

Burlington Fine Arts Club



EXHIBITION OF THE WORKS OF
HANS SEBALD BEHAM

BORN 1500 DIED 1550

AND BARTHEL BEHAM

BORN 1502 DIED 1540



PRINTED FOR THE BURLINGTON
FINE ARTS CLUB

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INTRODUCTORY NOTICE.



HANS SEBALD BEHAM was born at Nuremberg in the year 1500, his brother Barthel two years later. The founder of the family, as the name implies, came originally from Bohemia, and is supposed to have settled in Nuremberg towards the end of the 14th century.

The immediate parentage of the two brothers is unknown, nor are there any authentic records of their early life. They are generally supposed to have been scholars of Albert Durer, of which there is no actual proof, but it is manifest the great master influenced them deeply. Both brothers seem to have been received as citizens and master craftsmen of their native city in 1524. At that time the doctrines of the Reformation had there taken deep root, and the Behams were strongly tainted by the extreme views of the Reformers Karlstadt and Münzer, who were expelled by the authorities, and the Council took proceedings against the two brothers, and George Penz, the painter. After lengthened interrogatories, in which they avowed their unbelief in Christianity and all constituted authority, they were banished from Nuremberg.

Of Hans Sebald we have no further record until 1528, when he would appear to have again returned to the city, and in 1530, on the occasion of the entry of Charles V. into Munich, both the brothers were there professionally employed: Barthel in engraving the portraits of Charles V. and Ferdinand I. (B. 60-61), and Hans Sebald in making the drawing for the large woodcut (B. 169) commemorative of the event.

In 1534 Hans Sebald permanently left Nuremberg, and established

Introductory Notice.

himself at Frankfort. Here he worked for Christian Egenolph, who first instituted a printing-press in that city. Various books, principally religious, published by him, were illustrated with the woodcuts of Hans Sebald Beham. The remainder of his life was passed at Frankfort, where he died in 1550. The story which long obtained credence, that he had been drowned in the River Maine by order of the Council, as a punishment for his immoral and licentious living, is a mere fable; during the later years of his life it is alleged that he kept a tavern, the frequenters of which, from his engravings of them, were not of the most orderly character, and hence probably the origin of the above story.

Hans Sebald Beham is principally known by his engravings and woodcuts, a large and interesting collection of the former being exhibited, which show the diversified nature of the subjects his pencil was employed upon. His prints of ornaments were of great value to the goldsmiths of the day, and many of the old German pottery jugs are decorated with designs, copied from them.

His representations of the life of the lower orders introduce us to the manners and customs of the German peasantry of the period, and as such are of the greatest interest.

But one authentic oil-painting by him is recognized, a table top with scenes from the life of King David, now in the Louvre. The Library of Aschaffenburg preserves the German Missal of Cardinal Albert of Mayence, illustrated with miniatures by Hans Sebald Beham and Nicholas Glockenton, five out of eight of them being by the hand of our master.

His drawings are of great rarity. The Albertina at Vienna and the Museum of Berlin contain each a few, and a set of small round compositions, medallion-like, prepared apparently for metal-chasing, is preserved in the Academy of Venice.

Of the life of Barthel Beham we have but scant information. In 1527, after his expulsion from his native city, he was employed by the Duke of Bavaria at Munich. Here he painted various portraits of the ducal family, most of them now in a very ruined state, being still to be seen in the galleries of Schleifsheim; his finest pictures, two large triptychs, executed for the Counts of Zimmern, adorn the gallery of Prince Fürstenberg at Donaueschingen. Being sent to Italy by Duke William, who held him in great esteem, he died there in 1540.



CATALOGUE.

HANS SEBALD BEHAM.

The Roman Numerals refer to the Frames. The numbers in Bartsch's PEINTRE GRAVEUR are in brackets.

I. EARLY WORKS IN CHRONOLOGICAL ORDER. *Lent by Mr. Loftie.*

1. A Girl's Head, 1518 (B. 204). 2. Head of Christ, 1519 (B. 27).
3. St. Jerome, 1519 (B. 59). 4. The Saviour of the World, 1520 (B. 26).
5. Head of Christ, 1520 (B. 28). 6-12. Christ, with the Twelve Apostles
in pairs, seven prints (B. 36 to 42). 13. Virgin and Child, 1st state, 1520
(B. 17). 14. The same, 2nd state. 15. Virgin and Child, 1520 (B. 18).
16. St. Jerome (B. 60). 17. St. Jerome (B. 62).

II. EARLY WORKS. *Lent by Mr. Loftie.*

18. Dido, 1520, 2nd state (B. 80). 19. A Soldier, etching, 1520 (B.
203). 20. Peasant, 1520, 2nd state (B. 191). 21. Lucrece, 1519, 1st state
(B. 78). 22. The same, 2nd state. 23. St. Sebald, 1521, 2nd state (B. 65).
24. Triton and Nymph, 1523 (B. 87). 25. Fortitude, 1524 (not in B.).
26. Vase, 1530 (B. 241). 27. Judith (B. 10). 28. Achilles (B. 68). 29.
Cimon and Pero, etching (B. 73). 30. Four Centaurs, 1st state (B. 94). 31.
The Combat, 2nd state (B. 95). 32. Charity (B. 137). 33. Study of
Horse's Head (B. 218).

III. *Lent by Mr. Fisher.*

34. Vignette (B. 227). 35. Vase, 1524 (B. 243). 36. Vase, 1531
(B. 242). This is Beham's earliest dated work signed H.S.B. 37. Vase

(B. 233). 38. The Feast (B. 164). 39. The Bride (B. 185). 40. Two Buffoons, 1st state (B. 213). 41. Buffoon with four Lovers, the undated plate (B. 212). 42. The same.

IV. *Lent by Mr. Loftie.*

43. Chrysofom, 1st state (B. 215). 44. The same, 3rd state. 45. The same, 4th state. 46. Study of a Man's Head, 1542 (B. 219). 47. A Woman's Head, 1542 (B. 220). 48. Man at Market (B. 186). 49. Woman at Market (B. 187). 50, 51. Farmer and his Man (B. 188, 189). 52-58. The Seven Liberal Sciences (B. 121-127).

V. *Lent by Mr. Loftie.*

59. The Little Buffoon (B. 230). 60. The Roman Alphabet (B. 229). 61. Three Shields (B. 222). 62. Three Shields (Paffavant, 272). 63. Imaginary Arms (B. 255). 64. Arms of Durer (B. 258). 65. Arms of H. S. Beham (B. 254). 66. The Cock Coat of Arms (B. 256). 67. The Eagle Coat of Arms (B. 257). 68. The Paroquet Coat of Arms, unsigned.

VI. *Lent by Mr. Fisher.*

69-76. Knowledge and the Seven Virtues (B. 129-136). 76a. The Arms of Durer (B. 258). 76b. Arms with a Genius (B. 259).

VII. *Lent by Mr. Fisher.*

77-87. The Great Festival (B. 154-163).

VIII. *Lent by Mr. Loftie.*

88. Soldiers, 1st state (B. 199). 89. The same, 2nd state. 90. Soldiers, 1st state (B. 198). 91. Soldiers and Dog (B. 196). 92. Soldiers and Powder Barrels (B. 197). 93. Satyr (B. 111). 94. Great Festival, No. 2, 1st state (B. 155). 95. Great Festival, No. 3, 1st state (B. 156). 96. Great Festival, No. 5 (B. 158). 97. Great Festival, No. 6 (B. 159). 98. Great Festival, No. 8 (B. 161). 99. Peafants Fighting (B. 165). 100. Little Festival, No. 1 (B. 166). 101. Little Festival, No. 2 (B. 167). 102. Little Festival, No. 8 (B. 173). 103. The Wedding, No. 1 (B. 178). 104. The Wedding, No. 2 (B. 179). 105. The Wedding, No. 3 (B. 180). 106. The Wedding, No. 8. The Bride and Bridegroom (B. 185).

IX. *Lent by Mr. Fisher.*

107. Fortune, 1st state (B. 140). 108. Misfortune, 1st state (B. 141).
109. Leda, 2nd state (B. 112). 110. Seven Children (B. 210). 111. Venus,
(B. 90).

X. *Lent by Mr. Fisher.*

112. The Marriage in Cana, 1st state (B. 23). 113. Mary Magdalene,
2nd state (B. 25). 114. The Woman of Samaria (B. 24). 115. Venus
(B. 91). 116. Judgment of Paris, 1st state (B. 89). 117. Chrysofom,
3rd state (B. 215).

XI. *Lent by Mr. Fisher.*

118. The Expulsion, 2nd state (B. 7). 119. Adam and Eve (B. 5).

XII. *Lent by Mr. W. B. Scott.*

120-131. The Twelve Apostles (B. 43-54).

XIII. *Lent by Mr. Fisher.*

132-135. The Four Evangelists (B. 55-58).

XIV. *Lent by Mr. Loftie.*

136. St. Peter, 1st state (B. 43). 137. St. Andrew, 1st state (B. 44).
138. St. James, 1st state (B. 45). 139. St. John, 1st state (B. 46). 140.
St. Philip, 1st state (B. 47). 141. St. Bartholomew, 1st state (B. 48).
142. St. Thomas, 1st state (B. 49). 143. The same, 2nd state. 144. St.
Matthew, 1st state (B. 50). 145. St. James, 1st state (B. 51). 146. The
same, 2nd state. 147. St. Jude, 2nd state (B. 52). 148. St. Simon, 1st
state (B. 53). 149. St. Matthias, 2nd state (B. 54). 150-153. The Four
Evangelists (B. 55-58).

XV. *Lent by Mr. Fisher.*

154-166. The Twelve Apostles, of which St. Jude (B. 52) is in 1st
state and 2nd state.

XVI. *Lent by Mr. Loftie.*

167. Job, 1st state (B. 16). 168. Woman of Samaria (B. 24). 169. Marriage in Cana, 1st state (B. 23). 170. The Saviour (B. 30). 171. Triumph of Christianity, 1st state (B. 128). 172. The same, 2nd state. 173. Virgin and Child, 1st state (B. 19). 174. The same, 2nd state. 175. The Expulsion, 1st state (B. 7). 176. The same, 2nd state. 177. The Temptation, 2nd state (B. 6). 178. Adam and Eve (B. 5).

XVII. *Lent by Mr. Fisher.*

179. Virgin and Child, 2nd state (B. 19). 180. The Saviour (B. 30). 181. The Saviour (B. 36). 182. The Virgin and Child with the skull (B. 20). 183. Job, 1st state (B. 16).

XVIII. *Lent by Mr. Loftie.*

184. Trajan, 1st state (B. 82). 185. The same, 2nd state. 186. The same, undescribed state. 187. The Jester and the Lovers (B. 212), the print dated 1535. 188. The undated print. 189. The same, a worn-out impression, showing that No. 187 is not a later state of No. 188. 190. Melancholy, 2nd state (B. 144). 191. The same, 3rd state. 192. The same, 4th state. 193. Death and the Lady, 1st state as described (B. 149). 194. The same, 2nd state described (but 3rd). 195. Buffoon and the Lady, etching (B. 148). 196. Patience, 1st state (B. 138). 197. The same, 2nd state. 198. Two Buffoons, 2nd state (B. 213).

XIX. *Lent by Mr. Fisher.*

199. Three Women and Death, 1st state (B. 151). 200. Death and the Lady, 1st described state (but 2nd), (B. 149). 201. Death and a Woman (B. 150). 202. The same subject, the copy described B. 150. 203. Peasants Fighting (B. 165). 204. The Temptation, 2nd state (B. 6).

XX. *Lent by Mr. W. B. Scott.*

205. Lady and Death, 1st state undescribed (B. 149). 206. Soldiers, 1st state (B. 198).

XXI. *Lent by Mr. Loftie.*

207. Mascaron, 1st state (B. 228). 208. Sleeping Child (B. 211).
209. Head of Christ (B. 29). 210. The Temptation, 1st state (B. 6).
211. Female Satyr (B. 110). 212. Two Jesters, 1st state (B. 213). 213.
Cupids riding Chimæras, 1st state undescribed (B. 236).

XXII. *Lent by Mr. W. B. Scott.*

214. Judith (B. 11). 215. The same, copy by Wierix, lent by Mr.
Loftie.

XXIII. *Lent by Mr. W. B. Scott.*

216-223. Labours of Hercules, 8 prints (B. 96-103).

XXIV. *Lent by Mr. W. B. Scott.*

224-227. Labours of Hercules (B. 104-107). 228. The Village
Festival, No. 8 (B. 161). 229. Peasants Fighting (B. 165). 230. Village
Festival, No. 9 (B. 162).

XXV. *Lent by Mr. Fisher.*

231-234. Four Scenes from the set of the Passion, woodcuts (B. 88-91).

XXVI. *Lent by Mr. Fisher.*

235-238. Four Scenes from the set of the Passion, woodcuts (B. 84-87).

XXVII. *Lent by Mr. Fisher.*

239. The Daughter of Herodias, woodcut (Paf. 174).

XXVIII. *Lent by Mr. Fisher.*

240. Woodcut title border to German Bible, Nuremburg, 1530.

XXIX. *Lent by Mr. Loftie.*

241. Mask, 1st state (B. 231). 242. The same, 2nd state. 243.
Cupids on Chimæras, 2nd state (B. 236). 244. Mascaron, 2nd state (B.
228). 245. Vignette (B. 224). 246. Vignette (B. 225). 247. Orna-
ment with Fishes' Heads (B. 235). 248-251. Four Capitals and Bases
(B. 247-250). 252. Three Capitals (B. 251).

XXX. *Lent by Mr. Loftie.*

253-272. Labours of Hercules (B. 96-107), chiefly in two states, and one in three. 273. The Rape of Helen, 2nd state (B. 70). 274. The Triumph of Good Women (B. 143).

XXXI. *Lent by Mr. Mitchell.*

275. The Table of Cebes, woodcut (*see* Rosenbergs, p. 133, No. 8).

XXXII. *Lent by Mr. Loftie.*

276. Fortune, 1st state (B. 140). 277. The same, 2nd state. 278. Misfortune, 1st state (B. 141). 279. The same, 2nd state. 280. The same, 3rd state. 281. Title-page of the set of Planets, the 1st print (B. 113). 282-288. The Planets, all 2nd states (B. 114-120). 289. Judgment of Paris, 2nd state (B. 89). 290. Cimon and Pero (B. 74). 291. Death Seizing a Woman (B. 150). 292. Lucretia, 2nd state (B. 79). 293. Cleopatra (B. 77). 294. Leda, 1st state (B. 112). 295. The same, 2nd state. 296. Impossible, 1st state (B. 145). 297. The same, 2nd state. 298. Cimon and Pero, 1st state (B. 75). 299. The same, 2nd state.

XXXIII. *Lent by Mr. Mitchell.*

300. The Planet Jupiter, woodcut (Pafs. 214). 301. The Planet Venus, woodcut (Pafs. 217).

XXXIV. *Lent by Mr. Mitchell.*

302. The Planet Mars, woodcut (Pafs. 215). 303. The Planet Saturn, woodcut (Pafs. 213).

XXXV. *Lent by Mr. Mitchell.*

304. The Moon (Diana), woodcut (Pafs. 219). 305. The Planet Mercury, woodcut (Pafs. 218).

XXXVI. *Lent by Mr. Loftie.*

306. The Prodigal, 1538 (B. 35). 307. The same, retouch. 308. The Prodigal leaving Home, 1st state, before the design was enlarged (B. 31).

309. The fame, 2nd state. 310. The Prodigal feeding Swine, 2nd state (B. 32). 311. The fame, 3rd state. 312. The Prodigal Feasting, 1st state (B. 33). 313. The fame, 2nd state. 314. The Prodigal's Return, 1st state (B. 34). 315. The fame, 2nd state. 316. The fame, 3rd state.

XXXVII. *Lent by Mr. Mitchell.*

317. The Holy Family, woodcut (B. 123). 318. The fame, with date 1521, probably an earlier state.

XXXVIII. *Lent by Mr. Loftie.*

319. Holy Family, woodcut (B. 122).

Lent by Mr. Fisher.

320. The fame subject (B. 123). 321. The fame subject (B. 121).

XXXIX. *Lent by Mr. Mitchell.*

322. Scene from the set of the Passion, woodcut (B. 89). 323. A Winged Female seated upon a Skeleton, woodcut (B. 145). Bartsch does not seem to have seen this rare print, as his description is erroneous. The monogram has the B. instead of the P.

XL. *Lent by Mr. Fisher.*

324. The Sun (Apollo), one of the set of the Planets, woodcut (Pafs. 181).

XLI. EARLY WORKS. *Lent by Mr. Loftie.*

325. Adam, 2nd state (B. 1). 326. Adam, 2nd state (B. 3). 327. Three men, etching (B. 206). 328. Lot (B. 9). 329. Judgment of Paris (B. 88). 330. Moses and Aaron (B. 8). 331. Dancers (B. 194). 332. Soldier and Girl (B. 202). 333. The Shepherd (B. 216).

XLII. *Lent by Mr. Mitchell.*

334. The Village Festival (B. 168), woodcut, on four sheets of paper, signed H. S. B., and dated 1535, but without the publisher's name; described by Bartsch as in the 2nd state.

XLIII. *Lent by Mr. W. B. Scott.*

335. Judith (B. 11).

Lent by Mr. Loftie.

336. Copy of the same by Wierix.

XLIV. *Lent by Mr. Fisher.*

337-348. The Labours of Hercules (B. 96-107) all in 1st states except B. 103 and B. 104.

XLV. *Lent by Mr. Alfred Morrison.*

349-352. Four ornaments (B. 224-227).

XLVI. *Lent by Mr. Morrison.*

353. The Village Festival, copy by De Bry of No. 334.

BOOKS CONTAINING WOODCUTS BY H. S. BEHAM.

Lent by Mr. Fisher.

The Apocalypse, Frankfort, 1539, containing 26 cuts, and the monogram of H. S. B. on the title.

Lent by Mr. Mitchell.

The History of Curiole and Lucretia, Frankfort, date between 1560 and 1580, containing many cuts in the manner of Beham.

Lent by Mr. Loftie.

1. Imagines Elegantissime, Wittemberg, 1558, containing one cut (undescribed) by Beham. 2. Cicero de Senectute, Cologne, 1537, with a title border (undescribed) by Beham. 3. Luther's Betbuchlein, 1549, with title and two cuts (undescribed) by Beham. 4. Melancthon on the Gospels, Wittemberg, 1561, containing one cut (undescribed) by Beham. 5. Bible Cuts, undescribed edition, Frankfort, 1537.

BARTHEL BEHAM.

XLVII. *Lent by Mr. Fisher.*

354, 355. Two friezes of battles (B. 17, 16).

XLVIII. *Lent by Mr. Fisher.*

356. One frieze of a battle (B. 18).

XLIX. *Lent by Mr. Fisher.*

357. Ornament (B. 45). 358. Judgment of Paris (B. 26). 359. Cleopatra (B. 12). 360. Ornament (B. 59). 361. Lucrece (B. 14).

L. *Lent by Mr. Loftie.*

362. Cimon and Pero (B. 11). 363. Chrysoftom (B. 43). 364. Apollo and Daphne, 1st state (B. 25).

Lent by Mr. Fisher.

365. Apollo and Daphne, 2nd state (B. 25).

LI. *Lent by Mr. Morrison.*

366. Portrait of Charles V. (B. 60).

LII. *Lent by Mr. Morrison.*

367. Portrait of Michael Roting (undefcribed).

LIII. *Lent by Mr. Morrison.*

368. Portrait of Ferdinand I., first state (B. 61).

LIV. *Lent by Mr. Loftie.*

369. Two soldiers, one on horseback, 1521, (undefcribed). 370. Man seated on the stump of a tree (B. 45).

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