

CHAPTER XIII.

Books of emblems and fables.—Frontispieces and title-pages, in some degree connected with the Dance of Death.

EMBLEMS AND FABLES.



It is very seldom that in this numerous and amusing class of books a subject relating to Death, either moral or of a ludicrous nature does not occur. It may be sufficient to notice a few of them.

“La Morosophie de Guillaume de la Perriere,” 1553, 12mo.

“Emblemes ou devises Chretiennes,” par Georgette de Montenaye, 1571, 4to.

“Le Imprese del S. Gab. Symeoni.” Lyons, 1574, 4to.

“Enchiridion artis pingendi, fingendi et sculpendi. Auth. Justo Ammanno, Tig.” Francof. 1578, 4to. This is one of Jost Amman’s emblematical books in wood, and contains at the end a figure of Death about to cut off two lovers with his scythe, Cupid hovering over them.

“Apologi creaturarum.” Plantin, 1590, 4to. with elegant etchings by Marc Gerard. It has one subject only of Death summoning a youth with a hawk on his fist to a church-yard in the back-ground.

Reusner’s “aureolorum emblematum liber singularis,”

Argentorati, 1591, 12mo. A print of Death taking away a lady who has been stung by a serpent; designed and engraved by Tobias Stimmer.

"De Bry Proscenium vitæ humanæ," Francof. 1592 and 1627, 4to. This collection has two subjects: 1. Death and the Young Man. 2. Death and the Virgin.

"Jani Jacobi Boissardi Emblematum liber, a Theodoro de Bry sculpta." Francof. 1593. Contains one print, intitled "Sola virtus est funeris expers." The three Fates, one of whom holds a tablet with SIC VISVM SVPERIS. Death attending with his hour-glass. Below, crowns, sceptres, and various emblems of human vanity. On the spectator's left, a figure of Virtue standing, with sword and shield.

"De Bry Emblemata." Francof. 1593, 4to. The last emblem has Death striking an old man, who still clings to the world, represented as a globe.

"Rolandini variar. imaginum, lib. iii." Panormi, 1595, 12mo.

"Alciati Emblemata," one of the earliest books of its kind, and a favourite that has passed through a great many editions.

"Typotia symbola divina et humana Pontificum Imperatorum, Regum, &c." Francofurti, 1601, folio.

"Friderich's Emblems," 1617, 8vo. Several engravings on the subject.

"Das erneurte Stamm-und Stechbuchlein." By Fabian Athyr. Nuremberg, 1654. Small obl. 4to.

"Mannichii Emblemata." Nuremberg, 1624, 4to.

"Minne Beelden toe-ghepast de Lievende Jonckheyt," Amst. 1635, 12mo. The cuts on the subject are extremely grotesque and singular.

"Sciographia Cosmica." A description of the principal towns and cities in the world, with views engraved by Paul Furst, and appropriate emblems. By Daniel Meisner: in eight parts. Nuremberg, 1637. Oblong

4to. In the print of the town of Freyburg, Death stands near an old man, and holds a clock in one hand. In that of the city of Toledo Death accompanies a female who has a mirror in her hand.

In the same work, at vol. A. 4, is a figure of Death trampling on Envy, with the motto, "Der Todt mach dem Neyd ein ende." At A 39, Death intercepting a traveller, the motto, "Vitam morti obviam procedit." At A. 74, Death standing near a city, the motto, "Tros Tyriusve mihi nullo discrimine habetur." At C. 9, a man and woman in the chains of matrimony, which Death dissolves by striking the chain with a bone, the motto, "Conjugii vinculum firmissimum est." At C. 30, Death about to mow down a philosopher holding a clock, the motto, "Omnis dies, omnis hora, quam nihil sumus ostendit." At E. 32, Death standing in the middle of a parterre of flowers, holding in one hand a branch of laurel, in the other a palm branch, the motto, "Ante mortem nullus beatus est." At E. 35, Death shooting with a cross-bow at a miser before his chest of money, the motto, "Nec divitiis nec auro." At E. 44, Death seizes a young man writing the words, "sic visum superis" on a tablet, the motto, "Viva virtus est funeris expers." At G. 32, Death pursues a king and a peasant, all on horseback, the motto, "Mors sceptraligonibus æquat." At G. 66, a woman looking in a mirror sees Death, who stands behind her reflected, the motto, "Tota vita sapientis est meditatio mortis." At H. 66, a company of drunkards. Death strikes one of them behind when drinking, the motto, "Malus inter poculo mos est." At H. 80, Death cuts down a genealogical tree, with a young man and woman, the motto, "Juventus proponit, mors disponit."

"Conrad Buno Driestandige Sinnbilder," 1643. Oblong. 4to.

"Amoris divini et humani antipathia." Antw. 1670. 12mo.

“*Tyotii Symbola varia diversorum principum sacrosanctæ ecclesiæ et sacri Imperii Romani.*” Arnheim, 1679. 12mo.

In Sluiter’s “*Somer en winter leven,*” Amst. 1687, 12mo. is a figure of Death knocking at the door of a house and alarming the inhabitants with his unexpected visit. The designer most probably had in his recollection Horace’s “*Mors æquo pede pulsat pauperum tabernas regumque turres.*”

“*Euterpe soboles hoc est emblemata varia, &c.*” with stanzas in Latin and German to each print. No date. Oblong 4to. The engravings by Peter Rollo. Republished at Paris, with this title, “*Le Centre de l’amour, &c.*” A Paris chez Cupidon. Same form, and without date. This edition has several additional cuts.

“*Rollenhagii nucleus Emblematum.*” The cuts by Crispin de Passe.

In Herman Krul’s “*Eerlyche tytkorting, &c.*” a Dutch book of emblems, 4to. n. d. there are some subjects in which Death is allegorically introduced, and sometimes in a very ludicrous manner.

Death enters the study of a seated philosopher, from whose mouth and breast proceed rays of light, and presents him with an hour-glass. Below a grave, over which hangs one foot of the philosopher. A. Venne invent. Obl. 5½ by 4½.

“*Catz’s Emblems,*” in a variety of forms and editions, containing several prints relating to the subject.

“*Oth. Vænii Emblemata Horatiana.*” Several editions, with the same prints.

“*Le Centre de l’Amour decouvert sous divers emblesmes galans et facetieux.* A Paris chez Cupidon.” Obl. 4to. without date. One print only of a man sitting in a chair seized by Death, whilst admiring a female, who, not liking the intrusion, is making her escape. The book contains several very singular subjects, accompanied by Latin and German subjects. It occurs also

under the title of "Euterpæ soboles hoc est emblemata varia eleganti jocorum mistura, &c."

"Fables nouvelles par M. de la Motte." 4to. edition. Amsterd. 1727, 12mo.

"Apophthegmata Symbolica, &c." per A. C. Redellium Belgam. Augspurg, 1700. Oblong 4to. Death and the soldier; Death interrupting a feast; Death and the miser; Death and the old man; Death drawing the curtain of life, &c. &c.

"Choice emblems, divine and moral." 1732. 12mo.

FRONTISPIECES AND TITLE PAGES TO BOOKS.

"Arent Bosman." This is the title to an old Dutch legend of a man who had a vision of hell, which is related much in the manner of those of Tundale and others. It was printed at Antwerp in 1504, 4to. The frontispiece has a figure of Death in pursuit of a terrified young man, and may probably belong to some other work.

On a portion of the finely engraved wood frontispiece to "Joh. de Bromyard Summa predicantium." Nuremberg, 1518, folio. Death with scythe and hour-glass stands on an urn, supported by four persons, and terrifies several others who are taking flight and stumbling over each other.

"Schawspiel Menchliches Lebens." Frankfort, 1596, 4to. Another edition in Latin, intitled, "Theatrum vitæ humanæ," by J. Boissard, the engravings by De Bry. At the top of the elegant title or frontispiece to this work is an oblong oval of a marriage, interrupted by Death, who seizes the bridegroom. At bottom a similar oval or Death digging the grave of an old man who is looking into it. On one side of the page, Death striking an infant in its cradle; on the other, a merchant about to ship his goods is intercepted by Death.

On the title-page to a German jeu d'esprit, in ridicule of some anonymous pedant, there is a wood-cut of Death mounted backwards on an ass, and near him a fool hammering a block of some kind on an anvil. The title of this satirical morsel is "Res Mira. Asinus sex linguarum jucundissimis anagrammatismis et epigrammatibus oneratus, tractionibus, depositionibus, et fustuariis probè dedolatus, hero suo remissus, ac instar prodromi præmissus, donec meliora sequantur, Asininitates aboleantur, virique boni restituantur: ubi etiam ostenditur ab asino salso intentata vitia non esse vitia. Ob variam ejus jucunditatem, suavitatem et versuum leporem recusatus, anno 1625." The address to the reader is dated from Giessen, 19th June, 1606, and the object of the satire disguised under the name of Jonas Melidæus.

"Les Consolations de l'ame fidelle contre les frayeurs de la mort, par Charles Drelincourt." Amsterdam, 1660. 8vo.

"Deugden Spoor De Vijfte Der-Eeringe Aen de Medicijas met sampt Monsieur Joncker Doctor Koe-Beest ende alle sijne Complicen." Death introduces an old man to a physician who is inspecting a urinal. 12mo.

Death leading an old man with a crutch, near a charnel-house, inscribed MEMENTO MORI. At top these verses:

Il faut sans diferer me suivre
 Tu dois être prêt a partir
 Dieu ne t'a fait si longtemps vivre
 Que pour l'aprendre à bien mourir.

A Amsterdam chez Henri Desbordes. Another print, with the same design. "Se vendent à Londres par Daniel Du Chemin." On a spade, the monogram **HF** 8vo.

"Reflexions sur les grands hommes." In the fore-

ground various pranks of Death. In the distance, a church-yard with a regular dance, in a circle, of men, women, and Deaths, two of the latter sitting on a monument and playing on a violin and violoncello. Engraved by A. D. Putter. 12mo.

"La Dance Macabre, or Death's Duell," by W. C. *i. e.* Colman. Printed by Wm. Stansby, no date, 12mo. It has an elegantly engraved frontispiece by T. Cecill, with eight compartments, exhibiting Death with the pope, the emperor, the priest, the nobles, the painter, the priest, and the peasant. The poem, in six line stanzas, is of considerable merit, and entirely moral on the subject of Death, but it is not the Macaber Dance of Lydgate. At the end, the author apologizes for the title of his book, which, he says, was injuriously conferred by Roger Muchill upon a sermon of Dr. Donne's, and adds a satirical epistle against "Muchill that never did good." There certainly was a sermon by Donne, published by Muchill or Michel, with the title of "Death's Duell."

There appears to have been another edition of this book, the title-page only of which is preserved among Bagford's collections among the Harl. MSS. No. 5930. It has the same printed title, with the initials W. C. and the name of W. Stansby. It is also without date. This frontispiece is on a curtain held by two winged boys. At the top, a figure of Death, at bottom another of Time kneeling on a globe. In the right-hand corner, which is torn, there seems to have been a hand coupé with a bracelet as a crest; in the left, a coat of arms with a cross boutoné arg. and sable, and four mullets, arg. and sable. On each side, four oval compartments, with the following subjects. 1. A pope, a cardinal, and four bishops. 2. Several monks and friars. 3. Several magistrates. 4. A schoolmaster reading to his pupils. 5. An emperor, a king, a queen, a duke, a duchess, and a male attendant. 6. A group of noblemen or gentle-

men. 7. A painter painting a figure of Death, in the back ground a woman who seems to be purchasing articles of dress. 8. Two men with spades, one of them digging. This very beautiful print is engraved by T. Cecil. On the top of each of the above compartments, Death holds a string with both his hands.

“Theatrum omnium miserarum.” A theatre filled with a vast number of people. In the centre, an obelisk on a pedestal, behind which is a small stage with persons sitting. In the foreground, Death holding a cord, with which three naked figures are bound, and another Death with a naked figure in a net. Between these figures symbols of the world, the flesh, and the Devil. 4to.

“Les Consolations de l’Ame fidelle contre les frayeurs de la mort.” Death holds his scythe over a group of persons, consisting of an old man and a child near a grave, who are followed by a king, queen, and a shepherd, with various pious inscriptions. 8vo.

“La maniere de se bien preparer à la mort, par M. de Chertablon.” Anvers, 1700, 4to.

In an engraved frontispiece, a figure of Time or Death trampling upon a heap of articles expressive of worldly pomp and grandeur, strikes one end of his scythe against the door of a building, on which is inscribed “STATVTVM EST OMNIBVS HOMINIBVS. SEMEL MORI. Hebr. ix.”

At the bottom, within a frame ornamented with emblems of mortality, a sarcophagus with the skeleton of a man raised from it. Two Deaths are standing near, one of whom blows a trumpet, the other points upward with one hand, and holds a scythe in the other. On one side of the sarcophagus are several females weeping; on the other, a philosopher sitting, who addresses a group of sovereigns, &c. who are looking at the skeleton.

“Palingenii Zodiacus Vitæ.” Rotterdam, 1722.

12mo. Death seizes a sitting figure crowned with laurel, perhaps intended for Virtue, who clings to a bust of Minerva, &c.

Death leading a bishop holding his crosier. He is preceded by another Death as a bellman with bell and lantern. Above, emblems of mortality over a label, inscribed "A Vision." 12mo.

Scene, a church-yard. Death holding an hour-glass in one hand levels his dart at a young man in the habit of an ecclesiastic, with a mask in his hand. "Worldage inv. Boitard sculp." The book unknown. 8vo.

Three figures of Death uncovering a circular mirror, with a group of persons dying, &c. At bottom, IN-GREDIMVR. CVNCTI. DIVES. CVM. PAUPERE. MIXTVS. J. Sturt sculp.

Death touching a globe, on which is inscribed VANITY, appears to a man in bed. "Hayman inv. C. Grignion sc." 8vo.

To a little French work, intitled "Spectriana," Paris, 1817, 24mo. there is a frontispiece on copper representing the subject of one of the stories. A figure of Death incumbered with chains beckons to an armed man to follow him into a cave.