

A detailed portrait of a young man, likely a member of the Dürer family, by the artist Albrecht Dürer. The subject is shown from the chest up, turned slightly to his right but looking towards the viewer. He has long, wavy, reddish-brown hair and is wearing a red cap with a large, fringed tassel. His attire consists of a dark, long-sleeved garment with red lacing over a lighter, ribbed tunic. He holds a small, dried plant in his hands. The background is dark and indistinct.

Dürer

Translation: Marlena Metcalf

Page 4:

*Self-Portrait of the Artist (with Landscape)*, 1498

Oil on panel, 52.5 x 41 cm

Museo Nacional del Prado, Madrid

Layout:

BASELINE CO LTD

33 Ter - 33 Bis Mac Dinh Chi St.,

Star Building; 6th Floor

District 1, Ho Chi Minh City

Vietnam

© Sirrocco, London, UK (English version)

© Confidential Concepts, worldwide, USA

All rights reserved.

No part of this book may be reproduced or adapted without the permission of the copyright holder, throughout the world. Unless otherwise specified, copyright on the works reproduced lies with the respective photographers. Despite intensive research, it has not always been possible to establish copyright ownership. Where this is the case, we would appreciate notification.

ISBN: 978-1-78042-091-2

"As I grew older, I realised that it was much better to insist on the genuine forms of nature, for simplicity is the greatest adornment of art."

— Albrecht Dürer



Titon  
Dit was die portret van Titon  
Hij was die portret van Titon  
Hij was die portret van Titon  
Hij was die portret van Titon  
Hij was die portret van Titon



# Biography

- 21<sup>st</sup> May 1471: Dürer is born in Nuremberg.
- 1477: He attends the Public School of Latin.
- 1484: Joins his father's goldsmith workshop.
- 1486: Begins his apprenticeship with the painter Michael Wolgemut.
- 1490-1494: The travelling years: Freiburg, Colmar, Strasbourg and Basle.
- 7<sup>th</sup> July 1494: Marries Agnes Frey.
- 1494: First journey to Venice via Innsbruck, Klausen and Trient.
- 1495: Returns from Venice with a series of landscape watercolour paintings.

AD

- 1498: First graphics cycle with 15 woodcuts for *Apocalypse*.
- 1505-1506: Second trip to Italy; visits Bologna and Ferrara.
- 1506: Acquires his house at the Tiergärtnerort in Nuremberg.
- 1509-1511: Creates the *Small Passion*.
- 1510: Creates the *Great Passion*.
- From 1512: In the service of Maximilian I.
- 1518: Spends time in Augsburg and travels in Switzerland.
- 1520-1521: Travels in the Netherlands.
- 6<sup>th</sup> April 1528: Dürer dies in Nuremberg.



## INTRODUCTION

Albrecht Dürer is not simply the artist who created *Young Hare*, *The Large Tuft of Grass* or the *Study of Hands*, symbols of medieval art that have almost degenerated into kitsch. Among the artists of medieval Germany, Albrecht Dürer is without doubt one of the most outstanding figures. He was not only a painter, graphic artist, wood-carver and copper engraver; he was also notable because of his mathematical examinations of the theoretical foundations of art, in the field of geometry in particular, where the transition from the late Gothic style to the Renaissance became the most apparent.



### Self-Portrait at the Age of Thirteen

---

c. 1484

Silverpoint, 27.5 x 19.6 cm  
Albertina Museum, Vienna







Dürer's continuous efforts to achieve perfection, together with the then common search for forms, rules and mathematical laws, in order to be able to transform these ideas onto paper and canvas, is reflected in his writings from the second half of his industrious life. He published in 1525 the *Instructions on Measurement*. There were Latin editions also, published in the years 1532, 1535 and 1605.

### Portrait of Dürer's Father

---

1484

Silverpoint on paper, 28.4 x 21.2 cm  
Albertina Museum, Vienna





Among many other items were the first instructions, written in German, on the construction of sundials. The astronomer Johannes Kepler (1571-1630) and the mathematician Galileo Galilei (1564-1642) relied on Dürer's ideas. In the year of Dürer's death saw the publication of his four books on human movement: *Here are four books on human proportions, discovered and described by Albrecht Dürer of Nuremberg for use by all lovers of this art.*

## Warrior

---

c. 1489

Pen and ink drawing, 22 x 16 cm  
Staatliche Museen zu Berlin, Berlin



1889

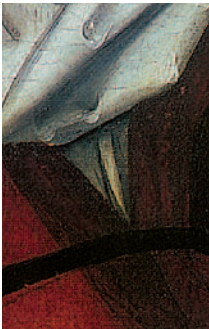
5  
AD





In the first three volumes Dürer described and examined types of human bodies, and in the fourth volume he occupied himself with the study of motion.

In contrast to the other artists of this epoch, an unusual amount of information is available on Dürer's life, his development and the impact of his work. As a contemporary of the reformer Martin Luther (1483-1546), he stands between the two great Christian persuasions, presenting the Catholics with the *Life of Mary* (1503-1504),



### Portrait of Barbara Dürer

---

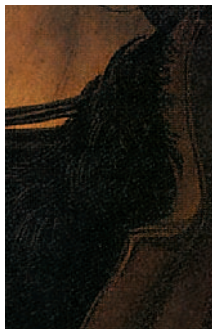
1490

Oil on wood, 47 x 38 cm

Germanisches Nationalmuseum, Nuremberg

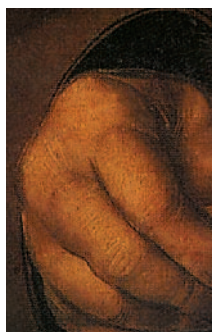






*Saint Jerome in his Study* (1514) and *The Knight, Death, and the Devil*, and *Melanchthon* (1526). Dürer could never limit the abundance of his ideas.

In addition, there exists a *Self-Portrait* (1484) by the thirteen-year-old Dürer. As his self-portraits from the years 1492, 1493, 1498 and 1500 show, Dürer occasionally portrayed himself in drawing using the silver pen technique and adding a monogram later by hand, which therefore did not enable later corrections.



### Portrait of Dürer's Father

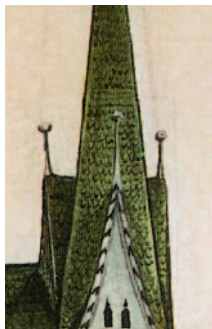
---

1490

Oil on panel, 47.5 x 39.5 cm  
Galleria degli Uffizi, Florence







As a twenty-year-old he wrote of his ideas in several books on woodcutting (which later were rarely attributed to him). By the age of twenty-four Dürer had produced not only his woodcuts of the *Ship of Fools* from the year 1494, but also the first copper engravings. In his later years Dürer was involved, sometimes reluctantly, in secondary art production, mainly serving the crown by portraying his powerful Emperor.

### Courtyard of the Castle in Innsbruck

---

1492-1493 (?)

Watercolour on paper with filigree, 36.8 x 27 cm  
Albertina Museum, Vienna





Dürer's models were the masters of Italian art, and he adopted aspects of their work without ever becoming an "imitator" or copier of other artists' work. His works reflect reason, and were mainly created using the intellect.



This is in contrast to Mathias Grünewald (c. 1470/1480-1528), who occasionally exhausted himself completing a single piece of work; or Hans Holbein the elder (c. 1465-1524); or even the audacious Hans Baldung (1484/1485-1545), whose works often engaged their souls.



### A Young Couple

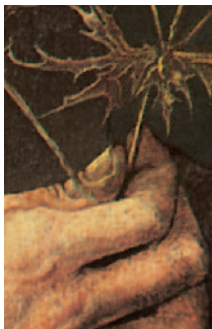
---

c. 1492-1494

Pen and ink drawing, 25.8 x 19.1 cm  
Hamburger Kunsthalle, Hamburg







The subjects of Dürer's *The Wire Drawing Mill*, *Young Hare* and *Rhinoceros* were drawn only according to descriptions by third parties in 1515, and were never seen by him. His depictions of large armour-plates, or a female body worn out by life, for example, come from his experience and his thoughts independent of other influences.

Self-Portrait or  
Portrait of the Artist Holding a Thistle

---

1493

Oil on parchment on canvas, 56.5 x 44.5 cm  
Musée du Louvre, Paris





During the turbulent transition from the fifteenth to the sixteenth century, when America was (re) discovered, and the Greek classics were printed for the first time and social issues were to become relevant, the plastic artists were the only people able to articulate themselves in observance with the period. Because the new language created by Luther in an almost peaceful way could not yet be used and music only reached a few people, there were only limited forms of expression available at that time.

### The Wire Drawing Mill

---

1493-1494

Watercolour rolled on gouache, 28.6 x 42.6 cm  
Staatliche Museen zu Berlin, Berlin







One reward for Dürer's constant struggle for perfection was his closeness to the great personalities of his time. The Basle printing masters, the brothers of Martin Schongauer (c. 1450-1491), and in his hometown, the council member Pirckheimer (1470-1530) took the son of a craftsman under their wing. His friends among the Italian masters were primarily Bellini (1430-1516), Giorgione (c. 1478-1510) and Philip Melanchthon (1497-1560). The elector of Saxony was also no stranger to him. Dürer was considered a kind, affable and sensible man and, as someone who had travelled quite extensively within Europe, was made welcome in these circles.

### Study of Three Hands

---

1493-1498

27 x 18 cm

Albertina Museum, Vienna