



CHAPTER VIII.

List of several editions of the Lyons work on the Dance of Death, with the mark of Lutzenberger.—Copies of them on wood.—Copies on copper by anonymous artists.—By Wenceslaus Hollar.—Other anonymous artists.—Nieuhoff Picard.—Rusting.—Mechel.—Crozat's drawings.—Deuchar.—Imitations of some of the subjects.

I.



ES Simulachres et historiées faces de la Mort, autant elegamment pourtraictes, que artificiellement imaginées. A Lyon, Soubz l'escu de Coloigne, MDXXXVIII." At the end, "Excudebant Lugduni Melchior et Gaspar Trechsel fratres, 1538," 4to. On this title-page is a cut of a triple-headed figure crowned with wings, on a pedestal, over which a book with ΓΝΩΕΙ ΣΕΑΥΤΟΝ. Below, two serpents and two globes, with "usus me genuit." This has, 1. A dedication to Madame Jehanne de Touszele. 2. Diverses tables de mort, non peintes, mais extraites de l'escripture sainte, colorées par Docteurs Ecclesiastiques, et umbragées par philosophes. 3. Over each print, passages from Scripture, allusive to the subject, in Latin, and at bottom the substance of them in four French verses. 4. Figures de la mort moralement descriptes et depeinctes selon l'autorité de l'escripture, et des Saintz Peres. 5. Les diverses mors des bons, et des mauvais du viel, et nouveau testament. 6. Des sepultures des justes.

7. Memorables autoritez, et sentences des philosophes, et orateurs Payens pour confermer les vivans à non craindre la mort. 8. De la necessite de la mort qui ne laisse riens estre par durable." With forty-one cuts. This may be safely regarded as the first edition of the work. There is nothing in the title-page that indicates any preceding one.

II. "Les Simulachres et historiées faces de la mort, contenant la Medecine de l'ame, utile et necessaire non seulement aux malades mais à tous qui sont en bonne disposition corporelle. D'avantage, la forme et maniere de consoler les malades. Sermon de saint Cecile Cyprian, intitulé de Mortalité. Sermon de S. Jan Chrysostome, pour nous exhorter à patience : traictant aussi de la consommation de ce siecle, et du second advenement de Jesus Christ, de la joye eternelle des justes, de la peine et damnation des mauvais, et autres choses necessaires à un chascun chrestien, pour bien vivre et bien mourir. A Lyon, à l'escu de Coloigne, chez Jan et François Frellon freres," 1542, 12mo. With forty-one cuts. Then a moral epistle to the reader, in French. The descriptions of the cuts in Latin and French as before, and the pieces expressed in the title-page.

III. "Imagines Mortis. His accesserunt, Epigrammata, è Gallico idiomate à Georgio Æmylio in Latinum translata. Ad hæc, Medicina animæ, tam iis qui firma, quàm qui adversa corporis valetudine præditi sunt, maximè necessaria. Ratio consolandi ob morbi gravitatem periculosè decumbentes. Quæ his addita sunt, sequens pagina demonstrabit. Lugduni, sub scuto Coloniensi, 1545." With the device of the crab and the butterfly. At the end, "Lugduni Excudebant Joannes et Franciscus Frellonii fratres," 1545, 12mo. The whole of the text is in Latin, and translated, except the scriptural passages, from the French, by George Æmylius, as he also states in some verses at the beginning ; but several of the mottoes at bottom are different and enlarged. It has forty-two cuts, the additional one, probably not by the former artist, being that of the beggar sitting on the ground before an arched gate : extremely fine, particularly the beggar's head. This subject has no connexion with the *Dance of Death*, and is placed in another part of the volume, though in subsequent editions

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incorporated with the other prints. The "Medicina animæ" is very different from the French one. There is some reason for supposing that the Frellons had already printed an edition with Æmylius's text in 1542. This person was an eminent German divine of Mansfelt, and the author of many pious works. In the present edition the first cut of the creation exhibits a crack in the block from the top to the bottom, but it had been in that state in 1543, as appears from an impression of it in Holbein's Bible of that date. It is found so in all the subsequent editions of the present work, with the exception of those in Italian of 1549 and in the Bible of 1549, in which the crack appears to have been closed, probably by cramping; but the block again separated afterwards.

This edition is of some importance with respect to the question as to the priority of the publication of the work in France or Germany, or, in other words, whether at Lyons or Basle. It is accompanied by some lines addressed to the reader, which begin in the following manner :

Accipe jucundo præsentia carmina vultu,
Seu Germane legis, sive ea Galle legis :
In quibus extremæ qualis sit mortis imago
Reddidit imparibus Musa Latina modis
Gallia quæ dederat lepidis epigrammata verbis
Teutona convertens est imitata manus.
Da veniam nobis doctissime Galle, videbis
Versibus appositis reddita si qua parum.

Now, had the work been originally published in the German language, Æmylius, himself a German, would, as already observed, scarcely have preferred a French text for his Latin version. This circumstance furnishes likewise an argument against the supposed existence of German verses at the bottom of the early impressions of the cuts already mentioned.

A copy of this edition, now in the library of the British Museum, was presented to Prince Edward by Dr. William Bill, accompanied with a Latin dedication, dated from Cambridge, 19th July, 1546, wherein he recommends the prince's attention to the figures in the book, in order to remind him that all must die to obtain immortality; and enlarges on the necessity of living well. He concludes with

a wish that the Lord will long and happily preserve his life, and that he may finally reign to all eternity with his *most Christian father*. Bill was appointed one of the King's chaplains in ordinary, 1551, and was made the first Dean of Westminster in the reign of Elizabeth.

IV. "Imagines Mortis. Duodecim imaginibus præter priores, totidemque inscriptionibus præter epigrammata è Gallicis à Georgio Æmylio in Latinum versa, cumulatæ. Quæ his addita sunt, sequens pagina commonstrabit. Lugduni sub scuto Coloniensi, 1547." With the device of the crab and butterfly. At the end, "Excudebat Joannes Frellonius, 1547," 12mo. This edition has twelve more cuts than those of 1538 and 1542, and eleven more than that of 1545, being, the soldier, the gamblers, the drunkards, the fool, the robber, the blind man, the wine carrier, and four of boys. In all, fifty-three. Five of the additional cuts have a single line only in the frames, whilst the others have a double one. All are nearly equal in merit to those which first appeared in 1538.

V. "Icones Mortis, Duodecim imaginibus præter priores, totidemque inscriptionibus, præter epigrammata è Gallicis à Georgio Æmylio in Latinum versa, cumulatæ. Quæ his addita sunt, sequens pagina commonstrabit, Lugduni sub scuto Coloniensi, 1547." 12mo. At the end, "Excudebat Johannes Frellonius, 1547." This edition contains fifty-three cuts, and is precisely similar to the one described immediately before, except that it is entitled *Icones*, instead of *Imagines Mortis*.

VI. "Les Images de la Mort. Auxquelles sont adjoustées douze figures. Davantage, la medecine de l'ame, la consolation des malades, un sermon de mortalité, par Saint Cyprian, un sermon de patience, par Saint Jehan Chrysostome. A Lyon. A l'escu de Cologne chez Jehan Frellon, 1547." With the device of the crab and butterfly. At the end, "Imprimé a Lyon à l'escu de Coloigne, par Jehan Frellon, 1547. 12mo." The verses at bottom of the cuts the same as in the edition of 1538, with similar ones for the additional. In all, fifty-three cuts.

VII. "Simolachri historie, e figure de la morte. La medicina de l'anima. Il modo, e la via di consolar gl'infermi. Un sermone di San Cipriano, de la mortalità.

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Due orationi, l'un à Dio, e l'altra à Christo. Un sermone di S. Giovan. Chrisostomo, che ci essorta à patienza. Aiuntovi di nuovo molte figure mai piu stampate. In Lyone appresso Giovan Frellone MDXLIX." 12mo. With the device of the crab and butterfly. At the end, the same device on a larger scale in a circle. Fifty-three cuts. The scriptural passages are in Latin. To this edition Frellon has prefixed a preface, in which he complains of a pirated copy of the work in Italian by a printer at Venice, which will be more particularly noticed hereafter. He maintains that the cuts in this spurious edition are far less beautiful than the *French* ones, and this passage goes very far in aid of the argument that they are not of German origin. Frellon, by way of revenge, and to save the trouble of making a new translation of the articles that compose the volume, makes use of that of his Italian competitor.

VIII. "Icones Mortis. Duodecim Imaginibus præter priores, totidemque inscriptionibus, præter epigrammata è Gallicis à Georgio Æmylio in Latinum versa, cumulatæ. Quæ his addita sunt, sequens pagina commonstrabit. Basileæ, 1554. 12mo." With fifty-three cuts. It would not be very easy to account for the absence of the name of the Basle printer.

IX. "Les Images de la Mort, auxquelles sont adjoustees dix sept figures. Davantage, la medecine de l'ame. La consolation des malades. Un sermon de mortalité, par Saint Cyprian. Un sermon de patience, par Saint Jehan Chrysostome. A Lyon, par Jehan Frellon, 1562." With the device of the crab and butterfly. At the end, "A Lyon, par Symphorien Barbier." 12mo. This edition has five additional cuts, viz. 1. A group of boys, as a triumphal procession, with military trophies. 2. The bride; the husband plays on a lute, whilst Death leads the wife in tears. 3. The bridegroom led by Death blowing a trumpet. Both these subjects are appropriately described in the verses below. 4. A group of boy warriors, one on horseback with a standard. 5. Another group of boys, with drums, horns, and trumpets. These additional cuts are designed and engraved in the same masterly style as the others, but it is now impossible to ascertain the artists who have executed them. From the decorations to several

books published at Lyons, it is very clear that there were persons in that city capable of the task. Holbein had been dead eight years, after a long residence in London.

Du Verdier, in his *Bibliothèque Française*, mentions this edition, and adds that it was translated from the French into Latin, Italian, Spanish, German, and English;¹ a statement that stands greatly in need of confirmation as to the last three languages, but this writer, on too many occasions, deserves but small compliment for his accuracy.

X. "Imagines Mortis: item epigrammata à Gall. à G. Æmilio in Latinum versa. Lugdun. Frellonius, 1574." 12mo.²

XI. In 1654 a Dutch work appeared with the following title, "De Doodt vermaskert met swerelts ydelheyt afghedaen door G. V. Wolsschaten, verciert met de constighe Belden vanden maerden Schilder Hans Holbein." *i. e.* "Death masked, with the world's vanity, by G. V. Wolsschaten, ornamented with the ingenious images of the famous painter Hans Holbein. T'Antwerpen, by Petrus Bellerus." This is on an engraved frontispiece of a tablet, over which are spread a man's head and the skin of two arms supported by two Deaths blowing trumpets. Below, a spade, a pilgrim's staff, a sceptre, and a crosier, with a label, on which is "sceptra ligonibus æquat." Then follows another title-page, with the same words, and the addition of Geeraerd Van Wolsschaten's designation, "Prevost van sijne conincklijcke Majesteys Munten des Heertoogdoms van Brabant, &c. MDCLIV." 12mo. The author of the text, which is mixed up with poetry and historical matter, was prefect of the mint in the Duchy of Brabant.³ This edition contains eighteen cuts, among which the following subjects are from the original blocks: 1. Three boys. 2. The married couple. 3. The pedlar. 4. The shipwreck. 5. The beggar. 6. The corrupt judge. 7. The astrologer. 8. The old man. 9. The physician. 10. The priest with the eucharist. 11. The monk. 12. The abess. 13. The

¹ Edit. Javigny, iv. 559. ² This edition is given on the authority of Peignot, p. 62, but has not been seen by the author of this work. In the year 1547, there were three editions, and it is not improbable that, by the transposition of the last two figures, one of these might have been intended.

³ Foppen's Biblioth. Belgica, i. 363.

tabot. 14. The duke. Four others, viz. the child, the emperor, the countess, and the pope, are copies, and very badly engraved. The blocks of the originals appear to have fallen into the hands of an artist, who probably resided at Antwerp, and several of them have his mark,

A, concerning which more will be said under one of the ensuing articles. As many engravings on wood by this person appeared in the middle of the sixteenth century, it is probable that he had already used these original blocks in some edition of the Dance of Death that does not seem to have been recorded. There are evident marks of retouching in these cuts, but when they first appeared cannot now be ascertained. The mark might have been placed on them, either to denote ownership, according to the usual practice at that time, or to indicate that they had been repaired by that particular artist.

All these editions, except that of 1574, have been seen and carefully examined on the present occasion: the supposed one of 1530 has not been included in this list, and remains to be seen and accurately described, if existing, by competent witnesses.

Papillon, in his "Traité sur la gravure en bois," has given an elaborate, but, as usual with him, a very faulty description of these engravings. He enlarges on the beauty of the last cut with the allegorical coat of arms, and particularly on that of the gentleman whose right hand he states to be placed on its side, whilst it certainly is extended, and touches with the back of it the mantle on which the helmet and shield of arms are placed. He errs likewise in making the female look towards a sort of dog's head, according to him, under the mantle and right hand of her husband, which, he adds, might be taken for the pommel of his sword, and that she fondles this head with her right hand, &c.; not one word of which is correct. He says that a good impression of this print would be well worth a louis d'or to an amateur. He appears to have been in possession of the block belonging to the subject of the lovers preceded by Death with a drum; but it had been spoiled by the stroke of a plane.

COPILS OF THE ABOVE DESIGNS, AND ENGRAVED ALSO ON WOOD.

I. At the head of these, in point of merit, must be placed the Italian spurious edition mentioned in No. VII. of the preceding list. It is entitled "Simolachri historie, e figure de la morte, ove si contiene la medicina de l'anima utile e necessaria, non solo à gli ammalati, ma tutte i sani. Et appresso, il modo, e la via di consolar gl'infermi. Un sermone di S. Cipriano, de la mortalità. Due orationi, l'una à Dio, e l'altra à Christo da dire appresso l'ammalato oppresso da grave infermità. Un sermone di S. Giovan Chrisostomo, che ci essorta à pazienza; e che tratta de la consumatione del seculo presente, e del secondo avvenimento di Jesu Christo, de la eterna felicità de giusti, de la pena e dannatione de rei; et altre cose necessarie à ciascun Cristiano, per ben vivere, e ben morire. Con gratia e privilegio de l'illustriss. Senato Vinitiano, per anni dieci. Appresso Vincenzo Vaugris al segno d'Erasmò, MDXLV." 12mo. With a device of the brazen serpent, repeated at the end. It has all the cuts in the genuine edition of the same date, except that of the beggar at the gate. It contains a very moral dedication to Signor Antonio Calergi by the publisher Vaugris or Valgrisi; in which, with unjustifiable confidence, he enlarges on the great beauty of the work, the cuts in which are, in his estimation, not merely equal, but far superior to those in the French edition in design and engraving. They certainly approach the nearest to the fine originals of all the imitations, but will be found on comparison to be inferior. The mark **HL** on the cut of the Duchess sitting up in bed, with the two Deaths, one of whom is fiddling, whilst the other pulls at the clothes, is retained, but this could not be with a view to pass these engravings as originals, after what is stated in the dedication. An artist's eye will easily perceive the difference in spirit and decision of drawing. In the ensuing year 1546, Valgrisi republished this book in Latin, but without the dedication, and there are impressions of them on single

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sheets, one of which has at the bottom, "In Venetia, MDLXVIII. Fra. Valerio Faenzi Inquis. Apreso Luca Bertelli." So that they required a licence from the Inquisition.

II. In the absence of any other Italian editions of the "Simolachri," it is necessary to mention that twenty-four of the last-mentioned cuts were introduced in a work of extreme rarity, and which has escaped the notice of bibliographers, entitled "Discorsi Morali dell' eccell. Sig. Fabio Glissenti contra il dispiacer del morire. Detto Athanaphilia Venetia, 1609." 4to. These twenty-four were probably all that then remained; and five others of subjects belonging also to the "Simolachri," are inserted in this work, but very badly imitated, and two of them reversed. In the subject of the Pope there is in the original a brace of grotesque devils, one of which is completely erased in Glissenti, and a plug inserted where the other had been scooped out. A similar rasure of a devil occurs in the subject of the two rich men in conversation, the demon blowing with a bellows into his ear, whilst a poor beggar in vain touches him to be heard. Besides these cuts, Glissenti's work is ornamented with a great number of others, connected in some way or other with the subject of Death, which the author discusses in almost every possible variety of manner. He appears to have been a physician, and an exceedingly pious man. His portrait is prefixed to every division of the work, which consists of five dialogues.

There is another work by Glissenti, entitled "La Morte innamorata." Venet. 1608, 24mo. with a dedication to Sir Henry Wotton, the English ambassador at Venice, by Elisabetta Glissenti Serenella, the author's niece; in which, after stating that Sir Henry had seen it represented, she adds, that she had ventured to have it printed for the purpose of offering it to him as a very humble donation, &c. It is a moral, dramatic, and allegorical fable of five acts, in which *Man*, to avoid *Death*, who has fallen in love with him, retires with his family to the country of *Long Life*, where he takes up his abode in the house of *the World*, by whom and his wife *Fraud*, who is in strict friendship with *Fortune*, he is apparently made much of, and calculates on being very happy. *Death* follows the *Man*, and being

unknown in the above region, contrives, with the aid of *Infirmity*, the *Man's* nurse, to make him fall sick. The *World* being tired of his guest, and very desirous to get rid of, and plunder him of his property, under pretence of introducing him to *Fortune*, and consequent happiness, enters into a plot with *Time* to disguise *Death*, who is lodged in the same house with him, as *Fortune*, and thus to give him possession of the *Man*, who imagines that he is just about to secure *Fortune*. Each act of this piece is ornamented with some wood-cut that had been already introduced into the other work of Glissenti.

III. In an anonymous work, entitled "Tromba sonora per richiamar i morti viventi dalla tomba della colpa alla vita della gratia. In Venetia, 1670." 8vo. of which there had already been three editions, there are six of the prints from the originals, as in the "Simolachri," &c. No. I. and a few others, the same as the additional ones to Glissenti's work.

In another volume, entitled "Il non plus ultra di tutte le scienze ricchezze honori, e dilette del mondo, &c. In Venetia, 1677." 24mo. there are twenty-five of the cuts as in the 'Simolachri,' and several others from those added to Glissenti.

IV. A set of cuts which do not seem to have belonged to any work. They are very close copies of the originals. On the subject of the Duchess in bed, the letter *S* appears on the base of one of the pillars or posts, instead of the original *H*, and it is also seen on the cut of the soldier pierced by the lance of Death. Two have the date 1546. In that of the monk, whom, in the original, Death seizes by the cowl or hood, the artist has made a whimsical alteration, by converting the hood into a fool's cap with bells and asses' ears, and the monk's wallet into a fool's bauble. It is probable that he was of the reformed religion.

V. "Imagines Mortis, his accesserunt epigrammata è Gallico idiomate à Georgio Æmylio in Latinum translata, &c. Coloniae apud hæredes Arnoldi Birckmanni, anno 1555." 12mo. With fifty-three cuts. This may be regarded as a surreptitious edition of No. IV. of the originals by

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H, p. 194. The cuts are by the artist mentioned in No. IX. of those originals, whose mark is **A**, which is here found on five of them. They are all reversed, except the nobleman; and although not devoid of merit, they are not only very inferior to the fine originals, but also to the Italian copies in No. I. The first two subjects are newly designed; the two Devils in that of the Pope are omitted, and there are several variations, always for the worse, in many of the others, of which a tasteless example is found in that of Death and the soldier, where the thigh-bone, as the very appropriate weapon of Death, is here converted into the common-place dart. The mark **H** in the original cut of the Duchess in bed, is here omitted, without the substitution of any other. This edition was republished by the same persons, without any variation, successively in 1557, 1566, 1567, and 1573.⁴

Papillon, in his "Traité sur la gravure en bois,"⁵ when noticing the above-mentioned mark, has, amidst the innumerable errors that abound in his otherwise curious work, been led into a mistake of an exceedingly ludicrous nature, by converting the owner of the mark into a cardinal. He had found it on the cuts to an edition of Faerno's fables, printed at Antwerp, 1567, which is dedicated to Cardinal Borromeo by Silvio Antoniano, professor of Belles Lettres at Rome, afterwards secretary to Pope Pius IV. and at length himself a Cardinal. He was the editor of Faerno's work. Another of Papillon's blunders is equally curious and absurd. He had seen an edition of the Emblems of Sambucus, with cuts, bearing the mark **A**, in which there is a fine portrait of the author with his favourite dog, and under the latter the word BOMBO, which Papillon gravely states to be the name of the engraver; and finding the same word on another of the emblems which has also the dog, he concludes that all the cuts which have not the **A** were engraved

⁴ That of 1557 has a frontispiece with Death pointing to his hour-glass when addressing a German soldier.

⁵ Tom. i. p. 238. 525.

by the same BOMBO. Had Papillon, a good artist in his time, but an ignorant man, been able to comprehend the verses belonging to that particular emblem, he would have seen that the above word was merely the name of the dog, as Sambucus himself has declared, whilst paying a laudable tribute to the attachment of the faithful companion of his travels. Brulliot, in his article on the mark

A,⁶ has mentioned Papillon's ascription of it to Silvio Antoniano, but without correcting the blunder, as he ought to have done. This monogram appears on five of the cuts to the present edition of the "Imagines Mortis;" but M. de Murr, and his follower Janssen, are not warranted in supposing the rest of them to have been engraved by a different artist.

It will perhaps not be deemed an unimportant digression to introduce a few remarks concerning the owner of the above monogram. It is by no means clear whether he was a designer or an engraver, or even both. There is a chiaroscuro print of a group of saints, engraved by Peter Kints, an obscure artist, with the name of Antony Sallaerts at length, and the mark. Here he appears as a designer. M. Malpé, the Besançon author of "Notices sur les graveurs," speaks of Sallaerts as an excellent painter, born at Brussels about 1576, which date cannot possibly apply to the artist in question; but, at the same time, he adds, that he is said to have engraved on wood the cuts in a little catechism printed at Antwerp that have the monogram *A*. These are certainly very beautiful, in accordance with many others with the same mark, and very superior in design to those which have it in the "Imagines Mortis." M. Malpé has also an article for Antony Silvyus or Silvius, born at Antwerp about 1525, and he mentions several books with engravings and the mark in question, which he gives to the same person. M. Brulliot expresses a doubt as to this artist; but it is very certain there was a family of that name, and surnamed, or at least sometimes called, Bosche or Bush, which indeed is more likely to have been the real Flemish name Latinized into Silvius

⁶ Dict. de Monogrammes, col. 128.

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
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Foppens⁷ has mentioned an Antony Silvius, a schoolmaster at Antwerp, in 1565, and several other members of this family. Two belonging to it were engravers, and another a writing master.

Whether the artist in question was a Sallaerts or a Silvius, it is certain that Plantin, the celebrated printer, employed him to decorate several of his volumes, and it is to be regretted that an unsuccessful search has been made for him in Plantin's account-books, that were not long since preserved, with many articles belonging to him, in his house at Antwerp. His mark also appears in several books printed in England during the reign of Elizabeth, and particularly on a beautiful set of initial letters, some of which contain the story of Cupid and Psyche, from the supposed designs by Raphael, and other subjects from Ovid's *Metamorphoses*: these have been counterfeited, and perhaps in England. The initial **G**, in this alphabet, with the subject of Leda and the swan, was inadvertently prefixed to the sacred name at the beginning of St. Paul's Epistle to the Hebrews in the Bishop's Bible, printed by Rd. Jugge in 1572, and in one of his Common Prayer-books. An elegant portrait of Edward VI. with the mark  is likewise on Jugge's edition of the New Testament, 1552, 4to.; and there is reason to believe that Jugge employed this artist, as the same monogram appears on a cut of his device of the pelican.

VI. In the German volume, the title of which is already given in the first article of the engravings from the Basle painting,⁸ there are twenty-nine subjects belonging to the present work; the rest relating to the Basle dance, except two or three that are not in either of them. These have fallen into the hands of a modern bookseller, but there can be no doubt that there were other editions which contained the whole set. The most of them have the letters

G. S. with the graving tool, and one has the date 1576. The name of this artist is unknown; but M. Bartsch has

⁷ Biblioth. Belgica, i. 92.

⁸ See p. 34.

mentioned several other engravings by him, omitting, however, the present, which, it is to be observed, sometimes vary in design from the originals.

VII. "Imagines Mortis illustratæ epigrammatis Georgii Æmylii theol. doctoris. Fraxineus Æmylio Suo. Criminis ut poenam mortem mors sustulit una : sic te immortalæ mortis imago facit." With a cut of Death and the old man. This is the middle part only of a work, entitled "Libellus Davidis Chytræi de morte et vita æterna. Editio postrema ; cui additæ sunt imagines mortis, illustrata Epigrammatis D. Georgio Æmylio, Witebergæ. Impressus à Matthæo Welack, anno MDXC." 12mo. The cuts, fifty-three in number, are, on the whole, tolerably faithful, but coarsely engraved. In the subject of the Pope the two Devils are omitted, and, in that of the Counsellor, the Demon blowing with a bellows into his ear is also wanting. Some have the mark †, and one that of W, with a knife or graving tool.

VIII. "Todtentanz durch alle stendt der menschen, &c. furbildet mit figuren. S. Gallen, 1581." 4to. See Janssen, "Essai sur l'origine de la gravure," i. 122, who seems to make them copies of the originals.

IX. The last article in this list of the old copies, though prior in date to some of the preceding, is placed here as differing materially from them with respect to size. It is a small folio, with the following title, "Todtentantz,

Das menschlichs leben anders nicht
Dann nur ain lauff zum Tod
Und Got ain nach seim glauben richt
Dess findstu klaren tschaid
O Mensch hierinn mit andacht liz
Und fassz zu hertzen das
So wirdstu Ewigs hayls gewisz
Kanst sterben dester bas.


MDXLIII.

Desine longævos exposcere sedulos annos
Inque bonis multos annumerare dies
Atque hodie, fatale velit si rumpere filum
Atropos, impavido pectore discis mori."

At the end, "Gedruckt inn der kaiserlichen Reychstatt Augspurg durch Jobst Denecker Formschnyder." This edition is not only valuable for its extreme rarity, but for

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the very accurate and spirited manner in which the fine original cuts are copied. It contains all the subjects that were then published, but not arranged as those had been. It has the addition of one singular print, entitled "Der Eebrecher;" *i. e.* the Adulterer, representing a man discovering the adulterer in bed with his wife, and plunging his sword through both of them, Death guiding his hands. On the opposite page to each engraving there is a dialogue between Death and the party, and at bottom a Latin hexameter. The subject of the Pleader has the unknown

mark ; and on that of the Duchess in bed, there is the date 1542. From the above colophon we are to infer that Dennecker, or as he is sometimes, and perhaps more properly, called De Necker or De Negher, was the engraver, as he is known to have executed many other engravings on wood, especially for Hans Schaufelin, with whom he was connected. He was also employed in the celebrated triumph of Maximilian, and in a collection of saints, to whom the family of that emperor was related.

Ebert, in his "Bibliographisches Lexicon," Leipsig, 1821, 4to. has mentioned some later editions of Dennecker's engravings. See the article Denecker, p. 972.

X. "Emblems of Mortality, representing, in upwards of fifty cuts, Death seizing all ranks and degrees of people, &c. Printed for T. Hodgson, in George's Court, St. John's Lane, Clerkenwell, 1789." 12mo. With an historical essay on the subject, and translations of the Latin verses in the "Imagines Mortis," by John Sidney Hawkins, Esq. The cuts were engraved by the brother of the celebrated Bewick, of Newcastle-upon-Tyne, and a pupil of Hodgson, who was an engraver on wood of some merit at that time. They are but indifferently executed, but would have been better had the artist been more liberally encouraged by the master, who was the publisher on his own account, Mr. Hawkins very kindly furnishing the letter-press. They are faithful copies of all the originals, except the first, which, containing a figure of the Deity habited as a Pope, was scrupulously exchanged for another design. A frontispiece is added, representing Death leading up all classes of men and women.

XI. "The Dance of Death of the celebrated Hans Holbein, in a series of fifty-two engravings on wood by Mr. Bewick, with letter-press illustrations.

What's yet in this
That bears the name of life? Yet in this life
Lie hid more thousand Deaths: yet Death we fear,
That makes these odds all even.

SHAKSPEARE.

London. William Charlton Wright." 12mo. With a frontispiece, partly copied from that in the preceding article, a common-place life of Holbein, and an introduction pillaged verbatim from an edition with Hollar's cuts, published by Mr. Edwards. The cuts, with two or three exceptions, are imitated from the originals, but all the human figures are ridiculously modernised. The text to the subjects is partly descriptions in prose, and partly Mr. Hawkins's verses, and the cuts, if Bewick's, very inferior to those in his other works.

XII. "Emblems of Mortality, representing Death seizing all ranks and degrees of people. Imitated in a series of wood-cuts from a painting in the cemetery of the Dominican church at Basil in Switzerland, with appropriate texts of Scripture, and a poetical apostrophe to each, freely translated from the Latin and French. London. Printed for Whittingham and Arliss, juvenile library, Paternoster-row." 12mo. The frontispiece and the rest of the cuts, with two exceptions, from the same blocks as those used for the last-mentioned edition. The preface, with very slight variation, is abridged from that by Mr. Hawkins in No. X. and the descriptive verses altogether the same as those in that edition. Both the last articles seem intended for popular and juvenile use. It will be immediately perceived that the title-page is erroneous in confounding the Basle Dance of Death with that in the volume itself.

XIII. The last in this list is "Hans Holbein's Todtentanz in 53 getreu nach den Holzschnitten lithographirten Blättern. Herausgegeben von J. Schlotthauer, K. Professor. Mit erklärendem Texte. München, 1832. Auf Kosten des Herausgebers," 12mo. or, "Hans Holbein's Dance of Death in fifty-three lithographic leaves, faithfully taken from wood engravings. Published by J. Schlotthauer, royal professor with explanatory text. Munich, 1832. At the cost

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of the editors." This work is executed in so beautiful and accurate a manner that it might easily be mistaken for the wood originals.

The professor has substituted German verses, communicated by a friend, instead of the former Latin ones. He states that the subject will be taken up by Professor Massman, of Munich, whose work will satisfy all inquiries relating to it. Massman, however, has added to this volume a sort of explanatory appendix, in which some of the editions are mentioned. He thinks it possible that the cholera may excite the same attention to this work as the plague had formerly excited to the old Macaber Dance at Basle, and concludes with a promise to treat the subject more at large at some future time.

COPIES OF THE SAME DESIGNS, ENGRAVED IN COPPER.

I. "Todten Dantz durch alle stande und Geschlecht der Menschen, &c." *i. e.* "Death's Dance through all ranks and conditions of men." This title is on a frontispiece representing a gate of rustic architecture, at the top of which are two boy angels with emblems of mortality between them, and underneath are the three Fates. At the bottom, Adam and Eve with the tree of knowledge, each holding the apple presented by the serpent. Between them is a circular table, on which are eight skulls of a Pope, Emperor, Cardinal, &c. with appropriate mottoes in Latin. On the outer edge of the table STATVVM EST OMNIBVS HOMINIBVS SEMEL MORI POST HOC AVTEM IVDICIVM. In the centre the letters MVS, the terminating syllable of each motto. Before the gate are two pedestals, inscribed MEMENTO MORI and MEMORARE NOVISSIMA, on which stand figures of Death supporting two pyramids or obelisks surmounted with skulls and a cross, and inscribed ITER AD VITAM. Below, "Eberh. Kieser excudit." This frontispiece is a copy of a large print engraved on wood long before. Without date, in quarto.

The work consists of sixty prints within borders of flowers, &c. in the execution of which two different and anonymous artists have been employed. At the top of each print is the name of the subject, accompanied with a passage from Scripture, and at the bottom three couplets o:

German verses. Most of the subjects are copied from the completest editions of the Lyons cuts, with occasional slight variations. They are not placed in the same order, and all are reversed, except Nos. 57 and 60. No. 12 is not reversed, but very much altered, a sort of duplicate of the Miser. No. 50, the Jew, and No. 51, the Jewess, are entirely new. The latter is sitting at a table, on which is a heap of money, and Death appears to be giving effective directions to a demon to strangle her. No. 52 is also new. A castle within a hedge. Death enters one of the windows by a ladder, whilst a woman looks out of another.⁹ The subject is from Jeremiah, ch. ix. v. 21. "Death is come up into our windows," &c. In the subject of the Pope, the two Devils are omitted. Two military groups of boys, newly designed, are added. The following are copies from Aldegrever, Nos. 1, 2, 3, 4, 6, 11, and 12. At the beginning and end of the book there are moral poems in the German language.

II. Another edition of the same cuts. The title-page of the copy here described is unfortunately lost. It has a dedication in Latin to three patricians of Frankfurt on the Maine by Daniel Meisner à Commenthaw, Boh. Poet. L. C. dated, according to the Roman capitals, in a passage from Psalm xlvi., in the year 1623. This is followed by the Latin epigram, or address to the reader, by Geo. Æmylius, whose translations of the original French couplets are also given, as well as the originals themselves. These are printed on pages opposite to the subjects, but they are often very carelessly transposed. At the end the date 1623 is twice repeated by means of the Roman capitals in two verses from Psalms lxxviii. and lxxiii., the one German, the other Latin. 12mo.

III. "Icones Mortis sexaginta imaginibus totidemque inscriptionibus insignitæ, versibus quoque Latinis et novis Germanicis illustratæ. Vorbildungen desz Todes, in sechtzig figuren durch alle Stände und Geschlechter, derselbigen nichtige Sterblichkeit furzuweisen, ausgebracht, und mit Lateinischen und neuen Teutschen Verszlein erklaret, durch Johann Vogel. Bey Paulus Fursten Kuns-

⁹ This is the same subject as that in the Augustan monastery described in p. 41.

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thandlern zu finden." On the back of this printed title is an engraving of a hand issuing from the clouds and holding a pair of scales, in one of which is a skull, in the other a Papal tiara, sceptre, &c. weighing down the skull. On the beam of the scales an hour-glass and an open book with Arabic numerals. In the distance, at bottom, is seen a traveller reposing in a shed. Above is a label, inscribed "Metas et tempora libro," and below, "Ich Wage ziel und zeitten ab." Then follows a neatly engraved and regular title-page. At top, a winged skull surmounted with an hour-glass, and crossed with a spade and scythe. At bottom, three figures of Death sitting on the ground; one of them plays on a hautboy, or trumpet, another on a bagpipe, and the third has a drum behind him. The middle exhibits a circular Dance of Death leading by the hand persons of all ranks, from the Emperor downwards. In the centre of this circle "Toden Tantz zu finden bey Paulus Furst Kunst handlern," and quite at the bottom of the page, "G. Stra. in. A. Khol fecit." Next comes an exhortation on Death to the reader in Latin verse, followed by several poems in German and Latin, those in German signed G. P. H. Immediately afterwards, and before the first cut of the work is another elegantly engraved frontispiece, representing an arched gate of stone surmounted with three skulls of a Pope, a Cardinal, and a King, between a vase of flowers on the right, and a pot of incense, a cock standing near it, on the left. On the keystone of the gate are two tilting lances in saltier, to which a shield and helmet are suspended. Through the arch is seen a chamber, in which there seems to be a bier, and near it a cross. On the left of the gate is a niche with a skull and bones in it. Below are two large figures of Death. That on the left has a wreath of flowers round its head, and is beating a bell with a bone. Under him is an owl, and on the side of his left knee a scythe. The other Death has a cap and feather, in his right hand an hour-glass, the left pointing to the opposite figure. On the ground between them, a bow, a quiver of arrows, and a dart. On the left inner side of the gate a pot with holy water is suspended to a ring, the sprinkler being a bone. Further on, within the gate, is a flat stone, on which are several skulls and bones,

a snake biting one of the skulls. On the right-hand corner at bottom is the letter **A**, perhaps the mark of the unknown engraver. The explanations on the pages opposite to each print are in German and Latin verses, the latter by Æmylius, with occasional variations. This edition has the sixty prints in the two preceding Nos., some of them having been re-touched; and the cut of the King at table, No. 9, is by a different engraver from the artist of the same No. in the preceding 4to. edition, No. 1. The present edition has also an additional engraving at the end, representing a gate, within which are seen several skulls and bones, other skulls in a niche, and in the distance a cemetery with coffins and crosses. Over the gate a skull on each side, and on the outer edge of the arch is the inscription, "Quis Rex, quis subditus hic est?" At bottom,

Hie sage wer es sagen kan
Wer konig sey? wer unterthan.

Here let tell who may:
Or, which be the king? which the
subject?

Paulus Furst Excii.

The whole of the print in a border of skulls, bones, snakes, toads, and a lizard. Opposite to it the date 1647 is to be gathered from the Roman capitals in two scriptural quotations, the one in Latin, the other in German, ending with this colophon, "Gedruckt zu Nuremberg durch Christoff Lochner. In Verlegung Paul Fursten Kunsthandlern allda." 12mo.

IV. A set of engravings, 8 inches by 8, of which the subject of the Pedlar only has occurred on the present occasion. Instead of the trump-marine, which one of the Deaths plays on in the original cut, this artist has substituted a violin, and added a landscape in the background. Below are these verses:—

LA MORT.

Sus? cesse ton traficq, car il fault à ceste heure
Que tu sente l'effort de mon dard asseré.
Tu as assez vescu, il est temps que tu meure,
Mon coup inevitable est pour toy preparé.

LE MARCHANT.

Et de grace pardon, arreste ta cholere.
Je suis pauvre marchand appaise ta rigueur.
Permete qu'encore un temps je vive en ceste terre:
Et puis tu recevras l'offrande de mon cœur.

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V. A set of thirty etchings by Wenceslaus Hollar, within elegant frames or borders designed by Diepenbecke, of which there are three varieties. The first of these has at the top a coffin with tapers; at bottom, Death lying prostrate. The sides have figures of time and eternity. At bottom, *Ab. Diepenbecke inv. W. Hollar fecit*. The second has at top a Death's head crowned with the Papal tiara; at bottom, a Death's head with cross-bones on a tablet, accompanied by a saw, a globe, armour, a gun, a drum, &c. On the sides are Hercules and Minerva. At bottom, *Ab. Diepenbecke inv. W. Hollar fecit, 1651*. The third has at top a Death's head, an hour-glass winged between two boys; at bottom, a Death's head and cross-bones on a tablet between two boys holding hour-glasses. On the sides, Democritus and Heraclitus with fools' caps. This border has no inscription below. As these etchings are not numbered, the original arrangement of them cannot be ascertained. The names of Diepenbecke and Hollar are at the bottom of several of the borders, &c. On the subject of the Queen is the mark *WH*, and on three others that of *WH*. This is the first and most desirable state of the work, the borders having afterwards fallen into the hands of Petau and Van Morle, two foreign printsellers, whose impressions are very inferior. It has not been ascertained what became of these elegant additions, but the work afterwards appeared without them, and with the additional mark *SB. i.* on every print, and intended for "Holbein invenit." It is very certain that Hollar himself did not place this mark on the prints; he has never introduced it in any of his copies from Holbein, always expressing that painter's name in these several ways: *H, Hullein inv. Hullein pinxit, H. HOLBEIN inv. H. HOLBEIN inventor*. On one of his portraits from the Arundel collection he has placed "*Hullein incidit in lignum.*" It is not impossible that Hollar may have copied a bust carved in wood, or some other material, by Holbein, as Albert Dürer and other great artists are known to have practised sculpture in this manner. No copy, however, of

this portrait has occurred in wood, and, if this be only a conjecture on the part of the engraver, the distance of time between the respective artists is an objection to its validity, though it is possible that Holbein might have engraved on wood, because there are prints which have all the appearance of belonging to him, that have his usual mark, accompanied by an engraving tool. There is no text to these etchings, except the Latin scriptural passages under each, that occur in the original editions in that language. As a sort of frontispiece to the work, Hollar has transferred the last cut of the allegorical shield of arms, supported by a lady and gentleman, to the beginning, with the appropriate title of MORTALIVM NOBILITAS. The other subjects are, 1. Adam and Eve in Paradise. 2. Their expulsion from Paradise. 3. Adam digging, Eve spinning. 4. The Pope. 5. The Emperor. 6. The Empress. 7. The Queen. 8. The Cardinal. 9. The Duke. 10. The Bishop. 11. The Nobleman. 12. The Abbot. 13. The Abbess. 14. The Friar. 15. The Nun. 16. The Preacher. 17. The Physician. 18. The Soldier, or Warrior. 19. The Advocate. 20. The married couple. 21. The Duchess. 22. The Merchant. 23. The Pedlar. 24. The Miser. 25. The Waggoner with wine casks. 26. The Gamesters. 27. The Old Man. 28. The old Woman. 29. The Infant. Of these, Nos. 1, 5, 6, 8, 9, 13, 14, 23, 27, and 28, correspond with the Lyons wood-cuts, except that in No. 1 a stag is omitted, and there are some variations; in No. 6, the windows of the palace are altered; in No. 13, a window is added to the house next to the nunnery; and in No. 9, a figure is introduced, and the ducal palace much altered; in No. 23, a sword is omitted. They are all reverses, except No. 5. The rest of the subjects are reversed, with one exception, from the copies by *A* in the spurious edition first printed at Cologne in 1555, with occasional very slight variations. Hollar's copies from the original cuts are in a small degree less both in width and depth. In the subject of Death and the Soldier he has not shown his judgment in making use of the spurious edition rather than the far more elegant and interesting original;¹⁰ and it is remarkable

¹⁰ See p. 29.

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It is very probable that Hollar executed this work at Antwerp, where, at the time of its date, he might have found Diepenbecke, and engaged him to make designs for the borders which are etched on separate plates, thus supplying passe-par-touts that might be used at discretion. Many sets appear without the borders, which seem to have strayed, and perhaps to have been afterwards lost or destroyed. As Rubens is recorded to have admired the beauty of the original cuts, so it is to be supposed that Diepenbecke, his pupil, would entertain the same opinion of them, and that he might have suggested to Hollar the making etchings of them, undertaking himself to furnish appropriate borders. But how shall we account for the introduction of so many of the spurious and inferior designs, if he had the means of using the originals? Many books were formerly excessively rare, which, from peculiar circumstances, not necessary to be here detailed, but well known to bibliographers and collectors, have since become comparatively common. Hollar might not have had an opportunity of meeting with a perfect copy of the original cuts, or he might, in some way or other, have been impeded in the use of them, when executing his work, and thus have been driven to the necessity of pursuing it by means of the spurious edition. These, however, are but conjectures, and it remains for every one to adopt his own opinion.

The copper-plates of the above thirty etchings appear to have fallen into the hands of an English noble family, from which the late Mr. James Edwards, a bookseller of well merited celebrity, obtained them, and about the year 1794 caused many impressions to be taken off after they had been *rebitten* with great care, so as to prevent that injury, with respect to outline, which usually takes place where etchings or engravings upon copper are *retouched*. Previously to this event good impressions must have been extremely rare, at least on the Continent, as they are not found in the very rich collections of Winckler or Brandes, nor are they mentioned by the foreign writers on engraving. To Mr. Edwards's publication of Hollar's prints there was prefixed a short dissertation on the Dance of Death, which

is here again submitted to public attention in a considerably enlarged form, and corrected from the errors and imperfections into which its author had been misled by preceding writers on the subject, and by the paucity of the materials which he was then able to obtain. This edition was reprinted verbatim, and with the same etchings, in 1816, for J. Coxhead, in Holywell Street, Strand, but without any mention of the former, and accompanied with the addition of a brief memoir of Hollar.

It is most likely that Hollar, having discovered the error which he had committed in copying the spurious engravings before mentioned, and subsequently procured a set of genuine impressions, resolved to make another set of etchings from the original work, four only of which he appears to have executed, his death probably taking place before they could be completed. These are, 1. The Pope crowning the Emperor, with "*Moriatur sacerdos magnus.*" 2. The rich man disregarding the beggar, with "*Qui obturat aurem suam ad clamorem pauperis,*" &c. and the four Latin lines, "*Consulitis, dites,*" &c. at bottom, as in the original. It is beautifully and most faithfully copied, with *Hollar inv. Hollar fecit.* 3. The Ploughman, with "*In sudore vultus,*" &c. 4. The Robber, with "*Domine vim patior.*"

In Dugdale's "History of St. Paul's," and also in the Monasticon, there is a single etching by Hollar of Death leading all ranks of people. It is only an improved copy of an old wood-cut in Lydgate's works, already mentioned in p. 45, and which is altogether imaginary, not being taken from any real series of the Dance.

VI. "*Varii e veri ritratte della morte disegniati in immagini, ed espressi in Esempii al peccatore duro di cuore, dal padre Gio. Battista Marmi della compagnia de Gesu. Venetia, 1669.*" 8vo. It has several engravings, among which are the following, after the original designs. 1. Queen. 2. Nobleman. 3. Merchant. 4. Gamblers. 5. Physician. 6. Miser. The last five being close copies from the same subjects, in the Basle edit. 1769, No. V. of the copies in wood.

VII. "*Theatrum mortis humanæ tripartitum. I. Pars.*

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IX. "I
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Saltum Mortis. II. Pars. Varia genera Mortis. III. Pars. Pœnas. Damnatorum continens, cum figuris æneis illustratum." Then the same repeated in German, with the addition "Durch Joannem Weichardum Valvasor. Lib. Bar. cum facultate superiorum, et speciali privilegio Sac. Cæs. Majest. Gedruckt zu Laybach, und zu finden bei Johann Baptista Mayr, in Saltzburg. Anno 1682." 4to. Prefixed is an engraved frontispiece representing a ruined arch, under which is a coffin, and before it the King of Terrors between two other figures of Death mounted respectively on an elephant and camel. In the foreground, Adam and Eve, tied to the forbidden tree of knowledge, between several other Deaths variously employed. Two men digging graves, &c. Underneath, W. inven. W. excud. Jo. Koch del. And. Trost sculp. Wagenpurgi in Carniola." It is the first part only with which we are concerned. The artist, with very little exception, has followed and reversed the spurious wood-cuts of 1555, by *A*. To the groups of boys, he has added a Death leading them on.

VIII. "De Doodt vermaskert met des werelts ydelheyt afghedaen door Geeraerd Van Wolschaten." This is another edition of No. IX. of the original wood-cuts, here engraved on *copper*. The text is the same as that of 1654, with the addition of seven leaves, including a cut of Death leading all ranks of men. In that of the Pedlar the artist has introduced some figures in the distance of the original *soldier*. Among other variations the costume of the time of William III. is sometimes very ludicrously adopted, especially in the frontispiece, where the author is represented writing at a desk, and near him two figures of a man in a full bottom wig, and a woman with a mask and a perpendicular cap in several stories, usually called a *Fontange*, both having skeleton faces. At bottom, the mark

R.B.f. . This edition was printed at Antwerp by Jan Baptist Jacobs, without date, but the privilege has that of 1698. 12mo.

IX. "Imagines Mortis, or the Dead Dance of Hans Holbeyn, painter of King Henry the VIII." This title is

on a copper-plate within a border, and accompanied with nineteen etchings on copper, by Nieuhoff Piccard, a person who will be more particularly adverted to hereafter. They consist of, 1. The emblem of Mortality. 2. The temptation. 3. The expulsion from Paradise. 4. Adam digging, Eve spinning. 5. Concert of Deaths. 6. The infant. 7. The new-married couple. 8. The Duke. 9. The Advocate. 10. The Abbot. 11. The Monk. 12. The Abbess. 13. The Soldier. 14. The Merchant. 15. The Pedlar. 16. The Fool. 17. The Blind Man. 18. The Old Woman. 19. The Old Man. The designs, with some occasional variations, correspond with those in the original wood-cuts. The plates of these etchings must have passed into the hands of some English printsellers, as broken sets of them have not long since been seen, one only of which, namely, that of the Temptation, had these lines on it

"All that e'er had breath
Must dance after Death,"

with the date 1720. Several were then numbered at bottom with Arabic numerals.

X. "Schau-platz des Todes, oder Todten Tanz, von Sal. Van Rusting Med. Doct. in Nieder-Teutscher-Sprache nun aber in Hoch Teutscher mit nothigen Anmerkungen herausgegeben von Johann Georg. Meintel, Hochfurstl Brandenburg-Onoltzbachischen pfarrer zu Petersaurach." Nurnberg, 1736. 8vo. Or, "The Theatre of Death, or Dance of Death, by Sol. Van Rusting, doctor of medicine, in Low German language, but now in High German, with necessary notes by John George Meintel, in the service of his Serene Highness of Brandenburg, and parson of Petersaurach." It is said to have been originally published in 1707, which is very probable, as Rusting, of whom very little is recorded, was born about 1650. In the early part of his life he practised as an army surgeon. He was a great admirer and follower of the doctrines of Balthasar Bekker in his "Monde enchanté." There are editions in Dutch only, 1735 and 1741, 12mo. the plates being copies. In the above-mentioned edition by Meintel there is an elaborate preface, with some account of the Dance of Death, and its editions, but replete with the grossest errors,

into which he has been misled by Hilscher, and some other writers. His text is accompanied with a profusion of notes, altogether of a pious and moral nature.

Rusting's work consists of thirty neat engravings, of which the following are copied from the Lyons wood-cuts. 1. The King, much varied. 2. The Astrologer. 3. The Soldier. 4. The Monk. 5. The Old Man. 6. The Pedlar. The rest are, on the whole, original designs, yet with occasional hints from the Lyons cuts; the best of them are, the Masquerade, the Rope-dancer, and the Skaters. The frontispiece is in two compartments; the upper one, Death crowned, sitting on a throne, on each side of him a Death trumpeter; the lower, a fantastic Dance of seven Deaths, near a crowned skeleton lying on a couch.

XI. "Le triomphe de la Mort." A Basle, 1780, folio. This is the first part of a collection of the works of Hans Holbein, engraved and published by M. Chrétien de Mechel, a celebrated artist, and formerly a printseller in the above city. It has a dedication to George III. followed by explanations in French of the subjects, in number 46, and in the following order:—No. 1. A Frontispiece, representing a tablet of stone, on one side of which Holbein appears behind a curtain, which is drawn aside by Death in order to exhibit to him the grand spectacle of the scenes of human life which he is intended to paint; this is further designated by a heap of the attributes of greatness, dignities, wealth, arts, and sciences, intermixed with Deaths' heads, all of which are trampled under foot by Death himself. At bottom, Lucan's line, "Mors sceptrā ligonibus æquat." The tablet is surmounted by a medallion of Holbein, supported by two genii, one of whom decorates the portrait with flowers, whilst another lets loose a butterfly, and a third is employed in blowing bubbles. On the tablet itself is a second title, "Le triomphe de la mort, gravé d'après les dessins originaux de Jean Holbein par Chrⁿ. de Mechel, graveur à Basle, MDCCLXXX." This frontispiece has been purposely inverted for the present work. The other subjects are:—No. 2. The Temptation. 3. Expulsion from Paradise. 4. Adam digging, Eve spinning. 5. The Pope. 6. The Cardinal. 7. The Duke. 8. The Bishop. 9. The Canon. 10. The Monk. 11. The

Abbot. 12. The Abbess. 13. The Preacher. 14. The Priest. 15. The Physician. 16. The Astrologer. 17. The Emperor. 18. The King. 19. The Empress. 20. The Queen. 21. The Duchess. 22. The Countess. 23. The New-married Couple. 24. The Nun. 25. The Nobleman. 26. The Knight. 27. The Gentleman. 28. The Soldier. 29. The Judge. 30. The Counsellor. 31. The Advocate. 32. The Merchant. 33. The Pedlar. 34. The Shipwreck. 35. The Wine-carrier. 36. The Ploughman. 37. The Miser. 38. The Robber. 39. The Drunkard. 40. The Gamblers. 41. The Old Man. 42. The Old Woman. 43. The Blind Man. 44. The Beggar. 45. The Infant. 46. The Fool.

M. Mechel has added another print on this subject, viz. the sheath of a dagger, a design for a chaser. It is impossible to exceed the beauty and skill that are manifested in this fine piece of art. The figures are, a king, queen, warrior, a young woman, a monk, and an infant, all of whom most unwillingly accompany Death in the Dance. The despair of the king, the dejection of the queen, accompanied by her little dog, the terror of the soldier who hears the drum of Death, the struggling of the female, the reluctance of the monk, and the sorrow of the poor infant, are depicted with equal spirit and veracity. The original drawing is in the public library at Basle, and ascribed to Holbein. There is a general agreement between these engravings and the original wood-cuts. Twenty-three are reversed. In No. 13 the jaw-bone in the hand of Death is not distinct. In No. 16 a cross is added, and in No. 17 two heads.

Mr. Coxe, in his "Travels in Switzerland," has given some account of the drawings copied as above by M. de Mechel, in whose possession he saw them. He states that they were sketched with a pen, and slightly shaded with Indian ink. He mentions M. de Mechel's conjecture that they were once in the Arundel collection, and infers from thence that they were copied by Hollar, which, however, from what has been already stated on the subject of Hollar's print of the Soldier and Death, as well as from other variations, could not have been the case. Mr. Coxe proceeds to say that four of the subjects in M. de Mechel's work are not in the drawings, but were copied from Hollar. It were to be

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wished that he had specified them. The particulars that follow were obtained by the compiler of the present dissertation from M. de Mechel himself when he was in London. He had not been able to trace the drawings previously to their falling into the hands of M. de Crozat,¹¹ at whose sale, about 1771, they were purchased by Counsellor Fleischmann of Strasburg; and M. de Mechel having very emphatically expressed his admiration of them whilst they were in the possession of M. Fleischmann, that gentleman very generously offered them as a present to him. M. de Mechel, however, declined the offer, but requested they might be deposited in the public library at Basle, among other precious remains of Holbein's art. This arrangement, however, did not take place, and it happened in the mean time that two nephews of Prince Gallitzin, minister from Russia to the court of Vienna, having occasion to visit M. Fleischmann, then much advanced in years, and his memory much impaired, prevailed on him to concede the drawings to their uncle, who, on learning from M. de Mechel what had originally passed between himself and M. Fleischmann, sent the drawings to him, with permission to engrave and publish them, which was accordingly done, after they had been detained two years for that purpose. They afterwards passed into the Emperor of Russia's collection of fine arts at Petersburg.

It were greatly to be wished that some person qualified like Mr. Ottley, if such a one can be found, would take the trouble to enter on a critical examination of these drawings in their present state, with a view to ascertain, as nearly as possible, whether they carry indisputable marks of Holbein's art and manner of execution, or whether, as may well be suspected, they are nothing more than copies, either by himself or some other person, from the original wood engravings.

M. de Mechel had begun this work in 1771, when he had engraved the first four subjects, including a frontispiece totally different from that in the volume here described.

¹¹ It has been stated that they were in the Arundelian collection, whence they passed into the Netherlands, where forty-six of them became the property of Jan Bockhorst the painter, commonly called Long John. See Crozat's catalogue.

There are likewise variations in the other three. He was extremely solicitous that these should be cancelled. These four prints are in the author's possession.

XII. David Deuchar, sometimes called the Scottish Worlidge, who has etched many prints after Ostade and the Dutch masters, published a set of etchings by himself, with the following printed title: "The Dances of Death through the various stages of human life, wherein the capriciousness of that tyrant is exhibited in forty-six copper-plates, done from the original designs, which were cut in wood and afterwards painted by John Holbein in the town house at Basle, to which is prefixed a description of each plate in French and English, with the Scripture text from which the designs were taken. Edinburgh, MDCCCLXXXVIII." Before this most inaccurate title are two engraved leaves, on one of which is Deuchar's portrait, in a medallion, supported by Adam and Eve holding the forbidden fruit. Over the medallion, the three Fates, the whole within an arch before a pediment. On each side, a plain column, supporting a pyramid, &c. On the other leaf a copy of the engraved title to M. de Mechel's work with the substitution of Deuchar's name. After the printed title is a portrait, as may be supposed, of Holbein, within a border containing six ovals of various subjects, and a short preface or account of that artist, but accompanied with some very inaccurate statements. The subjects are enclosed, like Hollar's, within four different borders, separately engraved, three of them borrowed, with a slight variation in one, from Diepenbecke, the fourth being probably Deuchar's invention. The etchings of the Dance of Death are forty-six in number, accompanied with De Mechel's description and English translation. At the end is the emblematical print of mortality, but not described, with the dagger sheath, copied from De Mechel. Thirty of these etchings are immediately copied from Hollar, No. X. having the distance altered. The rest are taken from the spurious wood copies of the originals by

A with variation in No. XVIII.; and in No. XXXIX. and XLIII. Deuchar has introduced winged hour-glasses. These etchings are very inferior to those by Hollar. The head of Eve in No. III. resembles that of a periwigged

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Frenchman of the time of Louis XIV.; but many of the subjects are very superior to others, and entitled to much commendation.

XIII. The last in this list is "Der Todtentanz, ein Gedicht von Ludwig Bechstein mit 48 Kupfern in treuen Conturen nach H. Holbein. Leipzig. 1831." 12mo.; or, "Death's Dance, a poem by Ludwig Bechstein, with forty-eight engravings in faithful outlines from H. Holbein." These very elegant etchings are by Frenzel, inspector of the gallery of engravings of the King of Saxony at Dresden. The poem, which is an epic one, relates entirely to the power of Death over mankind.

It is necessary to mention that the artist who made the designs for the Lyons Dance of Death is not altogether original with respect to a few of them. Thus, in the subject of Adam digging and Eve spinning, he has partly copied an ancient wood engraving that occurs in some of the *Horæ* printed by Francis Regnault at Paris. In the subject of the Queen, and on that of the Duke and the Duchess, he has made some use of those of Death and the Fool, and Death and the Hermit, in the old Dance at Basle. On the other hand, he has been imitated, 1. in "La Periere Theatre des bons engins. 1561," 24mo. where the rich man bribing the judge is introduced at fo. 66. 2. The figure of the Swiss gentleman in "Recueil de la diversité des habits," Paris, 1567, 12mo. is copied from the last print in the Lyons book. 3. From the same print the Death's head has been introduced in an old wood engraving, that will be more particularly described hereafter. 4. Brebiette, in a small etching on copper, has copied the Lyons Ploughman. 5. Mr. Dance, in his painting of Garrick, has evidently made use of the gentleman who lifts up his sword against Death. The copies of the portrait of Francis I. have been already noticed.

Other imitations of the Lyons cuts are, 1. A wood engraving of Adam digging and Eve spinning, by Corn. Van Sichein in the "Bibel's tresor," Amst. 1646, 4to. 2. The Astrologer, a small circular print on copper by Le Blond. 3. The Bridegroom, an anonymous modern engraving on wood. 4. The Miser, a small modern and anonymous print on copper.