

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



Title	Kreuztragung
Also known as	Christ Carrying the Cross
Date	c. 1490
Medium	Tempera on pinewood
Dimensions	image: 139 x 139 cm
Signature	-
Inscription	verso auf dem Rahmen o. l. in Blau: A [oder H oder 4?] T E G E 25 [hs]; o. r. in Weiss: [...]25 [?, hs]; auf dem Rückseitenparkett o. l. Etikette: 3909 [ms]; o. l. Etikette: Loan Exhibition of Works by Old Masters and Scottish National Portraits / Exhibitor's Name: J. R. Haig, Esq. / Description of Painting: Christ bearing the Cross / Address where to be send back: Blairhill, Rumbling [...]; o. l. KHZ-Etikette; verso o. r. Etikette: From Mrs Craufurd Blairhill Rumbling Bridge, The Ascent to Calvary by Wohlgemuth from the The Northwick Collection
Catalogue raisonné	-
Edition / number	-
Edition	-
Inv. No.	1957/0007
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	Stylistically, the two altar panels can be attributed to the leading workshop on Lake Constance around 1500, which is named after the altar painted for the Bishop of Constance, Hugo von Hohenlandenberger (Karlsruhe). The main master was formerly hypothetically identified with Matthäus Gutrecht, more recently by Konrad with Michael Haider (active 1479, †1516). The group around Maria was probably painted by another member of the workshop.

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, Wohlgemuth zugeschrieben spätestens ab 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 – höchstens bis 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, 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), Amsterdam, 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 Hohenlandenberger 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. - Bernd Konrad: «Die Werkstatt des Karlsruher "Hohenlandenberger-Altars"», in: Die Fürstenbergsammlungen Donaueschingen: altdeutsche und schweizerische Malerei des 15. und 16. Jahrhunderts, hrsg. von Claus Grimm/Bernd Konrad, Sammlungskatalog, München: Prestel, 1990, S. 45-54. - Alfred Stange: Kritisches Verzeichnis der deutschen Tafelbilder von Dürer, Bd. 2 von 3, München: Bruckmann, 1970, No. 259 f, g, S. 65 f.. - Hans A. Lüthy: «Zur Werkstatt des Meisters des Hohenlandenberger Altars», in: Jahresbericht des Schweizerischen Instituts für Kunstwissenschaft, Zürich: SIK-ISEA, 1964, S. 115-122.