



Staatliche Graphische Sammlung, Munich

TITLE	David's son, Amnon, violating his half-sister, Tamar
SIGNATURE	1543 ML (on the table, bottom right)
INSCRIPTIONS	IL REG XIII AMNON VI OPPRES SIT THAMAR (top left)
SIZE	118 × 77
TECHNIQUE	Engraving
STATES	Only one state is known
COLLECTIONS	Berlin: Kupferstichkabinett, Staatliche Museen zu Berlin (inv. no. 108.1879) Bremen: Kupferstichkabinett, Kunsthalle Bremen (inv. no. 9524) Dresden: Kupferstich-Kabinett, Staatliche Kunstsammlungen Dresden (inv. no. A 4462) Flensburg: Museumsberg Flensburg (inv. no. KV518) Munich: Staatliche Graphische Sammlung München (inv. no. 15501 D)

REFERENCES

- Georg Kaspar Nagler: *Neues allgemeines Künstlerlexikon; oder, Nachrichten von dem Leben und den Werken der Maler, Bildhauer, Baumeister, Kupferstecher, Lithographen, Formschneider, Zeichner, Medailleure, Elfenbeinarbeiter, etc.*, vol. 8, Munich 1839, no. 3
- Hans Harbeck: *Melchior Lorichs. Ein Beitrag zur deutschen Kunstgeschichte des 16. Jahrhunderts*, Hamburg 1911, p. 29
- Robert Zijlma: *Johan Leipolt to Melchior Lorck* (Hollstein's German Engravings, Etchings and Woodcuts 1400–1700, vol. 22), Amsterdam 1978, cat. no. 2

COMMENTARY

1. In one of his first works, Lorck makes a non-inverted copy of an engraving that had recently been published by Heinrich Aldegrever (1502–1555/61). Aldegrever's engraving is from 1540 and is the second leaf in his engraved series *The Story of Amnon and Tamar*.¹ The engraving measures 120 × 77 mm and bears the inscription:

· II · REG · XIII ·
· AMNON · VI · OPPRES
SIT · THAMAR ·



Heinrich Aldegrever:
The Story of Amnon and
Tamar, 1540, engraving,
120 × 77, Department of
Prints and Drawings, The
British Museum, London

Although Lorck clearly masters the burin, the forms in his copy appear rigid in relation to the prototype. He is also having trouble getting the spatial effect to work; this is evident in his rendering of Tamar's visage *en face*, which turns her into a cross-eyed matron, quite different from Aldegrevier's young woman.

In terms of its proportions and in terms of the slope of the "M"'s legs, Lorck's monogram appears to have been inspired by Aldegrevier's.

Lorck has also added what looks like an insignia in the shape of an "L" or a recumbent "h" to the bottom left of the floor.

2. The textual basis for the representation is 2 Samuel 13, 1–22; in the Vulgate's *Vetus Testamentum*, 2 Samuel is designated as *Regum liber II^{us}*, cf. the inscription.

David's son Amnon falls in love with his half-sister, Tamar, pretends that he is sick and asks her to come into his quarters, whereupon he rapes her and follows up this act by expelling her from his house. When Tamar's brother, Absalom, subsequently has Amnon murdered, the civil war-like situation that came to characterize one chapter in David's regime sets in.


1. Ursula Mielke: *Heinrich Aldegrevier* (The New Hollstein. German Engravings, Etchings and Woodcuts, 1400–1700), Rotterdam 1998, pp. 40–44, nos. 22–28, herein, leaf no. 23. Lorck's copy is depicted on p. 44 as no. 23/copy a.



Department of Prints and Drawings The British Museum, London

TITLE Apollo and Phaëton

SIGNATURE ML (bottom left)

INSCRIPTIONS 

CLAR^{V<S>} I<N>OFFENSO RADIOS DAT LV<M>I<N>E PHO<EBVS>
AT & FVGAT V<M>BRAS TRISTITIA<M> &
PO<TENS> (bottom left)

SIZE 65 × 45

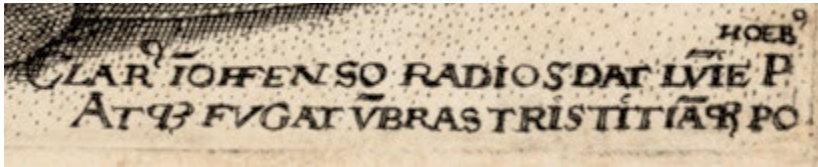
TECHNIQUE Engraving

STATES	1. prior to the scratch described in the 2nd state
	2. white scratch on the left side, running from the edge of the plate up to the cushion's tassel and further across the tassel
COLLECTIONS	1st state Bremen: Kupferstichkabinett, Kunsthalle Bremen (inv. no. 9513) London: Department of Prints and Drawings, The British Museum (inv. no. 1930-6-17-40) Vienna: Grafische Sammlung, Albertina (2 copies, inv. no. DG1937/2, cropped at the bottom so only one line of the inscription remains, and inv. no. DG1937/3)
	2nd state Berlin · Kupferstichkabinett, Staatliche Museen zu Berlin (inv. no. 529-1896); rather pale print
REFERENCES	Giovanni Gori Gandellini: <i>Notizie istoriche degli intagliatori</i> , vol. 12, Siena 1771, no. 2 Georg Kaspar Nagler: <i>Neues allgemeines Künstlerlexikon; oder, Nachrichten von dem Leben und den Werken der Maler, Bildhauer, Baumeister, Kupferstecher, Lithographen, Formschneider, Zeichner, Medailleure, Elfenbeinarbeiter, etc.</i> , vol. 8, Munich 1839, no. 2 Adam Bartsch: <i>Le Peintre Graveur</i> , IX, Nouvelle Édition, Leipzig 1866, p. 502, no. 2 Hans Harbeck: <i>Melchior Lorichs. Ein Beitrag zur deutschen Kunstgeschichte des 16. Jahrhunderts</i> , Hamburg 1911, p. 29 Campbell Dodgson: 'Other Prints and Drawings', in: <i>The British Museum Quarterly</i> , vol. V, 1930–31, p. 67 Robert Zijlma: <i>Johan Leipolt to Melchior Lorck</i> (Hollstein's German Engravings, Etchings and Woodcuts 1400–1700, vol. 22), Amsterdam 1978, cat. no. 45
	COMMENTARY 1. Diminished and laterally-reversed copy of the first leaf in Heinrich Aldegrever's engraved series <i>The Seven Planets</i> , from 1533. ¹ What has been added at the bottom is something that looks like a step made of wood, presumably in order to indicate some kind of proscenium, though this is not entirely clear.



Heinrich Aldegrever: Apollo and Phaëton, 1533, engraving, 97 × 64, Department of Prints and Drawings, Statens Museum for Kunst, Copenhagen

2. Aldegrevener’s engraving bears the inscription:



CLAR^{V<S>} I<N>OFFENSO RADIOS DAT LV<M>I<N>E P^{HOEB<VS>}
AT& FVGAT V<M>BRAS TRISTITIA<M>& PO<TENS>

This can be translated as:
“The shining Phoebus emits rays of ceaseless light, chasing away, with his power, shadows and dreariness.”²
The inscription, which in both Aldegrevener’s and Lorck’s copy has been abbreviated in many places, appears in Lorck’s engraving to be somewhat less distinct than in the prototype, which might be due in part to the smaller format.
Whereas Phoebus Apollo’s identity is clear, it is considerably more difficult to identify the man kneeling before the god’s throne. Herbert Zschelletzschky expressed the opinion, in his discussion of Aldegrevener’s print, that what we may have here is Apollo’s son, Phaeton³, who is imploring his father for permission to borrow the sun chariot for one day, as a sign of assurance that he is really the sun’s son. As described in Ovid’s *Metamorphoses*, the permission granted has terrible consequences, since he does not manage to control the horses pulling the chariot and ends up setting the world on fire.⁴
The inscription, however, does not mention Phaeton and praises the sun god as the luminary. Another possibility could therefore be that the kneeling figure depicts a sun-worshipper, and thus refers to the wide-spread practice of adoring the sun god in many ancient societies.

3. In comparison to Lorck’s other Aldegrevener copy from the same year (catalogue no. 1543,1) the modeling of the figures and objects appears to be more assured, although both the god’s and the sun disc’s facial expressions, in relation to the prototype, have taken on a different and more grimace-like character.

1. Ursula Mielke: *Heinrich Aldegrevener* (The New Hollstein. German Engravings, Etchings and Woodcuts 1400-1700, vol. 2), Rotterdam 1998, pp. 85-88, nos. 74-80, herein, leaf no. 74. Lorck’s copy reproduced on p. 88 as no. 74/copy. Aldegrevener’s engraving measures 119 × 79.
2. Thanks to Hanns-Peter Fink for the translation.
3. Herbert Zschelletzschky: *Das graphische Werk Heinrich Aldegrevener. Ein Beitrag zu seinem Stil im Rahmen der deutschen Stilentwicklung*, Straßburg 1933, pp. 69-70.
4. Ovid: *Metamorphoses*, II, pp. 47-149.

CATALOGUE NO. 1543,3



MAK – Museum für angewandte Kunst, Vienna

TITLE	Ornament leaf
SIGNATURE	⁴ M ⁵ _L (top left)
SIZE	41 × 65
TECHNIQUE	Engraving
STATES	Only one state is known
COLLECTIONS	Vienna: MAK – Museum für angewandte Kunst (inv. no. KI 1898 F-4 S-1)
REFERENCES	<p>Franz Schestag: <i>Illustrierter Katalog der Ornamentstichsammlung des K.K. Österreichischen Museums für Kunst und Industrie</i>, Vienna 1871, p. 9</p> <p>Rudolf Berliner: <i>Ornamentale Vorlageblätter des 15 bis 18. Jahrhunderts</i>, Leipzig 1925–26, vol. 1, No. 162 (1939), p. 44, 139,2 (new edition, Munich 1981, no. 162)</p> <p>Robert Zijlma: <i>Johan Leipolt to Melchior Lorck</i> (Hollstein’s German Engravings, Etchings and Woodcuts 1400–1700, vol. 22), Amsterdam 1978, cat. no. 53?</p>
COMMENTARY	1. The monogram, “ML”, points in the direction of Lorck, and a certain resemblance with catalogue no. 1548,4 supports the attribution.