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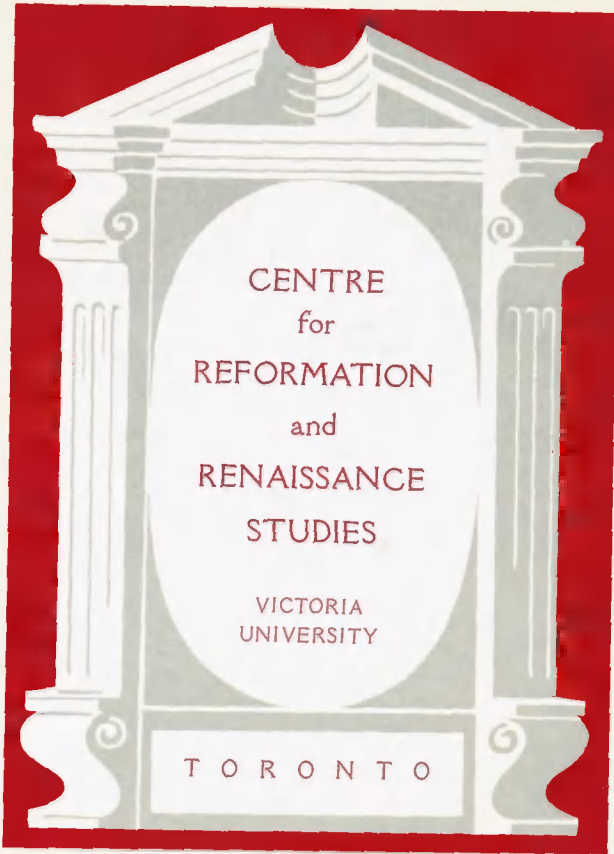
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PENMANSHIP

OF THE XVI, XVII, & XVIIITH CENTURIES





PENMANSHIP
OF THE XVI, XVII & XVIIITH CENTURIES

OTHER WORKS BY LEWIS F. DAY

ALPHABETS OLD AND NEW. Third Edition

LETTERING IN ORNAMENT

PATTERN DESIGN

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BY PERCY J. SMITH

LETTERING AND WRITING.

A Portfolio of Examples

Asturas. Camino. Decio.
Estim. Emerit. Famosa
Glorioso. Hermoso. Justi
Kaul. Luminoso. Luz.
Montes. Naturalmen-
Qrror. Poblax. Quinien-
Reglam. Solv. Vestir.
Trans. Utilissimo. Virg.
Xavier. Yglesia. Zerri-

PENMANSHIP

OF THE XVI, XVII & XVIIITH CENTURIES

A series of typical Examples from English
and Foreign Writing Books selected by

LEWIS F. DAY

*Author of "Alphabets Old and New"
"Lettering in Ornament" "Windows" etc.*



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NOTE BY MISS DAY

PENMANSHIP has, of recent years, assumed a position of so great importance as a branch of art education that there is no need to make any apology for bringing out a book on the subject. The present volume, moreover, deals with a branch of penmanship which has been practically ignored of late, and about which little has been written. The tendency has been to pay little attention to any kind of lettering but uncial, half-uncial, and Roman. But, whilst the dignity of these letters must be apparent to every one, there are purposes for which they are quite unsuitable, and it is for just these purposes that the lightness and comparative frivolity of more modern writing is peculiarly well adapted.

While going through an important collection of Writing Books of the 16th, 17th, and 18th centuries, at that time in the possession of Mr. Batsford, it occurred to my father that here was a very mine of suggestions for the inspiration of writers, illuminators, architects, engravers, and the numerous art workers who have to use lettering in one form or another.

Mr. Batsford's collection, which has been largely drawn upon for this volume, contained a number of rare old writing books, not to be found at the British Museum or in the Library of the Victoria and Albert Museum. We have, however, not been content with simply reproducing these; we have gone

through hundreds of writing books—Dutch, English, French, German, Italian, Portuguese, and Spanish—in order that we may be able to give not only a representative collection of hand-writings, but the best possible examples. In examining this mass of material, we were astonished to find how much of it, though finely engraved, was quite unsuitable to modern needs. We discovered, further, that the later writing masters were in the habit of calmly copying from their predecessors (though they don't usually mention the fact) and vulgarizing their work in the process, so that from one cause or another a good many of the most easily accessible writing books are really worthless to the student.

My father had, before his death, chosen most of the examples now reproduced, the remainder have been added by Mr. Percy J. Smith, Mr. Batsford, and myself; and we have closely followed his principles of selection, and have adhered in the main to his plan of arrangement. Our special thanks are due to Mr. C. L. Ricketts of Chicago, who has most readily offered suggestions as to the volumes best worth referring to. We have also to thank the authorities of the British Museum and the Victoria and Albert Museum for permission to reproduce certain plates.

It is not contended that all the pages given are altogether admirable, or that everything, or indeed anything, in the volume should be copied as it stands. What we have tried to do is, to provide students, teachers, and craftsmen with good examples of penmanship which may serve to show them what has been done, and what can be done, with a pen, and to inspire them to attempt something of their own which may be distinctive and graceful without necessarily being too far removed from the writing of everyday life.

With regard to the arrangement of the plates, writing masters used such varying terminology that it was hopeless to

try to group the examples after the manner of any particular penman, whilst to arrange them in a strictly chronological order would have meant simply chaos. It has therefore been necessary to try some rather different plan. The book begins with some examples of the various Chancery hands, and these are followed by specimens of Old English, German, Roman, and other more or less formal types of penmanship. The rather restrained running hands come next, followed, in their turn, by writing characterized by more or less heavy blobs of ink at the ends of the letters. The current hands in which flourishes are predominant, bring to an end the examples chosen simply as writing. The remaining illustrations contain a few specimens of how title-pages and other special work were set out and framed up, and some examples of scrolls and flourishes.

The book does not pretend to be in any sense a history of penmanship—that would be a very large undertaking—but those interested in calligraphy, from a more or less antiquarian point of view, will find a good deal of information in the list of books from which the illustrations have been taken, whilst the wants of the more strictly practical student have been provided for by the descriptive list of plates.

R. M. D.

SHORT CRITICAL NOTES ON PENMANSHIP
WITH REFERENCE TO THE EXAMPLES IN
THIS WORK, BY PERCY J. SMITH

DURING the 16th, 17th, and 18th centuries Penmanship, *i.e.* the *style* or *manner* of writing, occupied a position in the curriculum of studies which it is difficult for us to appreciate to its full extent: its practitioners and professors were often men of culture and influence, and held a very high place in the esteem of their contemporaries. Among these we may mention, as a representative English scribe, John Davies of Hereford. Educated at Oxford University, and pursuing his occupation as writing master in the same city, he was very well known during the late 16th and early 17th centuries both as a poet and as one of the most skilful penmen of his day. His epigrams and sonnets, containing references to Shakespeare, Fletcher, Ben Jonson and other writers of the period, show the calligrapher to have been on terms of friendship with many of his most notable contemporaries. At one time he had many pupils in Magdalen College, and drew others, including Algernon, Lord Percy, from families of the highest rank. One of his pupils, Richard Gething, who worked at the sign of the *Hand and Pen* in Fetter Lane, London, also attained considerable eminence at a little later date.

The work of the best of the penmen deserves study, not only because we find reflected in it the spirit of their time, but because, if we put aside their exaggerated displays of technical skill and "ingenuity in making divers curious figures," for theirs is essentially a conscious art, we shall find much that is beautiful, fundamentally right, and of practical use in the work of to-day.

It is not possible within the necessarily brief limits of these notes to consider separately all the examples from old writing books here brought together ; moreover, were they thus treated, the interested student would lose somewhat the valuable and pleasurable exercise of personal judgment and discovery. Nor will the relation between the styles or the development of the various characters be investigated, for to treat that part of the subject adequately would require a history of writing. This is an introduction to the collection as a whole ; references will be made to specific examples, but mainly as representative of a particular style or of a method of treatment, while the criticisms made and principles laid down will be found capable of a very wide application. The guiding thought and intention will be *to open the eyes of the mind to perceive the best.*

It is deeply to be regretted that we are deprived of the advantage of the late Mr. Day's experience and trained judgment in the introduction which should rightly be his, for his knowledge of, and interest in, everything appertaining to lettering is too well known to need emphasis here, and it must needs be a source of regret that we cannot know his thoughts and consider his criticism on these examples of the craft. Both before and since his death the collection has passed through many examinations and siftings, and every example contains some feature or features justifying its inclusion ; though occasionally pages are reproduced with details which it is not desirable that we should emulate or study. Especially is this true of the initials, as, for instance, in the work of Beauchesne and Baildon in Example 30, but with the exception of this initial the page well repays study, both for the character displayed in the small letters and for the signs of playfulness in the slight scrolls and flourishes.

At the close of the 15th century a formal literary or book-hand ceased to be generally practised ; it was superseded

by the printing press; and it was during the 16th century that cursive writing, under the pressure of influence from the northern Gothic or pointed style and the southern more rounded and freely written Italian script, passed through one of its most interesting phases. This period may be considered to mark the birth of modern writing. The first three examples of this collection, and others of the style of Examples 7 and 8, exhibit very clearly the influence of northern 15th-century bookwork. The letters have much of the "weight" and solidarity of type, while the freedom of penwork is evident in the treatment of descending strokes, and in the use of flourishes and scrolls. Example 4, which is also type-like in character, is taken from a Spanish writing book of the 18th century and shows a style of work noticeable for its fine roundness and bold simplicity of form, combined with good, clear spacing of letters and lines; the value of these qualities in ensuring readability, and what we may define as tranquillity and a forceful serenity of character in the page, cannot easily be overestimated.

The decorative value of a headline of letters, larger and heavier than the text, may be seen in such examples as 11, 18, 20, and 25; while No. 14, an example of work by John Ayres, writing-master in St. Paul's Churchyard during the last half of the 17th century, is worthy of study as suggesting a legitimate method of interlineal decoration forming, as it were, a rich background of pattern or tone which need in no way interfere with the legibility of the matter. The somewhat thin and weak treatment of some of the scrolls and the complete isolation of others are weaknesses we must not repeat in work based upon this example. The page is, however, full of suggestion to metal workers and engravers, of whose craft it is peculiarly reminiscent. The superiority of the wide Gothic writing over the laterally compressed form in such

essentials of good lettering as legibility, dignity, and strength, may be studied in Examples 14, 15, and others.

The Italian or Roman style, destined to supersede the heavier and more complicated Gothic, is illustrated in Example 35, a very beautiful piece of late 16th-century work. The initial "D" is well constructed and full of vitality. The student should observe the strength and very beautiful subtlety of form in this letter, especially noting how the bow springs from the base of the stem and, curving well out, returns and completes its form with a slight drop. Observe, too, the honouring of the two important words and the decorative value accruing from the use thus made of the line of capitals; the equality of weight as between the large and small letters; the excellent spacing, which is a thing so little understood and so rarely well done in these days; the freedom with which the lines are allowed to terminate where they will, without excessive spreading out or closing up; and, lastly, the simplicity and good composition of the whole. All these features combine to make this a very quiet and dignified inscription, severely simple, yet stored with lessons and inspiration for the modern scribe, but even more for the discerning letter-cutter, typographer, and architect.

In Plate 32 we have a small, interesting example of decorative writing from a Spanish copybook of 1650. The arrangement and balance of effect are excellent: and the flourishes are legitimate and unforced accentuations of distinctive parts of the letters from which they spring. They are full of vitality, and while adding interest to the page form a good example of organic decoration. The three lines of small writing are invaluable in providing a base and thus steadying the composition.

Spain has provided us with many examples of a style of calligraphy which, though closely akin to that of Italy, has a distinct

national character. Example 49, taken from an 18th-century writing book, is strongly and beautifully written with a slanted pen, and shows an interesting and varied treatment of the serifs or terminating strokes of the *p*'s and *q*'s. Both in this and in other examples, it is well to note that the placing of the dots of the *i*'s is responsible for a feeling of "spottiness." The practice of making the dots range with the tops of the ascending strokes was, and is, often followed, with a resultant loss of connection between the two component parts, and consequent isolation of the smaller member. It adds to the unity of the letter, to the strength of the lines of writing, and to the restfulness of the page, if the dots are placed close to the stems of the letters of which they form necessary parts. It is to be regretted that the border in this example is not in scale with the writing; it is weak in weight of line, and somewhat disconnected in design; nevertheless it contains suggestions as to decoration which should be of practical use to the discriminating student. Another method of adding a decorative interest, and at the same time strengthening the composition of a page which would otherwise be disconnected, is by tying the parts together with bands and lines. These may be judiciously interlaced—as in the two examples from the book of Palatino, one of the earliest and best known of the Italian writing masters, given in Examples 66 and 67.

The very beautiful Italian semi-formal script of the Renaissance had a decisive influence on other European styles, and, mainly as the result of this influence, English cursive writing gradually lost a great part of its disjointed and angular character and acquired the freely written and linked-up manner exemplified in the writing of Peter Gery (see No. 51). Plate 38 and the succeeding italic alphabets and writings are replete with hints to modern workers—witness the interesting and useful forms of amperzands; the character, strength of curvature, and subtleties

of shape and construction in the letters ; the spacing, compactness, and uniformity of the lines ; and the treatment of capitals and ascending and descending strokes, with their flourishes and scrolls. The manner of writing the word "Socrates" in Example 82 is an instructive example of the pride of display and "ingenuity" of the French penman, Jean de Beaugrand, not without its fascination for the modern scribe and letter-engraver. Examples 71 and 72 illustrate good "placing" of title or heading, and the free but fairly reticent rendering of the scrolls in which the writers loved to show their control of the pen, while the management of the various items of the note on Plate 74, written by Maria Strick as a specimen for the guidance of her numerous pupils, shows a good feeling for balance and composition.

Two varieties of upright writing, both showing good judgment in arrangement, deserve mention. That in Plate 75 has a pleasing little scroll carried into the lower margin and flanked and supported by some long vertical lines that materially steady the design. The other, Plate 90, notwithstanding a rather heavily inked initial and flourish, exhibits a very beautiful economy of line in the construction of the letters and suggests the presence of that restrained power characteristic of most achievements which win an abiding place in the hierarchy of things done.

The most delicate writing in the series is that shown in Examples 80 and 81, selected from a book issued by Beaugrand early in the 17th century. The graceful and fanciful treatment of the initials in both examples and of the two scrolls in the lower margin of the latter is very pleasing and contains ideas for the modern calligrapher and designer, while in both plates the judicious placing of the flourishes and consequent accentuation of the corners greatly strengthens the design as a whole.

The excessively intricate borders so often found in the old

writing books—though they are the inevitable development of the ornamentation of the initials—rarely add to the true beauty of the work and certainly show but little feeling for that restrained power to which reference has just been made. It is sufficient to say here that the examples shown are the most restrained and the best that could be found, and, while they are not to be considered as in any way perfect examples of taste, they are typical of their time and contain suggestions which may be of service.

We are on happier ground when we come to such page arrangements as that of Peter Gery (No. 100). The natural manner in which the arm of the initial L in this plate holds the text, and the steadying influence of the line or base formed by the signature, are vital elements in a very good composition.

A cursory glance through this collection is sufficient to clearly reveal the great importance of the *ensemble* made by the composition. The value of a well-shaped mass—be it light or heavy—as a contribution to the success of a page may be judged by a reference to such examples as 53, 81, and 86. Construction and growth of letter, line, and ornament; steadiness and balance of part against part; the due accentuation of this and the dropping of the other; the question of scale, and the using of ornament, not for its own sake, but to support and give value to the whole; all these considerations are involved in producing a strong and beautiful piece of work and must be remembered while studying these examples.

In conclusion, the writer of this introduction would emphasize, with all due reserve, the supreme importance, in the whole range of Penmanship and Lettering, of an appreciation of reticence combined with legitimate freedom in execution, associated with depth and vitality of spirit in tone and inspiration.

P. J. S.

DESCRIPTIVE LIST OF ILLUSTRATIONS

*For full Titles of the Books quoted, see Alphabetical List of Authors
at the end of this Volume*

1. PAPAL CHANCERY HAND. Spanish, from the Recopilacion Subtilissima of Juan de Yciar, 1548.
2. } PAPAL CHANCERY HAND. Italian, from Il Perfetto Scrittore
3. } of G. F. Cresci, 1570.
4. A MUCH LATER VERSION OF THE SAME KIND OF HAND. Spanish, from the Arte nueva de Escribir of J. C. Aznar de Polanco, 1719.
5. SET CHANCERY HAND, from A booke containing divers sortes of hands by J. de Beauchesne and John Baildon, 1571.
6. GOTHIC WRITING. Flemish, from the Exercitatio Alphabetica of Clement Perret, 1569.
(Compare Nos. 8, 9, and 14.)
7. GOTHIC WRITING. Netherlandish, from the Exemplaer-Boek of A. Perlingh, 1679.
8. GOTHIC WRITING. Flemish, from the Exemplaria sive Formulae Scripturae Ornatoris XXXIV. of J. Houthusius, 1591.
(Compare Nos. 6, 9, and 14.)
9. GOTHIC WRITING, from the Theatrum Artis Scribendi by J. Hondius. This is a so-called "bastard" English type, and is written by M. Martin, 1594.
(Compare Nos. 6, 8, and 14.)
10. GOTHIC WRITING. Flemish, from the Exemplaer - Boec of J. van den Velde, 1607.

11. GOTHIC WRITING, from the *Lust-Hof der Schrijft-Konste* by Symon de Vries, 1619. Notice the terminations of the *p*'s and *q*'s which are particularly ingenious and the decorative value of the headline.

12. GOTHIC WRITING. German, from the *Anweissung zur zierlichen Schreibkunst* of B. U. Hoffman, 1694.
(Compare Nos. 11 and 14.)

13. GOTHIC WRITING. English, from *A Tutor to Penmanship* by John Ayres, 1695.
(Compare Nos. 9 and 14.)

14. GOTHIC WRITING. English, from the same source.
Note how the flourishes form a kind of middle tint, and decorate the page without obscuring the writing.

15. GOTHIC WRITING. English, from *Multum in Parvo, or the Pen's Perfection* by Edward Cocker, *c.* 1675.
The third word on the fourth line is meant for a contraction of Christian—but Cocker, or one of his predecessors, has evidently gone astray and mistaken the Greek ρ for a *p*.

16. GOTHIC WRITING. English, from *Writing Improved* by John Clark, 1714.

17. GOTHIC WRITING. German, from *Kunst-richtige Vorshriften*, Frankfort and Leipzig, 1702.
It is interesting to compare this late German example with the three English versions which precede it (Nos. 14, 15, 16), and to note how in this case the letters are all closed up and, as it were, flattened, whilst in the English work they are much rounder and more open.

18. GOTHIC WRITING by Peter Gery, 1670.
This shows a headline in large letters satisfactorily combined with smaller writing on the rest of the page.

19. A SMALL SCRIPT, rather Gothic in type, from the *Exemplaria sive Formulae Scriptorae Ornatoris XXXIV* of Houthusius, 1591.
Note the character given to the writing by the long tails of the *s*'s.
(Compare Nos. 20 and 21.)

20. ANOTHER EXAMPLE of the use of the long *s*, from Poecilographie by J. de Beaugrand, 1598.
Note the decorative value of the headline.
(Compare Nos. 19 and 21.)
21. GOTHIC WRITING, from the Spieghel Der Schrijfkonste by J. Van den Velde, 1605.
Note the characteristic long *s*'s and the curious form of the double *s*.
(Compare No. 26.)
22. CURRENT DUTCH WRITING, from the Tooneel der loflijcke Schrijfpen of Maria Strick, 1607.
(The four lines at the top of the page compare with Nos. 59 *et seq.*)
23. A PRETTILY SPACED RENDERING, in Gothic script, of a poem in three verses, from the same source.
24. CURRENT WRITING, to go with larger Gothic letters, from 'T Magazin oft' Pac-huys der Loffelijcker Penn-const by D. Roelands, 1616.
25. A MINUSCULE WRITING, showing certain affinities with Gothic. From the Paranimphe de l'Escriture Ronde of F. Desmoulins, 1625.
(Compare Nos. 19-23.)
26. ANOTHER CURRENT HAND with long tails to the *f*'s as well as the *s*'s, from 'T Magazin der Loffelijcker Penn-const by D. Roelands, 1616.
27. A CURIOUS and characteristic Dutch script, from the Exemplaar-Boek of A. Perlingh, 1679.
28. SECRETARY HAND, from A booke containing divers sortes of hands by J. de Beauchesne and John Baildon, 1571.
29. ANOTHER HAND showing the characteristic *d* of 28, from Chirographia by R. Gething, 1619.
30. AN EXAMPLE OF LETTRE PATTÉE, from the Exercitatio Alphabetica of C. Perret, 1569.

31. LETRA ANTIGUA. A kind of simple Roman letter with occasional flourishes introduced, which very much help the balance of the page. From the Recopilacion Subtilissima of J. de Yciar, 1548.
32. AN ITALIC HAND, in which some of the letters are adorned with flourishes. Spanish, from the Primera Parte Del Arte De escribir by J. de Casanova, 1650.
33. A VERSION OF ROMAN MINUSCULE, having some affinity with the so-called "diplomatic hand." From the Libellus valde doctus elegans, utilis, multa varia scribendarum litterarum genera complectens of R. Wyss, 1549.
34. ROMAN SCRIPT, from the Exercitatio Alphabetica of C. Perret, 1569.
35. ROMAN SCRIPT, from Il Perfetto Scrittore of G. F. Cresci, 1569.
36. ROMAN SCRIPT, from the Primera Parte del Arte de Escribir, by J. de Casanova, 1650.
37. ROMAN SCRIPT, from Kunst-richtige Vorschriften. Frankfort and Leipzig, 1702.
38. ITALIC WRITING, bearing some resemblance to No. 33. From the Anweisung einer gemeine handschrift, by J. Neudorffer the elder, 1538.
39. ITALIC WRITING, from the Exercitatio Alphabetica of C. Perret, 1569.
40. } CAPITALS AND SMALL LETTERS, from A booke contain-
41. } ing divers sortes of hands by J. de Beauchesne and J. Baildon, 1571.
42. LETTERE PIACEVOLLE, a rather fantastic italic hand from the same source.
Note the unsatisfactory initial.
43. A VERY SIMPLE ITALIC HAND, from the Exemplaria sive Formulae Scripturae Ornatoris XXXIV. of J. Houthusius, 1591.
44. } TWO SIMPLE ITALIC HANDS, in which the tops of the *ll*'s
45. } etc., show traces of the blob-like thickening which characterizes the more flowing hands illustrated in Nos. 53 to 64. From the same source as the preceding example.

46. SPANISH "BASTARDO" WRITING, from the *Nueva Arte de Escribir* of P. Diaz Morante, issued by Palomares in 1789.
47. REDONDILLO, or Spanish round hand, from the *Arte de Escribir* of Francisco Lucas, 1580.
Note the curious form of the *d* which characterizes this type of writing.
48. BASTARDO Spanish Writing, from the same source.
49. SPANISH WRITING, from the *Nueva Arte de Escribir* of P. Diaz Morante, issued by Palomares in 1789.
Note the interesting treatment of the *p*'s and *q*'s.
50. ROUND HAND WRITING, from the *Copy-Book* of Richard Daniel, 1664.
51. ROUND HAND, by Peter Gery, 1670.
52. FRENCH AND BASTARD ALPHABETS, from *L'Art d'Ecrire*, by J.-B. Allais de Beaulieu, 1680.
53. } EARLY EXAMPLES of the heavy endings to *l*'s, *d*'s, and other
54. } letters with limbs above the line which form so conspicuous a feature in the next ten examples. Italian, from the *Libro di G.-B. Palatino*, 1540.
55. } MORE FORMED WRITING, Italian, from *Il Perfetto Scrittore*
56. } of G. F. Cresci, 1570.
57. A BELGIAN RENDERING of the same characteristic, from the *Exercitatio Alphabetica* of C. Perret, 1569.
58. ANOTHER EXAMPLE of the same kind of writing, in which the Initial is less satisfactory and there is more tendency to introduce flourishes. From the *Exemplaria sive Formulae Scripturae Ornatoris XXXIV.* of J. Houthusius, 1591.
59. A MORE RUNNING HAND, with the same characteristic blobs, from the *Tooneel der lofijcke Schrijfpen* of Maria Strick, 1607.
60. ANOTHER EXAMPLE, with typical penwork scrolls of the period above and below the writing. From *Les Oevres de Lucas Materot*, 1608.

61. AN ITALIAN EXAMPLE, from *Il Cancelliere* by L. Curione, 1609.
62. AN ENGLISH EXAMPLE, from *The Writing Schoolemaster* of John Davies of Hereford, 1648.
63. ANOTHER EXAMPLE, with typical scrollwork, from *Les Oevres* de Lucas Materot, 1608.
(Compare No. 60.)
64. A PORTUGUESE EXAMPLE, from the *Nova Escola para aprender a . . . escrever*, by M. de Andrade de Figueiredo, 1722.
(Note the *f, p, j, q*, and compare them with Nos. 49, 62, and 63.)
65. AN EXAMPLE, showing the same typical thickening, in a modified form, combined with the flourish. From the *Grundliche Unterricht der edlen Schreib-Kunst* of G. Scheurer.
66. } ITALIAN MERCANTILE HANDS, showing an early re-
67. } strained and happy use of the flourish. From the *Libro di*
Palatino, 1540.
Note how the lines help the composition of the page.
68. ANOTHER ITALIAN MERCANTILE HAND, with flourishes, from the *Opere de Frate Vespasiano Amphiareo*, 1554.
69. } ITALIAN WRITING with flourishes. From *Il Perfetto Scrittore*
70. } of G. F. Cresci, 1570.
71. } PRETTILY SPACED and arranged pieces of flourish work.
72. } From the *Spiegel der Schrijfkonste* of J. van den Velde, 1605.
73. RATHER RIOTOUS FLOURISH WORK, from the *Tooneel der loflijcke Schrijpen* of Maria Strick, 1607.
74. SLOPING AND UPRIGHT WRITING, with flourishes from the same source.
(Compare the two lines at the top with No. 75.)
75. UPRIGHT WRITING, with flourishes, from the '*T Magazin oft' Pac-huys der Loffelijcker Penn-const* by Daniel Roelands, 1616.
(Compare the upper part of 74.)
Note the pleasing little scroll and how the long vertical lines on either side of it help to steady the design.
76. SLOPING WRITING, with flourishes, from *Les Oeuvres* de Lucas Materot, 1608.

77. ANOTHER SLOPING WRITING, with flourishes, from Il Cancelliere of L. Curione, 1609.
(Compare No. 61.)
78. RIOTOUS, but on the whole legible, flourish work. From 'T Magazin oft' Pac-huys der Loffelijcker Penn-const by David Roelands, 1616.
79. A WELL SET OUT piece of flourish writing, from Chirographia by R. Gething, c. 1619.
80. } TWO EXAMPLES, in which the flourish is kept within bounds,
81. } from the Poecilographie of J. de Beaugrand, 1633.
Note the delicacy of the writing and the fanciful treatment of the initials.
82. RESTRAINED FLOURISH-WORK, from the same source.
83. SLOPING WRITING, with flourishes, from a book by Thomas Weston, 1681.
84. ANOTHER SLOPING HAND, with flourishes, from Kunst-richtige Vorschriften, 1702.
85. A SIMPLE CURRENT HAND, with a few flourishes added. From M. Baurenfeind's Vollkommene Wieder-Herstellung der Schreib-Kunst, 1716.
86. } PORTUGUESE WRITING, with flourishes. From the Nova
87. } Escola para aprender a . . . escrever by M. Andrade de Figueiredo, 1722.
88. } CURRENT WRITINGS, from Chirographia by R. Gething,
89. } c. 1619.
90. } TWO WRITINGS WITH FLOURISHES, showing a deliber-
91. } ately sought after effect where the ink has not run freely from the pen. From Richard Daniel's Copy-Book, 1664.
92. GREEK WRITING, from the same source.
93. GREEK WRITING, from The Universal Penman by George Bickham, 1743.
94. TYPICAL BORDER WORK, from the Tooneel der loflijcke Schrijffpen by Maria Strick, 1607.

95. TYPICAL BORDER WORK, from Calligraphotechnia by R. Gething, 1619.
96. VERY ELABORATE BORDER WORK, from the Pen's Transcendency by Edward Cocker, 1660.
97. A PAGE OF WRITING framed by one sweeping line. From the Tooneel der loflijcke Schrijfpen by Maria Strick, 1607.
98. } TWO PAGES OF WRITING, one sloping, the other upright,
99. } each framed by an encircling line, by Jean Delachambre, 1638.
100. A PAGE OF WRITING partially framed by the tail of the Initial L. From Gerii Viri in Arte Scriptoria quondam celeberrimi opera, 1670.
101. A PAGE OF WRITING framed by one sweeping line. From the Exemplaar-Boek of A. Perlingh, 1679.
102. SIGNATURE AND FLOURISHES, from T'Magazin oft 'Pac-huys of David Roelands, 1616.
103. A FLOURISH, from the Spieghel der Schrijfkonst by J. van den Velde, 1605.
104. A FLOURISH, from the Exemplaar-Boek of A. Perlingh, 1679.
105. LETTERING WITH FLOURISHES, which form a kind of scrollwork, from Chirographia by Richard Gething, 1645.
106. A BORDER OF HEARTS, from the same source.
107. } FLOURISHES, one encircling the signature, from Calligrapho-
108. } technia by Richard Gething, 1619.
109. AN ELABORATE FLOURISH starting from the downstroke of a *p*. From A. Perlingh's Exemplaar-Boek, 1679.
110. AN ELABORATE FLOURISH starting from the tail of a *k*. From the Exemplaria sive Formulae Ornatoris XXXIV. by J. Houthusius, 1591.
111. A FLOURISH, by Peter Gery, *c.* 1670.
112. SIGNATURE FORMING A HEART, from Richard Daniel's Copybook, 1664.

PLATES

E*

LETRA DE BVLAS

JOANNES ORiseratione di
uina tituli San-
cti Joānis ante portam latina sancte
Romane ecclie pribr Cardinalis Archi-
episcopus Toletanus Hispaniarū prima
ac Regnoꝝ castelle maior chancellorꝝ &c.

A. a. b. c. d. d. e. f. g. h. ij. k. l. m. m. n. n.
o. p. q. r. s. s. s. st. v. u. x. y. z. z. z. z.

A. B. C. D. E. F. G. H. I. K. L. M.
N. O. P. Q. R. S. T. V. X. Y. Z. z.

A B C D E F G H I K L M

N O P Q R S T U X Y Z

Joannes de yciar Scribebat Cesaraugu
Ista Anno domini . i s 4 8 :-
J . D . U .

Solius seruis seruorum Dei di-
lecto filio Vincentio de Andrea
Canonico Guesay Galie et
aplicam benedicite ac morum
honestas aliqz laudabilia probi-
tatis et uirtutu merita super quibus apud
uos fide digno commendaris testimonio :-
Crescus scrib.

Si quis aute hoc attemptare pre-
sumpserit indignationem omni-
potentis Dei ac beatorum Pe-
tri et pauli Apolorum eius se
nouerit incursum. Dat Rome :-
sanctum Petrum Anno incarnationis.
Joannes Franc. Crescus Sen.

Apostoles, y Evangelistas, y los setenta, y dos Discípulos del Señor, los Santos Inocentes, y los Martyres, los Pontífices, Confesores, y Doctores, los Sacerdotes, Levítas, y Élitigenes te alaben eternamente,

The say chauncery hande.



Deseruenth great thastement that
with fearefull hardnes as a foole //
determyueth hymself in high and difficult
things with hastie counsell whiche //
requireth long determination & aduise.

A a B b C c D d E e
F f G g H h I i J j K k
L l M m N n O o P p
Q q R r S s T t U u V v
W w X x Y y Z z

Het herte des rechtueerdigen, dichtet wat te antwoorden
is: daerentegen den mont der godloosen schuyt het boos:
se de heere is verre vanden godloosen: maer der recht:
ueerdigen gebet verhoort hy: Vriendelyck sien verheucht
het herte. En goet geruchte maect het de gebeenten:

6

uytneemendts vroom Capiteyn der Romeynen,
werdt vermaent door synen Soon dat hy soude
Inneemen een Avantageuse plaetse met verlies
van weynigh volck: maer Fabius die niet
sonder merckelijcke noodt synne Soldaten en avon:
tuerde, antwoorde, wilt gy een van die weynige sijn.

7



ieu, qui est Verite, a defendu menteie, parquoy les menteurs sont
grandement a hayr. le Jeune homme qui s'accoustume a mentir,
il fait Doye & ouverture a tous Dices, par lesquels la Die est ma
culce & enlaidie tu dois plus ouyr que parler, pource que tu ne
ferops iamais repens quand tu te tais. Comme dit le Sage .



a . b . c . d . e . f . g . h . i . j . k . l . m . n . o . p . q . r . s . t . u . x . y . z .



Like as the cutting of vines and other plants
is cause of much better & more plentie of y
fruit: so the punishment of euill men, cause
good men to flourish in a common welth.



M. Martin. Ang. sec.

mon admonne tout les curies gens de rendre
leurs Seines le plus agreable par la Vertu, comme
estant l'unique otenement de cest age: Et les
Dieux de n'adjouster point a leur viellesse. la
lardeur du vice & dit Fornite des mauvais
moeurs, peu quelle a des d'autres imperfections
A b b c d e e f f g h i k l m n o p p q r r s s t t u u v x y z z t

Side

S

rauis est et plena dignitatis dicendi

faculta, que plurimas gratias, firmillimas amicitias, maxima sepe
studia peperit. Eloquentia principibus maxime ornamento est. Elo-
quentia grandis est verbis, sapiens sententis, genere toto grauis: ma-
nus extrema non accessit operibus eius: preclare inchoata multa,
perfecta non plane. Nilhil est eloquentia laudabilius vel prestantis

A

a. b. c. d. e. f. ff. g. h. i. k. l. m. n. o. p. q. r. s. t. ff. st. s. s. t. v. u. w. x. y. z.

A. B. C. D. E. F. G. H. I. K. L. M. N. O. P. Q. R. S. T.

A. B. C. D. E. F. G. H. I. J. K. L. M. N. O. P. Q. R. S. T. U. V. W. X. Y. Z.



alts mit jederman freundlich vertraue aber unter
tausenden kaum einem. Vertraue keinem Freund,
du habst ihn denn erkannt in der Noht. Denn es
sind viel Freunde weil sie es genießen können, aber in
der Noht halten sie nicht. Freund in der Noht, ge-
hen z. s. auf ein Noht. Sollts ein harter Stand sein,
So gehen ihr so auf ein Quintlein. Und ist man
cher Freund, der wird bald Feind, und wüste er ei-
nen. Werd auf dich, er sagets nach. Sprach im 6. CAP.

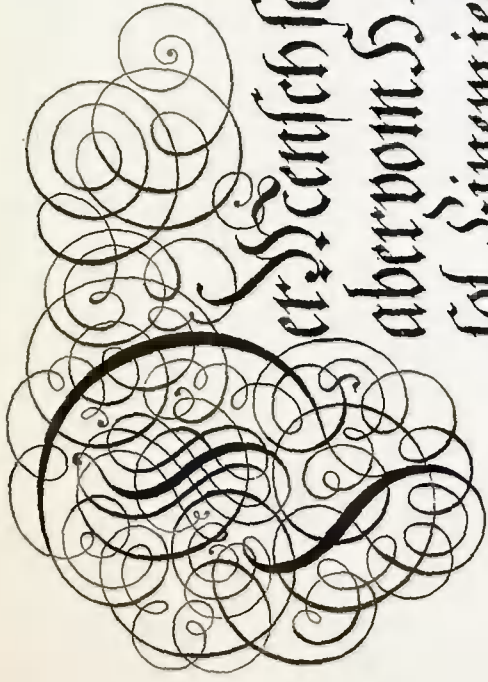


si, at ex certa scientia et merito motu nostris **D**edimus et **L**ouitiss.
nostris **D**amus et **L**ouitiss. **P**refato **B**. **M**. omnia et
omnino bona et **L**atalla et alia quacumq; et quae sibi
ante haec tempora pertinebant **P**ardouamus etiam eidem et

shall be a poor man. He that loveth wine and
oyl shall not be rich. Look not thou upon the
wine when it is red when it giveth his colour
in the cup when it moveth it self aright. At the
last it biteth like a serpent & stingeth like an add^{er}

His adventure
to have and to hold
widning & paying
to all the people. abc
defghijklmnopqrstuvwxyz

Person who appropriates to himself the
Reputation that arises from anothers
Performance, discovers a barrenness of
Mind, a vain glorious humour, a lazy
Disposition, and an unjust Principle.
a b c d e f g h i j k l m n o p q r s t u v w x y z.



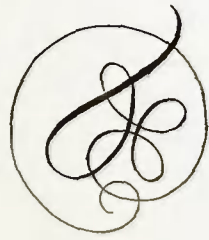
Der Mensch setzet ihm woohl fur in seinem Secken
aber vom H z x x r kompt was die sünge reden
söl. Zinem ieglichen duncken seine Bege rein seyn
aber alleine der H e x x machet das berck geubis.
Befiehl dem S e r n deine Werke so werden deine
Zuschlage fortgehen. Der Herz machet alles umb
sein selbst willen auch den gottlosen zum bösen tag.

a b c d e f f g h i f l l m n o
p q r z s s s t t u v w p y k z.

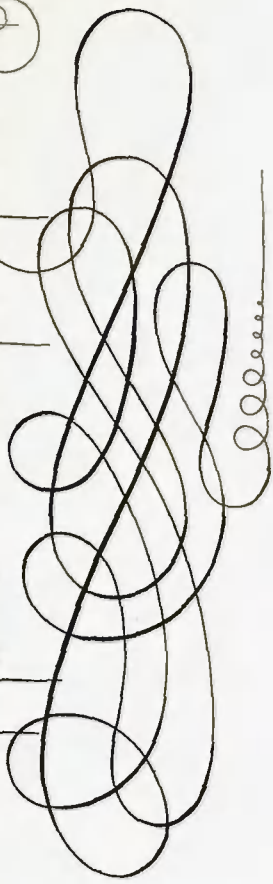


antam semper poteri

tiam veritas habuit ut nullis machinis aut
iniquisquam hominis ingenio aut arte subverti
potuerit (z si licet in ransio nullum patronum
aut defensorum obtineat tamen per se ipsa defen-



ourroucez vous dit le Prophete & ne pechez point C'est a dire, modestes & sages ire,
 laquelle se pourroit convertir en fureur, si par la victoire de soy mesme elle ne soit sur-
 montee. Bre empêche la pensée, trouble l'entendement, offense les bons, irrite les mau-
 uais, & nuyt a celui qui la nourrit en soy. Elle n'espargne personne condempné
 chascun, & blasphemé les choses saintes. Mettons luy donc un frein enuigamēt.
 a. a. b. b. c. d. d. e. f. f. g. h. h. i. k. l. m. n. o. p. p. q. r. r. s. s. t. u. u. v. v. p. 3.



Escouués en secrete dit fruit & consequence a peu de
prosmice si boulee spue mainteuer y tranquillite à reppe d'esper; peu entre
beaucoup son fidelle. C'est à le pules son trompura: Et se trouue peu de marque
aujourd'uy po' conuictie hy conuicti loyal: C'estuy qui a le cur: double & fumi
don este seuu pour cunuy. C'est hy facher incomparable y aduocire de tenebra
hy fidelle amy. C'est un accident ne pui se auuincion estant, ni se change.
Aub bb b c c d d e f f f f g g i g g h h i j k l m m n n o p p q q r r s s t t u u v v x x y y z z

Sait

aymer & honorer

Dieu sur toutes choses,

parler sobrement de sa puiſſance incomprehenſible,

observer ſes ſainte commandemens, et ſe ſervir en toute

humilité: **E**ſperant de ſa miſericorde infinie & bonte

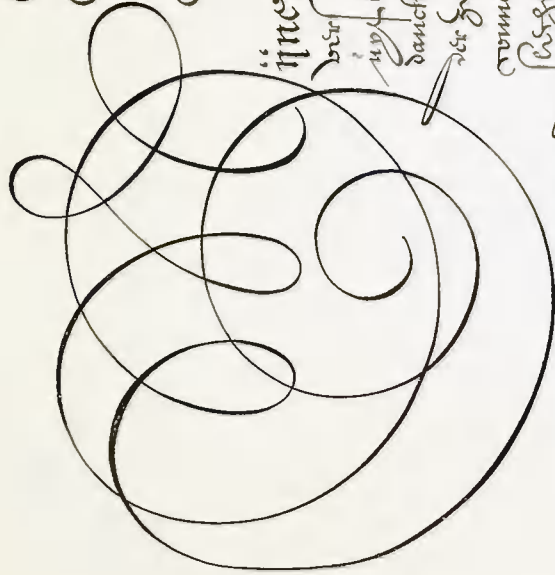
gratuite, toute ſaveur, amour, aſiſtence & conſolation

en toutes nos operations & entrecouſtes: **A** b c d e f g g

h i j k l m n o p q r s t u v x y z et i.

Felde.

Edele Dyke Hoer gelerde ende seer Discerte Heeren,
Din Schrifft, Borgemits veem Schoonen ende
Raedt der Stadt D. Off. D. J. D. M. M. Maria Strick.
in perfecter gromt. D. v. s. in langesage Rejeringe.



Hne Dürck. D. v. s. D. J. D. M. M. Maria Strick.
die fände, siertien tong v. s. D. v. s. D. J. D. M. M. Maria Strick.
u. s. p. v. s. D. v. s. D. J. D. M. M. Maria Strick.
danck die nov. D. v. s. D. J. D. M. M. Maria Strick.
der gebort D. v. s. D. J. D. M. M. Maria Strick.
v. s. D. v. s. D. J. D. M. M. Maria Strick.
bisste tong v. s. D. v. s. D. J. D. M. M. Maria Strick.
v. s. D. v. s. D. J. D. M. M. Maria Strick.
D. v. s. D. J. D. M. M. Maria Strick.
D. v. s. D. J. D. M. M. Maria Strick.
v. s. D. v. s. D. J. D. M. M. Maria Strick.

atum D. Off den 12. October
Anno 1608. Gegen
D. v. s. D. J. D. M. M. Maria Strick

at 3 in de
 En sijet al der
 Al men acht niet
 Zy gret al ver te
 Zy my bekent

Wondien des
 ten
 den
 den

choon
 antrecken
 mer ghy de
 Wan sche fael
 Want nuwe
 al nuwe
 al nuwe

W
 W
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moeten
 nu
 te
 Zy al dat
 en
 en
 en

W
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 W

Med
 van

W
 W
 W
 W

À Dieu, toute Gloire: en F. de la langue

ordonne

mon frere honore et bien aime D. Sr.
le desir qui avés de sçavoir comme j'ai profite a l'écriture, Je n'ai
osé manquer pour ne parois frere nonchalant a vous envoier la presente,
par laquelle pourrés veoir ce qu'en ai appriné par ensemble mon
avancement Grammatical et ma composition Française, Espérant
n'en encourir aucun reproche, a tant (après m'cf frere recommande
freres-humblement a vos bonnes graces) prie l'Éternel vous donner
en santé longue et heureuse vie. ce 26 d'Avril Anno. 1614

De tout vostre tres-obeissant filz.

David, Roislands.

Ne ne feroie pas Amour luy q'ssusseus jugans.

Setoy l'avo sansualite de l'ame du Atom ignorant de la Vray nature de immortalite de l'ame, omi
constitue l'avo souveain bieu sy la Volupte de jouissance de l'esprit de charo millan le plus les site.
Aussi que de l'ame les auis qui s'attribuoyen fault auan le nom de Philosophe de son effort par
plus s'ave argumens de l'esprit de l'ame l'avo malie de parole grave de magnifiques di son
q' nul ne pouvoit parfaire a ce que la Vierge de Ne fist l'eduction. Mais ce q's diu Cieloy
contre aux pain de l'ame de l'ame de l'ame de l'ame de l'ame de l'ame de l'ame de l'ame de l'ame de l'ame
q' ne fault pas regarder fault auan ce q's de l'ame de l'ame de l'ame de l'ame de l'ame de l'ame de l'ame de l'ame

Paris

Je vous prie de m'excuser
si je ne vous envoie pas
plus tôt le livre que vous
m'avez demandé. Je suis
très obligé à vous de
m'avoir écrit et de m'avoir
fait part de vos nouvelles.
Je vous prie de m'écrire
de temps en temps et de
me faire part de tout ce
qui vous arrive. Je suis
très sensible à votre
amitié et à votre bonté.
Je vous prie de m'excuser
encore une fois et de croire
que je suis avec vous
très affectueux et très
dévotement.
Paris ce 15 Mars 1700



onstē sijn over al in wachende, daarom
laet ons de nederstighelijc onghelē om
ons gemode te vercrēden met soodanige
konstē, die de dē dē dē ons niet konnen
ontcroonen, ende gēen onghelucke sal ooc
sacche sijn vande schade te verliesē.



Scripture Hande.

ene not that whiche is holy vnto dogge, neither tast ye
your pearles before swyne, least they treade them vnder
their feete. and the other turned agayne and all to rent you
dye and it shalbe geuey you. see and ye shall fynd helpe



a b c d e f g h i k l m n o p q r s t u v
w x y z



Requyre and commaund you whose names are herein mentio-
ned to come and make your appearance at our manor of newe
Waxmington & immediately upon the viewe of this our
warrant and strict commaundment to answer & vnto all y

Laramagos encendidos Y espinas quemadas que res Erman sobre el fuego se
pueden llamar las risas Y aduaciones del hombre Loco. Y asi es Vanidad
Y Locura la alabanza que Viene de su boca. Por tanto es mejor oyr la
correccion Y amonestacion del hombre sabio Y prudente, que no las
canciones Y lisonjas de tales aduladores Y Locos!

La. b. c. d. e. f. g. h. i. k. l. m. n. o. p. q. r. s. s. s. t. u. v. x. y. z. ∞



letra antigua 2
testo Y glosa 2

Spes Vnica



SI ALGUNVA VEZ PENSAMOS
algun bien. sepamos que el espiritu
santo mora en noso-

tros
aquella hora. Y si porventura pensamos alguna cosa
de mal: señal es que el Espiritu santo se
nospartio como indi-
gnos
de su gracia

A . B . C . D . E . F . G . H . I . K . L . M .
N . O . P . Q . R . S . T . V . X . Y . Z
a . b . c . d . e . f . g . h . i . l . m . n . o
p . q . r . s . t . v . u . x . y . z .

Nacido el infante. que el cielo rescata. Y mas que diamante.
ni sol ni que plata. con se muy constante.
su madre lo tracta. puesto en
pefebre: medio derro
cado.

A . B . C . D . E . F . G . H . I . K . L . M . N .
O . P . Q . R . S . T . V . X . Y . Z
A . a . b . c . d . e . f . g . h . i . l . m . n .
o . p . q . r . s . t . v .
u . x . y . z .

IOANNES DE YCIAR. EXCVDEBAT
CESARAVGVSTB. ANNO
DOMINI. 1. 5. 4. 8.

i.d.u.

PRINCIPIO
PARA LOS PRIVILEGIOS QUE
SE ESCRIVEN EN PERGAMINO
EN LA SECRETARIA DE
LA CAMARA DE SU
MAGESTAD

*El espacio desta quadricula se dexa en
blanco para el sello Real
En Madrid me escrivio Casanova*

Nihil est tam abilius uirtute, nihil quod magis al-
liciat homines ad diligendum. Quippe cum prop-
ter uirtutem & p̄bitatem, etiam quos nunq̄ uidi-
mus, quod ammodo diligimus. Cuius ea uis est, ut
eam, quod maius est, in hoste etiam diligamus ✓
A b c d e f f f g h i k l m n o p q r s s t u x y z.

Regiæ Catholicæ. Maiestatis. priuata
lege Bruxellis. Anno. Dom. M. D. L. X. IX
die XIII. Febr. lata & firmata, *f. de Langhe,*
sub graui multa sancitum est, ne quis
hoc Clementis Perreti opus imitetur, vel
quoquo modo imitatum toto proximo
sexennio citra Christophori Plantini
voluntatem distrahat *eeeeee*

DOMINE DOMINVS
noſter quam admirabile
eſt nomen tuum in vniuerſa
terra. Quoniam eleuata eſt ma-
gnificentia tua ſuper coelos ❖❖

Crefcius ſcrib.

OMINAMEA

Sancta Maria, me in tuam benedictam fidem, ac singularem custodiam



& in sinum misericordiae tuae, hodie, & quotidie. & in hora exitus mei, & animam meam, & corpus meum tibi commendo: omnem spem meam & consolationem meam, omnes angustias & misérias meas, vitam & finem vitae meae tibi committo; ut per tuam sanctissimam intercessionem, & per tua merita, omnia mea dirigantur, & disponantur ópera secundum tuam, tuique Filij voluntatem. Amen.

Iustificati ergo ex fide habeamus ad **DEUM** per Dominum nostrum **IESUM CHRISTUM**, per quem habemus accessum per fidem in gratiam istam, in qua stamus, & gloriamur in spe gloriæ filiorum **DEI**. Non solùm autem: sed et gloriamur in tribulationibus, scientes, quod tribulatio patientiam operatur, patientia autem probationem, probatio verò spem. Spes autem non confundit, quia **Charitas DEI** diffusa est in cordibus nostris, per **Spiritum sanctum**, qui datus est nobis. Ut quid enim **CHRISTUS**, cum adhuc infirmi essemus, secundùm tempus pro impiis mortuus est?

P

aulus vinctus Christi Iesu. & Thimotheus frater. Pilemond dilecto et adiutori nostro.
& Apphia charissima. & Archippo commilitoni nostro. & ecclesie quae in domo tua
est. gratia vobis & pax a deo patre nostro. & domino Iesu Christo. Gratias
ago deo meo semper. memoriam tui faciens in orationibus meis. audiens charitatem
tua & fidem quam habes in domino Iesu. & in omnes sanctos, ut communicatio
fidei tuae evidens fiat in agmine omnis operis boni. in Christo Iesu. Gaudium
enim magnum habui & consolationem in charitate tua quia viscera sanctorum
requieverunt per te frater. Propter quod multam fiducia habens in Christo Iesu &c.

Q muouu da te la prauità de la bocca, et la perueisità de la labra
discoſta da te Giocchi tuoi riſguardmo al dritto, et le palpebre
tue dirizzmo auanti à te. Pondera la ſtrada de piedi tuoi, et
Et tutte le vie tue ſiano ſtabiliti ſon declinare à la dextra,
ne à la ſeneſtra, ma rimuoue el piede tuo dal male. *Veruum*

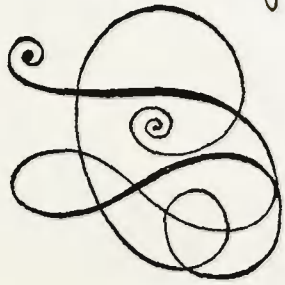
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CAPITALS (RS.)

A. A. A. B. B. B. C. C. C.
D. D. D. E. E. E. F. F. F.
G. G. H. H. H. I. I. I. K. K.
L. L. L. M. M. M. N. N. N.
O. O. O. P. P. P. Q. Q. Q.
R. R. R. S. S. S. T. T. T.
V. V. V. W. W. W. X. X. X.
Y. Y. Y. Z. Z. Z.

Z

Lettere Fiaccuolle.



emostenè dice, Et a nobili, Et honesti huomini in prima si conuenè
la beltà del volto, Et la moderazione dell' animo: Et Et queste due
parti hanno bisogno di fortezza: Et Et le altre delicatezze, Et lasciare
hanno grazia nell' herbe, Et fioei.



A B C D E F G H I K L M N O P Q R S T V

EPGRAMMA

L

misso ingenuit Perreto Belgica Pubes :
Artem morte Viri quæstia perire simul.

Hactenus : et merito. sed iam seabitur ille

(Ad Calamum, HOVTHVSI, te præeunte) dolor.

Tu damna hæc pensas Tabulis, quæ mille recludit

Scribendi Veneres ingeniosa manus.

Quid? pensas dixi? longe immò clarior isthoc

Euo Charteolis victor es in Stadijs.

Nam quis non susepat, pulchre modo qui artis amator,
Egregium hoc Penæ luxuriantis Opus?

Crede mihi, a te Uno posthac pendere Juuentus

Eliget, & ductus non nisi amare tuos.


Sed sciri quæ maneat te, HOVTHVSI, gratia facti


Premia quæ et dextera pœnipotentis erunt.

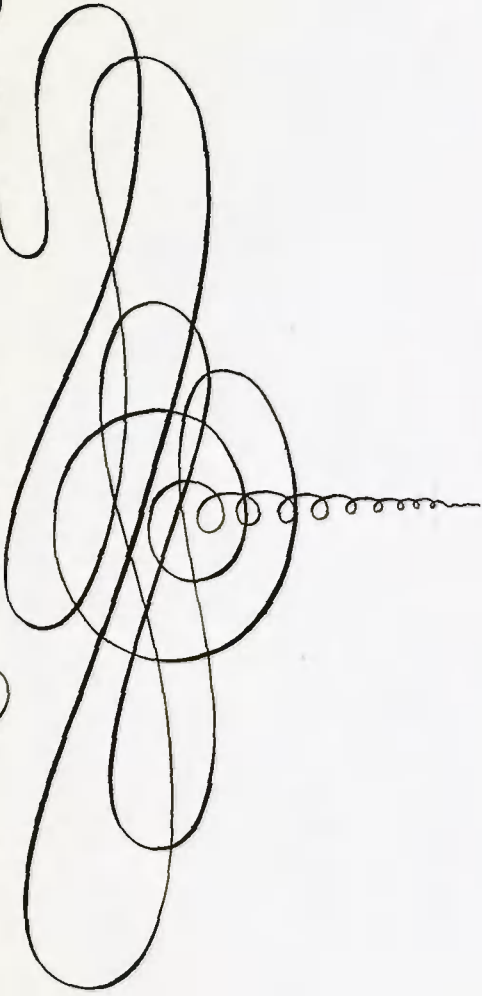
Nempe hæc: Ferrarum diuersas Penia per oras

Impete pernici te vchct Artificem.

Ger. Subecimus. Van Corck.

Il ne fault pas porter impatientement ce que l'on ne scauroit vaincre par force, ne par conseil. comme la mort & autres choses. Mais il conuient estimer qu'il ne nous aduient choses nouvelle. qui soit contre la condition de tous moetez. Que nous nest il doncques de lamenter & ploier sinon. que nous sommes & eus plus legers & inconstant. Le Sage donne aussi ce remede contre les vices : 

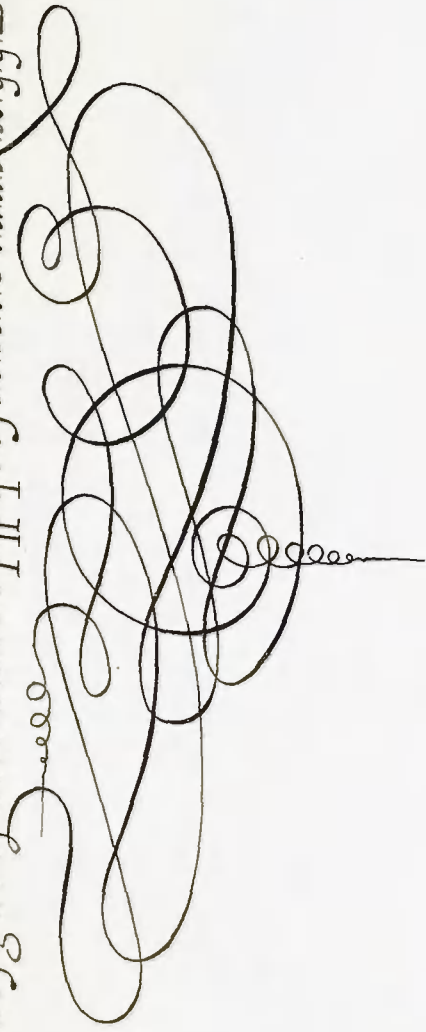
 a. b. c. d. e. f. g. h. h. i. i. k. l. m. n. n. o. o. p. p. q. q. r. r. s. s. s. t. t. u. u. v. x. x. y. y. z. z.





Si ton amy t'a faché en quelque chose, en quoy tu n'es pas grandement
offense, tu le dois porter de bon cueur. Il y a des gens que pour la
moindre faute du monde n'ont point de honte de rompre vne grande
et longue amitié mais ils ne sont pas parfaictz amys, car le vray amy
supporte l'imperfection de son amy, & en endure iusques au bout.

a. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p. q. r. s. t. u. v. x. y. z.



Calografía enseña à dibujar, delinear, ò sea escribir con ayre gallardía y perficion las letras grandes y pequeñas de nuestro abecedario, siguiendo el caracter y buen gusto de los famosos pendolistas, de modo que quando se escribe con caracteres bastardos, no se dē los Cellarescos, ò al contrario, porque cada especie de letra, por exemplo la Romanilla, Grifa, &c. tienen sus abecedarios con cierta figura y delineacion accidental con que se diferencian unos de otros. *FR*

-: Rezonallo:-

En el campo me meti
aliazar con mi desso,
comigo mismo peleo
defiendame Diosæmi
Si yo mismo me doy

-: guerra,y:-

A b c d e f f g h i j k l m
n o p q r r s t v u x y y z z
æ. Frañ Lucas. Año 1579



—: BASTARDO:—

: O clementissimo y benignissimo
Jesu enseñame, enderecame, ya
yudame señor en todo. O muy
dulcissimo Jesu quando tu visi-
tares mi coraçon alegrarse han
todas mis entrañas. Tu eres mi
gloria y alegría de mi coraçon:
tu eres mi esperança y mi refri-
gerio en el día de mi tribulaçión,

—: y trabajo. :—
Frañç. Lucas lo escreuia. Año
—: M. D LXXvi:—

Preceptores non solum
carere crimine turpitudi-
nis, sed etiam suspicioē
oportet. Quos enim dili-
git Dominus corrigit,
et quasi pater in filio,
complacet sibi. Nihil fe-
dius preceptore furioso.

Ermitie is the
entire and perfect Possession of a Life: togea:
ther and att once that never shall have end
But how can that be defined which hath no
Limit. It is a Circle running back jnto it selfe:
whose Circumference is without end.

*Knowledge is the treasure of the Minde but Discretion is the Key
without which it lies dead in the dullnesse of a fruitlesse rest The
practicque part of Wisdom is the best There is a flowing noblenesse
some are graced with farre transcending the motions of a timed Studie.*

Alphabet Francoia

a a, b ib, c o c, d d de, e e,
f, f f ff, g gg, h h, i jü, l ll
m mm, n nn, o v pp, q q, r or
s sa, t tt L, u v uu, x ææ,
y y, z z & e l.

Alphabet Bâtard

a a, b ib, c, d d d, e si e. f f ff.
g gg, h ib h, i j. l ll L, m mm.
n nn o v, p pp, q g q, r r rz, s
sa t tt L, u v v, x x æ y y
z z, et e Et e l.

De' sopradetti tre' Tratti, siano false, ò
uero imaginative, & non
cauate' dalla esperientia
geometricamente;

per
esser' impossibile' misurare
effettualmente' vna cosa si piccola, hò
Voluto aprire' il modo ritrouato da me,
co' l' quale' hò uisto chiara-
mente' esser
cosi.

Et però, uolendo uenire' alla prat-
tica, e' uedere' per esperien-
tia le' sopradette' misure,
potrete' pigliare'
(na)

Benche in parlamento non uengon mai
accompagnate' cò quelle' sopradette
che hanno il punto
di sotto.

☛ La distantia de l'una lettera à l'altra de
ue' essere' quanto è lo spatio fra le' due' ga-
be' del. n.

Musa mihi causas memora

☛ La distantia dall'una parola à l'altra
ha da essere' tanto, che' ui entri un
ò. in Questo modo.

Virtuti fortuna comes.

☛ La distantia dall'un verso à l'altro deue'
essere' (quanto alla uera ragione) lo
spatio di doi corpi, come' uedete.

Omnipotens sempiternus Deus, fundamentum omnium virtutum amator, et conseruator omnium in te sperantium, Pater sume consolator omnium ad te clamantium qui celum et terram de nihilo fecisti uniuersum mundum pugillo conclusisti naturam humanam mirabiliter unitiue assumpsisti, Et Cresci.

In nome di Christo noi siamo illuminati, perche Lui e la vera luce del mondo, che illumina ogni huomo che uiene al mondo, come disse. ego sum lux mundi. Et San Giouanni dicea. Erat lux uera quae illuminat omnem hominem uenientem Et Crescius Scribebat.

Lu de ghibili de ser la bona fama, Et le molte ricchezze et bona gratia, piu che argento et oro, Il ricco et il pouero si scontrano: il fattore de tutti loro, e il Signore. La stulto precuede il male, et se asconde: ma gli sciocchi trapassano receuendo danno Per humilita et timore del Signore, vengono ricchezze, gloria, et vita. Sine labore nihil.

A l. a. b. c. d. e. f. g. h. i. k. l. m. n. o. p. q. r. s. t. u. v. x. y. z. z. z.



L

pres l'honneur de Dieu, la reuerence de tes parens t'est commandee tant par la loy diuine, que par tous les Sages, laquelle reuerence ne gist pas seulement en honneur exterieur, ains aussi en amiable, Beneuolence, seruiue, & assistance. Ce commandement doit es tre soigneusement persuade aux ieunes enfans, afin qu'ils le gardent, come tesmoigne S. P.

L

a. a. b. c. d. e. f. g. h. i. k. l. m. n. o. p. q. r. s. s. t. u. v. x. x. y. z. **L**

ROBERT Roy de Sicile disoit
en iour qu'il aimoit mieux ses livres que sa
couronne, et qu'il avoit plus Esper la doctrine
et science par luy acquise en la lecture des bon-
nes lettres. que les honneurs et richesses de son
Royaume.

Marie Strick.



DE LA VERTU
DE LA SAGESSE
DE LA BIENVEILLANCE

Tous les plus grands biens du monde sont parsemez d'ennuis et de sollicitudes et n'y a condition en la vie humaine plus redoutable que la prospere. Pour garantir nostre felicite nous auons besoin d'une autre felicite, et pour les souhaits acomplis il faut fees d'autres souhaits. Car tout ce qui auient pour le regard de ceste vie pend à un filet. Nul ne prend plaisir aux choses qui doivent tomber. Donc tres-miseeables sont ceux qui amassent avec travail ce qu'ils ne peuvent garder avec grand soing

DE LA SAGESSE
DE LA BIENVEILLANCE
DE LA VERTU



Alla Regina del Cielo

Beatissima Vergine unico refrigerio nell'amorossimo mio tempeste a te
vuolo ogni speranza come a tranquillissimo, e lieto porto oue l'anima
mia desidera di finire il periglioso camino di questa mondana vita sup=
plicandoti, c'è con la tua del tuo diuino aiuto vogli secondare questa mia
fatica insino all'ultimo fine a laude e gloria del tuo santissimo nome Amen.

Lodouico Suerone Scruua in Roma &



The honor due unto parents, is none otherwise to be understood but to iudge commendable, reuerentlie, & honorably of our parents; and to esteeme well of all their doings, not onely as of elders, but principally because they bee parents w^home god vsed as instruments to bring vs to this transitorie being w^hic^h we haue.

To Duties of Heref



A voir de s'igneur Dieu la crainte et connoissance,

Est le but principal de tout'sapience. A. A.

Le bien qu'un homme ay' acquis des biens en abondance,

Lauee il s'ira tous jours s'il n'a pas suffisance. B.

Le me me corps fut iadis arbre vert, puis vaisseau.
N'aquece c'ampignon, et maintenant oiseau. A. M.

DE LA CANTINE DE LA VILLE DE PARIS

Não admitem as sciencias, aquem
com desejos a ellas senão applica; por-
que mal se compadecem empenhos
do entendimento com distrahimentos
da vontade.

Ainda q̃ hum homem seja senhor
do mundo, se onão for dos seus appeti-
tes podese contar entre o numero dos infe-
lices, porque do descanso do espirito de-
pende a felicidade da vida.


Andrade



Liferere mei Deus secundum magnam misericordiam tuam: Et secundum multitudinem miserationum tuarum dele iniquitatem meam. Amplius lava me ab iniquitate mea: & a peccato meo munda me. Quoniam iniquitatem meam ego cognosco: & peccatum meum contra me est semper. Tibi soli peccavi & malum coram te feci. Ut iustificeris in sermonibus tuis, & vincas cum iudicaris. Ecce enim iniquitatus.

Mercantile Romana

Prima di Cambio.


 ovo per questa prima di cambio pagate al mag^{co}.
 m^o Thomasso Cipica Gentiluomo Romano scudi
 cinquecento ottanta dozo in oro per la valuta qua da
 Messer Curtio di Lentulo Romano et poneteli a conto
 nostro et fatto il pagamento datene hauiro. Et di al
 tre tantj vi faremo Creditozi. xpo di mal uij guardj

Di Roma Il. xxviii. di Luglio. d. d. xxxdiii.
 Joannes Baptista Palatinus Quis Romanus Peribebit.

a a b b c c d d e e f f f g g h h i i k k l l m m n n o o o
 p p q q r r s s s t t u u u x x x y y y z z z et z z z.

D'Erchantile Milanese

Quel poco che occorre dire sopra le lettere d'Erchantile
 (Conciosia che si imparino piu p' pratica che p' regola)
 è questo; che tutte quelle che han corpo, nascono dal
 quadro perfetto. Et la penna vuol esser teprata, tonda,
 senza cantoni, et no ciotta; per che questa lettera vuol
 tondeggiare, et esser dritta senza dependetia alcuna; Et
 la varieta che si uede da l'una d'Erchantile a l'altra;
 consiste solamete ne le haste et ne' tratti; eccetto la Ge'
 nouese, che varia queste due lettere, e. et. r. come si
 uede per gli loro Alphabet

Principij onde si formano le lettere

-c o a a - t b - c c - d d d - e e | f f - g g - h h - i i - k k
 - l - m m - n n - o o - p p - q q - r r | s s - t t - u u - v v
 - x x - y y - z z

Tutte le soprascritte lettere si fanno ad un sol tratto di
 penna, Eccetto queste, f, p, t, che si fanno in doi, Et que
 sta vna sola f, in tre

Alcuno à diuutar buono non incomincia, se a la
sciare il male non si dispone. Parimente, chiungz
uole ascendere la scala, prima il piede leua da
la terra: così nella diuina scuola nõ si puo dare
principio al bene, se non col prima togliere
al male *ccj*. Crescius scribebat *J*.

Ogni huomo, che opera male ha in odio la
Luce, et non uiene alla luce acciocchè, l'ope
sue maligne non sieno manifeste et riprese.
Ma colui che segue la uerità uiene alla
Luce acciocchè, l'ope sue sieno chiare perche le
sono fatte in Dio. Crescius scribebat *J*

D. D. Francisco Lansbergio Vigilanti
tissimo apud Roterodamos Verbi
Administro.

Suprema Pierides referunt tibi prœmia Musæ,
Qui non Pœonia tantum præcellis in ætæ,
Sed quod maius opus, tu afflatus Numinis aura
Ætherei, errores animi, scelcrumque salebras,
Quodque tenebrarum est in cæcis pectore lustras,
Ostendens populi, quæ sit viâ certa Salutis.
Macta istis Francisce bonis, vestigia Christi.
Sic preme, dum corpus curas, animumq; serenas.

Tuus Veldius.

Ad Doctissimum & Praeclarissimum Virum D. D. Petrum
Carpenterium Scholae Rottomagensis Doctorem
Vigilantissimum.

Non levis est opere moderari frenata Juventa,
Adque Agrippaei ducere fontis aquas.

Sentit qui ludi maculatur pulvere, sentit
Inter curratos qui tonat ore choros.

Hoc, Carpenteri, nec tantum hoc optime praestas,
Dum nullum frustra tempus abire sinis.
Te felicem cenebri! tibi scriberet ludus
Quodque opus est alijs hoc tibi praeter opus.

L

S

L. J. DENSTENIS de

advocaat

gereaict wêds. waerom mi sy afsulcken constighe
straffr was van zyne discipulen .soo seft sy gde.
antwoort. Ere medeluyden doen des ooc alzo
met de patientin daer mede n^o können gwinde dat
sy de lasten ende gebreken straffr ende nz de minscen

Maria Strick

Mon sieur Guillaume Sylvius Ruditeur
des Garnisons de Heusden.



Monsieur, Plus que je n'ignore pas de quel zèle vous aimez
la langue Française (de laquelle jadis avez fait profession) et quel rang
d'honneur tient en vous la respectable science de l'un coëur. Certis: je
ne pourrais sans propandre l'honneur que l'on vous en doit) vous passer
tacitement par vous prie d'accepter ce petit exemplaire pour hommage,
votre ou sacrifice

Datum Diffle 12. de May
An. 1606.

Escri bien affectuance

Maria Strick

Je Remoneste donc q'avant toutes choses
on face Requestes Prieres Supplications & actions
de graces pour tous Hommes: p. Les Rois.
pour tous ceux q'sont Constitues en Dignite,
afin q'nous puissions mener vie paisible et
tranquille en toute pieté et Honnestete.

Nous devons peser et estimer les biens et faueurs que nous receuons de
Dieu, avec nos biens temporels, beaucoup plus que tous les maux qui
nous scauroient aduenir.

Entre les anciens la pauuree ne pouuoit empescher un homme d'estre juste, sage, et vaillant,
et sabusent ceux qui estiment que sans grands moyens un homme puisse faire acte vertueux
comme si la vertu procedoit de richesse, et le vice de pauurete.

A a a b b c c c d d e e e e f f f g g h h i i l l m m n n o o p p q q r r s s t t v v u u x x y y z z &

All. *H* et molto *CS* Sig. Leho Forestiere

*I*o se *CS* *H* è così computa di gentilezza et di nobilissimi costumi
quanto sia di dottrina, et d'ogni altra bellissima virtù et che non potro in questi
pochi versi stendermi secondo il desidero mio nelle sue pregiate qualità ma
gratia al presente la secuità, et osecuanza mia diuotissima a' meriti suoi et in-
sieme il carattere che tanto le piace et che ella seue così bene. Et io bacio le
mani di *VS* *H* Lodouico *S*ueuone scouera in Roma *L*

DEH. No de gli amici. Il Giambro.
gli domando quante quantita di danari e macitate alcun
sue figliuole, a cui si dar subito piu di cinquanta talenti, qual
era grandissima somma, abbora disse Perillo, dieci talenti. o
Signore, erano assai. Rispose Alessandro, assai
certo era a te u'peciorece, ma non assai a me il dare.

REGIS DEI GRATIA

Magna Britanniae, Franciae et Hiberniae Rex fidei defensor
Circumlocutionis atque Illustrissimus Principibus Ducibus,
Comitibus, Thalassiarcbis, Strategis Urbium, Portuum, Viarum,
Lontium, Fluminum, Praefectis Omnibus, et singulis Archiepiscopis,
Episcopis, Episcopis, et Magistratibus quibuscunque, Salutem.
Qui has nostras ad vos perfert litteras Nobilissimus et Honoratissimus Dominus Caruetus Demetrius natione Graecus,
pro ut ex varijs testimonijs fide dignis certo accepimus) ex Aegea
Deloponeso preclaris maioribus est orundus, Qui cum in &c.

Platonius se moquoit anciennement de la grande superfluité des
Rhodiens, disant qu'ils batissoient comme s'ils eussent esté immortels, et
se ruoient en cuisine cõme s'ils eussent eu bien peu de temps a vivre. Mais
les auaciens acquiecent comme magnifiques, et dependens cõme mecaniq
ressemblans aucunement aius mulets qui portent sur le dos des charges dor
et d'argent et ne mangent que du foin. Le comble de leur misere est que
po accedistre et consecier leur cheuance ils ne se soucient de la justice

Aaabbccdddeeffffggghhijkkllmmnoopppeqqrrrrsstt uuuuuvvwxzzz

Vous estre acquis le los d'un Hercule indoutable
 De laurier dès enfance avoir le front semé,
 Par clemence & douceur estre des bons aimé,
 Vous rendre par justice aux meschans redoutable.
 En vos serments jurez vous monstrez veritable,
 Vous voir Pere du peuple à bon droit estimé,
 Avoir releué seul vostre Estad opprime,
 Lors que tous presageoient sa cheute inevitable.
 SIRE, ces faits sont grands, & tres-dignes de vous,
 ROY, le plus grand des Roys, que vous surpassez tous.
 Mais quand vostre bonté d'une aureille abaissée
 Entend des plus petits la suppliant voix,
 Vostre grandeur par vous est autant surpassee,
 Comme vous surmontez, en grandeur tous les Roys.

SOUS estant mandé du Roy Archelaüs, à fin q^t l'allast
trouver, luy promettant de grands trors. Il luy manda que la mesure
de farine se vendoit en Athenes un double, Et que l'eau n'y coustoit rien
Par ainsi encores Il semble que je n'aye pas beaucoup de biens si en ay-je
assez puis que je m'en contende. Aussi disoit Menandre Pain ne manger
Eau pour boire en somme, Sont seulement necesses à l'homme. La suffisance
et medocrite sont au lieu de grande cheuance, et cause de la tranquillite desprit.

De Beaugrand

TO THE READER

BEING neither Master nor Professor of Writing, I may be censur'd as an imperient Intruder into an other mans Province, by Publishing these my unpolish'd Essays. I did not purpose at first, either a Book, or a Publication: but have been prevail'd with herein beyond my primitive intention. As I have had Diversion & Delight in composing, if any one shall receive Pleasure, or Profit, in perusing, or imitating these imperfect Ideas, it will afford a Satisfaction Beyond Imagination to y^e Author of y^e

*Regnum coelorum, regnum felicissimum, regnum carens morte & vacans
fine, cui nulla tempora succedunt per ævum, ubi continuus sine nocte di-
es, nescit habere tempus, ubi victor miles post laborem domus in effabili-
bus cumulatur, nobis perpetua caput amplectente corona Utinam
remissa peccatorum mole, me ultimum servorum (A R S S S) jubereet
divina pietas hanc carnis sarcinam deponere, ut in sua civitatis gau-
dia æterna repausandus transirem, sanctissimis superiorum chorus
intercessem, cum beatissimis spiritibus gloriæ conditoris asisterem*

ABCDEF GHIKLMNOPQRSTVWXYZ. ETC.

Antiochus in venatione quadam, dum feras infectatur, ab amicis et famulis aberrat, ca-
samque hominum egenorum vis ignotus intravit. Cum autem inter cecandum regis
mentionem fecisset, responsum est illi, Regem aliquin bonum esse, sed cum pleraque
negotia amicis improbis committere, plurima negligere, saepeque res necessarias omi-
ttere, quod venationis nimium studiosus esset. Ac tunc quidem tacuit, sed postero
die, cum prima luce satellites ad casam venirent, et allata purpura ac diademate
agnosceretur, Ab eo, inquit, die, quo vos mihi adiunxi, hunc primum veros de me
sermones audivi. Utinam eodem modo et alii Principes de his vitis, qua in plerisq
aulas nimis usitata sunt, saepe admonitiones audirent et laudatissimi regis Antio-
chi exemplum imitantes, ea clementer agnoscerent, et emendarent.

A a b b c c d d e e f f g g h h i i k k l l m m n n o o p p q q r r s s t t u u
v v w w x x y y z z

Se ver com os olhos corpo-
raes o aetificio, e feezmosura das cre-
aaturas, e os Metaes, e pedras preciosas
compostas de terra causão tanta a-
legria á vista do coração humano;
que alegria, e contentamento será ver
a feezmosura dos Anjos, e Bemaven-
turados, e a infinita belleza do Mes-
mo Deos.

Se de ouvir o som, e musica da voz hu-
mana, e harmonia dos instrumentos,
se recebe tanta suavidade que fica o
homem suspenso, e perde o sono, e comi-
da por este gosto; que suavidade será
ouvir com os ouvidos da alma os can-
tos, e melodias, com que os Anjos
Louvão, e glorificão a Deos.

Da gravidade, e
valentia do gesto, com que o Artifice
compreem a imagem the infunde
o respeito. O retrato de Hum. Prī
cipe naç se inculca sōmente pela e-
minencia da coroa, tambem se dá a
conhecêr pela soberania da Ma-
gestade. O veneravel aspecto, e
decente gravidade andão annexos
às mayores virtudes: ou para se in-
culcaçem regias, ou para se diviza-
rem soberanas: De pouco impor-
ta a fidalguia do lenho para os
a grados da vontade, se desmerece
pelo feilho, o que outro mais infe-
ricz avulta pela imagem. Andre!

uinculis Pompeius sece filius, multis & reuerentibus causis necessitudinis mihi coniunctus est. Is cum antea
meis commendationibus et reu. & gratiam, & auctoritatem suam tuam confuerit: nunc profecto si prouincia
obtinere meis literis asequi debet, ut nemo se intelligat commendatorem. Vtquam fuisse, quamobrem
a te maiorem in modum peto, ut cum omnibus meis aequae ac tuos obseruari pro nostra necessitudine debeas.
hanc primis uia in tuam fidem recipias, ut ipse te lapsus nullam rem sibi maiori curae, aut ornamin-
ta quam meam commendationem esse potuisse. Vale

Getlinge

plants and other exhalants, have their growth and mortals to a period, and
then their calmness and decay: except on lie the Crocodile, who truly grows bigger
and greater, till he die. So have all passions and perturbations of mans
mind; the tumultuous and admitions, increase and decrease; except on lie
malicious Revenge. For this, the longer it lasts, the stronger it warms.

Jeſoua es mi Paſtor
no me faltara: En lugares
de yerua me hara yazer: junto
a aguas de reſoſo me paſtozeara
hara boluer mi alma: guiar me ſa
por ſenāas de Juſticia Dor
Su Nombre

*S*pem locat in Te Domine,
Qui novit Tua quod fines
Vis careat, Nomen adorat
pijs & precibus honorat
Ergo novum forte melos
Regi, Qui manibus Coelos

*E*mare, terramq; creavit.
Bonis undique decoravit
Lui miserator, miserum
obliviscitur haud, verum
Sanguipetas perdit atroces,
Egentem Jurat ope voces.

*M*itior ò adspice me, Hostilesq; dolos deme,
frange minas perde tumentes Cruento facinore gentes.
Gloria Patri Superum Cunctarum Domino rerum Unigena gratia Nato, Decus Pneumatig, Sacrato.

*H*ostis Jo jam Capitur, Passus retribus ambitur,
Ipse sua fallitur Arte, jacens per sola vaga marte.

Οὐδέ θεοῖσι Θεῶ ἰδιῶ σὺν προσκύνει ἄλλοις . α
 Ἄπνοον οὐ χόσμῳ ποιήσεις πάντος ἄγαλμα . β
 Μήποτε μὲν μελέως περιλάμβανε τὸνομα θεῖα . γ
 Ἐβδομα ἠθήσεις χαλὰ παντοῖς πάντε πόνοισι . δ
 Ἄχρι ὀφειλομῆν γονέας καὶ ἄξε καθήκω . ε
 Ὅθεν ἀνθρώπου θανάτῳ δολοῦντι φονεύσῃς . ζ
 Σύζυγον ἢ δ' ἑτέρας λέχτρον καὶ μήδε βεβήλα . η
 Κλέμματα μὴ πράξεις παλάμας ἀπὸ πάντος ἐπέξῃς . θ
 Προκαλῆ εἰ μάρτυρ μάρτυρ μὴ ψεύδῃ ἔσοιο . ι
 Γείνονθ' οὐκί μοῖσις μήπως θεράποντα γαμήλην . κ

ΙΣθι πεισύνει τὸν κόσμον εἶ) φθαρτὸν, ὅτι καὶ γέρονε
 μὲν δὲ τὴν φθορὰν, εἰς ἀφθαρσίαν πάλιν μεταποι-
 ούμενον. ὁ δὲ ἐν γὰρ τῆς πρὸς Θεοῦ γεγονότων εἰς ὅ
 μὴ ὄν χωρήσῃ, καὶ ὅ τῆς ἀμύβιας πρὸς ἀπώμα, ἀμα
 ἡμῶν, καὶ πᾶσιν τὴν κλίσειν τῆς θαλάσσης συγκατεδίχασεν.

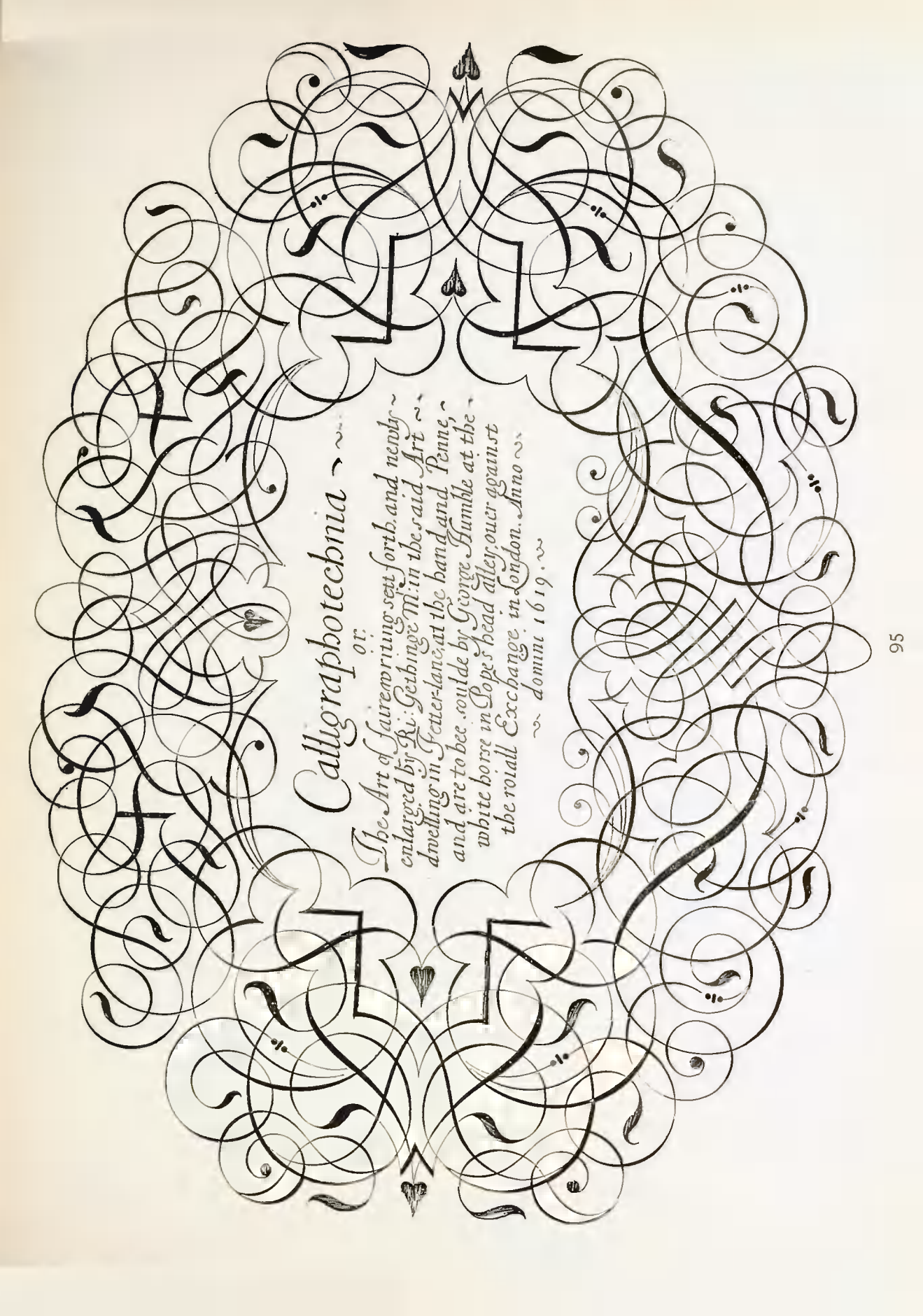
TOONEEL.

Der loflijke Schrifpen

en dienst te vande Vorst
beninnende Verlicht int
licht gebracht. Door

MARIA STRICK

*Francoysche School-houdende binnen de Vryde vermaasde
Stadt Doff. Geeneelen Door Frans Strick A. n. 1607*

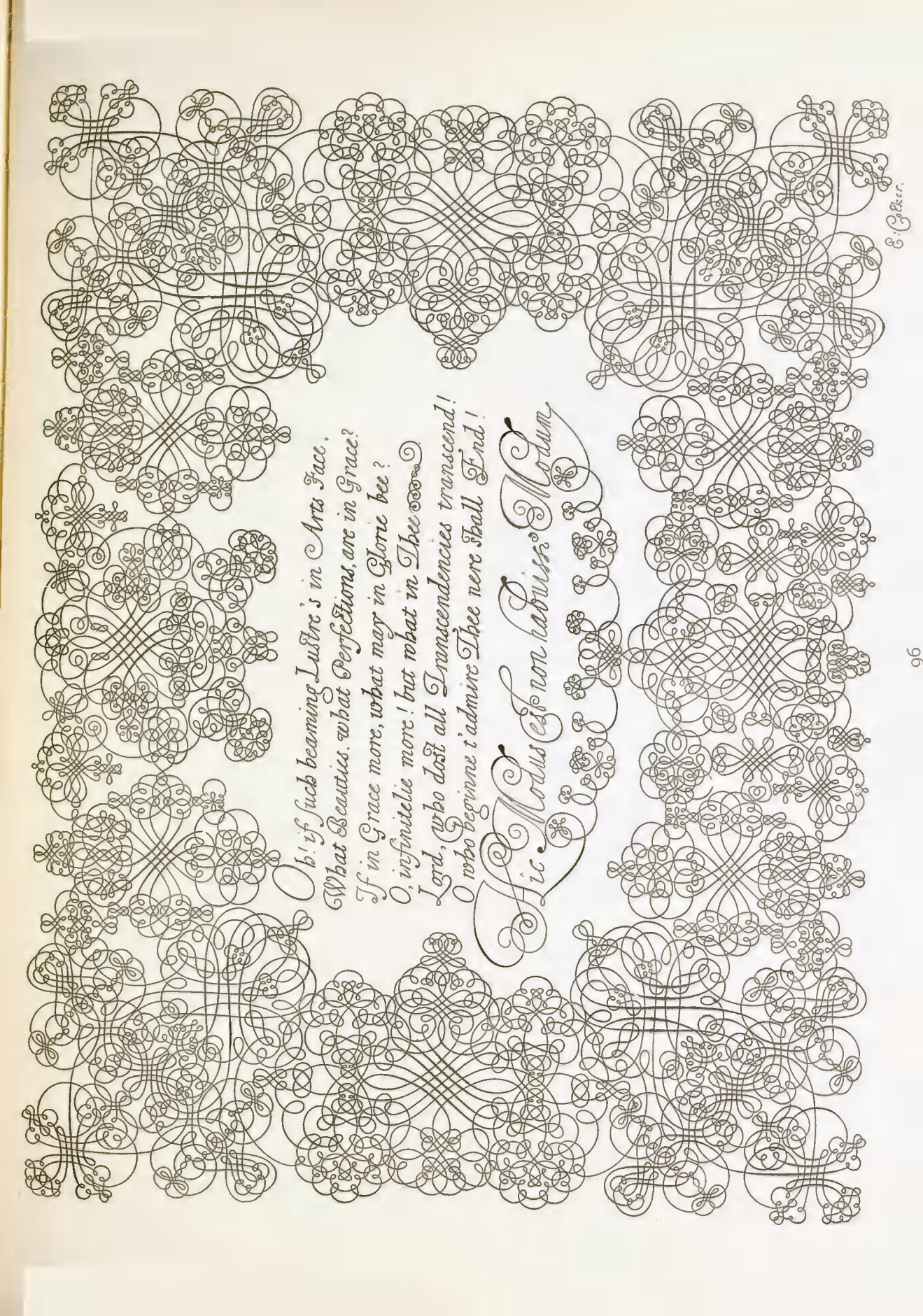


Calligraphotechnia ~ ~ ~

or

The Art of faire writing sett forth, and newly enlarged by R^r. Gerbinger M^r in the said Art dwelling in Fetter-lane, at the hand and Penne, and are to bee soulede by George Humble at the white boore in Pope's head alleys, ouer against the roiall Exchange, in London. Anno

~ ~ ~ domini 1619. ~ ~ ~



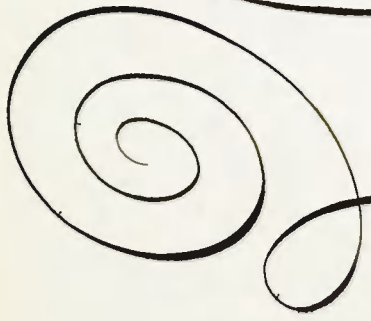
O! if such beaming Luire's in Arts Face,
What Beauties, what Perfections, are in Grace?
If in Grace more, what may in Glorie bee?
O, infidelie more! but what in Thee
Lord, who dost all Transcendencies transcend!
O who beginne i admire Thee nere shall End!

Hic Modus Est non habuisse Modum

Enon dit. que ceux La qui ont Le desir de
Vertu encacine en Leurs cueues. soudain
se mettent en deuoie de ceceer le moyen
Principal poue y attainere. qui est le
scavoir des bonnes Lettres: que (comme
dit vn autre S hilosophe) ie ne scay si il
y a rien de plaisant au monde oultre
L'estude d'icelles.

M^{re} S^{frick}.

Quand nous faisons du bien aux indigens.
Et aux amis que languer de conforte. Nous ne
devois le publier aux gens. Mais faut que soit
la memoire en soit morte. A ma b m c m d e m f m g m
h m i m j m k m l m n o p m q m r m s m t m u m v m w m x m y m z.

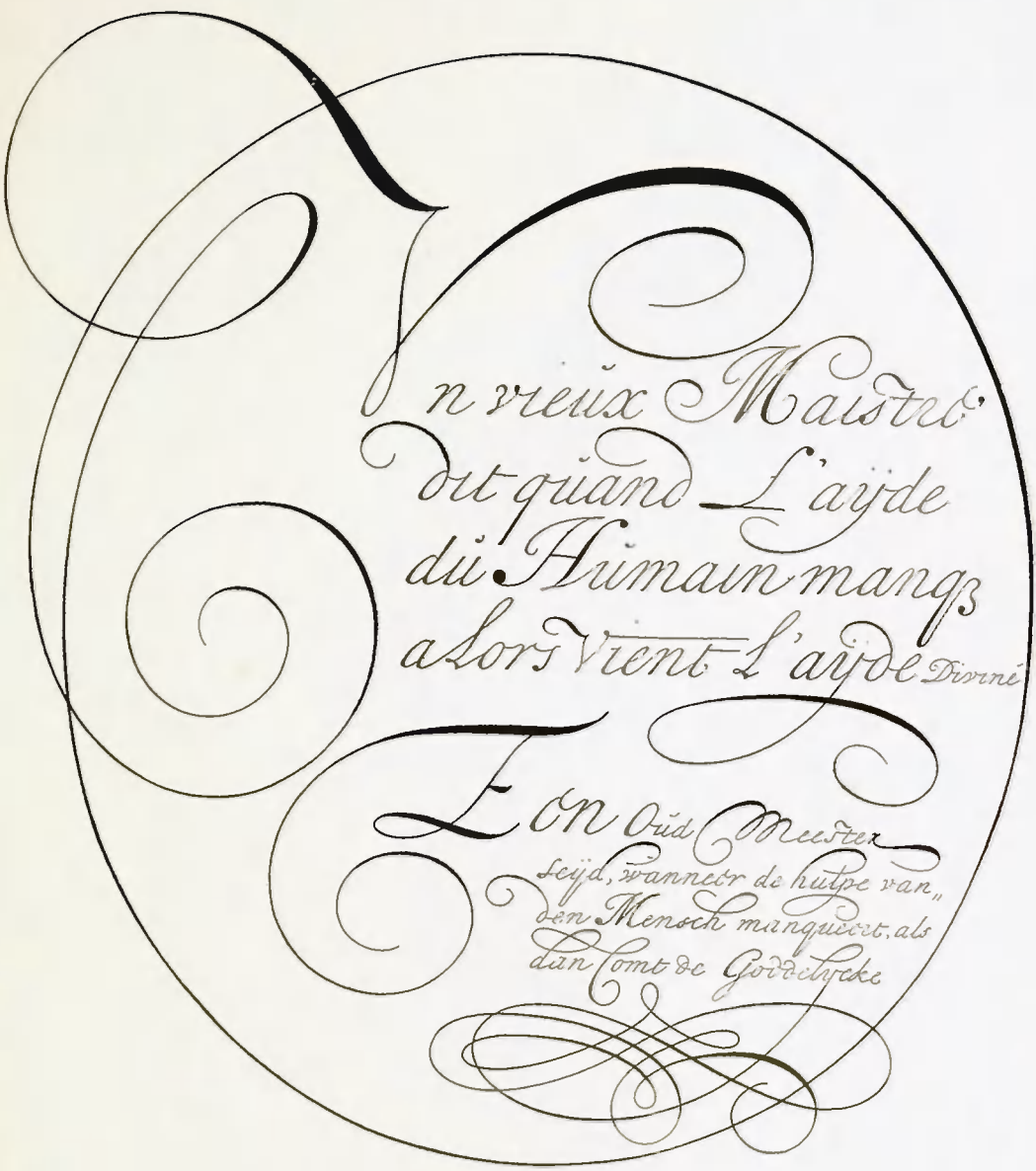


Faut ogneusement fuir la compagnie des
hommes pleins de mauvaises moeurs car leur
coeur pende a rapine, deception, et iniquité, qui
est la destruction de la per sonne. Mais labo
ne vie, la met et conserve en honneur perpetuel,
et la rend ince samment agreable devant la
Majeste celeste. abcdesgrmstuhikmnpox

Lucius Brutus Eques Romanus adolescens omnibus
rebus ornatus in meis familiarissimis est meque observat diligen-
tissime cuius cum patre magna mihi fuit amicitia jam inde a
quaestura mea Siciliensi. Omnino nunc ipse Brutus
Romae mecum est sed tamen domum ejus et rem
familiariem et procuratores tibi sic commendo.

Deest

Geny

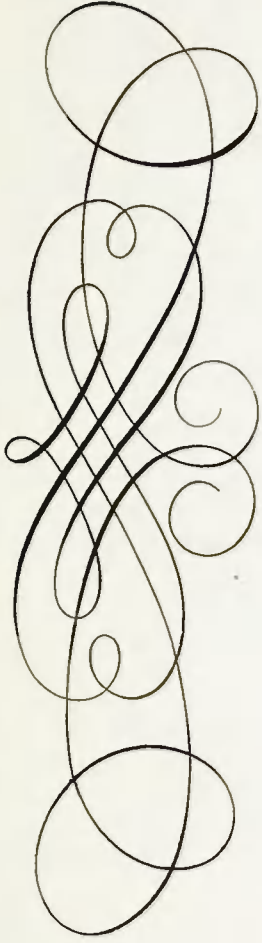


n vieux Maître
dit quand L'aide
dū. Humain manqz
alors vient L'aide *Divine*

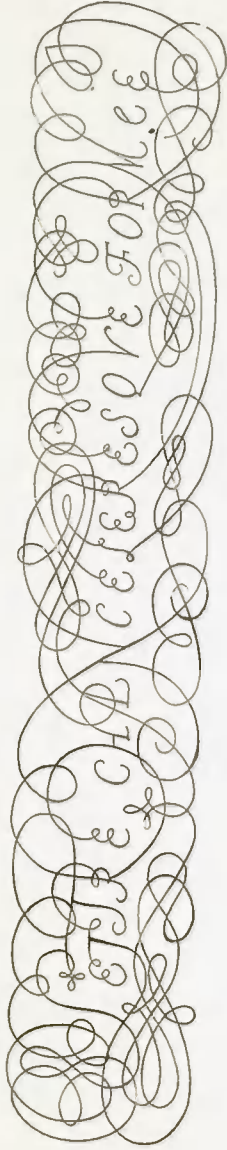
L'ON Oud Meester
seijdt, wanneer de hülpe van
den Mensch manqwert, als
dan komt de Goddelijcke

uae
 amplitudinibus
 ceruus ob cauenti
 Sinus
 Pario
 Rolanoue

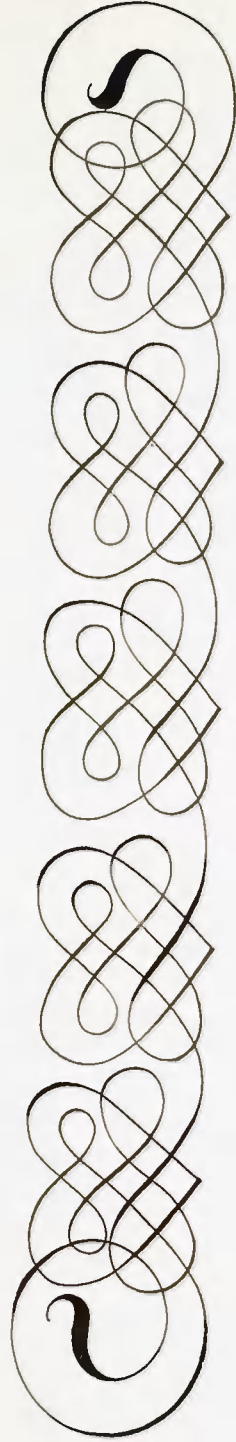
ry by g n f su uel glets mlt aw mbe
 fultch floy daly uue
 syz aboutruaete
 vndey f



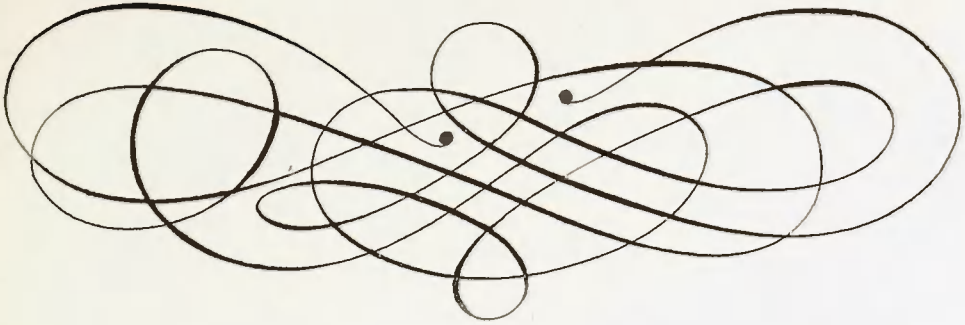
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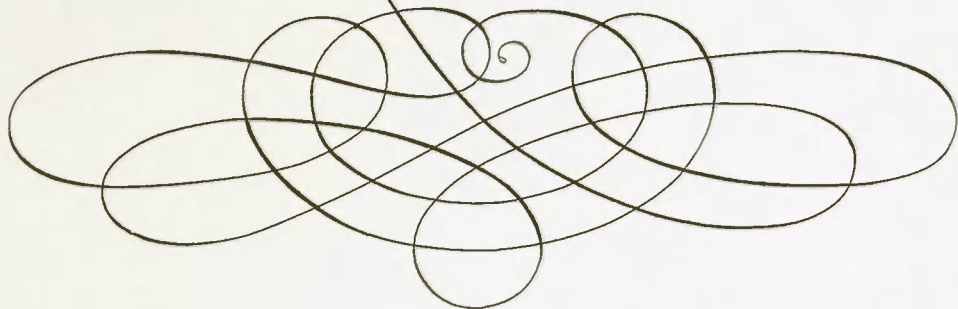


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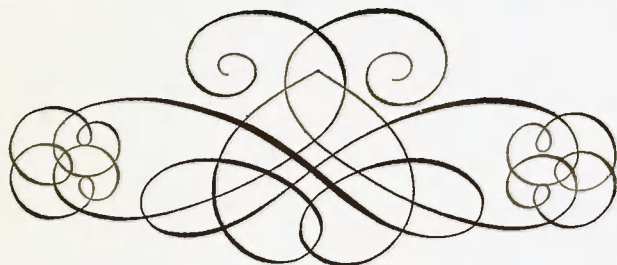


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A A. a. a. b. b. c. c. d. d. e. e. f. g. h. h. i. k. l. m. n. n. o. o. p. q. r. z. f. s. s. s. t. t. u. U. x. y. z



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ALPHABETICAL LIST OF AUTHORS

WITH THE NAMES OF THOSE OF THEIR BOOKS WHICH
HAVE BEEN DRAWN UPON FOR ILLUSTRATIONS

ALLAIS DE BEAULIEU, JEAN BAPTISTE.

L'art d'Ecrire ov Le moyen d'exceler en cet Art sans
Maistre. Paris, 1680.

No. 52.

AMPHIAREO, FRATE VESPASIANO.

Opera di Frate Vespesiano Amphiareo da Ferrara dell'ordine
minore conventuale nella quale si insegna scrivere Varie Sorti di
Lettere, Et Massime Una Lettera Bastarda Da Lui, Novamente,
Con Sua Industria Ritrovata. Vinegia, 1554.

No. 68.

ANDRADE DE FIGUEIREDO, MANOEL DE.

Nova Escola para aprender A ler, escrever, e contar. Primeira
Parte. Lisboa, 1722.

Nos. 64, 86, 87.

AYRES, JOHN.

A Tutor to Penmanship; or, the writing master: a Copy Book
shewing all the Variety of Penmanship and Clerkship as now
practised in England. (2 parts.) London, 1698.

Nos. 13, 14.

AZUAR DE POLANCO, JUAN CLAUDIO.

Arte Nueva de Escribir por preceptos geometricos, y reglas
mathematicas. Madrid, 1719.

No. 4.

BAURENFEIND, MICHAEL.

Michael Baurenfeinds . . . Vollkommene Wieder-Herstellung der
. . . Schreib - Kunst . . . gezeigt . . . von Christoph Weigel
in Nürnberg. 1716.

No. 85.

p

BEAUCHESNE, J. DE, and BAILDON, JOHN.

A booke containing divers sortes of hands as well the English as French secretarie with the Italian, Roman, Chancelry and Court hands. Also the true and iust proportiō of the capitall Romæ set forth by J. de Beauchesne P. and M. John Baidon. Imprinted at London by Thomas Vautrouiillier dwelling in the blackefrieres.

London, 1571.

Nos. 5, 28, 40, 41, 42.

BEAUGRAND, JEAN DE.

Poecilographie Ov diverses escritures propres pour L'Usage Ordinaire avec une methode fort breve et facile pour les bien apprendre par Jean de Beaugrand Parisien Secretaire . . . de la chambre de Roy etc.

Probably published at Paris early in the 17th century.

Nos. 20, 80, 81, 82.

BICKHAM, GEORGE.

The Universal Penman; Or the Art of Writing Made Useful To the Gentleman and Scholar, as well As the Man of Business . . . Written With the friendly Assistance of several of the most Eminent Masters And Engraved by Geo. Bickham. London.

First issued in parts 1733-41, republished 1743.

No. 93.

CASANOVA, JOSEPH DE.

Primera parte del arte de escribir todas formas de letras por el Maestro Joseph de Casanova. Madrid, 1650.

Nos. 32, 36.

CHAMBRE, see DE LA CHAMBRE.

CLARK, JOHN.

Writing Improv'd or penmanship made easy, in its useful and ornamental parts. With various Examples of all the Hands now Practis'd in Great Britain. Engraved by George Bickham.

London, 1714.

No. 16.

COCKER, EDWARD.

Magnum in Parvo or the Pen's Perfection.

(The copy in the British Museum is dated 1675, but in that the particular plate illustrated here does not appear.)

No 15.

The Pen's Transcendency: or Fair Writings Store-house Furnished with examples of all the Curious Hands practised in England and the Nations adjacent. London, 1660.

No. 96.

CRESCI, GIOVANNI FRANCESCO.

Il perfetto Scrittore Di M. Gio. Francesco Cresci Cittadino Milanese Doue se veggono i veri Caratteri & le natural forme di tutte quelle sorti di lettere che à vero scrittore si appartengono. Con alcun'altre da lui nuouamente ritrouate: Et i modi che deue tenere il mastro per ben insegnare. Venetia, 1569.

Nos. 2, 3, 35, 55, 56, 69, 70.

CURIONE, LUDOVICO.

Il Cancelliere di Ludovico Curione ornato di lettere corsiuè et d'altre maniere di caratteri vsati a scriuersi in Italia. Libro Quarto. Roma, 1609.

Nos. 61, 77.

DANIEL, RICHARD.

Daniel's Copy-Book: or A Compendium of the most Usual Hands of England, Netherlands, France, Spaine, and Italie etc.

London, 1664.

Nos. 50, 90, 91, 92, 112.

DAVIES OF HEREFORD, JOHN.

The Writing Schoolemaster, or the Anatomie of faire writing, Wherein is exactlie expressed each severall Character. Together with other Rules and Documents coincident to the Art of Faire and speedy writing. By John Davies of Hereford. London, 1648. (There is also a portrait with some title dated 1631.)

No. 62.

DE LA CHAMBRE, JEAN.

Versheyden geschriften geschreven ende int'Koper gesneden
door Jean de la Chambre Liefhebber ende beminder der pennen
tot Haarlem.

1638.

Nos. 98, 99.

DESMOULINS, FRANÇOIS.

Le Paranimphe de L'écriture Ronde financière & italienne de
nouuelle formes prompte enriches de diuers traictez des inuentions
de françois Desmoulins escriuain. Le tout fait & graué par luy
mesme.

Lyon, 1625.

No. 25.

DIAZ MORANTE, see PALOMARES.

GERY, PETER.

Gerii Viri in Arte Scriptoria quondam celeberrimi opera. Or a
copie Book of all the hands now in use Performed according to
the naturall Freenes of the Pen by that excellent Mr. of writing
Peter Gery. Engraved by Wm. Faithorne.

London, 1670.

Nos. 18, 51, 100, 111.

GETHING, RICHARD

Chirographia or A Booke of Copies containing sundrie Examples
for such as are desirous to better their hands and attaine to
perfection in the Art of commendable Writing, with certaine
peeces of Cursorie hands (not heretofore extant) newlie com in
vse amongst the gentry especially with secretaries and their
Clerks, and are of excellent facilitie and dispatch for any manner
of imployments whatsoever. Composed and published by Richard
Gething.

1645.

Nos. 29, 79, 88, 89, 105, 106.

Calligraphotechnia or The Art of faire writing. Sett forth and
newly enlarged by Ri: Gethinge Mr: in the said Art dwelling in
Fetter-lane, at the hand and Penne, and are to be sould by
George Humble at the white horse in Popes head alley over
against the roiall Exchange in London.

1619.

Nos. 95, 107, 108.

HOFMANN, BERTHOLD ULRICH.

Gründliche and leichte Anweissung zur Zierlichen Schreib-Kunst der lieben Jugend zum besten und auf vielfaltiges Zegehren an den Tag gegeben von Berthold Ulrich Hofmann Schreib und Rechenmeister in Nürnberg. Nürnberg, 1694.

No. 12.

HONDIUS, JODOCUS.

Theatrvm Artis scribendi, Varia Svmmorvm Nostri Seculi, Artificum exemplaria complectens. Judoco Hondio celatore.

1594.

No. 9.

HOUTHUSIUS, JACOBUS.

Exemplaria sive Formulae Scripturae Ornatiois XXXIV. In quis, praeter diuersa Litterarum genera, varij earundem ductus structurae & connexiones.

Antverpia, 1591.

Nos. 8, 19, 43, 44, 45, 58, 110.

LUCAS, FRANCISCO.

Arte de Escrevir de Francisco Lucas Vezino De Sevilla etc. Dirigada ala S.C.R.M. Del Rey don Phelippe II. Nuestro Señor.

Madrid, 1577.

Nos. 47, 48.

MATEROT, LUCAS.

Les Oeuvres de Lucas Materot Bovrgvignon François, Citoyen d'Avignon. Ou lon comprendra facilement la maniere de bien et proprement escrire toute sorte de lettre Italienne selon l'vsage de ce siecle.

Avignon, 1608.

Nos. 60, 63, 76.

MORANTE, see PALOMARES.

NEUDOERFFER, JOHANN DER AELTERE.

Anweissung einer gemeiner hanndschrift. Durch Johann Neudoerffer, Burger vnd Rechenmeister zu Nurmberg geordnet und gemacht.

Nürnberg, 1538.

No. 38.

PALATINO, GIOVANNI BATTISTA.

Libro di M. Giovambattista Palatino Cittadino Romano Nelqual s'insegna a Scriuere ogni sorte lettera, Antica et Moderna di qualunque natione con le sue regole et misure et essempli. Et Con vn Breve et Vtil Discorso De Le Cifre: Riueduto nuouamente & corretto dal proprio Autore. Con La Giunta di Qvindici Tavole Bellissime, Romae.

1540.

Nos. 53, 54, 66, 67.

PALOMARES, FRANCISCO XAVIER DE SANTIAGO.

Arte nueva de escribir, inventada por el insigne maestro Pedro Diaz Morante e ilustrada con Muestras nuevas, y varios discursos conducentes al verdadero Magisterio de Primas Letras, por D. Francisco Xavier de Santiago Palomares etc.

Madrid, 1776.

Nos. 46, 49, & frontispiece.

PERLINGH, AMBROSIUS.

Exemplaar-Boek Inhoudende Verscheyde nodige Geschriften . . . Geschreven en Gesneden, Door Ambrosius Perlingh Schryf-Mr. binnen. . . Amsterdam.

1679.

Nos. 7, 27, 101, 104, 109.

PERRET, CLEMENT.

Exercitatio Alphabetica nova Et vtilissima Variis Expressa Lingvis et characteribus: Raris ornamentis, vmbris & recessibus picture, Architecturaeque, speciosa, Bruxellae.

1569.

(Another edition was published by Plantin in 1571.)

Nos. 6, 30, 34, 39, 57.

POLANCO, see AZNAR DE POLANCO.

ROELANDS, DAVID.

t'Magazin Oft'Pac-huys der Loffelycker Penn-const . . . Ghepractizeert Door David Roelands van Antwerpen, Fransoijsehen School-Mr. binnen Vlissinghen.

1616.

Nos. 24, 26, 75, 78, 102.

SCHEURER, GEORG (Publisher, no other name given).

Gründliche Unterricht der edlen Schreib-Kunst in Verlegung Georg Scheurers Kunst-Händlers in Nürnberg.

(No date.)

No. 65.

STOSSEL, JOHANN CHRISTOPH (Publisher, no other name given).

Kunst-richtige so wohl Deutsche als Lateinische Sächsische Vorschriften bestehend in allerhand Current—Cantzelen—fractur—Verfal-Romanischen Quadrat-Buchstaben und Zugwerk so insgemein in Deutschland in sonderheit aber in oberwehnten Sächsischen Landen am gebräuchlichsten, etc. Franckfurth und Leipzig bey Johann Christoph Stosseln. 1702.

Nos. 17, 37, 84.

STRICK, MARIA.

Tooneel der loflijcke Schrijfpen Ten dienste van de Constbeminnde Jeucht int licht gebracht Door Maria Strick Fransoysche School-houdende binnen . . . Dolff G'hesneden Door Hans Strick. 1607.

Nos. 22, 23, 59, 73, 74, 94, 97.

VELDE, JAN VAN DEN.

Exemplaer-Boec Jnhoudende alderhande Geschriften zeer bequaem ende dienstelijck voor de Joncheydt onde' allen Liefhebbers der Pennen. Harlem, 1607.

No. 10.

Spieghel Der Schrijfkonste in den welcken ghesien worden veelderhande Gheschriften met hare Fondementen ende onderrichtinghe. Ut ghegeven door Jan van den Velde Fransoysch-School M. binnen Rotterdam. 1605.

Nos. 21, 71, 72, 103.

VESPASIANO, see AMPHIAREO.

VRIES, SYMON DE.

Lust-Hof der Schrijft-Konste.

No. 11.

1619.

WESTON, THOMAS.

Illustrissimo Principi C. Ruperto Comiti Palatino Rheni . . . hoc in Arte Scriptoria Tentamen imperfectum Submisso cultu DDD Tho: Weston.

No. 83.

1681.

WYSS, R.

Libellus valde doctus elegans utilis, multa varia scribendarum
litterarum genera complectens.

Zürich, 1549.

No. 33.

YCIAR, JUAN DE.

Recopilacion subtilissima: intitulada Orthographia practica . . .
Hecho y experimentado por Juã de Yciar Vizcayno, escriptor de
libros por la qual se enseña a escrevír perfectamente; ansi por
practica como por geometria todas las suertes de letras que mas
en España . . . y fuera della se usan . . . cortado por J. de
Vingles Frances.

Caragoça, 1548.

Nos. 1, 31.

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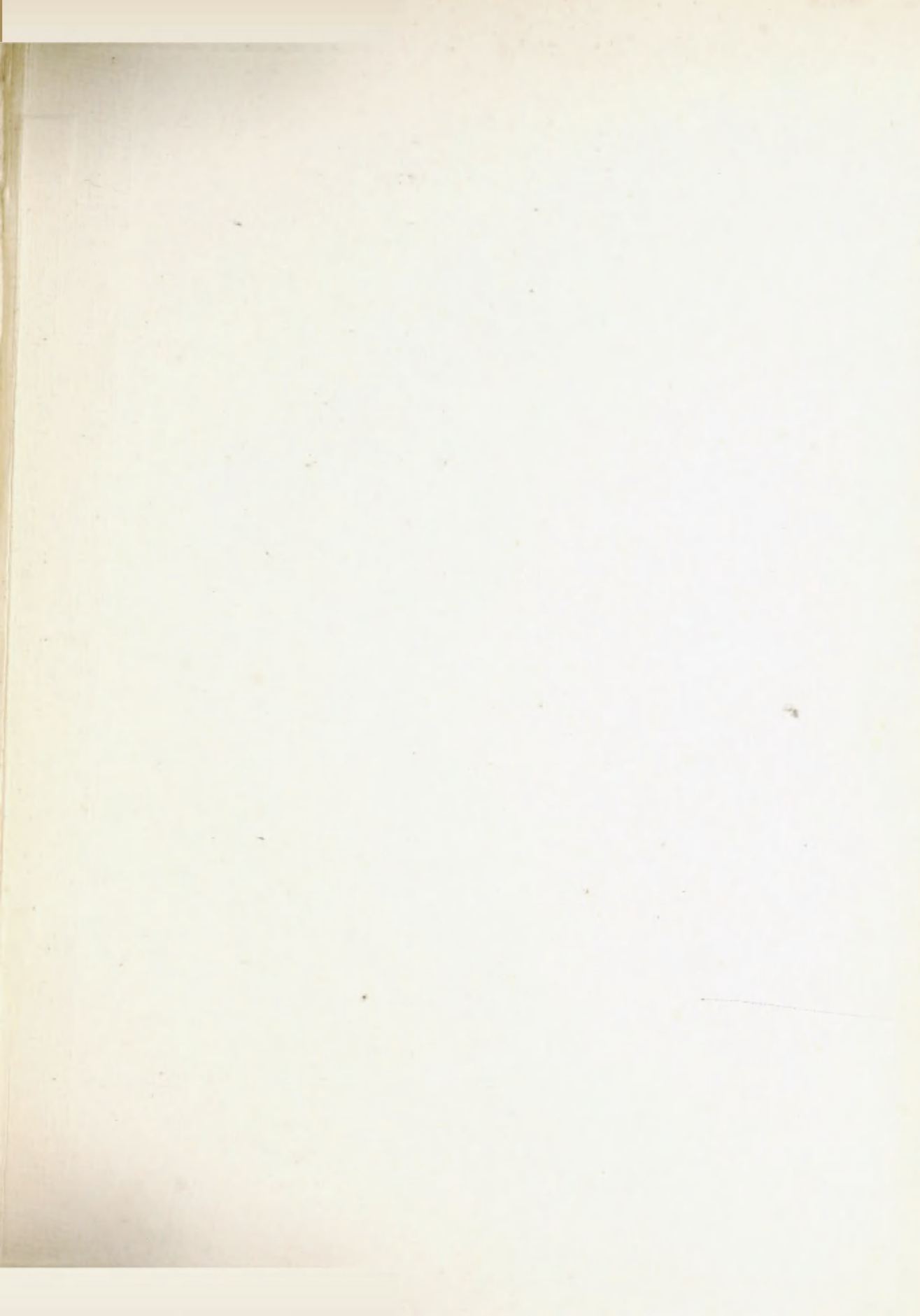
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