

**SPIRITUAL CONCEITS, EXTRACTED
FROM THE WRITINGS OF THE
FATHERS, THE OLD ENGLISH POETS
& C., & ILLUSTRATED BY W.
HARRY ROGERS**

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Spiritual Conceits, Extracted from the Writings of the Fathers, the Old English Poets & C., &
Illustrated by W. Harry Rogers by W. Harry Rogers

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W. HARRY ROGERS

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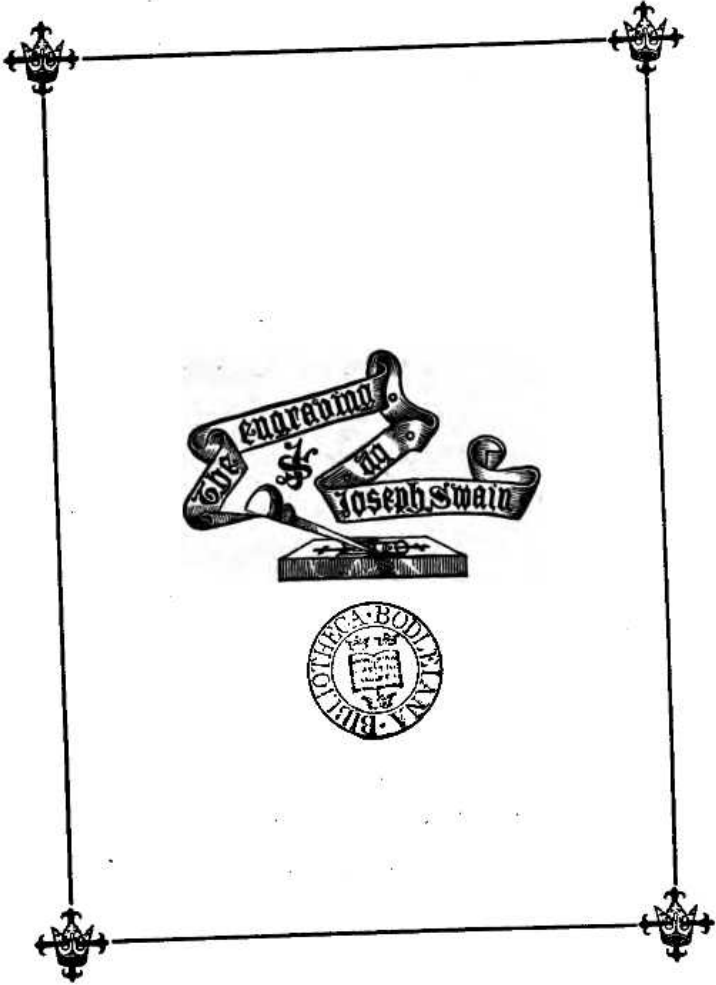
& Illustrated by
W. Harry Rogers.



LONDON:
Griffith and Farran,

Corner of St. Paul's Churchyard.

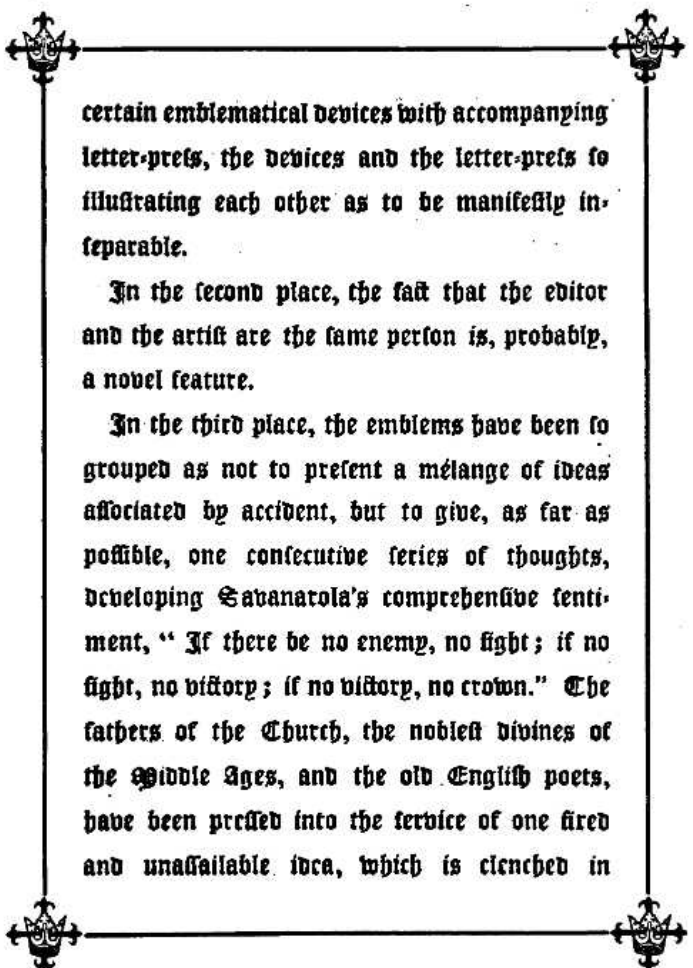
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To the Reader.


The hundred emblems of Christian Life which are comprised in the present volume require a few words of introduction. It appears necessary to explain in what their speciality consists, and in what respects they differ, as a whole, from other collections of emblems which were so plentifully originated during the sixteenth and seventeenth Centuries, and some of which have in recent years been reprinted. The book now offered to the public is an original illustrated compilation, having only such affinity to its predecessors as must needs result from its being composed of



certain emblematical devices with accompanying letter-press, the devices and the letter-press so illustrating each other as to be manifestly inseparable.

In the second place, the fact that the editor and the artist are the same person is, probably, a novel feature.

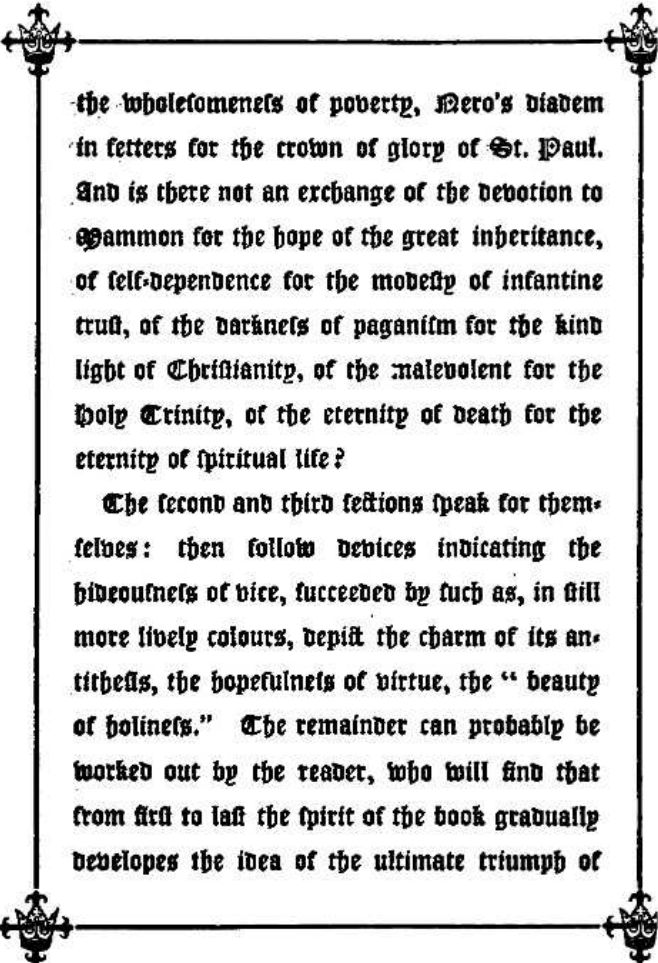
In the third place, the emblems have been so grouped as not to present a mélange of ideas associated by accident, but to give, as far as possible, one consecutive series of thoughts, developing Savanarola's comprehensive sentiment, "If there be no enemy, no fight; if no fight, no victory; if no victory, no crown." The fathers of the Church, the noblest divines of the Middle Ages, and the old English poets, have been pressed into the service of one fixed and unassailable idea, which is clenched in



the motto, "No Cross, no Crown;" and to this they have been asked to do duty in such wise as out of discordant parts to make one harmonious whole. Thus the text is old, and as true in earthly as in heavenly things; the materials are venerable, but the grouping and the picturing are new.

The series may be roughly divided into eight sections: 1. The Dual Character of all Things. 2. Past, Present, Future. 3. Preparations for Futurity. 4. Vices. 5. Virtues. 6. Facts. 7. Reflections. 8. Results.

The first section, for example, is represented by the first ten emblems. Earth has its counterpart in heaven; the city of Babylon is exchanged for the typical Jerusalem, the robe of earth for the robe of immortality, the tree of death for that of life, the snares of wealth for



the wholesomeness of poverty, Nero's diadem in letters for the crown of glory of St. Paul. And is there not an exchange of the devotion to Hammon for the hope of the great inheritance, of self-dependence for the modesty of infantine trust, of the darknesses of paganism for the kind light of Christianity, of the malevolent for the Holy Trinity, of the eternity of death for the eternity of spiritual life?

The second and third sections speak for themselves: then follow devices indicating the hideousness of vice, succeeded by such as, in still more lively colours, depict the charm of its antithesis, the hopefulness of virtue, the "beauty of holiness." The remainder can probably be worked out by the reader, who will find that from first to last the spirit of the book gradually develops the idea of the ultimate triumph of