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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.

Printed for the Holbein Society by
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M.DCCCLXXXI.
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 philosophus

Tercio ethicorum, etc.

*End. [fol. 24 recto :]* sepe miserabiliter plicantur.

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 V, which is the only signature occurring in the book. On fol. 14, 16, 18, 24 (text), the letter u is always written û. 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 Māgri 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 höchgelertē Doctor zù 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 "Opusulum 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, 'sæpe 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; cujus 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—"sæpe per unam talem inanem gloriæ 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 gloriæ 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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Hari.), 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 "Inférnus 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 ipsum" (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

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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 ífide (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 peña (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 spiratio angli contra despatione," 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 ὅ τι ποιησατώ (quantam) πενήποτε" (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 "ὅ ὅπισθεν δεικτῆς." 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 "Temptatio 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 pacienza." 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 pacienza 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
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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 gloriâ."
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 angti contra avariciä." 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
auarus." 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 exhortd 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 ipsis orando: præsertim cum ipsi morientes nondum mori velin, et animae 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 lytill 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
moche well serve a felawe and trewe frende devoute and conven-
able 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 "translatedoute offrenshein 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 schortely 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 specyally 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 auauntage 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 corum 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 un duquel ie ignore le nom, mais ay trouue son liure intitule, "Ars Moriendy," commencant: Quamuis secundu philozophum tercio ethicorum etc. Omnium terribilium etcetera.” 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.

LONDON, July, 1881.
Ars moriendi

Namque secundum philosophum Tertio ethicozum
Omnia terribilissima morti tamen anime nullatenus est comparanda.

Tecte augustoque qui sunt manus et damnum in amusio-
ne vivus amnis o'elle corpus tete etiam Bernardo qui
dictat Lotharius mundus ad vivus animam precum cliuant
non potest. Mors ergo amnis tante est horribilior atq
detestabilior sed amnis corpus est nobilior atq praeclarior.

Lum ergo amnis tante probabatis existat et hyabulus
pro morte plus eterna honnus in extrema inrmutate
maximes temptationibus uerstet. Vdeo quae necessari-
um est ut homo anime sue providat ne morte illa pos-
tur. Ad quod maxime expedietus est ut quilibet artem
bene moriendi de qua est pis intreco frequenter prs car-
bus habeat atq extremum ininmutate mentis sua revolat
qua us us Gregorius. Valde se sollicitavit nbono opre
qui leup cognatat deextremo sine Nani futuri melum
preconideretur. Saulus tolleraci potest: Juxta iulid.

Sutura ipse excitauer levus tolleratur. Sed rarissime
abquos se ad mortem dispout temptume coq quilibet
dvicus se victurs eximiet usj p. credens se tam eto mo-
rturis. Quod inteat hyabob fieri certa est. Nami pures y

talem ianem sper lepos uersexerint unipolih mortures
et ergo nullatenus ultro debei ubi anima corpus saunti-
tis consecuente Nam tamen cancellarii particularis lep

talem saltum consolaveret et si tam sauntitatis consideam
serum morti et homo dampanatione. Ante omnia ergo inmor-
tur morturum ad ea que necessario ad salutem requiritur.
Plumo ut credat sicur bonus epiansus credere debet letus
quosq in tido exi et ecclesi moictur vnitate et obedientia.
Secundo ut recognolet se deum grauerter offus in et inde dolo ter tro ut ponat se veraciter emendare si sup. plexus et nullus amplius peccare Quarto ut indulgeret suis offusoribus uter quem et remittir petat ab his quo sem offusor Quarto ut ablata relinquet Sexto ut cognoscat pro se mos tum esse quum et sit alter saluari non potest utn y mertui passiones qui de quo agat deo gratus injusti valeri. Ad quod si homo modo respondens leguerit et sit de numero saluando. Deinde studiis indirectis ad debitis pluvia sacramentorum ecclesiae Primus ut veram contraeum integram faciat confessionem, alia enim esse sacramento desinere renuendo Nulquis vero de minus ab alio interrogaet uniformatus ut sit sejus interroget considerando habet dispositus ut prefatur. Non autem sic dispositus est ut toti passione qui contumacit, cuncta est et rettumagingo. Nam per hae omnes temptaciones diaboli et in se maxime cupantur. Unde notan dum est mortuus gratiosae habet temptaciones quam quam prorsus habuerunt. Et sunt quae ut polita patebit. Contra quas angelus suggerit quae quae bonas inspirationes. Sed ut omnis alia materia sit frustrans et nullius ab ipsius speculatione eccidatur sed inde mox salubiter ducat talis lutris tante in deturinitibus pustagibus leavor et iterato sinal deturinitibus cumdoam quadris obseruantur. Quae duo se mutuo correspondentes habent se tamquam speculum in quo percutia et futura tamquam presencia speculantur. Non ergo bene mox velit utra cum sequentibus diligentius consideret.
Tentacio dyabol de fide

Ex quo fides est fons salutis fundamentum et linea quoddam omnino potest esse satis saltem Augustino qui sit fides est bona omnia fundamentum et humanae salutis incum. Et bernardo dicunt fides est humana salutis fundamentum, secundum ad filosorum dei naturam potest ptmere sine hac omnino labor hominum est vacuus. Ideo dyabolus totius humanae gentis unicus totius viribus hominum in extrema universitate ab illa tota erit aspertere ultimam vel saltam ad deumendum ea quae inducere laborat, dicere tu multis in magno esse errore. Non est sicut eritis vel sicut predicatur Infernum fractus est, quia proinde homo agit ab aliquo vel seum occidat tum inducere pieta sit quod aliquo ferentis vel profana adorat et reges paganos et plures pagani faciunt hominem in extremo idem est quia nullus retorsit. Dicere habet veritas et hic fides tua uel id est. Hie et simulbus dyabolus maxime laborat ut hominem in extremis agentem a fide avertat quae bene labat. Si fundamentum ruat, omnia superedificata necessario ruent!

Secundum tamen dyabolus in milia temptatione hominum cogere potest nec eum aliquo modo prevalere ut ibi contendat, si diu ulium rationum habuerit nihil sponte voluerit, ecce quod est. Quid apertus sicut etsi qui non pa-tiatur vos temptari, licet quod potestis sed faciam temptatione praeuentiam ut politis fuisse.
Bona inspiratio angeli de fide

Contra primum temptationem diaboli dat angelus bona

inspirationem dicendo: Homo ne credas pestiferis suggest

ionibus diaboli cum ipse sit incitasse. Nam mentiendo prosp
parentes deceptit ne aliquo modo ut idei dubitent intellectu comprehendere non valeas quia si comprehendere posse

nullatenus est hic meritoria inest illud Gregorii fides non hab

meret in humano ratio prebet expetiturum. Sed memento

verba sanctorum patrum salutis sancti pauli ad hebes atque dicendo

Sine fide impossible est placere dei. Johannes tertio. Qui

non credit iam indicatus est. Bernardi dicente. Fides est

primum gentem inter virum. Et verum Beatæ sunt maria perc

piendo fideum. Primo et cartellum. Considera earum fideum antiquo

rum. Abraham, Isaac et Jacob et quædam gentilium cele

cr 1ob raab meretrices et similis simuliter fidei in apostolorum nec

non mutabilius maritum confessionum atq; virginis. Haec fideum omnes antiquus et moderni placuerunt. Per fideum sanct

tus Petrus fuit aquas ambulant. Sanctus Iohannes venenum

liberavit sine vocamento bibit montes alpis orante alex

andro per fideum adniat huius. Et deo fides adeo merito be

nedvta. Provoa viriliter debes residere dyabol bonus et spiritum credere omnium mandata ecclesiae. Qua sancta ecclesie errare

non potest enim a spiritu sancto regulatur.

Nota primo infirnum sentit se temptari contra fideum cogit
t primo qua necessaria est fides quia sine ea nullus salvari pot

test. Secundo cogit et utilis est quia potest omnium dicente

dominum difficulta possibilium sunt credent. A tertium Quod

cujus orantibus peregrinis credite quia accumpti est et infirnus

facilitatem gratia diabolo relisit. Quare eam bono est ut

symbolum fidei necra agonizantur alta voces dictatur et

et repetatur ut per hoc infirnus ad fidei constantiam am

uentur et donantes quia illud audire adhocrent abigantur.
Temptabo dyaboli de despacon.
Secundo dyaboli temptab hominem usum usum.
Et deus usterin usum usum cruciatur.
Corporis dyaboli doleos doleos supeditabit.
Ab iuncta sui praesertim non confessa ut cum usum despacon inducit illeus.
Tuis uider vide pra tua que tua sunt ut unum veniam acquiras.
Possis ut ut dicere possis cum eas un.
Maxo et lice inguietas et veniam uicerar.
Lecquomodo de praecepta transgressus est.
Nam dyus super omnia non dieristi homini bus unia
utulit et tamen bene nos uos nullum potest salvare nisi terrane
et mandata de quia dixit dyus ad vitam ingredi ferum
mandata sed superbe auree luxuriose gulose vacunde unde accido
virili attestum predicari audire super in peculum
morta Homo potest damnuar.
Sulper septem opa uersi
claudic de non-impleste.
Que tamen dominius precum uiguret
uextrems die ut uplsetur testatur.
Dyus uis quis qui sunt.
He in iguam eternum.
Nam dixit et non dedisti in mai
animadquit et non dedisti michi potum ne.
Et dyo jaculus
dicit.
Judiau sine misericordia gres illi qui sine misericordia
fuit super terram.
Dix est omnes plure uoce et die in leges
et vigilantissime laborantes ut tamen nullatem de la
lute tua praeunire anteb que nullus set au odio vel ano
re dignus est et ergo nulla speriu laudis tam relinquatur.
Pexita et simula inducit hominem in despaconem que super
omnia mala est ita et usum usum usum uolorum de offendat
que sola nos saluat tale propheta.
Miserore domini qua non
consumpta uius.
Et dyo augustinus dicit.
Muli quis polius
in pecato di de verna vera despauett misericordiam semitias
perdet michi enim sic deum offendit.
Et despacon
Bona ipsa tui angoli contra despares

Otra sedem tepeatoney sybol ego ang lest angler bona ipsa tui angoli contra despares
diuus et homo quare despes hic et uto latronum turta et
diuitia perdes quot sunt meras gutte et arane etc a sol

tous vevide par lauillest. Tandum de elden uisp pruas pe

vetoacq egalles vea convelius fulles. Uevert amando ad con

fitendum et facultate haberes uichlomnuus despares uo
des. Qua itab cufllet sola conruico terc .neta y. For conru

fi et humilist deus no despares. St ezechiel et Qua

TQ no

ra poer igneur. Saluv ert Dufe Bernurds ert maaor

elt del petas Q quis uiputas. St augurinus. Plus pote

deus miseret et homo peccare. In cufl est qua tibi constarct

et de manuero dampunadoz etles ues qui adhuc despares des

cs et despature uichl alua ad tertunru. Gy enu philmor

deus multumagae offendetur et alia per fortis aggravant

pena quoq eterna vis intiti augmentat. Exis esta pro

patruins crucifixus et no pro vultus ut ipenoret testatur de

ces. No vev etus vevides. Exemplu heas ipetro

xwiu negate. Paulo cadiz ysep et matheo et zacheo publicanus

maia magdalena penattt rulibere despetai indottii Julatins

meta xwiu teuipendente maria expaaca etc.

No p ceto intumus cuit. Le tempotar despares cogtter po

qua est ponz et dampunabos qimius pas et guiquam debe

aduimt. pter queo et d evan. Paen vev dite augurinus.

Plus peructor inus despando et uide crucifigendo xwiu

Sado cohort et ufuls et ucellias et spes, quia codin celo strat

ek sauvis int autox Vue uere fundamentum duex uiteres qup

notum ad cela. Et ideu uiqua et reluqueda pter etia queiue pas
Temptation dyabol of spacia

Cerno dyabolus temptat houmi miserrimi p pastam que oportur ex magna virtutate deorsur tu pates tus quod dolores gravisserii qui est tollerabili quin acratures et tibi maximo utibus nec essis tus exegentibus demeritis dolor tantus ut debeis causari nam scriptum est in peius beunmoz temptando factum est. Excesti quod multi gravis nullus tibi compatitur qod contra unum vacemem fieri nemo dubitat hic autem unum ose compauntur tam maxime post bona reluquenda tam mortem mente desiderante anno quinam corpore exta ex p puius diem spacia pro omni substantia reed cata corporis tutum hospitari volunt nos et similibus adnaraecum quod est contra caritate qua teenum deu diligere lus omnium utrum dyabolus homine dutere ut sic merita suspiciat notis quod mortem maximos dolores corporis acordis lus specul quod non morte naturali que raro est ruit doct expeca auiteda sed frequenter ex accibus patas feber vel apodemest vel abs iniurntet Gram et asluima atrx longa dissolve quod quidem iniurntes pleurix et perine ad mortem indispositos et multis mortuas adeo sed uit impacienst atq multum uantes ut pleurix et numo dolores in impacienst amictc esx usenmnad videntur cuius levum uisum est in uultus. Ex quo vere constare et ta les uelz ueru debiuno caritate deus herumnuno qu aut. Sillons om dolores egriuidem vel mortem pati tur seu accepto signum est sp sufficienter deum non diligit. Ex paulus est Cantas pacem in beuna est.
Bonae uspiracae angeli de patientia

Non tateriam temptatione dyabo, hic angelus bona inspi-ratione dicere. Homo auere ad parvis amn ruin p qua dyaboliuis mis mortiferes inlustrationibus qichi aliud qu amne tue detractiun quercis, u y puriam et murinur amni provid. Lint y pacencia possecur telle Gregorius qui aut Regii celoriu nullus murmurans accept. Te ignis infirmitatis que recte meritoru tioi leuis est non tecrum cui y ame mox qui quia quodam purgatoriis uo tolleratur ut opus et videlicet parentem et liberatur cuiu gratitudine, quia uo lorum gratitudine opus est in his que sunt ad consolataque sed etam que sunt ad afflict-ion, quia ut gregorius uet. Mercedemur dei tempore adhibet leuenterque ue eserum infirmatuam. Et augs. Dite see et se um doctr incipit. Nulla ergo tribulationes te pltibent quia ipsum volle te relinquere uondiunt uexa illud Aug. Mala que nos hic pium ad dix nos ire opellit. Non ignob amne salus approbatur ucaruis benedicto us potius utrua damnuacio uexa illud Aug. Signum manifeste etiamuos inuenit benedictionest alemqui et a nudo dixit. Et utra miri est op onibus tertiuu dap-unos oinus lapides in longa uolat. Quid magis miri est op onibus tertiuu saliendos oinus lapides in longa in praeli. Repelle ergo a te uaciam yp peste viruleva et amnus patiam leuiu specis qui oinus limui amnus facituer supantur et resipex epsilonu parentiuin et oinus sanctu uexa ad moxru.

Nota cum inmbru us sunt le temptatioe ipsum quiuebert pino o amcni a uexa, quia ipsum iuqserando et parvando a deo sunt quia dix dixit Sup que requierent lupius nullius nuiy lup quiuit et limuiile cede Siendo quae paria e tollate seruanda, prumo quia e uexa. Bude paulius paria e nobis uexia. Et dix Mone oporuit pati uexi et uo inare in gloriam uexi. Gregorius.

Nunc servari concordia nisi p pariau vaelt Scendo quae euelio Unedius uoparria ua possidebitis asias yras Gregorius Melchior meriti est adertius tollerare o bonus opibus insidare.

Iam Sue ferro martires est possimus uactenam et amno veranter seruamus. Et Salomon Melchior est paciens pro soeti et qui uenatur amno luo expugnato oreu.
Temptatio dyabolis de vana gloria

Varto dyabolus temptat hominem usque ad superstites criminis, ut

INDEX complacenciae usque ad spes spiritualis, ut quae desicit et religiosis atque scriptis magis est usque

Cum enim homine ad demum ad se, aut in deision

emuit ad impacencia non potest inducere sine aggre-
ditur cum a suis complacenciae tales tenet, iaculans
cogitationem. Quippe si quis in sed a fortis in se, et con-

trater pacis in sua infirmitate quam multa bona opus

e maxime gloriam debet qui non es licet et qui

aille causa petrantur et tanen solo quem ad celestia reg-

na permaneunt, igitur regnum celorum tibi non negari

non potest, quia legittime certatur. Accepse ergo corona

tibi parata et sedem excellenciam prae certis optinabis

per suam et similis dyabolus instantiique laboret homi-

nem inducere ad spiritualen superbiae, utque ad suum

complacenciae.

Pro quo notandum, et sita superbia multa est vitanda

primo quia per eum homo effectur similis dyabolis nam

per illum lypbiam de angelco factus est dyabolus,

Secundo quia per ipsum homo videtur committere blasph-

emiam per hoc quoniam quod a deo habet ace presupnit

habere, terceto quia tanta potest esse sua complacencia

et per hanc damaenariar. Unde Gregorius Neumus do

quob unde gescit dum le aget aud ac-

trem humilitatis cadit. Et Augustinus Homo see

uldificat et de injusticia sua presumplavit cadit.
Bona inspiratio angli contra vanâ gloria

Temptation dyabolus de avaritia

Ousta temptacio dyabol est avaritia magis peculaires et carnales infestat quae est munia occupato tempalib fit exteriorum circa vexores et amicos carnales seu corpales dominas atque alia quae magis in vita sua dilectant per quod dyabolus hominem maxime verat ubi dices. O uellet tu iam relinques omnia tempalib qua sollicitudinis et laboribus maximos sunt congregata est vexore proles consanguineos auros carminos et omnia alia hucus mundi desiderabilia quorum te societati adhibe interesse tibi magis tum solacium nisi quos magis bon occasio. Her et cum lia dyabolus homo in extremis de avaritia presentat ut licet auro et cupiditatea terrenori suertati amos del et propria salute. Unde hunc laretore notandum quoniam caneri debet ne cum mortuente aum corpales vex liberi dunte et alia tempalib ad memoriam reducatur uti in quidum illud infiniri spiritus sanitates postulent aut requirat quae abas maxime periculum esse. Tu licet ab his que spus et sanatis sunt quibus maxime tune ommibus viribus interioribus et exterioribus tradactu est revocaretur ad ista misericordia tempalib et carnalia tune cum maxima sollicitudine a memoria et mente remouenda quibus certe tune occupari et valde piceulosum.
Bona usurana augli contra aunaria

Contra quitatem posse dabo dat augli bona in

spagationem. O homo aude aures suas a morte
cur situm fames dabo quisque te urinete et utile cona-
tur sit omnium reques totam post poec quam

mei salutis contrect potest sed magnum uipedimentum ne-
mor solus dui os qui ille aderent. Quibus resumue

ret quibus qui possidet no potest mens esse disapulus. Et ite-

nu Sinus vent ab ine et n obit ipsum din et nirem et vido-

re et figus et fies et sorces adhuc no potest mens esse dis-
apulus. Iste ad eos qui ilius resumue dicit. Et ounis quere-
luxit donec vel fies vel sorces aut pietas aut inrein aut

voluptas aut fies aut aggre per amore tenuerint acqui-

et uta eterna possidet, mene quem panes at inque

cruce pendent, nirein dicertus et disapulus carat

mpertrans salutis spuma sine reliquiis. Considere etsa quod

tuin sancti sub qui optar etipalium menit et audiatur il

lud. Oete boidici pris mei possidet regum pati vobis ab

omine unum. In cuique ergo in tue mental et omnia tibaurata

vaexin at lenitismo repellendo custud ad voluntaria panus

te iterque omni et lic regu cil cesimul tibi debetur juicte

do. Si panus ibitur qui ploz est regului cesimul tibi deus

tub diu voces oppetent sequintur. Pleuram quod tota tua fidu-

ca in hindeus. No qu infirmanus leuto le temptavit aunaria

se auxo tertex. Considere ipsum quae auocetrce yodele-

parat quia de auxo seclatur telle gregorio qui ut. Hauto

quis a supno auxo disluntur yito hic infirmanus in creaturae de

lentatur semundo et sideret gy voluntaria panus homin

brutucet ad retum ducti ducente dui. Beatipanuper

ibitur qui ipozi est regului celorum
Hag zendams loqui et viuius rois habitus potius sundat se
nues deis pinn tuocando ut quid p offabile unam sua et
purtut passiosam sive suscuperse dignetur. Sensendo diligenter
mioet gloriolam virginem mariam pro sua mediatrice
Deinde omnes angelos et papiae angelorum pro sua ut
vodum deputati. Deinde apostolos martires confessores
at virgines specialiter teneunt illos quos sue quas
pruis saevis in veneratione habitet et dilecte quos
virgines eum imaginae tractet et bate maris virgines
e presententur. Illem dicat ut illum verum catholicam
domum virginae uera tibi sacrificabo postum laudis.
Nam ut verissim sunt, casdenn tantum crederetur esse
virtutes ut peca homin dumitarentur si sine vera cunctione
dicatur. Hic dicat et hic ut similia que sumps beato
augustino assebim. Pex dui uui irili et quas passiones
et signa se crimina et integritas sallime vgnus marus et
buxato omi soyz ac ceaz custodia anglos, necno siffragna
omi electos sunt iter me et omnes unicos ueros vibilius et
vibilius in hachora mox inque ultima dicit fut manibus
nas disendo pinn me. Hic uui iter. No estas oenses dicat
alquis de altantis? altu voce coa co oones vel hisorias
devostas e quid? praeale delectabatur. Ipse vero orti codete et
de siderio ut lat et potest. Unde noita et quu tota salus hois sive
coldm solutte carare debeb vncis uis: ut libri de loco vel amico
deueto lide et ydoneo prouidet q e fecetutus sidelter a
al lat ad fitacons acon et paternia deceiuse confidencia et
pleuerancia pinn intando animando ac magonia oones
devostas pro eo sidelter disendo sed heu pani sint qui in
morte proximus hius sidelter atitut interrogando moicendo
e pro quis oando. Plerti si y piis moicantes nondum mozi
velunt et anime moicentes lege miserabiliter pestilentur.