BROWNING'S
SAUERLOCH
LIVRE D'OR

DRAWINGS OF ALBRECHT DÜRER

PLATE I

PORTRAIT OF A MAN NINETY-THREE YEARS OLD VIENNA ALBERTINA

DRAWINGS OF ALBRECHT DÜRER

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THE DRAWINGS OF ALBRECHT DÜRER

BY PROFESSOR HANS W. SINGER

IT amounts almost to a truism to say that of all works of art original drawings afford the keenest pleasure. While looking at them, one experiences the peculiar fascination enjoyed by the unobserved observer, for in most cases the material was not intended for the eye of the public at all, but was created with complete disregard for public opinion. In the course of its production no attempt was made to conceal faults, while, on the other hand, the artist was working at his best, unhampered by any considerations that might have influenced him had he been engaged upon a picture intended to be submitted to the judgment of others.

There are some artists whom it is impossible to estimate fairly without making a serious study of their drawings. Raffaello Santi is a notable example. In addition to him, there are at least two others who would have been quite as highly esteemed had none of their work except their drawings been handed down to us. I mean Leonardo da Vinci and Albrecht Dürer.

We may well wonder why, in the case of both these masters, there appears to be so wide a difference between their actual achievements and their intentions, for drawings are seldom more than the expression of intentions. In the case of da Vinci the discrepancy appears greater than it really is. Probably mere outward reasons hindered him from bringing to a final issue more than the few finished works he has left us. Dürer completed many important works, yet the contrast between fulfilment and promise, between his art as expressed by his final works on the one hand, and by his drawings on the other, is far greater and much more serious.

There was an unquenchable thirst for greater command over things, an eagerness for more knowledge always alive in him. He strove consciously and conscientiously to attain to perfection, and the perfection he sought was the kind that follows in the wake of hard labour. Instead of abandoning himself to the unfettered sway of that

wonderful fancy with which he was gifted, he succumbed to an inclination towards inexorable thoroughness. It was this that ruined him; it was this that finally transformed what had once been a superb artist into an indifferent scientist. It is this, too, which explains why his first attempt to battle with any new subject is generally more successful than the last and final effort.

Thus we come to understand why it is necessary to go to Dürer's drawings if a true appreciation of his genius is to be arrived at. In this kind of work impulse and impression predominate; reflection, care, and finish are less likely to be brought into play.

Amongst the illustrations we are able to include one of the most remarkable drawings he ever made, namely, the portrait of himself when a boy, upon which he wrote at some later date, *Dz hab Ich aws eim spigell nach mir selbs kunterfet in* 1484 *ior Do ich noch ein Kind was* ("I portrayed this after my own image in a glass in the year 1484, when I was still a child"). It is the picture of a thoughtful boy, mature beyond his age. The features are those of a lad addicted to taking life seriously; the very pose betrays this much. The boy's eyes are not directed towards the spectator, nor is the hand shown as it must have been held while he was actually making the drawing. Any other boy in attempting his own portrait would probably have drawn it as reflected in the glass. Dürer did not do this; and unless we assume that he made use of two glasses, which is unlikely, it seems that at the very outset of his career he courted difficulties, and was not satisfied with imagining what he saw, but invented a pose and felt the need of impressing the stamp of his own will upon nature. In this respect the drawing proclaims the boy the father of the man.

Again, look at the hand, and notice how evident is the wish to accentuate its peculiar characteristics, a desire not crowned with success through want of skill, but apparent all the same. Many a good artist never learnt to attend seriously to the hands he drew. But this portrait is plainly the production of a boy who was in after years to become the painter of hands *par excellence*. Dürer proclaims his creed, as it were, in the hands he draws and paints. They are always more than a mere copy of nature, and this portrait of himself, drawn at an early age, shows him already keenly interested in them. The portrait is in every way an extraordinary one. It tallies exactly with what we, on the strength of our knowledge of his later career, should expect him to have done in his youth.

It has not of course been satisfactorily established that this portrait is actually the earliest drawing of Dürer's extant. It has at least one serious rival upon that score, a *Lady with a Falcon*, now in the British

Museum Print-Room. This is a crayon drawing probably copied from an old engraving. Its main interest centres in the inscription written by the first owner (whose identity has not been discovered), which runs: "This is also old: Albrecht Dürer made it for me, before he came to the painter, in Wolgemuth's house in the upper attic of the rear building, in presence of Conrad Lomayer, defunct." Dürer was apprenticed to Wolgemuth on November 30, 1486.

Besides these two, there exist a few more drawings, notably a *Madonna* in the Berlin Print-Room, and another in the Louvre, which we may, with a fair degree of confidence, consider to have been executed before 1494, in which year he settled down as master-painter in Nuremberg. Both of these *Madonnas* recall Schongauer. It is not at all impossible that they may be Dürer's translations of Schongauer's sketches, as it were, into his own vernacular. This seems more clearly the case with regard to a drawing of the Saviour in the act of blessing (British Museum Print-Room) which has been claimed for Schongauer himself. It lacks that artist's qualities, however, and has much more the appearance of a rendering by Dürer after Schongauer.

So far as I am aware no indisputable instance of such a copy by Dürer after an accepted and extant work by Schongauer exists. This is a great pity, for it would be interesting to examine the changes that Schongauer's composition would probably have undergone at Dürer's hands.

Among the other early drawings by Dürer there are a number which provide material for comparisons of a similar nature. During his early wanderings he reached Venice, and while there, or in the neighbourhood, he copied various designs by Italian artists. Most of these drawings bear the date 1494. Among them we find the *Death of Orpheus*, which recalls the print of an anonymous Italian engraver, catalogued by Passavant in Vol. III., p. 47, as No. 120. There are, however, important differences between the two, and consequently one is led to suppose the existence of a common prototype which both Dürer and the anonymous Italian must have used. Then there are the *Tritons* (Bartsch XIII., p. 238, No. 17) after Mantegna, the *Bacchanalian Scene* (B. XIII., p. 240, No. 20) after the same artist, and copies of no fewer than nine of the so-called *Tarocchi* (vide Passavant, Vol. V., p. 121, 4).

It is easy to see what it was in Mantegna's works that attracted the wistful young artist. Circumstances had probably never till then given him the chance of studying from the nude model. But it is also evident that singularly refined proportions and softly flowing folds were the features of the *Tarocchi* that captivated Dürer at a

period when he had not yet learnt to abandon the angular forms, the fussy drapery, and all the other Gothic encumbrances which beset a young Cisalpine artist of that period at the threshold of his career.

As soon as we proceed from a comparison of Dürer's works with those of other artists whom he copied to the comparison of his own different versions of the same subject, we have, of course, a great deal more material on which to base our studies. There are sets of drawings which show how he returned repeatedly to certain compositions (the *Entombment*, for example, or the *Last Supper*, or *Christ in the Garden of Olives*), wherein we can follow him gradually until he arrives at the version embodied in a final woodcut or engraving. Then again there are carefully executed designs, such as the *Rhinoceros*, which already say all that there is to be said, and compared with which the final rendering—in the case of the *Rhinoceros* woodcut—seems to possess no additional charm and no further virtue, unless we count the fact that it exists in numerous copies a virtue.

Between these two extremes there lie cases in which we have a first sketch and the final version only, all the intermediate stages either having been lost or never having existed at all except in the artist's mind. Such a case—and one of the most interesting of them—is that of the *Prodigal Son*, the engraving on copper catalogued by Bartsch under No. 28, a first sketch of which is in the British Museum Print-Room.

This fascinating drawing bears all the characteristic marks of a rapid nature-study. No doubt Dürer persuaded some one then and there to act as model for him. To judge from the somewhat strained expression of the face and the awkward manner in which the hands are folded, it was possibly some one unaccustomed to the situation. But we are scarcely at liberty to assume that Dürer actually found a swineherd to pose for him. For even if we lay the eccentric hair to the door of Dürer's well-known predilection for his own long curls, the dress seems an impossible one for a swineherd.

Turning to the engraving, let us see what Dürer made of this splendid sketch as soon as he put it to use. To begin with, he shows a lack of moderation, and hunts good features—such as the curious steep roof—to death by repetition and exaggeration. The exuberance of his fancy leads him to reject nature's simplicity, and he introduces many new elements into his design. Some of them are rather indifferently drawn, such as the details on the roof to the right. As usual he cannot restrain his garrulity; instead of the plain effective farmyard of the sketch he presents one cut up into little mounds and unnecessary undulations. He has perhaps succeeded in adding

impressiveness to his composition by enlarging the scale of the farmyard, but he has at the same time sadly impaired its harmony by raising the principal figure until it cuts into the buildings. The line that runs along the backs of the hogs, too, is a much happier one in the sketch than in the engraving. On the other hand, the manner in which he seems to recognise at a glance the most promising elements in his composition, and turns them to account, must excite the strongest admiration. There is the finest kind of observation apparent in the treatment of many of the pigs, and the characteristic action of the one with the uplifted snout and of the other edging itself in between and under its neighbours has been grasped with singular cleverness. Another feature of the picture is still more remarkable than these powers of observation, namely, the fine tact with which he has made a virtue of necessity in this case. As he drew the sketch, the natural limits of the paper hindered the completion of several points of the design. The edges of the paper cut through the bodies of the pigs, through the buildings along the top, and through the little bucket down below. Now a less gifted artist, when turning the sketch into a picture, would in all probability have regarded this halving as a fault, and would have readjusted his composition in such a manner as to show in its entirety everything included in the picture. He would have drawn a whole roof, a whole bucket, and all the bodies of the pigs complete; far from doing this, Dürer adds a cow and a harrow to the number of objects cut in half by the border lines of his composition; for this quasi-incompleteness does not strike him in the light of an imperfection. On the contrary, for him it is the source of a novel inspiration, and he at once makes this chance occurrence serve new artistic effects.

In my opinion the engraving owes its charm to this very feature; for by this act of boldness he has preserved in the engraving some of the impulsiveness of the sketch which would have been altogether lost had he finished off tidily each animal and each detail. No doubt it required some daring to do this. For even to-day the great mass of the public prefers to see a whole cow rather than half of one in a picture. How much more, then, would this have been the case in Dürer's time! Taking it altogether, the *Prodigal Son* is a most unusual print for any one to have produced in the fifteenth century.

So far, early drawings only have been dwelt upon. Shortly after the close of the century the period of Dürer's greatness began. He had already completed the *Apocalypse*, and presently attacked other formidable subjects, such as the *Life of the Virgin* and the various series of the Passion. There are no fewer than four such series—in

addition to traces of a fifth—and one of these, the most beautiful of all, falls within the domain of the subject under discussion. It is the so-called *Green Passion*, one of the most precious possessions of the famous Albertina collection at Vienna.

Unlike the great mass of Dürer's drawings, the eleven sheets of the *Green Passion* do not represent preparatory studies for future work, but rather a final summing up of previous studies. They are drawn in pen and ink upon green paper, heightened with white body-colour. In the matter of careful execution they vie with the two designs *Samson* and the *Resurrection*, once united to form a diptych in the Imperial Viennese Galleries, but now separated and kept at Berlin and Vienna respectively.

It is not impossible that Dürer may have seen some of the chiaroscuro woodcuts by Wechtlin or the Italians, and, being charmed with their picturesque qualities, may have desired to attempt similar work. The sheets of the *Green Passion* were perhaps intended to be the prototypes from which professional woodcutters were to make a set of two-block chiaroscuros. Yet even then these drawings may be regarded as the final shape into which the artist had cast his idea, for the chiaroscuro woodcuts would have been at best no more than exact facsimile copies.

In point of date the *Greater Passion* precedes the *Green Passion*, which was executed in the year 1504; the *Little Passion* and the *Passion on Copper* follow somewhat later. The *Green Passion* seems by far the most mature rendering of them all. In the *Greater Passion* the same violence of sentiment and exaggerated action that characterise the *Apocalypse* are observable. The *Green Passion*, on the other hand, displays a nobler reserve and a grander style. It is not made up of excited and lively scenes teeming with a multitude of realistic details. In each picture there are only a few figures introduced, and the interest is wisely concentrated upon still fewer. If we compare the design of the *Flagellation* in the *Greater Passion* with that in the *Green Passion*, the superior qualities of the latter stand out prominently. In the earlier design we find Dürer dividing his attention to a remarkable extent. He takes time to reproduce oriental costumes with fidelity; he introduces a distracting mass of men, women, and children; he places an entirely irrelevant Scotch terrier in the foreground, who in this prominent position is unseemly; and his heart and soul are so little wrapped up in the situation that he can coolly sit down to elaborate the medallion in the wall above the door. Where he attempts to depict lively action he as often as not overshoots the mark and falls into something little short of caricature.

Moreover, while expending his energies upon all these unimportant details, he actually neglects the principal figure, which is carelessly posed and drawn.

The corresponding picture in the *Green Passion* presents an appearance the reverse of this in every point. There are only seven figures, but each one of them suggests more than the whole concourse in the other composition. There is a Turk among them, too, but this time the artist has been content to label him as such merely by means of his plain turban. The architectural background is perfectly simple, and nowhere has any detail been elaborated beyond the necessity of keeping the whole in harmony. There is no fault in drawing apparent anywhere, and the principal figure is in this case really the sole centre of interest.

The extreme beauty of the medium of the *Green Passion* probably goes far towards biassing one's judgment in its favour; but, setting this aside, it seems replete with merits that its predecessor does not possess. The excessive energy, the lack of restraint, which characterise the *Greater Passion* have been checked, and instead of impulse, as before, there is judgment now. Yet the process of tempering has not been driven too hard. Spontaneity has yielded to system, not to shackles. In the *Greater Passion* Dürer draws solely upon his inspirations, in the *Green Passion* inspiration and reflection are closely wedded, while in the *Little Passion* and the *Passion upon Copper* reflection has got the upper hand, and devotion to conventional rules fetters his genius and paralyses his fancy.

This tendency is, as I said before, one of the two things that spoilt Dürer. The other is his love of doing too much. If we examine the nature-studies of his earliest period, we find in them decided promise of coming genius. Take, for example, such landscapes as the view of Trentino, the *Weiher* house, or the *Fenedier Klausen.* They betray powers of observation that leave all his predecessors far behind, and there is a certain largeness of vision apparent in them. But if we examine the uses to which he put some of them, our enthusiasm receives a shock. Take for example the *Madonna with the Monkey*, in which the *Weiher* house reappears. The *motif* as seen in the engraving is characterised by littleness and over-elaboration. The unpretentious simplicity of the original sketch, which constituted its charm, is entirely lost.

Worse than this, littleness and over-elaboration are soon to become the main characteristics of a number of his nature studies. He has the gift of observation, and presently this gift influences his manner of drawing in a most unfortunate way. As early as the years 1503

and 1505, but chiefly from about the year 1512 onwards, Dürer often executed nature-studies that look as if he had used a magnifying glass while at work upon them. I refer to such drawings as the *Corner of a Meadow* (Schönbrunner and Meder, No. 351), *The Violets* (S. and M., No. 325), *The Little Owl* (S. and M., No. 829), *The Horned Beetle* (Lippmann, No. 169), some plant studies done as late as the year 1526, and other similar works.

The stupendous accuracy of these drawings, portraying as they do with unimpeachable fidelity each single particle of a feather, each individual fibre of a petal, are calculated to satisfy the most exacting natural scientist. Such drawings appeal also to that class of the laity in art matters—unfortunately very numerous—who imagine that industry and application are the principal virtues in an artist.

I should rank the famous *Hare* (Schönbrunner and Meder, No. 70) with the drawings just named, in spite of its having enjoyed for centuries so great a popularity, and this occasionally at the hands of persons who were not laymen in art criticism, such, for instance, as Thausing, the best known of Dürer's biographers. I find it difficult to admire these drawings, for they seem to possess the bad qualities that characterise Dürer's later efforts in portraiture, notably the *Holzschuher*. In these drawings, far from working on artistic lines, he stoops to mere trickery. Painting the reflection of the window-sash in the pupils of his sitters' eyes is nothing better than a trick when done once, and it becomes altogether unpardonable when repeated. The first time that it appears in Dürer's works is, I believe, in the case of this very drawing of a hare. The worst case is certainly that of the engraved Melanchthon portrait, in which Dürer is thoughtless enough to introduce it, notwithstanding that his sitter, according to the background, is in the open air! There are to this day serious critics who belaud these later works of Dürer, but I cannot accord them any virtues beyond those of the miniature painter, and even these are out of place here.

Thausing traces this style to the influence of Jacopo de' Barbarj. De' Barbarj, or Jakob Walch, as Dürer calls him, was the painter of the first "still-life" on record, and as such might very well have led a brother artist astray from largely-conceived workmanship. Yet as regards the case in point, it may be questioned whether he is to blame or whether it is not the influence of an evil spirit lurking in Dürer himself, which makes itself felt here for the first time, and at a later date, long after de' Barbarj is out of the question, persuades the Nuremberg artist to fritter away his powers on weak and barren work.

Be that as it may, there is one thing for certain which de' Barbarj is responsible for, and that is Dürer's studies in proportion. In one of the many rough drafts for a preface to his book *Von menschlicher Proportion*, Dürer says (vide Lange und Fuhse, *Dürer's schriftlicher Nachlass*, p. 342, L. 19 *et seq.*), that he could not find any one who had written upon the subject of human proportions excepting a man called "Jacobus," born in Venice. Jacopo showed him the figures of a man and of a woman drawn to scale, and Dürer was at that time very eager to learn his thoughts on the subject. When he had learnt his thoughts, he wanted to publish them in Jacopo's honour and for the benefit of all.

The number of Dürer's proportion-studies is very large. There are scores of them in the Dürer codices at Nuremberg, in the British Museum, and in the Royal Library at Dresden, which last also contains the complete manuscript of the book as it was written in the year 1523, which was, however, replaced by another version when the work was finally published in 1528.

A great number of these drawings are mere diagrams. Occasionally, however, the figures are modelled and full of action, so that they form interesting studies of the nude. The quantity of these drawings alone suffices to prove how deeply Dürer studied the matter. We find him attacking the question from all sides, and it has recently been shown in Ludwig Justi's excellent book, *Konstruirte Figuren und Köpfe unter den Werken A. Dürers*, that several of the artist's much-admired paintings—never before thought of in this connection—are actually no more than the results of his studies in proportion; that is to say, they owe their existence entirely to his desire of exemplifying his principles by practice.

The subject of Dürer's proportion-studies is of extreme interest, but only two of them have been included in the present selection, owing to their essentially technical character.

A student intent upon understanding Dürer's development suffers many perplexities. Yet when he has made a careful study of the different stages of his art, and tries to weigh them one against another, the general lines upon which it runs will seem pretty clear. From a brilliant beginning, full of promise, our artist slowly rises to greater excellence, until unpropitious circumstances—the necessity of working for money and the wasting of his genius upon the Emperor Maximilian's vainglorious plans—throw him out of his path just before this promise is actually fulfilled. He never really recovers, and without having quite reached his apogee he enters, about the year 1511, upon his downward career. For the rest, the

" Humanists," with their delight in allegorical quibbles and praise of logic above life, beguile him. He gradually gives up action and devotes himself to meditation.

This is the verdict which a student unbiassed by patriotic prejudices will pronounce. Yet at all stages of Dürer's career, single works which seem to prove exactly the opposite of what has just been said will be met with. His case, indeed, is not so clear as that of Nicolaes Maes. Maes' early subject pictures are splendid, and we can scarcely believe our eyes when we see what abominable portraits he painted in his later period. But once having changed his manner, he never leaves us in doubt as to whether the decline of his powers is really so enormous. There are no intermediate good pictures. Taking it for granted, however, that Dürer's development followed the lines I have described, what can be said when we come across the exquisite *St. Paul, Sitting* (Albertina), dated 1517, or the fine *Felix Hungersberg, Kneeling* (Albertina), dated 1520, or that marvellous *Temptation of St. Anthony* (Albertina), dated as late as 1521, in which the artist rises to a nobler treatment of the nude than he had ever previously attained to?

The waywardness of genius, which never progresses on regular lines, must be called to account for this, and probably there is another explanation. We can clearly trace the gradual decay of Dürer's superb artistic powers particularly in his engravings on copper, in his water-colours and wash-drawings, and in his oil-paintings. These techniques are surface methods, and they provide for the possibility of vulgarly realistic, flat, and uninspired work. Perhaps it is only men possessing particularly robust feeling for style who refuse to allow themselves to be seduced into trifling prettiness. But take some technique of an altogether conventional character, such as wood-engraving or pen-drawing, and the danger is reduced. Neatness or verisimilitude cannot be achieved by means of these rugged techniques; they do not lay themselves open to trickery, and a man like Dürer is not likely to abuse them. Whenever he gives himself up to reflection he may perhaps lose sight of the true principles of art, but when he handles the working tools, of which he may almost be called the discoverer, and certainly the perfector, he cannot misapply them. The *St. Paul* and the *Hungersberg* are pen-and-ink drawings; the *Temptation of St. Anthony* is executed in the same wonderful medium as the *Green Passion.* Dürer with pen in hand remains the great master. This work, whether early or late, shows no signs of a foolish desire to " imitate nature as closely as may be," no hankering after elegance instead of strength.

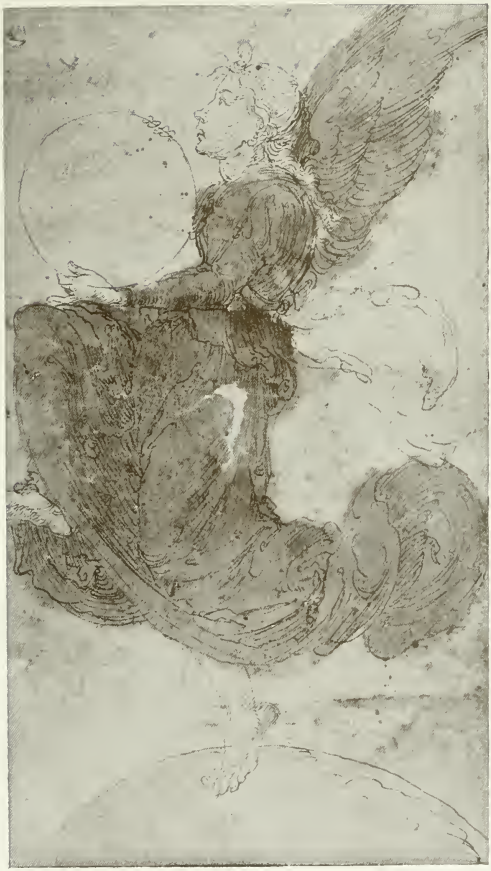
The reason why the last set of drawings to which I turn is so excellent, in spite of their having been done at a time when Dürer was long past his zenith, is probably also because of the character of the technique in which they were executed. I refer to the leaves of the small sketch-book which the artist took with him on his journey to the Lowlands, 1520–1521—leaves that, with his famous diary, preserve a record of that memorable trip. They are silver-points, a method of drawing which Dürer had practised in his youth and subsequently laid aside for pen, charcoal, and crayon. The leaves of the sketch-book are widely scattered to-day. They included drawings of some of the notable places he visited, such as the Minster at Aix-la-Chapelle, curious objects and animals met with during the journey, and above all a number of exquisite portraits. Here the daintiness of medium, the smallness of size, and the careful neatness of handling are all in harmony with one another. In these Dürer could yield to his love of delicacy without becoming weak and insipid.

ILLUSTRATIONS

DÜRER'S PORTRAIT OF HIMSELF AS A BOY — VIENNA: ALBERTINA

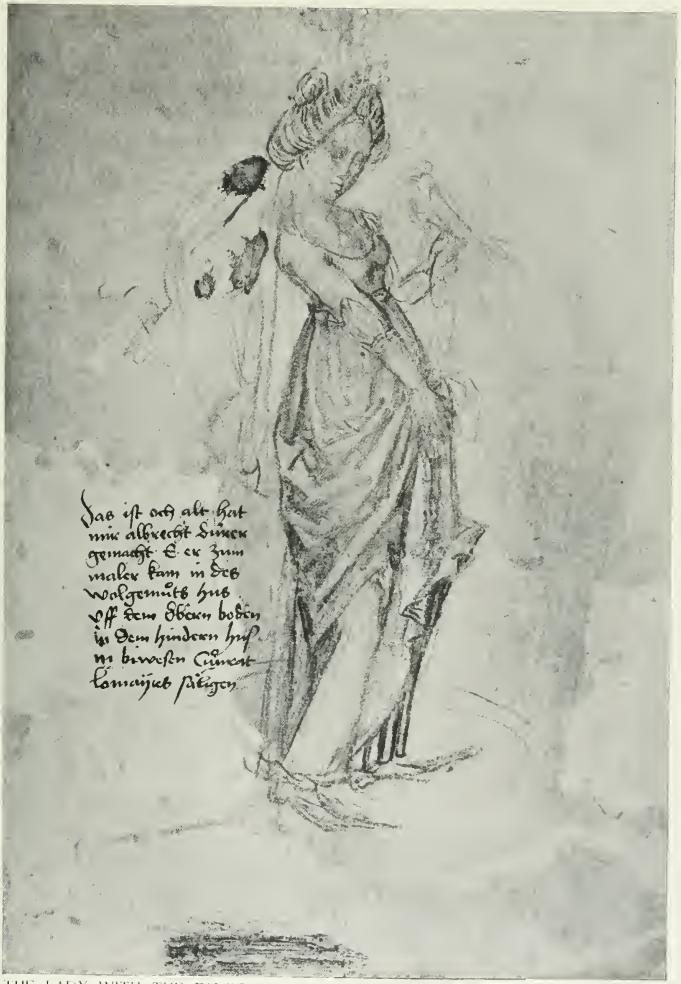
THE FLAGELLATION:
FROM THE "GREATER" PASSION WOODCUT

ITALIAN ENGRAVING OF THE FIFTEENTH CENTURY
ONE OF THE SO-CALLED "TAROCCHI"



"PRIMUM MOBILE"
A COPY OF ONE OF THE
SO-CALLED "TAROCCHI"

LONDON:
BRITISH MUSEUM, PRINT ROOM



THE LADY WITH THE FALCON

LONDON:
BRITISH MUSEUM, PRINT ROOM

STUDY FOR THE PRODIGAL SON

LONDON:
BRITISH MUSEUM, PRINT ROOM

THE RHINOCEROS:
PREPARATORY DRAWING FOR THE WOODCUT

LONDON:
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THE "GREEN PASSION":
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VIENNA: ALBERTINA

THE "GREEN PASSION":
2. CHRIST BEFORE CAIAPHAS

VIENNA: ALBERTINA

THE "GREEN PASSION":
3. CHRIST BEFORE PILATE

VIENNA: ALBERTINA

THE "GREEN PASSION":
4. THE FLAGELLATION

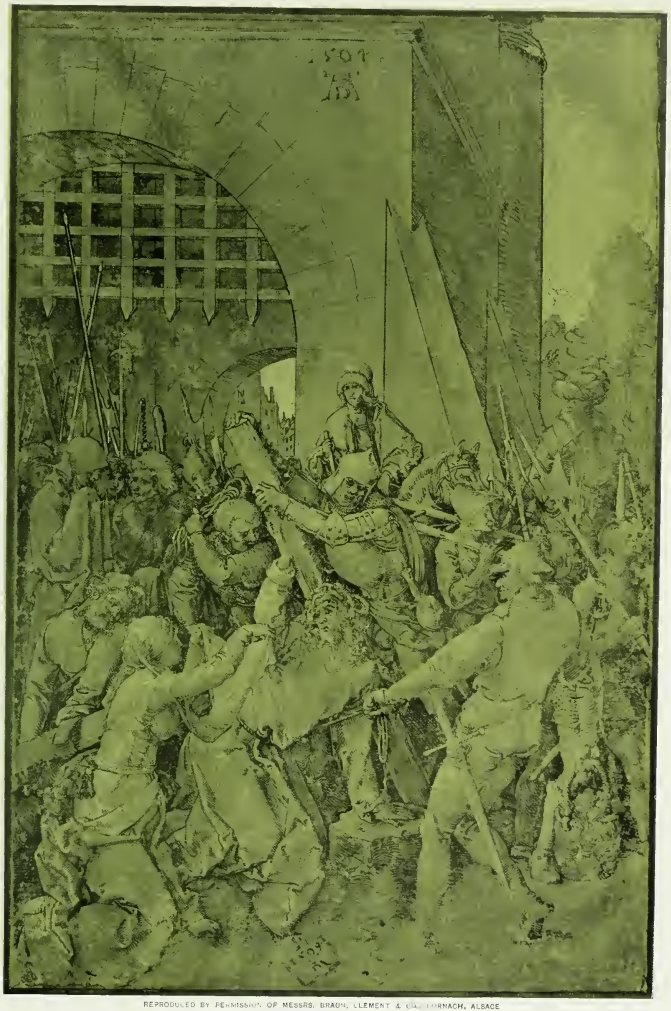
VIENNA: ALBERTINA

THE "GREEN PASSION": VIENNA: ALBERTINA

5. CHRIST CROWNED WITH THORNS

THE "GREEN PASSION": VIENNA: ALBERTINA

6. ECCE HOMO



THE "GREEN PASSION":
7. CHRIST BEARING THE CROSS

VIENNA: ALBERTINA

THE "GREEN PASSION":
8. CHRIST NAILED UPON THE CROSS

VIENNA: ALBERTINA

THE "GREEN PASSION": VIENNA: ALBERTINA
9. MOUNT CALVARY

THE "GREEN PASSION": VIENNA: ALBERTINA
10. THE DESCENT FROM THE CROSS

THE "GREEN PASSION": VIENNA: ALBERTINA
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HEAD OF THE DEAD CHRIST

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THE RESURRECTION — VIENNA: ALBERTINA

ONE WING OF A DIPTYCH—WASH DRAWING ON TINTED PAPER

THE "WEIHER HAUS," NEAR NUREMBERG:
WATER-COLOUR DRAWING

LONDON:
BRITISH MUSEUM, PRINT ROOM

STUDY OF PLANTS:
WATER-COLOUR DRAWING

VIENNA: ALBERTINA

STUDY OF A PINE TREE:
WATER-COLOUR DRAWING

LONDON:
BRITISH MUSEUM, PRINT ROOM

A VIEW OF INNSBRUCK:
WATER-COLOUR DRAWING

VIENNA: ALBERTINA

STUDY OF A MAN'S HEAD

LONDON :
BRITISH MUSEUM, PRINT ROOM

STUDY OF NUDE:
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LONDON:
BRITISH MUSEUM,
PRINT ROOM

STUDY OF A DOG:
A LEAF OUT OF DÜRER'S NETHERLANDISH SKETCH BOOK

LONDON:
BRITISH MUSEUM, PRINT ROOM

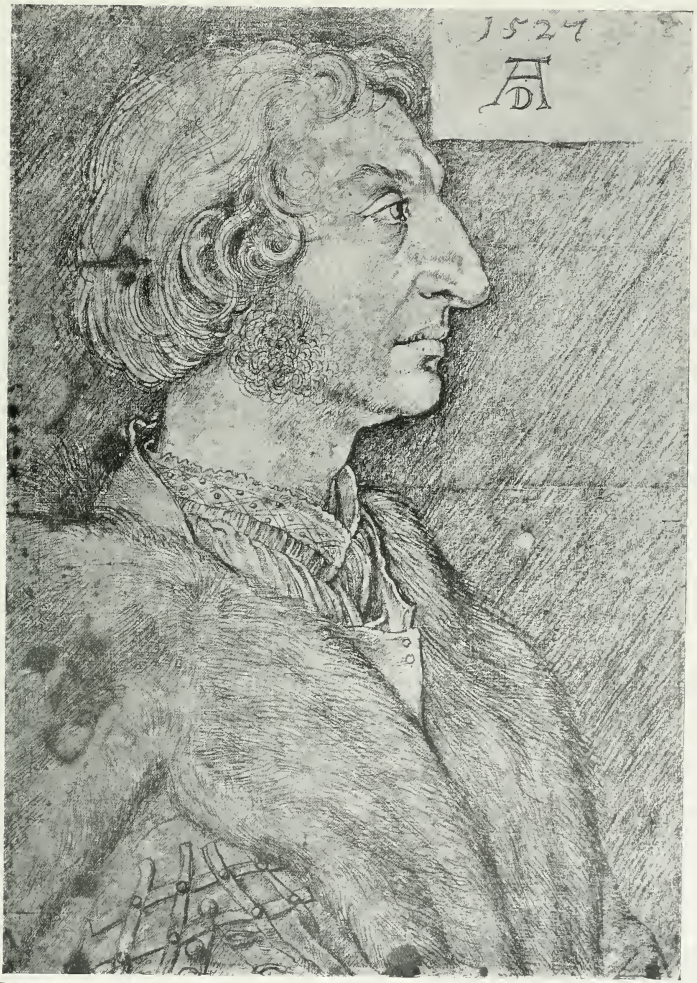
ST. PAUL

VIENNA: ALBERTINA

TWO WOMEN:
A LEAF OUT OF DÜRER'S NETHERLANDISH SKETCH BOOK

LONDON:
BRITISH MUSEUM, PRINT ROOM

FELIX HUNGERSBERG, KNEELING VIENNA: ALBERTINA



PORTRAIT STUDY

LONDON:
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CHRIST UPON THE MOUNT:
STUDY FOR THE ETCHING

VIENNA: ALBERTINA

STUDY FOR THE "LITTLE COURIER"

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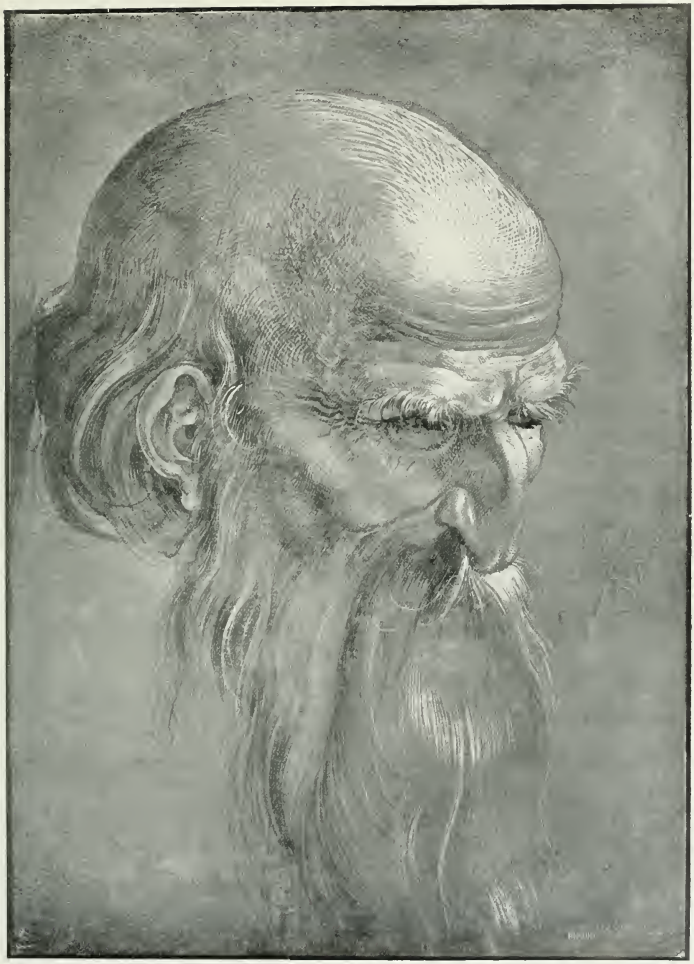
BRITISH MUSEUM, PRINT ROOM



STUDY FOR THE HEAD OF AN APOSTLE IN THE "ASSUMPTION"

VIENNA: ALBERTINA

APOLLO AND DIANA:
STUDY FOR AN ENGRAVING NOT EXECUTED

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A STUDY OF HANDS FOR AN APOSTLE
IN THE "ASSUMPTION"

VIENNA: ALBERTINA

HEAD OF AN APOSTLE:
STUDY FOR THE "ASSUMPTION"

VIENNA: ALBERTINA

TWO STUDIES OF A CHILD'S HEAD

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A CHILD'S HEAD

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STUDIES FOR THE ENGRAVING, ADAM AND EVE

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HEAD OF A BOY

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