

# ALBERT DURER:

HIS LIFE AND WORKS.

INCLUDING

AUTOBIOGRAPHICAL PAPERS AND COMPLETE CATALOGUES.

BY

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WITH SIX ETCHINGS BY THE AUTHOR

AND OTHER ILLUSTRATIONS.



*Bronze Statue of Albert Durer, by Rauch, Dürer-Platz, Nurnberg.*

LONDON:  
LONGMANS, GREEN, AND CO.

1869.

NEW YORK  
PUBLIC  
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35, 36, 37. *Draperies*, 1521. Charcoal drawings, 15 in. 6 l. by 11 in. 3 l.

38. *Portrait of an Old Man*. China ink.

39. *Durer's Wife Agnes*, 1521. This must be a most interesting drawing, if it really represents Agnes, as it is said to do, in her Netherland costume, twenty-seven years after marriage. This would be in 1521, towards the end of their journey through the Low Countries. The drawing was first in the keeping of the Imhoff family, afterwards in that of Woodburn and Sir T. Lawrence. Silver point on grey paper. Half life size; 15 in. 6 l. by 10 in. 3 l.

40. *Warriors and common Soldiers of Ireland*. This also is perhaps a very curious relic of the 'Journey,' most probably Irish soldiers of fortune he had seen passing through Flanders. Above is written, 'Thus go the head men "krigs man," in Ireland beyond England,' and, 'Thus go the common men "dy pawern" (*Bauern*), in Ireland,' 1521. 8 in. by 10 in. 9 l. Pen, with washes of colour, most interesting.

41. *Leaf of Studies*. Supposed from his sketch-book, during his 'Journey:' drawn on both sides, 1521.

42. *An Anatomical Study*. Water colour, 10 in. 6 l. by 6 in. 6 l., 1523.

43. *S. Jude seated*, 1523. Pencil, on green paper, 10 in. by 7 in. 6 l.

44. *Animals*, 1523. Water colour, 9 in. 3 l. by 6 in.

45. *Flowers*. Water colour, 1526; 13 in. by 10 in. 3 l.: parchment.

46. *S. Mark, a Head*, 1526; 14 in. 3 l. by 10 in.

47. *Figure of a Woman*. Study for the 'proportions.' China ink.

48. *Study of a Stag's Head*. Water colours: 7 in. by 6 in.

BRITISH MUSEUM. The large volume of Durer's sketches, which came to our National Museum from Mr. Soane, is of extraordinary

interest. Although it is the most important collection in number and in excellence of some of the examples, it is scarcely at all noticed in the most comprehensive German books on the master. Heller does not seem to have known that such a treasure existed. The volume belonged to Lord Arundel, and, as stated in the catalogue of the MSS., British Museum, 'the drawings were probably part of the collection of Willibald Pirkheimer.'

1. *Durer's Portrait at thirteen years of age.* This is an old copy from the well-known original at Vienna, as the inscription acknowledges.

2, 3. *Cherubs' Heads.* Chalks, slightly tinted with colour, which has faded. (No. 4 taken out.)

5, 6, 7. *Male Heads*, in pen: small: very interesting. (8 illegible.)

9. Small study for *Head of Lucretia killing Herself*, in the Pinacothec at Munich.

10, 11, 12, 13. Very fine *Head* on vellum; pen: small.

14, 15, 16. Others on paper.

17. *Female Head*, in chalk.

18, 19. *Male Heads* of great character, in colour. (20-22 illegible.)

23, 24, 25. Very careful and beautiful studies of *Old Men's Heads*, in colour, small. (26 taken out.)

27. *Male Head*, in chalk, size of life; dated 1518.

28. Another similar in size and manner.

29. An impressive, somewhat terrible *Head of Dead Christ*: the action leaning back with mouth open. Inscribed in Durer's hand, 'I drew this in my sickness.'

30. *Head*, in chalk, 1513.

31. „ in pen: a head of singular character.

32. „ in chalk: *A Young Man*. I consider this not Durer's; it is inscribed, 'alt 16 jar.'

33, 34. *Two Female Heads*, in red chalk; 1510, 1506.

101-108. *Tarock Card Drawings*: some of them certainly taken from those of Baccio Baldini. These were conjectured by Mr. Carpenter to have been done by Durer in Venice in 1506. (Doubtful.)

109. *A Flagellant*: pen; small.

110. *Design for a Stool, and for a plain Silver Measure*: small.

111. *Allegories*: small and slight pen sketches. (Doubtful.)

112. *S. John and the Virgin*: pen; very good.

113. *A Naked Woman with a Pair of Scales*: another draped. (Doubtful.)

114. *Study of a Bird's Wing for the 'Great Fortune,' also a sketch for the Figure*: this last very slight.

115. Slight sketch in pen: *Naked Woman carrying something*.

116. Fine pen sketch: *Christ on the Cross; and a Man's Head,*

1511.

117-123. *Siege Attacks, &c.* (Not by Durer.)

124-127. *Four Divisions of an Altarpiece.* (Not Durer's.)

128, 129. *North American Indians* (?). (Doubtful.)

130-132. (Not by Durer.)

133. *Sketch of a Fireplace and Table*; from the objects.

134-148. Illegible.

136. Beautiful pen sketch, *Virgin and Child*: preparation for the engraving of the *Virgin with the Pear*.

139, 140. (Not Durer's.)

141, 142. *Designs for Spoon Handles.* (Doubtful.)

143-147. *Small Friezes of the Passion, &c.* (Doubtful.)

148-150. (Doubtful.)

151, 152. (Not Durer's.)

153. Slight pen sketch of two capitals, studies for the *Triumphal Gate of Maximilian*; and 154, *Half of an Eagle*, for the same.

155. *Pen Sketch of a Cock*; and, 156, *of a Cow*. (This last not Durer's.)

157. *Rabbits*: pen sketch. (158, 159, not Durer's.)

160. Two Studies of the *Sturgeon*: water colour.
161. Original Drawing of the *Rhinoceros*, 1515.
- 162-164. Three small pen studies of landscape; one of them a tree-stem; most admirable. (165 taken out.)
166. Most beautiful study of rocks in body colour, 1506. All the stratification and surface growth given with exactitude.
- 166\*, 167. Landscape studies: *Fir Trees*.
168. *Careful Drawing of a Carrot and a Bulrush Top*.
169. *Cherub with the Instruments of the Crucifixion*. (Doubtful.)
170. *A Saint*: chalks on dark paper.
171. *Orpheus*. (Doubtful.)
172. *Saint Kneeling: Executioner behind him with a Sword*: pen.
173. First sketch for the engraving of the *Prodigal Son*: fine and interesting: pen and ink.
174. Study from nature: *Female Figure introduced behind the Virgin in the print of the Marriage, Life of the Virgin* series.
- 175-177. (Not Durer's.)
178. *S. Christopher*. (Doubtful.) No 179.
180. Beautiful sketch: *Old Woman's Hands*: chalk, 1518.
181. *Hands and Arms of Adam*, for the engraving. Beautiful pen sketch.
182. Beautiful pen studies of *Eve* in different attitudes, one of them having been adopted for the engraving.
183. *Apollo*: a careful pen study.
184. A pen study: *Venus, or Eve*, 1500.
185. Pen outline: *Profile of a Male Naked Figure*, 1526. The next number is another, similar. These are studies for the work on 'Proportion,' or for a lay-figure.

The remaining drawings, about twenty in number, following 186, may be safely pronounced not by Durer, although some of them are after his known works. Altogether the volume is rich in interest to the critical eye. The British Museum possesses,