
1506
AD

Albrecht DÜRER

Edited by Christof Metzger

With a foreword by Klaus Albrecht Schröder,
essays by Christof Metzger and Julia Zaunbauer,
and texts by Andrew John Martin, Christof Metzger,
Erwin Pokorny, and Julia Zaunbauer

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Albrecht Dürer: A Biography

JULIA ZAUNBAUER

I "From my father's writings": Albrecht Dürer's Records

"Item, in the year of Christ's birth 1471, in the sixth hour on St. Prudentius's Day, the Tuesday before Ascension Day, my wife Barbara bore me my second son. Godfather to him was Anton Koberger, who named him Albrecht after me."[1]

This simple note written by the Nuremberg goldsmith Albrecht Dürer is a part of list he made recording the births of all eighteen of his children. It provides without any false sentimentality an account of the first hours in the life of his son and namesake, who would one day become one of the most exceptional of artists, Albrecht Dürer.[2] The fastidious citing of the date and hour of the birth on Tuesday, May 21, 1471, at about ten o'clock in the morning[3] is not merely due to obsessive-compulsive documentation on the part of the father. This information would offer his son and all his siblings a basis for divining their fate and future and the ability to see their future path and recognize their own personal characteristics through astrology.[4] Faith in horoscopes and a profound fundamental trust in the study of the movements and positions of the stars were widespread in the fifteenth and sixteenth centuries. Emperor Maximilian I, who employed several renowned astrologers, believed that many of the sufferings he had to bear could be attributed to an unfavorable constellation of the stars at the hour of his birth. The date and hour of Martin Luther's birth were in fact even "corrected" after the fact for the purpose of optimizing their astrological constellation.[5] Albrecht Dürer the Younger was likewise convinced that the stars influenced an individual's intellectual and physical predisposition. In the introduction to his unpublished handbook on painting, he suggested that one should examine the "sign"[6] under which an apprentice painter was born as a means of assessing his abilities and talents (see fig. 1).

In Dürer's case, the stars seem to have been favorably aligned. The child born then and there would grow up into a man who in epic fashion set artistic standards that still shape our comprehension of artistic and creative genius. Hymns of praise were already sung to him during his lifetime, his abilities deemed comparable only to Apelles, Phidias, and Zeuxis, the greatest artists of classical antiquity.[7] While other major masters like Matthias Grünewald, Johannes Vermeer, and Rembrandt van Rijn fell into oblivion for a while before being rediscovered, Dürer was always held in the highest esteem, even though at times it could take on grotesque, cultlike aspects.[8] He was accordingly not only regarded as the noblest of all painters, the greatest German artistic genius who ever lived, but also as the "handsomest man" north of the Alps.[9] A whole epoch, the era of Dürer, was named after him. One example of the unbroken admiration for the artist and the fascination in his art is the

Fig. 1 | Albrecht Dürer, *The Celestial Map–Northern Hemisphere* (detail), 1515, woodcut, 46.4 × 43.3 cm
The Albertina Museum, Vienna, inv. DG1934/493

Dürer, the Draftsman

CHRISTOF METZGER

I What Creeps There?

Together with the *Young Hare* and *The Praying Hands*, *The Great Piece of Turf* is not only Albrecht Dürer's most famous nature study; it is also a masterpiece in its own right and a true miracle of art on paper (fig. 1; cat. 55). Dürer invites us to explore this section of grass from the perspective of a crawling insect. The artist has painstakingly captured on paper that which he so meticulously observed, from the boggy ground that he rapidly and seemingly randomly jots down with a wide brush to the tips and panicles of the blades of grass, which he circumspectly executes in body colors using the finest of utensils. By exposing the foreground, the artist is able to depict individual plants such as plantains or dandelions in their entirety, from the root to the top or blossom. However, the drawings are not a mere illustration of nature but a living microcosm—and it is in the creation of such a system that Dürer's true mastery lies. *The Great Piece of Turf* is simultaneously the most striking example of one of the artist's later postulates (1528 in his *Four Books on Human Proportion*), that the highest level of art can only be attained through the imitation of nature: "Truly, art is in nature, and he who manages to wrest it from nature has thus attained it."[1]

"He even depicts what cannot be depicted," wrote Erasmus of Rotterdam under the impression of the death of the master from Nuremberg in his famous dialogue between a lion and a bear on the art of the discourse that was published at Basel in 1528: ". . . fire; rays of light; thunderstorms; sheet lightning; thunderbolts; or even, as the phrase goes, the clouds upon a wall; characters and emotions—in fine, the whole mind of man as it shines forth from the appearance of the body, and almost the very voice . . ."[2] Let us now immerse ourselves for a second time in Dürer's *Great Piece of Turf*; can we not now smell the scent of the grass or the fresh, moist earth? Can we not now hear a gentle breeze stroking the leaves of grass or catch sight of the beetles and other insects we have disturbed and that seek to conceal themselves? And can we not now sense the rough surface of the grass, the smooth plantain leaf, or the leathery skin of the withered dandelion?

Let us next look at a drawing like Dürer's *Praying Hands* (fig. 2; cat. 133). Can this scrupulously rendered miracle of analytical observation have really been made for the sole purpose of serving as a preliminary study for an otherwise basically unremarkable detail? We must ask ourselves whether a drawing like the famous *Young Hare* (fig. 3; cat. 59) can really be associated with routine workshop practices of the day, such as for use as preparatory material in conjunction with a print or painting? Why did Dürer in a highly artificial way unite the heads of two protagonists from

Fig. 1 | Albrecht Dürer, *The Great Piece of Turf* (detail), 1503 (cat. 55)

Dürer's Nude Self-Portrait

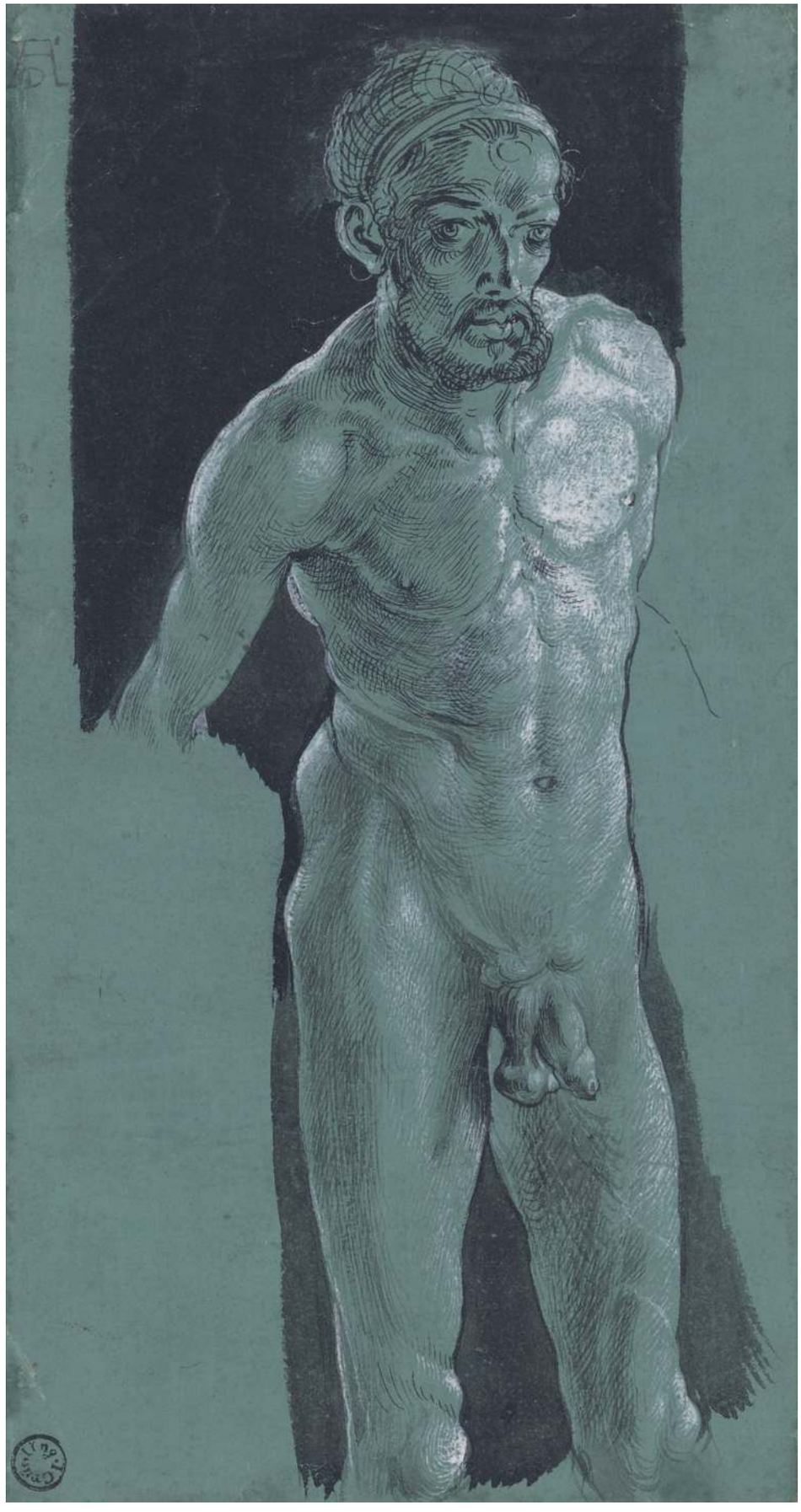
Completely nude with the exception of a hairnet, Dürer captures himself in this temperamental ink-and-white-lead drawing on green prepared paper standing in a pose that is slightly bent forward; his alert glance is directed at his own reflection in a mirror. His body, visible down to the knees, stands out against the black background that extends only as far as the suggestion of the artist's right underarm. The incomplete nature of the nude was accordingly intentional and conceived as an autonomous drawing. Dürer created an experimental combination of self-portrait and nude study here, in which he put his own mastery in the use of pen and brush to the test in a sophisticated chiaroscuro manner.

The fact that Dürer portrayed himself here and not someone else can be demonstrated with the help of some of his painted self-portraits, such as the one from 1498,[1] in which the nose, lips, and moustache are comparable, and the one from 1500, in which Dürer presented himself Christ-like in a pyramidal composition with a trimmed beard.[2] One noticeable difference to the two paintings is the sunken cheek and the eye that is truncated by the same contour line that forms the cheek. Dürer probably unintentionally moved his head slightly to the side while working, meaning that it is not presented from exactly the same perspective. In any case, it seems impossible for him to have looked at the mirror in such a way that the contour line of the three-quarter profile could touch the eye but not the top of the nose. The silhouette lying too close to the eye incidentally results in the much-discussed effect that Dürer seems to squint.

In this context, one must ask about the kind of mirror Dürer used. How was it possible for Dürer to see himself from the top of his head down to his knees when only convex mirrors with a maximum diameter of forty centimeters existed at that time? The most plausible explanation is that he assembled his full-body portrait from a number of partial studies. It is indeed the case that both the upper as well as the lower half of the body are at the same height as our observing eyes. The scrotum noticeably contrasts the lighter section of the thigh illuminated from the left behind it instead of being bashfully immersed in darkness. It was impossible for Dürer to simultaneously look at his neck muscles and behind his scrotum if he, as the close-up view of all his body parts suggests, was standing directly in front of the mirror.

In order to be able to take in his whole body, Dürer only had to stand back far enough from the mirror. He consequently must have not only viewed himself from different perspectives but also from different distances before he captured what he saw on paper. Dürer accordingly drew his nude self-portrait in part from nature and

1 Museo Nacional del Prado, Madrid, inv. P002179.
2 Bayerische Staatsgemäldesammlungen, Munich, inv. 537.



1 | *Nude Self-Portrait*, ca. 1499

2 | *Self-Portrait at the Age of Thirteen*, 1484

3 | Albrecht Dürer the Elder, *Self-Portrait*, 1486

Founding of the Workshop

After concluding his journeyman's wanderings in the Upper Rhenish region, Dürer risked taking the step into professional independence. His social position was consolidated with his marriage to Agnes Frey, but it was above all her dowry that gave him the financial security needed to set himself up in business. A spontaneously drawn small-format portrait of his wife seated at a table and seemingly dozing off—lovingly inscribed *mein Agnes* (My Agnes)—dates from around the time of their marriage (cat. 21). In this drawing, Dürer the master draftsman displays his ability to rapidly capture and render what he sees with only a few strokes of the pen.

Three Studies of Dürer's Left Hand (cat. 22), in which Dürer took his own hand as the subject of a precise study of nature, should be mentioned in this context. We see his graceful hand with a flower as the symbol of betrothal, then a pointing gesture with the index finger extended, and then the fig sign, one of the most famous gestures from antiquity. It was originally used to ward off evil spirits, and the meaning was later expanded to repel a usually vulgar impertinence.

The fact that the first artworks bearing the signet and future quality mark *AD* came on the market around the same time—the earliest of his known works to bear the monogram is the engraving *Holy Family with the Dragonfly* (cat. 23)—speaks for the young entrepreneur's early success. While Schongauer's influence will remain evident for a while—the virtuoso brush drawing *Madonna in a Niche* (cat. 24) still reflects the Upper Rhenish master's typical Madonnas (cat. 25)—Dürer would increasingly find his way to his own style and visual vocabulary. One of the more remarkable aspects of the just-cited drawing of the Madonna can be seen in the fact that Dürer risked foregoing any manner of contouring lineaments, producing forms, volumes, light, shade, and depth solely with the brush. Engraving and drawing both served as the starting point for the large-scale woodcut *The Holy Family with Three Hares* (cat. 26) with which Dürer shaped a new type of devotional image. It shows a family idyll in a sumptuous landscape with playful hares in the foreground, lending the scene an anecdotal note. It is a composition that is well suited to popularizing the time-honored subject matter in a reproducible medium.

Dürer's range of works around 1500 already encompassed about thirty engravings and just as many woodcuts, including works of utmost quality, such as parts of the *Large Passion* (see cat. 141–43) and the *Apocalypse* (cat. 27–29), the *Four Naked Women (The Four Witches)* (cat. 85), the *Sea Monster* (cat. 88), and the *Samson* print (cat. 30). As opposed to his work as painter, which involved a contractual agreement between the artist and his client, Dürer produced his prints at his own expense for an anonymous market. Astonishingly, he did not aim at a rapid turnover of conventional goods, instead striving to arouse the interest of buyers with new and unusual themes executed with meticulous perfection. With mythological, pious, and even

23 | *The Holy Family with the Dragonfly*, ca. 1495

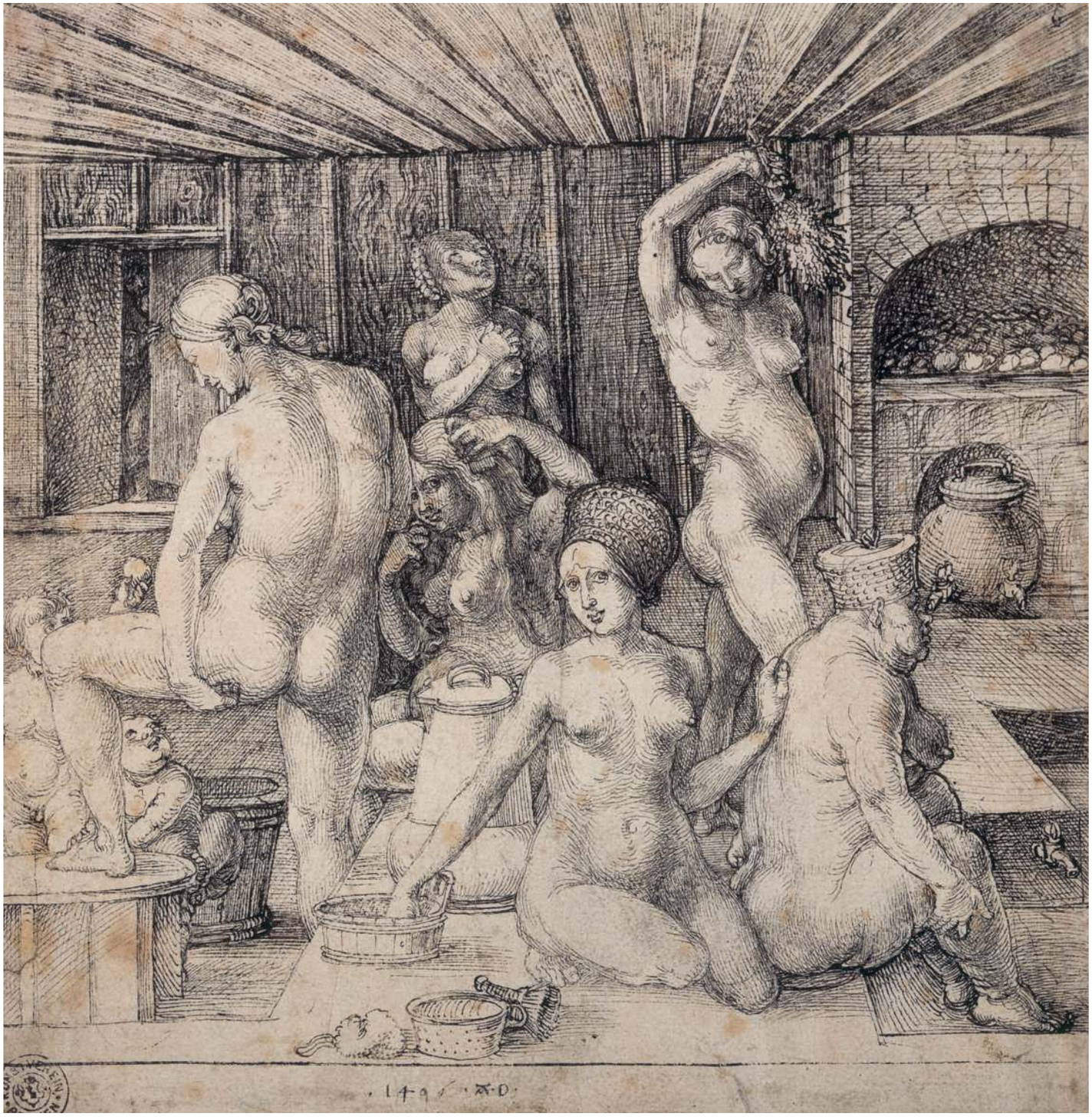
30 | *Samson Rending the Lion*, ca. 1496–97

57 | *A Blue Roller*, ca. 1500

59 | *Young Hare*, 1502

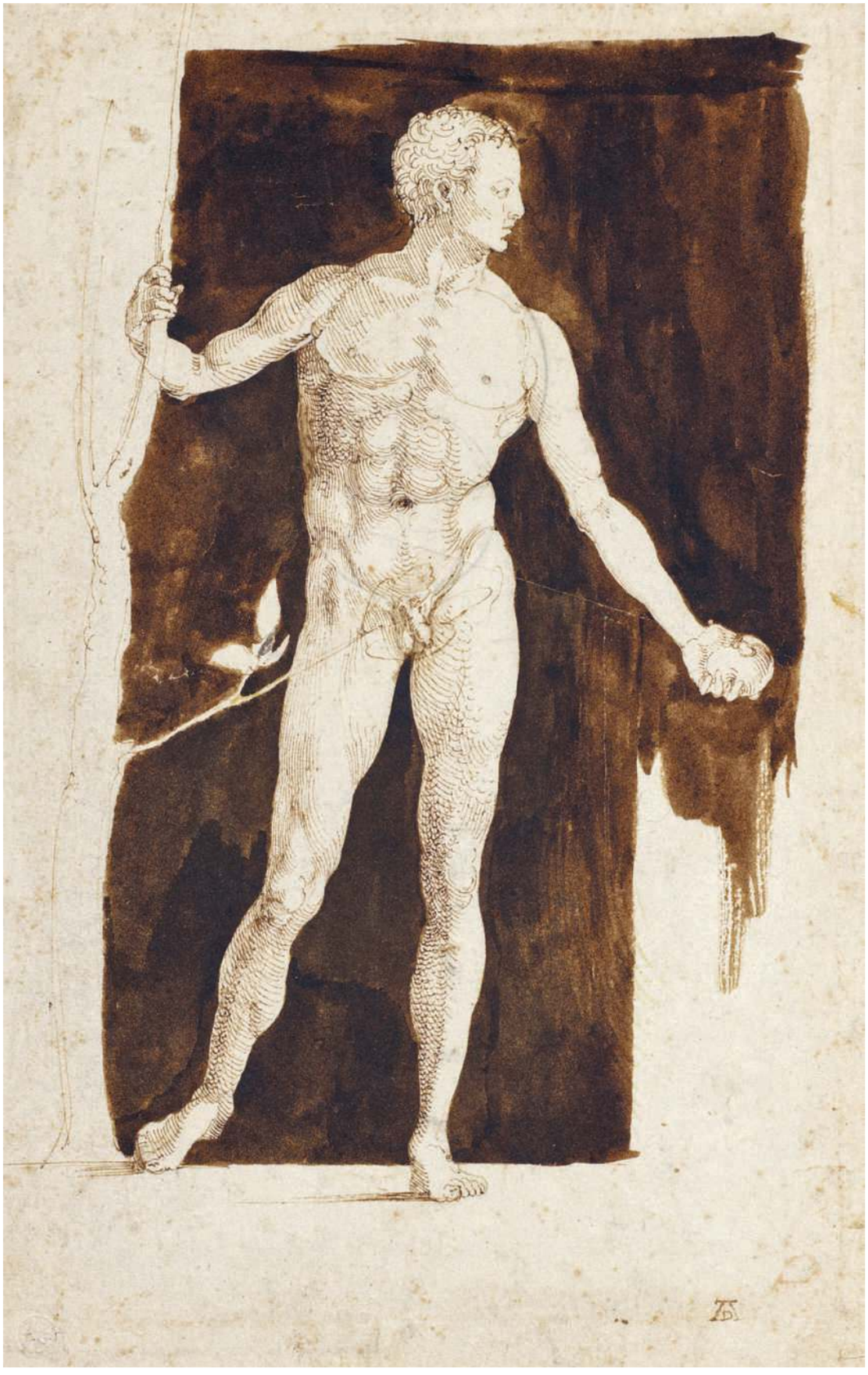
80 | Antonio Pollaiuolo, *Battle of the Naked Men*, ca. 1470–90

79 | *Hercules at the Crossroads*, ca. 1498



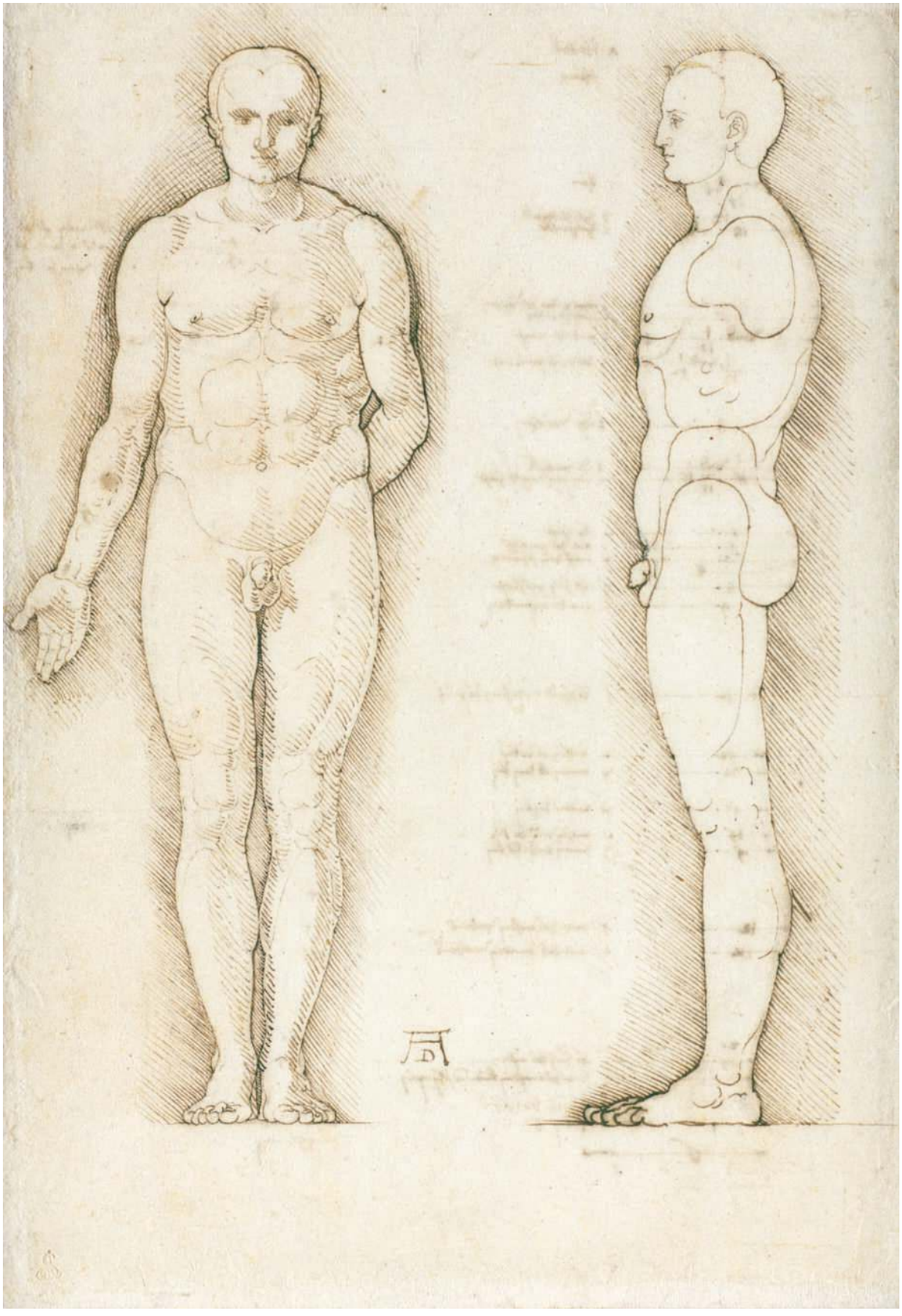
83 | *The Women's Bath*, 1496

84 | *The Men's Bath*, ca. 1496–97

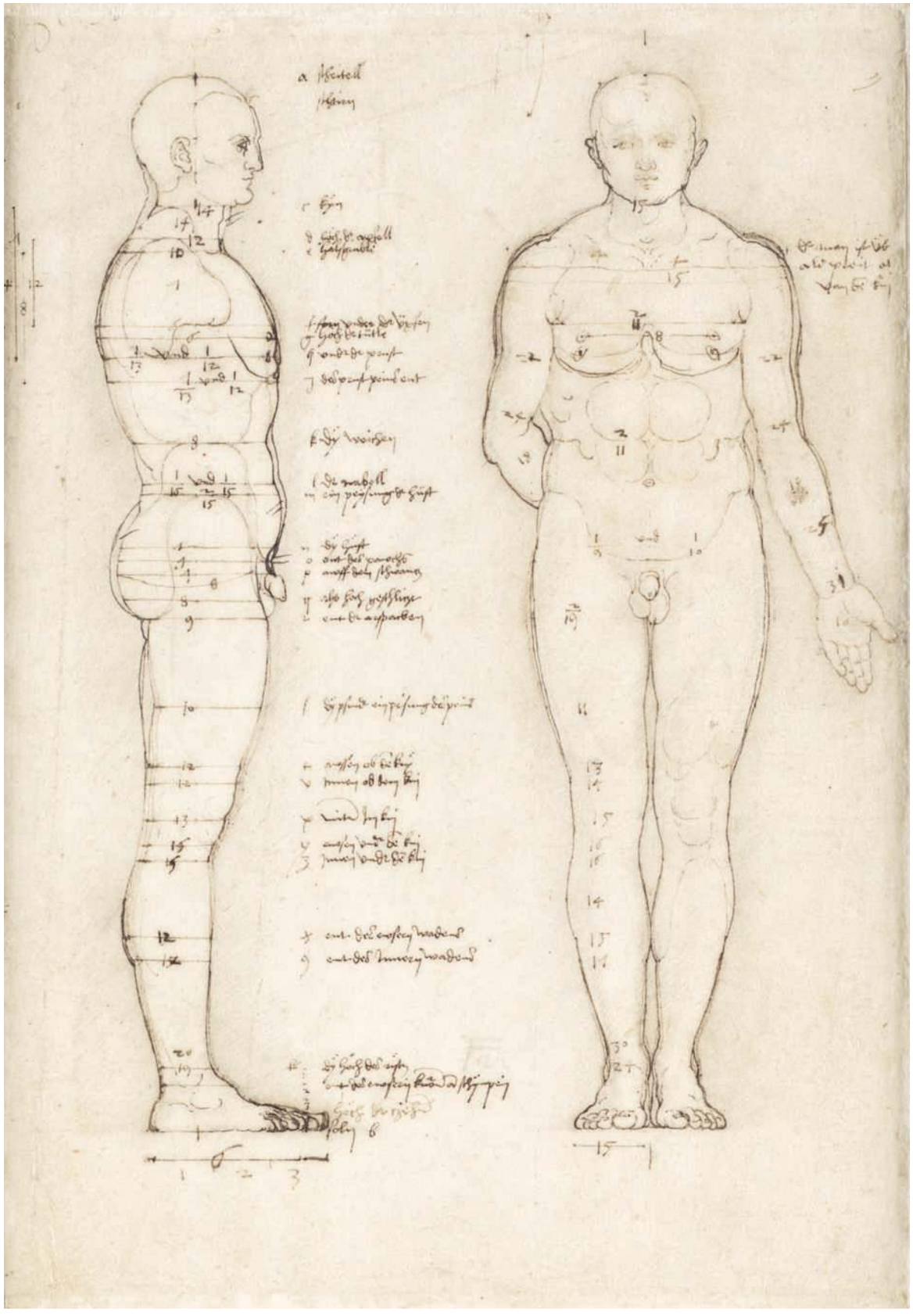


91 | *Adam*, 1504

92 | *Eve*, 1504



96 VERSO | *Study in Human Proportions: Male Body. Side and Front View* (fair drawing), ca. 1513



96 | *Study in Human Proportions: Male Body. Side and Front View*, ca. 1513

101 | *The Holy Trinity*, 1511

The Second Journey to Venice

In the summer of 1505 Dürer set off for Venice for the second time. Lasting about one and a half years, his trip must have been primarily business related in nature, which is why he originally intended to take his younger brother, Hans, with him, probably as an assistant. This plan, however, came to nothing because of their mother's resistance; she was afraid "that the sky would fall down on him."[1] The trip was financed through a loan from Willibald Pirckheimer, which Dürer promised to pay back promptly.[2] Dürer earned additional income in Venice from the sale of artworks, such as the five *Thefelle* (little panel paintings), for which Dürer received in exchange twenty-four ducats and three rings estimated to be of the same value in February 1506.[3] The following fall, there is mention of numerous portraits that Dürer still had to complete while in Venice and also that he "turned down over two thousand ducats' worth of work" because of his impending return journey to Nuremberg.[4]

As opposed to his first trip to Italy, Dürer's second stay in Venice is well-documented. While the account of the journey he kept in his *Schreib Püchle* (notebook)[5] has not survived, ten letters Dürer addressed to his friend Pirckheimer have come down to us, eight of which were found in 1748, hidden behind wall paneling in the house of the humanist's descendants. They not only provide unique insights into Dürer's everyday life in Italy but also reveal something about the familiarity between these two men (cat. 103). Full of coarse, jocular allusions, the letters inform his friend back home in Nuremberg about trivial matters, about errands Dürer had to take care of, the dance class he took, his progress in learning Italian as well as the acquaintances he made, the artists he met, and the commissions he received. Dürer notes with pride that "Sambelling,"[6] Giovanni Bellini, the leading artist in Venice at that time, praised him publicly and wished for a picture by him. According to an anecdote captured by the humanist Joachim Camerarius in his 1532 preface to the Latin edition of Dürer's *Four Books on Human Proportion*, the Italian artist was astonished to discover that Dürer was able to paint his very finely detailed works with any random brush that was available.[7]

While Dürer complained about being criticized by local artists because his style was not classical or Italian in nature,[8] he does not seem to have suffered from a lack of work. He painted Madonnas and portraits and even intended on traveling to Bologna for the purpose of learning perspective.[9] The postulated working visit to Rome, however, can be ruled out.[10] His largest and most consequential commission was the so-called *Feast of the Rose Garlands*. Painted in 1506 for the Venetian church of San Bartolomeo on behalf of the local German merchant community, it would

1 The original German is: "der hymell vill awff jnn." Rupprich I, p. 49, line 51; Ashcroft I, p. 147, no. 29.5.
2 Rupprich I, p. 42, lines 24–28; 43–45; p. 46, lines 39–43; p. 49, lines 59–61.
3 Letter to Pirckheimer, February 28, 1506; Rupprich I, pp. 45–46, lines 8–13; Ashcroft I, p. 142, no. 29.3.
4 Letter to Pirckheimer, September 23, 1506; Rupprich I, pp. 57, lines 23–29; Ashcroft I, p. 163, no 29.9.
5 Letter to Pirckheimer, April 25, 1506; Rupprich I, p. 51, lines 13.
6 Letter to Pirckheimer, February 7, 1506; Rupprich I, p. 44, line 43; cat. 103 in this catalogue.
7 Rupprich I, p. 309, lines 154–74.
8 Letter to Pirckheimer, February 2, 1506; Rupprich I, p. 44, lines 41–42.
9 Letter to Pirckheimer, October 13, 1506; Rupprich I, pp. 45–46, 59.
10 Strieder 2000.

Fig. 13 | Andrea Mantegna, *The Adoration of the Magi*, ca. 1495–1505, tempera on canvas, 48.6 × 65.6 cm
The J. Paul Getty Museum, Los Angeles, inv. 85.PA.417

days). This is surely an ironic explanation of the picture's incomplete state while simultaneously alluding to the *Exegit quinque mestri*, the five months Dürer needed to complete the considerable amount of work involved in making the *Feast of the Rose Garlands* as documented in the painting's inscription and in a letter to Pirckheimer.[12] No information is provided about *Christ among the Doctors;* the passage in one of his letters that is occasionally associated with it surely references the *Madonna with the Siskin*[13] because the text very clearly mentions a "Maria pild" (Portrait of the Virgin) of a type that Dürer had never employed before and his Venetian artist colleagues greatly admired: "They say they have never seen a more sublime and lifelike painting."[14]

It can be ruled out that the panel was painted during a stay in Rome, which is suggested by the inscriptions on two considerably later drawn copies of the painting; the copyists probably arrived at this conclusion based on the fact that the picture had been located in the Barberini Collection in Rome since 1634 at the latest. Conversely, numerous Rudolfinian copies establish that the painting must have already been in northern Europe around 1600.[15] This suggests that Dürer returned home to Nuremberg with his still unfinished "work of five days" in his possession. I am reminded of several conspicuous features of the painting with a view to style and motif in the work of Hans Baldung Grien: particularly the frothy hair structure of the bearded profile head with the blinding white highlights that are seemingly

[12] Letter to Pirckheimer, April 2, 1506; Rupprich I, p. 49, lines 31–35; Ashcroft I, p. 147, no. 29.5.

[13] Staatliche Museen zu Berlin, Gemäldegalerie, inv. 557 F.

[14] Letter to Pirckheimer, September 23, 1506; Rupprich I, p. 57, lines 8–14; Ashcroft I, p. 163, no. 29.9.

[15] The supposed Italian epigonic works of the early sixteenth century cited to prove that the panel remained in Italy are unconvincing. See for example Anzelewsky 1991, pp. 208–09.

105 | *The Hands of the Twelve-Year-Old Jesus*, 1506

The Martyrdom of the Ten Thousand

Dürer's *Martyrdom of the Ten Thousand* (cat. 125) illustrates the medieval legend describing the execution of thousands of Roman soldiers who had converted to Christianity against the will of the emperor. Enraged about the disobedience of his subjects, the ruler, who is identified in various sources as Hadrian, Antoninus Pius, or Diocletian, orders their deaths. He was assisted at the execution by allied Oriental princes. Again it was Frederick III, the elector of Saxony, also known as Frederick the Wise, who commissioned the panel depicting the martyrdom as an altar painting for the All Saints' Church at Wittenberg Castle in 1507, where relics of the Ten Thousand Christian Martyrs could be found among the many sacred items and curiosities in his extensive *Heiltumskammer*.

Dürer's multifigured painting depicting the implementation of the emperor's death sentence, on which he "spent the best part of a year,"[11] shows a panorama of the most horrific methods of killing. Robbed of their clothing, the humiliated rebels are lashed, decapitated, or stabbed; they are struck with stones, axes, or hammers, crucified, or thrown to their deaths from a cliff. With their costumes, turbans, skin color, and beards, the executioners responsible for the carnage can be identified as Orientals. In the collective consciousness of Central Europeans around 1500, such stereotypical foreign types not only embodied the enemies of Christianity in general but also served at the same time as a warning against the growing expansion of the Ottoman Empire.

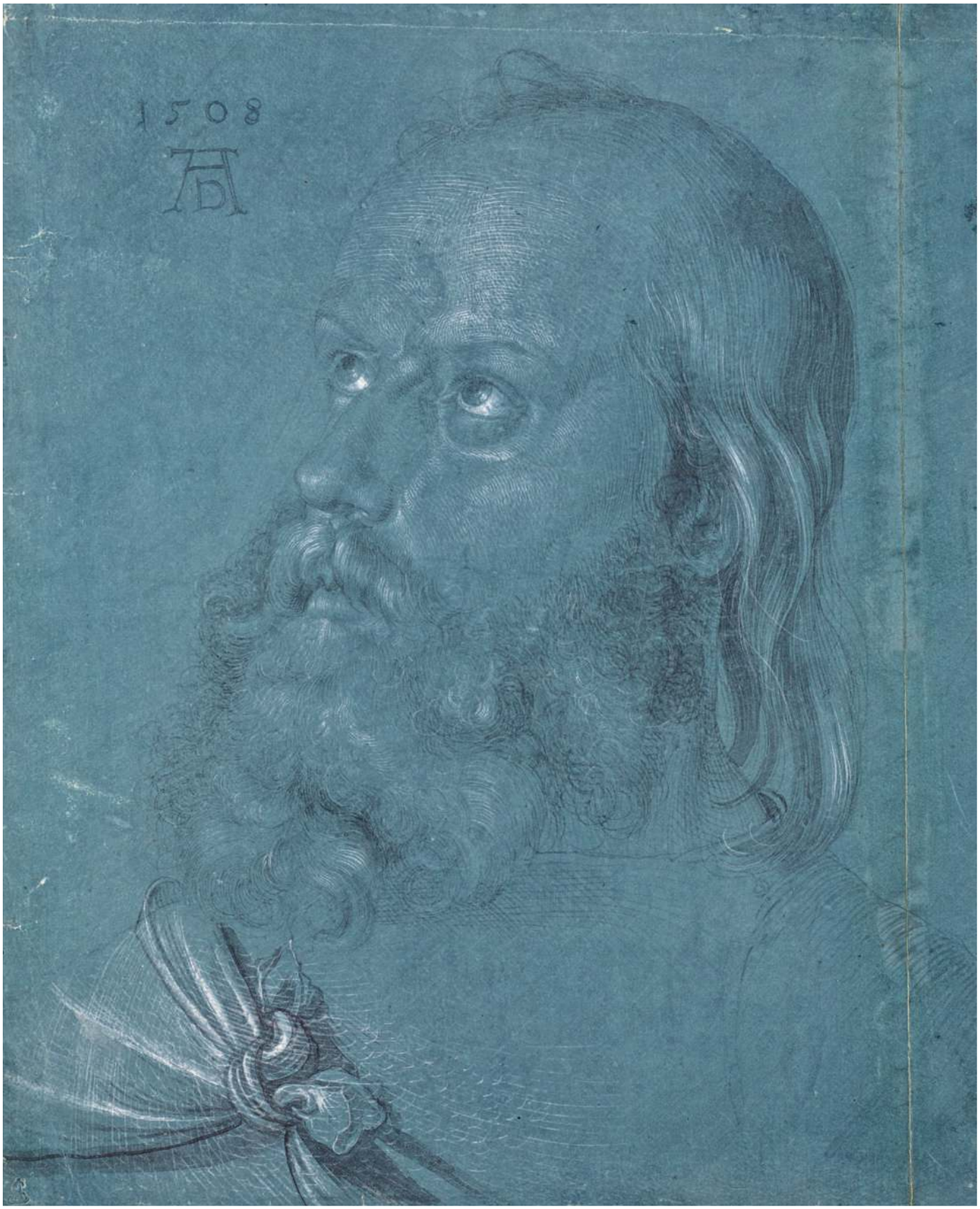
Dürer immortalized himself in the center of the composition. Dressed in a black garment and wearing a hat, he stands out from his surroundings. He holds a forked staff on which an inscription naming him as the panel's author is attached. The figure accompanying the artist is probably the scholar Konrad Celtis, his friend and advisor in humanistic matters who died while Dürer was painting the altar panel. By gesturing toward the figure of Bishop Hermolaus, who converted and baptized the ten thousand soldiers, Celtis is speaking to the viewer about the importance of a firm faith and the willingness to make sacrifices.

Dürer previously dealt with the theme of the Ten Thousand Christian Martyrs in a woodcut from the final years of the fifteenth century that anticipates the general outline of the painting's composition (fig. 17). The stage for the brutal scenario is likewise a tight visual space dominated by a steep overgrown cliff. The reduced number of figures and the lack of color simplify the legibility of the narrative as opposed to the more detailed multifigured painted version, which is laid out more with respect to a concentrated viewing from close up. A study by Dürer that has survived only in a seventeenth-century copy suggests that he initially planned the painting in a landscape format.[12] This would have enabled the figures to be distributed across a larger pictorial space, improving the legibility of the scene. This plan was in

[11] The original German reads: "schir ain gantz Jahr." Rupprich I, p. 65, lines 12–13; Ashcroft I, p. 213, no. 47.2.

[12] The Albertina Museum, Vienna, inv. 3108r (Strauss 1507/3).

125 | *Martyrdom of the Ten Thousand*, 1508



132 | *Head of an Apostle Looking Up*, 1508

133 | *The Praying Hands*, 1508

168 | *Melencolia I* (Melancholy), 1514

Travels in the Netherlands

In order to ensure that the annual pension or liferent of one hundred guilders promised by Emperor Maximilian I would continue to be paid even after his death, Dürer left Nuremberg in the summer of 1520 to attend the coronation of his successor, Charles V, in Aachen. Together with his wife, Agnes, and their maid, Susanna, he set off for the Netherlands on July 12, 1520, and would only return home a year later in the summer of 1521.[1] Dürer's undertakings on his travels are well documented in the journal he kept of his trip, which is preserved in two manuscript copies, sketchbooks—one with ink drawings and one with silverpoint drawings (cat. 182, 188) that he filled with his impressions of what he experienced and saw—in addition to numerous single sheets: Dürer traveled around the Rhineland and visited relatives in Cologne before continuing on to the Netherlands (and he would visit them again on his way back), witnessed Charles's triumphal entry into Antwerp, and took part in the coronation ceremonies in Aachen on October 23. Several months later, in November 1520, he finally received confirmation that the imperial pension would continue to be paid—the main objective of his trip was fulfilled.[2]

Dürer, however, showed no inclination to immediately return home to Nuremberg. He kept up an active tourist program from his base station at Antwerp, visiting such places of interest as the Brussels house of Count Henry III of Nassau, where he admired a widely known curiosity: the count's bed, which was large enough to accommodate fifty people.[3] He not only met artist colleagues such as Lucas van Leyden, Joachim Patinir, Jan Gossaert, and Joos van Cleve but also took every opportunity to view such famous works of art as Michelangelo's marble sculpture of the Madonna and Child in the Church of Our Lady in Bruges, the altarpiece of the Van Eyck brothers in the Church of Saint John, and panels by Hugo van der Goes and Rogier van der Weyden. He purchased souvenirs and curiosities such a lodestone and a guenon, prints and books, enjoyed unfamiliar foods, saw exotic animals (cat. 188 verso, fig. 28), and admired the Aztec treasure Hernán Cortés sent from Mexico to Europe in 1519.[4] Dürer was also not spared from some of the typical unpleasantries inherent to such travel: he experienced unfriendly innkeepers, theft and deception, his life was even in danger due to a ship accident, and he was disappointed when he missed the unique opportunity of seeing a beached whale at Zierikzee in Zeeland, which had been washed back to sea by the time he arrived. To make matters worse, he suffered from a curious illness and regularly paid physicians and pharmacists to cure him of his headaches, physical infirmities, and fevers.[5]

Dürer was celebrated as a famous personality during his stay in the Netherlands, and he enjoyed the recognition that came his way from his artist colleagues. He

1 On Dürer's travels in the Netherlands, see Rupprich I, pp. 146–202; Ashcroft I, pp. 545–628; Unverfehrt 2007.
2 Rupprich I, pp. 90–92, nos. 35, 36.
3 Ibid., p. 155, lines 72–75. See also Belting 2002, p. 73.
4 Rupprich I, p. 155, lines 33–50; Unverfehrt 2007, p. 70.
5 Rupprich I, pp. 146–202; here p. 169, lines 10–11.

Fig. 29 | Albrecht Dürer, *The Virgin and Child with Saint Anne*, 1519, oil on linden, 60 × 49.8 cm
The Metropolitan Museum of Art, New York, inv. 14.40.633

Dürer noted with a certain amount of awe on the version in Vienna that his sitter was a still absolutely robust ninety-three-year-old man from Antwerp. This venerable gentleman has regularly been associated with a man whom Dürer paid three stuivers to sit for him in early 1521.[17] However, none of the very elaborately worked up drawings that have survived appear to be identical with the one made by Dürer on that occasion; like in comparable cases, Dürer seems instead to have spontaneously sketched the sitter's features in charcoal. For the brief time necessary to complete such a task, the three stuivers he paid to his model seems appropriate considering that the sum corresponds to the gratuity often paid by Dürer.

Dürer afterwards translated the rapidly drawn studies into more time-consuming brush drawings on prepared paper. In the case of the Vienna and Berlin portraits, Dürer surely had the projected painting in mind and worked his source material accordingly. The chiaroscuro technique enabled him to already explore painterly values in the drawing while simultaneously characterizing the figure and developing the signs of age as well as his inherent calm. A chiaroscuro drawing presenting a matronly portrait of his wife Agnes (cat. 189) made in Nuremberg in 1519, a year before traveling to the Netherlands, exemplifies this working concept. This drawing is surely based on a fleeting sketch drawn by Dürer in advance of the painting of the *Virgin and Child with Saint Anne* (fig. 29). Agnes is already depicted in the caring motherly type associated with Saint Anne while the part of the painting reserved for the Virgin has been left blank. The surviving drawings were surely only made in conjunction with the painting process itself and would have been stored in the Nuremberg studio to document the sketch made in the Netherlands.

JULIA ZAUNBAUER

[17] Rupprich I, p. 164, lines 55–56; Ashcroft I, p. 272, no. 162.

Ein andre meynung.

DVrch drey feden magst du ein yetlich ding das du mit erzeychen kanst in ein gemel bringen/ auf ein dafel zůuerzeychnen/dem thů also.

Pist du in einem sal so schlag ein grosse nadel mit einem weyten ör die darzů gemacht ist in ein wand/vnd setz das für ein aug/dardurch zeuch einen starcken faden/vnd henck vnden ein pley gewicht daran/darnach setz einen tisch oder tafel so weyt von dem nadel ör darinn der faden ist alß du wilt/darauf stell stet ein aufrechte ram zwerchs gegen dem nadel ör hoch oder nider auf welche seyten du wilt/ die ein türlein hab das man auf vnd zů můg than/ diß thürlein sey dein tafel darauf du malen wilt. Darnach nagel zwen feden die als lang sind als die aufrecht ram lang vnd preyt ist oben vnd mitten in die ram/vnd den anderen auf einer seyten auch mitten in die ram vnd laß sie hangen. Darnach mach ein eysnen langen steft der zů forderst am spitz ein nadel ör hab/dareyn feden den langen faden der durch das nadel ör an der wand gezogen ist/ vnd far mit der nadel vnnd langen faden durch die ram hinauß/vnd gib sie einem anderen in die hand/vnd wart du der anderen zweyer feden die an der ram hangen. Nůn brauch diß also/leg ein lauten oder was dir sunst gefelt so ferr von der ram als du wilt/vnd das sie vnuerruckt peleyb so lang du jr bedarfft/vnd laß deinen gesellen die nadel mit dem faden hinauß strecken/auf die nöttigisten punctē der lautten/vnd so oft er auf einem still helt vnnd den langen faden anstreckt/so schlag alweg die zwen feden an der ram kreutzweyß gestrackes an den langen faden/vnd kleb sie zů peden orten mit einem wachs an die ram/vnd heyß deinen gesellen seinen langen faden nach lassen. Darnach schlag die türlein zů vnnd zeychen den selben puncten da die feden kreutzweyß vber einander gen auf die tafel/ darnach thů das türlein wider auf vnd thů

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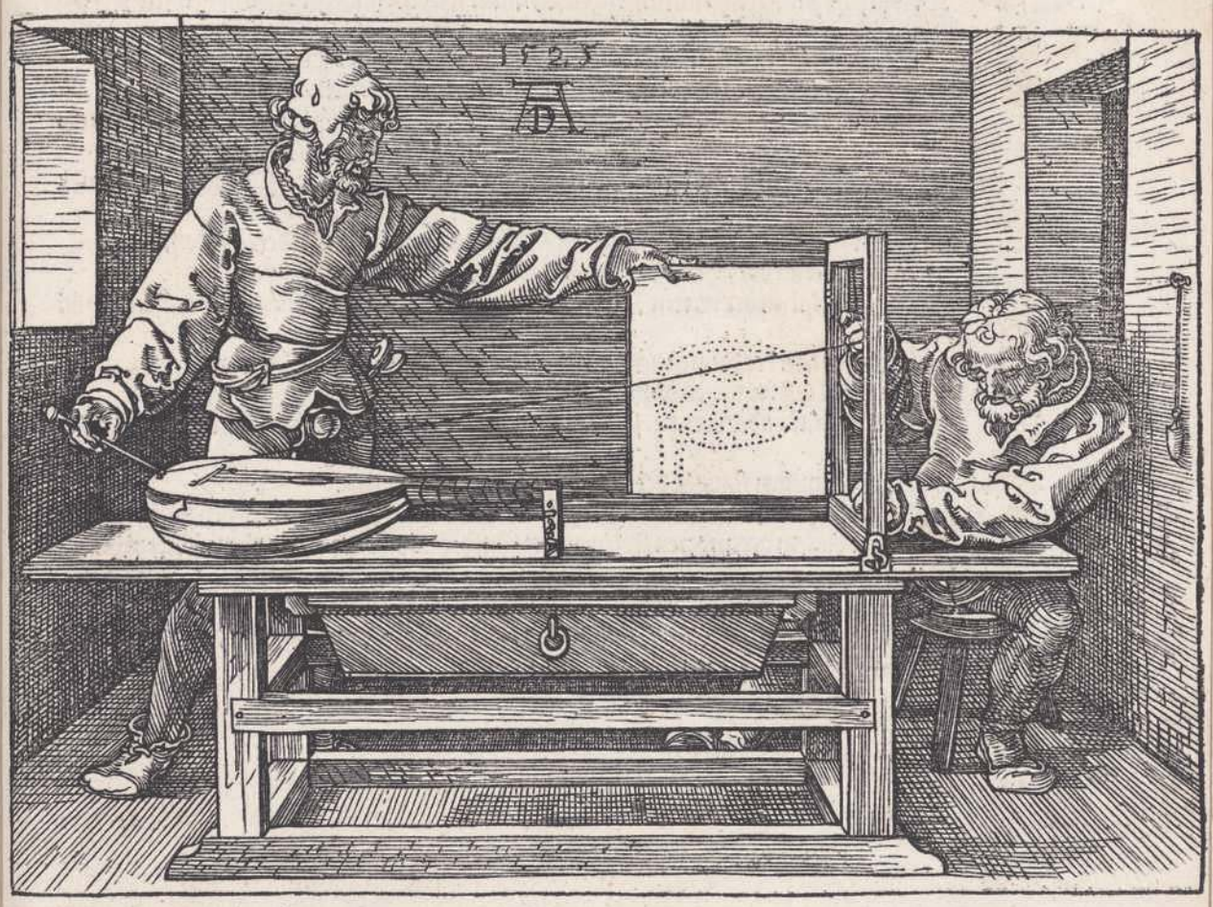
mit einem anderen puncten aber also piß das du die gantzen lauten gar an die tafel punctirst / dann zeuch all puncten die auf der tafel von der lauten worden sind mit linien zůsamē / so sichst du was darauß wirt / also magst du ander ding auch abzeychnen. Dise meynung hab ich hernach auffgerissen.



Vnd damit günstiger lieber Herr will ich meinem schreyben end geben / vnd so mir Got genad verleycht die bücher so ich von menschlicher proporcion vñ anderen darzů gehörend geschryben hab mit der zeyt in druck pringen / vnd darpey meniglich gewarnet haben / ob sich yemand vnderstee wurd mir diß außgangen büchlein wider nach zů drucken / das ich das selb auch wider drucken will / vñ auß lassen geen mit meren vnd grösserem zůsatz dañ ietz beschehen ist / darnach mag sich ein yetlicher richtē / Got dem Herren sey lob vnd eer ewigklich.

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