

CATALOGUE
OF
EARLY GERMAN AND FLEMISH
WOODCUTS

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IN THE
BRITISH MUSEUM

BY
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125 THE RHINOCEROS. 1515.

B. 136. H. 1504. R. 214.

First edition.

[212 × 297.] Very fine impression of the first edition, as described by Hausmann (p. 79), with the heading in five lines, beginning, "Nach Christus gepurt 1513 Jar. Adi. j. May . . ." and ending, ". . . der Rhinocerus Schnell. Fraydig vnd Listig sey." The slight break in the l. border-line is disguised; the crack in the block across the tail and hindleg is just perceptible. Margin, 9-12 mm. Watermark, Ha. 30.

Presented by W. Mitchell, Esq., 1895.

125a. THE RHINOCEROS.

B. 136. H. 1504. R. 214.

Third edition.

[211 × 297.] Fine impression of Ha.'s third edition (p. 80), with the heading in five and a half lines, beginning, "Nach Christi geburt. 1513. Jar. Adi 1. Maij . . ." and ending, ". . . der Rhinocerus. Schnell. Fraydig. vnd auch Listig sey." The break in the l. border-line is visible; the r. border-line is bent outwards, but not broken away. 3 mm. from the top; the crack may be traced across both hindlegs, but is not yet conspicuous. Margin, 10-14 mm. Watermark, Ha. 8.

125b. THE RHINOCEROS.

B. 136. H. 1504. R. 214.

Seventh edition.

[213 × 298.] Fair impression of Ha.'s seventh edition (p. 81), with six and a half lines of Dutch text, beginning, "Int laer ons Heeren 1515." The address at the bottom (according to Heller, "Men vint se te coope by Hendriek Hondius Plaetsnyder in 's Gravenhage") has been cut off. The crack is now plainly visible across three of the legs, and can be seen also on the animal's snout. The border is broken in several places. No margin. Watermark, an eagle.

In the inventory of 1837.

125c. THE RHINOCEROS.

B. 136. H. 1504. R. 214.

Eighth edition.

[213 × 298.] Good impression of the chiaroscuro, Ha.'s eighth edition, with the tone-block printed in green. No text. The chiaroscuro impressions were issued by Willem Janssen at Amsterdam in the xvii century. The crack may now be clearly seen across the entire length of the original block. The border is lost in the r. lower corner, and a piece 24 mm. in length is missing at the top. Margin, 9 mm.

Mr. R. S. Whiteway, author of "The Rise of Portuguese Power in India, 1497-1550." London, 1899, has kindly supplied me with several references to this rhinoceros from Portuguese sources, from which it appears that Dürer must have been mistaken as to the date of the arrival of the animal in Lisbon. 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 by Albuquerque on a mission to that country, which lasted from January to July, 1514. Castanheda says definitely that the animal reached Surat from Champanel 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. The date of its arrival, however, is given in the drawing as "im 153 jar." This can only be explained as a slip of the pen for 1513, and the latter date is given in the text prefixed to the woodcut, not only in the first edition, but in all those issued in Germany, without being corrected by Dürer. The Dutch edition of Hondius is the first which gives the date 1515. It might be supposed that this was a correction based on independent authority were it not for the spurious information added by Hondius at the end of the original text. He says (Heller, p. 694) that the rhinoceros was sent by the King of Portugal to the Emperor Maximilian in Germany, and that it was copied from life by the famous Albrecht Dürer. It is quite clear from the note in the original drawing that Dürer had not seen the beast itself, but had drawn it from a sketch supplied by a correspondent at Lisbon, and the Portuguese writers, Barros, Correa and Albuquerque's son, the author of the

Commentaries, agree in stating that King Emmanuel sent it as a present, on account of its great rarity, not to the Emperor, but to the Pope; it perished, however, by shipwreck before reaching Rome. Burgkmair's woodcut (B. 76), published in the same year, appears to be based on Dürer's. The rhinoceros was the first which had reached Europe in modern times, and Dürer's representation of it long served as the basis of illustrations in works on travel and natural history. The references to the rhinoceros in Portuguese writers are as follows: (1) "Commentaries of Afonso Dalboquerque," Hakluyt Society's edition, translated by W. de G. Birch, 1884, iv, 104; (2) J. de Barros, "Da Asia," Dec. II, Liv. x, cap. 1, p. 403, in the Lisbon edition of 1777; (3) F. Lopez de Castanheda, "Conquista da India," Liv. III, cap. 134, p. 450, in the Lisbon edition of 1833; (4) G. Correa, "Lendas da India," tom. II, p. 373, in the edition published by the Royal Academy of Sciences, Lisbon, 1860. Mr. Whiteway alludes to the subject on p. 151 of his book. The information about the hostility of rhinoceros and elephant is derived from Diodorus Siculus, III, xxxv, 2 (mentioned by Castanheda). Sebastian Münster (Cosmographia, Basle, 1550, p. 1086), who repeats the date, 1 May, 1513, says that King Emmanuel arranged a fight in 1515 between the rhinoceros and an elephant, in which the latter succumbed. This is probably an invention, or a careless interpretation of the text over Dürer's woodcut. The fullest account of the ill-fated second voyage of the rhinoceros is given by Giovin in "Dialogo dell' Imprese Militari et Amorse," Rome, 1555, p. 50.

[126-128.]

SCIENTIFIC WORKS PRODUCED IN COLLABORATION WITH STABIUS. 1515.

Johannes Stabius, a native of Steyr in Upper Austria, was professor of mathematics at Ingolstadt till 1497, when he settled at Vienna in the same capacity. He presided over the mathematical side of the college founded there by Maximilian in 1501. He was a member of the Societas Danubianna, founded by his friend, Conrad Celtis, the leader of the humanist circle at Vienna, and was crowned poet-laureate by him in 1502. After Celtis's death in 1508 he came into close personal relations with the Emperor, who appointed him court historian, and employed him in researches connected with the genealogy of the house of Habsburg. He planned the Triumphal Arch, and wrote the literary compositions which appear on it. His relations with Dürer date from 1512, when he visited Nuremberg in company with Maximilian. His portrait was painted by Dürer, in the character of Charles the Great (1512), and drawn on wood by Springinklee in that of St. Coloman (1513). Three woodcuts of his arms were produced in Dürer's school. The geographical and astronomical works, in which Dürer himself took part, were produced in 1515, when Stabius was again at Nuremberg. He died at Graz in 1522. (Thausing, E.T. II, 113-121; Sotzmann in *Monatsberichte d. Ges. f. Erdkunde zu Berlin*, 1848, N.F. v, 232-256; Chmelarz in *Jahrb. d. kunsth. Samml. d. allerb. Kaiserhauses*, 1886, iv, 300-303.)

126. THE TERRESTRIAL GLOBE—EASTERN HEMISPHERE.

H. 2110. P. 201. R.—A 66.

The terrestrial globe, drawn in perspective, shows the Old World as known to Ptolemy, with extensions derived from Martin Behaim's famous globe of 1492. The planisphere is surrounded by twelve winged heads of winds, accompanied by their names in Roman capitals. Four of the heads, CAECIAS, VULTURNVS, FAVONIVS, and TRASKIA, are decorated with peacock's feathers in addition to the stronger plumage which they share with the rest. In the upper corners are l. the arms of Cardinal Matthäus Lang, Archbishop of Salzburg, in a wreath, and r. a dedication of the woodcut by Stabius to Lang, printed in nine lines of Gothic letter within a wreath. In the lower corners are l. the arms of Stabius (in which the eagle faces r., not l. as elsewhere), surmounted by