

Fortitudo sinistra manu Coronam Bonitas tenet, quia vera fortitudo sine bonitate consistere non potest, eadem ne
sunt Bonitas corona Acquisita commata est Corona, qua Bonitas separari nequit.

Dextera Fortitudo Coronam tenet Constantia, sine qua Fortitudo nulla est, quae ideo in anteriori & dextera parte Cur
vae continetur, quoniam Caesaris sua Virtus, & animi & corporis fortitudo, non in bellicis rebus, sed iniqua ad
veritatem omnes Reges & Principes superavit.

Temperantia sinistra Coronam Liberalitatis tenet, quia virtute praeceteris Modestas sua perditio fuit, quomodo modis
plene laque, quae Corona conferta est Coronae media, Manifestationis nempe, quae sua Modestas ita perditio fuit, ut in
cunctis negotiis Manifestatio recte sua obtinuit partes.

Et regione Temperantiae confinita est Prudentia, quae sinistra tenet Coronam Constantiae, quae non minus Pruden
tia est Fortitudinis comensis, Dextera vero Coronam Intelligentiae tenet, quae cum Corona Manifestationis colligata est.

Ferocitas & Velocitas duos sequentes Equos ducunt, ut cum Curva Velocitate agatur,
ferre equos & innoxiam praecedit.

Sub umbra & charum virtutum prosecutione mentio Caesaris confirmatur Sedes, ut patet quae in terris nulla alio o rman
magis virtutibus decorari potest.

Victoria vero est praefata tam Gratulatio quam Romanorum confusio ad tergo Caesaris Modestas confinis ac illam
Corona velant coronam, in causis illa nonnullorum Regum & deinde nonnullorum populorum nemina sunt miscra.

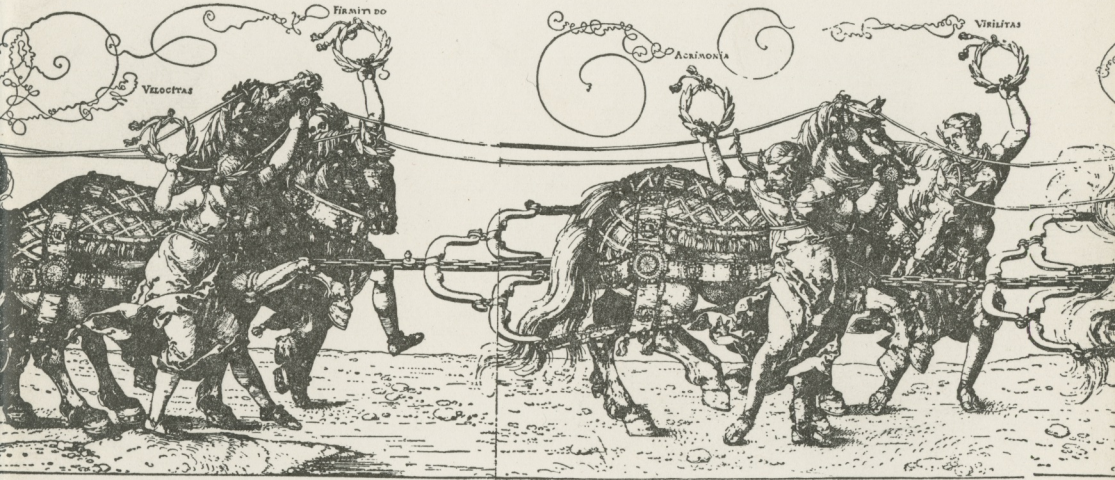
Curram vero se ille vollet, quatuor concomitantur virtutes, Sceleris nempe, Fidei, Gravitas & Perseverantia,
quae concomitantibus illis, Curram non nisi seure praecedit esse possit.

Acronia & Virilitas subsequentes duos moderantur Equos, ut virilitate & cum Acroni
na curram evadere possit.

Ceruum
necq man

Ni vero f
egore du

Et quom
tano fia
du est Co



Et quia ventisne conflat Mactarem quondam Ceteram claritate sua & o manu illud dem fuisse in terris, quod ipse
 dicitur in caelis habere supra etiam longinquum est, Quod in casu Solis hoc in terra Cetera. Pro verbo o vero Solis, deponit
 est Solis pro verbo Cetera, Arguta.

Maximilianus Dei gratia Romanorum Imperator electus.

Honorabilis, fidelis, dilectio. Curram triumphali quo ad Triumphum si nostrum emandi excipiam, ac per Albertum Duce
 designare curabo, vna cum ex possessione per harum laetor accipimus, ac diligenter impetrare, summoq; nobis placuit,
 & maximo iure, & merito precipuam, meritoq; reposito beneficio summa complectimur benivolentia, & omni officio
 suo, pieq; honoris. Dabit in omnia vobis impudicis, & maxime, Anno Indictionis, & d. xviii. Regni vero nostri, xxviii.

Per Regem per fixa.

Ad mandatum Ceteram
 Mactarem propriam.

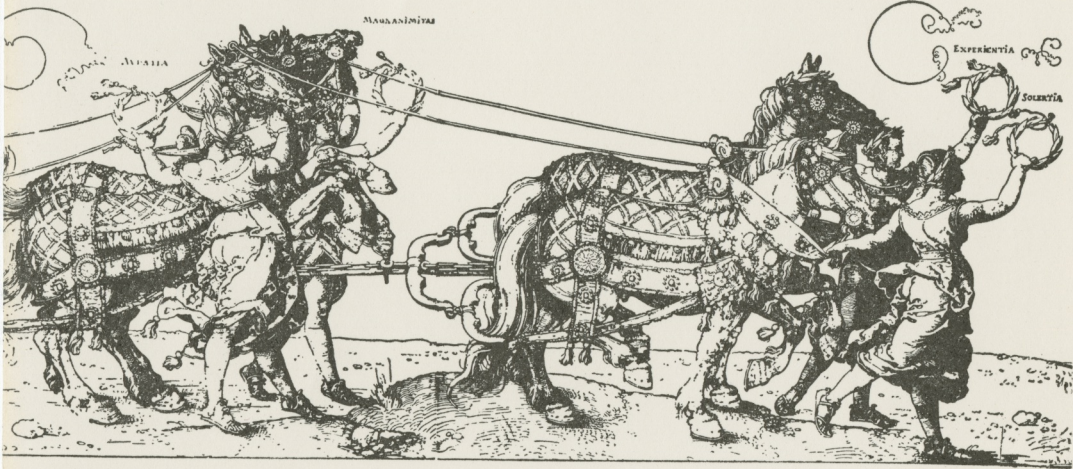
Cum gratia & priuilegio
 Ceteram Mactarem.

ipfius.

Honorabili nostro & Imperii sacri fidei, dilecto Balthardo Pirckheimer, Consiliario nostro.

Verum ne Magnanimitas & Audacia Curram per aula expleat, antequam duo equos
 sibi duo incedant, qui per Exoniam & Soderiam reguntur, quoniam in Exoniam &
 Soderiam incedant, facilio Magnanimitas & Audacia Curram excurrere possint.

Exogitatus & deponit est Curram die Narenberge, Imp. filii vero per Albertum Ducem. Anno, M.D. XXIII.



Ante illos Equos duo alii incedant, qui semper progressi conantur, & per Augustum
 numerationem & Austriam gubernantur.

Prints by Albrecht Dürer

A loan exhibition of the graphic work of the great artist of the German Renaissance organized by the Museum of Art and the Department of the History of Art in conjunction with the work of classes in art history dealing with the Northern Renaissance and with the history of prints.

THE UNIVERSITY OF KANSAS MUSEUM OF ART
Lawrence, Kansas

January 18 to February 29, 1960

PRINTS BY ALBRECHT DÜRER

The references in parentheses are those from the standard catalogues of Dürer's work by Adam Bartsch, Joseph Meder, and Erwin Panofsky. The dates are generally those given by Panofsky in the "Handlist of Works," in his book, *The Life and Art of Albrecht Dürer*, Volume II, Princeton, 1945.

WOODCUTS

1. *St. Michael Fighting the Dragon*

from the *Apocalypse of St. John*

1497 (Bartsch 72; Meder 174; Panofsky 292)

Lent by Dr. and Mrs. Franklin D. Murphy, Lawrence, Kansas

2. *The Whore of Babylon*

from the *Apocalypse of St. John*

1496 (Bartsch 73; Meder 177; Panofsky 293)

Lent by the William Rockhill Nelson Gallery of Art, Kansas City, Missouri

3. *The Apocalyptic Woman*

from the *Apocalypse of St. John*

1496 (Bartsch 71; Meder 173; Panofsky 291)

The University of Kansas Museum of Art, Lawrence, Kansas

Dürer's *Apocalypse of St. John* is unique in that it was the first book illustrated and published by an artist at his own initiative. It is unique in that it was an entirely new concept in the illustration of books. Earlier illustrations were either full page illustrations with captions scattered throughout the book, or they were small and placed within the text. But in the *Apocalypse* Dürer presented a series of illustrations independent of and superior to the text. The text was printed on the back side of each illustration (the left side of the opened book); and being continuous from start to finish, bore no relation to the illustration on the facing (right hand) page. Thus, the literary and the visual components are two mutually independent and continuous aspects of the same story. In this exhibition are three of the fourteen woodcuts of the series. In the first, St. Michael and his supporting angels fight a "skyful" of grotesque monsters which are executed in a typical interweaving Gothic form. The violent action takes place above a serene Renaissance landscape. *The Whore of Babylon* and *The Apocalyptic Woman*, which contrast the worst and the best of womanhood, both demonstrate yet another unique quality of the *Apocalypse* woodcuts. While the Vision of St. John was a supernatural miracle, Dürer presented it in a very literal manner using natural images. The illustrations are "real"; yet, they partake enough of the imaginary to be at the same time miraculously "unreal."

JOHN SELFRIDGE, JR.

4. *The Martyrdom of the Ten Thousand*

1498 (Bartsch 117; Meder 218; Panofsky 337)

Lent by the National Gallery of Art, Washington, D.C.

Lessing J. Rosenwald Collection

One of the few large religious woodcuts produced before 1500 intended as a single print, *The Martyrdom of the Ten Thousand* is conceived within the compositional framework of symmetrically balanced figure groups with a strong diagonal in the stony landscape and a recession into the distance (with the usual little German village) on the right half of the print. This print shows Dürer's preoccupation in his early woodcuts with expressive line rather than

solid forms and deep space. Ten years after he made this print, Dürer painted the same subject (commissioned by the Elector of Saxony, Frederick the Wise) which expanded the composition of the woodcut version, and created an analogy between the passion of Christ and the slaughter of the ten thousand Christian martyrs.

HELEN HULL

5. *The Man of Sorrows Mocked*

The Frontispiece of the *Large Passion*
1511 (Bartsch 4; Meder 113; Panofsky 224)

Lent by the Metropolitan Museum of Art, New York, New York
Gift of Henry Walters, 1917

The source for this scene was undoubtedly the Gospel of St. Matthew in which the soldiers took Jesus, "stripped him and put a scarlet robe upon him, and plaiting a crown of thorns they put it on his head, and put a reed in his right hand. And kneeling before him they mocked him saying, 'Hail, King of the Jews!'" (Matthew 27:27-28). Yet here Dürer portrays the already martyred Jesus, sitting on a stone bench, naked save for the robe across his loins, mocked by one of his tormentors. The whole scene is displaced from reality, the two figures being placed in a completely unrepresentational setting and surrounded by a band of clouds, thus making the scene, not an episode in the story of Christ's Passion, but rather symbolizing it in all its aspects. It also becomes a neutral element artistically speaking in Dürer's visual narrative, and as such, eminently suitable for such a "neutral" element as a title page.

JANIE BREWER

6. *The Annunciation*

from the *Life of the Virgin*
1502 (Bartsch 83; Meder 195; Panofsky 303)

Lent by the National Gallery of Art, Washington, D.C.
Lessing J. Rosenwald Collection

In this woodcut Dürer uses the arch and the circular window, motifs so often found in his prints. For the first time, here a scene is viewed *through* an arch. In earlier compositions, he always placed the figures in the arch itself, or placed the arch behind the figures. The chained badger represents the victory of the Virgin Mary over the Devil, for it symbolized Sloth or Laziness ("the mother of all sins") to the Renaissance. The lines in this woodcut occur in a rather systematic and regular manner which is typical of Dürer's woodcut technique at this date.

EDBERT WAYNE MILLER

7. *Christ Washing Peter's Feet*
Christ on the Mount of Olives
Christ Taken Captive
Christ Before Annas

from the *Small Passion*
1511 (Bartsch 16-52; Meder 125-161; Panofsky 236-272)

Lent by the William Rockhill Nelson Gallery of Art, Kansas City, Missouri

Not only conceived at the end of Dürer's so-called "Classical Period" of the woodcut, but also quite parallel to the *Engraved Passion* is the *Small Woodcut Passion* of 1511. The technical innovations necessary for such an undertaking had been largely worked out in the more famous *Large Passion* series beginning several years earlier. Indeed some of the great compositional effects of that larger work are carried over into *The Small Passion*, for example, Christ's embracing of one of the apostles at the table of *The Last Supper*. Although some of the many scenes exhausting the Passion are conceived in rather shallow spatial arrangements, the effect is none-the-less dynamic. Christ remains the unmistakably central figure in His Passion.

JACK SCHRADER

8. *The Trinity*

1511 (Bartsch 122; Meder 187; Panofsky 342)

Lent by the National Gallery of Art, Washington, D.C.

Lessing J. Rosenwald Collection

This monumental woodcut shows a greater feeling of emotion than his earlier versions of the same subject. Instead of Christ's mangled body being shown on the Cross, God supports His heroic form in a Glory. The angels, bearing instruments of the Passion, spread the papal *pluviale* of God the Father, to emphasize the great triangle of both the content and the composition, which is given further dramatic intensity by strong contrasts of light and dark.

PAT BENSON

9. *The Last Supper*

1523 (Bartsch 53; Meder 184; Panofsky 273)

Lent by the National Gallery of Art, Washington, D.C.

Lessing J. Rosenwald Collection

The only one of a proposed series of oblong woodcuts of the Passion actually executed, this late work falls into the group of "scenic" woodcut compositions done after 1519. Classic images are presented in mathematically organized space. The expressive figures, formally placed between the picture plane and an imaginary relief background, are organized laterally rather than into depth. The whole composition, not just the individual parts, is conceived in the "cubistic" principle. The slightly transparent linear pattern and lucidly organized space is an attempt to present a scene for quiet contemplation, and is probably derived from Mantegna. The diagrammatic clarity and lack of cross-hatching might be called puritanical, thereby heightening the concentration of the quiet scene. Iconographically it is described as strictly Lutheran, substituting Christ's institution of the evangelical community for the ritual of the Catholic sacrifice, as Christ gives the "New Commandment" to the Apostles.

THOMAS COLEMAN

10. *The Congress of Princes in Vienna*

from *The Triumphal Arch of Maximilian I*

1515 (Bartsch 138; Meder 251; Panofsky 358)

Lent by the Metropolitan Museum of Art, New York, New York

Gift of Henry Walters, 1917

11. *The Electors of the Empire*

from *The Triumphal Arch of Maximilian I*

1515 (Bartsch 138; Meder 251; Panofsky 358)

Lent by Captain and Mrs. Robert Leider, Göppingen, Germany

12. *A Griffin Atop a Column*

from *The Triumphal Arch of Maximilian I*

1515 (Bartsch 138; Meder 251; Panofsky 358)

Lent by Captain and Mrs. Robert Leider, Göppingen, Germany

13. Reduced reproduction of *The Triumphal Arch of Maximilian I*

The University of Kansas Art Reference Collection

One of the several large projects for, and to the honor and glory of, the Emperor Maximilian and the House of Hapsburg, the arch is composed of single woodcut prints. When assembled it measures approximately ten feet square. Although a considerable number of the prints are by Dürer, it was a group project. With the exception of those prints authenticated by documentary evidence, there is often speculation about authorship of some of the prints. Think of the fascination (and the political significance) of building a do-it-yourself arch of scenes from the history of the House of Hapsburg! The inclusion of so many inscriptions of military and political events on the side portals, and of the personal activities (and illusions) of the Emperor on the central unit, show how literary was the image of the antique world held by the humanists of the North.

JOHN SELFRIDGE, JR.

14. *The Rhinoceros*

1515 (Bartsch 136; Meder 273; Panofsky 356)

Lent by the William Rockhill Nelson Gallery of Art, Kansas City, Missouri

The decorative aspect of Dürer's mature work is evident in this fanciful print. Shells and scales suggest a patterned suit of armor rather than the slightly more flexible skin of the rhinoceros. Such an animal was strange to Europeans and much curiosity was aroused when one was brought to Lisbon. Dürer's stylized version of the beast based on description might therefore be called an early "journalistic" print. It remained, for almost two hundred years, the European image of a rhinoceros, and even was reproduced in porcelain at Meissen!

WAVERLY ANDERSON

15. *The Great Triumphal Car of Maximilian I*

First Latin Edition, 1523, eight plates
(Bartsch 139; Meder 252; Panofsky 359)

The University of Kansas Museum of Art, Lawrence, Kansas
(cover illustration)

An unusual combination of courtly ceremony and scholarly erudition, based on the concept of the Emperor's reign as an embodiment of the *Corpus Juris*, this new addition to the Museum's collection exhibits the Renaissance fascination with symbolism and mythology, in which purely secular occasions are translated into elaborate allegories. Originally planned as a supplement to the Triumphal Arch and as a tribute to Maximilian, it was conceived in 1512. Begun and partly executed by numerous artists, it was interrupted by Maximilian's death in 1519. This modified version, made up of eight woodcuts, was printed independently by Dürer in 1522. Willibald Pirckheimer's humanist and classicist mentality conceived this eulogy of the Emperor, led by Reason, with a text explaining the attributes and functions of each of the twenty-two virtues. The Italian Renaissance features, integrated into a purely Late Gothic German decorative scheme are raised above pedantry by Dürer's graphic genius; the delicate linear treatment and relief-like quality combine to create a stately procession of noble forms.

THOMAS COLEMAN

16. *The Art of Measure (Unterweysung Der Messung)*

The plates done about 1525

Lent by the Department of Special Collections

The University of Kansas Library, Lawrence, Kansas

Following his introduction to the more advanced perspective and mathematical knowledge of the South and interested in producing an original contribution to the intellectual world to match his humanist friends, Dürer spent much of the last half of his life in writing, and illustrating a set of books on the mathematics of figures and space, proportions, perspective, and art theory—an intellectual exercise and a practical handbook. The first two volumes are devoted to geometrical constructions, and the third volume demonstrates the practical application of this knowledge to architecture, decoration, typography, and drawing. The illustrations most significant for this exhibition are the "Man Drawing a Lute," and "Man Drawing a Portrait," which show methods for translating a three dimensional object onto a two dimensional plane, the "trick" of a realistically oriented painting or print.

JOHN SELFRIDGE, JR.

ENGRAVINGS

17. *The Penance of St. John Chrysostom*

1497 (Bartsch 63; Meder 54; Panofsky 170)

The University of Kansas Museum of Art, Lawrence, Kansas

Unique among Dürer's early religious engravings, the actual subject of this print is subordinated to the rather happy innocence of the young nursing princess set off by the dark mouth of a craggy cave in the foreground. Only far in the left background is seen the subject, the figure of St. John Chrysostom. According to legend, while living in a cave, the hermit John seduced an emperor's daughter. For penance he crawled nude on his hands and knees until discovered

and forgiven. The expressive form-moulding lines characteristic of Dürer's later work are not developed in this engraving. He placed great compositional emphasis on the contrast of light and dark areas, which reveals that problems of woodcut techniques were still dominant in his mind.

HELEN HULL

18. *The Nativity*

1504 (Bartsch 2; Meder 2; Panofsky 109)

Lent by the National Gallery of Art, Washington, D.C.

Lessing J. Rosenwald Collection

This print not only represents the birth of Christ but also symbolically portrays the birth of the New Dispensation in contrast to the decay of the Old by representing sprouting vegetation growing from the crumbled walls. Other symbols in *The Nativity* are the well and pitcher, both of which refer to the Virginal purity, the Baptismal sacrifice, and the Paradisiacal waters. The consistently lighted and constructed space and the coordination of the figures within it, while being "scientific," do not impair the human value of the narrative.

PAT BENSON

19. *Christ Bearing the Cross*

from the *Engraved Passion*

1513 (Bartsch 12; Meder 12; Panofsky 119)

Lent by the William Rockhill Nelson Gallery of Art, Kansas City, Missouri

Luxuriously and often curiously detailed, *The Engraved Passion* holds a unique position in Dürer's *oeuvre* because of its fresh and well-textured design, its straightforward composition, and its well-integrated lighting. The series of sixteen engravings dating from 1507 to 1512 show chronologically a marked progression in precision of detail. This Passion has more strange mystical aspects than do other Dürer Passions. The fourteen scenes from the Passion itself are introduced by a *Man of Sorrows* and concluded by *St. Peter and Saint John Healing the Lame*. This arrangement causes one to consider the Passion as relative to two poles, so to speak—the mystical visions of St. Bridget and the continuation of Christ's miracles through the Apostles. Furthermore, it is a Passion in which figures other than Christ are most predominant. The Magdalene steals the scene in *The Crucifixion* with the overpowering gesture of wringing her hands, while St. Peter's encounter with the Roman soldier subordinates the kiss of Judas in *The Betrayal*.

JACK SCHRADER

20. *The Great Horse*

1505 (Bartsch 97; Meder 94; Panofsky 204)

Lent by the National Gallery of Art, Washington, D.C.

Lessing J. Rosenwald Collection

Dürer's inherent sense for naturalism has been applied to assimilated Italian Renaissance motifs in order to create a work of singular originality. A typical Leonardesque bronze horse has been adopted as a model; however, Dürer bestows his horse with exaggerated muscular anatomy and natural carriage, placing it in a position which most forcefully leads one into the composition. However, the eye stops at the flattened figure of the *Landesknecht*, whose profile head, helmet and knee armor are derived directly from Italian ornamental design.

JACK SCHRADER

21. *Hercules (Combat of Virtue and Pleasure in the Presence of Hercules)*

1498 (Bartsch 73; Meder 63; Panofsky 180)

Lent by the William Rockhill Nelson Gallery of Art, Kansas City, Missouri

The subject of this print is an allegory from the early life of Hercules when he was confronted at the crossroads by two beautiful women; one, Pleasure, who tried to lead him to a life of ease and luxury (here she lays in the lap of another symbol of pleasure, a Satyr) and the other, Virtue, who pleaded for the greater moral position of hardship and gallantry (towards the "Castle of

Virtue" up the rough hill on the left). The subject, a mythical allegory, and the position and form of the figures (which are derived from several 15th century Italian prints) reveal the outcome of Dürer's first Italian journey. Yet, the amount of detail and the way in which the forms are "built" of engraved lines remain unmistakably Northern.

JOHN SELFRIDGE, JR.

22. *The Sea Monster*

1498 (Bartsch 71; Meder 66; Panofsky 178)

Lent by the National Gallery of Art, Washington, D.C.
Lessing J. Rosenwald Collection

A promise of the skill attained by Dürer as an engraver is evident in this fantastic abduction. The young woman appears surprisingly calm as the strange creature, half-man half-beast, carries her away. Dürer seems not to have taken his subject matter from ancient myths, but rather from contemporary tales of sea monsters seen on the coast of Dalmatia. This demon reportedly had the same horns and flowing beard that appear in Dürer's engraving.

WAVERLY ANDERSON

23. *St. Eustace*

1501 (Bartsch 57; Meder 60; Panofsky 164)

Lent by the William Rockhill Nelson Gallery of Art, Kansas City, Missouri
Gift of Robert B. Fizzell

This engraving of the hunter-warrior who became a Christian martyr is thought to be a companion to the *Nemesis* of the same period. Dürer reveals his growing interest and study of Italian Renaissance anatomy and theory of proportions of animals, especially of the horse, and of landscape perspective. At the same time he becomes more engrossed in the minute rendering of the details of nature. The burin is handled throughout with complete mastery and precision, achieving in this almost Van Eyckian landscape composition a delicacy and softness of tone and texture which combines mysteriously with great solidity of form. The lines almost conceal the basic linear pattern. Influence of the North Italian Pisanello appears in the formal poses of the animals, which are nearly all placed in profile. This major engraving in many ways looks forward to *Knight, Death, and the Devil*.

THOMAS COLEMAN

24. *The Standard Bearer*

1500 (Bartsch 87; Meder 92; Panofsky 194)

Lent by the William Rockhill Nelson Gallery of Art, Kansas City, Missouri

In this engraving Dürer made a careful study using the Renaissance ideas of proportion and perspective. The arrangement of details such as the standard, feather, sword, and tree stump serve to emphasize the movement of the central motif of the composition. He has refined his use of the burin, which allows him to use the engraved line more delicately and more abundantly than he did in his earlier works.

NANCY ELLYSON

25. *Nemesis (The Great Fortune)*

1501 (Bartsch 77; Meder 72; Panofsky 184)

Lent by the Metropolitan Museum of Art, New York, New York
Gift of Henry Walters, 1917

This, one of Dürer's largest engravings, was inspired by a Latin poem of Politian which synthesizes the classical goddess of retribution with the fickle Fortune. Fortune is seen holding the goblet and bridle, symbols of favor and castigation. She rests in a static and schematized pose, yet movement is suggested in the spread wings and flying drapery. A conflict seems to arise between the didactic qualities of the figure, which follows the canon of Vitruvius, and the quite naturalistic treatment of the figure and the fantastic character of the theme. This illustrates a transitional period in which Dürer's new scientific interests were not yet harmonized with his artistic imagination. The "bird's-eye" view is drawn from nature and is, in itself, a new concept of landscape.

NANCY MCBRIDE

26. *The Fall of Man (Adam and Eve)*

1504 (Bartsch 1; Meder 1; Panofsky 108)

Lent by the Metropolitan Museum of Art, New York, New York
Bequest of Ida Kammerer in memory of Frederic Kammerer, M.D., 1933

In this technically superb engraving Dürer has used a familiar theme, which he had previously dealt with in both painting and woodcut, to express his conception of the ideal male and female figures. As was characteristic of the scholarly art of the Renaissance, Dürer used a great deal of symbolism in this print. Many symbols parallel each other such as the serpent handing Eve the fruit and the cat springing on the mouse. The light, delicately handled figures of Adam and Eve are isolated from the dark background. Dürer has succeeded well in giving a fleshy quality to the figures; however, the appearance of more concentration on Adam may carry through the Renaissance idea of the male figure being the more perfect.

EDBERT WAYNE MILLER

27. *Apollo and Diana*

1505 (Bartsch 68; Meder 64; Panofsky 175)

Lent by the Metropolitan Museum of Art, New York, New York
Gift of Henry Walters, 1917

This excellent study of the male and female nude was made after a trip to Italy in the same year. It shows a great Italian influence both in the Renaissance style of the figures and in the use of pagan subject matter, as well as the Italian genius for manipulating the human form. The two figures, compressed together within the narrow frame of the picture present a strong study in contrasts. The manly vigor of the male is juxtaposed against the passivity of the female. Diana, modestly holding a handful of grass to conceal her nakedness, sits quietly on the ground petting the stag, her attribute and symbol of her role as goddess of the forest. Above her towers the powerful figure of Apollo. His dark, muscular body contrasts sharply with Diana's feminine softness, emphasizing the difference between the sexes.

JANIE BREWER

28. *The Knight, Death, and the Devil*

1513 (Bartsch 98; Meder 74; Panofsky 205)

Lent by the National Gallery of Art, Washington, D.C.
Lessing J. Rosenwald Collection

Here is presented a synthesis of Dürer's aims, a truly monumental conception of great complexity, carried through with such excellence as to be matched only by the other prints of the traditionally related trilogy, *Melencolia* and *St. Jerome in his Study*. The rational, formal, geometrically based rhythm of the Italian Renaissance is here coupled with an intellectually medieval, minutely systematized allegory based on Erasmus, of Christian Man undaunted on the Way of Life by the menaces of Death and Evil Temptation. Painstaking, scientific anatomical study and the utmost faithfulness in depicting natural detail is mingled with fantastic, illogically visionary imagination, all aimed at communicating a very sober moral. The display of burin technique is dazzling. The multiplicity of detail is pulled together by an emphasis on a uniformly silvery, transparently sumptuous rendering of chiaroscuro, rather than the brilliantly contrasted relation of black and white used in previous prints and so easily and obviously achieved in engraving. This is a style of much greater subtlety and delicacy, yet sacrificing nothing to artistic vigor. The work has become serenely accomplished, so full of apparently effortless ability as to be classically perfect.

WILLIAM A. HENRY

29. *St. Jerome in his Study*

1514 (Bartsch 60; Meder 59; Panofsky 167)

Lent by the William Rockhill Nelson Gallery of Art, Kansas City, Missouri

One of the three so-called "Master Prints," St. Jerome, Christian scholar and thinker, is depicted sitting, quietly contemplating the works of God in the comfortable intimacy of his cell. It is a superb example of light, shadow and

atmosphere being incorporated into an engraving. Technically, it is also a great achievement, the perspective and draftsmanship being mathematically accurate as well as being artistically pleasing.

JUDITH ANDREWS

30. *Melencolia I*

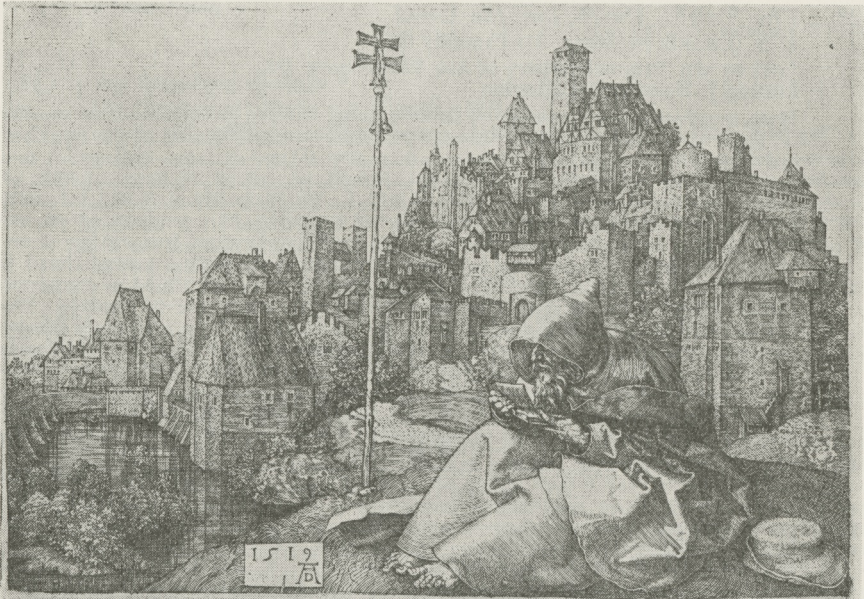
1514 (Bartsch 74; Meder 75; Panofsky 181)

Lent by the National Gallery of Art, Washington, D.C.

Lessing J. Rosenwald Collection

Understanding the extremely complex iconography of this last of Dürer's three master engravings would presuppose extensive knowledge of its "medieval-renaissance" background, especially with regard to medicine, art and geometry. For example, the wreath *Melencolia* wears may be identified as watercress which was prescribed by medieval physicians as an antidote to the "dry" choleric and melancholic humors. *Melencolia*, embodying the fourth humor characterized by an "excess of black bile" and described as "dry and cold," is the moral antithesis to the other master engravings, *Knight, Death, and the Devil* and *St. Jerome in his Study*. Opposed to the religious atmosphere of these two prints, *Melencolia I* exemplifies the secular life of intellectual pursuit. The virile courage of the Christian Knight and the scholarly industry of St. Jerome in his warmly lit study contrast sharply to the gloomily contemplative attitude of "futile genius" seated in a dismal, eerily moonlit atmosphere with an industrious (though ineffectual) putto perched on a millstone, and a gaunt, luminous dog. Though surrounded by the artifacts of human reason—the sphere, the polyhedron, and the compasses of geometry, the tools of various crafts, and the magic number table of astrology, to mention a few—she broods, frustrated, incapable of action (a typically "melencolic" trait), seemingly aware of her inability to reach a higher plane of thought. Panofsky cites evidence to support his theory that this outstanding engraving may be a "spiritual self-portrait" of Dürer, (who thought himself to be a melancholic) depressed by the finiteness of human intellectual pursuits and his own incapacity to attain the "higher order" of knowledge.

HELEN HULL



St. Anthony. National Gallery of Art, Washington, D. C. Lessing J. Rosenwald Collection. (no. 33)

31. *Dancing Peasant Couple*

1514 (Bartsch 90; Meder 88; Panofsky 197)

Lent by the Metropolitan Museum of Art, New York, New York
Bequest of Ida Kammerer in memory of Frederic Kammerer, M.D., 1933

This bulolic study depicting a man and wife who are round headed and short legged, prancing around with gusto, suggests the later work of Pieter Brueghel. They are probably doing the "Ruppebrai" dance which is quite vigorous and lively. It perhaps is the only humorous print which Dürer executed, and emphasizes his concern with representing volumes and textures with the engraved line, no matter how "lowly" the subject.

NANCY MCBRIDE

32. *The Madonna Crowned by Two Angels*

1518 (Bartsch 39; Meder 38; Panofsky 146)

Lent by the Metropolitan Museum of Art, New York, New York
Bequest of Ida Kammerer in memory of Frederic Kammerer, M.D., 1933

The exquisite beauty and calm of this traditional subject done several times by Dürer is achieved by its complete balance of light and shade, mass and void, detail and outline. The stillness of the angels and the isolation of the bride-like Madonna from the barely visible background by a realistic woven fence give a strong horizontal emphasis to match the verticality of the theme.

JOHN SELFRIDGE, JR.

33. *St. Anthony*

1519 (Bartsch 58; Meder 51; Panofsky 165)

Lent by the National Gallery of Art, Washington, D.C.
Lessing J. Rosenwald Collection

In this composition the figure is almost secondary to its surrounding environment. The rocks and the buildings have been carefully studied by an inquisitive eye that has found in them an angular or cubistic structure. Dürer placed a great amount of emphasis on texture, tone, and detail throughout this engraving, which unifies the composition and gives it an over-all silvery greyness in direct contrast to the dramatic, sometimes harsh, blacks and whites of most of his woodcuts.

NANCY ELLYSON

34. *Willibald Pirckheimer*

1524 (Bartsch 106; Meder 103; Panofsky 213)

Lent by the Metropolitan Museum of Art, New York, New York
Mr. and Mrs. Isaac D. Fletcher Fund, 1919

"We live by the spirit, the rest belongs to death," is a fitting motto for this choleric man, energetic, irascible and wealthy. This Nürnberg figure was not only a humanist, translator of Plato, Plutarch and Xenophon, Privy Councillor for Maximilian, and military leader of the Nürnbergers against the Swiss, but also Dürer's closest friend. Described as rather impressionable, intelligent, more ambitious than gifted, and lacking the depth of character required of a truly great man, he was one of the most distinguished and learned men of his age. Dürer stylizes the head slightly in this portrait, while still bringing out all the vitality and individualism of his friend. One is intrigued by the personality portrayed in the searching eyes of this unique, yet typical, Renaissance figure.

THOMAS COLEMAN

35. *Erasmus of Rotterdam*

1526 (Bartsch 107; Meder 105; Panofsky 214)

Lent by the William Rockhill Nelson Gallery of Art, Kansas City, Missouri

Erasmus is shown seated at his little desk, engrossed in his work. His beloved books are spread out around the room, revealing him as a thoughtful man of study. The only light touch in the picture is a delicate bouquet of violets and lily-of-the-valley placed on the right side of the desk. As is characteristic of Dürer, the figure is carefully and realistically drawn to the last detail, especially

the face, where even the mole on the chin has been included. In spite of the close attention to realism and detail, this portrait is not an accurate likeness of the subject. When Dürer began this portrait he had not seen Erasmus for six years, and consequently relied on his memory and several earlier sketches. Dürer admits his failure to adequately portray Erasmus when he says in the Greek inscription on the wall in the background, "Erasmus' writings will give you a better portrait."

JANIE BREWER

DRYPOINT

36. *St. Jerome by a Pollard Willow*

1512 (Bartsch 59; Meder 58; Panofsky 166)

Lent by the National Gallery of Art, Washington, D.C.

Lessing J. Rosenwald Collection

The frequent depiction of St. Jerome comprises almost a separate subdivision within Dürer's work, representing a complete evolution of style starting as it does with one of the earlier woodcuts through other woodcuts to several engravings to this drypoint. Dürer made only three drypoints, and because of the comparative fragility of the drypoint plate and the subsequently fewer possible proofs to be pulled, a print such as this is extremely rare. The character of the drypoint line permits a freer, more delicate approach than any of the other graphic media. The tonality, a soft, painterly conception of over-all light and shadow, becomes the most important aspect rather than the clearly defined plastic forms of engraving or the dynamic contour lines of a woodcut. Because of such a definite feeling for light and atmospheric space, this print seems to prophesy the appearance and concerns of Rembrandt's graphic works.

WILLIAM A. HENRY

ETCHINGS

37. *Study for Five Figures (The Desperate Man)*

1514 (Bartsch 70; Meder 95; Panofsky 177)

Lent by the National Gallery of Art, Washington, D.C.

Lessing J. Rosenwald Collection

The representation in this first known of Dürer's etchings, unsigned, undated, crowded and disorganized in composition, and recalling the rather labored technique of engraving, is enigmatic. A theory has been advanced that four of the figures represent the types of insanity caused by the four humors in combination with "melencolia" (resulting from an excess of "black bile"), while the man at the left (perhaps a portrait of Dürer's brother, Andrew) looks on. It might also be suggested that it was the comparatively free technique of etching, coupled with experimentation in a new medium, which prompted the artist to translate his imaginative conceptions in this spontaneously incoherent manner.

HELEN HULL

38. *The Sudarium Spread out by an Angel*

1516 (Bartsch 26; Meder 27; Panofsky 133)

The University of Kansas Museum of Art, Lawrence, Kansas

In this etching, the subject, the display of St. Veronica's napkin on which the face of Christ was miraculously imprinted, is subordinated to the display of the angel and her billowing drapery—the napkin is lost in darkness. Dürer etched his plates by placing them only once in an acid bath; thus the lines were all of uniform depth and printed uniformly. These lines have none of the subtleties or dimensions which characterize the linear quality of engravings or woodcuts. Perhaps this uniformity and its rather monotonous contrasts of white and black, is one reason why Dürer did so few etchings.

JOHN SELFRIDGE, JR.

39. *The Abduction of Proserpine*

1516 (Bartsch 72; Meder 67; Panofsky 179)

Lent by the National Gallery of Art, Washington, D.C.

Lessing J. Rosenwald Collection

The relative freedom permitted by the technique may have motivated the artist's concern with swirling atmospheric effects in this print. Dark heavy air surrounds Pluto and the unfortunate Proserpine, who ride through a landscape suffused with an infernal light. Pluto's mount, the unicorn, becomes a symbol of the lower regions, darkness, and night, and not of virginal purity.

WAVERLY ANDERSON

40. *The Landscape with a Cannon*

1518 (Bartsch 99; Meder 96; Panofsky 206)

Lent by the National Gallery of Art, Washington, D.C.

Lessing J. Rosenwald Collection

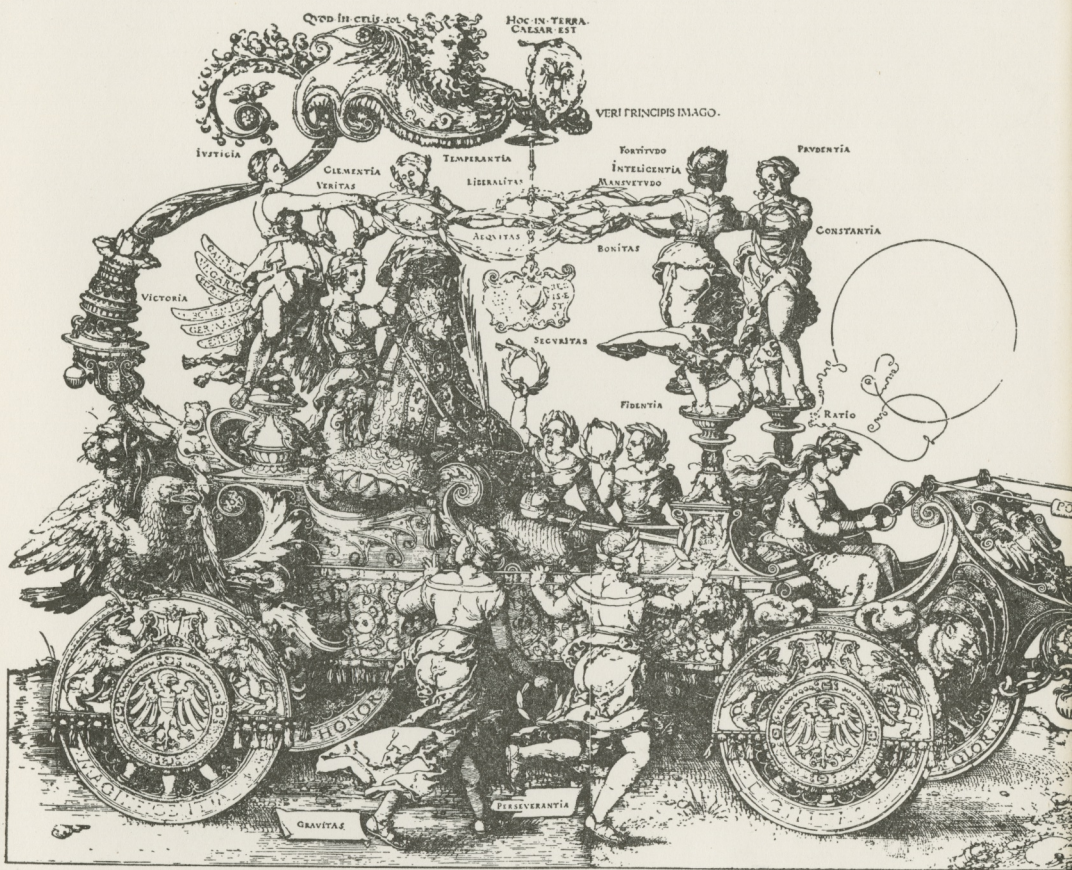
A masterpiece of landscape panorama, showing a clarity of natural objects and perspective organization, this last etching is not one in the experimental sense of his original interpretation of the medium in *The Desperate Man* of 1515 but shows a stylistic change to the more orthodox engraving method. The oblong shape, adding to the panoramic effect, is used in only a few etchings and engravings. The personification of a cannon was common in Italy and Germany at this time. Dürer places himself in this contrived scene, in a pose and Turkish costume borrowed from Gentile Bellini. The print is based upon an earlier landscape drawing of the town of Kirch-Ehrenbach and shows the effects of Dürer's interest in fortification.

THOMAS COLEMAN

ACKNOWLEDGEMENTS

The Museum of Art is grateful to Mr. Lessing J. Rosenwald, Jenkinstown, Pennsylvania; Miss Elizabeth Mongan of the National Gallery of Art, Washington, D.C.; Mr. A. Hyatt Mayor of the Metropolitan Museum of Art, New York; and Mr. Lawrence Sickman and Mr. Ross Taggart of the Nelson-Atkins Gallery of Kansas City, Missouri, and the private lenders, for their generous assistance in making loans from their collections. Professor Marilyn Stokstad of the Department of the History of Art deserves special mention for her work with the students in her class on Northern Renaissance art in relation to this exhibition. The students of both her class and my own on the history of prints merit praise and thanks for their work on the exhibition. Although their contribution was integrated into their class work, and is, quite understandably, based largely on the ideas of such scholars as the great Erwin Panofsky, their often very personal approach to these works of art lends a freshness to the organization of the exhibition which is sometimes lacking in a professional production. John Selfridge, Jr., graduate student in the History of Art, has done much of the work of selecting the prints in the exhibition, organizing the material for the catalogue, and seeing it through its production; he has also written its introduction, and edited the print commentaries.

EDWARD A. MASER
Director



The Triumphal Car of Maxmilian I.

The University of Kansas Museum of Art. (no. 16).