

KUNSTHAUS ZÜRICH

Samuel Hofmann (*um 1595 Sax SG, +24.1.1649 Frankfurt am Main)



Title	Der Zinsgroschen. Nach Peter Paul Rubens
Also known as	The Tribute Money (After Peter Paul Rubens)
Date	c. 1630
Medium	Oil on canvas
Dimensions	image: 102 x 131 cm
Signature	-
Inscription	-
Catalogue raisonné	-
Edition / number	-
Edition	-
Inv. No.	180
Credit line	Kunsthaus Zürich, Keller Collection, 1854
Accession year	1854
Object type	painting
Classification	B 1[1] painting 16th to 18th century CHE
Description	Commissioned by the Franciscan monks in Baden (Canton of Aargau), who rejected the painting because the heads appeared too naturalistic. Lucas Vorstermann's engraving after Rubens' 'Zinsgroschen', published in 1621, served as the model for the composition, whereby Hofmann omitted one figure and gave the second head from the left a completely different shape. In response to the Pharisees' question as to whether it was permissible to pay taxes to Caesar or not, Jesus was shown a denarius on which Caesar was depicted: 'Render unto Caesar the things that are Caesar's, and unto God the things that are God's!' (Matthew, XXII, 15-22)
Provenance	Samuel Hofmann (*1595 Sax SG, +1649 Frankfurt am Main) (Künstler/-in) o.D. – 4.10.1644, Heinrich Bräm (*1572 Zürich, +1644 Zürich) (Sammler/-in) 4.10.1644 – o.D., Nachlass Heinrich Bräm o.D., Johann Heinrich Lavater (*1709 Zürich, +1771 Kappel) (Sammler/-in), Wädenswil, Erbe Verbleib unbekannt 1806, Johann Caspar Keller zum Mohrenkopf (*1744 Zürich, +1829 Zürich) (Sammler/-

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in), Zürich

o.D. – 1854, Albert Keller (*1800, +1874) (Sammler/-in), Mailand, Erbe

ab 1854, Zürcher Kunstgesellschaft | Kunsthaus Zürich (Museum), Zürich, Geschenk

Provenance category -

About the provenance (State of research 12.05.2025)

Literature

- Kunsthaus Zürich. Gesamtkatalog der Gemälde und Skulpturen, hrsg. von Zürcher Kunstgesellschaft et al., Sammlungskatalog, Ostfildern: Hatje Cantz, 2007, S. 45.

- István Schlégl: Samuel Hofmann (um 1595-1649) (Oeuvrekataloge Schweizer Künstler), Bd. 8, Stäfa: Theodor Gut & Co., 1980, No. 88.

- Schweizerisches Institut für Kunstwissenschaft (SIK-ISEA)/Matthias Oberli: Mit Pinsel, Palette und Perücke. Barocke Malerei in der Schweiz, Basel: Schwabe Verlag, 2021, No. 147, S. 158.