

## **ALBERT & the WHALE - IMAGE DETAILS**

*All works by Albrecht Dürer, unless otherwise named.*

- 2 Philip Hoare, *Felix*, 11 February 2010.
- 3 *Saint Jerome in His Study*, engraving, 1514, Metropolitan Museum of Art, New York, with grateful thanks for placing Dürer's works in the public domain.
- 4 *The Fall of Man*, engraving, 1504, *ibid.*
- 5 *Melencolia § I*, engraving, 1514, *ibid.*
- 6 *Felix, Hand*, 2010.

### **MERCY**

- 14 Pieter Jansz. Saenredam, *The Old Town Hall of Amsterdam*, detail, oil on panel, 1657, with grateful thanks to the Rijksmuseum, Amsterdam.
- 20 Unknown photographer, *Risen-Walfisch "Jonas"*, private collection.
- 21 Béla Tarr, *Werckmeister Harmonies*, promo still, 2000, private collection.

### **SEA**

- 23 *A Sketchbook of the Journey to the Netherlands*, Frederick Winkler, *Die Zeichnungen Albrecht Dürers*, Berlin, 1936-9, 773, 776.
- 27 Olaus Magnus, *Historia de Gentibus Septentrionalibus / A History of the Northern Peoples*, Rome, 1555, courtesy of New Bedford Whaling Museum, MA.
- 30 Marc Rees, *Walrus*, 'The Society of Lost Souls', *The Tale*, Situations, 2014; walrus skull courtesy of Torquay Museum.
- 30 *Sacra Conversazione*, ink drawing, 1522, Musée Bonnat-Helleu, Bayonne. See also Walter L. Strauss, *The Complete Drawings of Albrecht Dürer*, Vol. 4, 1520-1528, Abaris Books, New York, 1974, 2180-2181.
- 34 *Rhinoceros / Das Rhinozeros*, woodcut and typographic printing, 1515, with thanks to the National Gallery of Art, Washington DC.
- 36 William Blake, *The Book of Job*, 1825, 1874, Metropolitan Museum of Art.

### **GENIUS**

- 39 *View of Nuremberg*, *The Nuremberg Chronicle*, woodcut, 1493, Wikimedia Commons, public domain. Michael Wolgemut produced the book; as his apprentice, Dürer is thought to have worked on the woodcuts, published by Anton Koberger, his godfather (see Panofsky, 20).
- 40 Rogier van der Weyden, *Crucifixion Triptych*, (detail), oil on oak panel, 1443-1445, courtesy of Kunsthistorisches Museum, Vienna.
- 41 *Treatise on Measurement / Unerweysung der messung mit dem zirckel un richtscheyt*, 1525, Metropolitan Museum of Art.
- 43 *Saint Eustace*, engraving, c.1501, *ibid.*
- 46 Unknown photographer, *Erwin and Dora Panofsky*, Princeton, 1952, private collection.
- 47 *Traumgesicht / Dream Vision*, watercolour, 1525, private collection.
- 50 Copy after Hans Hoffman, after Albrecht Dürer, *Deer*, private collection.

51 *Design for a Chandelier / Lüsterweibchen*, ink and watercolour, 1513, private collection. In another design, Dürer used antlers as dragon's wings, to be hung in Nuremberg's guard room like a spiky pterosaur. These creations hang as inland scrimshaw, shaped from the forest instead of the sea. See Eisler, 102-107, 321.



53 *The Sea Monster / Das Meerwunder*, engraving, c. 1498, Metropolitan Museum of Art. Panofsky notes Dürer may have been drawing on Poggio Braccilioni, who claimed in the fifteenth century that a half-human, half-piscine monster was in the habit of abducting young women on the Dalmatian coast; the slain creature was on display in Ferrara, where he had it seen with his own eyes. (Panofsky, 73)  
61 *Knight, Death, and Devil*, engraving, 1513, Metropolitan Museum of Art.

## **STRANDED**

63 Jan (Johan) Wierix, *Pottwal-Herde, gestrandet bei Ter Heide in November 1577*, engraving, 1577, private collection.  
64 Hendrick Goltzius, *Right Hand*, pen and brown ink, 1588, courtesy of the Teylers Museum, Haarlem / Wikimedia Commons.  
65 Jacob Matham, after Hendrick Goltzius, *Beached Whale*, engraving, 1598, Metropolitan Museum of Art, New York.  
67 Jan Pieters Saenredam, poem by Theodorus Schrevelius, *Stranded Whale at Beverwijk, 1601*, engraving, 1602, courtesy Rijksmuseum, Amsterdam.  
69 Philip Hoare, *Wijk ann Zee*, 20 December 2018.  
70-71 Hendrick van Anthonissen, *View of Scheveningen Sands*, c. 1641, oil on canvas; photographs © The Fitzwilliam Museum, Cambridge.  
76 Unknown photographer, *Humpback whale from the air*, 'Whaling from the Air', *The Geographical Journal*, Vol. III, N. 1/3, January-March 1948, 39.  
77 Jeroen Hoekendijk, *Sperm whales, Texel*, 13 January 2016.  
79 Martin Rosenbaum, *Stranded whale, Gibraltar Point*, October 2005, from *Arena: The Hunt for Moby-Dick*, Adam Low, BBC, 2008. The minke whale's skeleton was used in *Stranded*, an installation by artists Ackroyd & Harvey, *The Ship: The Art of Climate Change*, Natural History Museum, London, 2006.

## **REVELATION**

82 E. H. Mills, *George Bernard Shaw*, 1905, Getty Images.  
88 Unknown artist, *Riemenschneider Epitaph*, 1420, St Lorenz, Nuremberg.  
92 Stefan Paumgärtner as *St. George* and Lucas Paumgärtner as *St. Eustace*, from Wilhelm Waetzoldt, *Dürer*, Phaidon, 1936.

93 *The Bath House / Die Mannerbad*, woodcut, c. 1496-1497, Metropolitan Museum of Art.

95 *Nude self-portrait / Selbstbildnis als Akt*, pen and brush in black, heightened with white bodycolour on green treated paper, 1500-1505, Wilhelm Waetzoldt, *Dürer*, Phaidon, 1936.

## STAR

98 *Sketch of Animals and Landscape*, 1521, pen and black ink, and blue, grey, and rose wash on paper, The Clark Art Institute, Massachusetts.



101 *Four Horsemen*, woodcut, c. 1496-1498, Metropolitan Museum of Art.

103 *The Adoration of the Trinity*, woodcut, 1511, Metropolitan Museum of Art.

104 *Michael and the dragon*, woodcut, 1498, Metropolitan Museum of Art.

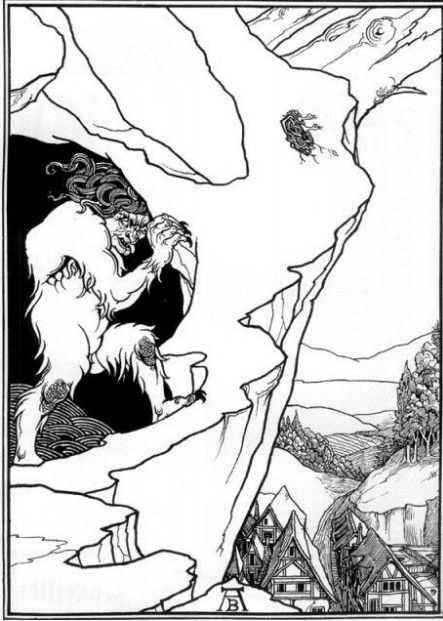
105 Andrei Tarkovsky, *Ivan's Childhood*, 1962, private collection.

106 *The Little Passion*, woodblocks, 1510, photographs by Philip Hoare, courtesy of the Trustees of the British Museum.

107 Rockwell Kent, *Moby-Dick*, Random House, 1930, 265, courtesy of the late Mary Oliver. Kent claimed his images were the 'only black title pages that ever were', as if their blackness were a counterpoint to the whiteness of the whale. (Paul Cummings, 'An Interview with Rockwell Kent', *Archives of American Art Journal*, Vol. 12, No. 1, 1972, 17).

108 *John eating the book / The "Strong Angel"*, woodcut, c. 1498, Metropolitan Museum of Art. Dürer's work would influence another fin-de-siecle artist:

Aubrey Beardsley, introduced to Dürer's prints by Edward Burne Jones, even turned Dürer's monogram into his own. (Stephen Calloway, *Aubrey Beardsley*, V&A, 1998, 33, 69; Matthew Sturgis, *Aubrey Beardsley*, HarperCollins 1998, 110; Calloway notes that Burne Jones was alerted to Dürer by Ruskin.)



Aubrey Beardsley, frontispiece,  
Björnsterne Bjönson, *Pastor Sang*,  
Longmans, 1893.

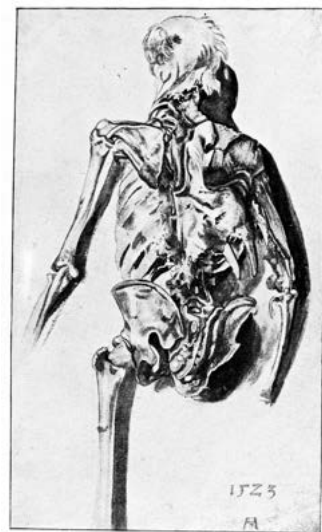
109 *Arion and the dolphin*, ink and watercolour, c. 1514, Kunsthistorisches Museum Vienna/BPK. Panofsky saw these drawings as 'spirited paraphrases rather than literal illustrations'.(172)

## EXOTICA

115 *Madonna and Child with Monkey*, engraving, c.1498-1500, Metropolitan Museum of Art.

116 *Book of Hours*, 1515, *Albert Durers Designs of the Prayer Book*, R. Ackermann, 1817, courtesy the Wellcome Collection,

118 *Self-Portrait as a Melancholic*, pen, brown ink and watercolour, c.1516, Wellcome Collection. In an anatomy of 1523, caught between *Frankenstein* and a Francis Bacon slaughterhouse, Dürer depicted a decaying corpse.



Wellcome Collection

119 *Melencolia § I*, engraving, 1514, Metropolitan Museum of Art.

123 Blake, *Newton*, print, ink, watercolour, 1795/c.1805, Tate Gallery/Alamy.

## TEMPTATION

129 *Portrait of Thomas Mann*, c. 1906, Thomas Mann Archiv, TMA 0043.



Katia Mann, 1905  
Thomas Mann Archiv,  
TMA 5181.

- 131 *Self-Portrait with a Pillow*, pen drawing, 1493, Metropolitan Museum of Art.  
134 *Thomas Mann's Desk, Kilchberg*, 1956, Thomas Mann Archiv, TMA 4253  
140 *Thomas Mann at his desk*, 1942, Thomas Mann Archiv, TMA 3044  
143 *St Anthony Reading*, engraving, 1519, Metropolitan Museum of Art.  
145 *Dürers Haus am Tiergärtnertor in Nürnberg*, Wilhelm Waetzoldt, *Dürer Und Seine Zeit*, Phaidon-Verlag, Vienna, 1935, Tafel V  
150 Else Bostelmann, *National Geographic* magazine, December 1934.  
159 *Thomas Mann, Kampen, Sylt*, August 1928, Thomas Mann Archiv, TMA 0138

## BETRAYAL

- 161 Unknown photographer, *Annemarie Schwarzenbach and Erika Mann*, thanks to Alexis Schwarzenbach.  
163 Christopher Isherwood, *W. H. Auden, Erika Mann, Thomas Mann, Katia Mann, Elisabeth Mann, Klaus Mann*, Princeton, 1939, Carl Mydans, *Life*, Getty Images.  
168 George Platt Lynes, *Marianne Moore*, , February, 1935, Library of Congress.  
169 Marianne Moore, *Anteater*, from letter to John Warner Moore, Junior, 9 December 1932, *The Selected Letters of Marianne Moore*, edited by Bonnie Costello, Celeste Goodridge and Cristanne Miller, Faber, 1998, 284.  
174 Unknown photographer, *The Intelligent Whale*, 1931, private collection.  
175 Unknown photographer, *Layfayette Avenue Presbyterian Church*, Abraham & Straus, the Brooklyn department store founded by Pat de Groot's family.  
180 W.H. Auden, *The Corpse, Letters from Iceland*, Faber, 1937.  
185 George Platt Lynes, *Marianne Moore*, November 1953, *A Marianne Moore Reader*, Viking, 1961.  
188-189 *The Celestial Map - Northern Hemisphere and Southern Hemisphere*, woodcut, 1515, Metropolitan Museum of Art.

## MELANCHOLY

- 191 Anon., *Death Portrait of Maximilian I*, 1519, thehistory-blog.com.  
192 'Proportions of Six Faces', woodcut, 1528, Wellcome Collection.

- 192 *Pioneer* gold-anodised aluminum plaque, Oona Räisänen, Carl Sagan, Frank Drake, Linda Salzman Sagan, NASA, 1972.
- 193 *Treatise on Measurement / Unerweysung der messung mit dem zirckel un richt scheyt*, 1525, Metropolitan Museum of Art.
- 194 *Katharina the Moor*, silverpoint on prepared paper, 1521, private collection.
- 194 *Young Man*, charcoal drawing, 1508, private collection.

## **ANATOMY**

- 205 Nicolas-Eustache Maurin, *Guillaume Dupuytren*, Wellcome Collection.
- 206 Guillaume Dupuytren, *Single Hand*, private collection.
- 208 Harry Clarke Studio, *Sacred Heart*, St Patrick's Church, Southampton.
- 209 Unknown engraver, *Hands of Sabazios*, from Giovanni Carafa, duca di Noja, *Alcuni Monumenti del Museo Carrafa in Napoli*, 1778.
- 213 *The Rings of Saturn*, Harvill, 1998; J.A.M. Whistler, *Harmony in Blue and Silver, Trouville / Courbet - on sea shore*, (detail), 1865. The painting is displayed in the Yellow Room of the Isabella Stewart Gardner Museum, Boston.



- 218 Rembrandt van Rijn, *The Anatomy Lesson of Dr Nicolaes Tulp*, oil on canvas, 1632, courtesy Mauritshuis, The Hague
- 226 *Praying Hands*, brush in grey and black with grey wash heightened with white body colour on blue paper, 1508, private collection.
- 227 *Self-portrait*, pen and black ink, c. 1491, Alamy
- 227 Erich Heckel, *Man on a plain / Mann in der Ebene*, woodcut, 1917, I.B. Neumann, Berlin, 1921.
- 227 Masayoshi Sukita, "*Heroes*", RCA/Getty Images
- 229 *Hand*, Walter L. Strauss, *The Complete Drawings of Albrecht Dürer*, Vol. 4, 1520-1528, Abaris Books, New York, 1974, 2163.
- 230 *Man of Sorrows*, silverpoint on green paper, 1522, Bremen Kunsthalle / Waetzoldt. The work was lost during the second world war, possibly stolen.

## **ADORATION**

- 236 *Self-portrait*, Venice, 8 September, 1506, William Martin Conway, *Literary Remains of Albrecht Dürer*, Cambridge University Press, 1889, 55.
- 237 Philip Hoare, *Baboon*, collection of Pat de Groot. In Antwerp 1520, Dürer bought a little baboon for four gold florins, and five fishes for fourteen stivers. He also acquired three parrots on the same trip. (*Literary Remains*, 112)

- 237 Philip Hoare, *Dog*, Virgin-EMI record token, 1980
- 238-242 Conrad Gesner, *Historiae Animalium*, 1551-1587, 1604, with thanks to the New Bedford Whaling Museum Library, Massachusetts.
- 242 Ferrante Imperato, *Wunderkammer Palazzo Gravina*, woodcut, *Dell'istoria naturale*, 1599, Wellcome Library. Imperato, a Neapolitan apothecary, was a naturalist and collector; his engraver drew on Gesner's, and Dürer's, work.
- 244 Philip Hoare, *Minke whale foetus*, *Texel*, thanks to Adrie and Ineke Vonk.
- 245 Jeroen Hoekendijk, *Philip Hoare*, *Texel*, 30 June 2018.
- 246-248 Unknown artists, albums, Ms.III C 22 & 23, Allard Pierson, University of Amsterdam. See Florike Egmond, 'A collection within a collection: rediscovered animal drawings from the collections of Conrad Gessner and Felix Platter', *Journal of the History of Collections*, Vol. 25, Issue 2, July 2013, 149-170
- 249-250 Andrew Sutton, *Sperm whales*, *Orca*, Indian Ocean, 18 March 2017.



## REMAINS

- 253 Philip Hoare, *Dürerlocke*, 4 July 2018, courtesy of the Akademie der bildenden Künste Wien, Universitätsbibliothek.
- 257-9 *Young Hare*, *Blue Roller*, *Large Turf*, *Self-portrait at Age Thirteen*, photographs by Philip Hoare, courtesy of the Albertina Museum, Vienna.
- 260 *Self-portrait at Age Thirteen*, silverpoint on prepared paper, 1484, courtesy of the Albertina, Vienna.
- 262 Philip Hoare, *Danube*, 5 July 2018.
- 263 Francisco Goya, *Half-drowned Dog*, Museo del Prado / Alamy.

## BEAUTIFUL

- 269 Philip Hoare, *Das Albrecht-Dürer-Haus*, 22 May 2019.
- 270 Philip Hoare, *Albrecht-Dürer-Strasse*, 22 May 2019.
- 271 Unknown photographer, May 1945, from Stephen Spender, editor, *W.H. Auden: A Tribute*, Weidenfeld & Nicolson, 1975, 82-83. It seems likely that Stern took the photograph, but the original has not been found.
- 277 Philip Hoare, *St Sebald's Shrine*, 21 May 2019, courtesy of St Sebald's Church
- 278 *St Sebald in a Niche*, woodcut, 1518, Metropolitan Museum of Art.
- 284 Unknown photographer, Alte Pinakothek, 22 May 2019.

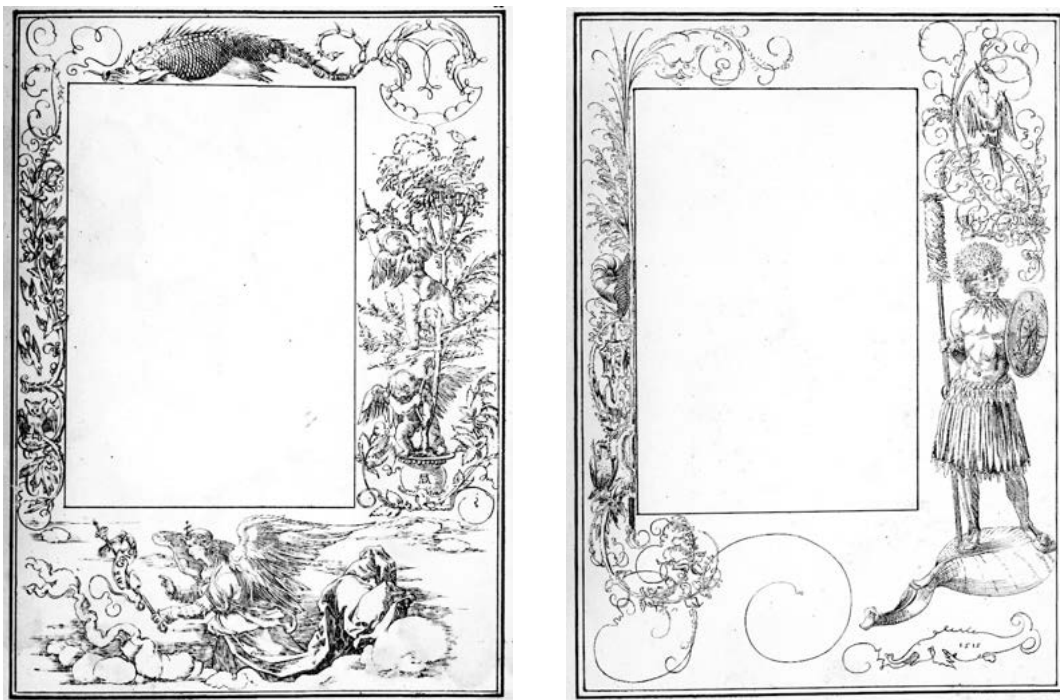
285 *Self portrait*, Alte Pinakothek. Norbert Wolf suggests the scratches are the result of 'transport damage', (241), but on close inspection the marks appear too defined and symmetrical to be anything other than deliberate.



## GRACE

290 *Dog*, silverpoint drawing on pink prepared paper, Aachen, October, 1521, courtesy of the Trustees of the British Museum.

293 *Albrecht Dürer's designs of the Prayer Book of Maximilian*, 1515, R. Ackermann, 1817, Wellcome Collection.



Dürer's curlicue animal reappears at the feet of an Indian whose feathers augur the Aztec treasures will see, and the whale he will not see, shortly after, in 1520.

