

DESCRIPTIONS

OF THE

C U T S

IN

Hollar's Dance of Death.

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DESCRIPTIONS
OF THE
CUTS
IN
HOLLAR'S BANK OF ENGLAND.



MORTALIVM NOBILITAS
MEMORARE HONESTISSIMA & IN AETERNUM NON

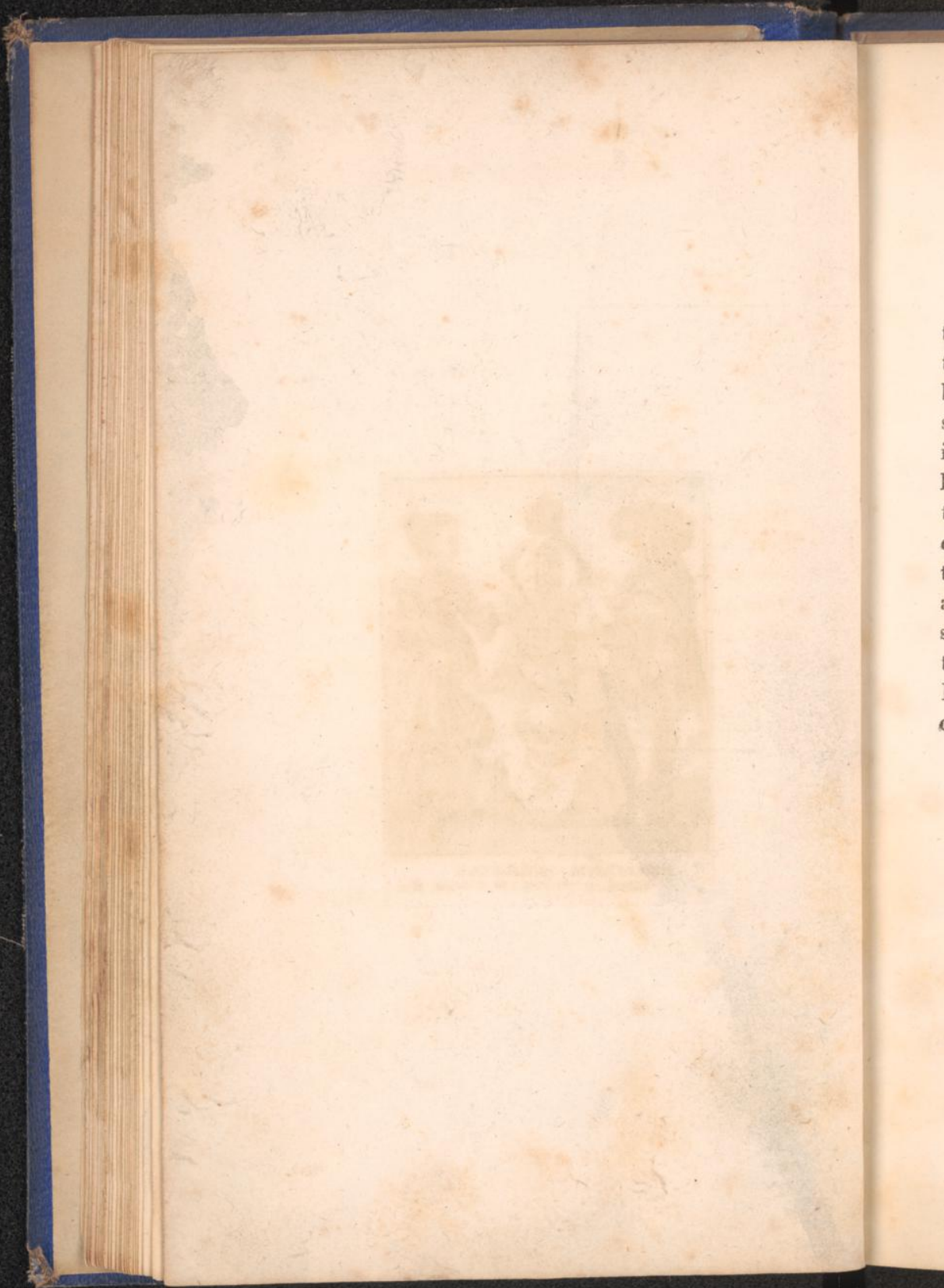


PLATE I.—THE FRONTISPIECE.

It has been supposed by Papillon, without the least authority, or even probability, that the two figures represent the persons for whom Holbein painted this work. It has been already shewn that Holbein did not design this plate. It is altogether emblematical, and appears to be an heraldical representation of mortality, viz. a tattered shield, surmounted with a death's head; the crest, an hour-glass between two arms of a skeleton, holding part of a skull. The two figures are probably intended for supporters, and represent the dress of the Swiss Nobility of the sixteenth century. The "MORTALIVM NOBILITAS" was added by Hollar, and is a very concise and admirable explanation of the subject.

FRASCHE N.—LE PICHON.

Hollain a commandé ces scènes de la vie
par celle qui eut tant d'influence sur toutes les
autres. La Mère du genre humain, tient dans
sa main droite, la pomme fatale qu'elle vient de
recevoir du serpent à tête de jeune homme, &
Adam en cueille en même tems une autre, excitée
par les sollicitations de la trop crédule Ève, qui
lui montre celle qu'elle a reçue.

PLATE II.—SIN.

Because thou hast harkened unto the voice of thy wife, and hast eaten of the tree, of which I commanded thee, saying, Thou shalt not eat of it: cursed is the ground for thy sake, &c. GEN. iii. 17.

HOLBEIN has begun the scenes of life by that which had such influence on all the rest. The Mother of the human race holds in her right hand, the fatal apple, which she has just received from the serpent with a young man's head; and Adam, at the same time, is plucking another, enticed by the solicitations of the too credulous Eve, who shews him the one she has received.

PLANCHE II.—LE PECHE.

HOLBEIN a commencé ces scènes de la vie par celle qui eut tant d'influence sur toutes les autres. La Mère du genre humain, tient dans sa main droite, la pomme fatale qu'elle vient de recevoir du serpent à tête de jeune homme, & Adam en cueille en même tems une autre, excité par les sollicitations de la trop crédule Eve, qui lui montre celle qu'elle a reçue.

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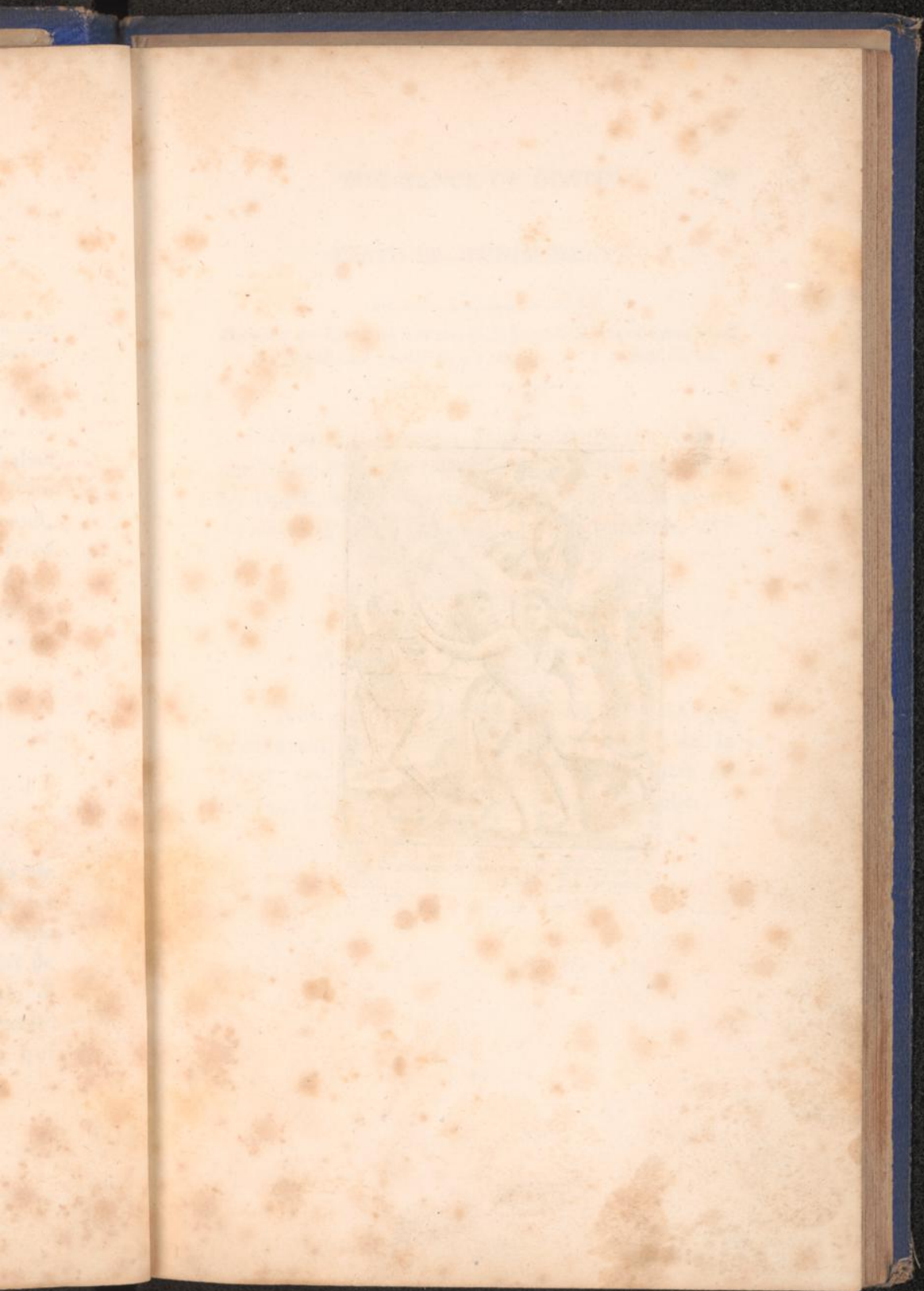
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Quia audisti vocem uxoris tuae, & comediti
de ligno, ex quo praeceperam tibi ne comede
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Emisit eum Dominus Deus de paradiso voluptatis, ut operaretur terram, de qua sumptus est. Gen. 3.

PLATE III.—PUNISHMENT.

Therefore the Lord God sent him forth from the garden of Eden, to till
the ground from whence he was taken. GEN. iii. 23.

OUR first Parents, driven out by the Angel,
are flying from the terrestrial Paradise, preceded
by Death, who is playing on the fiddle, and shews
by dancing, the joy he feels for his triumph.

PLANCHE III.—LA PUNITION.

Nos premiers Parens chassés par l'Ange,
s'enfuyent du Paradis terrestre précédés de la
Mort, qui joue de la guitare, & démontre en
dansant la joie qu'elle ressent de son triomphe.

PLATE IV.—CONDEMNATION TO LABOUR.

Cursed is the earth for thy sake; in sorrow shalt thou eat of it all the days of thy life. GEN. iii. 17.

HOLBEIN, to mark at once the species of labour which is the lot of man, and that which falls to the share of the woman, represents Adam employed in rooting up a tree, along with Death, who helps him with all his might; and at a little distance Eve suckling her child, and holding a distaff.

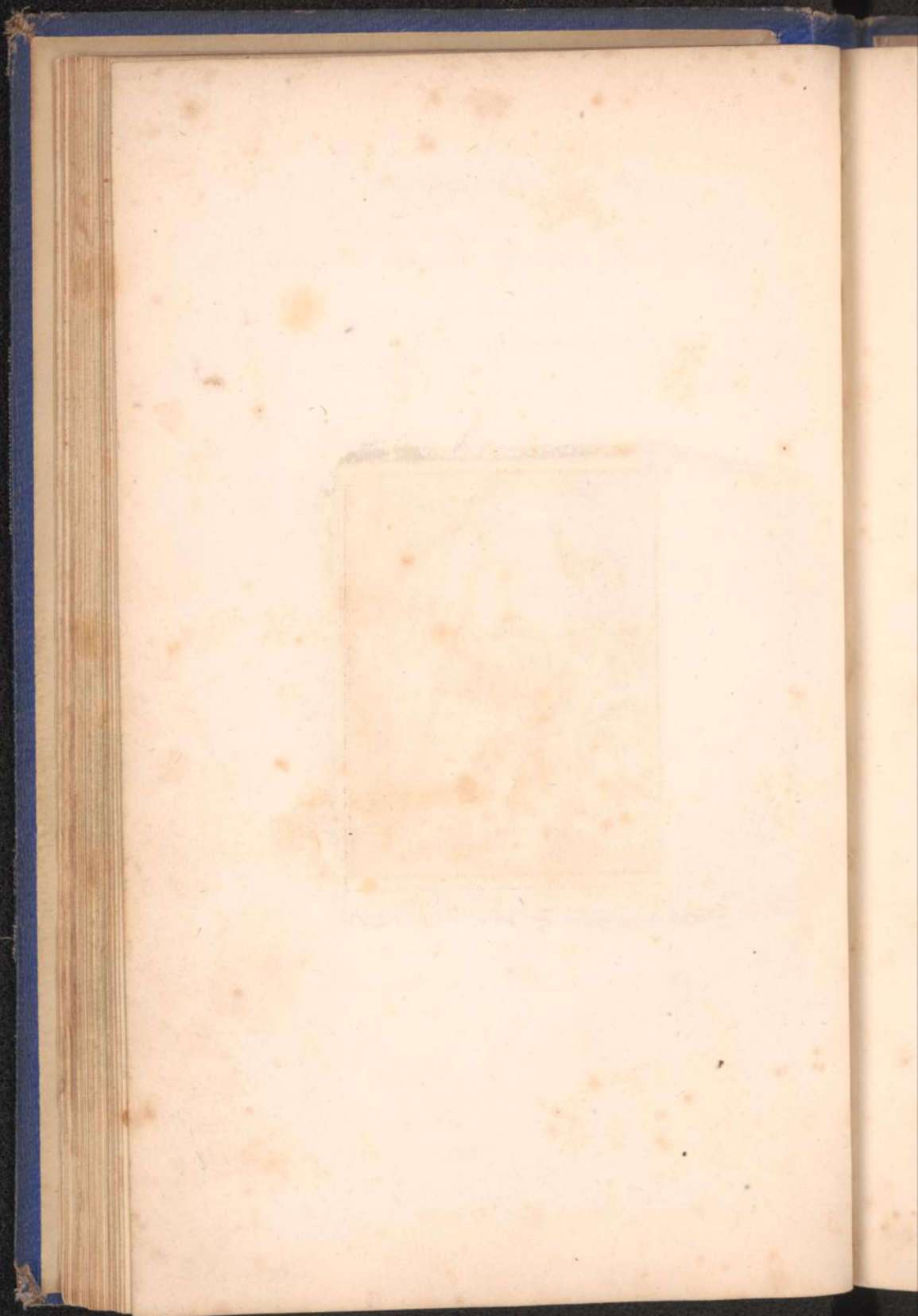
PLANCHE IV.—LA CONDEMNATION AU TRAVAIL.

HOLBEIN, pour marquer en même tems le genre de travail qui est le partage de l'homme, & celui qui est le partage de la femme, représente Adam occupé à déraciner un arbre, avec la Mort qui l'aide de toutes ses forces; & un peu plus loin, Eve allaitant son enfant & tenant une quenouille.

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Maledicta Terra in opere tuo, in laboribus comedes
cunctis diebus vite tue, donec revertaris. *Gen. 3.*







Moriatur Sacerdos magnus. Isua. 20.
5 Et Episcopatum eius accipiat alter. Psal. 108.

PLATE V.—THE POPE CROWNING AN
EMPEROR.

To bind his Princes at his pleasure, and teach his Senators wisdom.
PSALM cv. 22.

A CARDINAL and three bishops are assisting at the ceremony: Death is there also under the figure of two skeletons, one of which is dressed in cardinal's robes, the other embraces the Holy Father, with the right hand, and is leaning on a crutch with the left.

PLANCHE V.—LE PAPE COURONNANT UN
EMPEREUR.

UN cardinal & trois évêques assistent à cette cérémonie: la Mort s'y trouve aussi sous la figure de deux squelettes, dont l'un est revêtu des habits de cardinal; l'autre embrasse le St. Père de la main droite, et s'appuie de la gauche sur une béquille.

PLATE VI.—THE EMPEROR.

Set thine house in order: for thou shalt die, and not live.

ISAIAH, xxxviii. 1.

SEATED on a throne, and holding in his hand the sword of state, he is attentively listening to an advocate pleading in a soothing tone, against an unfortunate peasant, who trembling waits, in the most suppliant posture, the decree that is to determine his fate. Death at this moment displays all his power; he proudly takes possession of the bottom of the throne, and is carelessly leaning his arm on the Monarch's crown. The angry aspect with which the Emperor views the advocate and his two clients, who are seen standing with their heads uncovered, is a happy presage for the poor oppressed peasant.

PLANCHE VI.—L'EMPEREUR.

ASSIS sur son trône, & tenant dans sa main le glaive de l'empire, il écoute attentivement un avocat qui plaide d'un ton doux contre un malheureux paysan, tandis que celui-ci attend en tremblant, & dans la posture la plus suppliante, l'arrêt qui doit décider de son sort. La Mort développe en ce moment toute sa puissance; elle occupe fièrement la fond du trône, & appuie nonchalemment son bras sur la couronne du Monarque. L'air irrité avec lequel le Chef de l'Empire regarde l'avocat & ses deux cliens qu'on voit, la tête découverte, à côté de leur défenseur, est d'un heureux présage pour le pauvre opprimé.

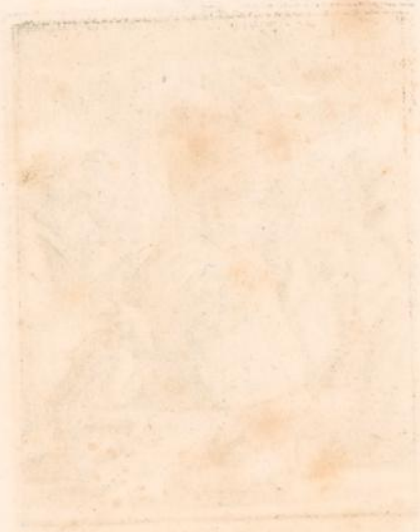
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*Dispone domini sui. mortis enim tu, de
non viros. Psal. 38. In mortis.
de ubi erit outros gloria tua. Psal. 22. 6*







Gradaentes in superbis potest DEVS
7 humiliare Dan: 4

PLATE VII.—THE EMPRESS.

And all the inhabitants of the Earth are reputed as nothing: and he doeth according to his will in the army of Heaven, and among the inhabitants of the Earth. DANIEL, iv. 35.

IN the midst of a pompous march, in the court of a great palace, Death, who seems here to do the office of gentleman-usher, leads this Princess to the brink of a grave, and shews her the bounds within which all her grandeur is to be confined,

PLANCHE VII.—L'IMPERATRICE.

AU milieu d'une marche pompeuse, dans la cour d'un vaste palais, la Mort qui paroît faire ici l'office d'écuyer, amène cette Princesse jusqu'au bord d'une fosse sépulcrale, pour lui faire voir le terme auquel ses grandeurs viendront aboutir.

PLATE VIII.—THE QUEEN.

Rise up, ye women that are at ease; hear my voice, ye careless daughters; give ear unto my speech. DANIEL, xxxii. 9.

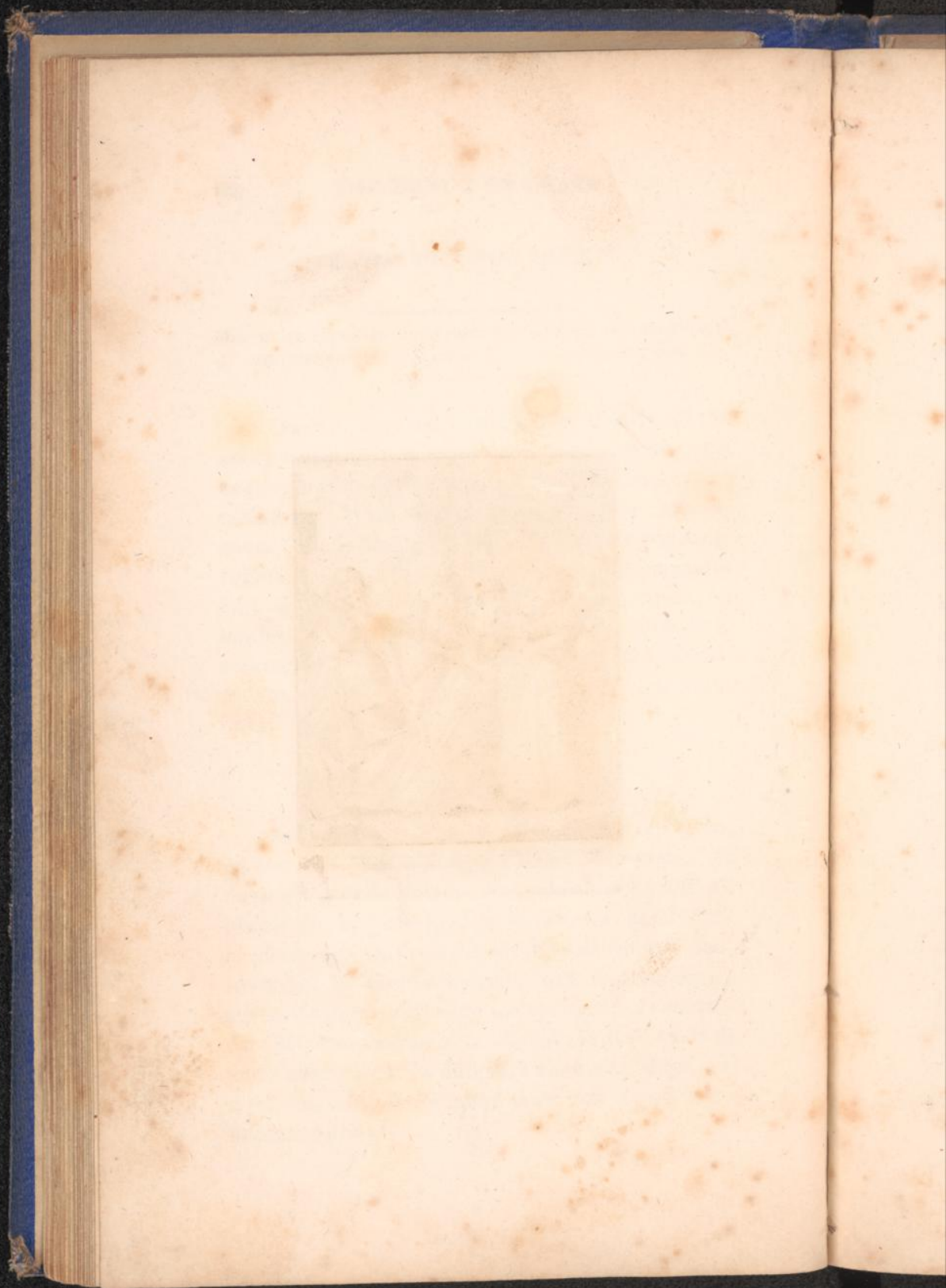
DEATH, arrayed in the habits of folly, drags away violently this young Princess, just as she is coming out of her palace to enjoy the pleasure of walking. With terror painted in her countenance, she is making the air resound with mournful cries; the maid of honour, who accompanies her, agitated with the most violent despair, is imploring the aid of Heaven, while the buffoon is making vain efforts to defend her against Death, who holds aloft his glass, to shew that the fatal hour is come.

PLANCHE VIII.—LA REINE.

LA Mort revêtue des habits de la folie, entraîne avec violence cette jeune Princesse, au moment qu'elle sort de son palais pour jouir du plaisir de la promenade; la terreur peinte sur le visage elle fait réentir les airs de ses cris douloureux; la dame d'honneur qui l'accompagne, agitée du plus violent désespoir, implore le secours du Ciel, tandis que le bouffon de la Reine fait de vains efforts pour la défendre contre la Mort, qui tient son sable élevé pour faire voir que l'heure fatale est arrivée.



Mulier opulenta surgit & audit Vocem me-
am: Post dies & Annum & vix conturbata,
Luce: 32.








Vae qui iustificatis Impium pro muneribus,
& iustitiam iusti auferitis ab eo. *Isa. 5*

PLATE IX.—THE CARDINAL.

Which justify the wicked for reward, and take away the righteousness
of the righteous from him. ISAIAH, v. 23.

A MESSENGER has just presented to him, on his knees, the bull that constitutes him a cardinal. Death seizes this moment to make his appearance, and seems to want to turn his hat upon his head. The messenger is holding in his right hand a tin box, hung by a strap, in which he had, no doubt, carried the bull, which the new-made cardinal holds in his right hand with the seals appended to it.


 PLANCHE IX.—LE CARDINAL.

UN messager vient de lui remettre, en faisant une g nuflexion, la bulle qui le fait cardinal. La Mort saisit ce moment pour paro tre, et semble vouloir lui faire tourner son chapeau sur la t te. Le messager tient de la main droite une bo te de fer-blanc, pendue   une courroie, et dans laquelle il avoit sans doute apport  la bulle, que le cardinal nouvellement cr e  tient   la main droite avec les sceaux y affix s.

PLATE X.—THE ELECTOR.

The King shall mourn, and the Prince shall be clothed with desolation,
and the hands of the people of the land shall be troubled.

EZEKIEL, vii. 27.

THIS prince, as he is coming out of his palace with his courtiers, is accosted by a poor woman, who implores his help for herself and the infant she holds by the hand ; but he, insensible to the distresses of the widow and orphan, refuses to listen, and is turning aside with a disdainful air to his courtiers. Death at this instant appears ; and his severe aspect announces, that he is just about to make him repent his hard-heartedness.

PLANCHE X.—L'ELECTEUR.

CE prince sortant de son palais avec ses courtisans, est abordé par une pauvre femme qui implore son secours, pour elle & pour l'enfant qu'elle tient par la main ; mais insensible aux besoins de la veuve & de l'orphelin, il refuse de l'écouter, & se tourne d'un air dédaigneux du côté de ses courtisans. La Mort paroît dans cet instant, & son air sévère annonce qu'elle va le faire repentir de la dureté.



Princeps induitur morore. Et quiesce
re facit. Superbiam potentium. *Eccl. 10*







Percussiam Pastorem, & dispergen-
tur oves gregis. *Mat. 26. Luc. 14.*

PLATE XI.—THE BISHOP.

I will smite the shepherd, and the sheep of the flock shall be scattered
abroad. MATT. xxvi, 31.

WITH an air of tranquillity and resignation, this worthy Pastor follows Death, who is leading him away laughing and dancing, whilst some shepherds, forgetting their flocks, are wandering here and there through the country, in despair for the loss of their chief. The sun, now ready to set, is just about to leave in darkness the ill-fated flocks, who, having no longer a conductor, will soon become the prey of wolves and other ravenous animals.

PLANCHE XI.—L'EVEQUE.

D'UN air de tranquillité & de résignation ce bon Pasteur suit la Mort, qui l'emène en riant et en dansant, tandis que quelques bergers, oubliant leur troupeau, errent çà & là dans la campagne, désespérés de la perte de leur chef. Le soleil prêt à se coucher, va laisser dans les ténèbres ce malheureux troupeau, qui n'ayant plus de conducteur, sera bientôt la proie du loup & des autres bêtes féroces.

PLATE XII.—THE COUNT.

Rebuke the company of spearmen; scatter thou the people that de-
light in war. PSALM lxxviii. 30.

DEATH here adds to his usual employment that of avenger of oppressed vassals. He is throwing with violence at the head of this Lord, his coat of arms, the dear object of his pride, under the weight of which he is ready to make him fall. He appears trampling under foot a flail, to mark his inhumanity to labourers, a class of society so necessary and respectable. On the ground also are to be seen the remains of the helmet which formed the crest of his arms, with the other ornaments that decorated them.

 PLANCHE XII.—LE COMTE.

LA Mort ajoute ici à l'exercice de son emploi accoutumé celui de vengeur de vassaux opprimés; elle jette avec violence à la tête de ce Seigneur ses armoiries, l'objet chéri de son orgueil, sous le poids desquelles elle va le faire périr. On le voit fouler à ses pieds un fléau, pour désigner son inhumanité envers les laboureurs, cette classe de la société si nécessaire & si respectable; on peut encore remarquer à terre, les débris du casque dont ses armoiries étoient surmontées avec d'autres ornemens qui les décoroient.

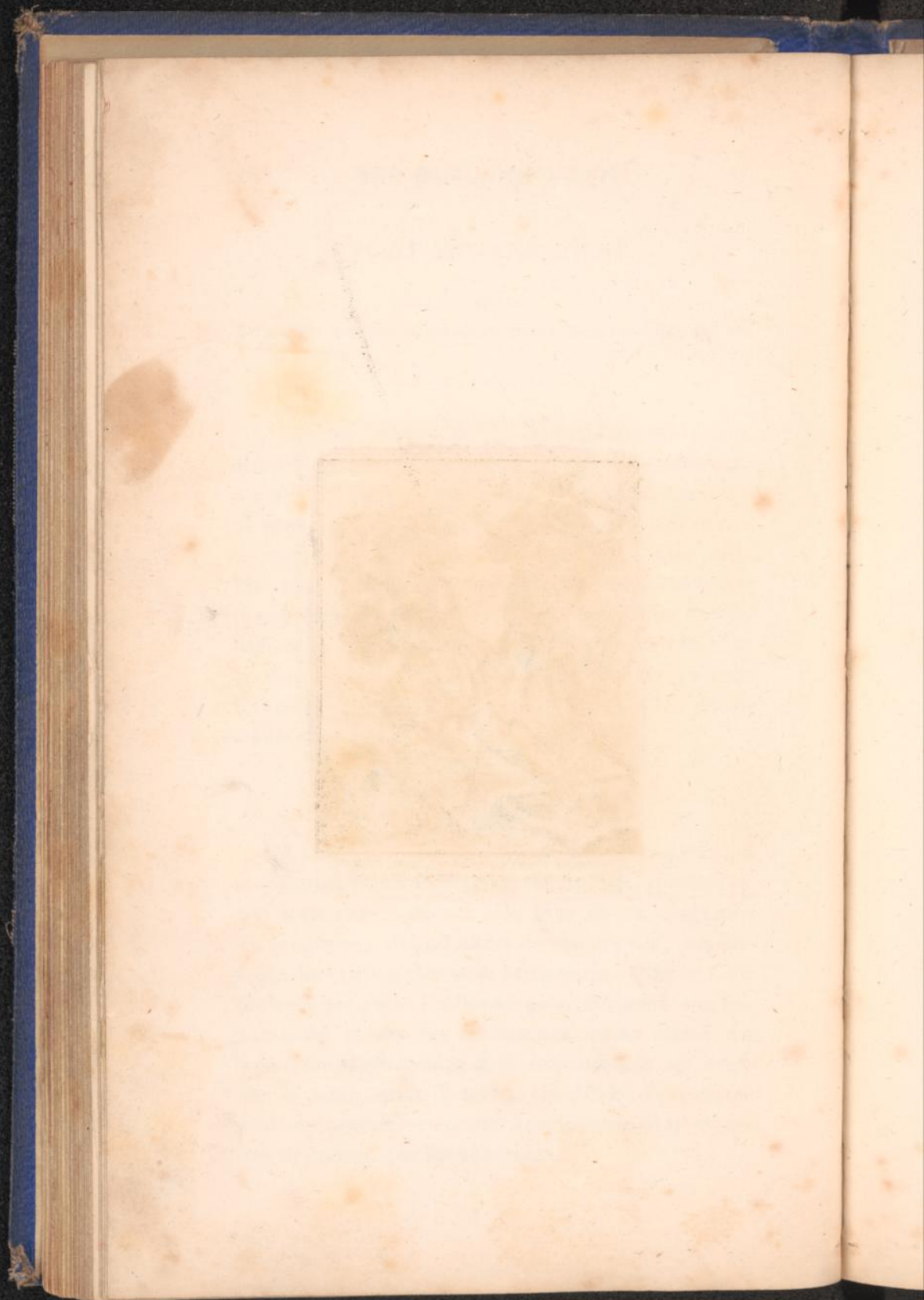
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Quoniam cum interierit, non surget
secum omnia, neque cum eo descendet
gloria eius. *1^a Cor. 15.*







Ipsē morietur, quia non habuit dūci:
plūnam, & in multitudine stultitiæ suæ
decipietur, *Proverb. 5.*

PLATE XIII.—THE ABBE.

His own iniquities shall take the wicked himself, and he shall be holden
by the cords of his sins. Prov. iv. 22.

DEATH, not contented with stripping this fat Prelate of his crosier, which he is carrying in triumph on his shoulder, and his mitre, with which he is dressing himself, is dragging him away without pity. He raises his breviary with one hand, and with the other is making some vain efforts to push him off.

PLANCHE XIII.—L'ABBE.

LA Mort, non contente d'avoir arraché à ce gros Prélat sa crosse, qu'elle porte en triomphe sur son épaule, & sa mitre, dont elle s'est affublée, le tire encore impitoyablement après elle; il élève d'une main son bréviaire, & fait de l'autre de vains efforts pour la repousser.

PLATE XIV.—THE ABBESS.

Wherefore I praised the dead, which are already dead, more than the living, which are yet alive. ECCLES. iv. 2.

DEATH ludicrously hooded with several flowing plumes, and robed in a kind of gown, carries out of her convent an Abbess, whom he is dragging with all his might by her scapulary. The reverend Mother with regret is leaving life and the honours she enjoys; and expresses, by the alteration of her features and by her cries, the fright that Death has produced in her soul. Behind her, under the gate of the convent, appears a young Nun, strangely agitated with terror and grief.

 PLANCHE XIV.—L'ABBESSE.

LA Mort ridiculement coiffée de diverses plumes flottantes, & vêtue d'une espèce de mante, emmène hors de son couvent une Abbess qu'elle tire de toutes ses forces par son scapulaire. La révérendissime Mère quitte à regret la vie & les honneurs dont elle jouit, & exprime par l'altération de ses traits & par ses cris, l'effroi que la Mort a jeté dans son ame. On voit derrière elle, sous la porte de l'abbaye, une jeune Nonne, vivement agitée par la crainte & par la douleur.



Laudavi magis mortuos quam viuentes
Eccle. 4





Sedentes in tenebris & in Umbra
Mortis Vinctos in mendicitate. Psal. 106

PLATE XV.—THE FRIAR PROVISOIR.

And he saved them from the hand of him that hated them, and redeemed them from the hand of the enemy.

PSALM cvi. 10.

As he is just stepping into his convent, with his Christmas-box and wallet, Death stops him at the door; and deaf to his cries, as well as regardless of the fright he throws him into, drags him with all his might by the cloak, and renders all the good Friar's attempts to disengage himself ineffectual.

PLANCHE XV.—LE FRERE QUETEUR.

PRET à rentrer dans son couvent avec sa tirelire & sa besace, la Mort l'arrête à la porte, & toute aussi sourde à ses cris, qu'insensible à l'effroi qu'elle lui cause, elle le tire de toutes ses forces par son capuchon, & rend impuissans les efforts du bon Frère pour se dérober de ses mains.

PLATE XVI.—THE CANONESS.

Enter not into the path of the wicked, and go not into the way of evil
men. Prov. iv. 14.

THERE appears in this young and beautiful recluse, a striking mixture of gallantry and devotion. On her knees before a little altar, with her rosary in her hand, she is amorously listening to the songs which a young man, seated on a bed, addresses to her, accompanying them with his lute. Death comes to put out the tapers burning on the altar, and to change into sadness the pleasures of this conversation.

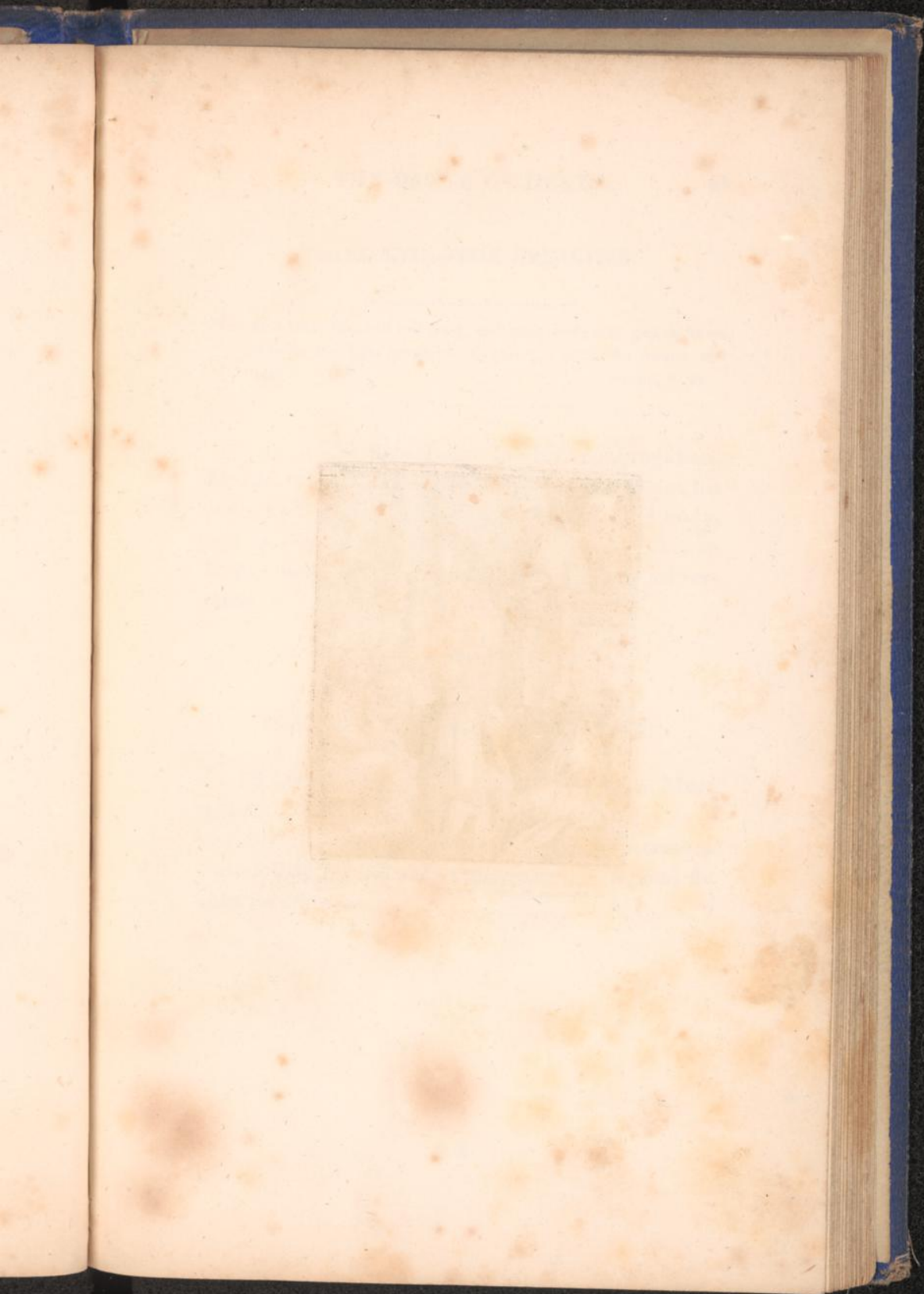
 PLANCHE XVI.—LA CHANOINESSE.

L'ON voit dans cette jeune & belle recluse un mélange frappant de galanterie & de dévotion. Agenouillée devant un petit autel, son rosaire à la main, elle écoute amoureusement les chansons qu'un jeune homme, assis sur son lit, lui adresse en les accompagnant de son luth. La Mort vient éteindre les cierges allumés sur l'autel, & changer en amertume les douceurs de ce tête-à-tête.



Et via que videtur hominibus nulla: non ista
ma autem eius deducunt homines ad mortem







Ve qui dicitis, malum bonum, & bonum malum:
ponentes tenetibus iucum, & iucum tenetibus
ros amarum in dulce, & dulce in amarum. *Mat. 23*

PLATE XVII.—THE PREACHER.

Woe unto them that call evil good, and good evil; that put darkness for light, and light for darkness; that put bitter for sweet, and sweet for bitter!

ISAIAH, v. 20.

As he is preaching to his congregation, Death, who is behind him with a stole about his neck, holds over his head the bone of a dead body, and by shewing it to the assembly, preaches to them, undoubtedly, the most eloquent of all sermons.

PLANCHE XVII.—LE PREDICATEUR.

TANDIS qu'il prêche son auditoire, la Mort qui est derrière lui, une étole au cou, élève par-dessus sa tête un os de mort, & en la montrant à l'assemblée lui fait sans doute le plus éloquent de tous les sermons.

PLATE XVIII.—THE PHYSICIAN.

Physician, heal thyself.

LUKE, iv. 23.

DEATH is leading to him a sick old man, whose urine he is presenting to him in a phial, and appears saying, in a jeering manner, Dost thou think that thou art able to save a man whom I have already in my power ?

PLANCHE XVIII.—LE MEDECIN.

LA Mort lui amène un vieillard malade dont elle lui présente l'urine dans une phiole, & paroît lui dire d'un air moqueur; Crois-tu pouvoir sauver un homme que je tiens déjà en ma puissance ?



354. Medice, cura te ipsum. Luc. 4.



THE HISTORY OF THE

REIGN OF

The first part of the reign of King Henry the Fourth, who reigned from the year 1399 to 1413, was distinguished by a series of events which have since become famous in the history of England.

At the death of King Richard the Second, the throne was offered to Henry of Bolingbroke, who had been banished from the country, and who returned to England in 1399.



Henry of Bolingbroke, who had been banished from the country, returned to England in 1399, and was crowned King Henry the Fourth.

The reign of King Henry the Fourth was distinguished by a series of events which have since become famous in the history of England.



Cum fortis armatus custodit altum litum, ne
si artem forlor eo desperumens vicerit eum, viti
tenua eius arma aufert, tu quibus confidebat. Luc. 10

480

PLATE XIX.—THE SWISS SOLDIER.

But when a stronger than he shall come upon him, and overcome him, he taketh from him all his armour wherein he trusted, and divideth the spoils.

LUKE, xi. 22.

ON a field of battle, covered with dead carcases, Death, armed with a buckler and a huge dart, attacks this warrior, in the bosom of victory, escaped alone from the carnage of the day, and is giving him some terrible blows. It is in vain that this brave Soldier, whose courage seems invincible, is obstinately attempting to dispute the victory with an irresistible adversary. In the back ground appears another Death, running, and beating on a drum, who is followed by several soldiers.

PLANCHE XIX.—LE SOLDAT SUISSE.

SUR un champ de bataille jonché de cadavres, la Mort armée d'un bouclier & d'un grand javelot, attaque dans le sein de la victoire ce guerrier échappé seul au carnage, & lui porte des coups terribles. C'est en vain que ce brave Soldat dont la valeur sembloit indomptable, s'acharne à disputer la victoire à un adversaire auquel rien ne sauroit résister. Dans le lointain on apperçoit une autre Mort qui bat du tambour en courant, & qui est suivie de quelques soldats.

PLATE XX.—THE ADVOCATE.

A prudent man foreseeth the evil, and hideth himself; but the simple pass on, and are punished. Prov. xxii. 3.

THE example of the Judge seems to authorize the Advocate to get himself well paid for his prevarication, and that even in the presence of his poor client, whose wretched condition would raise compassion in any breast less obdurate than that of the lawyer. But Death will avenge the oppressed; he is pouring into the hands of the Advocate money in abundance, of which he will have little use, for he is, at the same instant, shewing him, with an air of insult, his sand run out.

PLANCHE XX.—L'AVOCAT.

L'EXEMPLE du Juge semble autoriser l'Avocat à se faire payer chèrement ses prévarications, & cela même en présence de son pauvre client qui se tient dans un certain éloignement, & dont l'état misérable feroit pitié à une ame moins dure que celle de l'homme de loi. Mais la Mort vengera l'opprimé; elle verse abondamment dans les mains de l'Avocat de l'argent dont il ne profitera guère, car elle lui montre en même tems d'un air moqueur, son sable écoulé.



B. I. W. I.
Calceus viciat malum, & abluunt le: uno
ore perungit, & allicius est dextero. *See at*
20



THE DAY OF DEATH

THE DAY OF DEATH





Me & te sola Mors separabit. *Psalm. 138.*

PLATE XXI.—THE NEW-MARRIED PAIR.

Where thou diest, will I die. RUTH, i. 17.

IN the first transports of an happy union, this tender couple appear so wholly taken up with each other, and so inebriated with their mutual happiness, that they neither see nor hear. Death, who is marching before them, beating furiously on a little drum, is soon to give a cruel interruption to their enjoyments.

 PLANCHE XXI.—LES NOUVEAUX MARIÉS.

DANS les premiers transports d'une douce union, ces deux tendres époux paroissent tellement occupés l'un de l'autre, ils sont si enivrés de leur bonheur mutuel, qu'ils ne voient ni n'entendent la Mort qui marche devant eux, en frappant vigoureusement sur un petit tambour, & qui va leur donner bientôt un cruel trouble-fête.

PLATE XXII.—THE COUNTESS.

What! shall we receive good at the hand of God, and shall we not receive evil? Job, ii. 10.

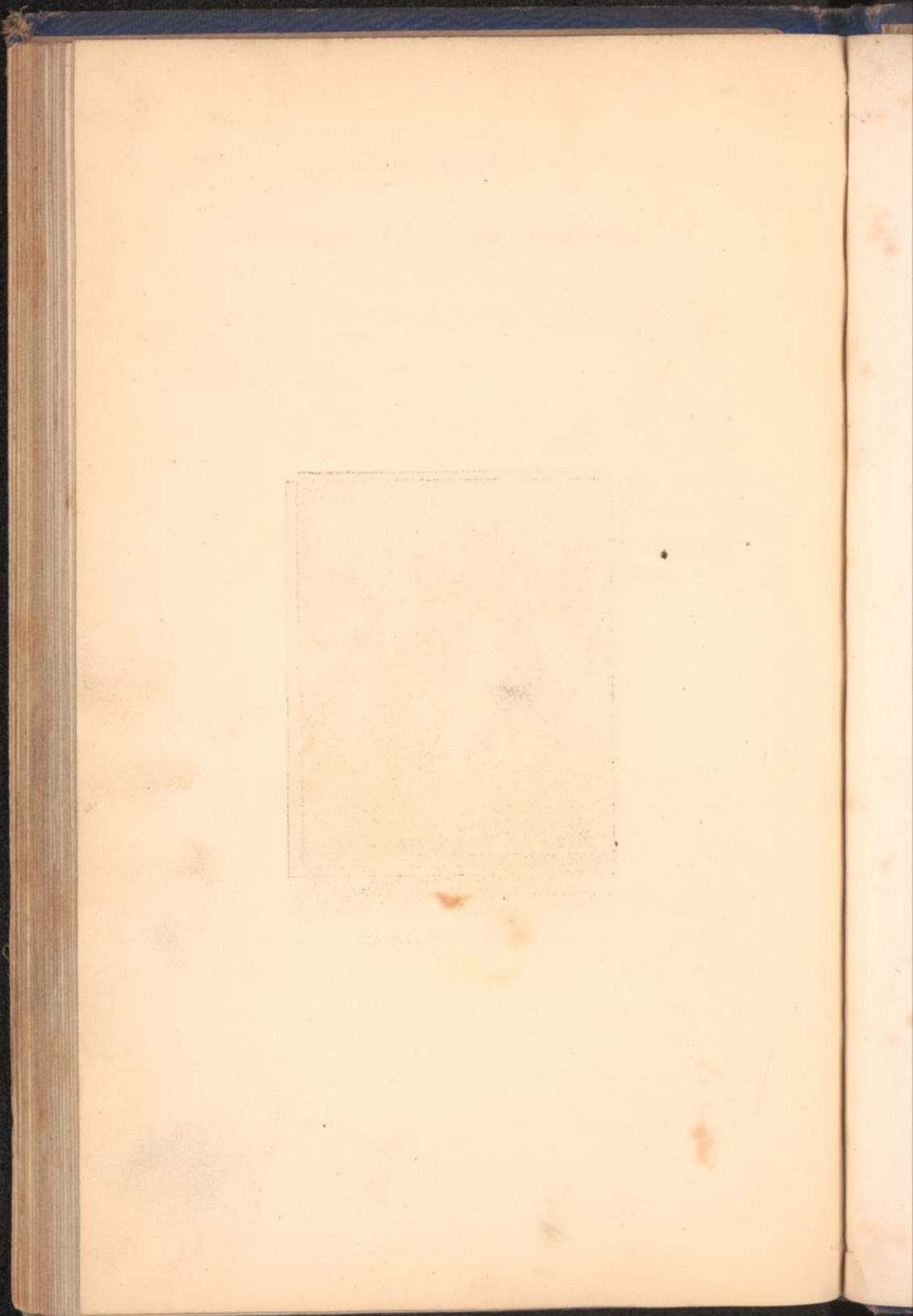
SHE is wholly taken up with the care of her dress, and is receiving with eagerness, from the hands of one of her maids, a very rich robe with a gold chain. Death comes to derange her toilet, and has already, without being perceived, slipped round her neck a collar made of small bones.

PLANCHE XXII.—LA COMTESSE.

ELLE n'est occupée que du soin de sa parure, & reçoit avec empressement, des mains d'une de ses femmes, un habillement très-riche avec une chaîne d'or. La Mort vient troubler sa toilette, & lui a déjà passé autour du cou, sans qu'elle s'en soit encore aperçue, un collier fait de petits os de mort.



22 Dye unt in bonis dies suos, & in
puncto ad inferna descendunt. Job.







Qui congregat thesauros lingua mei
daquit. vultus & excors est, & impingetur
ad laqueos Mortis. *Proverbia 27. 23.*

PLATE XXIII.—THE MERCHANT.

The getting of treasures by a lying tongue is a vanity tossed to and fro
of them that seeketh death. PROV. xxi. 6.

ESCAPED from the dangers of the sea, and safely arrived in port, this rich Merchant believes himself now in perfect safety; but he is mistaken. Employed in counting his money, examining his goods, and treating about their disposal, a bad customer, Death himself, comes up, and it is his person only that he wants to bargain for.

PLANCHE XXIII.—LE MARCHAND.

ECHAPPE aux périls de la mer, arrivé heureusement au port, ce riche Marchand se croit en pleine sécurité; il se trompe. Occupé à compter son argent, à examiner ses marchandises & à traiter de leur vente, un mauvais chaland, la Mort elle-même, arrive, & ce n'est que de sa personne qu'elle veut faire emplette.

PLATE XXIV.—THE HAWKER.

Come unto me, all ye that labour and are heavy laden, and I will give you rest. MATT. xi. 28.

BENDING under the weight of his load, he is advancing, with a quick pace, to the neighbouring town, comforting himself with thinking on the gain he is to make there; but Death, in the form of two skeletons, is come to put a sudden end to his labours and his hopes. One of the skeletons is dragging him forcibly by the arm, while the other behind him is playing on a marine trumpet. It is in vain that the poor Hawker points with his finger to the place where his business calls him; this disagreeable company appear desirous of making him take another road.

 PLANCHE XXIV.—LE COLPORTEUR.

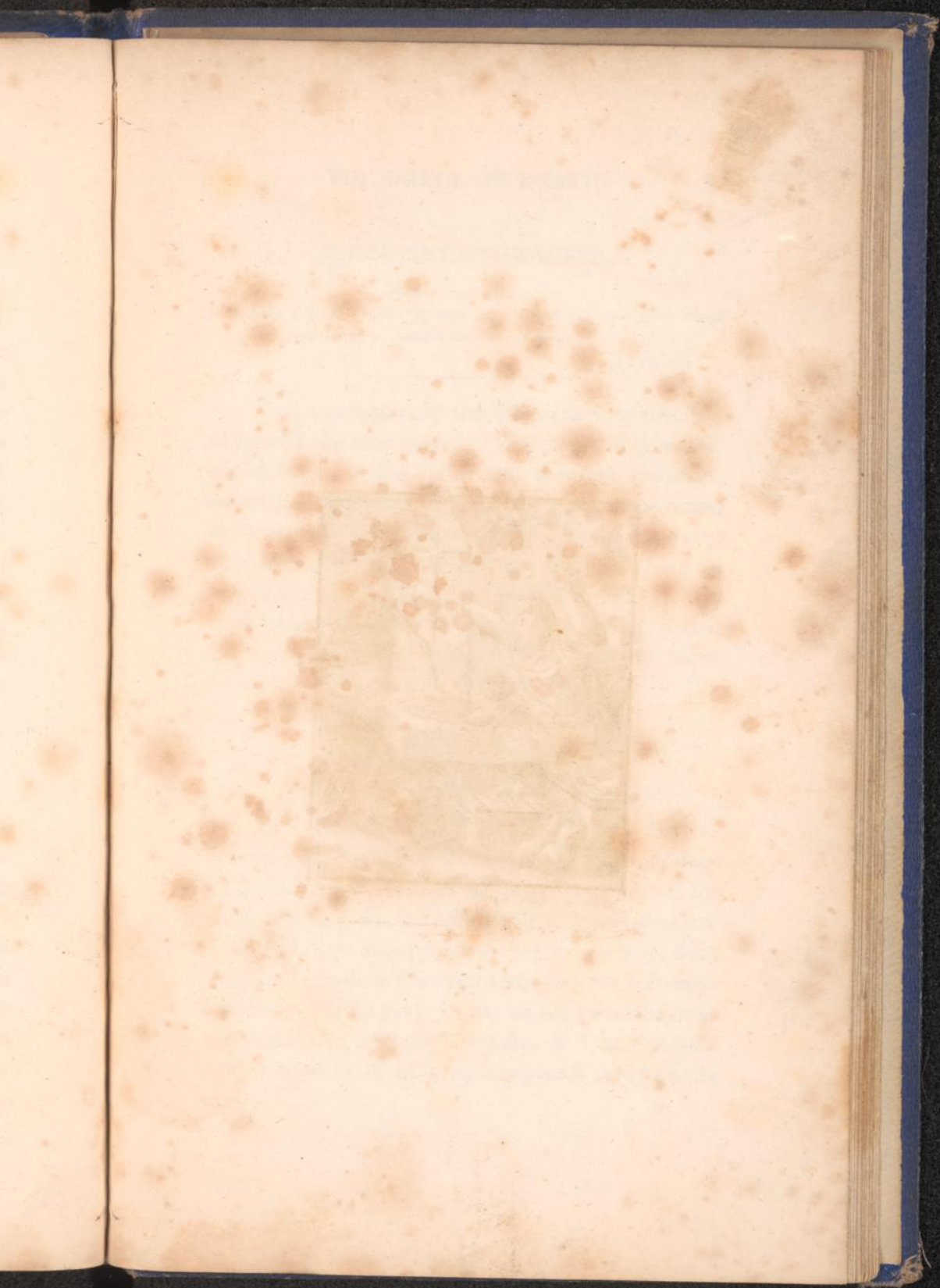
COURBÉ sous le poids de sa charge, il avance à grands pas vers le lieu voisin, & trouve du soulagement en rêvant au gain qu'il pourroit y faire; mais la Mort, sous la figure de deux squelettes, est venue subitement mettre fin à ses peines & à ses espérances. L'un des squelettes le tire avec force par le bras, tandis que l'autre joue derrière lui de la trompette marine. C'est en vain que le pauvre Colporteur montre des doigts l'endroit où ses affaires l'appellent, cette fâcheuse compagnie paroît vouloir lui faire prendre une autre route.



Venite ad me omnes qui laboratis &
24 queratis estis *Mat. 11*

PLATE XXXI.—THE HARPER.







Stulte, hac nocte repetunt animā
tuam & qua parasti citius eruit.

PLATE XXV.—THE MISER.

Thou fool, this night shall thy soul be required of thee: then whose shall those things be, which thou hast provided?

LUKE, xi. 9.

THE character of the Miser is very forcibly expressed in this sketch. Shut up in a vault, which receives the light only through a wicket, secured with a double grate of thick iron bars, he is entirely taken up with his beloved treasure, a considerable part whereof Death is snatching up before his eyes. This loss excites in him all the symptoms of the most violent desperation, and it plainly appears that his gold is an hundred times dearer to his heart than his life.

PLANCHE XXV.—L'AVARE.

LE caractère de l'Avare est rendu dans ce dessein avec beaucoup d'énergie. Renfermé dans un caveau qui ne reçoit du jour que par une lucarne garnie d'une double grille d'épais barreaux de fer, il n'est occupé que de son cher trésor, dont la Mort lui enlève à ses yeux une portion très-considérable. Cette perte excite en lui tous les symptômes du plus violent désespoir, & l'on voit bien que son or lui tient cent fois plus à cœur que la vie.

PLATE XXVI.—THE WAGGONER.

But when they in their trouble did turn unto the Lord God of Israel,
and sought him, he was found of them.

2 CHRON. xv. 4.

WE see Death here venting his capricious
fury on a cart of wine that a poor Waggoner is
conducting. Without doubt, the man himself
will soon come, in his turn, to be the sport of his
caprice; and the same cause that has now pro-
duced, will ere long effectually finish his despair.

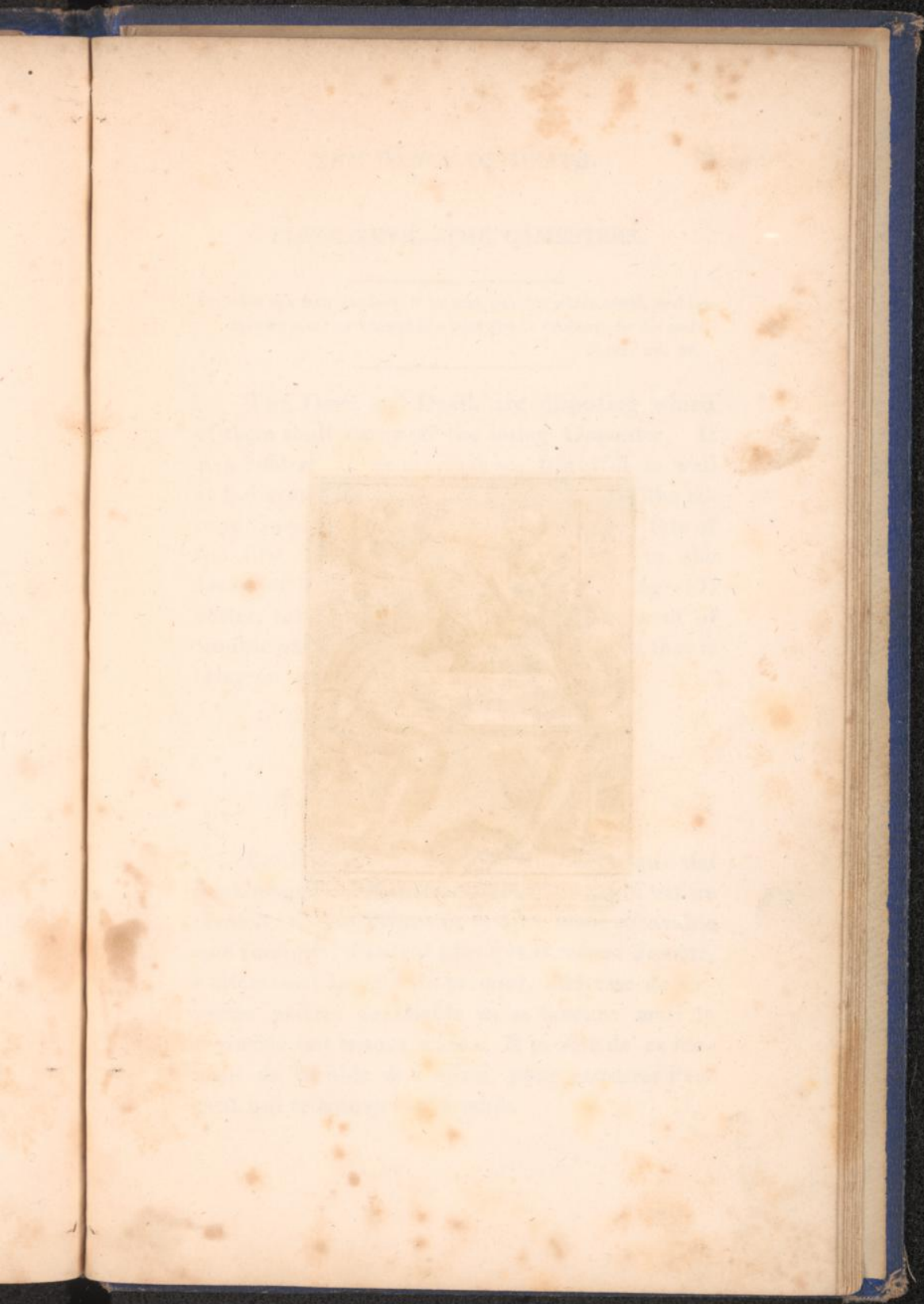
PLANCHE XXVI.—LE VOITURIER.

ON voit ici la Mort exercer ses bizarres fu-
reurs sur un char de vin que conduit un pauvre
Voiturier. Sans doute que lui-même va devenir
à son tour le jouet de ses caprices, & que la même
cause qui vient d'occasionner son désespoir ne tar-
dera pas à le terminer.



Corruit in curru suo *Chap. 22.*







Quid prodest homini; si universam vitam
dum lucretur, animam suam deitatem
suum patiatur; Matth. 16. 27

PLATE XXVII.—THE GAMESTERS.

For what is a man profited, if he shall gain the whole world, and lose his own soul? or what shall a man give in exchange for his soul?

MATT. xvi. 26.

THE Devil and Death are disputing which of them shall carry off the losing Gamester. It is a contest, if we may say so, frightful as well as ludicrous, so much the more so, that the second Gamester, interesting himself in the fate of the first, is addressing fervent prayers to the Devil on his behalf; but the third is doing still better, taking the advantage of this moment of trouble and terror, to gather in the money that is lying on the table.

PLANCHE XXVII.—LE VIEILLARD.

PLANCHE XXVII.—LES JOUEURS.

LE Diable & la Mort se disputent qui des deux emportera le Joueur qui a perdu. C'est un combat, s'il est permis de le dire, aussi effroyable que comique, d'autant plus que le second Joueur, s'intéressant au sort du premier, adresse de ferventes prières au Diable en sa faveur; mais le troisième fait encore mieux, & profite de ce moment de trouble & d'effroi, pour ramasser l'argent qui se trouve sur la table.

PLATE XXVIII.—THE OLD MAN.

My breath is corrupt, my days are extinct, the graves are ready for me.

JOB, xvii. 1.

HERE we see Death leading away, playing on a psaltery, an Old Man to the brink of the grave, bent under the load of years, and verging to the last degree of frailty. The Old Man allows himself to be carried off, with that calmness and tranquillity, which are the effects of wisdom, and the fruits of a good conscience.

PLANCHE XXVIII.—LE VIEILLARD.

L'ON voit ici la Mort qui conduit sur le bord de sa fosse, en jouant du psaltérion, un Vieillard courbé sous le poids des années, & parvenu au dernier degré de la caducité. Le Vieillard se laisse emmener avec ce calme & cette tranquillité qui sont l'apanage de la sagesse, & les fruits d'une bonne conscience.



Spiritus meus attenuabitur, dies mei breuiabun-
tur, & solum mihi superest sepulchrum. Ps. 17
28

THE DANCE OF DEATH.

THE DANCE OF DEATH.

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... ..



... ..





Melior est Mors quam Vita. Sæculi 30.

PLATE XXIX.—THE OLD WOMAN.

Death is better than a bitter life, or continual sickness.

ECCLES. xxx. 17.

THE grim countenance of this good old Dame does not indicate the same resignation as appears in the former subject. Wholly occupied in mumbling her rosary, she pays no attention to the sound of a dulcimer, on which one of her conductors is playing. The other skeleton, impatient of the slowness of the Old Woman's march, is employing menaces and blows to make her advance.

PLANCHE XXIX.—LA VIEILLE.

LE visage rechigné de cette bonne Vieille n'annonce pas la même résignation que dans le sujet précédent. Toute occupée à marmotter son rosaire, elle ne prête aucune attention au son du timpanon dont joue l'une de ses conductrices. L'autre squelette, impatient de la lenteur que la bonne Vieille met dans sa marche, emploie les menaces & les coups pour la faire avancer.

PLATE XXX.—THE CHILD.

Man that is born of a woman is of few days, and full of trouble. He cometh forth like a flower, and is cut down: he fleeth also as a shadow, and continueth not. JOB, xiv. 1.

IF under the roof of poverty there is any comfort, it is in having children, by whom we may hope one day to be solaced. This is the case with this poor widow; but Death is of a different opinion, and is come to carry off her youngest Child, unmoved by her prayers and lamentations.

PLANCHE XXX.—L'ENFANT.

SI sous le toit de la pauvreté il y a quelque consolation, c'est d'avoir des enfans dont on peut espérer d'être un jour soulagé. C'est le cas de cette pauvre veuve, mais la Mort n'est point de cet avis, & vient de lui enlever le plus petit sans se laisser fléchir, ni par ses prières ni par ses lamentations.

END OF THE DANCE OF DEATH.



Hom. 7. natus de muliere, ore ut vultus ignis
pora, replatur multis miserijs: qui quasi flos
egreditur & conteritur & sicut vult vabra. 41.

