



Erik Fischer

with Ernst Jonas Bencard and Mikael Bøgh Rasmussen

and a Contribution by Marco Iuliano

Melchior Lorck

VOLUME 1

Biography and Primary Sources

Translations by Dan Marmorstein

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Contents

VOLUME 1

Biography and Primary Sources

Preface 7

A comprehensive survey of the oeuvre 9

The life and works of Melchior Lorck 63

Documents related to the artist and the events of his life 141

Bibliography 315

Credits 331

VOLUME 2

The Turkish Publication, 1626 Edition

Facsimile of a Copy in The Royal Library

VOLUME 3

Catalogue Raisonné

Part one: The Turkish Publication

VOLUME 4

The Constantinople Prospect

VOLUME 5

Catalogue Raisonné

*Part two: Paintings, Drawings, Graphic Works
and Architecture*

Preface

If we were asked why the work of the 16th century artist Melchior Lorck would be on of any current interest in our present day, we would be prompted especially – above and beyond pointing toward his unassailable artistic qualities – to give prominence to his many pictures with Osmanli/Turkish motives. In Lorck’s day, the Islamic Ottoman Empire happened to be the most formidable foe of the Christian Western Europe. The day was crying out – also at *that* time – for building bridges between the cultures and Melchior Lorck contributed to this end: with few exceptions, his Turkish works are stamped with a level-headed urge to enlighten and educate. Lorck chose to reproduce the Turkish architectural style, inhabitants and traditions and even its notorious military forces in a neutrally registered manner. Although it is a vision of the exotic and outlandish that quite distinctly characterizes his motives and – also frequently – the oddly suggestive attitudes Lorck’s figures take up, what we are presented with in his renderings are not the sanguinary caricatures or the simplified propagandistic images of the enemy incarnate we might otherwise expect to see. Instead, the Turkish people are reproduced in a respectful and conscientious manner, commensurate with the nature of the encounters that Lorck experienced when meeting these people during his sojourn in Turkey in the 1550s.

The message seems to be that the first step toward understanding the foreigners – whether they be friend or foe – must be, quite simply, to *see* them, that is to say, to show pictures of them that are as truthful and unbiased as possible. This is precisely what Lorek was trying to do. And he was so very successful in his attempt that his Turkish woodcuts were re-printed for more than a century after the woodblocks were created. The prints came to acquire the status of being one of the Europeans’ most important sources of knowledge about the “exotic” Ottoman Empire. It is in this light that his Turkish project occupies a unique position in our own

day as one of art- and cultural-history’s first essential contributions to greater understanding and more peaceful co-existence between East and West.

Lorck’s sober-minded representation of the Ottoman Empire was fueled by the scientist’s curiosity. It was this urge to inquire and explore that was a fundamental impulse for this particular artist. This is what carried him not only to Turkey but also around most of Western Europe and moreover through a veritable cavalcade of motives, varying styles and different artistic mediums. In fact, Lorck’s oeuvre consists not only of Turkish pictures but delineates a highly variegated conglomerate of drawings, graphic works, paintings, architectural projects, maps, writings and other creative efforts. Lorck can most certainly be characterized as a multi-artist or an *uomo universale*, as the nomenclature of his times would have it. The aim of the present publication is to provide what is up until the present moment the most comprehensive and all-inclusive presentation of the full gamut of Lorck’s multifaceted activity.

Lorck’s oeuvre is unfolded before the reader in a progression that encompasses a total of five volumes, which gather together all of his works that are known to us today as well as all the known writings about our man. The first four volumes are being published together: volume 1 contains a pictorial synopsis of the aggregate oeuvre, an elaborate biographical sketch, all the documents related to Lorck that are known to us and a comprehensive bibliography. Volume 2 reproduces Lorck’s *magnum opus*, the so-called *Turkish Publication*, in facsimile. Volume 3 is a catalogue raisonné of *The Turkish Publication*, while in volume 4, the reader is presented with a “leporello” folding-album of Lorck’s gigantic panorama of Constantinople, which is accompanied by an introduction penned by the architectural and urban historian, Marco Iuliano. Volume 5 will contain a catalogue raisonné of all of the remaining Lorck works which have not otherwi-

se been catalogued in volume 3; the preparation of this final catalogue volume is in progress.

First and foremost, this set of books is the result of Erik Fischer’s many years of interest and immersion with Melchior Lorck. Erik Fischer, former Keeper of The Department of Prints and Drawings at the Statens Museum for Kunst in Copenhagen, has gathered the material from a great many museums and archives all over the world. He has diligently been investigating, describing, analyzing and arranging the material, while Mikael Bøgh Rasmussen and Ernst Jonas Bencard have been busy – all the way up to the publication of this set of books – compiling, editing, and supplementing Fischer’s texts in those instances where it was necessary to do so.

All three of the authors are art historians. Therefore, we can imagine that the reader, in certain instances, might sense that extended and elaborate Turkological and military historical commentary on the material is missing here. It is our fervent hope that this will not be experienced as a shortcoming of our scholarship but will be regarded, rather, as a relatively inconsequential flaw in relation to this publication’s primary goal, namely to generate an aggregate survey view of an outstanding artistic oeuvre which has hitherto not been sufficiently known or understood in its entire girth.

Ever since the close of the 1950s, Erik Fischer has turned his attention to Lorck during a number of different periods of intense focus in the course of his long and sweeping career. Along the way, he has been fortunate enough to encounter many who have been ready and willing to help in his scholarship. So many persons and so many different museums, archives and libraries have extended this helpfulness that it would be impossible to thank everybody individually. Nonetheless, everyone who has helped this project along in the course of its emergence ought rightfully to feel encompassed by the expression put forth here declaring the chief author’s highest gratitude: *Thanks to each and every one of you!*

This being said, the names of these individuals who have helped the project along in its trajectory will be mentioned: Leopold Auer, Vienna; Nils

G. Bartholdy, Copenhagen; Birgit Christensen, Copenhagen; Karsten Christensen, Copenhagen; Torben Holck Colding, Copenhagen; Troels Dahlerup, Hinnerup; Jan Drees, Schleswig; Jan Würtz Frandsen, Copenhagen; Stephen Freeth, London; Fritz Fuglsang, Flensburg; Adolf Gaisbauer, Vienna; Peter Goeritz, Flensburg; Leif Grane, Copenhagen; Lars Henningsen, Flensburg; Finn-Ove Hvidberg-Hansen, Aarhus; Jørgen Jark, Farum; Jørgen Steen Jensen, Copenhagen; Mikkel Leth Jespersen, Flensburg; Uwe Kahl, Zittau; Werner Kayser, Hamburg; Henrik Klackenberg, Stockholm; Patrick Kragelund, Copenhagen; Martin Schwarz Lausten, Copenhagen; P. J. Riis, Frederiksberg; Thomas Riis, Kiel; H. D. Schepelern, Copenhagen; Ernst Schlee, Gottorf; Hans Friedrich Schütt, Gottorf; Jutta Strehle, Wittenberg; Walter Thüringer, Heidelberg; Christopher Toll, Stockholm; F. Vahman, Copenhagen.

Fischer’s colleagues of many years who have worked alongside him at The Department of Prints and Drawings deserve an especially warm round of thanks. Our gratitude must also be expressed to Claus-Peter Haase, Jørgen Ulrich and Bente Gundestrup, each of whom, in his/her own distinctive way – and especially during the later phases of preparing these volumes for publication – has put in a great deal of effort in order to ensure that this set of books would not come to the same fate as that suffered by the evidently reluctant-to-publish Melchior Lorck’s own shipwrecked projects.

A warm round of thanks must be bestowed upon The Department of Prints and Drawings and The Royal Library in Copenhagen; The Museum of National History at Frederiksborg Castle, Hillerød; The Carlsberg Foundation and The New Carlsberg Foundation for their various forms of support to the undertakings of Erik Fischer during the years. And last but certainly not least, we respectfully ask both Velux Fonden and the Elsass Foundation to accept a rousing round of gratitude for their generosity and their understanding support in connection with the preparation and the printing of the present publication.

A comprehensive survey of Melchior Lorck’s oeuvre

Listed here are the various works of art in all different kinds of media that can plausibly or certainly be attributed to Melchior Lorck, including a number of lost works that seem to have been authentically signed by the artist, according to the sources recounting them. These will be catalogued in detail in volumes 3 and 5.

Information as follows:

- EF number (The number is composed of the date of the work of art and a number (e.g. 1551,1); *The Turkish Publication* has been given its own numbering, following the chronological sequence of the woodcuts).
- Title
- Medium
- Dimensions (in mm)
- Collection (inv. no.)
- No. in older catalogues (references: see the bibliography)



1543,1
David's son, Amnon, violating his half-sister, Tamar
Engraving
188 × 77
Nagler (1839), 3



1543,2
Apollo and Phaëton
Engraving
65 × 45
Nagler (1839), 2



1543–45,1
Christ feeds the multitude
Pen and ink, brownish ink
Flensburg, Städtisches Museum (inv. no. 18015)



1543–45,2
Samson and the lion
Woodcut
148 × 102
Nagler (1839), 29



1543–45,3
Portrait of an unknown man with a scar on his forehead and battered ears
Chiaroscuro-woodcut
338 × 245
Strauss (1975), 2



1543–45,4
Ornament leaf
Engraving
60 × 42
Berliner (1925–26), 162

UNKNOWN

1543–45,5
The carrying of the cross
Painting
1180 × 1790
Ex. coll. Princes of Liechtenstein



1545,1
The Pope as a wildman in Hell
Etching
232 × 196
Nagler (1839), 10



1546,1
Hieronymus in the desert
Etching
102 × 91
Nagler (1839), 1



1547,1
Architectura
Engraving
58 × 41
Zijlma (1978), 47



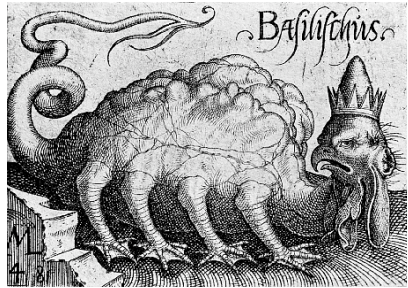
1547,2
Female soothsayer
Engraving and etching
53 × 38
Zijlma (1978), 15



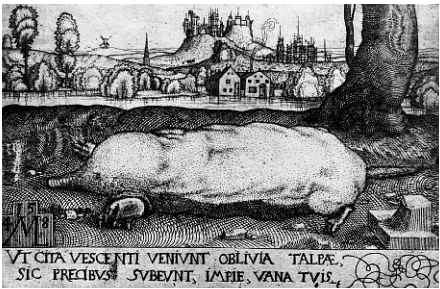
1547,3
Man with the bagpipes
Etching
87 × 61
Nagler (1839), 8



1548,1
Martin Luther
Etching
257 × 172
Nagler (1839), 14



1548,2
The basilisque
Engraving and etching
43 × 62
Nagler (1839), 4



1548,3
The mole
Engraving
71 × 107
Nagler (1839), 6



1548,4
Ornament with coronet
Engraving
60 × 42
Nagler (1839), 25



1549,1
The crane
Etching
63 × 41
Nagler (1839), 7



1549,2
Landscape with city
Pen and ink, black ink, traces of red chalk
159 × 237
Copenhagen, Statens Museum for Kunst, Department of Prints and Drawings (inv. no. KKSgb5457)



1550,1
Cain slays Abel
Black and white chalk on salmon-colored paper; white chalk applied secondarily
197 × 293
Erlangen, Universitätsbibliothek Erlangen-Nürnberg



1550,2
Lot and his daughters
Black and white chalk on salmon-colored paper; white chalk applied secondarily
209 × 302
Erlangen, Universitätsbibliothek Erlangen-Nürnberg



1550,3
Two unclothed men carrying a hideous woman
Pen and ink, brown ink
c. 301 × c. 308
Copenhagen, Statens Museum for Kunst, Department of Prints and Drawings (inv. no. KKSgb7862)



1550,4
Cross-eyed person
Red chalk; red watercolor or “stumped chalk”. Signature: chalk.
409 × 275
Erlangen, Universitätsbibliothek Erlangen-Nürnberg



1550,5
The obsessed man
Pen and ink
306 × 203
Ex. coll. Dresden, Kupferstichkabinett



1550,6
Albrecht Dürer
Etching
165 × 97
Nagler (1871), 12



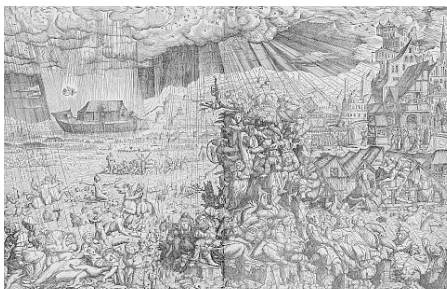
1550,7
The crucified Haman
Engraving and etching
165 × 99
Nagler (1839), 9



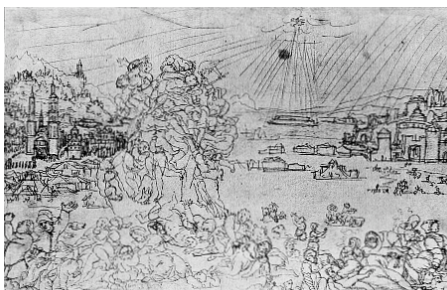
1551,1
Sibilla Tiburtina
Woodcut
221 × 158
Nagler (1839), 30



1551,2
The shot taken at the father
Woodcut
310 × 490
Nagler (1839), 34



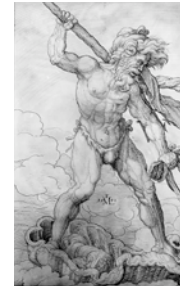
1551,3
The Flood
Woodcut (2 printing blocks)
310 × 495
Nagler (1839), 25



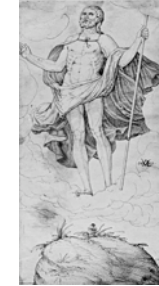
1551,4
The Flood
Pen and ink, black ink; traces of charcoal; red chalk
248 × 380
Berlin, Kupferstichkabinett (inv. no. Bock 8048)



1551,5
Roman walking near a source
Pen and ink, black ink
311 × 240
Copenhagen, Statens Museum for Kunst, Department of Prints and Drawings (inv. no. KKSgb5458)



1551,6
Neptune
Pen and ink, black and brown ink
309 × 194
Erlangen, Universitätsbibliothek Erlangen-Nürnberg



1551,7
The Ascension of Christ
Pen and ink
400 × 222
Paris, Musée du Louvre, Département des Arts graphiques (inv. no. 18728)



1551,8
Kneeling man at prayer
Pen and ink, brown ink
193 × 120
Berlin, Kupferstichkabinett (inv. no. Bock 817)



1551,9
Exotically dressed man in a landscape
Pen and ink, brown ink
136 × 101
Brno, Moravaska Galerie (inv. no. B 2586)



1551,10
Eighteen studies made after ancient sculptures
Pen and ink, dark brown ink, dark brown wash
256 × 190
Weimar, Staatliche Kunstsammlungen, Schlossmuseum Weimar



1551,11
Eighteen studies made after ancient sculptures
Pen and ink, gray-brown ink, brush and ink, gray-brownish wash
266 × 190
Copenhagen, Statens Museum for Kunst, Department of Prints and Drawings (inv. no. 11592)