

Unbekannt [rheinisch]



Title	Thronende Maria mit Kind (Madonna Seligmann)
Also known as	Enthroned Madonna (Seligmann Madonna) Vierge à l'enfant trônant (Vierge Seligmann)
Date	c. 1250–1274
Medium	Limewood with original polychromy
Dimensions	object: 71 x 36 x 28 cm
Signature	not inscribed
Inscription	in der ausgehöhlten Rückseite o. M. Etikett: 11 [ms] [entspricht Nummer in Kisten/Mappe Mariendarstellungen mit Ausschnitt aus Publikation (in Farbe) mit Nr. 11 (Rheinisch, Mitte 13. Jh., Sitzende Madonna mit Kind) im Bildarchiv A. Gebhardt und P. Griebert, Kunstarchiv des MGS, Schweinfurt]; u. M. Etikett: 11 [ms]; u. M. KHZ-Etikett [ms/hs]
Catalogue raisonné	-
Edition / number	-
Edition	-
Inv. No.	1951/0016
Credit line	Kunsthhaus Zürich, Bequest of Karl Näf, 1951
Accession year	1951
Object type	sculpture
Classification	A 3[1] sculpture Middle Ages
Description	The 'Madonna Seligmann', which is said to come from Limburg Cathedral, is one of the few surviving High Gothic cult images with a largely preserved setting. In terms of motifs, it closely follows the so-called 'Aachen Madonna' (Cologne [?], c. 1230; Cologne, Schnütgen Museum), and here too the dual appearance of the apple addresses symbolic connections of thought that lead from the Fall of Man via Mary as the 'new Eve' to the orb

as the sign of rule of Christ's Eternal Kingdom.

Provenance	<p>1. Unbekannt [rheinisch] (artist)</p> <p>2. whereabouts unknown</p> <p>3. at the latest from 1921 – 29.4.1930, Leopold Seligmann (*1886 Köln, +1946 Köln) (collector), Köln Source (in German): Lüthgen 1921, Tafel 35: Slg. L. Seligmann, Köln. Remarks: vormal: "Sammlung Leopold Seligmann, Köln (1921)";</p> <p>4. 28.4.1930 – 29.4.1930, Hermann Ball und Paul Graupe (auction), Berlin, Lot 137 Source (in German): Auktion Ball/Graupe 1930, S. 19, Nr. 137; im Exemplar der Kunstbibliothek, Staatliche Museen zu Berlin: rechts daneben annotiert: «7200,- (Hauptmann)». Remarks: vormal: "Versteigerung Hermann Ball/Paul Graupe, Berlin 29.IV.1930, lot 137";</p> <p>5. at the latest from 29.4.1930 – undated, Hauptmann, Berlin, purchase, 72.000 RM Source (in German): Wie oben Fussnote 4.</p> <p>6. whereabouts unknown</p> <p>7. undated – 1951, Walter Bornheim (*1888 Köln) (art dealer), München Source (in German): ZKG/KHZ, Inventarbuch Slg. Remarks: vormal: "erworben von Bernheim, München, 1954";</p> <p>8. since 1951, Zürcher Kunstgesellschaft Kunsthaus Zürich (museum), Zürich, purchase, 24'000 CHF, 1954 Legat Karl Näf Source (in German): Wie oben Fussnote 7.</p>
Provenance category	<p>C – The provenance from 1933 to 1945 has not been conclusively clarified; gaps in the ownership history remain. According to current research, there is no evidence of Nazi-looted art. There are, however, implications of Nazi-looted art and / or conspicuous circumstances.</p>
About the provenance	<p>The «Madonna Seligmann» was sold to the Kunsthaus by Walter Bornheim of Gräfelfing near Munich in 1951. It belonged to the Cologne-based collector Leopold Seligmann. In 1930, the figure was sold at an auction of the collection in Berlin, with 'Hauptmann' listed as the buyer in a copy of the auction catalogue. This surname is so common that it has not been possible to identify the individual concerned. However, the art dealer Walter Bornheim is known to have been implicated in Nazi looting of art: in 1936, he had 'aryanized' the Munich art dealership belonging to the Jewish Drey family. He subsequently met 'Reichsmarschall' Hermann Göring, and from 1941 onwards, acquired art for him in occupied France. No concrete indications that the figure was confiscated as a result of Nazi persecution have been found, but Bornheim's involvement in Nazi looting gives grounds for suspicion. As the research currently stands, it is not possible to state conclusively whether the work constitutes Nazi-looted art. At present, all the known sources have been exhausted. (State of research 30.09.2024)</p>
Literature	<p>- Die Meisterwerke, hrsg. von Zürcher Kunstgesellschaft/Christian Klemm,</p>

KUNSTHAUS ZÜRICH

Sammlungskatalog Kunsthaus Zürich, Ostfildern: Hatje Cantz, 2007, S. 18 (ill.).
- Kunsthaus Zürich. Gesamtkatalog der Gemälde und Skulpturen, hrsg. von Zürcher
Kunstgesellschaft et al., Sammlungskatalog, Ostfildern: Hatje Cantz, 2007, S. 20.