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Bernhard August von Lindenau's Collection of Early Italian Panel Paintings*

This article discusses the Lindenau Museum and its collections, with a particular focus on the early Italian panel paintings. After first considering the life and work of Bernhard August von Lindenau, there follows an outline of the history of the collection and the acquisition of works in the mid-nineteenth century. This will provide an overview of the authors of the panel paintings, the sources of the works, and, where possible, their provenance. In conclusion, the article considers just how far the collections achieved Lindenau's goal of providing a legacy of art historical value and interest.

The Lindenau Museum is located in Altenburg, Thuringia, around 45 kilometres south of Leipzig. With its collection of one hundred and eighty works from the thirteenth to the sixteenth century, the museum houses one of the largest and most impressive special collections of Early Italian painting outside Italy (fig. 1).

This unusual collection was established by the astronomer, statesman and art patron Bernhard August von Lindenau (1779–1854). Lindenau's collection reflects his wide interests in art. He not only acquired original Italian paintings, but also around four hundred items of Greco-Etruscan pottery dating from 500 to 700 BCE (fig. 2). In addition, he was a keen collector of plaster casts, primarily of canonical works from Mesopotamia, Egypt and the Greco-Roman world, but also of renowned sculptures stretching from the Italian Renaissance to the Neo-Classic. To supplement his collection and assist him in the task of researching the pieces he acquired, he built up an extensive historical library of around two thousand volumes, including rare books from the eighteenth and nineteenth centuries¹.

Since Lindenau hoped that his collection would offer a near complete overview of Italian Renaissance art, he also commissioned and bought copies of famous masterpieces from the fifteenth and sixteenth centuries. Lindenau's collection also continued to grow after his death, and comprised nearly two hundred paintings of works by Raphael, Correggio and Leonardo da Vinci. However, one

hundred and ninety-six of these were sold off from 1968-69, so that today the museum can only show eight of its once extensive collection of copied works. Although the copies sold were considered lost, two of them reappeared on the art market in 2013. The first of these is a copy of an *Annunciation*, a famous fresco in Santissima Annunziata in Florence, copied one hundred times. The second painting to have resurfaced is a smaller copy of Raphael's *Sistine Madonna* by the Dresden painter Louis Castelli, commissioned by Lindenau in 1847. Both of them could be re-acquired by the museum in 2014².

But who was the man who managed to create such an extensive and diverse collection in a relatively brief amount of time? Bernhard August von Lindenau was born in Altenburg in 1779, and studied law, finance and mathematics in Leipzig³ (fig. 3). After sending the astronomer Franz Xaver von Zach (1754 –1832) his *Abhandlung über die Dimension des Erdsphäroids*, Lindenau was invited to the Seeberg observatory near Gotha, which was the location of the first meeting of European astronomers in 1798. After Zach moved away from Seeberg, Lindenau took over as the head of the observatory, at that time one of the most modern in Europe. In 1812, Lindenau travelled to Paris, southern France and northern Italy. He took part in the Wars of Liberation against Napoleon as Adjutant General to Grand Duke Carl August of Saxe-Weimar, the same Grand Duke who brought Goethe to Weimar and appointed him as one of his state ministers. In 1817, Lindenau was called back to Altenburg to take up a position as the Vice-President of the Court of Appeal. From 1822 to 1826, with Friedrich IV too ill to govern the Duchy of Saxe-Gotha-Altenburg, Lindenau was responsible for matters of state. With the dissolution of the Duchy after Friedrich IV's death, Lindenau was appointed as ambassador of the King of Saxony at the Diet of the German Confederation in Frankfurt am Main. He served as the King's ambassador there from 1827 to 1829, and in 1828 was also appointed ambassador to the Dutch court in The Hague. After travelling to the Netherlands and Denmark in 1829, he returned to Dresden to take up office as General Superintendent for the art and scientific collections, as well as for prisons, alms-houses and workhouses.

In 1830, Lindenau was appointed chief cabinet minister and played a significant role in shaping the first liberal constitution of the Kingdom of Saxony. From 1831 until 1834, he was minister of the interior as well as chairman of Saxony's cabinet ministers. He held the latter position, equivalent today to the premier of a German federal state, from 1831 to 1843. Lindenau also sought to reorganise the Royal Academy of the Arts in Saxony, bringing to Dresden such leading figures as

the architect and art critic Gottfried Semper and the artist Ernst Rietschel. In 1840, he opened the Royal Collections in Dresden on specific days to the general public.

After he retired, Lindenau moved back to Altenburg and dedicated himself to enlarging his art collection. He donated his pension as a former state minister to charity and to promote the arts in the Kingdom of Saxony. Lindenau also earmarked part of that sum for purchasing a contemporary history painting every year. The first acquisition was Ludwig Richter's *Brautzug im Frühling* (*The Wedding Procession in Spring*), today on show in the Albertinum in the Dresden State Art Collections.

Lindenau continued to be interested in astronomy and the natural sciences, in particular meteorology. Until the end of his life, he remained in contact with many scientists and was, for example, friends with the mathematician Carl Friedrich Gauß. He was also a member of various renowned academies of science, for instance, in London, Copenhagen, Göttingen, St. Petersburg and Palermo. Lindenau was also fascinated by the archaeological excavations of his day, such as the expedition to Egypt under Berlin Egyptologist Richard Lepsius. Lindenau lived very simply and had serious, recurring health problems. From 1843 to 1844, he took an extended trip to Italy, but his health never allowed him to take such a journey again. However, Lindenau did make regular trips to Berlin, where he followed the establishment of the museums there with interest. In 1848, he became politically active again as a member of the National Assembly in Frankfurt am Main. He journeyed to Brussels and The Hague in 1852, and to Paris the following year. Bernhard August von Lindenau died on 21 May 1854 in Altenburg, aged seventy-five.

Lindenau bequeathed his extensive collections and a considerable sum of money to the Duchy of Saxe-Altenburg as inalienable property. From 1874 to 1876 a prestigious neo-Renaissance museum building, designed by a pupil of Gottfried Semper, was built at the foot of the park grounds (fig. 4). Hermann Hettner (1821–82), Director of the Antiquity Collection in Dresden, oversaw the display of the collections. Since 1971, this building has also been home to an art college, an integral part of the museum⁴. From the start, Lindenau envisaged his collection as open to the public, and provided public access as early as 1848. For the task of preparing the first catalogue of his collection, Lindenau gained the assistance of Johann Gottlob von Quandt, in whose house he had lived in Dresden, and Heinrich Wilhelm Schulz. Quandt (Leipzig 1787–1859 Dresden) was not only an admirer of Goethe and himself a patron of the arts, but had built up his own collection of paintings and prints, as well as an art library. Quandt took his first trip to Italy as early as 1811. While Quandt and his wife were on their ho-

neymoon, they spent eight months in Rome. There, they provided patronage for artworks as a way of supporting young German artists, particularly the Nazarenes.

Naturally enough, Quandt was a member of the Gallery Commission that Lindenau had established at the request of the king in order to re-structure the Dresden collections and stimulate the construction of a new museum to house the painting collection. This new gallery, designed by Gottfried Semper, opened in 1855. In 1824, Johann Gottlob von Quandt owned sixty paintings⁵. He published a small catalogue of the works to show to those interested in his collection. When his collection was auctioned in 1868, it contained one hundred and sixteen items, including twenty-five works by Italian artists. One of them, Sandro Botticelli's *Last Miracle and Death of Saint Zenobius*, is now in the Old Masters Picture Gallery of the Dresden State Art Collections. Interestingly, Quandt himself did not value this work particularly highly. The other panels in Botticelli's series illustrating the saint's life are now in the National Gallery of London and the Metropolitan Museum of New York. Since Lindenau lived at Quandt's house, he certainly knew the collection very well. The Italian paintings included a male head ascribed to Guercino, a «Madonna painting in the style of Cimabue», a Virgin Mary by Fra Angelico and a painting from the school of Perugino: the *Adoration of the Christ Child* with the Virgin Mary, Saint John and an angel. It subsequently transpired that a Madonna by Moretto, later acquired by the Dresden painting collection, was in fact a copy.

Quandt also published the first German edition of Luigi Lanzi's *Storia pittorica dell'Italia*. Issued in German in three volumes from 1830 to 1833 as *Geschichte der Malerei in Italien vom Wiederaufleben der Kunst bis Ende des 18. Jahrhunderts*, this work was also to be found in Lindenau's art library. Since Quandt was primarily interested in promoting contemporary art, his own collection largely comprised of paintings by the Nazarenes, as well as works by artists from Dresden and Munich. In contrast, Lindenau's activities as a collector focused on classical art and what was called the «Pre-Raphaelite» period. He only made an exception in his sculpture collection, which not only included plaster casts of works by the renowned Danish sculptor Bertel Thorvaldsen, who Lindenau met personally in Dresden in 1841, but also Ludwig Schwanthaler, Ernst Rietschel and others. Incidentally, Quandt also owned plaster casts, for example, of the Elgin Marbles, including the river god Ilissus, Theseus and a horse's head. His collection also contained copies of paintings such as Raphael's *Tempi Madonna* in Florence or a Virgin Mary by Perugino in the Galleria Borghese.

Initially, in his search for a second compiler of his catalogue, Lindenau hoped to gain the support of art historian Gustav Friedrich Waagen (Hamburg 1794–1868 Copenhagen), Director of the Berlin Old Masters Painting Collection. However, Quandt suggested Heinrich Wilhelm Schulz (Dresden 1808–55). Schulz was a correspondent of Carl Friedrich von Rumohr, and published a book about him in 1844. In 1846, Schulz was appointed Director of the Royal Antiquities and Numismatic Collections in Dresden, and also supported the new gallery for the royal collection. The catalogue of Lindenau's collections appeared in two volumes in 1848 and 1852⁶. At his family estate of Pohlhof, Lindenau had a small square museum constructed, which he later enlarged in 1851 (fig. 5). Together with the museum, he opened a drawing school for boys. The lessons in architectural and free-style drawing were held in his museum's rotunda. The Altenburg painter Erdmann Julius Dietrich, who Lindenau also commissioned for copying works, was entrusted with the care of the collections.

The following offers a more detailed description of Lindenau's collection of early Italian paintings⁷. The collection contains nearly fifty works from Florentine masters, ranging from Bernardo Daddi, Agnolo Gaddi and Niccolò di Pietro Gerini to Puccio Simone, Fra Filippo Lippi, Fra Angelico, Lorenzo Monaco, Masaccio, Domenico Ghirlandaio and Sandro Botticelli. There is also an extensive section of around forty works by Sienese painters such as Guido da Siena, Lippo Memmi, Pietro Lorenzetti, Lippo and Andrea Vanni, Bartolo di Fredi, Taddeo di Bartolo, Sano di Pietro, Giovanni di Paolo, Marco Pino, Beccafumi and others. Other panels are by artists from Umbria and Upper Italy, including Liberale da Verona, Barnaba da Modena, Antonio Vivarini, Marco Basaiti and Marco Zoppo. In addition, although the collection only has a few panels from Naples, these are both interesting and rare. The collection of Umbrian paintings is one of the largest outside Italy, with works by Luca Signorelli, Pietro Perugino, Giovanni Santi, and Piermatteo d'Amelia as well as a large number of Madonnas by unknown Umbrian masters⁸.

Since Lindenau explicitly stated in his will that his entire correspondence and his diaries should be burnt, the only original documents we have are those that survived by chance. Consequently, the provenance of many of his artworks is not known in detail. For example, although we know that Lindenau had already acquired around twenty paintings in Dresden from the collection of Ferdinand Hartmann (1774–1842), the Director of the Dresden Academy of Arts, it has not been possible to determine which works they were. In 1842, moreover, there were no Italian paintings listed in the auction catalogue of Hartmann's collection. Ferdi-

nand Hartmann, born in Stuttgart in 1774, was a history painter and neo-classical artist. He twice lived in Rome for long periods, from 1794 to 1798 and again from 1820 to 1823. He was appointed a professor at the Academy of Arts in Dresden in 1810, and counted the writer, poet and dramatist Heinrich von Kleist amongst his friends.

As noted earlier, Bernhard August von Lindenau travelled to Italy from 1843 to 1844 on a journey that led him from Milan to Florence, Rome, Naples and Sicily. He brought back around forty panel paintings in addition to classical vases and ceramics, books, maps, plaster casts and copies of paintings. He spent a total of seven thousand nine hundred thaler on his acquisitions. In acquiring further works, Lindenau was invaluabley supported by Emil Braun, the First Secretary of the *Instituto di Corrispondenza Archeologica* in Rome. Lindenau had known Braun since his childhood in Gotha, where Braun's father was employed as the First Commissioner of Woods and Forests, and the two met again in Rome.

Emil Braun (Gotha 1809–1856 Rome)⁹ initially studied archaeology, art history and philosophy in Göttingen, Munich and Leipzig, where his teachers included Friedrich Wilhelm Schelling and Carl Friedrich von Rumohr. Braun then lived for a time in Munich and Dresden, before moving to Berlin in 1833. That same year, the archaeologist Eduard Gerhard took him to Rome. There, Braun was initially appointed as the librarian at the Archaeological Institute, and soon become the Institute's Secretary. In 1834, the following year, Braun took over as editor of the «Bulletino», and from 1837 also edited the Institute's «Annali». In addition, he published numerous works, for instance *La passione di Gesù Cristo nella cattedrale di Siena dipintura di Duccio di Bino della Buoninsegna ora pei disegni di Francesco von Rhoden [...] Roma 1847*. In 1853, he published a guide to Rome and its ruins, which became popular with many Germans travelling to the city. Later, Emil Braun set up an electrotyping workshop, though this did not prove to be an economic success. For a time, Braun also ran his own homeopathic practice, as well as a photographic company. He was described as highly talented, with a multitude of interests and inexhaustible energy, but also as restless and changeable. In Rome, Braun had close contacts to the diplomat, archaeologist and art collector August Kestner, as well as to German artists living there.

Thanks to his second marriage in 1849 to Anne Thomson, daughter of an English chemist and manufacturer, Braun's contacts in England intensified. His circles of friends there included Robert Browning, Elizabeth Barrett Browning and Anna

Jameson. The year 1855 marked the highpoint of Braun's activity as an art agent. He succeeded in selling the famous collection of the painter Vincenzo Camuccini who had died in 1844, to Lord Northumberland. In this instance, his rival Johann Martin von Wagner, the dealer acting for King Maximilian of Bavaria, came away empty-handed. The paintings that then went to England included Raphael's *Madonna of the Pinks* (*Madonna dei garofani*). Emil Braun also worked tirelessly to expand Lindenau's collections. To begin with, he sold Lindenau twenty-seven works of his own, some of which came from the collection belonging to the artist Luigi Cochetti (1802–84). Cochetti was not only a painter, but also a collector, art dealer and restorer. As a restorer he gained a reputation as an expert regarding frescoes and panel paintings of the «primitivi» and in particular of Umbrian painting. Lindenau's collection contains two large-format side panels from the Cochetti collection. The panels showing Saints Mary Magdalene and John the Baptist, today attributed to Piermatteo d'Amelia, came from a polyptych (figs 6-7). They had previously been part of the collection belonging to the lawyer Agostino Mariotti (1724–1806). How they came into Cochetti's possession is unclear. The central panel, showing the *Virgin Enthroned* and dated to 1481, is now in Berlin's Gemäldegalerie. The polyptych's other side panels are in Philadelphia (John G. Johnson Collection) and Cornbury Park (Watney Collection). Originally, these were ascribed to the «Master of the Gardner Annunciation». From Braun's own collection, Lindenau also acquired five predella panels by Luca Signorelli, most likely executed with Girolamo Genga. The panels were restored in Rome in 1844 before being sent to Germany¹⁰.

Some works in Lindenau's collection are also known to have come from Count Carlo Baldeschi d'Ischia di Castro. In 1847, Braun purchased seven paintings from the Count for ten gold napoleons. Braun also helped Gustav Friedrich Waagen, who was travelling in Italy from 1841 to 1842, to buy some works from Baldeschi, including a painting by Tintoretto. The works which Braun purchased from Baldeschi for Lindenau included a *Holy Family and Donors* from around 1452, attributed to Ansuino da Forlì (active mid-fifteenth century). Lindenau himself bought some panels in Genoa. In addition, in 1848, he purchased three works in Frankfurt am Main from a Dr. Rüppell, probably the German naturalist and explorer Eduard Rüppell. These works later turned out to be copies.

Lindenau also obtained seven paintings from the Düsseldorf art dealer Carl Gustav Boerner (1790–1855)¹¹. In this case, we know the precise details of the purchase, since Boerner's account books list these sales with the date and the

price. Boerner was in Italy from 1823 to 1824, and acquired a range of works. Ten years later he negotiated the purchase of other paintings in Florence. Lindenau bought his first paintings from Boerner in 1840, including the *Flight into Egypt* by Lorenzo Monaco, which Boerner listed as painted by Giotto (fig. 8). The panel dating from 1404 to 1410 belongs to a predella with four panels in total. The other three panels are in London's Courtauld Institute (*The Visitation* and *The Adoration of the Magi*) and in the Metropolitan Museum of Art (*The Nativity*). In addition, the collection Emil Braun sold on in 1845 included a *Crucifixion with Saints Benedict, Francis and Romuald* by Lorenzo Monaco, dating from around 1405–07. The second painting Lindenau bought from Boerner was the *Virgin Enthroned with Saints Antony Abbot, Julian and Angels*. This panel, from the workshop of Niccolò di Pietro Gerini, dates from the late fourteenth century (fig. 9). Recently restored in preparation for a major exhibition on Florence in the Art and Exhibition Hall in Bonn, it transpired that most of the original painting has survived. The museum's collection also contains two other works by Niccolò di Pietro Gerini.

From Boerner, Lindenau also acquired the *Coronation of the Virgin with Angels and Saints* by Bernardo Daddi (fig. 10). Although the artist listed in Boerner's catalogue is Gaddo Gaddi, Wilhelm von Bode ascribed the work to Bernardo Daddi in 1888. Lindenau's collection also contains two further works by this master: in 1846, Lindenau bought two wings of a triptych from Boerner showing four saints, the *Crucifixion* and the *Annunciation*. He also acquired a panel at the cost of forty thaler showing the *Virgin Mary before God the Father*, surrounded by the four *Fathers of the Church*. Moreover, Lindenau purchased a *Crucifixion* triptych dating from around 1310 to 1320, the Altenburg collection's oldest Florentine panel painting (fig. 11). The seventh painting in this series of purchases was an *Annunciation* set under *Christ as the Man of Sorrows with Saints John the Baptist and Mary Magdalene*. This work is attributed to the circle of Allegretto Nuzi (fig. 12).

As previously mentioned, we do not know exactly where Braun obtained many of the panels in Lindenau's collection. The surviving correspondence does, however, offer a picture of the complexity and dangers of the packaging and transport of the paintings on their journey from Italy to Germany. Many of the boxes were opened by customs officials. Some boxes also contained books or other art works in addition to the paintings, which complicated the packing process. In particular, Lindenau spent a considerable sum on plaster casts, often far more than on his Italian panel paintings. The casts frequently arrived in Altenburg broken, and had to be reassembled.

Lindenau usually gave Emil Braun strict financial guidelines, and never raised his upper limit for a painting. Since Braun was usually successful in his negotiations on Lindenau's behalf, this made it possible to build up a remarkable collection in a relatively short amount of time. Lindenau himself wrote that he wanted to buy as much as possible with his limited means. As it was, he could neither afford original High Renaissance works, nor classical sculptures. Nonetheless, in terms of quantity, Raphael was the most frequently copied artist in the collection. The museum still owns a copy of Raphael's *Madonna di Loretto* and *Triumph of Galathea* (Villa Farnesina), spared in the sell-off at the end of 1960s, and as mentioned above, it has recently re-acquired the copy of the *Sistine Madonna*.

In 1853, Braun offered Lindenau drawings by Raphael of *Saints Catharine and John*. Initially, Lindenau was delighted. He sent the drawings to Johann David Passavant in Frankfurt for an expert opinion, but on learning that Passavant did not believe they were by Raphael himself, he returned the drawings to Braun. Interestingly enough, at the same time that Lindenau purchased a copy of Raphael's *School of Athens*, he also bought the painting which is one of the most valuable and mysterious in the entire collection – Sandro Botticelli's *Portrait of an Unknown Lady* (fig. 13). As X-rays taken in the 1950s show, this portrait of a seemingly high-ranking Florentine beauty was overpainted to transform her into Saint Catherine of Siena. The green cloak, halo and wheel were all later additions. Even today, there is a question mark regarding the figure's identity. For a time, this was thought to be a portrait of Caterina Sforza, though this now seems unlikely. It is equally unclear when the portrait was overpainted. Lindenau also acquired two paintings from Botticelli's workshop, the first of the *Virgin Mary and Angels* and the second a tondo depicting the *Adoration with Joseph and John the Baptist*.

Even if Lindenau was unable to purchase any original works by Raphael, the collection had two panels by his teacher Pietro Perugino and one work from around 1478 by Raphael's father, Giovanni Santi, showing the *Virgin and Child with Saint Sebastian and a Praying Shepherd*. As recent research has shown, Perugino's panels depict *Saint Margaret of Antioch and the Blessed Francis of Siena*. The panels came from the high altar of the Santissima Annunziata in Florence¹².

Lindenau followed the development of Berlin's museums with considerable interest, and knew Frankfurt's Städel Museum with Johann David Passavant at its head. He also took the Städel's painting collection as a model, since this was also founded together with an art school. Naturally, Lindenau's library had all the rel-

evant scholarly publications by Rumohr, J. D. Fiorillo, Passavant, Quandt, Waagen, Franz Kugler, the *Peintres primitifs* by Artaud de Montor (Paris 1843), and *Studien nach alten florentinischen Mahlern gezeichnet and gesetzt von C.[arl] L. Kuhbeil* (Berlin 1812, studies of Giotto, Taddeo Gaddi, Masaccio, Uccello, Pinturicchio, etc.), as well as publications on individual artists such as Giotto, Masaccio, Leonardo, Michelangelo, and van Dyck. Lindenau's library also contained a wide range of publications, some with etchings, on Raphael (for example, *The book of Raphael's cartoons*, by R. Cattermole. London 1845 or *Ueber das Leben and die Werke Raphael Sanzio's. Eine Vorlesung von H. H. Füßli. Zurich 1815*). In addition, there were catalogues of painting collections in Italy, Austria, Germany, England and other countries¹³.

Without Emil Braun's assistance, Bernhard August von Lindenau could never have established his collection so quickly. Lindenau never regarded himself as a connoisseur, only as an art lover. In his view, he had built up primarily a study collection. While Karl Friedrich Schinkel, architect of Prussia's first public museum, today Berlin's Altes Museum, chose the motto «first delight, then instruct», Lindenau preferred «instructing the young, delighting the old». Lindenau's ultimate goal for his collection was to disseminate art and taste. He had a broad scholarly horizon himself. With his wide knowledge of the sciences and the arts, he earned his place alongside such polymaths as the Humboldt brothers, with whom he corresponded. Writing of the value of his collection in his 1848 catalogue, Lindenau noted:

Since early Italian paintings begin to become rare and there are only a few in Germany, with the exception of Berlin's *Gemäldegalerie* which is richly and fully equipped with them, my collection – however incomplete and inadequate in various respects – should still be of some value in respect of art history, as these paintings have an inherent expression of devoutness and piety not met with in any other age¹⁴.

Lindenau's collection of Early Italian paintings was established in the 1840s and early 1850s, as an increasing interest in the painting of this era emerged. As the gift of a citizen to the general public, his collection remains a special case not only within Germany, but also beyond that country's borders.

- * I would like to thank Andrew Boreham, Berlin, for the translation of the lecture and this article.
- 1 *Bernhard August von Lindenau und seine Kunstsammlungen*, ed. Lindenau-Museum Altenburg, Altenburg 1999/2004. A new guide to all the Lindenau Museum collections.
 - 2 S. KINZEL, *Kunst für jedermann. Die Gemäldekopiensammlung Bernhard August von Lindenau*, including an article by J.M. Nauhaus, Altenburg 2014, in press.
 - 3 There are three older biographies of Lindenau: P. VON EBART, *Bernhard August von Lindenau*, Gotha 1896; F. VOLGER, *Bernhard von Lindenau als Gelehrter, Staatsmann, Menschenfreund und Förderer der schönen Künste*, Altenburg 1896; and A. PROCKSCH, *Bernhard August Freiherr von Lindenau als Kunstfreund*, Altenburg 1898. On the basis of intensive archival research, Ingeborg Titz-Matuszak has prepared a comprehensive overview of Lindenau's life: I. TITZ-MATUSZAK, *Bernhard August von Lindenau: 1779–1854*, in *150 Jahre Lindenau-Museum Altenburg*, ed. Lindenau-Museum Altenburg, Altenburg 1998, pp. 62–73.
 - 4 After WWII, museum director Hanns-Conon von der Gabelentz extended the collections with European painting from the sixteenth to the nineteenth century as well as nineteenth- and twentieth-century sculptures. From the 1960s, the painting collection was expanded, primarily with works by eastern German artists, and a contemporary art collection established. Gabelentz also pursued a clear policy of developing the Prints and Drawings Collection, which today comprises approximately 50,000 prints and drawings. In painting and graphic art, the main focus is on the 1920s and the work of the artist Gerhard Altenbourg (1926–89).
 - 5 See the extensive discussion of Quandt in R. BEMMANN, *Aus dem Leben Johann Gottlob von Quandts*, in *Neues Archiv für sächsische Geschichte*, Neustadt a. d. Aisch 1925, XLVI, pp. 1–45; *Eine Sammlung von Beiträgen zum Leben des Kunstmäzens, Förderers der deutschen Romantiker und Vorstand des Sächsischen Kunstvereins Johann Gottlob von Quandt anlässlich seines 200. Geburtstages am 9. April 1987*, Dresden 1987; *Johann Gottlob von Quandt. Goetheverehrer und Förderer der Künste 1787–1859*, Quandt-Verein Dittersbach zur Förderung der Künste e. V. ed., Dresden 2002. Procksch published some letters from the correspondence between Lindenau and Quandt, cf. PROCKSCH, *Bernhard August von Lindenau*, pp. 154–171.
 - 6 *Beschreibung im neuen Mittelgebäude des Pohlhofs befindlichen Kunst-Gegenstände durch die Herren v. Quandt und Hofrath Schulz mit einem Vorwort des Sammlers* (i.e. Bernhard August von Lindenau), Altenburg 1848/1852 (contains: «Abtheilung I. A. Original-Gemälde italienischer Meister des 13ten, 14ten, 15ten Jahrhunderts. B. Copien italienischer Meisterwerke der Malerei aus dem 15ten und 16ten Jahrhundert. Abtheilung II. A. Gyps-Abgüsse von Bildwerken des Alterthums, des Mittelalters und der neuen Zeit. B. Alt-griechisch-etrurische Gefässe. C. Modelle einiger berühmten griechisch-römischen Bauwerke. D. Kunst-Bibliothek. Beschrieben von Dr. Heinrich Wilhelm Schulz»).
 - 7 R. OERTEL, *Frühe italienische Malerei in Altenburg. Beschreibender Katalog der Gemälde des 13. bis 16. Jahrhunderts im Staatlichen Lindenau-Museum*, Berlin 1961; *Claritas. Das Hauptaltarbild im Dom zu Siena nach 1260. Die Rekonstruktion*, exhibition catalogue (Altenburg 2001), ed. Lindenau-Museum Altenburg, Altenburg 2001; *Da Bernardo Daddi al Beato Angelico a Botticelli. Dipinti fiorentini del Lindenau-Museum die Altenburg*, exhibition catalogue (Florence 2005), ed. M. Boskovits, Florence 2005; *Maestri senesi e toscani nel Lindenau-Museum di Altenburg*, exhibition catalogue (Siena 2008), ed. M. Boskovits, Siena 2008; *Frühe italienische*

Malerei. Von Siena bis Florenz. Meisterwerke aus dem Lindenau-Museum Altenburg, exhibition catalogue (Paris 2009), ed. N. Sainte Fare Garnot, Stuttgart 2009 (French edition: *De Sienne à Florence, les Primitifs italiens*, Paris 2009); *Die Erfindung des Bildes. Frühe italienische Meister bis Botticelli*, exhibition catalogue (Hamburg 2011-12), eds O. Westheider and M. Philipp, Munich 2011. Vol. III on Umbrian painting (revised by Wiebke Fastenrath Vinattieri), and vol. IV on the paintings from northern and southern Italy (revised by Tobias Ertel) as well as on the icon paintings and other works in Lindenau's collection are in preparation.

- 8 The research conducted by Wiebke Fastenrath Vinattieri has provided new attributions, and clarified the provenance of numerous works. See below note 9.
- 9 H. and P.G. SCHMIDT, *Emil Braun, «ein Mann der edelsten Begabung von Herz und Geist» Archäologe, Kunstagent, Fabrikant und homöopathischer Arzt*, Altenburg 2010; W. FASTENRATH VINATTIERI, *Der Archäologe Emil Braun als Kunstagent für den Freiherrn Bernhard August von Lindenau. Ein Beitrag zur Sammlungsgeschichte des Lindenau-Museums und zum römischen Kunsthandel in der ersten Hälfte des 19. Jahrhunderts*, Altenburg 2004.
- 10 *Luca Signorelli: Fünf Predellentafeln mit Szenen der Passion und Auferstehung Christi. Restaurierung und Forschung im Rahmen des Programms «Konservierung und Restaurierung von mobilem Kulturgut» (KUR) der Kulturstiftung des Bundes und der Kulturstiftung der Länder. Frühe italienische Malerei im Lindenau-Museum Altenburg, Bulletin Nr. 3*, ed. Lindenau-Museum-Altenburg, Altenburg 2012.
- 11 D. GLEISBERG, *Bernhard August von Lindenau und der Kunsthändler Carl Gustav Boerner, «Altenburger Geschichts- und Hauskalender»*, IV, 1995, pp. 102–106.
- 12 W. FASTENRATH VINATTIERI and J. SCHAEFER, *Pietro Perugino: Die hl. Margarethe von Antiochia und der sel. Franziskus von Siena. Restaurierung und Forschung im Rahmen des Programms «Konservierung und Restaurierung von mobilem Kulturgut» (KUR) der Kulturstiftung des Bundes und der Kulturstiftung der Länder. Frühe italienische Malerei im Lindenau-Museum Altenburg, Bulletin Nr. 2*, ed. Lindenau-Museum-Altenburg, 2011.
- 13 *Kunstabibliothek Bernhard August von Lindenaus*, Catalogue of Holdings, ed. Lindenau-Museum Altenburg, revised by Klaus Jena, Altenburg 2002.
- 14 B. A. VON LINDENAU, *Vorwort, in Beschreibung der im neuen Mittelgebäude des Pohlhofs befindlichen Kunst-Gegenstände*, p. VIII.



Fig. 1: Display of Italian panel paintings in the Lindenau Museum.



Fig. 2: Display of antique ceramics in the Lindenau Museum.



Fig. 3: LOUISE SEIDLER, *Portrait of Bernhard August von Lindenau*, 1811 (?), oil on canvas, Altenburg, Lindenau Museum.



Fig. 4: The Lindenau Museum, Altenburg, opened in 1876, designed by Robert Julius Enger.



Fig. 5: HEDWIG VON LINDENAU, *Lindenau's Museum in his Family Estate Pohlhof in Altenburg*, 1875, oil on canvas, 24.5 x 33.5 cm, Altenburg, Lindenau Museum.



Fig. 6: PIERMATTEO D'AMELIA, *St Mary Magdalene*, ca 1481, tempera on poplar, 120.5 x 42.5 cm, Altenburg, Lindenau Museum.



Fig. 7: PIERMATTEO D'AMELIA, *St John the Baptist*, ca 1481, tempera on poplar, 121 x 43 cm, Altenburg, Lindenau Museum.



Fig. 8: LORENZO MONACO, *Flight to Egypt*, ca 1410, tempera on wood, 23.9 x 39.3 cm, Altenburg, Lindenau Museum.



Fig. 9: NICCOLÒ DI PIETRO GERINI (workshop), *Madonna Enthroned*, ca 1390-95, tempera on wood, 93.8 x 52 cm, (restored in 2013), Altenburg, Lindenau Museum.



Fig. 10: BERNARDO DADDI, *Coronation of the Virgin Mary with Angels and Saints*, ca 1340, tempera on poplar, 64.5 x 39.5 cm, Altenburg, Lindenau Museum.



Fig. 11: PACINO DI BUONAGUIDA, *Crucifixion Triptych*, ca 1310-20, tempera on wood, 40.5 x 49.6 cm (central piece), Altenburg, Lindenau Museum.



Fig. 12: ALLEGRETTO NUZI, *Annunciation under Christ as the Man of Sorrows with Sts John the Baptist and Mary Magdalene*, third quarter of fourteenth century, tempera on wood, 48.5 x 36 cm, Altenburg, Lindenau Museum.



Fig. 13: SANDRO BOTTICELLI, *Portrait of an Unknown Lady*, ca 1475, tempera on wood, 81.3 x 53.2 cm, Altenburg, Lindenau Museum.