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THE ARS MORIENDI.
THE

ARS MORIENDI

(EDITIO PRINCEPS, circa 1450).

A Reproduction of the Copy in the

BRITISH MUSEUM.

EDITED BY

W. HARRY RYLANDS, F.S.A.

With an Introduction

BY

GEORGE BULLEN, F.S.A., &c. &c.

Keeper of the Printed Books in the British Museum.

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M.DCCCLXXI.
As Editor of this, the Fourteenth Volume in the series of the publications of the Holbein Society, only a few words seem to be required of me. It must not be forgotten that the original work, of which the following plates form a fac-simile, is so rare that only one perfect copy appears to have come down to us. Hence, it must be a subject of congratulation to the Council and Members of the Society, that the Authorities of the British Museum have so freely permitted a fac-simile to be made of this rare and curious work—the possession of an original copy being, in all human probability, out of the question.

To Mr. George Bullen, the Keeper of the Printed Books in the British Museum, the thanks of the Members of the Holbein Society are due for the facilities which he has afforded to the fac-similist during his work, as well as for the Introduction,
obligingly undertaken by him at my request: this Introduction coming from one possessing so thorough a knowledge of the subject adds very materially to the interest and value of this Volume.

This being the first publication issued by the Society since the death of Mr. Aspland, who for some years so satisfactorily performed the duties of Permanent Editor, a fitting opportunity is offered for placing on record the regret felt by the Council, and the loss suffered by the Society, in his unfortunate decease. Mr. Aspland, who was one of its founders, had the good of the Holbein Society thoroughly at heart, and spared no efforts to ensure its usefulness and success. Not unfrequently he purchased at his own cost valuable and expensive works solely for the purpose of their reproduction in the Society's Series,—a course, which it need hardly be said was as unusual as it was munificent.

In expressing the apologies of the Council for the unavoidable delay which has occurred in the production of the present Volume, I am requested to state that, in future, it is anticipated the publications of the Society will be more punctually issued.

W. HARRY RYLANDS.
INTRODUCTION.

Among the treasures acquired by the British Museum at the Weigel Sale, at Leipsic, in 1872, by far the most important was the celebrated copy of the "Ars Moriendi," a block-book executed in the best style of art prevalent at the time of its production, perfect as to the number of its leaves, and in a marvellous state of preservation.

For this remarkable production the trustees paid the sum of £1,072. 10s., exclusive of commission, being the highest price ever paid by them for any single xylographic or printed work. It was purchased at the earnest recommendation of Mr. Rye, keeper of the printed books at the time, and soon after its acquisition was catalogued, under his direction, by Mr. Russell Martineau.

The following is a copy of the title written for it and inserted in the British Museum Catalogue:—
"Ars.

Begin. [fol. 1 verso:] Ars moriendi
Quamuis secundum philosophu
Tercio ethicorum, etc.

End. [fol. 24 recto:] sepe miserabiliter pilitantur.

G.L. [Cologne? 1450?] fol.

Note.—A block-book, consisting of 12 separate sheets of 2 leaves each, printed on the inner side only, so that the recto of fol. 1, 3, 5, etc., and the verso of fol. 2, 4, 6, etc., are left blank, and fol. 2 and 3, 4 and 5, etc., could be pasted together to form respectively a single leaf. The impression was taken in pale brown ink by rubbing. There are eleven illustrations, each occupying a whole page, on the verso of fol. 3, 5, 7, etc.; the explanatory letterpress being given on the recto of fol. 4, 6, 8, etc. Fol. 1 verso and 2 recto contain the introduction, in 30 and 29 lines respectively. Every leaf is surrounded by a border of 3 lines, of which the top and right sides are shaded on fol. 1-13, 15, 17, 19-23, the bottom and left on fol. 14, 16, 18, and the top and left on fol. 24. Without title-page or pagination. Fol. 13 verso has in the corner the sign \, which is the only signature occurring in the book. On fol. 14, 16, 18, 24 (text), the letter u is always written ü. This edition is believed by Weigel and others to be the first edition of this often-repeated work, by reason of the beauty and originality of the designs, and the sharpness of outline, which proves the impression to be an early one."

It is a reproduction of this work, executed in fac-simile with the pen, by Mr. F. C. Price, and transferred to the stones, from which it has been printed, that is now offered to the members of the Holbein Society. As a specimen of fac-simile art it is a perfect marvel, and shows at once the superiority of this kind of
reproduction to the photographic process; as any one may see by comparing it with the photographic reproduction of the present work, published by Weigel himself in 1869.

Of the various block-books produced up to about the middle of the fifteenth century, it would be difficult to fix the exact chronological order, and equally so to determine in which country—Holland or Germany—they had their origin. It is to the former, perhaps, that the honour is due of having initiated the block-printing; while to the latter belongs the far higher invention of printing from movable metal types, discovered by Gutenberg and brought to perfection by Fust and Schoeffer at Mentz.

The block-books, there is no doubt, had their origin in those images of the saints produced early in the fifteenth century, probably in imitation of the playing-cards, which first came into vogue in Europe about the year 1350, introduced from the East. "The positive history of playing-cards," according to Dr. Willshire, "begins in the year 1392"; but at what time cards first came to be executed by means of wood-engraving is a problem which remains yet to be solved. According to some writers, the production of the images of saints by means of xylography preceded that of the playing-cards. The Buxheim St. Christopher of 1423, according to Dr. Willshire, is generally allowed to be authentic, and there is good ground for supposing that this was not the earliest production of the kind; whereas there are no cards of so early a date, nor nearly approaching it, extant. Still, as there must have been a large demand for cards before 1423, it is highly probable that they were produced before that year, at least, by wood-
engraving. Baron Heinecken gives his opinion, "Idée générale d'une collection complète des Estampes," in favour of the playing-cards, while Mr. Chatto, in his latest-published work on the subject, corrects the opinion which he had previously given in 1836, and expresses his belief that "there were stencilled cards before there were wood engravings of saints."

The "Biblia Pauperum," a work intended for the instruction of the laity, by means of a series of illustrations of Bible history, accompanied by illustrative texts of Scripture, is generally supposed to have been the first of the block-books. It was in all likelihood produced in Holland, probably at Haarlem, between the years 1430-40. Of this there were several editions. The style of art appears to be decidedly of the Dutch School.

In the "Canticum Canticorum" there is a decided improvement both in beauty of design and execution. The designs clearly belong to the school of the Van Eycks.

The "Speculum Humanæ Salvationis" also shows an improvement upon the "Biblia Pauperum," although some writers ascribe to it an earlier date.

Of the "Ars Memorandi," the "Apocalypse," and the other block-books, there is no occasion here to speak.

The "Ars Moriendi" is evidently a later production than any of those already mentioned. The manufacture of block-books, commenced in Holland and afterwards practised in Belgium, appears to have travelled, about the middle of the fifteenth century, into Germany, and fixed itself at Cologne, where this edition was in all probability executed. Herr Weigel's copy of
the work, here reproduced, was acquired by him, as he informs us, from a private person in that city. Naturally, he does not mention what he gave for it, which it would be interesting to know, in connection with the high price paid for it at his sale. Perhaps at some future time this secret will be revealed.

The "Ars Moriendi" was an exceedingly popular work, and passed through several editions, of which the present is presumably the first. Herr Weigel, whose judgment is deserving of the highest attention, from the close study he has given to the subject, pronounces in its favour as being the very first edition.

Others, however, are of opinion that an edition of the same work in quarto is of earlier date.

The letterpress of the "Ars Moriendi" differs entirely from that of a printed work, bearing a somewhat similar title—"Speculum Artis bene Moriendi," which never appeared as a block-book, and of which the first printed edition is supposed to have been issued about 1475.

In an edition of the "Speculum Artis bene Moriendi," printed about the year 1475-80, the author of the work is stated at the end to have been Matthæus de Cracovia—"Explicit liber utilis de arte moriendi Mægri Mathei de Cracovia"; but in a German translation of the same, published in 1520, it is ascribed to a highly learned doctor of Paris, in these words:—"Gemacht durch ein höchgelercte Doctor zu Paryss." This appears to refer to the celebrated Chancellor of the University of Paris, Jean Charlier de Gerson, reputed author of the "De Imitatione Christi," and undoubtedly author of the "Opusculum tripartitum," of which
the third part is entitled, "De Arte Moriendi." There is much in common between this block-book and the "Speculum Artis bene Moriendi." Some writers have supposed the block-book to be a compendium of the "Speculum"; but this lacks justification. It is true that the number of temptations of the dying man—namely, five—corresponds in both works, but there is as much reason for supposing the "Speculum" to be an amplification of the block-book, as for the opposite view that the block-book was a compendium of the "Speculum." Both works had, without doubt, a common origin, which may have been the work of Gerson above-mentioned; and Gerson is quoted in both, under his title of Chancellor of Paris, but only on a particular subject—namely, the spiritual danger of the dying man being led to hope for a recovery from his malady—the quotations from other authors, especially the fathers of the church, being numerous.

The words in the block-book are:—"Et ergo nullatenus infirmo detur spes nimia corporalis sanitatis consequendae. Nam secundum Cancellarium Parisiensem, 'saepe per talem falsam consolationem et fictam sanitatis confidentiam certam incurrir homo damnationem.'" These words occur in the preface to the block-book on the first page. In the "Speculum," however, they appear far on in the work, after the description of the five temptations, in a chapter headed "Sequitur quinta particula de exhortationibus circa infirmos in agone mortis." In this the passage introducing the Chancellor's words is fuller than in the block-books—namely, as follows:—"Nullatenus autem detur infirmo spes nimia corporalis sanitatis consequendae; cuius tamen contrarium tam frequenter fieri
solet a multis in periculum animarum circa justos qui actu agonizant; ita quod nullus eorum aliquid audire vult de morte. Unde Cancellarius Parisiensis—'saepe per unam talem inanem gloriam et falsam consolationem, et fictam sanitatis corporis confidentiam certam incurrit homo damnationem.'"

Referring to the "Opusculum tripartitum" itself, an early-printed edition, we find the words given exactly as follows:—"Sæpe namque per unam talem inanem et falsam consolationem et incertam sanitatis corporæ confidentiam certam incurrit homo damnationem." Here it is perceived that in the "Speculum" the monkish redundancy of unam (that sort of false Latinity so ridiculed in the "Epistolæ obscurorum virorum") is preserved and the word gloriam is introduced; while fictam is substituted for incertam, and corporis for corporæ. Hence, it is probable that the author of the block-book had a MS. before him of the "Opusculum tripartitum," which slightly differed from that used by the author of the "Speculum." Hence also, it may be inferred that the author of the block-book was a different person from the author of the "Speculum," since, if it were one and the same person, the words of the MS. quoted from would have been exactly the same. Altogether, considering the simplicity of the block-book letterpress, it would appear to be earlier than the amplified treatise of the "Speculum 'de arte bene Moriendi.'"

Referring to any MSS. that there might be in the British Museum, bearing on the subject of the block-books, we find that although there are some of the "Biblia Pauperum" and of the "Speculum humanæ Salvationis," there appear to be none of the "Ars Moriendi," except a version in some Catalan dialect (3183
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Harl.), with miniatures of some of the temptations, unfortunately much defaced. In this also the Chancellor of Paris is quoted.

The pictorial illustrations of the "Ars Moriendi" are of the lower Rhenish school of art, practised at Cologne up to about the second quarter of the fifteenth century, when, according to Weigel and Zestermann ("Die Anfänge der Buchdruckerkunst in Bild und Schrift"), the native German art is shown to have been much influenced by the school of Roger Van der Weyde. They mention also a certain Petrus Christus as having been resident at Cologne about 1438, to whom, without absolutely saying as much, they seem to hint that the execution of the "Ars Moriendi" may be due. Mr. Weale, however, an authority of the highest order, who has studied Flemish art and antiquities perhaps more extensively than any one, has shown, in an article in "Le Beffroi," an antiquarian journal published in Bruges, that this Petrus Christus, who was a pupil of the Van Eycks, continued to reside at Bruges, and that there is no evidence of his ever having resided at Cologne.

The illustrations in the "Ars Moriendi," eleven in number, embrace the following subjects:—

In the first the dying man is represented on his bed, naked; except that the bed-clothes from his breast downwards cover him. (It appears, from various sources, that it was not the custom at the time generally to wear bed-dresses.) He is emaciated in appearance, and his thin right arm is extended over the coverlet. In all the engravings, except the last, this figure on the bed occupies the right hand of the picture. Above this, reckoning from the left
to the right, are three figures, namely, of the Virgin Mother, of Jesus Christ, and of the Almighty Father. Next to the Virgin, on the left, are two pictures of demons, between which is a scroll with the words "Infernus factus est." These, perhaps, should more properly be "Infērmus factus est," which is the reading given in the French translation occurring in "L'Art de bien Viure et de bien Mourir," to be hereafter mentioned. Weigel and Zestermann suggest "fractus" for "factus," which would make no sense whatever. Below this scroll are figures of three doctors, one apparently "with good capon lined" and forming a remarkable contrast to the dying man, discussing the state of the case; next to these on the right, and nearer to the dying man, is a demon bearing a scroll with the inscription "Fac sicut Pagani." This advice is illustrated by a king and a queen on the left hand side adoring an image on a pedestal. On the extreme right is another demon, touching the dying man's shoulder with his right-hand, while in his left he bears a scroll with the inscription "Interficias te ipm" (kill thyself). Below this there are two figures, the one on the left being that of a female, naked except round the loins, holding in her right hand a bunch of rods and in her left a scourge; the one on the left being that of a man represented in the act of cutting his own throat with a knife.

With all this variety of figures the composition of the subject is harmonious and impressive; the figures of the demons are at once grotesque and hideous; while that of the kneeling queen on the left, adoring the Pagan image and in flowing drapery, is exceedingly graceful. The picture of the dying man, thus exposed to the assaults of his ghostly enemies, is well calculated to call forth the sympathy
even of a generation like ours: how much more so, when contemplated by men and women who actually believed, as taught by their spiritual advisers, in the personality of Satan and the malignant demons that worked under his direction? This first temptation of the dying man, in which he is assailed on the matter of "Faith," is followed by an explanatory page of text headed by the words "Tentacio dyaboli de fide."

It is followed by picture 2, in which the dying man's good angel comes to his rescue. He stands in front of him with wings outspread, a full-length figure in graceful drapery, and bearing a scroll with the words "Sis firmus in fide (in fide)." Above, ranging from the left to the right, are figures of the Virgin, Jesus, God the Father, and Moses with horns. The last mentioned is foolishly supposed by Sotheby to represent Judas Iscariot. Still farther above these is a troop of saints and angels. Below are three figures of discomfited demons; one exclaiming "Fugiamus;" another "Victi sumus;" and a third "Frustra laboravim." This is followed by a page of text, headed "Bona inspiracio angeli de fide." The figure of the dying man, under this encouragement, is represented in a somewhat more cheerful aspect.

In his second temptation, that of "Despair," he is again assaulted by demons. There are six of them, all hideous. One bearing a scroll, "Ecce pecca (peccata) tua," holds up a list of his many sins to his view; another tells him that he is a perjurer, "Perjurus es;" a third that he has been a fornicator, "Fornicatus es;" a fourth that he has been avaricious, "Avare vixisti;" and a fifth that he has been a man-slayer, "Occidisti." What can the poor man do? He has done
all this, and perhaps more, and his countenance falls accordingly. At
the top of the picture are two figures, one of a man, towards whom he
has been guilty of perjury, and the other of a woman, with whom he
has sinned in fornication. The devils point to them both. At the
foot are representations of a man whom he has killed, and of another
whom he has ruined by his avarice. These are both pointed at by
the accusing spirits; the one who accuses him of murder holding a
drawn dagger upright in his left hand. In the left of the picture is a
devil holding a full-weighted purse in his right hand, and with a shirt
hanging from his right arm, while with his left hand he points to the
figure of a naked man sitting below him on the ground. Here the
demon exhibits no scroll, but the naked figure on the ground may well
be supposed to represent another victim of the dying man's avarice.
The page of explanatory text which follows has for its heading the
words, "Temptaco dyaboli de despacione."

In the fourth engraving, followed by a page of letterpress, headed
"Bona ἱσπιραίο angli contra despaționē," the dying man's guardian
angel is again seen by the side of his bed, exhibiting a scroll bearing
the words "Nequaqua desperes." In the upper part of the picture are
represented three figures; namely, on the left that of the penitent thief
on the cross; next to him that of St. Mary Magdalen, holding in her
hand the pot of spikenard; and next to her that of St. Peter, holding
in his right hand a large key and accompanied by the cock that crew
when he denied his Saviour, the latter being perched on the canopy of
the bedstead. At the foot of this, on the left-hand side of the picture,
is a representation of Saul of Tarsus and his horse, both cast to the
ground while journeying to Damascus. These, being all examples of
eminent sinners who had their sins forgiven them, are exhibited to the
dying man with a view to rouse him from a state of despair, and
indulge in a hope of like forgiveness, whatever may have been his
sins. The successful result of the guardian angel's exhortation is
shown in the hasty flight of a hideous demon in the right-hand
corner, at the foot of the picture, bearing a scroll with the words
"Victoria michi nulla;" while another demon just above him, but
shown only by his hinder parts, makes his escape under the bedstead.

Still the evil spirits will not allow the dying man to depart in
peace. They assail him with a third temptation, namely, that of
impatience under his sufferings.

In the fifth engraving he is represented with both arms exposed,
and with his right leg kicking a male figure, presumably his medical
attendant, who seems to be astonished at and to resent such strange
behaviour. Another figure, however, just above, probably that of the
dying man's wife, compassionately extends her hand towards the
patient, and excuses him in the words of the scroll, "Ecce quisquam
(quantam) penitit" (See what suffering he endures!) In front of
the bedstead, and towards the left of the engraving, is a full-length
figure of a female, handsomely dressed, probably the dying man's
daughter, holding in her right hand a plate containing the leg of a
goose or a fowl, or some such thing, and in her left a cup. At the
extreme right, about the middle of the picture, is seen the head of a
demon with a lolling tongue, and a scroll issuing from his mouth,
bearing the words "quis bene decepi eum." Below this, on the right, is
shown a table, from which various articles have fallen on the ground;
namely, a knife, a cup, a spoon, and two other undistinguishable
articles. The letterpress accompanying this engraving is headed “Temptacio dyaboli de ipaciecia.”

Again, however, the dying man’s angel comes to his rescue, and we see him standing with wings outspread, about the centre of the picture (No. 6), administering spiritual consolation to his charge; the accompanying page of letterpress being headed with the words “Bona inspiracio angeli de paciencia.” The dying man is represented with his hands folded as in prayer. Above him, on the right, are figures of the Eternal Father and of Jesus Christ; and on the left of St. Barbara, with a tower surmounted by a steeple; of St. Catherine, with the wheel and sword; and of St. Laurence, with the gridiron; the last-mentioned being elevated above the two female saints. Below these, on the left-hand side of the picture, is a full-length figure of St. Stephen, exhibiting the stones with which he had been martyred. On the right is shown a demon tumbling headlong, with the scroll “labores amisi,” while on the left are shown the hinderparts of another escaping under the bedstead, with the scroll, “Sum captivatus.”

The fourth temptation of the dying man (engraving No. 7) is on the score of “vainglory,” which forms a most horrible picture. He is assailed by five hideous demons, one of whom, with a crown in his hand, exhorts him to boast—“Gloriare”; another says, “Tu es firmus in fide;” another also bears a crown with the scroll, “Coronā meruisti;” while a third, on the right hand, appears to thrust a crown into the dying man’s left hand, accompanying it with the words, “In paciencia perseverasti.” The fifth demon bears for his scroll the words, “Exaltate ipsum.” Above all these are figures of the Eternal Father, of Jesus, and the Blessed Virgin; and a little below these are three
figures of innocent children in the attitude of prayer. This picture is followed by a letterpress description headed "Temptacio dyaboli de vana gloria."

In the eighth engraving there are three angels who come to administer advice and consolation to the dying man. The principal one, occupying the centre of the picture, points with his right hand to a scroll on the right bearing the words "Superbos punio;" beneath which is a representation of the mouth of hell, signified by flames, in which three figures are writhing in torture; one of them being a priest. Immediately above the principal angel is another, bearing in his left hand a scroll with the words "Sis humilis," to which he points with his right. The third angel is a full-length figure on the left, holding up his right hand as if in exhortation. Above this is a figure of St. Anthony, bearing in his left hand a bell, and in his right a crozier. At the top of the picture is a representation of the Holy Trinity, accompanied by the Blessed Virgin, the Holy Ghost being symbolized under the form of a dove, with outspread wings. The hideous head of a demon on the right, just below the bedstead, is probably intended for Satan himself, or perhaps only the conventional representation of the "mouth of hell," showing two huge teeth, almost closing round the neck of one of his victims, namely, one of the three figures, before-mentioned as plunged into hell flames, from their having indulged in the deadly sin of pride. At the foot of the picture is the figure of a demon lying prostrate, and bearing the scroll "Victus sum;" the hinder-parts of another being shown, as previously, in the act of escaping under the bedstead. This engraving is followed by a page of letterpress, headed with the words, "Bona inspiracio angli contra vanâ glorìä."
In the fifth temptation (engraving No. 9), the dying man is exhibited as assailed by the sin of avarice. Three demons occupy themselves with this office. One, standing at the top of his bed, slightly on the right, points significantly to a group on his left, showing a male figure and three females, the last on the left having the figure of a child just below her; these being evidently relations or friends of the dying man, as shown by the scroll, bearing the words "Provideas amicis." Below this group is a devil pointing towards them with the same end in view. At the right hand of the picture is a demon from whom issues a scroll, bearing the words, "Intende thesauro," and pointing towards a house, in the lower compartment of which is a cellar containing four casks of wine, with a servant filling a jug from one of them. This is evidently intended by the demon to distract the dying man's mind from all thought of heaven, to a consideration of the worldly enjoyment that he is called to leave behind him. The same idea is carried out by the two figures down below, one of a steed, and the other of his attendant groom. The page of letterpress accompanying this is headed by the words, "Temptacio dyaboli de avaricia."

Following this is an engraving (No. 10) of the good angel who comes to support and console the dying man, while thus tempted to endanger his salvation through indulging in the sin of avarice; the accompanying letterpress being headed, "Bona inspiracio angeli contra avariciam." In this engraving the guardian angel stands, as before, in front of the dying man, with his right hand raised in exhortation, and with a scroll on the right of the picture bearing the words, "Non sis
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aurus." Above the canopy of the bedstead, on the right, is a representation of the Blessed Virgin, and next to this, on the left, is a full-length figure of the Holy Jesus stretched on the cross. Next to this, on the left, somewhat lower down, are three figures of sheep, shown principally by their heads. Next to these, on the left, are three figures, namely, of a man and two women; just below the second woman is the figure of a maiden, and above her, on the extreme left, is the head of a man. What this group of figures is intended to symbolize it would be difficult to conjecture. The man, standing as he does, next to the sheep, and with a staff in his hand, is perhaps a representation of a good shepherd. They all of them, however, appear to look towards the dying man with feelings of compassion. Below this group is the figure of an angel, with a scroll bearing the words, "Ne intendas amicis" (Do not concern thyself for thy friends). This angel holds with both hands an outspread curtain, intended to conceal from the dying man's view two full-length figures, one of a woman on the right, and the other of a man on the left; both possibly being disappointed expectants of sharing in the dying man's wealth; or else the female figure representing his wife and the male figure that of his physician. The latter appears to be exhorting his female companion to depart from the scene. At the foot of the picture, on the right, is the figure of an ugly demon with a scroll bearing the words "Quid faciam."

The final picture in the series (No. 11), represents the dying man in his last agony. In this engraving his position is different from that in the other engravings, being on the left hand of the picture instead of on the right, where he is
shown lying on his bed. In his right hand is a lighted candle, which a Monk, standing on his right, supports with his left hand, using the right for exhortation. The dying man has now drawn his last breath, and with it the soul, in the shape of a child, has escaped from the body and is received by an angel, the foremost of a group of four, shown high up in the picture on the left-hand side. To the right of this group, and just above the Monk, are three figures—namely, of St. Peter, with the sword; of Mary Magdalene, with the cup of spikenard; and of the Blessed Virgin. Behind these are the nimbi of eight other saints, with the heads of two of them slightly depicted. To the right of this group is a full-length figure of the Saviour extended on the cross. On the right of this is a figure of St. John, almost full length, with his hands closed in the attitude of prayer; while above him are shown the heads of two other male figures, probably apostles, each with a nimbus, with the nimbi alone of two others just above. In the lower part of the picture are the figures of six hideous demons, raging with disappointment at not gaining possession of the dying man's soul by the cunningly-devised temptations above represented.

In the last page of letterpress directions are given as to the prayers which the dying man should utter while awaiting the stroke of death. First, he is exhorted to implore Almighty God, of His ineffable mercy and by the virtue of His passion, to receive him to Himself. Next, he is directed to implore the mediation of the glorious Virgin Mary. Next, to invoke the aid of all the angels, especially his guardian angel; and then of the apostles, martyrs, confessors, and virgins; addressing himself
chiefly to any among them whom he had formerly held in particular veneration. Particular prayers and sentences are then mentioned which the dying man is exhorted to repeat. If he cannot do this himself, then the bystanders are exhorted to do it for him. And here a recommendation is given that everyone, when expecting the approach of death, should secure the presence of some faithful friend to assist him in his last hours by his prayers and exhortations. “But, alas!” says the writer, “how few are there, who, in the hour of death, faithfully assist their neighbours with interrogations, admonitions, and prayers! Hence, it happens that as the dying persons themselves do not (in general) wish to die quite yet, their salvation is often miserably imperilled.” The original Latin is as follows:—“Sed heu, pauci sunt qui in morte proximis suis fideliter assistunt, interrogando, monendo, et pro ipsi orando: præsertim cum ipsi morientes nondum mori velin, et animæ morientum sæpe miserabiliter periclitantur.” With these words the “Ars Moriendi” concludes.

Similar advice is given as to the presence of a faithful friend, and the same complaint is made, slightly amplified, in the “Speculum Artis bene Moriendi”; not at the end, however, but about the middle of the work.

The same is the case in a work published by our own Caxton, in 1490, with the title, “Here begynneth a lytil treatise shorte and abredged spekynge of the arte and craft to know well to dye.” The five temptations are here briefly enumerated, and the advice given occurs on the last leaf, in the words:—“To this myght
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moche well serve a felawe and trewe frende devoute and convenable whiche in his laste ende assyste hym truly," etc. This appears to be an abridgment of the "Speculum." In the colophon it is stated to have been "translated oute of frenshe in to englysshe by Willm Caxton."

In another little treatise, likewise printed by Caxton, but without name, place, or date, under the title, "Here begynneth a lytyll treatise shorthely compyled and called ars moriendi, that is to saye the craft for to deye for the healthe of mannes sowle," the same advice is given at the very commencement of the work. The words (in the dear old black letter and quaint spelling) are as follows:—"Whan ony of lyklyhode shal deye, thenne is most necessarye to haue a specyall frende, the whiche wyll hertly helpe and praye for hym and therwyth counseyll the syke for the wele of his sowle, and more ouer to see that alle other so do aboute hym, or elles quyckly for to make hem departe. Thenne is to be remembred the grete benefeytes of god done for hym unto that tyme and speyally of y^ passyon of our lorde, and thenne is to be rede somme story of sayntes or the vii psalmes wyth y^ letanye or our lady psalter in parte or hole wyth other. And euer the ymage of the crucyfyxe is to be hadde in his syght wyth other. And holy water is oftymes to be cast upon and about hym for auoydyng of euyll spirytes y^ whiche thene be full redy to take theyr auuantage of the sowle yf they may," etc.

It should be noticed that while the busy work of the evil spirits is thus alluded to, there is no mention made of the five particular temptations of the block-book and the "Speculum."
This unique tract of Caxton was found in the middle of a volume of black-letter tracts in the Bodleian Library, and was reprinted by Mr. Blades in 1869. He conjectures that it was printed in 1491, the very year in which Caxton died, and that it was translated from the Latin by the printer himself; "but no other copy," he says, "in any language, in print or manuscript, appears to be known."

In a treatise entitled "Tractatus brevis ac valde utilis de arte et scientia bene moriendi," printed at Venice in 1478, the five temptations are enumerated, as in the "Speculum," of which this appears to be a compendium.

The five temptations are also mentioned in a treatise entitled, "Tractatus brevis et utilis pro infirmis visitandis et confessionem eorum audiendis," printed at Passau, by J. Alakraw and B. Mair, in 1482, in the same order as in the block-book and the "Speculum."

Thus it appears, from the various publications mentioned, and others which might be named, that the intent and ascetic contemplation of death was a favourite subject with writers of the fifteenth century and earlier. When the revival of learning commenced, and the masterpieces of Greek and Roman literature came to be studied, death was not regarded by reasonable persons with the same morbid feelings that prevailed during the Middle Ages.

Confirmation is given of the numerous treatises on the subject of death extant during the fifteenth century, in a French work entitled "Le Liure intitule lart de bien viure; et de bien mourir
et cet.," published at Paris by Verard, in 1493, and of which a second edition by the same printer appeared in 1496. Of this second edition there is a magnificent copy on vellum in the British Museum, formerly belonging to King Henry VII., from whose library it passed with the other books in the royal collection given to the nation by George II., in 1759.

In this treatise the writer expressly informs us that there had been several works published previously on the contemplation and preparation of death, and he then proceeds to specify particularly the block-book, which is the subject of the present investigation. From the terms in which he speaks it is clear that he was not aware who was the author of the work. His words (quoting from the second edition) are:—"Ont compille plusieurs traitez de contemplacion iouxte les consideracions de la mort. Et specialement ung duquel ie ignore le nom, mais ay trouue son liure intitule, "Ars Moriendy," commencant: Quamuis secundũ philozophum tercio ethicorum tc. Omnium terribilium 't cetera." Then follows a complete translation into French of the letterpress of the block-book, accompanied by copies of all the wood engravings, illuminated and coloured in this particular copy in the best art of the time.

Verard also printed, at Paris, an uncouth translation of this work into English (the vilest spelling that can be imagined), in 1503, under the title of "Traytte of god lyuyng and good deying et of paynys of hel et the paynys of purgatoyr," etc. It has the same wood-cuts as the two French editions. There is a copy in the library of Emanuel College, Cambridge; and
another (unfortunately imperfect) in the British Museum, presented to that Institution by Mr. Maskell, in 1852. Wynkyn de Worde also printed an English translation of the same work in 1505.

Enough perhaps has now been said to justify the Council of the Holbein Society in adding this reproduction of one of the most remarkable of the block-books to the Society's publications.

GEORGE BULLEN.

Omnis Philosophus Terque Ethicorum omnia terribilis mos corporis est terribilissima morti tamen animae millenarius est comparandum.

Hec Augustino qui aut animus est damnum in amissione visus animae et multis corpora hinc etiam Bernardi quem dictum non suret mos ergo animae tunc est horribilis atque delectabilis idem anima corpore est nobilior atque precator. Quam ergo annatae propter iniquitatem existat et diabolum pro morte plus eternam hominem in extremam insaniae marinus temptatioibus sustinet Deo lucem necessarii um est ut homo animae fave providat ne morte illa pastur. Ad quod maxime expedient est ut quilibet areus bene moeundi de qua est non intempest frequenter per omnes habeat atque extremam insaniae mente suo revolutat quae ut aut Gregorius. Valde se solitatem in bono oper quae sequatur deextremo sine Nam si sicutui malum peron sideretur, salus tollerar potest Juxta ulla, futura est nonantur levus tollentur. Sed rario sine ab quisque ad mortem ducunt sequitque eo quilibet ducem sequitur. Futurum extremum necesse credatur in loco et mortuor. An inuenit diabolum si certus est Nemi solus et talon inane sper leges notgescherit ad liponin voenistes, Et ergo millenarius utroque debet pers magna corpora sanitatis consequente Nam secundum cancellarii particulariter pele p talem saltan rutilaque et salutem sanitatis confiduntam certum morti tando damnatione. Anse omnia ergo inducentur morta ur ad ea quae necessario ad salutem requiruntur. Primo ut credat sunt bonum episcopus credere debet, letus quox et in sede zemi et ecclesi moeretur vintair et obediencus.
Secundo ut recognolcat le dei gratae offensibile et
inde doleat. Cæcum non quod le veracter emendare si sup-
mitteret et nunc amplius pecca. Quarto uel indulgent
ius ostensubus puer datu et remittetet ab his quos
mce offenset. Quinto ut ablata restituat. Sexto ut cognol-
cat pro le mortum esse zim et p alia saluari non potest
uljet mentit passiones spi de quo agat deo graecas injusti
valent. Ad que si bonus uede respondent signi et q sit de in-
mero saluandoz. Pende studiols ad deuatu illum
sacramentum eclese. Primo ut p veram contricionem in-
tegram saept confessiole, alia esse ecle sacrumenta deo te
replende. Nullius vero de jumis ab alio interrogatis
informatus n vel sequi interroget quod eare ad sit
disputus ut prestatur. Dixit autem sic disputus et le
tot passio spi comittat. comune cum relinquendo
atx meditandu. nam per hoc omnes temptations
vyaboli et in sode maxime supantar. Vnde notan-
dum ep mortum gramoses habeas temptations
s om quam prius habuerunt. Et sunt quinque pot-
ter pacebat. Contra quas angelus fuit et quin-
q honestas inspiratones. Sed omnius ilia materie
sit fructuosa et nullius ab ipsius speculatione secluden-
tur. Sed inde uxor salvierti ducet tam utres tantum
leto destementibus et prosumbus tardo et interro-
sum destementibus curientur usu obsiur. Nce
duo le multipro corespondentes habent le tampe
speculum in quo priora et futura tampe pretensa speculant
y. Dixit ergo bene mori velit ilia cum sequentibus abgra-
ter consciret:
Tentaculo dyabol de fide

Et quo fides est tuncus salutis fundamentum et sine ea

vult omnino potest esse talis tell Augustinus qui aut

fides est honorem omnium fundamentum et hu-

mane salutis in eum. Et bernardo dicente fides et hu-

mane salutis in eum quod haec nemo ad silvam dei nume-

rum potest fruere sine hac omnus labor hominis est

decus.

Deo dyabolus tibiens humanae gratiae rumus to-

tis viribus hominum in extrema usqueitate ab ills total-

iter suertere mutur vel saltem ad demum in ea quin

inducere laboraret dicere tu uel in magnas error.

non est tant credis vel sit predicatorus increatus frachus

cid. quinquid hunc agat hacet aliquem del separ occidat-

tum incurat a pina sitat aliquen evertit vel ydola adozat

vit reges paganos et plures pagandi faciunt hominum in

lera idem eit qua nullus requietur dicens hui verita-

tem et hic fides tuae ueri est. Hui et humibus dyabo-

lus mare laborat ut hominem in extremis agentem

a uide suertat qua bene latat. Si fundamentum ruat.

omnia superedificata necessario ruent.

Secundum tamen et dyabolus in nulla temptatione

hominem cogere potest. nec eam aliquo modo precaller

ut ibi condenat si eius nullum radion habuerit. nib

sponte voluerit ecosenture. quod accet hui omnna ea-

uendum est. Onde dyabolus. fideis deus qui non pa-

tatur vos temptationi hui et quod potestis sed faceram

tempanone potentium ut pollet sustiner.
Bona inspiracionis angel de fide

Si utrumque temptacionem dyabolui dat, angelus bona inspiracionem ducens hunc ne credas pellices lugger
tombus dyabolui cum iple sit incendiis. Nam mentiendo prothopae
rentes decepti nec aliquo modo in fide dubites lucet sensu vel nulle
lecta comprehenderes non vales qua si comprehenderes posses
nullaeus esset mentoria in tanta illud gregoriis fides non habeb
meret an humano ratio prsebet expunitionem. Sed experienta
verbis sanctorum patrum salutat sancti pauli ad hederes xii. dicens
Sine fide impossible est placere dei. Sancti Johannis vero. Qui
non credet iam indicatus est. H. bernardi dicens fides est
primum genua inter pravitos Et verit. Beatum fuit maria, perc
pliendo fides xiii. xaveti xiii. Considera eam fides antiquo
rum fideli Abraham, Israele, et Iacob et quidam gentilii dis
or rob raab meretricias et similis suiulter fidei in apostolorum nec
don inutabiliu martrum confessorum. atQUE virgini. Hanc
fides omnes antiqui et moderni placuerunt. Per fidei sanct
ites petrus lup aquas ambulane. Sanctus cypriam venere
diupinatum sine uocamento bibit montes alpes orante alex
andero per fides admirant huit. Et ideo fides adeo nercito be
necieta. Ipteara viriliter debes relitire dyabolui et firmatur
credere omnium mandata ecclesiae, qua launca ecclesia errare
non potest unus a spirtu laundo regatur...

Nota. Sicco infirnum sentit se temptari contra fides cogitae
primus que necessaria est fides qua sine ea nullis salvati po
test. Secundo cogitae a valris est que post omnium docte
domino Quiim possibilis huius credent. Et iterum. Neod
clar orantes pecertibus credito qua accipit. Et sic infirnum
faciliter de gra dyabolui relitire. Quare exan bonui est ut
symbolum fida crece aponuantur alta por dicitur plur
us repetatur ut per hoc infirnum ad fidei constantiam an
venerit et damones qui illud audire abhoreant abigantur.
Temptacq dyabolii de despacio

Secundo dyabolis temptat dominem innumi p despace

neu que est contra sper stop condicionam quam homo

deber habere in deum. Cum eis innumus dolorbus crucatur

corporis sic dyabolus dolorum dolor suadedit obtendo suo per

sua pretia non confessa ut eum in despace de indicet dicens.

Tu uler vide per tua que tanta sunt ut unus veniam acquiris

possis ta, ut dicere possis non cas in Maec est mea iniquitas

s ut veniam merear. Ecce quomodo de aceptra transtrellus

eam deum super omnia non dilecti dominus bis luxuria

inutilis et tamen bene hac opullus potest saluam us ferquaue

et mandata de qua dixit Sivs ad vitam ingredi terram

mandata. Sed super de anare luxuriae quod e vacuide in uide

accidioe uiriti attamen predicari audita et pietas vii pecalum

worte homo potest damniari. Juluper septem qua inleri-

cordia non-implest. que tamen dominus precque requiet:

uxtremo die ut uistuct tetatur, dicens bis qui a bouiris

sunt. He in ignem eternui Nam cume et non dedisti in ma-

ducatam et non dedisti nicchi potum ne? At deo nobus

dict: Judicin sine umercordia est illi qui ante umercordia

fuit super terram. D es eam et plure uocet die in legre

diugnantculine labores qui tamen nullatamen de sa-

lute tua presumere auent qua nullus est an odio vel amor

re dignus est etego nulla fapes salutis ubi reiugitur

Per ista et familia inducat dominem in despacio meru

super omnia mala est vitanda onum inumercordiam dei offendat que

sola nos saluat tale propheta. Mercordia dominii qua non

consumpti cellum. Et auctoruous dict: Nunc quo positus

in pecocato et de venia vera despaeve iri mercordiam funditus

perdit michi enim si deum offendit s despace
Qua tabe cali sufficit sola contricio iterum feste p.Sor contri
tu et humilitati deus no despares. Et ezchiel aut. Qua
tur ho
0"o0
ra pede ignemur. Salus cert, WodeBernardus aut. Man
est de putes quis subitas et Augustinus, Plus potenti
deus unseret et homo peccare. In cali eco que tabi consistet
p de minuso damaudor si elles queques adhuc despares debes
eq p despatione inest alium ageturum qu p cam philinus
deus multum facit offensitum et ala pess fortius aggravant
penna quod, etera vix inquit augmetatur. Eius cera pro
parvus crucifixus et no pro uolat ut punct testatur de
orum. No veni vate tutos sed popres. Rempli heas ipeto
qui negate, paulo solius plepte matho et Zacho pubarianus,
maia magdala peracte inulcre deperta raduttia. Juliatue
werta qui crucifex pendente, Maria egypctaca. Foller
no et ato inanimus sunt le tempatu, p despaconc cogit et
ga est peor et damaudoh gibus juis et quil quam deset
admittipeter queize eam para. Nam veni dure Augustinus,
plus peoract uadas despando qu iudet crucifexendo sepia.
Sed oigeret qu valis et necessaria et his, quia sedin exostium
et saultus arc anchoa vie tic fundamento yue uhters qui
ibit ad cela. Stede uiqua e relinququa ipet eida queui{123456789}
Temptavit diabolus de spexit
creio diabolus temptat hominum in noluit
que ostet ex magna irรณitate duorum inu tu pate-
ris suh dolosae gravissimae quae exvolleabatur omni
create et tibi partas tuas nec non tuis excellentibus
dem eto dolos tantos ui deberet causarun
am scripti et in num bens quos temptato facienda. Exan quid
num gravat nullius tuon compaccessit quod contra omnes
racionalier sier nemo dubitat. Hoc autem omnium
panaturn tane maxime poter bona retinquenda tiam
mortem mente desideravint. Annam quodem corpore exuit
uig pvnus diei spes pro omnibus habenstarum
vota hdsintari voluit. Mai et similibus ad impatientem
quod et contra certum qua tenetur deu diligere hui omnia
ultrum diabolus hominum decrep ut sic merctis tua patat.
Mota et mortuus maximeus dolor corporis acerbe dys
precipue quon non morte naturali que raro et sicut docet
expressa manebat led frequenter ex acerbei puta seque
vel apostemat vel absa inurritate gravo et assiduo atque
longa disloquatur que quoden inserata et puer
mur ad mortem inditos et insile morientes a deo sed
in impatientes et murmurantes ut plerique ex num
 dolore in impatientia amentes et aq; insidiae videbatur
uad sepe xistum et in multis. Exque vere constat et sa
les vix et vera debantur cartate telle heroum qui
at Virfus cum dolore egreditur vel mortem peti-
tur seu acceptum signum est qu sufficiencer dent non diligere
Et paulus est. Lcantas parent vis bengus est.
Bona uspiracio angre de pacienta

Dutres tertiam temptatione dyabol ducat angelus bona uspiratione dicens homo auertes ab ipac a sua tua y qua dyabolus tua morteis inf时装itionibus incul aluid y annue tuie detrimentum queris, ut y ipaciam et unirmur ammim potiun. Sicut y pacencia possedur, est Gregorius qui at Regni veloxnullus uirumuros accipit. Ti quit unabahhotutatis que non carpe merito vres levis est non sedat seu ante mortem seu quiis quando pueratorium cum tolleratur ut opertos videlicet pacien-ter et liberet cum gratiaetione, quia iuo solius gratiabide ire opus est in his que sunt ad consolatione sed exam que sunt ad affic- tuone.quia ut gregorinius art. Militerictitare dois tempore adhibet scientia ne cernam intrat blacon. Et aug. Die hie ver et som ut metinui uneh pasc. Nulle ergo tribulationes te puros bene quiu xpiu sole te relinquare odiuntuxia illud aug. Male que nos bie puieen ad deu nos ver opellit. Non igitur amine salus approbatis in carnis benefaciales sed potius eterna damquirreluxia illud aug. Signa manifesta damnationes et benedicta alscnii et a mundo diliq. Et utei mire est qy ombus inerunia dico-quadis oius lapides ut aurg ut Isolacq, sed magis miru est yq y ombus inerunia saluandus oius lapides ut aurg ut in julia Replel ergo et ut irpam tyl petle virulea et asume paciam leuisa scelseo qui oius inmci amine factet hipantii et respue xpiu pacientiini et oius sanctos val ad mortem.

Nota cum miraculis leuete te temptari y paciam quidert ping huoqia e unaquia, quiu xpiu inquirando et phirando a deo quati quiu dico dicas Sup que requieseat yus nius uis lyp quiert et biuusile corde scendo gisbert y pacas e solvate scientia, priu quia e ueria. Dic paulus pacas est vobis uriias. Et dics Noure oporuni pati xpiu et in harae in gloria tua. Est gregorinius. Nus semari concidea mis y paciam valet scendo quiu scutis yorco du ha pacia uta possedutisi oius vras. Est gregorinius Me- lors meriti et aduer at tollerate y bonus opibus includire. Iden Sue fecero martires esses possimuis lis pacientiam i animal verater scientius. Et salomon Meho ex paciens vero orted et qui dnatuir animal luius expugnatozse rbeum.
Temptacio dyabol de vano gloria

Opus dyabolus temptat hominem ustrum polumius complacenciau quae est hupha spiritualis

qua devotis et religiosis atque pietatis magis est sessu. Cum enim homine ad derivandum ad hede aut in despendo
tem sit ad impacencia non potest inducere tine aggreg-
ditur enim quia eius complacencia tales sedem iaculans
cogitationes. De hunc est ut idu fortis in se et con-
straunt pacem in tua infirmitate quia multa bona opatus
es maxime glorioi debes quia non es fiat et qui intu-
mita mala petratrix et tamen solo genui ad celestia reg-
na perpetuunt uti verum rei quia tibi uire non potest quia legite teste certata. Accep ergo consorti
tibi parati et sedem excellenciorem prae ceteris optinem
per ista et similis dyabolus sustentillimo laborat homi-
nem inducere ad spiritualum superbiau suic ad hui uius
complacenciau.

Pro quo etam quia ilia uicem multa est vitanda
primus quia ex homine efficitur similis dyabolus nam
per solam hupham de angelo factus est dyabolus.

Secundo quia per ipsum homine pactum committere blas-
phemiam per hoc quia homine quia debe habet esse primum
habere, Terto quia tanta potest esse sua complacencia
quar haue damnumarchum. Vnde gregorius reminiscens
do quia homin quiel sit dum se apud se erigit apud aut

tosum humilitatis cadit, Et agustinus homo soli
uitruscaerit et de iudicia sua presumplavit cadit.
Bona inspiracio angli contra vanam gloria.

Quarta quarum temptatione dyabolus dat angelus bonam inspirationem dicens: Ater cur tu superbus ascribendus nobiis constancia in fide spe et pacujcia gis tu sol deo ascribenda est tibi nichil bonum atque habens dno diceris. Sue me nichil potestas facerr E' alibi scriptus est: 

non tibi arroges no 

erit non te in silenter extollas nichil de te plumas nichil 

bon tibi tribus. Et dries ait quis exaltas humilis habitur. 

Et tertium Nunc efficiam hic irritius ille vno utratus 

in regn roelozum. Humilia ergo te et exaltabens diceret 

duo quis exaltat exaltabimus. Et ang? Sit humilias 

dius defendit ad te, ut te exaltes dein redet ut. Ater ergo 

mente tua a sibvia que liuerum quondam angelum pulcherum 

uni fert dyabolus desolastiini et de alta elozion procer 

ad inferni profunda que cernam sunt causa omnium perratos. 

Punde bernardus inquit omnium perratos et causa tovis per 

nous est sibvia, indem. Tollas hoc viu et sine labore omnia 

viaa referatur. 

Punde singulariter notandum quiby mox iniquus sentit 

et temptari per sibvia debet primo cogitare sibvia tertium 

tuo deque disquicium sicut ipsius occasione nobilissimam cre 

turarum luciferi cum omibus libi adhcerutibus de rebus 

relegatius metrui dumpanando. Et sic ex talis consideracio 

ne te humilias atq depnina tua recognito perrata qua ignotam an odio vel amore dignos sit. Punde debet 

percipere capere exempli s cauto antonio qui dyabolus dy 

ter antonio tui me viuiti qui cum volo te exaltes nul 

nion volo depnue tute ergis. Sed debet cogitare quibus 

unum faciam quippe ipsius occasione gloriosa vergo ma 

ria dein concept et lyx hoshos angelozium exaltata est.
Temptatio dyaboli de avaritia

Sunt temptatio dyaboli et avaritia maximi

Occularum et carnalem, insidiosus et est una

occupatio tempura atque exteriorum arca vexat et

autem carnalem in corpore ducilis atque ah in

vita sua dilectantur per quia dyabolus

hominem maxime versus ut sine dieceus

Deo let

tuam relinques omnia tempura quae sollicitudini

bus et laboribus maxime sunt congregata etia

vexation proles contaminus securitas certaminis et

omnia alia hunc mundi desiderabilia quorum

te societate adhibic interesse tibi magnum est solu

cum nisi quoqu magnum bon occasio. Her et tui

ha dyabolus haurit in extremis de avaritia precent

tet ut sic per amorem et cupiditate territorem

saeclutam amore et propio salutem. Onde singu

larel tertio utendum ex maxime carceri debet et

et mortem amn carnem corpore delectare et

aha tempus ad memoriam reduci etam ut in

gitum illud infirmi spiritualis suntas potestat

aungi requirat qua alia maxime percalosus est et

sua, ab hinc que Spis et salutem sunt, quibus maxime

inimicis viribus interioribus et exterioribus t

tendevdus est recocarium ad ista miseris tempus et

carnalia tum cum maxima sollicitudine in memora

et mente remouenda in quibus certe tunc occupa

c et est valde perecalosus.
Homo inspicient anguis contra avaria
contra quia temptaturque diabolus dat anguis bona inspicienti dicens. Hunc autem aures tuas a morte
misericordiamus diabolus quibus te uirtutate et uiritate conseniens et ammirari totaliter post ponit quoniam u nigredo
nec salus conserter potest. Sed magnum uirustem ni-
mea uixin etsi suo sine utique adherit. Multos rechiua
tur quibus ab posse non potest mens esse discipulus. Et
sit Sina uentu ad uirtute et odiu sibi et uirem et uer-
re et filios et fces et soaves abhinc non posset mens esse
discipulus. Ita uenit eo quod eique uertu aut adhuc
uere aut filios aut ager apter uos uel uirem aut
uere aut filios aut ager apter uos uel uirem aut
et viva eterna posse dicit, nonetam enim passitas in u
cross pereatens, uirtu dilectissimae et duces carissimos
pertuis salute spontaneo relinquentes. Concede etis et
us sancti tuto confirma reti ampli seruus etu et audierit il-
lud. Vide ludicri priscem posse dictum pati nobis ab
uulga uulga. Insigne ergo ista tuu ueri et omnia tibi
Hagouians logi qu’ieiun ronis habere potuerit fundatur omo
vices dei pio tuendo ut qui pessibile uniam sua et
virtute passiones sue suscipere dignaret. Sedunde diligentem
mater gloriosam virginem mariam pro sua mediatrice
Dende omnes angelos et papirc anglium pro sua ai
todia deputatar. Dende apostolos martyres confessores
et virgines specialius tuers, illos quos vel quas
prin s laus et veneracione habent et dilectit quos virga-
gines cum panorama crucifix et beate marie virginus
e presenteventur Hicm diee et tertium verisum. Dilectiss
domine vincula mea tibi sacrificabo hostiam laudis.
Nam ut veris secundum cassidoni tanta creditur esse
virtutis ut pes homini humillanter sit sine vera confessione
dicatur. Hic diee et tertium verisum sit.

Hierusalem antiqua, 7. Sibylla.