



ALBRECHT DÜRER



The Last Supper (Bartsch 5, Strauss 148, Meder 114c). Original woodcut, 1510. Ours is a good impression after the first edition in 1511 of the *Large Woodcut Passion* on laid paper with small margins outside the border and a Gothic P with A and small Crest (Briquet 8829) printed c. 1570 that Meder describes as "still good, black, a gap in the platter and dish foreground." Mounted on an archival support sheet; a good rich impression except for an ink stain to the right of Jesus' hand and over Judas' head; old horizontal fold. Image size: 395x287mm. Price: \$9500.



Christ Carrying the Cross (B. 10, S. 59, M. 119). Original woodcut, c. 1498-1499. A superb Meder a proof impression before the 1511 Latin text edition. Price: \$22,500.

Albrecht Dürer was born May 21, 1471, the oldest son and third of eighteen children, to Albrecht Dürer the Elder, an immigrant goldsmith from Hungary, and Barbara Holper, the daughter of Dürer the Elder's employer, in the Imperial Free City of Nuernberg. His father worked hard to support his large family, although only three of his eighteen children survived to adulthood.. He was an honest man who became the official assayer of precious metals for Nuernberg. The younger Albrecht was apprenticed at a young age in his father's goldsmith shop, and trained as a metalworker. But his real desire was to be an artist. He applied the same meticulous, exacting methods required in the delicate metal work to his woodcuts and engravings.

Recognizing his son's talents, the father in 1486 sent Albrecht at fifteen to apprentice in the shop of Nuernberg painter Michael Wohlgemut, a painter of outstanding reputation throughout Franconia, and a man of powerful influence in book design and illustration. Dürer remained with him for three years. Here Albrecht received a basic training in the mixing of colors and drawing inks, the preparation of panels, and the composition of large-scale works. It was here that Dürer received his first introduction to commercial book making. Wolgemut and Stephen Wilhelm Pleydenwurff were in the midst of a collaboration with a printer Anton Kolbeger, Albrecht's godfather, in the production of Hartmann Schedel's *Chronicle of the World*. This manuscript consisted of hundreds of illustrations utilizing the woodcut method of printing.

Wohlgemut was the first German painter to design woodcuts as illustrations for the newly developed art of the printed book. With Wohlgemut Dürer had an opportunity to merge the goldsmith skill of engraving with the artistic engraving of woodcuts. His skill in engraving woodcuts may still be appreciated and purchased today, impressions being made from his **original woodcuts**, 500 years later.