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# PENMANSHIP

OF THE XVI, XVII, & XVIII<sup>TH</sup> CENTURIES



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*by*


**PETER H. WEINRICH**

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PENMANSHIP  
OF THE XVI, XVII & XVIII<sup>TH</sup> CENTURIES

OTHER WORKS BY LEWIS F. DAY

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BY PERCY J. SMITH

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Aturas. Camino. Decio.  
Estim. Emerit. Famosa  
Glorioso. Hermoso. Justi  
Kaul. Luminoso. Luz.  
Montes. Naturalmen  
Qror. Poblar. Quinien  
Reglam. Solv. Vestir.  
Trans. Utilissimo. Virg.  
Xavier. Yglesia. Zerri



# PENMANSHIP

OF THE XVI, XVII & XVIII<sup>TH</sup> 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.*



LONDON

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## NOTE BY MISS DAY

**P**ENMANSHIP 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 Exemplaar-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 Exemplaar-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 *Anweisung 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  $\rho$  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 loflijke 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 //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 Schrijfspen 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 Oeuvres 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 II 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 Schrijfpen 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 lofijcke 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 Schrijfkunst 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



LETRA DE BVLAS

**J**OANNES Oriferatione di  
uina tituli San-  
cti Joānis ante portam latīna sancte  
Romane ecclie pribr Cardinalis Archi-  
episcopus Toletanus Hispaniarū primas  
ac Regnoꝝ castelle maior chancelloriq ꝛc.

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

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

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 ꝛciar Scribebat Cesaraugu  
Ista Anno domini . 1 5 4 3 :-  
J . D . U .





**I**ulus seruus seruorum Dei di-  
lecto filio Vincentio de Andrea  
Canonico Guessey Gal<sup>l</sup> et  
aplicam benedic<sup>t</sup> Site ac morum  
honestas aliq; laudabilia probi-  
tatis et virtutu merita super quibus apud  
uos fide digno commendaris testimonio :-  
Crescus scrib<sup>t</sup>.

**S**i quis aute hoc attemptare pre-  
sumpserit indignationem omni-  
potentis Dei, ac beatorum Pe-  
tri et pauli Apolorum eius se  
nouerit incursum. Dat<sup>o</sup> Rome :  
sanctum Petrum Anno incarnationis.  
Joannes Franc<sup>o</sup> Crescus Scri<sup>t</sup>.



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 Vírgenes te alaben eternamente,





The secte chauncery hande.

Deserueyth great chasticement that  
with fearefull hardynes as a foole //  
determinyeth hymself in high and difficult  
things with hastie counsell whiche //  
requireth long determyuacion & aduise.

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



**G**het herte des rechtueerdigen, dichtet dat 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. Een goet geruchte maeckt het de gebenten.

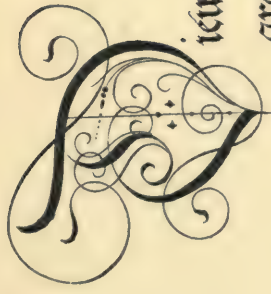
6

uittreemendt vroom Capiteijn der Romeijnen,  
werdt vermaent door sinen Soon dat hij soude  
Inneemen een Avantageuse plaetse met verlies  
van weijnigh volck: maer Fabius die niet  
sonder merckelijcke noodt sijne Soldaten en avon  
tuerde, antwoorde, wilt gij een van die weijnige sijn.

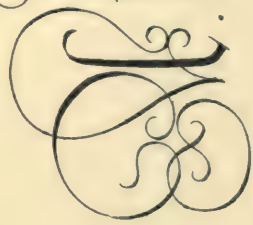
7







ieu, qui est Verite, a defendu menteire, 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-  
culée & enlaidie tu dois plus ouyr que parler, pource que tu ne  
feroyz iamais reprens quand tu te tais. Comme dit le Sage .

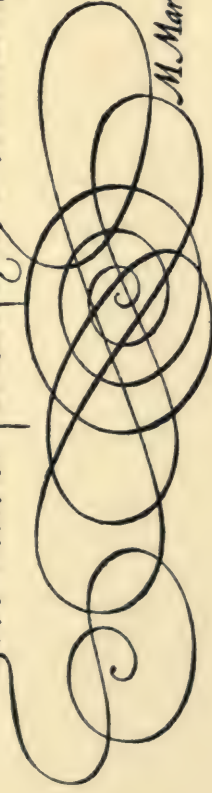


a. b. c. d. e. f. g. h. i. p. k. l. m. n. o. p. q. r. e. f. s. s. t. D. u. x. y. z. T.

A large, decorative flourish consisting of a series of overlapping, swirling loops that form a complex, symmetrical pattern. It is positioned below the text and extends across the width of the page.



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



*M. Martin Ang. ser.*



aton admonnes tout les **A**nciens gens de rendre  
leurs Seins le plus agreable par la Vertu, comme  
estant l'unique ornement de cest age: Et les  
Vieux de n'adjoins ter point a leur viellesse. la  
laidur du vice & dit Fornite des mauvais  
meurs, peu quelle a des d'autres imperfections  
A b b e d e e f f g h i k l m n o p q r r s s t t r o u x v o y z e t .

*Table*



**S**eruus est et plena dignitatis dicendi

facultas, quae plurimas gratias, firmissimas amicitias, maxima sepe studia peperit. Eloquentia principibus maxime ornamento est. Eloquentia grandis est verbis, sapiens sententis, genere toto grauis: minus extrema non accessit operibus eius: praecclare inchoata multa, perfecta non plane. Nihil est eloquentia laudabilius vel prestantius.


**A** a. b. c. d. e. f. ff. g. h. i. k. l. m. n. o. p. pp. q. r. z. l. ff. ff. 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**

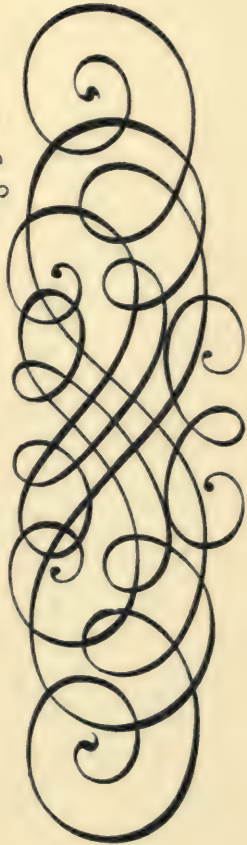
**T U V W X Y Z**







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 gemessen kommen, 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. Lind ist man  
cher Freund, der wird bald Feind, und wuste er ei-  
nen, Nord auf dich, er sagets nach. Sprach im 6. CAP.





siat ex certa scientia et iure motu nostris **D**edimus et **L**ouissimus  
quod Nos de gratia nostra spetia-  
tibus **A**t per presentes pro nobis heredibus et Successoribus  
nostris **D**amus et **L**ouissimus **P**refato **B**. **N** omnia et  
omnium bona et **L**atalla et alia quæcumq; et quæ sibi  
ante hæc tempora pertinebant **P**ardouamus etiam eidem et



shall be a poor man. He that loveth wine and  
oil shall not be rich. Look not thou upon the  
wine when it is red when it giveth his colour  
in the cup when it moreth it self aright. At the  
last it biteth like a serpent & stungeth like an add<sup>er</sup>



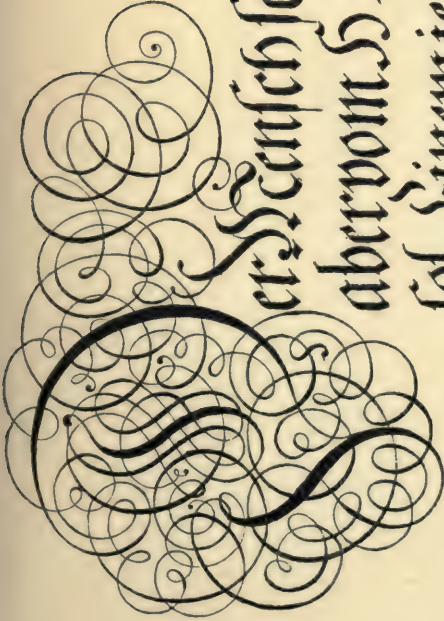
**A**ll **S**his **S**entence  
to haue and to hold  
widung & payng  
to all **S**pian **S**cople. abc  
defghijklmnopqrstuvwxyz





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 sehet ihm wohl für in seinem Drecken  
 aber vom H. E. X. X. R. kompt was die zunge reden  
 sol. Einem ieglichen düncken seine Bege rein seyn  
 aber alleine der H. E. X. X. machet das berck gewis.  
 Befiehl dem H. E. R. in deine Werke so werden deine  
 Anschläge fortgehen. Der H. E. R. 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 r s s s t t t u v w p y k s.





# antiam semper poteri

fiam veritas habuit ut nullis in arboribus aut  
iniquisquam hominis ingenio aut arte subverti  
potuerit Et licet in rursus nullum patrum  
aut defensorum obtineat tamen per se ipsa deserit.

---

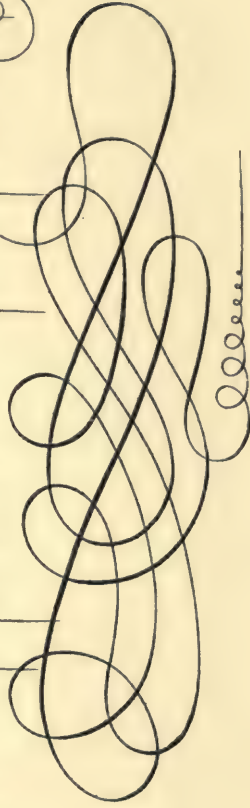




outrouez vous dit le Prophete & ne pechez point C'est a dire, moderez vostre ire,  
laquelle se pourroit conuertir en fureur, si par la victoire de soy mesme elle n'estoit sur-  
montee. Ire empesche la pensee, trouble l'entendement, offense les bons, irrite les mau-  
uais, & murt a celui qui la nourrit en soy. Elle n'espargne personne comme  
chascun, & blaspheme les choses saintes. Mettons luy donc un frein entendant.



a. a. b. b. c. d. d. e. f. f. g. g. h. h. i. i. k. l. m. n. o. p. p. q. r. r. s. s. t. u. u. v. v. p. p. 3.







**Escouitez en seurete du fait & consequence a peu de**

procedence si vous eue maintenu en tranquilité à temps d'esprit; peu eue  
beaucoup sou fidele. S'est à se parler sou compence: Si se trouue peu de marque  
aujourd'hui pe conuictie en courage loyal: Ceuuy qui a se eue: double se sem  
dou este tenu pour ennemy. Cest en lesor Incomparabil: en aduouire de tancele  
en fidele amy. Qu'il accideu ne puisse auuementu espreuler, ni se d'ingere.  
Aabbb b ce d'ce f fise ff' ggi gg h h' j j' k k' l' m' n' o' p' q' r' s' t' u' v' w' x' y' z'



**S**ant  
**S**elbe

**S**ant  
aimer & honorer  
parler sobrement de sa pureté  
observer ses saintes commandemens, et se servir en toute  
humilité  
gratitude, toute sçavoir, amour, assistance & consolation  
en toutes nos operations & entreprises  
h i k l m n o p q r s t u v x y z e e t



Edele Dyse H over aelenie ende sarr Discrete Heeren,  
Den Secretaris, Borgemeesters, Schepenen ende  
Raet der Stadt Delft. Wiltet Maria Strick.  
in perfectie gesont seyt. D'voorspeldige en langsalige Regeninge.

ijne Dieren. Alghewel jik verhe dat en Philosophus  
der dand, sicutu tong noeg hondich was, mer en coninc begrepen  
en spreken noch aenmalen den hoeg verdedighen lof ende  
dauch die nov. S'guldin jine de duysen guden en had onder  
der heere guslame eytenge. En en heb ick noghans my niet  
coninc verstandich gheveret lof confusie van myn elen den dand  
sagte tong ende coninc was te bespreken den dappelen lof  
en verpreyden Dieren van ins. D' lof verdedighen.  
De vusgunde alle vusjken sprack dat jick in dit verdel  
de vor mans langich te dien tyeaf singes den Kinderlof  
en der seker Adertvike overijst. en slyven alst

atum Delft den 12. Octobr  
Anno 1606

Liente  
Maria Strick



at zyn de even **S**ondien des **M**ercks 100 gēacht  
 En sijet der **S**terren haer, diemē, zecr con sich roent  
 Alsin aensiet i' wonder bedayf **S**terren becken saecht  
 Sy gaet sal oer te boden, diemē oyt haetf genotmē,  
**S**y wy bekent

**S**choon **S**antwreken **S**er, van con lighē bedayre  
 Gaer ghy de **S**ucht met ciet haetf **S**allas novt gewosten  
**S**transche taet **S**er con **S**terren verondet **S**er  
 Want uwen gevoeten **S** of sal nimanant conen metē  
**S**an nu voortaan

y moeten **S**il wygend 'd'onnog lachyck **S**erwyck  
 Uwen **S**terren u **S**ong u **S**ten, haer self se laten toemen  
 Die sulen meer als wy, wonderlyck comen pēsch  
 Wy al dat lief u **S**onst, en wren **S**ten haerlyck noemen  
**S** of **S**tercks end

**M**ick **S**er  
**S**er





Adieu, toute gloire: en F. Longue

Madame, on s'est honoré et bien aimé. Le desir qui avés de sçavoir comme j'ai profité a l'écriture, et ai osé manquer pour ne paroître nonchalant a vous envoÿer la présente, par laquelle pourriez veoir ce qui en ai appriné par ensemble mon avancement Grammatical et ma composition Française, Espérant n'en encourir aucun reproche, a tant (après m'cf. s'ce recommandée) très-humblement a vos bonnes grâces prie l'Éternel vous donner en santé longue et heureuse vie. ce 26. d'Avril Ann. 1614.

De tout vostre tres-obeissant filz.  
Apid, Roilands.



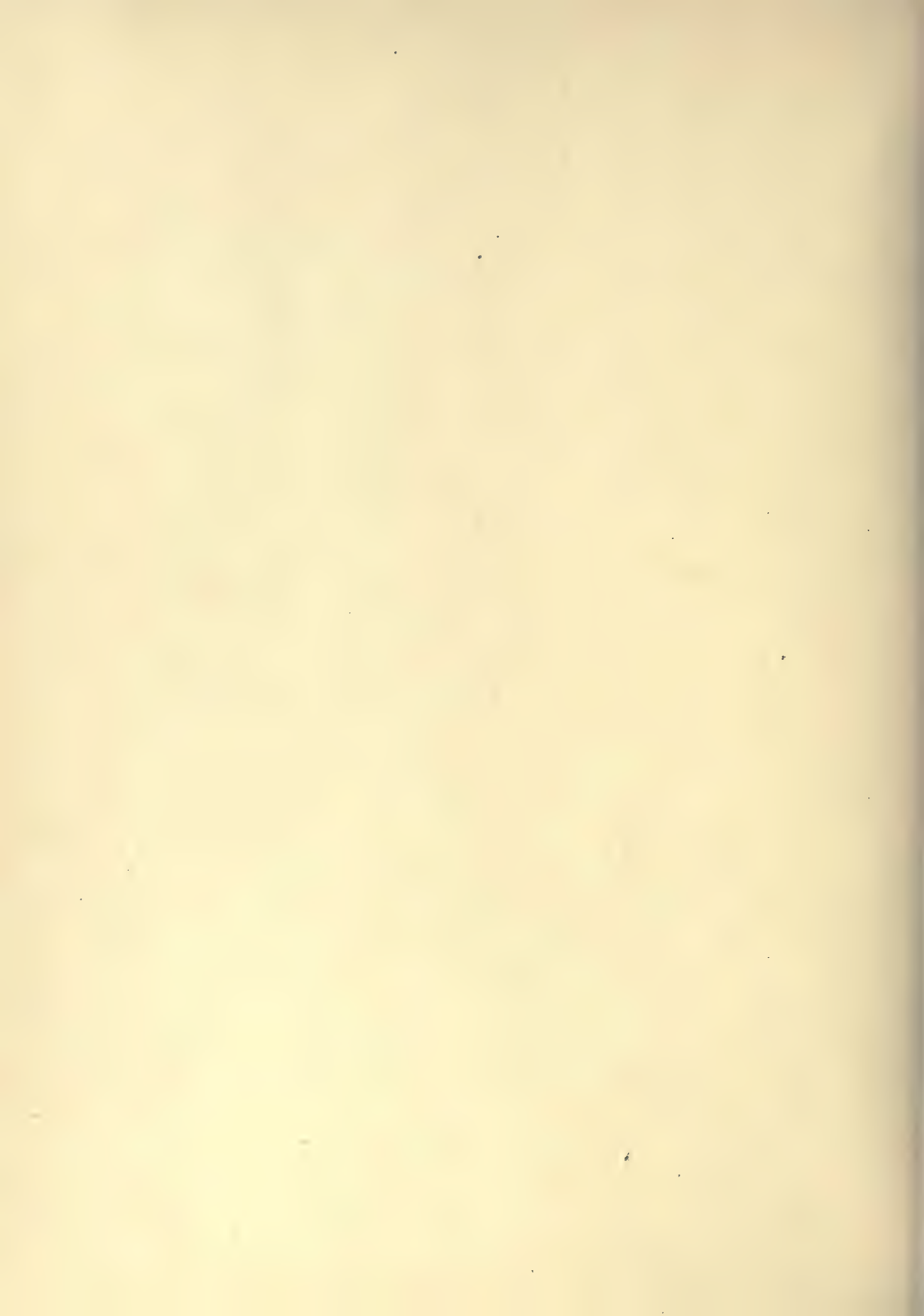
# Ne ne femone pas Amoureux d'Esusieurs ingens.

Selon leur sensualité & estant du tout ignorante de la Vraye nature & immortelité de l'ame, ou  
constitué leur souverain bien en la Volupté & jouissance des voluptés & de ce qu'on appelle le plus la Saine.  
Austre & ceux les autres qui s'attribuoyent sans aucun le noy de Philosophe se sont efforcz par  
plusieurs arguments de les rendre pallier leur malice de parole graine & magnifiques, di-  
quant mesme par plusieurs a que voir la Vertu. Ne fust Vertueux. Mais ce qu'il dit Cicéron  
conté aux. peut s'accommoder le Masque de leur impudence plus commode de mesme songer a s'excuser  
Qu'il fault pas regarder seulement a ce qu'ils ont dit hommes ains. S'il s'accordent a leur opinion



*Amor*

*à agno. Je s'j ai Ce so tr m e naturell-bonté.  
ni avni d'ha fait espère la aucteur. Je poy s'j'ai recievu l'edz mainf  
j'ay ambr-le d'et s'quel mi oll'pou l'p'leu de plus a recievre tout moide  
Je me bonn possible l'edz l'edz s'voist l'edz l'edz l'edz l'edz l'edz  
Sour. A quel ir m' duplonzai d' au l' hoy l'neur q' m' tout l'edz  
Humbl'ntu les mane d'uch'ntu s'vou l'ama'nt*





onstē sijn oock al in waerde; daerom  
laet ons de nedersigheijt ontsieden om  
ons gemodels te vercielen met soodanige  
konsten, die de diecken ons niet konnen  
ontrooven, ende geen ongheluck sal ooc  
sacker sijn vande schade te verlieden.







Severtayne 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 turne agayne and all to rent you  
axe and it ſhalbe geuen you. ſee and ye ſhall ſeend helpe



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





Requie and tomm and you whose names are herein mentioed  
to com and make your appaerance at our manor of newe  
Warrington immediatly upon the viewe of this our  
warrant and swift tommandement to answer vnto all y

---



**L**aramagos encendidos Y Espinas quemadas que reñiman sobre el fuego se <sup>comen</sup>  
pueden llamar las risas Y adulaciones del hombre loco. Y así 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 / <sup>comen</sup>

**L**a. 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 Yglosa 2

Spes Vnica



I A GVNA VEZ PENSAMOS  
algun bien. sepamos que el espíritu  
santo mora en noso-

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

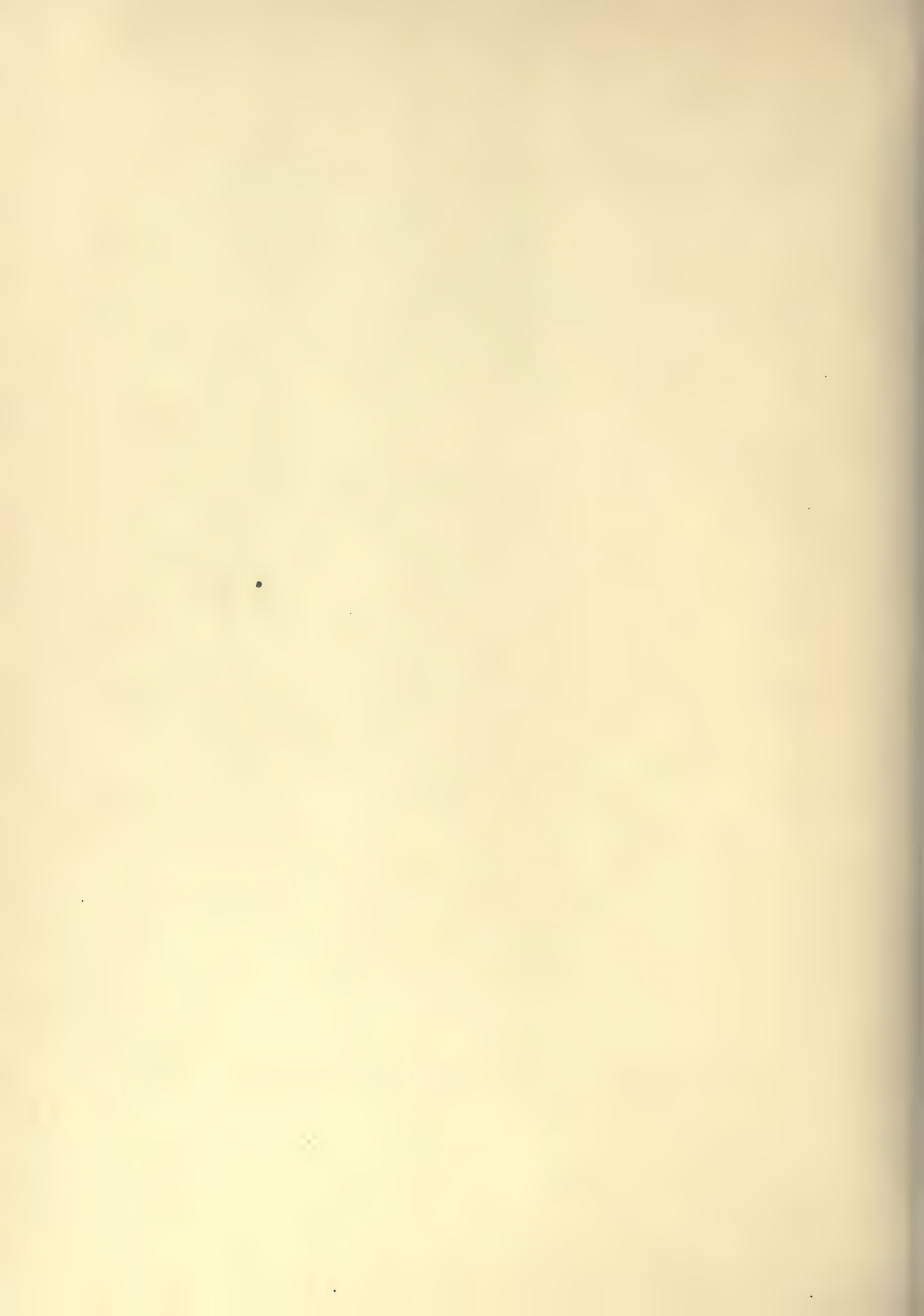
A . B . C . D . E . F . G . H . I . K . L . M .  
N . O . P . Q . R . S . T . V . X . Y . Z  
a . b . c . d . e . f . g . h . i . l . m . n . o  
p . q . r . s . t . v . u . x . y . z .

Nacido el infante. que el cielo rescata. Y mas que diamante.  
ni sol ni que plata. con fe muy constante.  
su madre lo tracta. puesto en  
peñebre: 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 . b . c . d . e . f . g . h . i . l . m . n .  
o . p . q . r . s . t . v .  
u . x . y . z .

JOANNES DE YCIAR. EXCVDEBAT  
CESARAVGVSTE. 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 SV  
MAGESTAD

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



Nihil est tamabilius uirtute, nihil quod magis al-  
liciat homines ad diligendum. Quippe cum prop-  
ter uirtutem & p̄bitatem, etiam quos nunquam uidi-  
mus, quod ammodo diligimus. Cuius ea uis est, ut  
eam, quod minus 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. XIX  
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*



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

Crescius 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 & miseriae meas, vitam & finem vitae meae tibi committo; ut per tuam sanctissimam intercessionem, & per tua merita, omnia mea dirigantur, & disponantur opera secundum tuam, tuique Filij voluntatem. Amen.



**I**ustificati 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 solum 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, secundum tempus pro impiis mortuus est?



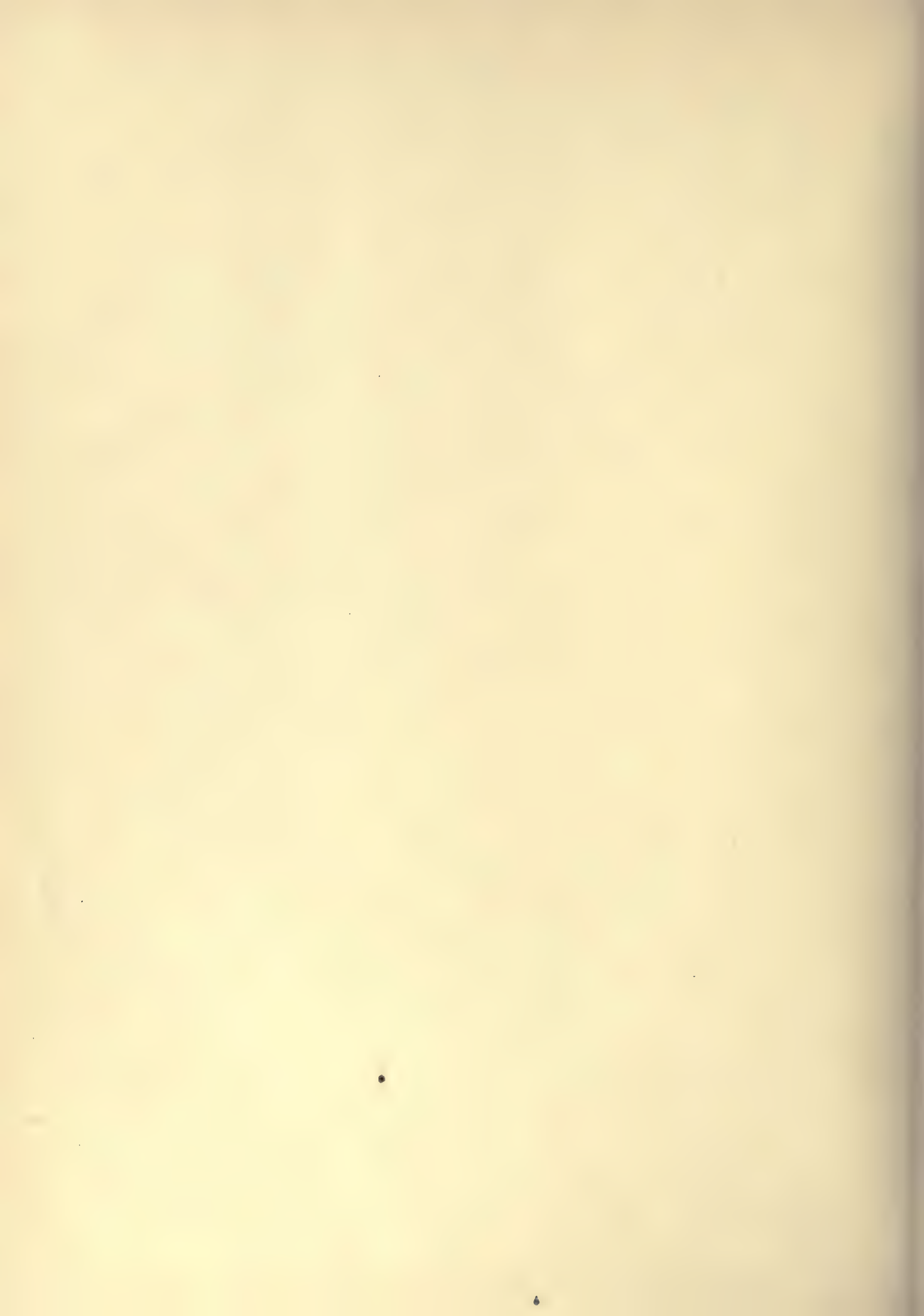
P

aulus vñ eius Christi Iesu. & Thimotheus frater. Philemon dilecto et adiutori nostro.  
& Apphia charissimæ & Archippo commilitoni nostro. & ecclesie quæ 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  
tuam & fidem quam habes in domino Iesu. & in omnes sanctos, vt communicatio  
fidei tuæ evidens fiat in agnitioe omnis operis boni. in Christo Iesu. Gaudium  
enim magnum habui & consolationem in charitate tua quia viscera sanctorum  
requieuerunt per te frater. Propter quod multam fiducia habens in Christo Iesu &c.



Rimuouida te la prauità de la bocca, et la peruersità de la labra  
discoſta da te Giocchi tuoi riſguardino al dritto, et le palpebre  
tue dirizzino auanti à te. Pondera la ſtrada de piedi tuoi, et  
Ed tutte le vie tue ſiano ſtabiliti. Non declinare à la dextra,  
ne à la ſeneſtra, ma rimuoue el piede tuo dal male. *Receſſus*

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





# CAPITALS

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



S<sup>mall</sup> Letters

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

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

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

Letters doubles, & haees

ee ee ff ff gg ij ll m n n n er r s s t t w .



Lettere Fiacceuolle.

**S**emostenè dice, che a nobili, honesti huomini in prima si conuene la beltà del volto, & la moderazione dell'animo: Et che queste due parti hanno bisogno di fortèzza: Et che laltre delicatezze, & lasciuie hanno grazia nell'herbe, & fiori.



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 quæstâ periere simul.*

*Hactenus : et merito, sed iam sedabitur ille*

*(Ad Calamum, HOVTHVSI, te præcunte) dolor.*

*Tu damna hæc pensas Tabulis, quæis mille recludit*

*Scribendi Veneres ingeniosa manus.*

*Quid? pensas dixi? longe immò clarior isthoc*

*Ævo Charteolis Victor es in Stadjijs.*

*Nam quis non stupeat, pulchræ mould qui artis amator,*  
*Egregium hoc Penia luxuriantis Opus?*

*Crede mihi, a te Uno posthac pendere Juuentus*

*Eliget, & ductus non nisi amare tuos.*

*Sed scin' quæ maneat te, HOVTHVSI, gratia facti*

*Prenia quæ et dextræ pennipotentis crunt?*

*Nempe hæc: Ferrarum diuersas Penia per oras*

*Impete pernici te vehet Artificem.*

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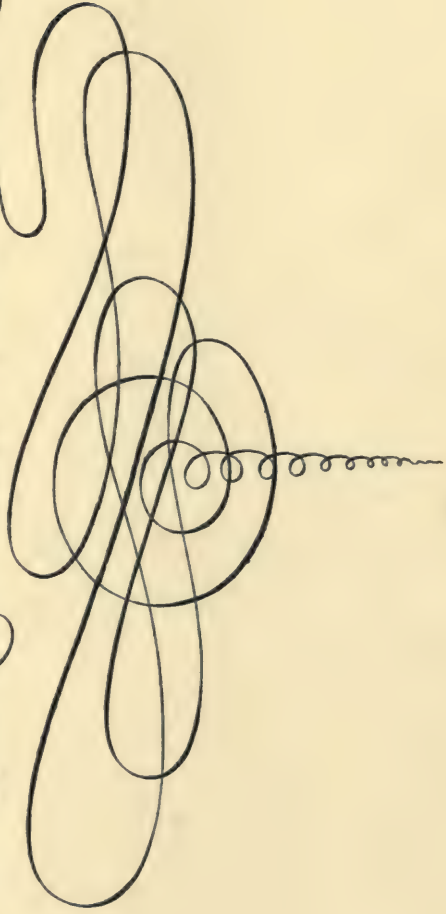
*Ger. Subezinus. van Corck.*





Il ne fault pas porter impatiemment ce que l'on ne scauroit daince par force, ne par conseil. comme la mort & autres choses. Mais il conuient estimer quil ne nous aduient choses nouvelle, qui soit contre la condition de tous mortelz. Que nous siet il donques de lamenter & ploier sinon, que nous sommes veus plus legers & inconstant. Le Sage donne aussi ce remede contre les vices.

L . a . b . c . d . e . f . g . h . h . i . i . k . l . m . n . n . o . o . p . p . q . r . 2 . 2 . s . s . t . t . u . o . u . x . x . y . y . z . z .

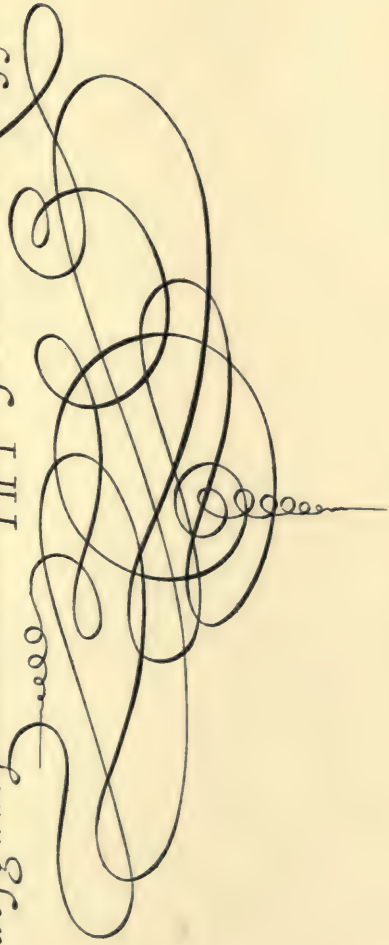






*Si ton amy t'a sache en quelque chose, en quoy tu n'és pas grandement  
offense, tu le dois porter de bon cuer. Il y a des gens que pour la  
moindre faulte du monde n'ont point de bonie de rompre vne grande  
es longue amitie mais ilz ne sont pas pasfaictz amys, car le vray amy  
supporte l'impefection de son amy, & en endure iusques au bout.*

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





*Calografía enseña à dibujar, delinear; ò sea escribir con ayre gallardía y perfècion 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 Canclarescos, 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**



-: Reasonallo:-

En el campo me meti  
alidiar con mi desseo,  
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 1576





—: BASTARDO:—  
: O clementissimo y benignissimo  
Jesu enseñame, enderecame, ya  
yudame señor en todo. O muy  
dulcissimo Jesu quando tu visita  
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 tribulaciõ,  
—: y trabajo. :—  
Frañ, Lucas lo escreuia. Año  
—: M. D. LXXVI:—



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



*Eternitie 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 its 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 dulleſſe of a fruitleſſe reſt The  
practicque part of Wiſdome is the beſt There is a ſlowing nobleſſe  
ſome are graced with ſarre transcending the motions of a timed Studie.*

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*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 nh, o v pp, q q, r rr  
s sa, t tt L, u v uu, x ææ,  
y y, z z Et e.

*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 r r, s  
sa t tt L, u v v, x x x y y y  
z z, et Et e.



De' sopradetti tre' Trattati, siano false, ò  
uero imaginative, & non  
cauate' dalla esperienza  
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 co' 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<sup>o</sup> fortuna<sup>o</sup> comes.

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



Omnipotens sempiternus Deus, fundamentum omnium virtutum amator, et conseruator omnium in te sperantium, Piusissime 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 è 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 que illuminat omnem hominem uenientem Et Crescius Scribeba.

8000



**L**incredibile esser la bona fama, et le molte ricchezze et bona gratia, piu che argento et oro, Strucchi et il pouero si scotruono: il fattore de tutti loro e il Signore. La stulto preuede il male, et se ascende: ma gli sciocchi trapassano riceuendo danno Per humilita et timore del Signore, vengono ricchezze, gloria, et vita. Sine labore nihil.

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



Q

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 amiablete, Beneuolence, seruiue, & assistance. Ce commandement doit es tre soigneusement persuade aux ieunes enfans, afin qu'ilz le gardent, come tesmoigne S. P.

Q

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. Q



ROBERT Roy de Sicile disoit  
en iour qu'il aimoit mieuz 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.



LES DEUX

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 fere d'autres souhaits. Car tout ce qui auient pour le regard de ceste vie pend à vn 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

LES DEUX





Alla Regina del Cielo

Beatissima Vergine unico refrigerio nell'amarezza mie tempeste a te  
vuolgo ogni speranza come a tranquillissimo, e lieto porto ouè l'anima  
mia desidera di finire il periglioso cammino di questa mondana vita sup-  
plicandoti, edè con l'auca del tuo diuino aiuto vogli secondare questa mia  
fatica insino all'ultimo fine a laude e gloria del tuo santissimo nome Amen.

Lodouico Suzzoni Scrittura 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<sup>ch</sup> some god vsed as instruments to bring vs to this transitorie being w<sup>ch</sup> we haue.

To Dauides of Heres.



A voir du Seigneur Dieu la ceanté et connoissance,  
Est le but principal de tout'sapience. A. A.

Bien qu'on somme ay' acquis des biens en abondance,  
L'avee il sera tous jours s'il n'a pas suffisance. B.

Même corps fut iadis oebre vved, puis vruyseau.  
N'aguece c'ampignon, et maintenant oisrau. M. M.

DE LA MORT DE V. M. DE LA MORT DE V. M. DE LA MORT DE V. M.



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





ES

Miserere mei Deus secundum magnam misericordiam tuam: Et secundum multitudinem miserationum tuarum dele iniquitatem meam. Implus 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 in iniquitatibus.



Decretale Romana  
Prima di Cambio.

Ovo per questa prima di cambio pagate al mag.  
 m. Thomasso Epica Sentihuomo Romano scudi  
 cinquecento ottanta dozo in oro per la valuta qua di  
Desser Curtio di Lentul' Romano Et poneteli a conto  
 nostro Et fatto il pagamento datene hauiro se di al  
 tre tantj vi faremo Creditozi. xpo di mal uij guardj

Di Roma Il. xxvij. di Luglio. d. d. xxxviii.

Joannes Baptista Palatinus Civis Romanus peribebat.

Aa Bb Cc Dd Ee Fff Gg Hh Ii Jj Kk Ll Mm Nn Ooo  
 Pp Qq Rr Ssss Tt Vuu Xx Yy Zz et 33 3 et 33.



## D'ezchantile Milanese;

Quel poco che occorre dire sopra le lettere d'ezchantile  
 (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 uarieta che si uede da l'una d'ezchantile a l'altra;  
 consiste solamete ne le haste et ne' trattj; 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 ~ l b -cc - d d d -ce || f f -cg b -p p -y -r r  
 -l -r m r n -o | p p -c q -r r | s b s | t t t -v u r b  
 -x x x -y y -z ? z -z :

Tutte le soprascritte lettere si fanno ad un sol tratto &  
 pena, Eccetto queste, f, p, t. che si fanno in doi, Et que  
 sta vna sola f, in ue



A. a. b. b. c. d. d. d. Lettera Merchant. e. e. f. f. g. b. b. b. b. y.

Carlo di Bartholomeo Strobrandi e Lorenzo Malegonelle et Compagni  
di Lione non dare qz di xxviii di ottob<sup>bre</sup> per la ualuta di tanti deappi ba-  
un qz di detto somma et quantita di due noucenti de di Camera  
egli dinari sono da pagarsi p tutt' el sopradetti. Come in qz appare per li  
ricordi nei. Et siu deno dare qz di de per somma et quantita di un  
promessa fatta di due. Quatt' o' de di camera. egli sono pla ualuta  
di tanti panij monachij trauii qz di de, egli sono da pagarsi p tutt' acz  
A. l. l. m. n. o. p. Inuentione del fare. q. q. r. s. s. t. u. x. y. z.





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

Ogni buono, che opera male è 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 & che le  
siano fatte in Dio. Crescius scribebat.



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

Surima Pierides referunt tibi premia Musae,  
Lui non Paeonia tantum praecellus in aete,  
Sed quod maius opus, tu afflatus Numinis aura  
Aetherei, erroris animi, scelorumque salebras,  
Quodque tenebrarum est in caeco pectore sustras:  
Ostendens populo, quae sit via certa Salutis.  
Macte istis Francisce bonis, vestigia Christi.  
Sic praeeme, dum corpus curas, animumq. serenat.

Tuus Velduis.



*Ad Doctiss. Caeselimung. Dnem Dni Petrum  
Carpenterium Scholae Rotterodamensis Doctore  
Vigilantissimum.*

*Non levis est opere moderari frena Luventae,  
Sed Adque Agrippaei ducere fontis aquas.  
Sicut qui ludi maculatur pulvere, sentit  
Hoc, Carpenteri, qui tonat ore choros.  
Dum nullum frustra tempus abire sinis.  
Quodque opus est alijs hoc tibi praeter opus.*



S. J. L.

L. ENTSTENES de

Subsoorps

gecreëert wêrdt. Waeromme sy afzulcken cens tigen  
Straffer was van zyne discipulen soo seft sy gde.  
antwoort. Die meddyngen doen des ooc alzo  
met de patienten oar mde si kunnen gevnde dat  
sy de lasten ende gebelken Straffe ende nz de mensche.

Maria Strick





Mon sieur Guillaume Sylvius Ruditeur  
des Garnisons de Heusden.



Monsieur Sylvius, Suis que je n'ignore pas de quel zèle vous aimez  
la langue Française (de laquelle vous avez fait profession) et quel rang  
d'honneur tient en vous la respectable science de bien écrire. Certes je  
ne pourrais sans profaner l'honneur que l'on vous en doit vous passer  
tacitement parquoy vous prie d'accepter ce petit exemplaire pour hommage,  
votre ou sacrifice

Le 12. de May  
An. 1606.

Es très bien affecté

Carla Strick



Remonneté donc devant toutes choses  
on face Requestes Prières Supplications & actions  
de graces pour tous Hommes: p. Les Rois,  
pour tous ceux q. sont constitués en Dignité,  
afin q. nous puissons mener vie paisible et  
tranquille en toute pieté et Honnesteté.



*Facile à imiter pour les femmes.*

*Nous devons peser et estimer les biens et faucurs que nous recevons de Dieu, avec nos biens temporels, beaucoup plus que tous les maux qui nous scauroient advenir.*

*Entre les anciens la pauvreté ne pouvoit empêcher un homme d'estre juste, sage, et vaillant, et s'abusent ceux qui estiment que sans grands moyens un homme puisse faire acte vertueux comme si la vertu procedoit de richesse, et le vice de pauvreté.*

*Aaabbcccddeeffghhhllmmnnooppqqrrsstttvvvuuuxxyzzz*



All. S<sup>to</sup> et molto B. Sig. Lelio Forestiere.

Io so che V. S. S<sup>ta</sup> è così compita di gentilezza et di nobilissimi costumi quanto sia di dottrina, et d'ogni altra bellissima virtù et che non potro in questi pochi uersi stendeme secondo il desiderio mio nelle sue pregiate qualità ma gradire al presente la seruitù et osequanza mia diuotissima a' meriti suoi et insieme il carattere che tanto le piace et che ella serue così bene. Et io bacio le mani di V. S. S<sup>ta</sup> Lodouico Suelone scruuua in Roma





*Deo de q' amici. Il Reale.*  
gli domando quale quantità di danari e macerate ascun-  
sue figure, a cui se dar subito piu di cinquanta talenti, qual  
era grandissima somma, allhora disse Perillo, dieci talenti o  
Signore, erano assai. Disse il Reale, assai  
certo era a te il pecore, ma non assai a me il dace.





# SAEPTIMO DEI GRATIA

Magna Britanniae Franciae et Hiberniae Rex fidei defensor  
Ecclesiarum atque Illustrissimus Principibus Ducibus  
Comitibus Thalassiaribus Strategis Viribus Portuum Praefectis  
Londinum Praefectis Omnibus, et singulis Archiepiscopis  
Episcopis, Episcopis, et Magistratibus quibuscunque, Salutem.  
Qui has nostras ad vos perfert litteras Nobilissimus et Honoratissimus Dominus Carolus Demetrius natione Graecus  
pro ut ex variis testimoniis fide dignis certo accepimus) ex Archidiacono  
Peloponneso preclaris maioribus est oriundus, Qui cum in &c.



Tratonicus se moquoit anciennement de la grande superfluité des Rhodiens, disant qu'ils batissoient comme s'ils eussent esté immortels, et se ruoient en cuisine come s'ils eussent eu bien peu de temps a orure. Mais les auceiciens acquiezent comme magnifiques, et dependent come mecaniqz ressemblans aucunement à des mulets qui portent sur le dos des charges d'or et d'argent et ne mangent que du foin. Le comble de leur misere est que l'accedistre et conseuier leur cheuance us ne se soucient de la justice.

Aaabbccdddeeffffggghhijillmmnoopppeeggqrrsstt vuuuwxxyzz



Vous estre acquis le los d'un Hercule indoutable  
 De laurier dès enfance' auoir 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 droict estimé,  
 Auoir releué seul vostre Estat opprime,  
 Lors que tous presageoient sa cheute' ineuitable.  
 Si ces fideles sont grands, & tres-dignes de vous,  
 ROY, le plus grand des Roys, que vous surpassez tous.  
 Mais quand vostre bonte' d'une aurreille abaissée  
 Entend des plus petits la suppliant' voix,  
 Vostre grandeur par vous est autant surpassée,  
 Comme vous surmontez, en grandeur tous les Roys.





Le Roy estant mandé du Roy Archelaüs, à fin q'il allast  
trouver, luy promettant de grands trsors. Il luy manda que la mesure  
de farine se vendoit en Athenes un double, & que l'eau ny coustoit rien.  
Par ainsi encores Il semble qu'il n'ay pas beaucoup de biens si en ay-je  
assez puis-que je m'en contente. Aussi disoit Menandre Pain ne manger  
& eau pour boire en somme, Sont seules necesses à l'homme. La suffisance  
et mediocrite sont au lieu de grande cheuance, et cause de la tranquillité d'esprit.

De Beauprand



# TO THE READER

BEING neither Master nor Professor of Writing, I may be censur'd as an impertinent 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 intension. 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<sup>e</sup> Author of y<sup>e</sup>



*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 esabili-  
bus cumulatur, nobile perpetua<sup>1</sup> caput amplectente corona Utinam  
remissa peccatorum mole, me ultimum servorum (A R S S T J) jubereet  
Divina pietas hanc carnis sarcinam deponere, ut in sua civitatis gau-  
dia aeterna repausandus transirem, sanctissimis superiorum choris  
inteessem, cum beatissimis spiritibus gloriæ conditoris asisterem*  
A B C D E F G H I K L M N O P Q R S T V W X Y Z. ETC.



*Antiochus in venatione quadam, dum feras infectatur, ab amicis et famulis aberrat, ca-  
 samque hominum egenorum vis ignotus intravit. Cum autem inter caenandum regis  
 mentionem fecisset, responsum est illi, Regem aliquin bonum esse, sed cum plerique  
 negotia amicis improbris 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 aduunci, heni primum veros de me  
 sermones audivi. Utinam eodem modo et alii Principes de suis vitiis, qua in plerisq;  
 aulis 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-  
atuzas, 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-  
tuzados, e a infinita belleza do Mes-  
mo Deos.

*Se* de ouvir o som, e musica da voz hu-  
mana, e harmonia dos insteumentos,  
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.



*N*a gravidade, e  
valentia do gesto, com que o Artifice  
compõem a imagem lhe infunde  
o respeito. O retrato de Hum Prī-  
cipe não se inculca somente pela e-  
minencia da coroa, tambem se dá a-  
conhecer pela soberania da Ma-  
gestade. O veneravel aspecto, e  
decente gravidade andão annexos  
às mayores virtudes: ou para se in-  
culcarem regias, ou para se diviza-  
rem soberanas: De pouco importa  
a Sidalguia Co lenho para vs  
a grados da vontade, se desmerece  
pelo Feilio, o que outro mais infe-  
rior avulta pela imagem. *André*



uinculus Pompeius scilicet fluit, multis & ceteris causis necessitudinis mihi coniunctus est. Is cum antea  
meis commendationibus et rem & gratiam, & auctoritatem suam tuori confuerit: nunc profecto si prouinciam  
obtinere meis literis assequi debet, est nemine se intelligat commendatorem. Inquam fuisse, quamobrem  
a te maiorem in modum peto, ut cum omnes meas aique ac tuas obseruare pro nostra necessitudine debeas,  
hunc in primis ita in tuam fidem recipias, ut ipsi intelligas nullam rem sibi maiori curae, aut ornamento  
te, quam meam commendationem esse potuisse. Vale.

Getulig



plants and of his extatutes, haue their growth and increase to a period, and  
then their declination and decay: except onlie the Crocodile, whose tute groweth bigger  
and greater, till death. Soe haue all passions and perturbacions of mans  
minde, their increase and extensions, increase and decrease; except onlie  
malicious Revenge. For this, the longer it lasteth, the stronger it waxeth.





Jeſoua es mi Paſtor  
no me faltara: En lugares  
de yerua me hara yazer: junto  
a aguas de reposo me pastoreara  
hara boluer mi alma: guiar me ſa  
por ſenadas de Juſticia Por  
ſu Nombre



*S*pem locat in Te Domine,  
Qui novit Tua quod fines  
Tuis careat, Nomen adorat  
pijs Precibus honorat  
Tergo novum ferte melos  
Regi, Qui manibus Coelos

*E*mare, terramq; creavit.  
Bonis undique decoravit  
Qui miserator, miserum  
obliviscitur haud, verum  
Sanguipetas perdit atroces,  
Te gentem Juvat ope voces.

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



Οὐδὲ θεοῖσι θεῶ ἰδιῶ σὺν προσκύνει ἄλλοις . α  
 Ἄπνοον οὐ χόσμη ποιήσεις πάντος ἄγαλμα . β  
 Μήποτε μὲν μελέως περιλάμβανε τῖνονα θεῖα . γ  
 Ἐβδομαὴ θήσεις χαλὰ πάντοισι πάντε πόνοισι . δ  
 Ἄχρι ὀφειλομένη γονέας καὶ ἄξε καθήκω . ε  
 Ὅθεν ἀνθρώπου θανάτω δολοῦντι φονεύσας . ζ  
 Σύζυγον ἢ ἑτέρον λέκτρον καὶ μήδε βεβήλω . η  
 Κλέμματα μὴ φράξεις παλάμας ἀπὸ πάντος ἐπέξας . θ  
 Προκαλῆ εἰ μάρτυρ μάρτυρ μὴ ψεύδῃ ἔσοιο . ι  
 Γείνονθ ὄντι μάοις μήπως θεράποντα γαμήζην . κ

**Ι**Στη πρὸς τὸν κόσμον εἰ<sup>η</sup> φθαρτὸν, ὅτι καὶ γέρονε  
 μὲν δὲ τὴν φθορὰν, εἰς ἀφθαρσίαν πάλιν μεταποι-  
 ούμενον. ὅθεν γὰρ τῆς πρὸς θεοῦ γεγονότων εἰς ὃ  
 μὴ ὄν χωρήσῃ, καὶ ὃ τῆς ἀμύπιας πρὸς αἰῶμα, ἅμα  
 ἡμῶν, καὶ πᾶσιν τὴν κλίσην τῆς ἀλάστον συγκατεδίχασεν.



TOONEEL.

Der lottijcke Schryfsen

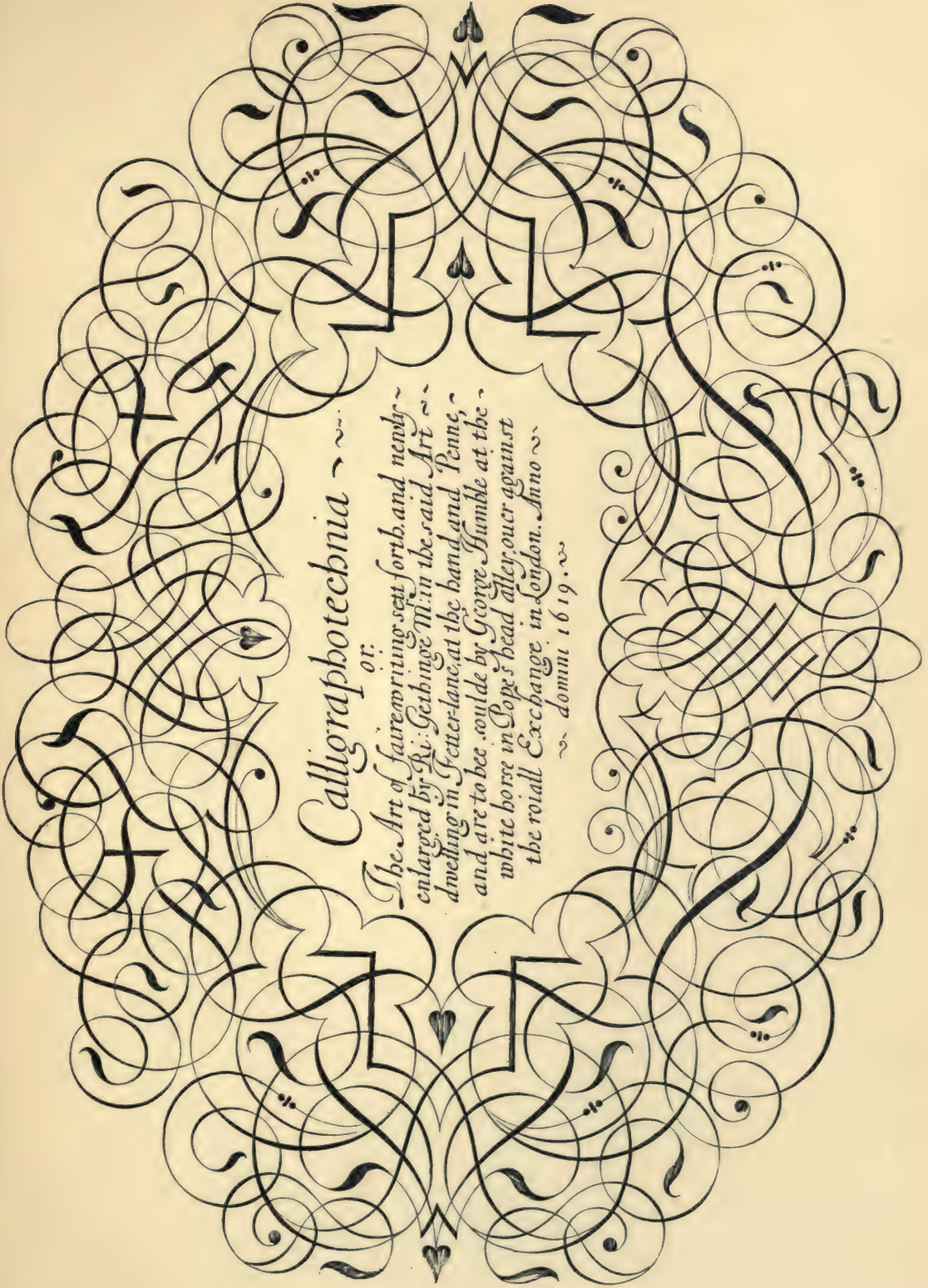
W  
en dienste vander Vont-  
beminrende Seucht int  
licht gebracht Door

MARIA STRICK

*Fransoyse School-houdende binnen do' Vrye vermaerov  
Stadt Doff. Gemelden Door Frans Strick A. n. 1600*








*Calligraphotechnia* ~ ~ ~

or.

*The Art of faire writing set forth and newly  
enlarged by R. Gettings M<sup>in</sup> the said Art  
dwelling in Fetter-lane, at the hand and Penne,  
and are to bee could by George Sumble at the  
white horse in Pope's head alley, ouer against  
the roiall Exchange in London. Anno ~  
~ ~ domini 1619. ~ ~ ~*





*O! if such beaming Lustre is in Arts Face,  
What Beauties, what Perfections, are in Grace?  
If in Grace more, what may in Glorie bee?  
O, infinite more! but what in Thee  
Lord, who dost all Innuencies transcend!  
O who beginne i admire Thee nere shall End!*

*Hic Notus Est non habuiss<sup>o</sup> Motum*

*E. G. Kerr.*



Enon dit. que ceux la qui ont Le desir de  
Vertu enecaine en Leurs cueurs. soudain  
se mettent en devoir de ceceer le moyen  
Principal poue y attaindre. qui est le  
scavoir des bonnes Lettres: que (comme  
dit un autre Philosophe) ie ne scay s'il  
y a rien de plusaisant au monde oultre  
l'estude d'icelles.

Alire  
enrich.



Quand nous faisons du bien aux indigens.  
Et aux amis que languer de conforte. Nous ne  
deurons le publier aux gens. Mais faut que tost  
la memoire en soit morte. Aa ma b m c m d e m f m g m  
h m i m m e m g m h m i m o t m u m q m r m z.





Faut dignement sur la compagnie des  
hommes pleins de mauvaises moeurs car leur  
coeur pente a rapine, deception, et iniquité, qui  
est la destruction de la per sonne. Mais la bo  
ne vie, la met et conserve en honneur perpetuel,  
et la rend ince lamment agreable devant la  
Majesté celeste. abcdesgrmstuhikmnpq

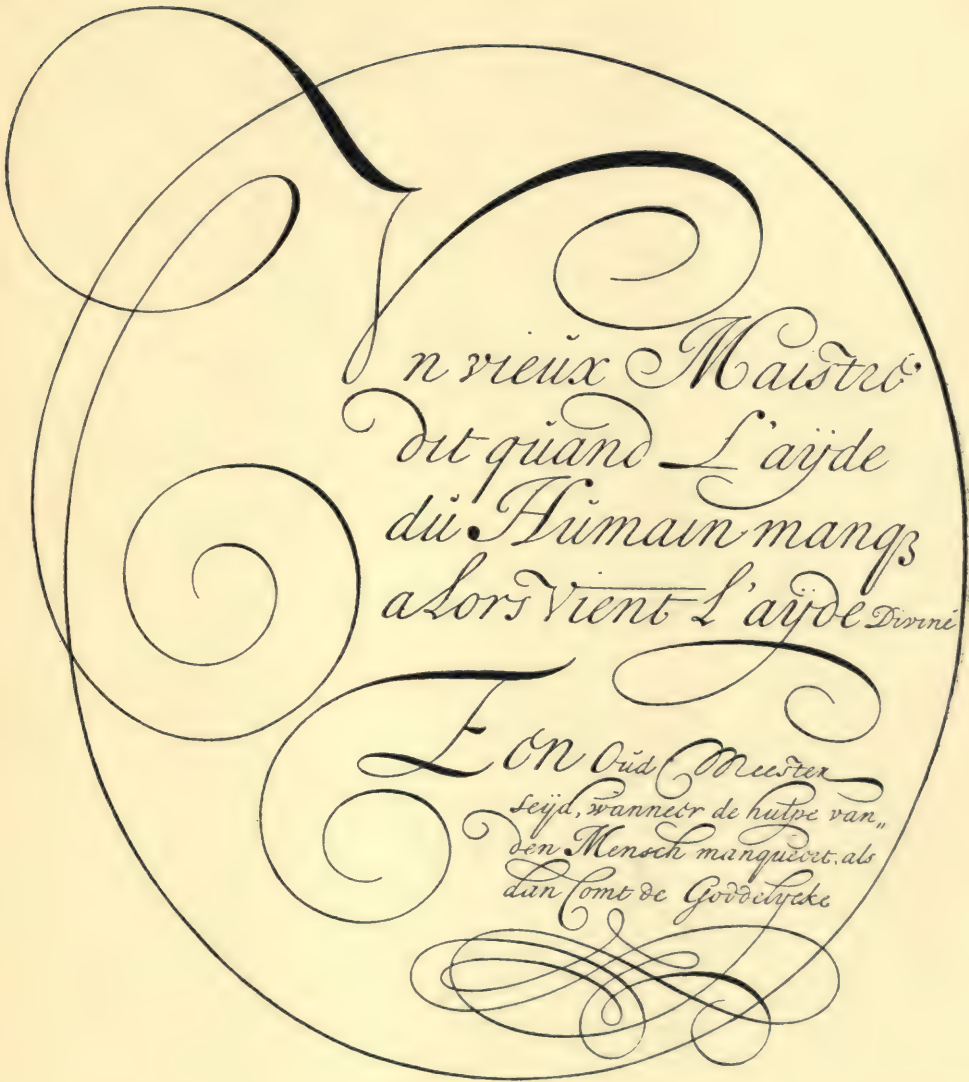


LUCIUS BRUTUS Eques Romanus adolescens omnibus  
rebus ornatus in meis familiarissimis est meque oberrat diligenti-  
ssime cupis cum patre magna mihi fuit amicitia jam inde a  
quartura mea Siciliensi. Omnino nunc ipse Brutus  
Romae mecum est sed tamen domum ejus et rem  
familiarum et procuratores tibi sic commendo.

Dei

Gery



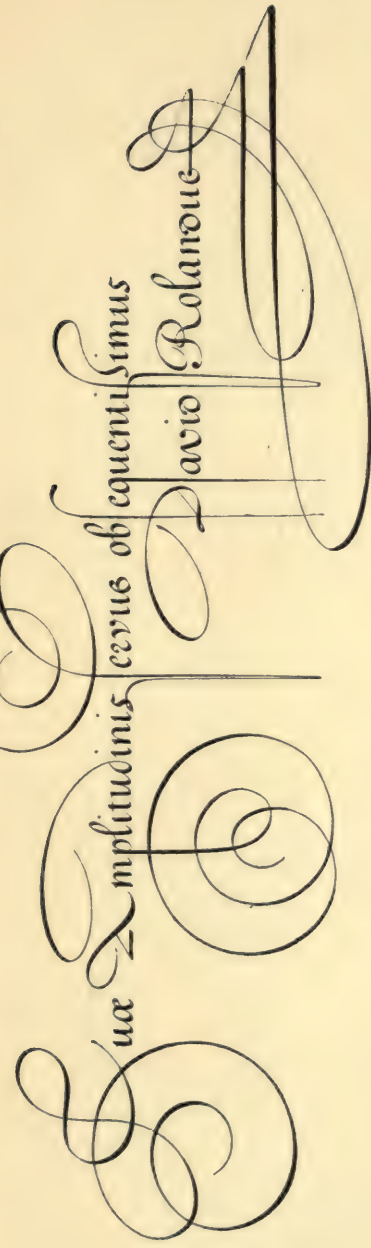


Un vieux Maître  
dit quand l'aide  
du Humain manq  
alors vient l'aide Divine

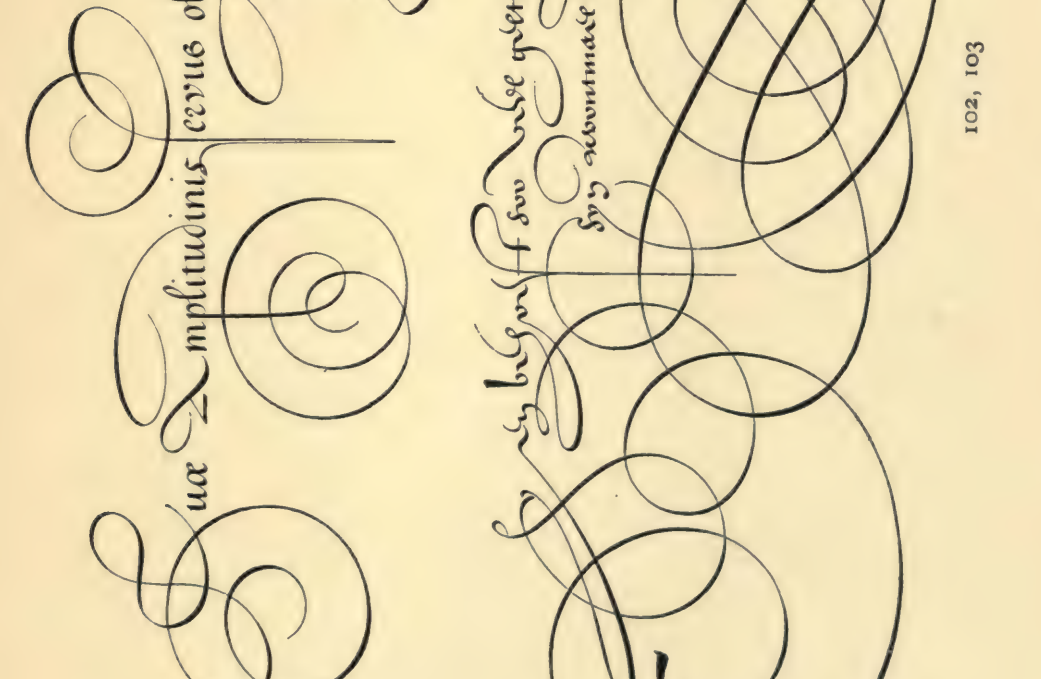
En Oud Meester  
seijdt, wannecr de hulpe van  
den Mensch manqveert, als  
dan komt de Goddelijcke



uae Amplitudinis ceuus ob equentissimus  
David Rolandus



by by vnt f soo vnt gets mlt w mlt fult fuy dady vnt  
by aboum mae te vnt fuy

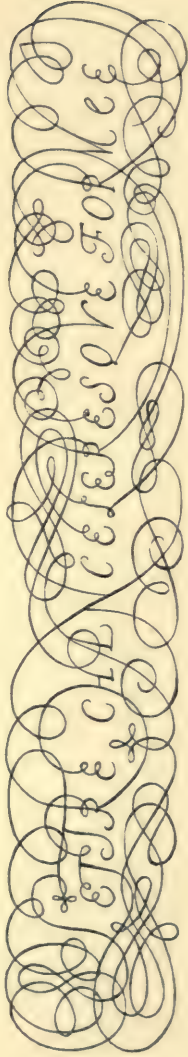




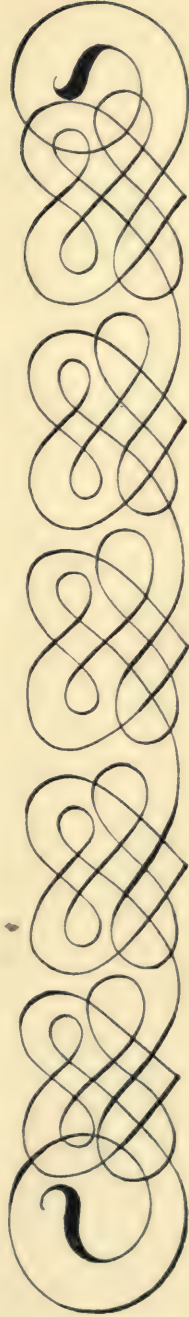




104

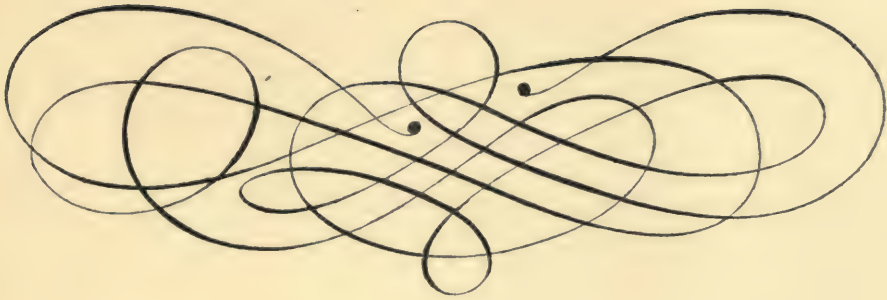


105



106





107



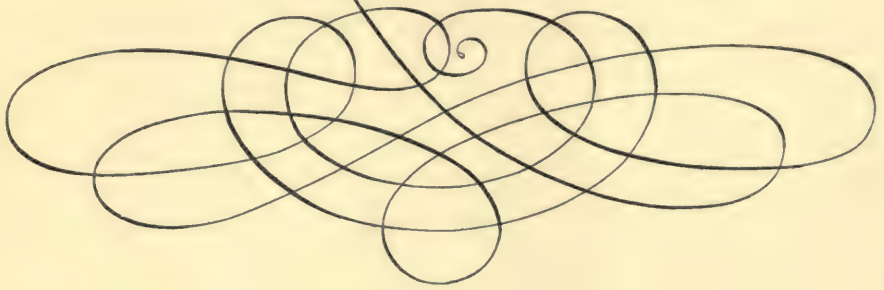
108



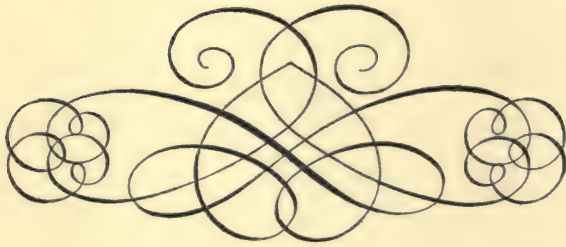
109



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



110



111



112



## 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.

### AZNAR 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.

**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 Baildon. Imprinted at London by Thomas Vautroiullier 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.

Verscheyden 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 Lescriture Ronde financière & italienne de nouvelle 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 gentrie especiallie with secretaries and their Clerks, and are of excellent facilitie and dispatch for any manner of imploiments 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 soulede 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 Anweisung 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.

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

1594.

No. 9.

HOUTHUSIUS, JACOBUS.

Exemplaria sive Formulae Scripturae Ornatoris XXXIV. In quis, praeter diuersa Litterarum genera, varij earumdem ductus structurae & connexiones. Antverpia, 1591.

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

LUCAS, FRANCISCO.

Arte de Escribir 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 Nurnberg 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 essemi. 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 Jnhoudende 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, Fransoijnschen 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 Schrijfsen Ten dienste van de Constbemannende 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 Inhoudende alderhande Geschriften zeer bequaem ende dienstelijck voor de Joncheydt onde' allen Liefhebbers der Pennen. Harlem, 1607.

No. 10.

Spiegel 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.

1619.

No. 11.

WESTON, THOMAS.

Illustrissimo Principi C. Ruperto Comiti Palatino Rheni . . . hoc in Arte Scriptoria Tentamen imperfectum Submisso cultu DDD Tho: Weston. 1681.

No. 83.

WYSS, R.

Libellus valde doctus elegans utilis, multa varia scribendarum  
litterarum genera complectens. Zürich, 1549.

No. 33.

YCIAR, JUAN DE.

Recopilacion subtilissima: intitvlada Orthographia practica . . .  
Hecho y experimentado por Juã de Yciar Vizcayno, escriptor de  
libros por la qual se enseña a escrevir 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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