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Melchior Lorck

VOLUME 5:
Catalogue Raisonné

Part one: The Turkish Publication

Translation: Dan Marmorstein

The Royal Library
Vandkunsten Publishers, Copenhagen
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Today, Melchior Lorck's *Turkish Publication* designates a collection of 128 woodcuts with Turkish motives. It seems likely that the woodcuts were originally intended to illustrate a set of books that would represent – in words and pictures – the day's Turkish military, clothing, costumes and architecture, among other things. The motives were gathered on Lorck's trip to Turkey in 1555-59; the objective of the publication was clearly that of widening people's knowledge about Western Europe's formidable opponent of the day.

Unfortunately, Lorck himself did not live to see the ambitiously laid-out *Turkish Publication* set to print. It is true the earliest known leaf that has been conjectured to be the title page for the collection bears a date of 1575 (catalogue no. 1575,2). However, at that point in time only about twenty of *The Turkish Publication*'s 128 woodcuts were fabricated and another half a century would elapse before the work would see the light of day. The premature dating of the title page was all too typical of Melchior Lorck's many incomplete projects, the quantity and breadth of which typically seemed to have a way of placing obstacles in the path of each others' finalization. Nevertheless, Lorck was working indefatigably on preparing his Turkish publication, supposedly in collaboration with professional woodcutters, as divulged by a number of signatures appearing on some of the woodcuts: see catalogue nos. 15, 26, 33, 34 and 49.

During the years following closely after 1575, the 128 known woodcuts were finished and ready. Chronologically, their dating indicates that they are allocated in the following way:

<table>
<thead>
<tr>
<th>Year</th>
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<tr>
<td>1565</td>
<td>1</td>
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<td>1570</td>
<td>2-14</td>
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<td>1575</td>
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<td>1576</td>
<td>22-31, 35-36, 38-54</td>
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<td>1579</td>
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<td>1581</td>
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<td>1582</td>
<td>78-110, 112-117, 119-122, 124-125</td>
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<tr>
<td>1585</td>
<td>126</td>
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<tr>
<td>Undated</td>
<td>20 (1575?), 21 (1575?), 52 (1576), 57 (1576), 111 (1582?), 118 (1582),</td>
</tr>
<tr>
<td></td>
<td>125 (1582), 127 (?), 128 (?)</td>
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</table>

Even though we can accordingly observe that a large number of the woodcuts were ready for publication by the beginning of the 1580s, the project ran aground anyway, perhaps because neither text nor illustrations were thoroughly completed.1

Beyond the fact that there are 128 woodcuts with Turkish themes emanating from Lorck's hand, we have no knowledge about precisely what form of publication the artist had in mind. When we take into consideration that he put out his book, *Soldan Soleyman ...* in 1574, with a concise text about Turkey – a book that is illustrated with only four copper engravings – we can suppose that the copiously illustrated *Turkish Publication* was very likely conceived as Lorck's *magnum opus*, which would naturally be accompanied by informative commentaries. Today, the woodcuts exist without these explanatory texts and in the majority of cases, it only proves possible to determine indirectly what Lorck's Turkish woodcuts actually represent.

This problem is treated in a detailed way in a section of the present article, *Lorck's Texts for The Turkish Publication's Woodcuts*. But first, we present here a survey of the various editions (or planned editions, as the case might be) of *The

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1. There are extant drawings that are finished and prepared which clearly were meant as prototypes for woodcuts for *The Turkish Publication* that were never realized. See, for example, catalogue nos. 1571,1 and 1576,1.
In the course of the seventeenth century, Lorck’s woodcuts with the Turkish themes were printed in four different publications, which are referred to over and over again in the present catalogue. In order to provide the reader with a sense of overview concerning this reference system, what follows here is a succinct enumeration of the various editions of *The Turkish Publication*:

Planned edition of 1619

In 1619, woodcuts made by the late Melchior Lorck were evidently taken out from wherever they might have been previously stored, seeing as an edition of *The Turkish Publication* was envisaged for being printed during this same year. The presumed title page from 1575 was apparently going to be put to use again, now with a reprinted title, author’s name and year of publication. For reasons that are unknown to us, however, this planned edition was also abandoned. 2  

Evidently, nothing more than the title page, which is reproduced here, was realized. It contains, among other details, the lowest of the four medallions, one of the two known portraits of Lorck. For more on the woodcut’s other motives and texts, see also the discussion under the heading of catalogue no. 1575.*2 in volume 5.

The inserted title was printed on the woodcut itself and is known in another and slightly divergent rendition. On the example reproduced here, the text reads:

**Dess Weitberühmten, Kunstreichen vnd Wölfenfahrenden Herrn MELCHIOR Lorckhs, Flensburgensis.**

**Wölfersinnene vnd geschnittene Figuren, zu Boss vnd Fuss, samt schönen Türkischen Gebäuwdn, vnd allerhand was in der Türckey zuschehen. Alles nach dem Leben vnd der perspectiva Jederman vor Augen gestellet.**

Jetzo aber zum Erstemahl allen Kunstliebenden Malern, Formschneidern, Kupferstechern, etc. Auch allen Kunstverständigen vnd derselben Liebhabern zu Ehren vnd gefallen an den Tag gegeben.

Hamburg, Bey Michael Hering. Im Jahr 1626.

What is made evident here is that the woodcuts are being published “zum Erstemahl” and there are no grounds for doubting the truth of this assertion. If it were so that an edition from 1619 actually existed, then Hering would have known about it, not only because he certainly must have been keeping abreast of new publications appearing on the market but also because he – in the event that the 1619 edition did come forth – would have had to acquire the wooden printing blocks from the publisher who had printed them only seven years earlier. Were this the genuine scenario, then Hering would have deliberately been suppressing this information on his edition’s title page. This does not seem plausible, however, and we are accordingly forced to conclude that the 1626 edition of *The Turkish Publication* is, in fact, the first edition of the woodcuts.

With respect to what has been mentioned above, another factor that lends credence to the supposition that no publication actually came forth in 1619 is that the text that was added in 1619 to the original title page created back in 1575 has so many points of similarity to the more thoroughly detailed title page text ushering in the 1626 edition that the former must, for all intents and purposes, be regarded as a preparatory sketch for the latter.

Nor do examinations of the individual woodcuts’ states give rise to even the slightest clues of the existence of any edition of *The Turkish Publication* prior to Hering’s publication from 1626. There are only a few extant copies of the 1626 edition. At The Royal Library in Copenhagen there are three, one of which has been preserved in excellent condition; it is bound in a vellum binding. This particular example of Melchior Lorck’s opus, which contains 124 of *The Turkish Publication*’s 128 woodcuts, is reproduced in facsimile in volume 2 of the present publication of Lorck’s oeuvre.

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1. Robert Zijlma (ed.): Johan Leipolt to Melchior Lorck (Hollstein’s German Engravings, Etchings and Woodcuts, vol. 22). Amsterdam 1978, p. 224 erroneously mentions a 1619 edition of *The Turkish Publication* as having been printed and realized and makes reference to three different museums that are said to own one copy each of this edition. What has proven to be so, however, in all three instances is that these museums actually own copies of the later 1626 edition.

2. Robert Zijlma (ed.): Johan Leipolt to Melchior Lorck (Hollstein’s German Engravings, Etchings and Woodcuts, vol. 22). Amsterdam 1978, p. 224 erroneously mentions a 1619 edition of *The Turkish Publication* as having been printed and realized and makes reference to three different museums that are said to own one copy each of this edition. What has proven to be so, however, in all three instances is that these museums actually own copies of the later 1626 edition.

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Title page, 1575, with supplemental revisions 1619, catalogue no. 1575.*2  

Department of Prints and Drawings, Statens Museum for Kunst, Copenhagen

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As can be seen, the inserted text of the 1619 title page is similar in so many ways to the title used in connection with the following 1626 edition that we simply have to consider the planned edition dating from 1619 as being an incipient preliminary effort at getting *The Turkish Publication* printed, a feat not achieved until seven years later in Hamburg.

1626 edition

The 1626 edition of *The Turkish Publication* was published by Michael Hering in Hamburg in 1626. The publication’s title page, which is reproduced here, makes use of *The Turkish Publication*’s catalogue no. 121 as the frontispiece.

The 1626 edition does not contain any text except for the words that appear on the title page, which in its entirety reads:

**Dess Weitberühmten, Kunstreichen vnd Wölfenfahrenden Herrn MELCHIOR Lorckhs, Flensburgensis.**

**Wölfersinnene vnd geschnittene Figuren, zu Boss vnd Fuss, samt schönen Türkischen Gebäuwdn, vnd allerhand was in der Türckey zuschehen. Alles nach dem Leben vnd der perspectiva Jederman vor Augen gestellet.**

Jetzo aber zum Erstemahl allen Kunstliebenden Malern, Formschneidern, Kupferstechern, etc. Auch allen Kunstverständigen vnd derselben Liebhabern zu Ehren vnd gefallen an den Tag gegeben.

Hamburg, Bey Michael Hering. Im Jahr 1626.

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Title page, 1626 edition, The Royal Library, Copenhagen
The second known printing of Melchior Lorck's set of woodcuts is hereby being published "zum drittenmal". This identification of the motives has been carried out to its fullest possible extent in the preparation of the present catalogue. More is said about these efforts in what follows in Lorck's Texts for The Turkish Publication's Woodcuts.

Krieges-Bericht 1683-84

Lorck's printing blocks were taken out from wherever they had been stored and put to use once again during the war between the Turks and the Western allies in the 1680s. At the time, the printing blocks were still in Hamburg and the enterprise author and journalist, Eberhard Werner Happel (1647-1690), reprinted the majority of them, for what was now a third time, in a newspaper that he published in 1683-84 in Hamburg.

The very first issue of the newspaper, the front page of which is reproduced here, bears the title:

Türckischer Etaats- und Krieges-Bericht
Oder eine kurze und gründliche Beschreibung
Des Türkischen Kaysers, Grossz- und anderer
Veziern, Militz, Land und Leuten, Gewonheiten,
Krieges- und Lebens-Arth, Gewehr, Kleydung, und was davon ferner zu berichten nöthig.

By Gelegenheit jetzigen Türckischen Krieges
alle den treuhertzigen Christen und ehrlichen
Patrioten zur Nachricht auffgesetzet.

The newspaper, which has been abridged here to Krieges-Bericht for the sake of convenience, appeared with a grand total of 137 issues. With Krieges-Bericht no. 76 and thenceforth, the individual issues of the newspaper are dated, beginning May 26, 1684 (no. 76) to December 29, 1684 (no. 157) – which was the final appearance of Krieges-Bericht. Prior to issue no. 76, the newspaper bears no dating, aside from three occurrences of the year “1685”, but if we can presume that Happel simply maintained the same frequency of publication for the first seventy-six issues as we know he did for the ensuing issues, which appeared on the street two times a week, then it stands to reason that Krieges-Bericht no. 1 must have been published in 1685.

In the various issues of Krieges-Bericht there are 125 of The Turkish Publication’s 128 woodcuts that make an appearance. However, in Krieges-Bericht issue nos. 95-94, 119-121 and 154-156, the printing blocks for three of the woodcuts were divided into smaller fragments. Thus there were, all in all, 128 of the 157 issues of the newspaper that were illustrated with Lorck’s woodcuts, while other artists created the woodcuts in the remaining nine issues. See also the concordance between Krieges-Bericht and the present catalogue’s EF numbers on p. XXX.

Because Lorck’s woodcuts bore signatures and datings, Happel felt obliged to cut away the Flensburger’s century-old monogram and datings. The reprinting further discloses that after being used for the printing of the 1646 edition, the woodcuts had suffered cracks and damages that depreciated the quality of the impressions. Krieges-Bericht reappears, unaltered, in a collected work that was issued by Thomas von Wierring in 1685, Der Türkische Schau-Platz …, where the newspapers are bound together with other accounts about the Turks and the Turkish wars.

Thesaurus 1688

Lorck’s woodcuts were put to use yet another time in Happel’s collected work, Thesaurus Exo-
The Royal Library, Copenhagen present "exotic" themes that chiefly revolve interconnected by virtue of the fact that they all finished with its own independent title page and abridged here to.

Title page, third part of Thesaurus woodcuts were reprinted in the third part of Propheten Mahomets Lebens-Beschreibung, und sein Gesetz-Buch oder ALCORAN … Von EVERHARDO GUERNERO Bildnüss: Aller hohen Staats-Bedienten; Des Sultans Hoff, Regierung, Intraden, Macht und Vasallen; wie auch ihres Darauff folget eine umständliche Beschreibung von Türckey: Der Türcken Ankunft: aller Sultanen Lebens-Lauff und Chilenser, Magellanier und Brasilianer etc. Nach ihren Königreichen Policeyen, Kleydungen, Sitten und Gottes-Dienst. Bedienungen zu Hoff und im Felde, Geist- und oder Türcken: Nach ihren vielfältigen Fürstellend Die A

Title page, third part of Thesaurus Exoticorum, The Royal Library, Copenhagen

The Royal Library, Copenhagen present "exotic" themes that chiefly revolve interconnected by virtue of the fact that they all finished with its own independent title page and abridged here to.

125 of Lorc's 128 woodcuts for The Turkish Publication appear in this part of Thesaurus, which also contains nine woodcuts that do not stem from the hand of Lorc.

The woodcuts were printed onto better paper in Thesaurus than they were onto the flyleaves of Krieges-Bericht. Comparative examinations make it clear, moreover, that a large number of the printing blocks were used for the printing of Thesaurus before Happel re-used the blocks for Krieges-Bericht; see, for example, catalogue nos. 1 and 3. That is to say, that the printing of Thesaurus must have been initiated before Krieges-Bericht appeared on the street, although the complete set of books was not published until four years after the last appearance of the newspaper. However, this cannot he said about all the woodcuts; see, for example, catalogue no. 11, where it is clear to see that the version in Krieges-Bericht was printed earlier than was the impression in Thesaurus.

Lorc's Texts for The Turkish Publication's Woodcuts

One of the most important questions hovering around Lorc's Turkish Publication is how the artist himself actually envisioned the presentation of his works in published form. We know of woodcuts for which he produced the printing blocks with his own hands and we know of a number of finished prototype drawings preliminary to woodcuts which, by the way, were not all realized as prints but which, by virtue of their themes and their inscriptions, appear to belong to the same larger situational context. However, the plan for their originally intended sequence and connections has not been reconstructable so far. Between the point in time when we can reasonably certain that Lorc himself was still busy making preparations for his book about the Turks and the date of the first edition of the work, which appeared in 1626, there is an interval of approximately 40 years about which we presently know nothing when it comes to what might have happened to Lorc's material for the book. However, both the inscriptions that some of the prototype drawings are supplied with and the text materials that some of the later appearances of the woodcuts bring forth in order to illuminate and illustrate their contents support the supposition that there was indeed a coherent plan on Lorc's part and also that there must have been a manuscript for a text that was meant to illuminate and supplement the woodcuts.

Lorc was not nearly as tardy about being sensitive to the potentials in the valuable gold mine of knowledge about Turkish society and in the vast reservoir of new visual material that illustrated what he had managed to amass during his three-and-a-half year sojourn there as he was about getting the work published.

What the drawings' inscriptions bear out is that during his sojourn, he must have been rather meticulous about making notes on his sketches related to what they might happen to represent. These inscriptions can be quite elaborately detailed and they offer testimony that the drawings' raison d'être was documentation. They were, first and foremost, conceived asnemonicic aids, for his own use, for retaining material and impressions that he had no chance of re-checking when he came home. However, in their formulation as explanatory captions for the motives that had been rendered and in the fullness that they display every now and then, there can be no doubt that they were addressed to a prospective public. For this reason, it is possible and maybe even probable that already during his sojourn in Turkey, Lorc hatched the idea of an eventual publication. In his letters of 1565 to King Frederik II and Duke Hans, where he attempts to justify his hesitation at stepping into their service, he does mention, in any event, plans for book publications, even though he does not specifically speak of a book about the Turkish circumstances but rather about a book presenting renderings of antique monuments and art works. A number of the thoroughly and carefully reworked drawings that date from Lorc's years in Vienna after his return from Turkey illustrate antique motives from the Turkish region and might presumably have something to do with these envisaged publications. Judging from their characteristic style of rendering, these drawings appear to have been conceived as prototypes for copperplate engravings and accordingly intended for a more exclusive form of publication which, considering the theme, would consequently have been targeted toward a more discriminating audience. It is possible that in his letters addressed to the two members of the royal house, Lorc was calling attention to these antiques rather than to the modern Turkish themes simply because he would thereby profile himself as a cultivated and well-educated artist who had managed to administer antiquity's artistic legacy and who, in this capacity, could lay a rightful claim to being duly respected as an artist on a pan-European level. In relation to this agenda, documentary-like woodcuts of the customs of barbarian heathens would supposedly make a substantially lesser impact on his prospective patrons: their value was of a completely different order.

The magnificent and enormous Constantinople Prospect, which has reposed in Leiden's University Library ever since the end of the sixteenth century is apparently, similarly, the very advanced prototype for an envisioned but never completed publication, this one most likely being planned as a woodcut. This prospect was also executed in the years immediately after the artist's return from Turkey and he worked on the piece all the way to the time that he sent the aforementioned letters to the members of the Danish royal house in the north; for more on The Constantinople Prospect, see the discussion in volume 4.

We can see, then, that the material shories up effect a tracing over onto a new printing block that was unprepared as of yet, this is true of The Turkish Publication's catalogue no. 18.

6. See, for example, catalogue no. 1571.1. The majority of the known drawings for The Turkish Publication were created after the artist's homecoming, on the basis of sketches and drawings created on site.

7. Document no. 1565-January 1, sections 21 and 22; see also document no. 1565-January 10, section 7.


5. In one single instance, we find that the drawing's backside has been dyed with red so that the block cutter could

Eine spezielle Beschreibung Der Musulmänner oder Türken: Nach ihren vielfältigen Bedierungen zu Hoff und im Felde, Geist- und


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Eine spezielle Beschreibung Der Musulmänner oder Türken: Nach ihren vielfältigen Bedierungen zu Hoff und im Felde, Geist- und
the letters’ declaration that Lorck ostensibly had rather concrete and even partially realized plans for publications that would involve processing and manufacturing his picture material from Turkey. But alas, these plans appear to have capsized.

What cannot directly be deduced from what has been mentioned above is that the material that would come to comprise The Turkish Publication was already in the process of emerging at the beginning of the 1560s. The first woodcut for the work is dated 1565 while all the others date from the 1570s or later. Perhaps the notion of a publication of a more encyclopedic character was not hatched until after 1565/66, when it became all too clear that the more exclusive publications were simply not attracting any financial backing and were accordingly not going to come forth. However, there might also be other reasons for why Lorck, instead, threw his energy into the large and comprehensive work: the fresh outburst of the Turkish Wars’ and the accession of a new Emperor in the Holy Roman Empire, in the wake of Ferdinand I’s death, could offer other feasible explanations.

In any event, we can ascertain that Lorck, after having entered into the service of the emperor as a Hartschier in 1564, chose less elitist re-workings of the Turkish themes than the antique monuments.

A clear hint about Lorck’s ambitions as an author can be gleaned from a consideration of the fact that he actually did publish some of his Turkish material during his own lifetime. Nine years after his return from Constantinople, he authored a little pamphlet that was entitled Ein liedt vom Türcken und Antichrist, dating from 1568. In terms of its content, this work was a rather conventional contribution to the “Türkenbüchlein” genre, which had enjoyed an enormous degree of popularity since the 1520s, a genre that gave voice to the early Protestantism’s Doomsday forecasts and which typically identified the pope and the Turk as Antichrist.9

On the title page, the poem, which was conceived and intended as a text that could be sung, purports to have been written in Constantinople in 1559, which very well might be a tidbit of information that is intended to incite the curiosity, to endow the pamphlet with a more distinct impression of authenticity and to consequently promote the marketing of the work. Similarly, the timing of the publication was carefully chosen, as belting the typical modus operandi for the appearance of such a “Türkenbüchlein”: Emperor Maximilian II was compelled in 1568 to enter into an agreement with the newly acceded sultan, Selim II, an agreement stipulating that the Holy Roman Empire would have to pay a tribute in exchange for a truce – this, of course, constituted a humiliation that once again threw the current status of the Turkish threat into relief.

Far more interesting in relation to The Turkish Publication is Lorck’s book, Soldan Soleymans Türkischen Khaysers, ... Whare und eigentliche contrafactung und bildtnuß ... dem Leben nach gemacht, which was published in Antwerp on April 21, 1574.10 The book was illustrated by the four splendid copper-engraved portraits of Sultan Suleiman (catalogue nos. 1562,1 and 1574,1) and the Persian envoy, Ismail (catalogue nos. 1562,2 and 1575,3). Moreover, the book contained a transcribed imprint of the (subsequently) otherwise vanished autobiographical letter that Lorck had written from Vienna to King Frederik II on New Year’s Day 1563. What is especially important in this connection: the book provided an overview of the countries controlled by the sultan at the time as well as a description of the Turkish administrative and military hierarchy and an enumeration of how many soldiers and other functionaries each dignitary or official had under his command and a stipulation of how much each Turk with this kind of status received in pay. Unfortunately, Soldan Soleymans ..., which is briefly described and sporadically quoted in Hans Harbeck’s monograph on Lorck, from 1911, is no longer extant today. The only known copy of the book was found in the Hamburg Stadtbibliotheek and was obliterated in 1945 during the night between July 24th and 25th in one of the Second World War’s fire storms during Operation Gomorrath.11 However, the autobiography has survived in an unpublished transcript carried out by the eminent pioneers in the field of Lorck scholarship, Fritz Fuglsang. Our knowledge about Soldan Soleymans ... in other words, is tremendously important to our understanding about Lorck, inasmuch as it has not only provided us with the most important source for the events in Lorck’s life previous to 1563 but also because it is here that we get a sense of the documentary-like thoroughness that Lorck displayed on the basis of what was evidently a meticulous and systematically assembled body of material that he collected during his period of residence in Constantinople. And because the book closes with a promise that much more about Turkey will be appearing at the time to come. We can see, then, that Lorck had material for – and was in the process of making plans for – a work that would be treating of “der Türcken whesen, maniere, gelegenheit, vnd gebrauchen, so sie die Türcken zu fried vnd kriegzeihten haben, halten, vnd sich gebrauchen, so zu seiner zeit weitter, mehr vnd weitläufig der christenheit, sonderlich Teutbischer Nation, vnd dan auch einen iden zum besten, zuverstät vnd geschrieben, vnd (wil Gott) erstes tages an tag khommen vnd gedrutckt werden ...” 12

Seeing that Lorck, in 1574, was hobnobbing within the intellectual and inspiring artistic and humanistic circles, he must inevitably – with all this unique picture material that he had up his sleeve, as it were – have been prodded and encouraged to do something more with his Turkish material than putting out the rather succinct Soldan Soleymans ... In any event, the indisputable fact remains that while up until the year 1574 he had only produced 14 of the woodcuts that would eventually come to form part of The Turkish Publication, he managed in the next couple of years alone, 1575 and 1576, to complete almost one third of the 128 woodcuts for The Turkish Publication that are known to us today. It is not hard to imagine that alongside of this impetuous torrent of working with creating the prints, Lorck also took hold of writing the texts for a book that would fashion a proper frame around the woodcuts. But as time would come to reveal, the parenthetical aside “wil Gott” in the concluding sentence of Soldan Soleymans ... would prove to be a sensible and far-sighted interpolation.

No, Lorck did not manage to get The Turkish Publication published in his lifetime and it appears obvious that he also left the work unfinished.

finished.\textsuperscript{13} The one extant drawing that may be considered a prototype for The Turkish Publication’s woodcut for which no print has either been registered or preserved could indeed serve to indicate that Lorck was never finished with the planned work and/or that one or more of the printing blocks got lost during the period between Lorck’s death and the first publication of the work. It appears plausible that The Turkish Publication, with its many woodcuts, was supposed to have been Lorck’s \textit{magnus opus}, which naturally would have been accompanied by a suitable quantity of informative textual material that would be considerably more expansive than the concise notes inscribed on the edited drawings.

Lorck’s original manuscript

Above and beyond the texts that we know from the drawings, though, what can we really say about what was intended with respect to the textual aspect of the large work and what can we say about its envisaged disposition?

When the existing woodcuts were published for the first time in 1626, the book contained no text other than that which appeared on the title page.\textsuperscript{14} The second edition, from 1646, however, is prefaced with a three-page register,\textsuperscript{15} which, according to the title page, emanates from “dem Original Manuscripto”. The burning question, of course, is whether this “original manuscript” could, in fact, have been Lorck’s own.

In certain instances, the register presents items of information about the particular woodcut’s theme that prove to be so correct and accurate that it is almost impossible to imagine that such information could be straightforward descriptions of what anybody, proceeding in an unqualified and unprepared manner, could discover simply by examining the image on the woodcut. By way of example, consider the 1646 register’s number 114, where the description of the woodcut reads: “Anderer Abriss der Kirchen\textsuperscript{16} Hali Bassa, wie seelige gegen Aufgang\textsuperscript{17} der Sonnen, vnnd Mitternacht\textsuperscript{18} auswendig anzusehen ist.” Hali Bassa’s mosque is known today as Atik Ali Pasha mosque and is situated just outside the site of the caravansarai (Elçi Hanı), where the entourage of the imperial embassy, including Lorck, resided. In one of his most beautiful and most unconventional woodcuts,\textsuperscript{19} Lorck delineates the mosque. In consummate accordance with what it says in the register’s text, the mosque is being viewed here from a standpoint looking in a northeasterly direction. The Atik Ali Pasha mosque did not happen to be one of Constantinople’s best-known landmarks of interest. For this reason it is highly implausible – and almost inconceivable – that the editor behind the compilation of the 1646 edition (whose name we do not know) would immediately have been able to recognize the mosque as Ali Pasha’s simply by looking at the woodcut and then composing, on this basis, the register’s astutely correct text.

Another one of the woodcuts made in a large format brings forth an exceedingly precise rendering of the Süleymaniye mosque,\textsuperscript{20} which was designed by the gifted and innovative architect, Sinan,\textsuperscript{21} for the sultan, Suleiman the Great and consecrated during Lorck’s period of residence in Constantinople. At different spots on the surface of the woodcut, Lorck has – as points of reference – inserted the letters A, D, L, N, S and V – and only these. As number 119 in the sequence, the register presents all the other explanatory explanations for these six particular elements appearing on the woodcut depicting the mosque. Generally, the texts’ precision is of such a carat that these illustrative explanations can only have been built on information offered by somebody who had experienced the mosque firsthand.

That is to say, the source that lies as the basis for the register’s texts must have been authentic. Consequently, it can reasonably be conjectured that the \textit{original manuscript} that the register is built upon, in accordance with what the title page declares, was – in fact – Lorck’s own.

Moreover, it is quite conceivable that the register’s texts were actually drawn heavily on inscriptions made on preparatory drawings for the woodcuts that are no longer extant. For example, there is one of Lorck’s extant drawings,\textsuperscript{22} which was finished and made ready for serving as a prototype for a woodcut, that bears an inscribed text with a length that corresponds roughly to that of the register’s texts.

Unfortunately, the publisher of the 1646 edition did not transpose all of the manuscript’s information to the register. The register begins with number 1 and ends with number 128, but it is not complete: 50 entries are missing in the numerical sequence. Furthermore, certain items of information that have transposed into the 1646 register are incomplete. For example, as the register’s number 129, what is presented is a group of elaborately detailed explanations about particular details in the large woodcut with the modified Kaaba picture.\textsuperscript{23} Everywhere on the surface of the print, we find numerals and letters – as a matter of fact, the entire Latin alphabet and parts of the Greek alphabet – ostensibly as reference marks for corresponding illustrative explanations. However, the register brings forth only the clarifications for those particular details that are marked on the woodcut with the letters A, B, C and D, after which the text states explicitly that the explanations for the other markings in the woodcut “kan man ferner aß dem Original extrahiren”\textsuperscript{24}. Here, once again, reference is being made – as on the title page – to the original manuscript, which apparently contained more items of information than what was being presented in the 1646 register.\textsuperscript{25} The register has yet another deplorable flaw.

One would be inclined to take it as a matter of course that the register’s numerical sequence corresponds to the sequence delineated by the woodcuts as they were bound into the 1646 edition. Unfortunately, this is not the case. The woodcuts do not follow along with the register’s numbers! For example, the Kaaba picture appears as leaf number 118 while its explanatory descriptive text is found under the register’s number 120. The woodcut of Atik Ali Pasha is situated in the 1646 edition as leaf number 109, but its illustrative explanation figures in the register as number 114. Meanwhile, the woodcut of the Süleymaniye mosque is situated in the sequence of images as leaf number 114 in the 1646 edition; presumably, this could be due to the publisher’s error in misidentifying the motive as the Atik Ali Pasha mosque which, as has just been mentioned, appears as number 114 in the register. However, it is under the rubric of number 119 that the 1646 register presents illustrative explanations of selected particulars appearing on the woodcut depicting the Süleymaniye mosque. Seeing that the register’s list of signs, in this case, is minutely detailed and can only be understood as treating of the Süleymaniye woodcut, what we have here is an all too flagrant example evincing that no wholehearted attempt was made whatsoever to bring the illustrative explanations set forth by the 1646 edition’s register and the woodcuts’ actual sequence in the bound volume into accordance. These disparities in the correspondence between the two sequences serve to demonstrate how little the 1646 edition’s editor and/or printer knew or cared about the woodcuts as they were bound into the 1646 edition and how little the 1646 editor and/or printer knew or cared about the woodcuts as they were bound into the 1646 edition.

\textsuperscript{13} There are extant drawings that have been finished and realised in a way that quite clearly suggests that they were prototypes for never-realized woodcuts to be included in The Turkish Publication; see, for example, catalogue nos. 1571,1 and 1576,1.

\textsuperscript{14} See the reproduction of the title page earlier on in the present article.

\textsuperscript{15} The register is re-quoted in fragments as pertinent to each and every one of the relevant catalogue numbers and is reprinted in \textit{extenso} in the concordance between the 1646 register and the present catalogue’s EF-numbers, p. XXXX.

\textsuperscript{16} That is to say, mosque.

\textsuperscript{17} That is to say, east.

\textsuperscript{18} That is to say, north.

\textsuperscript{19} The Turkish Publication, catalogue no. 54.

\textsuperscript{20} The Turkish Publication, catalogue no. 5.

\textsuperscript{21} Sinan Ahmedsevank (ca. 1500-1588).

\textsuperscript{22} See catalogue nos. 1571,1.

\textsuperscript{23} The Turkish Publication, catalogue no. 14.

\textsuperscript{24} The 1646 register’s last page, under the rubric of number 120.

\textsuperscript{25} Cand.mag. Karsten Christensen has called attention to the fact that the register’s somewhat singular and peculiar reference to the original \textit{manuscript} – from which the register’s reader is not offered much chance to benefit – can be apprehended as a misunderstood directive from the 1646 edition’s anonymous editor to the printer. The scenario could very well have been that the editor did not feel up to the task of copying out the long explanatory text from the original manuscript and simply jotted down the four initial explanations in his own manuscript, which was delivered to the printer along with the original manuscript, where we would be able to find the remaining explanations. Perhaps the printer did not understand what he was supposed to do in this case or perhaps he just didn’t feel like bothering to do so.
shot of this is that, still today, this problem of sloppiness in method continues to obstruct and greatly muddle our efforts to reconstruct which of the register's texts harmonizes with which of the 1646 edition's woodcuts.

Notwithstanding these difficulties with linking the texts and the pictures, what we can deduce and conclude on the basis of the 1646 edition and its prefatory register are: that there was, in fact, a manuscript containing illustrative explanations for, in any event, a considerable portion of Lorck's woodcuts; that it is very probable that this manuscript was issued from Lorck's own hand; and that the manuscript contained a more elaborately detailed text than that which was brought forth in the register.

Happel's use of Lorck

As it appears, the 1646 register's publisher and/or printer did not always reproduce the original manuscript's text in an altogether precise manner. Instead, the text was edited or abridged. As has been mentioned, the woodcut with the Süleymaniye mosque contained only six reference marks, clearly marked with the letters A, D, L, N, S, and V. Why, exactly, these non-sequential letters, which were apparently chosen haphazardly among the alphabet's many others? The explanation can be found in a perusal of the two publications put out by the aforementioned publications. One of the two, with the more coherent use of the artworks is Thesauros Expositorum, appearing in 1688,26 while the other was the serial publication of a newspaper that appeared in 1683-84, Krieges-Bericht.27 In the foreword to the very rare collected re-printing in one volume of Krieges-Bericht, which was published by Thomas von Wiering in Hamburg in 1685, Happel mentions how costly it was to acquire the picture material – and this means to say the printing blocks for Lorck's Turkish Publication – but unfortunately, Happel says absolutely nothing about where he acquired them.28 In his preface to Thesauros, where he also raffles off a large number of sources for his ambitious publication, Happel writes that, as far as the Turkish material is concerned, he is making use of Michael [sic!] Lorichio as his source, even though he disagrees with much of what stands asserted in the source material.29 The text that is reproduced in Happel, which is considerably more elaborate than the corresponding text in the 1646 register, presents explanatory comments on the same six particulars in the Süleymaniye mosque woodcut as the 1646 register did. However, Happel's explanations are unfolded in a different sequence than the explanations in the 1646 register: not alphabetically as A, D, L, N, S, V,30 but rather in the following way – S, V, L, D, A, N. That is to say, this is no matter of randomly selected letters serving as the reference keys. They now appear to have been ingeniously selected so that, for the attentive reader, they come to form an acrostic: SVLĐAN = Sultan. An occidental antiquitas studiosissima's discreet homage to the magnificent infidel building owner? Happel's more elaborate explanations cannot have been derived solely from the 1646 register but are they sufficiently in accordance with what the register tells us to reliably draw the conclusion that Happel's explanations share a primary source with the 1646 register's compiler. The primary source (primary sources, if there were more than one) must be the original manuscript that is referred to on the 1646 edition's title page and which must have been authored by Lorck himself. However, the question about primary sources is not altogether simple when it comes to the texts authored by Happel. Some of the texts that are found in Happel's publications unquestionably relate to Lorck's woodcuts and only to them. This can be said about the descriptive and explanatory texts that refer directly to markings on the pictures and which therefore presuppose that the reader is looking at a particular picture. Among the best examples of this correspondence and clarity are the Kaaba and the Süleymaniye mosque woodcuts (respectively, catalogue nos. 14 and 5).

Other texts for Lorck's woodcuts in Happel's publications are accompanied by concise descriptive texts that have been supplemented, on the other hand, by statistical, economic and geographic information – especially in those instances where the woodcuts happen to show persons who happen to hold official positions within the military or the administrative hierarchy, etc. Here, for example, we learn how many people are subsumed in one particular category of official post, how much remuneration they receive in salary, etc. When we turn our attention to this aspect of the commentary, it appears plausible that Happel might have been making use of texts taken from Lorck's Soldan Soleymân ... from 1574. However, since all we have before us today are the title page and the concluding words of this volume,31 it is impossible to conduct a further verification. What the title page of Soldan Soleymân ... informs us is that the book, in a succinct yet thorough manner, will – among other things – describe all categories of Turkey's officials and of the military personnel, including how many people there are within each category and how large each person's salary happens to be. All of these are items of information that one frequently encounters in Happel's captions. For this reason, it appears reasonable to guess that Happel knew of – and had access to – Lorck's book. However, the question about the authenticity of the texts that are found in Happel and that are not explicitly specified as being quotations from or accounts from other explicitly named authors – in several instances, authors who were living and working after Lorck's lifetime – is only further complicated when we ruminate again on Lorck's concluding words in Soldan Soleymân ...32 where he explains that it is his intention to write a far more elaborate book about the very same themes with which he has been working so concisely in the book that now stands before the reader.

With this in mind, it appears reasonable to assume that both the 1646 register's compiler and Happel might have made use of Soldan Soleymân ... as well as of a more elaborately detailed manuscript issued from Lorck's hand. However, seeing as, in relation to the question of whether Happel actually made use of Soldan Soleymân ... there is good cause to wonder about why he could have failed to give Lorck the correct first name ("Melichion" is the genitive form appearing on the title page of Soldan Soleymân ...) it might be more plausible to surmise that, in any event, Happel "only" knew or made use of a manuscript from Lorck's own hand, which in such a case might very well have been designated as being written by "M. Lorck / Lorches!"

Nevertheless, these shrouds of uncertainty do not detract from the essential content in this connection: namely, the argument that Lorck himself is the source for a significant portion of the texts alongside of which the woodcuts later came to be published and that, in principle, it is possible, and to a great extent, to link the woodcuts with what stands in even the very smallest fragments of their originally intended text.

Considering the close connections that Lorck demonstrably had to the city of Hamburg, it is highly conceivable that both the printing blocks for his woodcuts and his literary remains would have wound up being situated in Hamburg at some point in time; it was here, after all, that the two posthumous editions of the woodcuts were published and it was here, 100 years after Lorck's evanescence from history, that Eberhard Werner Happel was able to get hold of the artist's material and utilize it for his own purposes.

The woodcuts' appurtenant texts

Lorck's own texts that treat of his Turkish woodcuts were thusly reused, whether directly or indirectly, in three of the four seventeenth century...
The structure of the catalogue

The catalogue of The Turkish Publication’s 128 woodcuts has been built up systematically in such a way that the information pertinent to each and every catalogue number is presented in point-by-point form in an unvaried sequence.

What is presented here is an explanation of the set-up of the point-by-point systematics that follows the sequence in which each of the points appears in each and every catalogue entry:

### NUMBERING

The Turkish Publication’s woodcuts are numbered in chronological order. In 119 of the 128 instances, the dating appears on the woodcut itself.

The present catalogue’s construction differs in two respects from the most complete catalogue to date, namely the one that Hans Harbeck published in 1911 in his dissertation: Melchior Lorichs. Ein Beitrag zur deutschen Kunstgeschichte des 16. Jahrhunderts: 1) On the basis of stylistic criteria, there has been an attempt to incorporate the nine undated woodcuts into the chronological sequence; 2) within individual year of creation, there has been an attempt to group the woodcuts according to their themes.

### DATING

All of the datings that appear on the woodcut in question are written without parentheses. Other datings are written in parentheses.

### FIGURE REFERENCES

With respect to each and every reproduction of the present catalogue’s 128 woodcuts, reference is made to the place that serves as the source of the photograph.

125 of the 128 woodcuts have been reproduced from the vellum bound copy of the 1626 edition presently found at The Royal Library in Copenhagen; see the facsimile in volume 2. Reference is made to the figure number that any given woodcut has in the 1626 edition and in the facsimile reproduction.

The reproductions of five of the woodcuts – namely, catalogue nos. 1, 19, 125, 127 and 128 – have been made from other source materials and this is made evident in the figure reference.

### TITLE

Every one of the woodcuts has been supplied with a neutrally descriptive title in order to secure an unambiguous identification since there is no unequivocally reliable description of the motives that has issued from Lorck’s own hand. In those relatively few instances where the woodcut can be identified with certainty in the 1646 edition’s Register or where the motive lends itself to being verified in one way or another, a more succinct title has been appended to the descriptive title as is the case, for example, with catalogue no. 17: The Sultan’s chef.

These newly endowed titles differentiate themselves from the titles that the majority of The Turkish Publication’s woodcuts were supplied with when they were reprinted in Eberhard Werner Happel’s two publications, Krieges-Bericht 1683-84 and Thesaurus 1688. In many instances, the woodcuts make their appearance in Happel’s publications with titles that differ from one appearance to another of the same work and these titles differ again from the titles in the 1646 register. Some of the titles with which Harbeck supplies the woodcuts seem to have been borrowed from either of Happel’s publications but, then again, there is no guarantee that Happel’s titles reflect Lorck’s original ones. For this very reason, a new titling of the woodcuts has been implemented here.

The titles describe the figures with indications of left and right, as seen from the vantage point of the viewer – unless otherwise noted.
SIGNATURE
Under this rubric, Lorck’s signature and dating of the woodcut are indicated. As far as it is possible to do so, the signature is reproduced as it appears on the woodcut.

INSCRIPTIONS
Under this rubric, any other inscriptions above and beyond the signature and dating are indicated.

SIZE
All measurements are indicated in millimeters, height × width or, as the case might be, diameter.

TECHNIQUE
All 128 catalogue entries are woodcuts.

STATES
Each and every one of the various states of the woodcut is described here in terms of its essential characteristics, under rubrics 1, 2, 3 etc. In the context of describing each state, mention is made about which one of the four seventeenth century publications the specific state of the particular woodcut happens to appear.

❖ What is illuminated first of all is whether the woodcut appears in the vellum-bound copy of the 1626 edition in the collection of The Royal Library, Copenhagen.

❖ Secondly, reference is made to the 1646 edition, with the corresponding leaf number that the woodcut has in the copy of this edition that can be found in the Grafische Sammlung, Albertina, in Vienna.

❖ Thirdly, reference is made to the page upon which the woodcut is printed in Thesaurus 1688, with an indication of the caption for the corresponding chapter.

❖ Finally, reference is made to the issue of Krieges-Bericht, where the woodcut is reprinted, with an indication of the caption for the issue in question.

In a few instances, the description of the state is ushered in with a reference to an épreuve d’artiste of the woodcut.

As can be seen, reference is made to the woodcut in the state it has in Thesaurus, before reference is made to its state in Krieges-Bericht. Although Thesaurus was published in 1688 after Happel’s publication of Krieges-Bericht in 1685-86, the descriptions of the states make it clear that a large number of the woodcuts were printed in Thesaurus before Happel used them again in Krieges-Bericht: see, for example, catalogue nos. 1 and 5. That is to say, the printing of Thesaurus must have been initiated before Krieges-Bericht was in circulation, even if the set of books was not published until four years after the newspaper’s last issue appeared. However, it is not the case that all the woodcuts were made ready for print in Thesaurus prior to their appearance in Krieges-Bericht; see, for example, catalogue no. 11. Even so, for the sake of clarity and comprehensibility in the layout, the state of a woodcut in Thesaurus is always described before the description of the state in Krieges-Bericht.

All of the quotations from the seventeenth century publications of The Turkish Publication are rendered in Indian red-colored letters, Gothic characters in regular font and Roman letters in italics.

All quotations from the accompanying texts that appear in the various seventeenth century publications of The Turkish Publication are rendered in Indian red-colored letters, Gothic characters in regular font and Roman letters in italics.

COMMENTARY
The commentaries are numbered and touch upon diverse kinds of circumstances and relations in the woodcut that are otherwise not directly treated in the appurtenant captions.

FOOTNOTES
Reference is made to the literary sources used according to the customary procedure, with full indication of author, title and year of publication. A complete bibliography can be found in volume 1.
Abbreviations employed in the catalogue of

The Turkish Publication

1626 edition:
Melchior Lorck: Wolgerissene vnd Geschnittene Figuren, zu Ross vnd Fuss, sampt schönen Türkischen Gebäuden, vnd allerhand was in der Türckey zusehen ..., Hamburg 1626.
Example found at The Royal Library, Copenhagen.

1646 edition / 1646 register:
Melchior Lorck: Wolgerissene vnd geschnittene Figuren, zu Ross vnd Fuss, sampt schönen Türkischen Gebäuden, vnd allerhand, was in der Türckey zusehen ..., Hamburg 1646.
Example found at Grafische Sammlung, Albertina, Vienna.

Document no.:
This designation refers to the catalogue of Lorck-related sources that can be found in volume 1.

Evelyn-turc. no.:
This designation refers to the drawings by Lorck and drawings that were created by others from Lorck’s work which were originally included in the Evelyn Collection in Surrey in England. The drawings are catalogued in volume 5, along with the rest of the works by Lorck. See also the miniature reproduction of this part of the oeuvre catalogue in volume 1.

Harbeck (1911):

Catalogue no.:
This designation refers to the present oeuvre’s register numbers.
Reference is made to The Turkish Publication’s catalogue numbers in the following manner:
catalogue no. 5
catalogue no. 56
e tc.

Reference is made to the catalogue of Lorck’s other works in volume 5 in the following manner:
catalogue no. 1574,1
catalogue no. 1555-59,1
e tc.
See also the miniature reproduction of all of Lorck’s works in volume 1.

Krieges-Bericht 1683-84:
Eberhard Werner Happel: Türkischer Estaats- und Krieges-Bericht ..., Hamburg 1683-84.

Nagler (1871):
G. K. Nagler (ed.): Die Monogrammisten und diejenigen bekannten und unbekannten Künstler aller Schulen ..., vol. 4, München 1871.

Tho sar us 1688:
Eberhard Werner Happel: Third part of Thesaurus Exoticorum: Eine speciale Beschreibung Der Musulmänner oder Türcken ..., Hamburg 1688.
The structure of the catalogue

The catalogue of The Turkish Publication’s 128 woodcuts has been built up systematically in such a way that the information pertinent to each and every catalogue number is presented in point-by-point form in an unvaried sequence.

What is presented here is an explanation of the set-up of the point-by-point systematics that follows the sequence in which each of the points appears in each and every catalogue entry:

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DATING

All of the datings that appear on the woodcut in question are written without parentheses. Other datings are written in parentheses.

FIGURE REFERENCES

With respect to each and every reproduction of the present catalogue’s 128 woodcuts, reference is made to the place that serves as the source of the photograph.

125 of the 128 woodcuts have been reproduced from the vellum bound copy of the 1626 edition presently found at The Royal Library in Copen-

hagen; see the facsimile in volume 2. Reference is made to the figure number that any given woodcut has in the 1626 edition and in the facsimile reproduction.

The reproductions of five of the woodcuts – namely, catalogue nos. 1, 19, 125, 127 and 128 – have been made from other source materials and this is made evident in the figure reference.

TITLE

Every one of the woodcuts has been supplied with a neutrally descriptive title in order to secure an unambiguous identification since there is no unequivocally reliable description of the motives that has issued from Lorck’s own hand.

In those relatively few instances where the woodcut can be identified with certainty in the 1646 edition’s Register or where the motive lends itself to being verified in one way or another, a more succinct title has been appended to the descriptive title as is the case, for example, with catalogue no. 17: The Sultan’s chef.

These newly endowed titles differentiate themselves from the titles that the majority of The Turkish Publication’s woodcuts were supplied with when they were reprinted in Eberhard Werner Happel’s two publications, Krieges-Bericht 1683-84 and Thesaurus 1688. In many instances, the woodcuts make their appearance in Happel’s publications with titles that differ from one appearance to another of the same work and these titles differ again from the titles in the 1646 register. Some of the titles with which Harbeck supplies the woodcuts seem to have been borrowed from either of Happel’s publications but, then again, there is no guarantee that Happel’s titles reflect Lorck’s original ones. For this very reason, a new titling of the woodcuts has been implemented here.

The titles describe the figures with indications of left and right, as seen from the vantage point of the viewer – unless otherwise noted.
SIGNATURE
Under this rubric, Lorck’s signature and dating of the woodcut are indicated. As far as it is possible to do so, the signature is reproduced as it appears on the woodcut.

INSCRIPTIONS
Under this rubric, any other inscriptions above and beyond the signature and dating are indicated.

SIZE
All measurements are indicated in millimeters, height × width or, as the case might be, diameter.

TECHNIQUE
All 128 catalogue entries are woodcuts.

STATES
Each and every one of the various states of the woodcut is described here in terms of its essential characteristics, under rubrics 1, 2, 3 etc. In the context of describing each state, mention is made about which one of the four seventeenth century publications the specific state of the particular woodcut happens to appear.

What is illuminated first of all is whether the woodcut appears in the vellum-bound copy of the 1626 edition in the collection of The Royal Library, Copenhagen.

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All of the quotations from the seventeenth century editions of The Turkish Publication are rendered in Indian red-colored letters, Gothic characters in regular font and Roman letters in italics.

This principle is carried out everywhere in the catalogue wherever material is quoted from these sources.

REFERENCES
Here, references are generally limited to Nagler’s and Harbeck’s respective catalogues of Lorck’s oeuvre:


APPURTEINANT TEXTS
In three of the seventeenth century’s editions of The Turkish Publication – the 1646 edition, Thesaurus and Krieges-Bericht – the woodcuts were accompanied by explanatory texts. These appurtenant texts are reprinted under this heading.

COMMENTARY
The commentaries are numbered and touch upon diverse kinds of circumstances and relations in the woodcut that are otherwise not directly treated in the appurtenant captions.

FOOTNOTES
Reference is made to the literary sources used according to the customary procedure, with full indication of author, title and year of publication. A complete bibliography can be found in volume 1.
Abbreviations employed in the catalogue of

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Melchior Lorck: Wolgerissene vnd Geschnittene Figuren, zu Ross vnd Fuss, sampt schönen Türcischen Gebäuden, vnd allerhand was in der Türekey zusehen …, Hamburg 1626.
Example found at The Royal Library, Copenhagen.

1646 edition / 1646 register:
Melchior Lorck: Wolgerissene vnd geschnittene Figuren, zu Rossz vnd Fass, sampt schönen Türcischen Gebäwen, vnd allerhand, was in der Türekey zusehen …, Hamburg 1646.
Example found at Grafische Sammlung, Albertina, Vienna.

Document no.:
This designation refers to the catalogue of Lorck-related sources that can be found in volume 1, pp. 140ff.

Evelyn-turc. no.:
This designation refers to the drawings by Lorck and drawings that were created by others from Lorck’s work which were originally included in the Evelyn Collection in Surrey in England. The drawings are catalogued in volume 5, along with the rest of the works by Lorck. See also the comprehensive survey of Lorck’s oeuvre in volume 1.

Harbeck (1911):

Catalogue no.:
This designation refers to numbers of the present oeuvre catalogue.
Reference is made to The Turkish Publication’s catalogue numbers in the following manner:
catalogue no. 5
catalogue no. 56
etc.
Reference is made to the catalogue of Lorck’s other works in volume 5 in the following manner:
catalogue no. 1578,1
catalogue no. 1555-59,1
etc.
See also the comprehensive survey of Lorck’s oeuvre in volume 1.

Krieges-Bericht 1683-84:
Eberhard Werner Happel: Türekscher Estuats- und Krieges-Bericht …, Hamburg 1685-84.

Nagler (1871):
G. K. Nagler (ed.): Die Monogrammisten und diejenigen bekannten und unbekannten Künstler aller Schulen …, vol. 4, München 1871.

Thesaurus 1688:
Eberhard Werner Happel: Third part of Thesaurus Exotiorum: Eine speziale Beschreibung Der Musulmänner oder Türcken …, Hamburg 1688.
THE TURKISH PUBLICATION

NO. 1 DATING 1565

Department of Prints and Drawings, Statens Museum for Kunst, Copenhagen

TITLE
Eleven religious standards and two metal objects

SIGNATURE
15 F 65 (autographed inscription, bottom left)

INSCRIPTIONS
on the specimen proof: Geistliche Fanen / der Türeken
(autograph, bottom left – above the signature)

SIZE
ca. 325 × ca. 474

TECHNIQUE
Woodcut

STATES
1. with monogram and year (autograph inscription)
   a: the unique specimen proof in the Department of Prints and Drawings, Statens Museum for Kunst, Copenhagen
   Does not appear in the 1626 edition
2. without monogram and year
   a: 1646 edition, leaf no. 123, pasted in
   b: Thesaurus 1688, pasted in between pp. 64-65, in the paragraph beginning on p. 60: Eines Tüürkischen Auffzugs- oder Triumph Beschreibung with imprinted typography: Unterschiedliche Arthen Türckische Standarten und
Fahnen. And before the chapter on p. 65: Von des Türckischen Käysers Standarten, so er im Triumph vor sich führen lässet

5. three sections have been cut from the printing block and re-printed individually in Krieges-Bericht 1683-84

a: the four banners that are furthest to the right (ca. 286 × ca. 171/181) in Krieges-Bericht 1683-84 no. 134, with the caption: Die Türckische Fahnen.; verso: text, at the bottom in two columns

b: the four banners that are furthest to the left, partially cropped (ca. 286 × ca. 131/148), in Krieges-Bericht 1683-84 no. 135, with the caption: Noch andere Türckische Fahnen.; verso: text, at the bottom in two columns

c: the three banners in the middle (ca. 286 × ca. 103/119), in Krieges-Bericht 1683-84 no. 136, with the caption: Der Beschluss von den Türckischen Fahnen.; verso: text, at the bottom in two columns. There are no prints of the fragment all the way on the left with the two objects that are presumably musical instruments.

References
Not listed in Nagler (1871); Harbeck (1911) no. 125

Appurtenant texts
1646 register: 1646 register no. 122: Unterschiedliche Fahnen, welche etliche Secten vnnd Ordensleuthen bey dem Anno 1558 zu Constantinopel gehaltenem Fest, in dero Procession seynd fürgetragen worden.

Seeing as ML’s inscription on the specimen proof denotes the banners as geistliche and taking into account that he was in Constantinople in 1558, it would seem reasonable to assume that the text in the 1646 register is built upon ML’s own description.

Thesaurus 1688: The text in Thesaurus on p. 65 mentions the Sultan’s procession and tells, among other things, about: Der überauss köstlichen Standarten, so er im general-Ausszug durch seine vornehmste Bassen zu Pferde vor ihm herführen lässet, sind gemeinlich 11. an der Zahl, und wann solche kommen, ist dabey abzunehmen, dass der Kayser selbst Persönlich zugegen ist; Dieser Standarten Gestalt und Ansehen hat mir beliebet abzureissen und am diesem Ohrte hinzubringen …

The text in Thesaurus on p. 59 is ostensibly borrowed from Pietro della Valle (see the comments on catalogue no. 48).

Krieges-Bericht 1683-84: The text in Krieges-Bericht is not relevant.

Commentary
1. According to Professor Claus-Peter Haase the eleven banners with their various metal attachments (alem) attribute them to certain orders of dervishes. A bronze stand with a vessel for sweetmeats and a metal stand for spreading a flag are represented to the left; according to the Surname of Vehbi, both are typical of the Sufi Bayramiye order.¹

The 1646 register, at the end: Das Bildnus Christi pag. 450. 3. libri., which accordingly alludes to a completely different publication. But which one?

*Thesaurus 1688* and *Krieges-Bericht 1683-84*: Seeing as the woodcut does not appear in either of Happel’s two publications, both of which were printed in Hamburg, the explanation might be that as far back as 1676, when *Ausserlesene Geistliche Lieder* was published, the printing block was located in Schleswig.

**Commentary**

1. Very likely a mirrored copy made after Hans Burgkmair’s woodcut (Bartsch 21, Hollstein 53):

![Woodcut](image1)

2. An oval woodcut in the Metropolitan Museum, New York, signed $^1\text{F ML}$, could very well be a mirrored version of catalogue no. 2:

![Woodcut](image2)

This is possibly the same work as found in Nagler (under the heading of no. 3), mentioned thusly: “In Verlagswerken des Gerwin Calenius und Johann Quentels kommt ebenfalls ein Brustbild des Heilandes in Oval vor. Mit Monogramm und 1570. Höhe 3½ Z. Br. 2½ Z.” The sizes (given in inches) correspond roughly to the sizes indicated by Nagler.

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**References**

Nagler (1871) no. 3; Harbeck (1911) no. 1
Not listed in Nagler (1871); Harbeck (1911) no. 6; Fischer between pp. 64-65.


Sie hat überauss hohe Thürne, deren jeder von den beyden höchsten mit 3 Umgängen oder Krohnen geziert ist. Die kleine Thürne aber haben jeder nur 2 solcher Umgänge. . .

1. The printing block is still all in one piece in Thesaurus, the title page of Thesaurus; also here, the reference letter "V" is missing from the text.

2. The Constantinople Prospect’s leaf 10, the building is designated as "Sultans Solymanni Gewohnheit zu reinigen, um ihrem falschen Propheten zu gefallen."


5. = Roxolane. See also catalogue no. 59.

6. ML’s alphabetical-letter markings are quite correct: the largest and most remotely situated is Süleyman’s while the narrower and more proximally situated is Roxolane’s. In the woodcut, it appears that ML’s point of view is basically from the southwest. In reality, this would entail that Roxolane’s türbe would have fully or partially covered Süleyman’s. It is suppos-
been divided into three parts in Krieges-Bericht, the three individual issues of which were all published in October 1684. The explanation for this is that the individual sections of Thesaurus were published separately and it was not until 1688 that they appeared as an aggregate publication. Lorck’s woodcuts appear in Thesaurus in an independently paginated section that bears the title, Die andere Abtheilung. Ist eine mit vielen Figuren gezierte Beschreibung der Türcken, which must consequently have been printed prior to 1684.

2. In the 1646 register, the appurtenant explanations for the reference letters are ordered alphabetically according to the letters in question: A, D, L, N, S and V, whereas the explanations in Happel’s two almost identically-worded texts are ordered in the following way: S, (V), L, D, A and N, with the consequence that they come to form an acrostic: SOLTAN. This would suggest that the 1646 register must have been edited in a less than scrupulous fashion, while Happel appears to have had at his disposal – whether directly or indirectly – a version of ML’s original text. However, the question remains: Can it not be said, then, that one part of the rest of Happel’s occasionally very elaborately detailed explanations accompanying the woodcuts might actually be based on Lorck’s own texts? See more on this topic in Happel’s use of Lorck, pp. 18-19.

3. Süleymaniye, as seen from the north in The Constantinople Prospect.

2. Section of catalogue no. 1574,1 where the following inscription can be seen above the mosque:

\[
\text{TE[M]PL[V]M / CO[N]STIT[UT] \text{VTVM} / \text{A / S[OLEI]}[\text{M}]\} \]

(A temple erected by Sultan Süleyman) which is virtually identical with what Happel mentions in both Thesaurus and Krieges-Bericht: ... und sieht man daran diese Überschrift: TPLM . CONSTIT . SOLEIM .

A photograph taken by Erik Fischer in September 1996 of Süleymaniye, as seen from the marble terrace in Topkapi Seraglio’s Fourth (innermost) courtyard:

which re-adopts Lorck’s vantage point to some extent. Lorck’s actual vantage point, however, must have been closer to Süleymaniye. But it is hard to identify this closer point of view in Istanbul’s topography, on account of the large expanse of vacant terrain that presently stands between the Seraglio’s marble terrace, standing on high ground, and the even more highly elevated Süleymaniye, which stands detached on its own grounds. A third solution could be a vantage point at the fortification walls of the city, now more or less demolished, running along the Golden Horn.