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THE DANCE OF DEATH.

\* \* *This Edition consists of*  
\* \* *500 ordinary copies Imperial 16mo, and*  
\* \* *100 numbered copies on Japanese Vellum, Demy 8vo.*



# The Dance of Death

by Hans Holbein, with an  
introductory note by  
Austin Dobson



London : George Bell & Sons, York Street,  
Covent Garden, & New York. Mdcccxcij.

CHISWICK PRESS:—C. WHITTINGHAM AND CO., TOOKS COURT,  
CHANCERY LANE.

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## THE DANCE OF DEATH.

German 62116 dehard 254



*ES Simulachres & Historiées Faces de la Mort avtant elegamment pourtraictes, que artificielle-* The Book.  
*ment imaginées.*" This may

be Englished as follows:—*The Images and Storied Aspects of Death, as elegantly delineated as [they are] ingeniously imagined.*

Such is the literal title of the earliest edition of the famous book now familiarly known as "*Holbein's Dance of Death.*" It is a small *quarto*, bearing on its title-page, below the French words above quoted, a nondescript emblem with the legend *Vsus me Genuit*, and on an open book, *Gnothe seauton*. Below this comes again, "*A Lyon, Soubz l'escu de Coloigne: M. D. xxxviii,*" while at the end of the volume is the imprint "*Excudebant Lvgdōni Melchior et Gaspar Trechsel fratres: 1538,*"—the Trechsels being printers of German origin, who had long been established at

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Lyons. There is a verbose "Epistre" or Preface in French to the "*moult reuerende Abbessse du religieux conuent S. Pierre de Lyon, Madame Iehanne de Touszele,*" otherwise the Abbess of Saint Pierre les Nonnains, a religious house containing many noble and wealthy ladies, and the words "*Salut dun vray Zele,*" which conclude the dedicatory heading, are supposed to reveal indirectly the author of the "Epistre" itself, namely, Jean de Vauzelles, Pastor of St. Romain and Prior of Monrothier, one of three famous literary brothers in the city on the Rhone, whose motto was "*D'un vray Zelle.*" After the Preface comes "*Diuerses Tables de Mort, non painctes, mais extraictes de l'escripture sainte, colorées par Docteurs Ecclésiastiques, & umbragées par Philosophes.*" Then follow the cuts, forty-one in number, each having its text from the Latin Bible above it, and below, its quatrain in French, this latter being understood to be from the pen of one Gilles Corozet. To the cuts succeed various make-weight Appendices of a didactic and hortatory character, the whole being wound up by a profitable discourse, *De la Necessite de la Mort qui ne laisse riens estre pardurable.* Various editions ensued to this first one of 1538, the next or second of 1542 (in which Corozet's verses were translated into Latin by Luther's brother-in-law, George Oemmel or Aemilius), being put forth by Jean and François Frellon, into whose hands the establishment of the Trechsels had fallen. There were subsequent issues in 1545, 1547, 1549, 1554, and 1562. To the issues of 1545 and 1562 a few supplementary designs were added, some of which have no special bearing upon the general theme,

although attempts, more or less ingenious, have been made to connect them with the text. After 1562 no addition was made to the plates.

From the date of the *editio princeps* it might be supposed that the designs were executed at or about 1538—the year of its publication. But The Artist. this is not the case; and there is good evidence that they were not only designed but actually cut on the wood some eleven years before the book itself was published. There are, in fact, several sets of impressions in the British Museum, the Berlin Museum, the Basle Museum, the Imperial Library at Paris, and the Grand Ducal Cabinet at Carlsruhe, all of which correspond with each other, and are believed to be engraver's proofs from the original blocks. These, which include every cut in the edition of 1538, except "The Astrologer," would prove little of themselves as to the date of execution. But, luckily, there exists in the Cabinet at Berlin a set of coarse enlarged drawings in Indian ink, on brownish paper, of twenty-three of the series. These are in circular form; and were apparently intended as sketches for glass painting. That they are copied from the woodcuts is demonstrable, first, because they are not reversed as they would have been if they were the originals; and, secondly, because one of them, No. 35 ("The Duchess"), repeats the conjoined "H. L." on the bed, which initials are held to be the monogram of the woodcutter, and not to be part of the original design. The Berlin drawings must therefore have been executed subsequently to the woodcuts; and as one of them, that representing the Emperor, is dated "1527," we get a date before which both the woodcuts,

and the designs for the woodcuts, must have been prepared. It is generally held that they were so prepared *circa* 1524 and 1525, the date of the Peasants' War, of the state of feeling excited by which they exhibit evident traces. In the Preface to this first edition, certain ambiguous expressions, to which we shall presently refer, led some of the earlier writers on the subject to doubt as to the designer of the series. But the later researches of Wornum and Woltmann, of M. Paul Mantz, and more recently, of Mr. W. J. Linton, leave no doubt that they were really drawn by the artist to whom they have always been traditionally assigned, to wit, Hans Holbein the younger. He was resident in Basle up to the autumn of 1526, before which time, according to the above argument, the drawings must have been produced; he had already designed an Alphabet of Death; and, moreover, on the walls of the cemetery of the Dominican monastery at Basle there was a famous wall-painting of the Dance of Death, which would be a perpetual stimulus to any resident artist. Finally, and this is perhaps the most important consideration of all, the designs are in Holbein's manner.

But besides revealing an inventor of the highest order, the *Dance of Death* also discloses an The Wood-cutter. interpreter in wood of signal, and even superlative, ability. The designs are cut—to use the word which implies the employment of the knife as opposed to that of the graver—in a manner which has never yet been excelled. In this matter there can be no better judge than Mr. W. J. Linton; and he says that nothing, either by knife or by graver, is of higher quality than these woodcuts. Yet the

woodcutter's very name was for a long time doubtful, and even now the particulars which we possess with regard to him, are scanty and inconclusive. That he was dead when the Trechsels published the book in 1538, must be inferred from the "Epistre" of Jean de Vauzelles, since that "Epistre" expressly refers to "*la mort de celluy, qui nous en a icy imaginé si elegantes figures*"; and without entering into elaborate enquiry as to the exact meaning of "*imaginer*" in sixteenth-century French, it is obvious that, although the deceased is elsewhere loosely called "*painctre*," this title cannot refer to Holbein, who was so far from being dead that he survived until 1543. The only indication of the woodcutter's name is supplied by the monogram, "HL" upon the bedstead in No. 36 ("The Duchess"); and these initials have been supposed to indicate one Hans Lutzelburger, or Hans of Luxemburg, "otherwise Franck," a form-cutter ("formschneider"), whose full name is to be found attached to the so-called "Little Dance of Death," an alphabet by Holbein, impressions of which are in the British Museum. His signature ("H.L.F. 1522") is also found appended to another alphabet; to a cut of a fight in a forest, dated also 1522; and to an engraved title-page in a German New Testament of the year following. This is all we know with certainty concerning his work, though the investigations of Dr. Édouard His have established the fact that a "formschneider" named Hans, who had business transactions with the Trechsels of Lyons, had died at Basle before June, 1526; and it is conjectured, though absolute proof is not forthcoming, that this must have been the "H.L.," or Hans of Luxemburg, who cut

Holbein's designs upon the wood. In any case, unless we must assume another woodcutter of equal merit, it is probable that the same man cut the signed Alphabet in the British Museum and the initialed *Dance of Death*. But why the cuts of the latter, which, as we have shown above, were printed *circa* 1526, were not published at Lyons until 1538; and why Holbein's name was withheld in the Preface to the book of that year, are still unexplained. The generally accepted supposition is that motives of timidity, arising from the satirical and fearlessly unsparing character of the designs, may be answerable both for delay in the publication and mystification in the "Preface." And if intentional mystification be admitted, the doors of enquiry, after three hundred and fifty years, are practically sealed to the critical picklock.

The *Dance of Death* has been frequently copied.

Other  
Reproduc-  
tions. Mr. W. J. Linton enumerates a Venice re-  
production of 1545; and a set (enlarged) by  
Jobst Dienecker of Augsburg in 1554.

Then there is the free copy, once popular with our great grandfathers, by Bewick's younger brother John, which Hodgson of Newcastle published in 1789 under the title of *Emblems of Mortality*. Wencelas Hollar etched thirty of the designs in 1651, and in 1788 forty-six of them were etched by David Deuchar. In 1832 they were reproduced upon stone with great care by Joseph Schlotthauer, Professor in the Academy of Fine Arts at Munich; and these were re-issued in this country in 1849 by John Russell Smith. They have also been rendered in photo-lithography for an edition issued by H. Noel



Humphreys in 1868 ; and for the Holbein Society in 1879. In 1886, Dr. F. Lippmann edited for Mr. Quaritch a set of reproductions of the engraver's proofs in the Berlin Museum ; and the *editio princeps* has been facsimiled by one of the modern processes for Hirth of Munich, as vol. x. of the Liebhaber-Bibliothek, 1884.

The copies given in the present issue are impressions from the blocks engraved in 1833 for Douce's *Holbein's Dance of Death*. They are the best imitations in wood, says Mr. Linton.

The  
present  
Issue.

It is of course true, as he also points out, that a copy with the graver can never quite faithfully follow an original which has been cut with the knife,—more especially, it may be added, when the cutter is a supreme craftsman like him of Luxemburg. But against etched, lithographed, phototyped and otherwise-processed copies, these of Messrs. Bonner and John Byfield have one incontestable advantage:—they are honest attempts to repeat by the same method,—that is, in wood,—the original and incomparable woodcuts of Hans Lutzelburger.







## THE DANCE OF DEATH.

(CHANT ROYAL, AFTER HOLBEIN.)<sup>1</sup>

*“Contra vim Mortis  
Non est medicamen in hortis.”*



H E is the despots' Despot. All must  
bide,  
Later or soon, the message of his  
might;  
Princes and potentates their heads  
must hide,  
Touched by the awful sigil of his right;  
Beside the Kaiser he at eve doth wait  
And pours a potion in his cup of state;  
The stately Queen his bidding must obey;  
No keen-eyed Cardinal shall him affray;  
And to the Dame that wantoneth he saith—  
“Let be, Sweet-heart, to junket and to play.”  
There is no king more terrible than Death.

<sup>1</sup> At the suggestion of the general editor of the present series, this Chant Royal of the King of Terrors is here reprinted from the eleventh edition of *Old-World Idylls*, 1892. It does not of course pretend to the rigorous exactitude of a commentary.

The lusty Lord, rejoicing in his pride,  
 He draweth down; before the armèd Knight  
 With jingling bridle-rein he still doth ride;  
 He crosseth the strong Captain in the fight;  
 The Burgher grave he beckons from debate;  
 He haies the Abbot by his shaven pate,  
 Nor for the Abbess' wailing will delay;  
 No bawling Mendicant shall say him nay;  
 E'en to the pyx the Priest he followeth,  
 Nor can the Leech his chilling finger stay . .  
 There is no king more terrible than Death.

All things must bow to him. And woe betide  
 The Wine-bibber,—the Roisterer by night;  
 Him the feast-master, many bouts defied,  
 Him 'twixt the pledging and the cup shall smite;  
 Woe to the Lender at usurious rate,  
 The hard Rich Man, the hireling Advocate;  
 Woe to the Judge that selleth right for pay;  
 Woe to the Thief that like a beast of prey  
 With creeping tread the traveller harr'yeth:—  
 These, in their sin, the sudden sword shall slay . .  
 There is no king more terrible than Death.

He hath no pity,—nor will be denied.  
 When the low hearth is garnishèd and bright,  
 Grimly he flingeth the dim portal wide,  
 And steals the Infant in the Mother's sight;  
 He hath no pity for the scorned of fate:—  
 He spares not Lazarus lying at the gate,  
 Nay, nor the Blind that stumbleth as he may;  
 Nay, the tired Ploughman,—at the sinking ray,—  
 In the last furrow,—feels an icy breath,

And knows a hand hath turned the team astray . .  
There is no king more terrible than Death.

He hath no pity. For the new-made Bride,  
Blithe with the promise of her life's delight,  
That wanders gladly by her Husband's side,  
He with the clatter of his drum doth fright ;  
He scares the Virgin at the convent grate ;  
The Maid half-won, the Lover passionate ;  
He hath no grace for weakness and decay :  
The tender Wife, the Widow bent and gray,  
The feeble Sire whose footstep faltereth,—  
All these he leadeth by the lonely way . .  
There is no king more terrible than Death.

ENVOY.

YOUTH, for whose ear and monishing of late,  
I sang of Prodigals and lost estate,  
Have thou thy joy of living and be gay ;  
But know not less that there must come a day,—  
Aye, and perchance e'en now it hasteneth,—  
When thine own heart shall speak to thee and say,—  
There is no king more terrible than Death.

A. D.

1877.







## LIST OF ILLUSTRATIONS.

N.B.—The German titles are modernized from those which appear above the engraver's proofs. The numerals are those of the cuts.



THE CREATION . . . . . I  
*Die Schöpfung aller Ding.*  
 Eve is taken from the side of Adam.

THE TEMPTATION . . . . . II  
*Adam Eva im Paradies.*  
 Eve, having received an apple from the serpent, prompts Adam to gather more.

THE EXPULSION . . . . . III  
*Austreibung Ade Eve.*  
 Adam and Eve, preceded by Death, playing on a beggar's lyre or hurdy-gurdy, are driven by the angel from Eden.

THE CONSEQUENCES OF THE FALL . . . . . IV  
*Adam baut die Erden.*  
 Adam, aided by Death, tills the earth. Eve, with a distaff, suckles Cain in the background.

A CEMETERY . . . . . V  
*Gebein aller Menschen.*  
 A crowd of skeletons, playing on horns, trumpets, and the like, summon mankind to the grave.

THE POPE . . . . . VI  
*Der Pöpst.*  
 The Pope (Leo X.) with Death at his side, crowns an Emperor, who kisses his foot. Another Death, in a cardinal's hat, is among the assistants.

- THE EMPEROR . . . . . VII  
*Der Kaiser.*  
 The Emperor (Maximilian I.) rates his minister for injustice to a suitor. But even in the act Death discrowns him.
- THE KING . . . . . VIII  
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 The King (Francis I.) sits at feast under a baldachin sprinkled with *fleurs-de-lis*. Death, as a cup-bearer, pours his last draught.
- THE CARDINAL . . . . . IX  
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 Death lifts off the Cardinal's hat as he is handing a letter of indulgence to a rich man. Luther's opponent, Cardinal Cajetan, is supposed to be represented.
- THE EMPRESS . . . . . X  
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 The Empress, walking with her women, is intercepted by a female Death, who conducts her to an open grave.
- THE QUEEN . . . . . XI  
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- THE BISHOP . . . . . XII  
*Der Bischof.*  
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*Der Herzog.*  
 The Duke turns pitilessly from a beggar-woman and her child. Meanwhile Death, fantastically crowned, lays hands on him.
- THE ABBOT . . . . . XIV  
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- THE MERCHANT . . . . . XXIX  
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- THE KNIGHT . . . . . XXXI  
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- THE COUNT . . . . . XXXII  
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- THE OLD MAN . . . . . XXXIII  
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- THE COUNTESS . . . . . XXXIV  
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[Two others, not found in the earlier editions, "The Young Wife," and "The Young Husband," are not included in the Douce reprint for which the foregoing blocks were engraved.]

# Les simulachres &

HISTORIQUES FACES

DE LA MORT, AVTANT ELE

gammēt pourtraictes, que artifi-  
ciellement imaginées.



A LYON,

Soubz l'escu de COLOIGNE.

---

M. D. XXXVIII.

Formauit DOMINVS DEVS homi-  
nem de limo terræ, ad imaginē  
suam creauit illum, masculum &  
fœminam creauit eos.

GENESIS I. & II.

DIEV, Ciel, Mer, Terre, procrea  
De rien demonstrent sa puissance  
Et puis de la terre crea  
L'homme, & la femme a sa sem-  
blance.

I.



THE CREATION.

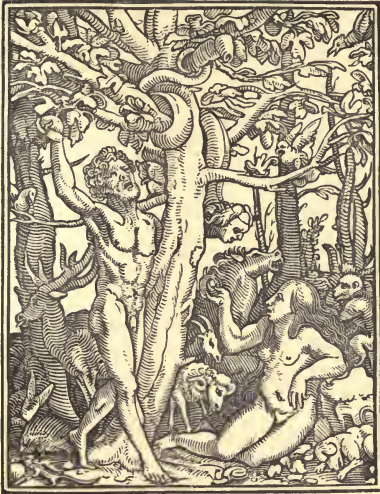
Quia audisti vocem vxoris tuæ, &  
comedisti de ligno ex quo precepe-  
ram tibi ne comederes &c.

GENESIS III.

ADAM fut par EVE deceu  
Et contre DIEV mangea la pomme,  
Dont tous deux ont la Mort receu,  
Et depuis fut mortel tout homme.



II.



THE TEMPTATION.

Emisit eum DOMINVS DEVS de  
Paradiso voluptatis, vt operaretur  
terram de qua sumptus est.

GENESIS III.

DIEV chassa l'homme de plaisir  
Pour uiure au labour de ses mains :  
Alors la Mort le uint saisir,  
Et consequemment tous humains.

III.



THE EXPULSION.

Maledicta terra in opere tuo, in  
laboribus comedes cunctis diebus  
vitæ tuæ, donec reuertaris &c.

GENESIS III.

Mauldicte en ton labeur la terre.  
En labeur ta uie uferas,  
Iufques que la Mort te foubterre.  
Toy pouldre en pouldre tourneras.

IV.



THE CONSEQUENCES OF THE FALL.

Væ væ væ habitantibus in terra.

APOCALYPSIS VIII.

Cuncta in quibus spiraculum vitæ  
est, mortua sunt.

GENESIS VII.

Malheureux qui uidez au monde  
Toufiours remplis d'aduerfitez,  
Pour quelque bien qui uous abonde,  
Serez tous de Mort uifitez.

V.



A CEMETERY.

Moriatur facerdos magnus.

Iosve xx.

Et episcopatum eius accipiat alter.

PSALMISTA CVIII.

Qui te cuydes immortel estre  
Par Mort feras tost depefché,  
Et combien que tu foys grand  
prebftre,  
Vng aultre aura ton Euefché.



VI.



THE POPE.

Dispone domui tuæ, morieris enim  
tu, & non viues.

ISAÏÆ XXXVIII.

Ibi morieris, & ibi erit currus gloriæ  
tuæ.

ISAÏÆ XXII.

De ta maison disposeras  
Comme de ton bien transitoire,  
Car là ou mort reposeras,  
Seront les chariotz de ta gloire.

VII.



THE EMPEROR.

Sicut & rex hodie est, & cras morietur, nemo enim ex regibus aliud habuit.

ECCLESIASTICI X.

Ainsi qu'aujourd'hui il est Roy,  
Demain fera en tombe close.  
Car Roy aucun de son arroy  
N'a sceu emporter aultre chose.

VIII.



THE KING.

Væ qui iustificatis impium pro mu-  
neribus, & iustitiam iusti aufertis  
ab eo.

ESAIE V.

Mal pour uous qui iustifiez  
L'inhumain, & plain de malice,  
Et par dons le sanctifiez,  
Ostant au iuste sa iustice.

IX.



THE CARDINAL.

Gradients in superbia potest Deus  
humiliare.

DANIE. IIII.

Qui marchez en pompe superbe  
La Mort vng iour uous pliera.  
Cōme soubz uoz piedz ployez l'herbe,  
Ainsi uous humiliera.



X.



THE EMPRESS.

Mulieres opulentæ furgite, & audite  
vocem meam. Post dies, & annum,  
& vos conturbemini.

ISAIÆ XXXII.

Leuez uous dames opulentes.  
Ouyez la uoix des trespassez.  
Après maintz ans & iours passez,  
Serez troublées & doulentes.



THE QUEEN.

Percutiam pastorem, & dispergentur  
oues.

XXVI. MAR. XIII.

Le pasteur auffi frapperay,  
Mitres & crosses renuerfées.  
Et lors quand ie l'attrapperay,  
Seront ses brebis dispersées.

XII.



THE BISHOP.

Princeps induetur mœrore. Et  
quiescere faciam superbiã potentium.

EZECHIE. VII.

Vien, prince, avec moy, & delaisse  
Honneurs mondains tost finissantz.  
Seule suis qui, certes, abaisse  
L'orgueil & pompe des puissantz.

XIII.



THE DUKE.

Ipſe morietur. Quia nō habuit diſciplinam, & in multitudine ſtultitiæ ſuæ dccipietur.

PROVER. V.

Il mourra. Car il n'a receu  
En ſoy aulcune diſcipline,  
Et au nombre fera deceu  
De folie qui le domine.



XIV.



THE ABBOT.

Laudai magis mortuos quàm  
viuentes.

ECCLE. IIII.

J'ay toujours les mortz plus loué  
Que les uifz, esquelz mal abonde,  
Toucesfoys la Mort ma noué  
Au ranc de ceulx qui font au monde.



THE ABBESS.

Quis est homo qui viuet, & non  
videbit mortem, eruet animā suam  
de manu inferi ?

PSAL. LXXXVIII.

Qui est celluy, tant soit grand homme,  
Qui puisse uiure sans mourir ?  
Et de la Mort, qui tout assomme,  
Puisse son Ame recourir ?

XVI.



THE NOBLEMAN.

Ecce appropinquat hora.

MAT. XXVI.

Tu uas au choeur dire tes heures  
Paiant Dieu pour toy, & ton proche.  
Mais il fault ores que tu meures.  
Voy tu pas l'heure qui approche ?

XVII.



THE CANON.

Disperdam iudicem de medio eius.

AMOS II.

Du mylieu d'eulx uous osteray  
Iuges corrupus par presentz.  
Point ne ferez de Mort exemptz.  
Car ailleurs uous transporteray.



XVIII.



THE JUDGE.

Callidus vidit malum, & abscondit se  
innocens, pertransijt, & afflictus est  
damno.

PROVER. XXII.

L'homme cault a ueu la malice  
Pour l'innocent faire obliger,  
Et puis par uoye de iustice  
Est uenu le pauure affliger.

XIX.



THE ADVOCATE.

Qui obturat aurem suam ad clamorem pauperis, & ipse clamabit, & non exaudietur.

PROVER. XXI.

Les riches conseillez toujours,  
Et aux pauvres clouez l'oreille.  
Vous crierez aux derniers iours,  
Mais Dieu vous fera la pareille.



THE COUNSELLOR.

Væ qui dicitis malum bonum, &  
bonum malū, ponentes tenebras lu-  
cem, & lucem tenebras, ponentes  
amarum dulce, & dulce in amarum.

ISAIÆ XV.

Mal pour uous qui ainfi osez  
Le mal pour le bien nous blasmer,  
Et le bien pour mal exposez,  
Mettant avec le doux l'amer.



THE PREACHER.

Sum quidem & ego mortalis homo.

SAP. VII.

Le porte le sainct sacrement  
Cuidant le mourant secourir,  
Qui mortel fuis pareillement.  
Et comme luy me fault mourir.





THE PRIEST.

Sedentes in tenebris, & in vmbra  
mortis, vinctos in mendicite.

PSAL. CVI.

Toy qui n'as fousy, ny remord  
Sinon de ta mendicité,  
Tu fierras a l'umbre de Mort  
Pour t'oufter de neçessité.

XXIII.



THE MENDICANT FRIAR.

Est via quæ videtur homini iusta:  
nouissima autem eius deducunt ho-  
minem ad mortem.

PROVER. IIII.

Telle uoye aux humains est bonne,  
Et a l'homme tresiuste semble.  
Mais la fin d'elle a l'homme donne,  
La Mort, qui tous pecheurs assemble.

XXIV.



THE NUN.

Melior est mors quàm vita.

ECCLE. XXX.

En peine ay uescu longuement  
Tant que nay plus de uiure enuie,  
Mais bien ie croy certainement,  
Meilleure la Mort que la uie.

XXV.



THE OLD WOMAN.

Medice, cura teipsum.

LVCÆ IIII.

Tu congnoys bien la maladie  
Pour le patient secourir,  
Et si ne scais teste estourdie,  
Le mal dont tu deburas mourir.





THE PHYSICIAN.

Indica mihi si nosti omnia. Sciebas  
quòd nasciturus esses, & numerum  
dierum tuorum noueras ?

IOB xxviii.

Tu dis par Amphibologie  
Ce qu'aux aultres doit aduenir.  
Dy moy donc par Astrologie  
Quand tu deburas a moy uenir ?

XXVII.



THE ASTROLOGER.

Stulte hac nocte repetunt animam  
tuam, & quæ parasti cuius erunt ?

LVCÆ XII.

Ceste nuit la Mort te prendra,  
Et demain seras enchassé.  
Mais dy moy, fol, a qui uendra  
Le bien que tu as amassé ?

XXVIII.



THE RICH MAN.

Qui congregat thesauros mendacij  
vanus & excors est, & impingetur ad  
laqueos mortis.

PROVER. XXI.

Vain est cil qui amassera  
Grandz biens, & tresors pour mentir,  
La Mort l'en fera repentir.  
Car en ses lacz surpris fera.



THE MERCHANT.

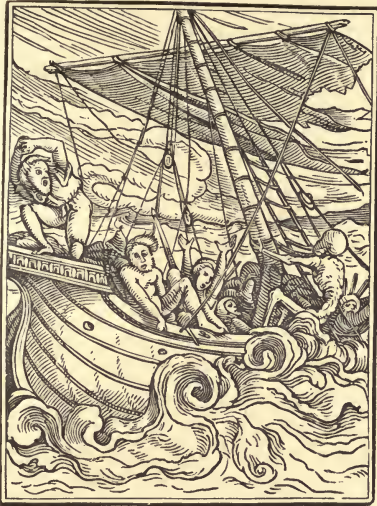
Qui volunt diuites fieri incidunt in  
laqueum diaboli, & desideria multa,  
& nociua, quæ mergunt homines in  
interitum.

I. AD TIMO. VI.

Pour acquérir des biens mondains  
Vous entrez en tentation,  
Qui uous met es perilz soudains,  
Et uous mène a perdition.



XXX.



THE SHIPMAN.

Subito morientur, & in media nocte  
turbabuntur populi, & auferent vio-  
lentum absq; manu.

IOB XXXIIII.

Peuples soudain s'esleueront  
A lencontre de l'inhumain,  
Et le uiolent osteront  
D'avec eulx sans force de main.

XXXI.



THE KNIGHT.

Quoniam cùm interiet non fumet  
fecum omnia, neq<sub>3</sub> cum eo descēdet  
gloria eius.

PSAL. XLVIII.

Auec foy rien n'emportera,  
Mais qu'une foys la Mort le tombe,  
Rien de sa gloire n'ostera,  
Pour mettre auec foy en sa tombe.

XXXII.



THE COUNT.

Spiritus meus attenuabitur, dies mei  
breuiabuntur, & solum mihi supereſt  
ſepulchrum.

IOB XVII.

Mes eſperitz ſont attendriz,  
Et ma uie ſ'en ua tout beau.  
Las mes longziours ſont amoindriz,  
Plus ne me reſte qu'un tombeau.

XXXIII.



THE OLD MAN.

Ducunt in bonis dies suos, & in  
puncto ad inferna descendunt.

IOB XXI.

En biens mōdains leurs iours def-  
pendēt  
En uoluptez, & en tristesse,  
Puis soudain aux Enfers descendent,  
Ou leur ioye passe en tristesse.





THE COUNTESS.

Me & te fola mors fepa rabit.

RUTH. I.

Amour qui unyz nous faiçt uiure,  
En foy noz cueurs preparera,  
Qui long temps ne nous pourra fuyure,  
Car la Mort nous feparera.

XXXV.



THE NOBLE LADY.

De lectulo super quem ascendisti  
non descendes, sed morte morieris.

III. REG. I.

Du liēt sus lequel as monté  
Ne descendras a ton plaisir.  
Car Mort t'aura tantost dompté,  
Et en brief te uiendra faisir.

XXXVI.



THE DUCHESS.

Venite ad me qui onerati estis.

MATTH. XI.

Venez, & apres moy marchez  
Vous qui estes par trop charge.  
Cest assez fuiuy les marchez :  
Vous ferez par moy decharge.

XXXVII.



THE PEDLAR.

In fudore vultus tui vesceris pane  
tuo.

GENE. I.

A la sueur de ton uifaige  
Tu gaigneras ta pauvre uie.  
Après long trauail, & uifaige,  
Voicy la Mort qui te conuie.



XXXVIII.



THE PLOUGHMAN.

Homo natus de muliere, breui viuens  
tempore repletur multis miserijs, qui  
quasi flos egreditur, & conteritur,  
& fugit velut vmbra.

IOB XIII.

Tout homme de la femme yffant  
Remply de misere, & d'encombre,  
Ainsi que fleur tost finissant.  
Sort & puis fuyt comme faiçt l'umbre.

XXXIX.



THE YOUNG CHILD.

Omnes stabimus ante tribunal do-  
mini.

ROMA. XIII.

Vigilate, & orate, quia nescitis qua  
hora venturus sit dominus.

MATT. XXIII.

Deuante le trosne du grand iuge  
Chascun de foy compte rendra  
Pourtant ueillez, qu'il ne uous iuge.  
Car ne scauez quand il uiendra.

XL.



THE LAST JUDGMENT.

Memorare nouissima, & in æternum  
non peccabis.

ECCLE. VII.

Si tu ueulx uiure fans peché  
Voy ceste imaige a tous propos,  
Et point ne feras empesché,  
Quand tu t'en iras a repos.

XLI.



THE ESCUTCHEON OF DEATH.





[ADDED IN LATER EDITIONS.]

Cum fortis armatus custodit atriū  
suū, &c. Si autem fortior eo  
superueniens vicerit eum, uniuersa  
eius arma aufert, in quibus confi-  
debat.

Le fort armé en jeune corps  
Pense auoir feure garnison ;  
Mais Mort plus forte, le met hors  
De sa corporelle maison.

XLII.



THE SOLDIER.

Quid prodest homini, si vniuersum  
Mundum lucretur, animæ autem  
suæ detrimentum patiatur ?

MATT. XVI.

Que vault à l'homme tout le Monde  
Gagner d'hazard, & chance experte,  
S'il recoit de sa uie immonde  
Par mort, irreparable perte ?

XLIII.



THE GAMES'ER.

Ne inebriemini vino, in quo est  
luxuria.

EPHES. v.

De vin (auquel est tout exces)  
Ne vous enyurez pour dormir  
Sommeil de Mort qui au deces  
Vous face l'ame, & sang vomir.

XLIV.



THE DRUNKARD.

Quasi agnus lasciuens, & ignorans,  
nescit quòd ad vincula stultus  
trahatur.

PROVERB VII.

Le Fol vit en ioye, & deduièt  
San scavoir qu'il f'en va mourant,  
Tant qu'à sa fin il est conduièt  
Ainsi que l'agneau ignorant.



XLV.



THE FOOL.

Domine, vin patior.

ISAÏÆ XXXVIII.

La foible femme brigandée  
Crie, O seigneur on me fait force.  
Lors de Dieu la mort est mandée,  
Qui les estrangle à dure estorce.

XLVI.



THE ROBBER.

Cæcus cæcum ducit : & ambo in  
foueam cadunt.

MATTH. XV.

L'aveugle un autre aveugle guide,  
L'un par l'autre en la fosse tombe :  
Car quand plus oultre aller il cuide,  
La MORT l'homme ieûte en la tombe.

XLVII.



THE BLIND MAN.

Corruit in curru fuo.

I CHRON. XXII.

Au passage de MORT peruerse  
Raifon, chartier tout esperdu,  
Du corps le char, & cheuaux verse,  
Le vin (sang de vie) expandu.

XLVIII.



THE WAGGONER.

Miser ego homo ! Quis me liberabit  
de corpore mortis huius ?

ROM. VII.

Qui hors la chair veult en Christ  
viure  
Ne craint mort, mais dit un mortel,  
Helas, qui me rendra deliure  
Pouure homme de ce corps mortel ?



XLIX.



THE BEGGAR.





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