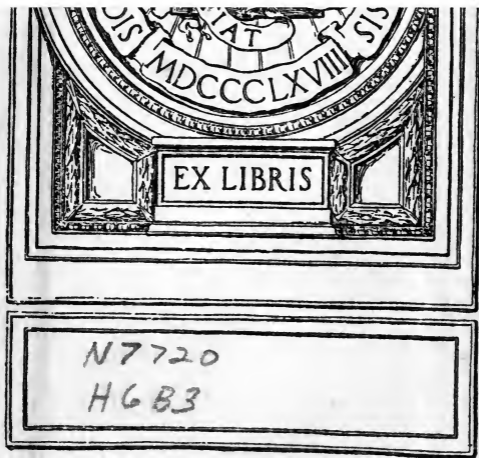


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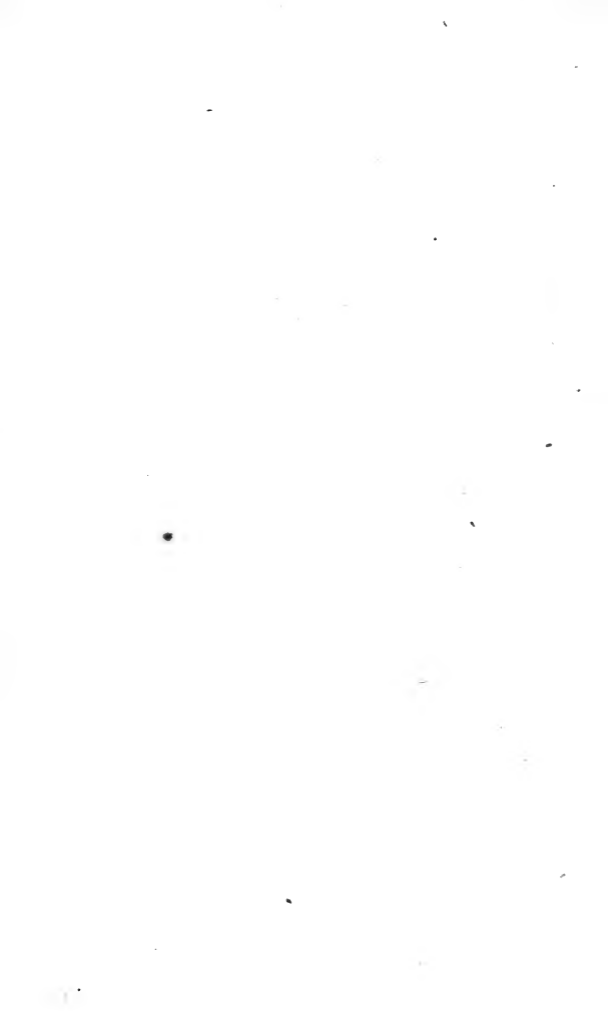
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ALL RANKS AND DEGREES OF PEOPLE PASSING
TO THE GRAVE.

ance of death
EMBLEMS
OF
MORTALITY;

REPRESENTING,

BY NUMEROUS ENGRAVINGS,

D E A T H

SEIZING

ALL RANKS AND CONDITIONS OF PEOPLE.

IMITATED FROM A

PAINTING IN THE CEMETERY OF THE DOMINICIAN
CHURCH, AT BASIL, IN SWITZERLAND.

WITH AN APOSTROPHE TO EACH,

TRANSLATED FROM THE LATIN.

TO WHICH IS NOW ADDED, FOR THE FIRST TIME,
A PARTICULAR DESCRIPTION OF EACH CUT, OR ENGRAVING.

~~~~~  
CHARLESTON.

PUBLISHED BY BABCOCK & CO.  
NEW HAVEN.—S. BABCOCK.

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1846.

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**68630**

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*Entered, according to the Act of Congress, in the year 1845,  
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P

EXTRACT FROM THE  
PREFACE TO THE LONDON EDITION.

---

THE work here presented to the reader, is a copy, with a small variation, of one well known to the curious by the title of *IMAGINES MORTIS*, or, *the Images of Death*; which is reported to be in reality indebted for its existence to the calamity of a plague.

Pope Eugenius IV., having summoned a council to meet at the city of Basil, in Switzerland, it accordingly met there in the year 1431, and continued to sit for seventeen years. At this council the Pope himself, and many princes, were present. During the sitting of this council, the city of Basil was visited with a plague, which carried off many of the nobility; and, on the cessation of the distemper, the surviving members of the council, with a view to perpetuate the memory of this event, caused to be painted on the walls of the cemetery, a *Dance of Death*, representing all ranks of persons as individually seized by him. The figures are

drawn from nature, and dressed each in the habit of the time. The cuts are engraven, and the verses under them translated, from the Latin edition of 1662.

*London, November 3, 1794.*

---

The above (extracted from the London edition) is inserted as the preface to an edition of the work published at New Haven, Con. in 1810. By a somewhat singular coincidence, the artist (Dr. ANDERSON, of New York,) who engraved the cuts, the compositor who was engaged in printing the work, and a number of its earliest readers, having learned that all the cuts, with one or two exceptions, had been kept in good preservation for nearly forty years in the office (Mr. BABCOCK'S) in which they were originally printed, and being united in the wish to see a new edition, it was thought advisable to have a re-print. This work is certainly unique in its character, and interesting in its nature. Death is represented as seizing all ranks and conditions of people, and as the eye rests on the striking emblems exhibited, the reader is reminded of his own mortality.

To the Antiquarian, the work will be found uncommonly interesting. It shows the precise costume of the people four centuries since, from the monarch on his throne, to the beggar in his rags. In order to make this of more interest to the general reader, a particular description of each cut is now given. The page containing the cut, with the scriptural quotations above, and the lines underneath, are copied from the London edition. Three of the cuts, representing Adam and Eve in various situations, it was thought advisable to omit. The Frontispiece shows a grave in front, to which a long procession from the city is being led; each person accompanied by a figure of Death. The Pope is seen at the head, the Emperor next, and so on, in regular gradation, according to rank.

J. W. B.

*New Haven, (Conn.) Dec. 1845.*



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## DEATH.

*The Lord God sent him forth from the garden of Eden to till the ground from whence he was taken.—Genesis, iii : 23.*



The Almighty Father did expel  
 Man from his blessed seat ;  
 And to sustain his life decreed  
 By his own proper sweat :

Then, first into the empty world,  
 Pale Death an entrance gain'd ;  
 And the same power o'er mortal men,  
 Has ever since maintain'd.

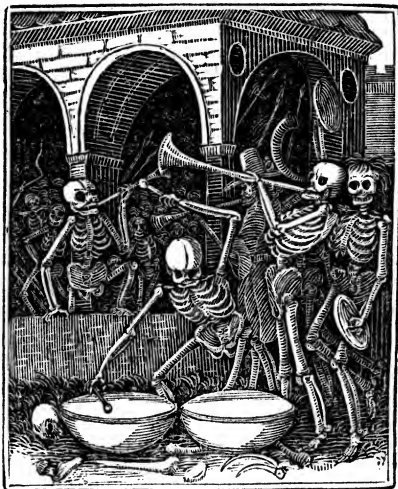
## DEATH, OR EXPULSION FROM EDEN.

The engraving on the preceding page is a representation of the expulsion of our first parents from the Garden of Eden, in consequence of their sinning against God, by eating the forbidden fruit. Sin thus committed, introduced Death into the world, as says the Apostle, "By one man sin entered into the world, and death by sin ; so death passed upon all men, for that all have sinned."

In the edition from which this cut is taken, there were two of the same size which preceded it; viz. one entitled the "creation of the world," representing Adam and Eve, and a variety of the animal creation, with emblematical figures of the sun, moon, and winds. The second cut, entitled "Sin," represents our first parents, beguiled by the serpent, eating the forbidden fruit. These two cuts it was thought advisable to omit, and commence with the one annexed; as it is the first one in which the figure of Death is introduced. Death is represented as preceding the unhappy pair, playing on a lute, a stringed instrument much used in ancient times. An angel, or messenger from the Almighty, accompanied with a fiery cloud, and with a flaming sword uplifted, appears conspicuously above Adam and Eve, in the attitude of expelling them from the garden.

*Woe, woe, woe, to the inhabitants of the earth.—Revelations, iii : 13.*

*All in whose nostrils were the breath of life, of all that was in the dry land, died.—Genesis, vii : 22.*



Woe, grievous woe, to all who now  
 In this vile world abide ;  
 For times await you big with grief,  
 And every ill beside.

Though now to you a plenteous share  
 Of fortune's gifts may fall,  
 Pale Death will be, or soon or late,  
 A visitant to all.

The engraving on the opposite page has not any particular title attached to it, in the edition from which it is copied. It consists of an assemblage of skeletons, who appear animated with life, collecting or marshalling their forces for the destruction of mankind. The whole verse, from which the first scriptural quotation above the cut is taken, is as follows; viz. "And I beheld, and heard an angel flying through the midst of heaven, saying with a loud voice, Woe, woe to the inhabitants of the earth, by reason of the other voices of the trumpet of the three angels, which are yet to sound!" It is probable that the artist who made the original design, from which the engraving was made, had this passage in mind, as there are a number of the figures of Death, who appear to be sounding trumpets; one is beating a kettle drum; another is using a pair of cymbals.

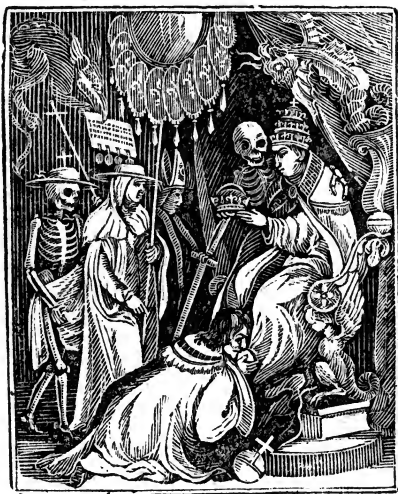
Death reigns: O what is feeble man!  
 How few his hours, how short his span!  
 Short from the cradle to the grave:  
 Who can secure his vital breath,  
 Against the bold demand of Death  
 With skill to fly or power to save?

Wherefore, as by one man sin entered into the world and death by sin; and so death passed upon all men, for that all have sinned.—Rom. v. 12.

## THE POPE.

*Until the death of the High-Priest that shall be in those days.—Joshua xx. 6.*

*And let another take his office—Psalm cix. 8.*



Thou who, elated with success,  
 Immortal claim'st to be,  
 From men's affairs, in little space,  
 Thyself remov'd shall see.

'Though now the great High-Priest thou art,  
 And in Rome's see dost sit,  
 Soon shall thy office, in thy place,  
 A successor admit.

## THE POPE.

In the engraving on the preceding page is seen a representation of Pope Alexander III. receiving the submission of Frederic I, Emperor of Germany, who is seen in the act of kissing his toe. At the right hand of Frederic, is seen a ball, or globe, surmounted by a cross. This is called by antiquarians a *mound*. Kings are frequently represented as holding it in their hands to denote their sovereign majesty. The Pope (who is considered by Catholics as the earthly head of the church,) is seen in his robes of office, having the *tiara*, or triple crown, on his head. This is a cap of silk, environed with three golden crowns. He holds in his hand the crown of the Emperor, showing by this act, that it is at his disposal. At his right hand are seen a Cardinal and a Bishop, both in their robes, and with their insignia of office. Two figures of Death are seen in this print; one having his hand on the Pope, the other holding the robes of the Cardinal.

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\* At this period there were contests between rival Popes, and with the Emperors, respecting the succession to the papal chair. Frederic I., surnamed Barbarossa, was a prince of high spirit, and refused the customary homage to Alexander. He was, however, obliged to submit, and appease his holiness by kissing his feet, and ceding a large portion of territory. This took place about A. D. 1177.

## THE EMPEROR.

*Set thine house in order ; for thou shalt die, and not live.—  
Isaiah xxxviii. 1.*

*There shalt thou die, and there the chariots of thy glory shall  
be the shame of thy Lord's house.—Isaiah xxii. 18.*



Dispose thy kingdom's great concerns,  
Entrusted to thy care,  
So that to pass to other worlds  
Thou quickly may'st prepare.

For when the time shall come that thou  
Must quit this mortal throne,  
'Thy utmost glory then shall be,  
A broken car alone.



## THE EMPEROR.

The word Emperor, among the Romans, signified Imperator, or Commander, a title of dignity assumed by Augustus and his successors. Now it is the title of a sovereign prince who bears rule over large countries.

The engraving, it is presumed, is a correct representation of the Emperor of Germany, in his official robes and insignia of office, who, at the time when the original drawing for the engraving was made, was considered the greatest monarch of Christendom. On a cushion, in front of the Emperor, is seen the mound and scepter, denoting his sovereign authority. He holds a sword in his right hand, ready to enforce compliance with his will. He is listening to a courtier, or nobleman, at his right hand, while the poor man on his left, in a suppliant posture, is apparently entreating his favorable notice in vain.

Germany was anciently divided into several independent states. Charlemagne, the King of France, became master of the whole in A. D. 802, and was crowned *Emperor of the West*, by Pope Leo III. His empire comprised France, the Netherlands, Germany, Switzerland, a great part of Italy, and part of Spain. The last monarch who bore the title of the Emperor of Germany, was Francis II, who resigned it, and assumed that of Emperor of Austria, in 1804.

## THE KING.

*He that is to day a King, to-morrow shall die.—Ecclesiasticus, x: 10.*



To him who this day scepters sway,  
In costly pride a king,  
To-morrow's light, with baleful speed,  
A direful fate will bring :

For him who rules o'er nations rich,  
And powerful kingdoms guide,  
When Death his office bids him quit,  
No better fates betide.

## THE KING.

The engraving is a representation of a King feasting, attended by his servants. There is one among them, however, of a totally different appearance from all the others. It is the figure of Death, who is officiously pouring the fatal liquid into the drinking vessel of the King. He has placed the hour-glass near the monarch, to show that the sands of his life are rapidly passing away. The artist evidently attempted, among other things, to show the fatal nature of luxurious habits so prevalent among the great ones of the earth, in the period in which he lived.

It is an old saying, "many dishes, many diseases." The luxurious live to eat and drink; but the wise and temperate eat and drink to live. We may have the necessaries of life upon easy terms; whereas we put ourselves to great pains for excess. The poor are not so often sick for the want of food, as the rich are by its excess.

Gluttony kills more than the sword, for from thence proceed sloth, debauchery and an innumerable train of diseases, and even death itself. Many a monarch has rendered himself more wretched by this vice, than the meanest of his subjects.

## THE CARDINAL.

*Which justify the wicked for reward, and the righteousness of the righteous from him.—Isaiah, v : 23.*



Woe, grievous woe, to you, who now  
 The impious man caress ;  
 Exalt the unjust to height of wealth,  
 The virtuous man oppress.

Who seek the world's fallacious gifts  
 To gain without delay,  
 And the true path of righteousness  
 Desire to take away.

## THE CARDINAL.

A Cardinal is a dignitary in the Roman Catholic Church, and one of its chief governors, of which there are seventy in number. They constitute a college, by and from which the Pope is chosen. Judging from the quotation inserted over the engraving, it would seem that the Cardinal is granting an indulgence,\* or something of the kind, to a wicked wretch for the sake of his money; Death, however, has his eye on the Cardinal, and his hand clutching his hat.

The Cardinals have for several ages been the sole electors of the Pope. They are commonly promoted from among such clergymen as have borne offices in the Roman court; some are assumed from religious orders; eminent ecclesiastics of other countries are likewise often invested with this dignity. Sons of sovereign princes have frequently been members of the sacred college. Their distinctive dress is scarlet, to signify that they ought to be ready to shed their blood for the faith, if the church require it. They wear a scarlet cap and hat; the latter article is always given by the Pope's own hand. These Cardinals form the Pope's standing council, or *consistory*, for the management of the public affairs of church and state.

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\* Indulgences, in the Catholic church, are defined to be "a remission of the punishment due to sin, granted by the church, and supposed to save the sinner from purgatory."

## 'THE EMPRESS.

*Those that walk in pride he is able to abase.—Daniel iv : 37.*



Ye, also, who in glittering pomp  
 Of haughty state are placed,  
 A day shall see wherein yourselves  
 Of bitter death shall taste :

For, as the grass by travelers  
 Is trodden on the ground,  
 So Death shall tread you under foot,  
 And all your joys confound.

## THE EMPRESS.

The Empress seen in the engraving, is attired in a magnificent dress, attended by her maids, holding up her train according to the ancient custom. She prides herself as being in the most exalted station in the world. Notwithstanding all her pompous display, the ghostly figure of Death, unwelcome and uncalled for, boldly intrudes himself upon her notice. He directs her attention to the open grave, on the verge of which she is standing, and to which she is soon to be consigned.

“ Princes, this clay must be your bed  
In spite of all your towers !  
The tall, the wise, the reverend head  
Must lie as low as ours.”

---

“ There the dark earth and dismal shade  
Shall clasp their naked bodies round ;  
That flesh so delicately fed,  
Lies cold and moulders in the ground.

Then shall their pomp be seen no more  
Like fog dissolv'd in fleeting air ;  
Their flatteries, and their boasts be o'er,  
And hopes all vanish in despair.”

---

“ ——— An heap of dust remains alone of thee,  
'Tis all thou art, and all the proud shall be.”

## THE QUEEN.

*Rise up ye women that are at ease ; hear my voice ye careless daughters ; give ear unto my speech. Many days and years shall ye be troubled.*—Isaiah, xxxii : 9, 10.



Hither, ye ladies of renown,  
And matrons rich, repair :  
For Death to you now clearly tells,  
A mortal tribe ye are.

When the glad years and empty joys  
Of this vain world are past,  
The pain of Death will sure disturb  
Your bodies frail at last.



## THE QUEEN.

Death, in the annexed cut, is represented as seizing the Queen by the arm, to drag her away from all that she holds dear. She and her companions are frightened. A male attendant is holding on to the Queen, and is vainly attempting to keep Death at a distance. The grim tyrant (as he is sometimes called) will not be put off; but is holding up his hour-glass, to show that the inevitable time, when she must be torn from her companions, has arrived.

Queen Elizabeth, the greatest female ruler of modern times, had awful apprehensions of death. She died in 1603, in the 70th year of her age, and 45th of her reign. As she drew near the close of life she became altered in features, and was reduced to a skeleton. Such was the state of her mind that nothing could please her; and she was the torment of the ladies who waited on her person. She spent her days and nights in tears, and only spoke to mention some irritating subject; and having experienced some hours of alarming stupor, she persisted after her recovery from it, to remain seated on cushions, from which she could not be prevailed during ten days, for she had a notion that if she should lay down in bed, she would not arise from it again.

## THE BISHOP.

*I will smite the Shepherd, and the sheep of the flock shall be scattered.*—Matthew xxvi. 31—Mark xiv. 28.



The pastor void of all defence,  
 My power, says Death, shall own ;  
 By me, his mitre and his staff  
 Shall to the ground be thrown.

His sheep, their pastor thus remov'd  
 By Death's fell power away,  
 Shall be dispersed every one,  
 To prowling wolves a prey.

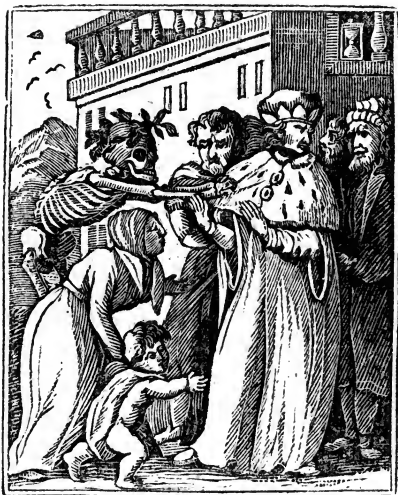
## THE BISHOP.

A Bishop is a dignitary in the Christian church, who presides over the clergy within a certain district, called his diocess. The word *Bishop* signifies an overseer, or inspector. It is a long time since bishops have been distinguished from mere priests, or presbyters; but whether that distinction be of divine or human right; whether it was settled in the apostolic age, or introduced since, is much controverted.

In the accompanying cut, Death is represented as leading the Bishop from his flock, who are seen in a disordered and scattered state in the back ground of the picture. The Bishop appears in his robes, having on his head a *mitre*, a cap of a conical form, divided at the top. It is of eastern origin, differing somewhat from the cap worn by Aaron and other Jewish priests. In the right hand of the Bishop is seen the *crozier*, which has at its top, a *shepherd's crook*, to denote his pastoral office, in having the care of the flock of Christ. In some instances the Bishop wears a short white robe called *rochet*, to denote the purity with which he should be surrounded; and a cross which hangs before his breast, to teach him to glory in nothing but the cross of Christ.

## THE ELECTOR, OR PRINCE OF THE EMPIRE.

*The Prince shall be clothed with desolation, and the bands of the people of the land shall be troubled.—Ezek. vii. 27.*



Come, mighty Prince, now quick resign  
 Thy perishable joys ;  
 Thy fleeting glory, and the rest  
 Of earth's delusive toys.

Lo, I alone the pride of Kings  
 Am able to repress ;  
 The splendid pomps of regal state  
 My power supreme confess.

## THE ELECTOR, OR PRINCE OF THE EMPIRE.

*Elector*, was the title of such German Princes as formerly had a voice in the election of the Emperor of Germany ; Death is represented in the act of seizing him by laying hold of his robe, and dragging him away from his companions. A poor woman with a child are before him, apparently supplicating for favors. He does not, however, seem to notice them, as his face is turned the other way.

We have no authentic account of the Electors of the Empire, till 1273, when Rodolph of Hapsburg was chosen Emperor by seven Electors, after an interregnum of twenty-two years. Previous to this time, the Emperor was chosen by the people at large ; afterwards by the nobility. The mode was finally settled in the reign of Charles IV, by the celebrated constitution called the *Golden Bull*, which fixed the right of election in four spiritual, and three temporal electors. These were the King of Bohemia, the Duke of Saxony, the Margrave of Brandenburg, the Count Palatine of the Rhine, and the three arch-bishops of Metz, Treves, and Cologne. Afterwards the Duke of Bavaria, and the Duke of Brunswick Lunenburg, were added.

## THE ABBOT.

*He shall die without instruction, and in the greatness of his folly he shall go astray.—Proverbs v. 23.*



This instant, wretch, thou shalt depart,  
 Consign'd to mouldering dust ;  
 Because thou knewest not, only feign'dst,  
 The wisdom of the just.

The abundance of thy folly great,  
 Did blindly thee deceive,  
 And made thee seek the sinful path,  
 Which thou could'st never leave.

## THE ABBOT.

An *Abbot* is the name of the superior or chief ruler of a monastery or abbey. These institutions were at first nothing more than religious houses, whither persons retired from the bustle of the world, to spend their time in solitude and devotion: but they afterwards degenerated: their inmates in many instances became licentious and profligate epicures.

One of the principal causes of the corruption of the monastic order, was their great wealth. This was derived from donations from the rich, who were in the habit, just before death, of bestowing their property on these institutions, supposing that by this means they would secure the salvation of their souls. The Abbots soon learned to be ambitious, and aspired to elevated stations and new distinctions. Some were termed *mitred abbots*: these exercised episcopal authority: others were called *croziered abbots*, from their bearing the *crozier*, or pastoral staff: others were styled *œcumenial* or universal abbots, while others were termed *cardinal abbots*, from their superiority over all other abbots. The engraving evidently shews Death taking off the mitred abbot, after having transferred his emblems of authority to himself.

## THE ABBESS.

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



Better it is to die than live,  
 I constantly have taught ;  
 Since human life with anxious care  
 And various ills is fraught.

Ungrateful Death me now compels  
 The like sad path to tread,  
 With those whom in the silent grave  
 The fates severe have laid.



## THE ABBESS.

The *Abbess* is the superior of an abbey or convent of nuns, who are females who have devoted themselves in a cloister, or nunnery, to a religious life. The Lady Abbess is seen in her distinctive dress, having in her hands a *rosary*, or string of beads, by which she counts her prayers.\* Death has seized hold of a part of her dress, and by it is leading her away from the convent or abbey, regardless of the cries of the child, or young woman, who has been under her charge.

By the Council of Trent, it was decreed that an Abbess must be at least forty years of age; and that she should receive the veil of prelacy at the age of sixty. She is elected from the sisterhood of her own order: her power over her own order resembles that of an abbot; but she does not perform the spiritual functions. Formerly, some were accustomed to give the veil to nuns; but this was afterwards judged unlawful. In France, and Italy, many were exempted from episcopal jurisdiction, and some had the privilege of commissioning a priest to act for them, in performing the spiritual functions.

---

\* The religious among Catholics have prescribed forms of devotion as to number of prayers, &c. By slipping a bead through the hand, when each petition or prayer is said, the precise number that has been offered will be ascertained.

## THE GENTLEMAN.

*What man is he that liveth and shall not see Death? Shall he deliver his soul from the hand of the grave?—Psalm lxxxix. 48.*



What man is he, however brave,  
 Of mightiest power possess,  
 Who in this mortal world shall live,  
 And Death shall never taste?

What man is he who Death's fell dart,  
 Which conquers all, can brave;  
 Who his own life, by force or skill,  
 From Death can hope to save?

## THE GENTLEMAN.

The engraving shows a Gentleman in full dress, as he appeared in fashionable circles, four centuries since. With sword in hand, he is engaged in a hopeless contest with Death, who has seized him by laying hold of the splendid garment he wears, and is dragging him away in spite of all his opposition. He wears a ruff around his neck, and his hat is adorned with plumes or feathers. The wearing of hats of any kind, in ancient times, was a privilege allowed only to lords, knights, and gentlemen.

However a man may pride himself on his high birth, or splendid dress and equipage, and despise the poor on account of their poverty, yet he will find Death no respecter of persons.

“ Why do the proud insult the poor,  
And boast the large estates they have ?  
How vain are riches to secure  
Their haughty owners from the grave !

They can't redeem one hour from death  
With all the power in which they trust ;  
Nor give a dying brother breath,  
When God commands him down to dust.”

---

For all that is in the world, the lust of the flesh, and the lust of the eyes, and the pride of life, is not of the Father, but is of the world. And the world passeth away and the lust thereof.—1 John ii. 16, 17.

## 'THE CANON.

*Behold, the hour is at hand.*—Matthew xxvi. 45.



By crowds attended to the choir,  
 Thou now dost bend thy way ;  
 Come on, and, with suppliant voice,  
 Thy humblest homage pay :

For thee, the fates do loud demand,  
 And instant Death does crave ;  
 A day, which no one can retard,  
 Shall force thee to the grave.

## THE CANON.

A *Canon* is a person who possesses a prebend or revenue, allotted for the performance of divine service in a cathedral, or collegiate church. Canons are of no great antiquity. The common opinion attributes the institution of this order to Chrodegangus, bishop of Mentz, about the middle of the eighth century.

The engraving shows a Canon in his official robes ; the figure of Death is seen by his side, holding the hour-glass before his face, to show him that his time has come. The Canon is accompanied by a sportsman, who is seen with a hawk, or falcon, sitting on his hand.

Hawking, or Falconry, is the art of catching wild fowls by means of hawks, or other birds of prey, tamed and properly tutored for that purpose. This art was in high repute in almost every part of Europe during the twelfth century ; but after the invention of fire arms, it gradually declined.

*Canon-law*, consists of rules drawn from scripture, from the writings of the ancient fathers, from the ordinances of councils, and the decrees of the Pope. *Canonization*, in the Roman Catholic church, is a ceremony by which persons deceased, are ranked in the catalogue of saints.

## THE JUDGE.

*I will cut off the Judge from the midst thereof.*—Amos ii. 3.



You who false judgment do pronounce,  
 For filthy lucre's sake,  
 From midst of crowds and judgment seat,  
 I, Death, will quickly take.

To fate's just laws ye must submit,  
 Nor ye, alone, contest  
 That power which every son of man  
 Has hitherto confest.

## THE JUDGE.

The cut shows a Judge in the seat of justice in the act of receiving a bribe, by which justice is perverted. Two persons are before him, one a poor man, the other rich. The Judge pays no attention to the poor man, but the love of money causes him to pass judgment in favor of the rich.

“Judges, who rule the world by laws,  
Will ye despise the righteous cause  
When the oppress’d before you stands?  
Dare ye condemn the righteous poor,  
And let rich sinners escape secure,  
While gold and greatness bribe your hands?”

Have ye forgot, or never known,  
God is your Judge, and he alone?  
High in the heavens his justice reigns,  
Yet you invade the rights of God  
And send your bold decrees abroad  
To bind the conscience in your chains.”

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Thou shalt not wrest judgment; thou shalt not respect persons, neither take a gift: for a gift doth blind the eyes of the wise, and pervert the words of the righteous.—Deut. xvi. 19.

A wicked man taketh a gift out of the bosom to pervert the ways of judgment. The judge asketh for a reward.—Prov. xvii. 23.

## THE ADVOCATE.

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



The crafty man the crime perceives,  
 The guilty does protect ;  
 The cause of just and needy men,  
 He ever does reject.

The poor and guiltless are oppress'd  
 By Justice's vain pretence,  
 And gold, than laws, is found to have  
 A greater influence.



## THE ADVOCATE.

An Advocate is one who pleads the cause of another before any tribunal or judicial court. The cut represents an Advocate (or lawyer as he would be termed in this day,) in the act of receiving a fee. From the lines underneath, as well as by the drawing itself, it was evidently the design of the artist to show an unworthy member of the profession, who for the sake of money is willing to screen a villain from deserved punishment. Death, however, is intruding himself upon the notice of the Advocate, and as if in mockery of what is passing between the lawyer and his client, he also is proffering one hand as if bestowing something, whilst the other holds the ominous hour glass. A poor wretch, somewhat in the back ground, appears wringing his hands in deep distress, apparently without money or friends to plead his cause.

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He that getteth riches and not by right, shall leave them in the midst of his days, and at the end shall be a fool.—Jeremiah xvi. 11.

The getting of treasures by a lying tongue is a vanity tossed to and fro of them that seek death.—Prov. xx. 21.

Woe unto them . . . . . which justify the wicked for reward and take away the righteousness of the righteous from him!—Isa. v. 22, 23.

## THE MAGISTRATE.

*Whoso stoppeth his ears at the cry of the poor, he also shall cry himself, but shall not be heard.—Prov. xxi. 13.*



The rich and wealthy readily  
 To suitors rich give ear,  
 And scorn the poor and needy man,—  
 His prayer refuse to hear :

But when themselves in the last hour,  
 To God shall earnest cry,  
 Their anxious prayers he shall reject,  
 And their request deny.

## THE MAGISTRATE.

The design of this cut, representing the Counsellor, or Magistrate, is somewhat similar to the two preceding ; all showing the powerful effect which gold has in turning the heart from the claims of justice and humanity. The poor man, with his cap in hand, and tattered garments, endeavors in vain to get the Magistrate to listen to his complaints. An evil spirit, personified by an uncouth figure, is filling the ear or head of the Magistrate.

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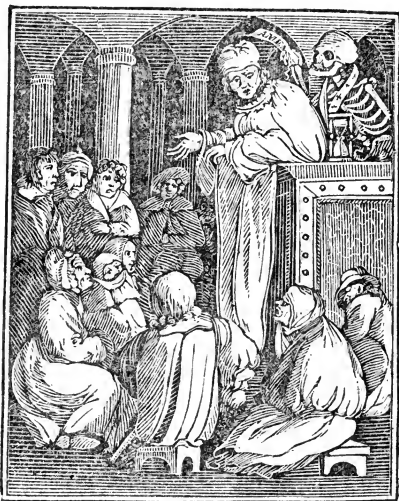
I returned, and considered all the oppressions that are done under the sun ; and beheld the tears of such as were oppressed, and they had no comforter.—Eccl. iv. 1.

If thou seest the oppressions of the poor, and violent perverting of judgment and justice in a province, marvel not at the matter : for he that is higher than the highest regardeth ; and these be higher than they.—Ecc. v. 8.

Rob not the poor because he is poor ; neither oppress the afflicted in the gate : for the Lord will plead their cause, and spoil the soul of those that spoiled them.—Prov. xxii. 22.

## THE CURATE.

*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.*



Woe to you impious hypocrites,  
 Who evil goodness term ;  
 And evil to be truly good,  
 With equal fraud affirm :

Who dark for light, with falsehood great,  
 And light for dark embrace ;  
 Bitter for sweet who substitute,  
 And sweet for bitter place.

## THE CURATE.

A Curate is one of the lower order of clergymen, who represents the incumbent of a church, priest or vicar, and officiates in his stead. In the cut the curate is seen preaching: the figure of Death appears behind, and with him in the pulpit, having around his neck the insignia of a priest. The congregation are sitting on stools, as it was not customary in ancient times, in the large religious edifices of Europe, to have stationary seats. The scriptural quotation above, and the lines underneath the engraving, are aimed at the false and hypocritical preacher, of which there have been too many in all ages, and in all branches of the christian church.

“ Can I be flatter’d with thy cringing bows,  
Thy solemn chatterings and fantastic vows ?  
Are my eyes charm’d thy vestments to behold  
Glaring in gems, and gay in woven gold ?

Unthinking wretch ! how couldst thou hope to please  
A God, a Spirit, with such toys as these ?  
While with my grace and statutes on thy tongue  
Thou lov’st deceit, and dost thy neighbor wrong ?

In vain to pious forms thy zeal pretends,  
Thieves and adulterers are thy chosen friends,  
While the false flatterer at my altar waits  
His harden’d soul divine instruction hates.”

## THE PRIEST.

*I myself also am a mortal man, like to all.—Wisdom vii. 1.*



The holy sacrament, behold,  
 Celestial gift, I bear,  
 The sick man, at the hour of death,  
 With certain hope to cheer.

Ev'n I myself am mortal too,  
 And the same laws obey,  
 And shall like him, when time shall come,  
 To Death be made a prey.

## THE PRIEST.

The engraving represents a Catholic Priest, who is on his way to administer the sacrament to a person who is supposed to be at the point of death. He holds in hand the ciborium, covered with a cloth, in which is contained the elements. It is surmounted by a cross, underneath which are seen the letters I. H. S. [Jesus Hominum Salvator,] signifying, *Jesus the Savior of man*. The article of dress appearing like a dark band, worn by the priest over his shoulders, is called the *stole*: he is followed by persons bearing lighted candles, as is customary in Catholic countries on such occasions. These processions are usually preceded by a bell-man, who gives notice of their approach, so that proper respect may be paid. In the engraving the figure of Death is represented as performing this office.

*Extreme unction*, or the anointing persons at the point of death is considered a sacrament in the Catholic church. It is administered to none but such as are affected with some mortal disease, or in a decrepit age. It is refused to impenitent persons, as also to criminals. When the oil is applied, the prayer is, "may God forgive thee whatever sins thou hast committed *by sight*," when the eyes are anointed: *by the hearing*, when the ears are anointed: and so by the other senses.

## THE FRIAR MENDICANT.

*Such as sit in darkness and in the shadow of death, being bound in affliction and iron.—Psalm cvii. 10.*



Some men, the world to circumvent  
 By fraud and falsehood, try  
 By feign'd religion sin to hide  
 From ev'ry mortal eye :  
 Of piety, an ardent love  
 They outwardly profess,  
 But inwardly they are the sink  
 Of all voluptuousness.  
 But when the end shall be at hand,  
 They like reward shall have,  
 And death, by myriads, shall mow down  
 The wicked to the grave.



## THE FRIAR MENDICANT.

Friar is an appellation common to monks of all orders who are generally distinguished into four principal branches, viz. 1. Minors, Gray Friars or Franciscans ; 2. Augustines, Dominicans, or Black Friars, White Friars, or Carmelites. The Begging Friars, or Mendicants, have ostensibly no settled revenues, but are supported by the charitable contributions they receive from others.

This sort of society began in the thirteenth century, and being encouraged by a succession of Popes, their number grew to such an enormous and unwieldy multitude, and swarmed so prodigiously in all European provinces, that they became a burden, not only to the people, but to the church itself. In the fifteenth century their arrogance became excessive, and a quarrelsome and litigious spirit prevailed among them. They lost their credit in the sixteenth century by their rustic impudence, their ridiculous superstitions, their ignorance, cruelty and brutish manners ; often under the appearance of beggary they lived a luxurious life. The engraving shows a begging friar, with his bag and charity box, vainly endeavoring to flee from the grasp of Death.

## THE CANONESS.

*There is a way which seemed right unto man ; but the end thereof are the ways of death.—Prov. xiv. 12.*



*An Apostrophe to Death.*

Why dost thou, pale and envious Death,  
 A sacred maid affright ?  
 Small glory to thee can arise  
 From victories so slight.  
 Go hence, let sick or aged men  
 Thy fatal dart employ ;  
 But let this virgin, innocent,  
 Life's pleasures long enjoy.  
 Pleasure and joy her jocund youth  
 Should ardently pursue ;  
 The pleasures of the marriage state  
 To her gay youth are due.

## THE CANONESS.

A Canoness is a woman who enjoys a prebend, or maintenance, affixed by the foundation to maids, without obliging them to make any vows, or renounce the world. She is represented in the engraving as kneeling at the altar, with her rosary and canonical habit. On the altar are two images, one of which appears to be the virgin Mary and child. Although professedly in the act of devotion, the attention of the Canoness is drawn aside by the performance of the musician; thus illustrating the difficulty of serving two masters. Death is seen standing by the side of the Canoness, extinguishing one of the lights\* on the altar.

“ How vain are all things here below !  
How false and yet how fair !  
Each pleasure hath its poison too,  
And every sweet a snare.

Our dearest joys, and nearest friends,  
The partners of our blood,  
How they divide our wavering minds  
And leave but half for God !”

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\* It is customary among Catholics to have burning lights, during the performance of religious worship, whether by night or day. This was an ancient custom according to their writers, to express joy, also the descent of the Holy Spirit on the day of Pentecost in the form of cloven tongues, which is represented by the blaze of candles.

## THE OLD WOMAN.

*Death is better than a bitter life or continued sickness.—Ecclesiasticus xxx. 17.*



Long has my life most irksome been,  
Oppress'd with care and pain ;  
No anxious wish my bosom fires,  
Here longer to remain.

My certain judgment does pronounce  
Better to die than live ;  
For death to minds worn out with care  
Glad peace and rest will give.

## THE OLD WOMAN.

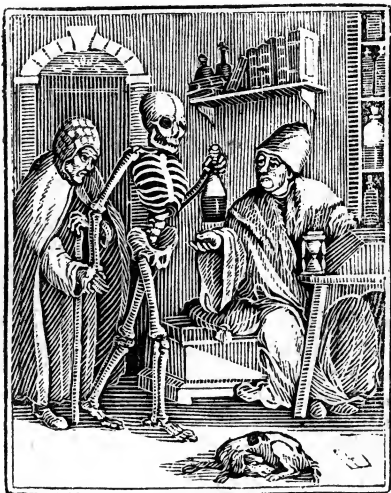
The cut shows an aged woman bowed down by the weight of age and infirmities, supporting herself by a staff as she slowly passes along. Two figures of Death are represented in the drawing, one of which is in advance of the other, beating on what appears to be a shepherd's harp.

The quotation above the cut is from the Apocrypha, a series of books sometimes bound up with the bible, but considered by Protestants merely as an ancient history, without any divine authority. They are, however, in the Roman Catholic church, generally considered as canonical.

The words put into the mouth of this aged woman, "Better to die than live," may correctly state the feelings of many; but unless we possess something of the spirit of St. Paul, who wished to depart and be with Christ, we are wrong. The righteous soul, like Job, will glorify God, even in the furnace of affliction, and will say like him, "All my appointed time will I wait till my change come." Divine wisdom hath said, "our light affliction, which is but for a moment, worketh for us a far more exceeding and eternal weight of glory."

## THE PHYSICIAN.

*Physician, heal thyself.*—Luke iv. 23.



Diseases well thou understand'st,  
 And cures canst well apply,  
 Which to the sick, in time of need,  
 Will welcome health supply.

But while, O dull and stupid wretch,  
 'Thou others' fates dost stay,  
 'Thou'rt ignorant what fell disease  
 Shall hurry thee away.

THE PHYSICIAN. *deane*

In the accompanying print Death is the most prominent object ; he is represented as leading a sick man into the room of the Physician, who is extending his hand, whether to the sick man or to the bottle of medicine in the hand of Death, does not distinctly appear.

The lines underneath the engraving are rather sarcastic towards the Physician, implying that, although he possesses great skill in curing others of their maladies, he is unable to cure himself, or to give information what disease will finally remove him away. The frame of man, so curiously and wonderfully made, has the seeds of dissolution within, and although science and art may for a short time stay the ravages of disease and death, yet all that is mortal must die. The physician also, who has by his skill relieved so much human suffering,—he too must pass through the same scenes of suffering with his fellow mortals.

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“ How vain the skill of feeble man ;  
 How weak his frame, how short his span !  
 Can human skill save from the grave ?  
 Who can secure his vital breath,  
 Against the bold demand of Death,  
 With strength to fly or power to save ? ”

## THE ASTROLOGER.

*Knoweth thou it, because thou wast then born ? or because the number of thy days is great ?—Job xxxviii. 21.*



Thou, by contemplating a sphere  
 Which Heaven's bright face does show  
 Events which shall to others chance,  
 Pretendeth to foreknow,  
 Tell me if thou of fates to come  
 A skilful prophet art,  
 When to the tomb the hand of Death  
 Shall urge thee to depart ?  
 Behold the sphere, which to thy view  
 My right hand now does hold,  
 By that the fate which thou shalt find  
 May better be foretold.



## THE ASTROLOGER.

Astrology was an art, formerly much cultivated, of judging, or predicting human events from the situation and different aspects of the heavenly bodies or stars. The engraving represents an Astrologer looking upwards at a celestial sphere suspended before him, with his book and mathematical instruments, contemplating the aspects of the planets and stars in order to predict the fortunes of individuals and public bodies. While engaged in these silly speculations, Death enters his room and is seen holding up a skull before him, and (according to the lines underneath the cut) sarcastically reminding him that by the contemplation of *that sphere*, he will be able to predict with more certainty his own fate and that of others.

The science of Astrology, though now exploded, was one of very great antiquity. It appears to have had its origin in the superstitious notions of heathenish nations. It was considered as the highest branch of divination, and no important enterprise was undertaken without consulting its rules. A knowledge of this art, in many nations, was supposed to be indispensable to men of every profession.

## THE MISER.

*Thou fool, this night thy soul shall be required of thee : Then whose shall those things be which thou hast provided.—Luke xii. 20.*



This night shall Death, with iron hand,  
Thee, griping wretch, subdue ;  
And in the narrow grave entomb'd,  
To-morrow thee shall view.

Therefore, when thou, of life depriv'd,  
Shalt far from hence be gone,  
What successor shall thy vast heaps  
Of endless riches own ?

## THE MISER.

In this picture the Miser is admirably depicted : he is starting from his seat in an agony of distress, to see his money grasped by the hand of Death, who is loading his large dish with the shining treasure. The drawing shows the Miser in a subterranean or a prison-like apartment, whither he has retired for the purpose of counting over his treasure, in the dead of night, secure as he thinks from observation or interruption.

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He heapeth up riches and knoweth not who shall gather them.—Psalm xxxvii. 6.

There is one alone, and there is not a second : yea, he hath neither child nor brother ; yet there is no end of all his labor : neither is his eye satisfied with riches ; neither saith he for whom do I labor, and bereave my soul of good ?—Eccl. iv. 8.

Riches are not for ever. Wilt thou set thine eyes upon that which is not ? for riches certainly make themselves wings ; they fly away as an eagle toward heaven.—Prov. xxvii. 24. xxiii. 5.

Lay not up for yourselves treasures upon earth, where moth and rust doth corrupt, and where thieves break through and steal.—Matt. vi. 19.

## THE MERCHANT.

*The getting of treasures by a lying tongue, is a vanity tossed to and fro of them that seek Death.—Proverbs xxi. 6.*



A foolish part he sure pursues,  
Who wealth by fraud and lies  
To accumulate, and numerous goods  
To gain, unjustly tries.

For Death entangled in the snare,  
To seize him shall not fail ;  
And these his actions most unjust  
Shall cause him to bewail.

## THE MERCHANT.

Death in this engraving is represented as in a rough manner seizing the Merchant by his garment and by the hair of the head, while engaged in handling over his money, among his various articles of merchandise. The scriptural quotation, and the lines underneath the cut, are aimed at the merchant who by fraud and double-dealing accumulates riches, a vice too common in all ages and in all countries. The practice in the days of Solomon, of deception in buying and selling goods, is still kept in our day. "It is naught, it is naught," saith the buyer, "but when he goeth his way he boasteth."

"Thy law and gospel they despise,  
Vain of their wealth, of madness proud,  
Too rich thy grace to seek, or prize,  
They cannot hearken, e'en to God.

"They placed their hopes in glittering dust,  
Chained to the earth, and glued to sin ;  
They would not make the Lord their trust,  
Nor form'd a wish for life divine."

## THE MARINER, OR SAILOR.

*They that will be rich, fall into temptation, and a snare, and into many foolish and hurtful lusts, which drown men in destruction and perdition.—1 Tim. vi. 9.*



That worldly goods they may procure,  
And wealth immense obtain,  
Their breasts men hourly will expose,  
Temptations to sustain.

But men whom dangers thus surround,  
Fortune compels to bend  
Their footsteps to those beaten paths  
Which to destruction tend.

## THE MARINER, OR SAILOR.

The engraving shows a number of Mariners at sea, in a storm. Their canvass is torn into shreds. Death is on board the vessel, and is seen breaking the mast which seems falling on the affrighted Mariners: the lightnings flash, the sea rolls and foams; they are all at their wits end, ready to perish amid the mighty waters. All these dangers will men encounter for the sake of adding to their wealth.

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They that go down to the sea in ships, that do business in great waters.—These see the works of the Lord, and his wonders in the deep. For he commandeth, and raiseth the stormy wind, which lifteth up the waves thereof.—They mount up to the heaven, they go down again to the depths; their soul is melted because of trouble.—They reel to and fro, and stagger like a drunken man, and are at their wits end.—Psalm cvii.

“ When the fierce north wind with his airy forces  
Rears up the Baltic to a foaming fury :  
And the red lightning, with a storm of hail, comes  
Rushing amain down :

How the poor sailors stand amazed and tremble !  
While the hoarse thunder, like a bloody trumpet  
Roars a loud onset to the gaping waters,  
Quick to devour them.”

## THE KNIGHT, OR SOLDIER.

*In a moment shall they die, and the people shall be troubled at midnight, and pass away : And the mighty shall be taken away without hand.—Job xxxiv. 20.*



Against the man who wars excites,  
 And does mild peace despise,  
 (Peace, that to all great blessings brings)  
 The people shall arise :  
 To courage only they shall trust,  
 This tyrant fierce to tame ;  
 And fall he shall, but by a stroke  
 No human hand shall aim.  
 For him who, to oppress mankind,  
 Shall mighty arms employ,  
 Resistless Death shall suddenly  
 By an ill fate destroy.



## THE KNIGHT, OR SOLDIER.

In this cut, the Knight is seen engaged in a desperate conflict with the King of Terrors. It is however a hopeless contest for the Knight, as Death has given him a mortal wound, and he must fall like all others. *Knighthood*, or chivalry, was an institution which formerly had a great influence on the opinions and manners of mankind. It attained its greatest height during the Crusades or religious wars of Europe. The Knights were the most effective soldiers of the day, distinguished for a romantic spirit of adventure; a love of arms, and the rewards of valor; an eagerness to protect the oppressed; to avenge wrongs; high sentiments of honor and religion; and especially a devoted and respectful attachment to the female sex.

There were two orders of Knights of two general descriptions, viz: religious and military. Some of the religious orders were those of *Templars*, *St. James*, the *Lady of Mercy*, &c. In religious orders, the Knights or Cavaliers were bound by the monastic vows of chastity, poverty and obedience. The military orders were imitations of the religious. The Knight Templars became quite famous for their defence of the Holy Land and Christian Pilgrims. After the ruin of Jerusalem, about 1186, they spread themselves throughout Europe, where they flourished for a considerable period.

## THE COUNT.

*For when he dieth, he shall carry nothing away : His glory shall not descend after him.—Psalm xlix. 17.*



None of those honors which the great  
 And mighty now attend,  
 When Death shall cast them from their seat,  
 Shall to the grave descend.

No ensigns of a glorious race,  
 They thither shall convey,  
 Nor titles high : for in the grave  
 They nought but dust shall be.

## THE COUNT.

A Count is a title of nobility on the continent of Europe, equivalent to the English *Earl*, and whose domain is a *County*. In the German Empire, their influence increased with the progress of the nation, whilst the imperial government grew weaker and weaker. They even began to transmit their titles to their children. In the twelfth century, the division of counties on the continent of Europe was abolished, and thus the Counts lost their jurisdiction, except on their own possessions.

The engraving appears to be a representation of Death, who having the armorial bearings of the Count in his possession, follows close on his track to strip him of all the honorable distinctions which may be about him.

“ Honor’s a puff of noisy breath ;  
Yet men expose their blood,  
And venture everlasting death  
To gain that airy good.

This is the folly of their way,  
And yet their sons, as vain,  
Approve the words their fathers say,  
And act their works again.

When void of wisdom and of grace  
If honor raise them high,  
Live like the beast, a thoughtless race,  
And like the beast they die.”

## THE OLD MAN.

*My breath is corrupt, my days are extinct, the graves are ready for me.—Job xlix. 1.*



Exhausted strength my feeble nerves  
 No longer now does brace,  
 And, like a river's rapid stream,  
 My life flows out apace.  
 The time, which no one can recall,  
 How swift a flight has ta'en !  
 And nothing but the silent tomb  
 For me does now remain.  
 Tired of the ills of a long life,  
 And sick of all its cares,  
 For speedy Death I now address  
 To heaven my anxious prayers.

## THE OLD MAN.

The engraving represents Death leading an old Man, bowed down with the weight of years. He stands almost with "one foot in the grave," which is open, and ready to receive him. He has a staff in his hand to support his trembling limbs and has the appearance of being in his second childhood.

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The days of our years are threescore years and ten ; and if by reason of strength, they are four-score, yet is their strength labor and sorrow ; for it is soon cut off and we fly away.—Psalm xc. 9.

Your fathers, where are they ? and the prophets, do they live forever ?—Zech. i. 5.

They are destroyed from morning to evening : they perish forever without any regarding it. Doth not their excellency which is in them go away ? They die even without wisdom,—Job vi. 18.

" Death, like an overflowing stream,  
Sweeps us away ; our life's a dream ;  
An empty tale ; a morning flower  
Cut down and wither'd in an hour.

Our age to seventy years is set ;  
How short the term ! how frail the state !  
And if to eighty we arrive  
We rather sigh and groan, than live."

## THE COUNTESS.

*They spend their days in wealth, and in a moment go down to the grave.—Job xxi. 13.*



In numerous joys their rapid life  
 The thoughtless virgins waste,  
 And ev'ry kind of pleasure seek  
 With eagerness of taste.  
 From cares and sorrow they are free,  
 No thought their minds to tire,  
 A vacant life, full fraught with bliss,  
 They earnestly desire.  
 But in the grave they shall be laid,  
 By Death's all-piercing dart,  
 Where he their pleasures exquisite  
 Shall into grief convert.

## THE COUNTESS.

*Countess* is the title of a noble lady, who is the wife of an Earl or Count. She is looking at a splendid dress, brought to her by a person who appears to have the charge of her wardrobe. Death also shows his officiousness in adjusting an article of dress about her neck.

Having the possession of wealth, the lady of rank can indulge her love of display, and it is a melancholy reflection, that a large number of those who consider themselves in the upper ranks of life, spend their time and money in frivolous pursuits. "She that liveth in pleasure, is dead while she liveth." That is, dead to all purposes of good; and when Death drags her from this world, it is no loss to those who remain behind. When awakened by the archangel's trump, at the last day, from the dust of the earth all persons of this character shall arise to shame and everlasting contempt.

"But, oh, their end, their dreadful end!

Thy sanctuary taught me so—  
On slippery rocks I see them stand  
And fiery billows roll below.

Their fancied joys, how fast they flee!  
Just like a dream when man awakes;  
Their songs of softest harmony  
Are but a preface to their plagues."

## THE NEW MARRIED COUPLE.

*The Lord do so to me, and more also, if aught but Death part thee and me.—Ruth i. 27.*



This is true love, and this alone,  
 Which two in one conjoins,  
 And in affection's strongest bands,  
 And mutual friendship, binds.

This union shall, alas! endure  
 By much too short a time ;  
 One Death severe can two divide  
 Whom bands of wedlock join.



## THE NEW MARRIED COUPLE.

The engraving shows a new married couple in full dress, according to the fashion of the day four centuries since. Death is seen before them, and appears to be beating on some musical instrument. The union of a man and woman in matrimony, is the closest and nearest bond which can be entered into among human beings. Death, however, will dissolve the union sooner or later, as the Apostle says, "The time is short: it remaineth, that both they that have wives be as though they had none; and they that weep, as though they wept not; and they that rejoice, as though they rejoiced not; and they that buy, as though they possessed not; and they that use this world, as not abusing it: for the fashion of this world passeth away."

"Blest be the tie that binds  
Our hearts in Christian love;  
The fellowship of kindred minds  
Is like to that above.

When we asunder part  
It gives us inward pain,  
But we shall still be joined in heart,  
And hope to meet again.

From sorrow, toil, and pain,  
And sin, we shall be free;  
And perfect love and friendship reign  
Throughout eternity."

## THE DUCHESS.

*Thou shalt not come down off that bed on which thou art gone up, but shalt surely die.—2 Kings i. 16.*



From the soft bed, O youthful maid,  
Whereon thy limbs now lie,  
Permission ever to arise,  
The cruel fates deny :

For first shall Death thy lifeless limbs  
Subdue without remorse,  
And his fell scythe shall to the grave  
Consign thy breathless corse.

## THE DUCHESS.

A Duchess is the consort or widow of a Duke, or a lady who has the sovereignty of a Duchy, as in Germany. In the cut Death is represented as seizing the Duchess by part of her dress as she is sitting on her bed or couch. The artist has introduced an uncouth figure playing on a violin, but for what precise object does not distinctly appear, unless it be a sarcasm on the Duchess.

Dukes were set over provinces or districts, to regulate military affairs, &c. Charlemagne suffered the dignity of Dukes to cease, because their power seemed to him too dangerous. But the incursions of foreign tribes into Germany, made their re-establishment necessary under his successors. The power of the Dukes now gradually increased, their dignity became hereditary, and they soon became powerful members of the German Empire.

Bruno, an archbishop of Cologne, was the first who bore (in 959) the title of Archduke, which since the time of the Emperor Frederick III. (1453) has been given exclusively to the princes of the house of Austria.

## THE PORTER.

*Come unto me all ye that labor, and are heavy laden, and I will give you rest.*—Matt. xi. 28.



Hither advance, ye weary throng,  
 And quick my steps attend,  
 Who under loads of so great weight,  
 With weary shoulders bend.

Traffic and gain your anxious thoughts  
 Did long enough possess ;  
 Your breast the cares with these produce  
 No longer shall distress.

## THE PORTER.

The annexed engraving shows a Porter or Carrier of burdens, having the ancient apparatus for this purpose attached to his back. Although apparently loaded down to the utmost he can bear, yet he appears to be unwilling to be released by Death who is taking him from under his burden. This is in accordance with the feelings of the greater part of mankind who have

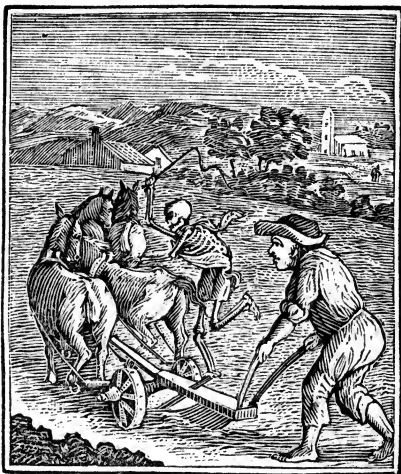
“ — that dread of something after death,—  
The undiscover'd country from whose bourne  
No traveler returns,—puzzles the will ;  
And makes us rather bear those ills we have,  
Than fly to others that we know not of !”

The scriptural quotation above the cut, “ Come unto me all ye that are weary,” &c., although of no particular application to a Porter, as such, yet it is a blessed promise to all who are borne down with afflictive burdens, whether of body or mind.

“ I can do all things, or can bear  
All burdens if my Lord be there :  
Sweet pleasures mingle with the pains,  
While his strong arm my life sustains.”

## THE PEASANT.

*In the sweat of thy face shalt thou eat bread.—Gen. iii. 19.*



Bread for thyself, thy labor great,  
Thou shalt thyself obtain ;  
And from the ground without great toil,  
No sustenance shalt gain.

After long use of things below,  
And num'rous labors past,  
Pale Death to all these cares and toils  
Shall put an end at last.

## THE PEASANT.

The engraving shows a Peasant countryman of Germany engaged in tilling the ground. The plough he is using has two wheels attached to it, showing how this all important implement of husbandry was formerly constructed in Europe. A team of four horses is attached to the plough, and Death appears to be acting as teamster.

The peasantry of Europe were formerly in a state of vassalage or slavery to their lords or chiefs, who were the owners of the soil. Even at the present time there are millions who are enslaved by ignorance, and the oppressive laws by which they are governed. In Poland and Russia, the peasants are bought and sold with the farms on which they live; and their lives are in a great measure at the disposal of the great lords who own them; yet they know of no means of relief. They do not know but that all is right. Like beasts of burden, they bow to the yoke; and if they groan with painful servitude, they seldom think of deliverance.

It appears to have been originally designed, that man should spend a part of his time in moderate labor. Adam was put into the garden of Eden to till and dress it. It is only when men are obliged to labor immoderately, and become brutalized by it, that the blessing is turned into a curse.

## 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.*



Man, who conceiv'd in the dark womb,  
 Into the world is brought,  
 Is born to times with misery  
 And various evil fraught.

And as the flower soon fades and dies,  
 However fair it be,  
 So sinks he also to the grave,  
 And like a shade does flee.



## THE CHILD.

The annexed representation is an affecting scene, appealing to the strongest sympathies of the human heart. Aside from this, it shows the entire impartiality of Death, who "invades with the same step, the hovels of beggars and the palaces of kings."

In the engraving, Death is seen taking a little Child, possibly "the only son of his mother and she a widow," who appears to be in abject poverty. She is seen in a hovel-like building, over a small fire of faggots, cooking a scanty meal. Possibly the poor widow, having lost her husband, centers her affections on her child, to whom she is fondly looking for solace during her declining years. But may we not say in regard to this mysterious dispensation, the Father of Mercies "to save the parent, took the child."

"Judge not the Lord by feeble sense,  
But trust him for his grace ;  
Behind a frowning providence,  
He hides a smiling face.

Blind unbelief is sure to err  
And scan his work in vain ;  
God is his own interpreter,  
And he can make it plain."

## THE SWISS SOLDIER.

*When a strong man armed keepeth his palace, his goods are in peace. But when a stronger than he shall come upon him and overcome him, he taketh from him all his armor wherein he trusted, and divideth his spoils.—Luke xi. 21, 22.*



Undaunted and secure in arms,  
 While strength and life remain,  
 The brave, his mansions and his wealth  
 In safety shall maintain.

But Death with greater force shall wage  
 Against him war, ere long,  
 And for the grave, shall make him quit  
 His post, no longer strong.

## THE SWISS SOLDIER.

This print represents a battle scene. In the fore ground, Death, having slain all around, is seen about to inflict a fatal blow on the brave Swiss Soldier who is contending with him. In the back ground, in the distance, a figure of Death is seen with a drum beating the charge, or onset, to the soldiers in the rear.

The Swiss, in military affairs, have for centuries been remarkable for a very peculiar practice, namely, letting out troops for hire to foreign powers, on the condition of their forming separate regiments, and not intermingling with the troops of any other country.

The national character of the Swiss has deservedly been the subject of praise on the part of writers of every kind. Though the country is composed of a variety of states, yet the character of the people is almost unvaried, being amiable, intelligent and distinguished for an uncommon love of country. The Swiss soldiers have been long distinguished for their bravery and fidelity, which virtues have been eminently displayed in maintaining the independence of their country. For a long period they have been regarded as being the best soldiers of Europe.

## THE GAMESTERS.

*For what is a man profited, if he gain the whole world and lose his own soul?—Matt. xvi. 26.*



If the destructive art of dice  
 Could wealth immense insure,  
 Or man the world by dice could gain,  
 What good would it procure ?

His soul this practice will destroy,  
 Entangled in its snare,  
 A loss no art, or fraud, or chance,  
 Is able to repair.

## THE GAMESTERS.

The preceding engraving shows a number of Gamesters around a card table, engaged in the destructive vice of gaming. The artist has introduced a hideous looking object (probably intended to personify the great enemy of God and man) who has seized one of the company by the hair of the head, and is evidently attempting to drag him away. Death appears to have seized one of the company by the throat, for the purpose of strangling him, which may show one method of suicide committed by those who fall among Gamesters.

The destructive vice of gaming has been, and is still, prevalent among all nations. Barbarous and even savage nations are addicted to games of chance, and will sacrifice every thing they possess to indulge in this fatal passion. Gaming levels distinctions. Men in honorable stations, and swindlers, sit at the same table, engaged in the same business. Wealth, happiness, and every thing valuable, are often sacrificed; the bands of friendship and the ties of love are severed; the fond wife, the loving children made wretched, and the unhappy wretch himself, the author of these miseries, often closes his career by suicide.

## THE DRUNKARDS.

*And be not drunk with wine, wherein is excess.—Ephes. v. 18.*



With wine's excess your souls to drench,  
 Ye mortal throng forbear ;  
 And luxury of every kind,  
 For raging lust is there.

Lest Death assail you unprepar'd,  
 Oppress'd with sleep and wine,  
 And, in a vomit foul, your souls  
 Compel you to resign.

## THE DRUNKARDS.

The preceding cut is probably a correct representation of a drunken German debauch, as the actors appeared four centuries since. On the right of the print, is seen one of these drunken wretches, who, having overloaded his stomach with the vile liquid, is discharging its contents on the floor. Back of this figure another drunkard is seen inflamed by strong drink, with his hand extended, evidently raising the maniac shout so often heard on these occasions. On the left is seen a poor besotted creature, endeavoring to balance a cup of what appears to be ale or strong beer. He seems to have somewhat got past the excitement of liquor, and his countenance is that of a stupid fool. On the right, Death is seen having one of the company by the hair of the head, engaged in his appropriate business by turning the fatal liquor down his throat.

“ Vain man, on foolish pleasures bent,  
Prepares for his own punishment ;  
What pains, what loathsome maladies,  
From luxury and lust arise !

The drunkard feels his vitals waste,  
Yet drowns his health to please his taste ;  
Till all his active powers are lost,  
And fainting life draws near the dust.”

## THE FOOL.

*He goeth after her as an ox goeth to the slaughter, or as a fool to the correction of the stocks.—Prov. vii. 22.*



No life so sweet as to be mad,  
 And no one thing to know ;  
 But this is far remov'd from best,  
 As madmen's actions show.

Secure of fate, the witless fool  
 Like sportive lambkins treads,  
 And knows not that his ev'ry step  
 To Death's sad portals lead.



## THE FOOL, OR IDIOT.

This engraving represents a Fool, or, as he may more properly be termed, an Idiot, which his countenance and appearance evidently show. Although possessing but little or no more than the form of humanity, to distinguish him from the brute creation, and not probably accountable for his actions, yet Death takes him as well as all others. The figure of Death in the drawing is seen playing upon a bagpipe: what meaning this has, or what is held in the hand of the Idiot, does not distinctly appear.

In Mahometan countries, Idiots are looked upon with a kind of superstitious reverence, as though there was some peculiar manifestation of the Deity upon their minds, causing them to act as they do for certain purposes. They are carefully taken care of, and all their wants supplied. There have been many instances of persons of the brightest intellect brought by the infirmities of age or disease into a state bordering upon idiocy, and where the line of accountability stops we cannot tell.

In Scripture, those who act wickedly are called *fools*, because such act contrary to reason, in violating the laws of God, and in preferring things vile, trifling and temporal, to such as are important and eternal.

## THE THIEF.

*Lord I am oppressed, undertake for me.—Isaiah xxxviii. 14.*



Men to destroy with fell intent,  
The thief by night does rise,  
But now to spoil an aged dame  
Of a full basket tries.

I suffer wrong, she cries, and God  
Sends Death to her relief,  
Who, by the hangman's certain gripe,  
Strangles the greedy thief.

## THE THIEF.

The engraving shows a Thief, or Highwayman, in the darkness of the forest, robbing a helpless woman of some goods she has with her. The robber has left his horse behind, which is seen tied to a tree in the woods. The figure of Death is introduced, and is seen with his bony fingers grasping the neck of the Thief. This may be considered as indicating, or as emblematical of the fate which awaits him.

Theft is the crime of taking away the property of another, without his knowledge or consent, being a violation of that part of the decalogue which says, "Thou shalt not steal." It forbids all unjust ways of increasing our own and hurting our neighbor's substance by using false balances and measures; by over-reaching and circumventing in trade or commerce; by taking away by force or fraud the goods, persons, and properties of men; by borrowing and not paying again; by oppression, extortion, and unlawful usury. A man may be said to violate the spirit of this law when indulging in unlawful pleasures, and thereby reducing his family to poverty.

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Every one that stealeth shall be cut off. The curse it shall enter into the house of the thief.—Zech. v, 3, 4.

Rob not the poor because he is poor . . . for the Lord will plead their cause, and spoil the soul of those that spoiled them.—Prov. xxii. 22, 23.

## THE BLIND MAN.

*If the blind lead the blind, both shall fall into the ditch.—Matt. xv. 14.*



The blind man to a guide as blind  
Himself does here commit ;  
Both wanting sight, they here descend  
Into the fatal pit.

For, while the man does vainly hope  
Success his steps attend,  
Into the darkness of the grave  
He quickly doth descend.

## THE BLIND MAN.

The artist who made the original design for the preceding engraving, has given an admirable representation of a Blind Man, as is seen by his manner of walking. He cannot see the obstructions in his path, and he is liable to stumble and fall every moment. He is represented as being led forward by Death, who (if we are to judge by the scriptural quotation above, and the lines underneath the cut,) is blind also.

As in a natural, so in a spiritual sense, if the blind lead the blind, they shall both fall into the ditch. Blind teachers, or leaders of others, not only fall into the gulf of perdition themselves, but lead others there also. Sin, in the scriptures, is represented under the similitude of darkness. He that hath the love of God within, has spiritual light, and "there is none occasion of stumbling in him; but he that hateth his brother is in darkness, and walketh in darkness, and knoweth not whither he goeth, because that darkness hath blinded his eyes." "But if we walk in the light, as he is in the light, we have fellowship one with another, and the blood of Jesus Christ his Son cleanseth us from all sin."

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—If, therefore, thine eye be single, thy whole body shall be full of light.—But if thine eye be evil, thy whole body shall be full of darkness.—Matt. vi. 22, 23.

## THE BEGGAR.

*O wretched man that I am, who shall deliver me from the body of this death?—Romans vii. 24.*



He that from hence to be releas'd,  
 With Christ to live, desires,  
 Despises Death, and to the stars  
 In words like these aspires :

Who from this mortal body will  
 Me, wretched man, release ;  
 And snatch me, wretch! from this vile world,  
 To realms of purest peace !

## THE BEGGAR.

The engraving is an admirable representation of a poor decrepid Beggar, forsaken by his fellow men: some of his limbs are withered by disease, and his body nearly destitute of clothing. To add to his misery, a number of persons are seen pointing at him the finger of scorn and derision. The figure of Death is partially seen in the back ground, whether about to seize the unfeeling creature who is deriding the Beggar, or coming to the relief of the Beggar himself, does not distinctly appear.

The poor wretch, finding no relief from any human source, looks upward: and blessed be God! he may do it with the expectation of finding help. Though apparently more destitute than Lazarus who lay at the rich man's gate, the Father of Mercies will hear his cry, and he will be carried by angels into Abraham's bosom.

---

God is my refuge and strength, a very present help in trouble.—He maketh sore and bindeth up: he woundeth and his hands make whole.—Our light affliction, which is but for a moment, worketh for us a far more and exceeding weight of glory.—For we know if our earthly house of this tabernacle were dissolved, we have a building of God, an house not made with hands, eternal in the heavens.

## THE HUSBAND.

*What taketh away the life? Even death.—Eccles. xxxiv. 27.\*  
Remember that death will not be long in coming.—Eccles. xiv. 12.*



The tyrant Death, O husband fond,  
The worst of all its foes,  
Is to our life and its short course,  
With constant step pursues.  
Reflect then in thy prime of life  
(Life's transitory day)  
That to thy end it thee conducts  
By gradual decay.

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\* The original of this passage has no corresponding words in the translation of the bible now in use, and the above is therefore inserted from the former translation.



## THE HUSBAND.

This and the following cut, which are the last of the series in which the figure of Death is introduced, represents two persons, who by the divine institution of marriage are made one by the nearest earthly ties. The first husband and wife, Adam and Eve, represented in the first cut in this series of engravings, (page 10) having sinned together, were together driven out of Paradise. At death the peculiar relationship of Husband and Wife is dissolved, and they must enter the eternal world as individuals.

In the engraving, the Husband appears in a thoughtful posture; the figure of Death is before him, apparently giving notice abroad, that he has received a commission to take away one from a class, the most prominent among human beings. The Husband and Father is usually surrounded with the cares and anxieties of life, and his example has a powerful influence upon those with whom he is connected; but he, too, is often called to obey the dread summons in the very midst of life.

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Thou hast appointed his bounds that he cannot pass.—Job xiv. 5.

He shall return no more to his house, neither shall his place know him any more.—Job vii. 10.

## THE WIFE.

*Of the woman came the beginning of sin, and through her we all die.—Ecclesiasticus xxv. 4.*



From Eve, the mother of mankind,  
 Our parent, Adam's wife,  
 Sprang sin, and thence fell Death arose,  
 The enemy of life.

Let not, howe'er thy tender mind  
 To grief a victim fall,  
 If Death should thee to quit this world,  
 Like other mortals, call.

## THE WIFE.

The quotations placed above this, and the preceding cut, are taken from the Apocrypha. The structure of the lines underneath, and some of the sentiments which they contain, may be considered as somewhat defective. It was, however, thought advisable not to make any alteration from the copy from which they were taken.

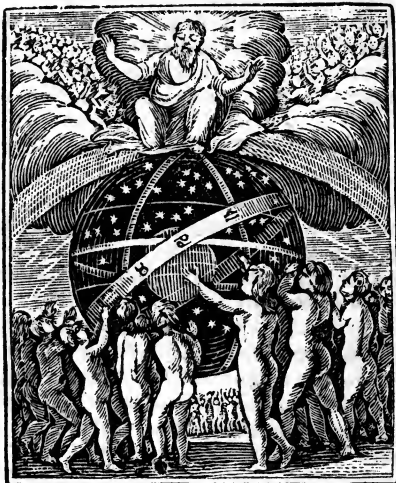
In the engraving, Death is represented as having grasped the hand of the Wife, and is leading her away unmindful of her tears. They are preceded by a person who appears to be a musician, who is, it may be presumed, performing a mournful dirge with the instrument he has in his hand.

The Wife, the Mother, however important to the rising generation her influence, oversight and instructions; however lovely and endeared; she too must go the way appointed for all the living, for Death will pass upon all, for all have sinned.

Thus, worn by slowly rolling years,  
Or broke by sickness in a day,  
The Wife, the Mother, disappears,  
Led by the hand of Death away.

## THE LAST JUDGMENT.

*We shall all stand before the Judgment seat of Christ.—Rom. xvi. 10. Watch therefore, for ye know not what hour your Lord doth come.—Matt. xxiv. 42.*



For all his actions to account,  
 By God's express command,  
 Each man before the Judgment-seat  
 Of the just Judge shall stand.  
 Let us be therefore vigilant,  
 Lest, when that time shall come,  
 God, for our actions, should pronounce,  
 A just but angry doom.  
 And since when that hour shall arrive,  
 No mortal can declare,  
 For its approach the pious man  
 Will always well prepare,

## THE LAST JUDGMENT.

This engraving, the last but one in the series,\* appears partly figurative, and partly a representation of what will take place at the consummation of all things. The final Judge of all, attended with the hosts above, is seated on the throne of Judgment. The bow seen in the cloud, shews that the Almighty is a covenant keeping God, that all his promises will be fulfilled. The celestial sphere, showing the Ecliptic, with the signs of the Zodiac, the Earth in the center, &c., is seen beneath the Judge, thus showing all worlds are under him, and that he views them all at one glance.

An assemblage of human beings, apparently just raised from their graves, appear before their Judge to be judged according to the deeds done in the body.

“ The God of glory sends his summons forth,  
Calls the south nations, and awakes the north ;  
From east to west the sovereign orders spread,  
Through distant worlds and regions of the dead.  
*The trumpet sounds, hell trembles ; heaven rejoices ;  
Lift up your heads, ye saints, with cheerful voices.*

No more shall Atheists mock his long delay ;  
His vengeance sleeps no more : behold the day :

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\* The last cut in the series, being apparently obscure in its design, (at least so to an American reader) it was thought advisable to omit it.

Behold the Judge descends : his guards are nigh :  
 Tempest and fire attend him down the sky.

*When God appears, all nature shall adore him ;  
 While sinner's tremble, saints rejoice before him.*

“ Heaven, earth, and hell, draw near ; let all things come,  
 To hear my justice and the sinner's doom ;

But gather first my saints, (the Judge commands,)  
 Bring them, ye angels, from their distant lands.

*When Christ returns, wake every cheerful passion ;  
 And shout ye saints, he comes for your salvation.*

“ Behold my covenant stands forever good,

Seal'd by th' Eternal sacrifice in blood,

And sign'd with all their names ; the Greek, the Jew,  
 That paid the ancient worship or the new.”

*There's no distinction here ; join all your voices,  
 And raise your head, ye saints, for heaven rejoices.*

“ Here (saith the Lord) ye angels, spread their thrones,  
 And near me seat my favorites and my sons ;

Come, my redeem'd, possess the joys prepar'd  
 'Ere time began, 'tis your divine reward.”

*When Christ returns, wake every cheerful passion ;  
 And shout, ye saints, he comes for your salvation.”*











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