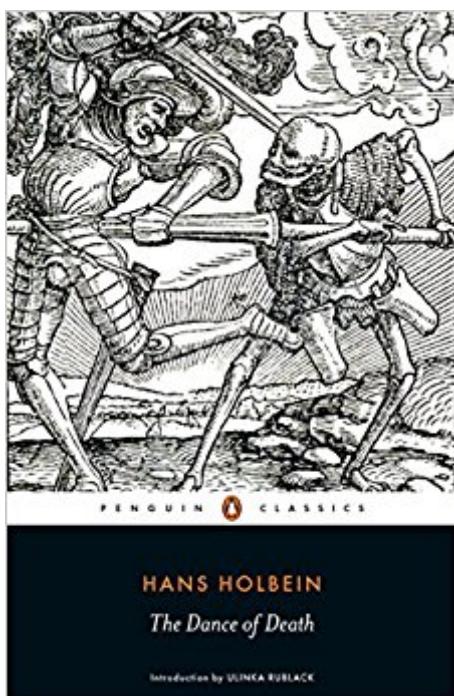


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The Dance Of Death (Penguin Classics)



Synopsis

An invaluable new reproduction of Holbeinâ™s woodcuts of The Dance of Death. One of Hans Holbeinâ™s first great triumphs, The Dance of Death is an incomparable sequence of tiny woodcuts showing the folly of human greed and pride. Each image is packed with drama, wit, and horror, as a skeleton mocks and terrifies everyone from the emperor to a ploughman. Taking full advantage of the new literary culture of the early sixteenth century, The Dance of Death took an old medieval theme and made it new. This edition reproduces a complete set from the British Museum, with many details highlighted and examples of other works in this grisly field included. Ulinka Rublack introduces the woodcuts with a remarkable essay on the late medieval Danse Macabre (the Dance of Death) and the world Holbein lived in. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

Book Information

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Customer Reviews

The underlying message of the series is, of course, that Death comes for us all, and if it interrupts the recreations of the wealthy rather more insolently than those of the poor, then let that be a lesson

to us... Rublack's commentary is useful and illuminating, pointing out details, providing information about the time Holbein lived in, and even making a plausible case for her own views on Holbein's position on the reformation. -- Nick Lizard * Guardian *

Hans Holbein the Younger (1497â "1543) was one of the greatest portraitists of the sixteenth century. His paintings of monarchs, noblemen, and merchants have left an incomparably vivid picture of an era. Â Ulinka Rublack (introducer) is a professor of early modern history at the University of Cambridge and a fellow of St. Johnâ ™s College. Her books include Reformation Europe, Dressing Up: Renaissance Cultural Identity in Europe, and The Astronomer and the Witch. She is the editor, with Maria Hayward, of The First Book of Fashion.

The table of contents lists the woodcuts with page numbers, but the numbers do not appear on the pages! I think an editor made a big mistake there. And the reproduction of "The Knight" on the cover is sharper and shows more detail than the reproduction of any of the woodcuts within the book -- including "The Knight" -- which are a tad fuzzy. I don't know if that's how they are and if the cover was digitally tightened up, or if the woodcuts on the inside are simply poorly reproduced on the page. Having seen the cover in an advertisement, that's the quality I expected throughout and did not get. All-in-all, this was a disappointment from the point of view of the art.

My principle hope in purchasing this book is that it would be superior to the inadequate Dover edition, and it certainly is - the Holbein's arresting woodcuts are featured in larger reproductions, making them much easier to appreciate and enjoy. Includes an illuminating and useful scholarly essay.

So I read this book but...I ended up lending it to my professor who I thought would be really interested in it because of the topic. He would discuss how death isn't as commonly accepted in our society as it used to be. The thing is, I timed it really wrong I guess, because his father died like a week ago. So I'm not sure if I'll ever get the book back. But we definitely did discuss whether or not it was a loan. It wasn't a gift, he knew it was a loan. The book was great and all. I loved the drawings, and it was incredible how this was done on wood carvings hundreds of years ago! But... am I ever going to get it back?

Not quite sure who this book is for. The commentary section was long and dull, and not as helpful in

understanding the images as one would have hoped.

unexpected and marvelously creepy.

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