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Catalogue of Woodcuts  
by  
Albrecht Dürer

With an introduction from Mariette's *Abcdario*  
of 1767 and Notes from "Catalogue of Early  
German and Flemish Woodcuts in the  
British Museum"

by  
CAMPBELL DODGSON, M. A.



For sale by  
FITZROY CARRINGTON  
707 FIFTH AVENUE  
NEW YORK



CATALOGUE OF WOODCUTS

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ALBRECHT DÜRER

With an Introduction from Mariette's "Abcdario" of 1767  
and Notes from "Catalogue of Early German and  
Flemish Woodcuts in the British Museum"  
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FITZROY CARRINGTON

707 Fifth Avenue

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FROM MARIETTE'S "ABCDARIO" OF 1767

I know of nothing so perfectly carried out, in the way of wood engraving, as what was done during the lifetime of Albert Dürer, from the drawings of that great artist. He had the good fortune to find, close at hand, so to speak, engravers, or, as the Germans say, wood-cutters, "Formschneider", who had become proficient in cutting wood with great facility, (1) and to whom neither the closest lines, nor those that were farthest apart, presented any difficulty. Wood has been used by those who first made prints; and from this same material those industrious artists who gave birth to the printing of books had formed their types. Use and experience had not failed to perfect the process, and our friend Albert Dürer was able to profit by an easy and prompt medium, which, by multiplying his drawings, gave him a reputation which spread everywhere, and won him immortal glory. He could sketch his thoughts with a pen on wood, and he was sure that the engraver would not let a single line escape; that he would give them their proper thickness, and that as a result none of his work would be lost, and that each print taken by impression from the engraving would be a faithful copy of what he had drawn. This advantage is not met with in other kinds of engraving, in which the man who works with his burin or his point can never follow so exactly the outlines of the drawing he is imitating, without departing from it, and without almost always translating it in a manner which he has contracted and which has become familiar to him.

- (1) They used pear-wood, and, in the choicest works, box-wood, which, as it is harder and closer, keeps its edges better. (Note by Mariette; he wrote at the top of the page the date 1767).



"These considerations have often made me reflect, and have filled me with astonishment when I thought of the kind of discredit into which all the wood-engraving of the past seems to have fallen. Indifference to it has reached such a pass that engravers on wood, for want of work, have either taken up other trades, or have trained no pupils who could replace them. There are hardly any of them today; and how do those who do cut wood succeed? It is deplorable that we have so allowed a branch of engraving to lapse, which, if it was not suited to give effects of chiaroscuro, or to charm the eye, had on the other hand the merit of being able to preserve the more precisely the true character of the master; and to take the place of his drawings.

"It is from this point of view alone that these prints must be considered; and when they are found in good condition, and in good impressions, it indicates complete lack of taste not to be affected by them. But prints of this kind are as displeasing when they are badly printed, or when the engraving of them has been done by a bad workman, as they are rare and valuable when they are early impressions; these are easy to recognize by their fine close lines, and by the appearance of softness to the eye which the clearness of the lines produces. But the block of wood cannot always remain in this first condition of freshness. In quite a short time the strain and compression of the press crush the wood subjected to it; the sharp edges become blunt; the lines grow coarser, parts of the wood break at their corners, especially in





places which have no support, and are too separated; worms get in sometimes, and the wood-block finally will print only a rough and coarse production, instead of the delicate effect it gave the first time it passed through the press.

"So it is easy to see how much discrimination is needed for prints of this kind. Since they are neglected by collectors, this has not been noticed. But if they ever recover favor, they will be of such great rarity that there will scarcely be enough of them to satisfy the eagerness of the curious. Many prints have passed through my hands, and I have seen many of those of Albert Durer, engraved on wood, but it was pure chance if they were of good quality. My father, who handled still more of them than I, had the same experience; and I have never seen him more pleased than when he had acquired the fine collection of these prints which today forms the foundation of the one I possess, and which I count among the rarest things I own. Every time I go over it I feel a new pleasure, equalled by my surprise at finding together so many prints of so old a date, and at seeing them in such perfect condition. All have their first freshness; and are so clear and pure in line that it is hard to believe that they are not the work of the burin on copper."



ALBRECHT DÜRER

Painter and engraver; second son of Albrecht Dürer, goldsmith (d.1502) and Barbara Holper; born at Nuremberg 21 May 1471; pupil of his father and Wolgemut, 1486-89; travelled 1490-94; visiting Colmar and Basle, perhaps also Venice; returned to Nuremberg in May and married Agnes Frey, 7 July 1494; visited Venice, Winter of 1505-6 to Spring of 1507, and the Netherlands, July 1520 to July 1521; worked during the remainder of his life at Nuremberg; died 6 April, 1528.



DÜRER'S WOODCUTS

by

Campbell Dodgson

"To understand Dürer's woodcuts aright, it is necessary to get to know them in their chronological sequence. In conservative collections, where they are arranged by order of subject, on the system of Bartsch, the student is continually confused by the juxtaposition of quite incongruous pieces, placed together merely because "Jérôme," for instance, comes in alphabetical order next after "Jean." The British Museum collection has been arranged for more than ten years past in chronological order, which, in Dürer's case, is unusually easy to determine with approximate accuracy, because his methodical turn of mind caused him to be fond of dates, while the undated pieces can be fitted in without much difficulty by the evidence of style.... The series opens magnificently with the group of large and stately woodcuts, abounding in vitality and dramatic inventions, produced by Dürer between 1495 and 1500. These include the fifteen subjects of the "Apocalypse," the seven early subjects of the "Great Passion" (not completed until 1510-11) and seven detached pieces uniform with the two series already named in dimensions and style, but independent of them in subject.... To the years 1500-04 belong a number of woodcuts of Holy Families and Saints, much smaller than the "Apocalypse," and rather roughly cut. Some critics have wished to dismiss one or another of them as pupils' work, but for this there is really no justification. Then comes another very good period, that of the "Life of the Virgin," of which set Dürer had finished seventeen subjects before he left for Venice in

THE HISTORY OF THE  
CITY OF BOSTON  
FROM 1630 TO 1880

BY  
JOHN H. COOPER

The history of the city of Boston is a story of growth and development. It begins with the arrival of the first settlers in 1630, who founded the city on a small island in the harbor. Over the years, the city expanded its territory and became a major center of commerce and industry. The city's growth was fueled by its strategic location on the coast, which allowed it to become a leading port and a center of trade. The city's economy diversified over time, with the emergence of new industries and the growth of the service sector. The city's history is marked by significant events, including the American Revolution and the Civil War. Today, Boston is a vibrant city with a rich cultural heritage and a strong economy.

1505, while the "Death of the Virgin" and "The Assumption" were added in 1510, and the frontispiece in 1511, when the whole work came out as a book, assuredly one of the most desirable picture-books the world has ever seen!...The years 1510 and 1511 were the most prolific of all, and witnessed the publication of other connected pieces.....The single sheets of 1511 include, besides the marvelous "Trinity" already mentioned, the large "Adoration of the Magi," the "Mass of St. Gregory," a "St. Jérôme in his Cell," which is the best, after the celebrated engraving of 1514, of Dürer's repeated versions of that delightful subject; the "Cain and Abel," which is one of the great rarities; two rather unattractive "Holy Families"; and the beautiful square "Saint Christopher," of which many fine impressions are extant to bear witness to its technical virtues. The average level of all the work of the year 1511 is so astonishingly high, that it must be regarded as the culminating period of the woodcuts, just as a slightly later time, the years 1513-14, witnesses the climax of the engravings.....The later woodcuts are comparatively few in number. They include a few that are primarily of scientific interest, such as the celestial and terrestrial globes and the armillary sphere, besides the numerous illustrations to Dürer's own works on Measurement, Proportion, and Fortification. But among them are the two splendid portraits made from drawings now in the Albertina, the "Emperor Maximilian" of 1518 and the "Ulrich Varnbüler" of 1522.

It is a fortunate circumstance for the museums and collectors of today that Dürer's prints







THE MARTYRDOM OF ST. CATHERINE OF ALEXANDRIA

Size of the original woodcut  $15\frac{3}{8} \times 11\frac{1}{4}$  inches



CATALOGUELARGE SINGLE WOODCUTS: ABOUT 1495-1498

"The series opens magnificently with the group of large and stately woodcuts, abounding in vitality and dramatic inventions, produced by Dürer between 1495 and 1500. These include the fifteen subjects of the "Apocalypse", the seven early subjects of the "Great Passion" (not completed until 1510-1511) and seven detached pieces uniform with the two series already named in dimensions and style, but independent of them in subject."

-Campbell Dodgson.

The Martyrdom of St. Catherine of Alexandria

Watermark: "Reichsapfel" C.D.7; B.120

Collection: Davidsohn

See Illustration

The Same

Watermark: "Reichsapfel"

Collection: Bohm

THE APOCALYPSE 1498 OR EARLIERThe Adoration of the Lamb

B.567

German text at back

"And I beheld, and, lo, in the midst of the throne and of the four beasts, and in the midst of the elders, stood a Lamb as it had been slain, having seven horns and seven eyes, which are the seven Spirits of God



sent forth into all the earth. And he came and took the book out of the right hand of him that sat upon the throne.

"And when he had taken the book, the four beasts and four and twenty elders fell down before the Lamb, having every one of them harps, and golden vials full of odours, which are the prayers of saints."

The Revelation of St. John the Divine.  
Chap. V, verses 6-8

The Whore of Babylon

C.D.12; B.73

Watermark: "Reichsapfel"

"As the paper usually found with the 'Reichsapfel' (Ha 24) is that used for the earliest impressions of all this group of large woodcuts of the XV Century, I see no reason to doubt that subjects from the Apocalypse on 'Reichsapfel' paper are proofs, strictly so called, taken immediately on the completion of the blocks, or at least before the issue of the 1498 editions."

-Campbell Dodgson.

"So he carried me away in the spirit into the wilderness; and I saw a woman sit upon a scarlet coloured beast, full of names of blasphemy, having seven heads and ten horns.

"And the woman was arrayed in purple and scarlet colour, and decked with gold and precious stones and pearls, having a golden cup in her





THE WHORE OF BABYLON

Size of the original woodcut  $15\frac{3}{4}$  x  $11\frac{1}{4}$  inches





hand full of abominations.....

"And upon her forehead was a name written  
MYSTERY, BABYLON THE GREAT, THE MOTHER OF  
HARLOTS AND ABOMINATIONS OF THE EARTH."

The Revelation of St. John the Divine.  
Chap. XVII, verses 3-5

See Illustration.

THE GREAT PASSION. EARLIER PORTION  
ABOUT 1497-1500

- |  |              |
|--|--------------|
| <u>The Agony in the Garden</u>   | C.D.15, B.6  |
| Watermark: "Reichsapfel"   |              |
| <u>The Scourging of Christ</u>   | C.D.16, B.8  |
| Watermark: "Reichsapfel"   |              |
| <u>Christ shown to the people</u>  | C.D.17, B.9  |
| Collection: Artaria  |              |
| <u>Christ bearing the cross</u>  | C.D.18, B.10 |
| Collection: Artaria  |              |
| <u>The Crucifixion</u>   | C.D.19, B.11 |
| Watermark: Bull's head and caduceus  |              |
| Collection: Artaria  |              |
| <u>The Entombment</u>  | C.D.21, B.12 |
| Watermark: Double Roman A with a Cross<br>(Hausmann No.39) Collection: Artaria |              |



SERIES OF SACRED SUBJECTS. ABOUT 1501-1504

"To the years 1500-1504 belong a number of woodcuts of Holy Families and Saints, much smaller than the Apocalypse, and rather roughly cut. Some critics have wished to dismiss one or another of them as pupils' work, but for this there is really no justification."

-Campbell Dodgson

The Crucifixion, with the three Crosses

C.D.26, B.59

"This is the most archaic in drawing, and the nearest to the Great Passion, of the group now being described. Its date is perhaps little after 1500."

-Campbell Dodgson

The Visit of St. Anthony to St. Paul the Hermit

British Museum Duplicate

C.D.31, B.107

St. Francis receiving the Stigmata C.D.33, B.110St. John the Baptist and St. Jerome

B.112

Watermark: "Bull's Head"

Collection: Davidsohn



S. S. Nicholas, Ulrich and Erasmus B.118

Watermark: "Scales in a circle"

Collections: Marsden J. Perry, Davidsohn

"St. Ulrich being the patron saint of Augsburg, the woodcut may have been ~~com~~missioned for some purpose connected with that city".

-Campbell Dodgson.

THE LIFE OF THE VIRGIN  
EARLIER PORTION 1504-1505

"Then comes another very good period, that of the Life of the Virgin, of which set Dürer had finished seventeen subjects before he left for Venice in 1505."

--Campbell Dodgson

"Of the twenty subjects which compose the Life of the Virgin, seventeen were finished before Dürer went to Venice in 1505. These seventeen were copied by Marcantonio, who engraved on two of his copies the date 1506.

"It was not till 1510 that Dürer completed the series by adding the Death and the Assumption of the Virgin (B.93-4) and the Frontispiece (B.76). The Life of the Virgin was issued in book-form, with Latin verses by Chelidonium in 1511."

-Campbell Dodgson.



The Message of the Angel to Joachim

Watermark: "High crown" C.D.38, B.78

The Embrace of Joachim and Anne at the Golden Gate

Watermark: "Bull's Head" C.D.39, B.79

The Nativity of the Virgin

C.D.40, B.80

Watermark: "Bull's Head"

The Marriage of the Virgin

C.D.42, B.82

Later impression, without text at back.

The Annunciation

C.D.43, B.83

Watermark: "High Crown"

Collection: Alferoff

The Same

Later impression, without text at back.

The Visitation

C.D.44, B.84

Later impression, without text at back

The Presentation of Christ in the Temple

Watermark: "High Crown" C.D.48, B.88





THE SIX "KNOTS".  
PATTERNS FOR EMBROIDERY OR LACE 1505-1507

The Sixth Knot C.D.59, B.145  
 From the six "Knots". Patterns for Embroidery  
 or Lace. First State.  
 Collection: Gottfried Eissler

"It is probable that Dürer designed these six patterns during his residence at Venice, 1505-1507. Five of them are copied directly, so far as the pattern itself is concerned, from the five patterns engraved in the Academy of Leonardo da Vinci, and we may conclude that the remaining one is founded on a similar original, now lost or undescribed."

-Campbell Dodgson

THE LITTLE PASSION. ABOUT 1508-1510

Christ bearing the Cross (1509) C.D.81, B.37  
 British Museum duplicate

WOODCUTS OF 1510

The Penitent (1510) C.D.100, B.119  
 Collections: Esdaile, Thane

"The subject remains unexplained. A pen-and-bis-tre drawing of the kneeling figure is in the British Museum, but its authenticity is not entirely above suspicion."

-Campbell Dodgson





CHRIST DESCENDING INTO HELL


Size of the original woodcut  $1\frac{1}{2}$  x  $1\frac{1}{8}$  inches



THE GREAT PASSION. LATER PORTION. 1510.

The Last Supper C.D.102, B.5  
Collection: Artaria

The Betrayal of Christ C.D.103, B.7  
Watermark: Double Roman A with a Cross  
Collection: Artaria

Christ descending into Hell C.D.104, B.14  
Watermark:   
Collection: Artaria

See Illustration

The Resurrection C.D.105, B.15  
Collection: Artaria

THE LIFE OF THE VIRGIN. LATER PORTION 1510

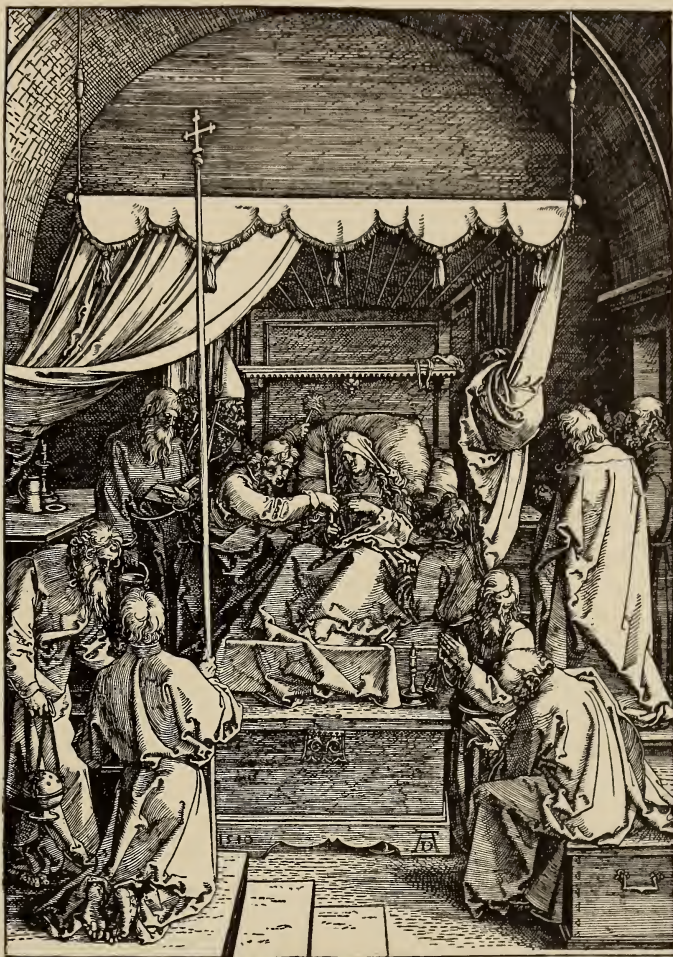
The Death of the Virgin C.D.106, B.93  
From the Life of the Virgin  
Watermark: "Bull's Head with Cross"

"The Death of the Virgin and the Assumption were added in 1510, and the frontispiece in 1511, when the whole work came out as a book, assuredly one of the most desirable picture books the world has ever seen!"

-Campbell Dodgson

See Illustration





THE DEATH OF THE VIRGIN  
Size of the original woodcut  $11\frac{1}{2}$  x  $8\frac{1}{4}$  inches





OTHER WOODCUTS OF 1510-1511

"The average level of all the work of the year 1511 is so astonishingly high, that it must be regarded as the culminating period of the woodcuts, just as a slightly later time, the year 1513-14, witness the climax of the engravings."

-Campbell Dodgson

The Beheading of St. John the Baptist

C.D.108, B.125

The Head of St. John the Baptist brought to Herod

C.D.109, B.126

Watermark: "High Crown"

Frontispiece to the Life of the Virgin

Watermark: "Bull's Head" C.D.111<sup>a</sup>B.76

Collections: Delhaes; Budapest duplicate

Frontispiece to the Great Passion C.D.112<sup>a</sup> B.4Frontispiece to the Apocalypse C.D.113, B.60St. Jerome in his Cell C.D.118, B.114

"The single sheets of 1511 include.....  
a St. Jerome in his Cell, which is the  
best after the celebrated engraving of





ST. JEROME IN HIS STUDY  
Size of the original woodcut  $9\frac{1}{4} \times 6\frac{1}{4}$  inches



1514, of Dürer's repeated versions of that delightful subject."

-Campbell Dodgson

See Illustration

The Holy Family with Saints and Angels

C.D.120, B.97

St. Christopher

C.D.121, B.103

"The beautiful square Saint Christopher, of which many fine impressions are extant to bear witness to its technical virtues."

-Campbell Dodgson

SINGLE WOODCUTS OF 1515

The Rhinoceros

C.D.125, B.136

First edition, with the heading in five lines.

Watermark: "Anchor in circle"

The Same

Seventh edition (C.D.125<sup>b</sup>) with six and a half lines of Dutch text.

Collections: Artaria, Vincent Mayer

"The rhinoceros was presented by the Sultan of Guzerat (or King of Cambay, as the Portuguese writers call him) to Diogo Fernandes de Béja, who was sent to Albuquerque on a



mission to that country, which lasted from January to July 1514. Castanheda says definitely that the animal reached Surat from Charpanel and was made over to De Béja on May 18th. It reached Albuquerque at Goa on September 15th. Portuguese ships, by which alone the rhinoceros could have been brought to Lisbon, left the Indian coast from September to December in each year, since at other seasons the winds were adverse, and reached Lisbon in the following spring after a voyage of seven or eight months. It is quite likely, therefore, that the rhinoceros may have arrived on 1 May, 1515, the year in which Dürer made the drawing, and in which the woodcut was published."

-Campbell Dodgson

SCIENTIFIC WORKS PRODUCED IN COLLABORATION  
WITH STABIUS 1505

The Austrian Saints

C.D.129<sup>b</sup> B.116

Second edition with eight Saints.

Watermark: "Spread Eagle"

Collection: Dr. A. Sträter

"The Saints are SS. Severinus, Coloman, Leopold, Quirinus, Maximilian, Florian, Poppo and Otto.

"The second edition first appeared as a fly-sheet with Latin verses by Stabius, in three columns, with the date MDXVII at the end."

-Campbell Dodgson





WOODCUTS OF 1516-1519

Christ on the Cross between the Virgin and  
St. John (1516) C.D.138, B.56  
Collection: Burleigh James

"The woodcut was designed for, and first printed in, the Eichstädt Missal, printed by H. Hölzel, Nuremberg, 1517."

-Campbell Dodgson

The Virgin crowned by two angels (1518)  
Watermark: "Small Bull's Head  
with caduceus" C.D.139, B.101

Portrait of Maximilian I in an architectural  
frame (1519) C.D.141<sup>II</sup> B.153  
Second State, with monogram inserted  
in the lower right corner  
Collection: W. Bell Scott

"This woodcut can only be regarded as another copy of no. 140. The drawing of the hair, features, and neck, agrees most closely with 140 c. Fine as they are, the architectural frame and the griffins, with the emblems of the Golden Fleece at the top, are not at all in Dürer's style. I have no hesitation in attributing them, and consequently the whole copy, to the 'Pseudo-Burgkmair,' or 'Master of the Illustrations to Petrarch,' the unknown draughtsman who worked chiefly for the



firm of Grimm and Wirsung, at Augsburg, about 1517-22. The copy will have been made at Augsburg in 1519; it was doubtless occasioned, like the other portraits made at Nuremberg, by the great demand for this portrait which followed the Emperor's death on January 12th in that year. The original woodcut was probably published in 1518, during the Emperor's lifetime. An impression of the rare first state of B.153, before the insertion of the monogram, is in the Kunsthalle at Bremen."

-Campbell Dodgson

#### WOODCUTS OF 1520-1522

"The later woodcuts are comparatively few in number.....But among them are the two splendid portraits made from drawings now in the Albertina, the Emperor Maximilian of 1518, and the Ulrich Varnbüler of 1522."

-Campbell Dodgson

#### The Arms of the Empire and of Nuremberg (1521)

C.D.144, B.162

"The first edition of the 'Reformacion' that contains this woodcut is dated 21 January, 1521; two others appeared in 1522.....Dürer probably made the drawing before his departure for the Netherlands,

The first of these is the fact that the  
 amount of the loan is not fixed, but  
 is subject to change in accordance with  
 the requirements of the Government.  
 The second is that the loan is not  
 to be repaid until the Government  
 has decided to do so. The third is  
 that the loan is to be repaid in  
 instalments, the amount of each instalment  
 to be determined by the Government.  
 The fourth is that the loan is to be  
 repaid in full, the amount of the full  
 repayment to be determined by the  
 Government. The fifth is that the  
 loan is to be repaid in full, the  
 amount of the full repayment to be  
 determined by the Government.

### ARTICLE 10

The Government may, at any time,  
 in its discretion, vary the amount of  
 the loan, and may, at any time,  
 in its discretion, vary the amount of  
 the instalments, and may, at any time,  
 in its discretion, vary the amount of  
 the full repayment.

The Government may, at any time,  
 in its discretion, vary the amount of  
 the loan, and may, at any time,  
 in its discretion, vary the amount of  
 the instalments, and may, at any time,  
 in its discretion, vary the amount of  
 the full repayment.

and, if so, the date 1521, in which the shape of the figures is unusual, may have been inserted by some one else in his absence."

-Campbell Dodgson

Portrait of Ulrich Varnbüler (1522)

C.D.146<sup>b</sup>, B.155

Chiaroscuro, from two tone blocks, the white lights being cut out. These impressions in chiaroscuro date from about 1620.

"Varnbüler, a learned friend of Pirkheimer and Erasmus, became Protonotary of the Supreme Court of the Empire in 1507, and Chancellor of the same court in 1531. The drawing for this woodcut is in the Albertina; it is of the same size, but in reverse."

-Campbell Dodgson

ANONYMOUS WOODCUTS OF THE SCHOOL OF DÜRER

"This section includes woodcuts which have been attributed to Dürer, on insufficient evidence, by Bartsch (whether in the body of his catalogue or in the appendix), Heller, and Passavant."

-Campbell Dodgson

and it is, for this reason, in order to  
bring to the Court in order to  
the fact that the Court is in order to  
the fact that the Court is in order to

-General opinion

Section 11 of the Constitution

Section 11 of the Constitution  
Section 11 of the Constitution  
Section 11 of the Constitution  
Section 11 of the Constitution  
Section 11 of the Constitution

Section 11 of the Constitution  
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Section 11 of the Constitution  
Section 11 of the Constitution  
Section 11 of the Constitution

-General opinion

Section 12 of the Constitution

Section 12 of the Constitution  
Section 12 of the Constitution  
Section 12 of the Constitution  
Section 12 of the Constitution  
Section 12 of the Constitution  
Section 12 of the Constitution  
Section 12 of the Constitution  
Section 12 of the Constitution  
Section 12 of the Constitution  
Section 12 of the Constitution

-General opinion

Title-border, with the Baptism of Christ (1517)

Collections: C.D.11, B.App.30  
Lobanoff; Lanna

"An earlier impression will be found attributed to SPRINGINKLEE. A still earlier one has on its back a woodcut certainly by Schön, and the impression is on that account necessarily placed among SCHÖN'S works."

-Campbell Dodgson

St. Sebald in the Niche (1518) C.D.24, B.App.21

Attributed to SPRINGINKLEE (C.D.No.52, p.395)

"No writer except Passavant (No.183) has definitely attributed this St. Sebald to Dürer. Retberg calls it "one of the most excellent prints produced in Dürer's workshop, which he would doubtless have signed had it been his own.".....It certainly stands very near to Dürer, and to Dürer's work of this very period; the general design as well as the drawing of the features and beard, the cloak, the curtain, the basket of fruit, the ceiling, even the shape of the figures in the date, cannot fail to remind us of the master. At the same time there are many weak points in the drawing, especially of the architecture, and just these weaknesses are eminently characteristic of Springinklee.....The most probable explanation of this restraint, and of the unwonted excellence of the figure of St. Sebald, is that Springinklee was





working from a drawing by Dürer which he transferred, almost unaltered, to the block. This would account for the absence of a signature."

-Campbell Dodgson

A Mounted Turk (1530?)

C.D. 30

Collection: Vincent Mayer

"This woodcut was introduced into the Dürer literature by Cornill d'Orville, who bought an impression as a Dürer, at a sale at Cologne. He was inclined to regard it as an early work of the master himself..... It is an illustration from one of the numerous books and pamphlets on Turkish subjects which appeared toward 1530, but I have not yet found a clue to its identification, though I suspect that the printer may have been Peypus, and the designer possibly ERHARD SCHÖN."

-Campbell Dodgson

Portrait of Albrecht Dürer

C.D.32, B.156<sup>II</sup>

Watermark: "Shield with Cross"

Collections: W. Drugulin, Gottfried Eissler

"Retberg describes this woodcut quite correctly as a meritorious work of the School of Dürer without artistic qualities, and certainly not by the master himself. It is important as the only portrait of Dürer at the end of his life that we possess. It seems to have been produced in order to meet

...to be ... ..  
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... ..

-Gangster's ...

O. S. ...

A ... ..  
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-Gangster's ...

O. S. ...

A ... ..

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the large demand for portraits of the famous painter, to which his death gave rise; the early editions have become rare."

-Campbell Dodgson

The Arms of the family of Kress von Kressenstein (1530?) C.D.38, B.161

"As Retberg observes, the date of the woodcut is undoubtedly later than that of Dürer's death; the Kress family did not use peacock's feathers as part of their crest till 1530. The man's face in the crest is in Flötner's manner."

-Campbell Dodgson

The Arms of Scheurl and Tucher (1512)

Collection: C.D.42, Pass.214  
Rud. Ph. Goldschmidt

"This belongs to a group of woodcuts which I attribute to WOLF TRAUT." (Wolf Traut No.10)

"A fine woodcut, though the free and spirited design is partially spoilt by bad cutting. It is certainly by TRAUT, and is the most important of that group of woodcuts which comprises the illustrations to Locher's 'Comparatio' . . . . . This is the capital instance of Traut's habit of modelling by parallel lines and his avoidance of cross-hatching. The grapes and vine-leaves, with oblique shading from left to right



behind them, resemble closely the decoration at the top of St. Sebald in 'Quatuor Libri Amorum', 1502.

-Campbell Dodgson

Virgin and Child seated on a Bank

B.App.13<sup>II</sup> Pass.239

"Déjà Hauer a attribué avec raison, cette gravure à HANS SCHAEUFLEIN."

-Passavant

St. Catherine (1509)

B.App.25<sup>II</sup> Pass.262

"Cette pièce est d'après HANS SCHAUFLEIN"

-Passavant

It is Curjel No. 14 of the woodcuts

HANS BALDUNG GRIEN.

(see Hans Baldung Grien von Hans Curjel 1923)





