



### CHAPTER III.

*Macaber not a German or any other poet, but a nonentity.—Corruption and confusion respecting this word.—Etymological errors concerning it.—How connected with the Dance.—Trois mors et trois vifs.—Orgagna's painting in the Campo Santo at Pisa.—Its connexion with the trois mors et trois vifs, as well as with the Macaber dance.—Saint Macarius the real Macaber.—Paintings of this dance in various places.—At Minden; Churchyard of the Innocents at Paris; Dijon; Basle; Klingenthal; Lübeck; Leipsic; Anneberg; Dresden; Erfurt; Nuremberg; Berne; Lucerne; Amiens; Rouen; Fescamp; Blois; Strasburg; Berlin; Vienna; in Holland; Italy; Spain.*



He will now proceed to consider the origin of the name of Macaber, as connected with the Dance of Death, either as respects the verses that have usually accompanied it, or the paintings and representations of the Dance itself; and first of the verses.

It may, without much hazard, be maintained that, notwithstanding these have been ascribed to a German poet called Macaber, there never was a German, or any poet whatever bearing such a name. The first mention of him appears to have been in a French edition of the Danse Macabre, with the following title, "Chorea ab eximio Macabro versibus Alemannicis edito, et à Petro Desrey emendata. Parisiis per Magistrum Guidonem Mercatorem pro Godefrido de Marnef. 1490, folio."

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