# Beham – Burgkmair – Holbein – Weiditz

# The Printed Models for the Illuminations in Choirbook Mus.ms. C (Bavarian State Library, Munich)

#### Bartel Beham (1502-1540):

The Nuremberg painter produced two copperplate engravings, probably in the 1520s, showing children with skulls. These were included in the border paintings for Pierre de la Rue's Missa pro defunctis in the choirbook Mus.ms. C. From 1527, Beham was court painter to Duke Wilhelm IV (1493-1550), who may have commissioned Mus.ms. C. Ottheinrich of Palatinate-Neuburg (1502-1559) and Susanna of Bavaria (1502-1543), the owners of the manuscript, were Wilhelm's brother-in-law and sister.





Barthel Beham (~1528-30): Mors omnia aequat.

Mus.ms. C, fol. 189<sup>r</sup>.





Barthel Beham (1525): Child sleeping on skull.

Mus.ms. C, fol. 189<sup>r</sup>

#### Hans Weiditz (c. 1500–1536):

Originally from southern Germany, Weiditz moved to Augsburg in 1518 and received his training in Burgkmair's workshop. He mainly created woodcuts, including the wellknown print of Emperor Maximilian I attending Mass. Individual elements - the praying ruler, the organist and the court choir - were included in Mus.ms. C and their arrangement adapted for the layout of the choirbook.



Hans Weiditz (before 1519): Emperor Maximilian I attending Mass (detail).

Mus.ms. C, fol. 188<sup>v</sup>.



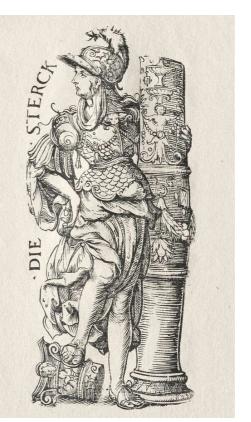
Mass	Pictorial Program	Number of Printed Models by
Heinrich Isaac: Missa Virgo prudentissima	Marian Scenes	-
Josquin Desprez: Missa de Beata Virgine	Marian Scenes	1 Burgkmair
Pierre de la Rue: Missa Incessament mon pauvre coeur	Virtues and Vices	7 Burgkmair
Mattheus Pipelare: Missa Fors seulement	Three Jewish Heroines and Heroes, Three Christian Heroines and Heroes	4 Burgkmair
Noel Bauldeweyn: Missa En douleur en tristesse	Marian Scenes, Scenes of Power of Women	1 Burgkmair
Jheronimus Vinders:  Missa Stabat mater	Evangelists, Apostles and Church Fathers, Christ as Victor over Death	-
Pierre de la Rue: Missa pro defunctis	Scenes on Death and Resurrection	2 Beham, 1 Weiditz, 1 Holbein

Table showing the pictorial program and the known printed models for the illuminations in Mus.ms. C.

### Hans Burgkmair the Elder (1473–1531):

Most of the prints that served as models for the illuminator were created by Hans Burgkmair. In addition to series like the Virtues and Vices, individual prints such as The Woman clothed with the Sun and the Seven-Headed Dragon were also included in the choirbook. Burgkmair worked primarily for Emperor Maximilian I from 1508 and was also active for Duke Wilhelm IV in Munich in the late 1520s.

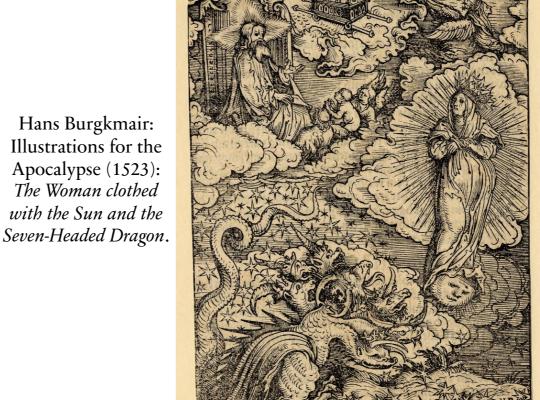
Hans Burgkmair (before 1520): Die Sterck.





Mus.ms. C. fol. 71<sup>v</sup>.

Mus.ms. C, fol. 41<sup>v</sup>.

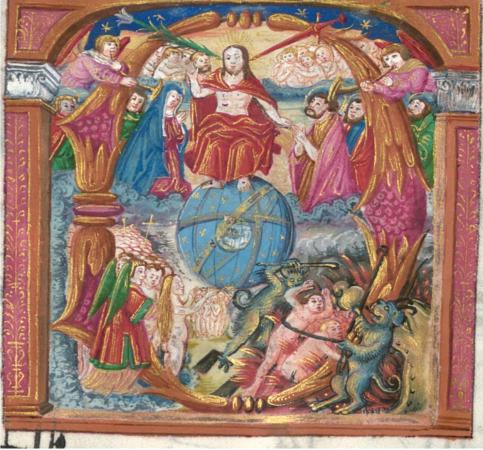




#### Hans Holbein the Younger (1497/98–1543):

Hans Holbein, a native of Augsburg who was active throughout Europe, created his famous Dance of Death in 1524/25, a series of 41 woodcuts. In penultimate place is the depiction of the Last Judgement with Christ as judge of the world on a sphere. Striking are the signs of the zodiac on a broad belt of longitude and latitude lines. It is precisely this sphere that also appears in the depiction of the Last Judgement in Mus.ms. C, while other elements of the model are missing. Its appearance is likely related to Ottheinrich's documented interest in astrology and alchemy.





Hans Holbein: Dance of Death (1524/25): Last Judgement.

Mus.ms. C, fol. 188<sup>v</sup>.

## **Conclusion:**

Jahrestagung der Österreichischen

13. – 15. November 2025

Gesellschaft für Musikwissenschaft 2025

Anton Bruckner Privatuniversität Linz

The workshop of illuminator Nikolaus Bertschi the Elder (c. 1475–1541/42), who was presumably responsible for illuminating this manuscript, proceeded with a variety of different approaches in transferring the prints to book painting: While Burgkmair's designs were copied true to detail, Beham's engravings served as typological models and were adopted mirror-inverted. Only one single element from Holbein's print was incorporated into the miniature. The figures in Weiditz's woodcut were adapted to the format of the bottom border and heraldically transformed into Wittelsbachs.

Both the repertoire and the illuminations point to a deliberately enacted connection to the imperial court of the Habsburgs. This kind of approach can also be observed among other members of the Wittelsbach family, who sought to maximize their power in this manner. Whether Mus.mc. C was commissioned by Ottheinrich and Susanna themselves or by Wilhelm IV remains an open question at this point.





Working Title of Dissertation: Interdisziplinäre Studien zum Chorbuch D-Mbs Mus.ms. C: Entstehung, Inhalt und Rezeption einer fürstlichen Musikhandschrift in der konfessionellen Umbruchszeit

