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This is the second edition with the title

The first 1612 was overlaid L + 3
The second ND

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THE GENTLEMANS EXERCISE.

OR,

An exquisite practise, as well for drawing all manner of Beasts in their true Portraitures: as also the making of all kinds of colours, to be used in Limming, Painting, Trickling, and Blazon of Coates, and Armes, with divers other most delightfull and pleasurable observations, for all young Gentlemen and others.

As also

Serving for the necessary use and generall benefit of divers Trade-men and Artificers, as namely Painters, Joiners, Free-Masons, Cutters and Carvers, &c. for the farther graceing, beautifying, and garnishing of all their absolute and worthy pieces, either for Borders, Architects, or Columns, &c.

By Henry Peacham Master of Artes.

LONDON,
Printed for I. M. and are to bee sold by Francis Constable at the signe of the Crane in Pauls Church-yard.
1634.
THE
CENITAL
EXERCISE

OF
A
method for preserving health and preserving
the constitution for life, and for perfect
prolongation of the human race.
A work written by an unknown author, published in 18th century.

By Amos

Serviced for the medical and general
public, and for the use of practitioners
and students of medicine.

Published by

[Signature]

LOUIS

Printed at the expense of the publisher.
TO THE RIGHT
WORSHIPFULL AND WOR-
thiest Patrone of all Learning and
Excellencie, Sir EDMUND ASHFIELD
Knight, one of his Maiefties deputie
Lieutenants of the Countie of
BUCKINGHAM.

IR, as to be excellent in any skill
is very rare, so the fauourers of
excellency are not every where
to be found, whom when by our
good hap we find, I know not by
what Sympathy we are drawn to
admire and honour them above
all other creatures, as the Saints and Soueraignes of
our affections and deuises: few they are I confesse,
and so few, that if by euents fore-past we may judge
of things to come, I feare me ere many yeeres, even
the most necessary Artes to our posterity erunt post-
liminio revocandae, so great a coldnesse hath benum-
med our times. I cannot much blame the Italian,
though he accounts vs dull, and other nations, that
haue the wit to worke vpon our idlenesse, which I
can impute to none other cause, then the want of in-
couragement
Couragement from the better sort. Our countrymen being as happy in their invention as the best stranger of them all. For mine owne part, I hope I shall not be imagined to speake as Demetrius did for his silver Images, as gaining ought hereby, since by professi-
on I am a Scholler. Only I am sorry that our Cour-
tiers and great personages must seek far and neer for some Dutchman or Italian to draw their pictures, and inuent their deuifes, our Englishmen being held for Vaunients. To which end as well for their sakes who are as yet young practitioners, as in regard of many yong Gentlemen in this kingdome, who being natu-
really inclined hereunto, want fit directions to the at-
taining of this commendable skill, so many waies ne-
cessary, (favoured in times past of the greatest Mo-
narches, & of late daies practised eu'n by Princes, and
the greatest personages themselues, as Fran. the first,
King of France, Charles Emanuel Duke of Sauoy, with
many others who are reported to haue bin excellent
with the pencil) I haue drawn and collected together
the most true and easie grounds of drawing, mingling
& ordering all maner of water colours for limming,
certain obseruations for perspectiue & the light, the
manner of annealing in glasse &c. together with a
short discourse of Armory, all with together with my
selfe (in regard as well of that duty I owed to your
selfe for many favours towards me at your Chesham,
as that you are generally knowne to be a principall
favouer of all skill and schollership) I offer up unto
your censuer, of whom most humbly I take my leave
from Richmond.

who is most affectionately devoted
unto your worship.

Henry Peacham.
To the Reader.

It is now three yeeres since (friendly Reader) I published this short discourse of the Art of drawing, for the benefit of many young Gentleman, who were my Schollers for the Latine and Greeke tongues, which when I saw it found some favour generally with the world, being since quite wore out of press, I was encouraged to take some further pains in the same, not with any desire of Title in this age of blotting papers, since I affect nothing more then silence, and desire nothing lesse then the censur of the vulgar. But that I might have ornate Spartam, and finish with a more polished hand the modell, which before I had so rawly begun, I haue (it is true) bestowed many idle houres in this well-busied Art, which perhaps might haue been worse spent, yet in my judgement I was neuer so wedded unto it, as to make it my profession, but rather allowed it the place inter splendidas nugas, and those things of accomplement required in a Scholler or Gentleman. I speake not any whit to the disgrace of so worthy a skill, or to discommend the true and necessary use thereof, but to give my Scholler an Item, that like a simple word, hee shoule neuer leave the Mistress to court the maid, but esteeme himselfe better graced by propounding at the table.
To the Reader.

ble Aliquid Cedro dignum (as King Alphonsus of Aragon was wont merrily to say) or making good an argument in Divinity or Philosophy, then by intimating his skill with the pencil or insight in the Chordes of Musicke, which perhaps he that holds his trencher may excel him in. Quintus Fabius could draw and paint, yet he was a grave Counsellor. Epaminondas could play or sing excellently to his Harpe or Viols, but Iustine (which was his true glory) addeth that he was a man endued with such learning, and so great experience in Military affaires, that in him alone, and at once, sprang up, and died the glory of the Thebanes. Socrates being above threescore yeeres of age, spent one houre in a day with Conus a Mustian in playing upon the Organs; if hee had spent above, I thinke wee had not knowne him by the name of Philosophorum Paren: And whereas Aristotle designing foure principall exercises, wherein hee would have all children in a well governed City or Common-wealth, brought up and taught, as namely Grammatice or Grammar, Gymnastice, or exercising the body by wrestling, running, riding, &c. Graphice or use of the Pen in writing faire, drawing, painting, and the like; lastly, Musicke, his meaning is, Vt ad feria magis studia capellenda idonei reddantur. The same use and none other I wish to be made of drawing.

Concerning these directions I have given, they are such as I thought, in respect of their brevity and plaine-nesse, fit for the capacity of the young learner, for whom they were first and principally intended; they are mine owne, not borrowed out of the shops, but the very same Nature acquainted me withall from a child, and such as in practise I have ever found most easie and true. I may perhaps
To the Reader.

perhaps besnarled at by some few obscure Artizans, that affect their base private gaine before a generall commodity, but if any thing herein (Reader) shall content thee, I care not what the other say: the worst hurt they can do me is to draw my picture ill-favouredly: and perhaps I could requite them as Hipponax the Satyrist did: But knowing ennie to rest in none but the most base and degenerate mindes, I hope of thy kinde acceptance of what I heere offer thee, since it proceedeth from no private respect, but from a willing and free mind, either to pleasure or to profit thee.

The most assured friend to all that loue or learne this Art,

Henry Peacham.
To Archdeacon

To the Right Reverend the Lord Bishop of ..., in the isle of ..., according to the Ordinance of Parliament, for the better supply of the Clergy in the said isle, we do hereby request your most Reverend Authority to take into your consideration, the urgent Necessity of the following premises.

The present Supply of the Clergy in our said isle, is so far from sufficient, that we are arriv'd at the absolute Necessity of a more ample Provision. It is known to Your Reverence, that in the present State of the Church, it is indispensably necessary, that the Clergy should be properly supported, in the discharge of their several Duties. For nothing is so impertinent to the Communion of the Church, as that it should be subject to the Civil Power in the supply of its Clergy.

We therefore beseech your Reverence, to be pleased to intercede with the Right Reverend Authority of the Diocese of..., for the Restorations of our Clergy, from the present meagre Provision, to a more ample Supply.

We are, &c.

Henry, Bp...
THE FIRST BOOKE
of Drawing and Limming.

CHA P. I.

The excellency, and antiquity of Painting, the manifold uses, and necessity of the same.

Ainting in generall called in Latine Pictura, in Greeke Πίνξτρια, is an Art, which either by draught of bare lines, lively colours, cutting out or embossing, expresseth any thing the like by the same: which we may finde in the holy Scripture both allowed and highly commended by the mouth of God himselfe, where he calleth Bezaleel and Abi-

Exodus 31. 16. ab, men whom he hath filled with the spirit of God in wisedome and understanding, and in knowledge, and in all workmanship, to finde out curious works, to worke in gold, and in siluer, and in brasse, also in the
The first Booke of

the art to set stones, and to carve in timber, &c. There plainly shewing, as all other good Arts, so carving or drawing to be an especiall gift of Gods Spirit. In another place he goeth farther, and as it were challenging solely to himself the mastership of the Company, in that his Majestique Erotema in Job in these words. Hast thou given the pleasant wings unto the Peacocks? and wings and feathers unto the Ostrich? whereas disabling the wit and skill of man by his owne excellency, he giveth vs to admire that admirable wisdome of his, in distinguishing so many beautifull colours from the wings of the proud Peacocke and Ostrich, even vnto the poore Butterflies, so that astonished with Aristotle, I may say even in these little painted creatures, there is η θ ξ ά ι ας, some wonder or other, and in the very border of one of their wings, an evident taste of the Divine Omnipotency.

But as Picture hath beene allowed of God, so it hath, aswell among the Christians as heathen, beene honoured from all antiquitie, and ever found favour with the greatest wits and mightiest Monarches of the world, insomuch as Aristotle in his Politiques accounteth it amongst those liberalia Paideumata, and counselleth it as an especiall thing to be taught vnto children, and not long after by the authoritie and labour of Eupompus a learned Geometrician, it was taught in all Schooles thorowout Greece. But some will tell me, Mechanicall Arts, and those wrought with the hand are for the most part base, and unworthy the practice of great personages, and Gentlemen: I confesse Divine Du Bartas hath said of such

L'œil esprít s'en fuit au bout des doigts. But forasmuch as
as their ends are honest, and themselves but the exercises of pregnant and the finest wits, I see no reason (as one faith) why nature should be so much wronged in her intention, as not to produce at her pleasure that into action whereunto she is well inclined. And surely it can bee no more disgrace to a great Lord to draw a faire Picture, then to cut his Hawkes meat, or play at Tennis with his Page. Achilles thought it no scorne to be so cunning in Cookery, that when certaine Embassadors came unto him, he with his owne hands dressed them a great and royall Supper. And Homer to no small commendation of his Physi (vnder whose person he maketh an absolute wise man) reporteth, that hee could make his Ships himselfe.

Quintus Fabius (whose family was one of the noblest in Rome, and after had the furname of Pictores) with his owne hands painted the wals of the Temple of Salus, and wrote his name vnder his owne worke.

Pomponius Atticus a man of singular wisedome, and so much beloved of Cicer, after he had composed a Poeme of sundry devises, beautified the same with pictures of his owne Drawing.

The Emperour Constantine got his living a long time by painting, and in Plintes times certaine festi-vall daies were yeerely appointed at Corinth for the exercis of picture for great prizes and wagers. Since Painting then hath bee so well esteemed, and of it owne nature is so linked with the other Arts, as many of them can hardly stand without it. I think it not for pleasure onely, but of necessitie most needful to be practised of all such, that either studie the
Mathematikes, the art Military, or purpose to travel for the benefit of their friends and country. I have heard many excellent Captaines and Schollers lament so great a want in themselves, otherwise being most absolute.

My Scholler then I would make choice of, should be a young Gentleman, if it might be, naturally inclined to drawing, at least a well-willer and lover of it. And I would have in him, as Tully wisheth in his O-rator, aliquid redundans quod amputem, a pretty fantastically head, and something, as chippes from the found timber, to be pared off, to which commonly the best wits are subject; with all daily and continual practice, were it but Apelles his unica linea, without which it is impossible for him to attain to ready draught, much less to excellency in general.

The beginning and progresse of Painting.

CHAP. II.

A comparison betweene the Painters of old times, and the latter, the great value and prices of Pictures, &c.

Elian faith, Painters at the first were such bunglers, and so rude, that when they drew a Cow or a Hog, they were faine to write over the head what it was, otherwise the beholder knew not what to make of it; but in short time they grew to that excellency,
excellency, that they were honoured welnigh as gods, as Metrodorus the Athenian, of whom, as of some other that were the most famous in their times I will speake a word or two, as well for methode, as the recreation of my Reader.

ApolloDorus among the Athenians was the first that did expresse the life with colours.

Euphramon hath attributed unto him the invention of Emblemes, Impresas, and the like heroicall devices, and was the first observer of Symmetry, whereof he wrote many volumes.

Parrhasius most of all excelled in blacke and white.

Pyreicus (as Volaterane faith) was onely famous for counterfeiting all base things as earthen pitchers, a scullery, Rogues together by the eares, swine tumbling in the mire, &c. whereupon he was surnamed Rupographus.

Aristides was the most excellent of his time for expressing fence and passion, as in that peece of his, of a mother deadly wounded, and giving her child sucke, in whose face he expressed a deadly feare, as loath to deny it food, and unwillung to give it the teate, for feare of killing it with her blood, which with the milk issued forth in great abundance. This Table Alexander carried with him to Pella.

Protogenes was the first that could lay his colours to artificially, that one being wore off, a fresh should succeed to the number of foure or five, when hee would undertake any excellent peece, he vfed to diet himselfe with pease, lupines, and the like, that his invention might be the more quicke and refined.

Amongst his works his Ialysus or Bacchus was the

That is Painter of base things.
chiefe taken at the Rhodes by Demetrius Poliorcetes; which he so esteemed, that (as Plutarch reports) hee sware he had rather loose all his fathers Images then that table. Aelian faith it was seven yeares in making.

Apelles who lived in the 1012. Olympiade, excelled all the rest, yet for action he gave place to Amphion: among his pieces, the picture of Alexander at Ephesus, and his Venus which he left at his death unperfect in Chios were the chieuest.

I will passe over the artificiall pieces of Zeuxis, L. Manlius, Pacuvius a Tragedian Poet, Metrodorus before named, an excellent Painter, and withall a great Philosopher, who when Lucius Paulus a great man in Rome wrote unto the University of Athens to provide him a grave and learned Schoolmaster for his sonnes, was chosen by the generall consent of the whole University, as the fittest man both to bring up his children, and to adorn his triumphes.

Nothing inferiour to these rare Artists (in my judgement) have bee our Painters of late time, and many now living in sundry parts of Europe, who if they could find an Alexander or another Demetrius, would remaine as famous to posterity, as Apelles, or the best of them all have done to us: neither do I suppose every thing to have beene excellent, which ouer credulous Authors have writ, and ignorant antiquity admired, the best Arts being then in their infancy, whose perfection is not distilled to the purity, untill it hath runnethrough many ages: what times shall not ever admire that excellent piece of Raphael Urbin in the Church of S. Victore in Milan: the workemanship of Michael Angelo of
the last judgement in the Popes Chappell in Rome, Hercole di Ferrara, and his notable art scene at this day in Bononia Pisanello, who so beautified the Church of Laterane in Rome; Bellino the Venetian, whom the Turk so royally rewarded; what Apelles could excell Petru de Burgo for perspective, Albert Durer for drapery, Michael Angelo for action, Goltzius for good standing, and bold action, Hans Holben for fence and the life, Marcus de Siena for Landscape, with infinite others, as Titianus, Antonio de Corregio, Cesar Sessins, Zenale Triviliano, Francesco Melzi; nor must I be ingratefully unmindful of mine owne Countriemen, who have beene, and are able to equall the best, if occasion served, as old Mr. Hiliard, Mr. Isaac Oliver inferior to none in Christendome for the countenance in small; my good friend Mr. Peake and Mr. Marques for oyle colours, with many more unknowne unto me. Neither doth our Countrey want her Patrons and favourers of this worthy skill, as first the Kings most excellent Majesty, Noble Prince Henry, to whom I presented not long since his fathers Basilicon Doron, which I had turned a little before throughout into Latine verse. And Emblemes limmed in lively colours, which he gratefully accepted. The Right Honourable Robert Earle of Salisbury, and Lord high Treasurer of England, who as he favoureth all learning and excellency, so he is a principall patron of this art, having lately employed Mr. Butler and many other excellent Artists for the beautifying of his houses, especially his Chappell at Hatfield. The Right Honourable the Earles of Arundell, Worcester, Southhampton, Pembroke,
Pembrooke, Suffolke, and Northampton, with many Knights and Gentlemen, to whom our masters are daily beholden. Now lest you should esteem over basely of this Art, and disdain to have your picture, because you may have it for a trifle (which I account a fault in many of our good workemen) I will tell you the prices of some pieces of note as well in ancient times, as of late days.

Cæsar the Dictator redeemed the tables of Ajax and Medea for eightie talents, which amount to 24000 French crownes: I speak with the least, because take the lesser Athenian talent (for generally where you finde this word Talentum in any Latine Author, as in Tully his Oration pro C. Rabbio Postumus, and in Ael: in verrem, and some other places, where you shall finde it ofteneost, you must understand the Athenian talent, except you have the addition of Aegineum, Syrum, Babylonium, &c.) the greater (as Budaus, faith) was bigger by a third part.

King Attalus paid for one of Aristides pieces an hundred talents.

Hortensius the Orator, gave for a table of the Argonauts 144 talents.

Mnason paid to Asclepiodorus for the twelve Gods after three hundred pounds sterling a piece.

Candaules King of Lydia gave to Bularchus for a piece of his, the weight of the same in gold.

The Duke of Millaine rewarded Raphael Vrbine with as many Ducats as covered the picture of a great breadth which he had made for him.

Pope Innocent the eight, a worthy lover of all learning, and ingenious Arts, bestowed upon Andrea Mantega
Mantega his Painter in the Belvedere of Rome two thousand Ducats for a monethes paines.

I have also heard what a round summe was offered by strangers for the Altar cloath of St. Magnus in London; sundry other examples I might alledge, but I have said enough to shew that Art hath ever beene well paide her hire, and the professors thereof beene had in esteeme with the worthiest and wisest men.

CHAP. III.

A Painter not priviledged to draw what bee liift, the manifold abuses of painting: whether the picture of the Trinitie, of our Saviour Christ, according to his humanitie, the Images of the Saints and their passions: The signe of the Cross may bee lawfully drawne or not, &c.

WIS I would have my young Schollertake his pleasure, so I would not have him to buy it at over deare a rate, either with losse of over-much time in the maine profession, or of his eares for a libeller, neither to thinke with Horace, he may quidlibet audere, for there be many things which as well Nature or Religion would have freed from the pencill; what hurt hath that beastly booke of Aretines done abroad in the world, and what lewde Art is there showne in many prints and piecees that are daily brought over out of Italy, Flanders, and other places, which are oftener enquired after in the shops then any other, little else is there of most of the wax pictures of Curtizans in
in Rome and Venice being drawn naked, and fold vp and downe as Libidinis Fomenta, surely I cannot but commend Art. in them, as many times there is excellent good, but verily doe hate their wicked makers, and abominable ends.

Touching the picture of the Trinitie, as commonly it is drawne, first God the Father like an old man, betweene his knees Christ uppon the Cross, and over his Head a Dove resembling the holy Ghoft, I hold it blasphemous, and utterly vnlawfull, and whatsoever the Romane Catholikes thinke of it, both the Scripture, Councels, and Fathers, nay many of the best Divines of their owne side, are either utterly against it, by Bellarmines owne confession, or speake very slenderly for it, as tolerable by the Church, but no wayes allowable by the Word of God: as namely, Abulensis, Durandus, Peresius, and many others, though in plainest termes: Lorichius a man of great learning and sound judgement amongt them, utterly condemnes the same in these words.

Wherein Cauvin and our Protestant Writers doe agree strongly and truly maintaining the contrary by these places of Scripture, Exod. 20. Deut. 4. Esay 40. and 46. lastly Acts 17.

To these places it is againe answered by Bellarmine.
Cardinall Cajetanus, Catharimus, Diegus, Payvia, and Catharim in others, that it is lawfull to expresse the Trinitie or the picture of God the Father, in such forme as he visibly appeared, sometime like a man, and sometimes like an Angell; the places they allledge are, Gen. 1. Gen. 3. Gen. 28. Exod. 33. Isai. 6. Michea. 3. Regum. Iul. Amos 9. Daniel 7. Moreover they allledge Saint Augustine, who thought that the Trinitie appeared unto Abraham, Gen. 18.

But howsoever these and other places doe seeme to make for the lawfulnesse of it, we are to hold it an impious thing, and not to be tolerated, as being expressly forbidden by the Word of God, and giving occasion of the infinite errors in the Church.

Varro in his time, said that the Images of the Gods, tooke away the feare of them, and increas'd error.

Of the Pictures of our Saviour Christ, the Apostles and Martyrs.

Neither by any meanes may the picture of our Saviour, the Apostles and Martyrs of the Church be drawne to an Idolatrous vse, or be set vp in Churches to be worshipped.

Saith the Elibertine Counsell: Placuit in templis Concil. Elibert. non haberi picturas, ne quod colitur, vel adoratur, in parietibus depingatur: which is, It hath pleased vs (faith the Counsell) that pictures be not set vp in Churches, nor any thing bee painted vpon the walles, which is reverenced or worshipped.

Epiphanius moreover in an Epistle to John Bishop of Ierusalem, faith it is against the authoritie of the Scripture,
Scripture, that an Image be hanged vp in a Church, there speaking of the Image of Christ, or some other Saint which he found painted vpon a cloath.

Adrian the Emperour caused Churches to bee built for the Christians without Images.

Beside the holy Scripture, these with many other be the arguments of our Writers: whom Bellarmine after his manner answereth severally. That pictures of these kinds may be drawne, and set vp to draw the beholder ad Historicum usum, and not ad cultum, I hold them very lawfull and tolerable in the windowes of Churches and the private houses, and deffering not to be beaten downe with that violence and fury as they have beene by our Puritaines in many places.

Touching the picture of Christ according to his humanity I would scarce change it for the best Jewel in the world, if I had it truly drawne; neither of the lawfulness thereof I thinke any wise man will make question.

Tertullian who hath lived within the first five hundred yeeres, reporteth that the picture of Christ was engraven upon the communion Cup, carrying the lost sheepe vpon his shoulder.

Gregory Nyssenus in his Oration for Theodorus the Emperour, faith, the Emperour was delighted when he saw the Temple of God beautified with stately buildings, and with sundry ornaments within, where the painter had shewed the excellency of his Art in setting forth the valiant sufferings of the Martyrs, their torments, the cruell countenances of Tyrants, their violence, the fiery furnace, the blessed end of those valiant Champions, &c.
Zosomen and Nicephorus write that in the time of Julian the Apostate, the Image of Christ, which was at Panneades was brought by the Christians into one of their Churches and there preserved. Nazianzen, grieved much that a City of Diocesaria was to be razed and destroyed, wherein was a Temple, which himself had adorned with sundry Statues.

Of the Cross.

Though the Cross be of the same nature with the other forenamed, I am moved to say something particularly of the same, since being lately in company with a Gentleman of this Land wholly devoted to Puritanism, a reasonable good Scholler, and one who, as he told mee in his time had beene a Burgesse of the Parliament House, wee had a discourse of the Cross, I affirming that it was an ancient and honourable bearing in Armes, naming many of our Nobilitie and Gentry that bare it; yea but (quoth hee) our Heralds in former times were to blame, for giving allowance to such relics of Idolatry, and suffering them so publiquely to be carryed vp and downe vpon Coaches.

But leaving such pure judgements to their singularitie, we are satisfied, since we know from time to time, it hath beene allowed by the Church, not to any superstitious vse, but because the ancient Christians thought that their glory wherewith the Gentiles had so long scorned and disgraced them withall.

Constantine the Emperour gave the Cross in his Standard, as Eusebius witnesseth, who also having
overcome Maxentius, erected a Croffe in the chiefeft
place in all Rome with these words, hos salutare signum. Moreover he caused his statue to be made with
a Croffe in his hand.

Theodosius forbade it should be painted upon the
ground.

Arcadius his fonne caused it the first to be stamped
upon his coyne in gold, (which kind of Croffe I
make no question but of all forts is loved well e-
ough) as Prosperus writeth, de prædict. & promis. part.

Tiberius, when he saw the Croffe cut in Marble,
and lying upon the ground, caused it to be digged
up, and set upright, saying, we ought to signe our
forehead and brest with the Croffe of the Lord, and
we tread it under our feete.

Crysostome faith, that in his time (beside the Cer-
emony of ving it in Baptifme and the Lords Supper)
it was painted upon beds, Armour, Ships, &c. Tou-
ching the Ceremony of signifing with the fame as we
ufe it in Baptifme to say any thing thereof, were be-
side my subjeft, neither were it needfull since the
meanefl divine can tell, that it hath anciently been
used and allowed by the Fathers, as Basil (who af-
firmes it to be one of the Apostolical traditions)
Cyril, Tertullian, St. Cyprian, and laftly, Saint Augu-
fline, who faith, that except the foreheads of the be-
leevers (as children baptized) be signed with the
signe of the Croffe, the forme of Baptifme is not as
it ought to be; but enough if not too much of this
subjeft.
CHAP. III.
Pencils and other Instruments necessary for drawing.

Any ways I know there have been devised to teach draught, as namely, by
crossing the pattern, then your owne
papers with equall spaces, filling the
same as you find in your example: also drawing up-
on a lanterne horne with a paper blackt with a torch,
and such like: neither doe I mislike any such conve-
nient helpe to a yong learners furtherance: but to
learn to the purpose, and to grow cunning in short
time, you should rather fall to it only by your
owne conceit and judgement, and let those toyes
go, you must first get you blacke lead sharped fine-
ly: and put fast into quils, for your rude and first
draught, some ten or twelve.

Moreover you must not be without as many Sal-
low coales, sharped at the ends: you shall chuse
them thus, they are more blew and finer grained
then the other coales, smooth (being broken) like,
Satten: you shall sharpen them upon one of your fin-
gers, as also your blacke lead; other coales will
quickly breake, and never point sharpe.

Get you also a small paire of brazen compasses
and fine rule, for taking the distance, if you follow a
print; and be not without the crummes of fine man-
chet or white bread, to rub out your lead or coale,
when you have done amisse, or finished your worke.

Scriveners and writing Schoolmastes in the

Countrey
country that teach to write have divers small pensils of Broome, with which they shadow great letters with common inke in Cappy bookes very pretily: they are made in this manner, take a Broome stalk about the bignesse of a spoone handle, and cut it even at the end, when you have done, chew it betweene your teeth till it be fine and grow heavy at the end like a pensill: but I care not how little you vse them, because your pen shall doe better, and shew more Art.

For your Drawing-pens, never be without twenty or thirtie at a time, made of Ravens and Goose quils; your Ravens quilles are the best of all other, to write faire, or shadow fine, your Goose quils serve for the bigger or ruder lines. To draw with dry colours, you may make long pastils, which you shall doe by grinding red Led, or any other colour with strong Wort, and so rule them up into long roules like pensils drying them in the Sunne: some put here-to a little new milke.

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**Chap. V.**

The first Practife.

Having these in a readinesse, you shall pra-
tife for the space of a weeke or there-
abouts, to draw Circles, Squares of all
forts, a Cilinder, the ovall forme with
other such like solide and plaine Geo-
metricall figures with a swift hand till you can doe
them indifferent well, but after using the helpe of
your Rule and Compasse: the reason of exercising
you
you first in these is, when as Symmetry or proportion is the very foule of picture, it is impossible that you should be ready in the bodies, before you can draw their abstract and generall formes, and have wonded and made your hand ready, in proportions of all forts, which are compounded of the fame, as for example, your circle will teach you, to draw even and truly all Sphericall bodies which are, of like parts and formes, as the Sun, Moone, Starres, &c. The most flowers as the Rose, Marigold, Helitropium, Daisie, &c. the most vessels as cups, basions, bowls, bottels, &c. The square will make you ready for all manner of compartments, bases, perystiles, plots, buildings, &c. your Cylinder for valted turrets, and round buildings; your Orthogonium and Pyramis, for sharpe steeplers, turrets and all things, in mucronem fastigiata, your Ovall forme will helpe you in drawing the face, a shield or such like: so that you may reduce many thousand bodies to these few generall figures, as unto their principall heads and fountaines. After you are cunning in these figures (beginning with the circle) imitate something of circular forme, what you shall thinke good; in which as in all the other aforenamed proportions you shall work & helpe your selfe by the Diameter (which is a straight line, drawn long waies just in the midst of your circle or square) and which will guide you marvelously in your work: for example, if I would draw the Sunne, so soone as I have made a faire circle I draw (with Cole or Led that I may rub it out againe) my diameter or line down the midst, over which if you will again, you may draw a crosse line, both which divide your Circle equally into foure parts, as you see.
Which Diameter with therosse line, are not onely your directors, for the equall placing of the greater and lesser beames, on the side as you may perceive: but also for the Drawing of the Nose, Mouth and Eyes, even in the midst of the Face.

I will give you another example of a Goblet or cup. First, I make a half or semicircle for the Bowle, downe the midst of which (as low as I would have the foote to come) I draw my Diameter or straight line, which being done, the worste is past: you must now marke: I am not tyed to make my Bowle as round as the circle, but long or what fashion I lift, no other use hath the Circle there then to guide mee even on either side, whether I make it broad or narrow, long or short, embosse it, or howsoever, the other part of the line causeth mee to make the foote even as you see.

Which
Which line and Circle (as I said before) you may with your white bread rub out, when you have done.

In these and such like, you may at your pleasure finde infinite varietie to set your selfe a worke with, till you are able to fall to worke by your owne judgement; which you shall doe in your next and second practise.

**Chap. VI.**

**The second Practise.**

You shall, next after your hand is growne ready in the forefaid proportions, praetise to draw small and easie things, comming as neere your former examples as may be, by your conceit onely: as a Cherry with the leafe, the shaft of a Steeple, a sandle or canker Rose, &c. wherein you shall begin to take some delight, and finde no great difficulcie.

But in drawing these and whatsoever else, I must not forget to tell you; that you must be perfect and quicke in the generall or outward lines, and give them a reasonable good proportion, ere you fall to shadowing or tricking your worke within: wherefore I would have you make an assy fixe or seven times at the leaft for the generall proportion onely: if at first it be not to your minde, as for example in drawing of a Rose, be sure that the compasse of it be not faultie, ere you cast out the leaves by five equall lines, or in making a womans Ruffe, that you score it.
it out: first narrow in the necke, then wider from the cheeks, and narrow againe under the chin very truly, ere you adde the lace of setting, all which is done with one line, which I call the generall or extreme. For those formes that are mixed and uncertaine, and where your circle and square can doe you no good (being left only to your Idea) as in a Lion, a Horse or such like: you must worke altogether by your owne judgement, and winne the proportion by daily practice, which will seeme very harsh and strange unto you at the first, but to helpe your self herein you shal doe thus: having the generall notion or shape of the thing in your minde you meane to draw, (which I doubt not but you may conceive and remember as well as the best painter in the world, though not expressee according to the rules of art) draw it with your lead or coale after your owne fashion, though never so badly, and lay it from you for a day: the next day peruse it well, bethinke your selfe where you have erred, and mend it according to that Idea you carry in your minde, in the generall proportion: when you have this done, lay it by againe till the next day, and so continue for 5 or 6 dayes together, correcting by degrees the other parts even to small veines as your discretion will serve you; this may you doe with 40 papers at once, of severall things: having done what you can (though not to your liking) conferre it by the like, some excellent print or patterne of the same, using no rule or compasse at all but your owne judgement in mending every fault lightly, & with a quicke hand, giving every place his due; whereby you shall of all sides meete with your errors, and finde an incredible furtherance to your practice: though here-
unto it is required I must confess, a strong imagination, and a good memory, which are the midwives to this art and practise as in all things else, the nurse that brings it to full growth and perfection.

CHAP. VII.

Of Drawing the Face or countenance of a Man.

Since a Man is the worthiest of all creatures, and such pleasing variety in countenances is so disposed of by the Divine providence, that among ten thousand you shall not see one like another (as well for breeding delight, as for observing a method, after you have practised according to your former directions in other things) you shall begin to draw a man's face, in which as in all other creatures you must take your beginning at the forehead, and so draw downward till you have finished.

The visage or countenance is (for the most part) drawn but three manner of ways, the first is full faced, as commonly we see King Henry the 8 drawne:

The second is three quarter faced, as our Flanders and ordinary pictures are, that is when one part of the face is hid by a quarter as thus:

The
The third is only half faced, as you see the pictures of Philip and Mary upon a twelve pence, or as this Cæsar's head.

For draught of a full face you must bear in memory, and narrowly observe the breadth of the forehead, and the compass of both the cheeks, all which are composed of two lines as thus:

And be careful to give as precise an evenness to one side as to the other; causing both your lines to meet at the tip of the chin: your Diameter guideth you for the even placing (as I said) of nose and mouth, your other line for the just opposition of the eyes between which in distance for the nose, always leave the space of an eye.

The end of the Nose in ordinary proportion must be brought no lower than the middle of the cheek, from whence to the chin is for the most part as farre, as from thence upward to the eye-browes.

The nose of a full face must not be expressed with apparent lines, but with a very fine shadow on each side, as you see.

An eye is commonly drawne in this manner.

To make an angry or sterne countenance, let

The space of an other eye to be left between the eyes.
your brow bend so, that it may almost seeme to touch the ball of the eye; at what time you must also give the forehead a fine wrinkle or two, and withall the upper part of the nose betwixt the eyes.

A great conceit is required in making the Eye, which either by the dulness or lively quickness thereof, giveth a great taste of the spirit and disposition of the minde (which many times I will not deny may be as well perceived by the mouth, and motion of the body,) as in drawing a fool or idiot, by making his eyes narrow, and his temples wrinkled with laughter, wide mouthed, or shewing his teeth, &c. A grave or reverend father by giving him a demife and lowly countenance, his eye beholding you with a sober cast, which is caused by the upper eyelid covering a great part of the ball, and is an especial mark of a sober and stayed braine within.

Niceph. lib. 10. cap. 3. 7.

Anzten when he beheld a Julian (long time before he was Emperour, at Athens, at the very first sight of his countenance, (Prefaging his future disposition) burst forth into these words; Deus bone, quantum malum fovet Romanum imperium: for (as he witnesseth himselfe) there was not any signe of goodnesse or towardnesse in him, his eyes rowled in his head, wandering and turning fearfully now this, now that way; sparkling with fury and anger, his nose was growne wrinkled with scoffing and deriding, the rest of his countenance tending to mockery, his laughter so immoderate, that his whole body would shake there with, his shoulders shrinking to and fro, to his necke: his legs and feete seldom standing still: his questions and answers suspense, rash, and often interrupted by short fetching his breath; by which signes the good:
good man foresaw his inbred tyranny and vile disposition, which after burst forth into an horrible persecution and open rebellion against God and his Church. A Græcian Captaine in like manner noting very often the cast of the eye and countenance of Scylla, together with his gesture and motion of body, used these words: it is impossible but this Gentleman one day should prove a great Commander, and I marvaile that he is not advanced all this while. Digonus an Earle of Flanders, when he should have beene put to death by the Turke, a Phisognomomer wisth that he might not die by any means, because if he lived he would sow much diversion among the Christians, which after fell out to be true: by which examples and the like, I proove that there is a certaine Indicium, or notice of the minds disposition inlye imprinted by nature even in the countenance, and many times in the eye or mouth, which (as I have said) you must be carefull, as you shall have occasion, warily to observe.

Now for the mouth (though least of all other any generall rule may be given for it,) it consisteth principally of two lines, whereof one expresseth the mouth it selfe, the other the neather lip: the over-lip is best showne by a shadow cast over the crosse line as you see; which shadow and crosse line if you draw by the life must be hit at an haires breadth, and if your picture be little, you cannot thinke so small a thing as giveth or quite taketh away the touch and resemblance of the mouth: and to say truly, it will be the hardest piece of cunning that ever you shall meet withall: therefore you had neede cause the partie whom you will draw, to fit as we say, Vultum composito, with-
without stirring or altering the mouth were it never so little: I have many times beene much troubled about expressing the mouth as it ought, wherein you shall finde great difficultie, wherefore you shall best take it when the partie minds you not, and to say the truth it is the best time of taking a picture. I have never drawne any more truly, then when they have beene busie in talking, at dinner, viewing some thing or other, and in this manner I have often taken his Majestie, sitting at dinner, or talking with some of his followers. I have many times wondered why I could among so many never finde any true picture of his Majestie, or that did any thing neere resemble him: I know not, but generally in his picture I finde two principall errors, the one in the complexion and haire, the other is in the mouth, which commonly they draw with a full and great nether-lip very apparant, wherein they commit the chiefest error; which good observation having avoyded, I have drawne him often with my Pen and Inke only vpon a faire peece of paper in an houre, more truly and like, then the best peeces in oyle about the town.

__Chap. VIII. Of expressing passion in the Countenance.__

He passions of the minde being divers as love, feare, joy, anger, hatred, despair, desire, boldnesse, &c. must be expressed with great judgement and discretion, though you shall better express them in lively colours then with the pen, because pale-
The firft Booke of

L. I. B. I.

nesse, rednæsfe, fiery eyes, &c. are adjuncts to the same.

You shall expreffe love by making *vultum sereum*, faire and pleasant, no where clouded with
wrinkles, or furrowed with unpleasing bendings, which are commonly effects of care, melancholy, 
anger, despaire, and the like: first you are to give
the forehead a Majestick grace and height, a full eye
which you shall make very pleasing by shadowing it
with a fine shadow at the bottom of the eye lid, and
a little at the corner, a small and proportionable nose,
the nosethrils not too wide, a cleere cheeke which
you shall make by shadowing the same on one side,
the mouth smilling which you shall doe by making a
thinne upper lippe, and shadowing the mouth line
a little at the corners, and for as much as the kinds
of beauties are infinite, if you would draw some rare
peece for beauty, you should as Apelles was wont,
frequent the Court or City, and imitate some ex-
cellent beauty or other. I was not long since ex-
tremely troubled with a peece of the Sea. Nymphes
being all sisters, in whose faces I was to expreffe a
singular and severall beauty, yet so like one another,
that they might be knowne to be sisters, the histo-
ry is in the second of Ovids Metamorphosis. And
Virgil describing the countenance of Aeneas, expres-
feth with singular art the beauty and comelinesse
which his mother Venus had bestowed upon him in
this manner.

*Os humerosque Deo similis, namque ipsa decoram,
Casariem gnato genertrix, lumeneque juvente,
Purpureum, & lautos oculis asflarat honores.*

You shall shew feare in the countenance, by ma-
kine of the eyes to look hollow, heavily and down-
ward,
ward, the cheekes fallen, the mouth close, the hair staring or hanging carelessly about the ears. I saw an excellent piece of this kind done by Leonard Vin- centio, done to the imitation of an ancient painter, which was a company of young men swimming, and upon the sodaine surprized by the enemy, where you might see one putting his head into his shirt sleeve for haste, another running away half naked. Feare is described by our excellent Spencer to ride in his Faery armour, at the clashing whereof he lookes deadly pale, as afraid of himselfe. The like observations you are to keepe in the rest which you shall naturally find described by our Poets, by Lomazius, and lastly in mine Emblems, so that it were needless for mee here to reiterate the same.

Chap. IX.

Of the whole body.

When you are growne something perfect in the face, and can draw the head indifferent well, you must be carefull to proportion the body thereafter, than the error of which, no one fault is more common with the most Painters: for you shall scarce see one among twenty but will draw the head too big, which if you observe, you shall find in most pictures: helpe your selfe herein by setting a boy before you, causing him to stand which way you lift, and so to wont your judgement to the proportion by little and little: having finished the head, draw the necke.
The necke, beginning it with one line from about the tip of the ear, then draw the other downe from the ball of the cheeke (which is leffened on the other side) as farre as you thinke good to the shoulder, where stay, till you have shadowed it: the shadowes of the neck in a child or young woman are very fine, rare and scarcely seene, but in a man the finewes must be expressed, with the veines, by shadowing the rest of the necke, and leaving them white. For the proportion of the other parts (because Lomazius hath prevented mee: whose booke though it bee somewhat obscure, in any case I would have you to buy, after you are well entred) I will omit and shew you onely such eminences which by shadow must be necessarily expressed: after you have done the neck: you are to expresse the wing or upper part of the shoulder, by shadowing it underneath, the brawne of the arme must appeare full, shadowed on one side, then shew the wrist bone thereof, & the meeting of the veines in that place, the veines of the backe of the hand, and the knuckles, are made with two or three haires strokes with a fine touch of your pen: the pappes of a man are showne by two or three fine strokes given underneath, in a woman, with a circular shadow well deepned, the ribs are to to be shadowed, as you doubt whether they appeare or no: except your man were starved, or you should draw death himselfe: the belly shall be eminent by shadowing the flank, and under the breast bone: the brawne of the thigh shall appeare, by drawing small haires strokes from the hip to the knee, shadowed againe overtwaftly: the knee pan must be showne with the knitting thereof by a fine shadow underneath the joynt, the shinbone from
from the knee to the instep, is made by shadowing one halfe of the leg with a single shadow, the ankle bone will shew it selfe by a shadow given underneath as the knee; the sinewes must seeme to take their beginning from the midft of the foote, and to grow bigger the nearer they are to the toes.

There is a great Art in making the foote, wherein your shadowes must take place as occasion serveth, and to say the truth, so they must in the other parts, but naturally they fall as I have said, for teaching you the true shadowing of a naked body; Goltzins is one of the best, whose prints above any other I wish you to imitate.

**Chap. X.**

Of shadowing and observing the Light according to the rules and infallible principles of perspective.

Shadow is nothing else but a diminution of the first and second light.

The first light I call that which proceedeth immediately from a lightned body, as the beames of the Sunne.

The second is an accidental light dispersing it self into the aire or medium, proceeding from the other.

Under this division are comprehended the other lights, as the light of glory is referred to the first. The light of all manner of reflexions to the second.

Shadowes are threefold: the first is a single shadow, and the least of all other, and is proper to the plaine Superficies, where it is not wholy possess'd of the light; as for example.
I draw a four square plate thus, that shadow, because there is no hollow, but all plaine (as neereest participating with the light) is most naturall and agreeable to that body.

The second is the double shadow, and it is used when the Superficies begins once to forake your eyes as you may perceive best in columnes as thus: where it being darkened double, it presenteth to your eye (as it were) the backside, leaving that unshadowed to the light. Your treble shadow is made by crossing over your double shadow againe, which darkeneth by a third part in this manner, as followeth.

It is used for the inmost shadow and farthest from the light, as in gulfes, chinkes of the earth, wels, caves within houses (as when you imagine to looke in at a doore, or window) under the bellies and flankes of beasts to shew the thicknesse or darkenesse of a mightie wood, that it may seeme mult penetrabilis astro: consequently in all places where
where the light is beaten forth, as your reason will teach you.

General rules for shadowing.

You must always cast your shadow one way, that is, on which side of the body you begin your shadow, you must continue it till your work be done: as if I would draw a man, I begin to shadow his left cheek, the left part of his neck, the left side of the left arm, the left side of the left thigh, &c. leaving the other to the light, except the light side be darkened by the opposition of another body, as if three bowles should stand together, that in the midst must receive a shadow on both sides.

2. All circular and round bodies that receive a concentration of the light, as the light of a burning glasse, when it doth gather it selfe into a small centre, must be shadowed in circular manner as thus:

3. All perfect lights doe receive no shadow at all, therefore hee did absurdly, that in the transfiguration of our Saviour in the Mount, gave not his garments a deepe shadow, but also thinking to shew great Art, hee gave the beames of the light it selfe a deeper, both which ought to have beene most glorious, and all meanes used for their lustre and brightness, which hath beene excellently well observed of Stradan and Galtzius.

4. Where contrary shadowes concurre and strive
The first Book of

(as those cross winds about Aeneas his ship) for
superiority, let the neerest and most solide body be
first served. In the double and treble shadowes, let
your first strokes be very dry for feare of blotting
cre you crosse them.

5. It will seeme a hard matter to shadow a gemme
or well pointed Diamond, that hath many sides and
squares, and to give the lustre, where it ought: but if
you observe the rules of the light which I shall give
you, you shall easily doe it without difficultie.

6. All shadowes participate in the medium accor-
ding to the greatneffe or weakenelle of the light.

7. No body betweene the light, and our light can
effect an absolute darkenesse, wherefore I said a sha-
dow was but a diminution of the light, and it is a
great question whether there be any darknesse in the
world or not. But because all manner of shadowes
depend upon the light; I will briefly for your me-
memy teach you by generall propositions what you
are to observe in the nature of the same, it being a
matter of the greatest moment in picture, and where-
in you shall exercise your judgement with an incre-
dible pleasure, it being one of the most delightfull
secrets in nature.

1. Proposition.

All light doth dissepare it selfe upon the object cir-
cularly, and againe the object enlightened effecteth
the aire or medium in the same manner, the reason is,
because the round or Sphæricall figure as to all hea-
venly bodies, so it agreeeth naturally to light, as the
most absolute, the most perfect, and conservative of
all others, wee finde this to bee true if we but view
the light thorow a hole or crevise in a Sun-shine
morning,
morning, or about the flame of a candle, hence you must learn in shadowing all circular bodies to give a circular light, except by some accident you are compelled to the contrary.

2 Proposition.

Every greater light dimmes and diminisheth the lesser, as for example the stars shine in the day time, yet wee perceive not their light, by reason of the greater light of the Sunne, yet if you stand in the bottome of a well, you shall easily perceive them and their motion, the reason is the light or beame of the starre being perpendicular or direct over your head, is of greater force then the beames of the Sunne comming oblique or sideway (for you must take it for a generall rule, that all beames or reflexions from the perpendicular are of more force then the other broken and oblique, for example a ball being strucken hard downe with your hand, reboundeth backe in the same line with greater force then when it flyeth side wayes, so doth an arrow shot against the stone wall.) Moreover in an evening at a bone-fire in the streete you shall hardly discerne any thing beyond the fire being your light hindered by the light there-
of which otherwise you might well doe.

3 Proposition.

Bodies lighted by night by fire, must have a brighter lustre given them then by day, as I have seene many excellent pieces of that nature, as the taking of Christ by night, sacking of Cities, battowling and the like, the reason is, because fire in the night being compassed about with darkness, enlightens the medium more forceable and neerely.
According to the diversity or (as the Logicians term it) the intention and remission of the light, the colours of bodies are changed, as the feathers of birds wings, cloth of sundry colours, the Sea at morning and even, and the like.

5. Proposition.
Lights never mingle in their Medium, as wee proove by the shadow of many candles lighted at once.

6. Proposition.
In all concave and hollow bodies that are capable of light as silver basens, bowles, and the like, the light must be strongest and brightest in the center, the reason is from every point of the concavity, the perpendicular lines meete and joyne together in the Center.

7. Proposition.
Every Sphericall body that giveth light, enlightens a leffer Sphericall body according to the quantity of his Diameter: for example, by how much the Diameter of the Sunne is broader then the Diameter of the earth, by so much the earth is enlightened beyond his Diameter or middle.

Alhacen and Vitello have taught the making of artificiall instruments for taking of the light, which with the manner of making Albert Durers glasse; I will teach you in a discourse of perspective I will shortly publish.

8. Proposition.
If the light penetrateth any cleare body (which we call Diaphanon) that is coloured as painted glasse Amber, Cristall, faire water, a glasse of Clarret wine,
wine, and the like, you must remember to give the light the same colour that his medium is of, as if we looke through red or blew glasse, everything without appeareth red or blew to our sight.

9 Proposition.

Every beame direct reflected or broken is so much the more weake in the lightning or burning, by how much the lesse time it stayeth upon the object: this is proved if we dry a thing in a paper over a candle, which we doe a great while without burning, or by the swift motion of Rivers, who take not the heate of the Sunne so much as standing waters: wherefore those countries under the Equinoctiall, by reason of the equall presence and absence of the Sunne are very temperate, whereas on the contrary in Lituania and thereabouts, where it is in a manner day continually, they have extreame hot Summers, and most bitter cold Winters.

Of Foreshortning.

The chiefe use of perspective you have in foreshortning, which is when by art the whole is concluded into one part, which onely shall appeare to the sight, as if I should paint a ship upon the Sea, yet there should appeare unto you but her forepart; the rest imagined hid, or likewise an horse with his brest and head looking full in my face, I must of necessity foreshorten him behind, because his sides and flankes appeare not unto me: this kind of draught is willingly overslipt by ordinary painters for want of cunning and skill to performe it; and you shall see not one thing among an hundred among them drawne in this manner, but after the ordinary fashion side-ways, and that but lamely neither.
The use of it is to express all manner of action in man or beast; to represent many things in a little room, to give or shew sundry sides of Cities, C castles, Forts, &c. at one time.

**Chap. XI.**

Certaine Questions of manifold deceptions of the sight by perspective.

All errors of the sight proceed from a three-fold cause, the first exterior, or being as I may say in the false apprehension of distance; opposition, proportion or the like, the second from an inward cause, as the weakenesse of the eye it selfe, or the decaying of the Spirits, the third from the affection of the eye from some outward humour of hurt, but we are onely to intreate of the first.

1. Why the Horizon appeareth to our sight bigger then any part else of the Hemisphere.

All quantity of distance is knowne by bodies interposed, but betwene our eye and the verticall point of heaven over our heads we perceive nothing; betwene our sight and the horizon, there appeareth the breadth of the earth, the space therefore seemeth greater.

2. Why in round and Sphericall glases every thing appeareth crooked to the eye.

In all glases the forme of the figure seene, followeth the forme of the figure reflecting, but the reflection from the superficies or out side, is after the forme of the superficies which is crooked, therefore
Drawing and Limming.

3. Why in the said round glasses all things appeare lesse then in plaine glasses.

Because the concourse or meeting of the beames, with the perpendicular line in orbicular glasses is neerer to the eye then in plaine glasses: Euclides gives another reason which is this. Because (faith he) in plaine glasses, the reflection is greater and more forceable then in the round, for as I said the Idolon or Image is of the nature of the Superficies reflecting the same.

4. Why in a glasse broken to pieces, in every piece you see a several face, and but one, if you joyn them together.

The reason is the diversitie of position or situation, which may be gathered by a concave or hollow glasse, wherein you shall see your face in sundry places at once, there being a reflection from every part of the glasse. Hereupon in uneven glasses, your face will appeare to be monstrous.

5. Why square things by distance seeme unto us to be long; as Courts, the roofes of Churches and houses, &c.

Because the excesse or multitude of beames falling upon the sides of the square body indirectly presented to the eye, is not proportionate with a sensible proportion to those beames that fall upon the side directly against the eye, by comparison with the whole distance. Besides sight is not able to dis JCerne the obliquitie of the sides, because it is seene side-ways under longer beames, and a lesser angle.

6. Why the Sunne and Moone appeare bigger at their rising or setting, then when they are in our vertical point.

One reason is, because as I said before, any thing
that hath a relation to a greater space, is imagined greater, the other is the corruption (as I may say) of the ayre or medium being at morning and evening more subject to vapors and exhalations then at any other time, the same reason may be given of an apple in the water, of birds and stakes upon the Sea lands, which being foure or five miles off, appear bigger unto you, then neere hand; the like of trees that appear twice as bigge in a mistie or rymie morning then indeed they are: hereupon a friend of mine was notably cozened in a bargain of timber hee bought by the great, in a mistie morning, but I feare mee within these few yeeres, the mistes will be so thicke, we shall see no timber at all.

7. Why a burning glasse causeth fire.

The reason is the concurrence and concentration of the broken beames with the perpendicular in the midst of the glasse being round and thicke.

8. Why all things appeare downward in the water.

Every thing seemeth downward in the water by reason of the fall of the other beames in the Cathetron or perpendicular.

Chap. XI.

Of Landskip.

Landskip is a Dutch word, and it is as much as we should say in English Landscape, or expressing of the land by hilles, woods, castles, seas, vallies, ruines, hanging rockes, cities, townes, &c. as farre as may bee shewed within our Horizon. If it be
be not drawne by it selfe or for the owne sake, but in respect, and for the sake of some thing else: it falleth out among those things which wee call *parerga*, which are additions or adjuncts rather of ornament, then otherwise necessary.

**Generall rules for Landtskip.**

You shall alwayes in your Landtskip shew a faire Horizon, and expresse the heaven more or lesse either over-caft by clouds, or with a cleere skie, shewing the Sunne rising or setting over some hill or other: you shall seldom except upon necessitie, shew the Moone or Starres, because we imagine all things to be seene by day.

2. If you shew the Sunne, let all the light of your trees, hilles, rockes, buildings, &c. be given thitherward: shadow also your clouds from the Sunne: and you must be very daintie in lesstening your bodies by their distance, and have a regard, the farther your Landtskip goeth to those *universalia*, which as Aristotle faith (in respect of their particulars concea-
led from our fences) are *notiora*: as in discerning a building tenne or twelve miles off, I cannot tell whether it be Church, Castle, House, or the like: So that in drawing of it, I must expresse no particular signe as Bell, Portculleis, &c. but shew it as weakely and as faintly as mine eye judgeth of it, because all those particulars are taken away by the greatnesse of the distance. I have seen a man painted comming downe a hill some mile and a halfe from mee, as I judged by the Landskip, yet might you have told all the buttons of his doublet: whether the painter had a quicke

invention,
invention, or the Gentlemans buttons were as bigge as those in fashion, when Mounseur came into Eng-land, I will leave it to my Readers judgement.

If you lay your Landskip in colours, the farther you goe, the more you must lighten it with a thinne and aierie blew, to make it seeme farre off, begin-ning it first with a darke greene, so driving it by de-grees into a blew, which the densitie of the ayre be-tweene our sight, and that place doth (onely imagi-narily) effect.

Of the fairest and most beautifull Landskips in the world.

Of Landskips by land the fairest may be taken upon mount Libanus neere Hierufalem, whence you may discerne all those holy places where our Savi-our lived, and in a manner all over the holy Land. Moreover you may plainly view all the townes up-on the Sea coast, and into the Sea, as farre as Cyprus, being distant from Ioppa, or Iaffa (the first entry or landing place within the holy land) two hundred and fiftie miles.

At Constantinople you have as faire a Landskip as any where else in the world, as well in regard of the beautifull places behinde, as the goodly prospect in-to both Seas.

Upon the mount Ida in Candie called by the In-habitants Psilleritie, where you shall see underneath you the most goodly countrey of the world affoor-ding all manner of delight Nature can affoord, shady woods of all manner of trees bearing fruit, as Olives, Oreniges, and Figtrees, Cedars, Siftis, (that beareth that excellent gumme Ladanum, being made of the dew of heaven falling upon the leaves) vallies, tapi-
try with innumerable sorts of flowers great store of
rockes, and little hilles whereon grow most fruitful
vines in great plente, yeelding that excellent wine
we call Malmey, and from whence descend a thou-
sand small rivers that water the whole country, none
of them so bigge as they are able to carry a boate.
The chiefest townes of the whole Iland Candia (be-
ning the chief, and situate at the foote of the said
mount Ida,) Cania Sitrio and Rethymo, and the
faire haven of Meleca, into the Sea Eastward to-
ward the Cape Solomone, you have in your view
the gulfe Satellia or Siriatica, westward a goodly
prospect from the Adriatique Sea, to the North
the Archipelago, and to the South the Sea of
Carthage.

The fairest prospects of Italy are about Naples,
Millane, Lago di Como, and di Guarda neere Pelchera,
also upon Monte di Santa Croce, as you come from
Genoa, upon the Appennines (being the ridge or back
bone of the countrey) and upon those Alpes that
are adjoyning to Piemont.

In Spaine if you would try your skill in Landtskip,
or perfect an excellent piece in this kinde, I would
send you to the magnificent Escuriall. About Valle-
dolid, and toward the Sea side neere Cartagen.

In France about the Constables house ten miles
off from Paris, Amiens, Auignon (belonging to
the Pope) Fontaine bleau many places in Normal-
die, Burdeaux, and Rochell.

In Germany you have no fairer prospects then
upon the banke of the Rhine.

In England I like best at Windfore and the coun-
trey there abouts, the prospect which you take of the
Citie
Citie of London upon high gate, all the countrey about Roifton, with many other places.

Of the Graces of Landskip.

Though invention and imitation in this kinde are infinite, you must have a care to worke with a sound judgement, that your worke become not ridiculous to the beholders eye, as well for true observation of the distance as absurditie of accident: that is, though your Landship be good and true in generall, yet some particular error overslips your judgement either in mistaking or not observing the time and season of yeere, the true shadow of your worke with the light of the Sunne, the bending of trees in winds and tempests, the naturall course of river and such like.

To settle therefore your judgement in these and the like, I wish you first to imitate the abstract or labour of every moneth. Not as a foolish Painter undertaking the like, and beginning with January, drew him fitting in a wicker chaire like an old man, with three or foure night Caps on his head by the fire, his flip shoes by, and one soote upon the tongues within the chimney, and without doores haycocks, greene trees, and as if it had beene in the midst of July. Wherefore I say such a Winter peece shoule be graced and beautified with all manner of workes and exercises of winter, as football, felling of wood, felling upon the yce, batfowling by night, hunting the Beares, or Foxe in the snow, making you trees ever where bare or laden with snow, the earth without flowers, and cattell, the ayre thicke with clouds, rivers and lakes frozen, which you may shew by carts passing over, or Boyes playing upon the same, and a thousand
thousand the like. The same method observe in the other seasons.

If you draw your Landskip according to your invention, you shall please very well, if you shew in the same, the faire side of some goodly Citie, haven, forrest, stately house with gardens, I ever tookedelight in those pieces that shewed to the like a coun-
trey village, faire or market, Bergamascaes cookerie, Morrice dancing, peasants together by the eares, and the like.

For your Parergas or needlese graces, you may set forth the same with farme houses, water-milles, pilgrimes travelling through the woods, the ruines of Churches, Castles, &c. but you shall finde your conceipt seconded with a thousand inven-
tions.

C H A P. X I I I.

Of Drapery.

Drapery (so called of the French word Drap, which is cloath) principally consisteth in the true making and folding your garment, giving to every fold his proper naturall doubling and shadow; which is great skill, and scarce attained unto by any of our countrey and ordinary Painters: infomuch that if I would make triall of a good work-
man; I would finde him quickly by the folding of a garment, or the shadowing of a gowne, sheete, or such like.

The method now to be observed in Drapery, is What Method is to bee obser-
to ved in drapery.
to draw first the outmost or extreme lines of your garment, as you will, full of narrow, and leave wide and spare places, where you think you shall have need of folds; draw your greater folds always first, not letting any line touch, or directly cross another, for then shall you bring an irrecoverable confusion into your work: when you have so done, break your greater folds unto lesser, which shall be contained within them: I would give you an example, but every print will shew you the like; all your folds consist of two lines and no more, which you may turne with the garment at your pleasure: begin your maine and greatest folds, from the skirt upward, and the closer the garments fit, the narrower you must make them: for the shadowing of every severall fold, observe the first rule I gave you in the Chapter of shadowing, and spare not to shadow your folds, (bee they never so curiously contrived) if they fall inward from the light, with a double or treble shadow; as you shall see occasion: for the shadow take his place in one and the same manner aswell in folding as without: some have used to draw the body naked first, and after to have put on the apparell, but I hold it as an idle conceit, and to small purpose. I would herein above all other have you to imitate Albert Durer, if you can get his pieces, if not Goltzius or some other.

**General observations and rules for Drapery.**

1. Your greater folds must be continued throughout the whole garment, the lesser you may break and shorten at your pleasure.

2. The shadowes of all manner of silkes, and fine linnen
linnen are very thicke, and fine, so that your folds must not onely be little, but their shadow or deepening very light, and rare, which commonly at the most is but a double shadow given with a new, and the finest pen.

3. You must not use much folding, where the garments ought to sit close, or any eminency appeare, as commonly there doth in the breasts of a woman, the armes, belly, thighes, legs, &c. but to shew art, you shall leave the forme of the breast, legge, &c. to appeare thorow, which you may doe by shadowing the bref or legge, (after you draw it) on one or either side, leaving it white.

4. As I told before of the light, so must you in your drapery have a care of the winde and motion of the ayre, for driving your loose apparrell all one way, as Ovid describes the garments of Europa, when she by Jupiter carried over the Sea: the best drapery in the world is held to be, that done by Michael Angelo in the Popes Chappell in Rome: and that by Raphael Urbane in Millane in the Church of S. Victor at Notre Dame in Amiens, and many other places.

**Chap. XIV.**

**Of Diapering.**

Diapering is derived (as I take it of the Greeke verbe diapæs which is, traiçio or transeo, in English to passe or cast over, and it is nothing else but a light tracing or running over with your pen (in Damaske branches, and such like) your other
other worke when you have quite done (I meane folds, shadowing and all) it chiefly serves to counterfeit cloath of Gold, Silver, Damaskbrancht, Velvet, Chamlet, &c. with what branch, and in what fashion you lift.

If you Diaper upon folds, let your worke be broken, and taken as it were by the halfe: for reason telleth you that your fold must cover somewhat unseen, which being drawne forth at length and laid plaine, sheweth all faire and perfect: as Ovid faith of Tapistry.

\[ \text{Sic ubi tolluntur festis aulae theatris,} \\
\text{Surgere signa solent, primumque ostendere vultus:} \\
\text{Cetera paulatim placidoque educata tenore,} \\
\text{Tota patent} \]

You must moreover in diapering, let your worke fall out so, that there may be an affinitie, one part with the other, maintaining one branch of the same worke throughout, setting the fairest in the most eminent place, and causing it to runne upward: otherwise one might imagine some foolish Tailor had cut out his Ladies gowne the wrong way.

To make a Chamlet, you shall draw but five lines waved overthwart, if your Diapering consist of a double line; you may either shadow the ground, and leave it white, or shadow your worke, and leave the ground white: as you shall thinke good, in this kinde your filling may be with small pricks of your pens end, which will shew faire.
Antique so called ab antes; which are butterflies; whereon the building is stayed, also the outmost ranges of vines, not ab antiquitate as some would have it: the Italian calleth it L'antica, it hath the principal use in forefronts of houses, in all manner of compartments, curious Architecture, Armour, Plate, Jewels, Columnes, &c. though you shall seldom have any great use of it, yet I would have you know what it is, and what to observe in it: The forme of it is a generall, and (as I may say) an unnaturall or unorderly composition for delight fake, of men, beasts, birds, fishes, flowers, &c. without (as we say) Rime or reason, for the greater varietie you shew in your invention, the more you please, but remember to observe a method or continuation of one and the same thing throughout your whole worke without change or altering.

You may, if you lift, draw naked boyes riding and playing with their paper-mils or bubble-shels upon Goates, Eagles, Dolphins, &c. the bones of a Rams head hung with strings of Beads and Ribands, Satyres, Tritons, Apes, Cornu-copia's, Dogs yoakt, &c. drawing Cowcumberes, Cherries, and any kinde of wilde trale or vinet after your owne invention, with a thousand more such idle toyes, so that herein you cannot be too fantastical. The late Dutch Pears in this kinde excell all others, and certainly I know not
not by what destinie the Germanes have wonne unto them (above other nations) the glory of invention, generally in picture: for except it be a Dutch piece, you shall have it either lame, ill cut, false shadowed or subject to some such grosse error. Wherefore, not without reason, Bodine calleth the country officinam hominum a shoppe of men, as from whence a man might bee had for all turnes, either Divine, Physitian, Souldier, Painter, &c. Though much I confesse may be imputed to the industry of that Nation: (for none in the world are more paineful then they) yet without question the people of themselves, as they are ingenious and capable of all other Arts, so naturally they are inclined to this of Painting: Since the greatest persons among them as Dukes, Earles, and in a manner all the Gentlemen doe beare an inbred love of drawing, and of themselves by their own practice grow many times wonderfull expert herein: yet none at this day, who favour a good picture, or any excellency in that kinde, more then Radulph the Emperour now living.

Chap. XVI.

Of Drawing beasts, birds, flowers, &c.

O V. shall finde among beasts some more harder to be drawne then others, for two respects, one is for a cleane making and shape, together with finesse of the coate or skin: the other for their nimblenesse and much action, both which you may for example see to fall out in a horse, whose lineaments are both
both passing curious, and coat so fine, that many
finewes, yea and the smallet veines must be showne
in him, besides whose action is so divers, that for
hardnesse of draught I know not any one beast may
be compared to the Horse; for sometime you must
draw him in his Carreer with his manage, and tune,
doing the Corvetto, leaping, &c. which you shall
not finde in the Elephant, Cow, Beare, or Hogge, as
being beasts heavy and floatfull by nature. More-
over wanting that fineness of coat or hide, so that
you shall escape a great trouble in shewing veines,
knitting of joynts, with the eminency almost of
every bone in them which you have in a Horse and
Grey-hound. Now for the manner of drawing
these or any other beast whatsoever; begin with
your Led or Coale (as before I told you, and gave
you a generall rule) at the forehead, drawing down-
ward the nose, mouth, upper and nether chap, en-
ding your line at the throat, then searching it againe
where you began, from the forehead over the head,
ares, and necke: continuing it till you have given
the full compasse of the buttocke, but I will give
you an example.
I begin in this Lion my first stroke at A, bringing it downe to B, making the nose, mouth, and nether chap with one line, as you see there I rest: then fetch I that line forward behinde by C, making the compasse of his mane by pricks with my pen (because if I should make a line, I could not make it jagged) then bring I the backe downe to the taille to D, leaving a little space for it; I continue my line from thence to E, or the heele, where I rest: then begin I againe at B, and making the breast with the eminency thereof I stay at F, bringing out his neere fore-foote, which I finish: then begin I at G, not stirring my hand till I come to the foot or paw at H, where I finish it quite at E, or the heele. I next draw from his belly two strokes at I and K: I make the other legge behinde, then the right fore-foote issuing from the breast: then I finish the taile, paws, tongue, teeth, beard, and last of all the shadowing: which methode you shall observe in all beasts howsoever they stand.

Observations of the Shadowing.

You see him shadowed on the backe side from CD, unto E, the reason is the light beate thereon his fore-part, wherefore of necessitie the shadow must
must be in every part behind, eare, mane, backe, hinder-legge, &c.

But you may say, how happeneth it then, that his nether chap and some part of his throate and belly are shadowed being both with the light? I answere the light of it owne nature can never fall under, but take the place above or the upper part, which place is heere prepossessed by the upper and nether chappe, which as you see fall in betweene, as likewise the fore-foote to the belly, which cause a shadowe in either of those places.

The treble shadow as it ought, is given to the most inward places: if your beast be not in charge, that is, not in armes, and you arme to shew the ground under his feete; you must make his farther feete on the other side somewhat shorter then those next you: the reason is, that distance of earth betweene them deceiveth the sight, causing the neerer to seeme longest: as you may see by opening or stretching your fore and middle finger like a paire of compasses long wayes from you, upon a boord or table, drawing them with your pen as they stand, and observing the space betweene.

Beasts more hard to bee drawne for their shape, and action.

<table>
<thead>
<tr>
<th>Lion</th>
<th>Hiena.</th>
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<tr>
<td>Horse</td>
<td>Leopard.</td>
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<tr>
<td>Rhinoceros</td>
<td>Ounce.</td>
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<td>Vnicorne</td>
<td>Tiger.</td>
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<td>Stagge</td>
<td>Panther.</td>
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<tr>
<td>Lucirne</td>
<td>Ape,</td>
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<tr>
<td>Grey-hound</td>
<td>Others</td>
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The first Booke of Others more easie.

Elephant.  Woolfe.
Dromedary.  Foxe.
Camell.  Cow.
Beare.  Otter.

Affe.  Hare.
Hogge.  Coney.
Sheep.  All manner of rough
Badger.  and shagge haire
Porc-espine.  Dogs.

In drawing thefe and all other beasts, the better you observe their shape and action, the better shall you please, and your judgement bee commended: wherefore a Painter had need to be well seen in naturall Philosophie. The meanest workman can draw the ordinary shape of a Lion, when scarce the best of them all know, that his hinder parts are so small, that there is in a manner a disproportion betweene his forepart and them: so that if I should draw him in this manner among our ordinary Painters, my work would be condemned as lame, when I deserved most commendation.

Moreover if you aske a countrye Painter whether he could draw a Crocodile or no, he will make no question of it, when as except he travelled through Egypt, or met with Aristotle in English, all the wit he had, could not so much as set the chaps right, or give the future truly in the head, to shew the motion of his upper chap, which no other creature in the world moveth, save onely hee.

If you draw your beast in an Embleme or such like, you shall sometime shew a Landtskip (as it is ordinarily observed by judicious workemen) of the countrey.
Drawing and Limning.

country naturall to that beast, as to the Rhinoceros an East-Indian Landtskip, the Crocodile an Egyptian, by laying the ground low without hills, many woods of Palme trees, here and there the ruine of a Pyramis, and so forth of the rest.

Of Birds.

There is lesse difficulty in drawing birds then beasts, and least of all in flowers, yet art and needfull direction to be observed in all of them: begin your draught in a bird, as I said, at the head, and beware of making it too big: Van Londerseel's pieces are much to blame for this fault, for in most of them the heads of all his birds are too great by a third part, neither is that fault proper to him alone, but to many good workemen else. You shall best remedy that by causing a bird to be held or tyed before you, where you shall take with your compasses a true proportion, which afterwards you may conclude into as small a forme as you list: there is not the same reason of proportion (it is true) in the heads and bodies of all birds alike, but hereby you shall ever after be acquainted with a reasonable proportion, which though you hit not iustly, you shall come very neerer: having drawne the head, bring from under the throat, the breast line downe to the legs; there stay, and begin at the pineon to make the wing, which being joyned with the back line is presently finished: the eye, legs, and trains must bee at last, and (as I told you before in beasts) let the farther leg ever be shortest, the feathers as the haire in beasts, must take their beginning at the head very small, and in five ranke fall one way backward greater and greater, as this your example sheweth.
The birds that are most easie to be drawn are Planipedes, or water fowle, as the Mallard, Shoveler, Sheldrake, Goose, Swan, Herne, Bitter, &c. the next are those which are called Oiseaux du Prey, birds of Prey, as the Eagle, Hawke, Puttocke, Cormorant, &c. The hardest are the tame birds, with some other, as Cocke, Turkicocke, Peacocke, Pheasant, &c. the action of birds is flying, pruning themselves, bathing, fishing, swimming, &c.

For flowers, flies, and such like, I will leave them (being things of small moment) to your owne discretion, counselling you at your leasure, when you walke abroad into the fields, to gather and keep them in little boxes untill you shall have occasion to use them. To draw a flower, begin it ab umbone, or the bosse in the midst: as in a Rose, or Marigold, there is a yellow tuft, which being first made, draw your lines equally divided, from thence to the line of your compasse, which you are the first to give, and then the worst is past.

You may shew your flower, either open and faire in the bud, laden with deaw and wet, worm-eaten, the leaves dropt away with over ripenessse, &c. and as your flower, so first draw rudely your leaves, making them plaine with your coale or lead, before you give them their veins or jaggednessse.

For Butter-flies, Bees, Waspes, Grashoppers, and such
such like, which we call Inselz, some of them are easy to be drawne, and not hard to be laid in colours; because the colours are simple, and without composition, as perfect red, blacke, blew, yellow, &c. which every ordinary painter may lay, who if they should be put (by mixture of many colours) to make that purple of a Pigeons necke, or give the perfect colour but of a flesh-flye, or mallards wing, you should see them at their wits end.

In the moneths of June and July I was wont at my leasure to walke into the field, and get all manner of flies, flowers, herbs, &c. which I either put presently in colours, or kept preserved all the year to imitate at my pleasure in close boxes.


drawing and limming.

lib. i.

chap. xvii.

the most notable absurdities that our painters ordinarily commit.

The first absurdity is of proportion natural, commonly called lameness, that is, when any part or member is disproportionate to the whole body, or seemeth through the ignorance of the Painter, to be wrested from his natural place and motion: as in Peter-borough Minster, you may see Saint Peter painted, his head very neere, or altogether as big as his middle: and it is ordinary in countrey houses to see horsemen painted, and the rider a great deale bigger then his horse.

The second is of Landskip, or Locall distance, as I have seene painted a Church, and some halfe a mile beyond.
beyond it the vicaredge; yet the Vicars chimney
drawne bigger then the steeple by a third part, which
being lesse of it selfe, ought also to be much more
abated by the distance.

The third absurdity is of accident of time, that is,
when we fashion or attribute the proprieties of an
cient times to those of ours, or ours to theirs: as
not long since I found painted in an Inne Bethulias
besieged by Holophernes, where the painter, as if it had
been at offend, made his East and West batteries,
with great ordnance and small shot playing from
the wals, when you know that Ordnance was not in-
vented of two thousand yeares after.

The fourth is in expressing passion or the disposi-
ton of the mind, as to draw Mars like a young Hippo-
lytus with an effeminate countenance, Venus like an
Amazon, or that fame hotspurd Harpalice in Virgil,
this proceedeth of a fenceloose and overcold judg-
ment.

The fift is of Drapery or attire, in not observing a
decorum in garments proper to every severall condi-
tion and calling, as not giving to a King his Robes of
estate, with their proper furresses and linings: to reli-
gious persons an habite fittting with humility and
contempt of the world; a notable example of this
kind I found in a Gentlemans hall, which was King
Salomon sitting in his throne with a deepe lae’d Gen-
tlewomans Ruffe, and a Rebatee about his necke,
upon his head a blacke Velvet cap with a white fea-
ther; the Queene of Sheba kneeling before him in a
loose bodied gowne, and a Frenchhood.

The sixt of shadowing, as I have seene painted the
flame of a candle, and the light thereof on one side
shadowed
shadowed three parts, when there ought to have beene none at all, because it is *corpus lumino$sum*, which may cause a shadow but take none.

The seventh of motion as a certaine Painter absurdly made trees bend with the winde one way, and the feathers of the Swan, upon which an Eagle was preying to flie another *Albert Durer* was very curious in this kinde, as in the hair of Saint Hieromes Lion, and Saint Sebastians Dog.

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**Lib. I. Drawing and Limming.**

Now before I come to entreat particularly of colours, it shall not be amisse as well for methode as for pleasure, to speake somewhat of that sensitive part of the foule which we call sight, without which it were in vaine for mee to discourse of colours, or you to reade what I have written concerning the same, therefore in briefe I will declare the worthinesse of this sense, and of the Eye the Organe or instrument thereof.

To begin with the definition, the Sense of seeing is a facultie of the sensible soule, whose Organe is the Eye, and obiect is whatsoeuer may be seene.

Now since the soule is farre more worth then the body, I must of necessitie first speake of this most excellent sense, before I come to the baser and corruptible instrument, or the obiect thereof.

It hath beene a great and ancient controversie amongst the best Philosophers, I meane *Plato, Aristotle* I
the Stoickes, and Academickes, whether *visum fieri, extra vel intra mittendo*, that is, whether we receive the object or that which we see, into our eye, or whether our eye by a secret faculty of the soule casts and sendeth forth certaine beames to apprehend that which we looke upon, which question as it is hard to decide, so it is most pleasant and not beside our purpose to bee resolved in the same. Heare I pray you the variety of opinions among excellent men.

*Plato* thought that the sight was caused by Emission or casting forth beames against the object.

The opinion of the old Mathematicians in *Aristotes* time agreeing also with *Plato*, affirmed *visum fieri extra mittendo*, by sending forth from the eye: and all sight to stretch it selfe forth in the forme of a Pyramis, the *Corpus* or point whereof was in the eye ball, and the *Basis* dispersed upon the object.

*Empedocles* (as also *Plato*) thought there was in the eye a certaine little fire not burning, but which yeelded as it were a light, the beames whereof, meeting with the beames of the ayre or *medium*, grew united, and more strong, betwenee both which beames the sight was effected.

*Democritus* said (the truest) that it proceeded of water, but he is taxed of *Aristotle*, because he thought *visum in rei spectabilis simulachro tantum consistere*: others thought that it cast forth a certaine animal spirit with the beame.

Others againe supposed that that same stretching it selfe unto the object, and beaten backe, to be possesed of the same forme, and afterward the soule as it were stirred up to perceiue the formes of things by meanses of that secret faculty it sent forth.

Neither
Neither did the Platonicks and Stoicks want arguments of strength and probability as they thought to maintaine the same against Aristotle. I will propound some, and after answere them letting or receiving.

1. First say they, if sight bee caused by emission, then the nearer and closer the object is to the eye, the more perfectly it is perceived, but this is false.

2. Secondly, if sight be caused by intromission or receiving in, the forme of that which is seene, contrary Species, or formes should be received confusedly together, and at the same instant, as white and blacke: which thing how absurd it is, Aristotle shewes in his Metaphysickes and other places.

3. Thirdly, the eye is easilie wearied with beholding, therefore something proceedeth forth from the same.

4. Fourthly, how can that Pyramis, whose point is in the supercicies of the eye, be carried and drawne forth with a smaller sharpnesse.

5. Fifthly, we find by experience, that a menstirous woman infecteth with her sight a looking Glass, causing the same to become faint and dimme, therefore of necessitie something must needs proceed out of her eyes. This Aristotle himselfe confesseth, Lib.de somniis:

6. Sixthly, a Basiliske killeth with his sight.

7. Seventhly and lastly: Cats, Wolves, Owles, and other creatures, see best in the night to runne and catch their prey, which they discerne most perfectly; they cannot see by intromission or receiving inward the forme of their prey, be it Mouse, Hare, or whatsoever, because light (by meanes of which onely the
object is received into the eye) is wanting, Ergo, their eyes send forth the beames, and Aristotle's opinion is utterly false.

To the first argument I answer out of Plato, as also out of Aristotle, that to the affecting of the sight, there must be medium illustratum, a cleere medium, that is, such a distance that there may be light enough between the eye and the object, which there is not, if you lay your eye close to the same.

To the second I answer, that species or formes be not contrary, for were that granted, the medium should have in it infinite contrarieties from every part of the ayre compassing it about, and continually multiplying the formes of things.

To the third, the fense of seeing is so farre forth weakened and made faint, as the eye, the Organe or Instrument thereof becomeeth unable to endure beholding, for the power of the sight suffereth not, nor groweth old, as were an old mans eyes young, his sight would not faile him.

To the fourth argument I answer, that distance being not perceived by the eye, but by the common sense, the point of the Pyramis is not less to mine eye, by remooving or going backe, but alwayes one and the selfe same.

To the fift, it is not the sight of the woman that infecteth the glasse, but certaine grosse and putrefacted vapors, that issue from the eyes, as wee see in those that doe laborare ophthalmia.

To the sixt, of the Basiliske, I answer the most have held it fabulous, yet suppose it to be true, the best Authors have written that infection proceedeth from his breath not his eyes.
To the seventh and last, it is replyed, that Cats, and Wolves, retain a certaine naturall light in *Nerokee* optico, which serveth them as a *Medium* to dicercne plainly any thing by night.

To conclude to these and all other objections for emission of the light, in briefe I answer with this di-lema unanswerable.

If any thing be sent out from the eye it is either corporall or incorporall; if corporall, it hath *motum localem*, or moving in place and time, which motion seemeth to be swifter then the motion of the heaven, for the eye in a minute can dicerne from one part of the heaven to the other, which were repugnant to truth and all Philosophie. Say it were light and no corporall substance, it followed, though that a sensitive part of the soule went forth with the same, and that an accident should become the subject of the soule, nothing can be granted more absurd. If incorporall, as Metaphysicall, it cannot moove the fence: Now it remaineth, that according to *Aristotle* and the truth, we decide this controversie concerning the sight, wherein so many famous Philosophers have beene blind.

*How sight is caused according to Aristotle.*

*Aristotle* faith, that the motion which passeth or commeth betwene the eye, and the object, whether it be the light or ayre, is the efficient cause of sight, his words be, ἡ ἀγάλλια ἐκ τοῦ προσωποῦ ἐν τῷ οὐρανῷ ἔργον.

To expaline his meaning better, there concurreth to sight a double motion one from the object into the *medium*, the other from the *medium* (ayre or light) to the eye, so that I may say the eye receives the
The forme of the object at a second hand, as it were from the medium, being conveyed as it were halfe the way by a former motion. For Aristotle in his second de anima, strongly proveth against Democritus non pati ab objeclo sed à medio. So that sight is caused by receiving the colour or object into the eye by a second motion against Plato, Empedocles, the Stoicks, and all other that have held the contrary.

Of the Eye, the Organ or Instrument of sight.

Some and amongst those before-named, Empedocles, have supposed the eye to have beene fierie: Aristotle as I remember alledgedth one of his arguments, which was this, the Eye being ruled or having received a blow seemeth as it were to sparkle with fire: the rest are of like force, whom after hee hath confuted with two good reasons, the one is, that if the eye were fierie, it should see it selfe; the second, it should see clearely in the darke, as a candle in a lanthorne, he determines the question, and affirmes it to be of a watery substance. The Physitions also cold, and of the nature of the braine.

The parts and wonderfull composition of the Eye.

The Eye being the most excellent Organ of the noblest sense, and the tendrest part of the body, is by nature as it were a pearle shut up within a foure-fold casket, that it might the better be preserved from injury as the most precious Iewell and sole treasure of the body, for it is defended with foure coates or skinnes, the first whereof is called tarsus, which is adnata, or close bred: by this, the eye is fastened and joyned: the second is called vexillum or cornea, as it were of horne, compassing the eye round, it is tran-
parent: this defendeth the humour and water of the eye, and is placed about the ball, left the outward light meeting with the Crystalline humour should dazell and offend the sight, and to keepe this humour from drying Tunica uva, or ιαγος compasfeth it about, this againe doth compasse another coate like a Cob-web of blacke colour called ἀράχνη, under which lies a moisture like molten glaffe, which they call ώδη, and it is thicke, within this remaineth a little pearle (as in the center unmoo-ved) mo{t hard, resembling yce or Cristall, whereon it is called ἀράχνη, it is round, but more flat towards the ball of the Eye, that it might give the watry humour a better lustre, and defend it from injury. The ball of the Eye is fat and thicke, neither hath that fat of it selfe any heate in it, but warmeth by the force of heate it receiveth from the muscles that serve the Eye, who also are covered with fatnesse, hence the Eye never freezeth. Thus much of the fence of seeing, and of the Eye.

Chap. XIX.

Colour what it is, of the object of the sight, and the division thereof.

Colour according to Scaliger is a qualitie compounded of the elements and the light, so farre forth as it is the light. Avverrois and Auenpace, saide it was actus corporis terminati; others a bare superficies. Aristotle called it corporis extremitatem, the extremiteit or outmost of a body. The object of the sight.
fight is any thing whatsoever may be visible, Plato divideth visible things into three heads, which

\[ \begin{align*}
\text{Equall.} & \\
\text{are} & \\
\text{Greater.} & \\
\text{Lesse.} &
\end{align*} \]

Equall are all transparent things, which let the light thorow, and are not properly said to be seene as the ayre, water, yce, crystall, and the like.

Greater, which he calleth \( \text{συμπερια} \) which spread or scatter the light by that means, hurting the same as all white things.

The lesse \( \text{συμπερια} \), which gather the light together, and which are improper, or rather no objects at all, as all blacknesse.

Whether all colours be compounded of white and blacke or no.

Theophrastus hath long since laboured to prove blacke to be no colour at all, his reason is, because that colour is proper to none of the elements, for faith he, water, ayre and earth are white, and the fire is yellow, but rather would fetch it from white and yellow, whereo Scaliger leaving Aristotle, perhaps for singularitie sake, seemeth to give consent, who sets downe foure primary or first colours, \( \text{viz.} \)

White in the dry body as the earth.

Greene in thicke and moyst as the water.

Blew in the thin and moyst as the ayre.

Yellow in the hot as the fire.

Yet not without reason, for Aristotle affirmed that blacke was the privation of white, as darkness of light, to that whom Scaliger replyes nothing can be made of privation and habit, but we will leave their argu-
arguments, and proceed to the species and severall kinds of colours, shewing by their Etymologies, their severall nature, and after Declare the manner of their mixture and composition.

CHAP. XX.

Of the choice of your grinding stone, Mullar, Pencels, making your Gummes, Gilding, &c.

Having hitherto as plainly as I could, given you those directions I have thought most necessary for drawing with the pen: I will shew you next the right mingling and ordering of your colours, that after you can draw indifferent well (for before I would not have you know what colours meaneth) you may with more delight apparel your worke with the lively and naturall beauty; and first of the choice of your grinding stone and pencils.

I like best the porphyry, white or greene Marble, with a mullar or upper stone of the same, cut very even without flaws or holes: you may buy them in London, of those that make toombes, they will last you your life time, wearing very little or nothing: some use glasse, but many times they gather up their colours on the ground: other flates, but they with wearing (though never so hard at the first) will kill all colours: you may also make you a mullar of a flat pibble, by grinding it smooth at a grindstone, if you doe it handsomely, it is as good as the best: your great muscle shelles commonly called horse muscles.
muscles are the best for keeping colours, you may gather them in July about Rivers sides, the next to these are the small muscle shells washt and kept very cleane.

Chuse your pencels by their fastnesse in the quils, and their sharpe points, after you have drawne and whetted them in your mouth; you shall buy them one after another for eight or tenne pence a dozen at the Apothecaries.

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**Chap. XXI.**

*Of the several Gummes that are used in grinding of water colours.*

**Gumme Arabicke.**

The first and principal is Gumme Arabicke, choose it by the whitenesse, clearenesse, and the brittlenesse of it being broken betweene your teeth: for then it is good, take it and lay it in very faire water, untill it be quite resolved, and with it grind your colours: you may make it thinne or thicke, as all other Gummes, at your pleasure, by adding and taking away the water you put to it.

2. **Gumme Hedera, or of the Iuy.**

There is another very excellent Gumme that proceedeth from the Iuy, which you shall get in this manner: find out first an Oke, or house that hath a great branch of Iuy climing up by it, and with an axe cut it a sunder in the midst, and then with your axe head bruise both ends, and let it stand a moneth or
or thereabouts, at what time you shall take from it a pure and fine Gumme, like an Oyle, which issueth out of the ends: take it off handsomely with a knife or spoone, and keepe it in a viall; it is good to put into your gold size and other colours for three respects. First, it allaieth the smell of the size. Secondly, it taketh away the bubbles that arise upon your gold size, and other colours. Lastly, it taketh away the clamminesse, and fatnesse from your other colours: there is moreover great use of it in the confection of pomander.


Gummelake is made with the glaire of eggs, strained often and very short, about March or April: to which about the quantity of a pinte you must put two spoonesfull of honey, and as much of Gumma Hedera as a hassell nut, and foure good spoonefuls of the strongest woort you can come by: then straine them againe with a sponge, or piece of wooll, so fine as you can, and so long, till that you see them runne like a fine and cleare oyle, keepe it then in a cleane glasse, it will grow hard, but you may resolve it againe with a little cleare water, as you doe Gumme Arabicke: it is moreover an excellent vernish for any picture.


Take Gumme Armoniacke, and grinde it with the juyce of Garlicke so fine as may be, to which put two or three drops of weake Gumme Arabicke water, and temper it so, that it be not too thick, but that it may runne well out of your penne, and write therewith what you will, and let it dry, and when you mean to gild upon it, cut your gold or silver according.
cording to the bignesse of the size you have laid; and then let it with a piece of wooll in this manner: first breath upon the size, and then lay on your gold upon it gently taken up, which press downe hard with your piece of wooll, and then let it well dry, being dried, with a fine linen cloath strike off finely the loose gold: then shall you find all that you drew very faire gold, and cleane as you have drawne it, though it were as small as any heire: it is called gold Armoniack, and is taken many times for liquid gold.

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**Chap. XXII.**

**Of Gilding or the ordering of gold and silver in water colours.**

You may gild onely with Gumme water, as I will shew you: make your water good and stiffe, and lay it on with your pencell, where you would gild, then take a Cushion that hath smooth Leather, and turne the bottome upward, upon that cut your gold with a sharpe knife, in what quantity you will, and to take it up, draw the edge of your knife finely upon your tongue that it may be onely wet: with which doe but touch the very edge of your gold, it will come up, and you may lay it as you list: but before you lay it on, let your Gumme be almost dry, otherwise it will drowne your gold: and being laid, press it downe hard with the skut of an haire, afterward burnish it with a dogges tooth.

I call burnisht gold, that manner of gilding which
wee ordinarily see in old Parchment and Mafle-
books (done by Monks and Priests who were ve-
ry expert herein, as also in laying of colours, that in
books of an hundred or two hundred yeeres old,
you may thee the colours as beautifull and as fresh as
if they were done but yesterday.) A very faire Manu-
script of this kinde Sir Robert Cotton my Worship-
full friend had of mee, which was King Edward the
fourths, compiled by Anthony Earle Rivers, and as
Master Cambden told mee, it was the first booke that
ever was Printed in England: it lyeth commonly
embofled that you may feel it, by reason of the
thickenesse of the ground or size, which size is made
in this manner.

Take three parts of Bole Armoniac, and four of
fine chalke, grind them together as small as you can
with cleane water, three or foure times, and every
time let it dry, and see it be cleane without gravell or
dirt, and then let it be throughly dry, then take the
glaire of egges and straine it as short as water; grind
then your bole, and chalke therewith, and in the
grinding put to a little gumme Hedera, and a little
care waxe, to the quantitie of a fitch, and five or fixe
shives of Saffron, which grind together as small as
you can possible, and then put it into an Oxehorne,
and covered close, let it rot in hote Horfedung, or in
the earth, for the space of five or fixe weekes, then
take it up and lay it in the ayre, (for it will have an
ill favour) and use it at your pleasure.

To set gold or silver.

Take a pece of your Gumme, and resolve it into

K. 3

a stiffe
a stiffe water, then grinde a shive of Saffron therewith, and you shall have a faire gold: when you have set it, and you see that it is thorowly dry, rub or burnnish it with a Dogstooth.

To make liquid gold or silver.

Take five or fixe leaves of gold or silver, and lay it upon a cleane Porphiry, marble stone, or pane of glasse, and grinde it with strong water of gumme Lake, and a prettie quantitie of great salt, as small as you can, and then put it into a cleane vessel, or viall that is well glazed: and put thereto as much faire water as will fill the glasse or vessel, to the end it may dissolve the stiffe water you ground with it, and that the gold may have roome to goe to the bottome, let it stand so three or foure houres, then powre out that water, and put in more, untill you see the gold cleane washed: after that take cleane water, which put thereto with a little Sal Armoniacke and great salt, so let it stand three or foure daies in some close place: then must you distill it in this manner, take a piece of Glovers Leather, that is very thin, and picke away the skinny side, and put your gold therein binding it close, then hanging it up, the Sal Armoniacke will fret away, and the gold remaine behind, which take, and when you will use it, have a little glaire water in a shell by you, wherein dip your pensile, taking up no more gold then you shall use.


**CHA. XXIII.**

*The Etymologie and true mixture of colours.*

**Of Blacke.**

Blacke is so called from the Saxon word black, in French *Noir*, in Italian *Nero*, in Spanish *Negro*, from the Latine *Neguer*, and from the Greeke, *νυξ*, which signifies *Dead*, because all dead and corrupted things are properly of this colour; the reason why they are so, Aristotle plainly sheweth where he faith:

> "οὐδεὶς ἄγαλμα ἐντομὸν οὐκ ἔσχε τὰ σπήλαιον ἐν ἀνθρωποικία,

which is, blackneffe doth accompany the elements, confounded or commixed one with another, as for example, of ayre and water mixed together, and consumed with fire is made a blacke colour, as we may see in Charcoales, Oyle, Pitch, Linkes, and such like fattie substances, the smoke whereof is most blacke, as also in Stones and Timber, that have laine long under water, which when the water is dryed up, they lye open to the Sunne and ayre, and become present-ly of the same colour: these be the blacks which you most commonly use in painting, this colour is simple of it selfe.

- Harts Horne burned.
- Ordinary Lampe blacke.
- Date stones burned.
- Ivory burned.
- Manchet or white bread burned.
- The blacke of Walnut shels.
The making of ordinary Lamp blacke.

Take a torch or linke, and hold it under the bottome of a latten bafen, and as it groweth to be furd and blacke within, strike it with a feather into some shell or other, and grind it with gumme water.

of White.

This word white in English commeth from the low Dutch word wit, in high Dutch Weif, which is derived from Wasser, that is, water which by nature is white, yea thickened or condensafe, most white, as it appeareth by haile and snow which are compounded of water hardned by the coldnesse of the ayre: in Italian it is called Bianco, in French Blanc, if we may believe Scaliger, from the Greeke چ, which as hee takes it, signifieth faint or weake: wherein happily he agreeth with Theophrastus who affirmeth omnia candida esse imbecilliora, that all white things are faint and weake, hence I believe it is called in Latine Candidus, from the Greeke چ i. confundo, because whitenesse confoundereth or dazeleth the sight as wee finde when we ride forth in a snow in Winter. It is called also albus of that old Greeke word چ, the same, hence had the Alpes their Etymon, because of their continuall whitenesse with snow. The Grecians call this colour چ چ چ, that is, to see, because whitenesse is the most proper object of our sight according to Aristotle saying چ то چ چ چ چ چ, that is, whitenesse, is the object of sight: whitenesse proceedeth from the water, ayre, and earth, which by nature is also white, as we prove by ashes of all earthly matter burnt, though to our sight it seemeth blacke, brownish, and of other colours, by reason of the intrinçure and commixture of other elements.
elements with the fame: the principal whites in painting and limming are these. viz.

*Ceruse*

**White Lead.**

**Spanish White.**

*of whites and their tempering Venice Ceruse.*

Your principal white is Ceruse, called in Latine Cerussa, by the Italian Biacea. Vitruvius teacheth the making of it, which is in this manner. The Rhodians (faith he) use to take the paring of vines, or any other chips, and lay them in the bottoms of pipes or hogheads upon which they powre great store of vinegar, and then lay above many sheets of Lead, and so still one above another by rankes till the hogheads are full, then stop they up againe the hogheads close, that no ayre may enter: which againe after a certaine time being opened, they finde betweene the Lead and chips great store of Ceruse: it hath beene much used (as it is also now adayes) by women in painting their faces, whom Martial in his merry vaine scoffeth, saying, *Cerussata timet Sabella solem.* Actius faith, it being throughly burnt, turneth into a faire red, which he calleth *Syricum,* grinde it with the glaire of eggs, that hath lien rotting a moneth or two under the ground, and it will make a most perfect white.

*White Lead.*

*White Lead* is in a manner the same that Ceruse is, save that the Ceruse is refined and made more pure, you shall grinde it with a weake water of Gumme Lake, and let it stand three or foure dayes, Roset and Vermelion maketh it a faire Carnation.

*Spanish*
There is another white called Spanish white, which you may make your selfe in this manner, take fine chalke and grind it, with the third part of Alome in faire water, till it be thicke like pap, then roule it up into balles, letting it lye till it be dry, when it is dry, put it into the fire, and let it remaine till it be red hote like a burning coale, and then take it out, and let it coole: it is the best white of all others to lace or garnish, being ground with a weake gumme water.

Of Yellow:

Yellow is so called from the Italian word Giallo, which signifieth the same; Giallo hath his Etymology from Geel the high Dutch, which signifieth lucere, to shine, and also hence commeth Gelb, and our English word Gold, in French Iaulne, in Spanish Ialde, or Amarillo, in Latine Flavus, Iutes, of lutum, in Greeke ꜱczą, which is Homers Epithire for Menalaus, where he calles him ꜱϾηη Μενάλος, and Silius imitating him, attributes the same to the Hollander whom he calles Flavicomus Bataxus, by reason of his yellow locks: it is called ꜱϲαγαβ Ἀντώνιος, a flower, as if he should say Ἀἰνής, a beautifull head of haire, which in times past was accounted the bright yellow, which Herodian so commendeth in the Emperour Commodus, and the Romanes supposed in the same aliquid numinis inesse. And it seemes Αἰνής his haire in Virgil, which his mother Veneri bestowed upon him for a more majeftical beautie to have beene of the same colour, or it may be called ꜱϹαγαβ Ἰατρίας ἔμενης, haire worthy the kem-bing, but I dare not be too busie in Etymologies, least catching at the shadow I leave the substance, yellow
yellow hath his primary beginning from the Element of fire, or Sun-beames, Aristotle's reason is, because all liquid things concocted by heat become yellow as Lye, Wort, Vine, ripe Fruit, Brimstone, &c. so that blacke, white, and yellow according to Aristotle are the four primary or principall colours as immediately proceeding from the elements, and from those all other colours have their beginning. Your principall yellow bethe these.

**Orpiment.**

**Pinke Yellow.**

**Masticot.**

**Oker de Luse.**

**Saffron.**

**Vnber.**

**Orpiment.**

Orpiment called in Latine Arsenicum, or Auripigmentum, (because being broken, it resembleth Gold for shining and colour) is best ground with a stiffe water of Gumme Lake, and with nothing else: because it is the best colour of it selfe, it will lie upon no greene: for all greenes, white lead, red lead, and Ceruse stain it: wherefore you must deepen your colours so, that the Orpiment may be the highest, in which manner it may agree with all colours: it is said that Caius a certaine covetous Prince caused great store of it to be burned, and tried for gold, of which he found some, and that very good; but so small a quantitie, that it would not quite the cost in refining.

**Masticot or General.**

Grinde your Masticot with a small quantitie of Saffron in Gumme water, and never make it lighter then it is; it will endure and lie upon all colours and mettals.
You must grind your Pinke, if you will have it sad coloured, with Saffron; if light, with Ceruse: temper it with weake gumme water, and so use it.

Oker de Luke.
The fine Oker de Luke, or Luce, and grind it with a pure Brasill water: it maketh a palling haire colour, and is a naturall shadow for gold.

Vumber.
Vumber is a more sad colour, you may grind it with Gumme water or Gumme lake: and lighten it at your pleasure with a little Ceruse, and a shive of Saffron.

Of Greene.
Our English word Greene is fetched from the high Dutch Grun, in the Belgick Groen, in French it is called Couleur verde, in Italian and Spanish Verde, from the Latine Viridis, and that from vires, quia viribus maxime pollent in virente state vigentia, in Greek χρις, a χρος, that is, grasse or the greene herbe, which is of this colour: why the earth hath this colour above others Aristotle sheweth, which is by reason of the much and often falling of raine, and settling upon the same, for faith he, all water or moisture that standeth long, and receiveth the beames of the Sunne, at the first groweth greenish, afterward more blacke, after that receiving as it were another greene, they become of a grasse colour, for all moisture dryed up of it selfe becommeth blacke, as we see in old welles and cisternes, and if any thing hath lien long under water, and afterwards lying dry, may receive the heate of the Sunne (the moisture beeing exhaled and drawne away) it becommeth greene, because that
that yellow proceeding from the Sun beames mixed with blacke doe turne into a greene; for where the moisture doth not participate with the beames of the Sunne, there remains whitenesse, as we see in most roots and stalkes of herbes, which grow neere or within the earth, now when the moisture hath spent it selfe farre in the stalk, leafe, and flower, that it cannot overcome the heate of the ayre and Sunne, it changeth and giveth place to yellow, which heat afterward being well concocted turneth into severall colours as we see in flowers, mellow Apples, Peares, Plums, and the like; the greene we commonly use are these:

**Greene Bice.**

**Verditure.**

**Vert-greece.**

**Sapgreene.**

Of the blew and yellow, proceedeth the greene.

**Greene Bice.**

Take greene Bice, and order it as you doe your blew Bice, and in the selfe same manner: when it is moist and not through dry, you may Diaper upon it with the water of deepe greene.

**Vert-greece.**

Vert-greece is nothing else but the rust of Brass, which in time being consumed and eaten with Tallow, turneth into greene, as you may see many times upon foule Candlestickes that have not beene often made cleane, wherefore it hath the name in Latine Aerugo, in French *Vert de gris*, or the hoary greene: to temper it as you ought, you must grinde it with the juice of Rue, and a little weake Gum water, and you shall have the purest greene: that is, if you will diaper with it, grinde it with the Lie of Rue, (that is, the water whereon you have sod your Rue or herbgrace)
and you shall have an hoary greene: you shall diaper or damask upon your Vert-greece greene, with the water of Sapgreene.

Verditure.

Take your verditure, and grinde it with a weake Gumme Arabicke water, it is the fainteft and paleft greene that is, but it is good to velvet upon blacke in any manner of drapery.

Sap greene.

Take Sap greene, and lay it in sharpe vineger all night, put into it a little Alomc to raife his colour, and you shall have a good greene to diaper upon all other greenes.

Of Blew.

Blew hath his Etymon from the hye Dutch, Blaw, from whence he calleth Himmel-blaw, that which we call skye colour or heavens-blew, in Spanish it is called Blao or Azul, in Italian Azurro, in French Azur or Lazur an Arabian word, which is the name of a stone, whereof it is made, called in Greeke ἄβαμα, from whence it is called wāmā, and in Latine Cyamus a stone, as Dioscorides faith, or sandy matter found in minerals in the earth, of a most pure and perfect blew, whether it be our bice or no, I know not for a certaine, but I remember Homer calleth a table, whose feete were painted with bice κυαμος κυαμος, but howsoever I will not strive, since I am perswaded many of those colours, which were in use with those excellent Grecian painters in old time are utterly unknowne to vs.
The principal blowes with us in use are,

Blew Bice.  Inde Baudias.

Smalt.  Florey blew.

Litmose blew.  Korck or Orchall.

Blew Bice.

Take fine Bice and grinde it upon a cleane stone, first with cleane water as small as you can, then put it into an horne and wash it on this manner: put unto it as much faire water as will fill up your horne, and stirre it well, then let it stand the space of an houre, and all the Bice shall fall to the bottome, and the corruption will fleete above the water, then powre away the corrupt water, and put in more cleane water, and so use it foure or five times, at the last powre away all the water, and put in cleane water of Gumme Arabicke not too stiffe, but somewhat weake, that the Bice may fall to the bottome, then powre away the Gumme water cleane from the Bice; and put to another cleane water, and so wash it up, and if you would have it rise of the same colour it is of, when it is dry, temper it with a weake Gumme water, which also will cause it to rise and swell in the drying, if a most perfect blowe, and of the same colour it is being wet, temper it with a stiffe water of Gumme Lake, if you would have it light, grinde it with a little Ceruse, or the muting of an Hawke that is white, if you will have it a most deepe blew, put thereto the water of Litmose.

Litmose blew.

Take fine Litmose, and grinde it with Ceruse, and if you put to overmuch Litmose, it maketh a deepe blew: if overmuch Ceruse and lesse Litmose, it maketh
keth a light blew: you must grind it with weake water of gumme Arabick.

*Indebaudias.*

Take *Indebaudias* and grind it with the water of Litmose, if you will have it deepe, but if light, grind it with fine Cerufe, and with a weake water of gum Arabick, you shall also grind your English *Indebaudias*, after the same manner, which is not fully so good a colour as your *Indebaudias* is: you must Diaper light and deepe upon it, with a good Litmose water.

*Florey Blew.*

Take Florey Blew, and grind it with a little fine Roset, and it will make a deepe Violet, and by putting in a quantitie of Cerufe it will make a light Violet: with two parts of Cerufe, and one of red Lead, it maketh a perfect Crane colour.

*Korke or Orchall.*

Take fine Orchall and grind it with unslekt lime and urine, it maketh a pure Violet: by putting to more or lesse lime, you may make your Violet light or deepe as you will.

To make a bleu water to diaper upon all other bleues.

Take fine Litmose and cut it in pieces, when you have done, lay it in weake water of Gumme Lake, and let it lie 24: hours therein, and you shall have a water of a moft perfect Azure, with which water you may Diaper and Dammaske upon all other bleuws, and sanguines to make them shew more faire and beautifull: if it begin to dry in your shell, moysten it with a little more water, and it will be as good as at the first.
L.  

**Drawing and Limming.**

Of Red.

Red, from the old Saxon **Rud**, as the town of Hertford, as my worshipful friend Master Camden in his *Britannia* noteth, first was called by the Saxons **Heruford**, as much as to say, the **Rud ford**, or the red ford or water, the like of many other places in England, in high Dutch it is called **Rot**, in low Dutch **Roos**, without doubt from the Greeke Ροδός, which is the same, in French **Rouge**, in Italian **Rubro**, from the Latine **Ruber**, 

\[ \text{a corticibus vel granis mali punici,} \]

from the rinds or seeds (as Scaliger's faith) of a Pomegranate, which are of this colour. In Spanish it is called **Vermicio**, of **Minium** which is Vermillion.

The sorts of Red are these.

- Vermilion.
- Roses.
- Synaper lake.
- Turnfoile.
- Synaper tops.
- Browne of Spaine.
- Red Lead.
- Bole Armoniack.

Of Vermilion.

Your fairest and most principall Red is Vermillion, called in Latine **Minium**, it is a poison, and found where great store of quicksilver is: you must grind it with the glaire of an egg, and in the grinding put to a little clarified honie, and make his colour bright and perfect.

Sinaper Lake.

*Sinaper* (in Latine called **Cinnabaris**) it hath the name Lake of **Laccā**, a red Berry, whereof it is made growing in China and those places in the East Indies, as Master Gerrard shewed me out of his herball, maketh a deepe and beautifull red, or rather purple, almost like unto a red Rose; the best was wont to be
be made, as Dioscorides faith, in Libia of brimstone and quicksilver burnt a long time to a small quantity: and not of the blood of the Elephant and Dragon, as Pliny supposed: you shall grind it with Gumme Lake, and Turnefoile water; if you will have it light, put to a little Cerufe, and it will make a bright crimson; if to diaper, put to onely Turnefoile water.

Sinaper Tops.

Grinde your Tops after the same manner you doe your lake, they are both of one nature.

Red Lead.

Red Lead, in Latine is called Syrium; it was wont to bee made of Cerufe burnt, which grind with a quantity of Saffron, and stiffe Gumme lake: for your Saffron will make it orient, and of a Marigold colour.

Turnefoile.

Turnefoile is made of old linnen rags, you shall use it after this manner: lay it in a saucer of vi- neger, and set it over a chafing dish of coales, and let it boyle, then take it off, and wring it into a shell, and put unto it a little Gumme Arabick, letting it stand three or foure hours, till it be dissolved: it is good to shadow carnations, and all yellowes.

Rofet.

You shall grinde your Rofet with Brasill water, and it will make you a deep and a faire purple, if you put Cerufe to it, it maketh a lighter, if you grinde it with Litmose, it maketh a faire Violet.

Brown of Spaine.

Grind your Browne of Spaine with Brasill water, and if you mingle it with Cerufe, it maketh an horse flesh colour.
Bole Armoniacke is but a faint colour, the chiefeft use of it, is, as I have said, in making a fzie for burn- night gold.

**Chap. XXIV.**

Of composed colours, Scarlet colour.

In French couleur d’escarlite. Italicè, color Scarlatino o porposino. Hisp. color de gran- na. Belgium Kermesin of Scharlacken root. Tentonice Rosinfarb, Carmasinfarb. Latinè Coccinesis color. Grec. $\pi\mu\upsilon\alpha\rho\nu\omicron\sigma\tau\iota$, of the seed of Kernel of a Pomgranate, with which in times past they did use to dye this colour: Aristophanes faith, $\kappa\alpha\nu\tau\iota\zeta$ $\pi\omicron\alpha\omicron\nu$, for to pike out the graines of Kernels of a Pomegranate. The Arabians call this colour Chermeb, from whence commeth our Crim- son, as Scaliger faith, two parts of Vermelion, and one of lake make a perfect Scarlet.

A bright Murrey.

In Latine Murrhinus color, Grec. $\mu\upsilon\rho\iota\nu\omicron\nu$, is a won- derfull beautifull colour, composed of purple and white, resembing the colour of a precious stone of that name, which besides the faire colour yeeldeth a marvellous odoriferous and sweet smell; it is found in the Easterne parts of the world, the best a- mong the Parthians, being all over spotted with Ros- sie coloured, and milke white spots yeelding a gloffe like changeable filke of this colour: of the incredi- ble price of these stones Pliny writeth, *Lib.* 37. Mar- tial, in like manner also seemeth to number them a- mong
among the precious things that were brought to Rome where he faith.

*Surrentina bibis: nec murrhina piēta nec aurum
Pose, dabunt calices hæc tibi vina suos.*

Some have mistaken and thought that colour which wee call *Murinus* colour to bee this murrey which is properly the colour of a mouse or as some will have it an affecolour. Others that colour which we call *Morellus*, the French *Moreau à Moris* as some would have it, but in my opinion they are much deceived. Lake Sinaít with a quantitie of white Lead make a Murrey colour, one part of white Lead, and two of each of the other.

*Glaftic Gray.*

The word Glaffe it selfe commeth from the Belgick and high Dutch: Glaffe from the verbe *Glansen*, which signifieth amongst them to shine, from the Greeke *λάμπει* the same, or perhaps from *gelacies* in the Latine, which Ice, whose colour it resembleth, in French it is called *Colleur de voir*, in Italian *vitreo color di vetro*, in high Dutch *Glasgrum*, in Spanish *Color vidrial*, in Greeke *καθάριον*, from *καθάρις* that is moist, and that from *in, pluere*, to raine, from whence also proceed those words in Latine, *humus, udus,* &c. It is an avery and greenish white, it serveth to imitate at sometime the skie-glasses of all forts, fountains and the like: To make this, mingle white Lead or Ceruse with a little azure.

*Glaftic Gray.*

Browne is called in high Dutch *Braun* of the Netherlands *Bruyn*, in French *Colere brune*, in Italian *Bruno*, in Greeke *προσφέρειν*, from colour of the *Ethiopians*, for *φερεῖν* is to burne, and *φιαν* a face, for some have
have imagined that blackness or swarthe in
their faces is procured through the forcible heat of
the Sun-beames. In Latine it is called \textit{fuscum quasi}
\textit{ovino}, that is, from darkening or over-shadowing
the light, or of \textit{fuscum}, which is to burne or scorch, in
which sense I have often read it in \textit{Hippocrates}: this
colour in the ayre is called by the learned \textit{fufctuquafti}
is fold as much as \textit{prob teneant}, \textit{terminus lucis}, and indeed it is
taken properly for that duskie rednesse that appea-
reth in the morning either before the Sun-rising, or
after the same set.

\textbf{A Bay colour.}

In Latine it is called \textit{Baius aut caftaneus color}, \textit{A Bay} or a Chefnut colour, of all others it is most to
bee commend,ed in Horses, it commeth from the
Greeke \textit{Baion}, which is a slip of the Date tree pulled
off with the fruit, which is of this colour, in French
\textit{Bay}, \textit{Baiard}, in Italian \textit{Baio}, in high Dutch \textit{Keften-
braune} that is Chefnut Browne, it is also called of
some \textit{Phcenicus} colour from Dates, which the Gre-
cians call \textit{Phesius}, but as I take it improperly, for co-
lour \textit{Phcenicus}, is either the colour of bright Purple,
or of the rednesse of a Summer morning according
to \textit{Aristotle}: of Vermilion, Spanish browne, and black
you shall make a perfect Bay.

\textbf{A deepe Purple.}

From the Dutch Purple, in French \textit{Purpurin},
in Italian \textit{Porporeo}, in the Spanish and Portugall
\textit{Purpureo}, in Latine \textit{Purpureus}, in Greeke \textit{σπυρας}
from \textit{σπυρας}, a kinde of shellfish that yeeldeth a liquor
of this colour, wherewith in old times they died this
colour, it is also called \textit{αυρας}, as much as to say, \textit{αυρας} the worke of the Sea, whereupon \textit{Plato} taketh \textit{αυρας}

\textbf{M 3.}
to be of a deepe red mixed with blacke and some white, and so it is taken also of Aristotle and Lucian, it is made, faith Aristotle by the weaker beames of the Sunne mixed with a little white, and a dusky blacke, which is the reason that the morning and evening is for the most part of this colour.

Ash colour or gray.

In Latine color Cinerius, in French Colour cendree, au grisë, Italian Griso beretino, Germane Aschen-frab, Hispan. color decenizas, In Greek ἀνθράκινη, that is ashes, it is made by equally mixing white and blacke, white with Synaper Indico, one blacke make an Ash colour.

A fiery or bright Purple.

A fiery or bright Purple is called in Latine Punicus colour, in French Purpurne renuissante, Ital. Rosso di Phœnices, in Greek ἄρβυλον, it is made as I said before of blacke Enlightned with the fire or beames of the Sunne: the words of Aristotle be these: Τὸ τοῦ θεοῦ ἐνυπνον. It seemeth by Virgil to be the same colour of which Roses are, or very neere it, for he faith, Punicus humilis quantum saliunc et Rogetis, and againe in his Aeneides to be that colour in the morning, Punicus in jetta rotis Aurora rubebat, and the Poet Lucretius calleth that colour on the side of ripe crabs punicum: where he faith, Matura colore arbusta punicum.

A grasy or yellowish Greene.

In high Dutch Grasgruun, in Belgick Gerfgroen, Gall. ver messée de jaulne, Italian verde de giallo, Hispan. verde qui tiene pocode Rurio, in Latine prasinus, in Greek ἀρβυλον or ἄρβυλον, which is Lecke, whose colour it resembleth, there is also a precious stone cal-
led pristes of the fame colour. This colour is made
grinding Cerufe with Pinke, or adding a little Ver-
diture with the juyce of Rue or herbe Grace.

A Saffron colour.

Germanicè Saffran-gerb; Belg. Saffraan-geel, Gall.
Iauline, come Saffran. Italicè croceo, color di Saffrano,
Hispanicè color de azafran from the Arabian word
Zafran, Latinè Crocus color; Græcè χρώμα, that is,
Saffron, the Etymon of that name is; from flourishing in the cold, for in frost and
snow the Saffron flower, sheweth the fairest, and
thriveth best; the colour in wathching is made of Saff-
tron it selfe by steeping it.

A Flame colour.

In high Dutch it is called Semert-ro as you would
say in English fire red, in the Belgicke or low Dutch
vier-root, glinsterich root, in French Rouge come feu,
resplendissant, In Italian color di fuoco, Hispanic color de
fuego. Latinè rutilus aut igneus. in Greeke μέτα a word
which is fire: it is made of Vermelion and Orpin-
ment mixed deepe or light at your pleasure.

A Violet colour.

In French couleur Violette, Ital. Violato color di viola;
Hispanicè color de violeas, Teutonicè viol braun, Latin. vio-
laceus, à viola, which is a Violet so called of vitula, as
some imagine, in Greeke νιτυλα, from νιτυλικα, a Violet.
it hath the Etymon from Jo the virgin transformed in-
to a bullocke, who grazed as the Poets sayne upon
no other herbes then Violets, Roses, Cerufe, and
Litmose of equall parts.

A Lead colour.

In the Belgicke Loot-verbe, Gallice couleur de plomb.
Ital. color piombo, color livide, Teutonicè bley-farb. Hi-
span, color catdenno, O color de plemo, Latine lividus of livor, which is taken for envy, because this colour is most of all ascribed to envious persons, it is derived from nubes torrides.

**Chap. XXV.**

How to prepare your tablet for a picture in small.

Take of the fairest and smoother pastboard you can get, which with a sleeke stone rubbe as smooth, and as even as you can, that done, take the fine skin of an Abortive, which you may buy in Pater nofter row, and other places, (it being the finest parchement that is) and with starch thinne laid on, and the skin well stretched and smooth pressed within some booke or the like, prepare your ground or tablet, then according to the generall complexion of the face you are to draw, lay on a weake colour, that done, trace out the eyes, nose, mouth, and eare, with lake or red Lead, and if the complexion be swarthy, adde either of Sea coale, lampe blacke to deepen and shadow it, when you have thus done, lay it by for a day, or till it be well dry, then by little and little, worke it with a curious hand with the liuely colour, till you have brought it to perfection: but I will lay before you the practife of a rare Article instead of many, that you may imagine you saw it done before you.
Drmmg
mi
Limmh^.

Chap. XVII.

The practice of that famous Limmer Hippolito Donato yet living in Rome, in a small picture of Christ.

First he took a Card or smooth piece of past-board, which after he had well rubbed with a Slecke-stone, hee with starch finely layed on, pasted an aborative skinne upon the same, which when it was through dry, smoothed, pressed and prepared he did draw the forme of the face with lines of lake: then on the complexion, which he composed according to the life of white and red Lead, adding there to as occasion served, a little Lake, Vermilion, &c. Then he came over the face with a little red Lead and Lake. That done and dry he mixed for the shadow under the eyes, eye-browes and face red Lead lake like a little foot with a small quantitie of Lamp blacke. For the haire hee laid on first yellow Oker very thin and after deepened with foot a little lamp blacke and his owne.

For the lips he used a little vermilion with lake for the shadow and the mouth stroke.

For the hands hee used red lead and lake, with which he mingled a little lamp blacke and foot.

For the Drapery which hee termed Per panneare, he layed on first lake very thin, which being dry, he deepened it with the same, which also he observed in his blew. Although most commonly it is deepned with Indie or Turnfoile.
The first Booke of

Of mingling Colours for all manner of Garments and Drapery.

Yellow.  For a Garment of yellow, take Masticot, deepned with brown Oker and red Lead.

Crimson. For Crimson, lay on your Lake very thin, and deepen with the same.

Blew.  For Blew, use Azure deepned with Indie Blew, or Lake heightened with white.

Cloth of gold.  For Cloth of Gold, take brown Oker and liquid Gold water, and heighten upon the same with small strokes of Gold.

Changeable filke.  For changeable filke, the water of Masticot and red Lead; for the heightning, deepen the same with Sapgreene.

Of other sorts.  A light blew, heightened with white, and deepned with Lake.

Straw colour.  For a straw colour, Masticot and white heightened with Masticot, and deepened with Pinke.

Another, red Lead deepened with Lake.

For yellowish garments, thinne Pinke and deepned with pinke and green.

Another, verditure deepned with Sapgreene and heightned about the edges with gold.

Scarlet.  For a Scarlet, Vermilion deepned with Lake, and heightned with touches of Masticot.

Blacke Velvet.  For a blacke Velvet, lay first your garment over with Ivory blacke, then heighten it with Cheriystone blacke and a little white.

Blacke Satten.  For a blacke Satten, use Cheriystone blacke and white steepened againe with Cheriystone blacke, lastly, with Ivory black as Elephants tooth burned, &c.

Another,
Another, a faire blew deepned with lake and pur-
plied with liquid gold.

For a white Satten, first very fine Ceruse, which White Satten,
deepen with Cheristone blacke, which heighten a-
gaine with Ceruse and fine touches where the light
falleth.

For a rufset Satten, Indie blew and lake first thin Ruffet Satten.

To shadow ruffet, take Cheristone blacke, and white for the ruffet, lay a light ruffet then shadow it
with white.

For Purples, grinde lake and smalt together, you Purple.

For an orient violer, grinde Litmose, blew Smalt, An orient vio-
somewhat light Ceruse ground herewith maketh an
orient colour for violets, Colombines and the like,
but in their mixture let the blew have the upper
hand.

To make a most pure greene, take Verdigrease, and
bruise it in a linnen cloth, and steepe it in Muscadine
or Malmesie for twelve houres, or somewhat more,
then straine it into a shell, and put therein a little sap
greene, and it will be perfect, but put (I wish you)
no gumme at all herein.

To make a Carnation or flesh colour, grind Ceruse
well wash'd with red lead, or Ceruse and Vermilion
Lake is not so good.

Out of Masticot, Vmber, yellow Oker, Ceruse O-
ker de Rous and Sea-coale are made for the most part
eall manner of haire colours.

With a perfect and faire greene mingled with
Masticot is made a Popingsaie greene.
For a skie colour, Venice Ceruse and blew bice.
A darke skie colour, you shall make of stone blew and white, orpiment burned maketh a Marigold colour.
For a Peach colour take Brasill water, Logwood water, and Ceruse.
To make a Craine colour, mingle Ceruse with Indie blew.
For a darke skie colour as in a thick foggie and cloudy day mixe stone blew and white.
To make a light Purple mingle Ceruse with Logwood water. You may moreover take Turnfoile with a little Lake: mingled together with Smalt or Bice.
Take Ceruse and Saffron, it maketh a deeper shaw colour.
Red, lead thinly laid, and shadowed with browne of Spaine, maketh a Walnut colour.
There be certaine berries to be bought at the Apothecaries called Venice berries, bruise them and put them into a shell with Alome, then put into a little faire water, and within an houre it will bee a faire yellow to wash withall. In grinding lampse blacke put into it a little sugar, and into the rest if you will excepting blew and greene.
Grind your blew verditure but lightly.
Your stone blew stepe only in water, and it will be sufficient. To make your saffron shew faire steep it either in faire water or vineger.
White is shadowed with blacke, and so on the contrary.
Yellow is shadowed with umber and the okers.
Vermilion with Lake.
Blew bice with Indie.
Blacke coale with Roset, &c.

Other instructions for the colouring of some other bodies.

To resemble the fire take Masticot and deepen it with Masticot for the flame.

For a tree take Umber and white wrought with umber and deepened with blacke.

For the leaves, sapgreene & greene bice, the heightning verditure and white, or Masticot and white.

For water, blew and white, deepened with blew and heightned with white.

For bankes, thin umber, deepened with umber and blacke.

For a feather, Lake frizfed with red lead and so by your discretion you may judge of the rest, but I wish you every day to doe somewhat in practice, but first to buy some faire prints to exercise your pencill with all.

**Chap. XXVII.**

The manner of Annealing and Painting upon Glasse.

Here be sixe principal colours in glasse, which are Or, or yellow Argent, or white, three Sables, four Azure, five Gules, sixe Vert, three blacke, four blew, three red, and sixe greene.

*How to make your Or, or yellow upon Glasse.*

Your yellow is made in this manner, take an old N 3 groate,
groate, or other piece of the purest and best refined silver that you can get, then take a good quantitie of Brimstone, and melt it, when ye have done, put your silver into the Brimstone melted, and take it forth againe with a pair of pliers or small tongs, and light it at the fire, holding it in your tongs untill it leave burning; then beat your silver in a brazen Morter to dust, which dust take out of the Morter, and laying it on your Marble stone, grinde it (adding unto it a small quantitie of yellow Oker) with gum Arabick water, and when you have drawne with your pencill what you will, let it off it selfe throughly dry upon the glasse:

**Another faire Gold or yellow upon Glass.**

Take a quantitie of good silver, and cut it in small pieces: *Antemonium* beat to powder, and put them together in a crucible or melting cruse, and set them on the fire, well covered round about, with coales for the space of an houre: then take it out of the fire, and cast it into the bottome of a Candlestick, after that beate it small into powder, and so grinde it.

Note when as you take your silver, as much as you mean to burne, remember to weigh against it, fixe times as much yellow Oker as it weigheth, and seven times as much of the old earth, that hath beeene scraped of the annealed work, as your silver wayeth: which after it is well ground, put altogether into a pot, and stirre it well, and so use it, this is the best yellow.

**Argent or white.**

Argent or silver, is the glasse it selfe, and needeth no other colour; yet you may diaper upon it with other
other Glasse or Chrystall beaten to powder and ground.

**Sables.**

Take Jet, and the scales of Iron, and with a wet feather when the Smith hath taken an heate, take up the scales that fly from the Iron, which you may doe by laying the feather on them, and those scales that come up with the feather, you shall grinde upon your Painters stone, with the Jet and Gumme water, to use it as your gold above written.

**Azure, Gules, and Vert.**

These three colours are to be used after one manner, you may buy or speake unto some Merchant you are acquainted withall, to procure you what coloured Beads you will, as for example, the most and perfectest red Beads, that can be come by, to make you a faire red, beat them into powder, in a brazen Mortar, then buy the Goldsmiths red Ammell, which in any case let be very transparent & throughshining, take of the Beads two Peares, and of the Amnell one part, and grinde them together as you did your silver, in the like sort may you use all the other colours.

**Another faire red upon Glasse.**

Take a quantitie of Dragons blood, called in Latine *Sanguis Draconis*, beate it into fine powder in a Mortar, and put it in a linnen cloth, and put thereto strong Aquavitæ, and straine them together in a pot, and use them when you need.

**Another excellent greene upon Glasse.**

Take a quantitie of Vertgrease, and grinde it very well with Turpentine, when you have done, put it into a pot, & as often as you use it warme it on the fire.
To make a faire Carnation upon a Glass.

Take an ounce of Tinne-glass, one quarter of gum, of Iet three ounces, of red Oker five ounces, and grinde them together.

Another Blanke.

Take a quantitie of Iron scales, and so many Copper scales, and weigh them one against another, and halfe as much Iet, and mixe them well toge-ther.

Before you occupy your scales, let them be stamped small, and put them into a cleane fire-shovell, and let them upon the fire till they be red hote, and they will be the better.

Another Carnation.

Take a quantitie of Iet, and halfe as much silver, scumme, or glass tinne, and halfe as much of Iron scales, a quarter as much of gumme, and so much red chalke as all these doe weigh, and grinde it.

The manner of Annealing your Glass, after you have laid on your colours.

Take Bricks, and there- with make an Oven four square, one foote and a halfe broad in this man- ner: and raise it a foote and a halfe high, when you have done, lay little barres
barres of Iron overthwart it thus: three or foure, or as many as will serve, then raise it above the barres one foote, and a halfe more, then is it high enough: when you purpose to anneale, take a plate of Iron made fit for the aforesaid Oven, or for want thereof, take a blew stone, such as they make Haver or Oten cakes upon, which being made fit for the aforesaid Oven, lay it upon the crosse barres of Iron: that done, take fleekt lime, and sift it thorow a fine five into the Oven, upon the plate or stone, and make a bed of lime, then lay your glaffe which you have wrought and drawne before, upon the said bed of lime, then sift upon the said glaffe, another bed of lime, and upon that bed lay other glaffe, and so by beds you may lay as much glaffe as the Oven will containe: providing alwaies, that one glaffe touch not another. Then make a soft fire under your glaffe, and let it burne till it be sufficiently annealed: it may have (you must note) too much or too little of the fire, but to provide, that it shall be well, you shall doe as followeth.

To know when your Glasse is well annealed.

Take so many peeces of glasse, as you purpose to lay beds of glasse in your Oven or Furnace, and draw in colours what you will upon the said peeces, or if you wipe them over with some colour, with your finger only it is enough: and lay with every bed of your wrought and drawne glasse, one of the said peeces of glasse, which are called watches, and when
you thinke that they are sufficiently annealed with a pair of pliers or tongs, take out of the first watch, which is the lowest, and next to the fire, and lay it upon a board untill it be cold: then scrape it good and hard with a knife, and if the colour goeth off, it hath not enough of the fire, and if it hold it is well annealed.

When you would occupy any oyled colour in Glass, you shall once grinde it with gumme water, and then temper it with Spanish Turpentine, and let it dry as neere the fire as may be, then it is perfect.
THE SECOND BOOKE OF
Drawing and Limning.

CHAP. I.

Teaching how, according to truth to portract and expresse, Eternitie, Hope, Victory, Pictie, Providence, Virtue, Time, Peace, Concord, Fame, Common Safetie, Clemencie, Fate, &c. as they have beene by Antiquitie described either in Comes, Statues, or other the like Publike Monuments.

Eternitie.

H e most ancient picture of Eternitie, was expressed in the forme of a faire Lady, having three heads, signifying those three parts of time, viz. Time past, Present, and to come, in her left hand a Circle pointing with her right fore-finger up to heaven, the Circle shewes she hath neither beginning nor end, and those three heads not altogether unproper to her, for faith Petr.
Non haurâ luogâ fu, Sara, ne era
Ma'è folo in presente, et hora et hoggi
Et sola eternita racolta, è vera.

In the Meddals of Traian and Domitian, she is figured sitting upon a Sphere, in one hand the Sunne, in the other the Moone, by her sitting is signified her perpetuall constancy.

Augustus Caesar caused her to be stamped in his coyne in the forme of a Lady with two heads crowned under her feete, written Aeternitas Augusti, and these letters S. C.

In the Meddals of Faustina, she is drawne with a vaile, and in her right hand the Globe of the world.

In another ancient Meddall I have seene her drawne in greene, with a speare in her left hand, with her right hand reaching forth with these letters. Clod. Sept. Alb. Aug.

Hope.

Hope by the Ancients was drawne in the forme of a sweet and beautiful child in a long Robe hanging loose, standing upon the tip-toes, and a treyfoile or three leaved graffe in the hand. Hope hath her infancy and encrease, her amiable countenance, the pleasure and delight she bringeth, the loose garment shewes she never pincheth or bindeth truth, but alloweth the largest scope, the treyfoile of all other herbs first appeareth greene, her standing on tiptoe, shewes she never standeth firme and certaine.

In the Meddals of Gold of the Emperour Adrian and Claudius, she is drawne like a Lady all in greene, with one hand holding up the skirt of her garment, in
in the other a goblet with a Lilly in the same, and these letters, R. P.

Elsewhere she is drawne in yellow with a flowry plant in her hand, her garment also embrodered with sundry flowers, as Roses, Violets, Daffadils, &c. in her left hand an Anchor.

She is also expressed all in greene with a Garland of sundry flowers upon her head giving a Cupid, or Love sucke, for indeed she is the food of Love. Amor sines se, non attendit sem desiderij, faith S. Augustine.

Victory (as Heliodorus reports) was expressed by the ancients in the forme of a Lady, clad all in Gold, in one hand a Helmet, in the other a Pomegranate, by the helmet was meant force and strength of the body; by the pomegranate unity of wit and counsell, in the Medals of Octavias shee is portraited with wings standing upon a base, in one hand a Palm, in the other a Crowne of Gold, with these words, Asia recepta.

The Sea victory of Vespasian was a Lady holding a Palm in her hand, at her foote the prow of a Ship.

The fame Vespasian caused also a Column to bee erected in Rome, upon whose toppe there was the prow of a ship, which being called in Latine Rostrum gave the name to the common pulpit or pleading place in Rome, where those excellent Orations of Tullius Hortensius and others were made being framed and built of the prove of those ships of Antium which the Romanes overthrew and tooke in the river of Tiber in memory of so notable a victory.

The Victory by land of Vespasian was a Lady winged.
ged writing these words in a shield (neere a palme tree) Indea Capta.

Titus his sonne gave her without wings, (as Pausanias reports the Athenians did, who drew (her piniond) because she could not flye away but ever remaine with him.

Augustus would have her with wings ready to flye standing upon a Globe, with a Garland of baices, in one hand, in the other the Cornet of the Emperour with this word Imperator Cæsar.

Lucius Venus drew Victory in the forme of a tall Souldier a helmet upon his head, in his right hand a Speare, in his left hand a Trophey laden with the spoiles of the enemy.

Domitian devised after his Germane Conquest Victory in forme of a Lady writing within a shield hanging upon a tree, neere whom sat a comely Virgin mourning and leaning with her cheeke upon one hand.

Piety.

Piety is drawne like a Lady of Solemne cheare, and a sober countenance; in her left hand a storke, her right arme stretched over an Alter with a sword in her hand, by her side an Elephant and a child.

The Storke is so called of sin which is the natural or reciprocall loue the child beareth to the parent, or the parent to the child, of which this bird hath ever beene an Embleme for the love and care the hath of her parents being old.

The sword and Alter declares her readiness in offering her selfe for the defence of Religion.

The Elephant above all beasts is thought to have a secret and naturall instinct of piety, Plutarch and Aelian.
Aelian affirme that they adore and worship the Sun at the rising, Pliny addeth the new Moone: Aelian moreover reporteth that they have a care of interring their dead, and that if they find one dead, they will doe their best to cover him with earth, and no mervaise, if it be true, which Oppian writeth of them that they can prophesie, and which is more as Dion faith, that they have knowledge of what is done in Heaven.

The Egyptians resembelth Piety by Bitonis and Cleobis, drawing by the eckes their mother in a chariot to the Temple of Juno. Antonius Pius gave her in his money, like a Lady with a Censer before an Altar.

Peace.

Peace (as I have yet to shew in an ancient peecë of coiné stamped about Augustus Casars time) is drawne like a Lady, in her right hand holding a Caduceus downward toward the earth, where lyeth an hideous serpent of sundry colours, with her other hand covering her face with a vaile, as loth to behold the serpent: the word under is Pax Orb.Terr. Aug. It being the time of the birth of our blessed Saviour Iesus Christ, when there was a generall peace over the whole world.

Caduceus among the Romanes was the name of a wand so called a Cadendo, because at the sight therof presently all quarrells and discord ceased, and it was carried by their Herralds and Embassadors, as an ensigne of peace.

Traian gave a Lady in her right hand an Olive branch, in her left a Cornucopia.

The Olive is given as the Embleme of Peace, because
cause of all other trees if it may grow free from annoyance as in times of peace, it becommeth the most fruitfull.

In certaine pieces also of Sergius Galba, shee is resembled by a faire Lady sitting with an Olive bough in one hand, and a Club in the other, underneath Pax August. Et S. C.

Her beautie and sitting signifie the quiet of the mind in times of peace, by her Club is meant bodily strength.

In the Meddals of Titus shee is figured like a Lady in one hand, an Olive branch in the other, leading a Lambe and a Woolfe coupled by the necks in one yoke.

Vertue.

Vertue in most of the old Romane Statues and Coines (as in those of Maximinus, Geta, Traian) was represented by Hercules, naked with his Lions skin, and knotted Club, performing some one of his labours (as at this day hee is seene in a goodly Statue in the Palace of Cardinall Farnes in Rome). Hercules being nothing else but Vertue, hath his name in Greeke Ηρακλῆς χαμαί τὴν δικαιοσύνην Λαμπράς και εις την ἰσαρραίαν Αρμονίαν, which is the propiety of Vertue, hee is drawne naked to shew the simplicitie of Vertue, being as the common saying is, nudo homine contenta.

In the pieces of Geta hee is drawne, offering to strike a Dragon keeping an Apple tree, by the Dragon are meant all manner of lufts, by his Lions skin magnanimity, by his Oken Club is signified Reason ruling the Appetite, the knottinesse thereof, the difficultie they have, that seeke after Vertue.
In the Capitol in Rome he was framed in a goodly statue guilt all over, in his hand three golden Apples designing the three Heroicall vertues, which are first, Moderation of Anger; secondly, Temperance in Covetousnesse; thirdly, the despising of pleasures.

Domitian, Galienus, and Galba gave her like an Amazon with a sheild and sword holding a lance, setting one foote upon the world.

Lucius Verus a Bellephoron, and the Chimara taken by Alciat for the Embleme of Vertue and Heroicall Fortitude.

Providence.

A Lady lifting up both her hands to Heaven with this word Providentia Deorum. In the Meddals of Probus a Lady in a Robe, in her right hand a Scepter, in her left a Cornucopia, a Globe at her feete.

Of Maximinus carrying a bundle of Corne, with a Speare in one hand.

Time.

I have seene Time drawne by a Painter standing upon an old ruine, winged, and with Iron reeth.

But I rather allow his device that drew him an old man in a garment of starres, upon his head a Garland of Roses, eares of Corne and dry stiches, standing upon the Zodiacke (for hee hath his strength from heaven) holding a looking glasse in his hand, as beholding onely the present time, two children at his feete, one fat, and well liking, the other leane, writing both in one booke; upon the head of one, the Sunne; upon the other, the Moone.

He is commonly drawne upon Tombes in Gardens,
dens, and other places an old man bald, winged with a Sith and an hourglass.

Concord.

Concord was drawne sitting, in her right hand a charger or platter for sacrifice, in her left, a Cornucopia, the word Concordia Augg. Et. S. C.

Concordia Militaris Nerve Imp. A Lady, in her right hand the beake of a ship, upon which standeth a flagge about the middle of the staffe of the same, two hands joyned, the word Concordia Exercitium.

Pierius Valterianus out of Democritus would have Concord like a faire Virgin holding in one hand a Pomgranate, in the other a bundle of Mirtle, for such is the nature of these trees, that if they be planted, though a good space one from the other, they will meet, and with twining one embrace the other.

In Faustinus meddals shee is represented by Crownes, as may be seene in Alciates Emblems.

In another place she is shewed with a Scepter, having flowers bound to the top of the same, and in her arme a bundle of greene rods.

Fame.

A Lady, clad in a thinne and light Garment, open to the middle thigh, that she might runne the fatter, two exceeding large wings, her Garments embroidered with eyes and eares, blowing of a Trumpet, as shee is described by the Poet Virgil.

Captive Fame.

A Lady in a long blacke robe painted with Puttines, or little Images with blacke wings, a Trumpet in her hand.

Salus
L. e. 2. Drawing and Limming.

Salus publica, or common safety.

A faire child holding a Goblet in the right hand, offering the same to a Serpent, in the other hand a wand, the word Salus. Pub. Augusti.

Clemency.

A Lady sitting upon a Lion, holding in one hand a S spear, in the other an arrow, which she seemeth to cast away from her with these words, Indulgentia Aug. Incar.

Among the Medals of Nitellius she is expressed sitting with a bay branch in her hand, and a staffe lying by her.

Fate.

Fate is drawne like a man in a faire long flaxen robe looking upward to certaine bright starrs compassed about with thicke clouds, from whence there shall hang a golden chaine, as it is described by Homer in the eight of his Iliades, which chaine signifieth nothing else but the conjunction of divine with humane things on which they depend as on their cause. Plato holds this chaine to be the power of the divine spirit and his heate Flax was the Hieroglyphicke of Fate among the Egyptians, as Pierius Valerianus noteth.

Felicity.

Lulta Mammea gave Felicity like a Lady sitting in an imperiall throne, in one hand a Caduceus, in the other a Cornucopia.

Fecundity.

Among the Meddals of Faustina shee is described in the forme of a Lady sitting upon a bed, two little infants hanging about her necke.

P 2 Security.
The second Booke of Security.

Is expressed among the Medailes of Gordianus by a Lady leaning against a pillar, a scepter in her hand before an Altar.

Money.

Was among the Grecians represented by a Lady, in a garment of white, yellow, and tawny or copper colour, in her hand sundry stamps, by her side a Civet Cat which was stamped in the Grecian coyne, and was (as Plutarch faith) the Armes of the Athenians.

Dissimulation.

A Lady wearing a vizard of two faces, in a long Robe of changeable colour, in her right hand a Magpye, the Poet Spencer described her looking through a lattice.

Equality.

A Lady lighting two Torches at once.

Matrimony.

A young man standing, upon his shoulder a double yoake, his legges fast in a pair of stockes, in his hand a Quince, in token of fruitfulnesse, which by the lawes of Solon was given to the Brides of Athens upon the day of their Marriage: for further variety of these and the like devices, I referre you to my Emblemes dedicated to Prince Henry.
CHAP. II.

The manner of expressing and figuring Floods, Rivers, all sorts of Nymphes: The Muses, Plants, Winds, Faunes, and Satyres; the Seasons and Moneths of the yeere, &c.

Of Floods and Rivers.

In describing Floods and Rivers, you must principally observe the adjuncts and properties of the same, which consist either in some notable accident done neere them; or some famous Citie situate upon their bankes, trees, fruits, or reeds, by shew of some fish proper to their streames onely, their heads or first fountains, their windings and turning noise in their falles, &c. You shall beft place the Citie upon their heads, their fruits in a Cornucopia, reeds, flowers and branches of trees in their garlands, as for example.

The River Tiber.

The river Tiber is seen expressed in many places in Rome, but especially in the Vaticane, in a goodly Statue of Marble lying along (for so you must remember to draw them to express their levelnesse with the earth) holding under his right arme a shee Wolfe with two little infants sucking at her teates leaning upon an urne or pitcher, out of the which issueth his streame, in his left a Cornucopia with all manner of delicate fruits, with a grave countenance, and long beard, a garland of sundry sweete flowers upon
upon his head, resting his right leg upon an Oare, to shew it was navigable and commodious for traffick.

The River Arnus.

Arnus is another famous River of Italy, and is drawne like an old man, leaning upon his pitcher, pouring forth water upon his head, a garland of Beech, by his right side a Lion holding forth in his right paw a red Lilly or flower De-luce, each being the ancient Armes of the chiefe Citie of Toscanie, through the which this river passeth: by his beechen garland is signified the great plenty of beech trees, which grow about Fasterona in the Appennines, where Arnus hath his head.

The River Po, or Padus.

Po is drawne with the face of an Oxe a garland of reedes upon his head, or rather of Poplar as well for the great abundance of those trees upon his banks, as in regard of the fable of the fitter of Phaeton, whom the Poets faine strucken with lightning from heaven, to have beene drowned in the river, he hath the head of an Oxe, because of the horrible noise and roaring, he maketh his crooked bankes resembling the hornes, as Servius and Probus write.

The River Nilus.

Nilus at this day is seene in the Vaticane in Rome, cut out in White Marble, with a garland of sundry fruits and flowers, leaning with his left arme upon a Sphinx, from under his body issueth his streame, in his left arme a Cornu-copia full of fruits and flowers on one side, a Crocodile on the other, sixteene little children smiling and pointing to the flood.

The Sphinx was sometime a famous monster in Egypt, that remained by conjoyned Nilus, having the
the face of a Virgin, and the body of a Lion, resembling bodily strength and wisdom.

The Crocodile, the most famous Serpent of Ægypt, who hath his name \( \text{σκια ἐξωτερικῶν κρᾶσεων} \) from the feare he hath of Saffron, which hee cannot endure, wherefore those in Ægypt that keepe Bees set great store of Saffron about the hives, which when hee seeth, hee presently departeth without doing any harme.

The sixteene children resemble the sixteene cubits of height, being the utmost of height of the flowing of Nilus, their smiling countenances, the commoditie it bringeth, gladding the hearts of the dry and poore Sun-burnt inhabitants.

*The River Tigris.*

Tigris (as appeareth in the Meddals of Trajan,) was drawne like an old man as the rest, and by his side a Tiger.

This beast was given him aswell in regard of his swiftnesse, as of the place which he passeth, where are said to be great store of Tigers.

This river hath his head or beginning in Armenia the greater, in a large plaine named *Elongofin*, and winding through many countries, at the least with ten branches or streames disburthens himselfe within the Persian Sea.

*The River Danubius, or the Danow.*

Danubius among the ancient Meddals of Trajan the Emperour aforesaid, is represented with his head covered with a veile.

He is so drawne, because his beginning or head is unknowne, whereupon as I remember Ausonius faith, *Danubius perit caput occultatus in ore.*
Achelous is described by Ovid to be crowned with willow, reeds, &c. hee hath two urnes or pitchers, the one pouring out water, the other empty, with a horn upon one side of his head, upon the other the appearance of another broken: this description is grounded upon that fable of Hercules, who for Deianiras sake turned both his streams into one, shadowed in his combating with him in the likeness of a Bull, and breaking off one of his horns: Whereupon one of his urnes are empty.

This River is one of the most famous of all Greece, dividing Ætolia from Arcadia, and so falling into the Sea.

The River Ganges.

I have scene this River with wonderfull Art cut out in white Marble, bearing the shape of a rude and barbarous savage, with bended browes of a fierce and cruell countenance, crowned with Palme, having (as other floods) his pitcher, and by his sides a Rhinoceros.

His crabbed looks signifye the savage uncivilitie of the people in those parts being for the most part cruell, runnagates, and notorious theves.

This river runneth through India, and hath his head from a fountaine in Paradise.

The River Indus.

Indus is commonly described with a grave and Ioviall aspect, with a garland of his country flowers, by his side a Camell, the beast hath his name from Camus, that is, on the ground: he is represented pleasantly grave, because the East Indians are held to bee the most politique people of the world, as our countrymen
treymen have had good experience among those of China, Java, Bantam, and in other places in those Eastern parts.

This is the greatest river in the world, receiving into his channell threescore other mightie and famous rivers, and above an hundred lesser.

**The River Niger.**

This River is pourtraited like a tawney or blacke Moore, with a Coronet of Sun-beames resting upon his urne, by his side a Lion.

The Sun-beames represent the exceeding heate of that clime, lying under the burning Zone, whose Inhabitants are the Moores.

The Lion is proper to Mauritania and Barbarie, where are bred the fiercest in the world.

Thus have I broken the Ice to invention, for the apt description and lively representation of flouds and rivers necessary for our Painters and Poets in their pictures, Poems, Comedies, Maskes, and the like publike shewes, which many times are expressed for want of judgement very grossely and rudely.

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**Chap. III.**

**The Nymphes in generall.**

His word *Nymph* in Greeke properly signifieth a Bride having the Etymon from *νη* and *μη* because shee appeareth to the world, as it were a fresh and new creature, hence those Virgin goddesses of the woods, and waters had the name of Nymphes, or as some will from water, *Nympha quasi lympha*.
The second Book of


dymphe by changing L. into N. after the Doricke dia-

led which may very well bee, since by this word

Nymphe is meant nothing else but by allegory the

vegetative humour or moisture that quickneth and
giveth life to trees, plants, herbs and flowers, where-

by they grow and increase, wherefore they are fai-

ned to be the daughters of the Ocean, the mothers

of floods, the nurses of Bacchus, goddesses of fields,

who have the protection and charge of Mountaines,

feeding of herbs, woods, meadows, trees, and in

generall the whole life of man.

Napae or Nymphe of the mountaines.

They are called of Napae, which is the top of an

hill or woody valley, they would be drawne of a

sweet and gracious aspect in mantles of Greene gird-
ded about them, upon their heads garlands of Hun-
nifuckles, Woodbine, wild Roses, sweet Marjoram

and the like. Their action should bee dancing in a

ring, composing a garland or gathering flowers.

Dryades and Hamadryades, Nymphe of the Woods.

They have their name of Dryades, an Oake, these must

be drawne not of so faire a hew, but of a browne or

tawny complexion, no ornament upon their heads,

their haire thicke like mossè, their attire of darke

greene, of the colour of the barke of trees. They are

called Hamadryades, because as they have their birth

and beginning with the trees, so (faith Appollonius)

they dye together with them.

Naiades or the Nymphe of floods.

You shall make them very beautifull with armes,

and legs naked, their haire cleare as Cristall, upon

their heads garlands of water-creeses, and their red

leaves with pitchers pouring out water. They
They have their names from \textit{Nao} to flow or bubble as the water doth from a fountaine.

\textit{Diana}'s Nymphes would bee array'd in white, in signe of their virginity, their garments girt close about them, as \textit{Virgil} and \textit{Claudian} describe them, their armes and shoulders naked, bowes in their hands, and quieres by their sides.

\textit{Diana} hath her name of \textit{Quinn} which is to moyften which is proper to the Moone, being by nature cold and moist, and is fained to be a goddesse huntrefse, because they thought in times past the night to be fittest time for that sport, wherupon \textit{Horace} perhaps thought hunters wives had wrong, lying many a cold night without their husbands.

\textbf{Chap. IV.}

\textit{The Ocean.}

He is represented like a surley old fellow with a thicke beard, long and unkembed lockes, quite naked, fave girt about the middle with a Seales skinne or ships faile, laying his legge over a 

\textit{Dolphias} backe, in his hand the sterne of a ship, Anker, Oare, or the like.

He is painted old, because he is of equall age with our common mother the earth, of fearefull and fower aspect, by rea
goins of his often commotion and raging, he hath his name from \textit{Quinn}, which is swift, and suddenly violent.

\textit{Thetis.}

A Lady of something a browne complexion, her
The second booke of Lib. 2.

Her heire dishevel'd about her shoulders, upon her head a Coronet of Periwinkle and Escallop Shelles in a mantle or Sea-water Greene about her necke and armes, chains and bracelets of Amber, in her hand a branch of red Corall.

Her name imports a Nurse, because shee gives moisture to every thing, her complexion agreeeth with the colour of the Sea, being many times at the Sunne rising and setting, as Aristotle faith, of a darke red or purple colour.

**Galatea.**

A most beautifull young Virgin, her haire with a careless grace falling about her shoulders like threads of silver, at each ear a faire pearle hanging, of which also shee shall have a chaine many times doubled about her necke and left armes, a Mantle of most pure, thin and fine white, waving as it were by the gentle breathing of the aire, viewing in her hand a sponge being made of the froth of the Sea.

Shee hath her name from **Iris**, which is milke, as being of the colour of the same froth.

**Iris or the Rainebow.**

A Nymphe with large wings dispred in the forme of a Semi-circle, the feathers set in rancks of sundry colours, as purple yellow, Greene, red, &c. Her haire hanging before her eyes, her breast in forme of a cloud, drops of water falling from her body, standing if it may be so devised in a just or thicke cloud, in her hand Iris or the flower-deluce, some give her wings to her feete, agreeable to Homer's note, the is said to be the messenger of the gods, Virgil often makes her the Messenger of Juno, allegorically taken for the aire, when he faith.
Aurora or the Morning.

Aurora is drawne like a young maide with carna-
tion wings, in a mantle of yellow, in her forehead a
farre with the appearance of certaine golden Sun-
beames from the crowne of her head riding upon
Pegasus; some give her a light in her hand, but in
stead of that I rather allow her a Violl of dew, which
with sundry flowers she scattereth about the earth.
Her dressing agreeth well with those Epithites of
Homer εν οικίασι, and of Virgil, Croceo velamine fulgens.
Her Carnation wings with her Epithite of ἴπποιλα
or the Rosie fingred Morne.
Her riding upon Pegasus sheweth her swiftnesse,
and how she is a friend to all studies especially to
Poetry and all ingenious and pleasant inventions.

CHAP. V.
The nine Muses.

The Muses in ancient time were represen-
ted by nine faire, young and gracious
Virgins, they had the name of Muses, as
Eusebius faith ἐπανώσεσον which is to in-
struct, because they instruct and teach
the most honest and commendable disciplines and
Orpheus in his Hymnes declareth how they first
taught religion and civilitie amongst men.
Clio.

Clio the first hath her name from praise or glory
and is drawne with a Garland of Bayes, in her right hand and a Trumpet, in her left a booke, upon whose outside may be written, Thucidides or the name of some other famous Historian.

Euterpe.

Euterpe is crowned with a wreath of sweet flowers, holding in each hand sundry winde instruments, she hath her name from giving delight, Diodorus attributes unto her all kinde of learning.

Thalia.

Thalia should be drawne with a wanton and smiling countenance, upon her head a Garland of Ivy, in her left hand a vizard on a robe of Carnation embroidered with light silver twist, and Gold spangles: her Ivy shewes her prerogative over Comicall Poesie: her maske, Mantle, and pumpe are ornaments belonging to the Stage.

Melpomene.

Melpomene would bee represented like a Virago or manly Lady, with a Majestick and grave countenance, upon her head a most rich dressing of Pearle, Diamonds, and Rubies holding in her left hand scepters with crownes upon them, other crownes and scepters lying at her feete, in her right hand a naked poniard, in a pall or mantle of changeable Crimson, and blacke buskines of silver, with Carnation blacke and white Ribands, on her feete her high Cothurn or Tragicke pantofles of redde Velvet and gold beset with pearls and sparkes of Rubies, her gravitie befitreth Tragicke Poesie, her pall and pantofles were invented for the Stage by the Greeke Poet Aeschylus, as Horace testifyeth.

Polymnia.
Polymnia shall be drawn as it were acting her speech with her forefinger all in white, her hair hanging loose about her shoulders, resembling wier gold, upon her head a Coronet of the richest and rarest jewels intermixt with sweet flowers, in her left hand a booke, upon whose outside shall bee written Sudere.

To this Muse all Rhetoricians are beholden, whose patron is the Coronet of precious stones signifying those rare gifts which ought to bee in a Rhetorician viz. Invention, Disposition, Memory, and Pronuntiation, her white habit declares the sinceritie which ought to bee in Orators, her name imports much Memory.

Erato.

Erato hath her name of Eros which is Love, draw her with a sweete and lovely countenance, her temples girt with Mirtle and Roses (both of ancient time Dedicated to Venus) bearing a heart with an Ivory Key, by her side a pretty Cupid or Amorino winged with a Torch lighted in her hand, at his backe, his bow and quiver.

Terpsichore.

Terpsichore would bee expressed with a merry countenance playing upon some instrument, upon her head a Coronet of feathers of sundry colours, but especially those greene feathers of the Poppinjay, in token of that victory, which the Muses got of the Syrenes, and the daughters of Pierius and Eupirus, by singing (as Pausanias reports) who after were turned into Poppinjaes or Wood-peckers as Ovid writes.

Vania.
Let Vrania be shewn in a robe of Azure, imitating the Heaven, upon her head a Coronet of bright stars, in her hand a Globe representing the celestial spheres. Her name imports as much as heavenly, for it is her office to describe heaven, and the spheres, *Vrania cali motus scrutatur & Astra.*

_Calliope._

Calliope would be painted richest of all the rest, upon her head a Coronet of gold as Queen of her fellowes, howsoever we here give her the last place, upon her left arm, many garlands of Bay in store for the reward of Poets, in her right hand three bookes, whose titles may be *Iliadeos, Odyfseos,* and *Aeneidos,* as the worthiest of Poetry.

I have thus briefly given you the draught of this faire company, as *Fulvius Vrsinus* reports they are described in the *Middals* of the ancient family of Pomponia, the rather because their description agreeth with the invention of *Virgil,* and the rest of the ancient Poets.

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**Chap. VI.**

*Pan and the Satyres.*

His word *Pan* in Greece signifies *All,* or the Universe, and indeed he is nothing else but an Allegorical fiction of the World, hee is painted with a Goates face, red blowne cheekes, upon his head two hornes standing upright, about his shoulders a Panthers skinne, in one hand a crooked Sheephooke, in the other
other a pipe of seven reeds, compact with waxe to
gether: from the middle downwards, hee beareth the shape of a Goate, in this manner hee is expressed by Boccace and Silius Italicus.

His horns signifie the Sunne and Moone.

His red and fiery face the Element of burning fire.

His long beard noteth the ayre and fire, the two Masculine Elements, exercising their operation upon Nature being the Feminine.

His Panthers skinne represents the eighth sphere or Starry firmament, being the highest sensible Orbe covering the earth.

The red shewes the soveraigntie of Nature, guiding and destining each creature to his proper office and end: his pipe, how that hee was the first inventor of Countrey Musicke according to Virgil, *Pan primum salamos,* &c.

His neather parts of a Goate declare the inequality of the earth being rough and shagged as it were with trees, plants, hils, &c.

The Satyres have their names from *Satyrum,* and as Pliny testifieth were found in times past in the Easterne mountaines of India, *Lib. 7. cap. 2.*

S. Hierome in the life of S. Anthony reporteth, that hee saw one of these in his time: *vidi homunculum (inquit) aduncis naribus, & fronte cornibus a sfera, cui extrema corporis in caprarum pelles definebant,* &c. but the truth hereof I will not rashly impugne, or overboldly affirme.

The foure Winds.

*Eurus or the East winde.*

Eurus as all the other Winds must be drawn with R puffed
puffed and blowne cheekes, wings upon his shoulders, his body the colour of the tawny Moore, upon his head a red Sunne.

The Moorish colour shewes his habitation to be in the East, the red Sunne an effect of his blowing.

*Zephyrus or the West wind.*

Zephyrus you shall shew a youth with a merry countenance, holding in his hand a Swan with wings displaid, as about to sing, because when this winde bloweth, the Swan singeth sweetliest, upon his head a Garland of all manner of sweete flowers of the spring; thus he is described by *Philoftratus*, for with his gentle and warme breath, hee bringeth them forth, which *Petrarch* as lively depainteth in that Sonnet of his, which with *Gironimo Confervi* and many moe excellent Musicians, I have lastly chosen for a Ditty in my Songs of 4. or 5. parts being a subject farre fitter then foolish and vaine love, to which our excellent Musicians are overmuch addicted.

*Zephiro torna e' l bel temporimena.*
*E i fiori, e' l herbe sua dolce famiglia.*
*E gioir procure, e pianger Filomena.*
*E primavera candida e vermiglia, &c.*

*Zephyrus* is so called of the Grecians, *quasi con gloria* bringing life, because as I said, it cheeriseth and quickneth all things.

*Boreas, or the North winde.*

*Boreas* is drawne like an old man with a horrid and terrible countenance, his haire and beard quite covered with snow, or frozen with Iteickles, with the feete and taile of a Serpent, as hee is described by *Ovid* in his *Metamorphosis*.

*Auster*
Auster or the South winde.

Auster is drawne with head and wings wet, a pot or urne pouring forth water with the which shall descend Frogs, Grasshoppers, Caterpillers, and the like creatures as are bred by much moisture. The South winde of his owne nature is cold and dry, and passing through the burning Zone ere it commeth to us, it receiveth heate and moisture from the abundance of raine, thus the nature of it being changed, it commeth unto us hot and moist, and with heate it openeth the earth, whereby the moisture multiplyed causeth clouds and raine.

CHAP. VII.
The twelve moneths of the yeere.

March.

Arch is drawne in tawny with a fierce aspect, a helmet upon his head to shew this moneth was dedicated to Mars his father, the signe Aries in his right hand, leaning upon a spade, in his left hand Almond blossomes and scents upon his arme, and basket of garden seeds. The Spring beginneth in the signe, whereupon faith Ariosto.

M a p o i c h e 1 l s o l u e l l a n i m a l d i s c r e t o  
C h e p o r t o  P h r i s i o i l l u mí o l a s f e r a &

Aprill.

Aprill a young man in greene with a garland of Mrtle and Hawthorne buds, winged (as all the rest...
of the moneths) in one hand Primroses and Violets, in the other the signe Taurus, this moneth hath the name \textit{ab aperiendo} faith Varro, because now the earth begins to lay forth her treasures to the world.

May.

May must be drawne with a sweete and amiable countenance, clad in a Robe of white and greene, embroidered with Daffadilles, Hawthorne, Blewbottels, upon his head a garland of white, damaske, and red Roses, in one hand a Lute, upon the forefinner of the other a Nightingale, with the signe \textit{Gemini}: it was called \textit{Maius a majoribus}, for 
\textit{Romulus} having devided the people of Rome into two parts, 
\textit{Majores} \& \textit{Minores}, whereof the younger were appointed to defend their countrey by strength, the elder by counsell: May so called in the honour of one, and Iune of the other, whereto \textit{Ovid} agreeth saying:

\begin{quote}
\textit{Hinc sua maiores tribuere vocabula Maio,}

\textit{Iunius \textit{a} juvenum nomine \textit{dictus adest}.}
\end{quote}

\textit{Iune.}

Iune in a mantle of darke grasse greene, upon his head a garland of Bents, King-cups, and Maidens haire, in his left hand an angle with a boxe of Cantharides, in his right the signe \textit{Cancer}, upon his arme a basket of the fruits of his seafon, it hath the name, either \textit{a} \textit{Juvenibus}, as I said, or of \textit{Iunius Brutus}.

\textit{Iuly.}

Iuly I would have drawne in a Jacket of light yellow, eating Cherries with his face and boosome Sun. burnt, on his head a wreath of Centaurie and wild Thyme, a sithe on his shoulder, and a bottle at his girdle carrying the signe \textit{Leo}. 

This
Lib. 2. Drawing and Limning.

This moneth was called July in the honour of Iulius Cæsar the Dictator, being before called Quintilis or the fifth moneth, for the Romanes began with March.

August.

August shall bee the forme of a young man of a fierce and cholericke aspect in a flame coloured garment, upon his head a garland of Wheat and Rie, upon his arme a basket of all manner of ripe fruits, as Peares, Plums, Apples, Gooseberries: at his belt (as our Spencer describeth him) a sickle, bearing the signe Virgo.

This moneth was dedicated to the honour of Augustus Cæsar by the Senate, because in the same moneth he was the first time created Consull, thrice triumpher in Rome, subdued Aegypt to the Romane Empire and made an end of civill warres, being before named Sextilis, or the sixt from March.

September.

September with a merry and cheerefull countenance, in a purple robe upon his head, a wreath of white and purple grapes: in his left hand a handfull of Millet Oates, and Panicle, withall carrying a Cornucopia of ripe Peaches, Peares, Pomegranates, and other fruits of his season, in his right hand the signe Libra.

His purple Robe sheweth how he raigneth like a king above other moneths, abounding with plentie of things necessary for mans life.

The signe Libra is now (as Sir Philip Sidney faith) an indiffirent arbiter betweene the day and night, peizing to each his equall hours according to Virgil.
This hath the name as being the seventh moneth from March.

October.

In a garment of yellow and carnation, upon his head a garland of Oak leaves with the Akornes, in his right hand the signe Scorpio, in his left a basket of Serviles, Medlers and Chestnuts, and other fruits, that ripen at the latter time of the yeere; his robe is of the colour of the leaves and flowers decaying.

This moneth was called Domitianus in the time Domitian by his edict and commandement, but after his death by the decree of the Senate it tooke the name of October, every one hating the name and memory of so detestable a Tyrant.

November.

November in a garment of changeable greene, and blacke upon his head, a garland of Olives with the fruit in his left hand, bunches of Parsleneps and Turneps in his right, the signe Sagitarium.

December.

December must be expressed with a horrid and fearfull aspect, as also January following, clad in Irish rugge, or coourse freeze, girt unto him, upon his head no Garland but three or foure night-caps, and over them a Turkish Turbant, his nose red, his mouth and beard clogged with Iceickles, at his backe a bundle of Holly, Ivy, or Misletoe, holding in furd mittens the signe of Capricornus.

January.

January would be clad all in white, like the colour of the earth at this time, blowing his nailes, in his
his left arme a billet, the signe Aquarius standing by his side.

This moneth and the next were added to the yeere by Numa Pompilius, and had the name from Janus a Romane God painted with two faces (signifying providence or wisedome) judging by things past, of things to come.

February.

February shall be clothed in a darke skie colour, carrying in his right hand with a faire grace the signe Pisces.

Numa Pompilius gave February his name either a Febribus from Agnes, to which this time is much subject, or from Februa, which were sacrifices offered for the purgation of the soules of the dead, for Febru was an old verbe, and signified to purge.

You shall rather give every moneth his instru-
mements of husbandry, which because they doe differ, according to the custome (with the time also) in sundry countries, I have willingly omitted: what ours are here in England Tusser will tell you.

Moreover you must be sure to give every moneth his proper and naturall Landtskip, not making (as a Painter of my acquaintance did in severall tables of the moneths for a Noble man of this land) blossomes upon the trees in December, and Schoole-boyes, playing at nine pinnes upon the yce in July.
A summary of the contents of this page seems to be missing or unclear due to the quality of the image. The text appears to be a continuation of a discussion or argument, but it's difficult to extract meaningful information without clearer visibility.
The Third and Last Booke, Containing by way of Dialogue, a Discourse tending to the Blazon of Armes, with a more Philosophical and particular examination of the causes of Colours and their participation, with the light, according to the opinions as well of Ancient as late Writers.

The Speakers. Cosmopolites, Eudamon.

VDAEMON well met: what make you here so solitary all alone, Come, you have some point of Musicke in your head, or inventing some Impresa or other; this Byrfe was never built to study in.

Eud. To tell you truthe, I was thinking how Lucian could make his opinion good, concerning the soules of weightie usurers, and covetous persons, whom after their death hee verily beleeves, and affirmes to bee Metempsychosed, or translated into the bodies of Asses, and there to remaine certaine thou-
thousands of yeeres, for poore men to take their pen-
niworth out of their bones and sides with the cud-
gell and spurre.

Cosm. There is no better Physicke for melancho-
ly then either Lucian of the heathen, or of eternall
memory Sir Thomas Moore among the Christians
for witty conceit and invention, neither thinke I
ever shall we see their like. But what booke have you
there?:

Eud. It is a part of Giouan de Ramollis, one of the
best Enginers in Europe.

Cosm. I have no skill that way, but what thinke
you of this worke?

Eud. Surely an effect of Magnificence her selfe.

Cosm. Have you beene above.

Eud. Yes, but I bought nothing.

Cosm. Such a customer the Epigrammatist Mar-
tiall meets withall, one who after hee had walked
thorow the fairest streete twice or thrice cheapening
Jewels, Plate, rich hangings, came away with a
woodden dish: well, since we are met so fitly togeth-
er, I will now challenge you of your promise
which was, to give mee certaine rules as the prin-
ciples of Blazonry, it being a skill I have long desired,
and as I imagine quickly learned.

Eud. With all my heart, yet I am loath to thrust
my fickle into another mans corne, since it is in a
manner beside my subject (which Plinie wistheth a
writer alwayes to beare in minde) and which is
more, it hath so plentifully beene written of already
(especially of late, by that worthy and honest
Gentleman Master Guillim,) that little or nothing
remaineth to be spoken hereof, notwithstanding
rather
rather then I will deny so reasonable a request, I will say somewhat heereof in generall, what I imagine it is fittest for you to know: for farther skill I referre you to the professors heereof.

Cosm. The principall use that I would make of this skill is, that when I come into an old decayed Church or Monastery (as wee have plentie in England) or Gentlemans house, I might rather buifie my selfe in viewing Armes, and matches of Houses in the windowes or walles, then lie bootes and spurrez upon my bed in mine Inne, or over-looke mine Hostes shoulder at Irish. Moreover being a Gentleman my selfe, I have beene many times asked my Coate, and except I should have shewed them my jerkin, I knew not what to say.

Eud. Very likely, many of our English Gentlemen are in your predicament, but to say the truth, I must ingeniously confesse, it hath the most necessary use to the knowledge and imitation of the vertues and achievements of our Ancestors, it being besides a most gentlemanly ornament to our selves, when occasion of discourse heereof shall be offered.

Cosm. But first I pray you concerning the word Herald, let me understand what it signifieth.

Eud. It hath the Etymon from the Dutch or Saxon Heere, which is a Lord or principall man, for in times past they were among the Romanes in great reputation, being by their office priests, created at the first by Numa Pompilius king of the Romanes appointed to denounce war against the enemy, by striking a speare into the ground, at what time they wore Garlands or wreaths of Verven, concerning the beginning and Antiquitie of bearing Armes, and the first inventors
inventors hereof, I will say nothing, at all, since so much hath beene saied already by Leigh, Sir John Ferne and others, to whose labours I referre you.

Cosm. Acquaint me I pray you with an Escotcheon, and if it please you, with the sundry formes of shields, since I have seene many differing, severall one from the other, as the Italian gives his Armes in an Ovall forme.

End. Very willingly: this word Escotcheon is a French word, derived from the Latine Scutum, and that from the Greek σκῦμα, which is leather, and hence commeth our English word Buckler, Lere in the old Saxon, signifying Vegetable, and Buck or Book, a Bucke or Stagge of whose skins quilted close together with Horne or hard Wood, the ancient Britaines made their shields, of which sort it seemed the shield of Nennius to have beene, where in Iulius Cæsar's sword sluyke so fast, that Nennius had taken of his head, had not Labienus the Tribune, stepped happily betwene them in the meane time and rescued his Master.

But of shields the first and most ancient was that same among the Romanes, which they call υστυρία, an elbow, where it was worn, or from υστυρία, which signifieth a remedy because it was a great remedy and also a helpe to that grievous pestilence in Rome, falling downe from Heaven into the Citie in the time of Numa Pompilius, wherewith a voyce was heard, saying, in what Citie soever that shield should remainder, the same should become the most mightie: of the falling downe of this shield, I remember this of Ovid when I was a Grammar Scholler:

*Ecce levi Scutum versatum leniter aura Decidit, a populo clamor ad astra venit.*

The
The form of it was long, and round at the ends, without any corner, as Ovid sheweth in another place.

Idque ancile vocant quod ab omni parte recifum est,
Quaque oculis speces angulus omnis aevet:

A second kind was that which Suidas calleth idque ancile, so called (as Varro faith) quod par in omnes partes esset, meaning that it was round, and equall from the umbelique, or middle point, to every side; this shield was used most by the Troians as Virgil testifieth.

A third kind was a short Target made in forme of a cresfiant or halfe Moone, called in Latine Pelta, used by the Amazons, as the same Virgil noteth, where he faith: Ducit Amazonidum lunatis agminis peltis Penthesilea furens.

It was also in great use among the old Romane Souldiers, as Livy testifieth.

A fourth kind was called cethra, used by the African Moores and the Spaniards, in Cæsars time who in his Commentaries calleth those Legions Vitelioris Hispania, cetratas.

Some other kinds there have beeone which for brevity, and your memory sake I omit, I will proceed to colours, and then to variety of charges.

Cosm. How many colours be there in Armes?

Eud. Sixe principall, (of which two viz. yealow and white, Or, and Argent, are termed mettals: that is, Gold and Silver.)
Or. • Argent. • Azure that is, Yellow, White, viz. • Gules. • Redde, Blacke, Blew, and Sables, • Vert. • Greene.

Gold is the most pretious and dearest of all mettals, the reason is, it remaineth longest uncorrupted, and without rust, and since man by nature defireth immortality, and to preferue his Memory, he hol- deth so this mettall, as most worthy of his love and respect. I have seene the monies of Augustus Cæsar, (who was Emperor of Rome, when Christ was born) as fresh and as faire as if they had beene stamped in the Tower of London but yesterday, as also of Nero Domitian, Constantine and the rest: it is begotten by the heate of the Sunne upon the pureft earth.

It is called Gold in our English tongue, either of Geel (as Scaliger faith,) which is in Dutch to shine, or of another Dutch word, which is Gelten, and signifyeth in Latine Valere, in English to be of price or value: and hence commeth their ordinary word Gelt, for money. Gold was of such estimation and price among the Romanes, that it was provided by a Law, that it should be worn of none, but of the greatest persons, and of them but at certaine times.

Cosm. I would the like lawes were amongst vs heere in England, where if those infinite summes and expences which are consumed in gold lace and fringe upon petticoates and garters, were bestowed in iron and steel, great horses, or poore schollers, it were better for our common wealth. Nay so ordinary is excessè in this kind, that even shoppe-keepers, and which is more, their apprentices, with servingmen, and chambermaids thinke themselves fowly disgra-
ced if they be not in the fashion. I have my self met
an ordinary tapster in his silke stockins, garters deepe
fringed with gold lace, the rest of his apparell suita-
ble, with cloake lined with velter, who tooke it in
some scorne I should take the wall of him, as I went
along in the streete; what shall now our Courtiers
and Gentlemen thinke of themselves?

End. It is a fault in the Magistrate, that so good
Lawes as we have (God be thanked) in this land bee
so ill executed, I verily believe if this fellow had li-
ved in the time of Cato Censor in Rome, hee would
have beene followed as a monster; and for his pu-
nishment have beene confin'd to the bottome of a
Sellar during his life.

Cosm. But I pray you proceed to say something of
Silver.

End. Silver next unto Gold, is of greatest account
being called in Greeke ἀργυρόν, in Italian Argento,
in French Argent, of the Latin Argentum, in Spanish
it is called Plata of platur. by reason of the beating of
it into broad pieces or Ingots, our English word
silver without doubt proceedeth of the Greeke
ἀργυρόν, to shine, it is the second Mettall, and signifieth
purity, innocency, and chastity; among the planets
it holdeth with Luna, among precious stones with
the Margarite or pearle.

Gold signifieth to the bearer Riches, Honor and
preheminence, amongst planets it holdeth with the
sunne, among stones with the Papatson.

They are called Mettals because they fall among
metalica corpora which are numbred by Aristotle,
compounded of the purest part of the earth grow-
ing one neer to another, according to the Etymon of
the
the word *metalla* which is quasi *una* for one vaine, or mine being found another is underneath it. Farre off, or as some would have it from *pater* is to search diligently as those doe that search for mines, and because their shining not as colours but as bright mettals, are mingled with the other colours, they might the fartherbe discerned either by day or night in the field: for of themselves either doth confound the fight, and had need to bee allayed with colour, which on the other side without any of these colours, is as much displeasing and offensive to the fight, being as it were a body without a soule, and take it for a generall rule there is no coate without a mettall, or any without colour one onely excepted, which is the same of Godfrey of Bulloigne, it being a crosse Jerualem or in a field silver, which you must not take as a president it being given him as a singular marke of honour, as if some one attorney at the common Law should bee priviledged by both the Universitieis to speake falsfe Latine, and his to be held for most pure and good, that of the rest most absurd and barbarous.

Cosm. But I pray you what is the reason that I may not; notwithstanding call them by the names of yellow and white.

End. Because those colours of the mettals are certaine bright splendors begotten of a singular and one onely reflection from an outmost and continuate superficies, as in lead, tinne, quicke-silver, &c. the whitenesse of colour proceedeth from a light often reflected and penetrating many small cleare and transparent bodies as we see in salt, Ice beaten small the foame of the sea and the like, for this is a generall
all rule that every transparent body, which we call
_Diaphanous_ beaten and divided into small parts or
pieces yeeldeth a white colour as snow, which
white is a continuat body: in raine or water is tran-
parent but being divided by the cold ayre in the fal-
ling downe into discreet parts, it forthwith turneth
white, the like we may see in the shavings of horne,
which the finer you cut them, the whiter they ap-
peare; so that in these and the like bodies, the cause
of whitenesse is nothing else (as I said) then an oft
reflection of the light, possessing our eyes and the
ayre or _medium_ with many beames reflected.

_Cosm._ I pray you now proceed to Blacke; which
I thinke to be the next colour.

_Eud._ You say true, this colour in Armes is called
_Sables_, which is a most rich furre worn of Princes
and great personages, it is brought out of _Rusia_ and
_Muscovia_, it is the furre of a little beast of that name
esteemed for the perfectnesse of the colour of the
haires, which are _in summitate nigerrimi_.

In Armes it denoteth sadnesse, griefe, and constan-
cy, among the Planets it hath Melancholy _Saturne_,
among precious Stones the Diamond.

_Cosm._ But mee thinke now you are contrary to
your selfe, for even now you said, that those cleare
and transparent bodies, as Diamonds, Glass, water,
Ice and the like were the subjects, rather of white-
nesse then blacknesse as bееing most capable of
light.

_Eud._ It is true, I said so, but you must know that
these cleare bodies, as Cristall, Ice, the Diamond, &c.
are subjects of both, for as white proceedeth from
a cleare and transparent body, devided into many
parts,
parts, as in snow, so blacke is caus'd in the same body by a shadow dispersed into the smallest bodies beyond the light, or whether the light cannot come. For the light only possesing the one halfe of the superficies, draws it selfe with the broken beames into a center, which when it posseffeth the eye with stronger and more forcible beames, the other on the sides possesing the light with weaker and fainter, can hardly be discerned: so that blacke colour in these bodies is nothing else then a certaine privation of the light, by over-shadowing, and heerein differeth darkeness from blacke: darkness is not bounded and circumscrib'd, (as we say) by other objects enlightned, whereby it appeareth of lesse blackeness then blacke colour for contrarium contrario oppositum magis elucescit. So that heerein it is worthy consideration, to see how as sometime contrary causes produce the like effects, so even the same to proceed from black and white, for the cleare and perspicuous body effecteth white, and that white a blacke, againe with contrary affections they beget like effects, for the cleare body broken to small pieces (as I said) produceth white, and becommeth most black, while it is continuance and undivided, as we see in deepe waters, (which are ever blackest) thicke Glasses and the like. It is the opinion of some, that contrary to Aristotle, that the colour white doth gather the beames of the light together (as I said in my former booke) and that blacke doth onely disperse and scatter them, as for example, if one beholdeth the light, or some very white object, he vieweth it winkingly, as we see those doe, that are purblind, but if any thing that is blacke, he looketh upon it with a broad and
and a full eye, and we see by experience in a Cat, so long as shee beholdeth the light shee doth, contrahere pupillam, draw the ball of her eye small and long (being covered over with a greene skin) and let it forth or dilate at her pleasure.

Now as Cristall, Ice, &c. by reason of their perspicuitie, are the subjects of whitenesse, so are Quicksilver, Silver, Lead, Steele, Iron, Tin, and the like, by reason of their opacitie of blacknesse, as wee see in their dust, and in the blacking of our hands with much handling the same.

And that they are the most shadowie bodies, we know by experience, for if the thinnest leave of Tin, laid over with Quicksilver be laid upon a Glasse or Cristalline superficies, it hinders the light so much from passing thorow, that it constrained to reflect it selfe to the adverse part, which other bodies though of a farre greater thickness cannot doe, and hence at first came the invention of looking Glasse.

Cofm. I am well sattisfied in these three colours, viz., Or, Argent, and Sable, what I pray you is the next.

End. Mari, Azure, Guiles, and Vert, which I will passe over with as much hast as I can, because I will come to our matter.

Azure is a faire light blew so named from the Araban word Lazul, which is the same, it betokeneth to the bearer a zealous minde, it is also proper to them, as David faith, That occupie their businesse in great waters, as travellers by Sea and the like, of the Planets it holdeth with Mercury, among precious Stones with the Saphyre.

This colour blew doth participate leffe of the light then the white colour, for striking it selfe upon
this colour it is rarified and dispersed, as on the contrary it is thickned and more condensate in red, as by a most pleasant and delightfull experiment we may perceive in a three square Cristall prisme, wherein you shall perceive the blew to be outmost, next to that the red, the reason is, that the extreame parts of a perspicuous body shine and yeeld a more faint light then the middle, as appeareth by Opticke, and the light is received by fewer beames in the outmost edges then into the midst, so that yee perceive first white in the middest, then red, and blew in the extremes scene. This againe is most manifest by the light of the Sun, through a thicke cloud which then appeareth red, and by the higher parts of the ayre which because they are more rarified and pure, then the neather, appeare to be most blew which Theophras mus in his booke of colours witnesseth, saying:

Againe, while a candle, oyle, wood, or any thing that consisteth of fatnesse burneth, the flame next to the candle it selfe at the neather end of the wecke appeareth blew, because there is but a thin and a weake light joyned with a thin, weake, and ayerie moisture, the top of the flame is red, because it there adhereth to a smoakie and thicke earthy body, whereupon all earthy and footie flames are red, the flame of Aqua vitae is most blew, because it is so rare and thin that it is scarce able to burne, but heate in coales, Iron, and the like is most red, because it is contained in thicke, drossie, and earthy bodies.

Red is named in Armory Gules, it signifieth a warlike disposition, a haughtie courage; dreadlesse of dangers among Planets it is attributed to Mars, among Stones to the Rubie.
Co. Proceed (I pray you) to green, & then I think we have done with those colours proper to Armes.

Green is termed by the name of \( \text{Vert} \), and it is composed of white and thin red, and lastly blew; for if you mingle blew with a little yellow, you shall have a Poppinjay green, if with much blew and yellow, a sad or blacke green, if but a little more blew then yellow a Seawater green, &c. It is called \( \text{Vert} \) of the Latine word \( \text{viridis} \), contracted into the French, it signifieth hope and youth, it appertaineth to \( \text{Valus} \), among Stones to be Emerald.

There be also other colours borne in Armes, in number three, \( \text{viz.} \) Tenne or Tawny, Sanguine and Pupre very ordinary in French Coates (but not in such use) though honourable bearings with us heere in England.

Now you have done with the colours: I pray you proceed to those things that are borne.

You meane the charge for so, is that termed which is borne upon the colour, except it be a Coat divided only by partition, falling in among those honourable ordinaries wherof the accidence of armory speaketh: which are in number (as \( \text{Leigh} \) reckoneth them) nine:

\( \text{viz.} \)

- The Croffe containing the fifth part of the Escotcheon being charged the three.
- The chiefe containing a third part.
- The Pale also a third part.
- The Bend a fifth part.
- The Effe a third part.
- The Escotcheon a fifth part.
- The Cheveron a fifth part.
- The Salteir a fifth part uncharged.
- The Barre a fifth part.
The Croffe is called in Latine *Crux, à cruciando*, for it was nothing else then an Instrument of execution among the old Romanes, it hath beene a very ancient bearing, yea even before the birth of our Saviour Christ among the Paynims themselves. Though they knew it not but in their Blazon, they made the field Gules, and called the charge foure cautions, bilfets or cantonez, touching the dignitie of the Croffe, and the worthinesse of the bearing, I will, wanting words to express the same, referre my selfe to the ancient Fathers, who have had this signe in such estimation and reverence, That one may serve in stead of many, I will as farre as I can remember, report unto you the words of *Chrysostome* in a Sermon of his: The Croffe (faith he) which was wont to be reputed the onely signe of disgrace, is now become the glory and boasting of us Christians, in somuch as the most noble part of our body is signed therewith in our Baptisme, wee use it in our Prayers, in Divine Service, we set it up in our houses, yea at our beds heads, Brides and Bridegrooms are adorned therewith, Souldiers when they goe to the warres, Mariners carry it on the tops of their ships, yea the bodies of bruite beasts ill affected are marked herewith, so that I cannot imagine (these being the words of a devout and most learned Father of the Greeke Church, and Archbishop of Constantinople, who lived twelve hundred yeeres since) that the signe of the Croffe is so perillous a thing as most Puritanes would make it. I should fill more sheetes of paper then they would be willing to reade, or my selfe to write, if I should report what hath beene said by *S. Augustus, Athanasius, S. Hierome*, and others in defence.
defence of lawfulness of the same. But I remember that I am writing of Heraldry, not of those things that concern controversy in Divinity.

Cosm. Bee there no more crosses then one borne in armes?

End. Yes sir.

Cosm. I pray you onely name them. I will learn them out hereafter of my selfe out of the Accidence of Armory; the honor of armes or some where else.

End. The most ordinary are these.

Potencee.  
Croissee.  
Fleuronsee.  
Compossee.  
Vaire cotrevaire.

Nelle or Nylle.  
Bourdonne.  
de la hermines.  
Besante.  
Florencee.  
Fretsee.

Lozanger.  
Pommee.  
Fitchee and some few others which I remeber not.

Cosm. I pray you proceed to the chiefe, and why it is so called.

End. The chiefe is so called of the French word Chiefe, and that from the Greek Chias, which is the head or upper part, this possesseth the upper third part of the Scotcheon, and is divided by one line in this manner.

Cosm. I understand this very well, proceed, I pray to the pale.

Of the Pale.

End. The Pale is the third middle part of the Scotcheon, being divided from the chiefe to the base, or neither part of the Scotcheon with two lines.
lines as thus:

The third Booke of

Is called from the Latine

calam, which is a Pale or piece

of Wood, wherewith we fence

about Gardens, Parks, Fields

and such like. This in ancient
time was called a fierce, and

you should then have blazed it

thus, hee beares a fierce Sables

between two fierces, Or; which

will seeme strange to some of our Heralds.

Of the Bend.

The French Heralds call this Bande, it resembleth

a kind of Bauadricke or girdle, which knights wore in
times past over the right shoulder, and under the left,
whereat their swords hung. Some unknowne God-
father long since hath named it in Latine Benda; it
hath a sest part of the Escotcheon, beginning from
the dexter part, or the right corner of the left, the
Species or kinds it containeth, are bendlets which
are, if there be many, a Cotize, which is the third
part of the bend, and a baston, which is like, and the
same with a Cotize, save that it must not touch the
Scotence at both the ends: this is referred for a dif-
ference of kindred or alliance among Princes, as it is
to be seen in the house of Burbon in France.
Cosm. I have heard say, that a bend sinister is the marke of a Bastard, it hath beene taken so, but I hope you will not make that proposition, **convertibilis**. For I have knowne it borne by some lawfully borne, whose ancestors before them were legitimate.

Eud. Here is a bend sinister.

Cosm. If it had beene brought then from the other side, it had beene dexter and right.

Eud. Very true.

Cosm. Proceed I pray to the Fesse.

**Of the Fesse.**

Eud. The Fesse is so called of the Latine word *fascia* a band or girdle, possessing the third part of the Scotcheon over the middle, as thus, If there be above one, you must call them barres, if with the field there be odd pieces, as even or nine, then you must name the field, and say so many barres; if even, as fixe, eight, or ten, you must say bar-wise or barry of fixe, eight, or ten, as the King of Hungary beares **Arg. and Gules** barry of eight: marke this coate, how would you blaze it?
Cosm. To tell you true, I know not.

Eud. I will tel you: he bears barry, counterbarry of eight, or and Gules. You see heere an even number of pceces.

Cosm. I pray you proceed, I shall carry this in mind, and thinke of those odde and even pceces.

The next is a cheveron called in Latine Tignum, or the rafter of an house. Howbeit it be a very honorable bearing; yet it is never seene in the coate of a King or Prince, because it pertaineth to a Mechanical profession: none of which kind may touch the coate of a Prince. For nothing may touch the coat of a Prince sable, a bordier, a fable, or a baton. If there be many, you must call them by the diminutive cheveronelles. Heere is a cheveron.

Of the Salteir.

A Salteir is made in the forme of a Saint Andrews croffe, and by some is taken to be an engine to take wild beasts with all: In French it is called vn sautoir, it is an honourable bearing, it is borne in England by that most honourable family of the Nevills: amongst whom I must never forget my duty towards that noble and worthy-minded Gentleman, Master Doctor Nevill our master of Trinity Colledge
ledge in Cambridge, who hath ever retained and shewed in all his life those, *Igniculus virtutis avite*, as a Poet speaketh, and Homer averreth to bee a thing incident to those that are descended of generous and noble houses. The Saltier is drawne in this manner.

But one thing I must remember to tell you of these nine honourable bearings. Four are never borne, but single, and by themselves, *viz.* the Cross, Chief and Salteir; the rest are borne in many pieces, as the Bend, Pale, Fesse, Barre, and Cheveron.

*Of the Gyron or Guyron.*

The Gyron is a point of triangular forme, whose basis on every side of the Escotcheon and point either comes in *umbelico* or the midst, they are commonly borne in the number of the eight pieces, as in the ancient coate of *Bassingborne*, which by chance I found in a window at the Vicaredge in Fulham.

*Of the partitions.*

There is a division or partition by all these aforesaid places, which is drawne in the Scotcheon with onely one line, as for example, party per bend is when the field is devided into two colours by a single line drawne as the bend from the point Dexter to the findier in base, so likewise is the partition per pale, per Cheveron, Saltier and the rest.
Cosm. The single line is sometime indented envecky, wavey, embatteled, &c.

I pray you now acquaint me with the Furs, which are given in Armes: I have heard great discourse of the fame, but understood not well what they meant.

Eud. I will tell you what they are, and how many there be in number nine, whereof there be five kinds of Ermines, the first is the Escotcheon plaine white, the other three vaires or of vary: the first ordinary and naturall, being compounded of Argent and Azure, which is the coat of Beauchamp of Hach in the county of Somerset, and now quartered by the Right Honourable, the Earle of Hertford; the other two compounded of other colours, it is drawne in this manner.

Cosm. I pray you what is Ermines?

Eud. It is the Furre of a little beast about the bignesse of a Weasell, called in Latine Mus Armenia, for they are found in Armenia: it is not Mus Ponticus, as some have written, who though it be all white, and somewhat like it, the furre is nothing so white and fine, neither hath it that spot at the tip or end of the taile, which is that which we doe call Ermines, many of them being fet together: it is held of all furres in nature the most precious, because they write, that when this beast is hunted, rather then he will runne over a puddle, or any drittie place, where his skin may be endangered to be spotted with mire, he will stay there, and be torned in pceces with the dogs: which gave me an occasion of an Embleme
Embleme, what time I turned his Majesties

BAXIAT-KON ARCON, into Emblemes and Latine verses, pre-

senting the same after to Prince Henry.

The word was cui candor morte redemptus, the verses.

Quod macula impatiens flammans, agitare per undas,

Candidula infano pellis amore, seret.

Hoc Tyrion Heroas superatis murice tinetos,

Vos, quibus aut mens est la saeque fama, sides.

None may weare this sierre but Princes, and there

is a certaine number of rankes allowed to Dukes,

Marqueffes, Earles, which they must not exceede

in lining their caps therewith, in the time of Charles

the Great, and long since the whole sierres in the

tailes dependant, but now that fashion is left, and the

spots onely wore without the tailes.

There be now certaine compositions or mixtures

of the field, wherewith I would, have you acquain-
ted ere we proceed further, which are called

Cheeky, Masculy, Fusile, Nebule, Lozenged.

Cheeky is called of the French Eschiquette, resem-

bling the cheffe board, in Latine it may bee called

Scaciatum of Scaccia, the play at cheffe, the squares

thereof in a coate must not amount above the num-

ber of five and twenty, or nine and twenty, as also

Lozenges and Fusils.

Masculy is termed so from the dutch word Mas-

chen, it is nothing else, but the resemblance of the

mashes of a net, they are borne commonly pierced.

Fusile is like unto Masculi; but your fusils must

be made long, and small in the middle, they are seen

in the ancient coate of Mountague, who beareth arg.

three fusils in fesse gules. A fusil is so called of fusus,

a spindle, whose forme it resembleth!

V 3
Nebulee is so called from nebula a cloud, and that from the same, because it resembleth the clouds. It is borne in the ancient coat of Blondus or Blount.

Lozengee, so called of Lozenges certaine cordials made by the Apothecaries, and given in Physicke. They are like unto the Maseles, but somewhat broader: they are given round in the coate of the family de Medices, Dukes of Florence. If there be above the number as I said of five and twenty or fixe and twenty, you must say Semi-lozengy. Remember to make your Lozenges more high then broad, they are given for the most part in bend or in fesse, faith Bara the French Herald.

There be certaine rondles given in armes, which have their names according to their severall colours. If they be Or, they are beasants; if Silver, plates; if Gules, Tortoixes; if Sables, Pellets; if Azure, O-goefles; if Greene, Emeralds; if purpure, Pommes; if Tenne, Oranges; if sanguine, Gules. There is seldom borne above nine in an Escutchcheon that must bee numbered, if there be above, you must call them semy or beasanty.

Cofm. I have seene sometimes staples of doores, nailes, and the like borne. How can they be honourable to the bearer?

Eud. Yes very honourable and ancient. As the Crofele Moline (given by the worshipfull family of Molineux) Mil-peckes, and most irons appertaining to the mill, nailes, keyes, lockes, buckles, cabaffets or morians, helmets, and the like.

Cofm. What is that you call a labell or lambeaux?

Eud. It is a kind of fillet (some have taken labels for candels or lights) it is the difference of the elder
elder brother, the father being alive, it is drawne of two, three, foure, and five pendants, not commonly above. You may in Master Guillims booke among the difference of brothers read more of this subject.

A Canton posleffeth for the most part the dexter point of the Scotcheon. It is called a Canton from the Greece word ἀκρός, which is a corner properly of the eye, and hence came the Cantons of the Suitzers. It is the reward of a Prince given to an Earle.

A border in French called vn bordure, in Latine, fimbria, hath his place within the Escotcheon round about the same, it must containe the sixtth part of the Scotcheon.

An Orle is much like a border save that it standeth quite within the Scotcheon, the field being seen on either side.

A Fillet the fourth of an Orle.

Cofm. I pray you be there not trees and herbes, sometimes given for good Armory:

Eud. Why not?

What Herbes are most commonly borne in Armes?

Of herbs you shall find commonly borne the Cinquefoile but most often pierced the field, the Treyfoile, Mallowes, Rue, Sparage, Fennell, and white Ellebore, Pie de Lion, with many others.

What Trees are given usually in armes?

Of trees you shall have the Palme, the Olive, Sicamore,
camore, Apple and Peare tree, the Pine, Ash, the White thorne, Pomgranate, Orange, Quince, Nut-tree, the Oake with some others.

You have Times rootes, as the Mandragora, Burgony, Levesse, and such like.

What Flowers?

Of Flowers you have Roses, Gilliflowers, Violets, Nenuphar, Lilly, Saffran, Columbine, Borage, Line, Buglosse, Alleluia with others.

What Serpents and creeping things?

Of Serpents you have the Crocodile, who hath his name from the fear he hath of Saffron which hee cannot endure, wherefore neere Niles, they plant it much in their gardens, and neere their Bees, which the Crocodile continually lyeth in waite for. For he loveth hony above measure. Otho Duke of Millaine in the yeare 1099, tooke from a Sarazen his armes; which was a Serpent, a child issuing out of the mouth of the same, which to this day is yet the armes of Millane.

The Scorpion, the Lizard, yea the old Armes of France were the three Toades or Crapauds, Crabs, Crevisses, Frogs, Snailes, and such like.

I have seene in an ancient coate three Grasshoppers, but the owner I could never learne.

The Grasshopper is called in Latine Cicada, from singing, with a little skin upon his side, against the which he rubs the thicke part of his leg, and so makes that noife, wherewith he so disturbs the sleepy hay-makers. When I found this Etymology first, I would needs make triall: which I found very true; so significant, and witty were the Grecians at first, inventing names to all things from their nature.
Of fishes you shall finde in Armes the Whale, the Dolphin, the Salmon, the Trout, Barbel, Turbot, Herring, Roach, Remora, Escallop shels.

Copm. What meaneth the bearing of Escallop shels?

Eud. It betokeneth unitie and friendly love, for as they close so yeerely they can hardly be separated, so should friends and true lovers: whereupon it is worene in the colours of the Knights of the Order of Saint Michael.

You must bee very heedfull in the blazoning of fishes, by reason of the varietie of their natures.

Of those birds that are borne in Armes.

Of all bearing among these winged creatures, the Griffon is the most ancient, and yet to this day in Pomerania, of great esteeme. But since, the Eagle hath got the soveraigntie, and is held for a farre more honourable bearing, it being the Armes of the Empire and of many other kingdomes.

Cosm. I pray what is the reason the Emperour giveth in his Armes an Eagle with two neckes, which is against nature.

Eud. So is a Lion with two tailes: yet they have their reason. The cause why it is given by the Emperour was this. The kingdome of Romania being united unto the Empire gave an Eagle Sables dipplaid, and the Emperour giving the same likewise, united them into one, giving that two neckes as you see.

Cosm. This is very prettie and more then I knew before, but is the Eagle of such antiquitie among the Romanes?
End. Yes before the time of Julius Cæsar; doe you not remember since you were a scholler that verse of Lucane writing of the civill wars betweene Cæsar and Pompey.

Signa pares aquilas, & pilaminantia pilis.

The Pellican is more commonly borne with us here in England then in other countries. Other birds that are usuallly borne are the Swan, the Raven, the Cormorant, Heron, Faulcon, Cocke, Pigeon, Lapwing, Swallowes, Martlets, Cornish choughes, Spar-hauke, Larkes with some others. The Spar-hauke Crowned was the Armes of Attilas King of the Humes, and five Larkes were found depainted in an old Trojan shield. You must note then that seldom or never the female of any thing is given in Armes.

Cosm. I remember, I thinke a rule for't, in mine Accidence, not of Armory but of Lillies English rules, where note that the Masculine gender is more worthy then the Feminine, &c.

End. Indeed it is the reason because the Masculine gender is the worthiest. One rule is worthy the observation, that fishe, birds, and divers beasts have beene given to bearers for the names sake, to preserve it either really or by accident really or immediately as Heron gives the Heron, Foxe the foxe-heads, which was the coate of Bishop Foxe, Bullocke of Barkshire the bullockes head, Herring, and Herringham a coate quartered by the Earles of Bedford, the three Herrings, Roch the Roches, Troutbecke the three Trouts braced, quartered by the right Worshipfull and that worthy Gentleman so well deserving and beloved of his Country Sir Ralph Coningsbey
Conningsbey Knight of Northmims in the county of Hertford. Lucie, tres lucios pisces or three pikes, quartered by the Earles of Northumberland, and the coate of that noble Gentleman Sir Thomas Lucy of Warwickshire Knight, Berriesford the Beare with infinite the like: some have their names accidentally from the propertie of the bird or beast, or by an Onomatopoea, or allusion of the voice to the name, as Ternhit gives the three Lapwings who in a manner express the very fame (neither is it any disparagement to the bearer, since there be of these very Honorable and ancient:) and Chanteur a French Gentleman very well descended who gave the three Nightingales.

Excellent have beene the conceipt of some Citizens, who wanting Armes, have coined themselves certaine devices as neere as may be alluding to their names, which we call Rebus. Master Iugge the Printer, (as you may see in many of his bookes) tooke, to express his name, a Nightingale fitting in a bush with a scrole in her mouth, wherein was written Iugge Iugge Iugge.

Master Bishop caused to be painted in his glasse windowes the picture of a Bishop in his Rochet, his square Cap on his head, by which was written his Christen name George.

One Foxe-craft caused to be painted in his Hall and Parlour a Foxe, counterfeiting him selfe dead upon the Ice, among a company of Ducks and Goslings.

Every scholler can shew you in the first page of his Grammer Harrisons name, expressed by a Hare fitting in a sheafe of Rie, and upon that the Sunne: all which made Harrison.
One Master Gutteridge drew for himself a Giant standing in a gutter, and looking over the ridge of a house, which could not chuse but make Gutteridge.

There was not long since a Grocer in London, his name I have quite forgot, but I am sure for an allusion thereto hee gave for his Rebus a Sugar loafe standing upon a flat steeple, and I think it was Pauls.

A Churchwarden who shall be nameleffe, of Saint Martins in the Fields, I remember when I was in that Parish, to expresse Saint Martins in the Fields, caused to be engraved a Martin (a bird like a Swallow) sitting upon a Molehill betweene two trees, which was Saint Martins in the Fields. It is there yet to be seene, upon the Communion Cup:

These and a thousand the like, if you be a diligent observer you shall finde both in City and Countrey, especially in Towne-halls, Church-walles, and Windowes, old Monasteries and such places, which many a time and often I have enquired after as the best receipt against Melancholy, whereto I am much addicted.

Cosm. I thinke it the best Physicke you could take, for even these conceipts and passages of mirth have their times and seaons as well as the most grave discourses. I remember the Poet Martiall speaking to his booke of Epigrams faith, there is a time, Cum te vel rigidi legans Catones.

But leaving these Parerga, I pray you proceed unto those beasts that are given in Armes, and as neere as you can, teach mee what I ought to observe in their blazon.

End. The beasts that are borne in Armes are very many
many, whereof the Lion is esteemed the most noble, and worthiest bearing. Next the Unicorn, the Hart, the Horse, the Bear, the Bull, the Wolf, the Greyhound, the Antelope, the Porcupine, the Hare, the Conny, the Squirrel with many others, which I cannot upon the sudden remember.

Cosm. What must I observe in the blazon of beasts, because I takethey are somewhat harder then birds to be described?

End. So they are: You shall first begin with the Lion, who is borne these ways, Rampant, Passant, Salient, Seizant or Couchant.

Rampant is said when the Lion is arreared up in the Scutcheon as it were ready to combat with his enemy being drawne in this manner: his right fore-foot must directly stand against the dexter point of the Escutcheon, Salient downe Lower.

Salient, is when the Lion is sporting himselfe and taking his pleasure.

Passant, is drawne as if he were going.

Seizant is sitting.

Couchant couching or lying downe close with his head betweene his legges like a Dog.

A Lion is given sometimes but halfe, then you must call it a demi-Lion. Sometime but his head only, which is never borne but side-ways, and with one eye, the Leopards heads alwayes with the full face, as in the Armes of Cantelupe with both the eyes.

The Elephant is seldom borne, yet faith Hierome de Bara, a Trojan Captaine gave an Elephants Trunk in his shield.

Cosm. I never heard of any that gave the Ape.
That is leaping at his prey.

End. Yes the Ape hath been a very ancient bearing and so hath the wild cat, which being Herifon was the ancient Armes of the Kings of Burgundy.

Buckes, Goates and the like are said to be tripping or sallyant, that is, going or leaping. You shall say rampant and a sallyant but of those which are Bestes du proy, and those of the bigger fort.

The heads of birds for the most part are given erased, that is, plucked off, of beasts, Coupée or erazed, that is cut or plucked off. You shall know them one from the other because the head that is Coupée is even underneath, erazed hath three tuftes of feathers, or hair hanging downe. The tongue and nails of a beast are always different from the colour of the beast, as if the beast be of a colour, they are of a mettall, if the beast be of a mettall, they are of a colour: so likewise in birds, you must say of a beast armed and langued, of a bird membred.

Thus you see I give you a taste of every thing. For further knowledge I referre you to those learned booke of Armory, neither doe I wish you as Aulus Gellius said, ingurgitare in ista scientia sed tantum deliberare, to know something rather then nothing.

Cosm. It was my desire onely to learne but the first grounds, and as I ever had a desire to have an insight in all arts and sciences, so more especially in this because nothing more beemeth a Gentleman then the knowledge of Armes.

End. You say well, I hope you are not unmindfull of that old proverbe Chi tutti abbraccia, and it hath bin my fault to entertaine too many such guests once of which I cannot so soone be rid off. For.

Turpium
L i b. 3. Blazoning Armes. 159

Turpius eicitur quam non admittitur hospes.

Cosm. I pray resolve me of one thing of which I have long doubted.

Eud. What's that?

Cosm. Are the same lawes and rules observed in Armes among other nations, with those which we have heere in England?

Eud. Yes doubtlesse, and more strictly: only they differ in some small particulars; as some use ITaines as much as colours, some charge their Scotcheons after a strange manner with diaper as the French; some use round Scotcheons as the Italian, and such like: otherwise tis all one, as you may see by the Armes of every Kingdome.

Cosm. I pray let me request one thing more since you speake of Kingdomes, that is, to acquaint mee if your leasure serve, with the Armes of every Kingdome in Chriftendome: which I thinke are about five and twenty.

Eud. Yes if you count those Kingdomes in Spaine as Leon, Aragon, Castile, and the rest, I will; but to no end: you are so young a Scholler in Heraldry you will scarce understand me.

Cosm. So I thinke; but these being most eminent coates, I shall marke and remember them the better, but now I remember me, I have a paire of tables.

Eud. The first is the Armes of the Emperour of Germany, which hath upon it a crowne imperiall (the difference of Crownes I will tel you anone) the Emperour beareth Or, an Eagle displayed with two neckes membred Gules.

The King of the Romanes bare Or, an Eagle displayed Sables.
The King of Hungary beares barry of eight, Argent and Gules.
The King of Polonia beares Gules, an Eagle displayed, membred and crowned Or.
The King of Bohemia beares Gules, a Lion double Queue, Armes langued and crowned Or.
Arragon beareth Or, 4. pales Gules.
Sclovonias beareth Sables a Cardinals Hatt Argent, stringed and tasselled Or.
Suevia beareth Azure three Crownes Or.
Dalmatia beareth Azure three Kings heads proper crowned Or.
Moravia beareth Azure an Eagle eschecky, Or and Gules, membred of the same.
Castile beareth Gules, a Castle triple towred, Or.
France beareth Azure three Flower-delices, Or.
England beareth Gules three Lions Passant, Gardant, Armed and langued Azure.
Navarre beares Gules, an Escarbooucle Accolled and pommeted Or.
Scotland beareth Or, a Lion enclosed with a double treasure fleury and counter fleury Gules.
Sicily beareth party per Salteir, the point and chiefe, Arragon: the other two Argent, in each, an Eagle displayed Sable, membred Gules.
Denmarke beareth Or Semiede cuers or hartes, Gules three Lions passant armed and langued of the second (or as some will have it nine Hearts.)
Portugall beareth Argent 5. Escotcheons Azure: charged with five plates in Salteir (in remembrance of five deadly wounds a certaine King of Portugall received in the field whereof he was cured, or of the five wounds of Christ which they say appeared unto
Lib. Blazoning Armes. to him) in a border Gules seven towers Or.
Legion or Leon beareth Argent a Lion Rampant Sable crowned Or, armed and langued Gules.
Ireland beareth Azure, an harpe Or, (though the ancient coat of Ireland bare the field Sables, a King sitting-crosse legg'd in his Throne, in his right hand a Scepter Or.)
Toledo beareth Gules a crowne Imperiall Or.
Naples beareth Azure semé flower-delices or a lambeaux of fourc Argent.
Galizia beareth Azure semé crossefs fishees Argent, a covered cup Or.
Granado beares Argent a Pomgranate with the stalk and leaves proper.
Norway beares Gules, a Lion Rampant Argent crowned Or, holding a battell Axe of the second.
I have thus briefly given you the blazon of the Coates of all the Kingdomes of Christendome. Now because we will not altum Sapere, I will oppose you in the blazon of some few Coates to try your cunning, and to see what you have profited by your Master: here is a Coate, what say you to this?

Cof. I should blaze it thus.
He beares Azure a Starre Or, betweene 3 crescents Argent.
End. Very well, you must take heed that you take not a Starre for a Mullet and the contrary, for a Mullet is the rowell of a Spurre, and hath never but five points; a Star hath sixe and some times 8.

Y

beside,
beside, the mullet is often pierced of the field and the Starre never.

Cosm. Whole coate I pray you is this?

Eud. It did belong to the Abbot of Tame, whose name was Thorpe, and now borne of Master John Thorpe of the parish of Saint Martins in the field, my especiall friend, and excellent Geometrician and Surveyour, whom the rather I remember, because he is not onely learned and ingenuous himselfe, but a furtherer and favorer of all excellency whatsoever, of whom our age findeth too few.

Nor must I here be unmindfull since now I speake of that great and honourable parish (having as many, and as substantiall parishioners in the same as any else beside in England) of the friendship that I have ever found at the hands of three especially in that parish, to whom above all the rest I have beene most beholden, as well in regard of my selfe in particular, as that they are lovers of learning, and all vertue, viz. Master Christopher Collard (whose sonne my Scholler is now of Magdalen Colledge in Oxford) Master Simon Greene Purveyor of his Majefties Table: And lastly, the aforenamed Master John Thorpe his sonne, to whom I can in words never bee sufficiently thankefull.

Cosm. Herein you doe well: there is no vice more hatefull to God and Man, then ingratitude; whereupon it is well said of one.

—Gratis servire libertas.

Eud. Well I must now thinke my paines not ill bestowed, for, est aliquid prodire tenui, si non datur ultra. I am invited to dinner heere over the way, and
I thinke it almost twelve a clocke: wherefore I am constrained abruptly to breake off this discourse which willingly I would have continued, but Time is Moderator betwixt us, and we can goe no further then he permits. If it shall please you to take the paines to walke with mee: I know you shall be heartily welcome, and the rather, because you are a Scholler.

Cosm. Sir a thousand thanks: I cannot, I have some business with a Dutch Merchant, who hath stayed all this forenoon of purpose for me at home, I am to receive money of him by a bill of Exchange, and I dare not deceive his expectation.

End. Marry Sir, I pray you take the benefit of so good an opportunity: Adieu good Sir.

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