The history of the Katharinenkloster and the Staatsgalerie Augsburg

1251
The Katharinenkloster (St Catherine’s monastery), a Dominican convent originally located outside Augsburg, moves to the centre of the city. It becomes the preferred monastery for daughters of Augsburg’s patrician class.

1498–1503
Under princess Anna Walther (1490–1503, d. 1520) the monastery building is remodelled by the architect Burkhard Engelsberg and the master carpenter Ulrich Glurer.

1499–1504
Creation of the ‘basilica paintings’ for the monastery’s new chapterhouse.

1516–17
Prioress Veronica Welser (1503/04–30/31, d. 1531) has the monastery church rebuilt by Hans Hieber. Along with the Fugger chapel in St Anna, Augsburg, it is the earliest and finest Renaissance ecclesiastical interior in Germany, now visible only in Room 4 of the Staatsgalerie.

1720–25
Under Prioress Maximiliana Ruepp von Falkenstein (1716–46, d. 1746) the choir of the church and the area for the lay congregation are remodelled in the Baroque style. The nuns’ gallery is left in its Renaissance form. Johann Georg Bergmüller paints the ceiling frescoes.

1802
The monastery is dissolved as part of secularisation measures throughout the Holy Roman Empire.

4 March 1806
The imperial city of Augsburg becomes part of Bavaria.

15 July 1806
The dissolution of the monasteries, and the transfer to Bavaria of the Wittelsbach collections in Mannheim, Zweibrücken and Düsseldorf, have resulted in a sharp increase in the number of paintings in Bavaria. Christian von Mannlich, director of the Central Royal Picture Gallery, proposes to set up a depository in Augsburg. Suitable rooms are found in the town hall.

22 September 1807
Augsburg’s Chief Councillor approaches King Maximilian Joseph I of Bavaria with a proposal for a picture gallery in the city to contain works from Munich, the palace of Schleissheim and the dissolved monasteries of Augsburg.

21 October 1807
King Maximilian Joseph I orders ‘part of our picture holdings’ to be put on display in the ‘upper part’ of the Katharinenkloster and in its church. It will be a quarter of a century before the rooms are converted into a gallery.

1810
A gallery is opened in the Goldener Saal and two Fürstenzimmer (princes’ rooms) in Augsburg town hall. Two further Fürstenzimmer and the Katharinenkloster serve as storerooms for a painting collection that by 1818 will number 1,100 items.

1833–35
The monastery church is converted into a gallery by the architect Joseph Pertsch. He divides the space into two storeys by inserting a ceiling at about the height of the nuns’ gallery and uses partition walls to create three differently sized gallery spaces in the upper storey. Bergmüller’s ceiling frescoes disappear as a result of the conversion: they are destroyed in the choir and painted over in the lay area (Room 3). The church exterior is adapted to contemporary tastes, with a rectangular wall erected round the polygonal choir. A trade school and polytechnical college (now the Holbein gymnasium) occupies the monastery building.

12 October 1835
The gallery opens on the silver wedding anniversary of the Bavarian royal couple. It is thus one year older than the Alte Pinakothek in Munich.

1869
The first catalogue of the collection is published. The gallery contains over 700 paintings from all schools and periods.

After 1945
Municipal and state cultural authorities embark on a coordinated museums policy. The Schaezlerpalais and the former monastery church are linked physically.

23 June 1951
The Städtische Kunstsammlungen in the Schaezlerpalais and the Staatsgalerie are reopened.

1961–64
The Staatsgalerie is remodelled and nineteenth-century additions removed. The works are displayed for the first time in accordance with a unified conception. State, municipal and ecclesiastical lenders combine to give Augsburg a gallery of Early German painting that includes masterworks of the period around 1500. Without exception all the paintings relate in some way to Augsburg and the region of Swabia, to which the city belongs. Many items had originally been donated by citizens of Augsburg to local churches and monasteries. The display centres on Dürer’s portrait of Jakob Fugger and on the ‘basilica paintings’ created for the chapterhouse of the Katharinenkloster.

1968
New seating, heating and lighting are installed.

1998–2001
The gallery spaces are renovated and remodelled. Bergmüller’s frescoes are rediscovered in Room 3.

May 2007 – April 2009
The gallery closes for renovation of the roof.
**Room 1**

**Augsburg**

The Mass of St Gregory, About 1480

Depictions of Christ appearing to Pope Gregory with the instruments of his Passion, the Anna Christi, first occur in art in the fifteenth century. Such images functioned as visual evidence of the transformation of wine and bread into Christ’s body and blood during communion and often played a part in the granting of indulgences. The empty area at the bottom left of the painting may have contained a text promising indulgences to those who prayed to the picture. On the left kneel Anna Walther (d. 1520), prioress of the Kathari nenkloster in Augsburg from 1490 to 1503/04, and her sister Maria (d. 1519), the monastery’s sexton. The two sisters also appear in Hans Holbein’s memorial for the Walther family (Room 4). Acquired in 1816 from the Dominican convent of St Katharina, Augsburg

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**Thoman Burgkmair**

1444, Augsburg – 1523, Augsburg

**Rooms from the Passion of Christ. About 1490–1500**

The Carrying of the Cross and the Entombment occupy the foreground of the two panels, close to the viewer. Further scenes from Christ’s Passion are depicted in the background: his appearance before Pilate, his disrobing at Golgotha and his deposition from the cross. The Entombment is based on a lost painting by the Netherlandish artist Rogier van der Weyden that survives in many copies. The arch-shaped format accommodated the panels to their architectural surroundings. This feature apparently first appeared in Augsburg in wall-painting – for example, in the cloisters and goldsmiths’ chapel of St Anna’s church. Thoman Burgkmair was the father and first teacher of Hans Burgkmair the Elder. Acquired in 1816 from the Dominican convent of St Katharina, Augsburg

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**Hans Burgkmair the Elder**

1473, Augsburg – 1531, Augsburg

**The Adoration of the Shepherds. 1518(?)**

Two contradictory dates appear on the support behind St Joseph (MDXVIII and MDXXV), the upper one retracted in paint. Neither is original. Scientific examination of the panel has revealed that the architecture initially corresponded to that in a preparatory drawing now in Turin. Only on second thoughts did the artist recast it in terms of central perspective. Acquired in 1828 from the Oettingen-Wallerstein Collection

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**Thoman Burgkmair**

1444, Augsburg – 1523, Augsburg

**The Raising of the True Cross. Shortly before 1510**

Inner faces of two altarpiece wings from the chapel of the Holy Cross in the Katharinenkloster, Augsburg, completed in 1503 (outer faces detached). Accompanied by Bishop Makarios of Jerusalem, Helena (c. 257 – c. 338), the mother of Emperor Constantine the Great, is shown discovering Christ’s cross. It is identified as the True Cross when laid on a recently deceased woman, who immediately revives. The search for the cross appears in the background. The barefooted Byzantine emperor Heraclius (575 – 641) carries the cross back to Jerusalem after its theft by the king of Persia. The background shows how the emperor first tried to return the cross on horseback but was halted by an angel, who admonished him to show greater humility. Acquired in 1816 from the Dominican convent of St Katharina, Augsburg

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**Bernhard Strigel**

1465/70, Memmingen – 1528, Memmingen

**The prophets Zechariah and Isaiah. Before 1500**

The panels belong to an altarpiece from the char terhouse at Buchheim, near Memmingen in south western Germany (other sections are preserved in Berlin and Baltimore). They formed the tops of the wings. The Latin texts relate to the scenes originally shown below: Christ before Caiphas (‘brought as a lamb to the slaughter’, Isaiah 53:7) and his entry into Jerusalem (‘Rejoice greatly, O daughter of Zion ... behold, thy King cometh unto thee’, Zechariah 9:9). The backs of the panels bear remains of depictions of architecture and a curtain. These may have formed part of an image of the Annunciation to the Virgin Mary. Acquired in 1828 from the Oettingen-Wallerstein Collection
Bartholomäus Zeitblom
1455/60, Nördlingen – 1518/22, Ulm
Scenes from the legend of St Valentine. Shortly after 1500
The saint heals an epileptic and refuses to worship idols.
There are two early Christian saints by the name of Valentine. The one depicted here (d. c. 475) was a missionary and bishop of Passau, in eastern Bavaria, and is that city’s patron saint. He healed a man suffering from the ‘falling sickness’ (epilepsy) and was invoked in cases of epilepsy and cattle disease.
Acquired in 1816 from the Dominican church of St Magdalena, Augsburg (possibly originally from the Minster in Ulm)

Bartholomäus Zeitblom
1455/60, Nördlingen – 1518/22, Ulm
Predella with saints. About 1511
Sts Barbara and Margaret, the Virgin and Child with St Anne, Sts Dorothy and Mary Magdalene. A predella is the narrow strip along the base of an altarpiece or memorial. Where this one came from originally is not known.
Acquired in 1828 from the Oettingen-Wallerstein Collection

Hans Holbein the Elder
About 1465, Augsburg – 1524, Upper Rhine region (?)
Votive painting of Ulrich Schwarz and his family. About 1598
Mary shows her son the breast that fed him and Christ shows his father the wound inflicted on him in the cause of human salvation. These acts placate God the Father’s anger at the sins of the world and he re-sheathes the sword of punishment. The image breaks with the hierarchical form of intercession favoured in art since the fourteenth century by showing the Virgin addressing God the Father directly. The painting was commissioned by Ulrich Schwarz (1448/49–1519), a wine merchant and proprietor of the Goldene Krone Inn in Augsburg. He is shown with his three wives, Magdalena Schreyer, Agnes Staudach and Margaretha Lauginger, and his thirty-one children. The picture probably hung originally in the church of St Ulrich and St Afra.
On loan from the Kunstsammlungen und Museen Augsburg

Lucas Cranach the Elder
1472, Kronach – 1553, Weimar
Samson and Delilah. 1529
While Samson sleeps, Delilah cuts off the hair that is the source of the hero’s invincible strength. The Philistines approaching in the background will eventually blind the powerless man. Since the late Middle Ages, this moralising Old Testament tale (Judges 16:19–21) has served as an admonitory example of woman’s power. This painting came from the old Augsburg town hall.
On loan from the Kunstsammlungen und Museen Augsburg

Master of the Landsberg Nativity
Active in Swabia, about 1460–70
The Nativity
The anonymous painter is named after these panels. They may have been altarpiece wings, although there are no paintings on the reverse. A view of the town of Landsberg, on the river Lech south of Augsburg, appears in the background of the Nativity and may allude to the panels’ original location.
On loan from the Stadtprälat St Moritz, Augsburg

Hans Holbein the Elder
About 1465, Augsburg – 1524, Upper Rhine region (?)
The Crucifixion
The Deposition from the Cross
The Entombment. About 1500
The original function of the three panels has not been established. They were transferred to Munich in 1803 together with sections of the high altarpiece from the Cistercian monastery church in Kaisheim. The focus in all three images on Christ’s body, and its ‘sacramental’ presentation, may indicate that the paintings came from the altarpiece of the Holy Sacraments that stood behind the high altar in Kaisheim. It has been suggested that they formed the base of an altarpiece (‘predella’).
Acquired in 1803 from the church of the Cistercian monastery, Kaisheim

About 1511
Sts Barbara and Margaret, the Virgin and Child with St Anne, Sts Dorothy and Mary Magdalene. A predella is the narrow strip along the base of an altarpiece or memorial. Where this one came from originally is not known.
Acquired in 1828 from the Oettingen-Wallerstein Collection

About 1508
Mary shows her son the breast that fed him and Christ shows his father the wound inflicted on him in the cause of human salvation. These acts placate God the Father’s anger at the sins of the world and he re-sheathes the sword of punishment. The image breaks with the hierarchical form of intercession favoured in art since the fourteenth century by showing the Virgin addressing God the Father directly. The painting was commissioned by Ulrich Schwarz (1448/49–1519), a wine merchant and proprietor of the Goldene Krone Inn in Augsburg. He is shown with his three wives, Magdalena Schreyer, Agnes Staudach and Margaretha Lauginger, and his thirty-one children. The picture probably hung originally in the church of St Ulrich and St Afra.
On loan from the Kunstsammlungen und Museen Augsburg

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Acquired in 1828 from the Oettingen-Wallerstein Collection
Leonhard Beck
About 1475/80 – 1542, Augsburg

Portrait of Hans or Lukas Rem, 1505
The initials ‘I.R.’ on the ring, and the coat of arms, would seem to indicate that the sitter is the Augsburg merchant Hans (Ioannes) Rem (1487–1527), but his brother Lukas (1481–1541) has also been suggested. Lukas, too, was a merchant and set up his own trading business with his brothers after leaving the Welser company in 1517. From 1494 to 1541 he kept a travel diary that is now a valuable historical document. The Alte Pinakothek, Munich, contains an altarpiece that he commissioned from the Netherlandish artist Quinten Massys to invoke protection from the plague.
On loan from the Kunstsammlungen und Museen Augsburg

Leonhard Beck
About 1475/80 – 1542, Augsburg

The Adoration of the Magi. About 1520
The altarpiece wings flanked a marble image of the Coronation of the Virgin. The altarpiece, documented until 1709, was probably commissioned by Jakob Fugger (‘the Rich’) for his family chapel in the Dominican church in Augsburg, which he acquired in 1516 along with the burial rights. Ancient Jewish law required all first-born living creatures to be consecrated to the Lord. Accordingly, forty days after his birth Jesus was brought to the temple and presented to the high priest. In St Luke’s gospel this is said to mark the end of the ‘days of [Mary’s] purification’ after the birth (Luke 2:22). The presentation was accompanied by the sacrifice of two turtledoves. Two tablets of the law appearing in the background of the painting reflect the ban on images in Jewish temples. The Hebrew inscriptions do not make sense, but lines three and five to seven on the left tablet do contain correct sequences from the Hebrew alphabet.
The depiction of the Presentation of the Virgin is based on an account in the apocryphal gospel of St Jacob. The three-year-old Mary is taken by her parents to serve in the temple. Of her own accord she ascends the steps towards the high priest Zacharias, who awaits her at the top. Moses appears with the tablets of the law in the arched area above the temple door.
The architecture in both pictures is in the latest Renaissance style, first represented in Augsburg by the Fugger chapel (1509–12) in St Anna. Sigmund Holbein, brother of Hans Holbein the Elder, used to be identified as the painter. The later attribution to Leonhard Beck has recently been doubted.
Acquired in 2008 jointly with the City of Augsburg, with funds from the Kulturstiftung der Länder
In this, the first painting in the cycle, Holbein proudly inscribed his signature on the bell in the tower. In subsequent years he also worked outside Augsburg, for example in Frankfurt am Main and Kaizheim.

Donated by Sister Dorothea Rehlinger
Acquired in 1816 from the Dominican convent of St Katharina, Augsburg

Hans Burgkmair the Elder
1473, Augsburg – 1531, Augsburg

The Basilica of San Pietro. 1501
Christ on the Mount of Olives; St Peter enthroned in front of St Peter’s; the Virgin and Child among the Fourteen Helpers in Need (from left to right: Sts Vitalis, Eustace, Acacius, Catherine, Barbara, Pantaleon, Margaret, Nicholas, Sixtus (?), Leonard, Erasmus, Christopher, Giles and George).

With its clear basilican elevation and its mosaic, the depiction of St Peter’s evokes the Constantinian church and the atrium of Old St Peter’s, which had begun to be replaced by the current building in 1506. The column that allegedly came from Solomon’s temple in Jerusalem (now in the museum beneath St Peter’s) can be seen through the Holy Door on the right, opened to mark the holy year of 1500. St Peter’s key and the scroll bearing a Latin inscription meaning ‘Through the power of my apostolic office I forgive you all your sins’ relate to the practice of granting indulgences, to the pope’s power of binding and loosing. Complete (plenary) indulgences – that is, absolution from all punishment of sins (which did not form part of their forgiveness at confession) – were granted throughout the holy year. In December 1501 the cardinal legates Raimund Peraudi conveyed such an indulgence from Rome to Augsburg.

Donated by Sister Anna Riedler
Acquired in 1816 from the Dominican convent of St Katharina, Augsburg

Hans Holbein the Elder
About 1465, Augsburg – 1524, Upper Rhine region (?)

The Basilica of Santa Maria Maggiore. 1499
The Virgin crowned by the Trinity; the basilica of Santa Maria Maggiore; the Nativity; the martyrdom of St Dorothy; the donor, Dorothea Rehlinger. On her way to martyrdom, St Dorothy was mockingly asked by a scribe named Theophilus to send him roses from paradise. The Christ child appears to her before her death, carrying roses that he will convey to the scribe. The scrolls bear the words ‘dorotha ich bring dir der’ (Dorothea, I present to you) and ‘Ich bit dich hier bringens theophilus dern schreiber’ (I beg you, Lord, take them to the scribe Theophilus). Dorothy was the donor’s patron saint.

Donated by Sister Helena Rephon (the coats of arms of the Fugger and Steindl families have been painted over, indicating a change of donors)
Acquired in 1816 from the Dominican convent of St Katharina, Augsburg

Hans Burgkmair the Elder
1473, Augsburg – 1531, Augsburg

The Basilica of San Giovanni in Laterano. 1502
The Flagellation of Christ; the basilica of San Giovanni in Laterano with the death of the ninety-nine-year-old St John the Evangelist; his calling (Matthew 4:21); his martyrdom in a cauldron of oil; his exile on Patmos, his raising of Drusiana from the dead; his changing of sticks and stones into gold and jewels before the eyes of his disciples; his drinking of the poisoned chalice. The depictions largely follow the account given in the Golden Legend.

To the right of the church appear the Holy Steps, which pilgrims still ascend on their knees in order to save a soul from perdition. According to legend, the steps were brought from Pilate’s palace in Jerusalem.

Donated by Sister Barbara Riedler
Acquired in 1816 from the Dominican convent of St Katharina, Augsburg

Hans Holbein the Elder
About 1465, Augsburg – 1524, Upper Rhine region (?)

The Basilica of San Paolo fuori le mura. About 1504
Christ Crowned with Thorns; the basilica of San Paolo with St Paul preaching; his farewell from St Peter; his beheading (according to legend, three springs issued from the spots where his head hit the ground, calling out the name of Jesus each time – the ‘three fountains’ from which the abbey of the Tre Fontane takes its name); the re-entry of Sts Peter and Paul into Jerusalem; Paul gives Plantilla the cloth soaked in blood; his sea voyage from Caesarea to Rome (Acts 27). Left section: Paul’s conversion and blinding; he is guided to Damascus, his baptism and imprisonment. Right section: Paul’s escape from Damascus in a basket let down from the city wall; the discovery of his head; the procession and burial. The depictions largely follow the account given in the Golden Legend.

The artist depicted himself and his sons Hans the Younger and Ambrosius in the scene of Paul’s baptism. The corner sections containing the donor’s portrait (right) and her family’s coat of arms (left) were detached at an unknown time.

Donated by Prinessa Veronica Weisser
Acquired in 1816 from the Dominican convent of St Katharina, Augsburg

The ‘basilica paintings’
The six paintings with the pointed-arch format on display in this room are named after the main churches of Rome. They commemorate a papal privilege accorded the Katharinenkloster in 1487 that permitted residents to receive within the monastery walls the same indulgences granted to pilgrims to Rome who visited the Holy City’s seven main churches. The pictures were commissioned between 1499 and 1504 by wealthy nuns from leading patrician families in the free imperial city of Augsburg. They were painted for the chapterhouse (now occupied by the Holbein gymnasium), which adjoins the monastery church to the south, beneath the former nun’s gallery (now Room 4 of the Staatsgalerie). The panels match in number and shape the wall spaces in the chapterhouse. Although they merely allude to the Roman churches, rather than depicting them with topographical accuracy, many details can be related to actual features of each location. Holbein and Burgkmair seem to have tried to outdo one another as they worked on the cycle of paintings over a period of five years. The manner of composition, the subdivision of the picture plane and the approach to the depiction of space change from picture to picture, apparently in response to the other painter’s efforts. The third artist involved, Master L. F., could not compete. Stylistically, he occupies a position in between Holbein and Burgkmair, but his work is of significantly poorer quality. The sequence of paintings begins at the left on the window wall and continues in a clockwise direction. A fully illustrated book containing a detailed commentary in German is available.

View of the former chapterhouse in the Katharinenkloster, with reproductions of the ‘basilica paintings’ on the walls. Today the room is occupied by the Holbein gymnasium.
St Katharina, Augsburg
Acquired in 1816 from the Dominican convent of Donated by Prioress Veronika Welser.
pilgrims.
provide a vivid record of the dress and activities of in German art, the figures in front of the church Beneath it, in what is one of the first genre scenes fixation reveals the influence of Italian models. The Crucifixion of Christ; the basilica of Santa Croce with a group of pilgrims; the martyrdom of St Ursula and her 11,000 companions were martyred by the Huns near Cologne on their return from a pilgrimage to Rome. With them died the saint’s betrothed, Etherius, son of the king of England; Pope Cyriacus, who had joined the group in Rome; and several bishops. The Crucifixion reveals the influence of Italian models. Beneath it, in what is one of the first genre scenes in German art, the figures in front of the church provide a vivid record of the dress and activities of pilgrims. Donated by Prioress Veronika Welser. Acquired in 1816 from the Dominican convent of St Katharina, Augsburg.

Hans Holbein the Elder
About 1465, Augsburg – 1524, Upper Rhine region (?)

Portrait of the Prioress Veronika Welser. About 1504
This portrait of the kneeling donor of The Basilica of San Paolo fuori le mura (d. 1531) originally appeared in the right corner of that painting (the left corner bore a large coat of arms of the Welser family). In the prayer on the scroll she calls on St Paul to intercede on her behalf: ‘sancte [Paulus?] miserabilis, dilectissimo mei p...’. Veronika Welser was prioress of the Katharinenkloster from 1503–04 to 1531. It was during her period of office, in 1516–17, that the monastery church was rebuilt in the Renaissance style, a stage in its history that survived subsequent Baroque remodelling only in what is now Room 4 of the Staatsgalerie. She belonged to one of Augsburg’s leading families and also donated The Basilica of Santa Croce.
Acquired in 1828 from the Oettingen-Wallerstein Collection.

Hans Burgkmair the Elder
1473, Augsburg – 1531, Augsburg
Johannes Geiler von Kaysersberg, 1490
The sitter is identified by an inscription on the reverse of the panel as the forty-five-year-old humanist Johannes Geiler von Kaysersberg (1445–1510). In 1478 he became preacher at St Lorenz in Strasbourg, and in 1486 at the cathedral in that city. His fearless criticism of social ills earned him the nickname ‘The Trumpet of Strasbourg Cathedral’. Emperor Maximilian I appointed him imperial chancellor in 1501. Geiler was buried under the pulpit constructed specially for him in Strasbourg cathedral. The portrait was commissioned by Prince-Bishop Frederick of Hohenzollern, who called Geiler to Augsburg on several occasions from 1488 on. A portrait of Frederick is displayed in this room.
From the Electoral Palace in Dachau.

Hans Burgkmair the Elder
1473, Augsburg – 1531, Augsburg
Friedrich Graf von Hohenzollern, Bishop of Augsburg, 1490
Thirty-nine years old when this portrait was painted, Friedrich (1451–1505) had been made bishop of Augsburg four years previously and thus also became a prince of the Holy Roman Empire. The portrait of his friend the Strasbourg preacher Johannes Geiler von Kaysersberg that he commissioned at the same time hangs on the wall opposite, on the left. The two paintings are Burgkmair’s earliest known works. A preparatory drawing for Friedrich’s portrait is in the Louvre, Paris. On loan from the Kunstsammlungen und Museen Augsburg.

Albrecht Dürer
1471, Nuremberg – 1528, Nuremberg
Jakob Fugger (the Rich), About 1520
Jakob Fugger II, called ‘the Rich’ (1459–1525), became sole head of the powerful Augsburg family trading company in 1510. Four years later he was made a count of the Holy Roman Empire. The portrait of his friend the Strasbourg preacher Johannes Geiler von Kaysersberg that he commissioned at the same time hangs on the wall opposite, on the left. The two paintings are Burgkmair’s earliest known works. A preparatory drawing for Friedrich’s portrait is in the Louvre, Paris. On loan from the Kunstsammlungen und Museen Augsburg.

Hans Burgkmair the Elder
1473, Augsburg – 1531, Augsburg
All Saints Altarpiece, 1507
Mary the Queen of Heaven sits as intercessor beside Christ the Ruler of the World. The half-length figures beneath and on either side of them appear in accordance with the Laurentian Litany: headed by St John the Baptist and Moses, they comprise patriarchs and prophets, the apostles and martyrs, holy confessors and virgins. Similar images occur in illuminated manuscripts. The outer face of the right wing depicted the Resurrection and Sts John and Paul. The other wing exterior, which included a Crucifixion now on the art market, was detached at an unknown point in time.
Acquired in 1816 from the Dominican convent of St Katharina, Augsburg.
Christoph Amberger  
About 1505 – 1561/62, Augsburg  
Thoman Peyt. About 1540–42  
Peyt (also spelled Beurlin, Barlin etc.; d. 1566) is first documented as a master goldsmith in Augsburg in 1529. The ring and miniature chest allude to his occupation.  
On loan from the Kunstsammlungen und Museen Augsburg

Jörg Breu the Elder  
About 1475/80, Augsburg – 1536, Augsburg  
The Leave-taking of the Apostles. 1514  
Fitted out for travel on foot, the Apostles scatter in all directions to preach the word of God throughout the world. The subject is based on a verse in St Matthew’s gospel (28:19) and first appears in art in the late fifteenth century.  
On loan from the Kunstsammlungen und Museen Augsburg

Hans Holbein the Elder  
About 1465, Augsburg – 1524, Upper Rhine region (?)  
Memorial for the Vetter Sisters. 1499  
The Coronation of the Virgin; the Flagellation of Christ; Christ Crowned with Thorns; Christ before Pilate; Christ on the Mount of Olives; the Crucifixion; the Carrying of the Cross, with St Veronica. The donors, Veronika Vetter (d. 1490 or 1496) and her sisters Walburga (d. 1500) and Christine (d. 1499), kneel at lower left. The Vetter coat of arms appears at the top on the left, opposite that of the Langenmantel vom Sparren, the family of the sisters’ mother, on the right. The donors were nuns of the Katharinenkloster. Their memorial hung originally above their tomb in the monastery cloisters. No documentary evidence substantiates the attribution of the painting to Hans Holbein the Elder. Comparison with the contemporaneous Basilica of Santa Maria Maggiore suggests that the memorial was executed largely by members of the Holbein workshop.  
Acquired in 1816 from the Dominican convent of St Katharina, Augsburg

Hans Holbein the Elder  
About 1465, Augsburg – 1524, Upper Rhine region (?)  
The Martyrdom of St Catherine  
Sts Ulrich and Conrad  
The Virgin and Child with St Anne  
The Martyrdom of St Peter. 1512  
The fourth-century saint Catherine of Alexandria suffered martyrdom by beheading, after a flash of lightning had foiled an attempt to kill her on a spiked wheel. Bishops Ulrich of Augsburg (d. 973) and Conrad of Constance (d. 976) were dining one Thursday night when a letter arrived for them from the duke of Bavaria. They rewarded the messenger with a piece of roast goose. When the messenger showed this to the duke as proof that the bishops had been ignoring the ban on eating meat on Fridays, the meat promptly changed into a fish – the scene depicted in the right background. The Virgin and Child with St Anne shows the two mothers, Mary, mother of Christ, and Anne, mother of Mary, holding Jesus’s hands. St Peter was crucified upside down at his own wish. The paintings probably formed the two faces of wings from an altarpiece in the chapterhouse of the Katharinenkloster. The central section of the altarpiece is lost.  
Acquired in 1816 from the Dominican convent of St Katharina, Augsburg

Petrarch Master (?)  
Active in the first third of the sixteenth century  
The Philosopher Pyrrhon’s Indifference to a Storm  
The painting shows the Ancient Greek philosopher Pyrrhon of Elis (about 360 – 275/70 BC) during a seastorm. To his anxious fellow travellers he points out a pig eating calmly from a trough as a model of composure and indifference. Nothing is known of the picture’s function. Painted in body colour on parchment, it may have been let into wall paneling. It came from the monastery of Ottobeuren, which is known to have possessed the work by Diogenes Laertios that contains the tale.  
Acquired in 1804 from the Benedictine monastery of Ottobeuren

Hans Holbein the Elder  
About 1465, Augsburg – 1524, Upper Rhine region (?)  
Memorial for the Walther Sisters. 1502  
The Transfiguration of Christ (Matthew 17:1–6); the Miracle of the Loaves and Fishes (Matthew 15:35–37); the Healing of the Demonic (Matthew 17:14–18). The coats of arms of the donor, Ulrich Walther (d. 1505), and his wife Barbara Riedler (1421–1507) appear beneath the Transfiguration. They are shown kneeling on either side with their children. The daughters are headed by the two nuns commemorated by the painting: Anna Walther (d. 1520), for many years prioress of the Katharinenkloster in Augsburg, and Maria (d. 1519), its sexton. Under Anna the monastery was rebuilt and work on the ‘basilica paintings’ begun.  
Both sisters are also depicted in The Mass of St Gregory (Room 1).  
Acquired in 1816 from the Dominican convent of St Katharina, Augsburg

Hans Schläufelein  
1480/85 – 1538/40, Nördlingen  
Panels from the Christgarten Altarpiece.  
Probably 1525–30  
Christ falls to the ground; Christ before Anna (?); Christ Crowned with Thorns; Ecce Homo; Christ before Pilate; Christ on the Cross. The panels come from the church of the charter-house of St Peter at Christgarten near Nördlingen, north-west of Augsburg. Twenty-two paintings have survived, some of them the detached faces of altarpiece wings. Schläufelein, who is documented as an assistant of both Dürer and Hans Holbein the Elder, became a citizen of Nördlingen in 1515.  
Acquired in 1828 from the Oettingen-Wallerstein Collection

Hans Holbein the Elder  
About 1465, Augsburg – 1524, Upper Rhine region (?)  
The Martyrdom of St Catherine  
The Virgin and Child with St Anne  
The Martyrdom of St Peter. 1512  
The fourth-century saint Catherine of Alexandria suffered martyrdom by beheading, after a flash of lightning had foiled an attempt to kill her on a spiked wheel. Bishops Ulrich of Augsburg (d. 973) and Conrad of Constance (d. 976) were dining one Thursday night when a letter arrived for them from the duke of Bavaria. They rewarded the messenger with a piece of roast goose. When the messenger showed this to the duke as proof that the bishops had been ignoring the ban on eating meat on Fridays, the meat promptly changed into a fish – the scene depicted in the right background. The Virgin and Child with St Anne shows the two mothers, Mary, mother of Christ, and Anne, mother of Mary, holding Jesus’s hands. St Peter was crucified upside down at his own wish. The paintings probably formed the two faces of wings from an altarpiece in the chapterhouse of the Katharinenkloster. The central section of the altarpiece is lost.  
Acquired in 1816 from the Dominican convent of St Katharina, Augsburg

Jörg Breu the Elder  
About 1475/80, Augsburg – 1536, Augsburg  
The Mocking of Christ. About 1522  
The composition is based on that in Dürer’s small woodcut Passion of 1509–11. The inclusion of God the Father, unusual in this context, reduces the purely narrative aspect of the scene and emphasizes its place in the divine scheme of human salvation.  
On loan from the Kunstsammlungen und Museen Augsburg, property of Friedrich-Frinz-Fonds

Master of Messkirch  
Active 1550s–60s  
The Mocking of Christ. About 1550  
The panels formed the fixed wings of the high altarpiece in the parish church of Messkirch in south-western Germany. The rear faces show candelabra painted in shades of grey (‘grisaille’). The altarpiece was commissioned by Graf Gottfried Werner von Zimmern (d. 1554), who had his body buried behind the altar. Further panels from it are in Messkirch itself, Dornauscheningen and The Hague. A proposed attribution of the paintings to Peter Strüb the Younger has not met with general acceptance.  
Acquired in 1900 from a private collection
Apt Workshop
Active about 1480 – about 1530, Augsburg
The Crucifixion of Christ (Rehlinger Altarpiece), 1517
The Rehlinger family were long-established members of Augsburg’s patrician class. The Crucifixion altarpiece was painted for their chapel in the Dominican church, rebuilt in 1513–15 and now home to the Römisches Museum. The signature ‘APT’ appears like a trademark on the donkey’s bridle and leaves it unclear, perhaps deliberately, whether the panels were created by Ulrich Apt the Elder or his sons Jakob, Michel and/or Ulrich the Younger. The present attribution to the Apt workshop thus accords with historical circumstances as well as with the style of the painting and underdrawing, and is not intended as an indication of inferior quality. The detached outer faces of the wings (displayed on the right) depict the Annunciation to the Virgin Mary. Acquired in 1816 from the Dominican convent of St Magdalena, Augsburg.

Hans Schäuflein
1480/85 – 1538/40, Nördlingen
Abbot Alexander Hummel, 1531
The tablet on the right states that Hummel was abbot of the Benedictine monastery of Mönchsdeggen, near Nördlingen, from 1516 until his death, in 1535. The text on the other large tablet describes how the monastery burned down in 1512. Its rebuilding was completed under Hummel. The smaller tablet on the left, beneath the coat of arms, bears the date of the painting and the artist’s ‘logo’, a small spade (‘Schäuflein’ means ‘small spade’). The arms display a bull (‘Hummel’ in Swabian dialect). The panel has not been cut to ‘small spade’). The arms display a bull (‘Hummel’ in Swabian dialect). The panel has not been cut ‘small spade’). The arms display a bull (‘Hummel’ in Swabian dialect). The panel has not been cut

Christoph Amberger
About 1505 – 1561/62, Augsburg
Wilhelm Merz and his Wife Afra, née Rem, 1533
The Augsburg furrier and merchant Wilhelm Merz (1476–1559) married Afra Rem (d. 1578) in 1532, following the death of his first wife, Margareta Kraft. The combined coat of arms of the Merz and Rem families appears on the reverse of the left panel, crossed with the arms of the Kraft family. On loan from the St Anna Kolleg, Augsburg.

Martin Schaffner
About 1477/78, Ulm – 1546/49, Ulm
Christ Taking Leave of his Mother. About 1507
The subject was derived from late medieval writings encouraging readers to relive empathetically as many stages as possible in the life and Passion of Christ. It first appears in art in the fifteenth century, focusing on the mother’s pain at parting and on her foreknowledge of her son’s suffering. The scene takes place in Bethany and here includes the Apostles and Lazarus with his sisters, Mary and Martha. Some heads would seem to be portraits. On loan from the Bayerisches Nationalmuseum, Munich.

After Bernhard Strigel
1465/70, Memmingen – 1528, Memmingen
Maximilian I as King of the Romans, After 1507
Maximilian of Habsburg (1459–1519) became king of the Romans in 1496 and Holy Roman Emperor in 1508. The background of this much-copied image alludes to his miraculous rescue when he lost his way while hunting for chamois at the Martinswand near Zir in Tyrol. Infrared reflectography has revealed that this version of the portrait was made by prickling through a tracing. Dendrochronological examination of the panel indicates a date close to that of the original, which was destroyed by fire in Strasbourg in 1947. Acquired in 1927 from the Boisseree Collection.

Conrad Peutinger and his Wife Margarete, née Welser, 1543
The humanist, lawyer and diplomat Conrad Peutinger (1465–1547) entered the service of the free imperial city of Augsburg in 1490 and was employed as its clerk from 1497 to 1534. He also served emperors Maximilian I and Charles V as an imperial councillor. Margarete Peutinger (1481–1552/53) was the learned sister of the prominent merchant Bartholomäus Welser. The inscription on the pillar praises thirst for knowledge as the elixir of life (‘and even when I have one foot in the grave, I shall still wish to learn more’) and draws on Psalm 39:6 in describing the limitations of human existence. A further inscription, on the balustrade, states that the portrait was commissioned by the sitters’ children. On loan from the Kunstsammlungen und Museen Augsburg.

Panels from a Series of Christ’s Passion, 1515
Christ taking leave of his Mother; the Entry into Jerusalem; the Washing of the Disciples’ Feet; the Last Supper; the Arrest of Christ; Peter’s Denial; Christ before Caiaphas; Christ before Pilate. The panels form what is known as the First Wettenhausen Altarpiece. This probably stood in the vestibule of the collegiate church at Wettenhausen, west of Augsburg, which was demolished in 1670. The panels will have flanked a (lost) carving of Christ on the Mount of Olives. The subjects painted on the rear faces of the wings are barely decipherable. The Washing of the Disciples’ Feet features a portrait of Ulrich Hieber, provost of the Wettenhausen College of Augustine Canons from 1505 to 1532. A self-portrait by the artist may be included in Christ before Pilate. Another altarpiece painted by Schaffner for Wettenhausen, in 1523–24, is in the Alte Pinakothek, Munich. Acquired in 1803 from the College of Augustine Canons, Wettenhausen.

Panels from a Series of Christ’s Passion. About 1477/78, Ulm – 1546/49, Ulm
The Crucifixion of Christ; St George’s chapel in Wettenhausen, west of Augsburg, which was demolished in 1670. The panels will have flanked a (lost) carving of Christ on the Mount of Olives. The subjects painted on the rear faces of the wings are barely decipherable. The Washing of the Disciples’ Feet features a portrait of Ulrich Hieber, provost of the Wettenhausen College of Augustine Canons from 1505 to 1532. A self-portrait by the artist may be included in Christ before Pilate. Another altarpiece painted by Schaffner for Wettenhausen, in 1523–24, is in the Alte Pinakothek, Munich. Acquired in 1803 from the College of Augustine Canons, Wettenhausen.