

Albrecht
DÜRER

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| Press conference | 19 September 2019 10 am |
| Opening | 19 September 2019 18.30 pm |
| Duration | 20 September 2019 – 6 January 2020 |
| Venue | Propter Homines Hall |
| Curator | Dr Christof Metzger, ALBERTINA |
| Works | ca. 200 |
| Catalogue | Available for EUR 36.90 (English) & EUR 34.90 (German) onsite at the Museum Shop as well as via www.albertina.at |
| Audio guide | German, English, Italian, Spanish, Czech, Russian, Chinese & Japanese |
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| Opening Hours | Daily 10 am – 6 pm Wednesdays & Fridays 10 am – 9pm |
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Albrecht Dürer

20. September 2019 – 6. Jänner 2020

Spectacular Presentation of a Renaissance Genius

It has been decades since so many works by Albrecht Dürer (1471–1528) have been seen in one place: thanks to valuable international loans, Vienna's ALBERTINA Museum—itsself home to numerous world-famous icons of drawing by Dürer including the *Hare*, *Praying Hands*, and *Large Piece of Turf*—will be presenting over 200 examples of Dürer's drawings, printed graphics, and paintings in autumn 2019.

Upon its reopening in 2003, it was with an exhibition of works by Albrecht Dürer that the ALBERTINA Museum ended up welcoming a total of half a million visitors. And now, a selection of over 100 drawings, a dozen paintings, personal writings, and other rare documents will present the oeuvre of this Renaissance genius more comprehensively than ever before.

The Historical Collection of the ALBERTINA Museum

The ALBERTINA Museum holds the world's most important collection of Albrecht Dürer's drawings, a collection that numbers nearly 140 works. The historical background of the museum's Dürer holdings is likewise a matter of special significance: their provenance can be traced back to 1528 without any gaps, with this group of works from the artist's workshop having thus been together for nearly 500 years. The museum's holdings hence also offer a uniquely ideal starting point from which to learn about Dürer's personal, early-humanist concept of art.

International Loan Works Brought Together

For this once-in-a-century exhibition, the ALBERTINA Museum has succeeded in uniting important works from international lenders: the *Adoration of the Magi* from the Uffizi, the unsettling and unsparing self-portrait of a naked Albrecht Dürer from Weimar, *Martyrdom of the Ten Thousand* from Vienna's Kunsthistorisches Museum, *Christ among the Doctors* from the Thyssen-Bornemisza Museum in Madrid, and what is possibly Dürer's most handsome male portrait from the neighboring Museo del Prado. Furthermore, the ALBERTINA Museum is also presenting the late paintings from the artist's final journey to the Netherlands with all of the studies on which they are known to be based.

Art-Historical Sensations

In recent years, curator and Dürer specialist Christof Metzger has been reevaluating the ALBERTINA Museum's Dürer holdings, which embody the world's most important collections of both his drawings and his watercolors. The most surprising outcomes of this work are his assessments regarding the artist's great nature studies from the initial years of the 16th century—such as the *Hare* and the *Large Piece of Turf*—and his studies with strong light/dark contrasts on colored paper such as the famous *Praying Hands*, all of which probe the limits of what can be accomplished with pen and brush. These are demonstration pieces that proved Dürer's consummate drawing and painting abilities to anyone who visited the master's workshop. As such, they are not preliminary studies but autonomous visual tours de force that demonstrate Dürer's stupendous abilities as well as the intellectual depth with which he conceived of nature.

Wall Texts

Albrecht Dürer

For more than five centuries, Albrecht Dürer has been consistently viewed as one of the greatest artists of his or any age. Even today, he is considered the epitome of the Northern Renaissance, which he, very much aware of his own epochal position, proudly celebrated as “art’s reawakening.” His fame is grounded in an oeuvre that is second to none in terms of quality and quantity. It comprises around one hundred paintings, some of which rank among the icons of art history, three hundred of the most delicate prints, and a legacy of nearly one thousand drawings.

Dürer was also a man of letters. His writings include fragments of a chronicle, letters, and the famous account of his journey to the Netherlands, all of which provide intimate glimpses of his origins and family as well as his very own personal life and world. His art theoretical treatises were intended to be presented in four volumes; the third and still most outstanding one of which, his “Study of Human Proportions,” was published in 1528, the year of Dürer’s death. And finally, Dürer also committed poems and even philosophical essays to paper.

Dürer thus stands at the beginning of the idea of the universally educated and thinking artist for whom the production of artworks is not simply synonymous with skill but also requires a profound understanding of art’s fundamental theoretical principles.

Dürer and the ALBERTINA

Dürer’s drawn oeuvre offers a complete picture of both his genesis as an artist and his reflections on art. This fact is due to the remarkable care with which the artist saw to the stock of his own drawings. Albrecht Dürer was also an exception in this regard.

The circa 140 drawings now held by the Albertina Museum represent a group that has existed as such since the sixteenth century, so that Dürer himself can, so to speak, be regarded as the first curator of our holdings of his works. The artist in his Nuremberg workshop appears to have himself systematically assembled the collection featuring numerous family portraits, the exquisite animal and plant studies such as the Young Hare, which over the years has become the Albertina’s heraldic animal, and the famous chiaroscuro drawings, of which *The Praying Hands* is probably the most prominent example. It was thanks to Dürer’s meticulousness and diligence that the Nuremberg merchant Willibald Imhoff (1519–1580) was able to take over a neatly ordered compilation of drawings in the 1550s. These works were acquired for the Prague collection of Emperor Rudolf II (1552–1612) and later, coming from the Imperial Court Library in Vienna, finally entered the Albertina in 1796 thanks to the initiative of its founder, Duke Albert of Saxe-Teschen.

Origins and Family

In the fifteenth and sixteenth centuries Nuremberg was one of the major centers of goldsmithery in Germany. Dürer, himself the offspring of a family of goldsmiths, initially took up the family business but broke off his apprenticeship in 1486 in order to continue his training as painter in Michael Wolgemut's workshop.

Dürer's father was himself a highly talented draftsman who probably taught his son the foundations of the trade. Dürer owes his later virtuosity as an engraver to his early experiences with the burin, employing a technique that was only rarely practiced at that time in Nuremberg. However, the engraving technique is not the only point of contact in Dürer's later oeuvre with the goldsmith's craft. He regularly designed pieces of jewelry and splendid vessels that were perhaps conceived as models for goldsmiths, perhaps even for his brother Endres, who followed their father in his profession.

Dürer's account of his 1520/21 journey to the Netherlands, in which an abundance of goldsmiths are named, makes it eminently clear that he never lost contact to the precious metal processing trade.

Artistic Beginnings on the Upper Rhine

After completing his apprenticeships to become a goldsmith and painter, Dürer undertook the obligatory journeyman's wanderings from 1490 to 1494 that took him to the Upper Rhenish region. He evidently intended to travel to Colmar to meet Martin Schongauer, the leading printmaker of his time, but the artist had already died in February 1491 and only the brothers of the deceased were there to welcome him. Drawings made during Dürer's wanderings reveal the extent to which Schongauer's style and motifs fascinated the young artist.

Dürer's next destination was evidently Basel, a major center of early book printing and a surely worthwhile place for a young artist. He could improve his skills in the fields of book illustration and printmaking there with the goal of creating a niche of his own on the local Nuremberg market dominated by his teacher Michael Wolgemut. A number of books published at Basel indeed feature woodcuts that can be attributed to Dürer: an unrealized edition of the *Comedies* of Terence and individual illustrations to Sebastian Brant's 1494 *Ship of Fools*, the most successful book of the early modern era.

Founding of the Workshop

After concluding his journeyman's wanderings in 1494, Dürer ventured the step into professional independence. His social position was consolidated with his marriage to Agnes Frey, but it was above all her dowry that gave him the financial security needed to set himself up in business. The fact that the first artworks bearing the signet and future quality mark "AD" came on the market around the same time speaks for the young entrepreneur's early success. Dürer's range of works around 1500 already encompassed about thirty engravings and just as many woodcuts.

Dürer produced his prints at his own expense for an anonymous market. He did not aim at a rapid turnover of conventional goods but wanted instead to arouse the interest of buyers with new and unusual themes executed with meticulous perfection. With mythological, pious and even trivial contents presented with previously unknown and later unequalled technical brilliance, he satisfied both religious needs and scholarly humanistic interests. He sometimes took financial risks, for example in 1498 when he published the *Apocalypse*. Dürer created an astonishing repertory of works within a brief span of time that would completely redefine what one would come to expect from prints. With the perfection of his woodcuts and engravings, Dürer surely gave a crucial boost to the pursuit of print collecting.

The Ideal of Classical Antiquity

In 1494, Dürer came in contact with one of the leading exponents of Northern Italian art by way of prints: Andrea Mantegna. Two of Dürer's drawings from that year show his occupation with the engravings of the Mantuan master based on the latter's *Battle of the Sea Gods* and *Bacchanal with Silenus*. For the Nuremberg public of the late fifteenth century, which was then still undersupplied with classical imagery, such prints from the world of mythology must have had a both shocking and fascinating impact.

Dürer's contacts to Nuremberg's humanist circle around Konrad Celtis and Willibald Pirckheimer were of the greatest importance for his early knowledge of classical themes and Italian artworks. In a 1523 text, Dürer notes that he acquired his knowledge of classical writings on human proportions from Pirckheimer, who received an extensive humanist education, which he deepened between 1489 and 1495 during his studies at Padua and Pavia in direct contact with the scholars there.

Was Dürer still occupied with Mantegna's art in Nuremberg in 1494, and was it this fascination that inspired him to travel to Italy a year later? There is much to suggest that Dürer wanted to make himself familiar with the tightly organized distribution system of the painter and engraver Andrea Mantegna's workshop.

Dürer's Nudes

Along with classical subjects, Dürer, after his first stay in Italy, grew increasingly interested in the canon of form that would vouch for a proximity to antiquity in the depiction of the human figure. But the classical ideal of the body could only be reached through reconstruction because, as Dürer lamented around 1512/13 in his draft dedication to the *Four Books of Human Proportion*, the canon could no longer be found. Italian art consequently became the intermediary of a classical repertory of form. Dürer confirmed this point of view in the dedication when he called on “the illustrious artists of Italy, who in our time are foremost in the world, . . . to make public something of their abundance.”

This is why Dürer made studies of the body until around 1500 after life models without, however, resorting to an idealization in the sense of a canon of proportions. Dürer's depictions of the men's and women's baths made shortly after his first journey to Italy demonstrate the artist's growing interest in the depiction of the naked human being. Although the formats differ, the conception of the two prints is so similar that Dürer surely viewed them as companion pieces and considered a common technical treatment. Remarkably, settings and figures are very un-Italian in both *The Men's Bath* and *The Women's Bath*. Dürer primarily made use of the nudity called for in each situation to work out differentiated poses, gestures, and physical physiognomies.

The Early Animal and Plant Studies

Dürer committed several studies of plants in miniature with body color on meticulously prepared parchment, a small bound nosegay of *Violets*, a *Columbine*, and a *Celandine*. He skillfully presents the complex structures of stems, leaves, and blossoms down to the smallest details. These works belong to a group of plant studies that is now distributed among numerous art collections. Most are painted on parchment; some bear the date 1526, an inscription made later by somebody else than Dürer.

Doubts on the authenticity of these studies have recently been expressed, and the works have been attributed to various late sixteenth-century masters imitating Dürer's style. However, the supposed deficiencies are incomprehensible in the face of the studies' considerable painterly qualities. We believe that the drawings were made after Dürer's first stay in Venice, but before 1500.

For Dürer, working after nature served both as a finger exercise and a source of inspiration. These works are perhaps the remnants of a model book conceived according to late medieval workshop practices and intended to exemplify the artistic mastery attained by the then still young Dürer workshop.

The Large Nature Studies

The Great Piece of Turf, the *Young Hare*, and the *Wing of a Blue Roller*, Dürer's most famous nature studies, are masterpieces in their own right and true miracles of art. The artist captured what he so meticulously observed just as painstakingly on paper or parchment. The nature studies produced by Dürer around 1500 are not least the most impressive documents validating the artist's postulate, according to which the highest level of art can only be attained through the imitation of nature: "Truly, art is in nature, and he who manages to wrest it from nature has thus attained it."

In their technical, compositional and artistic perfection, these works extend far beyond the tradition of model books as practiced in the fifteenth century. Dürer's nature studies document his technical virtuosity that pushes the boundaries of what is possible with pen and brush. They demonstrate the perfect artistic form found through the study of nature. These drawings represent a treasure Dürer had at his disposal with which he could superbly convince any visitor to his workshop of his talent: a perfect demonstration of his art.

The Green Passion

The designation given to this set of eleven drawings with scenes from the Passion of Christ derives from the meticulously prepared green paper on which they were made with pen and brush and black ink as well as body color. Dürer's preliminary work on the Passion, which he took up in 1503, is documented in a number of drawings. The fact that such important scenes as *Pilate Washing His Hands* and the *Resurrection* are missing suggests that a 14-part cycle was originally planned.

Dürer's brilliant use of pen, brush, and ink in various degrees of dilution as well as the white highlighting pursuant to a sophisticated lighting concept demonstrate his enormous technical and artistic prowess. Dürer's authorship is consequently not to be called into question. The original function of the cycle is unknown; we do know, however, that the sheets were bound in a book in the seventeenth century. It may be assumed that the *Green Passion* comprises fragments of an elaborately illustrated Passion tractate for a high-ranking personality. While Dürer's occupation with the suffering and death of Christ was usually focused on prints, his *Green Passion* represents a unique work of the highest artistic standards.

Christ Among the Doctors

Probably begun in Venice, the panel painting shows a scene from the pilgrimage of the Holy Family to Jerusalem. Left behind in the Temple, the twelve-year-old Jesus is depicted surrounded by six disputants listening to his words. The narrowness, the scholars' grim physiognomies, and the suggestive play of hands make the tension of the debate almost audible. Dürer found inspiration in the works of Giovanni Bellini and Andrea Mantegna, who in the late fifteenth century developed scenes of half-length figures crowded closely together and shown in close-up against a black backdrop.

Nothing is known about the picture's origins. Along with the artist's monogram and the date 1506, the slip of paper protruding from the book at the bottom left bears the inscription "opus quinque dierum" (the work of five days). The painting was not completed, however. The most advanced sections are the heads, hands, and books belonging to the three bearded figures, as well as the head of Christ. The two main disputants' centrally positioned hands, by contrast, are only fleetingly washed. Dürer probably returned home to Nuremberg in 1507 with his still unfinished painting, and it was there that Hans Baldung Grien, a member of his workshop, tried completing it.

Dürer's efforts in conceiving this panel are documented in a group of chiaroscuro drawings on blue Venetian paper, *carta azzurra*, on which Dürer worked out individual details parallel to the painting process.

Dürer, the Painter

Dürer's early artistic success is indeed owed to his work as a printmaker. His later claim that there was virtually no money in painting and that one could earn much more producing prints may be seen as a certain resistance against the tediousness of the medium of painting.

The general veneration of Dürer as the master of the line would profoundly change with the *Feast of the Rose Garlands* he painted in Venice in 1506. In one of his letters to Willibald Pirckheimer, Dürer proudly noted that his Venetian colleagues who had previously appreciated his prints but said that he could not use color were now admiring the completed work and admitting that "they have never beheld more beautiful colors."

Even before his sojourn in Venice, Dürer could already look back at an impressive series of commissions for paintings, but the fact cannot be overlooked that the commissions he received for large-scale paintings considerably increased after he returned home. He received several prestigious commissions from Elector Frederick III of Saxony, but his clients also included the patriciate of Nuremberg and other rich trading places.

The Construction of the Human Being

Dated 1501, *Reclining Female Nude* is Dürer's earliest known chiaroscuro drawing on paper primed with color. In keeping with Dürer's use of language, the autograph inscription "Dz hab ich gfsyrt" means "I constructed this," and in fact traces of silverpoint lines guided by compass and ruler are recognizable under the delicate layer of paint. One line runs through the navel and crosses two further construction lines at a point somewhat above the navel. Together with the engraving *Nemesis* from around 1501, this work stands at the outset of Dürer's metrization of the human body.

Dürer's 1504 engraving *Adam and Eve* is the most important document of the artist's occupation with the human body. Adam and Eve are shown in a strict frontal pose and characterized by a marmoreal lack of emotion. Dürer initially developed the two figures separately. His guideline along the way was the ancient canon that, as his construction studies demonstrate, he believed to be able to determine through measurements and calculations. Dürer's pursuit of man's measurements reached its climax around 1513 with the preliminary work for his *Treatise on Proportion*. Dürer determined "ideal" proportions from averaged measurements of living models. In addition, recent archeological finds such as those from Augsburg enabled Dürer to obtain at least a vague understanding of idealized classical figures.

The Heller Altarpiece

In 1507, the wealthy Frankfurt councilman and merchant Jakob Heller (circa 1460–1522) commissioned Dürer to paint an altarpiece for the church of the Dominican monastery in Frankfurt am Main. Completed in 1509, the central panel depicts the astonished Apostles witnessing the Assumption and the Coronation of the Virgin through Christ, God the Father, and the Holy Spirit. From the very beginning, this masterpiece was a major attraction and would remain so until Duke Maximilian I, Elector of Bavaria, acquired the famous central panel in 1614. The *Coronation of the Virgin* was destroyed in the 1729 fire at the Munich Residence.

A number of highly detailed studies of hands, feet, heads, and even whole figures for the *Heller Altarpiece* have survived. In terms of technique and style they recall the studies made in Venice on blue paper, but Dürer now meticulously primed each individual sheet in blue or green. The resulting very fine surface allowed for considerably greater delicacy. Such drawings could have been presented to the client during his documented visit to Dürer's workshop. But they were hardly suited as preliminary studies for the considerably less detailed painted versions. These brilliant examples of analytical observation and meticulous representation were thus available for reference in his workshop.

The Feast of the Rose Garlands

Since early 1506, Dürer was occupied with an altar painting commissioned by the German merchants in Venice that was destined for San Bartolomeo, the church of the German community. The *Feast of the Rose Garlands* was consecrated in September in the presence of the doge and was a tremendous success. Dürer had earlier come in for criticism from his Italian rivals who said that while he was a good draftsman and engraver, he could not handle working with paint. This attitude now promptly changed.

The Virgin Mary and the Christ Child are shown enthroned in the middle of the painting. On the right, King Maximilian I kneels before the Virgin, who places a rose garland on his head while a pope kneels on the left and is handed a wreath by the Christ Child. Rose garlands are likewise distributed to the other persons, many of whom have individualized features and probably represent members of Venice's German community. Dürer depicted himself in the background on the right. The slip of paper in his hand identifies him as the author of the panel and emphasizes the fact that he required five months to execute the painting.

Dürer's occupation with the panel is accompanied by a group of chiaroscuro drawings on *carta azzurra* (blue paper) in which he worked out individual details in depth. Back in Nuremberg, these drawings not only documented his Venetian works but also served as tangible samples with which he could impressively demonstrate his extraordinary talent.

The Master Prints

The high point of Dürer's occupation with engraving came with the production of the three so-called Master Prints in 1513 and 1514. The earliest of the prints depicts an armored knight pursued by two monstrous figures. He wears the equipment of a cavalry unit established by Emperor Maximilian in 1498. This adds fuel to the notion that the figure represents a "Knight of Christ" who defiantly braves all hostilities in defense of the Christian faith.

In his *Saint Jerome in His Study*, Dürer devised the domestic counterimage to *Knight, Death, and the Devil*. The engraving shows the church father seated at a writing desk in his study. A dog and a lion, the saint's constant companion, rest in the foreground. Dürer not only describes the surfaces of the materials in the room like stone or grained wood with great delicacy but also the shimmering sunlight, refracted multiple times, that floods into the space through the crown-glass windows.

The enigmatic engraving titled *Melencolia I* confronts the viewer with the winged figure of a woman holding a compass who sits pensively on a step. The dog at her feet and the putto squatting on a millstone are both dozing as well. She is surrounded by a tangle of geometrical bodies, diverse utensils, and medical as well as alchemy instruments. Melancholy, viewed from a humanist perspective, represented a badge of geniality and the highest degree of creativity. Thus, the seated figure may consequently be viewed as an inner self-portrait of the artist.

The Large Printed Cycles

Dürer's activities in the field of printmaking were mostly concentrated on the woodcut and the engraving. Dürer favored the woodcut since the latter half of the fourteenth nineties for large-format single-sheet prints and series. After years of work, he published his first Passion cycle, the *Large Passion*, in 1510/11. He produced seven of its prints between 1496 and 1500, marketing them individually at first before adding four additional prints and a title page in the years before the entire series was published in book form.

Dürer published *The Life of the Virgin* in 1511, at the same time as the book edition of the *Large Passion*. Encompassing twenty prints, it is his most extensive series of woodcuts. Beginning with *The Birth of the Virgin*, the conclusion and highpoint of the cycle is the representation of her *Assumption and Coronation*. Dürer, who worked for over a decade on the series, produced most of its compositions between 1501 and 1505, before his second trip to Venice.

A division of labor was traditionally involved in the production of woodcuts. The artist prepared his initial draft on paper and later transferred the final version onto the meticulously prepared wood printing block, which would then be worked with the woodcarving knife by a specialist blockcutter. The printing itself was probably carried out under Dürer's supervision. When carefully treated, the blocks could produce an almost unlimited number of prints.

The Image of Humankind

Dürer was one of the leading portraitists of his times. The artist often made use of a simple portrait scheme in which the respective sitter is shown as a half-length figure in three-quarter profile with completely or partially visible hands. Dürer was following a traditional type of portrait here that had its origins in the Netherlands and made its way to Nuremberg in the latter half of the fifteenth century. Aside from the overall disposition, the sources for realistic details, the nuanced representation of materiality, as well as the naturalistic rendering of skin, hair, and textiles can be found there.

Aside from the artistic perfection with which Dürer described the outer physical individuality of his sitters, his portraits also went deeper in describing their personalities. Dürer could rely on a treasure store of spontaneously drawn portrait sketches that provided him with motifs and models for his compositions. He could also always fall back on himself as a model, free of charge. His self-portraits, which express a new artistic self-understanding, also fulfilled a wholly pragmatic function. They never left the artist's workshop and could thus be shown to potential customers as samples demonstrating Dürer's ability and virtuosity as a portraitist.

Dürer and Maximilian

Maximilian I was doubtlessly Albrecht Dürer's most prominent patron and, conversely, Dürer would become the most important artist working on behalf of the emperor. It was very probably Willibald Pirckheimer who brought the two into contact with each other around 1510, and Dürer worked on a number of projects for Maximilian prior to the emperor's death in January 1519, always in the print medium. His famous painted portrait of the emperor was made posthumously in two versions. It is not known whether they were commissioned by Maximilian himself or his heirs.

It is therefore not surprising that when the emperor—who was usually well-informed about artistic matters—wrote Nuremberg's city council in 1512 to ask them (in vain) to exempt Albrecht Dürer from all municipal taxes and dues, he made it clear that he was expressly referencing the draftsman: an artist “who has been most diligent in drawing up sketches and plans.” His knowledge of Dürer the painter seems to be based on little more than hearsay. The high esteem in which the Emperor held Dürer is also evident in the annual pension of one hundred guilders that the city of Nuremberg had to pay him from imperial taxes at Maximilian's behest since 1515.

Travels in the Netherlands

In order to ensure that the annual pension of one hundred gulden promised by Emperor Maximilian I would continue to be paid even after his death, Dürer left Nuremberg to attend the coronation of the new emperor, Charles V, in Aachen. Together with his wife Agnes, he set off for the Netherlands on July 12, 1520. He took part in the coronation ceremonies on October 23, and several months later he received confirmation that the imperial pension would continue to be paid. He remained in the Netherlands until the summer of 1521. He took rooms in Antwerp, traveled the country, visited places of interest, and met with artist colleagues like Lucas van Leyden and Jan Gossaert.

Dürer enjoyed great esteem in the Netherlands. Feasts were celebrated in his honor, and scholars like Erasmus of Rotterdam, as well as the mighty, like Christian II, King of Denmark, solicited his favors. The stay in the Netherlands was also a time of intense work and establishing professional contacts. Dürer made paintings and produced a number of portraits in ink, charcoal, and oil that he gave away as presents or sold. In addition, he documented his numerous impressions and experiences in sketchbooks that he carried with him while traveling through the Netherlands.

Late Masterpieces

When Dürer returned home from his travels through the Netherlands, his artistic production seems to have been affected by a certain fatigue. He was perhaps still suffering from a progressively degenerative illness about which he had already complained in his account of his stay in the Netherlands and which would finally carry him off on April 6, 1528. At this time, he concentrated his printmaking activities on engraved portraits and on a series of small-format devotional images of saints and apostles. His production of woodcuts would almost come to a complete standstill. He accomplished to paint only a few portraits that loom large within his oeuvre, however.

Dürer devoted his remaining time to completing his literary oeuvre encompassing four books, one each on mathematics and geometry, on architecture, on proportion, and a partly theoretical, partly practice-oriented painter's manual: *The Instruction in Measurement* that was printed in 1525, the *Instructions on the Fortification* that was published in 1527, the *Four Books on Human Proportion* that appeared posthumously in the year of Dürer's death, and a handbook on painting that remained an incomplete manuscript.

Biography

Albrecht Dürer 1471–1528

- May 21, 1471 Albrecht Dürer is born to the goldsmith of the same name in Nuremberg.
- 1486–1489 Painting apprenticeship in Michael Wolgemut's workshop
- 1490–1494 Journeyman years in the Upper Rhenish region with probable stations in Colmar, Strasbourg, and Basel
- July 7, 1494 Marriage to Agnes Frey
- 1495 First trip to Italy
- 1496 Establishment of a workshop specialized in high-quality prints; first official portrait commissions, among them from Frederick III, Elector of Saxony
- 1498 Publication of the *Apocalypse* series of woodcuts
- From 1500 Starts his study of proportions; animal and plant studies
- 1505–1507 Second trip to Venice; commission for the *Feast of the Rose Garlands* and breakthrough as painter
- 1508–1511 Prestigious painting commissions (*Martyrdom of the Ten Thousand* and *Heller Altarpiece*) and work on the large cycle of prints (*Large Passion, Small Passion, Life of the Virgin, Engraved Passion*)
- 1512–1519 Commissions on behalf of Emperor Maximilian I
- 1520–1521 Journey to the Netherlands
- 1522–1528 Compiling and partial publication of his theoretical writings, the *Instruction in Measurement, Instructions on the Fortification of Cities* and *Treatise on Proportions*. The planned manual on painting remains unfinished.
- April 6, 1528 Albrecht Dürer dies.