ARS MORIENDI

HOLBEIN SOCIETY

The Holbein Society.

COUNCIL.

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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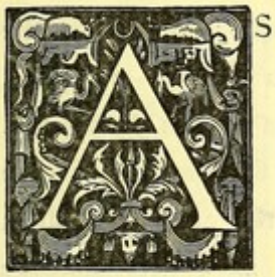
PREFACE.



S 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.

MONG 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 philosophū

Tercio ethicorum, etc.

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

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 ŭ. 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 complette 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 Mãgri 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 hôchgelertẽ Doctor zů 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 consequendæ. Nam secundum Cancellarium Parisiensem, 'sæpe per talem falsam consolationem et fictam sanitatis confidentiam certam incurrit 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 consequendæ; *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 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 corporeæ 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 *corporeæ*. 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

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 "*Infirmus* 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 ip̃m" (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 ĩfide (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^{9}." 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 pcĩa (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 ĩspiratio angli contra despationẽ," the dying man's guardian angel is again seen by the side of his bed, exhibiting a scroll bearing the words "Nequaquã 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 q̃ʒtam (quantam) penã patitʳ" (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 "q̃ʒ 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 ĭpaciĕcia."

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, "Coronã 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, beforementioned 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 hinderparts 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 anglī contra vanã gloriã."

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 angli contra auariciã." 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 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 ipsis 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 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 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 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 ye passyon of our lorde, and thenne is to be rede somme story of sayntes or the vii psalmes wyth ye 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 ye 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 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 ꝛc. Omnium terribilium ꝛ 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.

LONDON, *July*, 1881.

Quamuis secundum philosophum Tercio ethicorum
omnium terribilium mors corporis sit terribilissima
morti tamen anime nullatenus est comparanda
teste augustino qui ait Maius est dampnum in amissio
ne vitius anime q̃ mille corporum teste etiam Bernardo qui
dicit Totus iste mundus ad vitius anime precium estimari
non potest Mors ergo anime tanto est horribilior atq̃
detestabilior q̃to anima corpore est nobilior atq̃ preciosior
Cum ergo anima tante p̃cositatis existat et dyabolus
pro morte ipsius eterna hominem in extrema infirmitate
maximis temptationibus infestet Ideo summe necessari
um est vt homo anime sue prouideat ne morte illa p̃da
tur. Ad qd̃ maxime expedientis est vt quilibet artem
bene moriendi de qua est p̃nis intencio frequenter pre oculis
habeat atq̃ extremam infirmitatem mente sua reuoluat
qua vt ait Gregorius. Valde se sollicitat in bono ope
qui semp cogitat de extremo fine Nam si futurum malum
preconsideretur. facilius tolleraci potest Juxta illud.
Futura si prescientur levius tollerantur. Sed rarissime
abquis se ad mortem disponit temperiue eo q̃ quilibet
diuenis se victurum existimet neq̃q̃ credens se tam cito mo
riturum. qd̃ instinctu dyaboli fieri certum est Nam plures p
talem vanem spem sepos neglexerunt indispositi morientes
Et ergo nullatenus infirmo detur spes minima corporalis sanita
tis consequende Nam secundum cancellarium parisiensem sepe p
talem falsam consolacionem et fictam sanitatis confidenciam
certam incurrit homo dampnationem. Ante omnia ergo induca
tur morituris ad ea que necessaria ad salutem requiruntur.
Primo vt credat sicut bonus xpianus credere debet letus
quoq̃ q̃ in fide xpi et ecclesie morietur vnitate et obedienciam.

Secundo ut recognoscat se deum grauiter offendisse et
inde doleat. Tercio ut ponat se veraciter emendare si sup=
vixerit et nunq̃ amplius peccare. Quarto ut indulgeat
suis offensoribus ꝓpter deum et remitti petat ab hys quos
ipse offendit. Quinto ut ablata restituat. Sexto ut cognosc=
cat pro se mortuũ esse xp̃m et q̃ aliter saluari non potest
nisi p merituũ passionis xp̃i de quo agat deo gracias inq̃ntũ
valet. Ad que si bono corde respondent signũ est q̃ sit de nu=
mero saluandoꝝ. Deinde studiose inducitur ad debitũ vsum
sacramentoꝝ ecclesie. Primo ut p veram contricionem in=
tegram faciat confessionẽ. alia etiam ecclie sacramẽta deuote
recipiendo. Quisquis vero de puerilis ab alio interrogatus
i informatus nõ fuit seipm interroget considerando si sit
dispositus ut prefertur. Qui autem sic dispositus est se
totũ passioni xp̃i cõmittat. continue eam reuoluando
atq̃ meditando. nam per hoc omnes temptaciones
dyaboli et in fide maxime superantur. Vnde notan=
dum q̃ morituri grauiores habent temptaciones
q̃ vnquam prius habuerunt. Et sunt quinq̃ vt pos=
tea patebit. Contra quas angelus suggerit eis quin=
q̃ bonas inspiraciones: Sed ut omnibus ista materia
fit fructuosa et multis ab ipsius speculatione secludan=
tur sed inde mori salubriter discat tam iuuenis tantum
lr̃ato deserientibus q̃ ymaginibus laico et illiterato
simul deserientibus coniuctorum oculis obiciuntur. Hic
duo se mutuo correspondentes habent se tamq̃ speculum
in quo preterita et futura tamq̃ presencia speculantur.
Qui ergo bene mori velit ista cum sequentibus diligen=
ter consideret

Infernus factus est.
Fac sicut pagani.
Interficiatur.

Tentacio dyaboli de fide

Ex quo fides est totius salutis fundamentum et sine ea nulli omnino potest esse salus teste Augustino qui ait fides est bonorum omnium fundamentum et humane salutis initium. Et bernardo dicente. Fides est humane salutis initium sicut hac nemo ad filiorum dei numerum potest pervenire sine hac omnis labor hominis est vacuus. Ideo dyabolus totius humane generis inimicus totis viribus hominem in extrema infirmitate ab illa totaliter avertere nititur vel saltem ad dimittendum in ea ipsum inducere laborat dicens. tu miser in magno es erroe. non est sicut credis vel sicut predicatur Infernus fractus est. quicquid homo agat licet aliquem vel sepius occidat tum indiscreta pena sicut aliqui fecerunt vel ydola adorat ut reges paganorum et plures pagani fecerunt nomine in finem idem est quia nullus revertitur dicens tibi veritatem et sic fides tua michi est. Hys et similibus dyabolus maxime laborat ut hominem in extremis agentem a fide avertat quia bene scit. Si fundamentum ruat. omnia superedificata necessario ruent.

Secundum tamen q dyabolus in milla temptatione hominem cogere potest nec etiam aliquo modo prevalere ut sibi consenciat q diu usum rationis habuerit. nisi sponte voluerit consentire. quod certe sup omnia cavendum est. Unde apostolus. fidelis deus qui non patietur vos temptari sup id qd potestis sed faciet cum temptacione proventum ut possitis sustinere.


Sis firmus fide
Fugiamus
Vitia fiunt
Frustra laboramus

Bona inspiracio angeli de fide

Contra primam temptacionem dyaboli dat angelus bonā inspiracionem dicens. O homo ne credas pestiferis suggestionibus dyaboli cum ipse sit mendax. Nam mentiendo prothoparentes decepit nec aliquo modo in fide dubites licet sensu vel intellectu comprehendere non valeas quia si comprehendere posses nullatenus esset meritoria iuxta illud gregorij. Fides non habet meritū cum humana ratio prebet expimentum. Sed memento verba sanctorum patrum scilicet sancti pauli ad hebreos xi. dicentis Sine fide impossibile est placere deo. Et johannis tercio. Qui non credit iam iudicatus est. Et bernardi dicentis Fides est primogenita inter virtutes. Et iterū. Beatior fuit maria percipiendo fidem xpi q̄ carnem xpi. Considera eciam fidem antiquorum fidelium. Abraham ysaac et iacob et quorūdam gentilium scilicet iob raab meretricis et similiū similiter fidem apostolorum nec non immutabiliū martirum confessorum atq; virginū. Nam p fidem omnes antiqui et moderni placuerunt. Per fidem sanctus petrus sup aquas ambulauit. Sanctus johannes venenū sibi ppinatum sine nocumento bibit montes caspij orante alexandero per fidem adimpleti sunt. Et ideo fides adeo merito benedicta. Propterea viriliter debes resistere dyabolo et firmiter credere omnia mandata ecclesie. quia sancta ecclesia errare non potest cum a spiritu sancto regatur...

Nota q̄ecto infirmus sentit se temptari contra fidem cogitet primo qua necessaria est fides quia sine ea nullus saluari potest. Secundo cogitet q̄ vtilis est quia potest omnia dicente domino. Omnia possibilia sunt credenti. Et iterum. Quodcūq; orantes petieritis credite quia accipietis. Et sic infirmus faciliter dei gra dyabolo resistet. Quare eciam bonū est vt simbolum fidei circa agonizantem alta voce dicatur pluriesq; repetatur vt per hoc infirmus ad fidei constanciam animetur et dyabolus qui illud audire abhorrent abigantur.


Petrus es
Fax pnta tua
Auare vrsa
Verbum

Tentacio dyaboli de despacione

Secundo dyabolus tentat hominem infirmum p despacionem que est contra spem atq; confidenciam quam homo debet habere in deum. Cum enim infirmus doloribus cruciatur i corpore tunc dyabolus dolorem dolori supaddit obiciendo sibi pcta sua presertim non confessa ut eum in despacionem inducat dicens. Tu miser vide pcta tua que tanta sunt ut uñq; veniam acquirere possis ita ut dicere possis cum cayn. Maior est mea iniquitas q̃ ut veniam merear. Ecce quomodo dei precepta transgressus es. nam deum super omnia non dilexisti hominibus iniuriam intulisti. et tamen bene scis q̃ nullus potest saluari nisi seruauerit mandata dei quia dñs dicit. Si vis ad vitam ingredi serua mandata. sed superbe auare luxuriose gulose iracunde inuide accidiose vixisti attamen predicari audisti q̃ pter vnum peccatum mortale homo potest dampnari. Insuper septem opa misericordie non implesti. que tamen dominus precipue inquiret in extremo die ut ipse net testatur. dicens hys qui a sinistris sunt. Ite in ignem eternum. Nam esurivi et non dedisti mihi manducare sitivi et non dedisti mihi potum. ꝛc. Et ideo iacobus dicit. Iudicium sine misericordia erit illi qui sine misericordia fuit super terram. Vides etiam q̃ plure nocte et die in lege dei vigilantissime laborantes qui tamen nullatenus de salute sua presumere audent quia nullus scit an odio vel amore dignus est et ergo nulla spes salutis tibi relinquitur

Per ista et similia inducit hominem in despacionem que super omnia mala est vitanda cum misericordiam dei offendat que solam nos saluat teste propheta. Misericordie domini quia non consumpti sumus. Et augustinus dicit. Omnis quisq; positus in peccato si de venia vera despauerit misericordiam fundit tus perdit nichil enim sic deum offendit q̃ despacio


Nequaquam asperes
victoria michi nulla:

Bona inspiratio angli contra despationem

Contra sodam temptationem dyaboli dat angelis bonam inspirationem dicens o homo quare despas licet enim tot latrocinia furta et homicidia petralles quot sunt maris gutte et arene. etiam si omnes totius mundi pecca quisisses. etiam si de eisdem nunquam penitenciam egisses. nec ea confessus fuisses. nec etiam modo ad confitendum ea facultatem haberes nichilominus despare non debes. quia in tali casu sufficit sola contricio interior. Dicte ps. Cor contritum et humiliatum deus non despicies. Et ezechiel ait. Quacunque hora peccator ingemuerit. salvus erit. Unde Bernardus ait. Maior est dei pietas quam quis iniquitas. Et augustinus. Plus potest deus misereri quam homo peccare. In casu etiam quo tibi constaret quod de numero dampnandorum esses nequaquam adhuc despare debes eo quod per despationem nichil aliud agitur nisi quod per eam pessimus deus multomagis offenditur et alia pecca fortius aggrauantur. pena quoque eterna usque in infinitum augmentatur. Xpus etiam pro peccatoribus crucifixus est et non pro iustis ut ipsemet testatur dicens. Non veni vocare iustos sed peccatores. Exemplum habes in petro xpum negante. paulo ecclias persequente. matheo et zacheo publicanis. maria magdalena peccatrice in muliere depheta in adultio. In latine mixta xpum in cruce pendente. maria egyptiaca etc.

Nota quod cito infirmus sentit se temptari per despacionem cogitet quod ipsa est peior et dampnabilior omnibus peccatis. et quod nunquam debet admitti propter quecunque etiam pecca. Nam ut dicit augustinus. Plus peccauit iudas desperando quam iudei crucifigendo xpum. Secundo cogitet quod utilis et necessaria est spes. quia secundum celsostrum est salutis nostre anchora vite nostre fundamentum. dux itineris quo itur ad celum. Et ideo nunquam est relinquenda propter etiam quecunque pecca


Ecce quam pena patis
quibene decipi eum

Temptacio dyaboli de impacientia

Certo dyabolus temptat hominem infirmum p impatiam
que oritur ex magna infirmitate dicens Sic tu pateris istum dolorem grauissimum qui est intollerabilis omni
creature et tibi penitus inutilis nec etiam tuis exigentibus
de meritis dolor tantus mihi deberet causari Nam scriptum
est In penis beneficio temptacio facienda Etiam qd
multum grauat nullus tibi compatitur qd contra omnem
racionem fieri nemo dubitat licet autem anima ore com
patiantur tamen maxime propter bona relinquenda tuam
mortem mente desiderant. anima quidem corpore exuta
vix p primus diei spacium pro omni substancia relicta corpus
tuum hospitari voluit Istis et similibus ad impacienciam
que est contra caritatem qua tenemur deum diligere sup omnia
nituntur dyabolus hominem ducere vt sic merita sua perdat
Nota q morituris maximus dolor corporis accidit hys
precipue qui non morte naturali que raro est sicut docet
experiencia manifesta sed frequenter ex accidentibus puta febre
vel apostemate vel alia infirmitate gravi et afflictiua atq
longa dissoluuntur que quidem infirmitates plerisq et preci
pue ad mortem indispositos et iniuste morientes adeo red
dit impacientes atq murmurantes vt plerumq ex nimio
dolore in impacienciam ruentes atq insensati videantur
sicut sepe visum est in multis Ex quo vere constat q ta
les vtiq in vera deficiant caritate teste Hieronimo qui
ait. Si quis cum dolore egritudinem vel mortem pati
tur seu accipit signum est q sufficienter deum non diligit
Et paulus ait. Caritas patiens est benigna est:


Sum capturus
Labore ad quem

Bona inspiracio angeli de paciencia

Contra terciam temptacionem diaboli dat angelus bonam inspirationem dicens O homo auerte ab impacia animam tuam per quam diabolus suis mortiferis instigationibus nichil aliud quam anime tue detrimentum querit, nam per impaciam et murmur anima poditur. sicut per paciencia possidetur. teste Gregorio qui ait Regnum celorum nullus murmurans accipit. Te igitur infirmitatis que respectu meritorum tuorum leuis est. non tedeat cum pena ante mortem sit quasi quoddam purgatorium cum tolleratur ut oportet videlicet pacienter et libenter cum gratitudine, quia non solum gratitudine opus est in hijs que sunt ad consolationem sed etiam que sunt ad afflictionem. quia ut gregorius ait. Misericorditer deus temporalem adhibet seuerietatem ne eternam inferat vlcionem. Et aug⁹. Due hic vre et seca ut metum mihi peas. Nulle ergo tribulaciones te perturbent quia xpus nolle te reluctare oundunt nixta illud Aug⁹ Mala que nos hic patimur ad deum nos ure appellunt, Non igitur anime salus approbatur in carnis beneplacitis sed potius eterna damnpnacio nixta illud Aug⁹ Signum manifeste dampnationis est beneplacita assequi et a mundo diligi. Et verum mirum est quod omnibus ieteruum dampnandis omnis lapides non surgunt in solacium, sed magis mirum est quod omnibus ieternum saluandis omnis lapides non surgunt in periculum Repelle ergo a te impaciam tam pestem virulentam et assume paciam scutum fortissimum quo omnis inimici anime facilter superantur et respice xpm pacientissimum et omnes sanctos vsque ad mortem.

Nota cum infirmus sentit se temptari per impaciam gideret primo quod nociua est impacia, quia ipsum inquietando et perturbando a deo auertit quia dicit Super quem requiescet spiritus meus nisi super quietum et humilem corde Secundo gideret quod pacia est sollicite seruanda, primo quia est necia. Vnde paulus Pacia est vobis necia. Et dns. Nonne oportuit pati xpum et ita intrare in gloriam suam. Et gregorius. Nunquam seruari concordia nisi per paciam valet Secundo quia est vtilis Vnde dns In pacia vra possidebitis alias vras. Et gregorius. Melioris meriti est aduersa tollerare quam bonis opibus insudare. Idem Sine ferro martires esse possumus si paciencia in animo veraciter seruamus. Et salomon Melior est pacienis viro forti et qui dnatur animo suo expugnatore vrbium,

Gloriam
Tuos firmos in fide
Coronam meruisti
Exaltat dominus
Impacienta justorum

Tentacio dyaboli de vana gloria

Quarto dyabolus tentat hominem infirmum p
simpliis complacenciam que est superbia spiritualis
p qua deiotis et religiosis atq; perfectis magis est infes=
tus. Cum eum homine ad deuiandum a fide aut in despacio=
nem aut ad impacienciam non potest inducere tunc aggre=
ditur cum p sui ipsius complacencia tales ei iaculans
cogitaciones. O qt firmus es in fide qt fortis in spe et qt con=
stanter paciens in tua infirmitate o quam multa bona opatus
es maxime gloriari debes quia non es sicut ceteri qui infi=
nita mala petrarunt et tamen solo gemitu ad celestia reg=
na peruenerunt igitur regnum celorum tibi iure negari
non potest quia legittime certasti. Accipe ergo coronam
tibi paratam et sedem excellenciorem pre ceteris optinebis
Per ista et similia dyabolus instantissime laborat homi=
nem inducere ad spiritualem superbiam sic ad sui ipsius
complacenciam.

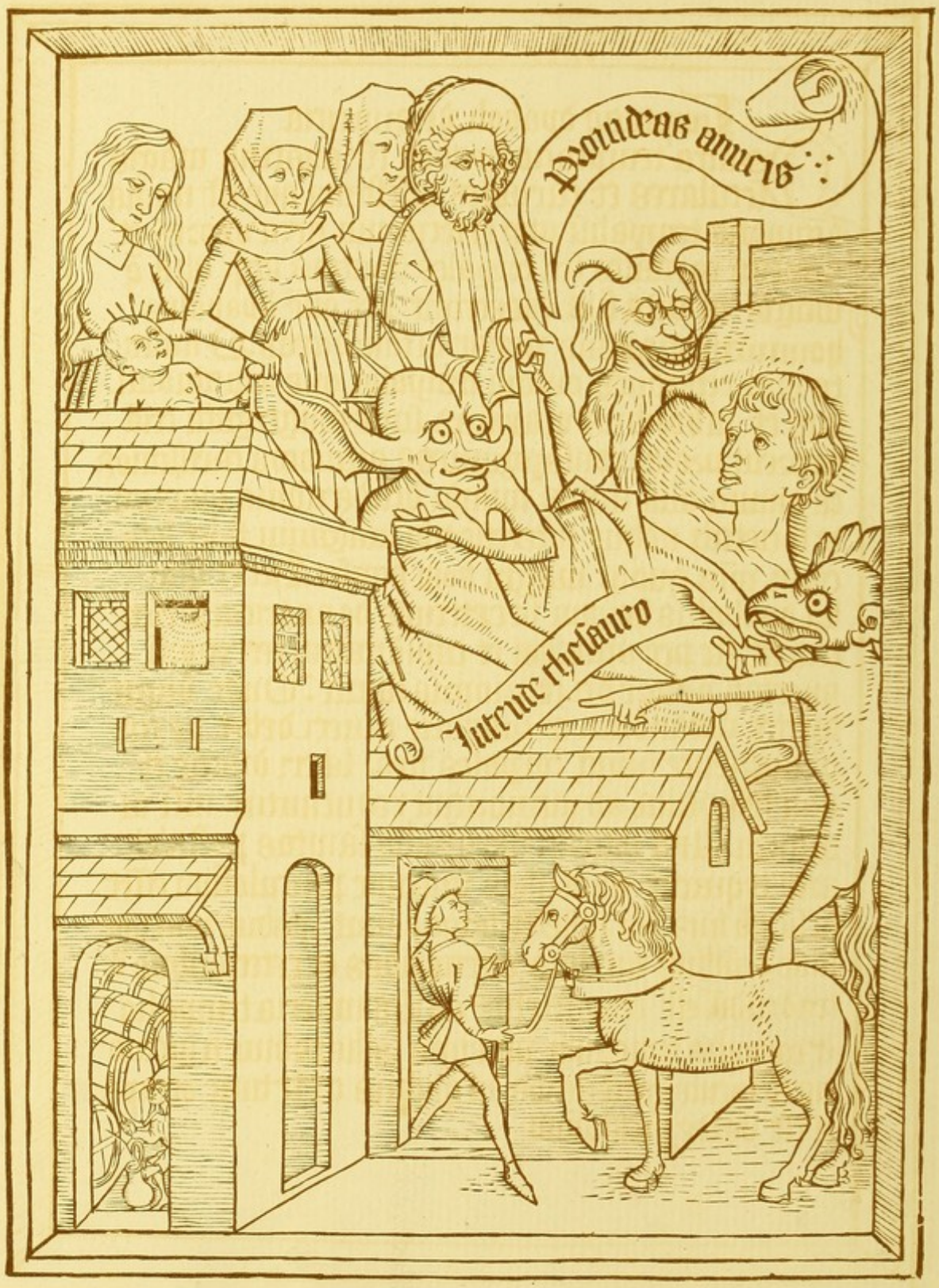
Pro quo notandum qt ista superbia multum est vitanda
primo quia per eam homo efficitur similis dyabolo nam
per solam superbiam de angelo factus est dyabolus.
Secundo quia per ipsam homo videtur committere blas=
phemiam per hoc qt bonum qd a deo habet a se presumit
habere. Tercio quia tanta posset esse sua complacencia
qt per hanc dampnaretur. Unde gregorius Reminisce=
do quis bonum qd gessit dum se apud se erigit apud auc=
torem humilitatis cadit. Et augustinus. Homo si se
iustificauerit et de iustitia sua presumpserit cadit.


Sic humilio
Superbos pumo
Dictus sum

Bona inspiracio angli contra vanam gloriam

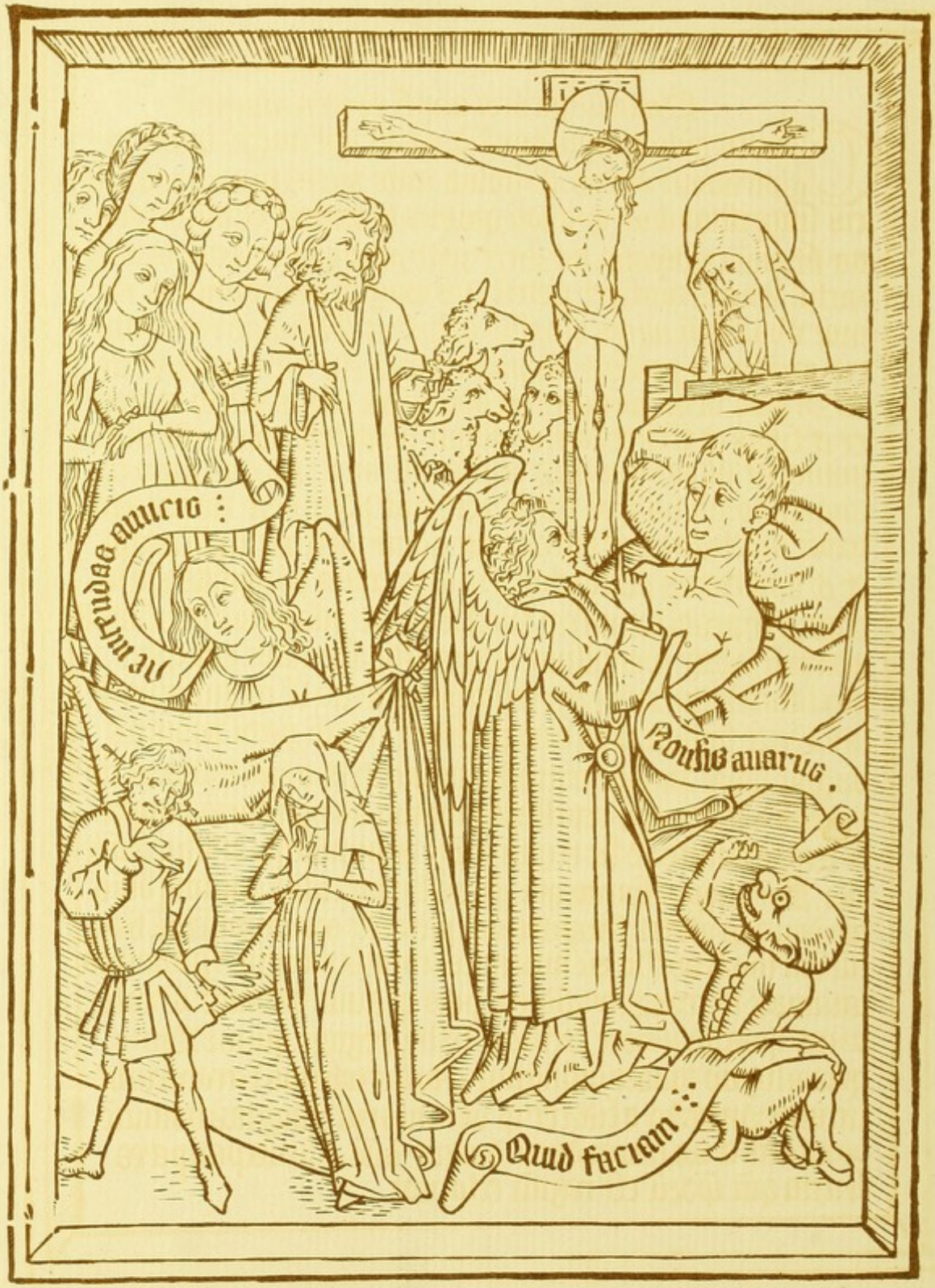
Contra quartam temptacionem dyaboli dat angelus bonam inspirationem dicens. Miser cur tu superbis asscribendi tibi ipsi constanciam in fide spe et paciencia quae tu soli deo asscribenda est cum nichil boni ate habeas duo dicente. Sine me nichil poteris facere. Et alibi scriptum est. Non tibi arrogeo nec te iactes non te insolenter extollas nichil de te presumas nichil boni tibi tribuas. Et dus ait qui se exaltat humiliabitur. Et iterum. Nisi efficiamini sicut pueruli iste non intrabitis in regnum celorum. Humilia ergo te et exaltaberis dicente duo. Qui se humiliat exaltabitur. Et angl. Sic te humilias deus descendit ad te, si te exaltas deus recedet ate. Aufer ergo mente tua a superbia quae lucifer quondam angelorum pulcherrimum fecit dyabolorum deformissimum et de alta celorum proiecit ad infernum profunda quae etiam fuit causa omnium peccatorum. Unde bernardus. Initium omnis peccati et causa totius predicionis est superbia. Idem. Tolle hoc vitium et sine labore omnia vitia resecantur.

Unde singulariter notandum quod quicunque morituros sentit se temptari per superbiam debet primo cogitare quod superbia tantum deo displicuit quod sola ipsius occasione nobilissimam creaturarum lucifer cum omnibus sibi adherentibus de celis relegatus est in eternum dampnando. Et sic ex tali consideracione se humiliat atque deprimat sua recogitando peccata quia ignorat an odio vel amore dignus sit. Unde debet precipue capere exemplum a sancto anthonio cum dyabolus dixit. O anthoni tu me vicisti cum volo te exaltare tu deprimis cum te volo deprimere tu te erigis. Secundo debet cogitare quod humilitas tam deo placuit quod precipue ipsius occasione gloriosa virgo maria dei concepit et super choros angelorum exaltata est.


Prouideas amicis
Intende thesauro

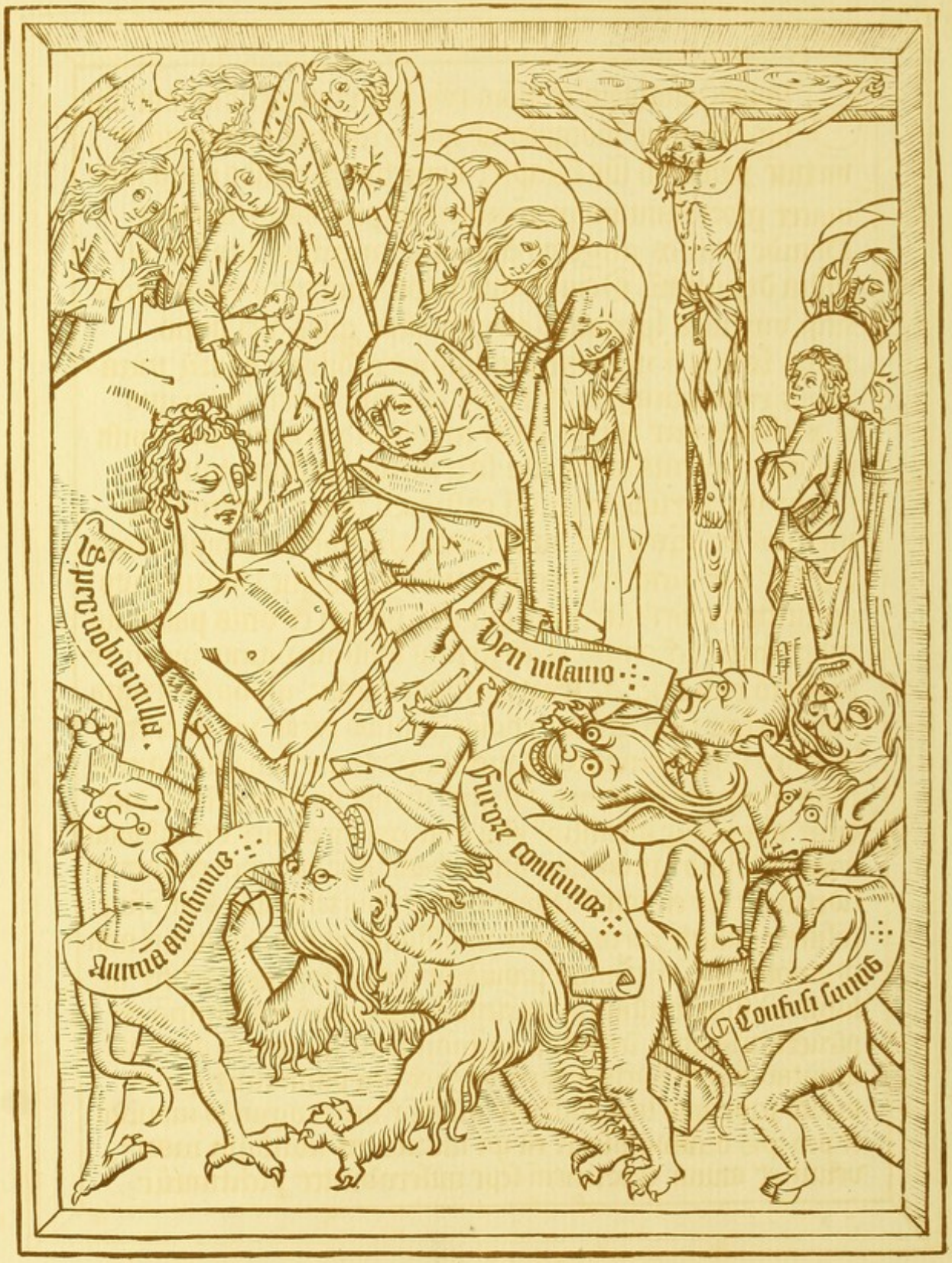
Temptacio dyaboli de auaricia

Quarta temptacio dyaboli est auaricia magis
seculares et carnales infestans que est nimia
occupacio temporalium atq; exteriorum circa uxores et
amicos carnales seu corporales diuicias atq; alia q̄
magis in uita sua dilexerunt per quē dyabolus
hominem maxime uexat in fine dicens. O miser
tu iam relinques omnia temporalia que sollicitudini-
bus et laboribus maximis sunt congregata etiā
uxorem proles consanguineos amicos carissimos
et omnia alia huius mundi desiderabilia quorum
te societati adhuc interesse tibi magnum foret sola-
cium ipis quoq; magnū bonū occasio. Hec et simi-
lia dyabolus hominem in extremis de auaricia presen-
tat ut sic per amorem et cupiditatem terrenorum
auertat amore dei et propria salute. Unde singu-
larter notandum q̄ maxime caueri debet ne cum
q̄ moriente anima corporales uxor liberi diuicie et
alia temporalia ad memoriam reducantur nisi in
quantum illud infirmi spiritualis sanitas postulet
aut requirat quia alias maxime periculosum esset.
tū sic ab his que spūs et salutis sunt quibus maxime
tunc omnibus viribus interioribus et exterioribus i-
tendendū est reuocaretur ad ista miseria temporalia
et carnalia tunc cum maxima sollicitudine a memo-
ria et mente remouenda in quibus certe tunc occupa-
ri est valde periculosum


Ne iuriendas amicis :
Nonne amarus .
Quid faciam ::

Bona inspiratio angli contra auaricia

Contra quita tentatione dyaboli dat angls bona inspiratione dicens. O homo ante aures tuas a mortiferis suggestionibus dyaboli quibus te irritare et inficere conatur. Et omia temptata totaliter posti pone quoz memoria vtiqz multu salutis conferre potest. sed magnu impedimentu memoz vboz dni ad eos qui istis adherent. Si quis renuntiauerit omnibus q possidet no potest meus esse discipulus. Et iterum Si quis venit ad me et no odit patrem suu et matrem et vxorem et filios et fres et sorores adhuc no potest meus esse discipulus. Item ad eos qui istis renuntiauerit dicit. Et omis qui reliqrit domu vel fres vel sorores aut patrem aut matrem aut vxorem aut filios aut agros pter nomen meu centuplu accipiet et vita eterna possidebit. Meneto etiam pauptatis xpi in cruce pendentis. matrem dilectissima et discipulos carissimos pter tua salute spontissime relinquentis. Considera etia q tot viri sancti tisdo contemptu rerum terrenarum seculi sunt eu audituri illud. Venite benedicti patris mei possidete regnu paratu vobis ab origine mundi. Imprime ergo ista tue menti et omia transitoria temporalia a te penitus repellendo cor tuu ad volintaria pauptate integre conuite. et sic regnu celoz expiissimo tibi debetur. Dicente dno. Beati pauperes spiritu qui ipoz est regnu celoz. tanz totu deo q tibi diuitias offeret sempiternas pleuarie quamte totam tua fiducia ei fundens. Nota qu infirmus sentit se tempt̃ari p auaricia seu amore terreno. considerat primo q amor terreno a deo separat. quia dei amore secludit teste gregorio qui ait. Tanto quis a supno amore disiungitur quanto hic infimis i creaturis delectatur. Secundo q sideret q voluntaria pauptas hominem beatificat et ad celum ducit dicente dno. Beati pauperes spiritu qui ipoz est regnu celoz.


Ecce quomodo mulier
Ven insano
furore consumor
Anima anxiatur
Conscientia

Magonizans loqui et usum rōis habere poterit fundat ōrō-
nes deū ꝑ uno īuocando ut ipm ꝑ ineffabilē unam suā et
virtutē passionis suē suscipere dignetur. Secundo diligenter
īuocet gloriosam virginē mariam pro sua mediatrice
Deinde omnes angelos et ꝑcipue angelum pro sua cus-
todia deputatū. Deinde apostolos martires confessores
atq; virgines specialius tamen illos quos vel quas
prius samus ī veneratione habuit et dilexit quorū ymagi-
nes cum ymagine crucifixi et beate marie virginis
ei presententur. Item dicat ter istum versum. Disrupisti
domine vincula mea tibi sacrificabo hostiam laudis.
Nam iste versus secundū cassiodorū tante creditur esse
virtutis ut peccata hominū dimittantur si ī fine vera confessione
dicatur. Item dicat ter hec uba vel similia que ī sinia beato
augustino asscribūtur. Pax dni nri ihu xpi et ūtus passionis
eius et signū sce crucis et integritas bēdicte ūginis marie et
bēdictio omnī scorū ac scārū custodia angelorū necnō suffragia
omnī electorū sint ītercedentes et omnis īimicos meos visibiles et ī-
visibiles ī hac hora mortis mee dnē vltimo dicat. In manus
tuas cōmendo spm meū. Si autē ītirmus non sciat orōnes dicere
dicat aliquis de astantib; alta voce coram eo orōnes vel hystorias
deuotas ī quib; prius sane delectabatur. Ipse vero oret corde et de-
sideriō ut scit et potest. Unde nota ex quo tota salus hōis ī fine
cōsistat sollicite curare debet unusquisq; ut sibi de socio vel amico
deuoto fideli et ydoneo prouideat q; ei ī extremis fideliter as-
sistat ad fidei constantiā paciencia deuocionē confidencia et
pseuerancia ipm īcitando animando ac magoma orōnes
deuotas pro eo fideliter diceudo Sed heu pauci sunt qui in
morte proximis suis fideliter assistūt interrogando monendo
et pro ipis orando. pserti cū ipi morientes nondum mori
velint et anime morienciū sepe miserabiliter pditantur.

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