johannes Natus (1658–1662), (?)
47 A Scholar at the Fireside
Gallery of the Electorate of Mainz
Inv. no. 6463

Jan van Haensbergen (1642–1705)
48 Virgin and Child
Gallery of the Electorate of Mainz
Inv. no. 6363

Richard Brakenburgh (1650–1702)
**49 The Resurrection and the Holy Women
at the Tomb**
Gallery of the Electorate of Mainz
Inv. no. 6511

Jacob Jordaens (1593–1678)
50 Religious Allegory
C. 1655–60
Gallery of the Electorate of Mainz
Inv. no. 6288



Jacob Duck (1600–1667)
51 Pillaging Soldiers
C. 1635–9
Gallery of the Electorate of Mainz
Inv. no. 6310

Willem de Heusch (1625–1692)
52 Landscape at Sunset
Gallery of the Electorate of Mainz
Inv. no. 6442

Pieter Spierinckx (1635–1711) and
Theobald Michau (1676–1765)
53 Forest Road with Ford
Gallery of the Electorate of Mainz
Inv. no. 6547

Frederick de Moucheron (1633–1686)
54 Landscape with Waterfall
C. 1650–74
Gallery of the Electorate of Mainz
Inv. no. 6549

Gerard de Lairese (1641–1711), (?)
**55 Still Life with Flowers, Fruits, and
Birds**
1664
Gallery of the Electorate of Mainz
Inv. no. 6509

Claude Lorrain (Claude Gellée,
1604–1682), Follower of
56 River Landscape
Gallery of the Electorate of Mainz
Inv. no. 6575

Luca Giordano (1634–1705)
57 Esther before Ahasuerus
58 Salomon and the Queen of Sheba
C. 1697
From Zweibrücken Gallery, 1799
Inv. nos. 6250, 6251

Gaspare Diziani (1689–1767)
59 Joseph Sold by His Brothers
60 Joseph Interpreting Pharaoh's Dreams
C. 1755
From the von Eltz Collection
Inv. nos. 6342, 6353

Francesco Trevisani (1656–1746)
61 St Sebastian
Gallery of the Electorate of Mainz
Inv. no. 9796

Hendrick Mommers (1623–1693)
62 Roman Marketplace Scene
C. 1650–74
Gallery of the Electorate of Mainz
Inv. no. 6396

Johann Heinrich Roos (1631–1685)
63 Portrait of a Man Aged Eighty-One
64 Portrait of a Woman Aged Sixty-One
1669
Gallery of the Electorate of Mainz
Inv. nos. 6314, 6308

Alessandro Gherardini (1655–1726)
65 Esther before Ahasuerus
C. 1700
From the Electoral Gallery in Munich
Inv. no. 6239

Antiveduto della Grammatica
(1570–1626)
**66 Salome Receives the Head of
John the Baptist**
C. 1616
From the von Eltz Collection
Inv. no. 6289

Sebastiano Ricci (1659–1734)
67 The Assumption of the Virgin
1733–4 or later
From the von Eltz Collection
Inv. no. 6354

French (?)
68 Sumptuous Still Life
C. 1650–1700
Gallery of the Electorate of Mainz
Inv. no. 6436

Anthony van Dyck (1599–1641),
Workshop
69 St Peter
70 St Simon
C. 1618–20
From Schleißheim Gallery
Inv. nos. 1503, 1507

Cornelis Jansz. de Heem (1631–1695)
71 Still Life with Fruits and Vegetables
72 Still Life with Fruits and Flowers
Gallery of the Electorate of Mainz
Inv. nos. 6290, 6281

Paulus Moreelse (1571–1638)
73 Virgin and Child
1631
Gallery of the Electorate of Mainz
Inv. no. 6343

Style of Philips Wouwerman
(1619–1668)
74 Horseman in Front of a Tavern
Gallery of the Electorate of Mainz
Inv. no. 6389

Jaspar Jacobus van Opstal the Younger
(1654–1717)
**75 The Holy Family with the Young St John
the Baptist and an Angel**
Gallery of the Electorate of Mainz
Inv. no. 6360

Sébastien Bourdon (1616–1671)
76 Lamentation at the Tomb of Christ
C. 1650
Gallery of the Electorate of Mainz
Inv. no. 6484

François-André Vincent (1746–1816)
77 Greek Priest
C. 1782
Gallery of the Electorate of Mainz
Inv. no. 6309

Claude-Joseph Vernet (1714–1789)
78 A Shipwreck in Stormy Seas
C. 1770
Gallery of the Electorate of Mainz
Inv. no. 6414

Bonaventura Peeters the Elder
(1614–1652)
79 View of Dordrecht with Sailboats
1634
Gallery of the Electorate of Mainz
Inv. no. 6332

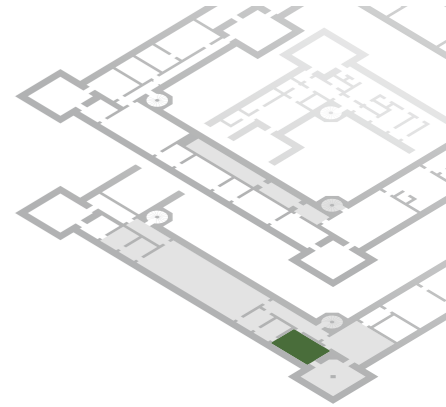
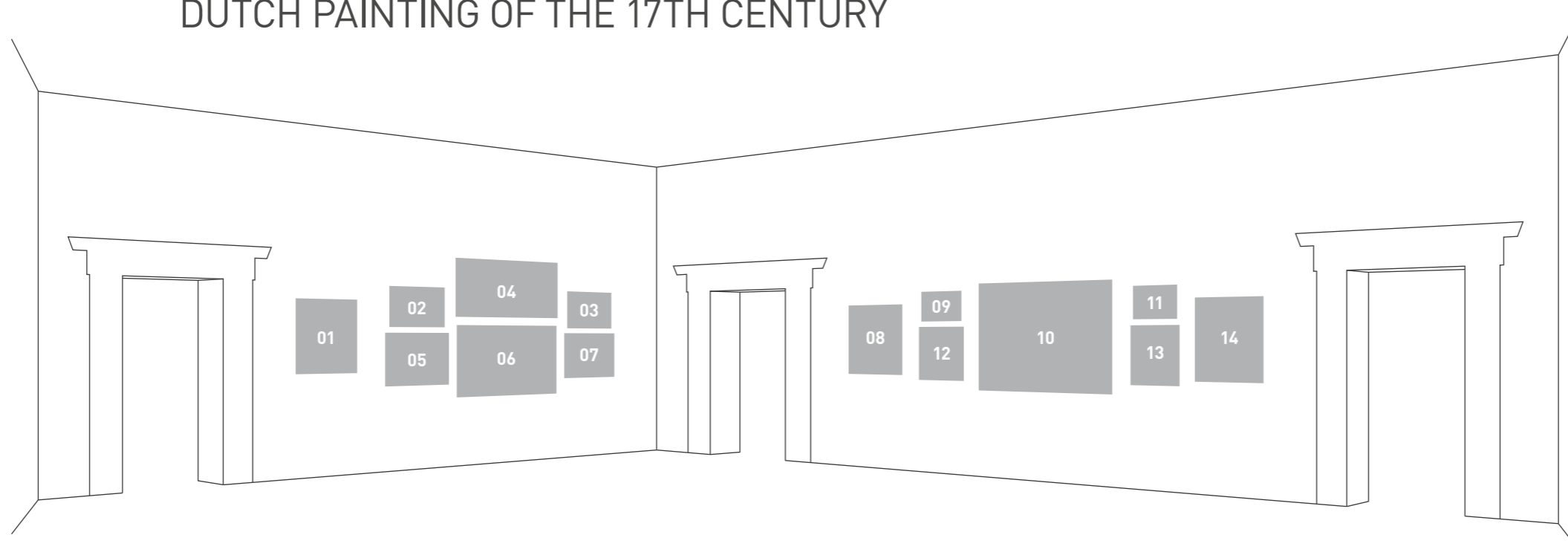
Jan Tilens (1589–1630) and
Frans Francken the Younger (1581–1642)
**80 Coastal Landscape with the Rape of
Europe**
C. 1620
Gallery of the Electorate of Mainz
Inv. no. 6330

Aert Jansz. Marienhof (1625–1672),
Attributed to
81 Joseph Interpreting the Dreams
Gallery of the Electorate of Mainz
Inv. no. 6504

Godfried Schalcken (1643–1706)
82 The Rest on the Flight into Egypt
C. 1665–70
1799 from the Mannheim Gallery
Inv. no. 1294

Pieter Wouwerman (1623–1682)
**83 Soldiers Playing Dice in Front of a
Tavern**
Gallery of the Electorate of Mainz
Inv. no. 6403

DUTCH PAINTING OF THE 17TH CENTURY



Jacob van Ruisdael (1628/9–1682)
01 Northern Landscape with Waterfall
1670–5
From Zweibrücken Gallery, 1799
Inv. no. 874

Rather than being based on sketches, Jacob van Ruisdael's seemingly true-to-life landscapes follow the models of his older fellow painter Allaert van Everdingen, who travelled to Scandinavia and popularised the northern landscape in his home country upon his return.

Herman Saftleven (1609–1685)
02 Tavern on a Mountain with the View of Rhens on the Rhine
1656

03 Rhine Landscape
1666

Gallery of the Electorate of Mainz
Inv. nos. 6415, 6417

During a journey along the Rhine and the Mosel in 1651, Herman Saftleven made numerous drawings that he later used to compose landscape paintings. The detailed motifs in the shaded foreground and the more summarily depicted, light-flooded landscape in the background gives the hilly river landscape a convincing spatial quality.

Simon de Vlieger (1600–1653)
04 Stormy Sea
1640–5
Acquired from the Princely-Episcopal Residence of Würzburg during secularisation in 1804
Inv. no. 867

Under a dark and dramatic cloud formation, two fishing boats on a stormy sea are steering toward the mole of a small harbour. On the left, fishermen are struggling against the waves in a rowboat, while a three-master with cannons approaches from behind. Despite the reduced range of colours, de Vlieger lends spatial structure to the seascape with clever light effects that convincingly convey the atmosphere.

Barent Gael (1630/5–1698)
05 Resting in Front of a Tavern
Gallery of the Electorate of Mainz
Inv. no. 6402

Like his teacher Philips Wouwerman ('Horsepond', no. 21), Barent Gael frequently places similar figures and horses in the centre of his compositions, which usually depict street life and bustling activity in front of an inn on the edge of a village.

Salomon van Ruysdael (1600/3–1670)
06 Canal Landscape with Nijenrode Palace
1650
Gallery of the Electorate of Mainz
Inv. no. 6497

This view toward Nijenrode Palace across the Vecht River in Utrecht is repeated several times in Ruysdael's work. For centuries, the Vecht was an important shipping connection between the Zuidersee, where there was a connection to northern Europe, and the Rhine, which linked it to the country that is now Germany. Nijenrode Palace, which had been destroyed in the fifteenth and sixteenth centuries, was reconstructed in Renaissance style between 1632 and 1642.

Gerard Dou (1613–1675)
07 The Vegetable and Herring Seller
1654
From Mannheim Gallery, 1799
Inv. no. 552

The city gate in the background is the Blauwpoort in Leiden, which appears several times in Gerard Dou's works. Dou was one of the most important of the Leiden *fijnschilders*, who were known for their precise, meticulous style. This picture, which is dated 1654 on the barrel head to the right, was part of the collection of Elector Palatine Johann Wilhelm in Düsseldorf.

Simon Luttichuys (1610–1661)
08 Breakfast Still Life
C. 1650–60
Gallery of the Electorate of Mainz
Inv. no. 6302

This arrangement by Simon Luttichuys, who specialised in still lifes in Amsterdam, is subtly illuminated from the left. It features two shining, polished pewter plates with various types of food, an elegant knife, a green rummer filled with white wine, and a *façon de Venice* goblet.

Jan van Huchtenburgh (1647–1733)
09 Stag and Wild Boar Hunt
1674
Gallery of the Electorate of Mainz
Inv. no. 6444

Jan van Huchtenburgh, who painted battle and hunting scenes, was trained by Thomas Wyck (Room 12b, nos. 09, 12), before he went to Rome and Paris in the 1660s, where he worked in the Gobelins Manufactory. In around 1670 he returned to Holland. Starting in 1708 he was in the service of Prince Eugene of Savoy in Vienna and Elector Palatine Johann Wilhelm in Düsseldorf.

Jan van Goyen (1596–1656)
10 The Valkhof in Nijmegen
1646
Gallery of the Electorate of Mainz
Inv. no. 6311

Jan van Goyen incorporated many recognisable buildings in his landscapes that were based on sketches made during study trips. The square tower of the Valkhof rises above the view of the walled city of Nijmegen shown here, seen from across the Waal River.

Aert van der Neer (c. 1603/4–1677)
11 Sunset
C. 1660–70
Gallery of the Electorate of Mainz
Inv. no. 6381

This atmospheric Netherlandish evening landscape is the pendant to 'Winter Landscape' (inv. no. 6383) at the Alte Pinakothek in Munich. Aert van der Neer, who was active in Amsterdam, is now considered one of the important proponents of landscape painting who is especially valued for his nocturnal landscapes illuminated by moonlight.

Quiringh van Brekelenkam (after 1622–1669/79)
12 Cupping Glasses
C. 1661
From Mannheim Gallery, 1799
Inv. no. 2755

Cupping therapy, which has been practiced since antiquity, entails applying heated glass cups to create a vacuum for sucking blood. Following the *fijnschilder* Gerard Dou, Van Brekelenkam

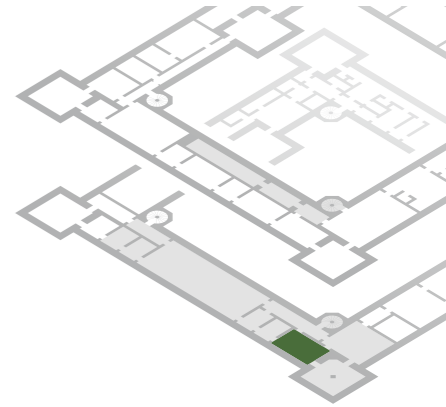
focuses especially on the realistic depiction of various materials and surfaces.

Caspar Netscher (1635/39–1684)
13 Young Cavalier
1680
Gallery of the Electorate of Mainz
Inv. no. 6323

This portrait, which is signed "CNetscher. fec. 1680" on the balustrade, depicts a fashionably dressed young man wearing a brocade *japonse rok* (Japanese robe). In the background, there is a view of a garden with a sculpture of Justitia.

Eglon van der Neer (1635/6–1703)
14 Interior with Elegant Company
1659
Gallery of the Electorate of Mainz
Inv. no. 6449

In a large, prestigious room with richly decorated fireplace and a large-format landscape picture, elegantly dressed women and men meet for conversation and wine.



Nicolaes Berchem (1621/2–1683)
15 Resting Cattle
C. 1645
Gallery of the Electorate of Mainz
Inv. no. 6435

The low horizon is typical for Netherlandish landscape painting of the seventeenth century. Similar to his fellow countryman Paulus Potter, Berchem depicts a peaceful, idealised view of cattle farmers living in the country, as was imagined by the bourgeois clientele who bought landscapes.

August Querfurt (1696–1761)
16 Departure from the Lodging
17 Departure for Heron Hawking
Probably 1749
Gallery of the Electorate of Mainz
Inv. nos. 6518, 6530

August Querfurt is one of the imitators of Philips Wouwerman, who was active in Haarlem one century earlier. Heron hawking, the practice of hunting grey herons with specially trained birds of prey, was especially popular among the aristocracy.

Willem Romeyn (1614–1694)
18 Cattle Herd
Acquired from the art market in 1929
Inv. no. 9486

A pupil of the famous landscape painter Nicolaes Berchem, Haarlem-based Willem Romeyn specialised in pastoral scenes with resting livestock and shepherds in southern landscapes, which were likely inspired by his sojourn in Rome in 1650–1.

Carel de Hooch (c. 1577–1638)
19 Italianate Landscape
Gallery of the Electorate of Mainz
Inv. no. 6529

Bathed in warm light, the atmospheric southern landscape depicts cattle farmers in front of a crumbling ruin. In the depths of the pictorial space, the view opens to show a hilly area with a river, which is reminiscent of views of the Sabine and Alban Hills near Rome. Carel de Hooch, who is known for his grottoes and ruins, probably visited Italy between 1624 and 1627.

Cornelis van Poelenburch (1594/5–1667)
20 Diana Discovers Callisto's Pregnancy
From Zweibrücken Gallery, 1799
Inv. no. 2758

This small copper panel shows an event from Greek mythology. Diana (Artemis), accompanied by her nymphs, discovers the unwanted pregnancy of Callisto, who had been raped by Jupiter (Zeus).

Callisto is later transformed into a bear by Juno (Hera), the wife and sister of Jupiter, and set among the stars as a constellation. Van Poelenburch, who spent many years in Italy and was one of the first Netherlandish painters to specialise in Italianate landscapes, was likely inspired by literary sources such as the *Metamorphoses* by Ovid and models of the Italian Renaissance.

Philips Wouwerman (1619–1668)
21 Horsepond
C. 1661–2
From the Electoral Gallery in Munich
Inv. no. 880

This Italianate river landscape with a towering ruin is by the Haarlem master Philips Wouwerman. Since he never travelled to Italy himself, he was probably inspired by the works of fellow Netherlandish artists who had returned from sojourns in southern Europe.

Aelbert Cuyp (1620–1691), Attributed to
22 Portrait of a Young Man on Horseback
Gallery of the Electorate of Mainz
Inv. no. 6333

Under the influence of Italianate painters, especially Jan Both, the Dordrecht master Aelbert Cuyp became one of the most popular Nether-

landish landscape painters. Although this work bears the signature "cuyp. Fecit", the attribution to the painter is not uncontested.

Adam Pynacker (1620/2–1673), Circle of
23 Landscape with the Ruin of a Castle
Gallery of the Electorate of Mainz
Inv. no. 6520

Although the vertical-format composition is signed at the left with "A Pynacker f", it is probably a work from the circle of the artist or a copy after a lost original.

Abraham Begeyn (1637–1697)
24 Landscape with Livestock and Shepherds
Gallery of the Electorate of Mainz
Inv. no. 6301

Abraham Begeyn, who travelled extensively and was active in the Netherlands, France, England, and Germany, specialised in the depiction of herdsmen and goats in Italianate landscapes of this type.

Paulus Moreelse (1571–1638)
25 Flautist
1636
Gallery of the Electorate of Mainz
Inv. no. 6527

The Utrecht painter Paulus Moreelse, who specialised in portraits, expanded his repertoire following the return of his well-known pupil Dirck van Baburen from Rome to include fancifully dressed half-figures that adopt the chiaroscuro style of the famous Italian painter Caravaggio.

Abraham Bloemaert (1566–1651)
26 The Sermon of John the Baptist
C. 1620
Acquired from the Princely-Episcopal Residence of Würzburg during secularisation in 1804
Inv. no. 2045

The celebrated history and landscape painter Abraham Bloemaert was one of the founders of the Utrecht painter's guild in 1611. This multiple-figure composition including the sermon of John the Baptist is characterised by a wealth of detail and powerful, radiant colours. The two trees without foliage refer to the biblical destructions of unproductive trees (Matthew 3:10, Matthew 7:19, and Luke 3:9).

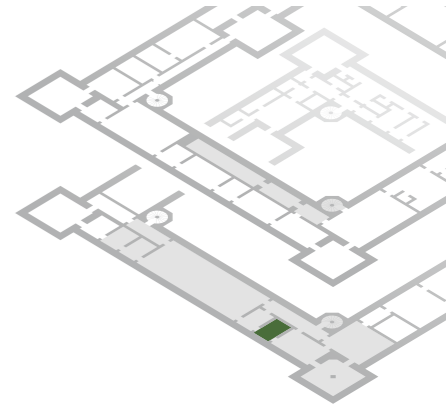
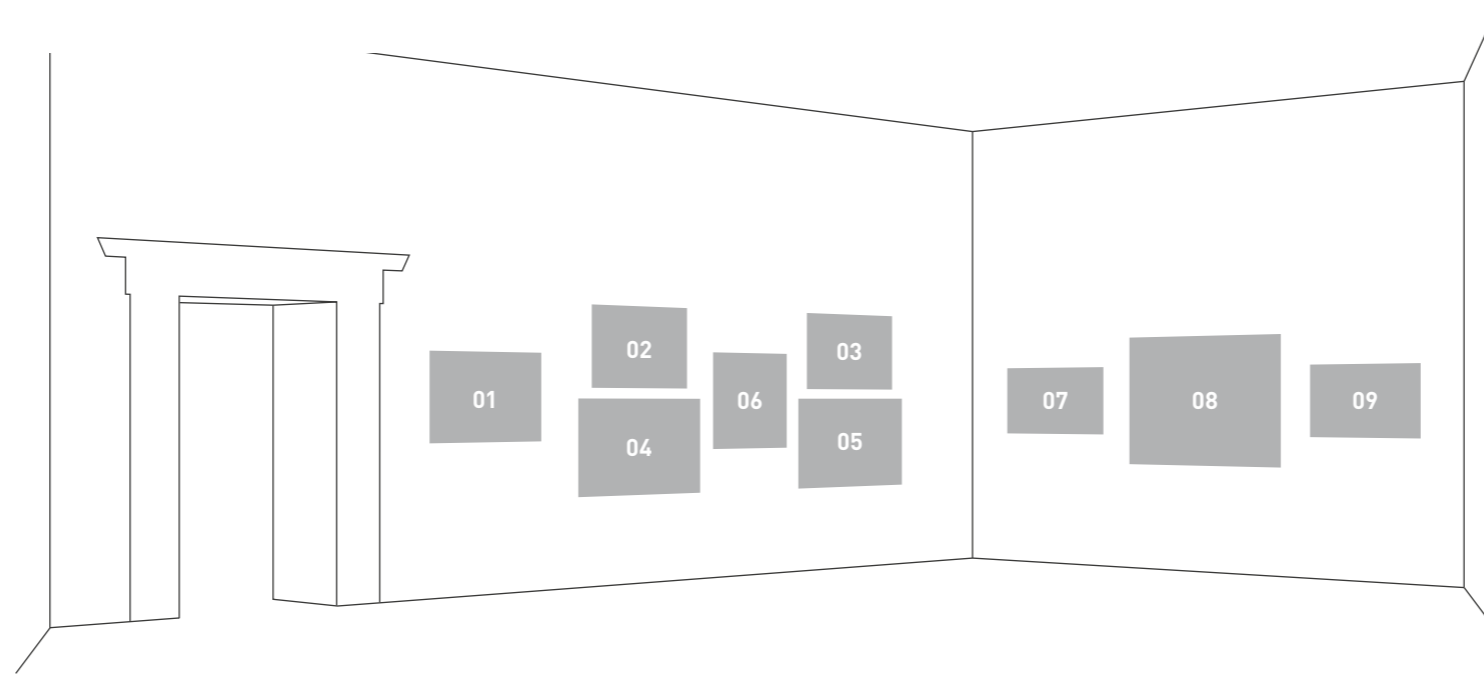
Karel van Mander (1548–1606), Circle of
27 The Kiss of Judas
Gallery of the Electorate of Mainz
Inv. no. 6492

Karel van Mander, who was especially known for his theoretical writings on art, was also well-versed in painting. This nocturnal history painting is attributed to his circle. According to the Bible (Matthew 26:47–50), it had been agreed upon that the Apostle Judas would identify Jesus in the garden of Gethsemane by kissing him so that the opponents could arrest him.

Jan Simonsz. Pynas (1581/2–1631)
28 The Raising of Lazarus
1605
Gallery of the Electorate of Mainz
Inv. no. 6499

Jan Pynas is counted among the Italianate painters, the Netherlandish landscape and genre painters who travelled to Italy at the beginning of the seventeenth century to study the masterpieces of the Renaissance and antiquity. This landscape with the Raising of Lazarus set against a southern landscape with grottoes and ruins is inspired by the works of Adam Elsheimer, with whom Pynas was closely involved in Venice.

FLEMISH PAINTING OF THE 17TH CENTURY – PART 1



Frans Francken the Younger (1581–1642)
01 Allegory of Virtue
C. 1630–1
From the Electoral Gallery in Munich
Inv. no. 860

A female figure with bared breasts, plumed helmet, and a sword in hand floats above a large crowd. She is being led by Jupiter, who is accompanied by his attribute, the eagle, to Olympus. She appears twice again in the picture: on the left edge, she is summarily depicted in a group that has gathered in front of a temple and is proceeding up a hill toward an opening in the clouds that is illuminated by a bright light. On the right edge, she is enthroned on a pedestal as a monument with a long staff and an orb under her right foot. Here, too, she is surrounded by people; this group is threatening her with raised fists.

The picture depicts different, contrasting attitudes. In the left half of the work, those who are following the path of virtue and honour, symbolised by the temple and the road leading to the clouds are shown, facing the sinful people, who have gathered around a pond; some of them sit on its edge, drinking and vomiting, or they attack each other with weapons. A crying man, who apparently regrets his sins, in the foreground transitions to the large crowd, which represents various

social classes: soldiers, philosophers, clergymen, and princes. Two women with children near a sack of gold and a precious receptacle suggest that a life of virtue literally bears fruit.

Cornelis Huysmans (1648–1727)
02 Southern Landscape with Shepherds at a Trough
03 Southern Landscape with Travellers on a Road
Gallery of the Electorate of Mainz
Inv. nos. 6291, 6282

The two pictures, conceived as a pair, stand in the tradition of Italianate landscapes. Sandy roads and cliffs that are illuminated by the setting sun, picturesque groups of trees, and the view of mountains in the background present an idyllic panorama that is inhabited by shepherds and travellers. The ruins of an ancient aqueduct and a bridge lend an Arcadian character to the scene. Huysmans stands in a tradition that was decisively influenced by Claude Lorrain.

Sebastiaen Vrancx (1573–1647)
04 Battle of the Cavalry
05 Looting of the Baggage Train
C. 1630
Gallery of the Electorate of Mainz
Inv. nos. 6493, 6500

The Thirty Years' War (1618–1648), which involved large parts of Northern Europe, was an event that left a lasting mark on the seventeenth century. This widespread fighting is reflected in art: battle scenes, looting soldiers, and the suffering population are common subjects in this period.

One of the painters who specialised in this type of subject was Sebastiaen Vrancx. In the pendants in Aschaffenburg, he depicted two aspects: 'Battle of the Cavalry' focuses on the confrontation of two enemy parties: coming from two directions, they collide in the centre of the picture with their rifles cocked. Shots from the ambush and trumpets accompany the action. In the pendant, the departure after the battle is depicted: the victors loot the provision carriages, clothing is removed from the dead, and remaining prisoners are either arrested or killed.

The event is illustrated with a plethora of details. Vrancx focuses not on the heroic, but on the horrendous aspect of war.

Frans Francken the Younger (1581–1642)
06 St Veronica Offers Christ the Veil
C. 1612
Gallery of the Electorate of Mainz
Inv. no. 6279

Parallel to the large-figured history paintings by Peter Paul Rubens, the older tradition of illustrating scenes from the Bible and from ancient mythology and history in little cabinet pictures with small figures lived on. Frans Francken the Younger was the most important proponent of this type of picture; he was very successful with his works that were mostly painted on wood or copper.

This scene from the Passion of Christ is a characteristic example of his work. Diverging from tradition, Francken presented the road to Golgotha in a vertical format instead of a horizontal one. This enabled him to present the protagonists in the foreground: Christ, additionally emphasised by the halo made of gold leaf, is collapsing under the weight of the cross while St Veronica offers him the veil on which his face will later be imprinted and, to the left, Simon of Cyrene strongly protests having to take on carrying the cross.

Josse de Momper (1564–1635)
07 Landscape with Monastery and Pilgrims
C. 1620
Gallery of the Electorate of Mainz
Inv. no. 6426

The scenes in the foreground are relat-

ed to the monastery that can be made out in the middle ground of the picture. Several pilgrims—recognisable due to their capes, rosaries, and hats with shells attached to them—are on their way to the monastery, while others are already returning. Social differences are indicated: beggars and people with disabilities are waiting for the carriage with wealthy people in hope of receiving alms.

Frans Francken the Younger (1581–1642)
08 Departure of the Israelites from Egypt
1640
Gallery of the Electorate of Mainz
Inv. no. 6253

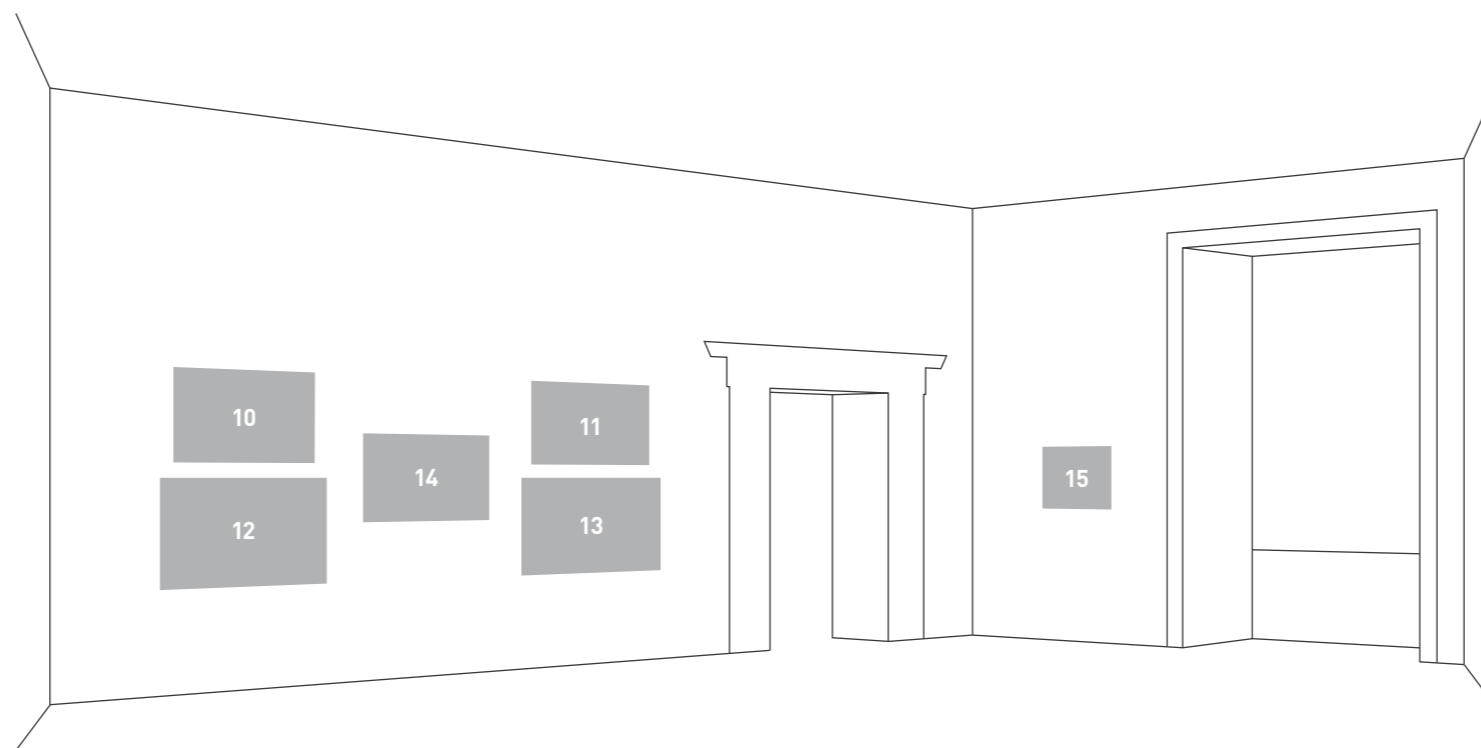
After God had inflicted ten plagues on the Egyptians, the Israelites were finally allowed to leave the country after their long captivity. As described in the second book of Moses (Exodus 1–12), many children had been born in the meantime. Directly before their departure, the Israelites demanded gold and silver vessels from their neighbours according to God's commandment, and brought along unleavened bread with them.

Francken describes the departure in many details. Motifs such as turbans, the large, flat hats of the women, and the camels add exotic flair to the pro-

cession, while the landscape and the architecture in the background seem more European.

Josse de Momper (1564–1635)
09 Mountain Landscape with Travellers
C. 1620
Gallery of the Electorate of Mainz
Inv. no. 6430

Typical of Flemish painting, the field of depth is not only achieved through the contrast between the close-up foreground and vista, but also through colour perspective attained by layering different colours: brown in the foreground, then green merging into blue. In this picture, travellers approach a castle by means of a wide road.



Gillis van Coninxloo (1544–1606/7),
Workshop

10 Forest Landscape with the Expulsion of Hagar and Ishmael

11 Forest Landscape with Hagar and the Angel

C. 1595–1600
Gallery of the Electorate of Mainz
Inv. nos. 6319, 6328

In the early sixteenth century, the categories of landscape, still life, and genre were established. These soon developed into various image types such as forest landscapes, in which massive trees determined the compositions; they were first introduced in the 1550s. In addition to Pieter Bruegel the Elder, Gillis van Coninxloo was among the early pioneers. The great success of such pictures was reflected in the numerous copies made, such as this pair of pictures. Inv. no. 6328 (no. 11) is a replica of an autograph painting in the Kunsthistorisches Museum in Vienna. In comparison, the foliage in this version is more schematic and less differentiated, while the execution of the plant growth is summary. The staffage, which is taken from the Old Testament, is characteristic and reminiscent of the beginnings when landscape painting developed from history painting. The subject is the story of Hagar, the concubine of Abraham, who was expelled with her son Ishmael when Sarah gave

birth to Isaac, the legitimate son of Abraham. Hagar and Ishmael were saved by an angel, who led them out of the desert.

Josse de Momper (1564–1635)
12 Landscape with Rock Chapel and Pilgrims

13 Rocky Landscape with a Grotto
C. 1618–20
Gallery of the Electorate of Mainz
Inv. nos. 6433, 6583

Josse de Momper is one of the most important proponents of Flemish landscape painting. In addition to panoramic landscapes known as world landscapes, he frequently painted mountainous landscapes, in the foreground of which bizarrely shaped rocks and dark grottoes and caves frame the view of the distant landscape. The close-up foreground, which is rendered in brown tones, provides space for staffage—frequently travellers or pilgrims, who are identifiable by the shells they wear on their hats.

Josse de Momper (1564–1635)
14 Village with Vineyard (Autumn)
C. 1615
Gallery of the Electorate of Mainz
Inv. no. 6404

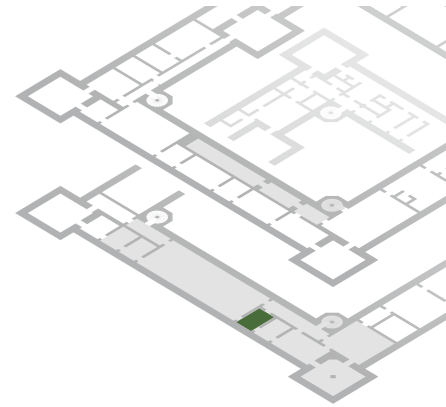
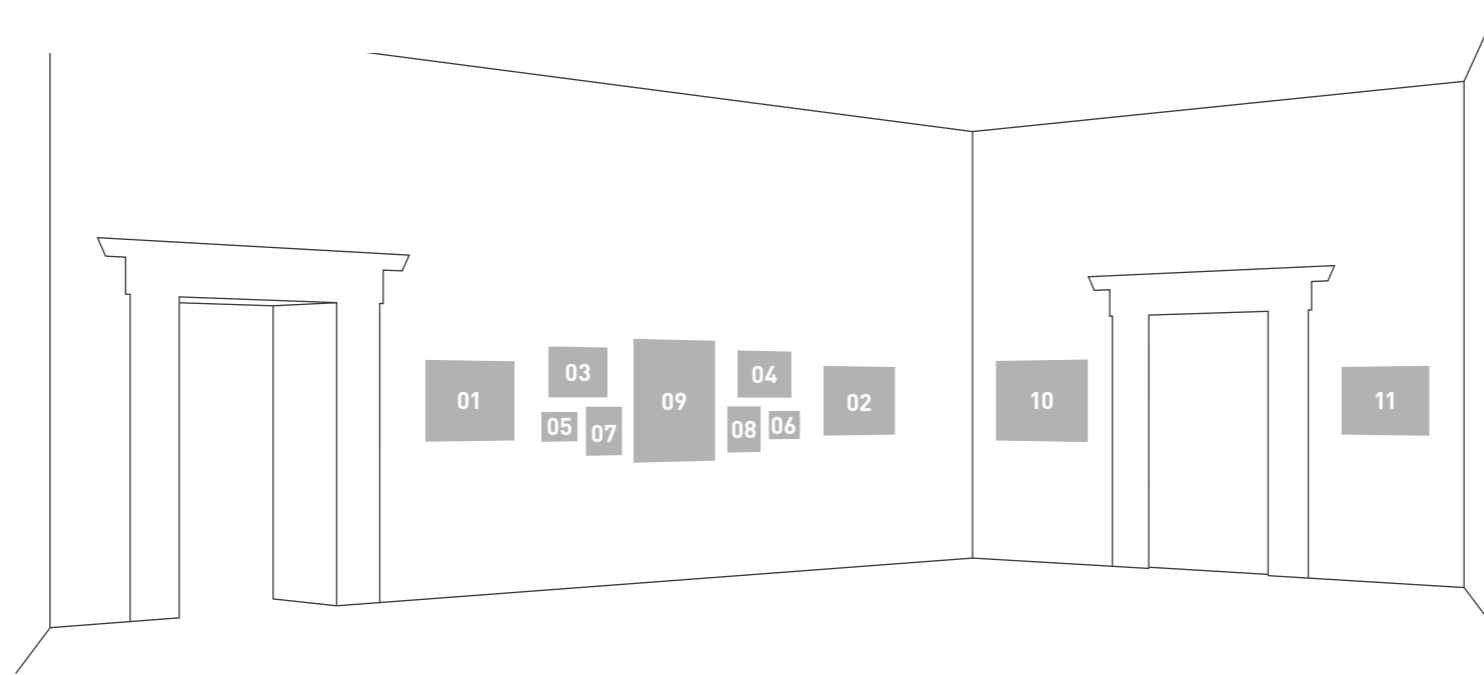
Although this might appear to be a village landscape at first glance, a closer look reveals that it is a depiction of one of the seasons. Various activities that are associated with autumn are shown here, such as harvesting grapes, picking fruit, and fattening pigs. While the figures follow models by Jan Brueghel the Elder, they were not executed by him.

Jan Brueghel the Elder (1568–1625),
Workshop, and Hans Rottenhammer
(1564/5–1625), Workshop (?)
15 Christ in Limbo
C. 1597
Gallery of the Electorate of Mainz
Inv. no. 6408

The tradition of painting night scenes goes back to the late fifteenth century in Netherlandish painting. Among the early proponents are Hieronymus Bosch, who became famous for his scenes of hell that are inhabited by bizarre creatures and characterised by blazing fires. Jan Brueghel relied on this image type when in 1597 he created a depiction of limbo with the figure painter Hans Rottenhammer (The Hague, Mauritshuis). The version in Aschaffenburg is a copy that is attributed to the workshop. The subject is related in the 'Golden Legend', a medieval description of the lives of the saints and their legends. According to the story, the resurrected Christ visited limbo to save all those who had died without having had a Christian baptism.

The picture is painted on a copper plate that had previously been used for printing. On the reverse is a map of the French coast of the Mediterranean, which had been used to make prints that were published in an atlas.

FLEMISH PAINTING OF THE 17TH CENTURY – PART 2



Cornelis Huysmans (1648–1727)
01 Hilly Landscape with a Ford
02 Shady Forest Ground with Shepherds
Gallery of the Electorate of Mainz
Inv. nos. 6317, 6326

Liberally distributed groups of trees flank the view into the distance, and the setting sun, which casts warm light on the hills, bushes, and clouds, lends an Arcadian character to the landscape. The figures at the side of the road also contribute to this, conveying a sense of tranquillity and calmness; this is echoed by the travellers who are waiting for the boat at the ford and the shepherds with cows. Huysmans follows a tradition of landscape painting that was influenced by painters such as Gaspard Dughet.

David Teniers the Younger (1610–1690)
03 Smoking and Drinking Monkeys in a Wine Cellar
04 Monkeys Dining in a Kitchen
C. 1660
From the Electoral Gallery in Munich
Inv. nos. 814, 816

As early as the sixteenth century, depictions of animals imitating human behaviour and thus making a joke of it were popular. Teniers was following this tradition in these depictions of

monkeys who have taken over a cellar storeroom and a tavern. Their colourful clothing and plumed hats lend a clownish character to them that is further emphasised by the earnestness with which they are pursuing their activities.

In the kitchen scene they are seated around a table. One of the monkeys is meticulously cutting slices of a pie, while another is affectedly holding a fine wine glass in its hand. A chicken is being shared on the floor, while another monkey takes on the role of a servant shucking oysters. In the background, cooks are roasting various cuts of meat over a fire in the fireplace.

The scene in the wine cellar is more critical in its lampoon of human misconduct: the pipes and the tobacco strewn over the floor refer to smoking, which was ascribed with a dehydrating effect that was countered with the increased consumption of alcoholic beverages. The monkey who is about to fill a jug with wine from the barrel in the background indicates this.

Other versions of the pendants in Madrid are executed with much more detail than the Aschaffenburg panels, which are likely workshop productions.

Pieter Neefs the Elder (1578–1661)
05 Interior of a Gothic Church with a Nocturnal Mass
06 Nocturnal Visitors with Clergyman in a Gothic Church
1657
Gallery of the Electorate of Mainz
Inv. nos. 6475, 6473

Depictions of church interiors by night were very popular in Netherlandish painting because they were considered proof of special skill. Only a few light sources penetrate the darkness, allowing individual architectonic details to emerge. A light source in the area of the choir elucidates the dimensions of the space; candles and torches highlight altars, organs, and epitaphs. Light sources with intensity creating different effects and emphasising the variety of Gothic architecture were consciously chosen. The interiors are painted on copper, which highlights the fineness and brilliance of the painting. Pieter Neefs the Elder is one of the painters who specialised in nocturnal church interiors.

Franz de Hamilton (1640–1712)
07 Still Life with Two Snails and a Lizard
08 Still Life with Snake, Snail, and Lizard
C. 1702–12
Gallery of the Electorate of Mainz
Inv. nos. 6384, 6380

This type of forest-floor still life began to be produced around the middle of the seventeenth century. Instead of arranging fruit and animal still lifes on a table, painters such as Jan Davidsz. de Heem and Abraham Mignon presented them on the ground in nature. Otto Mar-seus van Schrieck further developed this type by transforming the forest floor itself with plants and animals into a still life. Franz de Hamilton followed this tradition. Peculiarly shaped leaves, mushrooms, and reptiles such as snakes and lizards contrast against the dark background of the forest floor. The use of items from nature enhanced the impression of naturalness: the wings of real butterflies were pressed into the still wet surface so that the colour particles would stick, and the vegetation on the ground was dabbed with real moss, creating a filigreed structure.

Daniel Seghers (1590–1661)
09 Holy Family with Floral Wreath
C. 1650
Gallery of the Electorate of Mainz
Inv. no. 6305

The depiction of religious scenes as a picture within a picture and surrounded by flowers reflects religious practices: to this day sacred pictures are decorated on special occasions with flowers as a sign of veneration. The famous flower

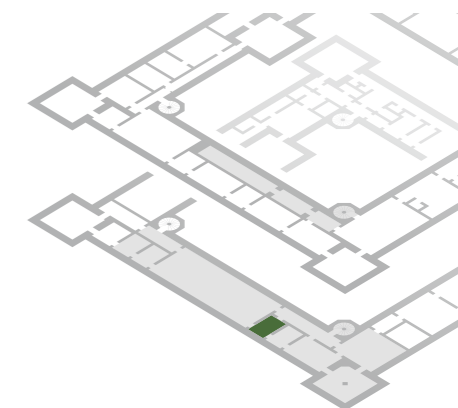
painter Jan Brueghel the Elder collaborated with Peter Paul Rubens on such works; however, it was Daniel Seghers who surrounded sacred images with richly ornamented stone cartouches and then additionally with floral decoration. Here, too, the Holy Family was painted by another artist. The flowers are related to these figures: the rose is a common symbol of Mary, and the thistle refers to the Passion of Christ.

Jan Davidsz. de Heem (1606–1684)
10 Flowers and Fruit Still Life with Lobster
Gallery of the Electorate of Mainz
Inv. no. 6392

Lavishly decorative still lifes known as *pronkstillevens* developed from the monochromatic depictions of meals starting in the 1630s. The presentation of luxurious items is characteristic; in this case, they include a bowl made of Chinese porcelain, a silver salt cellar, a covered goblet, and delicate glassware. The fruits, confections on the left, and seafood are exquisite. Draped cloth emphasises the staging. However, the splendour is short lived, for caterpillars and other insects are already making their approach. The bright colourfulness is influenced by Flemish still lifes: De Heem was not only active in Utrecht; he also spent a long time in Antwerp.

Jan Brueghel the Elder (1568–1625)
11 River Landscape
1602
From the Electoral Gallery in Munich
Inv. no. 829

In addition to flower pictures, Jan Brueghel is known for his landscapes. Their particular appeal is due to the contrast between the limited dimensions of the gallery picture and the distant view of a vast landscape. Brueghel used a very fine brush to depict individual motifs, such as the man on the landing stage, who is drawing water from the river against the backdrop of the village. Despite the summary painting style of such details, viewers have the impression that the picture is filled with minute detail. The women with rakes in the foreground are taken from a painting by the artist's father, Pieter Bruegel the Elder.



Alexander Keirincx (1600–1652) and Frans Francken the Younger (1581–1642), Workshop
12 Forest Landscape with the Rest on the Flight into Egypt
 C. 1620
 Gallery of the Electorate of Mainz
 Inv. no. 6304

Alexander Keirincx's forest landscape follows the tradition of Gillis van Coninxloo (see both pictures in Room 4, nos. 10 and 11). However, a direct comparison reveals distinct differences: the loose grouping of trees in this picture enables the viewer to discern a small settlement on the far bank of the river. Green and blue are the dominating colours; brown is only used in the immediate foreground. The increased lack of contrast and spatial depth approaching models of nature reflect new developments in Flemish landscape painting.

The figures are not by Keirincx; they were added by another artist. Groups similar to the Madonna with angels are found in works by Frans Francken the Younger. The bundle of belongings in the foreground and Joseph with the donkey refer to the Flight into Egypt, where the Holy Family took refuge to escape the henchmen of King Herod.

Jacques d'Arthois (1613–1686)
13 Wooded Landscape with Travellers at a Ford
14 Woodland by a Country Road
15 Group of Trees with a Distant View
 Gallery of the Electorate of Mainz
 Inv. nos. 6307, 6451, 6452

Brussels, along with Antwerp, was an important artistic centre in the Southern Netherlands. Jacques d'Arthois, who depicted the distinctive landscape of the surroundings in his pictures, was active there. The landscape is characterised by small hills, loose groups of trees, and sandy soil. These three paintings have similar compositions: trees dominate one half of the picture, combined with the view of a flat landscape extending to the horizon. The white birch trunks contrast with the dark forest; the crowns of individual trees with their delicate leaves stand out against the bright sky. Flooded with warm summer light, these landscapes have an idyllic character, which is reminiscent of the pastorals of the Rococo period.

Joos van Craesbeeck (1605/6–1660/1)
16 Smoking Peasants
 C. 1650–60
 From Mannheim Gallery
 Inv. no. 4762

Peasant scenes were very popular in Netherlandish genre painting after they were introduced by Pieter Bruegel the Elder. Small-format tavern interiors by Joos van Craesbeeck follow this tradition, which was also influenced by Adriaen Brouwer. Van Craesbeeck adapted Brouwer's model in this picture. A pipe-smoking man sitting in a sparsely lit, dark tavern interior allows the smoke to flow through his lips with great pleasure. His gaze is pensive and introverted. The subject of the picture is the negative effect of smoking, which was called *roock-drinken*, or "drinking smoke". The dehydrating effect of tobacco consumption, which at the time was inextricably associated with increased alcohol intake and the ensuing drowsiness, suggests the mortal sin of sloth – one of the negative consequences of this vice.

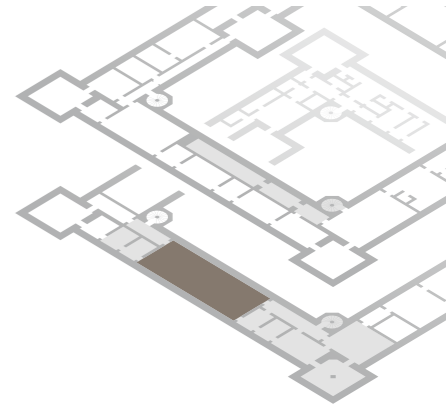
Frans Francken the Younger (1581–1642)
17 Christ Stumbling under the Cross
 C. 1620–30
 Gallery of the Electorate of Mainz
 Inv. no. 6388

The picture takes up a scene from the Passion of Christ: the moment in which Christ collapses under the weight of the cross. Unlike the painting in the next room (Room 4, no. 06), the accent here is on Christ's suffering on his way to Golgotha. Francken's choice of a vertical format allowed him to describe the whole spectrum of this brutal and hopeless event. A large group of people accompanies Christ, including both curious spectators and henchmen, whose military superiority Francken emphasises with armed cavalymen flanking the event and threatening lances looming above the scene. The dark clouds on the upper right contribute to the menacing atmosphere, as does the seemingly endless procession. In addition to the three crosses for Christ and the two thieves on the mountain Golgotha, there are many gallows, transforming the scene of the Crucifixion into an ordinary place of execution that is no less appalling.

Imitator of Adriaen Brouwer (1603/5–1638)
18 Tavern Scene
 From Zweibrücken Gallery
 Inv. no. 1857

Adriaen Brouwer left a lasting mark on the peasant genre with his drastic tavern scenes. He documents the activity in the dingy tavern with loose, often summary brushstrokes. Brawls, faces that are contorted with anger or pain, and dozing customers are depicted with a few aptly applied strokes. The convincing portrayal of the results of excessive alcohol consumption intrigued contemporary collectors. Due to great demand, many copies and imitations in the style of the artist were made, as in the case of this tavern scene. It follows the famous model in terms of the large fireplace, the barely defined interior, and the sparse furnishings. Numerous jugs and the marks on the wall tallying debts merely suggest the excessive lifestyle that is depicted in more graphic detail in autograph works by Brouwer.

LUCAS CRANACH THE ELDER AND HIS TIME – PART 1



Anonymous Master from the School of Lucas Cranach the Elder (1472–1553), Workshop of Lucas Cranach the Elder?

01 Six wing panels from the 'Angel Altarpiece' from the Stiftskirche in Halle ('Pfirt Altarpiece')
St Martin
St Erasmus
St Ursula
St Stephen
St Maurice
St Mary Magdalene
1526 / c. 1530
From the Stiftskirche in Halle, 1540
Inv. nos. 6264, 6272, 6268, 6262, 6263, 6261

These six pictures were created for a retable in the Stiftskirche in Halle. The corresponding altar initially featured only Lucas Cranach the Elder's devotional picture depicting the Man of Sorrows between Mary and St John (presented to Franziska von Pfirt by Karl Theodor von Dalberg in c. 1808; now Freiburg, Augustinermuseum). In 1530 the wings on display here were added to the devotional picture, which is dated 1524.

This altarpiece – along with additional German works in this room and the next – was commissioned by Cardinal Albrecht of Brandenburg (1490–1545), one of the most powerful ecclesiastic princes of the Holy Roman Empire who

was archbishop of Magdeburg, administrator of Halberstadt, archbishop and elector of Mainz, and primate of the Holy Roman Empire. In 1520 he began to furnish his new *Stift*, or endowment, in Halle with numerous altarpieces, which were brought to Aschaffenburg in 1540 to protect them from the Reformation.

The saints depicted in the 'Pfirt Altarpiece' have many personal connections to the commissioner of the altarpiece: Maurice and Mary Magdalene were the patrons of the new *Stift* in Halle, and Maurice was also the protector of the archdiocese of Magdeburg and one of the patrons of the Holy Roman Empire of the German Nation. St Erasmus was the patron saint of the Brandenburg Hohenzollern family; the saint resembles Albrecht of Brandenburg here and in many other depictions. St Ursula was the secondary patron of the Stiftskirche in Halle; St Martin refers to the archdiocese of Mainz, and Stephen to Halberstadt.

For the first time since the altar was dismantled 200 years ago, the paintings are presented here in a semi-reconstructive manner. On the left is a reconstruction of the view of the altarpiece with closed inner wings, which originally covered the central panel and left the fixed wings visible; to the right is the view with the inner

wings open, between which the above-mentioned devotional image must now be imagined. The covers that have recently been added to the frames reflect the original outline of the wings, which were topped with quarter arches, and simultaneously conceal the additions. These were made from the wood of the truncated original tips to give the altarpiece a rectangular form that was appropriate for a gallery space.

The conservational work that was carried out in Munich in 2018 restored the brilliant colours of the pictures and revealed their high quality. In addition to supplying scientific proof that the wings were created later than the central panel, the dating of the wood also revealed that it is very likely that the wings were produced directly in Cranach's workshop. The fact that a total of twenty-seven signed paintings were created between 1526 and 1536 on panels deriving from the same beech tree makes it likely that the log was in Cranach's possession.

Swabian

02 The Raising of Lazarus

C. 1518–30
From the collection of James von Bleichröder, Berlin and Schloss Hirschberg near Weilheim (until 1938); assigned to the Bavarian State Painting

Collections in 1961 by the trust administration (inv. no. 13269); returned to the heirs of James von Bleichröder and reacquired in 2017
Inv. no. 16469

According to the Gospel of John (11:1–44), Christ raised Lazarus from the dead. Lazarus stands on the right, still wrapped in his shroud. Dr Georg Nüttel (died 1529), the donor of the painting who became the canon in the Heilig-Kreuz-Stift in Stuttgart in 1516, kneels in the foreground next to his coat of arms. Instead of turning toward the miracle, he faces the approaching Christ with great hope. He originally had a prayer written on a banderole, which, as was the case with other banderoles in the picture, was apparently soon painted over.

Heinrich Vogtherr the Elder (1490–1556)

03 Martyrdom of St Erasmus

1516
From the Stiftskirche in Halle, 1540
Inv. no. 6275

St Erasmus, the bishop of Antioch, was arrested and martyred by removing his intestines with a windlass during the persecution of Christians at the time of the reign of Diocletian. The painter depicts this gruesome event with precise technical and anatomic graphicness.

Cardinal Albrecht of Brandenburg, the patron of this picture, paid reverence to his family's patron saint in this depiction. In 1516 he had the relics of St Erasmus brought from Magdeburg to Halle. This was the context in which this painting was created.

Anonymous Master from the School of Lucas Cranach the Elder (1472–1553)

04 Christ and the Adulteress

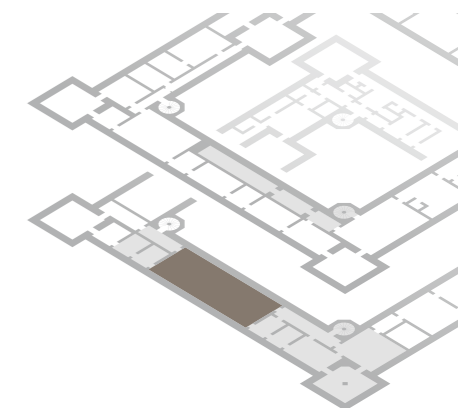
C. 1520–25
From Zweibrücken Gallery, 1799; probably from the Stiftskirche in Halle
Inv. no. 6246

While Christ was preaching in the temple, a woman who was accused of adultery was brought to him. According to Mosaic law, she was to be stoned. Christ wrote something on the ground and declared, "He that is without sin among you, let him first cast a stone at her." On hearing these words, the crowd withdrew (John 8:1–11).

The figure of the scholar on the left is believed to be a portrait of Cardinal Albrecht of Brandenburg, who commissioned the picture. The prince and church official was openly noncelibate.

Lucas Cranach the Elder (1472–1553)
05 Crucifixion Triptych
1540
From Tegernsee Monastery, 1803
Inv. nos. 696 A, 696, 12989, 697, 697 A

The winged altarpiece, which is preserved in its entirety, features the Crucifixion of Christ with many figures on the central panel, while the wings depict scenes from the Passion of Christ and the Resurrection. The representations of the Man of Sorrows and Mary praying, which have been separated from the panels, were originally seen when the wings were closed. The triptych is a characteristic painting of the type that was routinely executed by the Workshop of Lucas Cranach the Elder; it has occasionally been attributed to Lucas Cranach the Younger.



Anonymous Master from the School of Lucas Cranach the Elder (1472–1553)

06 The Lamentation

C. 1520–5
From the Stiftskirche in Halle, 1540; acquired by the state from the Stiftskirche SS Peter und Alexander, 1829
Inv. no. 5362

This picture was originally the central panel in the winged retable of the altar of St Peter and St Paul in the northern aisle of the new *Stift*, or endowment, in Halle. As a work by an independent master who was evidently not intimately involved in the Cranach workshop, the picture does not share the fineness and sensitivity of workmanship that works such as the wings of the 'Pfirt Altarpiece' possesses.

Lucas Cranach the Elder (1472–1553)

07 Israelites Crossing the Red Sea (Demise of the Pharaoh)

1530
Documented in the Old Palace Schleißheim, 1637
Inv. no. 4558

Following their liberation from Egypt, God showed the Israelites the way: by day in the form of a pillar of cloud, and by night as a pillar of fire (Exodus 13–15). However, the Pharaoh followed them with his army and six hundred chariots.

Moses had them encamp at the Red Sea. When the pursuers approached, Moses followed God's direction to raise his staff, and the sea parted. The Israelites were able to walk through on dry ground. Their pursuers drowned when Moses lowered his staff and the sea closed again.

Viewers should take time with the picture, which was certainly not an easy task to paint, as it required Cranach to depict an entire nation and a large army, and to bring together multiple levels of time. The liberated Israelites are depicted on the left under the peculiarly zoomorphic cliffs. Cranach blossoms into a lively narrator here: worried people, cursing older people, unruly children, and stragglers who reach the safe side by running. At the front stands Moses, gesticulating excitedly, facing the "cloud angel" who instructs him to lower his hand so that the sea will engulf the Egyptians. The drowning people in their "European" armour from the Cranach era are described vividly, showing all the nuances of their fear of death.

The painting served as a predella (base) of a winged altar. Scenes from the Old Testament are often found here, to visualise the unity of the Old and New Covenant. Nothing is known about where the painting was originally displayed.

Anonymous Master from the School of Lucas Cranach the Elder (1472–1553)

08 The Mass of St Gregory with Cardinal Albrecht of Brandenburg

C. 1520–30
Acquired from Karl Theodor von Dalberg; possibly from Mainz
Inv. no. 6271

It is rare, as is the case here, for a patron to commission the same subject with small variations from the same artist workshop twice (see Room 7, no. 06). The accent is placed differently here: Albrecht of Brandenburg primarily demonstrates his loyalty to the church hierarchy in this representation by means of the papal tiara, the triple crown worn by popes. This can be interpreted as a decisive statement against Luther and the Reformation. Behind Albrecht, three figures are crowded into the choir stall, who are depicted in the manner of portraits but whose names are unknown.

Hans Baldung Grien (1484/5–1545)

09 Mount Calvary

C. 1533–6
Probably from the Stiftskirche in Halle, 1540 | Inv. no. 6277

This representation of Mount Calvary is assigned to the exaggerated late period of the idiosyncratic artist. The recent

restoration has restored the colours to their original brilliance; strong local colours and shimmering fabric that iridescences between yellow and pink contrast with the cool sky depicted in masterly gradations of grey that lead to nearly abstract white. The green hill of Golgotha forms a narrow stage; the lower-lying pale landscape with mountains and fortresses in the background are perceived only on second glance. In the foreground, Mary Magdalene captivates the viewer's gaze: her eyes, red from crying, search for eye contact with the viewer – seeking help.

The panel bears the coat of arms of Albrecht of Brandenburg at the lower left.

Lucas Cranach the Younger (1515–1586)

10 Christ and the Adulteress

1545
From the Residence of the Prince-Bishop in Passau, 1804
Inv. no. 11142

On this subject, based on the Gospel of John (8:1–11), see the picture on the wall opposite (no. 04). Fragments of the words of Jesus – "He that is without sin among you, let him first cast a stone at her" – can be made out on the top edge of the picture; they were revealed during the recent restoration.

The painting employs the "classical" half-figure type – inspired by Venetian painting – which is characteristic of the Cranach workshop and was emulated by other artists in countless works and variations. This type is particularly suited to close-ups, visualising the hypocritical morality of the male crowd and the distress of the dainty woman in the face of affliction and encroachment.

Lucas Cranach the Elder (1472–1553)

11 Virgin and Child with St John

1534
Inventoried in the royal branch gallery in Nuremberg, 1811, probably from Bamberg
Inv. no. 5566

St John, as a small boy, kneels in adoration in front of Jesus, who stands on his mother's knees. His fur robe anticipates John the Baptist's life as a hermit. The cloth held by angels symbolises his sovereignty, as well as artistically heightening the sculptural impact of the figures. The flowers on the window parapet are feverfew (*Chrysanthemum parthenium*), a plant with medicinal purposes that has been used since antiquity to provide relief during childbirth and for gynaecological conditions.

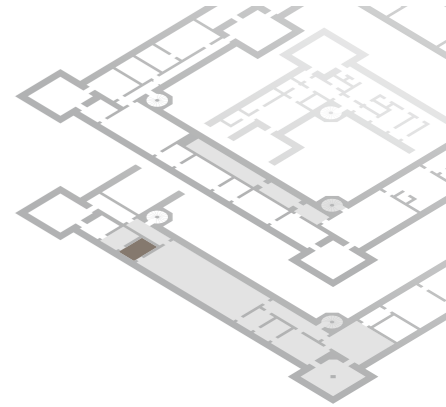
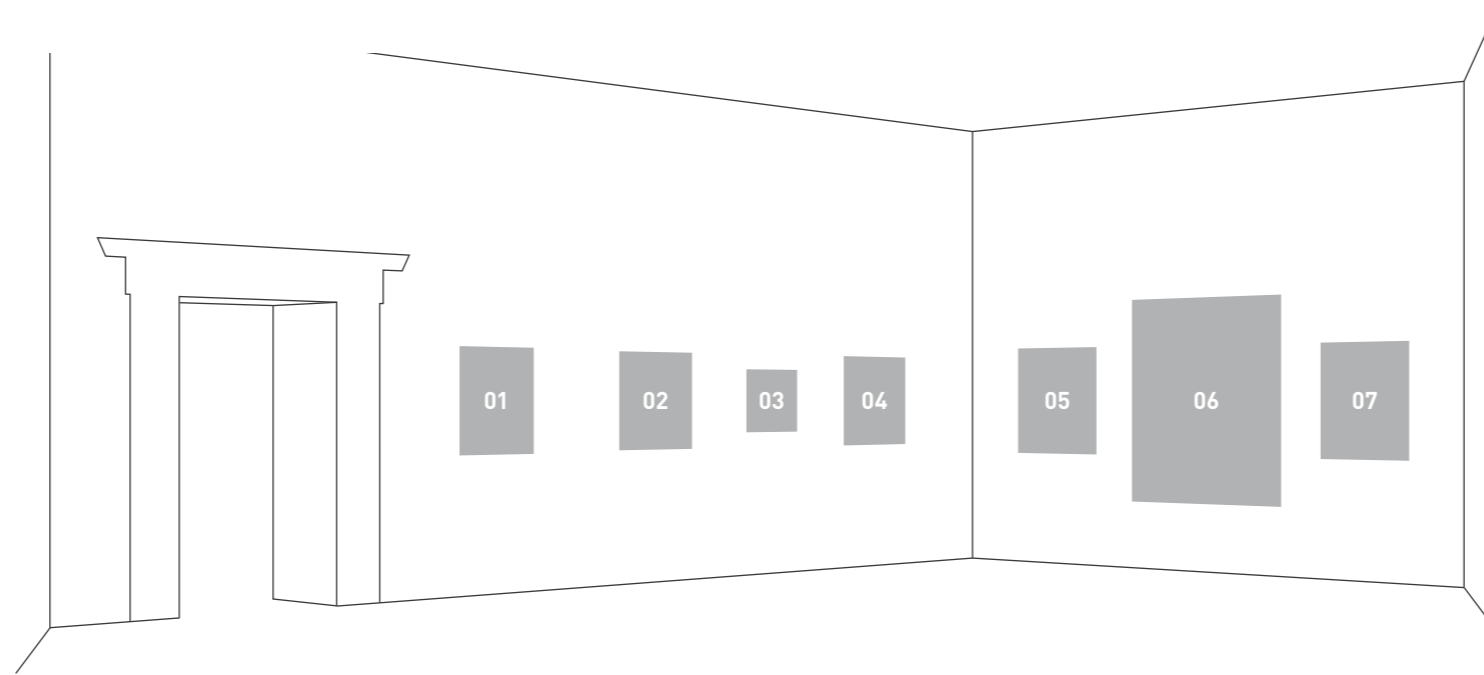
Anonymous Pupil of Lucas Cranach the Elder (1472–1553)

12 Christ and the Canaanite Woman

After 1537
From Zweibrücken Gallery, 1799
Inv. no. 1495

A pagan woman asked Christ for help because her daughter was possessed by a demon (Matthew 15:21–28 and Mark 7:24–30). Christ answered with a parable: that he was sent to the house of Israel (and not to the pagans). When the woman dared to contradict him, thus proving the strength of her belief, her daughter was healed instantly. This is the reformatory message of the picture.

LUCAS CRANACH THE ELDER AND HIS TIME – PART 2



Lucas Cranach the Elder (1472–1553)
01 Portrait of Elector Joachim I of Brandenburg
1529
From the old margraval administration library in Bayreuth, 1908
Inv. no. 8514

Joachim of Brandenburg (1484–1535) was the eldest son of Elector Johann and his wife, Margaretha of Saxony and Thuringia, and the brother and supporter of Cardinal Albrecht of Brandenburg, who commissioned numerous pictures in this gallery. Due to his polished Latin, he was called “the German Cicero” by contemporaries as well as “the German Nestor” due to his wisdom.

Although his wife, Princess Elisabeth of Denmark, embraced the Reformation in 1528 and fled to Saxony, Joachim renounced the new belief until the end of his life. With his brother Albrecht he founded the university at Frankfurt an der Oder in 1506.

Joachim of Brandenburg is depicted here holding a paternoster string of beads in his hands, on which a charm showing St Veronica and the Sudarium is strung. The clamp on his feathered hat and the charm on his choker show St George. The richly embroidered clothing of the sitter is elaborate and

enthraling. The tight close-up lends his appearance an impressive presence.

The recent restoration brought out the high quality of the image – including the original Cranach signet and date, which were hidden under a large area of overpainting in the background. A second version of the portrait (without hat) is now at Jagdschloss Grunewald in Berlin.

Lucas Cranach the Younger (1515–1586)
02 Duke Johann of Saxony
C. 1530–40
From confiscated Nazi art holdings transferred to the Free State of Bavaria, 1961
Inv. no. 13177

Duke Johann of Saxony (1498–1537) was the eldest son of Duke George the Bearded (see the portrait to the right, no. 03); since he died before his father, he never ascended the throne. In 1516 he married Elisabeth, the daughter of Landgrave Wilhelm II of Hesse.

A portrait showing the same motif (New York, Metropolitan Museum of Art), inscribed with the Cranach signet and the year 1531, shows the sitter in a larger detail and is considered, as is this portrait, a work of Cranach’s son Lucas. Later versions also exist.

Lucas Cranach the Elder (1472–1553)
03 Duke George the Bearded of Saxony
After 1534
Purchased by King Ludwig I from the Boisserée Collection, 1827
Inv. no. WAF 168

Duke George of Saxony (1471–1539) was a son of Albrecht of Saxony and Sidonie, a daughter of Georg of Poděbrady, king of Bohemia. In this painting, he wears the Order of the Golden Fleece, which was bestowed on him in 1531. The composition is related to the portrait of George on the altarpiece of Meissen Cathedral, which Lucas Cranach the Elder painted in 1534. In comparison with another work that was painted the same year (Berlin, Gemäldegalerie), the sitter’s beard has grown considerably, indicating that the Aschaffenburg picture was created later. The panel is cropped; it is likely that the hands were originally visible.

Lucas Cranach the Elder (1472–1553)
04 Female Half-Figure with Feather Hat
C. 1525–50
From confiscated Nazi art holdings transferred to the Free State of Bavaria, 1961
Inv. no. 13259

While there are no attributes to help identify the sitter, the stylisation raises

doubt that it is actually a portrait. The attribution to Lucas Cranach the Elder is also uncertain.

Anonymous Master from the School of Lucas Cranach the Elder (1472–1553)
05 Virgin and Child on the Moon Sickle
C. 1520–5
From the Stiftskirche in Halle, 1540
Inv. no. 6276

The Moon Sickle Madonna combines the type of a standing Madonna with the apocalyptic motif of a “woman clothed with the sun” (Revelations 12:1). Theologically linked with this are the concepts of the immaculate conception and Mary’s reception in heaven. The motif can also be interpreted as a symbol for the church (Maria Ecclesia), which is found in painting – and even more commonly – in late medieval sculpture. The motif is also found in a similar form in the collection of relics in Halle known as the Heiltum, on the altarpiece of St Mary in Halle (1529), and on the bronze plate created in 1530 for Albrecht of Brandenburg’s grave monument in the Stiftskirche in Aschaffenburg (see also the Aschaffenburg triptych in Room 8, no. 04).

Similar to other pictures of this provenance, the coat of arms of the patron, Albrecht of Brandenburg, is inscribed

at the lower left: with four fields, the three middle shields representing the three dioceses Mainz, Halberstadt, and Magdeburg. In addition to the cardinal insignia, it also contains the sword that Albrecht received in 1518 at the Reichstag of Augsburg when he was appointed cardinal by Emperor Maximilian I.

It is likely that the panel is identical with the picture noted in the inventory of the Stiftskirche in Halle in 1525: a “small panel with a beautifully painted picture of Mary” above a door; in the same church there is a record of a “picture of Mary in the sun.” Although it is often said that the face of Albrecht of Brandenburg can be seen in the face of the “moon” at Mary’s feet, this cannot be proven.

Anonymous Master from the School of Lucas Cranach the Elder (1472–1553)
06 The Mass of St Gregory with Cardinal Albrecht of Brandenburg
C. 1520–30
Probably from the Stiftskirche in Halle, 1540
Inv. no. 6270

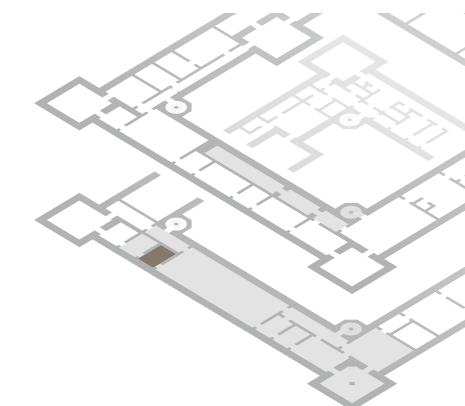
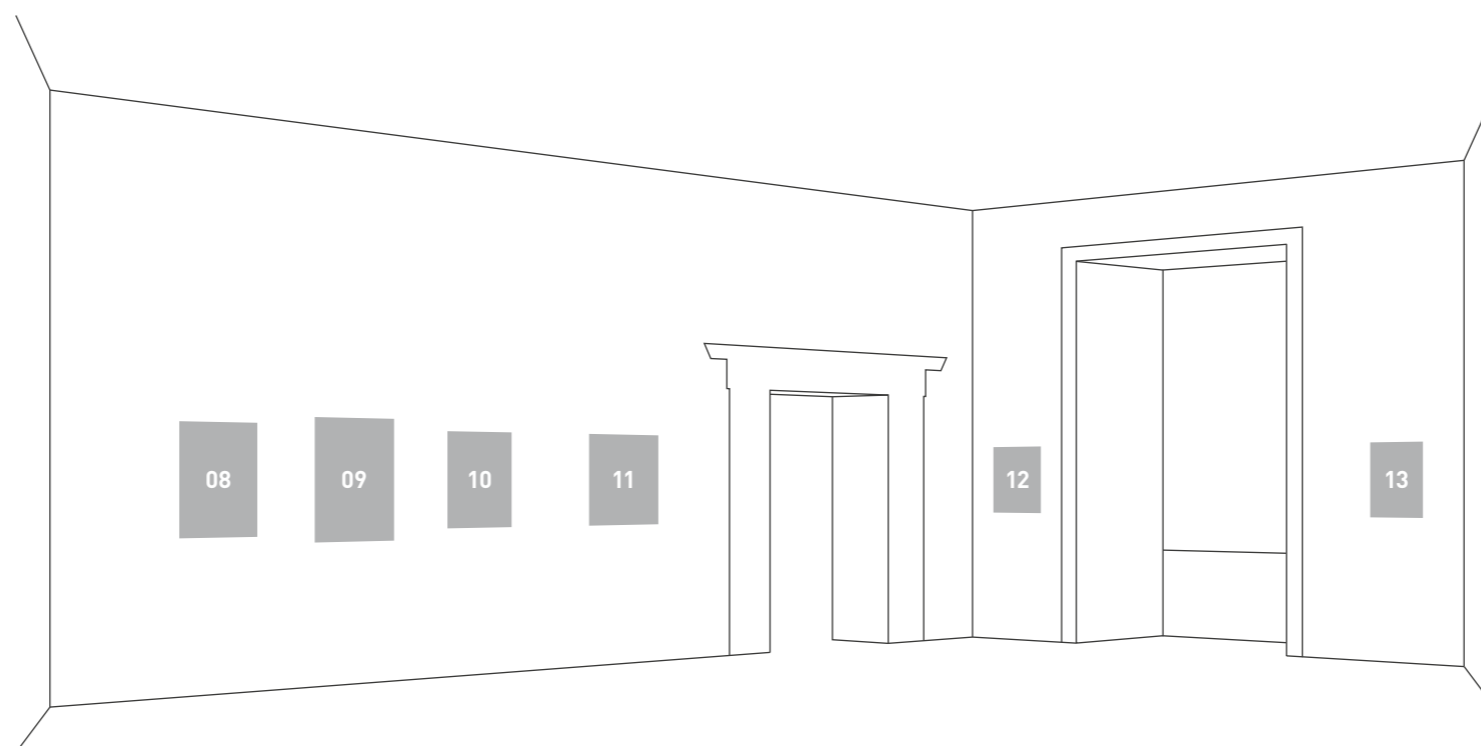
The motif of the suffering Christ appearing to Pope Gregory the Great (before 540–604) was not taken up in art until the fifteenth century, proving, so to speak, the miracle of transubstantiation

with images. The added instruments of the Passion make it additionally possible to emulate the suffering of Christ. Contemplation was also linked with indulgences for temporal punishment of sin – the subject of indulgences and the real presence of Christ in the Eucharist were controversial subjects in the early Reformation.

Praying at the right at the prie-dieu is Cardinal Albrecht of Brandenburg, who commissioned this picture. Next to him are other figures with portrait-like features.

Anonymous Master from the School of Lucas Cranach the Elder (1472–1553)
07 The Holy Kinship
C. 1520–5
From the Stiftskirche in Halle, 1540
Inv. no. 6273

The subject is based on the medieval legend of the trinubium, according to which Mary’s mother Anna had been married three times: with Joachim, Mary’s father, as well as with Cleophas and Salome, the fathers of Mary Salome and Mary Cleophas.



Anonymous Pupil of Lucas Cranach the Elder (1472–1553)
08 Virgin and Child with an Apple
C. 1520–40
Purchased by King Ludwig I from the Oettingen-Wallerstein Collection, 1828
Inv. no. WAF 179

In a reversal of the symbolism of the Fall of Man, the apple distinguishes Jesus as the New Adam and Mary as the New Eve. The motif of the curtain is often encountered in pictures of the Madonna from the Cranach workshop (see Room 6, no. 11); it is to be understood as a symbol of sovereignty, but it is also an artistic means of increasing the sculptural effect of the figures.

This subject exists in numerous variations.

Lucas Cranach the Elder (1472–1553)
09 Lot and His Daughters
1529
Purchased by King Ludwig I from the Boisserée Collection, 1827
Inv. no. WAF 167

According to the first book of Moses 19: 24–38, due to the sinfulness of Sodom and Gomorrah, God destroyed both cities. Only Lot and his wife and daughters escape. Although they have been warned about looking back, his wife does look back and is transformed into a pillar of salt. To ensure that the family continues to exist, the daughters get their father drunk and spend the night with him. Both conceive sons, who are the fathers of the Moabites and the Ammonites.

Lucas Cranach the Elder (1472–1553) or the Younger (1515–1586)
10 The Converted Centurion at the Cross of Christ
1539
From confiscated Nazi art holdings transferred to the Free State of Bavaria, 1961
Inv. no. 13255

This work features a classical motif of Reformation iconography. Two unbaptised men are saved *sola fide*, or through the power of their faith alone: the thief on the cross (Luke 23:42–43), whom Christ promises that he will be received in paradise, and the captain, who exclaims under the cross, “Truly this man was the Son of God.”

The picture, which includes the inscription of Cranach’s monogram “LC”, has been attributed to both Cranach the Elder and Cranach the Younger. Three other variations of the motif are known, including a painting dated 1536 in the National Gallery of Art in Washington, D.C., which is considered the model for this version.

Lucas Cranach the Elder (1472–1553)
11 St Margaret from the ‘Prague Altarpiece’
Shortly after 1520
Acquired before 1822; provenance unknown
Inv. no. 1428

This high-quality picture is a fragment. It was part of a large winged retable that Lucas Cranach painted for St Vitus Cathedral in Prague in the 1520s. It originally showed the Madonna in a gloriole of clouds held by angels and venerated by eight virgins praising Mary. The altarpiece was destroyed in 1619 during the iconoclasm of the Calvinists under Friedrich of the Palatinate. Four additional fragments depicting female saints have been preserved (Prague, Karlsruhe, and private collection).

The translation of Margaret’s Latin inscription reads, “Mary, Virgin and mother of Christ, you who have trampled the head of the dragon, pray for the pious women.”

Anonymous pupil of Lucas Cranach the Elder (1472–1553)
12 The Suicide of Lucretia
1525
From confiscated Nazi art holdings transferred to the Free State of Bavaria, 1961
Inv. no. 13256

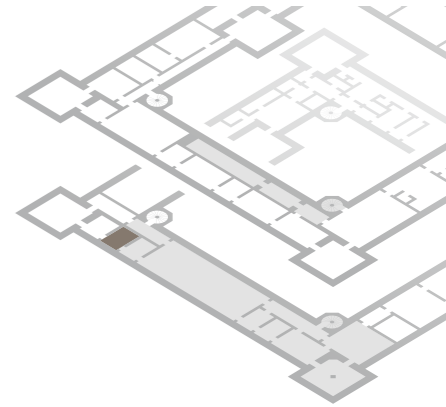
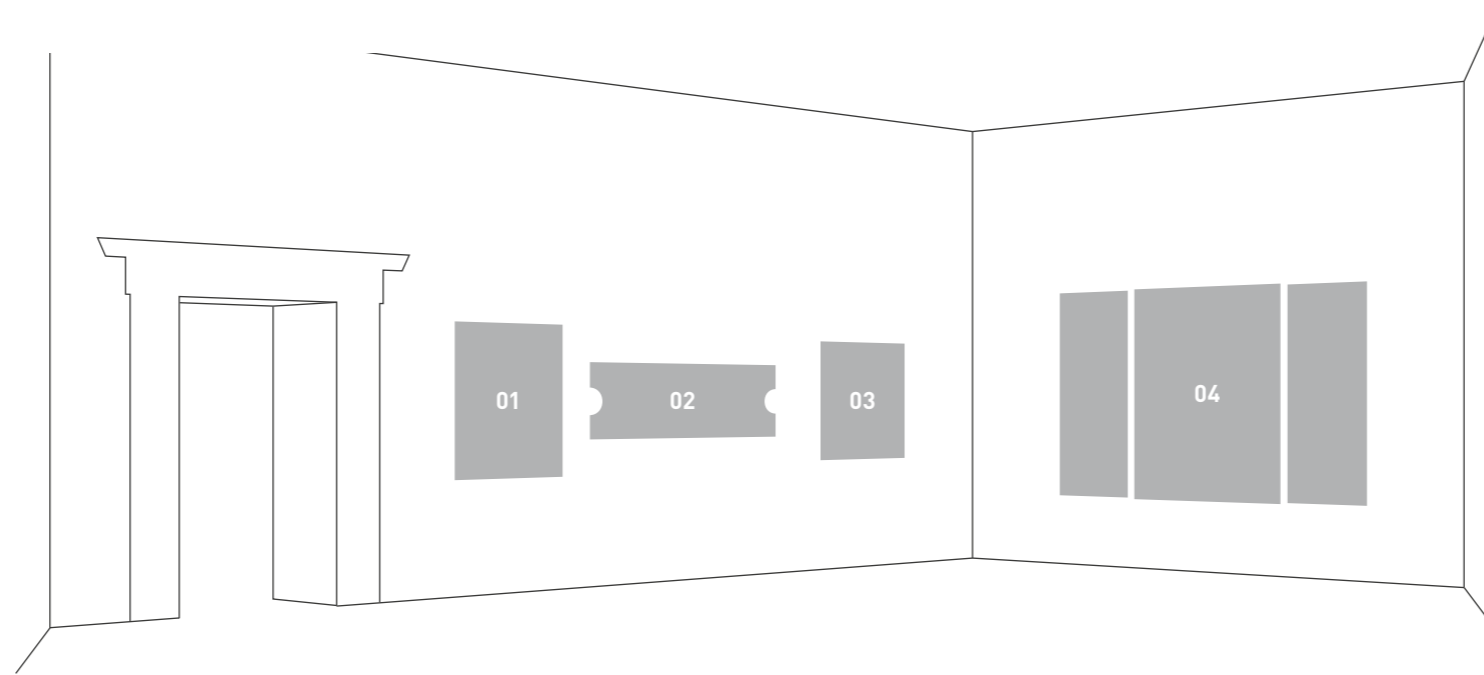
This event was described by the Roman writer Livy. After being raped by Sextus Tarquinius, the son of a king, Lucretia killed herself with a knife. Before doing so, she asked her father and her husband, a general, to take revenge for the crime committed. The subsequent events led to the end of the Roman Kingdom and the beginning of the Roman Republic.

Due to the historical dimension of the event, Lucretia is considered one of the famous women of world history. As an example of virtue, but also as a nude cloaked in a veneer of mythology, she was often depicted in the Renaissance as a single figure.

Anonymous pupil of Lucas Cranach the Elder (1472–1553)
13 The Suicide of Lucretia
C. 1520–40
From confiscated Nazi art holdings transferred to the Free State of Bavaria, 1961
Inv. no. 13258

On the iconography of this picture, see the identical topic in the work to the left (no. 12). Despite the dragon insignia, the picture is not included among the works attributed to Cranach the Elder. The motif is nevertheless quite attractive due to the idiosyncratic treatment of the topic, which seemingly contradicts the subject of virtue: Lucretia, wearing a transparent tunic seems to dance like a maenad from the entourage of the god Dionysus as she plunges the knife into her breast.

ART OF THIS REGION



Master of the Darmstadt Passion
(active in the Middle Rhine region and
Upper Swabia between c. 1440 and 1480)

01 Raising of the Son of the Widow of Nain
C. 1450–60
Acquired from the Paris art market in
1927
Inv. no. 9443

This new addition to the Aschaffenburg collection, which has recently been restored, is the work of an important workshop that was active in the Middle Rhine region and Swabia. It shows Christ and his Apostles with other people outside the city of Nain encountering a dead boy who was being carried out the gate. Taking pity on the crying mother of the deceased, a widow, Christ stopped the procession and cried out, "Young man, I say to you, get up!" (Luke 7:11–17).

The panel was part of an altarpiece from the Cistercian monastery Baintd near Ravensburg, which has been disassembled. The scene was visible when the wings were closed. Other elements of the altarpiece are now in Stuttgart, Zurich, and Dijon; others are lost.

Based on a dendrochronological examination of the pine wood and analysis of the costumes, it has recently been proven that the altarpiece belongs to the late work of the painter, whose

colouristic talent makes him one of the most important artists of the fifteenth century. He is responsible for further spreading the Netherlandish imagery that the painter Konrad Witz introduced him to. Although in older research, based on oral tradition, the original location of the Orb Altarpiece, one of his main works, was believed to have been in Aschaffenburg, this has not been confirmed (the middle panel in the church of St Martin, Bad Orb, was destroyed in a fire in 1983; wings in Berlin, Gemäldegalerie).

Franconian

02 Predella with the Fourteen Holy Helpers
C. 1510
Acquired from the Vienna art market in 1933
Inv. no. 9874

Only eight of the saints can be identified by their attributes (from left to right): Blaise, Denis, Erasmus, Christopher, Nicholas, Giles, George, and Pantaleon. Since the roster of intercessors varied since the fourteenth century, the others cannot be unequivocally identified. The women are likely Catherine, Barbara, and Margaret; the men could include Vitus, Eustace, Acacius, and Leonard.

The anonymous artist was influenced by Matthias Grünewald's Lindenhardt Altarpiece from 1503 and is in the same circle as the painter of the portrait of a clergyman from 1510 (opposite wall; no. 06).

Workshop of the Master of the Ortenberg Altarpiece (active in the Middle Rhine region in the first quarter of the fifteenth century)

03 Adoration of the Magi
After 1420
Acquired from the Paris art market in 1925
Inv. no. 9272

This picture is the oldest work in this gallery. Typical for the unknown painter, whose provisional name comes from his main work, the Ortenberg Altarpiece in the Landesmuseum Darmstadt, is the reduced palette and the graphic reworking of the modelling. The reduced space, flat design of the figures, and the tight groupings are characteristic of the early period of German painting.

The picture has visibly suffered before the picture entered the museum: it was separated from its support, and the canvas with the painting was remounted on wood.

Master of the Wendelin Altarpiece
(active around 1500 in the Middle Rhine region and in Hesse)

04 Aschaffenburg Triptych
C. 1500
From the chapel of St Jerome of the Stiftskirche Aschaffenburg (until 1808–14)
Inv. nos. 6257, 6256, 6255

The winged altar was commissioned by Canon Johann Will (died 1517) in around 1500 for the chapel of St Jerome that he donated to the Stiftskirche in Aschaffenburg. His epitaph is still there. In 1808 Sulpiz Boisserée described the altarpiece, which, soon afterwards, was transferred to the palace gallery.

The middle panel depicts the Adoration of the Magi with Mary and the angels. The left wing shows the Vision of St John on Patmos, while the right wing shows St Jerome in his study. The Church Father is removing the thorn from the lion's paw in accordance with the legend; the wild animal served him for the rest of his life.

The stories are continued in secondary scenes: in the background of the Nativity, the Annunciation of the Shepherds is depicted, and to the left Joseph the carpenter has interrupted his activity to warm his hands at the fire. In the background behind Jerome, the saint is

shown as a hermit doing penance. With the words "Inclita : theotocos · populis · enixa · tonantem · Ave · S · inclina · tu · michi · confer · opem" (Highly praised Mother of God, you have given birth to God for the people. Hail, you holy one, lean toward me and help me.), the patron in the middle panel directly addresses the Mother of God. The separated exteriors of the wings are displayed next to the door (no. 07).

The anonymous artist was named after the altarpiece in the Wendelin Chapel that was destroyed by fire in 1944 in Butzbach (district of Friedberg).



Nicolaus Schit (active around 1500 in Frankfurt am Main and environs)
05 The Birth of Christ
C. 1500
From the Stiftskirche Aschaffenburg
Inv. no. 6274

Mary and Joseph kneel in adoration of the Child, while the procession of the Three Magi approaches. The patron kneeling to the left is unknown.

The only record of the artist's name is on the retable in the church of St Mary in Gelnhausen (dated 1500); his work is influenced by the Housebook Master, who was active in the Upper Rhine region.

Franconian
06 Portrait of a Clergyman
1510
Acquired from the English art market in 1938
Inv. no. 10643

When this work was purchased in 1938, it was attributed to Matthias Grünewald; the monogram GM at the upper left is a later addition. The ideology of the period during which it was acquired particularly favoured Early German works, blurring a critical view. The style of the picture is closer to the predella on the opposite wall (no. 02).

Master of the Wendelin Altar (active around 1500 in the Middle Rhine and in Hesse)
07 Exterior panels of the wings of the Aschaffenburg Triptych
C. 1500
From the chapel of St Jerome of the Stiftskirche Aschaffenburg (until 1808–14)
Inv. nos. 6258, 6254

The exterior panels of the wings of the altarpiece that is displayed on the front wall (no. 04) each consist of two image areas, one above the other, depicting St Martin, St Catherine, St Sebastian, and St Margaret against a blue background with stars. The panels were split from the exterior at an unknown date before 1814; they have not been on display for many decades, since they were previously mounted on the backs of the wings. They are presented here as independent works of art for the first time since they were restored.

The stars are made of pieces of gilded paper that were glued to the panels.

Anonymous Pupil of Lucas Cranach the Elder (1472–1553)
08 Virgin and Child with St Anne
C. 1522–5
From confiscated Nazi art holdings transferred to the Free State of Bavaria, 1961
Inv. no. 13260

Despite the dragon signet, both the single-handed execution by Lucas Cranach and production in his workshop have been challenged.

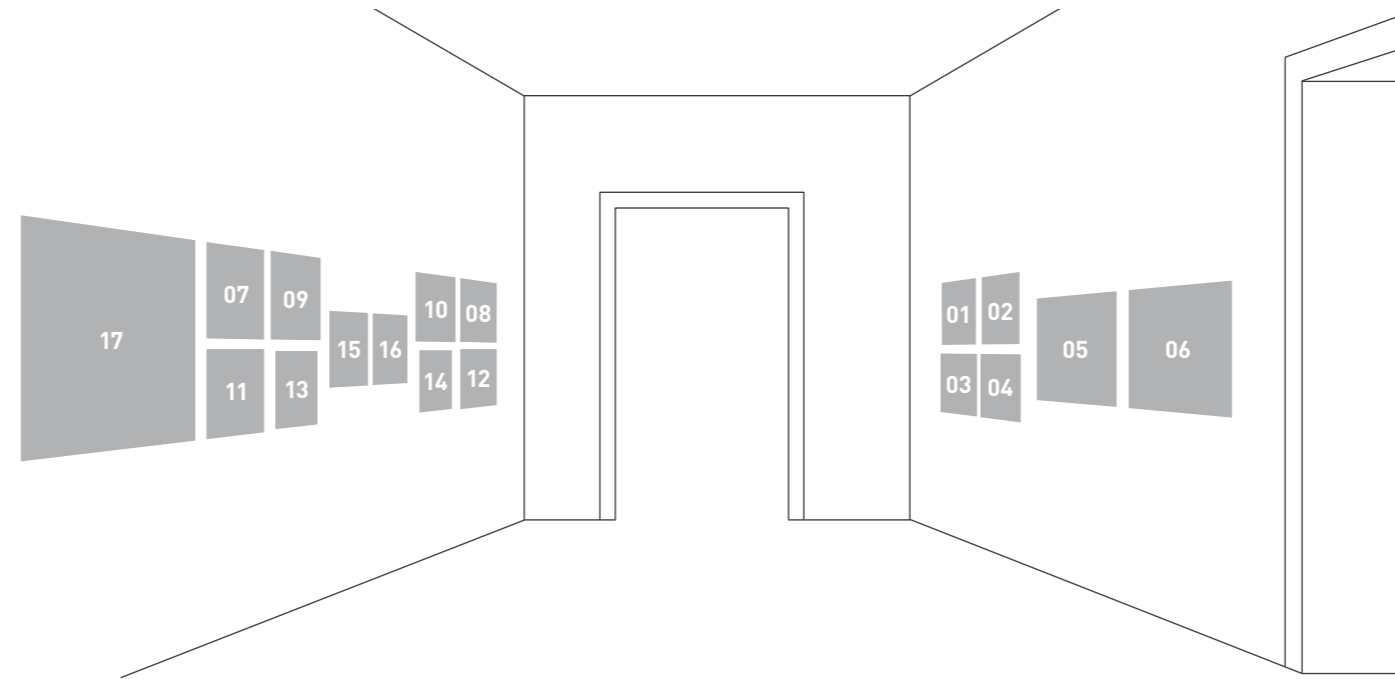
The subject matter suggests that the work was painted for a clientele that opposed the Reformation. The veneration of St Anne was justified and spread by debates on Mary's immaculate conception, meaning that Mary was free of original sin from the moment of conception, enabling her to become the Mother of God.

Wolfgang Beurer (active between 1480 and 1504 in the Middle Rhine region)
09 Presentation in the Temple
C. 1480–5
From the Cistercian monastery Kaisheim during secularisation in 1803; auctioned in 1852 and reacquired from the art market in 1926
Inv. no. 9323

Since all first-born sons were to be "consecrated to the Lord", Jesus too was presented in the temple after his birth. In Luke 2:22–40 this event is linked with the end of the purification period (Feast of the Purification). A pair of turtledoves was sacrificed. The old man Simeon praises God in this scene ("Lord, now lettest thou thy servant depart in peace ..."), because he was only to die when he had seen the Messiah.

A related panel depicting the Birth of Christ is now part of a private collection in Mannheim. The artist, who has long been known as "Monogrammist WB", was active as a panel and glass painter as well as an engraver.

NETHERLANDISH AND GERMAN PAINTING OF THE 17TH AND 18TH CENTURIES



Christian Georg Schütz the Elder (1718–1791)

01 River Landscape with the Ruin of an Arch

02 River Landscape with Waterfall
1777
Gallery of the Electorate of Mainz
Inv. nos. 6523, 6533

The cork models that are displayed in rooms 11 a to c provide a transition to the brick construction of the arch in this picture, which is reminiscent of ancient ruins. Both are an expression of the enthusiasm for antiquity, which regained popularity in the late eighteenth century and was manifested in excavation campaigns in places such as Pompeii.

Januarius Zick (1730–1797)

03 Abraham Serving the Three Angels

04 Abraham's Sacrifice
C. 1765–70
Acquired from private collection, 1919
Inv. nos. 9002, 9001

Two scenes from the Old Testament are depicted: Abraham serving the three angels, who announced to him and his elderly wife, Sarah, that they would have a son (Genesis 18:1–15). God commanded him to sacrifice their son, Isaac, as a sign of his piety. An angel stops him just in time and a ram, which

is not visible in the picture, is sacrificed in his stead (Genesis 22:1–13).

Christian Georg Schütz the Elder (1718–1791)

05 View of Biebrich from the Martinsburg in Mainz, Looking North
06 View of Weisenau from the Martinsburg in Mainz, Looking South

1785
Gallery of the Electorate of Mainz
Inv. nos. 6432, 6434

These two copper panels show the view from the electoral residence up and down the Rhine River. The view to the south, showing the bridge, the mouth of the Main in the distance, and the church in Weisenau, is flanked on the right by a part of the façade of the electoral palace that was built starting in 1627. In the other direction, Biebrich Palace can be made out between the two Rhine islands.

Heinrich Wüest (1741–1821)

07 River Landscape with Ford
08 Landscape by Moonlight with Fishermen

Gallery of the Electorate of Mainz
Inv. nos. 6580, 6578

This pair of pictures by the Swiss painter Heinrich Wüest depicts different times of day. Bright daylight is contrasted with atmospheric moonlight. At night fishermen cast their nets, and during the day women wash their laundry in the river. The gnarly trees and sandy roads are similar to those in works by Jacob van Ruisdael and his contemporaries. Wüest spent some time in the Netherlands.

August Querfurt (1696–1761)

09 Departure from Camp

10 Heron Hawking
Gallery of the Electorate of Mainz
Inv. nos. 6405, 6401

August Querfurt's pictures are clearly inspired by the works of Philips Wouwerman. Like the latter, Querfurt often painted hunting and battle scenes, in which horses and horsemen shown in various attitudes add dynamism to the event. The bugle calls and sounding of horns mark the optimistic mood of the departure, infecting bystanders with their enthusiasm. Similar to Wouwer-

man, Querfurt adds coloured highlights with the coat of grey horses or the red of uniform jackets.

Jan Baptist Govaerts (1701–1746)

11 Kitchen with Provisions and Maids
12 Pantry with Cooking Utensils and Woman with Fruit Basket

C. 1740–6
Gallery of the Electorate of Mainz
Inv. nos. 6498, 6491

Jan Baptist Govaerts, who was appointed court painter in Mainz at the end of his life, takes up a Netherlandish model in these pictures. Kitchen interiors were very popular in the seventeenth century due to the many details as well as the different surfaces of metal and ceramic or the fur of a hare that could be depicted. The lesser quality of inv. no. 6491 (no. 12) makes it likely that the work is a copy.

Jan Baptist Govaerts (1701–1746)

13 Carousing Soldier

14 The Onion Seller
C. 1740–6
Gallery of the Electorate of Mainz
Inv. nos. 6399, 6395

Both pictures have an erotic undertone. In the first, a carousing soldier is smoking, and a maid offers him a salted

herring. Both items make him thirsty and ultimately also increase his desire. The onions that the old man offers to a young woman in the second picture are similar. This also suggests the subject of unequal love, which is just as objectionable as drunkenness and unchastity.

Franz de Hamilton (1640–1712)

15 Still Life with a Snake, Snails, and Insects

16 Still Life with a Snake, Snails, and a Dead Frog
C. 1702–12
Gallery of the Electorate of Mainz
Inv. nos. 6285, 6287

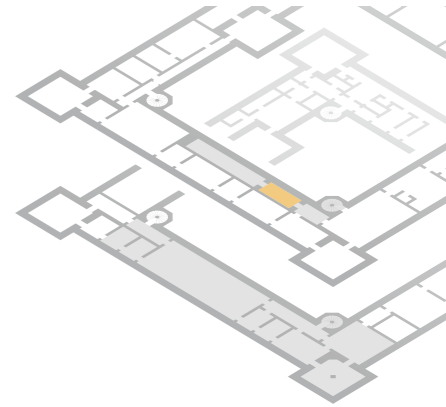
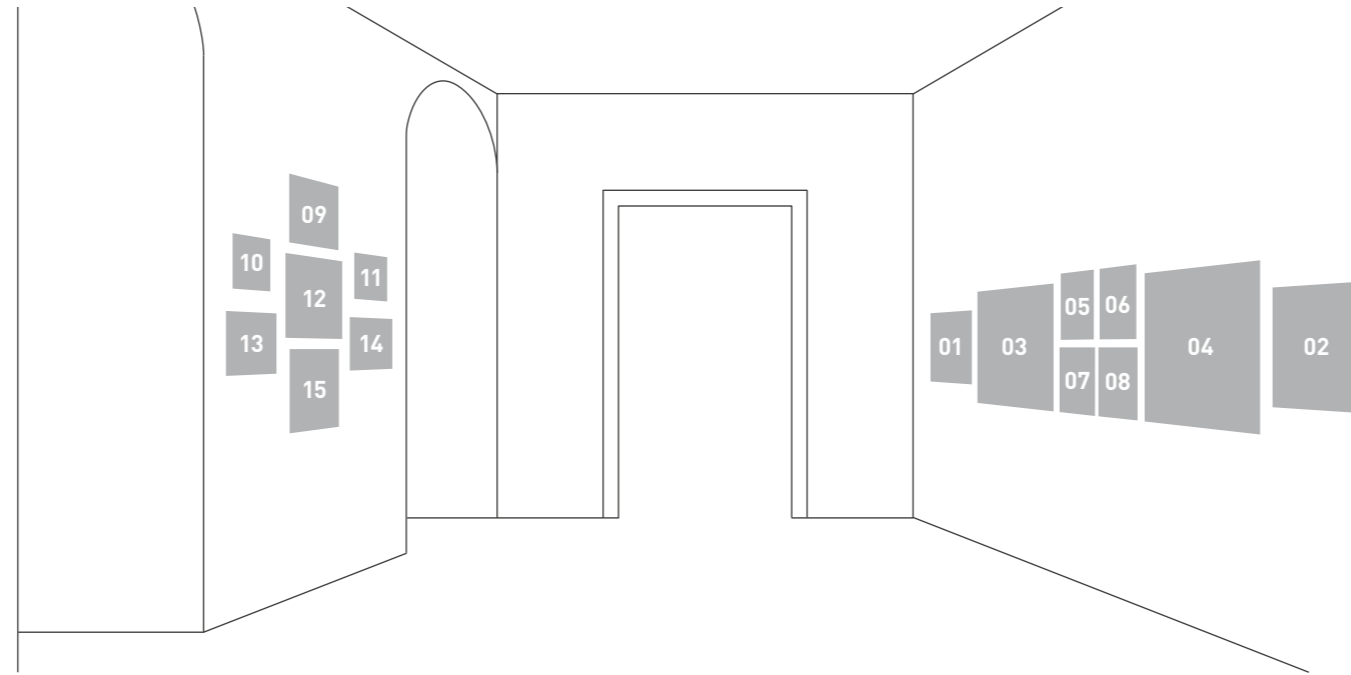
Franz de Hamilton, who died in Aschaffenburg in 1712, was active as a painter at the court of Mainz. In his forest-floor still lifes, the dark background enhances the contrast of the butterfly wings and the light reflexes in the dewdrops. By dabbing dried moss on the still wet paint, he convincingly imitated its filigree structure.

17 View of Aschaffenburg Palace, the City, and the Main Bridge from the Northwest

1785
Gallery of the Electorate of Mainz
Inv. no. 9803

This view, the earliest in the series of views of Aschaffenburg, was created from approximately the location of the Breakfast Temple that was built in 1782. It includes Schloss Johannisburg and the Muttergotteskirche, with the electoral stables in front and the former House of the Electoral Tailor next to it. The site for stacking wood and the workers on the shore in front of Theoderich Gate are depicted in great detail. The walkway on the old city wall still has a roof.

NETHERLANDISH AND GERMAN PAINTING OF THE 17TH AND 18TH CENTURIES



Christian Wilhelm Ernst Dietrich (1712–1774)
01 Italian Landscape with Arched Bridge
02 Ideal Landscape with Storm
1756
Gallery of the Electorate of Mainz
Inv. nos. 6292, 6283

The warm light of the setting sun lends an Arcadian character to the Italian landscape; the scene is tranquil and peaceful. Several people are crossing the bridge on their packmule; cows are grazing in the grass. The pendant to this picture has a more dramatic character: there are dark clouds in the sky, rain is pouring down, and lightning strikes. The people in the left foreground are at the mercy of the powerful storm.

Franz Hochecker (1730–1782)
03 River Landscape with Washerwomen
04 River Landscape with a Town and Fortifications
Gallery of the Electorate of Mainz
Inv. nos. 6541, 6538

Like Christian Georg Schütz the Elder, in whose workshop he was active, Franz Hochecker often painted Rhine landscapes. The river is the element that joins the two pendants, whose atmospheres are quite different: while the washerwomen are doing their work with the sun low in the sky, the

landscape in the pendant is bathed in the clear light of late afternoon. The architecture of the town with its medieval fortification walls anticipates Rhine Romanticism of the nineteenth century.

Christian Georg Schütz the Elder (1718–1791)
05 River Landscape with Windmill and Bridge
06 River Landscape with Ruined City Gate
1774
Gallery of the Electorate of Mainz
Inv. nos. 6419, 6425

As in the two pictures by Franz Hochecker, who was employed in his workshop (nos. 03 and 04), these pendants by Christian Georg Schütz are linked by a river. Here, too, towns line the river. Medieval buildings provide accents, such as the monumental castle in the picture on the left, and the ruinous city gate in its pendant. The Middle Rhine Valley, a popular destination in the nineteenth century with its cliffs, vineyard towns, and castles, was an often-depicted motif in many pictures.

Johann Friedrich Alexander Thiele (1747–1803)
07 Landscape with Shepherds and Fishermen
08 Landscape with Wooden Bridge and Waterfall
Gallery of the Electorate of Mainz
Inv. nos. 6560, 6571

These pendants are united here for the first time in many years. The 'Landscape with Shepherds and Fishermen' has long been in storage and was restored for the reopening of the Staatsgalerie. The picture pair vividly reflects the rediscovery of Dutch painting in the eighteenth century. The high-contrast lighting with the tree trunks and sandy road shimmering in the sunlight are reminiscent of works by Jacob van Ruisdael, while the wooden bridge with the cattle are evocative of paintings by Italianate painters such as Jan Both and Jan Asselijn.

Thomas Wyck (1616/21–1677)
09 Italianate Landscape with Bridge and Castle Ruin
Gallery of the Electorate of Mainz
Inv. no. 6387

An early sojourn in Italy left a lasting mark on the work of Thomas Wyck. This picture shows the influence of

Nicolaes Berchem, who also spent time in the south. The steep rocks, the pine trees, and the daring constructions of the bridges also appear in Berchem's works, as do the shepherds with their flocks. The sun is low over the horizon; the dark silhouettes of the rocks and a stone arch stand out against the evening sky.

Franz Hochecker (1730–1782)
10 River Landscape with Ruin and Church Village
11 Rocky Landscape with View of a River Valley
Gallery of the Electorate of Mainz
Inv. nos. 6528, 6519

River life is the subject of these two pendants: travellers make their way, ships are loaded and unloaded, boats are punted with setting poles, and wayfarers rest on the roadside. Small villages line the riverbanks. The influence of Christian Georg Schütz the Elder, in whose workshop Franz Hochecker was active, is apparent in the motifs.

Thomas Wyck (1616/21–1677)
12 On the Gulf of Naples
C. 1650
Gallery of the Electorate of Mainz
Inv. no. 6479

Pictures of harbours enjoyed great popularity in Netherlandish painting due to their depiction of foreign motifs. A woman dressed in elegant clothing is accompanied by a young African man, who holds a parasol for her. A man wearing a red robe and a turban on his head is standing on a step. At his feet sits a man with a moustache, shaven head, and ponytail that are evocative of contemporary European depictions of Asians. Rolls of tobacco lie in the lower right corner. The papers that are scattered about are reminiscent of depictions of scholars and alchemists that Wyck later painted.

Christian Georg Schütz the Elder (1718–1791)
13 River Landscape with Fortified Town
14 River Landscape with Small Port
1788
Gallery of the Electorate of Mainz
Inv. no. 6400, 6406

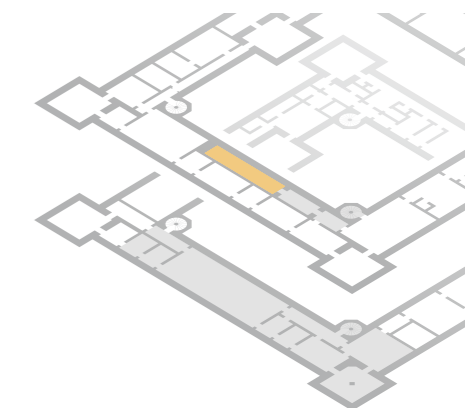
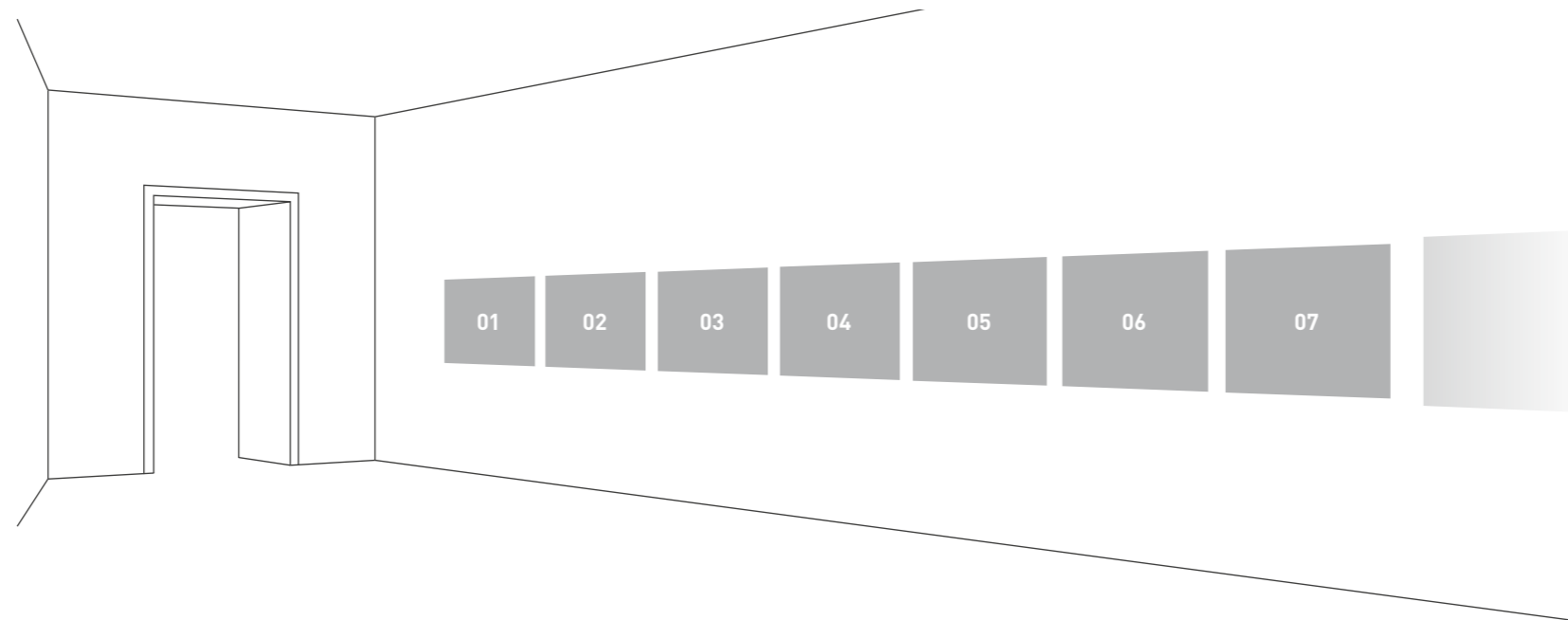
Depictions of Rhine landscapes were painted starting in the seventeenth century. The most important proponents included Herman Saftleven, who travelled along the Mosel and the Rhine making sketches of various views. The places shown in his pictures cannot always be identified; frequently they are picturesque motifs that are not based on reality. Christian Georg Schütz

followed this tradition and, similar to his role model, added staffage to the foreground with scenes full of details.

Philipp Hieronymus Brinckmann (1709–1760)
15 Forest Landscape
Gallery of the Electorate of Mainz
Inv. no. 6467

Philipp Hieronymus Brinckmann was a court painter at the court of the electors palatine in Mannheim. A journey to Switzerland in 1745 left a lasting mark on him. The influence of Netherlandish models is also evident in his works. The dark conifers in the centre of the picture are reminiscent of the works of Allaert van Everdingen. Yet the depicted nature seems tame and rather idyllic; the steep cliffs, which in the works of Jacob van Ruisdael lend nature a wild character, become harmless stones on the side of the road.

VIEWS OF ASCHAFFENBURG BY FERDINAND KOBELL



Ferdinand Kobell (1740–1799)
01 View of the Electoral Stables and the Main Bridge from Aschaffenburg Palace
1786
Gallery of the Electorate of Mainz
Inv. no. 6585

According to the inscription, this view was painted “from the Electoral Hall of Aschaffenburg Palace by Ferdinand Kobell in 1786”; his son Wilhelm was probably also involved. The view from the former dining hall, which was destroyed in the Second World War, extended beyond the palace forecourt, which had not yet been formally laid out. Horses and cows still populated the site where the chestnut-lined allée would later be planted. Without the Hall of Columns, which was not erected until 1805, the view reached all the way to the House of the Electoral Tailor. The three wings of the Electoral Stables, constructed in 1754, are visible on the left, and behind it, the Muttergotteskirche, completed in 1775. The enclosing walls of the square were still under construction, and on the right, below the gate of the palace garden, a portion of the terrace facing the Main River is visible. Sheets of cloth are laid out to bleach on the riverside; further behind, the arches of the old bridge that crossed the Main are visible. In the background, the peaks of the hills

Sternberg, Erbig, and Bischberg appear on the horizon.

Ferdinand Kobell (1740–1799)
02 View of the Main Bridge from Aschaffenburg Palace
C. 1785–9
Gallery of the Electorate of Mainz
Inv. no. 9802

This view almost seems like an enlarged detail of *View of the Electoral Stables and the Main Bridge from Aschaffenburg Palace* (no. 01). However, a comparison of the building on the near side of the bridge reveals that the painter’s viewpoint is closer to the river in this painting; his precise position was the south tower of Johannisburg Palace. In addition to numerous pedestrians, a roadside shrine, a sculpture, a cross, and a guardhouse can be made out, as well as the Wendelin Chapel on the right bank, where the row of poplars of the allée leading to Schönbusch Palace begins.

Ferdinand Kobell (1740–1799)
03 View of the Allées Leading to Schönbusch from Aschaffenburg Palace
C. 1785–9
Gallery of the Electorate of Mainz
Inv. no. 6544

Due to its radically new depiction of landscape, this picture, which has unfortunately darkened over time, has always astonished viewers. Based on a nearly identical landscape study that is signed by “Wilhelm Kobell” (Mannheim, Reiss-Museum), the work is generally attributed to Ferdinand Kobell’s son. From a high vantage point, the view of the Main River extends to include a broad, flat landscape below dramatic cumulus clouds in ever-changing lighting; minute buildings are visible in the distance. This unusual choice of motifs reflects the location named in the inscription “in the Electoral Palace in Aschaffenburg.” The artist was probably following the task with which he was commissioned, that is, to recreate the exact view from the palace to the new landscape garden Schönbusch that was being created. The scene continues the view exactly to the right of the one showing the Main Bridge (no. 02). On the left edge of the picture, the small and large allées to Schönbusch begin. The former leads directly to the agrarian storehouse and the Electoral Pavilion (later called Schönbusch Palace), while the latter bends in the middle of the picture, forming a visual axis that leads past the former Upper Lake. In the foreground, a raft and towed boats set accents in the Main River.

Ferdinand Kobell (1740–1799)
04 View to the South across the Upper Lake at Schönbusch to Schönbusch Palace and the Canal
C. 1785–9
Gallery of the Electorate of Mainz
Inv. no. 6586

This view, probably the most popular of the Aschaffenburg series, visualises social life in the newly constructed landscape garden at Schönbusch using over fifty staffage figures. The view extends from the northern bank of the former Upper Lake to the back of the Electoral Pavilion (now called Schönbusch Palace) and directly into the axis of the canal leading to the south. While the inscription “from the dining hall in [Sch]önen / Busch [near] Ascha[ffenburg]” is initially puzzling, it emphasises that the perspective recorded in this painting, from the round dining building that once stood on this spot, provided the view from Aschaffenburg Palace to the allées leading to Schönbusch (no. 03) together with the annexes depicted in miniature.

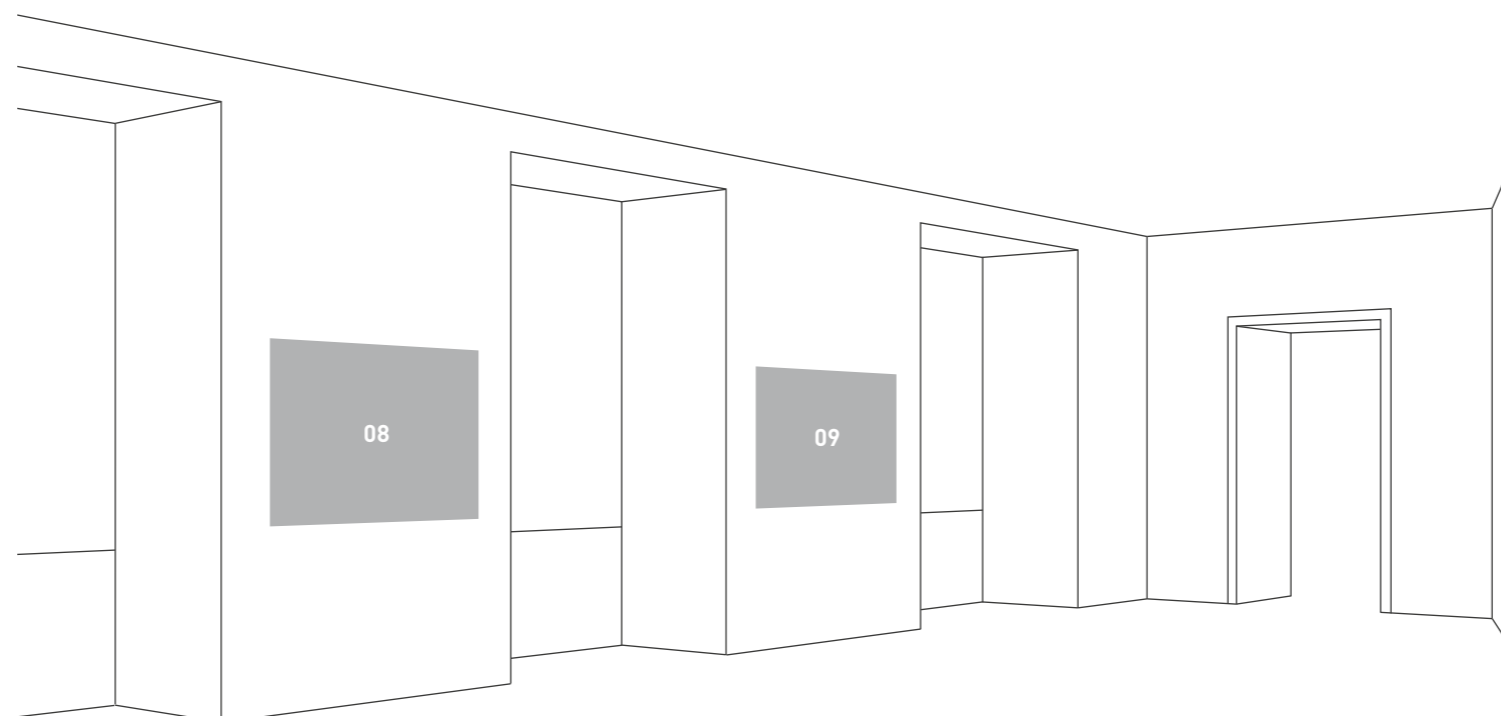
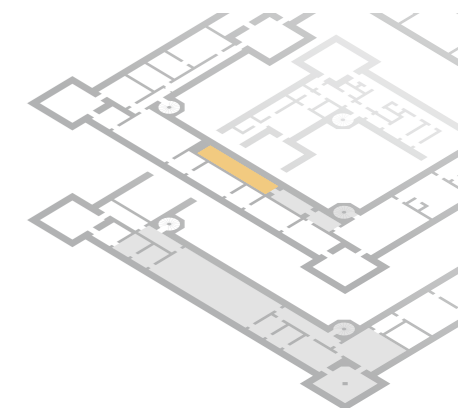
Ferdinand Kobell (1740–1799)
05 View of the Breakfast Temple and Capuchin Monastery from Aschaffenburg Palace
C. 1785–9
Gallery of the Electorate of Mainz
Inv. no. 6545

Following two views looking upstream on the Main River (nos. 01 and 02) and the view looking over the river (no. 03), this depiction shows the view downstream from the west tower of Aschaffenburg Palace. The central element is formed by the round salon, known as the Breakfast Temple, built on the high bank of the Main for Archbishop-Elector Friedrich Karl von Erthal by Emanuel von Herigoyen in 1782. To this end, the Capuchin monks, whose monastery is depicted as it formerly looked to the right in the picture, were obliged to contribute a strip of land on which a pergola leading to the salon has been planted. On the lower edge of the picture, the massive roof of the tithe barn, which was demolished in 1954, as well as the walkway on the city wall, which still has a roof, are visible. On the Main River, boats laden with wood and two rafts are floating downstream.

Ferdinand Kobell (1740–1799)
06 View of Pfaffenberg Mountain and St Agatha from Aschaffenburg Palace
C. 1785–9
Gallery of the Electorate of Mainz
Inv. no. 6587

In this unusual view, the right side of the north tower of Johannisburg Palace is cropped. Fifth in the series of vistas from the palace, it shows the scene from the opposite window on the second floor of the west tower, over the building roofs to the northeast toward Pfaffenberg and St Agatha, as the church appeared up to the Second World War. In the foreground, in addition to the access road with the guardhouse and the former northern bastion of the fortress is visible; it has already been transformed into a vegetable garden. Above the bastion, a white pillar gleams: it is part of the balustrade of the newly built viewpoint in what was known as the Open Schöntal, a park created in the old city moat.

07 See back for the text on this picture



Ferdinand Kobell (1740–1799)
07 View toward Goldbach and Hösbach
1789
Gallery of the Electorate of Mainz
Inv. no. 6546

This vista shows the valley of the Aschaff River to the northeast of Aschaffenburg: on the left in the background, the church and the low houses of Goldbach are visible behind the trees, and even further in the distance in the centre of the panel, the houses and church tower of Hösbach can be made out. The painter stood outside Aschaffenburg, and his standpoint cannot be exactly ascertained since the pointed tower that is visible in the foreground no longer exists. It has not been possible to localise either the group of buildings around the tower or the bodies of water that are indicated in the foreground. The view was probably painted from the foothills to the south of the Aschaff River.

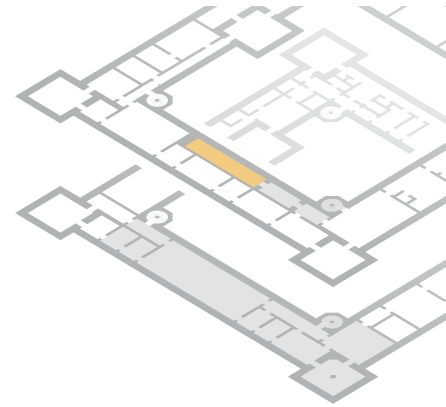
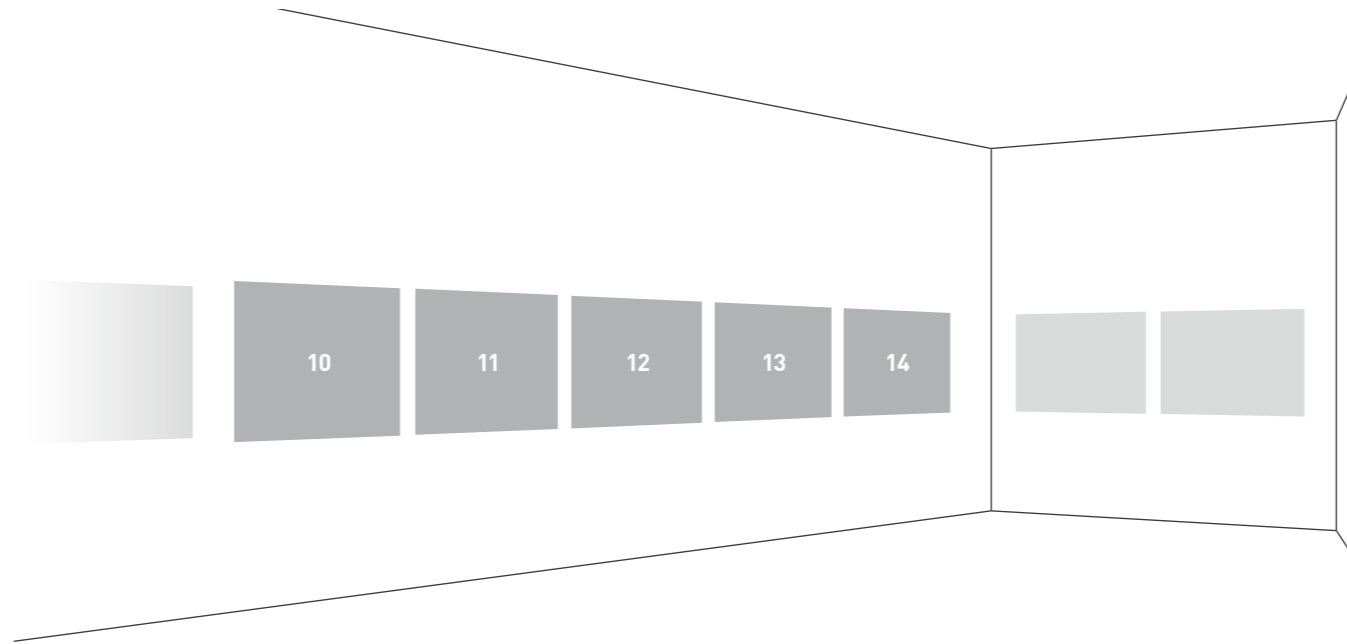
Ferdinand Kobell (1740–1799)
08 View of Aschaffenburg from Godelsberg in the East
1787
Gallery of the Electorate of Mainz
Inv. no. 9807

As the cliff formation in the left foreground suggests, this urban panorama of Aschaffenburg including the view of the broad landscape of the Main River is seen from a viewpoint known as the Devil's Pulpit on Godelsberg mountain, located to the east. From left to right, the skyline includes the Sandkirche in front of the Stiftskirche, followed by the Muttergotteskirche, the Jesuit College and Jesuit Church, Johannisburg Palace, St Agatha, and behind that the Capuchin Church. On the other side of the Main the small and large allées to Schönbusch are visible, which lead to the landscape garden Schönbusch that was brand-new at the time. Between the agrarian storehouse and the palace, there is an artificial mountain, still devoid of greenery, and next to it the former Upper Lake.

Ferdinand Kobell (1740–1799)
09 View to the East across the Upper Lake at Schönbusch, Showing Aschaffenburg, the Agrarian Storehouse, and Schönbusch Palace
1785
Gallery of the Electorate of Mainz
Inv. no. L 2562

A large lake with several boats dominates the foreground of this picture. Behind it, half covered by trees, stands the Electoral Pavilion, which was built in 1778–9 and later became known as Schönbusch Palace. Next to it, an artificial mountain and the agrarian storehouse that was constructed in 1783 are reflected in the water, where swans are swimming. The foothills of the Spessart are visible on the low horizon, in front of which the skyline of Aschaffenburg appears. Today only a small part of this lake, which was known as the Upper Lake and was part of the newly created landscape garden in Schönbusch, remains. Jungferstein, the mountain visible on the right edge, now lies on the edge of an area of sunken grassland.

VIEWS OF MAINZ BY CHRISTIAN GEORG SCHÜTZ THE ELDER



Christian Georg Schütz the Elder
(1718–1791)

10 View of Biebrich Palace, Looking to the North from Mainz
1785
Gallery of the Electorate of Mainz
Inv. no. 9790

Under Elector Johann Philipp von Schönborn, a fortification ring with a total of sixteen bastions was built around Mainz between 1655 and 1675. One of the bastions, with a small watchtower on its tip, dominates the picture on the right. The immediate foreground is taken up by the curtain wall, which is protected by the earthen ramparts of a ravelin. On the left, in front of Hartenberg hill, there is a garden field. In the background, the Rhine is visible, the near side accentuated by a row of trees. Behind, slightly to the right of the middle axis, the distinctive structure of Biebrich Palace dominates the hills of the Rhinegau. The residence of the princes of Nassau acquired its present appearance starting in 1707, when architect Maximilian von Welsch joined two existing pavilions, standing at a distance from one another, by adding two galleries and the large round structure in the middle to create a sumptuous building. The height of the rotunda is emphasised by a balustrade above an attic storey that is decorated with statues. This palace consistently

provides orientation in all the other Mainz views looking to the north.

Although the foreground is filled with a fortification, the character of the scene is peaceful. An elegantly dressed couple enjoying a walk are engaged in conversation, while their companion leans casually over the wall. The moat features houses that were built for the swans, and laundry is drying in the sun on the earthen ramparts.

Christian Georg Schütz the Elder
(1718–1791)

11 View of Mainz from Hartenberg in the Northwest
1785
Gallery of the Electorate of Mainz
Inv. no. 6568

This view looks in the opposite direction compared to the previous picture (no. 10), extending over the garden field to the panorama of the cathedral city. On the left edge of the picture, the course of the Rhine River is marked by a row of trees. On the hill to the left is the town of Hochheim with the church SS Peter and Paul, whose tower is recognisable from afar. Below that, on the bank of the Rhine, lies Kastel, which is connected to Mainz with a pontoon bridge. On the near riverbank, the massive structure of the Martinsburg with its two crenel-

ated towers forms a distinctive accent. The seat of the archbishop-elect of Mainz, built starting in 1478, was torn down soon after the electorate was abolished in the early nineteenth century. The twin towers of the church of St Peter, which was completed in 1756, are visible to the right of that. A further accent is formed by the cathedral of St Martin, which was built between 1031 and 1036 and later modified several times. The cathedral has two choirs, and each of the two transepts is marked by a tower. The western tower, which was rebuilt in 1767 after its destruction by lightning in a Baroque-style reconstruction that followed the original medieval structures, is shown as the highest point in the city in this view, although this is not actually the case. To the right the high tower of St Stephen completes the panorama.

The small carriage in the foreground, known as a phaeton, was a fashionable type of vehicle at the time. Instead of being driven by servants, the owners could steer it themselves.

Christian Georg Schütz the Elder
(1718–1791)

12 View of Mainz from Petersaue Island with the Electoral Maison de Plaisance
1786
Gallery of the Electorate of Mainz
Inv. no. 6569

For this view, the painter moved to the other side of the Rhine River and chose a perspective from the northwest. His standpoint was Petersaue, an island in the Rhine where the now destroyed electoral *maison de plaisance* stood at that time. It belonged to the elector, as is indicated by the standard on the roof of the middle pavilion. The Martinsburg, his city residence, is on the other side of the Rhine. More than obstructing the view, a single tree serves to emphasise the massiveness of the building. Next to it, the towers of St Peter, the cathedral, and St Stephen are visible. A court yacht with flags waving at the top of its high masts in red and white, the colours of the Electorate of Mainz, is carrying guests across the river.

Social spheres are mixed in this rural idyll: while the elegantly dressed people in front of the palace are engaged in conversation or lounge in the grass, a lackey in red uniform enters the middle pavilion through a glass door. In the shade in the right foreground, a woman talks to a gardener who is resting on

the steps with his rake beside him. On the left, another man is digging in the ground, as cows look on from behind a fence.

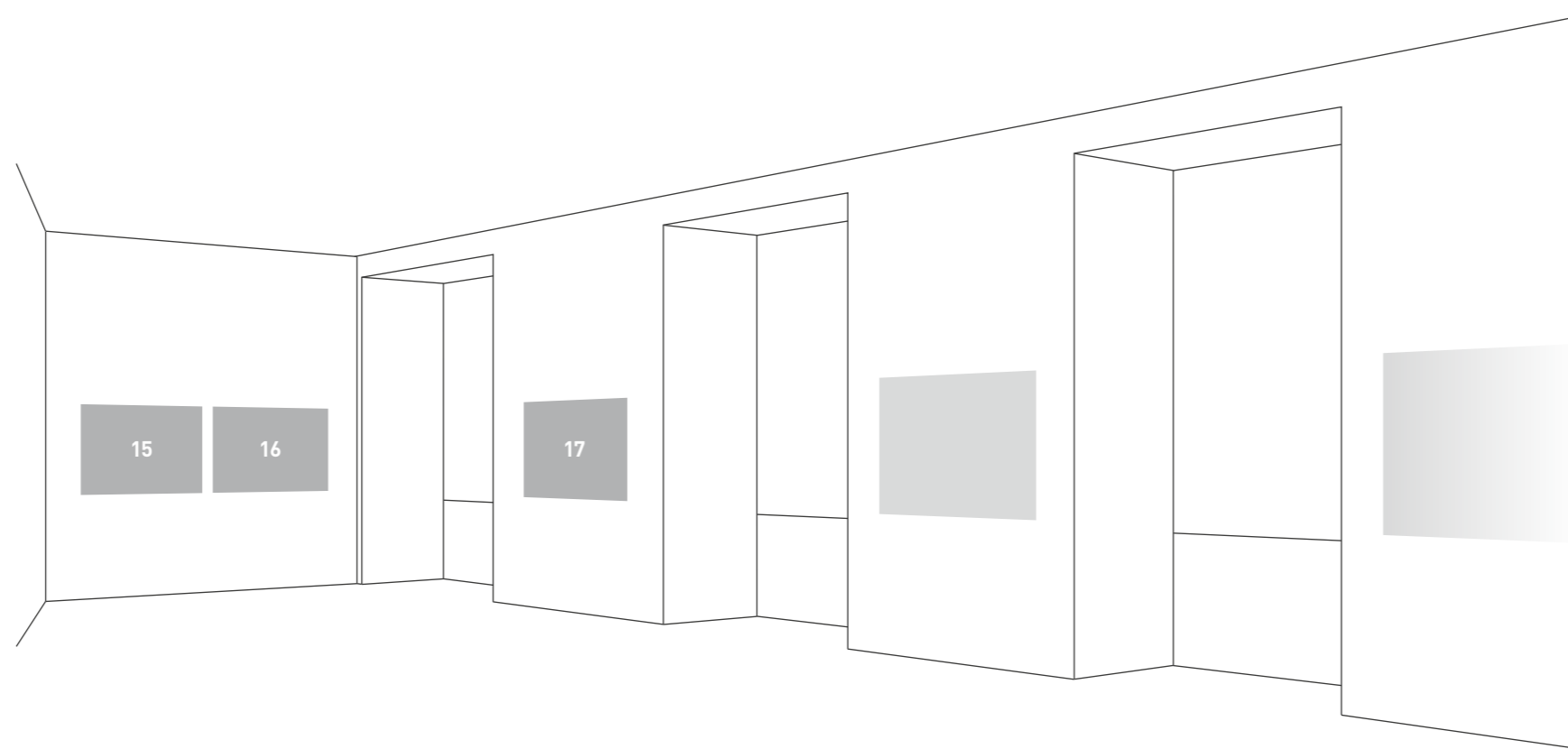
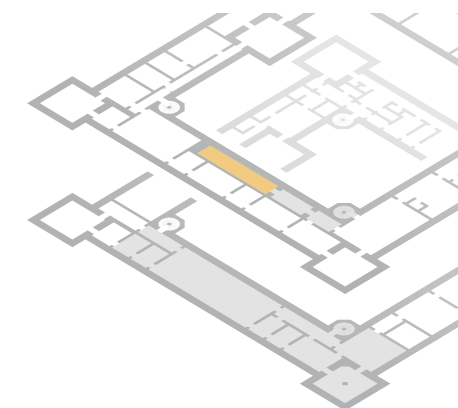
Christian Georg Schütz the Elder
(1718–1791)

13 View of Favorite Palace and the Carthusian Monastery, Looking to the Southeast from Mainz
1784
Gallery of the Electorate of Mainz
Inv. no. 6564

In a certain way, this picture is a companion piece to inv. no. 9790 (no. 10) due to the way it shows the view of the ramparts of Mainz to the south. The ramparts are being used as a vantage point by several people on a walk, and the panorama is, in fact, quite impressive: to the left, the view over the Rhine to Kostheim and the mouth of the Main. In the distance, the town of Hochheim with the brightly lit church SS Peter and Paul is visible on top of the hill. In the middle ground, above and to the right of an orangery, the mansard roofs of the palace Lustschloss Favorite can be seen. These were built by Archbishop-Elector Lothar Franz von Schönborn from 1700 to 1722. The complex consisted of a small castle on the Rhine, several cavalier houses, and a banquet room, surrounded by an extensive park, which

was marked by the Porcelain House on the left edge. Next to it stands a large artificial grotto decorated with sculptures, part of an axis with fountains and other grottos. Beyond the ramparts, the viewer's gaze falls upon the Carthusian monastery, which was disbanded in 1781 by the archbishop-elect of Mainz. Consisting of barns, a church with a ridge turret, and long wings containing monk cells, the complex was soon demolished. Lustschloss Favorite was also destroyed during the occupation of Mainz in 1793.

14 See back for the text on this picture



Christian Georg Schütz the Elder
(1718–1791)
14 View of Mainz from Schloss Favorite in the South
1784
Gallery of the Electorate of Mainz
Inv. no. 9789

On the left edge of the picture, the façade of the Rheinschlösschen facing the Rhine is visible. From this vantage point, soldiers guarded the main entrance to the complex of the palace Lustschloss Favorite. Among the people on the road on the riverbank are both elegantly dressed ones and servants. Several rafts are floating on the water; they were used to transport large trunks down the river. Together with the barges, they refer to the importance of the Rhine as a trading route. Behind them, the view of Mainz extends from the cathedral and the church of St Mary ad Gradus, known as the Liebfrauenkirche, to the slender double towers of St Peter and the impressive structure of the Martinsburg. In addition to the church towers, the fortified, high city gates also set accents. Beyond the pontoon bridge, the white tower of the Rhine island Ingelheimer Aue and, in the distance, Biebrich Palace are visible. Kastel is located on the right riverbank.

Just a few years after this picture was completed, the view of the city changed: in addition to Lustschloss Favorite, both the Liebfrauenkirche and the Martinsburg were destroyed in the years following the occupation in 1793. This was partly because they stood in the way of building projects of the Napoleonic era or were considered part of an antiquated culture that was characterised by ecclesiastic dignitaries.

Christian Georg Schütz the Elder
(1718–1791)
15 View of the Mouth of the Main River and the City of Mainz, Seen from Hochheim
1786
Gallery of the Electorate of Mainz
Inv. no. 6567

In several of the views of Mainz, the church of Hochheim on the hill provides orientation in the distance. In this view, it is the position of the painter, looking in the opposite direction toward Mainz. The cathedral city with its many towers dominates the middle ground. From the left the Main flows into the Rhine, passing Kostheim with the church of St Kilian, brightly lit by a ray of sun. Directly opposite, on the far bank of the river, lies Lustschloss Favorite with the cavalier pavilions and the Porcelain House. The skyline is dominated by the massive tower of St Stephen. It lies in shadow, against which the sunlit cathedral markedly contrasts. To the right stand the slender towers of St Peter, and in front of them are the buildings of the Armory and the Commandery of the Teutonic Knights. The Martinsburg, with its characteristic corner towers, brings it to a conclusion. To the right, in the foreground, several buildings in Hochheim are visible. The gabled half-timber building on the edge of the picture is still standing; it is now part of the winery

of the city of Frankfurt am Main. The vineyards are still characteristic of the surroundings. The street, which leads out of Hochheim on the right and then disappears behind the hill after a sharp curve, also still exists.

Christian Georg Schütz the Elder
(1718–1791)
16 View of Mainz from the South with the Stift Heiligkreuz
1786
Gallery of the Electorate of Mainz
Inv. no. 6565

The Stift Heiligkreuz defines this view of Mainz from the southwest. Its location outside of the city and its fortifications is reflected in the name of the earlier building that stood there, a chapel called "St Mary in the Fields". The collegiate church, which was founded in 1011, went through several phases of destruction and reconstruction. It was renovated shortly before the French Revolutionary Wars and destroyed during the occupation of Mainz in 1793.

The viewer's gaze wanders over the fields to the city, where the towers of the church of St Peter, the cathedral, and the Liebfrauenkirche can be made out clearly. On the other side of the Rhine, Kastel is bathed in sunlight, as is Kostheim at the mouth of the Main.

Slightly below the slope stands the church of the Carthusian order with its ridge turret, and at the far right, the church in Weisenau. To the left of the collegiate church, in the distance, stands Biebrich Palace.

The foreground is occupied by people wearing simple clothing who are carrying their goods from the city.

Christian Georg Schütz the Elder
(1718–1791)
17 View of the Church in Weisenau to the South of Mainz
1785
Gallery of the Electorate of Mainz
Inv. no. 6566

This view differs from the others since instead of showing the panorama of a landscape, it focuses on a single building: the church Maria Himmelfahrt, which was built in 1740 in Weisenau, a village on the bank of the Rhine to the south of Mainz. The highest point is occupied by the church, whose slender tower dominates the composition. Starting from the square, on the edge of which two benches stand, a vineyard-lined road leads past a cemetery wall to the church. In the foreground, a bourgeois group of people is resting. Hats and a parasol resting on the front bench suggest that they are taking

a break from a stroll. A simple meal awaits them on the round stone table, while a servant is busy with the wine cooler. The man sitting at the table has a drawing board on his knees – could this be a self-portrait of the painter?