

National Gallery of Art

NEWS RELEASE

Information Officer, Deborah Ziska

UPDATED RELEASE

October 19, 1999

CONTACT: (202) 842-6353

Nancy Starr, Publicist

UNPRECEDENTED EXHIBITION OF RENAISSANCE DRAWINGS AND WATERCOLORS

INCLUDES MASTERWORKS

BY SCHONGAUER, DÜRER, GRÜNEWALD, CRANACH, AND HOLBEIN;

AT THE NATIONAL GALLERY OF ART, OCTOBER 24, 1999- JANUARY 9, 2000

Washington, D.C. - From Schongauer to Holbein: Master Drawings from Basel and Berlin is an unprecedented exhibition of master drawings and watercolors by many of the greatest Renaissance artists in Germany and Switzerland. It is on view in the National Gallery of Art's West Building – its only U.S. venue – October 24, 1999 through January 9, 2000. This presentation of almost two hundred Renaissance works from 1465 to 1545 comes from two of the foremost collections of these drawings in the world, the Öffentliche Kunstsammlung Basel and the Kupferstichkabinett, Staatliche Museen zu Berlin, and includes Martin Schongauer, Hans Holbein the Elder, Albrecht Dürer, Mathis Grünewald, Lucas Cranach the Elder, Hans Baldung Grien, Urs Graf, Albrecht Altdorfer, Wolf Huber, and Hans Holbein the Younger. Mini-surveys of their works reflect their development as well as their variety of style and subject.

The exhibition is made possible by UBS AG.

"The Gallery has long been devoted to collecting and exhibiting early German and Swiss art, and this rich and varied showing of Renaissance drawings makes the finest works available to our visitors. We are delighted that our colleagues in Berlin and Basel have so generously agreed to share many of their greatest treasures. We also welcome UBS AG as a generous, first-time exhibition sponsor," said Earl A. Powell III, director, National Gallery of Art.

"UBS is extremely proud to sponsor this exhibition of treasured works from such an important period in the development of art. The works of these Renaissance masters convey astonishing expressive power and offer an enlightening glimpse at a significant era," said Carlo Grigioni, General Manager of UBS' Private Banking Division in the Americas. "As we extend our support of the arts in America, UBS is delighted to share the enjoyment of these vitally important works with the National Gallery's friends and visitors."

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Fourth Street at Constitution Avenue, N.W., Washington, D.C. 20565

(202) 842-6353, *Facsimile* (202) 842-2403

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The exhibition begins with some of the finest late medieval drawings, which are anonymous, and continues with larger groups of works by known artists at the end of the fifteenth century, such as Martin Schongauer and Hans Holbein the Elder. The rise of individuality, which is characteristic of the Renaissance, is seen not only in personal artistic styles, but also in the new prominence of portraiture and emphasis on diverse personalities.

The towering artistic figure of Albrecht Dürer is thoroughly represented with three dozen masterworks of every period and type, including works in pen and ink, watercolor, silverpoint, chalk and charcoal, and in pen and white on colored papers prepared with various tints of wash. Also shown are drawings on woodblocks intended to be carved to prepare woodcuts. Together, these works represent Dürer's powerful personal style – a combination of his origins in the old German, medieval workshop tradition of exquisite craftsmanship and of his mastery of the newest Renaissance concepts of perspective, proportion, and anatomy.

The intense emotion and imagination of Grünewald, Lucas Cranach, Hans Baldung Grien, and Urs Graf are also fully shown, as are the spirited visions of forested nature by Albrecht Altdorfer and Wolf Huber. The exhibition concludes with a rich selection of every type of drawing by Hans Holbein the Younger. He is the first truly international German artist who was born and trained in Augsburg, but worked primarily in Basel and for the highest realms of the court in London, as well as in France, Denmark, and Flanders.

The curator for the exhibition is Andrew Robison, Andrew W. Mellon Senior Curator at the Gallery. A fully illustrated catalogue written by experts in Basel and Berlin is available in softcover in the Gallery Shops and through the Gallery Web site at www.nga.gov. To order by phone, call (301) 322-5900 or (800) 697-9350.

Additional support for the exhibition has been provided by the Samuel H. Kress Foundation. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. Support for the catalogue has been provided by Pro Helvetia, Arts Council of Switzerland. The brochure is made possible by The Circle of the National Gallery of Art.

The Washington exhibition was organized by the National Gallery of Art in collaboration with the Öffentliche Kunstsammlung Basel and the Kupferstichkabinett, Staatliche Museen zu Berlin - Preussischer Kulturbesitz.

The National Gallery of Art, located on the National Mall at Fourth Street and Constitution Avenue, NW, is open Monday through Saturday from 10 a.m. to 5 p.m. and Sunday from 11 a.m. to 6 p.m. The Gallery is closed on December 25 and January 1. Admission is free. For general information, call (202) 737-4215; call the Telecommunications Device for the Deaf (TDD) at (202) 842-6176 or visit the National Gallery of Art's Web site at www.nga.gov. To receive the Gallery's free bimonthly Calendar of Events, call (202) 842-6662.

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National Gallery of Art

Washington, D.C.

BIOGRAPHIES OF ARTISTS IN "FROM SCHONGAUER TO HOLBEIN:

MASTER DRAWINGS FROM BASEL AND BERLIN"

NATIONAL GALLERY OF ART, OCTOBER 24, 1999 – JANUARY 9, 2000

MASTER E.S. (*active in the Upper Rhine region, presumably in Strassburg, c. 1450–1467*)

The most important engraver north of the Alps before Martin Schongauer, Master E.S. created more than three hundred prints with sacred and profane themes. Through the wide dispersion of his engravings, he exerted a profound influence on the painting and sculpture of his time.

MARTIN SCHONGAUER (*Colmar c. 1450–1491 Colmar*) Painter and engraver, he was one of the most important late Gothic artists before Dürer. Little remains of his paintings, which incorporate the latest achievements of Netherlandish painting in figure style and landscape at a level of mastery hitherto unknown for Germany. His highly influential engraved oeuvre, consisting of both sacred and profane subjects, is of the finest quality. He enjoyed great fame throughout much of Europe in his own lifetime, in part thanks to the dissemination of his prints. He is the first artist to sign all of his prints with his monogram, showing new awareness of personal style and status of artists. Albrecht Dürer himself traveled to Colmar specifically to visit the famous master, who had died by the time Dürer arrived in 1491. The known graphic oeuvre comprises only about twenty-five drawings including two in the National Gallery.

LUDWIG SCHONGAUER (*Colmar? c. 1450–1494 Colmar*) Painter, engraver, and draftsman, he was artistically dependent on his more famous brother, Martin Schongauer. He took over Martin's shop in Colmar after his death in 1491. The scope of his drawn work is very small. There is still widespread disagreement about the nature of his painted oeuvre.

MASTER OF THE DRAPERY STUDIES (*active in Strassburg c. 1485–1500*) This is the collective name for the creator of the largest surviving collection of late Gothic workshop drawings from north of the Alps, about 120 sheets, many of which are in the Berlin Kupferstichkabinett. A second name, Master of the Coburg Roundels, was coined after window designs that are mainly kept at the Veste Coburg. The drawings originated in the circle of the stained glass workshop of Peter Hemmel von Andlau, about 1485–1500.

MASTER OF THE HOUSEBOOK, Master of the Amsterdam Cabinet, and Master of the Genre Scenes of the Housebook (*active in the Middle Rhine c. 1470–1500*) This is a collective name for one or more artists who contributed to the so-called Housebook, an illustrated manuscript depicting planetary children, courtly genre scenes, and war implements. It is now in the possession of the Counts of Waldburg-Wolfegg and was exhibited here in Washington at the National Gallery of Art in 1998 in Love and War: A Manual for Life in the Late Middle Ages. Whether there were only one, two, or three artists in the Housebook, all must have been active around the Middle Rhine and certainly in a courtly atmosphere. Despite the outstanding quality of their work, however, the personalities behind it remain a mystery. The drypoint engravings of the master are truly testimony of an unconventional artistic effort that fascinated Albrecht Dürer, among others.

WOLFGANG KATZHEIMER (*traceable to Bamberg c. 1465–1508*) This painter, glass painter, and draftsman for woodcuts was active in Bamberg, where he is mentioned in documents

concerning his activities for the court of the prince bishops. The attribution to Katzheimer of the six Berlin watercolors with views of Bamberg remains hypothetical.

WILHELM PLEYDENWURFF, Master of the Stötteritz Altar (*Nuremberg c. 1460–1494 Nuremberg*) Painter and designer of woodcuts, he was the son of the Nuremberg painter Hans Pleydenwurff. He collaborated in the workshop of Michael Wolgemut, with whom Albrecht Dürer also studied. He also collaborated on the woodcuts of Hartmann Schedel's *Weltchronik* (Nuremberg 1493) and *Schatzbehälter* (Nuremberg 1491). The panel paintings attributed to him are in the late Gothic tradition of Nuremberg painting and show the strong influence of early Netherlandish painting. A tryptich panel painting very close to his style was recently acquired by the National Gallery of Art and is now on view near the entrance to the exhibition, From Schongauer to Holbein.

VEIT STOSS (*Horb am Neckar c. 1445/1450–1533 Nuremberg*) He and Tilman Riemenschneider were the most important German sculptors of their time. Also a wood-carver, engraver, and painter, he created numerous commissioned works for nobility and the church in Poland. His plastic works are characterized by great realism as well as by unusual expressive powers. His virtuosity in wood and stone was already renowned in his own time and even brought him commissions from Italy. In the mid-sixteenth century, Giorgio Vasari called a work of his a "miracle in wood." Only five of his drawings have survived.

MASTER OF THE AACHEN ALTAR (*active in Cologne c. 1480–c. 1520*) The most important Cologne master of the late Gothic period, he was named after the Passion triptych today preserved in Aachen. He is stylistically close to other contemporary representatives of the Cologne school, such as the Master of St. Severain and the Master of St. Bartholomew, by whom the National Gallery has a major painting on view. Master of the Aachen Altar was also influenced by Netherlandish art.

BERNHARD STRIGEL (*Memmingen 1460–1528 Memmingen*) From a dynasty of Swabian painters, Strigel had contacts with the court of Emperor Maximilian I. He is mentioned as imperial court painter in 1520. His predominantly religious panels, including two in the National Gallery of Art, in the tradition of late Gothic Swabian painting of the fifteenth-century show, in part, the influence of early Netherlandish painting, but remain largely untouched by the more recent painterly achievements of Dürer and the masters of the Danube school. An important portrait painter, with two examples in the National Gallery of Art, he was esteemed as such in his own lifetime (including portraits of Emperor Maximilian). Just over ten drawings, including designs for surviving altarpieces, are known.

HANS HOLBEIN THE ELDER (*Augsburg c. 1460/1465–1524*) His artistic formation probably took place in the area near Ulm and in the Rhineland. Above all a painter of religious altarpieces and portraits, also a draftsman for works produced by goldsmiths, glass paintings, and woodcuts. His works show the influence of Netherlandish painting, especially of Rogier van der Weyden, and, presumably, he traveled to the Netherlands as well. From 1490 on, though with several interruptions, he was active in Augsburg, where he continued to live until about 1515, working after that in Basel and Lucerne as well as back in Augsburg.

HANS BURGKMAIR THE ELDER (*Augsburg spring 1473–1531 Augsburg about midyear*) The son of painter Thoman Burgkmair, he was a pupil of Hans Baemler and Martin Schongauer in Alsace. His extensive activity as a designer of woodcuts for Augsburg publishers began with his work for the printer Erhardt Ratdolt. From 1501 to 1504 he participated with Hans Holbein the Elder in a cycle of paintings for the chapter room of the Dominican cloister of St. Catherine in Augsburg. His commission for an altar for the castle church of Wittenberg was delivered in 1505.

His extensive activity as designer for the emperor including 97 ancestral portraits for the *Genealogy of the Habsburgs* led in 1516 to a coat of arms in recognition of his performance.

From 1518 until 1522 he was again primarily active as a painter. His last paintings are dated from 1528 to 1529.

As a draftsman, Burgkmair had a share, in 1515, in the Prayer Book of Emperor Maximilian I.

ALBRECHT DÜRER (*Nuremberg 1471–1528 Nuremberg*) Painter, engraver, designer for woodcuts and decorative arts, and art theoretician, Dürer was the renowned son of the goldsmith Albrecht Dürer the Elder. Beginning in 1486, after being trained in his father's craft, he underwent an additional three years of instruction as a painter. The student travels (*Wanderjahre*) followed, taking him to the Upper Rhine and elsewhere. In 1494 he made his first journey to Venice, where his encounter with the art of the Italians — Mantegna, Giovanni Bellini, Pollaiuolo — channeled his artistic development into new paths. In 1495, by then a master, he settled down in his native city of Nuremberg and devoted himself to the graphic arts, which spread his fame well beyond the frontiers of Germany in the following years. From 1505 to early 1507 he traveled to Venice a second time and painted the *Adoration of the Holy Rosary*, an altarpiece for the Church of St. Bartholomew, on commission from German merchants and the Fugger family. He then traveled to Bologna, Florence, and, probably, Rome. In the years following he received important commissions for paintings, as well as major graphic commissions from Emperor Maximilian I. In 1520/1521, he went to the Netherlands, a trip well-documented in a journal and sketchbook. He devoted the last years of his life mainly to preparation of his theoretical writings.

Dürer's drawn oeuvre comprises more than one thousand sheets. His far-reaching interests and his unlimited creative drive characterize him as a Renaissance artist in the most comprehensive sense. The National Gallery of Art has two of his paintings on view, as well as the largest collection of his drawings outside Europe.

HANS VON KULMBACH (*Kulmbach c. 1480–1522 Nuremberg*) Kulmbach was named after his city of birth. After the customary period of student travel, he served as assistant to Jacopo de'Barbari in Nuremberg as "portraitist and illuminator" for Emperor Maximilian I from April 1500 to about 1503. He was highly esteemed as a painter of altarpieces and a designer of glass windows, whom Dürer "loved deeply and advanced in everything." Von Kulmbach was also active as a designer of woodcuts. As a portrait painter he stood out through his sensitive capturing of the individuality of the model.

HANS SCHÄUFELEIN (*c. 1480–1539/1540 Nördlingen*) A painter, draftsman, designer of woodcuts and glass paintings. About 1502/1503, presumably after a period of travel that followed his training, he arrived in Nuremberg where he worked in Dürer's workshop next to Hans von Kulmbach and Hans Baldung. In 1507/1508, about the time of the National Gallery of Art's portrait painting by him, Schäufelein left Nuremberg and moved to Augsburg to work with Hans Holbein the Elder. He designed numerous woodcut book illustrations. In 1515 Schäufelein settled in Nördlingen, where, for the remainder of his life, a rich period of activity as a painter and designer of woodcuts unfolded. A large part of Schäufelein's ninety or so drawings that have survived originated primarily during the last fifteen years of his life.

LUCAS CRANACH THE ELDER (*Kronach 1472–1553 Weimar*) His earliest dated works are from 1502 in Vienna. In 1505, he became court painter to the elector Frederick the Wise and his co-governing brother, John of Saxony, and built up a large workshop with pupils and collaborators. Early in 1508, the elector Frederick issued him a coat of arms, which from then on Cranach used as his signature. Subsequently Cranach worked in castles of the elector and produced numerous woodcuts bearing the electoral arms: hunts, tournaments, scenes from the Passion, images of saints, and humanistic themes — subjects that also appear in paintings.

He illustrated Reformation broadsheets and books with woodcuts and by 1528 was the richest citizen in Wittenberg. In 1547, Cranach lost his position as court painter until 1550, when, having drawn up his last will and testament, he joined John Frederick in his imprisonment in Augsburg.

There, Cranach met Titian, whose portrait he painted (lost). Cranach died in Weimar on 16 October 1553. The National Gallery of Art has seven paintings by Cranach on view.

MATTHIAS GRÜNEWALD Mathis Nithart or Gothart (*Würzburg 1480/1483–1528 Halle an der Saale*) Though Grünewald's work remained famous, his personal identity was lost, even in his own century. During his lifetime, he was called "Mathis, der Maler" (Mathis the Painter).

Like Leonardo da Vinci, Grünewald was both a painter and an engineer. In 1501/1502 he was an apprentice in the workshop of Hans Holbein the Elder in Augsburg. Sometime between 1512 and 1516 he painted the Isenheim altarpiece, his masterpiece, and, in terms of emotional power and radiant color, one of the greatest works of Northern European art. At about the same time he painted the Crucifixion now in the National Gallery of Art, the only Grünewald painting outside Europe. In 1526 he moved to the free city of Frankfurt am Main because of religious and political upheaval. In the summer of 1527, he left for Halle an der Saale, where he was active as a hydraulic engineer in the saltworks. Grünewald died of the plague a year later. Scarcely thirty drawings by Grünewald have survived; most are preparatory studies for his paintings.

HANS BALDUNG CALLED GRIEN (*presumably Schwäbisch Gmünd 1484/ 1485–1545 Strassburg*) Painter, draftsman, designer of woodcuts and glass paintings, and to a lesser extent, engraver, he was Dürer's most important student and one of the greatest artists of his time. Unlike most other German artists, he did not come from an artisan background but from a highly educated, humanist family of learned jurists and physicians. In Nuremberg from about 1503 until 1507/1508 as an apprentice and assistant of Dürer, with whom he established a lifelong friendship. Afterwards, he produced independent paintings, drawings, and woodcuts, including the painting now in the National Gallery of Art. He created the high altar for the local cathedral in Freiburg from 1512 to 1517. In 1515 he joined Dürer, Cranach, Altdorfer, and other artists in drawing margin illustrations for Maximilian's Prayer Book, a confirmation of his great fame. From 1517 to 1545 he was juryman of the painters' guild in Strassburg.

Baldung's work includes religious subjects; portraits; and profane, often eccentric subjects from the dark side of human life, such as witchcraft and allegories of death. Among his German contemporaries, Baldung created a drawn oeuvre that was exceeded only by that of Dürer and of Holbein the Younger. It comprises about 250 works, studies and designs for paintings and windows, practice sheets and sketches, as well as independent works of art.

HANS SPRINGINKLEE (*c. 1495–c. 1540, recorded in Nuremberg 1512–1524*) Painter, draftsman, designer, and maker of woodcuts, he was also a pupil of Dürer, in whose Nuremberg residence he lived. He designed about two hundred woodcuts. Several paintings have been attributed to Springinklee, the latest of which is dated 1523/1524. As a draftsman, he is virtually unknown. There are only two signed sheets by him, including the one in this exhibition, to which another seven have been added on stylistic grounds.

PETER VISCHER THE YOUNGER (*Nuremberg 1487–1528 Nuremberg*) The second son of chief caster Peter Vischer the Elder, he was active as form maker in his father's foundry. In 1507 he created the first German cast medal — the portrait medal of his brother Hermann — and in 1509, a portrait medal of himself. He was the creator of plaquettes and other works of small sculpture. Among his work is the funerary monument of Elector Frederick the Wise in the castle church of Wittenberg, which was completed in 1527 and officially recognized as a masterpiece by the Nuremberg Council. The surviving drawings by him are either preparatory studies for small sculptural works or illustrations.

ALBRECHT ALTDORFER (*c. 1480–1538 Regensburg*) Painter, draftsman, engraver, and architect as well as successful local politician and diplomat, Albrecht Altdorfer was the first German Renaissance painter to adopt the fantastic landscape as his pictorial subject. He preferred a small format for his graphic sheets with religious, mythological, and genre subjects. Altdorfer's first signed drawings and engravings date from 1506. In 1509 he began work on the

St. Sebastian altarpiece for the Augustinian abbey of St. Florian, near Linz. From 1511 on, he supplied preparatory drawings for woodcuts. From 1513 he took part in the great woodcut ventures of Emperor Maximilian I, including the *Triumphal Arch* (primarily drawn by Dürer and his workshop). After 1515 he also worked on the marginalia for the emperor's Prayer Book. He declined the office of burgomaster of Bachgasse in 1528, probably to complete the *Battle of Alexander*, his most famous work, for William, duke of Bavaria, now in the Munich museum.

WOLF HUBER (*Feldkirch/Vorarlberg c. 1480–1553 Passau*) Painter and draftsman, he was court artist to the prince bishops of Passau from about 1515. Also active as architect, he was a close contemporary of Albrecht Altdorfer and with him, the main representative of the Danube school. Most of all his landscape drawings — tree studies, Alpine valleys, and topographically identifiable views — document his tendency toward emotionally charged depiction of the visible world. The sky — even in sheets with Christian or mythological subjects — is often suffused with sun or an imaginary light source.

HANS FRIES (*Fribourg c. 1460/1462 – after 1518 Bern*) Primarily active as a painter of altars, and perhaps also as a woodcarver, he was influenced by works of Dutch painting, by Hans Holbein the Elder, and by Hans Burgkmair. From 1501, he received a fixed salary as city painter in Fribourg for a decade. Most of the surviving works by Fries were produced in this period. From 1509/1510 he also lived and worked in Bern where he transferred definitively from 1511 until his death.

HANS LEU THE YOUNGER (*Zurich c. 1490–1531 Gubel, near Zurich*) Swiss painter, draftsman and designer of glass painting, he was the leading Zurich artist of his time. About 1510 he was apparently active with Dürer in Nuremberg. From 1514/1515 he was back in Zurich where, on account of the iconoclastic politics of the reformer Zwingli, which gained momentum from the 1520s on, commissions for religious works became scarce. Leu took Zwingli's side and died in battle. Heavily dependent stylistically on the masters of the Danube school and on Hans Baldung, Leu made his principal artistic contribution in the field of autonomous landscape and tree studies.

URS GRAF (*Solothurn c. 1485–after 1529*) Graf probably learned the goldsmith trade in the workshop of his father. During his years of travel, he was in Strassburg and Zurich, where he was trained as a glass painter. He was active as a draftsman (especially for woodcuts) and goldsmith but also as a painter, engraver, and die-cutter for coins and medals. From 1509 he lived in Basel. In 1512 he was matriculated in the Basel goldsmith guild, but was also a soldier, and personally experienced the violent life of a mercenary. From 1520 to 1523 he became a numismatic die-cutter in Basel.

NIKLAUS MANUEL DEUTSCH (*Bern c. 1484–1530 Bern*) Son of an apothecary from Piedmont, Italy, little is known about Manuel's artistic formation. His earliest identifiable works date from 1507. He was active as painter, draftsman, and designer (glass paintings, works in metal, woodcuts, sculptures). After 1520, he became a Reformation author and politician. In the spring of 1516, he probably became acquainted with Urs Graf. Up to his death, he was active as a member of the government, military commander, champion of the Reformation, and a mediator in Confederation controversies.

AMBROSIUS HOLBEIN (*Augsburg c. 1494–c. 1519?*) Ambrosius was about three years older than his brother Hans the Younger. The silverpoint drawing by Hans Holbein the Elder portraying both sons is in this exhibition [From Schongauer to Holbein](#). Very few paintings by Ambrosius are known, principally portraits in Basel from about 1516 and one, in St. Petersburg, from 1518. Toward the end of 1515, Ambrosius and Hans worked in Basel on the marginalia for a printed edition of *In Praise of Folly* by Erasmus of Rotterdam. Another collaborative effort was a panel, painted on both sides, that was presumably intended as an advertisement for the Basel Latin school of Oswald Geisshüsler (called Myconius). In February 1517 Ambrosius became a member of the Basel painters' guild. From 1516 on he created numerous book illustrations for publishing houses in Basel. Nothing more is heard of him after 1519; apparently he died young.

HANS HOLBEIN THE YOUNGER (*Augsburg 1497/1498–1543 London*) On the 1511 silverpoint double portrait of his sons Ambrosius and Hans, Hans Holbein the Elder recorded their ages; Hans was then fourteen years old, Ambrosius presumably three years older. The first training of both lads most likely took place in the Augsburg workshop of their father. In 1515, both are recorded in Basel for the first time, presumably to take advantage of that city's flowering publishing industry. Their first drawings are found in a printed copy of *In Praise of Folly* by Erasmus of Rotterdam. The double portrait of 1516 of the mayor of Basel, Jakob Meyer, and his wife, Dorothea Kannengiesser, was one of the earliest commissioned works by Hans. The first works for the Basel publishing house of Johann Froben date from 1516. Between 1517 and 1519 Hans painted the facade of the Hertenstein house in Lucerne. Several authorities assume that Hans also traveled to Italy at about this time, but his knowledge of Lombard and Venetian architecture and Italian paintings is more likely to have been based on copies and prints.

In 1519 he returned to Basel where he became a member of the painters' guild. The façade paintings for the house "Zum Tanz" in Basel were executed about 1520. Numerous prints date to between 1520 and 1523, as do a series of window designs, chiaroscuro drawings, and his *Dress of Basel Women*; presumably at the time Holbein kept several collaborators at work. In 1524 he attempted to convince Francis I, King of France, to employ him as court painter, apparently without success.

In early September 1526, he left Basel for London where he was a guest in the house of Thomas More. In August of 1528 he returned to Basel where despite the advancing Reformation and the iconoclasm of 1529, he painted religious themes: organ shutters for the Basel cathedral and a series of stained glass window designs with the Passion of Christ. In 1532 Holbein traveled once again to London where he painted the German merchants of the so-called *Stalhof* (named after the steelyard, near their business premises) and designed representations of the triumphal processions of riches and poverty for their guildhall and the festive decorations for the *Stalhof* on the occasion of the entry of Queen Anne Boleyn on 31 May 1533.

Probably thanks to his contact with Anne Boleyn, he obtained entrance to the court and painted members of the aristocracy and bureaucracy. By 1536 he was in the service of Henry VIII, and was regularly paid from 1537 on. He designed jewelry and decorative art objects of all kinds for the court. In 1538/1539 he traveled to the continent to paint portraits of Christina of Denmark and Anne of Cleves, whom the King was considering taking in marriage. He died in London, probably of the plague in 1543. The National Gallery of Art owns two of his portrait paintings, one from each of his two periods in England, both on view near this exhibition.

LEONHARD BECK (*Augsburg c. 1475/1480–1542 Augsburg*) Painter, illuminator, draftsman, and designer of woodcuts, he was active in Augsburg, one of the most important centers of German Renaissance art. He was possibly trained in the workshop of Hans Holbein the Elder before 1501. Painter of altarpieces and portraits, he also contributed to the woodcut projects of Maximilian I: *Weiskunig (Wise King)*, *The Patron Saints of the House of Habsburg*, *Theuerdank*, and *Triumphal Procession*.

HEINRICH ALDEGREVER (*1502 Paderborn/Westphalia–1555/1561 Soest/Westphalia*) Engraver, painter, designer of woodcuts, and goldsmith, he was the most important graphic artist in northern Germany during the sixteenth century. Active in Soest, member of the Protestant establishment of that Westphalian city. In his engravings he worked in the manner of Dürer, similar to the so-called Nuremberg "little masters." Most of his drawings were made in preparation for his engravings.

Excerpted from the catalogue *From Schongauer to Holbein: Master Drawings from Basel and Berlin* (© 1999 National Gallery of Art)

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UBS AG is honored to join the National Gallery of Art in bringing *From Schongauer to Holbein: Master Drawings from Basel and Berlin* to the United States. A compilation of masterpieces by artists who emerged toward the end of the fifteenth century, this exhibition presents more than 190 drawings from the Kuferstichkabinett of the Staatliche Museen zu Berlin and the Öffentliche Kunstsammlung Basel, two world-renowned collections of German drawings from 1465 to 1545.

Many of the greatest Renaissance artists in Germany and Switzerland expressed themselves most powerfully and completely in their drawings. With works by such preeminent artists as Albrecht Dürer, Hans Holbein the Younger, Lucas Cranach, Matthias Grünewald, and others, the exhibition is the finest of its kind ever assembled. Its rich variety of color, style, and subject eloquently illustrates the marriage of the old Germanic tradition of exquisite craftsmanship and the newest Renaissance ideals of science and proportion.

UBS AG's sponsorship of *From Schongauer to Holbein: Master Drawings from Basel and Berlin* demonstrates our long tradition of supporting the arts and our commitment to promoting cultural excellence. Seeing and experiencing the world in new ways through art reinforces the energy and importance of individual insight and the creative process, two critical values fundamental to the way in which we do business.

We at UBS AG are proud to make possible this exhibition and extend our appreciation to the National Gallery of Art for the opportunity to share these extraordinary works with you.

A handwritten signature in black ink, consisting of a stylized, cursive 'R' followed by a few loops and a short horizontal stroke.

Rudi Bogner
Chief Executive
Private Banking

A handwritten signature in black ink, featuring a large, open loop followed by a smaller loop and a short horizontal stroke.

Carlo Grigioni
General Manager
Private Banking - The Americas