

Workshop of Meister des Hohenlandenberger Altars (um 1480 Konstanz - 1510)



Title	Kreuzigung
Also known as	Crucifixion
Date	c. 1490
Medium	Tempera on pinewood
Dimensions	image: 139 x 139 cm
Signature	-
Inscription	verso auf dem Rahmen o. l. in Blau: A T EGE 25 [hs]; o. r. in Weiss: [unleserlich] [hs]; auf dem Rückseitenparkett o. l. Etikette: 3873 [hs]; o. l. KHZ-Etikette
Catalogue raisonné	-
Edition / number	-
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Inv. No.	1957/0008
Credit line	Kunsthaus Zürich, The Gottfried Keller Foundation, Federal Office of Culture, Berne, 1957
Accession year	1957
Object type	painting
Classification	A 1[1] painting Middle Ages CHE and GER
Description	-

Provenance	Meister des Hohenlandenberger Altars (Künstler/-in), Werkstatt Verbleib unbekannt o.D. – 20.1.1859, John Rushout Northwick (*1770, +1859) (Sammler/-in) 20.1.1859 – 27.7.1859, Nachlass John Rushout Northwick, Nachlass 26.7.1859 – 27.7.1859, Phillips (Auktion), London, Lots 186 und 189 27.7.1859 – höchstens bis 23.1.1896, James Richard Haig (*1831 Edinburgh, +1896 Blairhill) (Sammler/-in), Blairhill, Rumbling Bridge, Kauf wohl, 23.1.1896 – 20.9.1940, Alexander Price Haig (*1863 London, +1940 Perth), Blairhill, Rumbling Bridge, Nachlass 20.9.1940 – 29.11.1950, Ellen Alexandra Craufurd (geb. Haig) (*1888, +1976), Blairhill,
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KUNSTHAUS ZÜRICH

Rumbling Bridge, Nachlass

29.11.1950, Sotheby's (Auktion), London, Lot 138

29.11.1950 – o.D., Arcade Gallery (Galerie), London, Kauf

[Verbleib unbekannt?]

o.D. – 4.7.1956, Standish Vereker, 7th Viscount Gort (*1888 Sausthorpe, Lincolnshire, +1975) (Sammler/-in)

4.7.1956, Sotheby's (Auktion), London, Lot 125

wohl, 4.7.1956 – o.D., D. A. Hoogendijk & Co (Kunsthandel), Kauf

[Verbleib unbekannt?]

o.D. – 1957, Kunsthandlung W. A. Hofer (Kunsthandel), München

ab 1957, Gottfried Keller-Stiftung (Sammlung), Bundesamt für Kultur, Bern, Kauf

ab 1957, Zürcher Kunstgesellschaft | Kunsthaus Zürich (Museum), Zürich, Leihgabe

Provenance category

A – The provenance for the period from 1933 to 1945 can be reconstructed. This is not a case of Nazi-looted art.

About the provenance

The two altar panels with the motifs of Christ Carrying the Cross and the Crucifixion are today ascribed to the workshop of the Master of the Hohenlandenberg Altarpiece, and entered the Kunsthaus Zürich in 1957 on loan from the Gottfried Keller Foundation, which had acquired them that same year from the Munich art dealer Walter Andreas Hofer. They had been owned by private collectors in Scotland and England since at least the 19th century. They were not put up for auction at Sotheby's until the 1950s, and left the UK in 1956, travelling via Amsterdam to Munich. Walter Andreas Hofer was involved in trading Nazi-looted art, but records show that the panels did not come into his possession prior to 1956. Their provenance between 1933 and 1945 has therefore been clarified, and they cannot have been confiscated as a result of Nazi persecution. (State of research 30.09.2024)

Literature

- Kunsthaus Zürich. Gesamtkatalog der Gemälde und Skulpturen, hrsg. von Zürcher Kunstgesellschaft et al., Sammlungskatalog, Ostfildern: Hatje Cantz, 2007, S. 26.