



The engraved Renaissance:

# Dürer




# Albrecht Dürer

Albrecht Dürer can certainly be called the first modern Northern Renaissance artist.

He is the founder of a school that merged the late gothic tradition with Italian renaissance motifs in painting, drawing, sculpture and engraving, as well as via its theoretical treatises (a typical feature of Renaissance humanism). He in return inspired the styles and themes of Italian artists such as Titian, Pontormo, Lorenzo Lotto and Girolamo Romani (Romanino). He was the pre-eminent engraver of his times: he mastered to an unprecedented level equally woodcut, burin, drypoint and etching and developed a new, revolutionary artistic vision, one rich with pictorial and tonal values.

This exhibition comprises over 100 works and is an extraordinary survey



of the entire opus of the German master. Dürer's major works can be found in three series. In the Life of the Virgin, which he started in 1502, his woodcuts reveal a mature artist, who seamlessly merged the lessons learnt in Italy with the intensity and realism of his Northern European origins. The same maturity can be traced in the 37 works of The Small Passion (1509-1511), a woodcut series which was very popular and influential in Italy. In the Engraved Passion (1507-1513), Dürer employs his burin to create even smoother, almost intimate settings for his chiaroscuro woodcuts.

The exhibition comprises also a selection of individual works. It begins with the eight panels of the Large Triumphal Carriage, started in 1512 and representing a triumph of cardinal virtues, a triumph for the Holy Roman Empire and a triumph of Dürer's own astounding woodcut technique. It includes also the Melencolia I (1514), one of the best-known engravings in the whole history of Western art, the Saint Eustace (1500-1501) - the artist's largest copper engraving, which was praised by Vasari and was a source of inspiration for Parmigianino - and Knight, Death and the Devil (1513), a large allegorical work considered by Panofsky as one of Dürer's masterworks.

Amongst the many works included in this survey are The Bath House (1496), a renowned, deeply symbolic woodcut carved after his return from Italy, The Madonna with the Monkey (1498), an extremely sophisticated engraving famous in northern Italy and Coat of Arms with a Skull (1503), where Dürer pairs a soft stroke akin to watercolour painting to a stronger one emphasising chiaroscuros.



# *Works on Exhibit:*

## **Cycles of works:**

Life of the Virgin (1502-1511)

17 works - woodcut

Engraved Passion (1507-1513)

16 works - bulin

Small Woodcut Passion (1509-1511)

37 works - woodcut

Large Triumphal Carriage (1512-1515)

single work on eight sheets

## **Single Works:**

17 bulins (Melancolia I, St. Eustache and others)

14 woodcuts (The Man's Bath, St. Cristopher and others)

1 etching (Abduction of Proserpine on a Unicorn)



*THE MAN'S BATH*  
(1496)



*THE VIRGIN AND CHILD WITH A MONKEY*  
(1498)



*SAINTE EUSTACHE*  
(1500-1501)



*LIFE OF THE VIRGIN*  
(1502-1511)





COAT OF ARMS WITH A SKULL  
(1503)



*ENGRAVED PASSION*  
*(1507-1513)*



*SMALL WOODCUT PASSION  
(1509-1511)*



MELANCOLIA I  
(1514)