



Hans Sebald Beham

Christus und die Samariterin (Christ and the Woman of Samaria), 1541–1545

Engraving on paper mounted on cardboard, 39 x 78 mm

monogrammed (ligature) in the plate at upper centre: "HSB"

on backing, inscribed in pencil: "Beham", "1242/111 [?]" ; on label: "Beham – L [...] 26.2 et [...], Jésus chez Simon le Pharisien"

Provenance:

(...)

By latest 2012: Cornelius Gurlitt, Munich/Salzburg

From 6 May 2014: Estate of Cornelius Gurlitt

Bibliographical references:

Hollstein, F. W. H., ed. *German Engravings, Etchings and Woodcuts*. Amsterdam: Menno Hertzberger, 1954. [vol. III, *Christ and the Woman of Samaria*]

Pauli, Gustav. *Hans Sebald Beham: Ein kritisches Verzeichnis seiner Kupferstiche, Radierungen und Holzschnitte*. Baden-Baden: Valentin Koerner, 1974. [no.26 I]

The Illustrated Bartsch. Vol. 15, *Early German Masters*, ed. Robert A. Koch. New York: Abaris, 1978. [no. 24-[II] (127)]

Primary sources:

Hildebrand Gurlitt and Cornelius Gurlitt Papers:

Seizure Inventory [Sicherstellungsverzeichnis], 2012, no. SV 31/070

Further sources consulted:

Kupferstichsammlung alter und moderner Meister (...). Auct. cat., Leipzig, C. G. Boerner, Leipzig, 8–10 November 1921. [cf. lot 42]

Zschelletschky, Herbert. *Die "drei gottlosen Maler" von Nürnberg: Hans Sebald Beham, Barthel Beham und Georg Pencz: Historische Grundlagen und ikonologische Probleme ihrer Graphik zur Reformations- und Bauernkriegszeit*. Leipzig: E. A. Seemann, 1975

Möseneder, Karl, and Csincsura, Stefanie. *Zwischen Dürer und Raffael: Graphikserien Nürnberger Kleinmeister*. Petersberg: Imhof, 2010.

Müller, Jürgen, and Thomas Schauerte, eds. *Die gottlosen Maler von Nürnberg: Konvention und Subversion in der Druckgrafik der Beham-Brüder*. Exh. cat., Albrecht-Dürer-Haus, Nuremberg, 31 March–3 July 2011.

Knauer, Martin. *Dürers unfolgsame Erben: Bildstrategien in den Kupferstichen der deutschen Kleinmeister*. Petersberg: Imhof, 2013.

Archives de Paris

Archives Nationales, Paris

Bundesarchiv, Berlin; Koblenz

Cultural Plunder by the Einsatzstab Reichsleiter Rosenberg: Database of Art Objects at the Jeu de Paume

Database "Central Collecting Point München"

Database "Kunstsammlung Hermann Göring"

Getty Provenance Index, German Sales Catalogs

Lootedart.com

Lost Art

National Archives, College Park, Maryland

Répertoire des Biens Spoliés

Rijksbureau voor Kunsthistorische Documentatie, The Hague

Staatliche Kunstsammlung Dresden (Forschungsarchiv)

Staatlichen Museen zu Berlin – Preußischer Kulturbesitz, Kupferstichkabinett

Staatgalerie Stuttgart

Verzeichnis national wertvoller Kunstwerke ("Reichsliste von 1938")

Witt Library, London

Zentralarchiv der Staatlichen Museen zu Berlin – Preußischer Kulturbesitz

Note:

This print is considered to be an original work by Hans Sebald Beham; it is listed in the catalogue raisonné by Gustav Pauli.

The original report on the provenance of this work, as submitted to the Task Force Schwabing Art Trove, was made accessible online at www.taskforce-kunstfund.de as of 14 January 2016. That report was updated by the Gurlitt Provenance Research Project on 9 October 2017.

Rights:

All rights to this report belong to the German Lost Art Foundation under whose administration the Gurlitt Provenance Research Project operates.

Disclaimer:

The Gurlitt Provenance Research Project, as the successor to the Task Force Schwabing Art Trove, focused exclusively on the provenance of the artwork described in this report. This report does not purport to make pronouncements on any legal claims and legal positions. Where individuals are referred to as descendants, this term is not legally binding. No liability will be accepted for conclusions drawn by third parties based on this report.

The Gurlitt Provenance Research Project endeavoured to ensure the accuracy and reliability of the information provided in this report. No liability will be accepted, in particular, for the accuracy of the used sources; the facts, analyses and conclusions contained therein; the exhaustiveness of research and evaluation of the available source material; any analyses or conclusions drawn from the sources in the course of research; the findings on the subject of the report and how they were derived; the authenticity of the artwork, its attribution to a particular artist, and/or its monetary value.

The conclusions drawn in this report may be revised, should additional relevant material be discovered. The Gurlitt Provenance Research Project welcomes any information that may augment or clarify the provenance of this work.