



Interior of the Katharinenkloster church, about 1530, showing the nuns' gallery (now Room 4 of the Staatsgalerie). Etching by Daniel Hopfer (B. 30). Augsburg, Städtische Kunstsammlungen

Bird's-eye view of the Katharinenkloster. Detail of an engraving by Wolfgang Kilian, 1626. Augsburg, Städtische Kunstsammlungen



## 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 prioress Anna Walther (1490–1503, d. 1520) the monastery building is remodelled by the architect Burkhard Engelberg and the master carpenter Ulrich Glurer.

### 1499–1504

Creation of the 'basilica paintings' for the monastery's new chapterhouse.

### 1516–17

Prioress Veronika 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.



### Augsburg

#### The Mass of St Gregory. About 1480

Depictions of Christ appearing to Pope Gregory with the instruments of his Passion, the *Arma 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 Katharinenkloster 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



### Hans Burgkmair the Elder

1473, Augsburg – 1531, Augsburg

#### The Entombment of Christ. 1521

The attribution of this picture to Burgkmair is supported by a drawing in Stockholm that shows the scene as the base ('predella') of an altarpiece or a memorial painting, beneath a depiction of Christ's resurrection. Stylistic considerations suggest that he was assisted by a member of his workshop. The wide, narrow format is characteristic of predellas. The panel may have been painted for a location in Salzburg.

Acquired in 1936 on the art market



### Thoman Burgkmair

1444, Augsburg – 1523, Augsburg

#### Scenes 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



### 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 'MDXVX'), the upper one retraced 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



### Master of Schloss Lichtenstein

Active in Austria and Swabia, second third of the fifteenth century

#### Christ's Carrying of the Cross

#### The Lamentation of Christ

#### The Resurrection of Christ. About 1450

The unknown artist is named after two panels in Schloss Lichtenstein, a castle near Reutlingen in south-western Germany. Related paintings exist in a number of museums. It is not clear whether they belonged to one or two altarpieces. Neither is it known where they were painted for.

On loan from the Katholisches Stadt Pfarramt St Moritz, Augsburg

Acquired in 1926 on the art market



### Master of 1477

Active in Swabia, final quarter of the fifteenth century

#### The Crucifixion of Christ. 1477

The Carrying of the Cross appears in the left background, with Christ before he is nailed to the cross on the right. Such depictions in a single image of events that took place at different times were not uncommon in the late Middle Ages. The painter is named after this dated panel, which comes from the Cistercian monastery church in Kaisheim. His style, characterised by bright colours and angular forms, is foreign to Swabia and seems to have been influenced by Netherlandish and Westphalian art.

On loan from the Katholische Kirchenverwaltung, Kaisheim



### Swabian

#### Part of an altarpiece wing. About 1480

The subject cannot be identified beyond doubt, but may be the imprisonment of St Barbara. Acquired in 1828 from the Oettingen-Wallerstein Collection



### Thoman Burgkmair

1444, Augsburg – 1523, Augsburg

#### The Finding of the True Cross

#### 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. 336), 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



### Bernhard Strigel

1465/70, Memmingen – 1528, Memmingen

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

The panels belong to an altarpiece from the charterhouse at Buxheim, 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 Caiaphas ('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  
**Scenes from the legend of St Valentine.** Shortly after 1500  
 The saint converts an executioner while imprisoned and is martyred. See the label opposite.



**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



**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 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



**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 Adoration of the Magi.** About 1460–70  
 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 Stadtpfarramt St Moritz, Augsburg



**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 was commissioned by Michael von Stetten (1449–1525) and his wife, Kunigunda Baumgartner (d. 1531). Their families' coats of arms appear in the lower corners of the painting. The portrait-like characterisation of some figures has been noted since the eighteenth century: Michael von Stetten is probably portrayed as the eldest king. The panel was painted for the family chapel in Augsburg's Dominican church.

Acquired in 1816 from the Dominican church of St Magdalena, Augsburg



**Attributed to Leonhard Beck**

About 1475/80 – 1542, Augsburg

**The Presentation of Christ in the Temple.**

**The Presentation of the Virgin. About 1516–20**

These 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

## 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 nuns' 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.



### 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 'dorothea ich bring dir da' (Dorothea, I present to you) and 'Ich bit dich herr bringss theophilo dem schreiber' (I beg you, Lord, take them to the scribe Theophilus). Dorothy was the donor's patron saint.

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 Kaisheim.

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 Vitus, 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 legate 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



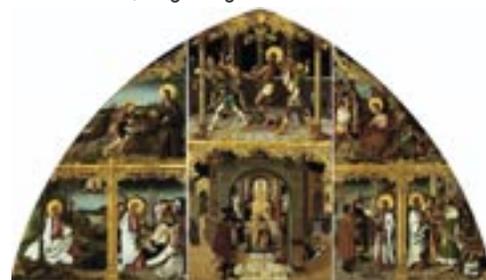
### Master L. F.

Active in the early sixteenth century, probably in Augsburg

#### The Basilicas of San Lorenzo and San Sebastiano. 1502

The Arrest of Christ; the basilicas of San Lorenzo and San Sebastiano, with Sts Lawrence and Sebastian and the Stoning of St Stephan (who is buried in San Lorenzo); scenes from the legend of St Helena: her interrogation of the Jews as to the whereabouts of the True Cross, the discovery of the cross, the finding of the nails and the presentation of the cross to her son, Emperor Constantine. On the right side of the façade of San Sebastiano a stooping pilgrim is entering the catacomb containing the tomb of St Sebastian – the only catacomb known in the Middle Ages and also much frequented for that reason.

Donated by Sister Helena Rephon (the coats of arms of the Fugger and Steidlin 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 Prioress Veronika Welsler

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 [Paule?] mise[r]jico[r]dia[m] dei p[ro] me i 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

**The Basilica of Santa Croce in Gerusalemme.** 1504

The Crucifixion of Christ; the basilica of Santa Croce with a group of pilgrims; the martyrdom of St Ursula.

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 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



**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. Dürer clearly intended his portrait to convey the man's energy and decisiveness. Basing the head on a drawing he had made in 1517–18 (now in Berlin), he invested it with a compelling three-dimensional presence. The matt appearance results from the thin application of paint to un-primed canvas. The purpose of such 'cloth painting' has not been satisfactorily established.

Presumably acquired before 1640 for the private gallery of Elector Maximilian I of Bavaria



**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



**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 Peyrl.** About 1540–42

Peyrl (also spelled Beurlin, Bairlin 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



#### 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



#### 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 panelling. 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



#### 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 (?)

**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



#### 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 15:30–37); the Healing of the Demoniac (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 Schäufelein

1480/85 – 1538/40, Nördlingen

**Panels from the Christgarten Altarpiece.**

Probably 1525–30

Christ falls to the ground; Christ before Annas (?); Christ Crowned with Thorns; Ecce Homo; Christ before Pilate; Christ on the Cross.

The panels come from the church of the charterhouse 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. Schäufelein, 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



#### 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 emphasises its place in the divine scheme of human salvation.

On loan from the Kunstsammlungen und Museen Augsburg, property of Friedrich-Prinz-Fonds



#### Master of Messkirch

Active 1520/25–40

**Sts Christopher and Andrew.** 1535–38

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 himself buried behind the altar. Further panels from it are in Messkirch itself, Donaueschingen 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



#### Apt Workshop

Active about 1480 – about 1530, Augsburg  
**The Annunciation to the Virgin (Rehlinger Altarpiece).** 1517

The Annunciation was seen when the altarpiece wings were closed. It is not known when the outer faces were separated from the insides.

Acquired in 1816 from the Dominican convent of St Magdalena, Augsburg



#### Hans Schäufelein

1480/85 – 1538/40, Nördlingen  
**Abbot Alexander Hummel.** 1531

The tablet on the right states that Hummel was abbot of the Benedictine monastery of Mönchsdeggingen, 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 ('Schäufelein' means 'small spade'). The arms display a bull ('Hummel' in Swabian dialect). The panel has not been cut down: the cropping of the Renaissance-style architecture at the sides and top was therefore deliberate. The portrait comes from the abbot's monastery.

Acquired in 1828 from the Oettingen-Wallerstein Collection



#### 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 1486 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 Zirl in Tyrol. Infrared reflectography has revealed that this version of the portrait was made by pricking 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 1827 from the Boisserée Collection



#### Martin Schaffner

About 1477/78, Ulm – 1546/49, Ulm  
**St George and the Dragon.** Probably about 1532  
 St George the Christian knight rescued the king's daughter Aja by slaying a dragon that had been ravaging the land. This panel may have been painted for St George's chapel in Wettenhausen, west of Augsburg, which was renovated in 1532. Schaffner is known to have been working in the collegiate church there at that time. X-radiography reveals far-reaching changes to the saint and his horse.

Acquired in 1803 from the College of Augustine Canons, Wettenhausen



#### 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, Magdalena 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  
**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



#### Christoph Amberger

About 1505 – 1561/62, Augsburg  
**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