

**CATALOGUE OF A
COLLECTION OF
WOODCUTS OF
THE GERMAN SCHOOL**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649178827

Catalogue of a collection of woodcuts of the German school by Various

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

VARIOUS

**CATALOGUE OF A
COLLECTION OF
WOODCUTS OF
THE GERMAN SCHOOL**

Burlington Fine Arts Club.

CATALOGUE

OF A

COLLECTION OF WOODCUTS

OF THE GERMAN SCHOOL,

EXECUTED IN THE XVTH AND XVTH CENTURIES.



LONDON:

PRINTED FOR THE BURLINGTON FINE ARTS CLUB.

1882.

5828
B92

THE MILLON HAYES FINE
ART DIVISION OF
DORLAND BROS. CO.
2482

Title of the Boston Museum
no. 1, 2, 3

LONDON:
NATIONAL PRESS AGENCY, LIMITED,
13, WHITEFRIARS STREET, FLEET STREET, E.C.



EXHIBITION
OF A
COLLECTION OF WOODCUTS.

INTRODUCTION.



THE art of engraving designs on wooden blocks, so as to obtain from them impressions or reproductions of those designs upon paper, by means of printers' ink, though unknown to the Romans, who yet knew how to stamp cyphers and marks upon their bricks, and though partially developed among the Chinese and Japanese as early as the Xth century, does not appear to have been practised in Europe before the close of the XIIth century. It began in Germany, and is supposed to have owed its introduction to the use of playing-cards, brought into Europe from the East, and said to have been invented by the Arabs. These seem to have been first known in Italy, as is indicated by their name, derived from the Italian *carte*, about 1350. From that country their popularity spread very quickly in all

INTRODUCTION.

directions, and especially towards Germany, where there soon grew up a large trade in them, but not much before the close of the XIVth century.

That the first European practice of this art was in Germany, is hardly to be doubted. All the earliest examples hitherto discovered point to a German origin; and nowhere was the art more rapidly developed, or brought to a higher pitch of excellence, than in the land of its adoption.

The object, therefore, of giving, within a reasonable compass, an illustration of the history of wood-engraving from the middle of the XVth to the end of the XVIth century could not be, perhaps, better attained than by assembling a select collection of the works, executed in wood, of some representative artists of the German schools which flourished during that period. This it has been attempted to accomplish in the present Exhibition.

It is not considered likely that many, if any, of these painters and designers executed their cuts with their own hands upon the blocks; this, rather the work of artisans than of artists, was probably in most cases relegated to persons who were specially fitted for the mechanical performance, and who worked under the direction and supervision of the originators of the designs. In some cases these executants signed the blocks as well with their own as with the master's name; as, for example, Jost de Negker (Cat. 91), who seems to have cut many of Burgmair's blocks; in others, as on the little cut, "Die Herzogin" (Cat. 127), with their own name only.

The chronological, the only rational, order of arrangement has been followed, in placing the artists, as far as the sequence of their dates could be ascertained. To place the works of each in chronological sequence would be a task of almost insuperable difficulty, owing to the fact of those works having been executed by different hands, which fact alone would

INTRODUCTION.

v

be quite enough to mask the development of style, to illustrate which is the only and the grand aim of the chronological system. This, therefore, had to be foregone ; and the prints are placed nearly according to the arbitrary arrangement adopted by Bartsch, Passavant, and other writers.

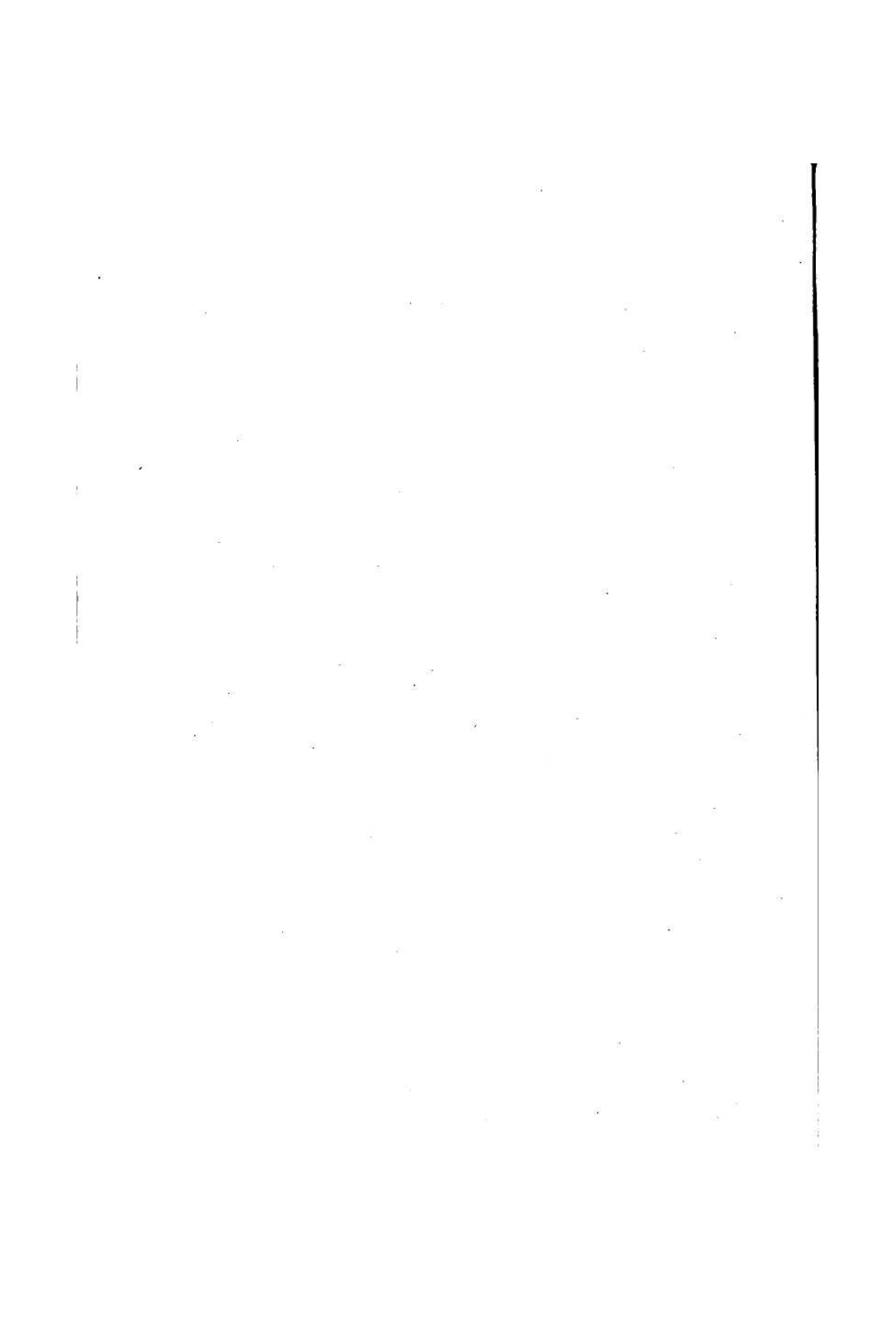
J. M.

The indications (B.) and (Pass.) in the Catalogue refer to the lists of Bartsch and Passavant.

The prints and books of which this Collection consists have been contributed by three members of the Club,

MR. R. FISHER,
MR. H. H. GIBBS,
MR. W. MITCHELL.





INDEX.

	PAGE
Altdorfer, Albrecht	12
Amman, Jost	20
Anonymous	1,2
Beham, Hans Sebald	18
Burgmair, Hans	8
Cranach, Lucas	2
Deutsch, Nicolas Manuel	10
Dürer, Albrecht	4-8
Geron, Mathias	20
Graf, Urse	11
Grün, Hans Baldung	10
Holbein, Ambrosius	13
Holbein, Hans	15-18
Hopfer, Daniel	14
Loy, Erasmus	20
Ostendorfer, Michael	13
Pleydenwurff, Wilhelm	2
Reuwich, Erhard	1
Schäufelein, Hans Leonhard	11
Springinklee, Hans	14
Wechtlin, or Wächtle, Johann	12
Wohlgemuth, Michael	2