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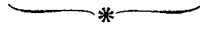
978-0-521-17258-5 - Woodcuts and Engravings by Albert Durer

T. D. Barlow

Excerpt

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WOODCUTS & ENGRAVINGS BY ALBERT DÜRER



- B. A. Bartsch, *Le Peintre Graveur*.
 Br. C. M. Briquet, *Les Filigranes*.
 D. Campbell Dodgson, *Catalogue of Early German and Flemish Woodcuts in B.M.* vol. 1.
 Ha. B. Hausmann, *A. Dürers Kupferstiche Radirungen Holzschnitte und Zeichnungen*.
 L. F. Lippmann, *Zeichnungen von A. Dürer in Nachbildungen*.
 P. J. D. Passavant, *Le Peintre Graveur*.

1489

I CASSANDRA FIDELI CROWNING A SCHOLAR WITH A
DOCTOR'S CAP 134 × 89

From *Oratio Cassandre Venete*, n.p. or d. but probably Peter Wagner, Nuremberg 1489. Hain 4553.

The woodcut though very crudely designed and cut is not without some affinity to the Basle woodcuts described below and may be by Dürer. Cassandra Fideli was a learned Venetian lady.

1492

2 S. JEROME EXTRACTING A THORN FROM THE LION'S
PAW D.p. 267. 192 × 134

Backhaus collection.

Copy from J. Sacon's Lyons edition of 1508 of the original woodcut which appears in *Liber Epistolarum Sancti Hieronymi*, Kesler, Basle 1492. Hain 8561. Another edition appeared in 1497 with an illustration of the same subject cut upon another block. The reason for this is difficult to understand as the original block is preserved in the Basle Museum with an inscription in Dürer's hand on the back. It is of great importance as confirming Scheurl's statement, *Opera Pirkheimeri*, 1610, p. 352, that he went there in 1492.

3 S. AMBROSE WRITING AT HIS DESK 184 × 138

From *Opera Sancti Ambrosii*, J. de Amerbach, Basle 1492. Proctor 7592. Weisbach, *Baseler Buchillustration*, No. 30. This woodcut is superior to the majority of contemporary woodcuts, and has some similarity in design to No. 2. But in general treatment and especially as regards the drapery it is inferior to the latter. It has been attributed to Dürer, but not I think justifiably. Nevertheless it is not impossible that he designed it and for this reason I have included it.

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4 ILLUSTRATIONS OF DER RITTER VOM TURN

Contains 48 cuts, one of which is repeated. The 1st edition with these illustrations was printed by M. Furter, Basle 1493. This copy with similar illustrations is from J. Knoblouch's edition, Strassburg 1513.

5 ILLUSTRATIONS OF A TERENCE

In the Basle Museum are preserved a number of blocks upon which drawings have been made but not completed. They were designed for a Terence which was projected but never printed. A few of the blocks have been partially cut and from these impressions were taken about 100 years ago of which these are examples.

6 ILLUSTRATIONS OF NAVIS STULTIFERA

Printed by Bergmann de Olpe, Basle 1497. Hain 3750.

This famous book, written by the humanist Sebastian Brant, first appeared in 1494. It contains 117 illustrations, a few of which are repeated. About 40 of these are by the same hand as those described under Nos. 4 and 5.

7 PORTRAIT OF SEBASTIAN BRANT 89 × 73

From *Varia Sebastiani Brant Carmina*, B. de Olpe Basle 1498. Hain 3731.

Contains three woodcuts by another hand and this portrait which may belong to the same group as those described above.

- 8 (1) MARY IN THE SUN (2) THE ANNUNCIATION
 (3) THE NATIVITY (4) THE MASS OF S. GREGORY
 (5) S. SEBASTIAN (6) S. ONUPHRIUS
 (7) S. CATHERINE (8) S. JEROME AND THE LION
 (9) DAVID IN PRAYER (10) ADORATION OF THE MAGI
 (11) MEETING OF THE LIVING AND THE DEAD

Reproductions of these woodcuts which appear:

1 and 2 in Wimpfeling, *De Conceptu...Mariae...*, B. de Olpe, 1494. Proctor 7771.

3, 4, 5, 6 in S. Brant, *In Laudem...Virginis...Carmina*, B. de Olpe, n.d. Hain 3733.

7 in Locher, *Ad lectorem epigramma de diva Katherina*, B. de Olpe, 1496. Proctor 7773.

8 in Locher, *Theologica Emphasis*, B. de Olpe, 1496. Proctor 7774.

9, 10, 11 in *Diurnale...Ecclesie Basiliensis*, B. de Olpe, 1499. Proctor 7784.

A copy of Brant's *In Laudem...* at Zurich contains woodcuts of S. Bruno and the Translation of S. Christiana and a *Hortulus Animae*, Basle 1515, and another, Basle 1518, contain woodcuts of SS. Dorothy, Margaret, Christopher, Laurence, Martin, Nicholas and Mary Magdalen which I have not seen.

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9 THE ADORATION OF THE MAGI 74 × 45

From the title-page of *Textus Sequentiarum*, n.p. or d., but possibly M. Furter, Basle circa 1500. Hain 14685.

The same woodcut as that reproduced under No. 8.

For literature dealing with Dürer's visit to Basle see: Burckhardt, *A. Dürers Aufenthalt in Basel 1492-1494*, Basle 1892, and Weisbach, *Der Meister der Bergmannschen Officin*, Strassburg 1896. Much controversy has arisen as to the problem of these woodcuts and there is no consensus of opinion that they were designed by Dürer.

1493

10 CHRIST ON THE CROSS WITH THE VIRGIN AND S. JOHN

Reproduction of a woodcut from *Speciale opus missarum...*, n.p. 1493. Probably Strassburg. Hain 11251.

This woodcut is described in *Dürer Society*, ix. 31, 1906, in which it is attributed to Dürer, an ascription now generally accepted. In the same book is a small head of Christ crowned with thorns which is probably also by his hand.

1494

11 THE GREAT COURIER B. 81

Reproduction. Only three impressions are known. An article by Hans F. Secker, *Zeitschrift für bildende Kunst*, N.F. xxix, Heft 12, 1917/18, reproduces a drawing of the same subject at Dantzig which bears the inscription:

“Dz hat Wolfgang Pewrer gemacht
im 1484 jor.”

Despite its crudeness and defective drawing this is probably Dürer's first engraving. But it is open to question whether it should not be assigned to the period before he set out upon his travels.

12 THE CONVERSION OF S. PAUL

Reproduction of the unique impression at Dresden. The article cited above in discussing this engraving draws attention to the resemblance in pose of the mounted figure and the stumbling horse l. to that of the similar figure in the Martyrdom of S. Catherine, B. 120. The background has many features characteristic of the typical Dürer landscape which could hardly have been reproduced by a copyist at so early a date. The group of trees in the centre recall those of the Orpheus drawing, L. 159, and the mound below it l. and the plant in the foreground are engraved in a manner very characteristic of Dürer's early work.

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1495

- 13 THE HOLY FAMILY WITH THE BUTTERFLY B. 44.
236 × 185. Wmk Gothic P

Fisher collection.

Brilliant and very early impression. Sir M. Conway, *Burlington Magazine*, No. 95, 1911, suggests that this and the three following engravings were executed at Strassburg in 1493 and that Dürer met there and was influenced by the interesting artist who is known as the Hausbuch Meister. This theory merits careful consideration, but they show such a marked advance upon Nos. 11 and 12 that if these are genuine Nos. 13–16 cannot be dated before 1495 and are thus removed by a considerable period from the date at which it was possible for Dürer to have been in Strassburg. It may, on the other hand, be argued that 11 and 12 were executed three or four years earlier. The form of the monogram in this engraving is very primitive and resembles that found on a number of early drawings.

- 14 THE RAVISHER B. 92. 114 × 102

Brilliant impression. This engraving has been doubted but is now accepted as genuine. Conway associates it with No. 15. The finest and earliest impressions are found on High Crown paper which is unusual at this period, the most common paper for fine impressions of engravings produced before 1500 being that with the Gothic P. watermark.

- 15 THE OFFER OF LOVE B. 93. 149 × 137. Wmk Gothic P

Fisher collection.

Fine and early impression.

- 16 THE PROMENADE B. 94. 195 × 120

Fine impression.

1495–1496

- 17 THE ASSEMBLY OF MEN-AT-ARMS B. 88. 134 × 148

Mayer collection.

Superb impression. The monogram is still very early in form.

- 18 THE LITTLE COURIER B. 80. 107 × 77

Firmin-Didot collection.

Brilliant impression. This little print, which is very delicately engraved, should perhaps be grouped with Nos. 13–16, but its treatment is more delicate and skilful.

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1496

- 19 **THE PRODIGAL SON** B. 28. 247 × 190. Wmk Gothic P
Novak and Lawson Thomson collections.
Brilliant impression in which the plate is covered with the scratches which are often to be seen on early impressions of the engravings of this period. The monogram is still primitive in form and the trees above the buildings are treated in a conventional manner similarly to those in No. 17.
Another impression 247 × 190
No watermark but on paper with the jug watermark. A later but good impression. The scratches have been removed except r. upon the swine where they are still visible. The paper indicates a date of about 1518.
- 20 **THE SYPHILITIC** P. 198. D.p. 268
Reproduction of this woodcut which is printed upon a broadside with a poem by Ulseus dated 1496.
- 21 **THE MONSTROUS HOG** B. 95. 119 × 127. Wmk Gothic P
Mayer collection.
Brilliant impression. This monster was born at Landsee in 1496.
- 22 **THE PENANCE OF S. JOHN CHRYSOSTOM** B. 63.
182 × 118. Wmk Bull's Head
Jackson collection.
An early but not very brilliant impression.
- 23 **S. JEROME IN PENITENCE** B. 61
(i) 320 × 224. Wmk Gothic P
Mariette collection.
An early and brilliant impression.
(ii) Another impression 318 × 224. Wmk Jug
Lely and Ginsburg collections.
This impression is reproduced in *Dürer Society*, ix. 27, 1906. While (i) is clean wiped, (ii) shows the presence of surface ink and is an impression of unusual fullness. Nevertheless if the two be compared the superior quality of (i) is apparent and the watermark confirms its earlier date.

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- 24 THE HOLY FAMILY WITH THE HARES B. 102. D. 9.
390 × 282. Wmk Reichsapfel

Straeter and Mayer collections.

Very fine impression. After Dürer's return to Nuremberg he produced seven large single woodcuts, the Apocalypse series and part of the Great Passion. It is possible that he worked on all of these simultaneously, and it is impossible to place them in precise chronological sequence, but this woodcut seems to me the most primitive in draughtsmanship and I have therefore placed it first. The influence of Schongauer is perhaps to be noted.

- 25 ERCULES B. 127. D. 5. 386 × 281. Wmk Reichsapfel

Bremen Duplicate and Eissler collection.

Fine impression of this woodcut, the meaning of which is obscure.

- 26 THE MEN'S BATH B. 128. D. 4. 392 × 282. Wmk
Br. 4773

Lanna and Mayer collections.

Brilliant impression.

1497

- 27 THE FOUR NAKED WOMEN B. 75, dated 1497. 190 × 133
Waller collection.

Good and early impression but not of the finest quality. The first engraving of Dürer's to bear a date. Its meaning is obscure but it is much influenced by J. dei Barberi's Victory and Fame, B. 18.

- 28 A KING OR SULTAN SEATED ON A THRONE

Reproduction.

This unique and unfinished proof of an engraving, preserved in the Ryksprentenkabinet at Amsterdam, has been known for a long time and is referred to by P., who attributed it to Baldung. A drawing formerly in the Northwick collection, a copy of a lost original, reproduces the same design with greater detail. It cannot be dated with precision but D. *Burlington Magazine*, 226, 1922, following Römer in *Repertorium für Kunstwissenschaft*, 1917, assigns it to about 1497.

- 29 THE MARTYRDOM OF S. CATHERINE B. 120. D. 7.
388 × 281. Wmk Reichsapfel

Barnard collection.

Brilliant impression.

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1498

30 PORTRAIT OF B. PIRKHEIMER 73 × 51

This little woodcut from *Trilogium Anime*, A. Koberger, Nuremberg 1498, Hain 10315, was described by Dörnhöffer, *Kunstgeschichtliche Anzeigen*, Innsbruck 1906. It was undoubtedly designed by Dürer.

31 SAMSON AND THE LION B. 2. D. 8. 382 × 280. Wmk Reichsapfel

Perry and Eissler collections.

Fine and fully printed impression.

32 THE DREAM B. 76. 188 × 119

Fine impression very cleanly wiped. It should perhaps be grouped with No. 27. I have placed it a little later as indicating its greater accomplishment of treatment. The little winged cupid is a Venetian reminiscence.

33 THE MARTYRDOM OF 10,000 CHRISTIANS B. 117. D. 3. 384 × 280. Wmk Reichsapfel

An early impression injured by mildew. It resembles to a certain degree in draughtsmanship the Apocalypse woodcuts Nos. 46 and 48.

34 APOCALYPSIS CUM FIGURIS D.p. 260.

The 1498 edition with Latin text of the Apocalypse. In this year Dürer issued two editions with Latin and German text. The title-page of the latter bears the inscription in xylographic type: "Die heimlich/offenbarüg Johñis" and the text is printed in German with Koberger's type 24. In 1511 a 2nd edition was issued with Latin text only and with a new woodcut for the title-page. Of the 1498 editions the woodcuts of the German are as a rule rather stronger than those of the Latin edition. Both are printed on paper without a watermark and such proofs as exist are usually on Reichsapfel paper. For some reason which it is difficult to understand proofs only appear to exist of six or seven of the 15 woodcuts of the series. Complete copies of the 1498 editions are excessively rare.

35 THE MARTYRDOM OF S. JOHN B. 61. D. 10. 384 × 280. Wmk Reichsapfel

A proof, but not of fine quality.

36 S. JOHN BEHOLDING THE SEVEN CANDLESTICKS B. 62. 390 × 280

All the woodcuts in the 1498 Latin edition, from which this impression comes, are approximately the above size.

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37 THE FOUR AND TWENTY ELDERS ROUND THE THRONE
OF GOD B. 63

From the 1498 Latin edition.

38 THE RIDERS ON THE FOUR HORSES B. 64. D. 11.
390 × 282. Wmk Reichsapfel

Lawson Thomson collection.

Very fine impression. Proof.

39 WHITE ROBES GIVEN TO THE MARTYRS B. 65

From the 1498 Latin edition.

40 ANGELS RESTRAINING THE FOUR WINDS B. 66

From the 1498 Latin edition.

41 THE SEVEN ANGELS WITH TRUMPETS B. 68. 389 × 281.
Wmk Br. 4773

Mayer collection.

Proof. The watermark, though rare, is found on proofs of this period, cf. No. 26. No proof of this woodcut has, so far as I am aware, hitherto been recorded.

42 THE FIFTH AND SIXTH TRUMPETS SOUND B. 69

From the 1498 Latin edition.

43 S. JOHN SWALLOWING THE BOOK B. 70

From the 1498 Latin edition.

44 THE WOMAN CLOTHED WITH THE SUN B. 71.
384 × 273

This impression is without text, and the paper has no watermark. It is badly printed, but the upper part has the quality of a proof. If it is a proof, it is, I believe, the first that has been recorded.

45 MICHAEL AND THE ANGELS FIGHT WITH THE DRAGON
B. 72

From the 1498 Latin edition.

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- 46 THE BEAST WITH SEVEN HEADS B. 74. D. 13. 386 × 282.
Wmk Reichsapfel
Proof. Fine impression.
- 47 THE ADORATION OF THE LAMB B. 67
From the 1498 Latin edition.
- 48 THE WHORE OF BABYLON B. 73. D. 12. 388 × 282.
Wmk Reichsapfel
Proof of very fine quality.
- 49 THE ANGEL WITH THE KEY OF THE PIT B. 75
From the 1498 Latin edition.
In all editions this woodcut is without text and it is only by means of the watermark or the width of wiremarks that the edition to which an impression belongs may be determined.
- 50 THE VIRGIN AND CHILD ON THE CRESCENT B. 30.
107 × 77
Berlin Duplicate and Lepell collection.
Very fine impression of this rare engraving. It shows the influence of Schongauer's B. 27.
- 51 THE KNIGHT AND THE LADY B. 82. 107 × 77
Soleil Drugulin and Novak collections.
An early impression, but badly injured by surface dirt.
- 52 THE LITTLE FORTUNE B. 78. 119 × 65. Wmk Bull's
Head
Beautiful and unusually full impression.
- 53 THE TURKISH FAMILY B. 85. 110 × 79
Davidsohn collection.
Good and early impression in beautiful condition but not so fully printed as some.
- 54 THE COOK AND THE HOUSEKEEPER B. 84. 108 × 77
Spencer collection.
Fine impression. The above is the traditional title. But in Dürer Society Supplementary Notes, p. 66, quoting from Lange, *Zeitschrift für bildende*

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Kunst, N.F. xviii. 94, it is suggested that the engraving illustrates one of the stories from the Ritter vom Turn, wherein a man kept a fine eel in his fish-tank which his wife in his absence conspired with a gossip to cook and eat, telling her husband on his return that another had taken it. But the man had a magpie which told him what had happened. Whereupon the wife and the gossip in revenge caught the bird and plucked the feathers from its head. In future whenever the magpie saw a man with a bald head it would cry, "So you have been telling about the eel."

55 THE PEASANT AND HIS WIFE B. 83. 108 × 76

Early impression but, like No. 51, spoilt by surface dirt.

It is probable that, as in the case of No. 54, this engraving has more significance than is implied by the above which is the usual title.

56 THE THREE PEASANTS B. 86. 107 × 77

Spencer collection.

Very fine impression.

1499

57 S. ANNE AND THE VIRGIN B. 29. 115 × 70

Odling collection.

An early but rather dirty impression.

58 S. SEBASTIAN BY THE TREE B. 55. 116 × 71. Wmk
Bull's Head

Gellatly and Drugulin collections.

Fine impression. The figure shows the influence of J. dei Barberi's *The Captives*, B. 17.

59 S. SEBASTIAN BY THE COLUMN B. 56. 108 × 75

Prince Paar, Morrison and Dodd collections.

Fine impression. It is commonly stated that there are two states of this engraving, the chief difference being in the form of the Saint's mouth. Koehler, *Chronological Catalogue of Dürer's Engravings*, Grolier Club, New York 1897, refers to other minor differences as exemplified by two impressions at Berlin. Thausing points out that in its proportions and facial characteristics the Saint resembles some of the angels in the Apocalypse woodcuts. It may also be suggested that the figure indicates an Italian source of inspiration such as that of Cima da Conegliano.