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Henry Green

March 25<sup>th</sup> 1870.

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*The Polbein-Society. Fac-simile reprints, 2.*

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# Icones Historiarum Veteris Testamenti.

*A PHOTO-LITH FAC-SIMILE REPRINT FROM  
THE LYONS EDITION OF 1547.*

EDITED BY  
HENRY GREEN, M.A.

<sup>c</sup>  
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ICONES  
HISTORIA-  
RVM VETERIS  
TESTAMENTI,

\*

Ad vinum expressæ, extremâque diligentia emendatiores  
factæ, Gallicis in expositione homœoteleutis,  
ac versus ordinibus (qui prius  
turbati, ac impares) suo  
numero restitutis.

\*



L V G D V N I,  
Apud Ioannem Frellonium,  

---

1547.

**FRANCISCVS FRELLONIVS**  
Christiano Lectori S.

En tibi, Christiane lector, sacrorum canonum tabulas, cum earundem & Latina & Gallica interpretatione officiosè exhibemus: Illud in primis admonentes, ut reiectis Veneris, & Dianæ, cæterarúmque dearú libidinosis imaginibus, quæ animum uel errore impediunt, uel turpitudine labefactât, ad has sacrosanctas Iconas, quæ Hagiographorum penetralia digito commonstrant, omnes tui conatus referantur. Quid enim pulchrius, aut Christiano homine dignius, quàm ad has res animû adicere, quæ solæ fidei mysteria sapiunt, & Deum creatorem nostrum unicè amare, ac ueram religionem profiteri præcipiunt? Tuum igitur erit hunc nostrum laborem æquo animo suscipere, ac cæteros commonefacere, ut eiusmodi omnia ad Dei largitoris beneficentissimi gloriam, & honorem dirigere meminerint. Vale  
Lector, & fruerere.

# Nicolai Borbonii Vando-

perani Poetae Lingonensis  
Ad Lectorem Carmen.



VPER in Elyfio cum fortè erra-  
ret Apelles,

Vnà aderat Zeufis, Parrhafiusque  
comes.

Hi duo multa fatis fundebant uerba: sed ille  
Interca mœrens & taciturnus erat.  
Mirantur comites, farique hortâtur, & urgēt:  
Suspirans imo pectore Coûs, ait:  
O famæ ignari, superis quæ nuper ab oris  
(Vana utinã) Strygias uenit ad ufq; domos;  
Scilicet, effe hodie quendã ex mortalibus unũ,  
Ostendat qui me uosque fuiſſe nihil:  
Qui nos declaret Pictores nomine tantũ,  
Picturæ que omneis ante fuiſſe rudes.  
Holbius eſt homini nomẽ, qui nomina noſtra  
Obscura ex claris, ac propè nulla facit.  
Talis apud Manes querimonia fertur: & illos  
Sic equidem meritò cen eo poſſe queri.

Nā tabulā si quis uideat, quā pinxerit Hansus  
 Holbius, ille artis gloria prima sua:  
 Protinus exclamet, Potuit Deus edere mōstrū  
 Quod uideo: humanæ nō potuēre manus.  
 Icones hæ sacræ tanti sunt (optime lector)  
 Artificis, dignum quod uenerēris opus.  
 Proderit hac pictura animum pauisse salubri,  
 Quæ tibi diuinās exprimit historias.  
 Tradidit arcano quæcūque uolumine Moses,  
 Totque alii uates, gens agitata Deo,  
 His HANSI tabulis repræsentantur: & unā  
 Interpres rerum sermo Latinus adest.  
 Hæc legito. Valeat rapti Ganymedis amator:  
 Sintque procul Cypriæ turpia furta Deæ.

*Eiusdem Borbonij Poetæ.*

Δίσιχορ.  
 Ωξέμ' ἰδὲ μ' εἰδὼ λαθραῖς ἐμπροστίη ὁμοίαι,  
 Ολβιῶν δ' ἔργον δέξασθαι τὸτο χερσίν.

*Latinè idem penè ad uerbum.*

Cernere uis, hospes, simulacra simillima uiuis?  
 Hoc opus Holbinæ nobile cerne manus.

# Gilles Corrozet

Aux Lecteurs.

**E**N regardant ceste tapissierie  
L'œil corporel, qui se tourne, & uarie,  
Y peut auoir un singulier plaisir,  
Lequel engendre au cœur certain desir

D'aimer son Dieu, qui a fait tant de choses  
Dedans la letre, & sainte Bible encloses.

Ces beaux portraictz seruiront d'exemplaire,  
Monstrant qu'il fault au Seigneur Dieu complaire:  
Exciteront de luy faire seruice,

Retireront de tout peché, & uice:  
Quand ilz seront insculpez en l'esprit,  
Comme ilz sont painctz, & couchez par escrit.

Donques ostez de uoz maisons, & salles  
Tant de tapis, & de peintures selles,  
Ostez Venus, & son filz Cupido,  
Ostez Heleine, & Phyllis, & Dido,

Ostez au tout fables & poesies,  
Et receuez meilleurs fantasies.

Mettez au lieu, & soyent uoz chambres ceme'tes  
Des dictz sacrez, & des hystoires saintes,  
Telles que sont celles que uoyez cy  
En ce liuret. Et si faites ainsi,  
Grandz & petis, les ieunes & les uieux  
Auront plaisir, & au cœ'ur & au yeulx.

Plus que moins.

**D**E I Omnipotentis uerbo creatur, ac benedicuntur terra, dies, nox, cœlum, mare, sol, luna, stellæ, pisces, & bestix terræ. Creatur quoque Adam & Heua.

G E N E S I S I.



*Dieu fait le ciel dès le commencement,  
Puis terre, & mer, & tout humain ouvrage:  
Adam, & Heue il fait semblablement  
Pleins de raison formez à son image.*

[www.libto.com.cn](http://www.libto.com.cn) **A D A M** in paradiso uoluptatis constituitur,  
cui interdicitur ligno uitæ. Serpentis astutia  
Adam & Heua seducuntur.

**G E N E S I S    I I . &    I I I .**



*Dieu leur deffend que de l'arbre de Vie  
Ne mangent fruit, sur peine de la Mort:  
Mais le serpent, ayant sur eux enuie,  
Fait tant qu'Adam au fruit de l'arbre mord.*

[www.libtool.com.cn](http://www.libtool.com.cn)  
ADAM, & HEVA cognito peccato suffugi-  
unt faciem DEI, ac morti obiiciuntur. Cherubim ante paradisum uoluptatis cū flam-  
meo gladio collocatur.

GENESIS III.



*Pour le peché qu'ilz scirent contre Dieu,  
Furent maudictz chascun selon l'offense:  
Puis Cherubim les met hors de ce lieu,  
Et contre mort n'eurent plus de defense.*

**B**

A D A M iubetur foderè & arare terram , eie-  
ctus è paradiso. Mulier sub viri potestate  
constituitur, & in dolore parit.

G E N E S I S   I I I .

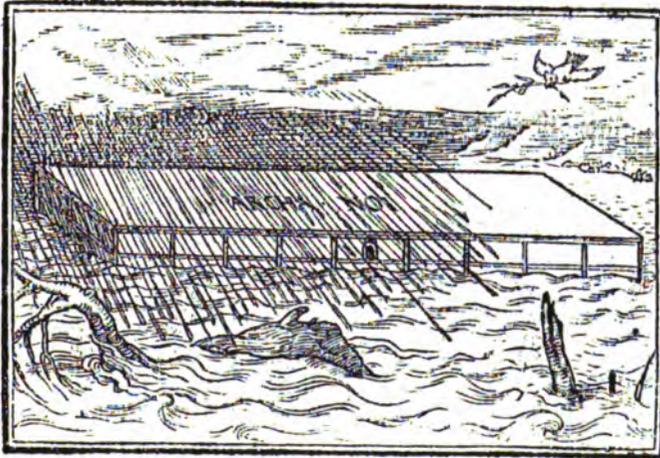


En grand labeur, & sueur de son corps  
Le pere Adam a sa vie gagnée,  
Heue tandis en doloieux effortz  
Subiecte à l'Homme enfante sa lignée.

[www.libtool.com.cn](http://www.libtool.com.cn)

**N** O E iustus iussu Domini arcam ingreditur:  
ceteris diluuiio interemptis, seruator. Emif-  
sis coruo, & columba, ex arca egreditur.

**G E N E S I S   V I I .**

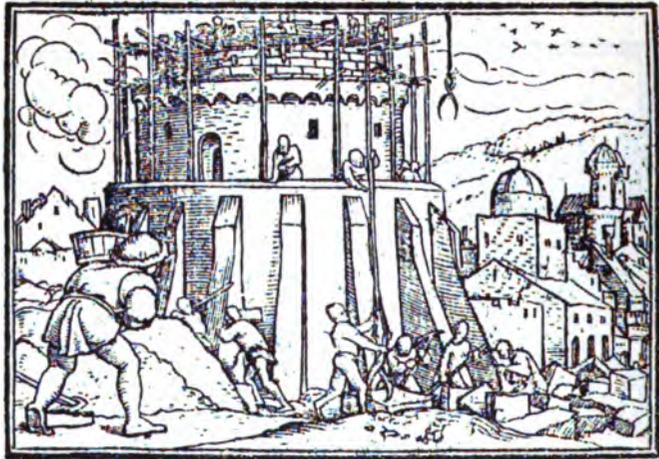


*Tous les humains par l'univers deluge  
Furent peris, Noé le Patriarche  
Par le uoloir de Dieu, & pour refuge  
Avec les siens, cntra dedans son arche.*

**B 2**

**BABEL** turris ædificatur, ex qua linguarum  
confusio suboritur.

**G E N E S I S** · X I .



*Nembroth geant commença à construire  
La Tour Babel, dicte confusion:  
Mais Dieu uoulant si grand orgueil destruire,  
Es langues mist toute diuision.*

**A** **BR** **AB** **A** **M** **h** **o** **s** **p** **i** **t** **i** **o** **s** **u** **s** **c** **i** **p** **i** **t** **A** **n** **g** **e** **l** **o** **s** .  
Promittitur ei Isaac. Post ostium tabernacu-  
li ridet Sara. Sodomorum interitus Abra-  
hæ prædicatur. Orat pro Sodomitis.

**GENESIS XVIII.**



*A* *Abrabam* *les* *Anges* *ont* *promis*  
*D'* *auoir* *un* *filz*, *Sara* *n'en* *fait* *que* *rire*:  
*A* *deux* *genoux* *pour* *Sodome* *s'est* *mis*,  
*En* *priant* *Dieu* *de* *retarder* *son* *ire*.

**B 3**

**A B R A H A E** fides tentatur. Filium suum Isaac  
immolare iubetur. Angelus Abraham ac-  
clamat, ne filium occidat.

**GENESIS XXII.**



*Dieu commanda à Abraham de faire  
De son enfant Isaac sacrifice:  
Au mandement uoulant doncq' satisfaire,  
Dieu fut content de sa foy & iustice.*

[www.libtool.com.cn](http://www.libtool.com.cn)

**I A C O B** per astutiam matris præcipit benedictionem Esau. Tristatur Isaac. Esau consolatur.

**GENESIS XXVII.**



*Le bon Iacob par conseil de sa mere  
Eut d'Isaac la benediction:  
En se faignant estre Esau son frere,  
Qui se marrit de la deception.*

[www.libtool.com.cn](http://www.libtool.com.cn) **I O S E P H** quod accusarit fratres, & somnia uiderit, in cisternam mittitur. E cisterna extractus, Israhelitis uenditur.

**G E N E S I S    X X X V I I .**



*L'enfant Ioseph fut mis en la cisterne,  
Pour un sien songe à ses freres predict,  
Mais du Seigneur la prouidence eterne  
A des marchans permit qu'on le uendit.*

[www.libtool.com.cn](http://www.libtool.com.cn)  
P H A R A O N I S somnia de septem bobus . &  
spicis , eductus e carcere Ioseph exponit:  
Superque annonam Aegypti constituitur.

GENESIS XLI.



Au souef dormir Pharaon se dispose,  
Sept espicz uoit, et sept beufz en songeant,  
Ioseph mis hors de prison, luy expose:  
Qui sur Egypte est fait maistre, et regent.

C

**I A C O B** moriturus adoptat sibi Ephraïm  
& Manassém , filios Ioseph : benedicítque  
eisdem.

**GENESIS XLVIII.**



*Jacob uoyant le sien eage prefix,  
Et qu'il estoit bien pres de son deces,  
Il adopta de Ioseph les deux filz,  
L'un Ephraim, & l'autre Manasses.*

Ioseph est mort, & mis en sepulture. Filii Israel in Aegypto  
dura seruitute opprimuntur. Obstetricum  
piarum industria exprimitur.

EXODI I.



*Ioseph est mort, & mis en sepulture,  
Israël souffre une grand tyrannie,  
Matrônes sont de si douce nature,  
Qu'elles ont sauué à tous mastes la uie.*

[www.libtool.com](http://www.libtool.com) **MOYSES** pascit oues. Videt **DEVM** in ru-  
bo. Mittitur ad filios Israel, & Pharaonem  
oppressorem.

EXODI III.



*Le bon Moyse en ses brebis gardant  
Fut enuoyé au peuple Israélite  
De Dieu, qu'il uit en un buisson ardent,  
Aussi deuers Pharaon roy d'Egypte.*

MOYSES, & Aaron aggrediuntur Pharaonem. Populus magis, ac magis opprimitur. Incusantur à populo Moyfes, & Aaron.

EXODI V.



Avec son frere est Moÿse adreſſé  
Vers Pharaon, priant pour Iſraël:  
De plus en plus fut le peuple oppreſſé  
Par celuy Roy, & ſon peuple cruel.

C 3

**P**HARAO induratus, insequitur Israëlitas,  
& submergitur. Murmurant Israëlitæ, despe-  
rantes de salute. Gradiuntur per mediu ma-  
ris siccis pedibus. Parta uictoria **D E V M**  
adorant.

**E X O D I   X I I I I . &   X V .**



*Tous les enfans d'Israël s'amasserent,  
La rouge mer leur fait uoye, au deuant  
Partit ses eaux, tant qu'a pied sec passerent:  
Mais Pbaraon fut noyé les suyuant.*

**I S R A E L I T A E** in desertum Sin profiscun-  
tur. Murmurantibus pro cibo, pluit **D E V S**  
coturnices, & man.

**E X O D I   X V I .**



*Iceux passés, ilz se mettent en uoye  
Dens les desertz: & pour mieulx les pourueoir,  
Nostre Seigneur la manne leur enuoye,  
Qu'il leur faisoit du ciel en bas plouuoir.*

ISRAELITAE ad montem Sinai castramentantur. Iubetur populus sanctificari. In tonitru, & fulgure apparet DEVS, ut à populo timeatur.

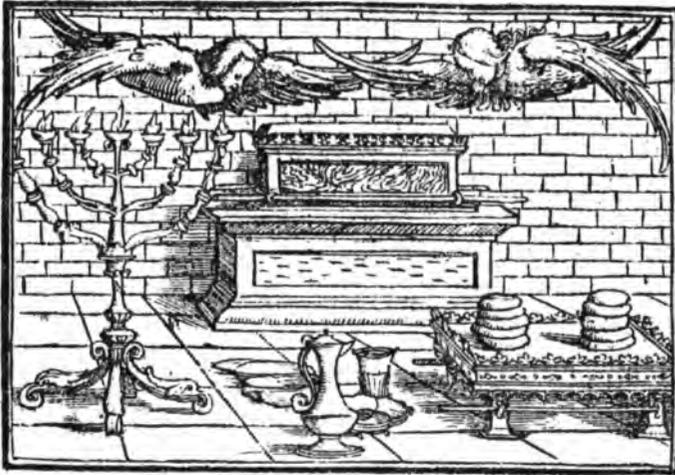
EXODI XIX.



*Ceux d'Israël établirent leurs tentes  
En Sinai, chascun se sanctifie:  
Puis par tonnerre, & par foudres patentes  
Notre Seigneur sa grandeur norifie.*

**I**SRÆLITIS iubentur formari arca, men-  
sa, & candelabrum ad primitias Domino  
offerendas. Panes propositionis ad men-  
sam apponuntur.

EXODI XXV.



*L'arche se fait, la belle table, aussi  
Le chandelier, par disposition  
De nostre Dieu, sur ceste table cy  
On met les pains de proposition.*

**D**

**MOYSE** instauratis tabulis montem ascendit. Orat **DEVM** ut cum populo gradiatur. Prohibetur societas gentium, & idolatria.

**EXODI XXXIII.**



*Dieu escriuit les Tables de la Loy,  
Moyse enclin à deux genoux, le prie  
Pour Israel, en ferme, & uiue foy:  
Dieu luy deffend payenne idolatrie.*

**M**oyses de offerendis armentis, pecoribus, & ouibus, e tabernaculo testimonii à Domino ritè instruitur.

LEVITICI I.



*Dieu à Moÿse enseigna son office,  
Luy demonſtrant par mandementz nouveaux  
Comme il conuient faire le sacrifice  
Des gras moutons, des uaches, & des ueaux.*

www.libtool.com MOYSES iussu DOMINI turba undique  
ante fores tabernaculi congregata, Aaro-  
nem, & filios eius consecrat.

LEVITICI VIII.



*Au mandement de Dieu le Createur,  
Present le peuple, Aaron fut sacré  
Sur Israël, grand Euesque & pasteur,  
Et tous ses filz chascun en son degré.*

**NADAB & ABIU**, Aaron filii, contra præceptum **DOMINI** ignem alienum offerentes, flammis consumuntur.

**LEVITICI X.**



*Nadab, avec Abiu, pour autant  
Que feu estrange au Seigneur Dieu offrirent  
Contre son uueil (leur orgueil abatant)  
Par feu soudain entre flammes perirent.*

**D 3**

[www.libtool.com.cn](http://www.libtool.com.cn) MOYSEI præcepta quædam moralia, & ceremonialia à Domino præcipiuntur.

LEVITICI XIX.



*Dessus le mont Dieu enseigne à Moïse  
Ses mandementz, qui sont les Loix morales:  
Puis luy apprend l'observance, & la guise,  
Pour accomplir les Ceremoniales.*

**MOYSES & AARON** uiros ad pugnam  
aptos, iuxta duodecim tribus Israël, nume-  
rant. Tribus Leui super tabernaculum con-  
stituitur.

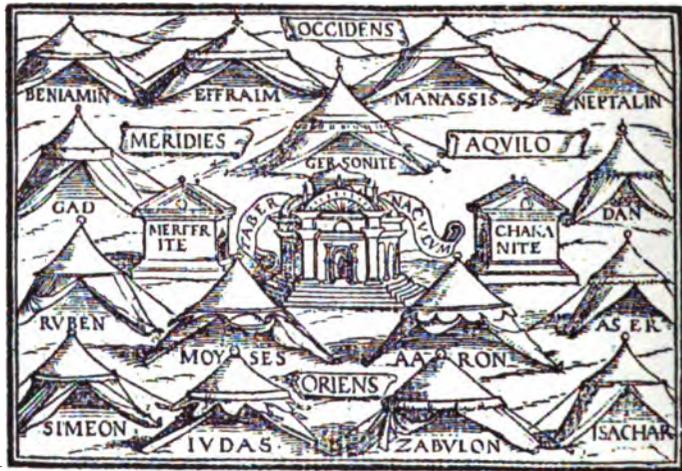
**NUMERI I.**



*Moyse eslit, & nombre entierement  
Les hommes fortz, de uailance emoblis,  
Ceux de Leui ont le gouuernement  
Du tabernacle, ou ilz sont establis.*

www.libtool.com **MOYSES & AARON**, recensitis familiarum principibus iuxta mandata DEI, castrorum stationes ordinant.

**NUMERI II.**



*Après Moÿse (au mandement de Dieu)  
A ceux qui sont des familles les princes,  
Il ordonna leur assiette & leur lieu,  
En trauersant les pays, & provinces.*

CORE, DATHAN, & ABIROM in Moysen  
murmurantes, absorbentur cum multis à  
terra.

NVMERI XVI.



*Core, Dathan, & Abirom murmurent  
Contre Moysse & son autorité:  
Mais tout subit en terre absorbez furent,  
Comme chascun auoit bien mérité.*

E

[www.libtool.ch](http://www.libtool.ch) ISRAEL rebellis serpentibus ignitis percutitur. Serpentem æneum pro signo erigit Moy ses: quem cum percussi aspiciunt, sanantur.

NUMERI XXI.



*Par les serpens ardens l'homme greué,  
Pour y trouuer remede souverain,  
Estoit guery, quand il auoit leué  
Le sien regard uers le serpent d'airain.*

ISRAËLITAE uictis Madianitis, prædam  
afferunt ad Moysen, & Aaron. Virginibus  
reſeruatis, mulieres interficiuntur. Præda ex  
æquo diuiditur.

NVMERI XXXI.



*Du tout deſſaietz ſont les Madianites,  
(La uierge ſauue) eſt toute femme occiſe  
Par les uainqueurs hommes Iſraëlites:  
Et puis entre eux la proye ſe diuiſe.*

[www.libtool.com.cn](http://www.libtool.com.cn) MOYSES in solitudine campestri, Israëlitis  
quæ gesta fuerant à monte Horeb, repetir.  
Principes populo secum constituit.

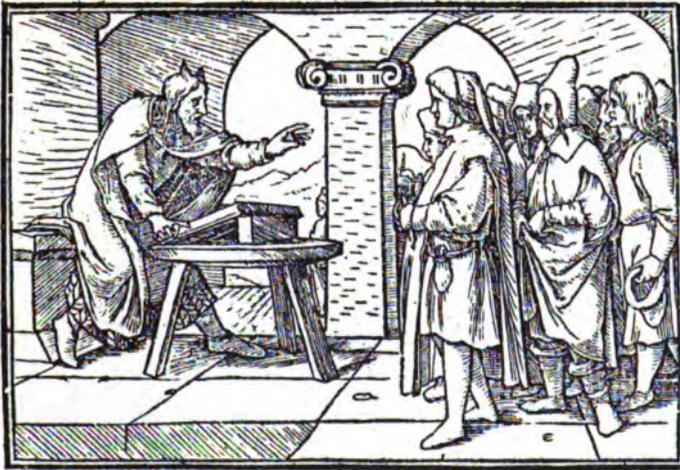
DEUTER. I.



*Moyse compte, & à entendre donne  
Ce qui fut fait, depuis le partement  
Du mont Horeb. Puis avec soy ordonne  
Des Gouverneurs, pour son supportement.*

**M O Y S E S** de discendis & faciendis **D E I** præceptis, non modò apertè, sed etiam acriter, **populum monet.**

**D E V T E R. I I I I.**



*Moyse apres aigrement admoneste  
Ceux d'Israel d'apprendre & obseruer  
La Loy de Dieu bonne, sainte & honeste,  
Et ses preceptz (tant bien faitz) conseruer.*

**E 3**

[www.libtool.com](http://www.libtool.com) **M**oyses de Sacerdotum & Leuitarum uictu  
solicitus decernit. **C**H R I S T V S promit-  
titur. Pseudopropheta occidendus, & quo-  
modo dignoscendus.

DEUTER. XVIII.



*Moÿse a ſoing du uire des Leuites,  
Et Ieſus Chriſt eſt aux hommes promis:  
Le faux prophete à ſes mœurs hypocrates  
Eſt recogneu: & doit eſtre à mort mis.*

I OSVE cum Israëlitarum exercitu, trans Ior-  
danem reges interficit.

I OSVE XII.



Iosué Duc d'Israël quand il eut  
Passé Iordain avec son exercite,  
Trente & un Roy il occit, puis esleut  
La terre aux siens, & chascun lieu limite.

[www.libtool.com.cn](http://www.libtool.com.cn)  
I V D A S dux Israëlitarum, expugnat Chana-  
næos. Adonibezec cæsis manuum ac pedū  
summitatibus, in Ierusalē captiuus ducitur.

I V D I C V M I.



Le Duc Iudas Chananée guerroye,  
Et pris captif Adonibezec Roy  
Les piedz, & mains luy tranche, & puis l'enuoye  
A la cité, en si piteux arroy.

Rv r ii colligens spicas in agro Booz, inuenit  
gratiam coram eo . Collectasque spicas de-  
fert ad Socrum.

R V T H I I.



*Ruth ua aux champs pour le bled, qui reſtoit  
Aux moisſonneurs, en eſpicz recueillir,  
Deuant Booz (à qui le champ eſtoit)  
Grace trouua, qui la fait accneillir.*

F

[www.libtool.com](http://www.libtool.com) **ANNA** Elcanæ uxor diu sterilis, Heli sacerdote  
te super sellam ante postes templi Domini se-  
dente, corde orans, à Deo filium Samuelem  
impetrat.

I. REGVM I.



*Ame ne peut d'Elcana son mary  
Avoir enfans, mais le Seigneur receut  
Son oraison faicte de cœur marry,  
Et luy donna que Samuel conceut.*

S A V L à Samuele ungitur in Regem super  
Israël. Iuxta sepulcrum Rachel datur ei si-  
gnum, quo se à Deo in Regē unctum credat.

I. R E G V M X.



Par Samuel prophete saint, & digne  
Saul est oinct Roy dessus Israël:  
Et pour le croire il luy donne le signe  
De seurcté, pres le tombeau Rachel.

[www.libtool.com.cn](http://www.libtool.com.cn) **D A V I D** Saulis armis reiectis , ac solius Dei  
potentia confisus , lapide funda iacto Goliath  
interficit. Philisthæos in fugam uertit.

I. REGVM XVII.



*David occit Goliath d'une pierre,  
Sans estre armé, en Dieu se confiant.  
Par un enfant le geant mis par terre,  
Des Philistins l'ost retourne fuyant.*

DAVIDI nuntiatur Philisthæos Ceilam op-  
pugnasse, & arcas diripuisse: qui consulto bis  
Domino, Ceilam à Philisthæis liberat.

I. REGVM XXIII.



*On a noncé au preux Dauid, comment  
Des Philistins Ceile est assaillie:  
Ayant de Dieu prins conseil doublement,  
La deliura faisant sur eux saillie.*

F 3

www.libtool.com.cn  
DAVIDI mors Saulis & Ionathæ nuntiatur.  
Tristatur Dauid, ac eum, qui mentitus fue-  
rat se occidisse Saulem, occidi iubet.

II. REGVM I.



Vn faux herault au Roy Dauid reuele,  
Le Roy Saul & son filz estre mort,  
Pensant porter quelque bonne nouuelle:  
Mais por le faict uanté, fui mis à mort.

DAVID Philistinos profligat, eosque sibi tributarios facit. Adarézzer Rex Soba percussus.

II. REGVM VIII.



Le Roy David fait à soy tributaires  
Les Philistins, anciens ennemis,  
Et en fin uient à chef de ses contraires,  
Adarezzer Roy de Sobe à mort mis.

**DAVID** ab exercitu Vriam reuocat, ut cum uxore dormiēs celaretur adulterium. Vrias, acceptis à Dauide literis, ad exercitū remittitur, & ibi occiditur.

II. REGVM XI.



*David uoulant l'adultere celer  
Mande Vrias, & luy baille une lettre:  
Puis luy commande à la bataille aller,  
Par telle fraude il le fait à mort mettre.*

[www.libtool.com.cn](http://www.libtool.com.cn)  
DAVID arguitur homicidii à Nathan, propo-  
sita illi parabola diuitis, & pauperis. Rabbath  
urbs Ammonitarū à Dauid expugnatur.

II. REGVM XII.



*Nathan adresse à Dauid sa parole  
Pour l'homicide ayant esté commis,  
Et le reprint par une parabole:  
Deuant Rabbath aussi le siege est mis.*

G

[www.libtool.com](http://www.libtool.com) **ABSALOM** astu, & prudentia Ioab, & mulieris Thecuitidis reuocatur. Ioab messe succensa, introductus Absalom à patre osculatur.

IL REGVM XIII.



*Par le moyen d'une femme, & prudence,  
Tant fait Ioab, que Dauid se rapaise  
Vers Absalom, qui uient en reuerence  
S'humilier, & son pere le baise.*

**A** M A S A conuocat Iudā contra Sebam:quem  
osculatus Ioab, in itinere iuxta lapidē gran-  
dem dolose interficit.

II. REGVM XX.



*Amasa uient d'assembler gens de guerre  
Contre Seba, & Ioab le salue  
Par trahison aupres de la grand pierre,  
Et en fignant de l'embrasser, le tue.*

G 2

www.libtool.com.cn  
**ABISAG** puella pulchra seni Dãuidi frigido  
datur, quæ eum dormientem calefaciat.

III. REGVM. I.



*Quand David fut deueni foible & uieux,  
On luy bailla Abisag la pucelle,  
Pour l'eschauffer, qui sans faict uicieux  
Par maintes nuictz dormit avec icelle.*

H I R A M mittit seruos ut gratulentur Salomoni. Salomon petit ligna ab Hiram in ædificationem templi.

III. REGVM V.



Le roy Hiram ses seruiteurs enuoye  
Vers Salomon, avec salut tresample:  
Lors le requiert Salomon qu'il pouruoye  
Luy donner bois pour construire son Temple.

G 3

[www.libtool.com.cn](http://www.libtool.com.cn) IEROBOAM consulit Ahiam prophetam,  
per uxorem, de ualitudine filii ægroti. At  
illa reuersa, ac limen domus ingrediente,  
Abia moritur.

III. REGVM XIII.



*Ieroboam enuoye son espouse,  
Pour de son filz malade s'enquerir  
Vers Abias, qui sa mort luy propose,  
Et elle entrant l'enfant s'en va mourir.*

E L I A s ostendit sacerdotibus Baal, Deum  
Israël esse uerum Deum, Deo id testificante  
per ignem cōsumentem holocaustum Eliæ.  
Sacerdotes Baal interficiuntur.

III. REGVM XVIII.



*Elie met le beuf. dessus l'autel,  
Le feu du ciel descend sans artifice,  
Et pour monstrer que le Dieu d'Israël  
Est le uray Dieu, brusle le sacrifice.*

www.libtool.com.cn  
**ELIAS diuidit aquas pallio. Raptus in caelum  
non inuenitur. Eliseum irridentes pueri lacerantur ab urfis.**

IIII. REGVM II.



*Cbeitax ardens rauirent, & leuerent  
Elie en l'air, dedans un char de feu:  
Deux ours du bois les enfans estranglerent,  
Lesquelz auoyent moqué l'homme de Dieu.*

**I O I A D A** pontifex, Athalia occisa, constituit  
Ioas Regem super Israël. Mathan sacerdos  
Baal coram altari interficitur.

I I I I .      R E G V M      X I .



*Par Ioiada, Ioas constitué  
Sur Israël fut en l'estat Royal:  
Et Mathan presbtre idolatre tué,  
Deuant l'autel de son faulx Dieu Baal.*

H

[www.libtool.com](http://www.libtool.com) **A**CHAZ rex Iuda idololatra, consecrat filium suum per ignem. Ierusalem obsessa, petit auxilium à Rege Assyriorum.

IIII. REGVM XVI.



*Le roy Achaz idolatre devint,  
En feu ardent son filz il sacrifie:  
Puis quand la guerre encontre luy survint,  
Secours demande au roy d'Assyrie.*

Iosias legitt Deuteronomium coram populo. Idola demolitur, & sacerdotes Baal occidit.

IIII. REGVM XXIII.



Le Roy Iosie au peuple Iudaique  
Deuteronomie il lit de bout en bout:  
Et son pays purgeant d'erreur inique,  
Il fait bruyler les idoles par tout.

[www.libtool.com.cn](http://www.libtool.com.cn) A D A M genealogia usque ad filios Esau & Iacob, breuiter repetitur.

I. PARALIP. I.



*Icy recite & nombre briuelement  
Iusqu'a Iacob, la genealogie,  
Depuis Adam, des le commencement,  
Qui fut soubz Dieu gouvernée & regie.*

**S**AUL **con**tra Philisthæos infeliciter pugnans,  
seipsum interimit. Eius arma in templo Dei  
ipsoꝝ consecrantur: caput uerò à Philisthæ-  
is in Templum idolorum defertur.

I. PARALIP. X.



*Saul faisant la guerre aux Philisthins.  
Soy mesme occit, quand sa perte contemple:  
Les Philisthins entre tous leurs butins,  
Portent le chef de Saul en leur temple.*

H 3.

[www.libtool.com.cn](http://www.libtool.com.cn) **DAVID** allata Arca benedicit populo, quem etiam cibatur. Ministros Arcae ad laudandum Deum in instrumentis musicis constituit.

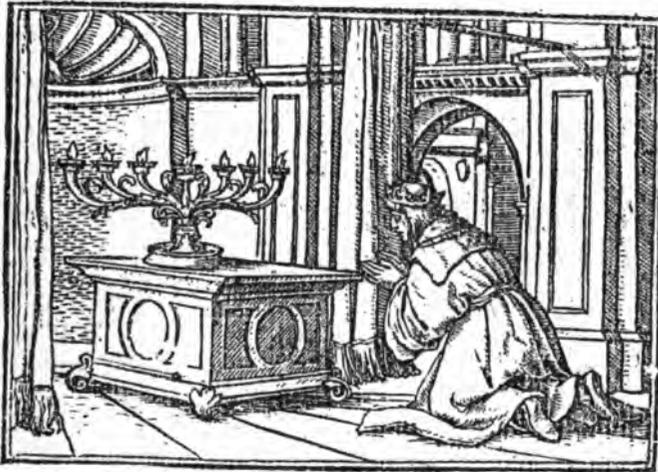
I. PARALIP. XVI.



*Le Roy David deuant l'Arche de Dieu  
Benit le peuple, & à manger luy donne:  
Et pour louer le Seigneur, au saint lieu  
Musiciens, & instrumens ordonne.*

SALOMON in excelsum Gabaon sacrificaturus abijt. Petit à Deo sapientiam & scientiam ad iudicandum populum.

II. PARALIP. I.



*En Gabaon Salomon sacrifie,  
Puis prie à Dieu luy donner sagesse:  
Dieu parle à luy, & si luy certifie  
Qu'il luy donra Sapience, & Richesse.*

[www.libtool.com](http://www.libtool.com) SALOMON benedicit congregationi. Gratias  
agit ob impletas promissiones Dauidi factas.  
Orat vt exaudiantur in templo orantes.

II. PARALIP. VI.



Salomon Roy benit les assistans,  
Rend grace à Dieu, des promesses parfaites,  
Priaat pour ceux, qui seront persistans  
Es oraisons, qu'agreables soyent faittes.

**S E S A C** Rex Aegypti, ob derelictum à Iudæis  
Dominum, clypeos aureos, quos fecerat Sa-  
lomon, omnesque thesauros domus Dei se-  
cum aufert.

II. PARALIP. XII.



*Vn Roy d'Egypte, aux Iuifz tous vaincuiz,  
(Pourtant qu'auoyent laissé Dieu leur Seigneur)  
Osta thresors, boucliers d'or, & escuz,  
Que Salomon auoit faict pour honneur.*

[www.libtool.com](http://www.libtool.com) SENNACHERIB blasphemus inuadit Iudā.  
Ezechias hortatur populum ad fiduciam in  
Deum. Orante Ezechia, Angelus Assyrios  
persequitur.

II. PARALIP. XXXII.



*Sennacherib en Judée fait guerre,  
Ezechias le peuple en Dieu exhorte,  
Et luy priant, Assyriens par terre  
L'ange poursuit en sa puissance forte.*

CYRVS à Deo inspiratus, redditis uasis tem-  
pli, quæ abstulerat Nabuchodonosor, remit-  
tit populum ad reedificandam Ierusalem.

I. ESDRAE I.



Le Roy Cyrus de Dieu bien inspiré,  
Rend les uaisseaux pour faire au temple office:  
Puis il permit (comme estoit desiré,)  
Ierusalem estre en son edifice.

[www.libtodd.com](http://www.libtodd.com) N E H E M I A S pincerna Regis Artaxerxis,  
pro populo afflicto, qui de Ierusalem super-  
erat, Deum orat.

II. ESDRAE I.



*Nebemias seruant Artaxerxes,  
(Pleurant à Dieu, pour la captiuité  
De tous Iuisz) eut au Roy tel acces,  
Qu'il luy permit refaire la Cité.*

**I O S I A S** quartadecima luna primi mensis, in  
[www.ibtpool.com.cn](http://www.ibtpool.com.cn)  
Ierofolyinis immolat Phase.

**I I I. E S D R A E I.**



*Iosias Roy tressainct se remembra  
Du temps passé: & en Ierusalem  
Sacrifiant, la Pasque celebra  
Iour quatorziesme, au premier mois de l'an.*

[www.libtoto.com](http://www.libtoto.com) **T**OBIA S captiuus inter Assyrios ducitur. Ob-  
dormienti iuxta parietem, hirundinum ster-  
cora calida super oculos eius cadunt, ac cæ-  
cus efficitur.

**T**OBIAE I. & II.



*Le bon Tobie estant captif & uieux  
Dormoit un iour, & lors une arondelle  
Estant là pres, fienta sur ses yeulx,  
Dont perd la ueue, & la clarté tant belle.*

**I O B** bona omnia dissipat Satan , & eius libe-  
ros percutit, expetita facultate à Domino.  
Laudat Deum in sua afflictione.

**I O B I.**



*Iob par Satan (ayant de Dieu licence)  
Souffre en ses biens grand persecution:  
Ses enfans perd, dont il a patience,  
Louant son Dieu en telle affliction.*

www.libtoto.com **ELIPHAZ** arguit Iob de sapientiæ, & mundi-  
tiæ arrogantia. Describit impiorum maledi-  
ctionem, quam falso Iob innocenti tribuit.

I O B      X V.



*A l'affligé dormant affliction  
Eliphaz, Iob argue d'arrogance,  
Et des mauvais la malediction  
Mal attribue à sa iuste innocence.*

I o b. alloquitur Dominus, ostendens ei suam  
iustitiam ex inscrutabilibus suis operibus.  
Iob duplicia pro ablatis restituntur.

I O B      X X X V I I I . & X L I I .



Iob a de Dieu les propos entendus,  
Luy demonstrent par ses œuvres haultaines  
Sa grand iustice, & au double renduz  
Luy sont ses biens, & richesses mondaines.

K

[www.libtool.com.cn](http://www.libtool.com.cn) ASSUERVS, celebrato conuiuio, potentiam  
& gloriam suam ostentat. Vasthi uxore re-  
pudiata, Esther Regina efficitur.

E S T H E R I. & II.



*Assuerus celebrant un conuue  
Repudia Vasthi pour son orgueil,  
Esther trouua en sa beauté si iue,  
Qu'il la fait Royne avec un grand recueil.*

**I V D I T H**, oratione absoluta, uestimentis iu-  
cunditatis exornat se, ut Holofernem uincat  
in Dei gloriam.

**I V D I T H      X.**



*Judith ayant faict oraison latente,  
Parée s'est d'habitx de pompe, & gloire:  
D'Holofernes puis s'en va uers la tente,  
Pour à l'honneur de Dieu auoir uictoire.*

www.libtool.com.cn IVDITH, Holoferne ebrietate sopito, & puella ostium obseruante, caput eius præscindir, & ciuibus suis defert.

IVDITH . XIII.



*Holoferne yure comme une beste  
S'endort, la fille est au guet à la porte:  
A luy dormant Iudith trenche la teste,  
Qu'en Bethulie à ses citoyens porte.*

DAVID spiritu DEI afflatus, Beatitudines  
iusti uiri describit. Impiorum quoque & infu-  
delium interitum prædicit.

PSALM. I.



Dauid parlant par le Saint esprit,  
Du bien heureux diët les beatitudes:  
Et du mauuais recite qu'il perit,  
Car en malice il a mis ses estudes.

[www.libtool.com.cn](http://www.libtool.com.cn) PSALTES contra Iudæos exandescit, ac eos  
qui CHRISTVM Messiam Deum in lege  
promissum infideliter, & impie abnegant, in-  
sipientes uocat.

P S A L.

L I I.



*Folz sont ceux là (comme escrit le Psalmiste).  
Qui en leurs cueurs dient que Iesus Christ  
N'est Messias, David tant s'en contriste,  
Qu'en plusieurs lieux rencontre iceux escrit.*

**C**H R I S T V S sedet ad dexteram patris. Deus  
pater filio suo sacerdotalem dignitatem in  
aeternum duraturam ex passionis praemio  
trahit.

P S A L M. C I X.



*Iesus Christ siet de son Pere à la dextre,  
Qui pour loyer de sa mort trescruelle  
La dignité luy donne de grand prebtre,  
Qui est sans fin durante, & eternelle.*

[www.libtool.com](http://www.libtool.com) **C**HRI S T I erga sponsam suam ecclesiam, ac  
rursum sponsæ erga **C**HRI S T V M incom-  
prehensibilis amoris mysteriū plenissimum  
exprimitur.

**CANTICORVM I.**



*Salomon Roy au liure des Cantiques  
Propos d'amy uers me amie expose,  
L'amour courant soubz parolles mystiques  
De Christ enuers l'Eglise son espouse.*

**I S A I A S** deplorat peccata Ierusalem. Cere-  
monias & cultus Iudæorum, quibus ipsi fide-  
bant, per Isaiam reiicit Dominus.

I S A I A E I.



*Plourant, lamente Isaie prophete  
Du peuple luiſ les grandz pechez, & uices:  
Puis Dieu (par luy) de ce peuple reiette  
L'hypocrisie avec leurs sacrifices.*

L

ISAIAS uidet gloriam Dei, ac peccatum  
[www.libtool.com](http://www.libtool.com) suum agnoscit. Signo, & uerbo, remissionem  
peccatorum consequitur, & ad Iudæos mit-  
titur.

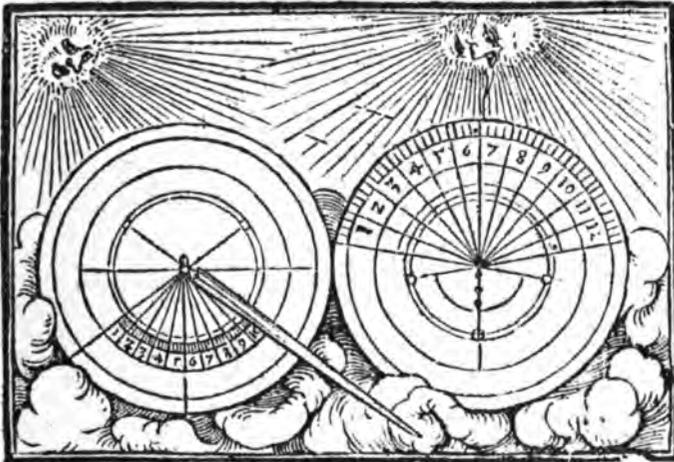
ISAIAS VI.



De Dieu la gloire Isaïe apperçoit,  
De son peccé il a la cognoissance:  
L'ange le touche, & pardon il reçoit,  
Transmis aux Iuifz par diuine puissance.

**E**ZECHIAS ad mortem usque aegrotat.  
Signum sanitatis à Domino in horoscopo  
accipit.

I S A I A E      X X X V I I L



*Exechias iusqu'à la mort malade,  
En l'horoscope eut signe de santé:  
Contre son cours le soleil retrograde  
De dix degrez, ou il estoit monté.*

L 2

[www.libtool.com.cn](http://www.libtool.com.cn) EZECHIELIS quatuor animalium, rotarum,  
throne & imaginis super thronum uisiones.

E Z E C H. I.



Ezechiel uoit en sa uision  
Dieu en son throne, avec les quatre bestes:  
L'aigle, le Beuf, & l'Homme, & le Lion,  
Roues aussi de tourner tousiours prestes.

EZECHIELI Prophetæ futura restauratio ciuitatis, & templi in uisionibus ostenditur.

E Z E C H. X L.



*Monstré luy est en contemplation  
De son esprit, qui le futur contemple  
A l'aduenir, la restauration  
De la Cité, & du souverain Temple.*

L 3

www.libtool.com.cn  
EZECHIEL uidet gloriam Dei templum in-  
gredientē, à quo antè recesserat. Altaris men-  
suræ describuntur.

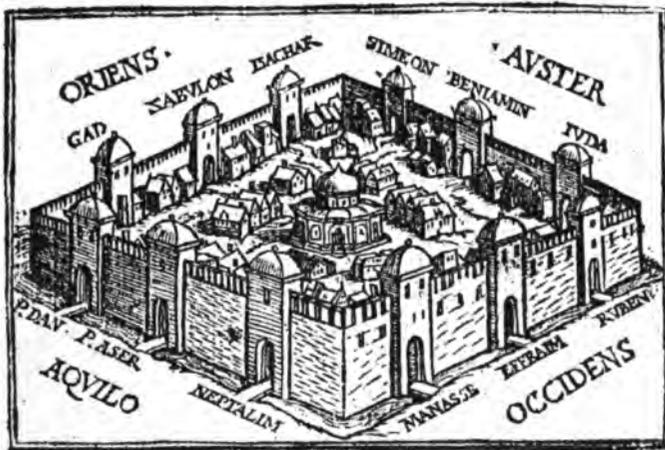
E Z E C H. XLIII.



Puis uoit apres du grand Dieu immortel  
La haulte gloire en ce saint temple entrer:  
Et la longueur, & largeur de l'autel,  
Vient par mesure à descrire, & monstres.

EZECHIEL uidet aquas è templo manantes.  
Termini terra promissionis, & diuisiones per  
tribus à Domino Prophetæ ostenduntur.

E Z E C H. XLVII.



*Ezechiel uoit du temple eaux coulantes,  
Et les confins de la promission,  
Des douze aussi lignees excellentes,  
Monstrée à luy est la diuision.*

[www.libtool.org](http://www.libtool.org) SIDRACH, MISACH, & ABDENAGO,  
quòd statuam auream contra decretum re-  
gium non adorauerint, in fornacem mittun-  
tur.

DANIELIS IIII.



*Au four ardent (car le Roy l'institue)  
Sidrach, Misach, Abdenago sont mis,  
Pource qu'ilz n'ont adoré sa statue,  
Mais Dieu en fin deliure ses amis.*

DANIELI uisio quatuor animalium ostenditur. Hæc autem uisio de quatuor Mundi regnis interpretatur.

DANIELIS VII.



Daniel uoit les quatre uentz combatre,  
De leurs espritz mauuais spirans les pires,  
Bestes aussi iusqu'au nombre de quatre,  
Signifiens du monde quatre empires.

M

DANIEL uidet pugnam inter arietem & hircum. Visionis intelligentia Danieli ab Angelo manifestatur.

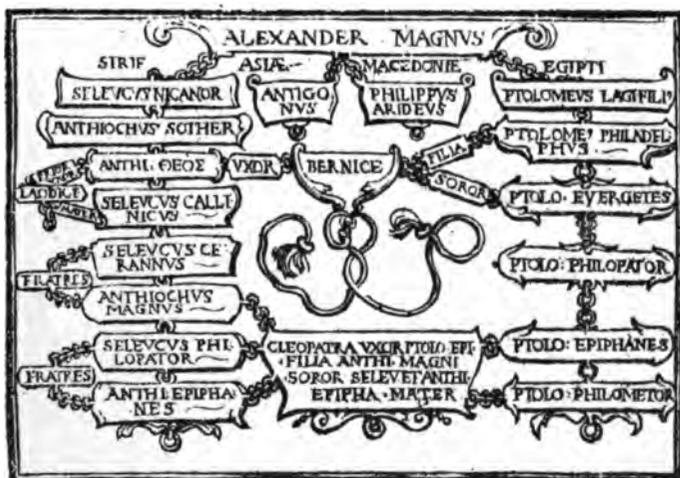
DANIELIS VIII.



Il uoit apres une bataille forte,  
Entre un mouton, & un bouc tout cornu:  
L'ange parlant luy expose, & raporte  
Ce que sera sur la fin adueni.

DANIELI uaticinium de regibus Persarum,  
 www.libtool.com.cn  
 regno Græciæ, Ægypti, & fœdere eius, &  
 bello cum regno Syriæ prædicitur.

DANIELIS XI.



Puis il predit des faictz des Roys de Perse,  
 De Grece, Egypte, & des Roys de Syrie:  
 Prophetisant mainte guerre diuerse,  
 Pour agrandir cbascune seigneurie.

www.libtoto.com  
S V S A N N A E presbyteri duo calumniatores à  
Daniele conuicti, lege talionis plectuntur.

D A N I E L I S' XIII.



Susanne fut accusée à grand tort  
Par deux vieillardz, mais par raison decente  
Daniel ieune enfant, iuge à la mort  
Les accuseurs, l'accusée innocente.

DANIEL propter Belis, & Draconis euerfionem, conicitur in lacum leonū. Pascit eum Habacuc.

DANIELIS XIII.



Le grand dragon, avec l'idole Bel  
Furent destruietz. Et pour ce faict fut mis  
Dedans le lac aux lions Daniel:  
Pour le nourrir Habacuc est transmis.

www.libtool.com/en O S E E accepta uxore fornicaria, idololatri-  
am populi significat.

O Z E E I.



Osee prend, & espouse une femme  
Fornicatrice, & trois enfans eut d'elle:  
Signifiant l'idolatrie infame  
Du peuple Iuif, peu uers son Dieu fidele.

**I O E L** destructionem Ierusalem prædicit. Sa-  
cerdotes ad orationem, & ieiunium, ob in-  
stantem calamitatem, assiduè adhortatur.

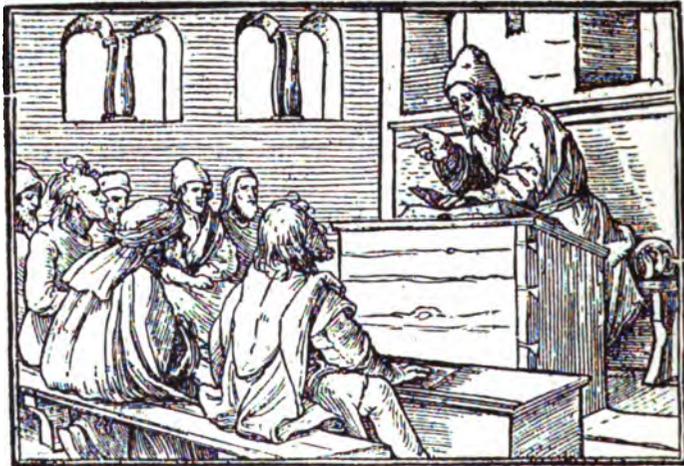
**I O E L I S I.**



*Iocl predit de la destruction  
Ierusalem, & aux prebstres supplie,  
Vacquer à ieune, & à deuotion,  
Et oraison d'humilité remplie.*

Amos contra Damascum, Philisthæos, Ty-  
rum, Idumæam, & filios Ammon prophetat.

A M O S . I.



Contre Damas, Philisthins, Idumée,  
Et contre Tyr, avec les filz Ammon,  
Sa prophetie Amos si l'a semée  
En brief parler, & soubz obscur sermon.

IONAS missus in Niniuen ad prædicandum,  
affligitur, quod sermo eius contra Niniuen  
non fuerit impletus.

I O N A E I. II. & III.



*Affligé fut par tempeste soudaine  
Ionas transmis en Niniue prescher,  
Trois iours au uentre il fut d'une Balaine,  
Puis uers Niniue il se print à marcher.*

N

www.libtool.com  
**HABACVC** pulmentum & panes messoribus  
ferens, in persona sanctorum piè conquer-  
tur, quòd mali iustos persequantur.

**H A B A C V C I.**



*Portant des pains Habacuc le prophete  
Aux moissonneurs, & laboueurs des champs,  
Se plaint à Dieu de ce qu'iniure est faicte  
Aux gens de bien, par les felons meschanz.*

ZACHARIAS monet populum ut conuertatur ad Dominum, & parentum scelera uitet.

ZACHARIAE I.



*Zacharias tout le peuple admoneste  
Se conuertir au Seigneur Dieu puissant,  
Et euiter le peché desbomeste  
De ses parentz, ou est chascun glissant.*

www.libtool.com ANTI O C H O secundam profectiōnem in  
Aegyptum parante, Ierosolymis signa in cœ  
lestibus apparuerē.

I I. M A C H A B. V.



*Antiochus faisant aux Iuifz la guerre,  
On ueit au ciel dessus Ierusalem  
Hommes armez, tout ainsi qu'en la terre,  
Lors prinse fut pour les Iuifz en mal an.*

## L'autheur.

**Q**uand uous aurez contemplé ces Images  
Du Dieu uiuant, ayez en souuenir  
La grand puissance, & merueilleux ouurages,  
Et sa bonté, qui nous peut subuenir.

Ce uous sera profit à l'aduenir  
D'estudier telle philosophie,  
Vueillez le sens de l'Eglise tenir,  
La lettre occit, & l'esprit uiuifie.

## Plus que moins.

[www.libtodol.com](http://www.libtodol.com) **Matthaeus Euangelista.**



**Marcus Euangelista.**



**Lucas Euangelista.**



**Ioannes Euangelista.**



[www.libtool.com.cn](http://www.libtool.com.cn)

*L V G D V N I,*  
Excudebat Ioannes  
Frellonius,  

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1 5 4 7.

[www.libtool.com.cn](http://www.libtool.com.cn)

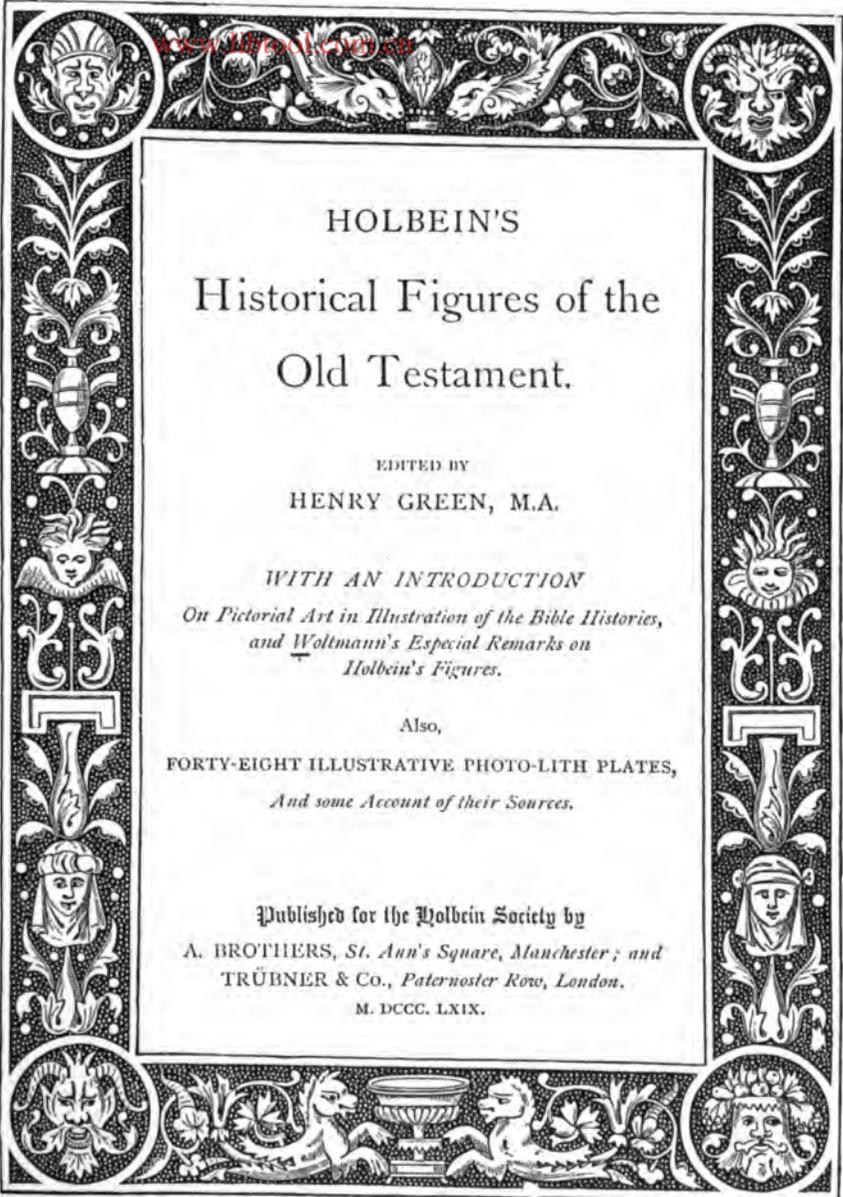
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M.DCCC.LXIX.

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EDITED BY  
HENRY GREEN, M.A.

*WITH AN INTRODUCTION*  
*On Pictorial Art in Illustration of the Bible Histories,*  
*and Woltmann's Especial Remarks on*  
*Holbein's Figures.*

Also,  
FORTY-EIGHT ILLUSTRATIVE PHOTO-LITH PLATES,  
*And some Account of their Sources.*

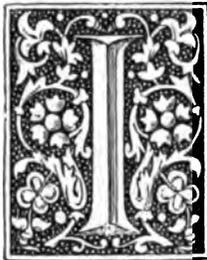
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## PREFACE.

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IN submitting to their Subscribers the second work in the series which bears Holbein's distinguished name, the **HOLBEIN SOCIETY** have now fairly launched their project on the waters of public opinion. They hope that the aid and the countenance which have favoured the beginning of their undertaking will be continued to it and increased.

A trembling kind of admiration has ever attended the **FIGURES OF DEATH**, and human dread has heightened the effects of their well-delineated terrors ; but, in reality, every one of the sketches of Mortality offers so much of sameness, that weariness creeps over us as we turn the pages, and we are taught to think the skill misplaced that has portrayed so many forms of terror.

Very different are the **SKETCHES OF HISTORICAL FIGURES** from the Bible-Narratives. Some few of the subjects may prove revolting to a refined and cultivated taste ; but the general effect of them is to awaken and sustain our interest, and to render us more sensible of the human feelings as well as of the divine lessons which pervade the pages of Holy Writ.

We venture to say that within the small compass where

Holbein displays his skill, none excel him either in design or in execution. Generally by a few figures he makes the events plain, and by a few masterly touches he infuses into the figures indications of the part or of the character which they bear in the scene.

We have thought the opportunity very suitable for collecting various and curious specimens of the pictorial representations that artists at different periods down to Holbein's age have given of events and personages mentioned in the sacred narratives. The finest examples, however, do not come within the narrow limits of printed books, but are to be sought in churches, museums, and galleries, where are presented the paintings and sculpture of the early and mediæval masters. These are out of our range, and it has been from books, printed for the express purpose of furnishing pictures of Old and New Testament history, that we have made a few selections. They may serve to excite further inquiry: it would have been easy to multiply their number; but our limits demanded choice rather than diffusion, and the examples are sufficient to show variety in the style of different artists and progress in Pictorial Art itself.

The necessary reference to books has demanded several bibliographical notices. They are introduced not without a persuasion that they tend to increase the real value of this edition of Holbein's *ICONES*, and to continue the remembrance of a literature that preceded or accompanied the work now reproduced in its exact form, and in the likeness of old.

HEATHFIELD, KNUTSFORD,  
*December 25th, 1869.*



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## INTRODUCTION.

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### I.

#### PICTORIAL ART IN ILLUSTRATION OF THE BIBLE-HISTORIES,

TO THE TIME OF HANS HOLBEIN, THE YOUNGER.

**F**ROM the early history of Christian Art, especially as delineated, with so much power and truthfulness in Northcote and Brownlow's *Roma Sotterranea*, we learn that pictorial representations of the characters and events recorded in the Sacred Writings may be traced almost to apostolic times, certainly to the beginning of the second century from Christ's birth. At first indeed these pictorial representations were little more than symbolical and of the simplest kind, a loaf, a fish, a dove, a lamb, or an anchor,—but examples are not wanting of Biblical paintings that date from the first and second centuries of the Christian era.

If by Art we understand the application of the principles of design, whether in architecture, painting, or sculpture, to the purposes of ornament and magnificence, or to the expression of the great thoughts and events that have stirred human society to its deepest foundations,—it is not to be doubted that those principles are co-existent with the mind and intellect of man, and that their practice is to be noted in periods at least co-eval with the records of most distant ages. And as far as monumental remains, tradition, and history can carry us, we know that the

Assyrian, Greek and Roman, the Egyptian, the Hindoo, and the extinct races of Central America, have all carried the principles of design into practice, and to the service of religion have devoted them in various ways and for many successive ages.

Though the ark and the tabernacle with their ornaments, and the temple at Jerusalem with its splendours, testify to the existence among the Israelites of skill to design and of power to execute, we cannot with propriety speak of any School of Hebrew Art from which Christian Art derived its origin. The whole literature indeed of the Hebrew nation is rich in emblem and device, in symbol and allegory, in figure and metaphor, and in all the forms of imaginative diction, but the symbolism was chiefly that of action and did not embody itself in statuary or painting. There were recurring festivals and fasts all with a deeper meaning than any accidental outburst of joy or formality of sorrow. Rites and ceremonies there were in abundance, vestments and ornaments,—sacrifices and offerings, types and tokens, each with its voice and its lesson to those who understood them,—but the painter had little encouragement,—the statuary had none.

In fact the Old Testament figures and the Old Testament scenes, such as Christian Art has made familiar to us, had in those distant times no one to set them forth on wall or canvas. The prophets of the Hebrew nation had wonderful visions and insights into futurity, and the poets have most graphically described them ;—they lived in a world of symbolism and allegory, but it was to language and a written word they entrusted their emblems as well as their glorious truths and promises. Jerusalem would not stain herself with what she deemed idolatrous complicity, and neither from Nineveh nor from Memphis would she borrow the arts that could fix in enduring marble and granite the wonders which the mental eye beheld, or that could set forth with admirable form and colouring the scenes and actors of the national history. Athens, Alexandria, and Rome had many eager votaries of art whom a refined civilization honoured and encouraged ; and their highest

power and skill were often devoted to the embellishment of the popular worship ; but the Jew gloried in his isolation and would not so much as recognise statue or picture in the temple where he offered sacrifice. Even the eagles on the imperial standards were deemed pollution to Zion.

The first disciples of Christ were of Jewish birth and unweaned from Jewish prejudices,—and hence, though when St. Peter and St. Paul proclaimed their great mission to the whole world of mankind, the cultivation of Art prevailed extensively, there was no home nor welcome for it among Christian believers. Their ritual was of the simplest, and their emblems were outward actions, in the waters of baptism, and in the breaking of the bread and in drinking of the cup, and were not embodied and fixed in pictorial forms. The temples of Egyptian Thebes retained their glory, and the Parthenon at Athens beamed with the beauty on which time had not laid a destructive hand ; at Ephesus the silver shrines of Diana got much gain for the craftsmen, and at Rome an infinite symbolism and a countless array of divinities, were all ministered unto by painting, sculpture, and architecture ; and it was not until nearly the close of the first century, when even in Cæsar's palace and in the Imperial family Christ's name was owned, that the symbolism of art was applied by the new religion to shadow forth its doctrines and usages.

As we have just intimated, the two great Christian ordinances of Baptism and of the Lord's Supper were in fullest observance, but no generally recognised hieroglyphical sign passed from family to family and from church to church, and spoke silently the language of faith. Persecutions however soon arose even beyond the confines of Judea and the adjacent lands, and the need was felt for secret tokens and signs by which to test and recognise the disciples of Christ. Heathen converts in their heathen state had long been familiar with what they deemed sacred and mysterious sculptures and drawings, and with the necessity for secrecy would readily adopt methods of recognition similar to those to which they had been accustomed. Even the natural love and admiration of Art, unless repressed,

would evolve types and emblems and pictorial symbols ; and what the heathen desecrated, namely, the skill to design and the power to set forth in lines of beauty—the Christian would zealously consecrate to the service of religion.

Among the old Egyptians the *hovering wings* sometimes represented as hovering over the waves of the sea, were the symbols of creative power. These hovering wings, as depicted by Dr. Young in his work published in 1823, p. 153, are interpreted by him to denote the AGATHO-DÆMON or Good Spirit ; and probably out of this symbol grew the expression in Genesis, ch. i. v. 2, "the Spirit of God moved upon the face of the waters." Events in the Bible History have caused a very similar symbol to spread far and wide and to be recognised in distant centuries. In the record of the flood subsiding, the dove returns to Noah with the olive branch, and in all succeeding time, wherever the record has become known, the dove and olive have been regarded as the peculiar tokens of love and peace. For sheltering and protecting power the Psalmist appears to recur to the original emblem of the divine might :— "In the shadow of thy wings will I make my refuge," Ps. lvii. 1 ; and at the baptism of the Blessed Saviour, "the Spirit of God" is described "descending like a dove, and lighting upon him," Matt. iii. 16 ; and so that same holy sign, a dove with outspread wings, has been adopted as the emblem of God's Holy Spirit.

As symbols in Christian Art, the dove and olive branch, the anchor and the lamb, were probably in use before John, the last survivor of the apostles, had passed away. They are found on a tombstone from the very ancient crypt of St. Lucina, and St. Lucina, we are told in the *Roma Sotterranea*, pp. 40, 82, and 124, may almost be identified with Pomponia Græcina, "the wife of Plautus, who conquered Britain under Claudius." She was accused in A.D. 58 of having embraced the rites "of a foreign superstition," by which phrase the historian Tacitus denoted her conversion to Christianity. She lived to a great age, and so her crypt, "the crypt of St. Lucina," may date from almost the beginning of the second century.

About the same time, or a little later, came into use the word *Ichthus*, a fish, and its picture, as Christian signs. To the communities of believers, gathered here and there in towns and cities hostile to them, the cardinal truth was, JESUS CHRIST GOD'S SON THE SAVIOUR, and in corresponding Greek words, Ἰησοῦς Χριστὸς Θεοῦ Υἱὸς Σωτήρ, the truth was expressed. Out of these with ready skill was formed the acrostic ΙΧΘΥΣ,\* a fish; and a fish drawn or sculptured became the sign of Christian discipleship. "We little fishes," says Tertullian, as quoted in *Rom. Sotterr.* p. 211, "are born in water after the example of *Jesus Christ our fish.*"

The tomb of a relation of the emperor Domitian, Flavia Domitilla, is still preserved in Rome. In A.D. 97 "for her testimony to Christ she was punished by exile to the island of Pontia" (*Rom. Sott.* p. 40), and her tomb still preserves, after the lapse of at least 1700 years, some undoubted specimens of what Christian Art effected at so very early a date. On the roof are "exquisitely graceful designs of branches of the vine (with birds and winged genii between them)"; "traces also of landscapes may be seen here and there"; "the good Shepherd and Agape, or the heavenly feast, a man fishing, and Daniel in the lions' den," are also to be met with. *Rom. Sott.* pp. 72-74.

The era of the Roman Catacombs was the infancy of Christian Art, and as might be expected, the strictly "Biblical Paintings" there found are very few; and even when illustrative of the Old or of the New Testament History "were essentially symbolical." *Rom. Sott.*

\* For full information consult *Roma Sotterranea*, pp. 207-213. St. Clement of Alexandria, A. D. 190-220, "is the earliest witness to the use of this symbol,"—"and it is by no means improbable that the schools of Alexandria were really the first to originate it. The Church of that city was composed largely of converts from Judaism; and we know that nothing was more familiar to the Jews than the habit of coining names for their leaders or other great men, by means of a combination of the initial letters of some other names, or legend, or motto closely connected with them." Judas the son of Mattathias, in his war against Antiochus Epiphanes, n. c. 166, had inscribed on his banner the phrase in Hebrew which corresponds to the English "Who is like to thee among the strong, O Lord,"—and from the initial letters of those Hebrew words was formed the family name Maccabees.

pp. 240-250. The chief of them are entitled, Noah and the Ark, typical of baptism; Jonah and the Fish, types of the resurrection; the Ivy or Gourd; Daniel cast to the lions; the Three Children in the Furnace; the Adoration offered by the Magi; Moses taking off his shoes at the bush, and his striking the rock; and the Resurrection of Lazarus.

Step by step to follow through other works the progress of Pictorial Art in illustration of the Bible Histories demands volumes and not a single section or chapter only. Its origin and growth in early ages have been briefly shown, and when the path was once opened, many, from that day to this, have been the artists to pursue it. Indeed some of the noblest productions of mediæval and of modern art are those which interpret into visible speech the narratives of the old Jewish literature and of the purely apostolic records.

Would we learn more on the subject, trustworthy guides are at hand. For Biblical Paintings we may very profitably refer to Lord Lindsay's *Sketches of the History of Christian Art*, in three volumes, 1847. The volumes are preceded by very instructive "*Memoranda touching*—1° the Ideal, and the Character and Dignity of Christian Art; 2° the Symbolism of Christianity; 3° the Mythology of Christianity, pp. i-ccviii. Architecture, Sculpture, Painting, constitute his Trinity of Art, and these he treats of from their origin in the Catacombs of Rome down to Albert Dürer, of Nuremberg, A.D. 1471-1528; Albert Altdorffer, of Bavaria, 1488-1558; Hans Holbein the son, of Basle, 1495-1543; and Louis Cranach the son, A.D. 1515-1586.

Another work popular both in Germany and England will lead us through a course very similar to Lord Lindsay's,—it is Kugler and Burckhardt's *Handbuch der Geschichte der Malerei*, 2 vols. 8vo. Berlin, 1847. These volumes offer not only a clear view of Pictorial Art as followed in Christian antiquity, but represent its progress through the middle ages and its condition in later periods. Through all these centuries it is most interesting to note how the religious literature of a people that held

sculpture and painting in abhorrence, has constantly occupied the thoughts and roused the powers of the Artists of Christendom.

But the Engraver enters into rivalry with the Painter and the Statuary, and Bible Prints give forth Bible Figures in infinite abundance. A simple fact will serve to show this better than a long array of authorities, or a special exhibition of examples. The celebrated Bowyer Bible, originally of *seven* large folio volumes, was "embellished with engravings from pictures and designs by the most eminent artists," but a certain copy has been so added to and enlarged by the insertion of 6348 plates illustrative of the scenes and events of the Holy Scriptures, that the *seven* have grown to *forty-five* volumes of surprising magnitude. In a manuscript index\* of the huge work, sixty-seven artists are named, who during the fifteenth and sixteenth centuries contributed nearly 1200 drawings or paintings of Bible Figures to the treasury of Christian Art.

Those centuries, the fifteenth and sixteenth, witnessed the origin and rapid progress of Bible Prints strictly so called. For a brief period the Block-books, with their rude but graphic portraiture, familiarized the literary world, and in some degree the people, as well with the legends founded upon Scriptures, as with the personages which the Scriptures record; but on the invention of moveable types and the improvement of the graver's art, it soon became customary to ornament the Bible itself, and Bible prints were multiplied beyond all former experience.

On this subject much information is given by Dibdin, Sotheby, and Noel Humphreys. The last narrates, with many examples, the *History of the Art of Printing* from its invention to its wide-spread developement in the middle of the sixteenth century; and Sotheby in his *Principia*

\* The index was compiled by the excellent owner of the volumes, the late Robert Heywood, Esq., of Bolton-le-Moors, Lancashire, in whose family they still remain.

*typographica*, 3 vols. 4to, especially exemplifies the block-books, or xylographic delineations of Scripture history, which had been issued in Holland, Flanders, and Germany during the fifteenth century.

The further prosecution of the subject in these pages, we shall carry on by referring to some of the early printed versions of the Bible, in which woodcuts were introduced, and then naming and describing such printed works of the same kinds as we have had the opportunity of examining, or in which the illustrations owe their origin to the study of Christian legends or traditions.

Polyglot, Hebrew, Syriac, and Greek Bibles, being intended for the severely learned, are without pictorial embellishment; though in some Hebrew manuscripts of the Old Testament, there are in the margins curious figures of animals, formed by very minutely-written words. The earliest printed Bibles in other languages are also in the fifteenth century destitute of ornament. The Venice editions of the Latin Bible in 1498, and of the Italian Bible, "in lingua volgare," in 1487, 1490, and 1492, are illustrated with figures from woodcuts: so also is the German version of Augsburg in 1477 and 1480, of Cologne in 1480, and of Nuremberg in 1483. Several of these were repeated in the early part of the sixteenth century; and other editions with other plates were added from time to time; but Martin Luther's *Allte Testament deutsch*, Wittenberg, 1523; *Biblia integra, Veteris et Novi Testamenti*, Cologne, 1527 and 1529; Le Fevre's *Sainte Bible en françois*, Antwerp, 1530; Olivetan and Calvin's *Bible qui est toute la sainte escriture*, Neufchatel, 1535; the Lyons *Biblia sacra latina*, in 5 vols. 16mo, 1542-1549; and *Die gantzæ Bibel*, Froshover, Zurich, 1545; these bring us down to the very time of Holbein, with whom our sketch may be regarded as ending.

Though very far from being a complete list, we give in conclusion a series of works which, taken in order, along with those already mentioned, present a connected view of the progress of Bible prints of Bible figures.

Premising, first of all, that for the earliest time of Bible

Prints, the admirable work of Noel Humphreys, *A History of the Art of Printing*, containing 100 illustrations, produced in photo-lithography, gives many specimens, no less interesting than instructive. The chapter which treats of the Block-books shows how they formed "the connecting link between manuscript books and books printed with moveable types."

I°. Next we name the *Spiegel Menschlicher Behaltnisse*,—mit 278 alten illumirten Holzstichen. Folio. Basel, m.cccc.lxxvi. This Mirror of Human Salvation differs very widely, if not essentially, from the *Speculum* of 1440.

The volume measures 3.9 decimetres by 2.9, or 15.35 inches by 11.41; and the devices about 1.3 d. by .87.\* The initial 5 leaves are unnumbered; then follow i–ccxxi leaves numbered, and 8 final unnumbered. Total 234 leaves.

The *Spiegel*, divided into 32 chapters, contains various scenes and events from the Scriptures, with the passages of Scripture referred to and often quoted at length; but there is little regularity observed in the portions made use of. The 278 woodcuts are all coloured, rudely drawn and engraved, yet expressing the events and actions to which they refer. Some of them, as the Creation, the Temptation, the Expulsion and the Curse, may have suggested to Holbein, who resided several years at Bâle, the first four of his Bible figures. The serpent, however, has the head and body of a woman, with angel's wings and a serpent's tail. The ark is a house in a large boat, and has sails above the house;—altogether it is very unlike the rectangular box which Holbein designed.

II°. In the original Dutch, and also in French and English, J. Sh. Berjeau in 1863 reproduced in fac-simile

\* By a simple arithmetical operation, and with sufficient exactness for practical purposes, the French *decimetres* may be converted into English *inches*; viz.

By multiplying the given *decimetres* by 4, and subtracting from the product  $\frac{1}{8}$  of the given *decimetres*; thus:—

$$\begin{aligned} (1.92 \text{ decimetres} \times 4) - \frac{1.92}{16} &= 7.68 - .12 = 7.56 \text{ inches.} \\ (1.25 \text{ ,, } \times 4) - \frac{1.25}{16} &= 5. - .078 = 4.92 \text{ ,,} \\ (1.05 \text{ ,, } \times 4) - \frac{1.05}{16} &= 4.2 - .065 = 4.13 \text{ ,,} \\ (0.9 \text{ ,, } \times 4) - \frac{.9}{16} &= 3.6 - .056 = 3.54 \text{ ,,} \\ (0.6 \text{ ,, } \times 4) - \frac{.6}{16} &= 2.4 - .037 = 2.36 \text{ ,,} \\ (0.87 \text{ ,, } \times 4) - \frac{.87}{16} &= 3.48 - .054 = 3.42 \text{ ,,} \end{aligned}$$

For exactness the *decimetres* must be multiplied by 3.937; thus:—  
1.92 d.  $\times$  3.937 = 7.55904 inches; and 1.25 d.  $\times$  3.937 = 4.92125 inches.

*Geschiedenis van het heylighe Cruys, or History of the Holy Cross*, from J. Veldener's original edition of 1483.

It is a 4to volume, of which Berjeau's Introduction occupies pp. iii-xii, and the History of the Holy Cross 60 pages. There are 64 fac-simile plates on rough brownish paper, and Dutch stanzas,—an English version of them and a French. The plates or devices are without titles.

An example from the first plate of the series represents Adam holding a spade, in the act of addressing Seth his son,—thus:—

Seth lieue sone wilt my wel verstaen  
 Tolten paradise soe salt ghe gaen  
 Ende daer salt ghe den enghel vragen  
 Wan neer dat eynden sellen mijn claghen.

Seth, dearest son, my words attend,  
 Thy way to Paradise now wend,  
 And pray the angels thee to show  
 If these my woes shall end or no.

Seth, mon cher fils, sache bien me comprendre  
 Au paradis tout droit il faut te rendre ;  
 Au bon ange il faut demander,  
 Quand ma peine ici bas devra se terminer.

III°. *Le miroouer de la redempcion humaine*. Lyon. 1488.

Folio vol. 3.28 d. by 2.4 ; or 12.91 inches by 9.44 ; full pages 2.65 d. by 1.85 ; the devices about 1.25 d. by .83. There are 172 leaves, numbered i-clxxij.

After the Prologue it is said, "Cy commence le miroouer de la redêpcion de lumain lignaige translate de latin en francoys selon l'intencion de la sainte escripture. Et p,mieremêt cōment lucifer par son orgueil fut iecte de la haul-tesse du ciel au parfont denfer au xiiij. c. de ysaie & au xii. c. d'lapocalpse."

From a note in Mr. Douce's writing we learn : "This edition of the Speculum had been already printed in German at Basil by Bernard Richel, 1476. The cuts are the same, and being tinted in red and blue, resemble those I have in a book printed by Zeiner. The Basil edition has 22 more cuts at the end, some of which were probably lost, when the Lyons edition was printed 12 years after the other : but others of the 22 are repetitions, and relate wholly to Christ's Passion. The ends of the two versions therefore are different from each other."

Of the 256 devices the following may be specified ; on f. ij v. the female serpent ; f. iijj, Eve spinning with her child at the breast, and Adam labouring with a two-pronged hoe ; f. xvi, "la prophete sibille demonstra a lem-pereur octauien la vierge marie tenant son enfant enuironne du soleil" ; f. lxxxxi, "Du limbe des peres," or Christ's descent into hell ; f. cxxvi and cxxvij, "Vesica piscis,"—in one case, "la vierge glorieuse mitigue lire de dieu enuers nous,"—in the other, Christ "Au dernier iugement de dieu," cxxvij v. "De la paine des dâpnes,"—the huge Satan with cloven feet and with claws for hands forking the wicked into the great abyss.

IV°. HIST. B. VIRG. MARLÆ, EX CANTICO CANTICOR.

Folio vol. 4.49 d. by 2.8; or 19.25 in. by 11.02; the woodcuts about 2.5 d. by 1.8.

There are 16 leaves, each with two woodcuts highly coloured, and they represent 32 scenes in the life of the Virgin. To each scene there are scrolls from the Song of Songs. The work is without date or engraver's sign.

V°. Schedel Chronicon Mundi. Large folio. 1493.

For particulars see the end of this volume among the *sources of the illustrative plates*. Nine plates at the beginning are, folio v, Creation of man, only the body formed, the lower limbs still in the unwrought clay; f. vi v. Creation of woman, like Holbein's design; f. vij, the Temptation and Expulsion; f. ix, Adam in a sheep-skin tilling the ground with a rough stick, Eve clothed in woollen or silk, her two children naked; f. xi, the building of the ark,—a fine ship; f. xxi, destruction of Sodom,—Lot's wife a pillar of salt; f. xxij v. Sacrifice of Isaac; f. xxvij, Joseph interprets Pharaoh's dream; f. xxx, Balaam and the angel.

VI°. Les figures du vieil Testament, & du nouuel. Folio. Anthoine Verard. Paris. About 1503.

The Colophon, above Verard's peculiarly fine device, records

¶ Cy finist ce present liure Intitule le regard des deux testamens. Imprime a paris pour anthoine Verard marchand libraire demourant a paris pres hostel dieu deuant la rue neufue nostre dame alenseigne saint Jehan leuangeliste, ou au palais au premier pillier Deuant la chappelle ou len chante la messe de messeigneurs les presidens.

Folio vol. 2.59 d. by 1.8; or 10.2 in. by 7.08. Full pages 2.05 d. by 1.5; pages with figures 2.15 d. by 1.7.

There are 100 folios, the last being blank,—but no pagination.

Of figures there are 40 sets in triplets, each set preceded or followed by a stanza of 8 French lines declaring the subject. The emblem or device pages are in Latin; on the top centre are two figures holding a scroll, of which one is always David, the other some writer of the Old Testament; then in the centre and breadth of the page comes a triptych of three principal figures, with Latin mottoes, and at the bottom centre are two figures holding a scroll with Latin quotations from the Scriptures. Each emblem is followed by two or three pages of exposition in French. As an example of a triptych, we may name that on sign. p. i *reverse*, are included Enoch's translation, Christ's ascension, and Elijah's translation.

The devices or wood-engravings are very bold and good. The subjects, irregularly placed, are:—1. The temptation. 2. Moses at the bush. 3. Abner and Saul. 4. Presentation of the first-born. 5. Jacob in fear of Esau. 6. Moses and the golden calf. 7. Saul and the priests. 8. David's return. 9. Passage of the Red Sea. 10. Esau and the pottage. 11. The widow's dead son. 12.

Abraham and the three angels. 13. David and Nathan. 14. David bearing Goliath's head. 15. Esdras and the king. 16. Joseph's brothers. 17. Joseph sold. 18. Melchisedec and Abraham. 19. The king and Micah. 20. The foolish virgins. 21. Joab slays Abner. 22. Jezabel destroys the prophets. 23. The Jews deride Christ. 24. Isaac bearing wood for the sacrifice. 25. Isaac at the altar. 26. Woman created. 27. Joseph in the well. 28. David slaying Goliath. 29. Samson carrying the city gates. 30. Rachel weeping. 31. Daniel in the lions' den. 32. Jacob going into Egypt. 33. The angel and Gideon. 34. Enoch ascends to heaven. 35. Moses on the mount. 36. Solomon exalts his mother. 37. Solomon's judgment. 38. Satan and Abyron. 39. The children of Job. 40. How the king calls his bride.

VII°. *Speculum Passionis*. Folio. Nuremb. *Cum figuris eleg.* MDVII.

"Speculum passionis domini nostri Jhesu christi. In quo relucēt hec omnia singulariter vere & absolute: puta. Omnis pfectio yerarchie. Omniū fidelium beatitudo. Omnes virtutes. Dona. Fructus. Et spiritualiū bonorū omnium efficacia. Quod in fine prime partes huius speculi manifestissime cōprobāt."

The Colophon records, — "per doctorem Vdalricū Pinder cōnexū: & in ciuitate impiali Nurenbergen. bene visum & impressum finit feliciter Anno salutifere incarnationis M.CCCC.vij Die vero. xxx. mensis Augusti."

A folio vol. bound with and after "Passio domini nostri Ihesu Christi"; the large prints 2.35 d. by 1.6; the smaller .65 d. by .73.

There are 91 folios; initial i unnumbered, i-xc numbered; total 91.

On a fly-leaf of this copy Mr. Douce has written, "*Cuts to the Speculum by Hans Schaufelin.*" V. Janssen, i. 264-5; Strutt, i. 320.

The work is one of meditation, and is divided into short and long sections. Parts I. & II. have 65 articles of meditation, with scriptural texts and comments, proofs and prayers. Part III. gives the ten "miracula" of the crucifixion, and then treats of the "resurrection, appearances, and ascension; of Pentecost, of the Assumption and praise of the Virgin Mary, and of the last judgment."

It is a book of great power in the drawings and engravings. The plates comprise 39 large designs, remarkably fine, and 36 small; namely,—PARTS I. *Christ at the cross*, a large plate; followed by 22 small plates and 5 large. PARTS II. *Christ in the garden*, and 22 other large plates, and 11 small. PARTS III. *The crucifixion*, with 9 other large plates and 3 small.

VIII°. Dürer's—1. EPITOME, 2. *Passio*, & 3. *Apocalypsis*. Large folio. 1511.

A magnificently wonderful book.

Large folio vol. 4.9 d. by 3.15; or 19.29 in. by 12.

1. "ÉPITOME IN DIVAE PARTHENICES MARIE HISTORIAM ab Alberto Dvrero norico per figvras digestam cvm versibvs anni xis chelidonii." Device, Virgin and Child.

Colophon — "Impressum Nurnberge per Albertum Durer pictorem, Anno christiano Millesimo quingentesimo vndecimo."

There are 20 leaves unnumbered, and, including the title, 20 plates, 2.95 d. by 2.05; 19 pages of Latin verses 2.45 d. by 1.05, in commemoration of the Blessed Virgin's history; as at f. A iij, "Angelvs ioachim &c apparet, et ad avream portam conivgi occvrrere monet"; f. A v, "Diva Maria nascitur ioachim et Anna div sterilibvs"; f. A vi, "Maria tres annos nata, a parentibvs in templo presentatvr," &c.; f. C v, "Maria svpra choros angelorvm exaltata ad levam dei patris sedet coronata."

2. Passio domini nostri Jesu, ex hieronymo Paduano. Dominico Mancino. Sedulio. et Baptista Mantuano. per fratrem Chelidonium collecta. cum figuris Alberti Dureri Norici Pictoris. Device very fine, *the Saviour crowned with thorns.*

There are 11 leaves and 11 plates, 10 pages of text and 1 of colophon; the full pages of text 2.95 d. by 1.1; the plates 3.95 d. by 2.75.

From Douce's manuscript note we copy—"Cena domini cvm discipvlis,— V. Zani Encycl. II. vol. 7, p. 100. Christvs ab iude captatvr. The original painting is in the Gallery at Florence. Zani Encyl. II. vol. 7, p. 103. Christvs descendit ad inferos. V. Zani Encycl. II. vol. 7, p. 102. Christvs resvrgit a mortvis. V. Zani Encycl. II. vol. 7, p. 102, & vol. 9, p. 81."

3. Apocalipsis Cō Figuris. Nurnberge. 1511.

There are 16 folios, 16 plates including title, and 15 pages of text and 1 blank. The text measures 3.4 d. by 2.15, in double columns; the plates about 3.9 d. by 2.78.

According to Bartsch, this is the second edition; the first edition bears a German title, and the text is in German at the back of the cuts. Of the *tercia figura* it is said, "the original drawing is in the King's Collection at Buckingham House."

IX°. Passio Jesu Christi. Argen. (Folio.) M.D.XIII.

"Passio domini nostri Jhesu Christi, ex euangelistarum textuq; accuratissime deprompta additus sãctissimis exquisitissimisq; figuris."

Colophon on last leaf *recto*, "¶ Mathias Kupfuff. impri-

mebat Argefi. Anno M.D.XIII." ; on last leaf *verso*, *The Saviour at the cross* ; for which see Bartsch, vii. 462, No. 8.

Folio vol. 2.98 d. by 2.1 ; or 11.73 in. by 8.26, bound with the *Speculum*, 1507 ; large woodcuts 2.35 d. by 1.63.

There are 30 folios, or 60 pages, all unnumbered.

The title bears a double acrostic, MORS XRISTI VITA NOSTRA ; the *verso*, *The Jesus preparing to stone Christ*, a fine plate ; then A ij-E b, " *Passio domini nostri*," in 25 chapters.

The 26 fine plates are by M. Graaf ; see Bartsch, vii. 459. Above each chapter is the title of it and its plates, and then follows an explanation or meditation ; there are also references to the appropriate passages of the New Testament.

X<sup>o</sup>. Duytschen Bybel. Folio. Antwerp. 1518.

The whole volume is in Gothic type.

"Den bibel gheträslateert eñ vmeerdert vuolghede allen die boeckē als indē latÿ ēn mittē figurē. Gheprēt an<sup>o</sup> xv<sup>c</sup>-xviiij. Keert ðme eñ daer vintmē die tafelmet al sijn capittelen." (A fine device of Christ, and the glory streaming on a circle of figures, in the centre of which is the *Creation of Eve* in the very method of Holbein.)

Colophon, "¶ Gheprent tot antwerpen in onser lieuer vrouwē panc bi mi Claes die Graue Int iaer ðs heeren m.vijf hondert ende xviiij. opten xxviiij dach Junij."

Folio vol. 2.6 d. by 1.9 ; or 10.23 in. by 7.48 ; full pages 2.15 d. by 1.5, in double columns ; plates about .95 d. by 1.5.

Register a-3 138 folios ; A-3 121 ; Aa-Bb 116=375 folios.

The order of the books of the Bible and the number of chapters differ from our Bibles ; thus Genesis has 76 chapters, Exodus 34, Numbers 20, Joshua 16, &c. The Maccabees end with folio cccxxv, then cccxxix-cclvij, Diverc der Apostelen, in 26 chapters, and ccclxiiij-ccclxxv, Dboec der heimelije keropenbaringhe.

The whole number of plates or devices is 73, some few occupying a whole page. On f. iij, in the *Temptation*, the serpent twined round the tree has a woman's body and head.

XI<sup>o</sup>. FIORETI DE LA BIBIA. 4to. Milan. 1523.

"Fioreti de la bibia Vulgari & historiati nouamente stampati." *The Transfiguration* over the title.

Colophon, "Stampato in Milano p messer Io. angelo Scinzenzeler, nel anno del. m.ccccc.xxiiij. adi. xij. di Marzo."

4to vol. 1.98 d. by 1.38; or 7.79 in. by 5.43; devices .47 d. by .67. Reg. A-1 in 8 s. = 72 leaves, unnumbered.

The work is divided into 179 chapters, to each of which there is a title; but it does not follow the usual order of events. First, it treats of Christ and the Trinity, of the creation of angels, &c. The Fall is recorded in the twenty-ninth chapter, the building of Babel in the seventy-fifth; and so on.

The devices are rude and unfinished to the number of 58; among them are Michael commanding the devil to adore Adam, and Adam revealing his own death to his sons.

A very curious work. Douce asks if the author did not extract his materials from the *Parva Genesis*, for which he refers to Fabric. Cod. apocr. Vet. Test. tom. ii. 122.

## XII°. SCRIPTURE STORYS. 12mo. Antwerp. 1535.

Within a darkly-engraved border of Bible scenes—

Storys and prophesie out of the holy scriptur, garnysche with faire ymages, and with deuoute praelrs, and thanckgeuings vnto God. With grete diligence vursien and aproued by the inquisitor of the Christen faith, maester Nycolaß Coppijn, de Montibus, Dean of saincte Peters, and Châcheler of the uniuersite of Louen. Anno M.CCCC.XXXV.

Colophon, figure of St. Paul with mottoes around, and ¶ This boke is prented in Andwarpe vpon the Lombardes walle, ouer agaynst the golden hande By my Symen Cowle. Anno XXXVI.

12mo vol. 1.48 d. by .96; or 5.82 in. by 3.77; full pages 1.15 d. by .77; plates .5 d. by .71. Reg. a-x in 8 s. = 168 leaves, or 336 pages, unnumbered.

On 332 pages are subjects from the Scriptures, with devices, references, and prayers. Exclusive of the title and colophon, there are 91 plates, of rather uncouth execution, but the subjects are often similar to those of Holbein and Brosamer. The figures of the four Evangelists are at the end, each with his appropriate symbol of angel, lion, ox, and eagle.

Douce, in a MS. note, informs us, "The cuts in this book were done by Hans Sebald Beham, and separately published at Frankfort, 1533." See Harleian Catalogue, i. p. 25; also see Coll. W. C. iii. 157. Also, "The cuts have many variations from the cuts of HSB of 1553 and 1539, and are, I think, copies, the 1539 (cuts) being exactly as those in 1533."

## XIII°. HOLY BIBLE BY COVERDALE. 1st edition. Folio. 1535.

Within a border, in six compartments, representing great events in the Bible history;—"Biblia. The Byble, that is the holy Scrypture of the Olde and New Testament faithfully translated in to Englyshe M.D.XXXV."

Colophon, "Brynted in the heare of our Lorde M.d.xxxv. and fynished the fourth daye of October."

Folio vol. 3.25 d. by 2.1; or 12.79 in. by 8.26; full pages 2.7 d. by 1.385; double columns, including margins.

XIV°. BIBEL. Folio. Zurich. 1536.

Within a border in twelve compartments, representing the six days of creation;—the creation of woman, her presentation to Adam, the temptation, the judgment thereon, the expulsion, and Adam tilling, Eve spinning; "Die ganze Bibel, das ist alle bücher altes vnd neuwes Testaments, der ursprünglichen sprachen nach, auff aller treulichest vertreitschet.

"Darzu sind hezund komen ein schön vnd volkommen Register ob' Zeyger über die ganzen Bibel. Die jarzal vnd rächnung der zeyten von Adamen bis an Christi, mit sampt gwuszen, Concordanzen, Argumenten, Zalen vñ figuren.

"Getruckt zu Zürich bey Christoffel Froschouer, im Jar als man zalt M.D.XXXVI."

Colophon, CCCXVII v. "Getruckt zu Zurich bey Christoffel Froschouer vnd vollenet, am sechszechenden tag des Merzens Im jar M.D.XXXVI."

Folio vol. 3.7 d. by 2.45; or 14.56 in. by 9.64; full pages 3 d. by 1.95; in two columns; devices .6 d. to .7 by about .85; initial 21 folios unnumbered, i-cccxvii numbered, = 338 folios.

The illustrative woodcuts are numerous, and in the Old Testament many are of very similar design to those of Holbein.

An edition, Zurich, M. D. XLV. has the same plates from the same blocks; folios i-cccxv.

XV°. SCHAUFFELIN PASSIO CHRISTI. Small 4to. Francfort. 1536.

"DOCTRINA, VITA ET PASSIO IESV CHRISTI, Juxta Noui Testamenti fidem & ordinem artificiosissime effigiata."

"Lere Leben vnd Sterben Jesu Christi, Inhalt des ganzen Newen Testaments, Künstlich furgebildet." (Device \$ on a spade.) "Francoforti, Apud Christianum Egenolphum."

Colophon, "Getruckt zu Franckenfurt am Meyn, Bei Christian Egenolff." M.D.XXXVII.

Small 4to vol. 2. d. by 1.36 ; or 7.87 in. by 5.35 ; full pages 1.53 d. by 1. ; plates about 1.4 d. by 1. Reg. A-K in 4 s=40 leaves, or 80 pages.

The plates, in two sections, numbering 73, are very fine, bold, free, and powerful. *Above* each there is a Latin title, and a reference to the evangelists, in one line ; and *below*, also in one line, a German title and reference.

In Section I. the first and last subjects are, *Annunciatio Mariae*, Luc. i. ; *Missio Spiritus sancti*, Joan. xiii. Section II.—the first *De Signis Celi*, Luc. xxi. ; two last, *Assumptio Mariae*, and *Judicium extremum*.

"I suspect," writes Douce, "the engraver was M. Graaf, and Schaufelin only the designer." It is the same work, as to the cuts, as the *Speculum Passionis Domini N. Jesu Christi, &c., per Doctorem Udalricum Pinder*. Norimb. 1507.

Down the right side in the margin of Douce's copy, the plate on f. B. 3, *Jesus traditur osculo Jude*, Matth. xxvi., bears the well-known motto of Henry II. of France, in a bold hand, *Donc totum Impleat orbem*. The copy was his, and afterwards passed into the hands of M. de Thou, who in 1591 was keeper of the Royal Library in Paris.

In addition to the fifteen works just spoken of, there are fifteen others to be described near the end of our volume in connection with the plates taken from them for comparison with Holbein's Bible. The list ends with Stimmer's "*Neue Künstliche Figuren Biblischer Historien*," 1576. Later than this time it is unnecessary that our sketch of Pictorial Art should be carried. Numerous were and are the works devoted to the subjects contained in the Holy Scriptures, or derived from them or from Christian history and legend. Our theme has been Holbein's Bible Figures, and ample, though not complete, are the notices we have introduced of similar volumes up to and during his day, in which the designer's and the engraver's skill has been put forth for giving form and expression to the scenes and characters of sacred and religious histories.

II.  
SOME OF THE CHARACTERISTICS OF  
PICTORIAL ART,  
AS FOUNDED ON SACRED HISTORY,  
WITH ESPECIAL REMARKS ON SEVERAL OF HOLBEIN'S  
BIBLE FIGURES.

*From the German of Dr. Alfred Woltmann.\**

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 ANY of the greatest modern artists have taken the subjects of their principal works from the Old Testament. We only need to recall Lorenzo Ghiberti's later doors at the Florentine Baptistery, Michael Angelo's ceiling of the Sistine chapel, and Raphael's Loggie. So a new upsoaring of modern German painting began with the fresco-figures from the History of Joseph, which Cornelius Overbeck, and their associates in Rome, painted in the house of Bartholdi. Holbein's figures from the Old Testament were no monumental creations like the above-mentioned, and yet we must, spite of the modest form and the small scale of their bringing-out, place them in the same rank with those, on account of their spirit and invention.

The sacred books of the Jews might be compared with Homer in regard to their effect on the fancy of the artist. What fulness of naive and magnificent poetry, set forth in the smoothest and most bewitching speech! And all these narrations, be they stories of family life or accounts

\* See *Holbein und seine Zeit*, 8vo, Leipzig, 1866-68; *Zweiter Theil*, ii. pp. 60-73.

of valiant deeds of war, have so genuinely human a kernel, that they remain ever new, and continually sound full into every heart. The personages who appear in these writings are simply men, through and through, in their feelings and their passions, in what they do, and in what they fail to do. Freely do they give themselves up to everything that moves them; with them pain as well as joy speaks in the most powerful, unbroken tone of nature. Each action is complete and each motive is clear and comprehensible. As they sounded hundreds of years ago, so also do the histories sound to-day to each healthy and unsophisticated mind.

This genuinely human element, which pervades the books of the Old Testament, has especially attracted Holbein. Never does he let himself be led by strange ecclesiastical preconceptions; never does he approach, in conception, those artists who deal out religious fervour as if it were a special trump-card.\* He treats these subjects merely as he would profane objects of which he makes use, and allows himself to be guided by nothing but the spirit of the narrative. All the personages introduced show that stunted figure which Holbein loved, and which is considered sometimes much too short in proportion to the size of the head. These forms are the very opposite of the men of the 15th century, of the thin lanky figures, of the odd close-fitting garb, which confined the limbs and hindered every free movement, and of the deportment, in which the artificial grace, learned from a dancing-master, is combined with whatever is angular, awkward, and constrained; so that the personages are in their appearance completely the children of that epoch of transition, so full of unsteadiness, extravagance, and disruption. Holbein's men are modern men, ready and self-reliant, free, easy, and resolute in their appearance. Through their walking and standing, their gestures, and their behaviour to each other, there runs a common feature,—the practical. This Holbein

\* The author borrows this striking expression from J. Meyer's "History of Modern French Painting."

\*

possesses to a greater degree, perhaps, than any artist that has ever lived. He knows, when needful, how to set everything in action—action, too, whose full meaning clearly and forcibly strikes the eye. Meanwhile he always keeps within due limits, safely guided by calmness of feeling. Never does historical representation degenerate into figure-drawing; and as the artist draws directly from life, that which is common-place is always absent. Uncouthness finds its proper place; but even that preserves a plain nobility. Everything in the composition seems unstudied, and yet whoever examines each separate leaf more closely will recognise the refined calculation of the Master. Everywhere Holbein makes use of the simplest means, he limits himself to a moderate number of figures, of which, however, not one is idle. Himself the son of a country whose artists delight in bright ever-changing variety and rich accessories, and a Master in the most delicate finish of details—he yet contents himself with what is barely necessary in scenery and detail, in furniture and costume. Landscape, architectural views, and the like, are also given in a masterly way with slightest indications; but they attract the eye independently only where this suits with the subject.

The early-lost introductory leaf, the "Fall of Man," betrays, in the naked forms of Adam and Eve, an able study of nature, but it also shows that the artist had scarcely the opportunity of seeing more beautiful forms. Eve is simply plucking the apple, and her attitude is excellent; the Serpent, with a crowned human head, as usual is standing upright near the tree. Very pretty are the surroundings—the light edge of the wood, and the beasts, among which especially a leveret and a wild boar strike the eye. Hereupon follows a much-neglected, but in the highest degree remarkable page,—Noah's ark in torrents of rain driving through the waters, whilst a beam of light is already breaking through the clouds, and the dove comes flying with the olive-branch. Holbein has here wished to give an harmonious picture with effect of illumination and chiaroscuro. But herein the art of woodcutting, as it then

existed, with its more plastic manner of treatment, could not answer his purpose, although such essays in the wood-cutting of the present day are common enough. The limited range of the older process is to be seen especially in various pages in the representation of waves and clouds, of fire and smoke; yet its sharp precision and characteristic simplicity offer such advantages as fully outweigh the disadvantages. With the landscape is conjoined a figure-picture, the *Building of the Tower of Babel* (No. 6, B 2 verso, Gen. xi.). It is not the judgment of God, not the confusion of tongues which we here behold, but the building itself, which is proceeding in perfect quietness. From the midst of the city, with its towers and gabled houses, rises the strong round building, supported on all sides by buttresses. There walls are being built, cement dragged along, stones hewn, the crane is actively at work—everything shows vigorous stirring life. Let us, somewhat anticipating, here join on just a few more leaves, in which appear not characters acting one by one, but men working in a mass—and it concerns the whole race, not the particular person. So Pharaoh's *Passage through the Red Sea* (No. 16, C 3 verso, Exod. xiv. & xv.), the waves of which break over immediately behind the last men of the Israelites. There are among the drowning men figures splendidly conceived and full of reality; such as a countless host, on foot, on horseback, and leading the flocks; the march of the Jews is shown winding along the shore and lost in the distance. Further on *Shishak's Army* (No. 59, 1, 2 Chron. xii.), which is carrying off the golden shields and the costly vessels from the Jewish temple. The procession, issuing from the Roman archway, contains many figures which recall Andrea Mantegna's *Triumph of Cæsar*. Then *Senacherib's Host* (No. 60, 1 verso, 2 Chron. xxxii.) put to flight by the Jews—a boisterous fight of foot-soldiers in the artist's own times, and calling to mind the beautifully-drawn battle-piece in the Museum of Basle. Last of all the *Return of the Jews* (No. 61, 1 2, Ezra i.) richly laden from the captivity to Jerusalem, which they behold from the slope

of the mountain, with its walls, houses, and the new temple, the building of which is already begun.

Among the early pages are to be found some simple beautiful pictures of patriarchal life, the conception of which perfectly corresponds with the key-note of the biblical narrative. Abraham kneeling down before the three Angels (No. 7, B 3, Gen. xviii.); bearded men in homely garments, no longer winged as in Holbein's earlier compositions for Petri's Old Testament: Sarah, with flowing hair and turban, like a Jewess of the 16th century, stands listening at the door of the tent. Rebecca appears, in a similar costume, in one of the following pictures (No. 9, B 4, Gen. xxvii.), when she is leading Jacob to the bedside of his dying father. Touching is the weak, grey-headed old man, who is giving his blessing with one hand, and with the other is feeling for the rough hair on his boy's arm. Clearly and distinctly is the anxious suspense as to the issue of this deception stamped on both mother and son, and indeed, on their whole form, for the countenances are scarcely to be seen. But the wide bow-window affords a view over field and thicket, where Esau swiftly and unsuspectingly is chasing the venison for his father. Grandeur is the preceding picture, *Abraham's Sacrifice* (see the woodcut, No. 8, B 3 *verso*, Gen. xxii.). The altar of rough stones is set up, for in the Scriptures it is written that Abraham built it himself. Upon it, ready on the wood, lies the boy Isaac, bound hand and foot; Abraham, a truly patriarchal figure, with long beard and powerful arm, is, as we read, already stretching out one hand with the knife, whilst with the other hand he is laying hold of the boy's hair. The greatest terror has seized Isaac, who, with eyes fixed, mouth open, awaits the death-stroke. Then, with the speed of the storm, does the angel of the Lord approach to stay the deed. Inimitable is it, how the immediately preceding as well as the present moment is intimated; how Abraham raises, and almost at the same time lets the steel fall again; and the inward emotion pervades his whole form from head to foot. Beyond the ram, which is caught by its horns in the thicket, there is a flight of birds in the sky;

and quite in the distance, given with only a few strokes, and yet with the fullest certainty, are the two young men, and the ass grazing.

A magnificent group shows the *Selling of Joseph* (No. 10, B 4 *verso*, Gen. xxxvii.). Incomparable is the attitude of the sleeper in *Pharaoh's Dream* (No. 11, C, Gen. xli.); near the bed his visions are portrayed in an equally naïve and palpable way, the lean kine pushing the fat kine most eagerly and resolutely. Very striking is *Jacob on his Deathbed* (No. 12, C *verso*, Gen. xlviii.), strengthening himself and sitting up on the bed—as the Scripture says—whilst Joseph brings him the two weeping boys, on whose heads he lays his hands. The next page\* *Jacob's Burial in the Cave* (No. 13, C 2, Exod. i.) gives us a glimpse into the future. In the middle distance the new Pharaoh is giving to the Hebrew midwives the dreadful command to kill all the new-born sons. This also goes on in a very patriarchal way: crowned, sceptre in hand, the monarch leans on the balustrade which encloses his palace, and he makes known his will to the kneeling women, who appear to permit themselves to make remonstrances. The king's castle, which rises behind him, is an Italian building with battlements; in the back-ground is a city on a river, with a crowded arched bridge and some high mountains.

Henceforth Moses becomes the hero: we see him first of all as a *Shepherd* (No. 14, C 2 *verso*, Exod. iii.), when he puts off his shoes with truly Raphael-like emotion at the appearance of the Lord in the flaming bush (No. 14, C 2 *verso*, Exod. iii.). Then he stands with Aaron before the throne of Pharaoh (No. 15, C 3, Exod. v.), who answers their prayer to let the people go, in a peculiarly forcible way, resting both hands on the arms of the throne, the upper part of the body bent forwards, half angry, half mocking. Before the doorway, however, the Jews are being driven more harshly than ever by the taskmaster to

\* Woltmann makes a slight mistake here; Holbein's text expressly names the event, Joseph's burial.

work. Further on Moses appears to us ordering the manna to be gathered up (No. 17, C iv. Exod. xvi.); in varying circumstances going to receive God's commands on Mount Sinai (Nos. 18, 20, 21, & 22, C iv. *verso*, Exod. xix.; D *verso*, Exod. xxxiv.; D 2, Lev. i.; D 2 *verso*, Lev. viii.); dividing with Aaron the people into tribes (No. 25, D iv. Num. i.); commanding (No. 29, E 2, Num. xxxi.) the death of the Midianitish women and boys; raising the brazen serpent (No. 28, E 4 *verso*, Num. xxi.); pronouncing his curse on Korah and his company (No. 27, E, Num. xvi.), whom the abyss swallows up alive. Here are the horror and suddenness of the occurrence,—the affrighted starting back of those present,—the demonlike violence of the angry Moses, mighty, and yet expressed without any extravagant pathos.

The most beautiful of the pictures of Sinai which have been mentioned (No. 24, D 3 *verso*, Lev. xix.) shows the delivery of the commandment—"And when ye reap the harvest of your land, thou shalt not wholly reap the corners of thy field, neither shalt thou gather the gleanings of thy harvest. And thou shalt not glean thy vineyard, neither shalt thou gather every grape of thy vineyard, thou shalt leave them for the poor and the stranger." On the left, in the middle distance, stands Moses on the mountain, in converse with the Eternal Father, who looks forth from his dwelling-place in the clouds. But the painter has embodied the things whereof they are speaking in a lovely idyll which fills the rest of the page. In front are men and women busy in the vintage, behind a servant is cutting the corn, and further on four horses are dragging the heavily-laden wagon to the hospitable Swiss village. Here with the simplest means, with a few slight touches, are indicated the form of the ground, the roads and paths, the distant communities and the high mountains. It is one of the best examples for showing Holbein as a great landscape-painter.

But among the pictures of Moses the three last in the fifth book are especially significant: in these he appears teaching and exhorting, and they represent a situation

which is each time varied and characteristic. First of all he calls to the remembrance of the people of Israel the occurrences since Mount Horeb (No. 30, E 2 *verso*, Deut. i.); he stands surrounded by the listening crowd who are assembled about him, kneeling or sitting, and just as strikingly as his attitude and gesture here express recollection, on the next page they show warning and admonition (No. 31, E 3, Deut. iv.). In a vaulted hall he sits behind the desk, eagerly leaning forward and impressively turning to the hearers, who are characters conceived in a clear, sharp, and distinctive way, pressing closely in a respectful attitude to stand opposite to him. Finally, in the third picture he sits on the stone bench before the door of the house (No. 32, E 3 *verso*, Deut. xviii.), and gives commands to the priests and Levites. In continuation also there come in a few more pictures of kindred subjects, which depict the relation between a teacher and his scholars. That which opens the first book of Chronicles (No. 54, H 2 *verso*, 1 Chron. i.) is especially distinguished for unsurpassable arrangement of the numerous figures. Less good in execution, but most interesting, is the picture of the prophet Amos (No. 90, M 4 *verso*, Amos i.), who sits in a room, with a little arched window, in a lecturer's chair, before his attentive hearers, just like a professor of Basle University.

Amongst the pictures of Moses there appears a representation, which we have once before seen treated by Holbein in Adam Petri's Old Testament, *Aaron's Sons, Nadab and Abihu* (No. 23, D 3, Lev. x.), whom the fire sent of God consumes,—just as powerful a picture of Divine judgment as was the *Rebellion of Korah* (No. 27, E, Num. xvi.). Here and in the later occurring *Eating of the Paschal Lamb*, a great advance upon the earlier treatment is to be seen. In quite a modern spirit is the lofty knightly form of Joshua (No. 33, E 4, Josh. xii.), who stands in full armour and with a waving plume amidst the conquered kings; and amongst the warriors standing by there especially comes out on the right a valiant figure hastily sketched in the slightest way. Here we can quite

see how Alfred Rethel, one of our most genial artists of the present day, had studied Holbein. *The Mutilation of Adoni-besek* (No. 34, E 4 verso, Jud. i.) is very powerfully represented, in which his thumbs and great toes are cut off,—a tragedy which even the warriors around behold with horror.

This terrible picture is followed by a lovely idyll, *Boaz perceiving Ruth* (No. 35, F, Ruth ii.), the most true-hearted illustration of that Jewish novel so full of nature. The reapers have just made answer to their master's question, "Whose damsel is this?" and he is turning to her with the kindly words, "Hearest thou not, my daughter? Go not to glean in another field, neither go from hence"; and the feeling look of the young gleaner gives the full meaning of this incident.

The next picture (*Hannah's Prayer*, No. 36, F verso, I Sam. i.), from the history of Hannah, Samuel's mother, is one of the most beautiful of all. It is also, by Carel von Mander, mentioned first among the Bible Figures and esteemed worthy of admiration. Elkanah sits beside his wife Peninnah, in a simple chamber; the pair of doves before them on the table signifying the sacrifice which they often brought to the temple, when Peninnah rejoiced her husband with children. But Hannah, his other wife, whose womb was not blessed, stands bowed down and weeping before them. Coldly is she asked by Peninnah, with earnest sympathy by her husband, "Hannah, why weepst thou?" How heartfelt and touching is this in all its simplicity!

We see David, when he as a boy overcomes Goliath (No. 38, F 2 verso, I Sam. xvii.); when he rends his clothes as the crown of the dead Saul is brought to him (No. 40, F 3 verso, 2 Sam. i.); when the valiant knight Uriah goes to receive from him his deceitful compassion (No. 42, F 4 verso, 2 Sam. xi.); and when Nathan upbraids him for his crime (*Nathan's Reproof*, No. 43, G, 2 Sam. xii.). This scene, which takes place in a magnificent open hall, with a view of the distant country, is conceived in a striking manner; not, as we should expect, with reproving gesture;

not like Samuel to meet Saul in Holbein's picture of the Council Hall, does the prophet step forward to meet the King; but kneeling he addresses David standing before him in full kingly apparel. The artist thereby only the more impressively brings before our eyes the whole weight of this moment; we see as it were the king unmasked, and his guilt declared to his very face. The artist has attained his object; the erect and crowned is also the humble. What we see in the distance concerns the events which the conclusion of the chapter recounts. On the steps of the hall is arriving the messenger of Joab, who demands help from David for the entire conquest of Rabba, the chief city of the Ammonites; and far in the distance is to be seen the conflict around the city.

Then follow the wise woman of Tekoah (No. 44, G verso, 2 Sam. xiv.), who brings about Absalom's forgiveness by his father,—Joab, who, assassin-like, smote Amasa whilst embracing him (No. 45, G 2, 2 Sam. xx.)—King David as a grey-headed old man, before whom Abishag, the fair damsel, who had been brought to him, is kneeling flatteringly (No. 46, G 2 verso, 1 Kings i.). Not the head only, but the hands also of the old man are full of character. Later on, at the beginning of the Psalter, we at length find David once more in quite a new situation (No. 71, K 3, Ps. i.). Solitary he abides in a quiet chamber, which gives us the idea of a princely dwelling of the 16th century. A magnificent curtain adorns the wall, cushions lie on the seats and on the window-sill; the harp hangs on the wall. The king, in a splendid arm-chair, sits at the table and writes down his poems. "Blessed is the man that walketh not in the counsel of the ungodly, nor standeth in the way of sinners," so begins the first Psalm; and for this reason we see through the window two pilgrims who follow the path of the righteous. Solomon appears first of all, as throned and receiving the embassy of Hiram, king of Tyre (No. 47, G 3, 1 Kings v.). Then Solomon is supplicating God for wisdom (No. 57, *Solomon's Sacrifice*, H 4, 2 Chron. i.). His whole form is most finely conceived. He kneels, before the seven-branched candlestick, alone in a beautiful hall of the

Temple, with a charming glimpse through an archway of noble church-architecture, which is a model of the renaissance style. The Temple, in one of the following pictures, where Solomon blesses the people of Israel (No. 58, H 4 verso, 2 Chron. vi.), recalls more the Romance style; the Gothic, however, is quite out of Holbein's way.

Terrible is the *Death of Abijah, Jeroboam's son* (No. 48, G 3 verso, 2 Kings xiv.), the last death-struggle of the son, as well as the lamentation of the royal father by the bedside, and the dull grief of the wife just entering, who comes in disguise from the prophet with the sad answer, knowing that her son will die at the same moment that she sets foot on the threshold. Dibdin\* is of opinion that the dying man on this page is the original of Sir Joshua Reynolds's figure of the dying Cardinal Beaufort. Further on the *Children mocking Elisha* is very pretty (No. 50, G 4 verso, 2 Kings ii.); Athaliah (No. 51, H, 2 Kings xi.) beholding before her Joas, whom she had believed dead, is a most noble dramatic conception. Moving, and not without a dash of humour, is the *Blinding of Tobit* (No. 64, I 3 verso, Tobit i. & ii.): the palm belongs to the first of the pictures of Job (No. 65, I 4, Job i. & ii.). Charmingly and beautifully put together is the picture, so rich in figures, of "Esther coming in costly array before the throne of King Ahasuerus, and finding favour in his eyes" (No. 68, K verso, Esth. i. & ii.). *The King* in Holbein's time was the King of France, and so also the canopy and the carpet under the throne are adorned with lilies. The following pages, for instance, the pictures of Judith (Nos. 69 and 70, K 2 and verso, Judith x. & xiii.) and the representation of the Fool spoken of in the 52nd Psalm (No. 72, K 3 verso, Ps. liii.), are meaner in execution. This is also true of the picture of Solomon's Song (No. 74, K 4 verso, Canticles i.), to which, however, the beauty of the conception lends nevertheless a charm of its own. "My beloved is gone down into his garden, to the beds of spices, to feed in the gardens and to gather lilies. I am my beloved's, and my beloved is mine:

\* The "Bibliographical Decameron," i. p. 178.

he feedeth among the lilies."\* The painter had probably thought of this passage. The royal youth, in splendid costume, wanders about in the enclosure under the trees, and with the crown of lilies on his waving hair, is exercising himself in loud laments, and the lovely young maid follows him from afar with chaste longing. Her attitude and her manner of walking are entirely according to the rules of deportment prevailing in the Middle Ages, which, in spite of changes in dress and customs, still kept in favour in the first decade of the 16th century. "Mit einem lisen engen schrite kam si dort her geslichen," *with a light soft step came she there stealing on*, as the poet says; and "aufrecht, schön als eine Wünschelgerete," *upright and beautiful as a magic wand*, may be added according to another passage;—certainly the true comparison; for she reminds us of a pliant wand in her upright walking. She still preserves the easy bending attitude which was the fashion in the Middle Ages. "Ic wunnecliches houbet Daz truoc si zühtecliche enbor," *her blissful glance the True one lifted modestly upward*, without neglecting the prescribed downward casting of the eyes. She also observes the precept, "Din cleder edel unde rich Trac vorne mit der hende enbor, Daz si niht hangen in daz hor," † *Thy garments noble and rich in fashion held before with the hands up*. But in costume there is no longer anything belonging to the Middle Ages, and the new splendour of the 16th century is displayed just in the way shown by the beautiful drawing of a Swiss lady, a woodcut from which is contained in Woltmann's first volume, p. 254; the large round hat with waving feathers set slanting on her beautiful hair. The dress with puffed-out sleeves trails along in a stately manner, and when the lady raises it she lets a rich underskirt be seen. The beautiful neck is bare; and also the meaning of a handsome necklace is to be observed. Just as characteristic as her languishing graces and her gentle gliding walk

\* Chap. vi. 1, 2.

† Troj. 7518, 20006, 19902, 15134. These passages are cited together in the excellent writing on habitations, by Dr. Alwin Schultz: "What the Germans of the 12th and 13th century thought concerning the perfect beauty of the human body." Breslau, 1866.

is the awkward tripping and stooping carriage of the waiting-maid who follows her. Holbein, when he devised this amatory picture for the glowing Jewish love-poem, let himself be directly inspired by the language of passion and longing which it speaks, without an anticipation of that symbolic meaning being raised up by him which theologians desire to force upon it.

The dramatic meaning is exhaustively expressed in the *Judgment of Daniel* (No. 86, M 2 verso, Susannah), and both the past and the coming moments are indicated, together with the present moment. The boy Daniel, who stands in the judgment-seat, is really still a child, dressed in the same simple frock which the little Hans Holbein and his brother wear in the to us well-known Augsburg picture of their father's. On the left, on the steps of the throne, stands Susannah in fetters. One of the elders, who has just given his answer, is led away on the right; the other, held by two soldiers in Roman costume, stands, cast down with the consciousness of guilt, in front of the wise youth, who is asking him questions; and the working of Daniel's idea is already shown in the thoughtful and surprised faces of the audience. Much more beautiful in execution is *Daniel in the lions' den* (No. 87, M 3, Beland the Dragon). The beasts, drawn with the utmost truth to nature, peaceable and submissive as faithful hounds, surround the kneeling man, who, full of trust in God, looks upward, to the prophet Habakkuk, whom the angel of the Lord is letting down to him by the hair of the head, carrying the pottage and the bowl which the pious man had been about to take to the reapers. Full of this incident in the apocryphal narrative, the painter has soon after designed a picture which represents the action of the previous moment, and is emblematical of Habakkuk's prophecies. Habakkuk is walking towards the reapers, who are busy with the harvest beside a mountain-lake. In his right hand he holds the vessel, and has the pottage under his arm. The earnest gesture of the raised left hand seems to signify that he is just uttering the lament over the persecution of the righteous by the ungodly, with which his

first chapter begins. But behind him already hovers the angel who is to lead him as a saviour to a persecuted righteous man.

Among the remaining pictures from the Prophets, two are especially distinguished by the exalted seer-like expression pervading the figures. *Isaiah lamenting over the sinful city of Jerusalem* (No. 75, L, Is. i.) (this, alas! badly engraved) and *Jonah before Nineveh* (No. 91, N, Jon. i. ii. iii.), who sits praying under the withered tree on the hill before the stately many-towered city, whose destruction he is expecting. Other illustrations to the Prophets, however, show the limit of Holbein's inventive power. The purely fanciful is not in his line; he who, in the mysterious Apocalypse, had to lean on Dürer as soon as he wished to depict the superhuman and incomprehensible, arrives here at no grand and original conception when he seeks to express pictorially the bold visions of Isaiah, Ezekiel, and Daniel. Ezekiel's *later Temple* (No. 79, L 3, Ez. xl.) and Daniel's *four monsters* (No. 83, M, Dan. vii.) are rather dry illustrations, not executed with half so much care and spirit as the illustration with the *vessels of the Temple* (No. 19, D, Ex. xxv.), which occurs further back in the 2nd book of Moses. Even the concluding page—the *Apparition of the Horsemen in array* (No. 94, N 2 verso, 2 Mac. v.), which in the journey of Antiochus into Egypt appears in the air over Jerusalem, stands hardly much higher. Holbein, in his completely realistic intuitive way of seeing things, loves to exhibit nothing but the purely human in action and feeling, but this in the noblest and most deep-felt manner.

A sort of complement to the book of Bible Figures is formed by a full alphabet of twenty-four rather large initial letters engraved on metal, the design of which doubtless proceeds from Holbein. They begin with the Fall of Man, and seem by preference to set forth such scenes as do not occur in the pictures which have just now been condemned; as, the *Driving out of Paradise*, the *Sacrifice of Cain and Abel*, the *Death of Abel*, and *Jacob's Dream*. The second half is entirely devoted to the *History of Joseph*,

which is related with the greatest prolixity. Interesting is the representation, how Potiphar's wife exerted her seductive arts against Joseph. The bed on which she is sitting displays, certainly not without a satirical design, the lilies of France on the curtains. Jacob's *Journey into Egypt* forms the conclusion.

Thus, in a very masterly way, has Dr. Woltmann criticised both the excellencies and the defects of Holbein's Bible Figures of the Old Testament. We acknowledge our great obligations to his full and excellent work. We cannot hope, by any additions to his statements, either to give greater force to their truth, or to awaken for them a livelier interest. They open a very just and a very discriminating view of the designer's power and characteristics; and, with a brief remark, we leave them and our work generally to the consideration and judgment of the literary public: the remark is the following:—

We may bring the works of that age, as of other ages, to the highest and best standards we possess, yet, after all, our praise or our blame ought to be awarded according to an intelligent conception of what the powers were and what the appliances of Art by means of which the excellent has been attained.

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HOLBEIN'S  
HISTORICAL FIGURES  
OF THE OLD TESTAMENT DESCRIBED;

*in Translations from the Latin and French of*

*the Lyons Editions (1) 1539 and 1547.*

To which are added

The Francfort Latin and German Versions (2) of 1551 ;

and

*Explanatory and Bibliographical Notes.*

## FRANCIS FRELLON <sup>(3)</sup>

to the Christian Reader.

Salutation.

Lo! O Christian Reader, to thee in the course of duty do we exhibit the pictures of the Sacred Canon, together with a Latin and a French interpretation of the same; first of all urging this one thing, that, the lustful images of Venus and Diana and the other goddesses being cast away, because they either ensnare the mind with error, or weaken it through shamelessness, all thy efforts should be brought back to those consecrated figures which with the finger point out the sanctuaries of the Holy Writings. For what is more beautiful, or more worthy of a Christian man than to apply the mind to those things which savour of the mysteries of faith alone, and which enjoin especially to love God our creator, and to profess true religion? Thine therefore will it be to accept this our labour with a calm mind, and to admonish others so that they remember to direct all things of that nature to the glory and honour of God the most beneficent giver.  
Farewell, Reader, and  
have enjoyment

## Of Nicolas Bourbon,<sup>(4)</sup> the Poet,

of Vandevres, near Bar-sur-Aube.

An Ode to the Reader.



LAUREL in Elysium when by chance wandering  
was Apelles,  
And present also Zeuxis near, and Parrhasius  
his companion ;  
Words many these two were pouring forth ;  
but that one

The meanwhile sorrowing and in silence was remaining.  
In wonder his companions are, and to speak exhort and  
urge him :

The Coan (5) from his deepest breast sighs forth, and  
thus accosts them :

“O ignorant ye of the rumours, which late from courts above,  
(Would 'twere all vain!) to the Stygian came, down to  
our very homes :

Forsooth, that at this self-same day of mortals one there is,  
Who shows the world that I and you nothing have been :  
Who too declares we are painters but in the name,  
And that all our pictures hitherto rudely are drawn.  
Name for the man ?—'tis HOLBEIN,—who our names  
Obscure of famous makes, and almost nothing.”

“Among the Shades such the complaining borne : and  
those  
Not causeless deem it,—since they thus complain.

Should any one the tablet see, which Hans may have  
portrayed,—

Hans Holbein, that prime glory of his art ;  
Forthwith would he exclaim, ' The wonder which I see  
God could put forth,—not human hands had power.' "

These sacred figures, excellent reader ! are of skill  
So great, thou wilt venerate in them a worthy work,  
Good for the mind to feed on pictures health-bestowing,  
Which give expression to thee for histories divine :  
Whatever in the sacred roll Moses has delivered,  
And so many other prophets, a race of God inspired,  
By HANS are in those tablets offered ; the Latin speech  
Also is present, interpreter of the subjects.

Read these. And let the lover of ravished Ganymede  
bid farewell ;  
And far off be the shameful thefts of the Cyprian  
goddess.

*Of the same Poet Bourbon.*

*A Distich.*

Guest ! wishest thou images to behold most like the living ?  
Behold this noble work of Holbein's hand.

## Giles Corrozet<sup>(6)</sup>

To the Readers.



*I*N looking at this tapistry,  
*The bodily eye, which turns and changes,*  
*Is able in it to have a singular pleasure,*  
*The which in the heart engenders fixed desire*  
*Of loving its God, who so many things has made*  
*Within the letter, & the holy Bible enclosed.*

*These beautiful portraits will serve for example,*  
*Demonstrating how needful to serve the Lord God :*  
*They will rouse us to undertake his service,*  
*And withdraw us from all sin and vice :*  
*When they shall be engraved on the spirit,*  
*As painted they are, and laid down by writing.*

*Then take away from your houses and halls*  
*So much of gross tapistry and paintings,*  
*Take away Venus and her son Cupid,*  
*Take away Helen & Phyllis, & Dido,*

*Take away altogether fables and poësies,  
And receive, I pray, better imaginings.*

*Put instead, and let your chambers be cinctured  
With sayings all sacred and with histories holy,  
Such as those are which here you may see  
In this little book. And if thus ye do,  
Great and small, the young and the aged  
Pleasure will ye have, both for heart and for eyes.*

More than less.

## DESCRIPTIONS OF THE BIBLE FIGURES;

1st in the English version (7) printed at Lyons in 1549.  
 2nd in the translation from the French stanzas of 1547.  
 3rd in the Latin stanzas and German version of the  
 Francfort edition of 1551; as often as they occur.

## I. CREATION. Genesis i. (8)

1° By the vuord of almyghty god ar created  
 and blyssed the erthe, day, nygte, heuen,  
 the sey, the son, mon, sters, fyches, and  
 beysts of the erth, Adam and Heua ar al-  
 so created.

2° *God made the heaven from the beginning,  
 Then earth & sea, & every human work :  
 Adam, & Eve he made in like manner,  
 Full of reason, formed in his image.*

3° Septima lux DOMINVM uidit petijsse quietem,  
 Hæc igitur nobis rite colenda dies  
 Abq; uiro è terra, formata ex ossibus Eua,  
 Connubio iuncto hortus amccœnus habet.

Gott ließ ein tieffen schlaff fallen auff den Adam, nam  
 auch ein Ripp auß seiner selben, macht darauß das Weib Eua.  
 Gen. 2.

## II. TEMPTATION. Genesis ii. &amp; iii.

1° Adam is set in paradiso of pleasure to vuhon  
 ys for bedden the tre of life. The suttelty  
 off the serpent; Adã and Heua ar deceaued.

2° *God bad them that of the tree of Life  
 They eat no fruit, on penalty of Death :  
 But the serpent being envious against them  
 Did so that Adam bites at the fruit of the tree.*

3° Falluntur prima serpentis fraude parentes  
 Et mortale trahit crimina dira genus.  
 Pellitur infælix misera cum coniuge Adamus,  
 Pollicitisq; DEVS tristia damnæ leuat.

Die listig Schlang betrugt Adam vnd Eua, wider Gottes gebott von der verbotten frucht des Baums des lebens zu essen.  
Gen. 3.

### III. EXPULSION. Genesis iii.

- 1° Vuhen Adam and Heua dyd atknolege thor syn, they dyd fle from the face of God, and are obiected vnto deth, Cherubim is seth befo re paradise of pleasur vuyth a fyre svword.
- 2° *For the sin which they did against God  
Were accursed each according to the offence:  
Then Cherubim puts them out of this place,  
And against death had they no more of defence.*

### IV. THE CURSE. Genesis iii.

- 1° Adam expelled outt off Paradyse is cōmanded to dyge and plouu the erth, the vuomã ys subiect vnto the man, and bringeth forht hyr chylder in sorouue.
- 2° *In great labour, & swcat of his bcdy  
The father Adam his life has gained,  
Eve the while by painful efforts,  
Subject to the man, brings forth his line.*

### V. THE FLOOD. Genesis vii.

- 1° Ryghtus Noe by the cōmandement of God goyth in to the shyppe, he and his ar saued al other destroed. The rauen and the douc letten outt of the syppe.
- 2° *All human beings by the universal deluge  
Had perished. Noah the Patriarch,  
By the will of God, & for refuge  
With his own, entered within the ark.*

- 3° Flumina subsidunt, saluam Noah deserit arcam  
Sacrificans summo munera sancta DEO,  
Pœnitet inde DEVM, nec porro perdere mundum  
Promittit, terris pristina forma redit.

Nohe schickt ein Taub auß der Arch, die bringt im ein  
grün Olzweig im Munde, zum zeichen, daß die Sündt fluß  
nach gelassen hab. Gene. 8.

VI. BABEL. Genesis xi.

- 1° The touere of Babylon is bylded, vuhерupon  
cometh confusion of languages.  
2° *Nimrod a giant began to construct  
The tower of Babel, called confusion:  
But God wishing pride so great to destroy,  
In languages put all division.*  
3° Aedificant cœli scansurum nubila turrim,  
Confusis linguis dissipat hosce DEVS.  
Hinc qui natales, & qua sit origine natus  
Nachorides Abrâm, pagina sacra docet.

Der Thurm Babel wirdt auff gebawet, darauß ervedt  
die Zerfürung vnd Zertheilung der sprachen. Gene. 11.

VII. ABRAHAM'S HOSPITALITY. Genesis xviii.

- 1° Abraham logieth the Angels. Isaac is promy-  
sed vnto hym, Sara lauugot behynd the dore  
of the tabernacle. The destruction of the So-  
domites is sheued vnto Abraham, Abraham  
prayth for the Sodomiths.  
2° *To Abraham the angels have promised  
To have a son, Sara does nothing but laugh:  
On both knes for Sodom he puts himself  
Praying God to slacken his anger.*  
3° Excipit humano uelatos corpore Diuos  
Abrâm, qui hunc partus tempora grata docens.  
Cœlitus immissis ruitur ignibus urbeis  
Deuotis precibus surripuisse studet.

Drey menner erscheinen Abraham, die spelster, ihm werdt die Zeit der entpfengaus vnd geburt des verheßnen Sons bestimt, des lacht Sara, werdt drumb gestrafft. Gene. 18.

VIII. ABRAHAM'S FAITH TRIED. Genesis xxii.

- 1° The sayth of Abraham is tented. He is commanded to offer hys son Isaac. The Angel doth cal vnto Abraham, that he shuld not kyller hys son.
- 2° *God gave command to Abraham to make  
Of his child Isaac a sacrifice ;  
The mandate willing then was he to satisfy,  
And with his faith and righteousness God was content.*
- 3° Tentat Abrām DOMINVS, iubet ut pia uictima fiat  
Filius, hic parens iussa tremenda subit.  
Illa Deo placuit pietas, noua foedera format,  
Abrami frater pignora nata uidet.

Gott versucht Abraham, seinen einigen Son zu opffern, welches jm der Engel wehret. Gene. 22.

IX. THE STOLEN BLESSING. Genesis xxvii.

- 1° Iacob by the sutteltye of his mother takyth the blyssing from Esau, Isaac is soro-fulle. Esau is confortet.
- 2° *The good Jacob by advice of his mother  
Had from Isaac the benediction ;  
By feigning himself to be Esau his brother  
Who after the deception got himself married. .*

X. JOSEPH SOLD INTO SLAVERY. Genesis xxxvii.

- 1° Ioseph by cause he accused his brether and had dremed, is casten in the cystem, he dely-uered ouut of the cystem, is solde vnto the Ismaelyts.

- 2° *The child Joseph was put into the cistern  
For a dream of his told to his brothers,  
But the eternal providence of the Lord  
To some merchants permits them to sell him.*
- 3° Diligitur Ioseph, cui dum noua somnia cernit  
Insidias fratrum turba nefanda struit  
Eripuit Ruben ne tristia fata subiret,  
Venditus Aegypti moenia clara petit.

Ioseph werffen seine Brüder auß haß in ein Gruben,  
verkauffen in darnach. Gene. 37.

#### XI. PHARAOH'S DREAM. Genesis xli.

- 1° Pharaos dreame of the seuen oxen and ears of  
corn, Ioseph delyuered ouut of pryson doth  
expound it. He is maed reuuler ouer Egy-  
pte.
- 2° *To safe sleep Pharaoh disposes himself,  
Seven ears he sees, and seven oxen in dreaming,  
Joseph, put out of prison, explains them to him:  
Who ouer Egypte is made master and ruler.*
- 3° A DOMINO ductus Pharao uaga somnia cernit  
A uinclis Ioseph soluitur inde suis.  
Somnia declarat, regni fit ductor, & inde  
Expectata premit tristia regna fames.

Ioseph auß Gefengniß erledigt, legt Pharao seine zwen  
Traum auß, von den sieben magern vnd seyßten Ochsen  
vnd ähern, würd ober ganz Egypten gesetzt. Gene. 41.

#### XII. JACOB BLESSING JOSEPH. Genesis xlviii.

- 1° Vuhen Iacob shuld dye, he porchessyth on-  
to him Ephraim and Manasses the sons of Io-  
seph: and blyssyth them.
- 2° *Jacob seeing his age predetermined  
And that he was very near to his decease,  
Of Joseph the two sons he adopted,  
The one Ephraim, and the other Manasses.*

- 3° Decumbit Iacob, dedit huic sua pignora Ioseph,  
Queis & adoptatus fausta precatur auus.  
Fausta precans natis Iacob uenientia fata,  
Edocet, hinc moriens regna suprema petit.

Jacob alt vnd Franck, nimpt Iosephs iwen Søn an  
Kindstatt an, vnd gab in den Segen. Gene. 48.

XIII. JOSEPH'S BURIAL. Exodus i.

- 1° Joseph is buried. The chylder of Israel ar op-  
-pressed in Egypte vuyth hard bödage, the  
diligence of good meduuyues ys expressed.
- 2° *Joseph is dead, and placed in his sepulchre,  
Israel is suffering a great tyranny,  
Matrons are of so gentle a nature  
That for all males the life have they saved.*
- 3° REX nouus exurgit, crescit Iudæa propago,  
Obsedit regis pectora liuor edax.  
Opprimit insontes durisq; laboribus urget,  
Et teneros sæctus flumine mergit atrox.

Der kinder Israels werdend viel inn Egypten, vund  
mehrend sich, der König heist sie todten vund extrencken.

XIV. THE BURNING BUSH. Exodus iii.

- 1° Moyses fedyth the sheyp. He seyth God in  
the bushe. He is sent vnto the chylder of Is-  
-rahel, and vnto Pharao the oppressed.
- 2° *The good Moses while guarding his sheep  
To the Israélite people was sent  
Of God, whom in a burning bush he saw,  
Also towards Pharaoh king of Egypt.*
- 3° Apparens Mosi DOMINVS, Pharaona Tyrannum  
Carnificem populi mox adijisse iubet.

Gott erscheint Mose im feurigen Busch, gibt sich  
im Zuerkennen, schickt in auß ans Volck vnd Israel, vnd  
König Pharos. Ero. 3.

XV. MESSAGE TO PHARAOH. Exodus v.

- 1° Moyses and Aaron goyth vnto Pharaoh. The peple ar mor and mor oppressed. Moyses and Aaron ar accused of the peple.
- 2° *With his brother is Moses directed  
Towards Pharaoh, praying for Israël:  
More and more were the people oppressed  
By that King and his cruel people.*
- 3° Conuenit Regem Moses cum fratre, precatur  
Vt patris liceat reddere sacra DEO.  
Impius inde furit crudeli mente tyrannus,  
Quo magis hi cupiunt hoc magis ille premit.

Moses vnd Aaron gehn zum König Pharao, nach dem gehelß des Herren. Ex. 5.

XVI. PHARAOH'S OVERTHROW. Exodus xiv. & xv.

- 1° Pharaos hart ys hardenyt, he doth perseuu the Israhelites and is droundet. The Israhelites grugith, desparyng of ther helth. They go thorouu the myds of the sey vuyth dry fete, vuen they had gotten the victori they vuor shipped God.
- 2° *All the children of Israël gathered together,  
For them made the Red Sea way, and in front  
Parted its waters, so that on dry foot they passed:  
But following them Pharaoh was drowned.*
- 3° Insequitur Pharao fugientes fortibus armis,  
Murmurat Israël dura pericla uidens.  
Diuinum Pelagus transibant agmina sancta,  
Obruitur refluxo gens scelera mari.

Gott füret sein Volck durchs rot Meer, Pharao jaget jm nach, erseufft mit aller seiner macht. Exo. 14.

XVII. THE QUAILS AND MANNA. Exodus xvi.

- 1° The Israhelites goyth forth in to the vuylker nes of Sin, vuen they mormured for mete,

God ranyth them quales and manna.

2° *These having passed, they set themselves on the way  
: Into the deserts : and better to provide them  
Our Lord sent to them the manna,  
Which from heaven he made rain on them below.*

3° Murmurat Israël, operit pia castra coturnix,  
Nubigenum populus Man cecidisse uidet.

Der HERR gibt dem murrenden Volk abents Nach  
steln, morgens Himmelbrodt, in der wüsten. Cro. 16.

#### XVIII. GOD ON THE MOUNT. Exodus xix.

1° The Isærelites doyth lay their tents at the  
mount of Synay. The people is cōmanded  
to do sacrifice. Almighty God appeoyth  
vuyth lighning and thoundaryng that the  
people shud feare hym.

2° *Those of Israël did establish their tents  
At Sinai, and each one sanctifies himself :  
Then by thunder and by evident lightnings ;  
Our Lord notifies his greatness.*

3° In Sinai ueniunt montisq; cacumina Moses  
Conscendit, DOMINVS foedera sancta nouat,  
Promittit leges & sancti dogmata iuris,  
Ad Domini leges se pia turba parat.

Der HERR deut dem Volk seinen Bundt an, es nimpt  
in an, vnd wirbt vom Mose geheißiget. Cro. 19.

#### XIX. THE ARK &c. MADE. Exodus xxv.

1° The Israhelites ar cōmanded to make an Ark,  
a table; and a kandelstyke for the offering  
of fyrst fruts vnto God. The shea breds ar  
set vpon the table.

2° *The ark then is made, the beautiful table, also  
The candlestick, by the direction  
Of our God ; on this very table  
Place they the loaves of the shew-bread.*

- 3° Dona petit Dominus, lætos uult esse datores,  
Qui sua muneribus sacra iuuare uelint,  
Hinc arcam, Cherubim, panes, candelabra, mensam,  
Qua fieri cupiat cum ratione docet.

Der HERR helfft den Mosen machen das heiligthumb  
die Lad des Herren, Tisch, Leuchter, vund Schawbrodt  
zum offer. Exo. 25.

XX. MOSES AGAIN ON THE MOUNT. Exodus xxxiv.

- 1° Vuhēn Moyses had restored the tables, he  
vuent into the hille, he desireth God to go  
vuiith the peple. The company of Gentiles,  
and idolatry is forbydden.
- 2° *God wrote the Tables of the Law  
Moses on both knees bending prays to him  
For Israël, in firm and living faith:  
God forbids to him pagan idolatry.*
- 3° Cum tabulis Domini quoq; fœdera sancta nouantur,  
Fœderis & Leges edocet ipse DEVS.  
Cornigero Mosis resplendet lumine uultus,  
Solicito populi corda timore pauent.

Moses empfahet andero Tafeln vom HERRN, der  
erneuert im etlich sâhung. Exo. 34.

XXI. SACRIFICE ENJOINED. Leviticus i.

- 1° Moyses is instructed of the lord ouut of the  
tabernacle of vuyttnes, houu he shal offer  
oxen and shepe.
- 2° *God did to Moses teach his office,  
Shewing to him by new mandates  
How it is proper to make sacrifice  
Of the fat sheep, of the cows, & of calves.*
- 3° Quo ritu DOMINO possint holocausta cremare,  
Siue ex armento sint ea, siue grege.  
Aut quocunq; modo sit uictima sancta Volucris  
Hæc DOMINI iussu pagina scripta docet.

Ordnung vnd brauch der Brantopffer, es sey von grossen oder kleinen Wishe, oder auch von Vögeln. Leuit. 1.

XXII. AARON CONSECRATED. Leviticus viii.

- 1° Moyses by the cōmandement of the lord, al the peple gathered befor the dores of the ta bernacle, consecratyth Aaron and hys chyl der.
- 2° *At the mandate of God the Creator,  
Present the peple, Aaron was consecrated  
Over Israëll, great Bishop and pastor,  
And all his sons each one in his degree.*
- 3° Cum natis Aaron sanctos ornatur in usus,  
Atq; aras Moses hic iubet esse sacras.

Salbung vnnb Weihung Aarons vnnb seiner Søn. Leuit. 8.

XXIII. NADAB AND ABIHU. Leviticus x.

- 1° Nadab and Abiu, the sons of Aaron, contrary to Gods commandement offeryng strange fyre, ar consumed vuyth the flamme.
- 2° *Nadab, along with Abihu, in as much as  
Strange fire to the Lord God they offered  
Against his will, (their pride striking down)  
By sudden fire amid flames they perished.*
- 3° Abstulit incautos Domini uis ignea fratres,  
Sacrificis Moses dulcia uina negat,  
Esse iubet doctos templi qui munera tractant,  
Et quæ sint illis præmia danda docet.

Nadab vnnb Abihu, namen frembd feur zum Rauchwerck, werden darüber vns HERN feur verzert. Leuit. 10.

XXIV. MORAL AND CEREMONIAL LAWS. Leviticus xix.

- 1° The lord sheuuyth the commandements vn- to Moyses, sum Moral, and sum Ceremo- nial.

2° *Up on the mountain God teaches to Moses  
His mandates, which are the moral Laws :  
Then discovers to him the observance & the way  
In order the rites Ceremonial to accomplish.*

3° *Iustus honor DOMINO charisq; parentibus adsit,  
Pauperibusq; feras corde benignus opem.  
Furta, dolos, iuramentum, mendacia, fraudes,  
Scommata, indicij & scita dolosa fuge.  
Scorta caue, ariolos pellas, uenerare senectam  
Atq; peregrinum, iusta statera siet.*

Moses empfehet mancherley gebott vnnb sâzungen  
vom HERRN. Leuit. 19.

XXV. THE PEOPLE NUMBERED. Numbers i.

1° *Moyses and Aaron doth numbre men that  
vuer able to fygth acorrdyng vnto the tu  
uelue tribes of Israhel. The Tribe of Leui is  
ordined for the tabernacle.*

2° *Moses chooses out & numbers entirely  
The strong men, by valour embled,  
Those of Leui have the government  
Of the tabernacle, where they are established.*

3° *Designat tribuum proceres qui cuncta gubernent,  
Ponuntur populi nomina, signa, Duces.  
Complentur uirides numerato milite campi,  
Et capit electus munera sacra Leui.*

Die Rinder Israels werden gezâlt vnd gemustert,  
nach den stâmmen. Num. i.

XXVI. STATIONS FOR THE CAMP. Numbers ii.

1° *Moyses and Aaron, the princes of famylies  
aoer dyng vnto Gods commandement re-  
hersed, doth orden stations of the tents.*

2° *Afterwards Moses (at the mandate of God)  
To those who are of families the princes  
He ordained their scat and their place,*

*In crossing over the countries & provinces.*

- 3° Iudaici populi dicuntur signa Ducesq;  
Et qui sint tribuum castra locanda loco.

Die Kinder Israels schlagen iren Läger, Zästen vñnd  
Hütten auff. Num. 2.

XXVII. KORAH, DATHAN, AND ABIRAM. Numbers xvi.

- 1° Core, Dathan and Abiron, grudgyng against  
Moyses ar suualo vued vp of the erth  
vuyth many othor.

- 2° *Korah, Dathan & Abiram were murmuring  
Against Moses and his authority:  
But all suddenly in the earth were swallowed up  
As each one so well had deserved.*

- 3° *Murmura dura mouet Corah Mosiq; resistit,  
Tellus deducto deuorat ore uiros,  
Iurgia coepta nouant, procumbunt millia multa,  
Sic pereat spernens iussa colenda DEI.*

Das Erdtrich verschluckt Korah, Dathan, vñnd Abiron,  
so wider Mosen murreten. Num. 16.

XXVIII. THE SERPENT OF BRASS. Numbers xxi.

- 1° Israhel rebellyng ys plaged vuyth fyry Ser-  
pens. Moyses doth seth vp a Brasen Serpent,  
for a token: the vuhyche vuhen they that  
vuar bitten dyd behold, they vuar hole.

- 2° *Man by the burning serpents when aggrieved,  
To find for it a sovereign remedy,  
Was healed, as soon as he had raised  
His look towards the serpent made of brass.*

- 3° *Vincitur Isacidum pugnis Chanæus iniquus,  
Murmura serpentes promeruere feros.  
Auspicijs lætis Hebræum concidit armis  
Regē Seon Og simili uictus ab ense iacet.*

Feurige Schlangen tödten die auffhürigen Inn der Wüste,  
die aber die ähren Schlang, so Moses auffruhet ansahen  
wurden wider gesund. Num. 21.

XXIX. THE PREY OF THE MIDIANITES. Numbers xxxi.

- 1° The Israhelits vuhen they had ouercōne the Madianits, they brogth the pray vnto Moy ses and Aaron, they dyd reserue the virgi- nis; the vuhomē ar killed. The pra iis equal- lye dcuided.
- 2° *Defeated utterly are the Midianites, (The virgin saved) every woman is slain By the conquerors men of Israël; And then among them the prey is divided.*
- 3 In Madianitas DOMINO mandante cruenta Arma mouent ferro diruta quæq; cadunt. Virginibus parcunt, cadit omnis fœmina ferro, Sorteq; diuiditur terra parata pari.

Die Madianiter, werden erschlagen, ihre Weiber gefang- en, all jr güter beraubt vnd verbrestt. Num. 31.

XXX. THE HISTORY FROM HOREB. Deuteronomy i.

- 1° Moyses in the vuyldernes repetyth the thyn ge vuhych vuar done in the hille Horeb, he doth constitute the Princes off the peple vuyth hym.
- 2° *Moses reckons up, and giues to be heard Whatever had been done, since the departure From the mount Horeb. Then with himself ordains Governors, for his own up-bearing.*
- 3° Proxima iam mortis cognoscens tempora Moses Ingratis profert talia uerba uiris. Vos ego deduxi, sed rerum pondere pressus, Assumpsi qui me talia ferre iuuent. Promisit terram DOMINVS, sed murmure patres Irati pœnas promeruere DEI.

Moses redt zum ganzen Israël, ermanet sie der gutert GOTTES. Deut. i.

XXXI. ADMONITION TO OBEDIENCE. Deuteronomy iv.

- 1° Moses not only openly but also sharply

monyshett the peple of lerning and folow  
uyng the commandements of God.

2° *Moses afterwards sharply admonishes  
Those of Israel to learn & to keep  
The Law of God, good holy and honest,  
And his precepts (so well made) to observe.*

3° Non mutare licet summi mandata tonantis,  
Qui tibi præ cunctis mente colendus erit.  
Sculptile non facies DOMINO qui cuncta gubernat,  
Sanguine pollutis signat asyla reis.

Moses ermanet Israël zu halten GOTTES gebott. Deut. 4.

XXXII. A PROPHET PROMISED. Deuteronomy xviii.

1° Moyses iudgeth diligontly of the lyuing of  
Prests and Leuites. Christ is promysed. That  
a fals prophet shuld be kylled, and hou he  
shalbe knouuyn.

2° *Moses takes care for the living of the Levites,  
And Jesus Christ is promised to men ;  
By his ways of hypocrisy the false prophet  
Is to be known, and ought to be put to death.*

3° Externos, DOMINO qui seruis, desere ritus,  
Ne sanctum infames nomen in orbe DEI,  
Te dapibus nutri certo discrimine sumptis,  
In sacro comedas omnia sacra loco.

Moses gebeut etlich Viehe zu essen, vnd etlich nicht  
zu essen. Deut. 14.

XXXIII. THE KINGS BEYOND JORDAN SLAIN.  
Joshua xii.

1° Iosue vuyth the host of Israhelites doth kyl  
the kings beyond Iordane.

2° *Joshua Leader of Israel when the Jordan  
He had passed with his army,  
Thirty and one Kings he slew,—then apportioned  
The land to his own, and each place he limits.*

- 3° Ter deni Isacidum manibus cæduntur & cinis  
Reges, hic quorum nomina scripta legit.

Josua mit Israel eschlug xxi König, ihenseits Jordans.  
Jof. 12.

XXXIV. CRUELTY REQUESTED. Judges i.

- 1° Iudas the Captaine of the Israhelities ouercō-  
myth the Chananyse. Adonibezec his hend  
and his fete cut of, is ledde prysoner in to  
Ierusalem.
- 2° *The Leader Judah makes war upon Canaan,  
And takes captive king Adonibezec,  
His feet & hands he cuts off, and then sends him  
To the city, in so piteous a plight.*
- 3° Sceptra relicta ferus populi suscepit Iudas,  
Cui socias Simeon iunxerat ante manus,  
Inuadunt terras, sed non bene uiribus usi  
Seruant, quos DOMINVS perdere præmonuit.

Judas wirdt ein oberster vnd fürer des Volcks, bringt vnder sich  
den Cananeen, gewint Jerusalem. Jud. 1.

XXXV. RUTH GLEANING. Ruth ii.

- 1° Ruth glenyng ears of corn in Booz felde,  
fand fauor before hym, the ears vuhyche  
she had gathered beryth she vnto hyr mo-  
ther in lauu.
- 2° *Ruth goes to the fields for the wheat, which was left  
By the reapers, in cars to be gathered,  
Before Booz (to whom the field belonged)  
Grace found she, which made her accepted.*
- 3° Ruth abiens flauas in agro collegit aristas,  
Et forte affinis uenit in arua Booz.  
Except hic inopem, uerbis solatur amicis,  
Hæc noctu ad socrum fessa labore redit.

Ruth samlet åhern auff dem Acker Boas jres mañs  
Vetter. Ruth 2.

## HISTORICAL FIGURES

## XXXVI. HANNAH'S PRAYER. I Samuel i.

1° Anna the vuyfe of Elcane beyng long barand, doth obtain of God hyr son Samuel, by cause she praed from hyr hareth. Heli the Prest sittying in a chare befor the dores of the temple of God.

2° *Hannah could not by Elkanah her husband  
Have children, but the Lord did receive  
Her prayer made from a sorry heart,  
And granted to her that Samuel she conceived.*

3° Binas Zophides nuptas Helkana tenebat,  
Anna cui sterilis charior uxor erat.  
Solicitat precibus summum pro stirpe parentem,  
Et natum soli dedicat illa DEO.

Gott gibt Hanna den Samuel, der wirbt dem Herren zugeeignet. I Reg. I.

## XXXVII. SAUL ANOINTED KING. I Samuel x.

1° Saul is annoynted of Samuel kyng ouer Israel. a token is gyuen him ath the graue of Rachel, vuhery he shuld knoa that he vvas annoynted kyng of God.

2° *By Samuel a prophet holy, & worthy  
Saul is anointed over Israel King;  
And to belicve it he gives to him the sign  
Of surety, near the sepulchre of Rachel.*

3° Vngitur in regem Saulus, subitoq; reuersus  
Redditus è forti rege propheta fuit.  
Sistitur ad populum tandem, cunctisq; probatus  
Eligitur, dextra regia sceptra capit.

Samuel salbt Saul zum König, vnd erkläret in dem Wölc. I Reg. 10.

## XXXVIII. DAVID KILLS GOLIATH. I Samuel xvii.

1° Daud castyng auuay Saul harnes, and tristying only in the pouer of God, vuyth a

stone out of hys slyng kylleth Goliath he  
chaseth auuay the Philistians.

- 2° *With a stone did David slay Goliath,  
Without being armed, in God confiding.  
By a child the giant cast to the ground,  
Of Philistines the host turns back in flight.*
- 3° *Bella Palestini renouant, stant agmina campis,  
Turbatos Goliath territat ense uiros.  
Deuictum proprio Dauides ense peremit.  
Hoc cæso fugiunt agmina tota procul.*

Dauid erschlägt den Riesen Goliath. Die Philistiner  
fliehen. 1 Reg. 17.

XXXIX. KEILAH DELIVERED. 1 Samuel xxiii.

- 1° *It is sheued Dauid that Ceilam was by se-  
ged of the Philistians. He takyng counsel of  
the lord, deliuerid Ceilā from the Philistiās.*
- 2° *It is announced to the brave David, how  
By the Philistines Keilah is assailed:  
Of God having twice taken counsel,  
He delivered it by making upon them a sally.*
- 3° *Obsessam Ceilam crudeli seruat ab hoste,  
A Saulo DOMINI quem rapit alma manus,  
Jonathan hunc adiens animat, produuntq; Ziphei,  
Consilio Sauli gens inimica nocet.*

Dauid kompt in Keilah, Saul sucht ihn. Dauid entrint  
ihn. Saul stellt ihn allenthalben nach, aber der HERR  
beschützet ihn. 1 Reg. 23.

XL. DAVID'S SORROW FOR SAUL AND JONATHAN.  
2 Samuel i.

- 1° *The deth of Saul and Jonathan is sheued vn  
to Dauid. He is sorouuful and commandith  
hym to be kylled vuhyche fained hym self  
to have kylled Saul.*
- 2° *A false herald to King David reveals  
The King Saul & his son to be dead,*

*Thinking to bring some good news,  
But for the deed boasted of, was put to death.*

- 3° Pugnatur, fugiunt, proprio cadit ense tyrannus,  
Atq; peregrinis dat sua tela Deis.  
E Gilead ueniunt qui condunt mortua membra,  
Iudaici fientes funera mæsta Ducis.

Saul in der flucht ersticht sich selbst. Desß gleiches sein  
Mappenträger. 1 Reg. 31.

XLI. HADADEZER SMITTEN. 2 Samuel viii.

- 1° Daud chaseth auuay the Philistians, and maketh them tributary vnto hym. Adarezer, kyng Soba is smythen.

2° *The King David to himself makes tributary  
The Philistines, those ancient enemies,  
And at last becomes chief over his adversaries,  
Hadadeser King of Zobah being put to death.*

- 3° Diuitis euincit Dauides regna Philistei.  
Hunc Moab & Zoban subiugat atq; Syros.  
Pacem orant alij, DOMINO fert munera sancta,  
Et procerum uitas officiumq; docet.

Daud bezwigt die Philister vmb andere anstösser vmb  
sich. 2 Reg. 8.

XLII. DAVID CONTRIVES URIAH'S DEATH. 2 Samuel xi.

- 1° Daud callith Vriam from the host, by cause he vuold the adultery vuych he had committed vuyth hys vuyfe, shud be hylde. Vrias vuhen he had receu id letters of Daud, retornyth vnto the host, and ther is he kyllled.

2° *David wishing to conceal his adultery,  
Orders Uriah, & delivers to him a letter :  
Then commands him to go to the battle ;  
By such deceit he causes him to be put to death.*

3° Vrius acceptis a Dauide literis, ad exercitum remittitur, & ibi occiditur.

Vrius nimpt Brieff vom Dauib zeugt um streit, kompt omb. 2 Reg. 11.

XLIII. NATHAN'S REPROOF OF DAVID. 2 Samuel xii.

1° Nathan the Prophet accusytd Dauid of murder sheuuyng hym a parable of the ryche man and the puor. Rabbath a cyty of the Ammonits is ouercomne of Dauid.

2° *Nathan addresses to David his word  
For the murder which he had committed,  
And reproves him by a parable:  
So before Rabbah the siege is laid.*

3° Dira DEI uerbum Dauidi fata minatur,  
Natus adulterio filius occubuit.  
Nascitur hinc Salomon, Iudæo milite Rabba  
Vincitur, Ammonidæ quæ meruere ferunt.

Nathan wirdt vom HERREN zu Dauib gesendt, zu vmb sein missthat zu straffen. 2 Reg. 12.

XLIV. THE WOMAN OF TEKOA. 2 Samuel xiv.

1° Absalon by the suttelty and vuysdö of Ioab, and the vuhoman of Thecuid is called a gaine, Dauid doth kysse hys son Absalon.

2° *By means of a woman & of wisdom  
Joab does so act, that David has longing  
Towards Absalom, who in reverence comes  
To humble himself, and his father kisses him.*

3° Exul in externa uiuens procul Absolon orbe,  
Consilio fide mox Ioab inde redit.  
Forma capillorum & vultus describitur oris  
A patre & acceptus qua ratione siet.

Joab braucht einen list, daß nach Joab, daer nicht kam ließ er im sein satt verbrennen. 2 Reg. 14.

## XLV. JOAB KILLS AMASA. 2 Samuel xx.

- 1° Amasa callyth to gyther Iudam against Sebam: vuhom Ioah kyssed, and in ther iornay at the great ston desat fully kylled.
- 2° *Amasa comes from assembling people of war Against Seba, & Joab salutes him Treacherously near to the great rock, And while feigning to embrace him, kills him.*
- 3° Sœba nouat partes, conspirant denuo cuncti,  
Hinc Amasam tristi conficit ense Ioab  
Oppugnant Abel, qui fugit Sœba rebellis,  
Qui capite amisso fata cruenta luit.

Amasa wirdt vonn Joab erstochen, verräterlich. 2 Reg. 20.

## XLVI. ABISHAG CHERISHES DAVID. 1 Kings i.

- 1° Abisag the fare maden is gyven vnto old Dauid vuhyche shuld kepe hym vuarm vuhen he slepyth.
- 2° *When David had become feeble & old There was given to him Abishag the maiden, In order to warm him, an old man without power, And for many nights slept he beside her.*
- 3° Confectum senio Dauidem casta puella  
Recreat externo membra calore fouens.  
Adonias frustra regalia sceptra cupiuit,  
Sed qui succedat Reg Salomon facit.

Adonias stellt dem Vatter nach dem reich Bathsaba bittet für jren Son Salomon, der wirdt zum König verordnet. 3 Reg. 1.

## XLVII. HIRAM AND SOLOMON. 1 Kings v.

- 1° Hiram sendith hys seruants that he mygth reioie vuyth Salomon. Salomon requirith tymbt of Hiram for the bueldyng of the temple.

2° *The King Hiram doth his servants send  
To Solomon, with salutation very ample.  
Then of him Solomon requires, that he provide  
To give him wood his Temple to construct.*

3° *Legatis Hiram missis Solomona salutat,  
Pro templo Solomon ligna cedrina petit.  
Mittuntur serui qui ligna & sax pararent,  
Cumq; Hirã Solomon fœdera sancta ferit.*

Hiram der König leßt Salomon glücks zum Reich  
mintschen, gibt im Holz vnnb Werckleut zum Bau des  
Tempels. 3 Reg. 5.

XLVIII. JEROBOAM AND AHIJAH. I Kings xiv.

1° *Ieroboam consultancyth Ahiam the prophet by  
hys vuyfe, as cõcerning the helth of his son  
vuyche vuas seyke. but as son as she vuas  
comne hom and entered in ath the dore  
Abia dyed.*

2° *Ieroboam forth sends his spouse  
For his sick son to make inquiry  
From Ahijah, who his death declares,  
And as she enters the child just then is dying.*

3° *Abia decumbit, quærunt oracla parentes,  
His Ahia à DOMINO fata futura canit.  
Ieroboam moritur, Phariæ uenère cohortes,  
Diripiunt templum, Reg sceleratus obit.*

Ieroboams Hausfraw fragt Ahia den Propheten raths  
von ires Soud wegen. 3 Reg. 14.

XLIX. ELIJAH AND THE SACRIFICE. I Kings xviii.

1° *Elias sheuuyth vnto the preysts of Baal, that  
God of Israhel vuas the very true God, God  
testifying the same by the fyre 'consumyng  
the offeryng of Elias. the preysts of Baal  
ar kylled.*

2° *Upon the altar Elijah places the ox  
And without contrivance the fire from heaven descends,  
And to demonstrate that Israel's God  
Is the true God, burns up the sacrifice.*

3° Helias patriam DOMINO mandante reuisit,  
Hunc Achab immani suscipit ore ferox,  
Asseruere DEI cultum miracula missa,  
Helix manibus turba prophana cadit.

Elias opffert, erbittet feur vom Himmel erwürgt die  
Baalß Pfaffen. 3 Reg. 18.

L. ELISHA MOCKED BY THE CHILDREN. 2 Kings ii.

1° Elias deuidit the vuater vuith his kloke. He  
receued vp into heuen can not be found.  
The boys vuhiche dyd mok Elyseus ar rēt  
druouured of the Bears.

2° *Burning horses carried off, & upraised  
Elijah into the air in a chariot of fire ;  
Two bears from the wood strangled the children,  
Even those that had mocked at the man of God.*

3° Flammanti Helias conscendit sydera curru,  
Officium cuius mox Helisæus habet.  
Corrupti per quem fontes sanantur aquarum,  
Blasphemos pueros ursa cruenta rapit.

Elias theilt den Jordan, mit seinem Mantel, feret auff ein  
feurigen wagen zu Himmel. 4 Reg. 2.

LI. ATHALIAH SLAIN. 2 Kings xi.

1° Ioida the Byshope, Athalia beyng kylled,  
maketh Ioas kyng ouer Israhel, Mathan the  
prest of Baal is kylled before the altare.

2° *By Jehoiada, Jehoash was over Israel  
Set up on the royal estate :  
And Mattan the idolatrous priest was slain  
Before the altar of his false god Baal.*

- 3° Athalia infœlix Regis genus omne peremit,  
Vnus & è tanta stirpe Ioas rapitur  
Ioida quem seruans committit scepra paterna,  
Quem meruitq; ferox Athalia ense cadit.

Athalia bringt den Königl. ſtammen vmb, auß-  
genommen Ioas. 4 Reg. 11.

LII. THE IDOLATROUS AHAS. 2 Kings xvi.

- 1° Achaz kyng of Iuda ful of idolatry, doth cō  
secrat hys son by the fire. Ierusalem is byse-  
ged and requireth help of the kyng of the  
Assyrians.
- 2° *The King Ahas becomes idolatrous,  
In glowing fire his son he sacrifices:  
Then when the war against him springs up,  
Succour demands he of the king of Assyria.*
- 3° Regna Ahas accepit, consurgunt aspera bella,  
Assyriæ subijt fœdera stultus Ahas  
Instituitq; DEO cultus quos ante Damasci  
Viderat, hinc mortis fata suprema uidet.

König Ahas opffert auff dem Altar Branntopffer.  
4 Reg. 16.

LIII. JOSIAH READS THE LAW. 2 Kings xxiii.

- 1° Iosias redith the boke of Deuteronomy be-  
fore the people, He destroyth Idols, and kyl-  
lyth the preysts of Baal.
- 2° *The King Josiah to the people of Judah,  
Deuteronomy he reads from end to end:  
And his country purifying from iniquitous error,  
The idols every where he causes to be burnt.*
- 3° Inclyta rex iustus renouat mandata tonantis,  
Eternosq; pic uastat ubiq; Deos.  
Occubuit uictus, Ioachas fert uincula dura,  
Dat Ioachim Phario dona coacta Duci.

Josias lesit Buch des bunds des HERREN ver lesen, richtet wider auff den rechten Gottes dienst. Reg. 23.

LIV. THE GENEALOGY FROM ADAM. I Chronicles i.

- 1° The genealogye of Adam is bresfly repeted vnto the sons of Esau and Iacob.
- 2° *Here one recites and numbers up briesfly Unto Iacob, the genealogy, which From Adam, from the beginning, Was under God governed and ruled.*
- 3° A prima primi numerantur stirpe, nepotes,  
A quibus immensus semina mundus habet,  
Quiq; gubernarent robustam milite Idumen,  
Et qui magnorum coeperit ordo Ducum.

Erzelung des geschlecht von Adam bis auff die Kinder Esau. I Par. I.

LV. SAUL'S DEATH. I Chronicles x.

- 1° Sau fygthyng vnlukyly aganst the Philistians, kylyth hym self. his harnes is consecrat in the temple of his God. but his hed is caryed of the Philistians in to the temple of idoles.
- 2° *Saul making war on the Philistines, Himself slays, when his loss he contemplates: The Philistines among all their booty, Bear the head of Saul to their temple.*
- 3° Prælia miscentur cæduntur & agmina campis,  
Saul propriæ sentit uulnera sæua manus,  
Arma peregrinis figuntur Regia Diuis,  
Cui Gileaditæ mæsta sepulchra parant.

Savus Waffen vnd Haupt, bringen die Philister in irer Abgott Tempel. I Par. 16.

LVI. THE MINISTRY OF MUSIC (9). I Chronicles xvi.

- 1° Dauid vuhen the ark vuas brogth a gayn

blyssyth the peple, and makyth then also a fest. He doth instruct the ministers of the ark to prayse God in instrumēts of mysyke.

- 2° *The King David before the Ark of God Blesses the people, and giveth them to eat, And to praise the Lord, for the holy place Musicians, and instruments ordains.*
- 3° *Arca suam sedem subijt, qui munera tractent Sancta, legit princeps, & pia iussa docet. Facta DEI cantans fortemq; bonumq; fatetur, Hinc redit in proprios turba remissa lares.*

Die Arch wirdt an jr ort gestellt, mit freuden, opffern vnd lobfängen. 1 Par. 16.

LVII. SOLOMON'S SACRIFICE. 2 Chronicles i.

- 1° Salomon goith in to the hye place Gabaon to do sacrifice, he requirith of God vuisdō, and knologe to iudge the peple.
- 2° *In Gibcon Solomon offereth sacrifice, Then prays to God to give to him wiseness: God speaks to him, & so to him certifies That he will give him Wisdom, & Riches.*
- 3° *Imperium crescit sceptrum Solomone tenente, Qui petit à summo pectora docta DEO, Diuitias Solomon populum largitur in omnem, Et uenit è Pharia gente uocatus eques.*

Salomon opffert auff den Erhenen Altar, vor den HERREN lausent Branntopffer. 2 Par. 1.

LVIII. SOLOMON'S BENEDICTION. 2 Chronicles vi.

- 1° Salomon prayth for the congregation. He thankyth God, vuhyche fulfyled the promy scs mad vnto Dauid. He desyrith of God that al, vuhyche prayth in the temple ma be hard.

2° *Solomon the King blesses those assisting,  
Renders thanks to God for promises perfected,  
Praying for all who shall be persevering  
In orisons, that they may be made acceptable.*

3° *Dedicat extractam DOMINO Rex inclytus ædem  
Et summi celebrat numina iusta DEI  
Inuocat hunc unum, quem trito corde precatur,  
Ut sinat oblatas posse ualere preces.*

Salomon redt zum Volck, vnd lobt Gott. Bittet ihn das er die gewer die darinnen bittennd. 2 Par. 6.

LIX. JERUSALEM SPOILED BY SHISHAK.  
2 Chronicles xii.

1° *Sesac kyng of Egypt, by cause the Ieuuas  
had forsaken the lord, takyth auuay the  
shelds of gold, vuhyche Salomö made, and  
al the treasures of the houust of God.*

2° *A King of Egypt, from the Jews all vanquished,  
(Because that they had forsaken God their Lord)  
Took away treasures, bucklers of gold, & shields,  
Which for honour Solomon had made.*

3° *ElatuS DOMINI Roboam dum iussa relinquit  
Niliacus forti milite uenit eques.  
Diripiunt templum, & thesauros diuitis auri,  
Defunctus Roboam tristia fata subit.*

Der Egypter König raubt auß dem Tempel die gülden Schilde Salomons vnd alle Schätz. 2 Par. 12.

LX. DESTRUCTION OF THE ASSYRIANS.  
2 Chronicles xxxii.

1° *Sennacherib a blasphemar inuadith the Ieu-  
ues, Ezechias exhortith the peple to trist in  
God. As Ezechias praed, the angel of God  
seued the Assyrians.*

2° *On Fuda Sennacherib makes war,  
Hezekiah exhorts the people to God,  
And praying to him, the Assyrians on the ground  
The Angel with his strong power pursues.*

- 3° Obsidet immanis timebundus Sanherib urbeis,  
Sed DOMINI & natūm concidit ense miser.  
Rex pius ægrotat, sanatur, corda superba  
Tollit, at admonitus dogmata sancta colit.

Sennaherib belägert Jerusalem, trāwt, lefert Gott. Eze-  
chias bittet Gott, der Engel erschlegt die Assyrer. 2 Par. 32.

LXI. CYRUS RESTORES THE TEMPLE-VESSELS.  
1 Esdras i. (*Esra* i.)

- 1° Cyrus inspired of God, dyd restore the ves-  
sels of the temple, vuhych Nabuchodono-  
-sor dyd tak auuay, he sendeth the peple aga-  
ne to buyld Ierusalem.

2° *The King Cyrus of God well inspired,  
The vessels restores to do their office in the temple:  
Then, (as was desired) he permits  
Jerusalem to be in its building.*

- 3° Quæ prius exilio fuerat mulctataq; uinclis  
Gens, patrias repetit spe meliore domus.  
Hoc opus est Cyri, qui ditia munera præbet,  
Ut summo ædificent templa sacrata DEO.

Cyrus begabe den beraubten Juden Tempel wider unñ,  
erlaubt zu Jerusalem wider zu Bauen. 1 Esd. i.

LXII. NEHEMIAH'S PRAYER FOR THE PEOPLE.  
2 Esdras i. (*Nehemiah* i. ii.)

- 1° Nehemias kyng Artaxerxes buttelar prayth  
vnto God for the resideuu of the peple of  
Ierusalem vuhych vuar in trouble.

2° *Nehemiah a seruant of Artaxerxes  
(Weeping to God, for the captivity  
Of all Jews) had to the King such access  
That he permitted him to rebuild the city.*

- 3° Conterit in lachrymis Nehemias tempora mœsta  
Quod patriæ cœptum surgere cesset opus,  
Turpia cuncti sani populi delicta fatetur,  
Cuius deuota mente precatur opem.

Rehemiaß träuret vnnnd klagt die Gefengnus des Volcks.  
2 Esd. 1.

LXIII. JOSIAH KEEPETH THE PASSOVER.

3 Esdras i. (1 Esdras i.)

- 1° Iosias in the xiiij mone of the fyrst moneth in Ierusalem offerith vp the paschal lamb.
- 2° *Josiah a very holy King reminded himself Of the times gone by: & in Ferusalem Offering sacrifice, the Passover celebrated The fourteenth day, in the first month of the year.*

LXIV. TOBIT BECOMES BLIND. Tobit i. & ii.

- 1° Tobias is taken prysoner of the Assyriās. Vnhen he dyd slepe by the vual, the dung of the sualouues did fal in his eyn vherby he vuas made blynd.
- 2° *The good Tobit being a captive & old Was sleeping one day, & then a swallow Being near him, dropt dirt on his eyes, Of whieh the sight he lost, & the clearness so fine.*
- 3° Sepelit extinctos conuiuia lauta relinquens  
Tobias, patriæ gentis amore pius,  
Irrident alij, cæco cum lumine captus,  
Vxoris sentit tristia probra suæ.

Tobias wirdt müß von der todten begrebnuß, schaffendt, vnnn warmen Schwalben geschmeiß geblendet. Tob. 2.

LXV. JOB'S LOSSES AND PATIENCE. Job i. (Job ii.)

- 1° Satan obtanyth licence of God to destroye al the goods of Iob and his chylder. Buth he praseth God in hys affliction.
- 2° *Job by Satan (with the permission of God) In his possessions suffers great tribulation: His children he loses, for which he has patience, Offering praise to his God in such affliction.*

- 3° Iob colit altisonum deuoto pectore Regem,  
Qui dederat natos diuitiasq; graues.  
Permissus satanæ rerum cum damna suarum  
Sentit, cum natis & grege perdit opes.

Gott erlaubt Sathan Iob zu plagen an Leib vnd gut.  
Job 1.

LXVI. JOB'S REPROOF OF ELIPHAZ. Job xv.

- 1° Eliphaz rebuketh Iob for the arrogancy of  
vuysdum and clenlynes. He describith the  
maledictiō of the vuykked vuyche he doth  
falsly attribute vnto Iob.
- 2° *To the afflicted giving affliction  
Eliphaz reproveth Job for arrogance,  
And the malediction of bad men  
Badly attributes to his just innocence.*

LXVII. GOD SHEWETH HIS RIGHTEOUSNESS TO JOB.  
Job xxxvii. & xlii.

- 1° The lord spekyth vnto Iob sheuuyng vnto  
hym his rigtrtousness by his vnserchable  
vuorks. Vnto Iob is restored duple ryches  
for that, that vuas taken from hym.
- 2° *Job has from God his declarations heard,  
Demonstrating to him by his lofty works  
His own great righteousness, & rendered in double  
Are his goods to him, & worldly riches.*
- 3° Huc Eliphaz querulam prudens accusat amicum,  
Hunc factis dicens digna referre suis.  
Angelicis etenim gregibus si parcere non uult,  
Non homini parcat dextera iusta DEI.

Iob im höchsten ansehtendes des Sathans seins weibs  
vnd Freund, gebulz, lobt Gott. Job 4.

LXVIII. ESTHER MADE QUEEN. Esther i. & ii.

- 1° Assuerus makyng a great fest doth set ouut  
his glori vashti his vuyfe diuorsed, Esther  
is made queyn.

## HISTORICAL FIGURES

2° *Ahasuerus while celebrating a banquet  
Repudiated Vashti for her pride,  
Esther in her beauty he found so bright,  
That Queen he made her with great revenues.*

3° Hic epulas inter Regi pia detegit Hester  
Insidias, populo quas male struxit Haman.  
Mox Haman infelix ligno suspenditur alte  
In Mardochei ligna parata necem.

Esther billet für ihr Volsk Aman wirbt un Galgen gehenckt,  
den er auff Mardocheum het machen lassen. Esther 7.

## LXIX. JUDITH'S VOWS FOR HER COUNTRY. Judith x.

1° Vuhē Iudith had finished hir praer, she a-  
nornyth hir vuyth garmenes of pleasur, to  
the intent she shudl ouercome Holoferne  
for the glory of God.

2° *Judith having made secret prayer,  
Arrayed herself in garments of pomp & glory,  
Then went she towards the tent of Holofernes,  
For the honour of God victory to achieve.*

3° Egreditur patriæ seruatrix Iudith ab urbe,  
Assyria capitur mox tamen illâ manu.  
Mirantur uultus, Holoferni adducere captam  
Contendant, formam turba prophana stupet.

Judith rüfset sich, nam jr Magd mit jr, vnnd zoh bey nacht  
in das Lager Holofernis. Jud. 10.

## LXX. JUDITH CUTS OFF THE HEAD OF HOLOFERNES.

Judith xiii.

1° Iudith, vuhē Holofern vuas druncken and  
spled, hir made kopyng the dore, ded cut  
of his hede and caried it vnto hir citisens.

2° *Holofernes drunken as a beast  
Falls asleep, the maiden is on watch at the gate:  
Of him sleeping Judith cuts off the head,  
Which to her citizens in Bethulia she bears.*

- 3° Fœmineo uehemens Holophornes concidit ictu,  
Sic DEVS exiguis perdere magna solet.  
Et caput in patnam spe læta fertur in urbem,  
Lætantur, laudes accipit illa suas.

Sublith enthaupt den Holofernem im Schlauff, bringt,  
Haupt in die Stadt mit grosser freud vund GOTTES lob.  
Jud. 13.

LXXI. OF THE GOOD AND THE BAD. Psalm i.

- 1° Daud inspiret vwith the spret of God, describyth the felicitits of man, he declared al so the destruction of the vngodly and infideles.
- 2° *David by the holy spirit speaking,  
Of the good man utters the happy beatitudes :  
And of the bad man recites that he perishes.  
For on evil doing he has set his desires.*
- 3° Daud spiritu DEI afflatus, Beatitudines iusti viri describit, Impiorumquo que&infideliuminteritum prædicat.

Daud auß dem Geist Gottes, lobt Gott mit Mund vnd Harpffen. Psal. i.

LXXII. DAVID'S CONDEMNATION OF THE WICKED.  
Psalm lii. (*Psalm liii.*)

- 1° The psalmist is angrye vwith the Ieuues and callith them fools vuhyche vngodly and vnfaytfully dēyeth Christ to be the treuue Messias and God, vuhyche vvas promysed in the laue.
- 2° *Very fools are they (as the Psalmist wrote)  
Who in their hearts say that Jesus Christ  
Is not Messiah ;—David so much grieues for them,  
That in many places he writes against them.*
- 3° PSALTES contra Iudæos excandescit, ac eos qui CHRISTVM Messiam Deum in lege promissum infideliter, & impie abnegant, insipientes uocat.

Die selchtfertigen Loren sprechen es löst kein GOTT. Spal. 52

LXXIII. CHRIST ON THE RIGHT HAND OF GOD.

Psalm cix. (cx.)

- 1° Christ sittyth ath the rigr-hand of his father,  
God the father gyuidh vnto his son a prey  
stly dignitye vuhyce shal euer in due for  
the benefice of his passion.
- 2° *Jesu Christ is sitting at the right hand of his Father,  
Who for recompence of his most cruel death  
The dignity gives to him of the High Priest,  
Who is without end, lasting & eternal.*
- 3° CHRISTVS sedet ad dexteram patris, DEVS pater filio  
suo sacerdotalem dignitatem in æternum duratu-  
ram ex passionis præmio tradit.

Der HERR hat zu meinem HERREN gerebt, Sitz zu meinen  
grechten, biß ich deine selnd zu einem Schemel deiner  
füß mach. Spal. 109.

LXXIV. CHRIST'S LOVE FOR HIS CHURCH. Canticles i.

- 1° The incomprehensible mysteri of the loue  
vuhich Christ harbore touward his spous  
the chyrce, and agane, that the chyrche  
hath touward Christ, is fully expressed.
- 2° *Solomon the King in the book of the Canticles  
Proposals of love to a loved one sets forth,  
The love, running under words of mystery,  
Of Christ towards the Church his espoused.*
- 3° CHRISTI erga sponsam suam ecclesiam, ac rursum  
sponsa erga CHRISTVM incomprehensibilis amoris mys-  
terium plenissimum exprimitur.

CHRIST vnnnd seiner Gespond, der Heiligen Kirchen, Geist-  
lichen lieb bedeutung. Cant. i.

LXXV. ISAIAH'S LAMENT FOR THE PEOPLE'S SINS.

Isaiah i.

- 1° Isaias doth lament the syns of Ierusalem, the  
lord doth reiect by Isaias hys prophet, the

ceremonies of the Ieuues, vuherin they did  
put ther trust.

2° *Weeps & laments Isaiah the prophet,  
Of the Jewish people the great sins & vices,  
Then God (through him) of the people rejects  
The hypocrisy along with the sacrifice. (10)*

3° *Ingrata culpat Iudææ crimina gentis,  
Et, DOMINVS dederit quot benefacta refert.  
Respuit hinc gentis, quæ dantur, sacra prophanæ,  
Et DOMINI pœnam tam properare monet.*

Esaias der Prophet strafft das Volck Israhel, verkündt juer  
künfftigen Schaden. Isa. 1.

LXXVI. ISAAH'S VISION OF GOD'S GLORY.

Isaiah vi.

1° *Esaias doth se the glory of God and atkno-  
legeth his sins. By the token and the vuord  
he obtanith remission of sins, and is sent vn-  
to the Ieuues.*

2° *Of God Isaiah is perceiving the glory,  
And of his sin he has the conviction,  
Remission then follows after the offence,  
The Angel touches him, & then pardon he receives.*

3° *Apparet Vati DOMINVS, mittitq; uocatum,  
Vt populo infido tristia fata canat.  
Indurat miseros DOMINI qui dogmata spernunt,  
Vt pœnas capiat gens male sana suas.*

Esaias sithet der HERRN auff einem hohen vnd Herrlichen  
Thron sitzen. Esa. 6.

LXXVII. THE SIGN TO HEZEKIAH. Isaiah xxxviii.

1° *Ezechias is ded seyck. He receauitk a token of  
helth of the lord in his natiuitye.*

2° *Hezekiah sick even unto death  
On the hour-dial had the sign of health.  
Contrary to its course the sun goes back  
By ten degrees from where it was fixed.*

- 3° Morbus in afflicti grassatur corpora Regis,  
Nunciat & mortis tempus adesse DEVS.  
Flet Rex & lachrymans exorat numina sancta,  
Et uitæ adduntur mox tria lustra nouæ.

Ezekias ward todt krank, doch streckt ihm Gott das ziel,  
sohe die Sonn zehen grad wider hinder sich. Esa. 38.

LXXVIII. THE VISION OF EZEKIEL. Ezekiel i.

- 1° The visions of Ezechiel of the four bests,  
of the vuhelys of the thron, and the image  
vuhich sittyth vpon the thron.

2° *Ezekiel beholds in his vision  
God upon his throne with the four beasts,  
The Eagle, the Ox, & the Man, & the Lion,  
Wheels also to turn always are ready.*

- 3° Vno quadruplicem cernit sub corpore uultum,  
Taurus, homo, atq; ales, terrificusq; Leo est,  
Inde rotas duplici coniunctas ordine binas,  
Queis etiam ad motum spiritus almus inest.

Ezekiels erscheinung, die allmechtigelt Gottes. Ezech. i.

LXXIX. THE PLAN OF THE CITY, A VISION.  
Ezekiel xl.

- 1° The restoryng of the citye and the temple  
is sheued vnto Ezechiel the prophet in vi-  
sions.

2° *Clearly shewn it is to him in contemplation  
Of his spirit, by vision most ample,  
In the coming time, the restoration  
Of the city & of the sovereign Temple.*

LXXX. GOD'S GLORY IN THE TEMPLE. Ezekiel xliii.

- 1° Ezechiel doth se the glory of God entre in  
to the temple vuhiche it had forsaken: the  
mesures of the altar ar described.

2° *Then sees he afterwards, of the great God immortal.  
The high glory into that holy temple enter :  
The length and the greatness of the altar  
Comes he by measure to describe and to show. (10)*

3° *Qui Deus ante sui Templi sacra tecta reliquat,  
Pacato hæc rursum corde reuersus adit.  
Hos pariet fructus pura respiscere mente,  
Araq; quo ritu sanctificanda docet.*

Dem Propheten wirbt inn einer erscheinung gezeigt, wie  
der Altar gemacht sol sein zum Brandtopffer. Ezech. 43.

LXXXI. THE WATERS AROUND THE TEMPLE.  
Ezekiel xlvii.

1° *Ezechiel seyth vaters runnyng out of the  
temple, the costs and diuisions of the lande  
of promise, by the lord ar sheued vnto  
the prophet.*

2° *Around the temple Ezekiel sees waters running,  
And the confines of the land of promise ;  
Of the twelve tribes so excellent  
Shown is to him the division. (10)*

3° *Quæ tribubus cedat terræ pars omnibus æquæ,  
Principes & quæ sit portio iusta docet.  
Nomina portarum, sanctæue quis ambitus Urbis,  
Quam colit unius gratia salua DEI.*

Wie das Landt solt nach den Stämmen Israels getheilt  
werden. Ezech. 48.

LXXXII. FAITH TRIED BY FIRE. Daniel iv. (iii.)

1° *Sidrah, Misach and Abdenago ar casten in to  
a fornce of fyre, by cause the vuold not  
vuorshyppe the gelden image contrary vn  
to the kyngs decret.*

2° *The burning oven within, for the king so appoints,  
Shadrach, Meshach and Abed-nego are cast  
Because they have not worshipped his image,  
But God at last delivers his friends. (1)*

- 3° Aurea adoratur mendato regis imago  
 Hebræi hanc spernunt corde decente uiri.  
 Excipit horum ardens fortissima corpora fornax  
 Illæsi flemmas sustinuere graues.

Daniell's drey gstellen im feurigen Ofen erhalten, aber  
 des Königs diener verbrennt das feur. Dan. 3.

LXXXIII. THE FOUR WINDS AND THE FOUR BEASTS.  
 Daniel vii.

- 1° A vision of four bests is sheued vnto Da-  
 niel. Tis vision is interpreted of four kyng-  
 doms of the vuorld.
- 2° *The four winds Daniel beholds contending  
 From their evil spirits breathing forth the worst things,  
 Beasts also up to the number of four,  
 Signifying of the world four empires.*
- 3° Quatuor exponit terris hic regna futuri,  
 Secutus & illorum fata uicesq; docet.  
 Regnum quintum falso sub nomine CHRISTI,  
 Quod fortis franget comminuetq; Deus.

Danieln erscheinen irer Thier, die irer Reich der Welt  
 anzeigen. Dan. 7.

LXXXIV. THE BATTLE OF THE RAM AND THE  
 HE-GOAT. Daniel viii.

- 1° Daniel seyth the fygthung betuuen a ram  
 and a gotbuke. The ynderstamdinh of the  
 vision is declared vnto Daniel be the angel.
- 2° *He sees afterwards a mighty battle,  
 Between a sheep and a he-goat all horned :  
 The angel speaking to him explains & relates  
 Whatever shall at the end come to pass.*
- 3° Arietis inuicti confringit cornua fortis,  
 Hircus, & immanis prælia dura gerit.  
 Quatuor excrescunt dura de cornua fronte,  
 Quorum unum Antiochi facta prophana notat.

Ein Ander erscheinung vnd gesicht die Daniel gesehen  
 hat. Dan. 8.

LXXXV. PERSIA, GREECE, EGYPT, AND SYRIA. Dan. xi.

- 1° The prophecy of Daniel of the kyngs of the Persians, of the kyngdom of Grece, of Egypte and the treuues of it, and the battele w<sup>th</sup> the kyngdom of Syria is prophecyed.
- 2° *Then doings he foretels of the Kings of Persia, Of Grece, Egypt, & of the Kings of Syria : Prophesying many a different war, In order to enlarge each one his sovereignty.*
- 3° Persarum frangent Græcorum prælia regnum  
Mox tamen illorum tristia fata docet :  
Vt ferus Antiochus sanctam grassatur in urbem,  
Sic Antichristus perdere multa solet.  
*Ullche offenbarung künfftiger ding. Dan. 11.*

LXXXVI. SUSANNA, AND DANIEL'S JUDGMENT.

Daniel xiii. (*Susanna* i. 45.)

- 1° The accusers of Susanna conuict of Daniel, ar put to exciution.
- 2° *By wrong extreme was Susanna accused . By two old men, but with becoming reason Doth Danicl, a young child, judge to death The accusers, the accused being innocent.*
- 3° Illicito castum Susannæ pectus amore  
Tentatur, thalami seruat at illa fidem.  
Insons damnatur, Daniel sed liberat illam,  
Et cadit in molles pœna cruenta senes.  
*Die zwen falschen Alten anfläger der Susannen, werden an jr statt gelöbt. Dan. 13.*

LXXXVII. BEL AND THE DRAGON. Daniel xiv.

(*Bel & the Dragon.*)

- 1° Daniel for the distroying of Bel aud the Dragon is casten in to the den of lions. Abacuc doth bring meat.
- 2° *The great dragon, with the idol Bel Were both destroyed. And for this deed was put Daniel within the den unto the lions : And there to nourish him Habakkuk is sent.*

- 3° Belides pereunt infami morte, iubente  
Rege, quod effectos composuere dolos.  
Dissilit inde Draco, Danieli sæua leonum  
Vis parcit, fortis quem cibat ipse Deus.

Daniel darumb das er den Abgott Bel vnnb Drachen  
zerstört, wirdt inn die Löwen grub geworffen, vom Haba-  
suc gespisset. Dan. 14.

LXXXVIII. HOSEA'S SYMBOL OF IDOLATRY. Hosea i.

- 1° Osee takyng a houue to vuyse, doth syn  
gnyfi the Idolatrie of the peple.
- 2° *Hosea, a woman takes and marries  
Of life impure, & by her three children had:  
So signifying the infamous idolatry  
Of the Few-people, faithless to their God.*
- 3° Iungere cum turpi Vates meretrice iubetur  
Coniugium, de qua pignora nata uidet.  
Nomina ponuntur fortunæ signa futuræ,  
Principio pœnas, mox quoq; læta canit.

Oseeß nimpt ein Hur, gewinnt Hurn Kinder, anzeigen  
die Abgötterey des Volcks Israel. Ose. i.

LXXXIX. JOEL'S PROPHECY. Joel i.

- 1° Johel prophicieth the distruction of Ierusa-  
lem. He exortyth the preyste vnto prayer  
and fastyng for the calamitye vuhyche  
vuas at hand.
- 2° *Joel doth foretell of the destruction  
Of Ierusalem, and the priests doth supplicate  
To give attendance to fasting & devotion  
And prayer, filled with humility.*
- 3° Hostis describit crudelia bella futuri,  
Et quæ sint pœnæ semina iacta docet.  
Deficient fruges, pecudes, arbustaq; pulchra,  
Vna salus, DOMINVM, si uereamur, erit.

Joel weissagt dem Volck Israel, das all ihr Herrligkeit mit sampt dem eufferlichen GOTTES dienft vndergehr vnd zerstückt sol werden. Joë. I.

XC. THE PROPHECY OF AMOS. Amos i.

- 1° Amos doth prophycit aganst Damasc, the Philistians, Tyrus, Idumia, and teh sons of Ammon.
- 2° *Against Damascus, the Philistines, Idumea, And against Tyre, with the sons of Ammon, His prophecy Amos hath so sown In brief to speak, & under discourse obscure.*
- 3° Vicinis Domini prædicat gentibus iram.  
Quantaq; sit narrat gratia lenta DEI  
Fata Palæstinis, Syrijs, Tyrijsq; superbis,  
Hinc & Idumæis Ammonidisq; canit.

Amos verkündet der Gewaltigen vndd Volck, der zorn Gottes. Amos I.

XCI. JONAH AND NINEVEH. Jonah i. ii. & iii.

- 1° Ionas is sent in to the city of Niniuem for to preche, he is punished by cause his prophycy vuas not fulfilled aganst Niniuem.
- 2° *Afflicted was Jonah by sudden tempest And sent over to Nineveh to preach, Three days was he withinside a whale, Then towards Nineveh he assays to go.*
- 3° Displicuit querelo DOMINI clementia Vati,  
Dum famæ metuit damna nocua suæ.  
Huic DEVS ostendit fruticis per damna ruentis  
Quàm non sit iusti pectoris ille dolor.

Jonas wirdt zornig, beklagt sich ab Gott der berichet vnd strafft ju. Jon. 4.

XCII. HABAKKUK'S COMPLAINING. Habakkuk i.

1° Habacuc carying potage and brede vnto the repers in the person of holi men doth godly complane, that misdoers doth persecute the rightus.

2° *Habakkuk the prophet bearing loaves  
To the reapers, & labourers of the fields,  
Complains to God of whatever wrong is done  
To the good people, by the wicked felons.*

3° Sanctorum tristi decantat uoce querelas,  
Quos premit immani perfida turba iugo.  
Dulcia promittit DOMINVS solatia sanctis,  
Impius Assyrias cernet adesse manus.

Habacuc beklagt sich vor GOTT, der schalckheit des Volcks, trätwet jnen die straff Gottes. Habac. i.

XCIII. ZACHARIAH WARNS TO REPENTANCE.  
Zachariah i.

1° Zachary doth monishe the peple that the shuld conuert them self vnto God, and es-keuu the Euel doyngs of ther for fathers.

2° *Zachariah all the people admonishes  
To turn themselves to the Lord, the mighty God,  
And to avoid the dishonourable sin  
Of their parents, when each one is a backslider.*

3° Ni ueluti patres cupias trepidanda subire  
Fata, tui caueas spernere iussa DEL.  
Cernit equos uarios his binaq; cornua Vates,  
Quæ populi signant fata peracta sui.

Zacharias ermanet vnd straffet das volck vnd falsche Propheten, verkündet jnen im gesicht frölich ding. Zach. i.

XCIV. SIGNS IN THE HEAVENS. 2 Maccabees v.

1° Vuhē Antiochus did prepare his secōd pro  
fection in to Egypt vuonder ful tokēs vuas  
seyn in the aer at Ierusalem.

2° *Antiochus on the Jews making war,  
Above Jerusalem there were seen in the sky  
Armed men, just as on earth they are armed,  
Then taken was it by the Jews for a bad year.*

3° Occupat heic patriæ crudelis mœnia Iason,  
Et uisas cœli complet in urbe minas.

Wunderzeichen zu Jerusalem am Himmel gesehen. 2 Mach. 5.

## The Author.

**W**HEN *on these images of the living God*  
*Our thoughts we fix, and firmly hold in*  
*mind*

*His mighty power and works so marvellous,*

*Help in his goodness,—help in himself we find.*

*The future beams with wisdom for our guide,—*

*To study such philosophy we strive ;*

*Within Christ's Church our willing souls abide,*

*The letter kills,—the spirit makes alive.*

## More than less.

## NOTES.

### (1)—LYONS' EDITIONS.

**P**AGE 33. The woodcuts from Holbein's Bible Figures were collected into a volume and published with a Latin text only at Lyons in 1538, the same year that marked, at the same place, the issue of his *Simulachres de la Mort*. It has been attempted to prove that the Bible Figures were not in any sense of Holbein's workmanship, but produced by Levinus de Witte, a painter of Ghent. The testimony, however, of the poet Nicholas Bourbon, given 1539 and repeated in 1547, is too absolute to admit of any other supposition except the one which attributes the drawing of the figures, their grouping together, and all their artistic effect, to Hans Holbein, the younger.

True it is they were known, circulated, and made use of before the above-named date, and for method of treatment some of them may be traced to the *Nuremberg Chronicle*, 1493, or even to the Catacombs of Rome. *Die gantze Bibel*, a folio printed at Zurich by Christoffel Froschouer in 1536, contains many illustrative woodcuts, of which a few are identical with those from Holbein; about twenty-seven are copied from him, and twenty-nine also copied, but reversed. *In Storys and prophetis out of the holy scriptur*, prepared at Louvain in 1535, and "prented in Andwarpe Anno XXXVI," there are not a few, at least twenty-five, of the woodcuts which had their origin in Holbein's designs for Bible

Prints. Also from his Figures for the Old Testament there are sixteen woodcuts in Coverdale's Bible, "prynted in the yeare of our Lord M.b.XXXV."

Thus Holbein's drawings of Bible Figures were in circulation and use anterior to what is generally, and not without propriety, named the EDITIO PRINCEPS.

I. "HISTORIARUM UETERIS INSTRUMENTI ICONES ad uiuum expressæ. Vnà cum breui, sed quoad fieri potuit, dilucida earundem expositione." (The Trechsels' device and mottoes). "Lvgdvni svb scvto coloniensi. M.D.XXXVIII."

8vo Vol. 1.92 *decimètres* by 1.25; full pages 1.05 d. by .9; the device plates .6 d. by .87.

Reg. A—Miiij in 4 s. = 48 leaves or 96 pages. Quaritch's copy perfect in every respect,—a splendid volume.

Contents. A *verso*, "Franciscvs Frellaevs Christiano Lectori. S."; Aij—Miiij *verso*, 92 plates of Bible Figures. On Miiij the colophon within a label, "Excudebant Lvgdvni Melchior et Gaspar Trechsel Fratres, 1538." Miiij *verso* is blank.

The plates, 92 in number, are very fine, and evidently printed with much care. The subjects are the same with those in the Spanish edition of 1540, not comprising *two* in the editions of 1539 and 1547, namely, 2 Kings xii., *Nathan's rproof of David*; and Isaie i., *Isaiah deploring the sins of Jerusalem*. To each plate there is a Latin motto, but no other explanation of any kind. Latin contracts *ã* and *ũ* are used; and at Liij, *Dan. xiii.*, editions 1538 and 1540, both give "conijctur."

II. "HISTORIARUM VETERIS TESTAMENTI ICONES, ad uiuum expressæ. Vnà cum breui, sed quoad fieri potuit, dilucida earundem & Latina & Gallica expositione." (The Trechsels' device and mottoes). "Lvgdvni, svb scvto coloniensi. M.D.XXXIX."

Small 4to Vol. 1.57 d. by 1.18; or 6.18 inches by 4.64; full pages 1.33 d. by .88; device plates .6 d. by .87.

Reg. A—M in 4 s., N in 3 = 51 leaves, or 102 pages, unnumbered.

Contents. A *verso*, "Franciscvs Frellaevs Christiano Lectori. S."; Aij, "Nicol. Borbonii Vandoperani Poëtæ Lingonensis, Ad Lectorem Carmen"; A3, "Gilles Corrozet Aux Lecteurs." motto, "Plus que moins"; Aiiij—Nij, 94 Bible Figures, of great beauty; Nij, "Lautheur" (Gilles Corrozet) "Plus que moins." Nij *verso*, Colophon (within a label), "Excudebant Lvgdvni Melchior et Gaspar Trechsel Fratres. 1539."

In this edition and in that of 1547 the Latin and French texts are essentially the same, but there are several various readings, especially in the French four-lined stanzas; thus:—

Ed. 1539. F. RVTH colligens spicas in agro Booz, inuenit gratiam coram eo. Collectas spicas defert ad Socrum.

*Ruth va aux champs les espics recueillir,  
Au moins ce qui des moissonneurs restoit,  
Alors Booz a qui le champ estoit  
En grand douceur uint la dame accueillir.*

Ed. 1547. F. RVTH colligens spicas in agro Booz, inuenit gratiam coram eo. Collectasque spicas defert ad socrum.

*Ruth va aux champs pour le bled qui restoit  
Aux moissonneurs, en espics recueillir,  
Deuant Booz (à qui le champ estoit)  
Grace trouua, qui la feit accueillir.*

The two stanzas at the end of the volume bear the device of Gilles Corrozet, and we may therefore with considerable certainty adopt Brunet's conclusion, *Manuel*, iii. col. 252, "Les quatrains français placés au bas de chaque figure, sont aussi très-probablement l'ouvrage de Gilles Corrozet."

III. "HISTORIARUM VETERIS TESTAMENTI ICONES ad viuum expressæ. Vnà cum breui, sed quoad fieri potuit, dilucida earundem & Latina & Gallica expositione." (Device of the Frellons, *crab and butterfly*; motto, "Matura") "Lugduni Sub scuto *Coloniensi*, apud Ioannem & Franciscum Frellonios fratres. M.D.XLIII."

Colophon, "Lugduni, Sub scuto *Coloniēsi*, apud Io. & Franc. Frellonios, fratres, 1543."

Small 4to. There are 51 leaves, or 102 pages, unnumbered. The contents are exactly the same with those of the 1539 edition. The 94 *Icones* have each a Latin title, a reference to a passage of Scripture, a drawing or design, and a French stanza of four lines. An edition of the same plates, with a Spanish text, was issued the same year.

Douce's copy, in the Bodleian Library, B.B. 151, has the following note in manuscript of his writing:—

"Copies of the cuts in this book are;

"1. In a German bible p. at Zurich by Froschouer 1536, some of which have the mark ✓ on them.

"2. In a spurious edition of this 'Historiarum veteris testamenti Icones' printed at Paris for Pet Regnault 1544. 4to.

"3. In 'Biblia veteris testamenti et historiæ, artificiosis picturis effigiata' printed at Frankfort 1551 for Herman Gulferie. 12mo.

"4. In Christopher Van Siche's Bible, they are all copied, but many with considerable variations, always for the worse.

"5. In the Louvain B. printed at Antwerp by Stelsius 1561. folio.\* They are very closely and deceptively imitated."

On the whole the type in this edition of 1543 is superior to that of the 1547 edition, but there is great equality between the two in the plates. The text, however, of the French stanzas often differs; as to Job xxxviii. & xlii. :—

Ed. 1553. *Iob a de Dieu les propos entendus  
Et les secrets de ses œuvres haultaines,  
Et pour les biens qu'il avoit tous perdus  
Augmente au double en richesses mondaines.*

Ed. 1547 c. *Iob a de Dieu les propos entendus,  
Luy démontrant par ses œuvres haultaines  
Sa grand iustice & au double rendus  
Luy sont ses biens, & richesses mondaines.*

IV. "ICONES HISTORIARVM VETERIS TESTAMENTI Ad viuum expressæ, extremâque diligentia emendatiores factæ, Gallicis in expositione homœoteleutis, ac versuum ordinibus (qui priùs turbari, ac impares) suo numero restituti." (Device, crab and butterfly, motto "MATVRA.") "LVGDVNI, Apud Ioannem Frellonium, 1547." Colophon, "LVGDVNI, Excudebat Ioannes Frellonius, 1547." Small 4to.

The volume consists of 52 leaves, A—N in 4 s, or 104 pages, all unnumbered. There are 94 Bible Prints, and a print of the four Evangelists, "by a different hand," as Douce remarks; for "they do not offend in want of proportion as do Holbein's."

M. Edw. Tross, as quoted by Brunet (*Manuel*, iii. col. 253), says there are two kinds of copies of this book, with the French and Latin text, dated 1547,—"La première, dont les épreuves sont pâles, mais belles, a été tirée sur les bois originaux; la seconde, sous la même date, l'a été sur des clichés." The differences however are, I think, too great and too numerous to be accounted for, except on the supposition that there are three kinds of copies, if not really three distinct editions by the same printer, at the same place, and in the same year; that the earliest has darker impressions and abounds in errors; that the second kind, of lighter hue and of greater correctness, was printed on discovery of the mistakes; and that the third, differing in type, in contractions, in stanzas, and in several other particulars, was really a fresh edition set up again after the type of the other two had been distributed. I will distinguish the three kinds by naming one, edition 1547 a, the other, edition 1547 b, and the third 1547 c.

\* As early as 1540 Stelsius had copied Holbein's Bible Figures with a Latin and Spanish text, "YMACINES de las historias del viejo testamento, &c.," of which a notice is given, together with some photoliths of the plates, in our Illustrative Plates.—II. G.

Of 1547 *a* there is a very fine copy in the print-room of the British Museum ; of 1547 *b* and 1547 *c* I have seen and examined at least five copies in the British Museum, the Bodleian Library, and in private hands. A copy of 1547 *b*, belonging to Mr. Joseph Thompson, of Wilmslow, near Manchester, is the one from which our fac-simile reprint has been taken ; and a copy of 1547 *c* in the Emblem-book Collection of the late Joseph Brooks Yates, Esq., of Liverpool, is that from which we give variations in the Latin text and in the arrangement of the French stanzas. The two kinds, 1547 *a* and 1547 *b*, generally agree ; but between them and edition 1547 *c* there are considerable variations and differences.

For instance, edition 1547 *a*, in the colophon, prints *LVGDVNI* in italic capitals ; ed. 1547 *b* and ed. 1547 *c*, *LVGDVNI* in Roman capitals ; ed. 1547 *a* places the plates, Nos. lvi & lvij, in wrong order, assigning that which represents *Solomon's sacrifice to David's service of Music*, and *David's service of Music to Solomon's sacrifice* ; editions 1547 *b* and *c* put those plates in their right places ; ed. 1547 *a* and ed. 1547 *b*, at No. 82, *Faith tried by fire*, Daniel iii., print the French stanza—

Sign. L 4 verso. *Au four ardent (car le Roy l'institue)*  
*Sidrach, Misach, Abdenago, sont mis.*  
*Pource qu'ils n'ont adoré sa statue*  
*Mais Dieu en fin deliure ses amis.*

But ed. 1547 *c* gives the stanza in this way :—

Sign. L 4 verso. *Sidrach, Misach, Abdenago sont mis*  
*Au four ardent, car le roy l'institue,*  
*Pour ce qu'ils n'ont adoré sa statue,*  
*Mais Dieu en fin deliure ses amis.*

	Eds. 1547 <i>a</i> & <i>b</i> .	Ed. 1547 <i>c</i> .
Sign. F 4 v. 2 Reg. xi, Pl. xlij	uxore dormiēs	vxore dormiens
	<i>baille une lettre</i>	<i>baille une lētre</i>
„ G 1, 2 Reg. xij „ xliij	urbs Ammonitarū	vrbs Ammonitarum
„ G 1 v. 2 Reg. xiiij „ xliiij	Absalom à patre	Absalō a patre
„ G 2 v. 3 Reg. i „ xlvi	dormientem	dormiētem
	<i>sans faict uicieux</i>	<i>sans faict uieux</i>
„ G 3, 3 Reg. v „ xlvij	ut gratulentur	ut gratulentur
	Salomoni	Salomoni
„ G 4 v. 4 Reg. ii „ i	ab ursis	ab vrsis
	<i>en l'air, dedans</i>	<i>en l'air dedans</i>
„ H 3, 1 Paral. x „ lv	caput uerō	caput verō
„ K 2, 1y dith x „ lxix	uestimentis	vestmentis
„ K 3, Psalm i „ lxxi	iusti uiri	iusti viri
„ L 3 v. Ezech. xliij „ lxxx	ingrediente	ingredientem
„ M v. Daniel viij „ lxxxiiij	Daniel uidet	Daniel videt.

With Brunet's words this long note may conclude :—“ Le nombre des pages est le même dans les deux (*trois*) tirages, mais on remarque dans leur texte beaucoup d'autres variantes que celles que nous venons de signaler.”

N.B. From the same plates a Spanish version was issued in 1549, in small 4to, pages 204, by John Frellon. The French stanzas were omitted, and their place supplied "en lengua castellana."

It is not necessary here to mention any later reprints of the original work,

(2)—FRANKFORT EDITION, 1551.

Page 33. This edition is referred to in a manuscript remark by Douce in his copy of the *Icones* of Holbein, ed. 1543. The title is set within an ornamental border, having at the foot the scene of the Saviour's birth.

"BIBLIA VETERIS TESTAMENTI et Historiæ Artificioſis picturis effigiata. BIBLISCHE Historien Kunstlich Fürge-malet. Franc. Apud Hermannum Gulffericum. Anno M.D.LI."

Colophon, *Bedruckt zu Franckfurt am Mayn durch Hermann Gulffericen.* An heraldic plate with vengeance both on helmet and shield.

Small 4to Vol. 1.53 decimetres by .94 ; or 6.02 inches by 3.7 ; full pages 1.15 d. by .7 ; figure plates .6 d. by .7.

Reg. A—I in 8 s. = 72 leaves, or 144 pages.

The Bible Prints are 139, and include all Holbein's *Icones*, except three or four. Each plate is preceded by a Latin title, usually by Latin stanzas, with a reference to the passage of the Scriptures ; below the print there is the same passage in German.

In his copy Douce has written "the designs by Hans Brosamer ; many borrowed from the *Icones veteris Testamenti* of Holbein. Heinekin, iii. 373, mentions a prior edition, p. at Leyden 1547." He also names "an edition Francof. 1557, 120, with two or three cuts substituted for some in the former editions that were perhaps lost."

Also bound up with the above BIBLIA ;

I. "NOVI TESTAMENTI, Iesv Christi Historia effigiata vna cum alijs quibusdam Iconibus." (Print, the Crucifixion and Christ teaching.) "Das New Testament vnd Historia Christi fürgebildet. Franc. Apud Herm. Gulffericum."

Colophon, the same heraldic plate ; motto, "Christus in nouissimo die iudicaturus uiuos & mortuos."

Reg. A—G in 8s. = 56 leaves ; or 112 pages, unnumbered. The plates are 108, with Latin titles and German texts.

2. "APOCALYPSIS S. Ioannis." (Device, the vision of Christ to S. John.) "Die Offenbarung S. Johannis. Francofurti Excudebat Hermannus Gulffericus 1551."

Reg. Aa8—Bb6 = 14 leaves, or 28 pages, bearing 26 prints, each with a Latin text above and the German below.

### (3)—FRELLON.

Pages 1 and 34. John Frellon, whose name appears on the title-page of Holbein's *Icones*, ed. 1547, and Francis Frellon, who, as Franciscus Frellæus, addresses a Salutation to the Christian reader in the *editio princeps*, 1538, were printers in Lyons from 1530 to 1570. According to the *Biographie Universelle*, vol. xvi., ed. 1816, they acquired celebrity by the correctness of their editions. It has been said that they assumed a *frelon*, i. e. a hornet, as their device ; but *Les Images de la Mort*, ed. 1547, and *Icones Hist. Vet. Test.*, 1547, both bear the device which of old belonged to the Emperor Augustus, the crab and butterfly, with the motto restricted to the single word *MATVRA, hasten*.

Nicolas Bourbon addresses one of his poems, *Nugæ*, vii. 167, "*Johanni et Francisco Frellæis germanis fratribus* ;" from which it has been hastily concluded that they were of German race ; but *germanis* properly denotes, here, brothers by the same father. John was the elder, and though said to have died in 1559, his name appears in Pliny's *Natural History* in 1561. Francis, the younger brother, survived several years.

Disgusted by his disputes with the medical faculty of Paris, the famous Michael Servetus, in 1536 came to Lyons, and dwelt some time with the Frellons as corrector of the press ; but after removing to Charlieu, on the invitation of the Archbishop of Vienne, in Dauphiny, he settled in that city. John Frellon was the friend both of Servetus and of Calvin, and was the medium of their communication ; and when in 1553 Servetus printed at Vienne his now rare

work, *Christianismi Restitutio*, John Frelon undertook to send copies of it to Frankfort. This chiefly was the writing for which the author suffered at Geneva a most cruel and horrible death.

An edition of the *Nouveau Testament*, 1553, 12mo, was one of the most remarkable books which the Frellons published, and it is sought for because of the oddity of some of the engravings; for instance, in our Lord's temptation the great adversary with cloven feet is attired in the habit of a monk; but it was an age in which similar strange devices found encouragement.

(4)—NICOLAS BOURBON—

Page 35—The poet, as he is named, was born at Vanclœuvre in 1503, and died some time after 1550. By great effort, from the condition of a blacksmith, which he celebrates in his poem *Ferraria*, the Forge, he rendered himself of so much note for his acquaintance with literature, and especially for his knowledge of the Greek language, that Margaret, queen of Navarre, entrusted to his care the education of Jeanne d'Albret, her daughter, the mother of Henry IV. He published several works connected with education, but devoted himself chiefly to Latin poetry, in which he composed his *Nugæ*, or Trifles, first printed at Paris in 1533. The editions of Lyons in 1538 and of Bâle, 1540, are much more ample, and bear the title, "*Nugarum libri octo*." Opinions differ much as to the worth of his Latin verses. He was a favourite with Francis I.; Erasmus and Paulus Jovius esteemed him, but Scaliger declares him to be a poet without name and without consideration; yet in 1685 his poems were reprinted in 2 vols. 4to, "ad usum Delphini." The epigram of Joachim du Bellay on his *Nugæ* is very smart:—

"Paule, tuum inscribis Nugarum nomine librum;  
In toto libro nil melius titulo."

*i. e.* The title of *Trifles* for thy book thou dost claim;  
In the whole book there is nothing better than the name.

Bourbon, however, had some just appreciation of good poetry, else he would not have so much admired Buchanan's *Paraphrase of the Psalms*, nor have said that he would rather have been the author than to have been appointed archbishop of Paris.

(5)—THE COAN.

Page 35. Apelles was so named by Ovid and Pliny, because they supposed him to have been a native of Cos, an island of the Cyclades. Apelles flourished between 352 B. C. and 308; Parrhasius about 399 B. C.; and Zeuxis about 410 B. C.; so that it was very convenient for the poet Borbonius to have an elysium in which to represent them conversing and sorrowing together.

(6)—GILES CORROZET.

Page 37. It is the same Giles Corrozet, printer-book-seller and author, of Paris, who in 1547 placed on the title-page of his books the pretty though punning device of a rose *within* a heart, *Cor-rosa*, and to whom some have attributed the French stanzas to Holbein's *Figures of Death*. After a very successful life, which began at Paris January 4, 1510, he died there July 4, 1568, and at his wish was interred by the side of his wife, with whom he had always lived in perfect union.

In his youth he had scarcely received even the rudiments of education; but we are told "he was able to repair lost time, and learned, without a master, history, geography, Latin, Italian, and Spanish. He had a talent for French poetry, and his tale of the *Compte du Rossignol*, in 1546, would not have been disavowed by the best poets of his age." His works, including translations, are nearly forty in number, and several of them of considerable labour. We will mention only those which have a connection with Emblem literature.

1. "HÉCATOMGRAPHIE, C'est à dire les descriptions de cent figures & hystoires, contenant plusieurs Appophtegmes, Prouerbes, Sétées & dictz tant des Anciens que des modernes. On les vend à Paris, par Denys Ianot, Libraire & Imprimeur, &c. 1540." 8vo, leaves 108.

The authorship is fixed by the *Plus que moins*, Corrozet's well-known device, at the end of his lines—"Aux bons espritz & amateurs des lettres." The devices are all set in beautiful borders, which are the same with those in La Perriere's *Theatre des bons Engins*, 1539, also published by Denys Ianot.

2. "LES FABLES du tres ancien Esope phrigien, en rythme françoise avec leurs arguments." Paris, 1542, in 16mo.

The edition of 1544, in small 8vo, "De l'imprimerie de Denys Ianot, Imprimeur du roy en langue françoise," shows that the authorship is in Corrozet. The woodcuts cause this work to be sought for.

3. "LE TABLEAU DE CEBES de Thebes, ancien philosophe, & disciple de Socrates : Auquel est paincte de ses couleurs la uraye ymage de la uie humaine, & quelle uoye l'homme doit elire, pour peruenir à uertu & parfaicte science. Premieremét escript en Grec, & maintenant expose en Ryme Françoise (par Gilles Corrozet). Avec Priuilege du Roy pour cinqu-ans 1543, A Paris, On les uend en la grand salle du Palais en la boutique de Gilles Corrozet."

Colophon, above Corrozet's punning device of a *rose* within a *heart* :—"Fin du Tableau de Cebes de Thebes, de la Volupté vaincue, & des Emblemas. Imprimé nouvellement à Paris, par Denys Ianot imprimeur du Roy en langue françoise. 1543."

The volume is a 12mo of 64 leaves, though by passing from lvi to lxij, numbered I—lxix. It consists of three parts, each with its appropriate devices. PART I.—"Le Tableau de Cebes de Thebes," with 12 plates, the last motto, "*Plus que moins*," fol. v—xl. PART II.—"*Volupté vaincue*," with one plate, fol. xl verso—xlviij. PART III.—"*Emblemas*," with 15 plates, fol. xlix—lxix. It is a work in French verse, and of considerable rarity. Some of the woodcuts are pretty, and nearly all well illustrate their subjects.

4. "LA TAPISSEIE DE L'EGLISE chrestienne & catholique : en laquelle sont depainctes la Natiuite, Vie, Passion, Mort & Resurrection de notre Sauueur & Redempteur Jesu Christ. Avec vn huictain soubz chacune hystoire pour l'intelligence d'icelle. A Paris, de l'imprimerie d'Est. Groulleau. 1549." 16mo.

For colophon, the motto *Plus que moins*, and Denys Ianot's printer's mark, bearing his motto, *Nul ne s'y fruite*, and also *Patere, aut abstinere*.

The volume contains 104 leaves and 180 woodcuts, and is a work of rarity.

5. "HISTORIARUM Veteris Testamenti icones ad vivum expressæ, Avec une briefue exposition sur chascunes hystoires : nouvellement translate de latin en francoys (par Gilles Corrozet). Paris, veufue de Guil. Le Bret. ou Nic. Buffet, 1550, in 16."

## (7)—ENGLISH VERSION, 1549,

Page 39. From the Douce Collection, T. 240, in the Bodleian Library, we take the full title of the work.

"THE IMAGES OF THE OLD TESTAMENT, Lately expressed, set forthe in Ynglishe and Frenche, vwith a playn and brief exposition." (Frellon's device.) "Printed at Lyons, by Iohan Frellon, the yere of our lord god, 1549." Small 4to, pages 104.

Colophon, the printer's device within a circle, the motto MATVRA.

The blocks for the plates, including those of the evangelists, are the same as those which were used in the edition of 1547, and reproduced in our fac-simile reprint. The other contents of the English version are also the same, except that the Latin titles of the subjects have been omitted, and English titles put in their place. There are differences between the two editions in the spelling of several words in the French stanzas.

The English is of a most peculiar strangeness, to be matched only by "*Storys and prophesis*," 12mo, 1535, "prentyd in Andwarpe," or by "*Stamm Buch*," 8vo, 1619, issued at "Franckfurt-am Mayn," in Latin, Spanish, Italian, German, English, and Flemish.

## (8)—CREATION. GENESIS I.

Page 39. In Holbein's *Icones* there are no titles, except the Latin descriptions above the prints: but a number and a title have been prefixed to each subject for the sake of convenient reference.

The *Creation of Eve* is treated by several artists according to the same traditional type handed down from the fifteenth century. It is in the *Nuremberg Chronicle*, 1493; in Coverdale's *Bible* and in *Storys & prophesis*, 1535; in the *Zurich Bibel*, 1536; in the *opus singulare* on the Old and New Testament by Velmatius, 1538; in Bernard Salomon's *Bible Prints*, 1553; in Maraffi's *Figure del vecchio Testamento*,

1554; Jost Amman's *Biblische Figuren*, 1564; and Stimmer's *Figuren Biblischer Historien*, 1576. Henry Aldegrever, however, a celebrated disciple of Albert Dürer, and very prolific of Bible Prints, about 1540 put forth a very fine representation of Eve's Creation, in which from Adam, in deep sleep, the Creator is pictured literally taking a rib and grasping it in the left hand, the right hand with the action of command accompanying the omnific word.

The same traditionary type prevails too in the designs by various painters of the earlier scenes of Bible History; the Temptation, the Expulsion, and the Curse, have very much of the same character, as if authority prescribed a similar method of design, to depart from which would be profanity.

#### (9)—THE MINISTRY OF MUSIC.

Page 62. In the earlier 1547 *a* edition, by John Frellon, the *Icones* lvi. and lvii. are misplaced, as we have before observed, at p. 84; but in the later 1547 *b* and *c* editions, they are set right. The misplacing of the *Icones* named is not, however, the only difference, and variations in the text of the French stanzas, as we have shown pp. 84—86, point to not less than three impressions or editions at Lyons, 1547 *a*, 1547 *b*, and 1547 *c*.

#### (10)—VARIATIONS IN THE TEXT.

Pages 71 and 73. Among other variations of text in the Lyons editions, 1547 *a*, 1547 *b*, and 1547 *c*, already noticed, pp. 84—86, the editions 1547 *b* and 1547 *c* present the following:—

At Sign. L, Isaiah i. (Plate lxxv. Trans. p. 71).

1547 *b* reads *Plourant, lamente Isaie prophete*  
*Du peuple luif les grands pechez, & uices*  
*Puis Dieu (par luy) de ce peuple reidte*  
*L'hypocrisie avec leurs sacrifices.*

1547 c reads *Du peuple Iuif les grands peches & uices  
Pleure & lamente Isaie prophete,  
Puis Dieu (par luy) de ce peuple reiecte  
L'hypocrisie avec leurs sacrifices.*

At Sign. L 3 verso, Ezech. xliiii. (Plate lxxx. Trans. p. 72).

1547 b reads *Et la longueur, & largeur de l'autel,  
Vient par mesure à descrire, & monstrier.*

1547 c reads *Après descript & s'efforce a monstrier,  
La longitude & grandeur de l'autel.*

At Sign. L 4, Ezech. xlvii. (Plate lxxxi. Trans. p. 73).

1547 b reads *Ezechiel uoid du temple eaux coulantes,  
Et les confins de la promission,  
Des douze aussi lignes excellentes  
Monstrée à luy est la diuision.*

1547 c reads *Au tour du temple il uoid eaux demourantes,  
De l'orient uers le midi courantes :  
Puis des Tribus uoid la diuision  
Dans le pays dict de promission.*

There are many minor differences between ed. 1547 b and ed. 1547 c; but these are the greatest. Such variations justify the conclusion that within the year 1547 Holbein's Bible Figures had been once, if not twice, reprinted by John Frellon.

Had it been required or desirable, many additions might have been made to the foregoing notes, and on variations of the text between the EDITIO PRINCEPS of 1538, and the intervening editions down to 1547 and 1551. Such additions might be curious, as pointing out how a work may remain essentially the same in its features and in its facts, and narratives, whether of prose or of verse, and yet may have undergone a great number of alterations, amendments, and corrections.

And if these take place in a printed book within the short space of thirteen years, from 1538 to 1551, how much more likely to prevail when an author himself rewrote or revised his manuscript. The argument therefore against

the genuineness and authenticity of a work is by no means so conclusive as it has been imagined to be, because of variations appearing in different transcripts and reprints. The French verses of Giles Corrozet to the Bible Figures had been revised; to the edition of 1538 two plates had been added, *Nathan's Reproof of David*, and *Isaiak lamenting the Sins of Jerusalem*; one Latin text had been discarded and another substituted; Spanish stanzas had supplanted French, and Latin verse been united to German prose; yet the book is really the same book, identical in its subjects amid all this diversity, and in the method of treatment. Rash would the critic be who for such reasons declared the book unworthy of reception, and that the Bible Figures were not Holbein's invention.

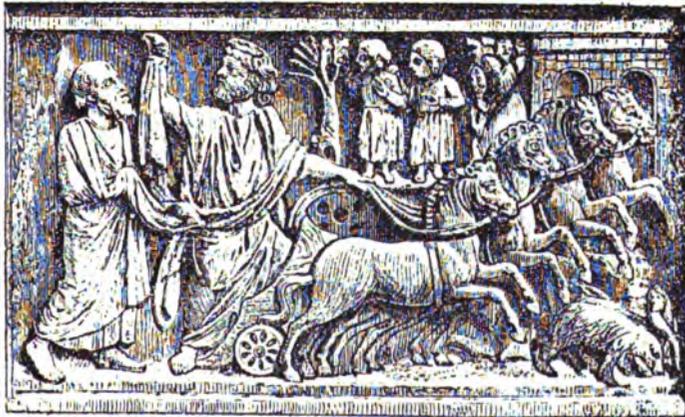
From these facts it is not the Editor's part to draw a moral,—yet they apply to not a few of the questions which involve the rejection of authorities because of discrepancies, additions, and variations.

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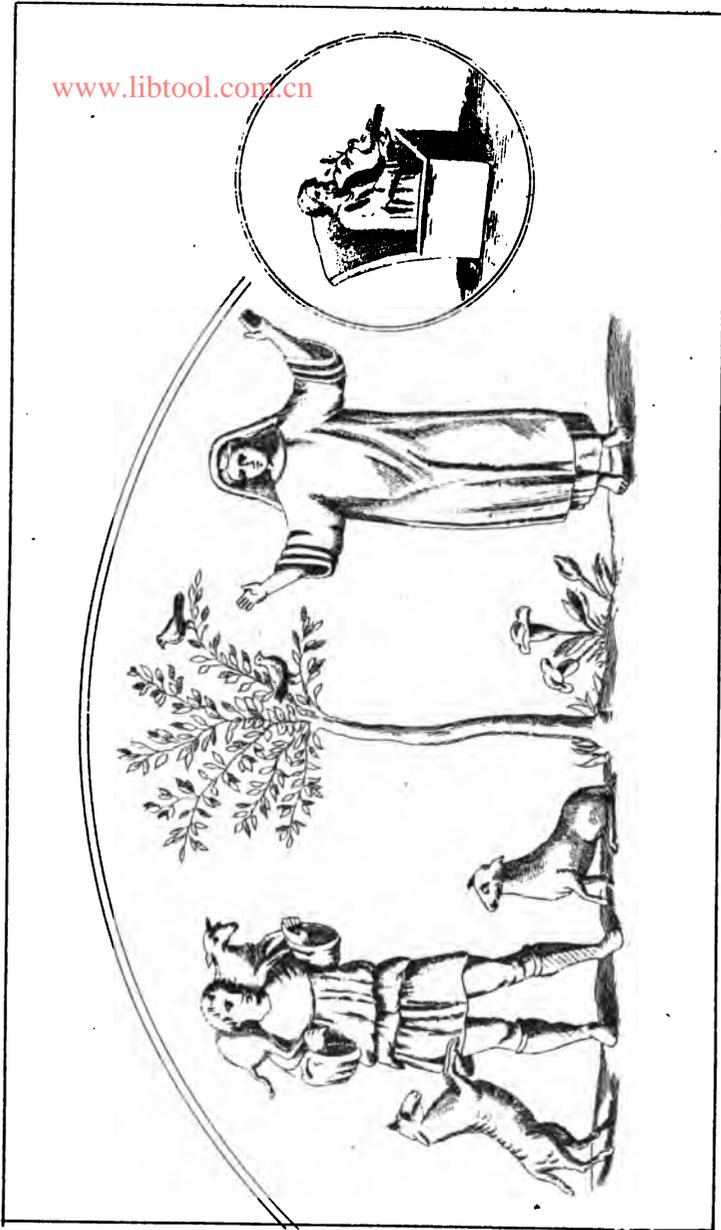
PHOTO-LITHOGRAPHIC PLATES  
ILLUSTRATIVE OF  
HOLBEIN'S HISTORICAL FIGURES  
*OF THE OLD TESTAMENT,*  
WITH SOME ACCOUNT OF THEIR SOURCES.

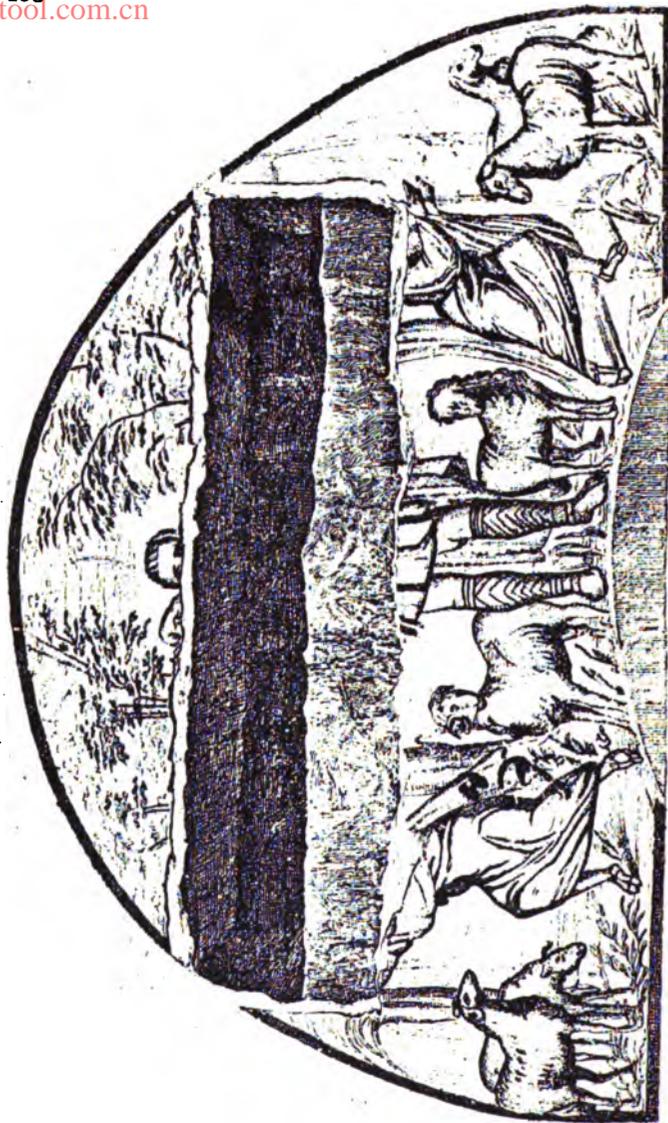
NOTE.

**T**HE *Subjects and Sources* of the following *Photolithographic Plates* will be given at the end of the volume in a special *Table or Index*. The *paging* of them will follow in due order, 97, 98, &c., and *Explanations* will succeed to the *Plates*. These will show a great variety of style in the treatment of *Bible Figures* in and about *Holbein's time*.









**L**egit in libro ubi dicitur  
 quod dicitur per te uiginti  
 victorie in bello y rotari  
 des irrigada: qd figurat  
 bar vir gine ularia  
 givio cam illic corupt  
 que uir pegua tam. ex  
 ipa set inculcave



**L**egit in libro ubi dicitur  
 quod dicitur per te uiginti  
 victorie in bello y rotari  
 des irrigada: qd figurat  
 bar vir gine ularia  
 givio cam illic corupt  
 que uir pegua tam. ex  
 ipa set inculcave

**S**peret ugo ariet et pariet sicut  
**A** **E**leas dicitur pluma tu uelo



**U**l peca uim ydit  
 linc uipazate puella



**N**ote mader uell  
 pma hie arda tellus

**P**ora b' claua erit  
 et uo quietus

**C**erunt duo nra dicit  
 et a fca redas ueray

**U**l ugo saluaf: uicpta uauis gramana

De hac bestia antichristus  
 designatur. & dicitur in eo lo-  
 quens blasphemias magnas &  
 de te producens te esse filium dei  
 et blasphemans de deo

U

& data est illi potestas facere  
 venies quadraginta duas  
 diffiale videtur ut vitam  
 humanam punito hie. i. in  
 tubi amio diuindio & oes  
 getes sibi subicere et ad  
 cultura sua gemis huma-  
 ni preter paucos clericos  
 possit perducere



& adrauerit  
 bestia dicens  
 Quis sibi bestie  
 & quomptent  
 pugnare co-  
 tra te filium



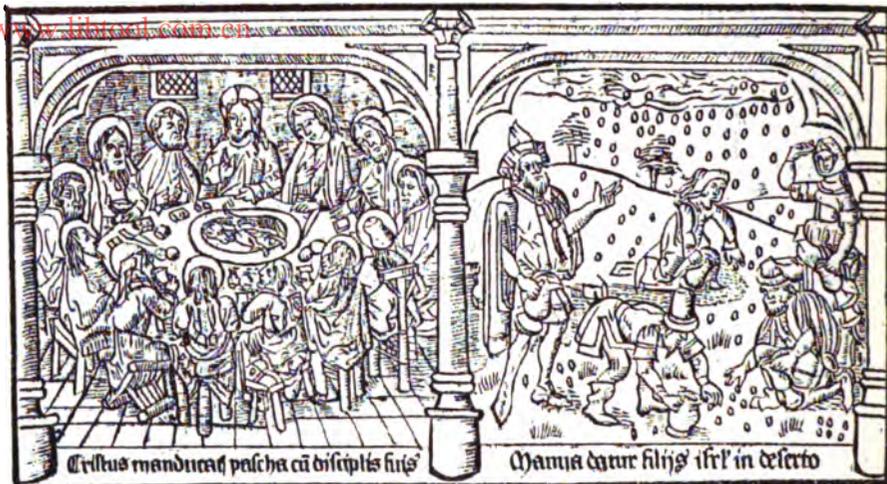
Et apuit dicitur huius  
 gaud quicce dicitur blasphemans

& blasphemans addit uer-  
 bum & tabernaculum eius  
 ois & huius m-  
 dicitur & dicitur  
 huius facere punit  
 ois & dicitur blasphemans

Et data est ei potestas in oem tabernaculum  
 pphiam & linguam & gremio et adorauerit  
 eam omnes qui habitant terram  
 quorum nomina sunt scripta in libro vite  
 qui oculis eius ab origine mundi si quis  
 habet aures audiat Qui in captiuitate  
 duxerit in captiuitate vadit Qui in gla-  
 dio occiderit oportet eum in gladio occidi  
 huius est potestas & fides sanctorum







Christus manducans pascha cū discipulis suis

Manna datur filiis isrl' in deserto

¶ Jædæi audiamus de paschæ die  
 Conr audiamus de cena i sacramento ecclie  
 Appropinquat tpe q' xps voluit subire passioe  
 decemq' p memoriam ppetuo inlitur sat' in coen  
 ¶ Et a nob' firam d'icillimã d'icione d'indis' rca  
 Placuit ipsi ut scriptum nobis in ab' daret  
 ¶ Ad oim in m'ana celi sui pfiguratum  
 ¶ Ad filijs israhel in deserto etas' comatum  
 Magnã d'icioneq' d'ns iudeis videt exhibuisse  
 ¶ i fontes magis p'hibet nob' contulisse  
 ¶ Dedit iudeis panẽ manna licz tyale z m'ale  
 ¶ Nobis aut' otulit panem sup sbale z etnale  
 ¶ Manna dicebat' p'is celi n'iq' tñ sui i celo vo  
 ¶ z creatũ sui i aere sine i celo acco  
 ¶ Xps saluator nr' e panis ver' z vni'  
 ¶ Qui de celo vero delectos facit? e nr' abus  
 ¶ Judois ergo de' solũ nr' signat' vel panis' r'vuid'  
 ¶ Nobis aut' figurã s' v'itæm d'ei panis' otulit  
 ¶ Notib' q' m'ra ficiã i m'na figurã demoll'ia  
 ¶ Que i scra hebraica s' v'icat' q' sumana  
 ¶ Manna celi valle miãbil nature eẽ videba  
 ¶ Quia i radio sol' it' sicbat' e ad igne' iduabat'  
 ¶ Ita eukallia i cordib' vas' h'q' sol' z trumel'at'  
 ¶ In cordib' ignit' p'v'at' z abodere nescit  
 ¶ M'ra est sumum' d'at' m'na ad sui d'annatione  
 ¶ Mart' r'uit' caplo

¶ Boni aut' ad divinam z ppetuã g'olacionem  
 E'iq' delectet' manã videbat' fil' z ros celi  
 p' q' imm' q' dignis cu eukallia sil' ofert' yndi  
 ¶ Manna ead' ab' z ad mod' m'is' tãdudum  
 p' q' d' imit' c'ctas' d'z h'c' cor' pur' z m'udum  
 ¶ Manna h'ebat' in se of' delectamẽtũ abi c'ctis  
 ¶ z eukallia h'c' i se of' delectamẽtũ abi c'ctis  
 ¶ h' delectamẽtũ n' s'cra' i sacramenti m'lt'icacoe  
 ¶ z i scis' m'c'itacionib' z celestiu' g'it'phacoe  
 ¶ gust' m'ane i of'z s'aporem h'ar' volebat' g'it'bat'  
 ¶ z dulced' xpi n'it' s'apor' h' m'udi am'iar'  
 ¶ Quid' hac dulce die l'emel gustaret'  
 ¶ De delectamẽtũ h' s'el' ead' m'chulũ repurat'  
 ¶ Det' de hac dulcedme i m'one' taboz gustabat'  
 ¶ Stãt' ibi sal' m'clãm facit z sup' manẽ aff'c'at'  
 ¶ p'ceptũ moyses' p'lo ut' mac' a'it' sol' ortu' g'eat'  
 ¶ et' singl' p'lo die sibi vni' gomoz colligerent'  
 ¶ collig' m'nculoie q' v'itacoe q' p' colligerat'  
 ¶ Qu' ad p'ra' d'ibãq' n' p' gomoz habuerunt'  
 ¶ S'ic z ill' q' ad plenã m'etã collig' n' potuer'it  
 ¶ E'ũ ad p'ra' redierũ plenã m'entã m'uenerunt'  
 ¶ S'ic am'itãs' q' phures' hostias' r'ceptũ  
 ¶ p' d' p' h'c' q' ille q' tñ vni' accipit'  
 ¶ S'ic z ill' qui p'icããm hostie' sup'ierunt'  
 ¶ p' h'c' m'is' q' illi q' iteg'ã ul' p'les' sup'ierunt'  
 ¶ E'rod' p'ois' caplo



Cena et dei signata fuit i agno paschali  
 q̄ s̄a q̄nta pasche a vitis solebat m̄duca  
 h̄c agni dominus p̄mo p̄cipi filij isrl̄ m̄duca  
 En̄ accruis eos de egyptia seruitute liberae  
 Ita x̄ps sacramentum cubaiste p̄m̄i ihs̄ ih̄u  
 Qui nos de dyabolica p̄ntē eripe voluit  
 Qui filij isrl̄ agni paschalem manducauerunt  
 Succia cr̄u b̄ct̄os i m̄ibz tēbat z stab̄a  
 ita ḡct̄os succia cr̄t p̄ m̄ta z corp̄ castitate  
 Et tenet b̄ct̄os i m̄ibz p̄ r̄e f̄ci similit̄e  
 Deh̄i ead̄ cr̄a l̄are i bona v̄ta q̄ ioh̄n̄u  
 Et nō se iterā reponē i h̄u de q̄ iā succia  
 Ign̄ em̄ edat̄ cū lacris aḡlibz q̄ s̄ am̄e  
 Et nos d̄m̄ corp̄ d̄m̄i cū aīo n̄cōe m̄duca  
 q̄ oēbat agnum paschale t̄b̄a q̄ p̄tes c̄c̄e  
 Et h̄c p̄ p̄tes n̄i sacre sc̄p̄e d̄icta d̄iḡre  
 Colores ego p̄tes suos calcare teneur  
 Cauendo ne d̄icta eoz̄ s̄ode et̄q̄ maculatur  
 Agni paschal non fuit coct̄ q̄ s̄ igne  
 Et q̄nta d̄e? et ignitus c̄ct̄at̄ ut m̄duca d̄iḡre  
 X̄ps cubaiste s̄i s̄p̄e p̄tes z vini d̄m̄i  
 Hoc oli melchisedech sacerdos z rex figurat̄  
 Quos r̄ḡs it̄a i q̄ abrah̄a h̄itab̄a v̄stauer̄  
 Et m̄ta sp̄ta z loth̄ ai m̄tis cap̄s̄ addux̄it  
 Abrah̄am̄ s̄q̄ cū suis ip̄os illequebatur

Exodi xvi caplo

Et p̄ntens cū capis ad p̄ria t̄c̄ub̄at  
 occurr̄it s̄q̄ ei melchisedech offerens panē z vinū  
 In quo figurabatur hoc sacramentū d̄m̄i  
 Melchisedech eoz̄ rex z sacerdos dei altissimi  
 Et gerebat signū d̄m̄i n̄i ih̄u x̄pi  
 X̄ps em̄ ē rex qui omnia regna creauit  
 X̄ps ē sacerdos q̄ p̄mam nullam celebrat̄  
 Melchisedech rex z sacerdos panē z vini obtulit  
 X̄ps sub s̄p̄e panē z vini h̄ sacramentū iheru  
 q̄ p̄ sacerdos s̄bz ordinem melchisedech repellat̄  
 q̄ h̄ sacramentū oblat̄e melchisedech p̄figat̄  
 Melchisedech em̄ sacerdos z eoz̄ p̄ncipes regni  
 In q̄ pulchre p̄figurabatur dignitas sacerdotū  
 Sacerdotes ei p̄a d̄i p̄ncipes regales  
 q̄a i dignitate fac̄it̄ oēs p̄ncipes ip̄iales  
 Excellēti eoz̄ p̄nt̄ oēs p̄ncipes et p̄has  
 Et cū d̄m̄o oēs v̄ites anḡlicas  
 sacerdotēs ē i sacramentū oētiū q̄ aḡi fac̄it̄  
 Nec p̄ncip̄e nec p̄nt̄ oī fac̄e ponerunt̄  
 Per manū filij dei oīm s̄t̄ iheruabatur  
 Per sacerdotem s̄i s̄p̄e p̄tes carne t̄l̄b̄atur  
 Sacerdos aḡl̄ p̄ sacramentū tem̄? h̄on̄re  
 q̄ x̄ps sacerdos s̄i s̄m̄i d̄iḡt̄ ē ord̄are  
 Et hoc ih̄u da nob̄ ita sacramentū cui v̄nēti  
 Et a te n̄q̄ m̄t̄a i p̄t̄um s̄p̄a  
 Gen̄is x̄xiii caplo

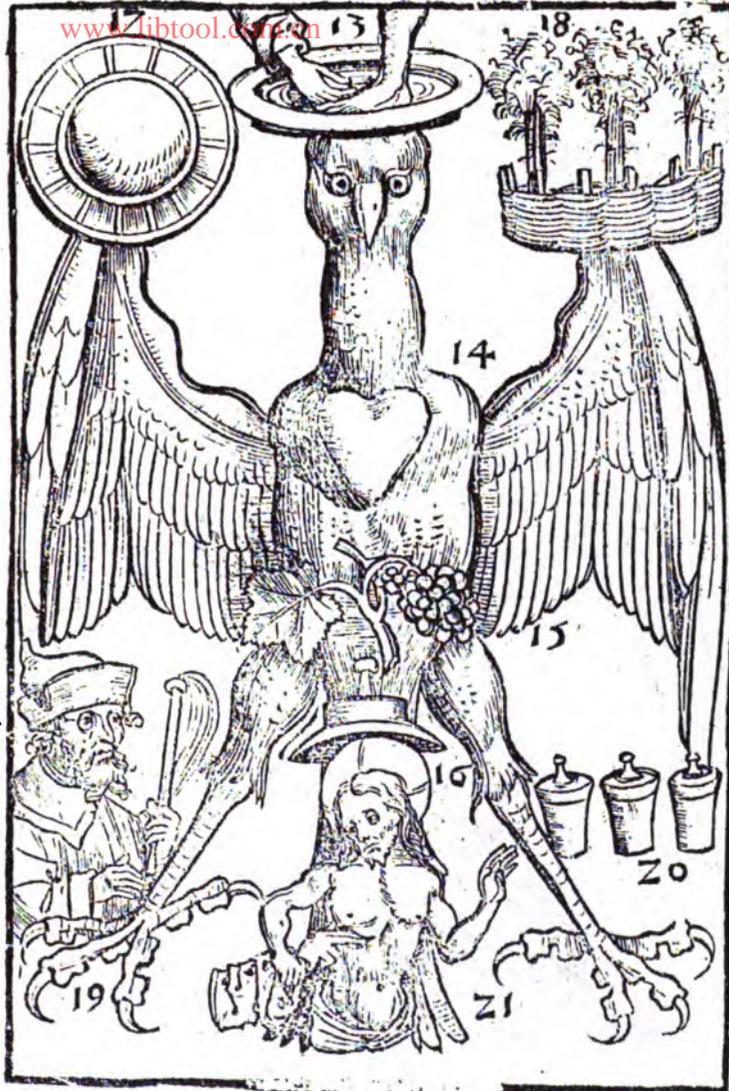
**S** Gilbertus  
huius op-  
ris libri co-  
mencium  
cu figuris et ymagi-  
bus ab inicio mundi.









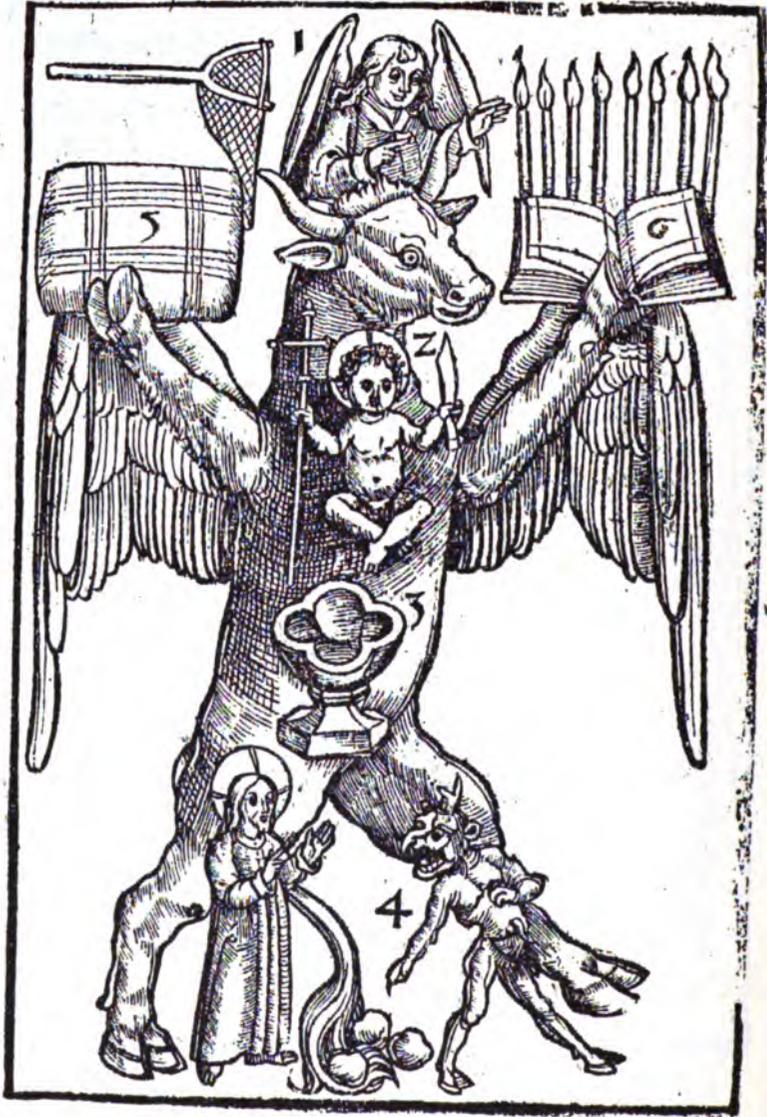


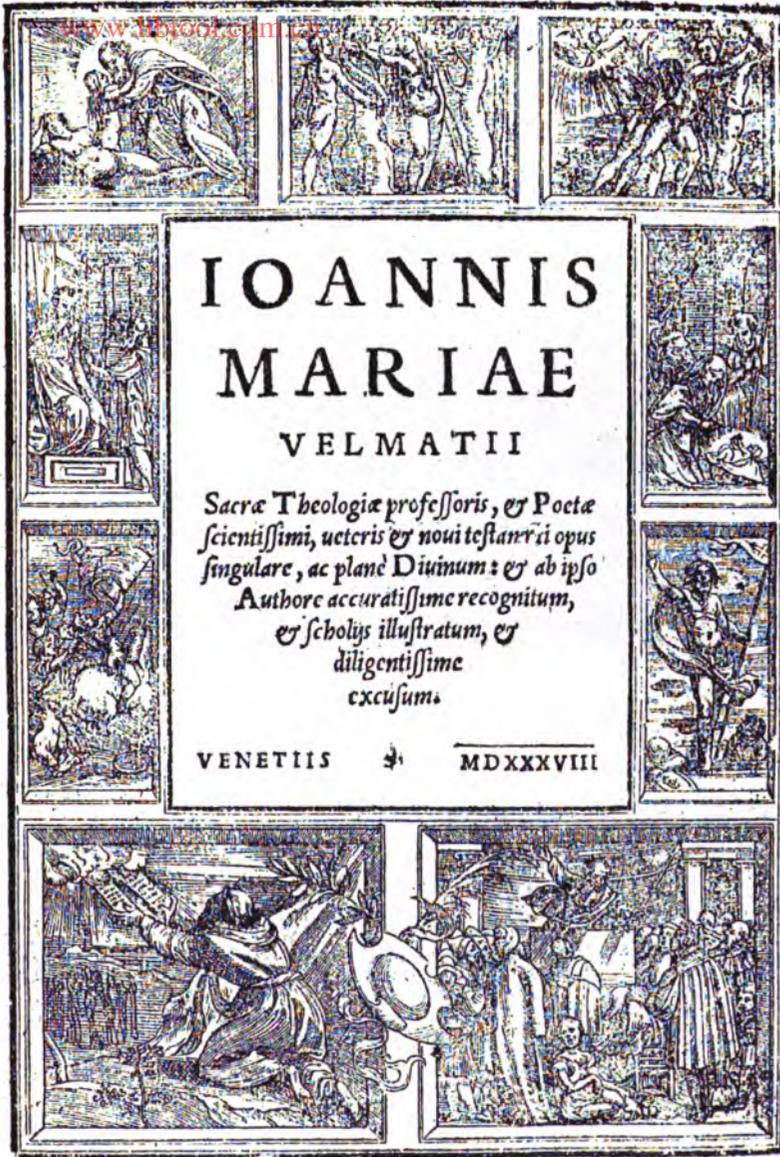
# Secunda Matthgi inago





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114  
Victima si quondam hec fuit & lous ille sacerdos  
Hanc igitur Luce pingimus effigiem.





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# IOANNIS MARIAE

VELMATII

*Sacrae Theologiae professoris, & Poetae  
scientissimi, veteris & noui testamenti opus  
singulare, ac plane Diuinum: & ab ipso  
Auctore accuratissime recognitum,  
& scholijs illustratum, &  
diligentissime  
excusum.*

VENETIIS



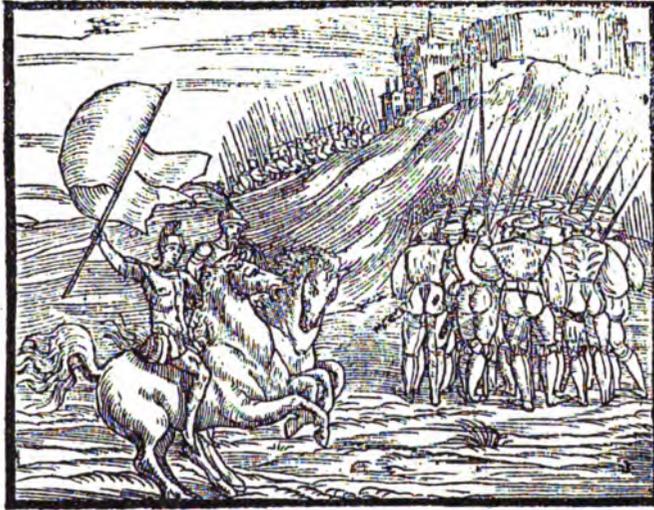
MDXXXVIII



ARGVMENTVM III.

*Tertius ad lacrimas commisso errore parentes  
Impellit queriturq; parens cum coniuge primus,  
Hæc eadem mæstas depromit corde querellas,  
Quos ferus aggreditur dæmon, se ex separat adam  
A sibi dilectâ, paritur dolor, omnia narrat  
Primæuc<sup>o</sup> conquestus humo sic dissona concors  
Quæ prius amborum fuerat, de more, uoluntas,  
Hi simul ex cocunt primo uiolantur ex ortu,*  
f ii

a © Primæus homo ora  
tus principis limus di  
xit ode. xi. primi cas  
natum.



QVOS mundi exaltat fœlix fortuna faucemus,  
Quosq; præmit p̄mimus, fugimus; sua uicta negamus.  
Videre assirꝝ medos in bella furentes.  
Senserunt diuinus item quæ protulit, armis  
Exposci babilon medo lapsura superbo,  
Esset <sup>a</sup> in interitu regis, dant terga tiranno,  
Nocte furunt ciues magna babilonis, ex orco  
Sacilegum misere duce muino ergo sepultus  
Rex cadit: ex multo lapsans in sanguine fudit  
Vitam indignantem, ca cas ex fugit ad umbras,  
Grandis enim ut <sup>b</sup> babilon natura fortis, ex arte  
Nil flumen misero regimil mœnia prosunt.  
Mœnia amica manus, turres sincera uoluntas,  
O' reges: quid tela iuuant: nisi dexa potentis

aE E sed de cl q.

bE V t quæ u. s.

# BIBLIA

PICTURIS ILLUSTRATA.  
BREVES IN EADEM ANNOTATIONES, ex doctis. interpretationibus, & Hebræorum commentariis.

Interpretatio nominum Hebraicorum.  
Index Epistolarum & Euangeliorum totius anni.



PARISIIS.

Ex officina Petri Reymault, sub scuto Colonien  
in vico Iacobæo.

M. D. XL.



ad eum. Qui extendens manum dextera-  
ram, posuit super caput Ephraim iunio-  
ris fratris: sinistra autem super caput  
Manasse qui maior natus erat, commu-  
tans manus. Benedixitque Iacob Ioseph  
& ait, Deus in cuius conspectu ambula-  
uerunt patres mei Abraham & Isaac,  
deus qui pascit me ab adolescentia mea  
vsque in presentem diem, angelus qui  
eruit me de cunctis malis, benedicat  
pueris illis: & inuocetur super eos no-  
men meum, nomina quoque patrum meo-  
rum Abraham & Isaac. & creuant in mul-  
titudine super terram. Videns autem  
Ioseph quod posuisset pater suus dexte-  
ram manum super caput Ephraim, gra-  
uiter accepit: & apprehensam ma-  
nu patris leuare conatus est de capite  
Ephraim, & transferre super caput Ma-  
nasse. Dixitque ad patrem, Non ita con-  
uenit pater quia hic est primogenitus,  
pone dexteram tuam super caput eius.  
Qui tenuens ait, Scio filii mei scio: & iste  
quidem erit in populos & multiplicabitur:  
sed frater eius iunior, maior erit il-  
lo, & semen illius creuet in gentes. Re-  
nauitque eis in tempore illo, dicens,  
in te benedicetur Israel, atque dicitur

Heb. u. d

Faciat tibi deus Deus Ephraim & sicut  
Manasse. Constituitque Ephraim ante Ma-  
nasse, & ait ad Ioseph filium suum,  
In ego morior, & erit deus vobiscum

reducatque vos ad terram patrum ve-  
strorum. Do tibi partem vnam extra  
fratres tuos, quam tuli de manu Amor-  
thæi in gladio & ateu meo.

CAP. XLIX.

Iacob benedixit suis & prædixit filiis  
suis quid euenturum sit eis. Eligit sibi se-  
pulturam. Mortuus.

Occurrit autem Iacob filiis suis, &  
& ait eis, Congregamini, vt an-  
nuntiem quæ ventura sunt vo-  
bis in diebus nouissimis. congre-  
gamini & audite uerba Iacob, audite uerba  
patris uestrum.  
Ruben primogenitus meus, tu forti-  
tudo mea & principium doloris mei: pri-  
or in donis, maior in imperio. Estu-  
ratus es sicut aqua non creuisti quia as-  
cendisti cubile patris tui, & maculasti  
stratum eius.  
Simeon & Leui fratres uasi iniquita-  
tis & bellantia. In consilium eorum non  
proficies ueniat anima mea, & in coetu  
illorum &c. non sit gloria mea: quia in  
furore suo occiderunt virum, & in  
uoluntate sua suffoderunt murum.  
Maledictus furor peregrin-  
eorum, quia pertinax: & indignatio  
nationis eorum, quia dura: diuidam  
eos in Israel, & dispergam eos in  
Israel.

i. tu, ad  
ceptur  
eras pri-  
mogeni-  
turam,  
sacerdo-  
&  
regnum:  
at non  
sup. 14.  
sup. 14.  
sup. 14.



## Liber Ruth:

C A P. I.

**E**limelech mortuo apud Moabitas. Noemi reuertitur in Bethlehem cum Ruth uxore filii sui defuncti.

**I**N DIEBUS vnius indicis, quando iudices praeterat, facta est fames in terra. Abiitq; homo de Bethlechem Iuda, vt peregrinaretur in regione Moabitide cum vxore sua, ac duobus liberis. Ipse vocabatur Elimelech, & vxor eius Noemi: & duo filii alter Mahalon, & alter Chelion, Ephthathai de Bethlechem Iuda. Ingressique regionem Moabiticam, morabantur ibi. Et mortuus Elimelech maritus Noemi; remansitq; ipsa cum duobus filiis. Qui acceperunt vxores Moabitidas, quarum vna vocabatur Orpha, altera Ruth. Manseruntque ibi decem annis, & ambo mortui sunt, Mahalo videlicet & Chelion; remansit mulier orbata duobus liberis ac marito. Et surrexit vt in patriam pergeret cum vxore sua de regione Moabitide; audierat enim quod. Respexisset dominus populum suum, & dedisset eis escas. Egredia est itaq; de loco peregrinationis suae cum vxoreq; nra: & iam in via reuer-

tendi posita in terra Iuda, dixit ad eas, Ite in domum matris vestrae, faciat vobiscum dominus misericordiam, sicut fecistis cum mortuis & mecum. Det vobis inuenire requiem in domibus virorum, quos fortituro estis. Et osculata est eas. Quae eleuata voce, sicere coeperunt, & dicere, Tecum pergemus ad populum tuum. Quibus illa respondit, Reuertimini filiae meae, cur venitis mecum? Num vltra habebis filios in utero meo, vt viros ex me sperare possitis? & euertimini filiae meae, & abite: tam enim senexque confecta sum, nec apta vinculo coniugali, etiam si possem hac nocte concipere, & parere filios, si eos expectare velim, donec crescant, & annos pubertatis impleant, ante eritis vetulae: quoniam nubatis. Nolite quareo filiae meae facere hoc: quia vestra angustia magis me promit, & egressa est manus domini contra me. Eleuata igitur voce, rursus sicere coeperunt. Orpha osculata est socrum: ac reuersa est: Ruth adhæsit socro suae. Cui dixit Noemi, En reuertita est cognata tua ad populum suum, & ad deos suos, vade cum ea. Quae respondit, Ne aduerteris mihi, vt relinquā te & abeam: quocumque enim perrexeris, pergam: & vbi morata fueris, & ego pariter in laborabor. Populus tuus populus meus, & deus tuus deus meus. Quae te terra in-

reuertem



super

PSAL. LII. 53.  
¶ In finem. ¶ pro Mahalath intel-  
ligentia David.

¶ Quales sunt infide-  
les, vide psal. 17.

**D**ixit insipiens in corde suo, Non  
est deus.  
Corrupti sunt & abominabiles facti  
sunt in iniquitatibus: non  
est qui sciat bonum.

Deus de celo prospexit super filios ho-  
minum: ut videret si est intelligens,  
aut requirens deum.

computruerunt:  
¶ etiam vng.

Omnes declinauerunt, simul inuti-  
les facti sunt: non est qui faciat bo-  
num, non est quisque ad vnum.

Nonne scient omnes qui perantur ini-  
quitate, qui deuorant plebem me-  
am ut cibum panis?

castrame-  
tatis con-  
tra te:

deum non inuocauerunt: illic trepi-  
uerunt timore ubi non erat timor,  
quoniam deus dissipauit ossa eorum  
qui hominibus placent: confusi sunt,  
quoniam deus preuit eos.

Quis dabit ex Sion salutare Israel? cum  
conuerterit deus captiuitatem plebis  
sue, exaltabit Iacob, & latabitur  
Israel.

PSAL. LIII. 54.

¶ In finem, in carminibus intelle-

2. Re. 23. d

¶ Aus David ¶ cum venissent Zi-

phai, & dixissent ad Saul, Non-  
ne David absconditus est a-  
pud nos?

¶ Inuocatio contra impios. Gratia-  
rum actio.

¶ Aus in nomine tuo saluum i. e.

D. fac: & in virtute tua iudica me. ¶ fortitu-  
dine

Deus exaudi orationem meam: auri-  
bus percipe verba oris mei.

Quoniam alieni inuenerunt aduer-  
sum me, & fratres quaesierunt animam  
meam: & non proposuerunt deum an-  
te conspectum suum.\*

Ecce enim deus adiuuat me: & dominus susceptor est animae meae.\*

\* sela.  
¶ iussit at  
me.

¶ Auerte mala inimicis meis: & in ve-  
ritate tua disperde illos.

¶ reddet

¶ Volunt: id sacrificabo tibi, & confi-  
tebor nomini tuo domane quoniam  
tribunus est.

Quoniam ex omni tribulatione eripu-  
isti me: & super inimicos meos de-  
pexit oculus meus.

¶ vidit  
(sub, vi-  
tionem)

PSAL. LIII. 55.

¶ In finem, in carminibus intelle-  
ctus David.

¶ Christus petit liberari ab inimi-  
cis. Fugiens iudeos, orat contra eos.  
Conqueritur de iuda domestico pro-  
ditore. Exauditur sollicitudo in deum  
reicienda, impiorum interitus.

¶ in iiii.

12. 47. c. **scelis suis.** Ecce ego ad te dicit dñs ex  
 umbri- **ereituum:** & reuelabo pudenda tua in  
 as tuas, & ostendam in genibus nu-  
 turpitu- **ditatem tuam,** & regnis ignominia tua.  
 dinem **Et proiciam super te abominatioes,** &  
**continemis te amerciam,** & **pona te in**  
**exerptu.** Et erit: omnis qui viderit te, re-  
 des, **sciet a te,** & dicet, **Vallata est Numine**  
**quodole-** quis comouerit super te caput? & vnde  
 bit eu **quarum, cōsolator em tibi** Nunquid  
 que mul- **mellor es Alexandria populo?** q̄ ha-  
 tos habet **bitat in luminibus?** q̄ in ciferitu eius  
 populos, **cunus diuinit?** mare: a | mudi eius. AE-  
 ante mu- **thopia fortitudo eius,** & **Aegyptus,** &  
 xale **nō est finis: Africa & Libya: s̄ iurāt i**  
**cauxilio tuo.** sed & ipsa i trāmigrationē  
 ducta est in captiuitatē: pauli **ius elisi**  
 abicon- **sunt in capite oim vianū,** & sup in cly-  
 dita: **tos eius miserūt sorte,** & oēs optimates  
 munitio **eius cōiiciunt in cōpedibus.** Et tu er-  
 nō forte: **go inebriaberis,** & eris deipecta: & tu  
 ppter tur- **ques auxiliū ab inimico.** ¶ Oēs munitio-  
 micum, **nes tuę sicut ficus cū grossis suis: si con-**

casta fuerint, cadent in os comedenti.  
 Ecce ppls tuus mulieres in me ho ut:  
 inimicis tuis ad auione paudent poi-  
 te terra tua, deuorabit ignis vestes tu as.  
 os. Aquam ppter obfidione haurit hi, &  
 extruet munitioes tuas in terra in lutū &  
 calca, subigens tene laterē. ibi come-  
 det te ignis: per bis gladio, deuorabit D  
 t: vt bruchus: cōgregare ergo vt bru-  
 chus, multiplicare vt locusta. Plures se stus  
 cisti negotiatioes tuas, quam stelle lina  
 & ill: bruchus expānsus est, & auolant. p̄ncipes  
 Custodes tui quasi locustę: & p̄ncipi tui  
 quasi locustę. ocularū q̄ cōfidūt in te-  
 pidus i die frigroris: sol ortus est & auo  
 lauerūt, & nō est cōgnitus locus earum  
 ybi fuerint. Dormitauerūt pastores cui  
 rex Assur, & pelient principes tui: lati  
 tauit ppls tuus in mōtibz, & nō est q̄  
 cōgreget, nō est obscura cōstitio tua,  
 pessima ē plaga tuar oēs q̄ audierūt in  
 ditionē tuā, cōpresserūt manū sup te: q̄  
 sup quē nō trāiit malitia tua semper

antenu-  
xale  
alligati  
abicon-  
dita:  
munitio  
nō forte:  
ppter tur-  
micum,



a ppter  
 iniquatē,  
 e pe, nec  
 sitatē, &  
 pateris  
 me vide-  
 re valla-  
 tionem

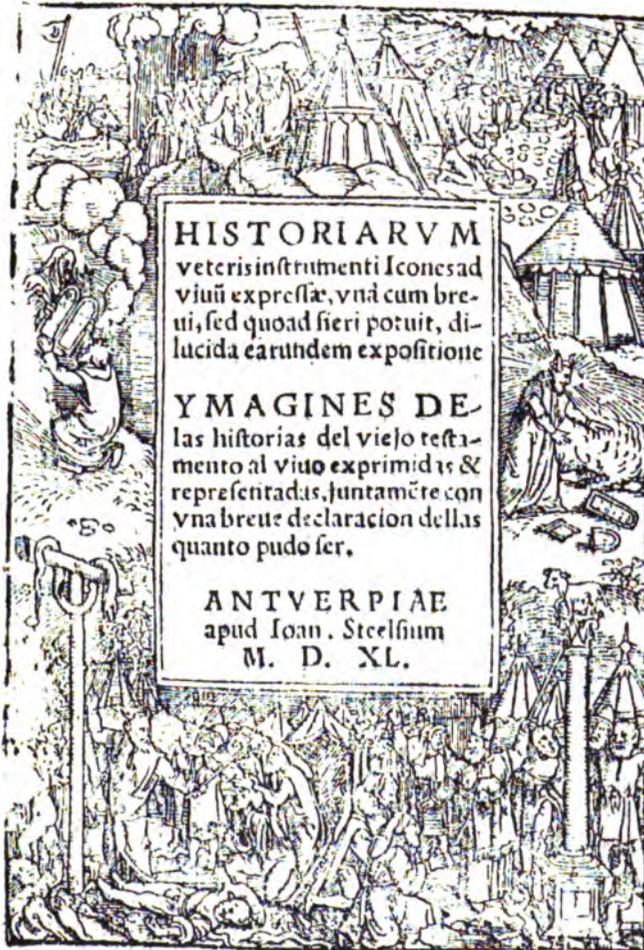
Prophetia Habacuc.

CA P. I.

In p̄sona sanctorū piē cōquerit p-  
 pheta, q̄ malitiosos persequatur, Chal-  
 deos iudicatos esse a domino ostēdit  
 ad uitioium correptionem, horum rui-  
 na. Querelam repetit.



**Q**UOD VI-  
 dit Habacuc prophe-  
 ta. Viquequo domi-  
 ne clamabo, & non  
 exaudi ieruo ceterabo  
 ad te a vim paties  
 & non saluabis Qua-  
 re ostēdisti mihi ini-  
 quitatem & e laborē, videre prædam lu-



**HISTORIARVM**  
veteris instrumenti Icones ad  
vium expressa, vna cum bre-  
ui, sed quoad fieri potuit, di-  
lucida earundem expositione

**Y MAGINES DE**  
las historias del viejo testa-  
mento al viuo exprimidas &  
representadas, juntamēte con  
vna breue declaracion dellas  
quanto pudo ser.

**ANTVERPIAE**  
apud Ioan. Steelfium  
M. D. XL.

**ABRAHAM** hospitio suscipit angelos. Promittitur ei Isaac. Post ostium tabernaculi ridet Sara. Sodomorum interitus Abrahæ prædicatur. Orat pro Sodomis,

### GENESIS XVIII.



**ABRAM** apofenta en su posada los angeles, los quales le prometē a Ifac . Sara que esto oye se rie detras de la puerta dela tienda, y assi cuentan los angeles a Abrū la destruicion que a los de Sodoma estaua aparejada . por los quales despues ora.

**B**

**SALOMON** in Gabaon perrectus , petit à Deo sapi-  
entiam & scientiam ad iudicandum populum.

**II. PARALIP. I.**



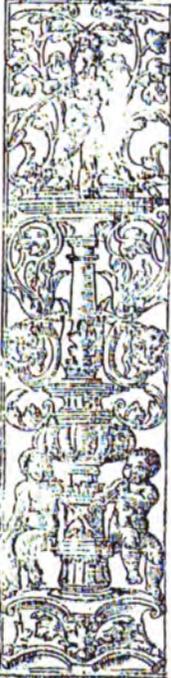
**Despues de auer llegado Salomon en Gabaon , pidio a  
dios, sapiencia, y sciencia, para juzgar el pueblo.**

**SIDRACH, MISACH, & ABDENAGO,**  
quòd statuam auream contra decretum regium non a-  
dorauerint, in fornacem mittuntur.

**DANIELIS III.**



**Sidrach, Misach, y Abdenago son puestos en el horno en-  
cendido, porque contra el mandamiento del rey no  
quisieron adorar el estatuá de oro.**

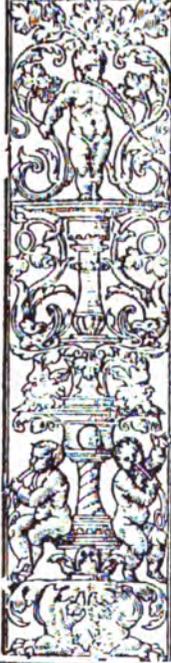


The  
 Bible that is to say  
 all the Holy Scrip-  
 ture in which are  
 Contayned the Ould  
 and the New Teste-  
 ment truely and pur-  
 ley translated into  
 English.

Imprinted at London  
 by John Day dwelling at  
 Alder gat and William Serro  
 Dewling in Peter Colliog.

Cum Privilegio ad  
 Impiendum Solum  
 17. Day of August.  
 M. D. XLIX.



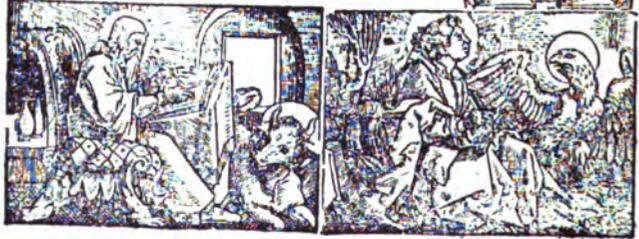
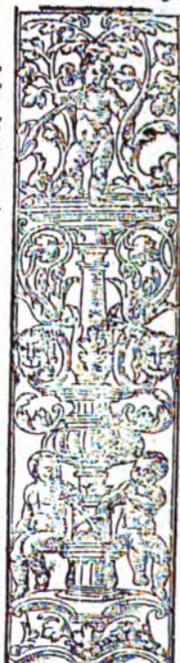


The newe  
Testament of

oure saupoure Iesu Chaffe,  
newly and dyligently trans-  
lated into Englyshe wyth  
Annotacions in the Mar-  
gent to helpe the Rea-  
der to the vnder-  
standynge of  
the Texte.

Printed in the yeare of  
oure Lorde God.

M. D. XLIX.



# B I B L I A

## Sacra iuxta vulgata quam

DICUNT EDITIONEM, A MENDIS QVI-

bus innumeris partim scribarum incuria, partim sciolorum audacia sca-  
tebát, summa cura paríque fide repurgata, atque ad prícorum pro-  
batissimorumque exemplariorum normam, adhibita in-  
terdum fontium auctoritate, Ioannis Benedicti Pa-  
risiensis theologi industria restituta, Anno-  
rumque a mundo creato ad Christum  
usque natum supputatione  
illustrata.

*Dns & pater meus nihil ergo deest*

*Adiecta est in fine Hebraicarum, Graecarum, ceterarumque peregrini-  
narum vocum cum illarum varia à nostra prolatione interpretatio.*

*Dns & mihi a dextris non amittetur*

Quin & sententiarum insignium copiosum iuxta ac accuratè  
collectum indice suppegimus. Jo. Brasfordus.

Duo postremò indices etiamnum accessere, quorum prior quæ in scholiis notata  
dignissima occurrere, alter verò insignium locorum nomina colligit.

*Quæ legenti signa passim occurrent, epistola nuncupatoria e. pag. manifestabit.*

## Secunda editio.

PARISIIS

Prostant apud Carolam Guillard, & Gulielmum Desboys,  
sub sole aureo, via ad diuum Iacobum.



2. Ducez.

b. Postquam enumeravit filios Esau, alios reperit & exponit qui apud Esau in Aedom terra principes fuerunt ex genere Horrorum, quos filij Esau occiderunt, & eorum uxores hereditatem possederunt. Hieron. ibid. d. Hec est concubina primogeniti Esau, ex qua natus est Phualech. j. Mulier (saceret qui sunt procerum ex filio & uxore.)

e. Hunc et idem suspicant esse Iobum in hoc volumine ipsius adnom est. Con- tra. Hec est uxor de Na- che cum dicitur generat. Hieron. ibid. Chrysol. ve- ro, quoniam ab Abraham sit Iob esse natus. Quippe qd Abraham genuit Iob. Esau filio, Ragolem: Ra- quod, Zari: Zari Iob. Hec Chrysol. dicitur Iob Iob- ni. Sed si ad gram vocis orthographiam inspicere, non hunc Iobum esse Iob dixeris. Namque quia hic Iob per Iob incipit: Iob- vel Iob per Aleph. quod- modum est dicitur. 4. Iuxta habet uxor suam in terra Mesopotamiae. 4. AE. uxorum.

peperit ei Amalech. Hi sunt filij Adz, vxoris Esau. Filij autem Rahuel: Naath, & Zara, Semma, & Meza, Hi filij Basemath vxoris Esau. Isti quoque erant filij Oolibama filiz Anz filij Sebeon, vxoris Esau, quos genuit ei, Iehuz: & Iehelon, & Chore. Hi duces filiorum Esau, filij Eliphaz primogeniti Esau: dux Theman, dux Omar, dux Sephua, dux Cenez, dux Chore, dux Gathan, dux Amalech. Hi filij Eliphaz in terra Aedom: & hi filij Adz. Hi quoque filij Rahuel, filij Esau: dux Naath, dux Zara, dux Semma, dux Meza. Hi autem duces Rahuel, in terra Aedom. Isti filij Basemath vxoris Esau. Hi autem filij Oolibama vxoris Esau: dux Iehuz, dux Iehelon, dux Chore. Hi duces Oolibama filiz Anz vxoris Esau. Isti sunt filij Esau, & hi duces eorum, ipse est Aedom. Hi sunt filij Scir Horrai habitatoris e- terra: Lothan, & Sobal, & Sebeon, & Anan, & Dison, & Eser, & Disan. Hi duces Horrai filij Scir in terra Aedom. Facti sunt autem filij Lothan: Horrai & Eman. Erat autem soror Lothan, Thamma. Et illi filij Sobal. Aluhan, & Mancheth, & Ebal, Sephi, & Onan. Et hi filij Sebeon: Aia, & Ana. Ille est Ana, qui inuenit aqua galgalis in solitudine, cum pasceret asinus. Sebeon patris Iul. Habuitque filij Di- sor & filiam Oolibama. Et isti filij Dison: Amulan, & Esban, & Ierhan, & Chara. Hi quoque filij Eser: Balaan, & Zecuan, & Aethan. Habuit autem filios Disan: Hus, & Aran. Hi duces Horrorum. Dux Lothan, dux Sobal, dux Sebeon, dux Ana, dux Dison, dux Eser, dux Disan. Isti duces Horrorum, qui imperauerunt in terra Scir. Reges autem qui regnauerunt in terra Aedom, antequam haberent regem filij Is- rael, fuerunt hi. Balach filius Beor, nomenque urbis eius Denaba. Mortuus est au- tem Balach, & regnavit pro eo: Iobab filius Zair de Bosra. Cumque mortuus es- set Iobab, regnavit pro eo Husan de terra Themanorum. Hoc quoque mortuo re- gnauit pro eo Adad filius Bada, qui percussit Madian in regione Mesab, & nomen urbis eius Auith. Cumque mortuus esset Adad, regnavit pro eo Semla de Masre- cha. Hoc quoque mortuo, regnavit pro eo Saul, de flumine Kooboth. Cumque hic hubisset, successit in regnum Balaan filius Achobor. Illo quoque mortuo, re- gnauit pro eo Adad, nomenque: vobis eius Phou. Et appellabatur vxor eius Meze- bel filia Matreth, filiz Mizaab. Hec ergo nomina ducum Esau in cognationibus, & locis, & vocabulis suis: dux Thamma, dux Aluhan, dux Ierch, dux Oolibama, dux Ela, dux Phinon, dux Cenez, dux Theman, dux Mabfar, dux Mabdihel, dux Hirz. Hi duces Aedom habitantes in terra imperii sui, Ipse est Esau pater Idumoro- rum. Habitauit autem Iacob in terra Chanaan, in qua pater suus peregrinans est, & haec sunt generationes eius.



Joseph fratres apud patrem accusans ac visa somnia narrans, fratrum in se- curitate soluit: unde Ruben in scio venditur Ismael: is, a patre lu- getur, atque in Aegypto Phisiphari venditur. XXVII.

Ios:ph



# FIGVRE

DEL VECCHIO

TESTAMENTO,

CON VERSI

TOSCANI,

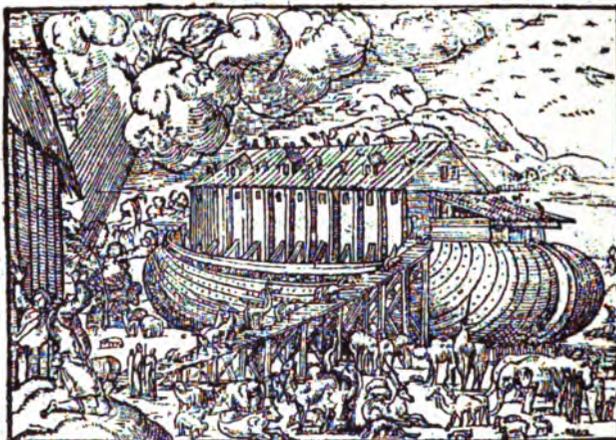
PER

Damian Maraffi nuouamente  
composti, illustrate.



IN LIONE,  
PER GIOVANNI DI TORNES  
M. D. LIIII.

GENES. VI. & VI.



*Tant' accieca'l peccaro l'occhi humano,  
Che quel c'hà iunanzi apert' anche non vede:  
Considera qui'l vulgo empio, ed insano,  
Ch' al predicar del gran Noè non crede:  
Nell' Arca fatta entrar di mano in mano  
Vede gl' Animai tutti, ne'n se riede,  
Noè, pur grida, e chiam' à penitenza:  
Ma in van: perche non hann' intelligenza.*

GENES. XXVIII.



*Chi la sua mente posa in sù la pietra  
(Ch'è Christo) ed in lei lega tutt' i sensi:  
Con gl'occhi al Mondo chiusi, passa l'Ehra,  
E sopra i cieli in Dio gli tien suspensi:  
Più che quel ch'è domanda da Dio impetra:  
Qual gli promette tanti beni immensi,  
E tien la scala che conduce in gloria,  
E gl'Angeli gli manda in sua vittoria.*

R V T H II.



*La vedoua fanciulla, pouerella,  
Ruth, per calamità quasi mendica:  
Per passar la sua vita rapinella,  
Raccogliendo le spighe s' affitica:  
Booz comanda à tutt' i suoi, che quella  
Sempre accarezzin come donn' amica:  
Poi si trouò parent', e com' herede  
La prese: per che cio la legge chiede.*

F I N E.

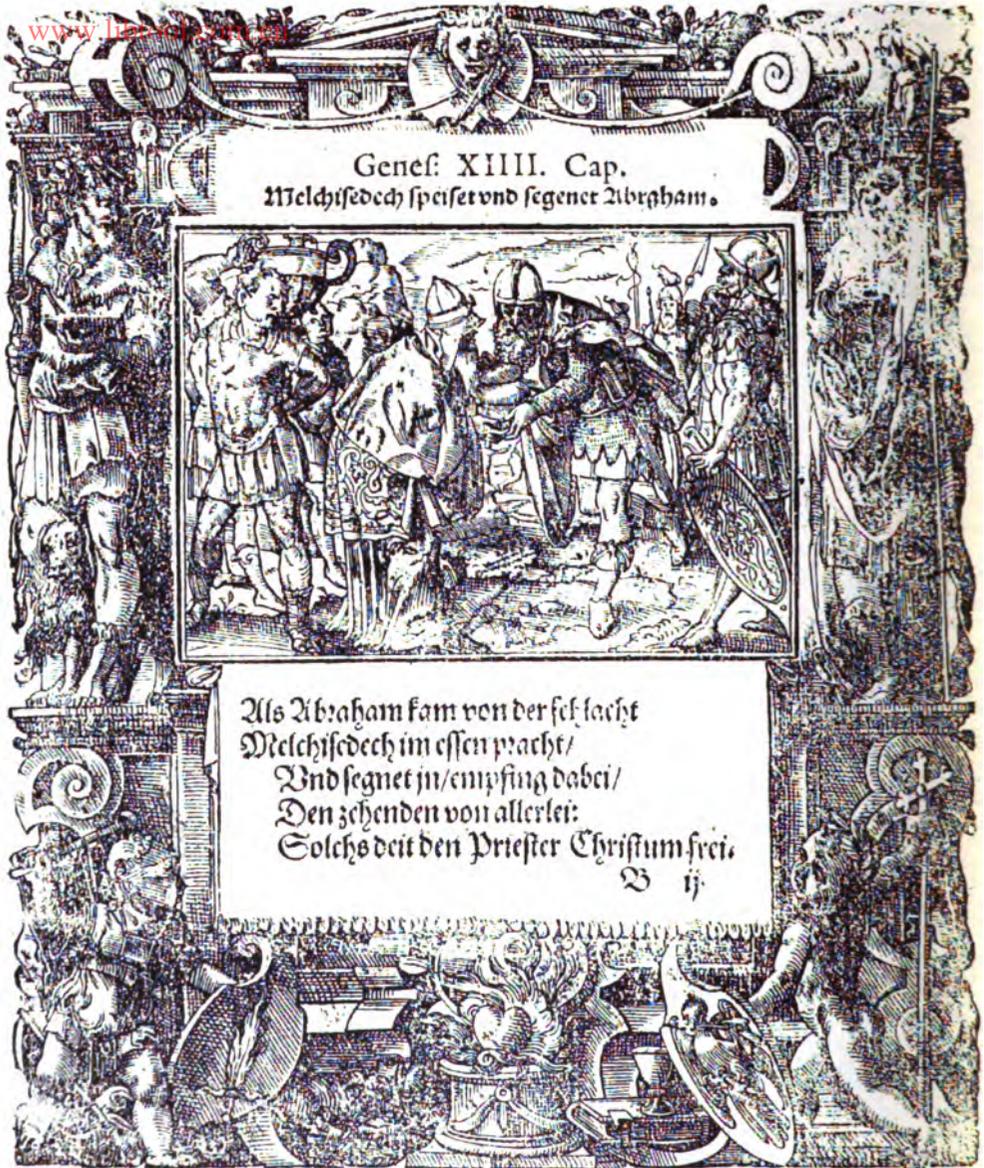
Neue Künst-  
liche Figuren Biblischer  
Historien/grüntlich von  
Tobia Stimmer  
geriffen:

Vnd zu Gotsfürchtiger  
ergetzung andächtiger Herzen/  
mit artigen Reimen begriffen/  
durch J. S. G. W.  
\* \*  
\*

Zu Basel bei Thoma Swamin.

Anno. M. D. LXXVI.







ALBERTI DVYRERI  
Nõriberg. German.

ICONES  
SACRÆ.

In historiam Salutis humanæ  
per Redemptorem nostrum IESVM  
CHRISTVM Dei & Mariæ  
filium instauratæ.

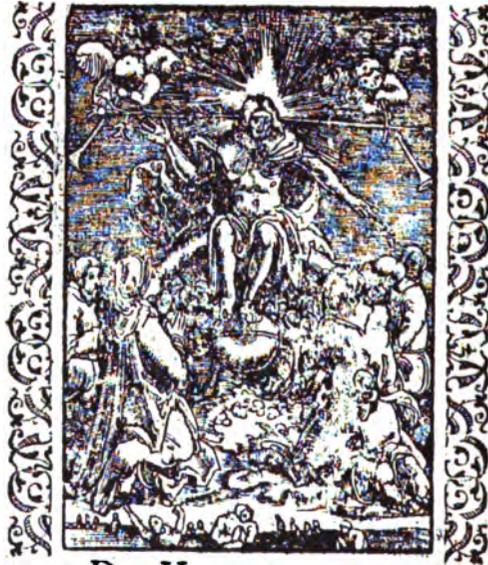
Quas singulas selectissimi flores ex  
verbo Dei & S. patrum scriptis de-  
cerptis exornant.

Nunc primum è tælebris in  
lucem editæ.

# REDITUS CHRISTI AD JUDICIUM ULTIMUM.

LUCÆ XXI.

**V**igilate omni tempore, orantes, ut digni habeamini fugere  
illa omnia, quæ futura sunt, & stare ante filium hominis.



D. HIERONYMUS.

*Sive dormio, sive surgo, sive edo, sive bibo, vel etiam aliquid  
aliud facio, semper in auribus meis sonat hæc terribilis tuba: SUR-  
GITE MORTUI, VENITE AD JUDICIUM.*

D. BERNARDUS.

*Veniet dies Judicij, ubi plus valebunt pura corda, quam a-  
stuta verba: & conscientia bona, quam marsupia plena: quando-  
quidem Judex illo nec salletur verbu, nec flectetur donis.*



*Matteo Euangelista, Apostol prima,  
Hebrèo per nazione, e à lor' intento.  
Qual dispregiato, Christo messe in cima,  
Per posseder con quel, per ognun cento.  
Però fu à quel in tanta altezza, e stima,  
Che sua generazion, vita, e tormento.  
Volsè scriuersi, e l'honor trionfante,  
Di sua resurrezzione, e l'opre sancte.*



Questo secondo Euangelista, Marco,  
 Di sacerdotai tribu venne à Christo.  
 Battezzato da Pier, di fede carco,  
 Fece da lui dell' Euangelio acquisto.  
 Qual pò in Icalia scrisse, e non fu parco,  
 A far ch' in tutti il Mondo è fusti visto.  
 Uescouo in Alessandria à viva voce  
 Predicò sempre Christo morto in croce.

# Der Evangelist S. Lucas.

www.librol.com.br

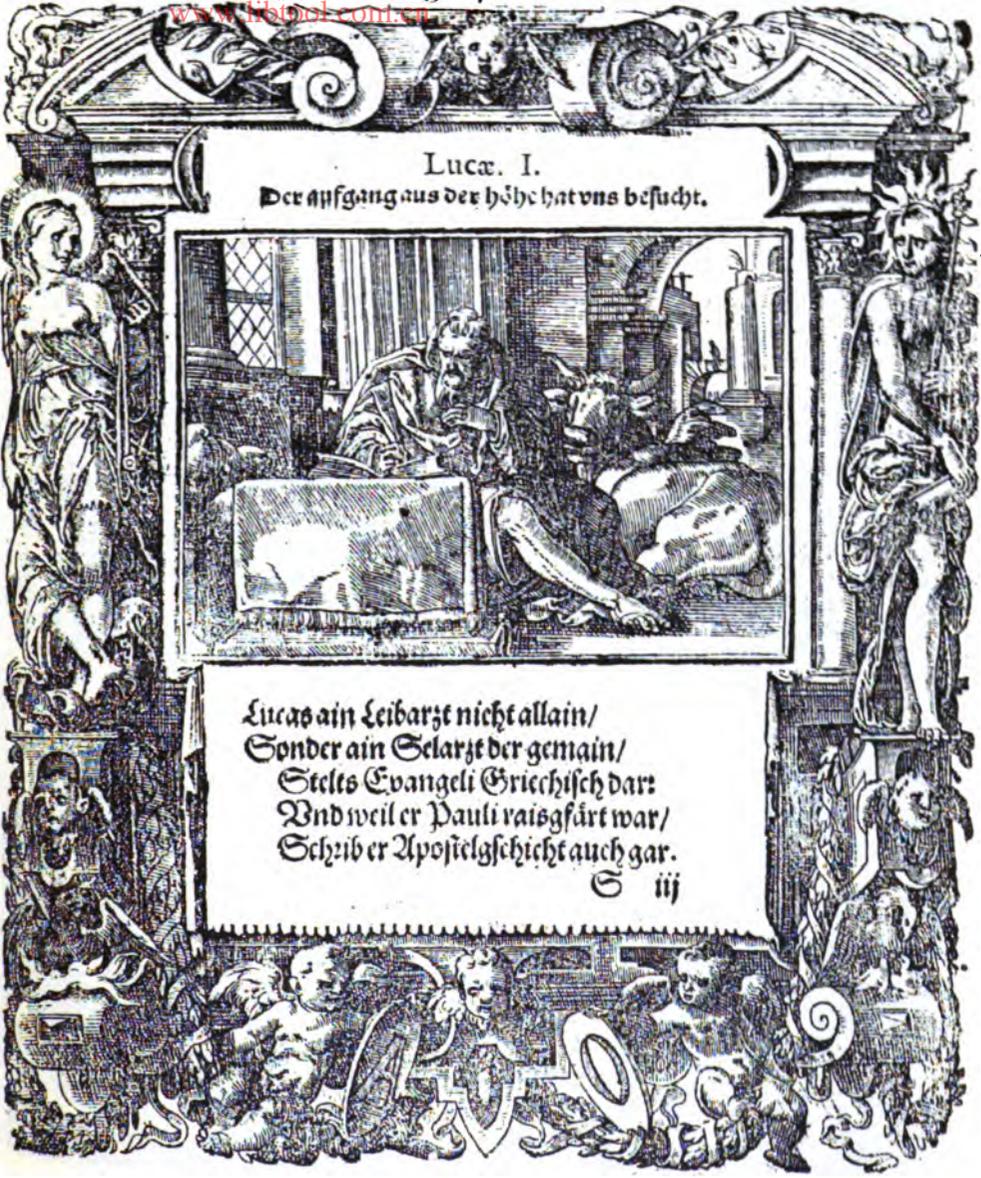
Lucæ. I.

Der auffgang aus der hêhe hat vns besucht.



Lucas ain Leibarzte nicht allain/  
Sonder ain Selarzte der gemain/  
Stelts Evangeli Griechisch dar:  
Vnd weil er Pauli raisgfürt war/  
Schrib er Apostelgschicht auch gar.

S iij



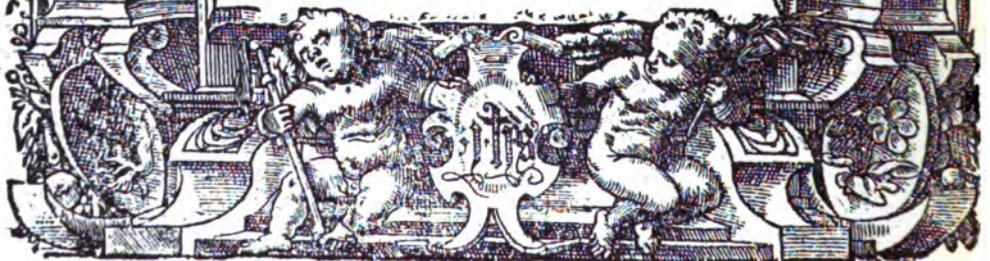
# Der Evangelist S. Johannes.

Iohannis. I.

Im Anfang war das Wort, &c.



Der Jünger/ den Christus het lib  
 Sein Evangeli deshalb schrib  
 Zubegegnen der Kecherei  
 Das das Wort nicht Flaisch worden sel/  
 Drum er des Tonners Son haist frei.



ILLUSTRATIVE  
PHOTO-LITHOGRAPHIC  
PLATES.

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HESE plates are chiefly from ancient remains of the designs and drawings of Scriptural events, or from works similar to Holbein's, whether anterior to his or contemporary with them. The introduction of such plates will serve two purposes; *one* to show from what elementary, if not crude, beginnings Biblical Art took its origin, the *other* to supply the means of comparing with Holbein's Figures those of other painters and designers. It would have been easy to have enlarged the number of illustrative plates, as from Albert Dürer and his pupil Henry Aldegrever; but we have only a limited space at command, and it is not desirable to overcrowd it.

SOURCES OF THE ILLUSTRATIVE  
PLATES.

1. "ROMA SOTTERRANEA, or some account of the Roman Catacombs, especially of the Cemetery of San Callisto, compiled from the works of Commendatore De Rossi, with the consent of the Author. By Rev. J. Spenser Northcote, D.D., President of St. Mary's College, Oscott, and Rev. W. R. Brownlow, M.A., Trinity College, Cambridge." London: Longmans & Co. 1869.

An 8vo Vol. with pages I—XXIII and 1—414 ; plates I—XX, and woodcuts 1—55.

A work of great clearness and excellence, very beautifully illustrated. With hearty thanks we here acknowledge Dr. Northcote's courteous permission to make use of some of his plates and woodcuts, to show almost the earliest state of Christian Art both in subject and in design.\*

2. "A HISTORY OF THE ART OF PRINTING, from its invention to its wide-spread developement in the middle of the sixteenth century. By Noel Humphreys. With one hundred illustrations produced in photo-lithography." Quaritch : London. 1867.

A folio Vol. of great interest and value, the use of one or two plates from which we here very thankfully mention.

3. "HISTORIA S. IOAN. EUANGELISTÆ PER FIGURAS."

A small folio Vol. of 48 leaves, measuring 2.55 decimetres by 2. ; or 10.039 inches by 7.87, and printed on one side only of the leaf. One of the early block-books, about A. D. 1430,—very probably of printed editions the EDITIO PRINCEPS, from the Corser collection, and sold for 415*l*.

Of the 48 leaves only 44, with 13 legends, relate to the traditionary life of S. John ; the 43½ leaves give 86 scenes from the visions of the Apocalypse.

4. Manuscript : "Speculum humane saluacionis. Editio primæ vestustatis tentamen artis impressoriæ absque loco et anno, Sed circa annum M.CCCXXX Impressa."

A folio Vol. measuring 3.23 decimetres by 2.45 ; or 12.7 inches by 9.64. The device-blocks in pairs, 1.95 d. by 1.05.

The pages are 64, thus occupied :—title, 1 ; an exposition in Latin verse of the contents of the work, 4 ; 116 etchings of Scripture subjects, 58 ; and 1 page blank—total, 64.

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\* There is a splendid work on the same subject, in 6 volumes (bound as *five*), large folio, 62.5 d. by 47. A copy of it was presented by the Emperor Louis Napoleon to the Chetham Library, Manchester. It contains 260 plates of various sizes, from 30.5 d. to 44.5 by 19.8 d. to 37. ; many of them are emblazoned and coloured. We might have used this work to a large extent in illustration of Bible Figures ; but brevity forbids, and we add only the title :—

"CATACOMBES DE ROME ; architectvre, Peintvres Murales, Lampes, vases, Pierres precieuses, Gravees, Instrvments, Objects divers, Fragments de vases en verre dore, Inscriptions, Figvres et Symboles graves sur pierre, par Lovis Perret ; Ouvrage pvblié par ordre et avx frais dv Gouvernement &c. Paris, Gide et J. Bavdry, Editevrs. M.DCCCL1."

The work is divided into 29 chapters, each chapter having 4 etchings to illustrate the subject, and each etching a column of Latin verses in explanation or exposition. Thus there are 116 Bible prints, exclusive of the title.

5. "Chronicon Nurembergense, auctore Hartmanns Schedel."

The colophon records, "hunc librum dominus Anthonius koberger Nuremberge impressit. Adhibitis tamē viris mathematicis pingendisq; arte peritissimis. Michaelē wolgmūt et wilhelmo Pleydenwurff. quorū solerti acuratissimaq; animaduersione tum ciuitatum tum illustrium virorum figure inserte sunt. Consummatū autem duo decima mensis Julij. Anno salutis nrē. 1493."

A large folio Vol. 4.6 d. by 2.98 ; or 18.11 in. by 11.73. The woodcuts are of every variety of size, from a full page 3.6 d. by 2.2 to .5 d. by .4, or less.

The initial leaves, 20, unnumbered ; the I—CCC numbered.

There are above 2,250 plates and woodcuts, including maps, plans of cities, designs illustrative of events, and vignettes of the persons named. The history extends from the creation of the world down to A. D. 1492.

Of plates that partake strictly of the character of Bible prints, besides *nine* between folio v and folio xxx, we may single out a wonderful design, fol. cclxij v., *The coming of Antichrist*; and fol. cclxiiij, *A dance of skeletons*, most thoroughly in Holbein's style : one playing on a pipe or clarionet, three most vigorously dancing to the music, and a fourth just rising from the grave. Also fol. cclxv, *Christ descending to Judgment*; in the centre the dead rising, on the right hand the company of the blessed, on the left the fires of hell, and the fallen spirits and their chieftain clutching his own. Nothing in Holbein is more powerful.

6. ANCIENT SCRIPTURE PRINTS, from the original wood blocks, the designs for which are supposed to have been executed by Albert Dürer, not later than A. D. 1528. These prints, however, are regarded by some as earlier than Dürer's time, or about A. D. 1500.

A large 4to Vol. of 38 leaves, printed on one side only. On each leaf there is a large woodcut, measuring about 1.88 d. by 1.28 ; or 7.4 inches by 5.03. To the re-impression from the woodcuts there is a modern addition printed in red letters in the appropriate passages of Scripture according to Wiclif's version.

7. Brandt's\* "*Nationarium euangelistarum.*" M. D. XXII. ✕

\* Brandt's name is on the binding of the copy used, but certainly he was not the author. The *Nationarium euangelistarum* of 1505, 1507, 1510, and 1522 is but another form of the *Memorabiles euangelistarum figuræ* of 1502, 1503, and 1504 ; and that again is to be traced to the *Ars memorandi notabilis per figuras euangelistarum*, described among the BLOCK-BOOKS in Sotheby's *Principia typographica*, and to be referred to as early a date as 1430.

The full title, "Nationarum euangelistarum omnia in se euangelia prosa, uersu, imaginibusq; quã mirifice cõ-plectens."

A small 4to Vol. of 36 pages, unnumbered, containing 15 of the most curious and grotesque drawings, in which the eagle, the angel, the lion, and the ox, indicative of the evangelists, John, Matthew, Mark, and Luke, are laden with devices so as to represent the chief events of the gospel-histories. The numerals on each device refer to a key on the opposite page, on which also are descriptive Latin verses: thus,

In "*Figura Ioannis Tertia*," 13 denotes the washing of feet; 14, Let not your heart be troubled; 15, I am the true vine; 16, Christ exhorting not to be offended in him; 17, Jesus prays for being glorified; 18, Going to the brook Cedron; 19, Pilate commands the scourging; 20, Concerning Mary Magdalene and others; 21, The hand in the side.

"*Secunda Matthei imago*," 7 denotes,—*a*, Judgment; *b*, The beam in the eye; *c*, The narrow gate:—8, The centurion's son, and the sea calmed; 9, Matthew called; 10, The meeting of the disciples, and power conferred; 11, John the Baptist; 12, Casting out a demon, and gathering ears of corn.

"*Tertia Marci imago*," 13, Of false prophets, and Christ's second coming; 14, The sacramental cup; 15, Jesus delivered to Pilate; 16, Of the appearance of Christ after his resurrection, of his ascension, and the sending of the Holy Spirit.

"*Prima imago Luca*," 1, The angel that appeared to Zacharias; 2, Christ's birth and circumcision; 3, The baptism of Jesus; 4, The fasting and temptation; 5, Peter's net, and the sick man's bed; 6, Eight candles, representing the eight beatitudes.

There are, in fact, just as many emblematical devices as there are chapters in the four evangelists. To John are assigned 21 of them, to Matthew 28, to Mark 16, and to Luke 24; the whole number being 89. Many of them could not be understood without a key, and are puzzles rather than clear representations.

8. "IOANNIS MARIAE VELMATII Sacræ theologiæ professoris, & Poetæ scientissimi, ueteris & noui testamēti opus singulare, ac planè Diuinum: & ab ipso Authore accuratissime recognitum, & scholijs illustratum, & diligentissime excusum. VENETIIS M.DXXXVIII."

4to Vol. 2. 1 d. by 1.55; or 8.26 in. by 6.1; leaves 1—204.

The work is, 1°, a Latin poem in ten books, from the Creation to the final Judgment, 1—151; 2°, The Acts of the Apostles, in five books, 151—203. Including the title, which is surrounded by a border of nine vignettes of Bible scenes; there are twelve well-executed woodcuts by an Italian artist,—one well deserving remark, in which the author is presenting his work to a cardinal seated among four bishops.

9. Within a border representing scenes in the march of the Israelites to the land of Canaan.

"HISTORIARVM veteris instrumenti Icones ad viuū expressæ, unà cum breui, sed quoad fieri potuit, dilucida earundem expositione."

YMAPINES delas historias del viejo testamento al viuo exprimidas & representadas; juntamēte con vna breve declaracion dellas quanto pudo ser. Antverpiæ apud Ioan Steclsium M.D.XL.

Colophon, the printer's device, and "STEELSIVS." "Concordia, res paruq̄ crescunt."

Small 4to Vol. 1.9 d. by 1.23; or 7.48 in. by 4.84. Title-page 1.21 d. by .83; first 4 plates .65 d. by .42; other plates about .57 d. by .85.

Reg. A—M in 4 s. = 48 leaves, unnumbered; last page blank.

Contents. On A, title; A verso, "El Impresor al Christiano lector dize S." Aij—Miiij, the 92 Icones; Miiij, colophon and blank.

There are 92 emblems or devices, each with a Latin title, and reference to the passage of the Old Testament, the figure, and below, the Spanish description. The whole of the 92 *Icones* are in the Lyons' edition of Holbein 1547, though not exactly in the same order. This 1547 edition adds *Nathan's reproof of David*, 2 Sam. xii., and Isaiah's *Lament for the people's sins*, Is. i. The woodcuts which Steelsius used are all after Holbein's designs, but not of the same workmanship with the plates in edition 1547; the two are very like, but not identical.

In his *Manuel du Libraire*, vol. iii. col. 230, Brunet says, "Jean Steelsius a employé les mêmes planches dans une édition en-fol. de la Bible latine qu'il a publiée à Anvers en 1541 sous le titre de *Biblia iconibus artificiosissimis . . . exornata*." On the same model are the plates in Giles Corrozet's new translation of the Bible Figures from Latin into French. 16mo. Paris, 1550.

10. "BIBLIA PICTVRIS ILLVSTRATA: Breves in eadem Annotationes, in doctiss. interpretationibus, & Hebræorum commentariis. Interpretatio nominum Hebraicorum. Index Epistolarum & Euangeliorum totius anni." (Printer's mark, a tree with armour suspended and an elephant standing by.) "Parisiis. Ex officina Petri Regnault, sub scuto Coloniensi in vico Iacobæo." M.D.XL.

An 8vo Vol. 1.85 d. by 1.25; or 7.28 in. by 4.93. The plates about .55 d. by .84. The 16 initial pages are unnumbered; then 1—482 leaves,—total for the Old Testament 490. The New Testament 1—128 leaves, final 22 unnumbered,—total, 150.

There are many prints, about 105, in the Old Testament. A large proportion of these are on the same subjects as those in Holbein's *Icones*, editions 1538 and 1547, and frequently are treated in the same way. Indeed, there are *ten* prints almost identical with Holbein's, nearly *fifty* similar to his, and the rest evidently belonging to the same style of art. Douce names Regnault's

edition "a spurious edition"; and there can be no doubt that Holbein's designs were the sources of the "pictures" which adorn the volume.

On the title-page of the copy in the Chetham Library, Manchester, are the words written by the Princess Elizabeth, "Non recedet Volumen Verbi huius ab ore tuo," and above them "Henryricus," in the hand-writing of her father, Henry VIII.

11. Tindale's Bible. (Within a border containing the four evangelists in the corners.) "The Bible that is to say all the Holy Scripture in which are Contayned the Ould and the New Testement truley and purley translated into English. Imprinted at London by John Day dewling at Aldergat and William Seres Dewling in Peter Colldg. Cum. Privilegio ad Imprimendum Solum 17. Day of August. M.D.XLIX."

Also within a similar border, "The newe Testament of oure sauoure Iesu Christe, newly and dyligently translated into Englysche wyth Annotacions in the Mergent to helpe the Reader to the vnderstandynge of the Texte. Prynted in yeare of oure Lorde God. M.DXLIX."

A folio Vol. 2.9 d. by 1.9; or 11.41 in. by 7.48; the woodcuts about .7 d. by .5. Old Testament, initial 4 folios unnumbered, I—cxlv. New Testament, I—cxi; total, 270 folios.

The whole is printed in black letter. There are several coarsely-executed woodcuts,—as fol. i v. *The temptation*; fol. ii v. *Cain killing Abel*; fol. iij v. *The ark*; fol. ix, *Abraham and Isaac at the sacrifice*.

12. "BIBLIA SACRA IUXTA VULGATA quam dicunt editionem a mendis quibus innumeris partim scribarum incuria, partim scolorum audacia scatebat, summa cura parique fide repurgata, atque ad priscorum probatissimorumque exemplariorum normam, adhibita interdum fontium autoritate, IOANNIS BENEDICTI Parisiensis Theologi industria restituta &c. &c. . . . Parisiis Prostant apud Carolum Guillard & Gulielmum Desboys, sub solc auro, via ad diuum Iacobum. 1552."

A small folio Vol. 2.8 d. by 1.97; or 11.02 in. by 7.75. The prints in the Old Testament, about .6 d. by .86; in the New, .63 d. by .42. For the Old Testament the pages are 980; for the New, 260; for the indices, 100; total, 1340.

This Bible supplies another set of woodcuts from Holbein's *Leones*. Of the 94 designs in ed. 1547, 92 are adopted, the 43rd, *Nathan's reproof of David*,

and the 75th, *Isaiah's lament*, being omitted, and the 40th, *David's sorrow for Saul & Jonathan*, being reversed. The New Testament contains 124 prints; but some of them are repeated three or four times.

The copy examined in the Chetham Library once belonged to that holy martyr John Bradford, of Manchester, burnt in Smithfield, 1st July, 1555.

13. Maraffi's "FIGVRE DEL VECCHIO TESTAMENTO, con versi toscani per Damian Maraffi nuouamente composti, illustrate." (Printer's mark, two serpents encircling, bearing the motto, "Qvod tibi fieri non vis, alteri ne feceris") "In Lione, per Giovanni de Tournes. M.D.LIIII."

An 8vo Vol. 1.77 d. by 1.1; or 6.96 in. by 4.33; the prints .55 d. by .8; the leaves are 132, unnumbered.

The admirable woodcuts, 222 in number, are by the celebrated Petit Bernard, born in Lyons in 1512. Each of them is headed by a reference to the passage of Scripture illustrated, and is followed by an Italian stanza in 8 lines. To the respective books prologues are attached, and occasionally notes, all in the *ottava rima*. The figures of the evangelists are "del Nvovo Testamento," which contains 95 prints.

The whole of the plates were also made use of to adorn an edition of the Latin Vulgate.

14. "ALBERTI DVRERI, *Noriberg. German.* ICONES SACRÆ, &c." 1604.

A small 4to Vol. 1.81 d. by 1.36; or 7.12 in. by 5.35; the prints .7 d. by .47. There are 42 leaves; but though every page has a border, only leaf A2 is printed on both sides.

Biblical subjects are represented in 38 designs, each with a Latin title and text *above*, and *below* two quotations from the Latin Fathers.

Brunet's *Manuel*, vol. ii. col. 911, agrees with Douce in maintaining that the plates of this volume are not by Dürer, but by Albert Altdorffer, who was born in 1488, and was a scholar of Dürer. Altdorffer executed a set of *forty* woodcuts on the Fall and Redemption of man. At any rate, though the *Icones Sacræ* were printed in 1604, their origin has to be dated earlier by nearly a century.

15. Stimmer's "Neue Künstliche Figuren Biblischer Historien grüntlich von Tobia Stimmer gerissen: Vnd zu Gotsförichtiger ergetzung andächtiger hertzen, mit artigen Reimen begriffen durch I. F. G. M. Zu Basel bei Thoma Gwarin Anno M.D.LXXVI."

A 4to Vol. 1.95 d. by 1.55; or 7.67 in. by 6.1; the plates, including borders, 1.64 d. by 1.3. The leaves are 90, unnumbered.

There are 170 Bible Prints, each with a fine and boldly-executed border, filling the page. Above the devices are given the references to the passages of Scripture, and the subject in German, and below, a German stanza of from 5 to 7 lines. The plates, or at least a part of them, were designed by Tobias Stimmer, and engraved by his brother John Christopher Stimmer.



SUBJECTS AND SOURCES  
OF THE  
ILLUSTRATIVE PHOTO-LITH PLATES.

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PAGE	SUBJECTS.	SOURCES.
97.	<i>Daniel in the Lions' Den</i> ; Cemetery of S. Domitilla .....	ROMA SOTTERRANEA, Fig. 11, p. 73.
	<i>Ascent of Elias</i> ; Sculpture in the Lateran Museum .....	" " 30, p. 250.
98.	<i>Moses at the Bush</i> ; and <i>Striking the Rock</i> .....	" PL iv. pp. 247, 8.
99.	<i>Good Shepherd</i> ; <i>Blessed Virgin, with birds</i> ; <i>Noe and the Dove</i> .....	" " viii. pp. 240, 255.
100.	<i>The Good Shepherd</i> ; <i>S. Peter and S. Paul and the Flock</i> ; A. D. 300 .....	" " xvi. p. 237.
101.	<i>The Annunciation</i> ; in the <i>Biblia Pauperum</i> .....	NOEL HUMPHREYS, Pl. ii. p. 40.
102.	<i>Antichrist speaking great blasphemies, &amp;c.</i> ; from a Block-book, about A. D. 1410 .....	} "APOCALYPSE" of S. John. Noel Humphreys, Pl. iv. p. 41.
103.	<i>Title of a MS. copy</i> ; from the edition A. D. 1440 .....	
104.	<i>The Lord's Supper</i> ; Mark xiv. ...	SPECULUM HUMANE SALUACIONIS.
	<i>The Manna</i> ; Exod. xvi. ....	" " fol. 31.
105.	<i>The Paschal Lamb</i> ; Exod. xii. <i>Melchizedec offers Bread and Wine</i> ; Gen. xiv. ....	" " "
106.	<i>Chronicon Nurembergense</i> ; Title .....	" " fol. 32.
107.	<i>Creation of Woman</i> .....	CHRON. NUREMB. A. D. 1493.
108.	<i>Vision and Marriage of S. Joseph</i> .....	" fol. vi verso.
109.	<i>Sign of Jonah, and Christ's Resurrection</i> .....	ANC. SCRIPT. PRINTS, fol. 1, A. D. 1500.
110.	<i>Manna in the Desert</i> ; <i>Christ the Bread of Life</i> .....	" " 14.
111.	<i>Figura Ioannis tertia</i> ; A. D. 1522 .....	" " 22.
112.	<i>Secunda Matthei imago</i> .....	RATIONARIUM, Sign. a, 5.
113.	<i>Tertia Marci imago</i> .....	" " b.
114.	<i>Prima imago Luce</i> .....	" " c.
115.	<i>Veteris &amp; noui Testamenti opus</i> ; Title .....	" " c, ij.
		VELMATIUS. Venice, A. D. 1538.

PAGE	SUBJECTS.	SOURCES.
116.	<i>Expulsion from Paradise</i> .....	VELMATIUS. Venice, A. D. 1538, fol. 42.
117.	<i>Babylon taken by Cyrus</i> .....	" " " " 105.
118.	<i>Biblia Pictoris illustrata</i> ; Title...	BIB. PICT. ILLUST. Paris, A. D. 1540.
119.	<i>Jacob blessing the Sons of Joseph</i> ; Gen. xlix.....	" " fol. 25 verso.
120.	<i>Boaz and Ruth</i> ; Ruth i. (2).....	" " " 118.
121.	<i>David's Condemnation of the Wicked</i> ; Ps. lii. (53) .....	" " " 284.
122.	<i>Habakkuk's Complaining</i> ; Hab. i.	" " " 450.
123.	<i>Ymagines del viejo Testamento</i> ; Title .....	YMAGINES, &c. Antverpiaz, A. D. 1540.
124.	<i>Abraham's Hospitality to the Angels</i> ; Gen. xviii. ....	" " Sign. B.
125.	<i>Solomon in Prayer for Wisdom</i> ; 2 Chron. i. ....	" " " H verso.
126.	<i>Shadrach, Meshach, and Abednego</i> ; Dan. iii. ....	" " " L verso.
127.	<i>Tindale's Bible</i> ; Title .....	TINDALE'S BIBLE. London, A. D. 1549.
128.	<i>Tindale's New Testament</i> ; Title	" " " "
129.	<i>Biblia sacra iuxta vulgata</i> ; Title	BIBLIA SACRA. Paris, A. D. 1552."
130.	<i>The Temptation, Expulsion, and Curse</i> ; Gen. iii. ....	" " p. 3.
131.	<i>Joseph sold into Slavery</i> ; Gen. xxxvii. ....	" " p. 34.
132.	<i>Hannah's Prayer</i> ; 1 Sam. i. ...	" " p. 234.
133.	<i>Figure del Vecchio Testamento</i> ; Title .....	Maraffi's FIGURE, &c. In Lione, A. D. 1554.
134.	<i>The Animals entering the Ark</i> ; Gen. vi. & vii. ....	" " " Sign. B 3.
135.	<i>Jacob's Vision</i> ; Gen. xxviii. ...	" " " D 5.
136.	<i>Boaz and Ruth</i> ; Ruth ii. ....	" " " N 3 verso.
137.	<i>Figuren biblischer Historien</i> ; Title .....	Stimmer's FIGUREN, &c. Basel, A. D. 1576.
138.	<i>Melchisedek and Abraham</i> ; Gen. xiv. ....	" " " Sign. B ij.
139.	<i>Icones Sacrae</i> ; Title .....	Dürer's ICONES SACRÆ. A. D. 1604.
140.	<i>Christ coming to Judgment</i> ; Luke xxi. ....	" " " Sign. K 4 verso.
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