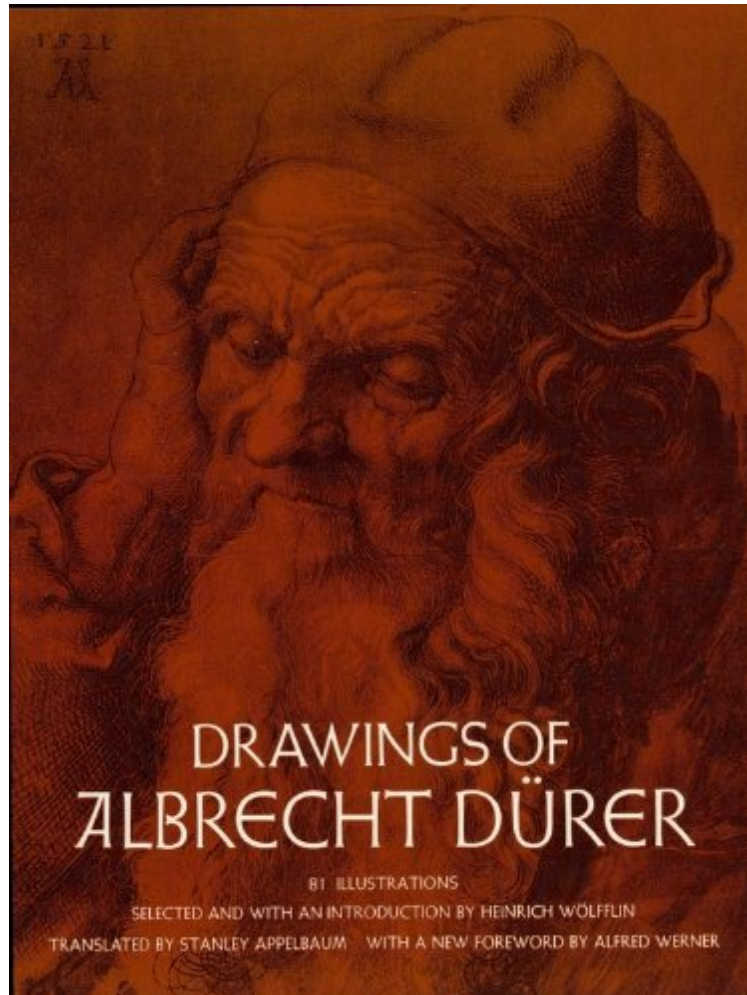


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## Drawings of Albrecht Durer (Dover Fine Art, History of Art)

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KundenrezensionenHilfreichste Kundenrezensionen0 von 0 Kunden fanden die folgende Rezension hilfreich. Inspired by the Art of Albrecht Durer Von William J. Rice When I was in high school I found myself doodeling alot. Getting into trouble from being side tracked with school work. I went to the school library and was looking at books of art and found a specific book by Albrecht Durer. I have looked through many books of art but none has ever caught my attention like this one. No other book has been of interest since. I checked out the book several times to learn his art and it inspired me to take my doodeling to the next level. I have never forgot his name or his art and I never will. I rate

this book a 5 star, the best inspiring book, a book that sent me on my way to art.

**Kurzbeschreibung**Originally published in Munich in 1914, this selection of Albrecht Dürer's finest drawings by the great art historian Heinrich Wölfflin has long been regarded as a basic book in the arts. It has gone through many editions in Europe, even though this is its first appearance in English. Professor Wölfflin selected 81 drawings by the master both for their individual interest and for the light they cast on Dürer's artistic growth and evolution. They begin with the self-portrait Dürer drew at the age of 13 in 1484 and end with his Head of Saint Mark, done in 1526, approximately two years before his death. Included are many favorites as well as many works that are little known. Of special interest are sketches that Dürer prepared for famous works in other media, such as drawings for the famous woodcut series The Life of the Virgin. Professor Wölfflin's penetrating essay, which is considered one of the foundations of modern art criticism, has been translated by Stanley Appelbaum. Several features have been added to this Dover edition of Dürer's drawings: a revised statement on ownership of originals; bibliographical note; Winkler numbers; and a new Foreword by Alfred Werner, art critic and lecturer.