

From time immemorial artists have always taken a keen interest in the "hand" of great masters, and have collected drawings with passionate enthusiasm. In the 18<sup>th</sup> century drawing was the foundation of every artist's training. In the case of the graphic artist it has remained the *conditio sine qua non*. Thus not for tradition's sake but simply because Altdorfer's temperament and the rhythm of his being are best revealed in his drawings have these few examples of his work in the Altdorfer Exhibition in Munich been reproduced in these pages. The drawing for the "Adoration of the Magi" displays the Regensburg master's preference for white in producing light effects. The dark ground is coloured space. An unnatural element is thereby introduced. A contrast, on the other hand, is formed by the drawing with the willow and is more true to nature. It is the original drawing of a tree standing with cleft trunk on two legs; the head is covered with wild unkempt locks. The woodcut of St. Christopher pushed right to the edge, bent almost to the shape of a ball by the burden he carries, arrests and surprises the eye by the clear language of its lines. The architectural drawings form a transition from the flat to structural work. The entirely "modern" effect of the first architectural drawing shows the striving after clear constructive expression, while on the other hand, the drawing for the "Nativity of the Virgin Mary" appears to be still struggling with the perspective, and is a mixture of



Das Innere einer Kirche  
getuschte Federzeichnung  
Interior of a church  
coloured pen and ink drawing