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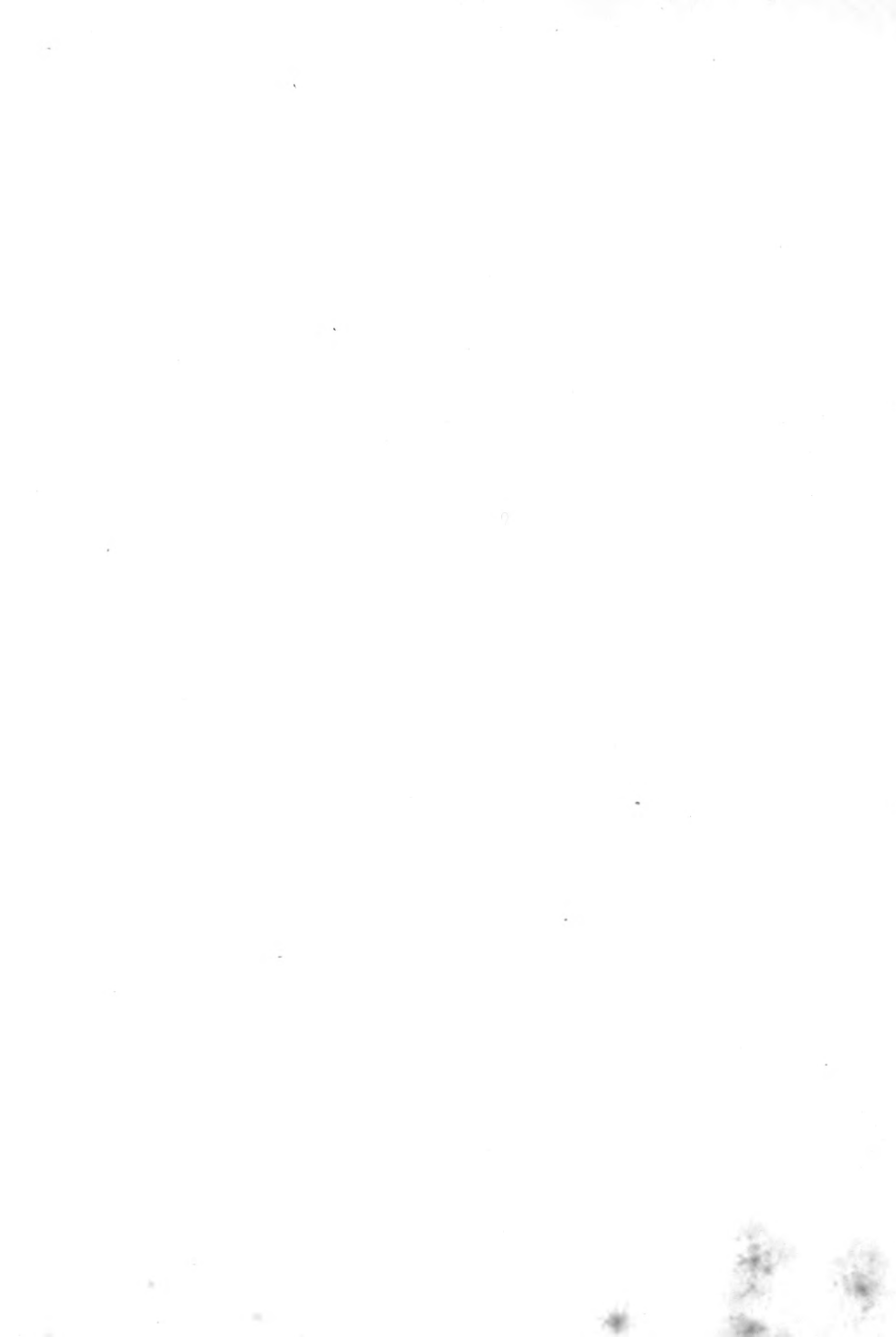
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THE HOLBEIN SOCIETY'S FAC-SIMILE REPRINTS.

THE
THEATRE OF WOMEN.

Designed by JOBST AMMON.

EDITED BY
ALFRED ASPLAND.

Published for the Holbein Society by
A. BROTHERS, *St. Ann's Square, Manchester*; and
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M.DCCC.LXXII.

31. 5. 57

31. 5. 57

GYNÆCEUM;

OR,

THE THEATRE OF WOMEN:

WHEREIN MAY BE SEEN

THE FEMALE COSTUMES OF ALL THE PRINCIPAL NATIONS,
TRIBES, AND PEOPLES OF EUROPE,

OF WHATSOEVER RANK, ORDER, ESTATE, CONDITION, PROFESSION,
OR AGE.

*With new and most exquisite figures unequalled hitherto for
beauty.*

DESIGNED BY IOBST AMMON

Attached to each figure is an eight-line stanza by

FRANCIS MODIUS OF BRUGES.

A work prepared both in commendation of the female sex, and for the especial gratification of such as by their manner of ordinary life, or from other causes, are hindered from distant travel, but at the same time take pleasure at home in the costume of various people, which is a silent index of their character.

A.D. 1586

Frankfort: Published at the cost of

SIGISMUND FEYERABENDI

INTRODUCTION.

—o—

WITH Blake, with the pupils of Bewick, and the contemporaries of Turner, the English school of engraving died out.* Thenceforth those who might have continued it successfully, devoted themselves to the easel, to drawing for book-illustration, or to the profitable superintendence of those mechanical works by which the public are made acquainted with the works of the artists of the day.

The explanation is not difficult; the money rewards were slight, the honours few; there was no court patronage, and no blue ribbon from the Academy; the work was injurious to the health and damaging to the sight. Then, again, the increase of wealth during the last half-century, and the consequent large demand for engravings, instead

* A statement so general must of course not be understood literally. A few artists working on copper still linger amongst us; Mr. Samuel Cousins latterly working in line, scarcely sustains his reputation in mezzotint. Graceful as is the engraving of the *Minuet* after Millais, it cannot for a moment be compared with the scraping of the Maid and the Magpie. This betrays genius; the figure of the Maid is a creation, finer in pose and modelling than Landseer's painting. To realize fully the stimulus which Landseer has given to English engraving, we must go back a generation and recall the works of this great artist before he adopted a theatrical treatment to satisfy the debased requirements of modern picture-buyers, and contemplate the two finest works which ever came from his easel, the Shepherd's Chief Mourner and the Shepherd's Grave. Visitors to the Manchester Art Treasures will not easily forget the latter. Over both these pictures the memory lingers tenderly, and it is fame enough for the late George Phelps Gibbon to say that he has rendered with absolute fidelity the pathetic sentiment of the master, and that the executive skill is scarcely inferior to that shown in the finest of modern prints.

of fostering the art has hastened its downfall. The multiplication of copies, the large number of proofs struck off before the prints appear, has necessitated the use of steel and the introduction of a variety of executive methods, which produce representations of the originals without their spirit or refinement. The same cause which has created so great a demand for engravings, has given unusual activity to the publishing trade, and as nearly every book and magazine must be illustrated, the demand for woodcutting is proportionably great. Designing on wood is a special art, requiring special knowledge and long practice, and the designers were not to be found: Jackson says that at one period there was only one in England capable of drawing effectively on wood; but whether the men could be found or not, the work had to be done, as woodcuts, being capable of almost unlimited multiplication, were necessary for cheap popular works. The capacity of wood is limited. It can express, perhaps better than copper, the strong contrasts of light and shade, but trade necessities required that it should attempt to do the work of copper; the tint tools were brought into full use, and the result was an imperfect imitation; the value of the process is gone, and a poor, tame, and for art purposes, a worthless plate, is produced.

A book published fifty years ago by Savage, on *Decorative Printing*, illustrates these statements. He employed some of the best artists of his time to furnish designs and put them into the hands of the best woodcutters. Some of them are in imitation of mezzotint engravings, and some of water-colour drawings. The former are flat and spiritless, failing to give an idea of the manner of the artist designer; the latter, although laboriously worked with many blocks, are so coarse and utterly bad as to be beneath criticism. Amongst the engravings where wood has been put to its legitimate use, we have one cut by Charlton Nesbit, and designed by Thurston, of singular interest. It is of large size, being $7\frac{1}{2}$ inches by 5. It represents a woody scene, with Rinaldo and Armida in the foreground, and but for some imperfect

work in the figures, would have been one of the finest woodcuts ever executed in this country. If left to himself, Nesbit would, with his executant powers, have overcome any difficulties, but the failure in the figures is fully explained by the naïf statement of Savage—"Mr. Nesbit had the benefit of Mr. Thurston's observations in his retouchings."

I wish we could claim for our countrymen the woodcut of *Vanity Fair* in Mr. Shields' illustrations to *Pilgrim's Progress*. It is $7\frac{1}{8}$ by 4 inches in size. The figures are innumerable, and the German engraver has done full justice to the genius of the English designer. It certainly is one of the finest wood-engravings of recent date. Mr. Shields designed plates to illustrate a small edition of the *History of the Plague*, and photographs of the wood blocks before cutting were fortunately taken: they were ruined by the engraver. The drawing of Solomon Eagle has every quality demanded by the most scrupulous critic; and if the engraving had been at all commensurate with the design, we should have had an important work of art.

In stating that we have lost the art of engraving in England, it must not be inferred that the observation applies to another branch of the graphic art—etching. With the needle in the hands of Mr. George Cruikshank, Mr. Samuel Palmer, Mr. Haden, Mr. Millais, or Mr. Whistler, the collector of art gems will never be at a loss to find occupants for his portfolio.

It is proposed in this volume of the *HOLBEIN SOCIETY*, to give a specimen of the German engravers of the sixteenth century. Amongst them Jobst Ammon held a distinguished place, and his *Book of Costumes* has been selected as affording a good example of his work. Notwithstanding his celebrity and industry as an artist, painting, as he is believed to have done, on glass and canvas, engraving on copper, and designing on wood, and, as far as we know, outstripping all cotemporary German artists, we learn nothing of his domestic life. Albert Durer, who preceded him, had a history beyond his studio; he was the chief magistrate of the town of

Ammon's adoption; he was the chosen friend and constant correspondent of the most distinguished men of the day, amongst whom were Erasmus and Luther, and he was moreover married to a handsome shrewish wife, who embittered his domestic life and shortened his days. His public life, his voluminous correspondence, and the pranks of his unamiable consort, furnished ample materials for his biographers; but Ammon's life was played out in his studio, and we gather little from contemporary history to mark his career.

All that we know is, that he was born in Zurich in 1539, removed to Nuremberg in 1560, and after thirty years of untiring devotion to art, died in 1591. He is described as one of the Little Masters, from the fact of his engravings being chiefly of a small size, and was so industrious, that one of his apprentices, George Keller, said that if all his drawings made during the four years he was with him had been collected together, they would have filled a waggon.

He does not seem to have contributed to the literary portions of the works, for the illustration of which he drew designs; thus, his *Book of Trades* was brought out under the title of *Hans Sachs' Correct Description of all Ranks, Arts, and Trades*, with a German text, in 4to. Hans Sachs was a most voluminous writer, and was held in great esteem by his cotemporaries as a man of letters of versatile power. Another edition was brought out in the same year, in 12mo., with the text in Latin.

John Evelyn was born within thirty years of Ammon's death, and though professing and desiring in his *Sculptura* to give an exhaustive catalogue of the engravers of mark, dismisses our artist with two short notices, misnaming him as often as he mentions him. This reticence is not to be regretted, as Evelyn was credulous and deficient in research. So eager was he to be exhaustive, that he began the history of engraving with the specimens on the shelves of our first parent Adam, and stated, on the authority of Thomas Aquinas, in his work *De Ente et Essentia*, that Adam described a book on

plants in his possession,—nay, that it may scarcely be contradicted that he had a complete series of natural history and other works besides. He hinted that his good genius the angel Razael may have helped him a bit, but whatever assistance he derived, he alone was equal to the occasion.

The next author of note mentioning Ammon is the French engraver Papillon, who published in 1760 his *Treatise on Wood Engraving*. The illustrations, though carelessly printed, exhibit skill and power. He not unfrequently blunders in his art history, and makes out two Jobst Ammons, one of Zurich and one of Nuremberg, from his ignorance of the removal in 1560.

In Germany, able writers came to the front ; Heinecken, between 1768 and 1790, published at Dresden and Leipsic several important works on engraving, and at the close of the last century, and during the first quarter of the present, Adam Bartsch wrote voluminously on art. Dr. Dibdin, in his *Tour in France and Germany*, bears honourable testimony to Bartsch's skill and industry as an artist, and to his accuracy as a writer, speaking of his *Peintre Graveur*, as "a literary performance of really solid merit and utility."

English writers, whose works are authoritative, such as William Young Ottley, Jackson, and Chatto, quote largely from Heinecken and Bartsch, and each of them furnishes additional matter in aid of the history of wood-engraving.

In reference to the works of Ammon, Jackson says, "His style bears considerable resemblance to that of Hans Burgmair, as exemplified in the Triumphs of Maximilian." As Burgmair was, after Durer's death, the first wood-designer of his age, and ranks only second to the illustrious Albert, this assigns a very distinguished position to Jobst Ammon.

In the *Book of Costumes*, he probably only drew the designs on the wood, and the cunning fingers of his pupils cut them. Masterly as they are, they exhibit some of the stiffness of the German school, from which even Durer's

works were not free. The eight-line verses accompanying each figure were composed by Francis Modius, a distinguished commentator of the time, and the preface was the work of Sigismund Feyerabendt. The Feyerabendts had been for generations scholarly publishers at Frankfort-on-the-Maine. If Papillon could be trusted, we might say that the different branches of the family were celebrated for painting, engraving, and for original works in prose and poetry, but as Papillon's authority is so questionable, we must content ourselves with saying that Sigismund Feyerabendt was known as an author and artist, now illustrating bibles with woodcuts, now editing learned works.

However imperfect the above notice of Ammon, of his art, and of his literary assistants, the subscribers to the HOLBEIN SOCIETY may trust to the faithful rendering of the fac-simile of the volume, under the skilful hands of Mr. BROTHERS, and it only remains to express our grateful sense of obligation to Mr. RICHARD SMITH, of Balliol College, Oxford, for the translation of the preface.

The following list of Ammon's works is taken from a fragment of a Dictionary of Engravers, published in 1831, by William Young Ottley. He broke down when he had reached the letter B, finding life too short for the enterprise he designed. Ottley's list does not contain the rarest of Ammon's books,—*Charta Lusoria Fodoci Ammonni*, a 4to. volume, published at Nuremberg in 1588. It contained fifty-five woodcuts of cards, with illustrative verses by the Imperial Poet Laureate, J. H. Schröter. Although termed *Charta Lusoria*, they were evidently not meant to play with. In arranging a catalogue of works brought out by Ammon, much care and discrimination is necessary, as, after his death, we find his woodcuts used by various German publishers to decorate their books.

ALFRED ASPLAND.

DUKENFIELD, *May* 27, 1872.

LIST OF AMMON'S WORKS.

ETCHINGS.

1. CELEBRATED WOMEN OF THE OLD TESTAMENT; a set of 12 pieces, arched at top, with inscriptions. *h.* 3 $\frac{3}{8}$, *w.* 2 $\frac{3}{8}$. (a) 'EVA die Geberin. *Jobst Amman fecit.* Steffan Heiman exc.' (b) 'SARA die gesegnet.' (c) 'REBECCA die gehorsam.' (d) 'RAHEL die holdtsellig.' (e) 'LEA die geduldig.' (f) 'JAHHEL die redlich.' (g) 'RUHT die guetig.' (h) 'Michal die gethreu.' (i) 'ABIGAEEL die vernunftig.' (k) 'JUDITH die Messig.' (l) 'HESTER die Sanftmütig. I.A. (m) 'SUSANNA die Keusch.' (B. 1.)
2. THE TWELVE MONTHS OF THE YEAR, represented by the figures of men of different conditions, 12 pieces of an oval form. *h.* 3 $\frac{1}{2}$, *w.* 3 $\frac{3}{8}$. The name and number of the month is towards the top of each, and the mark I.A. near the bottom. The first has: '*Job. Amman fecit.* St. Herman ex.' (B. 3.) I do not agree with Bartsch in supposing the set of prints of the Apocalypse, described by him under No. 2, and marked with a G. and a P., to be by Jobst Amman.
3. THE EMPLOYMENTS OF THE TWELVE MONTHS OF THE YEAR, 12 pieces, curved, which, when joined together, form a circular frieze, fitted to decorate the edge of a large dish or of a shield. The initials I. A. at the top of each. They contain extensive compositions of small figures. *l.* at top 10 $\frac{3}{8}$, at bottom 9 $\frac{3}{8}$, *h.* 2 $\frac{3}{8}$. (B. 4.)
4. THE FIVE SENSES, represented by female figures, in ovals, which are surrounded by ornaments; with title, 6 pieces. The title represents, by animals, the four Elements, and has on a tablet, at bottom: '*Job. Amman fecit.* St. Herman ex. 1586.' The figures are etched by J. Amman:

- the surrounding ornaments were probably added with the graver by S. Herman. The names of the Senses are at the bottom of the plates, in latin. *h.* $3\frac{1}{4}$, *w.* $2\frac{3}{8}$. (B. 5.)
5. VARIOUS FIGURES OF WARRIORS, in different attitudes and costume, three, or four, upon a plate; 8 pieces; *l.* $4\frac{7}{8}$, by $2\frac{1}{4}$, etched with great intelligence and delicacy. The first has two warriors standing, one on each side of a cartouch, on which is inscribed: '*Jobst Aman Inventor Norimberg.* Stephan. Herman excusit Onnoltzbachensis. 1590.' (B. 6.)
 6. SOLDIERS AND OTHERS FIGHTING, whether with swords or staves, 8 pieces, marked I. A. On the first is a little herald, between a drummer and a fifer. *l.* $3\frac{3}{8}$, *h.* $2\frac{3}{8}$. (Heinecken.)
 7. ARTISANS OF DIFFERENT DENOMINATIONS, FIGHTING, armed with the implements of their art. 12 pieces, ovals, *l.* $3\frac{1}{4}$, *h.* $2\frac{1}{4}$. On the first: 'Eben kommt mich an, &c.' (Heinecken.) Bartsch describes five of the set, each marked I.A. (*a*) A painter with his easel-stick and a dauber with a large brush. (*b*) Two goldsmiths, one armed with pincers and the other with a pair of bellows. (*c*) Two sculptors with drills. (*d*) A blacksmith with a large file, and an apothecary with a syringe. (*e*) Two men, one with a brush, the other with something resembling a ham. (B. 7.)
 8. A SET OF HUNTINGS, 8 pieces. *l.* 6, *h.* $1\frac{3}{4}$. Under the first, representing hare-hunting: '*Jobst Aman f.c.* Stefan. Herman ex.' Each has the initials I. A. and the cypher of Herman, composed of the letters H.S. (B. 8.)
 9. THE LIBERAL ARTS, 7 pieces. *l.* $8\frac{1}{2}$, *h.* $3\frac{1}{2}$. engraved in 1577. (Heinecken.)
 10. THE ELECTOR AND OTHER PRINCES OF BAVARIA, WITH THEIR WIVES, standing figures; 80 plates, etched by Jobst Amman, and for the most part bearing his initials. *h.* $7\frac{3}{4}$, *w.* $5\frac{3}{4}$. (B. 9.)
 11. PORTRAITS OF THE KINGS OF FRANCE, 42 pieces. *h.* $4\frac{3}{4}$, *w.* $3\frac{1}{8}$; 20 others, completing the set, being by Virgilio Solis. The series begins with Pharamond and ends with Henry III., each print containing the bust of the monarch in a medallion, and, in a compartment underneath, some story of his life. They were published with a title on which

are two winged genii, holding a laurel crown over the arms of France, and this inscription: 'Effigies regum Francorum omnium, &c. Caelatoribus Virgilio Solis Noriber: et Justo Amman Tigurino Noribergae, 1576. In Officina Catharinae Theodorici Gerlachii refictae Viduae,' &c. in 4to. (B. 10.)

12. 'PERSPECTIVA CORPORUM REGULARIUM; Das ist, &c. That is, examples of the five regularly-formed bodies, whereof Plato writes in his *Timæus*, and Euclid, in his *Elements*, &c., brought very ingeniously into perspective . . . by a method never before seen in use, by Wenceslas Jamitzer, Citizen and Goldsmith at Nuremberg, 1568.' In fol.

This work contains 50 plates; *viz.* 43 of studies, and 6 ornamented titles, besides the general title of the book; the whole etched by Jobst Amman. The former were, of course, done by him from the designs of Jamitzer; but the latter, which show much fancy and are etched with great delicacy, appear to be entirely his own. The plates are not numbered. THE TITLE OF THE WORK (*a*) is printed with moveable characters within an oval frame or cartouch, surrounded by four allegorical female figures with attributes, and the names: 'Arithmetica, Geometria, Architectura, Perspectiva,' and two winged infants or genii: 'Inclinatio,' and 'Diligentia.' This plate measures, *h.* 10½, *w.* 7¾, and has the initials I. A. at an inch from the bottom; though they escaped the eye of Bartsch. The remaining plates are a little smaller, being from 9¾ to 10 by 6¾ to 7. The six other Titles or Frontispieces are prefixed to the different classes of studies into which the work is divided. THE FIRST (*b*) is intended to represent the Element of Fire; in the centre is a large flame issuing from a vase at bottom; and around it are children with lamps and lanterns, fiery dragons, and other accessorial introductions. It is marked under the vase, I. A., and is prefixed to the first four plates of studies, marked at top: A. (*c*) THE SECOND represents the Element of Air. In the middle is a large pair of bellows, and around are cupids with appropriate attributes, birds, butterflies, &c. It has the initials I. A. at bottom; and is prefixed to the next four plates of studies, marked E. (*d*) THE THIRD has a large leaf in the centre, around which are cupids with baskets of fruit, &c.; this piece denoting the element Earth. The initials I. A. are at the bottom of a little basket on the left of the print, which is placed before four plates of studies marked I. (*e*) THE FOURTH represents the Element of Water; a large shell occupies the centre, and around are cupids with vases, fish of various kinds, &c. The letters I. A. are upon a trident, on the left, and this piece is prefixed to four plates of studies marked O. (*f*) THE FIFTH has in the centre a large circle of light, above which are the sun and a large star, and on either side are three cupids with spheres, quadrants, and other astronomical

instruments. On the right near the bottom are the initials I. A. This piece is followed by four plates of studies marked V. (g) THE SIXTH, and LAST TITLE, appears to be intended to denote the ordinary employments of mankind in this sublunary state. At top are three infants, one of them in a military dress beating a drum; and below are two others, one of which has a bow. The initials I. A. are in the middle at bottom. This plate and the twenty-three plates of studies which follow it, and complete the work, are oblongs. *l.* 10, *h.* 7. Having spoken of the ornamented titles, I shall add now a few words concerning the other plates.

The first twenty consist of perspective views of the five regular solids, and of various forms fancifully derived from them; each plate containing six designs in circles. The subject of the first four plates, marked A, is the Triangular Pyramid; of the second four, marked E, the Octohedron; of the third, I, the Cube; of the fourth, O, the Icosahedron; (two of these having the initials I. A. with the date 1567, and a third the initials only); and the fifth, V, represent the Dodecahedron. The artist's plan appears to have been, first, to represent the figure itself, and such forms as are produced by cutting parts from it; secondly, to represent the figure itself, and its derivatives, in another point of view; thirdly, to show such forms as may be obtained by combining two of the simple figures in such a way as that the angles of the one should proceed from the centres of the sides of the other. The manner in which the complex figures have been obtained from the simple ones can, for the most part, be easily traced; but sometimes, in consequence of the arbitrary sections made in them, this becomes difficult.

Of the twenty-three plates at the end, the first two are marked A; the second two, E; the third, I; the fourth O; and the fifth, V; and these ten plates represent perspective views of the figures above named, hollowed out and perforated; the remaining thirteen being devoted to fanciful delineations of the sphere, the cone, and the wheel. (B. 11.)

A second edition of this curious set of prints was published, with two leaves of letter-press, at Amsterdam, in 1618, under the title of 'Sintagma, in quo Variæ Eximiaque corporum,' &c.

13. MILITARY SUBJECTS, &c., 15 pieces, *h.* 14 $\frac{3}{4}$, *av.* 10 $\frac{3}{8}$, representing marches of troops, encampments, battles, on land and at sea, &c. The plates are marked with numbers referring to some book for which they were intended. Six of these etchings bear the initials of Jobst Amman, and one piece has the date 1572. (B. 12.)

ETCHINGS—SINGLE PIECES.

14. THE PORTRAIT OF GASPARD DE COLIGNI, half-length, turned a little towards the left, in an oval surrounded by ornaments and allegorical figures. At top: 'Effigies Gasparis de Coligni, D. de Castillione, Amiralis Franciæ.' In a cartouch below the massacre of St. Bartholomew's, Aug. 24, 1572. At bottom: '*Fecit Norimbergæ Jost Amman Tigurinus 1573.*' *h.* 14½, *w.* 10½. (B. 17.)
15. FREDERICK, BISHOP OF WURZBOURG, half-length, turned towards the left, in an oval, ornamented with allegorical figures: 'Fridericus Dei Gratia,' &c. At bottom, I. A. 1572. *h.* 11¾, *w.* 8¾. (B. 18.)
16. HANS SACHS, a celebrated poet of Saxony, at the age of 81; bust, nearly in front. At top, his name; at bottom: 'Zwey Monath, &c., M.D.LXXXVI.,' and the initials I. A. Bartsch says this piece is done with the burin. *h.* 12½ with margin, *w.* 8¼? (B. 19.)
17. 'SIGISMUNDUS FEIERABENDT bibliopola, ætatis suæ XLII. Anno MDLXIX.' half-length, turned towards the left, in an oval surrounded by ornaments, and four allegorical figures. Without the artist's initials. *h.* 9¾, *w.* 7½. (B. 20.)
18. PORTRAIT OF A MAN, half-length, with a polygon in the left hand, which he is measuring with compasses; in an oval surrounded by four allegorical figures. Without the artist's initials. *h.* 10¾, *w.* 8¼. (B. 21.)
19. EIGHT BUSTS, on the same plate; four of men, and four of females; so disposed that each man has opposite to him a female. The first bust on the left is that of a warrior in a helmet, which is ornamented with a small coronet. Near it are the initials I. A. Done, according to Bartsch, with the burin. *l.* 6¾, *h.* 1¾. (B. 22.)
20. A SHIELD OF ARMORIAL BEARINGS. Quarterings a turk's-head and a shoe (sabot): helmet with crest, a turk's-head; supporters, a lion and a winged dragon. At top, two winged genii with garlands of flowers. At bottom, on the left, I; and on the right, A. *h.* 7½, *w.* 6¼. (B. 23.)

21. THE COUNCIL OF THE GERMANIC EMPIRE, in which is seated the Emperor, surrounded by Kings, Dukes, Margraves, &c. Towards the left, at bottom, I. A. An oval. *L.* 13½, *h.* 10¾. (B. 13.)
22. AN ALLEGORICAL DESIGN, IN HONOUR OF THE EMPEROR MAXIMILIAN II. within an ornamented oval; at the top of which, on either side, is a figure of Victory, with a wreath in the right hand, and a palm in the left. In the centre of the piece is represented the Emperor in complete armour, kneeling upon a sort of tabernacle, whereon is inscribed: 'Templum Pacis.' He has a large sword in his right hand, and with the left touches the sacred volume, which is supported by an angel, and on which is written: 'spes miseris.' Upon the step of the tabernacle are seated Peace, Wisdom, and Victory; on his right hand stands Justice, on his left Faith; and upon a basement, on either side, decorated with the statues of eminent persons of the Old Testament in niches, are the virtues, Patience, Benignity, Fortitude, Magnanimity, Truth, Charity, Hope, and Temperance, also standing. In the sky are two Angels supporting the Imperial diadem; Christ, surrounded by the symbols of the four Evangelists, and Angels with the instruments of the Passion, &c.; and on the ground below are six figures kneeling, their hands raised in supplication; the three on the left being intended to denote Unanimity, Piety, and the Church, and those on the right, the subjects of his imperial majesty. These three are male personages; but the Virtues, &c., are all represented by female figures, with their appellations written in Latin. The print has various other inscriptions, and among them three in Latin verse, which occupy three tablets, one at the top, and two at the bottom. These are printed with moveable characters upon separate papers, and are added by pasting. They begin thus: 'Scis Cæsar, custos Orbis,' &c. 'Haud secus,' &c. 'Nos infinitas bellorum,' &c. At six inches and a quarter from the bottom are the initials I. A.; and below, at the edge of the plate, M.D.LXXI. *h.* 27½, *w.* 19½. (O.)
23. A SACRED ALLEGORICAL REPRESENTATION; same form and dimensions as the last. In the spandrels of the oval, at top, are two figures of Victory, each holding a wreath with both hands. In the sky is represented Christ, seated on the globe, with an olive-branch in the right hand, a sword in the left, and his left foot resting on the cross. On either side of him are angels with the instruments of the passion, &c., and below him are twelve female figures with attributes, seated on the clouds, each with her title in Latin: 'Philanthropia, Pax, Misericordia, Lux Mundi,'

&c. In the centre of the print is Truth, 'Veritas,' represented by a winged female, standing with a large open book under her left arm, in which is written 'Ecce Agnus Dei qui tollit peccata Mundi,' and her right hand pointing to heaven: on each side of her is another winged female; that on her right being in the act of baptising an infant whose father and mother kneel below, whilst the other is employed in administering the eucharist. Within an arch, under the figure of Truth, is hell; and on the ground below are eight prostrate, or kneeling figures, denoting Sin, Contrition, Penitence, &c., distinguished by letters of the alphabet, A to H, of which the explanations are given in papers printed with moveable type, in two tablets at bottom, similar to those in the other print. The inscription in the tablet, at top, commences: 'Christus. Venite ad me omnes,' &c. In the middle, near the bottom, I. A.; and underneath, '*Ios. Amman F. M.D.LXXI.*' These two prints, from their dimensions, and the care with which they are executed, merit perhaps to be considered as the artist's most capital performances on copper. It is remarkable that neither Heinecken nor Bartsch appears to have been acquainted with them. (O.)

24. THE STORMING OF A FORTIFIED TOWN. The walls of the city, fortified by various round towers, are on the left; the attack is made simultaneously by cannon, bombshells, and infantry scaling the walls; and on the right are two large bodies of troops drawn up in squares. At bottom, near the left corner of the print, are the initials I. A., the former letter intersecting the first stroke of the latter; and within the lower division of the A. is a small capital G, the singification of which is unknown to me. Three inches further to the right is the date '1564.' In different parts of this plate are letters of reference, showing it to have been accompanied originally by letter-press. It is undoubtedly by Jobst Amman, and though slightly etched, is full of spirit. *l.* 22, *h.* 11½. (O.)
25. A VIEW OF A SMALL FORTIFIED TOWN, BY NIGHT, with numerous persons, some in a carriage, and others on foot and on horseback, witnessing a display of rockets and other fireworks which are thrown from the walls and bastions. Towards the right, at bottom, '1570. *Ios. Amman F.*' Bartsch supposes this plate to have been engraved with the burin, but I think it chiefly done by etching. The figures and horses are admirably varied in their grouping and attitudes, and the effect of night is finely represented. On the whole it is a masterpiece. *l.* 13¾, *h.* 8¾. (B. 14.)
26. THE DRESSES AND MANNERS OF THE FOUR QUARTERS OF THE GLOBE;

those of the European nations being represented in a compartment at top, and those of Asia, Africa, and America, in three compartments below. The initials I. A. are upon a vase in the middle compartment at bottom. *l.* 18, *h.* 14. (B. 15.)

27. A TRIUMPHAL ARCH, of three openings. Under the middle archway are two officers, one of whom has a halberd; in a balcony above are musicians, and at top is the imperial eagle. Without the initials of the artist. *l.* 20½, *h.* 16. (B. 16.)

WOOD-ENGRAVINGS, IN BOOKS, OR SETS.

28. 'BIBLIA, das ist die ganze heilige Schrift. D. Mart. Luther. Frankf. am Mayn. 1565, Durch Georg Raben, Sigismund Feyerabend und Weygand Hanen Erben.' In fol. This work, according to Bartsch, contains a great number of scriptural subjects; *l.* 6, *h.* 4¾, a large proportion of which appear to have been done after the designs of Jobst Amman. (B. 1.)
29. STORIES OF THE NEW TESTAMENT, &c., 78 pieces, *l.* 3¼, *h.* 2¾. Three only of these pieces have the initials of Jobst Amman; the others are without any artist's mark. They were published with this title: 'Künstliche und wohlgerissene Figuren,' &c. Durch *Jobst Amman*, Burgern zu Nurnberg. Frankf. am Mayn 1579. Durch Peter Fabricius, auf Kosten Sigismunds Feyerabend,' in 4to. The preface is followed by a cut representing the prophet Elijah fed by the raven. *h.* 4¾, *w.* 4½, and an emblematical piece of the same size. The scriptural pieces have Latin verses at top, and German at bottom. (B. 2.)
30. 'ICONES LIVIANAE: praecipuas Romanorum historias, &c. M.D.LXXII,' being a set of 75 pieces, representing subjects of the Roman history, *l.* 6, *h.* 4¼; each with the initials of Jobst Amman, besides which six pieces bear the mark of two wood-engravers who cut them. (B. 3.)

These prints were first employed in a Latin edition of Livy, published at Frankfort on the Mayne, in 1568, in fol.

31. 'KUNST UND LEHREBUCH, &c. (a) or A BOOK OF ART, AND INSTRUCTION, IN WHICH TO LEARN TO DRAW AND PAINT, 1578,' in 4to. (b) 'DESGLEICHEN ZWEYTES BUCH. JOST AMMONS NEUES KUNSTBUCH,

&c., 1580,' in 4to. These works were reprinted with additions, after the artist's death, under this title: (c) 'KUNTSBUCHLEIN,' &c., or 'A little Book of Art, wherein, besides the representations of many persons of high and low rank, both Ecclesiastics and Seculars, as well as those of the Turkish Emperors and their chief men, are contained all kinds of masterly designs and figures; as the seven planets, the ten ages, &c., by the late excellent and far renowned Jost Ammon of Nuremberg. Frankf. am Mayn 1599, Durch Romanum Beatum, in Verlegung Johann Feyerabends.' In 4to. This admirable volume contains, according to Heineken, 298 pieces, though Bartsch says 289. Twelve of them bear the initials of Jobst Amman, and several have the marks of the wood-engravers who cut them. The prints are of a small 4to size, and furnish abundant proof of the inventive genius of their author, and of his great power as a designer. The two sets, each of 10 pieces, representing the Ages of Man and Woman, are particularly excellent. (B. 4.)

32. 'ARTLICHE UND KUNSTREICHE FIGUREN, &c. Frankfurt am Mayn, in Verlegung Sigmund Feyerabend, 1584.' This work contains 92 cuts of armed men and others on horseback, studies of horses, females on horseback, &c., which, if I rightly understand Bartsch, were afterwards, in 1599, introduced into the collection last mentioned. (B. 5.)
33. COSTUMES OF THE ROMAN-CATHOLIC CLERGY, &c. 'Cleri totius Romanæ ecclesiæ subjecti, seu pontificiorum ordinum omnium omnino utriusque sexus, habitus, artificiosissimis figuris, &c., nunc primum a Judoco Ammanno expressi, &c. Francofurti sumpt. Sigismundi Feyerabendij. 1585,' in 4to. It consists of 103 prints, without the artist's initials. *h.* 3 $\frac{3}{8}$, *w.* 2 $\frac{3}{8}$. (B. 6.)
34. THE DRESSES OF WOMEN OF DIFFERENT NATIONS; 122 pieces, *h.* 3 $\frac{3}{8}$, *w.* 2 $\frac{3}{8}$; published with title: 'Gynaecium, sive theatrum mulierum, &c. Artificiosissimis nunc primum figuris, &c. expressos a Jodoco Amano, &c. Francofurti, impensis Sigismundi Feyerabendij, 1586.' In 4to. Each cut has two Latin verses at top, and two at bottom. They are without the artist's initials. (B. 7.)
35. JOBST AMMAN'S BOOK OF TRADES; entitled: 'Παροπλία omnium illiberalium mechanicarum aut sedentariarum artium genera continens, &c. Per Hartmannum Schopperum. Francof. ad Moenum, 1568. Apud Georgium Corvinum, impens. Sig. Feyerabend.' In Svo. It contains 130 pieces, *h.* 3 $\frac{1}{8}$, *w.* 2 $\frac{3}{8}$. There are several editions. (B. 8.)

36. HUNTING; a set of 40 pieces, *l.* $4\frac{1}{2}$, *h.* $3\frac{1}{4}$: 'Künstliche wohlgerissene neue Figuren, &c., durch den kunstreichen und weitberühmten Jost Ammon. Frankfurt am Mayn 1592. Durch Johann Feyerabend, in Verlegung Sig. Feyerabends Erben.' The cuts have Latin verses at top, and German at bottom. Two pieces have the initials I. A. and five others the marks of wood-engravers. (B. 9.) These blocks were again printed in a book of instructions for hunting, in German, with the title: 'Adeliche Weydwercke, &c. Franckfurt am Mayn, Bey Joh. Wilhelm Ammon und Wilh. Serlin Buchh. Im Jahr. 1661.' In 4to. This J. W. Ammon was probably of the same family as the artist, and, at this time, a chief proprietor of the engraved blocks left by him.
37. THE TRICKS OF THE FOX, a set of 50 pieces, *l.* $2\frac{1}{2}$, *h.* $1\frac{5}{8}$; in a work entitled: 'Hartmanni Schopperi Speculum vitæ aulicæ. De admirabili fallacia et astutia Vulpeculæ Reinikes, &c. Francof. ad Moenum 1574,' in 12mo. Ten of the cuts have the initials I. A. (B. 10.)
38. BIBLE-SUBJECTS, 24 pieces, with the initials I. A. *l.* 6, *h.* $4\frac{1}{4}$, in an edition of the Jewish Antiquities of Josephus, published at Francfort on the Mayne, 1580, in fol. A larger number of wood-cuts in the same book were engraved after the designs of Tobias Stimmer. (B. 12.)
39. WOOD-ENGRAVINGS IN A BOOK UPON COOKERY: 'Ein neu Kochbuch,' &c., by Marc Rumpolt. Frankfort, 1581, published by I. Feyerabend. In fol. This book contains a great number of wood-cuts, several of them after the designs of Jobst Ammon, and some bearing his initials. (a) Vignette in the title-page representing a kitchen, with a man-cook and his female assistant. *l.* $4\frac{1}{4}$, *h.* $3\frac{1}{8}$.—(b) Head-piece to the Dedication, containing the arms of Anne of Denmark, wife of Augustus Elector of Saxony, *l.* $5\frac{1}{2}$, *h.* 5.—(c) A Prince seated on his throne, giving orders to the persons of his court; with the mark of the wood-engraver. *h.* $4\frac{3}{4}$, *w.* $4\frac{1}{8}$.—(d) A Prince speaking to one of his ministers, who stands before him, on the right. In the fore-ground on the left is a dog. *Same size.*—(e) A man accompanied by a dog, delivering a vase to a gentleman, who is standing on the right; with the mark of a wood-engraver. *Same size.*—(f) A Cup-bearer, with a goblet in his right hand, and at his feet a dog. *h.* $4\frac{3}{4}$, *w.* $3\frac{7}{8}$.—(g) An Imperial banquet, in a magnificent hall. On the left, at bottom, the initials I. A., and on the right the mark of a wood-engraver. *l.* $5\frac{5}{8}$, *h.* $4\frac{3}{8}$.—(h) A Royal banquet. *l.* $5\frac{3}{8}$, *h.* $4\frac{1}{8}$.—(i) A nobleman with a goblet in his right hand, speaking to a lady who is standing by him. *h.* 5, *w.* $4\frac{1}{8}$.—(k) A banquet of

the King of Hungary ; on the left, guards, and on the right, musicians. *l.* $5\frac{5}{8}$, *h.* 4.—(*l*) Lazarus at the foot of the stairs of the rich man's palace. The initials I. A. on the right. *l.* $5\frac{5}{8}$, *h.* $4\frac{1}{8}$.—(*m*) The Marriage of Cana. The initials I. A. on the left. *Same size.* (B. 14.)

40. WOOD-ENGRAVINGS, IN A BOOK UPON THE ART OF WAR, entitled : 'Kriegsbuch, Ander Theyl. Von Wagenburgk, &c. Getruckt zu Franckfurt am Mayn, im Jar nach Christi Geburt 1573.' In fol. This title is ornamented with two vignettes, each representing a cannoner with a piece of artillery. The volume itself is not before me ; but only the above title to the second part, and 85 wood-engravings belonging to it ; over the last of which, representing a figure of Fame, in an oval, within a square ornament, $4\frac{3}{8}$ in *diam.*, is this colophon : 'Getruckt zu Franckfurt am Mayn, durch Martin Lechler, In verlegung Sigmundt Feyrabendt,' and underneath : 'Anno M.D.LXXIII.' The work appears to have been unknown both to Heinecken and Bartsch, and I shall therefore briefly describe the chief prints it contains, which are among Jobst Amman's most spirited performances ; premising that several of them, according to the custom of the time in works thus ornamented, are repeated two or three times in different parts of the volume.—(*a*) THREE VIGNETTES, without marginal line, *l.* $5\frac{1}{2}$, *h.* $1\frac{1}{2}$ to $1\frac{3}{4}$; each representing a cannoner with one or two pieces of artillery, in the manner of those on the title. (*b*) ANOTHER VIGNETTE, *l.* $4\frac{3}{8}$, *h.* $2\frac{3}{4}$, representing a waggoner with four horses, on one of which he is seated. (*c*) BAGGAGE-CARTS, conducted by military, moving to the left. *l.* $4\frac{3}{8}$, *h.* $2\frac{3}{4}$. (*d*) VARIOUS PIECES OF ARTILLERY, cannon-balls, &c., *l.* $5\frac{1}{2}$, *h.* $2\frac{5}{8}$; the initials I. A. on the right. (*e*) A CANNONEER, with a piece of ordnance, taking aim at a tower ; *l.* $5\frac{1}{2}$, *h.* 2. (*f*) A LARGE CANNON, with a soldier guarding it ; *l.* $5\frac{5}{8}$, *h.* 4. (*g*) TWO MORTARS, with a guard ; *l.* $5\frac{5}{8}$, *h.* 4. (*h*) A GROUP OF WAGGONS laden with military stores ; *l.* $5\frac{1}{2}$, *h.* 4. (*i*) VARIOUS CANNON, pointed at two towers ; *l.* $5\frac{5}{8}$, *h.* 4. (*k*) TWO MORTARS throwing shells, in the presence of various officers on horseback ; *l.* $5\frac{1}{2}$, *w.* 4. (*l*) THE BOMBARDMENT OF A FORTIFIED TOWN ; *l.* $5\frac{1}{2}$, *w.* $\frac{7}{8}$. (*m*) A SET OF 52 PIECES, OF AN OVAL FORM, *h.* $4\frac{1}{2}$, *w.* $3\frac{3}{8}$, which are printed within 'passe-par-touts,' ornamented with trophies and figures, of which there are fifteen different from each other ; *h.* $5\frac{5}{8}$, *w.* $5\frac{1}{8}$. These 52 pieces represent the dresses and employments of all classes of persons belonging to an army, with appropriate backgrounds ; the method of holding courts-martial ; military punishments ; councils of war ; the sending, or receiving of ambassadors ; marchings of troops ; battles, &c. One print of the set, only, bears the initials of Jobst Amman, the others

having no artist's mark whatever. This print represents a group of soldiers playing cards, &c., and on the left are three large barrels, upon the furthest of which are the initials I. A. in cypher, and immediately underneath, what appears to me to be the little knife, or other instrument, which is often found accompanying the monograms of the wood-engravers of the time; though I will not too much insist upon this appearance, as it is possible the artist may have intended it for an instrument used in drawing. (u) FOURTEEN PIECES, *l.* 5 $\frac{5}{8}$, *h.* 4; *viz.* Four officers on horseback, on the left, the bearers of a letter to the Governor of a besieged town.—Men undermining a fortified city.—The taking of a city by storm; the initials I. A. at bottom, on the right.—A march of Infantry through a defile; on the left an officer on horseback, in complete armour.—A combat of Turkish and European Cavalry.—A combat of Muscovite and Turkish Cavalry.—Two, of naval engagements.—A Turkish General seated in his tent; two Turks standing on the left, addressing him. A Turkish Banquet, at which are entertained two European Ambassadors. An amicable meeting between a Turkish and an European General.—A messenger delivering a letter to a king, who is seated on the left; on the right the initials I. A.—Turkish troops leading persons of every age and sex into captivity.—A king on his throne, on the left, listening to the address of an Ambassador. (v) The Emperor of Germany on his throne; and on either side the princes of the empire; and a Judge, before whom is brought a criminal; two pieces, which I think by some inferior designer. *l.* 5 $\frac{3}{8}$, *h.* 4 $\frac{1}{4}$. (p) A circular piece, surrounded by an ornament, at the top of which is the Imperial Eagle, and at the corners the figures of Justice, Faith, Charity, and Peace. It represents a general in armour, addressing the Emperor, who is seen in front, seated on his throne; his courtiers standing on either side and in the foreground. *h.* 5 $\frac{3}{8}$, *w.* 5. (q) The Turkish Emperor, seated on his throne, on the left, listening to the address of two Tartar Ambassadors who have brought him tribute; an oval, within an ornament. *l.* 5 $\frac{1}{8}$, *h.* 4 $\frac{1}{8}$. (r) A General on horseback, haranguing his army; in a cartouch. *l.* 5 $\frac{1}{8}$, *h.* 4 $\frac{1}{8}$. (s) The Portrait, half-length, of a man in a military habit, with a cap and feather; perhaps the author of the book; an *uppr.* oval, in one of the passe-par-touts used for the set of 52 pieces already described. *h.* 5 $\frac{5}{8}$, *w.* 5.

Heineken mentions two or three other books, with wood-cuts by Jobst Amman, which I have omitted to notice; doubting whether the same blocks may not have been also printed in some of the above.

DETACHED PIECES, ENGRAVED IN WOOD.

41. MARTIN LUTHER, half-length, nearly in front; in a circle within a border ornamented with four scriptural subjects. Within the circle: 'D. Martinus Luterus;' and in the middle at bottom: I. A. *l.* 5, *h.* 4 $\frac{1}{2}$. (B. 19.)
42. STEPH. BATHORY, prince of Transilvania, elected King of Poland; died 1586: half-length, turned towards the right; his right hand on the hilt of his sword, and the left on his haunch. In the middle at bottom are the initials I. A. *h.* 12 $\frac{3}{4}$, *w.* 9 $\frac{3}{4}$. (B. 20.)
43. THE HISTORY OF ADAM AND EVE, from their creation to the death of Abel; the whole represented in one piece, printed in clair-obscur from two blocks. In the middle at bottom are the initials I. A. *h.* 10 $\frac{3}{4}$, *w.* 7 $\frac{1}{4}$. Impressions of this piece, printed from a single block, are introduced in the Latin edition of Josephus, of 1580, before mentioned. (B. 15.)
44. ST. CHRISTOPHER, with the infant Saviour on his shoulders; the initials I. A. on the right. *h.* 9 $\frac{3}{8}$, *w.* 6 $\frac{3}{8}$. (B. 18.)
45. A TOURNAMENT, held at Vienna, by order of the Emperor Maximilian II. The initials I. A. with date 1565, towards the right at top. *l.* 13 $\frac{3}{8}$, *h.* 8. (B. 21.)
46. AN ALLEGORICAL REPRESENTATION: 'Designatio picturae, officium boni coloni experimentis;' with explanations printed with type. In the middle at bottom, the initials I. A. and on the left the mark of the wood-engraver. *h.* 15 $\frac{1}{2}$, *w.* 9 $\frac{7}{8}$. (B. 23.)
47. TIME DRAWING TRUTH FROM OBSCURITY, in spite of the opposition of two demons; the background, an extensive landscape. The initials I. A. with date 1562, are on a bridge on the left. *l.* 17 $\frac{1}{4}$, *h.* 12 $\frac{1}{4}$. (B. 24.)
48. AN ALLEGORICAL PIECE ON COMMERCE. In the foreground, on the left, a female figure representing Obligation; and on the right another denoting Liberty. A man, standing in the middle, and two groups of other men, a little lower in the piece, on the right and left, denote Integrity, the knowledge of Languages, and Taciturnity. These figures are represented in a large hall, wherein are accountants, weighers of

money, men packing merchandise, &c., and in various tablets are German verses, printed with moveable type. The initials I. A. are on a package, on the left. *l.* 23 $\frac{3}{4}$, *h.* 11 $\frac{3}{8}$. (B. 25.)

49. A PROCESSION OF MILITARY, in five pieces joined. A Captain on horseback followed by two men with halberds and with two muskets; three men with muskets, and a drummer and a fifer, four men with halberds, a boy with a goose on his back, and a soldier with a spear; three other soldiers with spears, and a part of the followers of the troop, &c. The initials I. A. are on the last piece. *l.* 68, *h.* 10 $\frac{1}{2}$. The first piece is higher than the others. (B. 26.)
50. A VIEW OF ST. MARK'S PLACE AT VENICE, with the Procession of the Doge and Senate, &c., before embarking in the *Bucentaur*, for the ceremony of espousing the Sea. The initials of the artist are about the middle at bottom. In fourteen pieces, joined. *l.* 74 $\frac{1}{4}$, *h.* 30. Rare. (B. 27.)

Additional. Authority, Chatto on "Playing Cards."

51. CHARTA LUSORIA JODOCI AMMONI. 4to. Nuremberg, 1588. It contains 55 woodcuts of cards, with illustrative verses by the Imperial Poet Laureate, J. H. Schröter. This is the rarest of Ammon's works.

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Ammon seems to have had an eye to business, as this cannot be accepted as a portrait, neither is it to be supposed that the Fuggers wore any special costume. The Fuggers, though of mean origin, had risen by trading to great wealth, and were the Rothschilds of the sixteenth century, and probably his patrons. They were a numerous family, and had formed marriage-alliances with most of the noble families of Germany. They were not Jews. Occasional traces of the family are still found, such as almshouses with their names recorded as founders; but the only descendants now alive are said to be in abject poverty.

About the period of the publication of this Book of Costumes, one of the family, Huldric Fugger, a bibliomaniac, was pursued by his family in a court of justice at Augsburg and declared incompetent to manage his property. The special reason which satisfied the court of his incapacity was his purchase of costly manuscripts, which he printed at the press of Henry Stephens. Bibliomaniacs of the present day would probably fare better in the Court of Chancery. Huldric retired to Heidelberg, and died in 1584.

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TO THE MOST SERENE
LADY ISABELLA OF AUSTRIA,
QUEEN OF FRANCE.

ALTHOUGH authorities do not appear to be sufficiently agreed as to the race of men who first made themselves clothing such as we daily wear—each assigning the credit of such an invention to those of his own race and country—one thing I take to be beyond dispute, namely, that our first parent, while still dwelling in Paradise with his wife, but after the actual transgression of the law given to him, covered himself with the leaves of trees, until, having been expelled from that garden of delights and compelled to seek for more effective protection against the severity of cold, he began to make use of skin garments, *i.e.* untanned hides of wild or domesticated animals; and this unquestionably remained as an example of clothing to posterity. For the statement of Eusebius (in his work, *De Preparatione Evangelica*, where he is writing on Phœnician affairs), that one Uso, a Sicilian, first made coverings for the body from the skins of wild beasts, I take to refer only to the Phœnicians, since skin-garments, as I have said, had long before been invented by the first man; or, to speak more correctly, and more in agreement with the sacred Scriptures, liberally assigned to the first man for his use by the very Author of all good things, Almighty and Most Gracious God. The case

is the same with regard to linen, which Pliny, in his seventh book, declares to be the gift of Arachne, a maid of Lydia. He was clearly ignorant of its use by the Hebrews so long before the birth of Arachne, just as with regard to many other things, the bestowal of which the same Pliny and other profane writers assign to different persons. In the same way, the arts of spinning wool and weaving are assigned by Ovid to Pallas, or, what is much the same, by Trogus, or rather Justin, to the Athenian worshippers of Pallas, and by Pliny to the Egyptians. So the art of fulling, by which garments are improved and brightened, is assigned to one Nicias of Megara; sewing to some unknown Boethius; embroidery to the Phrygians, whence the name of *Phrygiones*, applied to those who work it, is derived; many-coloured robes to the Babylonians; watered stuffs to Caia Cæcilia, who is identical with Tanaquil; costly dalmatics to the Dalmatians; and, on the other hand, the very low-priced cilician dress to the Cilicians by Varro, Trogus, Diodorus, and Pliny who has been already quoted. Silk only, than which there is at the present day nothing commoner, was both discovered later, and for a long time more sparingly transmitted to us; since, even in the time of the Emperor Aurelian, as Vopiscus relates, *i. e.* in the year of grace 274, silk was valued at its weight in gold. On this account, too, that most temperate sovereign thought fit to refrain from the use of robes all of silk, until, in the reign of Justinian, as we learn from Procopius, this material also became gradually more abundant, and consequently cheaper. The use of robes, having arisen from such a commencement, gradually advanced so far that personal adornment now seems to be hampered by the elaboration of its means; since day by day some new thing is devised by those artists, whose sole business is to pander to the passionate lovers of dress, and especially to the more showy of women. That sex is not only the more inclined by nature itself to the pleasure and beauty of dress, but also, to confess the truth, the want of moderation in men (for whom those women had no charms who did not assist their own special

excellence of beauty by some art and favour of dress) drove the sex to descend so far as to take the very highest account of personal ornament and decoration, in order to retain their husbands, by this species of enticement, in love and admiration for them.

This had not, indeed, been altogether amiss, although excessively and over-nicely done, if here those arts of allurements had stayed. But afterwards, some men, not even by this means contented with their own, began to fix their hearts on other men's wives; making an ill use of their eyes as waylayers of the innocence of their neighbours' wives; and women were actually found who delighted less to charm with their beauty their own husbands than their neighbours. Forthwith, by license in dress, good morals were cast out headlong, and eventually for nothing more than dress was some rule required. For although, as Cyprian justly says with reference to the dress of maidens, the display of ornament and dress, and the allurements of personal shapeliness, are only in keeping with prostitutes and immodest women; and none are more expensive in their decoration than those whose honour is cheap: even women, modest in other respects, have been compelled, or rather have desired to seem compelled, to imitate the way, or rather the wandering, of the unchaste in this excess of apparel, as if with the like blandishments, as I have said, to keep hold of their husbands. This their aim, which at first sight seems not undeserving of excuse, that most strict censor Tertullian most severely blames in these words:—"Come now," he says, "if from the first both the Milesians sheared sheep, and the Chinese spun from the tree, and the Tyrians dyed, and the Phrygians embroidered, and the Babylonians inwove, and if pearls shone and rubies flashed; if gold itself, too, came up from the earth with the desire for it; and if now, too, no lying but the mirror's were allowed, Eve, I suppose, would have desired these things on her expulsion from Paradise, and when spiritually dead. Therefore, she should now neither desire nor know, if she desires to live again, what, when she lived, she neither had nor knew. Accordingly,

all those things are equipments of a lost and dead woman, prepared, so to speak, for the funeral procession."

And again :

"A woman's toilet comprehends two species, *cultus* and *ornatus*. *Cultus* is the name we give to what is called her toilet proper ; *ornatus*, to what should be called her toilet improper. The latter consists in gold, silver, precious stones, and raiment ; the former, in attention to the hair and skin, and those parts of the body which attract the eye. The one we charge with seeking admiration, the other with prostitution ; so that hence you may see how much of this is suitable to your training as a handmaid of God, a training which you should consider to be formed of the contrary qualities, namely, of humility and chastity."

And again, in another passage :—"Earth, forsooth, is far more glorious, because, after being wailed over in pestiferous mines of cursed metals by the labour of criminals, it has abandoned the name of earth in fire, and then the fugitive of the mine is changed from torment to ornament, from punishment to delight, from shame to honour." In this passage that most accomplished theologian can be seen to imitate Pliny, who, although a heathen, and indeed an atheist, says in indignation at this luxury : "We penetrate into the bowels of the earth, digging veins of gold and silver, and ores of brass and lead ; we seek also for gems and certain little pebbles. Driving galleries into the depths, we draw out the bowels of the earth, that the gems we seek may be worn on the finger. How many hands are wasted in order that a single joint may sparkle ! If any hell there were, it had assuredly ere now been disclosed by the borings of avarice and luxury !" Hence, as our author Tertullian continues, "for a very little casket a great estate is offered. In a single dress a million sesterces are embroidered. Parks and islands are carried on a slender neck. Thin ear-lobes hang out for view a whole estate ; and the left hand sports a bag of gold on every finger. This is the strength of ambition—to carry the capital of so great interests on one little body, and that a woman's." Presently, deriding that kind of luxury

as the ground of its folly, inasmuch as gold and gems, which ladies esteem so highly, are common and contemptible in the eyes of many, he says: "Among certain barbarians, because gold is an abundant product of their own soil, they keep their prisoners in golden fetters, and load malefactors with wealth, the more lavish as they are the more guilty. Sometimes, in fact, instances have been found of the absence of even the love of gold. The nobleness of precious stones, too, we see at Rome, blushing at the disdain of the Parthians and Medes and other kindred tribes shown for gems in presence of our ladies, except, indeed, such as are not worn for display. Hidden in their girdles are emeralds, and the jewels of their scabbards their swords alone know; and in their boots, pearls long to rise from the mud. In fine, they jewel just as much as should not be jewelled if it is not visible, or only so far visible as to display also the neglect of it. Accordingly, with regard to the colour of clothing, their slaves bear the palm; nay, they even waste on their walls, instead of paint, Tyrian and hyacinthine and royal tapestries, which you with great pains unravel and metamorphose. Purple is of less price with them than ochre; for what rightful honour is done to clothes by adulterating them with wrongful colours? God is not pleased with what he has not himself produced, unless you suppose that he could not bid sheep be born purple and green. If he could, he *would* not: what God *would* not may not lawfully be contrived. Those things, therefore, are not naturally the best which are not from God, the author of nature. Thus they are understood to be from the devil, the disturber of nature."

Finally, therefore, he bids Christian women to leave such things to heathen and unbelieving women. "Let them," he continues, "strive to please their husbands by this luxury; but go ye forth equipped with the cosmetics and adornments of the Apostles, taking fairness from singleness of heart, colour from modesty, painting your eyes with reverence and your lips with silence, wearing in your ears the word of God, and encircling your neck with the yoke

of Christ. Submit your head to your husband and you will be adorned enough. Keep your hands busy with spinning, keep your feet at home, and they will give more pleasure than if clad in gold. Clothe yourself with the silk of uprightness, the fine linen of holiness, the purple of chastity. Arrayed in such colours, you will have God for a lover."

Though these observations may seem somewhat strict, and pertaining solely to those who have devoted themselves entirely to God, it cannot be doubted that they may be applied generally to all, especially as Tertullian elsewhere says that salvation consists especially in the display of chastity; because, though we are all the temple of God (the Holy Spirit having been brought into us and consecrated in us), the sacristan and minister of his temple is Chastity, who permits nothing unclean or profane to enter, lest that God who dwells there should leave in wrath the defiled abode; and he adds, further, that he judges of this chastity not only from carnal innocence, but also from the manner of adornment and decoration, and that accordingly in heathen women there is not true chastity. Yet, what (some one will ask) is the object of these long remarks? It is just this, to show that usage has long sanctioned women in attending with great care to their personal adornment, but with the limitation that those should always be the most approved who considered that here, as in all other matters, moderation should be preserved. Herein, though I assail no nation or people, inasmuch as it is ordained that different nations should have different customs, and that another way of life for strong reasons should not be so much in harmony, and such is the will of God, the ruler of all things, that each people should have its own special characteristics,—among them, I say, who are distinguished for temperance and moderation,—that the most commendable women of Germany hold the best place, will, I hope, be established even by this little book. When I had prepared at great expense an edition illustrated and embellished with most curious pictures, I felt myself bound to seek for a pattern of chastity and all virtues, to whom (as Sulpitia, daughter of Paternulus and

wife of Fulvius Flaccus, was once singled out by a vote of matrons as chastest of women, being chosen from a hundred ladies of the first rank to dedicate the image of Venus according to the Sibylline books) I should, without offending her feelings by any unchaste symbol—at all events, of a goddess unchaste—dedicate and consecrate the female costumes of all Europe. And truly I found without difficulty what I was seeking as soon as I turned towards you, most serene Queen, my eyes and mind;—towards you, to whom the first place for modesty and chastity has long been gladly assigned with justice by the ladies not merely of Rome but of the whole world, at all events of Europe; all of whom confess with one voice, that Isabella of Austria is the very pattern by whose character the good and modest women of this our time ought rightly to mould their own. Unless I had desired to consecrate this my *Theatre* to her, I might seem to begrudge to the most commendable sex their exemplar, by looking on whom their life may be well and excellently conducted, since, though my native Germany has many chaste daughters besides (for I wish not to detract from the fame of any), yet somehow we are more moved by virtues of this kind when they shine in a glorious and princely personage; according to the trite saying, that subjects readily mould themselves, so to speak, after the image of their sovereign. Hereto I add, since this work treats of empresses, that you are at once daughter, grand-daughter, and sister of an emperor—not the undistinguished emperor of fickle Constantinople or feeble Trebizond, but the monarch of the Holy Roman Empire;—mother of an emperor too, perchance, you will be, unless that sacred disposition which you have long proved to all mankind, keep you henceforth from marriage bonds, and claim you all for God, with all your greatness.

Since it treats of queens, you are the one and most praiseworthy queen, queen of no inglorious realm, but of that which has no superior,—nay, nor equal,—Queen of France, without an equal or a second. Speak we of maids,

of maids betrothed, of wives, of widows, of women veiled, or consecrated to God. You as maid, betrothed, widow, and all but entirely given up to pious reading and meditation, are the model by whom they of every age, rank, and condition, should test themselves and conform their character,—that is, if they long to run here the race of life without offence; and after its course is run, to enjoy eternal bliss with God their Creator. Accept, therefore, most potent and serene Queen, this small offering of my no small affection and devotion to your Majesty.

And whereas other ladies are wont to receive a compliment from books inscribed to them, do you, in accordance with your happy genius, bestow on this little work the reflection of your glory, and favoured by God and men alike, long rejoice in the most abundant fruits of your very many and great virtues. Farewell.

Your most Serene Majesty's

Most devoted,

SIGISMUND FEYERABENDT,

Citizen and Printer of Frankfort.

FRANKFORT-ON-THE-MAINE,

1st March, 1586.

Gynæceum, *Sive*

THEATRVM MVLI-
RVM. IN QVO PRAECIPVARVM
OMNIVM PER EVROPAM IN PRIMIS, NA-
TIONVM, GENTIVM, POPVLORVMQVE, CVIVSCVNQVE
dignitatis, ordinis, status, conditionis, professionis,
ætatis, fœmineos habitus videre est,

ARTIFICIOSISSIMIS NVNC PRIMVM
*figuris, neq; vsquam antehac pari eleganti-
a editis, expressos à*

IODOCO AMANO.

ADDITIS AD SINGVLAS FIGVRAS SINGVLIS
octostichis FRANCISCI MODII BRVG.

OPVS CVM AD FOEMINEI SEXVS COMMENDA-
tionem, tum in illorum maxime gratiam adornatum: qui à longinquis
peregrinationibus instituta vitæ ratione, aut certis alijs de
causis exclusi, domi interim variorum populo-
rum habitu, qui est morum indicium
tacitum, delectantur.

M. D.

LXXXVI.



Francoforti, Impensis Sigismundi Feyrabendij.

A D
S E R E N I S S I M A M
I S A B E L L A M A V S T R I A C A M
G A L L I A E R E G I -
nam.



ESTEM QVI MORTALIVM HVIVS
ant illius generis, quo hodieque utimur, primi sibi
fecerint, serenissima Regina, ut inter auctores non
satis videtur constare, vnoquoque ad sua gentis
nationisve homines laudem inuentionis huius-
modi trahente: ita illud extra controuersiam esse
opinor, primum parentem adeo in paradiso ad-
huc cum coniuge sua diuersantem quidem, sed
post data legis iam transgressionem, tegmina ex
arborum folijs sibi aptasse, donec horto illo deli-

ciarum eiectus, firmiora aduersus frigoris inclementiam praesidia circumspicere co-
actus, rhenonibus, hoc est, rudibus ferarum, pecorumue pellibus uti coepit, quod
haud dubie vestimentorum in posterum exemplar exstitit. Nam quod Eusebius
ait, in de preparatione. Euangelica, qua parte de Phoenicum rebus scribit, vsonem
nescio quem Siculum primum corporibus tegmina ex pellibus ferinis confecisse, id
verò ego ad Phoenices dumtaxat pertinere statuo, pelliceis, ut dixi, tunicis iam mul-
to ante ab ipso protoplasto repertis, aut verius ut loquar, & sacrosanctis volumi-
nibus congruentius, protoplasto ab ipso omnium bonorum auctore Deo Opt. Max.
ad usum liberaliter attributis. Similisque adeo est lini ratio, cuius inuentionem
cum libro VII. Plinius Arachnes Lydiae puellae beneficium traderet, ignorabat ni-
mirum eiusdem usum Hebraeis multò tantò ante Arachnem natam fuisse, ut cate-
rarum quoque rerum, quarum tamen munus ab eodem Plinio aliisque scriptoribus
prophanis modo huic, modo illi attribuitur. Ut lanifuij peritit, & texendi ars ab
Ouidio Palladi, aut quod ferè perinde est, a Trogo seu Iustino potius Atheniensibus
Palladis cultoribus, à Plinio Aegyptijs. Sic Fullonia qua vestimenta curantur &
poliuntur cuidam Niciae Megarensi, Sutoria Boethio nescio cui, acu pistræ vesles
Phrygiibus, vnde Phrygiones earum artifices, diuersicolores Babylonijs, vndulata
Cate Caecilia quæ & Tanaquil, Dalmatica pretiosissima Dalmatis populis, ut
contra cilicium vilissima vestis Cilicibus à Varrone, Trogo, Diodoro, eodemque Pli-

EPISTOLA

iste ascribuntur: sola ferè serica, qua hodie nihil vulgariùs, posterius & inuenta & ad nos diu parcius transmissa: cum vel Aureliani Imperatoris tempore. Vopiscò auctore, hoc est, anno a generis humani salute CCLXXIV. sericum auro expenderetur. Vnde & modestissimus ille Princeps holoserica veste sibi abstinentum putauit: donec Iustiniano Principe, vt ex Procopio discimus, hæc quoque paulatim volgarior, ac per hoc vilior esse cœpit. Ab his initijs vsus vestium ortus paulatim eò peruenit, vt iam cultus sui operoso instrumento laborare videatur: quotidie noui aliquid excogitantibus ijs artificibus, quorum opera omnis harum rerum cupidis, & in ijs præcipuè elegantioribus fœminis lenocinatur. Qui sexus cum natura ipsa ad hoc studium, & mundiciem pronior sit, etiam virorum, si verum fateri volumus, quibus sordebant illa, quæ formæ proprium & peculiare bonum non arte aliqua, & vestis gratia adiuuarent, inmodestia adactus est eò descendere, vt ornatus comptusq; sui vel primam rationem haberet, viros hoc quasi illicio in sui amore, & admiratione retenturus. Non omnino pessimè hoc quidem, etsi superflue, ac superstitiosè: si hic illecebra illa constitissent: sed postquam ne sic quidem contenti proprijs coniugibus quidam, ad vicinorum vxores, aliene pudicitie subessoribus oculis male vtentes, animum adijcere cœperunt, inuenta eque aded sint, quas iuuaret non tam viris suis, quam vicinus formam suam probare: Illicet, in præceps vestium licentia boni mores acti sunt, eueniñq; vt nulli rei magis quàm huic disciplina quadam opus esset. nam etsi, vt rectè ait Cyprianus de habitu virginum, ornamentorum ac vestium insigniis, & lenocinia formarum non nisi prostitutiis, & impudicis fœminis congruant, & nullarum fere pretiosior cultus est, quàm quarum pudor vilis est, eactis sunt tamen, vel potius coactis videri voluerunt etiam pudice aliqui, impudicarum in hoc vestium luxu morem seu errorem potius imitari, tanquam similib. vt dictum est, illecebris maritos retentura: quarum sanè studium prima fronte veniis non indignum, grauissimè increpat seuerissimus censor Tertullianus, his fere verbis: Age nunc, inquit, si ab initio rerum & Milesij oues tonderent; & Seres arbor cernerent, & Tyrii tingerent, & Phryges infuerent, & Babylonij intexerent, & m. aurita canderent, & ceruini coruscarent: si ipsam quoque aurum iam de terrarum cupiditate prolyset, si iam & speculo tantum mentiri liceret, hæc Eua concupiuisset de paradiso expulsa, iam iortua opinor? Ergo nec nunc appetere debet, aut nosse. si cupit reuiscere, quæ nec habuerat, nec nouerat, quando vinebat. Ideo omnia ista damnata & mortua mulieris impedimenta sunt, quasi ad pompam funeris constituta. & rursum: Habitus fœminæ duplicem speciem circumfert, cultum, & ornatum. Cultum dicimus, quem mundū muliebrem vocant, Ornatum, quem immundum muliebrem conuenit dici. Ille in auro, & argento, & gemis, & vestibus

NVNCVPATORIA.

vestibus deputatur: Iste in cura capilli, & Cutis, & earū partium corporis, quæ oculos trahunt. Alteri ambitionis crimen intendimus, alteri prostitutionis: ut iam hinc prospiciamus dei ancilla quid ex his disciplinae tuæ conueniat, quæ de diuersis institutis censearis, scilicet humilitatis, ac castitatis. Itemq; alibi: Terra scilicet gloriosior plane, quoniam in maledictorum metallorum ferilibus officinis penali opere deplorata, nomen terræ in igni reliquit, atque exinde de tormentis in ornamenta, de supplicij in delicias, de ignominijs in honores metalli refuga mutatur. quod imitatus videri potest eruditissimus theologus ex Plinio, qui quamuis ethnicus, atque adeo atheus, luxui huic iratus: Penetramus, ait, in viscera terre, auri argentique venas, & æris ac plumbi metalli: fodientes, gemmas etiam, & quosdam paruulos quærimus lapides, scrobibus in profundum actis, viscera terre extrahimus, ut digito gestetur gemma, quam petimus. quot manus atteruntur ut vnus reniteat articulus? Si vlli essent inferi, iam profecto illos auaritiæ atque luxuriæ cuniculi resodissent. Breuissimis ergo, ut pergit idem Tertullianus, loculis patrimonium grande profertur. Vno lino decies sestertium inferitur. Saltus & insulas tenera ceruix fert. Gra- XXV. milia
ciles aurium cutes Calendarium expendunt, & in sinistra per singulos digitos sunt coræ
de saccis singulis ludit. Hæ sunt vires ambitionis, tantarum vsurarum sub- natorum.
stantiam vno & muliebri corpusculo baiulare. quem eandem luxum mox ut ineptum videns, utpote cum aurum & gemma, quæ tanti à matronis fiant, vilia & contemnenda sint multis. Apud Barbaros, inquit, quosdam quia vernaculum est aurum & copiosum, auro vinclos in ergastulis habent: & diuitijs malos onerant tanto locupletiores, quanto nocentiores. Aliquando re vera inuentum est, quomodo & aurum non ametur. Gemmarum quoq; nobilitatem vidimus Romæ de fastidio Parthorum & Medorum, cæterorūque gentiliū suorum coram matronis erubescens, nisi quod nec ad ostensionem fere habentur. Latent in cingulis sarragdi, & cylindros vagina sue solus gladius sub sinu nouit: & in peronibus vniones mergere de lato cupiunt. Deniq; tantum gemmatum habent, quod gemmatum esse non debet, si non comparet, aut ideo comparet ut neglectum quoque ostendatur. Proinde & vestium de coloribus honorem serui etiam corum ferunt. Sed & parietes Tyrjjs & hyacinthinis & illis regijs velis, quæ vos operose resoluta transfiguratis, pro pictura abutuntur. Vltior est apud illos purpura quam rubrica. Quis enim est vestium honor iustus, de adulterio colorum iniustorum? Non placet deo quod non ipse produxit: nisi si non potuit purpureas & carinas oues nasci iubere. Si potuit, ergo iam noluit: quod Deus noluit, utique non licet fingi. Non ergo natura optima sunt ista, quæ à deo non sunt, auctore naturæ. Sic à diabolo esse intelliguntur, interpolatore naturæ. Postremo igitur iubet Christianas feminas

Imperatrix.

*A*ugustus habitus veneror, vultusq; serena
Quos maiestatis tam bene complet honos.
*A*nguror & si quid credendum vatibus, oris
Hand aliter cælum luce hilarare sui,



*Q*ue magni incedit germana, & nupta tonantis:
Una hominum regnum que tenet, una Deum.
*R*egnum hominum dixi? fallor: prima illa dearum est.
Diuiso imperio hæc regnat in orbe suo.

Regina

Regina Galliarum.

Humanam sortem facies tam bella timebit?
Verè hà crudeles in sua dona Deos.
Debuerant ora hæc communis nescia legis,
Qua patimur fati tempora quisq; sui:



Debuerant vultus hæc maiestate sereni
Æternum humanos exhilarare Joves.
Stamina Parcarũ nimis improba, & inuida, in ipsas
Reginas vobis ius quis habere dedit?

B

Regina

Regina Germanica.

Regia progenies, & regi nupta marito,
Sic positus prodit suspicienda comis.
Nec male conueniunt tali fastigia formæ
Regia, regalis lucet in ore vigor.



Torqui qui cingit collum sudauit Hydaspis
Accola, qui & Nili à flumina fonte bibit.
Huic torqui Ganges misit sua munera, & Indus,
Huic qua sub sero sole fluent a rigent.

Regina

Regina Hispanica.

*P*Ascua Geryonis non traxere Herculis arma:
Nec tamen in vanum hæc fabula ficta iocum est.
Fœmina Geryonis tali spectabilis ore,
Mouit amatorem ut sumeret illa Deum,



Et digna ista fuit me iudice, iudice & illo, est
Cuius tantilla in pectore mica salis.
Tres animas propter quam rex efflaret Iberus,
Herculis indueret quater in arma manus.

Princeps foemina Germanica.

*SI foret incunctis hac cultus cura modesti,
Qua, arat Eous, qua, arat Hesperius:
Foemina non census portaret corpore auorum,
Quorum sub titulis obruta regna iacent.*



*Disce hinc exigua qua mutas pascua gemma
Mille boues herbis pascere sueta suis:
Disce pudicitiam cunctis praponere gemmis,
Qua qua comta sat est, gemmea & illa sat est.*
Hispanica

Hispanica princeps foemina.

Non abs relato defendimus ora galero
A radijs nobis, Phæbe moleste, tuis.
Quid tamen in nostris numium dum perfuris oris
Improbis, averso cardine lentus abes?



*F*licite votis poscunt iuvenesq; senesq;
*H*ic execrandus dum mihi semper ades.
*A*n tibi iucundum est inuitas urere terras?
*S*i pudor est, populos transi ad Hyperboreos.
B 3 Matrona

Matrona primaria Italica.

ITalicis hac est notissima vestis in oris,
Cuius legitimo est subdita vita iugo.
Per fora, per plateas, tali procedit amictu,
Tali festuos nupta aditura choros:



Est q̄, quidē ille, neget quis enim hoc? dignissimus o-
Parte; maritali quem gerat aucta toro. (mni
Nil in eo tamen ut, me iudice, iure probari
Debeat hoc compta libertore magis.

Virgo

Virgo ex illustri Fuggerorum familia.

*VT nata visa est comptu hoc Fuggera Diones,
Constitit ad roseas obstupescata genas. •
Constitit ad crinem donatum lambere vento
Zelotypo, & fluxas colla per alba comas.*



*Inter & hac illi manibus cecidere remissis
Cingula, quis ipsum est urere sucta Jouem.
Quae simul inuasit virgo Fuggera, iam ab illo
Urit amata homines, urit amata Deos.*

Femina

Fœmina Romana primaria.

Romanos habitus cernis quicumq; stolatos,
Nemirere, stola hæc quo admoneamur habet.
Instita longa pedes frustra nec tendit ad imos,
Matronam hæc talis, vittaq; stricta decet.



Adspice ut è collo carbunculus ardeat utq; hic
Splendeat Armenius unctō adamante lapis:
Sic dominas domina fas est incedere in urbe:
Juduina exuuias pectoris orbis habent.

Princeps Foemina Germanica.

PRincipe digna viro coniunx, & Principe quondã
Nata patre, ac Ducibus qua celebratur auis:
Princeps Teutonicis sic foemina prodit in oris,
Mores vultu ipso testificata suos.



In quo dum comis grauitas sic ludit, vt illam, &
Quam de aemes dignam, & quã venerere, putes:
Vtile miscendo dulci illa temperat arte,
Tetrica vt i neque sit, sit neque blanda nimis.

C Comes

Comes Germanica.

*P*almata est vestis, veterum gestamina regum,
Principibusq; parē me quoque turba colit.
Est autem titulus comitis, quia nempe maritus
Fre comes magnis regibus vsque solet.



*R*egibus etate hac etiam, nam tempore prisco,
Hic soli est habitus Cæsari & ipse honos.
Sed seu Cæsaribus, seu regi proximus ille
Est meus, huic roseis vni eo compta genis.

Saxonica foemina nobilis.

Nobilitate mei non ignoranda parentis,
Clarior at clari nobilitate viri,
Inter Saxonicas fronte hac matrona puellas.
Saxonico incedo confociata toro.



Non tristis nimium, nimium non blanda marito,
Rescatet hac vitijs, nec caret illa suis.
Inter utrumque nitens comi at grauitate sereno,
Nubem contracta iungo pudicitis.

Misniaca matrona nobilis.

Misniaca est pollens opibus de gente maritus,
Quaeque viro, haec eadem patria origo mihi est
Ille foris tractat tractanda negotia, nostrae
Ipsa mea sum pro parte operosa domi.



Felices thalami, felix concordia lecti,
Officijs his quem mutuus ornat amor.
Talibus auspicijs qui conuenistis in unum,
Vniute ter fausto, foemina, virq, toro.

Franconica

Franconica foemina nobilis.

*N*Vpta inter Francos, sed non de plebe, marito,
Hac se veste illi posse placere putat.
*N*ec, nisi iudicij fallor, matrona pudica
Frontis cultu alio conspicienda fuit.



*N*am velut alterni ludunt in veste colores
Inq̄ oculis grauitas, cetero in ore lepos:
Sic ornant animum virtutes plurima, & inter
Prima has legitimi cura pudicatori.

D Palatin

Palatina matrona nobilis.

A Vla Palatini surgit quæ celsa leonis,
Et famulis Rhem nobilitatur aquis:
Sic equitis coniunx, equite & prognata parente,
 Ipsaq; nunc equitum. aut deinde futura parens:



Sic patrias exculta, inquam, spatiat ad undas,
Aurea sic festo tempore templa subit.
Rhene, quid exultas, glaucaq; emergis ab ulua?
Fallor, an hac visa cor tibi subsilyt?

D 2 Hasiaca

Hassiaca matrona nobilis.

*Si recta facie incedo, si fronte pudorem
Sic testor, sit ut hæc semi adoperta mihi,
Quid mirum? Ex toto tegitur Vestale professa
Castum, matronam libera vela decent.*



*Vela pudicitiam non exclusura, venustas
Nulli ut clausa nimis sit mea, aperta nimis.
Sumite ab Hassiacis Exemplum nobile nymphis
Matronæ: hac fuerat veste tegenda Venus.*

Misnensis virgo nobilis.

*V*irgineos comitus agnosco, Misniae in oris
Indicit quotiens gaudia festus Hymen.
Reticulo crinale decus cohibetur in orbem,
Quod decorant violis florea ferta suis.



*Q*uorum si memor es, virgo, haud oblita tuiq³,
Cuius sic properat per breue forma bonum,
Vteris facie, qua tam cito deficit, & iam
Fam sponfus, tibi nunc qui procus instat, erit.

Saxonica

Saxonica virgo nobilis.

NOn ego fucata cupiam contendere formæ,
Et commercatis ire superba comis:
Mollibus Italica hac faciem vultumq̄, puella
Adiuuet arte suum complacitura proci:



*Ipsa memor qua sum, quis in regionibus orta,
Sat duco ingenuum hoc comere more caput.
Mascula corda inter nimirum nata virago,
Prodibo infectis prodigiosa genis?*

ε Franco-

Franconica virgo nobilis.

FRanconicam ecce tibi at de nobilitate puellam,
Anni cui plena virginitate tument.
Annos aio? illud volui sic nempe, papille
Cui plena dudum virginitate tument.



Que si cui similis sit quaris, protinus edam: est
Talis Dictynnis nota Diana iugis.
Talis, sed positis, vestis cum fluxerit illi
Imos usque pedes, in statione comis.

Patricia Augustana.

V In dicam, an satis est pro nomine signa referre.
Hæc adeo quæ sit scitula, & unde domo?
Sed seu signa satis tibi sunt, ex urbe superba est.
Alter cui Cæsar nomen habere dedit.



Seu magis omisiss rem vis ambagibus edi,
Augustane habitum civis, & ora vides.
Querere parce ultra: è vultu tacitusq; tacentis,
Et roseo tacitè cætera in ore lege.

Fœminaplebeia Augustana.

Vestitu tenui hoc Augustanae urbis alumna
Gaudeo, plebeiam in nupta locata domum.
Non quia non possim, libeat si, cultibus uti
Commendent formæ qui image dona mea.



Sed quia si me alijs comam exhaurire maritum
Cogar, & infami haud sim caritura nota:
Si soli sat ago cui debeo velle placere,
Sic illi videor compta, venusta satis.

Augustana

Augustana virgo.

Ingenuo Augustana ferox hoc ore puella est,
Com tibus his, flexis hac ratione comis.
Patriciumq; vestura procum sic ducere curas
Cessatum ad pulsam gaudet, amatq; chelyn.



Vrere sed quid te iuvat improba, quo potes uti?
More tibi hic alio conciliandus erat.
Abnuis, & dignam reris te, quam roget? ergo,
Virginitas tua ei concilianda fuit.

F Ancilla

Ancilla Augustana.

*Sic bis cincta forum peto prospectura culinae,
Sicq; foro redeo rursum onerata domum.
Augusta Augusta qua surgunt templa, puellis
Gratus ubi hic nostra conditionis honos:*



*Pellito in nodum tortas cohibere galero
Non flexu errantes liberiore comas.
Et tunicae extremas limbis bicoloribus oras
Signare, ac cupidum hac urere veste procum.*

Sueuica virgo.

Crinibus intortis Sæuis est cura puellis
Prodire, & nudum cingere flore caput.
Nempe etiam veteres crinem torsisse Sycambros,
Sæuis quis gens haud res aliena sumtis.



Aspice quàm simplex vestitus, cum tamen oris
Gratia sit nulli fortè pudenda minus.
Cultus conueniens illis operosior æquo est,
Quæ nuda metuunt fronte placere parum.

Augustana templum adiens.

Hic habitus templum est Augustæ adeuntis, abesto
Quisq; foues votis vota aliena meis.
At tu cui studium cura pietatis, & ardor
In sanctum sanctæ religionis opus,



Linea in articulis erret, crebroq; recurrat,
Impleat & dextram pagina sacra manum.
Omnia uti facias nunquam sat digna merendo
Per solues domino vota precesq; Deo.

Patricia

Francofurtenſis ad Mœnum patricia.

*S*mmo vrbs cara Deo, qui te tot dotibus auxit,
*U*rbs, quæ, quæ optantur ſingula, iuncta tenes:
*F*elix nominibus cum ſis, me iudice, multis:
*C*um ſis vicinis inuidioſa tuis:



*U*el, tamen in reliquis eſt quote, vrbs inclyta, iactes:
*P*racipuum, his tantis ſcæmina nata bonis.
*M*orum ubi ma: eſta forma dum certat, ab illa hæc,
*S*cilicet, illa & ab hac cur mage amentur habent.
G *S*ponſa

Sponsa patricia Francofurtensis.

Hæccine, Mæne pater, natarum est una tuarū:
Ah non: Naiades vestis honore carent.
Unde domo est igitur, vel qui genuere parentes
Hanc talem, an nobis cœlitus illa venit?



Mænus adhuc, urbs est nostras que maxima ad un-
Et meo, Atlantiaci & tanta favore Dei. (das,
Hacce vel ipsi etiam cœlo sese æquat alumna:
Adspiciasq̄, illo pectora digna putes.

Sponsa plebeia Francofurtensis.

P Lebeio iungenda viro sic templa frequento,
Non omnes eadem res & ubiq; decet.
Usq; tuæ sortis, sapiens quæcumq; memento,
Hoc te Francofurti fœmina nata monet.



*Addit & ut pudibunda foris, operosa domi sis:
Exemplo & facias, quod facis omne, suo.
Digna quidē patria hac, & tam clare urbis honore,
Quæ re, quod sancit voce, manuq; probet.*

Francofurtana mulier.

HÆc Francfurtana est laudata modestia nuptæ,
Per foras velatum, templaq; habere caput.
Adspice simplicitas quanta est in veste, pudoris
Ut multum, Gallæ nil leuitatis habet.



Nempe animi malle has, quàm cultus laude placere,
Ornari comptuque potiore negant.
Ut tamen haud captent, animi, non laude placebunt
Tantum, forma etiam cur cupiantur inest.
Francofur-

Frankofurtensis ancilla.

*Sic me mandat & iuvat in seruire culina
Frankofurtenses natam habitare Lares.
Sic redeo à lanione domum, sic piscibus emtis,
Sic opus ad varios quís mihi cùmque cibos.*



*Quos simul imposui patinis illorum in odorem
Cœnat cali ipso cum Foue turba suo.
Mentiri censes? quin sicoctum ire recuso,
Incœ nata eadem cum Foue turba suo est.*

H Ancilla

Ancilla Francofurtensistemplum
adiens.

HÆc est ancilla templum accedentis imago:
Francofurtenses Mœnus ubi auget opes.
Adspice ut est vultus tristi grauitate modestus,
Hesternæ reliquum ut nilleuitatis habet.



Per Venerem iures eadem non te ora tueri,
Blanditesq; ubi sit illa serena roges:
Nimirum studijs heri erant aptata prophanis,
Congrua sunt votis nunc eadem illa suis.

Fœmina plebeia Francofurtensis.

HÆc Francofurtana est ferme illis vestis in urbe,
Quas iunxit iustus ignis & unda viris.
Illa quidem censum non exhaustura mariti,
Nec tamen ex omni non bene parte placens.



Adde quod est habilis, quod idonea, & apta operã si
Res oblata petat quantulacunq; domi.
Turpe est matronæ præ cultu diuite & auro
Non operi interdum posse adhibere manus.

Virgo patricia Francofurtana.

T Virgidulas strophio quid amas cohibere papillas?
Tambona res cunctis inspicienda fust.
Inuidamateries que te fortuna beavit;
Multorum vota heu lintea vestis habes.



Tu tamen ô saltem caræ tuæ pectora matri
Nuda, & clamabit protinus ipse sinus:
Jam mea virginitas plenis est nubilis annis,
O genetrix, generi cura nec ulla tibi est?

Noribergen-

Norimbergensis matrona.

HOc habitu incedo festis ornata diebus,
Urbe hac patricij filia, nupta, nurus:
Quam trepidis submissus aquis Pegnessus adorat,
Noricus & circum cui famulatur ager.



Dic, Mome, anne aliquid de summo vertice summos
In me quod carpas cernis ad usq; pedes?
Nempe aliquid: neq; enim poteris non carpere, quod
Carpere quod possis luidus inuenias. (nil;
J Patricia

Patricia Norimbergensis per urbem
itura.

TEmpus, res, locus, & ratio diuersa monent nos
Longa haec nunc tectis pallia ferre togis:
Syrmate nunc solo, neglecto pallij honore,
Verrere humum, & latos ducere in orbe choros.



Non mentis domina illa suae est, quae in cyclade sese
Prostituit limis per viam itura viris:

Rursum non sapit huic cor notos inter amicos
Si qua domi chlamyde & velo adoperta sedet.

Norimbergensis sponsa Patricia.

Laudanda antiqui cerno vestigia moris,
Consilio, Vrbs, tantum hoc maecte, beata, tuo.
Moribus antiquis stabat Romana, nouis mox
Quæ ruit, & pessum res eadem omnis iyt.



Maecte ergo: & tu, sponsa, nouo ducenda marito,
Sis, quodes, anti que simplicitatis amans.
Felix Patricio quæ nata e stemmate natos
Patricio similes nupta datura viro es.

Norimbergensis virgo Patricia nuptiis
ornata.

*S*ic se patricijs sollemne ornare puellis,
Gemmisq; inductum cingere flore caput,
Ad festos quotiens gaudent incedere cœtus,
Cum socio indixit quos grege pactus Hymen



*N*orimbergensis qua se respublica celo
Tollit, & est populi tota in honore sui.
Perq; fidem, quicunq;, tuam, num cultior usquam,
Num visa hac oculis pulchrior ullatuis?

Virgo

Virgo plebeia Norimbergensis.

*Si corpus solidum, succoq̄ & sanguine plenum,
In pretio est, pretij non mediocris ero.
Exiles, gracilesq̄ artus sibi fingat Athenis
Nata, vel in populis, Ausonis ora, tuis.*



*Teutonis ora fugit captata iuncea forma
Pectora, subductis ipso & ab ore cibus.
Et Norimberga has qua me produxit in auras,
Forma contentam me iubet ire mea.*

K

Ancilla

Ancilla Norimbergensis.

Imperiosissimam credas seruire Sabine,
Tantum ipso in vultu seueritatis habet.
Brachiaq; à cubito clamant nudata culina
Gaudere omni iugum perpetuam inter opus.



Et tamen hæc etiam victo inter pectore, & ipsis
Prodit, si aduertas, non in honora genis:
Tales nempe olim famulas vixisse Sabinis,
Dum meruit calot tollere Roma caput.

Lipſenſis matrona.

A Tergo etatis iam tempora verna reliqui,
Corde ex hoc nimis cedit munditiis,
Deſidia faciem longa vos quaerite Nympha,
Quarum halant primas lactea colla roſas.



Ipsa operosa domi pueros educere natos,
Et natas sat ago fingere voce meas.
Officiumq; mihi genetrix quod praestitit, illis
Imputo: easq; eadem cura aliquando manet.

Lipsensis virgo.

Lipsia Germanis non ultimam in urbibus urbs est,
Virgo ubi sic licitos gaudet inire choros.
Non oblita sui illa quidem, aut oblita parentum,
Vel patrie, in nulla parte notanda tamen.



Nam q̄ gemma comas stringit, q̄ brachia quassant
Armillas auro de meliore duas:
More fit, & censu poscente hunc diuite cultum,
Metiri fas est se pede quenque suo.

Fœmina

Fœmina Argentoratensis.

ARgentinensem sic fertur nupta per urbem
Ferre gradum, castum sindone tecta caput.
Ecce ut prona solum spectet, vultuq; se uero
Nullum non dignum se minitetur opus.



*Sic decet in commune suum adiutura maritum
Quæ quoduis pro se haud ferre recusat onus.
Et quæ gnaua domi natis operata creandis,
Hos facienda eadem, hos quæ fugienda docet.*

L Heidelberg

Mulier Coloniensis.

HOcce induta habitu sacra, hocce prophana fre-
Agrippinensi foemina nata solo. (quento,
Sic me templa vident, ornatam, sic fora, sic ad
Cognatæ visum limina gentis eo.



Dent bona multa illi dI, quæ, dum hac repperit uti,
Consuluit nostræ veste pudicitie.
Quæ dum nuda patet nimium, nullo abdita velo,
Dum totidem patitur, vulnere mille facit.

Ancilla

Ancilla Coloniensis.

Virginibus mos est Agrippinensibus ipso
Testari intactam crine pudicitiam.
Vertice nudato & quouis procedere, seu sint
Plebeia, seu de nobiliore domo.



Præ reliquis famulas tamen hoc seruare videre est,
Quæ nexis gaudent sic fora adire comis.
Tam bene demirare habitam, & tam corpore succi
Pleno: habet arbitrij quod coquit omne sui.

M

Virgo

Virgo Tigurina.

HÆc verè forma est, quæ uxoriam dicitur: olim
Jam laudata tuo, Romule die, tuo.
Forſan & Herſiliam tali nituiſſe pudore,
Cum raptâ in ſacrum eſt, præda petitorum.



Qui decor ingenui vultus? quæ gratia frontis?
Pallada te tortocrine videre putes.
Macte bonis generosa tuis, macte ore, virago, hoc
Pignora mox patrio multa datura solo.

Basiliensis matrona.

*I*Tala terra dabit cultas sine more puellas,
Plusq̄₃ satis cultas Gallia terra dabit.
Germanis placet hoc, inter nimiumq̄₃ parúmque
Quod medium, certo temperat ista modo.



Et bene: nam semper medium tenuere beati,
Simplicitas nobis gratior haec tamen est.
Saepe minusq̄₃ adeo cura nutrita probantur,
Quam procul in solis arbuta nata locis.

Halensis Sueuica foemina.

COmbergi Cocharis pronus quà maxima adorât
Numquam non animo templa futura meo,
Vicinis habitu hoc incedit nupta Salinis,
Halensi Halensis consociata viro.



*In qua cerussas si quis, fucosq; requirit,
Fallitur, ingenua hæc talia forma fugit.
Sed castum corpus casta simente requirit,
Ecce istam in prima exempla pudicitie.*

Franconica

Franconica VVirzeburgensis foemina.

*Quaecunq; es, mulier, qua credis ad otia natum,
Fœmineum sexu debiliore genus,
Disce quid Herbipoli prognata hoc fœmina corbe,
Consulti communx sit licet illa, velit.*



*Nempe opere assiduo faciendo, & quod iubet usus,
Sive foris opus est, sive labore domi,
Gnavis exercenda etiam sua membra puellis,
Otia ne vetitis pabula dent vitis.*

N

Franco-

Franconica mulier plebeia.

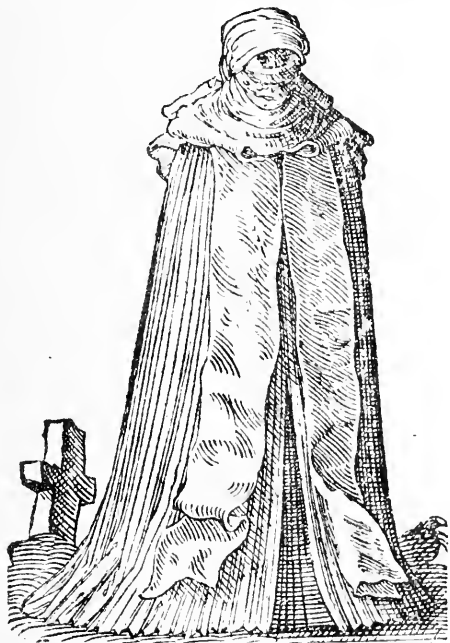
Nonte pertasus Flora, demitte timorem,
Ad Veneris Zephyrus sollicitabit opus.
Sulcis frons scissa, & facies excocta diurnis
Solibus, ac spurcis pes lutulentus aquis.



Non faciunt Zephyro, nec tute parte placere hac
Flli, sed gnauo posse labore velis.
Prisca tibi hortorum & duret modo cura, placebis
Hac, solito vberius & tibi surget olus.

Fœmina Misnensis nobilis in luctu.

HÆc sunt Misnensis nuptæ lugubria, seu vir,
Seu pater est illi, caræve flenda parens.
Sed non cuiusvis nuptæ lugubria, verùm
Nobilior quarum stemmata signat honos.



Vulgus nempe decet quæ sunt vulgaria, nobis
Hac non eximium nil quoque parte placet.
Sed cultus talis quarum est lugentium, amabò
Qualem hunc nubentum, qui sapit, esse putet?

Thuringiaca virgo.

GRatia qua forma hac, teneris quisve indidit an-
Hoc hilari mistum cum gravitate decus? (nis?
DI ne Thuringiacis hoc concessere puellis,
An Genius fausti dona dat ista loci?



Sed seu DI, qui bus est orbis nostriq₃ potestas,
Seu Genius fausti dona dat ista loci:
Nunc ego me, Junonis avis quotq₃ abstulit Argo,
Quotq₃ micant noctu lumina, habere velim.
Silesiaca

Silefiaca matrona.

Ornamenta meo non inficianda marito
Hæc sunt, me quotiens mensa aliena vocat,
Tempora pellitus munit de more galerus,
Pallia sunt longis mollia & ipsa pilis.



Unde domo, & cuius queris sim nam ordinis? oris,
Si nescis, ortam me aio Silefiacis.

Plebeijq; viri non pœnitet, aut pudet: hic sit
Sic mihi dum, haud magnis regibus inuideo.

Ô

Sponsa

Matrona Sueca nobilis.

Ingenui ut vultus, sic est matrona pudoris
Ingenui, & quondam hæc simplicitatis amans.
Ut q̄, puto Latia sic incessere puella,
Sed recti donec cura eorum orbe fuit.



Nil super in cultu est, & quod mirere, super sit
Cum nil, nil decori, & passa deesse suo est.
Nata atavis claris, claro coniuncta marito,
Suecia ubi incerto tunditur icta mari.

Lubecensis

Lubecensis matrona.

*L*ubecum patria est: ibi sic ornata per urbem,
Incedo rectis nupta supercilijs.
Matronam decet hoc nullius conscia probri
Quæ socij servat iura verendatori.



*Quæq; absente viro est eadem, presente viroq;
Nec scit quid nutu sit digitisq; loqui.
Felicem nimium tali hac uxore maritum,
Non oneri est illi hac, sed magis præsidio.*

P Dantisca-

Dantiscana sponsa.

*Q*uis, cui cor sapiat, Dantisci nesciat urbem,
Vicino latè reddere iura mari?

*N*ota est illa opibus, celebri notissima fama est,
Qua domus hac Phœbi, qua domus illa patet.



*H*ac ergo in tali, tali, deducitur urbe,
Cultu, legitimi iura in iura tori.

*A*ugenda pro parte sua cui dum studet uni hac:

*C*rede, viro hoc non est nubere, sed patria.

Ancilla Dantiscana.

*Q*uid mirum ancillis si qui incaluisse feruntur,
Sape etiam ancilla cur cupiantur habent.
Pes nudus tunicis coniecto plus mouet, & plus
Cerea non falsis brachia aperta bonis.



*Deinde an non vultus quoq, habet quo iure putetur
Talis non rigido posse placere viro?
Eia habet, at per nos operetur pura culina hanc,
Pelida famulus pectora vexet amor.*

Ducis Veneti vxor.

O Rta salo, at magis apta solo, Venus aurea talis
Anchisæ incesit concubitura suo.
*I*mmò adeo Anchises, libeat si vera fateri,
Quàm Veneri, huic mallet composuisse latus.



*Z*euxis, Apellesq; hà numero cur mortui abistis
Ad plures? vestro hæc digna colore fuit.
*D*ux Venete omiſſis propera ad tua gaudia curis,
Semideum hæc potis eſt te facere vna Deum.

Vene-

Veneta Patricia.

*Adspice patricia eximiam de stirpe puellam,
Usurpasse tuo & lumine crede Deam.
Dico patricia nuptam de stirpe puellam,
Hadriacis Veneti qua dominantur aquis.*



*Adspice ut incedat Jove digna per omnia coniunx,
Adspice ut incedat vel Jove digna soror.
Saturno nate, hoc descendere tempore olympo
Fas erat, hæc tanti debuit esse tibi.*

Q

Veneta

Veneta sponsa Patricia.

*E*vadne haud aliter vultum deiecta modestum,
Deducta est magni nupta futura viri.
Illa sed auspicijs, fata ut docuere, sinistris,
Hæc, quod sperare est per rata vota, bonis.



*Dic mihi dic, orte in peregrinis gentibus hospes,
Cui sint visa solo plurima, plura solo,
Vidistine aliquid, mage quod iuuet usq; videre?
Non. ut visa oculis sit Venus ipsa tuis.*

Virgo Patricia Veneta.

NOn ego mutandis ad eam te mercibus unquam
Regina Hadriacis que dominaris aquis:
Mutandis adeat te mercibus alter, in ostro
Quem iuuet è gemma ducere vina sua:



*Dum sic sit, valeant cum gemma & mercibus ostrū,
Altera cur te adeā, urbs inclyta, caussa mihi est.
Causa probanda quidem, sed quam, si scire laboras,
Hac facie inspecta ex tempore scire potes.*

Patricia Veneta habitu æstiuiali.

*Æstus ubi inualuit, Phœbiq; flagrantia terras
Excoquit, & calido est posse natare mari:
Tum Veneta hoc gaudet vestitu fœmina, per quen-
Auram deficiens speret habere sinus.*



*Et quia sepe opus est factò calido aëre vento:
Apta operi huic sumit plumea texta manus.
Ite meæ comites cingamus tempora fertis:
Pestanas halent pectora aperta rosas.*

Veneta

Veneta matrona.

VRbs felix, tres quam dI non de plebe tuentur,
Quam Venus & Tethys Mercuriusq; fouent.
Equibus hic lucro adspirat, gnavoq; labori,
Successus desit ne suus vnus agit:



Ista vltro fœtas externa merce carinas
Ad te, vt non cupiant, carpere cogit iter:
Illa dat hac multas forma præstante puellas:
Quid plura? omne optât quod reliqua vnatenes.

R Veneta

Virgo Romana.

ILia talis erat, cum margine Tybridis olim
Bellorum virgo est corpore passa Deum,
Romanam agnosco faciem gravitate serena
Comem, qualis est in virgine vultus erat,



Fortior ipsa suo sexu qua inde amne natato
Hetrusci absoluit praelia lenta Ducis.
Fallor an ingenium est talis tibi, docte Properti,
Ingeniumque tibi, culte Tibulle, dabat?

Romana

Romana foemina prostratæ pudicitæ.

*C*asta habitu hoc poterã, cum nõ sim casta, videri,
*N*i notam impingat conscia Roma notam.
*L*ingua proterua petit, mens poscit lubrica, corpus
*C*uius nocte patet, luce patet q̄ meum.



*B*asia confertis aptè insertare labellis,
*F*llicibusq̄ viros frangere luminibus,
*P*osse meū est, ignem hunc horrens accende, calesces
*P*lus satis, hoc nulli ianua nostra negat.

S Neapoli-

Neapolitana matrona.

(det

NON malè Graia istis vrbs prima ab origine gau-
Cultibus, hos siquidem nunc etiam Hellas amat.
Nam quod velatur facies per strata viarum,
Nuda domi domino que patet vsqꝫ suo:



Jndicium soli est me deseruire marito,
Arbitrium cuius cur alienus agat?
Vidit te proles, Lucretia casta, Superbi,
Teqꝫ simul vidit perdidit, & perijt.

S 2

Virgo

Virgo Neapolitana nobilis.

P Arthenope quondā, noua nunc vrbs dicta Camæ
Qua non Parnassi sunt iuga grata magis: (uis
Virginea vrbs, inquam, studijs notissima Phæbi,
Vera Heliconiadum, digna Marone domus:



*Me qualem cernis dias has virginem in auras
Edidit, & comptu hoc posse placere putat.
Nescio quam placeam externis, nec scire laboro,
Hoc scio me cuii posse placere meo.*

Florentina matrona.

ME, Florentinus se, coniuge iure beatum
Censet, habent mores, quod decet omne inci.
Forma statuta est, qualemq³ vocant uxoriam, in ore
Mistus habet grata cum gravitate lepos.



Pectora nuda patent, soli at tangenda marito,
Exesto alterius dextra proterua procul.
Talis credenda est Lucretia scilicet olim
In Collatini basi iusse sui.

Virgo

Virgo Florentina.

HOs florens flores Florentia, flos etiam ipsa
Et verus quot sunt urbium ocellus, habet.
Carpere quales sisas sit mihi in hortulo amorum,
Quem Venus ipsa suis saepe rigavit aquis:



*Non ego vel Casar, vel Iuppiter esse laborem,
Iura licet populis ille det, iste polis.
Sed dicam regum maiestas cede, Deumque,
Hac regem facere, hac est potis una Deum.*

T

Mediola-

Mediolanensis nobilis matrona.

*EX vultu mores si fas est colligere, hsc est
Os oculos, animum, fœmina digna Deo.
Frons maiestatis sic toruæ ut tetrica non sit,
Cur metuatur habet, cur & ametur habet.*



*Gestus non aliud quàm spirans grandia, mentis
Dat testem, ut quæ nil quod triviale petat.
Sed quales rear hac vultus ingente virorum,
Fœmina ubi hos animos, hos habitusq; gerit?*

Virgo nobilis Mediolanensis.

Vos quibus externas volupe est gratūq, per urbes
Errare, & vitam vivere in exsilio,
Vos, terras alio mutantes sole calentes
Potarunt Niliquos orientis aqua:



Dicite, idem ut cunctis ego dicam millibus, orbe hoc
Quot sunt, orbe immo quotq, alio, atq, alio.
Vidistisne aliquam quamcunq, ingente puellam,
Hæc cui non ipsa certet & effigie?

Ferrariensis nobilis matrona.

ATtrahit ut ferrum magnes, Ferraria sic quam,
Dat, dura emollit corda adamante magis.
Crine viros aurante ligat, quæ rumpere vincula
Non potis est quisquam, non potis ipse velit.



*Emicat ex oculis fulgor, ceu fulmine tacta,
Quo iuuenum attonita it nesciat turba sui.
Nec satis his pollere bonis, quo gratia maior
Sit forma, hunc cultus talis honore iuuat.*

Mantuana

Mantuana nobilis foemina.

*Q*uid primum, quid postremum fas dicere? talis
Incestit, salvo at Laodamia viro.
*Q*uid tamen his opus est, quas gestas, bella catenis?
Crede, aliud coniunx quo teneatur habet.



*C*ertantes auro, & positi multa arte capilli,
Nodat & tendunt retia mille comæ.
*Q*uis laqueis non ille velit, non possit ab ipso
Exolui, solito solvere cuncta Deo.

U

Veronen-

Veronensis foemina.

*V*T taceam clamant capitis gestamina quæ sim, &
Unde domo, in vultu cætera & ore lege.
Ore, ipsi quo sim non adspernanda tonanti,
Si consueti homines nunc quoq; more petat.



*A*d speculum talis prodibat comta capillos,
Comta genas, niueos semiadaperta sinus
Julia non tunc cum patri placitura veniret:
Iret at Agrippa cum placitura suo.

Patauina nobilis matrona.

*Si modò fas petere est, si non est, diua, molestum,
Qua nobis cœli ex parte benigna venis?
Tramite quo ad terras magnis descendis olympo?
An quo est ad Anchisen Cypria sueta suum?*



*Sic, ô, sic certè est, Patav! sed mœnia cur nam,
Cur placita ante alias sunt tibi, Diua, domos?
Hæc ego: cum motis leuiter visa ista labellis
Dicere, Juno meum hic quero relicta fouem.
U 3 Placentina*

Placentina foemina.

Lingua in melle sita sunt harum, dulce venenum,
Et suavem sapiens effuge amaritiam.
Ah quotiens dices, hic si te ceperit hamus,
Hei mihi libertas vitaeq; pristina ubi es?



Nequaquam at dices. captus magis & impenetrabis
Ultrò te in positas retia rara plagas.
Orabis multis onerari & colla catenis,
Pluraq; cum tuleris plurima, ferre velis.

Vicentina

Vicentina nobilis matrona.

*Circe aliqua, Æta aut prognata potentib. herbis
Attineant tepidos in sui amore viros:
Gramina virtutes mihi sunt, mihi gramina mores,
Lausq; illibat & pura pudicitia.*



*Qu: i ego non metuam ne non retinere maritum:
Eualeam, si illum Iuno vel ipsa petat.
Fors dicēs, stulta est nimia hæc fiducia, scin qui?
Nulla probata viri de probitate tmet,*

Senensis matrona.

*Q*uid te nympha colis? quid comptos pectine crines
Fingis acu? in certa quid statione locas?
Deniq³ quid tunica vestitam incedere Coa
Te iuuat, & longa cyclade verrere humum?



*Crede mihi quamuis pelluceat illa, nec obstat
Multum, quin veris conspiciare bonis.
Nuda tamen posita aq² potes plus veste placere:
Quid, formosa, rubes? non mihi, dico viro.*

Virgo Bononiensis.

*Si tibi mandata est pingendæ cura puellæ,
Quæ formæ ante alias sit bonitate suæ.
Italiam hanc Nympham spirantem crede figuram,
Exemplumq; tibi hinc, non aliunde pete.*



*In primisq; oculos, pictor, defixus adora,
Dulcia amara ex quis spicula torquet amor.
Possè negas contra hæc defigere lumina lumen?
Nempe etiam à ficto hoc vrier igne times.*

Matrona Bononiensis.

Non eadem etati cuius sunt congrua: vergens
In senium hunc habitum conuenienter habet.
Bella, venusta, procax, tamē ut memorosa, pudoris
Gaudebam à populo pretereunte cani.



Et digito ostendi, attonitus cūm diceret, hæc est
Quæ facit in duro me mori amore procius.
Laude placet e ista iuvenes nunc, illa fuere . . .
Eheu quàm rarum, quàm breue forma bonum es?
Hispanica

Hispanica matrona.

Nata ubi tergemini laudantur pascua regis
Nupta cothurnatos gaudet habere pedes.
Gaudet & hoc habitu, Galla at qui iudice non sit
Contendi dignus, Gallica palliat tibi.



Dicet idem Ausonia quacumq; ex urbe, Britanno
Dicet idem, & nostronata puella solo.
Deniq; dicet idem Germana, & quidquid ubique
Nympharum est, ipsi sic tamen ille placet.

Y Femina

Fœmina nobilis Anglicana siue Bri-
tannica.

PRaxiteles Venerẽ, ut nata est, cum pingere vellet,
Misit ei pulchras Gracia tota suas.
De quibus eximias posita sed veste puellas
Exempla ad clarum stare coegit opus.



Nec malè, vestitam Venerẽ at nunc si quis amabit
Praxiteles recta ducere posse manu:
Matrona artificio exprimat ora Britanna,
Cernere quæ est, voti & credite victor erit.

Matrona Anglica Londinensis.

Est urbis nostro diuisus qui mari ab orbe
Præda diu Pictis Saxonibusq̃ fuit:
Nomine nunc uno at dicti gens tota Britanni,
Hac ubi patricia it fœmina veste domus.



Ad Tamesim cultu hoc Londinensemq̃, per urbẽ
Ambulat, hoc ipsos gaudet inire choros.
Et non immeritò: quid enim non diuite dignum est
Censu in eo, & roseis, quis micat illa, genis?

Gallicamatrona nobilis.

*C*Redite Troiana, Galli, vos stirpe creatos,
Ibat & ad Phrygum sic Simoenta Venus.
Quisquis es in facili, hanc qui duxisti ere figuram,
Culta ubinam est oculis Cypria visatus?



*R*es operosa fuit, fateor, nudam editam ab undis
Pingere, neglectis colla per vda cemis:
*R*es operosa mage at comtam sic pingere, qualis
Vel patrem ex ipso deuocet illa polo.

Gallica

Gallica virgo nobilis.

*Felix quem virgo dignabor Gallica amore,
Sed non plebeia virgo oriunda domo.
Ille, inquam, felix, & terq₃ quaterq₃ beatus,
Complexum cuius noster amabit amor.*



*Ante torumpatru Henneis in vallibus ibat
Filia sic carptum florea ferta Jouis.
Parua loquor, talis cum sola sororia fratri
Pangeret oscula adhuc, puraq₃ Iuno fuit.*

Z Matr o-

Matrona nobilis Parisiensis.

*Q*uid me defixis oculis, quid mente tueris
Commotam, & suauem ducis amariciem?
Æquales inter tali spectabilis ore,
Incedo, festis sic sum operosa choris.



*Ambrosiumq; spirant quà quàmēbra inclyt a odorē,
Dulcimelle etiam dulcius ora sonant.
Fallor apis fieri an velles, roseisq; labellis
His miscere tuos qui legis ista fauos?*

Matrona nobilis Lugdunensis.

*IN sexu meliore velut turpissima quondam,
Res habita est, mitris si redimicla forent,
Si tunicis manica, sic matronalis habetur
E contra hic habitus, & mihi iure placet.*



*Nam quod molle viris enervatumq; vocatur,
Omne decens nostro id ducitur arbitrio.
Quidquid id est, tota me à vertice cerne vel ipsos
Usq; pedes, aliquam & dixeris esse Deam.*

Lotharingica matrona nobilis.

Non ego plus vestem, quàm factum vestis amare
Sueui, longè animo sit furor ille meo.
Sed tamen ut facto vestis, sic veste moueri
Posse puto hac Curij frigida corda senis.



Ut decet en auro lucens gemmisq; capillus,
Ut cinctus? rugis cyclas ut ipsa suis?
Quisquis es hac tali frueris quicumq; puella,
Crede mihi inuidia non alienus eris.

Virgo

Virgo Burgunda.

*S*edibus aethereis gemina deuecta columba
Spectatum terras venerat alma Venus:
*I*amq̄ oculis gemini partes lustrauerat orbis,
*O*ppida iam Cypri, iam nemora Idaliij:



*N*os quoq̄ cum vultu non indignata sereno
Respicit, in reliquis cernit & effigiem hanc,
*P*rotinus ac restans, ducto & per singula visu,
*V*estitam adspexit me hic ubi sculptor ait.

a Matrona

Matrona Belgica primaria.

*V*estis cuiq₃ sua est, nos nobis quod decet omne hoc
Carpimus, ex ipsis usq₃ vel Armenijs.
Nec placitum cultum semel usq₃ tenemus, at anno
Qui gratus fuerat mox odiosus erit.



*Q*uem morem si quis miratur, cogitet orbis
Quod placet hic varias hoc facere omne vices.
Cernere semper idem, ut sit res gratissima, tandem
Est senio, alternis illa vel illa placent.

Belgica virgo.

*S*tibi Flandrensem volupe est spectare puellam,
*E*t nimius patriam est eius adire labor:
*E*n tibi presenti presentem: at chartea di ces
*H*æc est, nimirum hanc spem dat habere liber.



*C*harte a tot a quidem est, sed formã que ore professã
*N*udo & aperto, haud nil quo capiaris habet.
*C*ur capiare tamen? satis est potuisse videre:
*Q*uisq; sapis dulcem hanc effuge amariciem.

a 3 Braban-

Brabantina foemina.

*E*st Brabantina, quam demiraris, alumna
Terra, ubi habes pelagi cernere in amne vices.
Quam patriæ quotiens spatiantem margine ripæ
Seu formosa Tethis, seu Galatea videt:



*Protinus æquoreis redduntur fluctibus, & se
Humano vinci posse nitore dolent.
Ullaq̄ post quavis certet de gente puella huic,
Cui censu cedunt de potiore Dea?*

Hollandica

Hollandica seu Batauica foemina.

*A*uro, argento, aere, aut mutantis mercibus haec est
Mercem alijs, socio foemina iuncta toro:
Rhenum ubi purpurei dulcem contristat amaror
Æquoris, & versis currere cogit aquis.



Sic visura suas, cognatas ire per urbem,
Cernitur, & vultu cuncta hilarare suo.
Vultu, mille nota quem de meliore lepores,
Quemq; trigainfedit cum Charitū alma Venus.
b Ancilla

Ancilla Belgica.

*PR*odeo sic leuiter positis ancilla capillis,
Belgica vicino qua iacet Oceano.
*N*eue morer dominam, genus irritabile nam sunt
Hic dominae, culta hac sum ratione satis.



*Q*uid ve adeo prosit fumosa addicta culina
Si formam certem velle iuuare meam?
*M*ercata faciem querant sibi fraude puella
Patricia, ipsa ego vel sic sum operosa nimis.
b 2 Fæmina

Fœmina Aquisgranensis.

ANte alias habuit caram quam Carolus urbem,
Dux quot sunt, quot erunt, Carolus ille ducū:
Romani imperij urbs non ultima; que diadema
In regnaturum est ponere sueta caput:



Hac patria est: hic sunt vir, nati, & utrinq; parētes,
Quis vestis ratio hac omnibus una placet.
Et curem, an, qua & tot caris cultura probatur,
Nescio quo hanc veniens hospes ab orbe probet?

Sponsa Coloniensis.

*S*cilicet, antiqui Agrippina Colonia, moris
Te seruantem etiam hac parte, beata, doces.
*I*n qua sacratas cum sic ducatur ad aras
Acceptura, suam & sponsa datura fidem:



*P*ectora aperta illam sic te monstrare marito
Velle reor, iusto ut consocianda viro,
*H*oc sciat exemplo, nil illum clam sibi, habendum
Res semper plena hac suspicionis erit.

*F*œmina

Foemina Belgica Flandra.

Formosa ut Pallas, Juno est formosior illa
Vincuntur, praesens si siet alma Venus:
Belgica sic alias pulchras formosior exit,
Cum venia quod sit Ausonis ora, tua:



*Pace tua quod sit, Germania, Gallia, quaeque
Diuideris paruo terra Britanna mari.
Ceditis, an dicenda mihi sub iudice caussa est?
Sit sanè, in nostro dummodo est hocce foro.*

c Matrona

Matrona nobilis Hungarica.

*M*ilitia meus assidue belliq̄, domi sed
Vir rarus, si non, iam hic mihi, fallor, erit.
Contemplare ut me deceat quo inducar amictus
Hic satis, ut posita non sine lege come:



*V*enturo cupio nam dum me ornare marito,
Vix munda est oculis munditia ipsa meis:
Dignus & ille foris sexcenta incommoda dum fert,
In placito qui se recreet ore domi.

Bohemica Pragensis foemina.

Hic in regali Praga notissimus urbe
Est habitus, quibus est iam modo nota Venus.
Simplex confiteor, pro re, censuq; domoq;
Ille tamen, socij & pro ratione viri.



Plebeio qui cum natus sit sanguine, plebs &
Ipse quoq; ac satagens reddere cuiq; suum:
Polcapital faciam, si in cultum vertere tentem,
Quod sudore suo comparat ille, meum.

Bohemica matrona.

*PERpetua cingunt qua regna Bohemica sylva,
Claudentur muris & veluti illa suis:
Vergentis matrona cui iam exosa choreas,
Aversans gratum quidquid & ante fuit,*



*Sic ornata satis prodit, siue illa petitur
De veteri egreditur vina meraca cado,
Siue famem sedent quæ emptura obsonia, mores
Nempe hesternæ alios atq; hodiernæ petunt.*

Polo-

Polonica matrona.

*Sive domi est, sive est peregrina per æquora vectus
Ligneo equo impositum, ut nauita mut et onus,
Qui mihi gentili datus est de plebe maritus,
Regia qua princeps sceptrum Polonus habet:*



*Hoc cultu incedo, valeant diuersa sequentes:
Qui modus in reliquis, hac quoque parte iuuat.
Nempe ipsa absumam rem, rem dum querere quauis
Vir sat agitq; foris, vir sat agitq; domi?*

d

Liionica

Liunica foemina.

O Rnatu hoc nostris si qua in regionibus iret,
Quos risus populo praterente daret?
Non quia dedeceat nimium, cum regiares sit,
Iudiceme, angusto hoc vestis honore tegi.



*Sed quia rara solent stupidi per singula vulgi
Primore errantes ore ciere iocos.*

*Rara, inquam, nam si longinqua adiecero, in illis
Non sunt, longinquo haud palliatrita loco haec.*

Liouonica foemina primaria.

V Surpanda tuis pedibus Liuonia non est?
At nata certè hac cernere gente licet.
In quasi ingenuum externa mirabere vultum,
Edita non vili stirpe puella fui.



Hocq₃ viro sociata habitu de more parentis
Utor, fortè etiam deinde futura parens.
Nec mihi turrito capite est prodire pudori,
Si iure arbitrium est in sua cuiq₃ suum.

Liunica matrona ex nobilitate.

*Virisum tenui tabulam dum inspecto priorē, hac
Quam credunt alij haud ridiculam esse minus,
Hic modico fateor diduxi labra cachinno,
Velatum cernens hac ratione caput:*



*Qui modus extremus ornatus si esset in Indis,
Causa admirandi tam peregrina foret,
Orbe sed in nostro talicum fœmina cultu
Gaudeat, inuiti risus in ora venit.*

Moscouica

Moscouica femina primaria.

Moscouicis mos est vestem hanc gestare puellis,
Quarum iam puppas dextera Cypris habet.
Pellita in qua quod sunt pleraq; sic rigor orbis
Illius, & Borea subdita regna iubent.



Cetera, colligere est quod de presente figura,
Grata satis merito commoditate sua est.
Commoditate, aio? imo & maiestate decora est,
Qualem vix similem Gallia culta dabit.

e

Camil-

Camilla Turcici Imperatoris filia.

*P*atreferox, & patre potens hoc dicitur ore
Inter fœmineos ire Camilla choros.
*N*on ea Amazonio qua prali amore Camilla
Dum ciet, & Turno pro duce bellagerit.



*M*asculam ab ore animam t enues efflauit in auras.
*T*urcarum summo at nata Camilla duce.
*E*cce feros animos sexu ut non occulat ipso:
*D*i bene pro puero hæc nata puella fuit.

Scortum Turcicum.

NEmirare meo si cultu superuenio auro,
Et reliquis mundus que muliebris amat,
Quamuis de nostra externa vel gente puellam.
Sic it amatori que placitura suo est.



*Virgo oculis si compta suis, & sordida non est
Si qua maritale est ferre sucta iugum:
Laudantur, sed nefas est curatius uti
Forma, incertus ut hac detineatur amor.*

Fœmina Peruuiana.

IN dos dum medijs querit Pellæus in Indis,
Re populi infecta seditione sui,
Ne quiquam laudem hanc auo certauit auorum
Præripere, ut tantas orbi aperiret opes.



Peruis quantas nostri in regionibus, aurum,
Gemmarum & vulgo quæ genus omne ferunt,
Nunc hominum nuper reclusere visibus, unâ hoc
Cum vestis sexu in deteriore modo.

S. Ca-

S. Catharinæ monialis.

*Filia regis erat, formamq; & moribus esse
Digna ante equales filia regis erat.
Intacta nobis que virginitate præiuit
Et socij voluit spernere iura tori.*



*Non quia damnaris iusti connubia lecti
Error qui multos perniciosus habet:
Sed quia coniugij censebat lege solutas
Liberius summo posse vacare Deo.*

f

D. Brigit-

D. Brigittæ ordo.

Linea me decet, & cineri conformis amictus:
Quæ sapiæ, exemplo vivere disce meo.
Disce vacare hymnis, verbisq; precantibus uti
In magni laudes semper & ire Dei.



Est aliquid pedibus terere hæc, quæ mundus adorat,
Quæq; optat votis cætera turba suis.
Brigida nostri auctor gaude ordinis, & faue olympo.
Nunc quoq; vestitu quate imitentur habes.

Ordo monialium albatarum velis
atratis.

*C*andida tota mihi est vestis, niueoq; colore
Testor & ipsa mea dona pudicitia.
Solum atro tegitur velo caput: immemor ut ne
Sim sortis, cuius me iubet esse Deus.



*De reliquo assiduæq; preces, hymniq; choriq;
Et psalminostrum sunt ferè semper opus.
Da Deus, ut qua te celebramus supplice cantu,
Scandamus cæli templa beata tui.*

Ægrotis mercede feruentium ordo
fœmineus.

A Trata est vestis, color est hic aptus amanti
Ægroto medicas arte parare dapes.

Duraq; res fateor semper mœrentibus esse
Præsto est, sed Christi hæc omnia vincit amor.



Ætherio ille dabit mercedem debitam olympo:
Junget & à sanctis funere virginibus.
Felices quibus est fas immortalia apisci,
Illa, quæ exiguo tempore sudat ope.

Beguina

Beguina.

*V*estales olim sacris per lustra peractis
Bis tria, se poterant consociare viris.
Namq₃ decem primos discebant rite per annos,
Quas facerent annis sacra quoq₃ inde decem.



Quae restant per lustra duo stata festa docebant;
Et iam legitimi fas era tesse tori.
Nubere nos quouis momento, qualibet hora
Possumus, & legum liberaturba sumus.

Laica ordinis S. Catharinæ.

V. *Virginitas illa mihi est, sunt virgine mores
Digni: conueniens moribus est q̄ pudor.
Disideat q̄ adeo ne vestis moribus, alba est
Ipsa quoq̄, et niuea simplicitate placet.*



*Nimirum intactis aptus color ille puellis:
Quis vacuo volupe est vsq̄ iacere toro.
Dum te sponso olim potiamur, Christe, petito,
Cuius non merito est, iure q̄ vilis amor.*

Ordo

Ordo mulierum pœnitentium.

Pœnitet ô si quid miseris modo creditur, ipsum ut
Velatum hoc clamat qualicet usq; caput.
Pœnitet ante acta quocunq; in crimine vitæ,
Vita iamq; iuuat nos meliore frui.



*Nec quia vestitus quauis est candidus, & nos
Integræ puræ virginitate sumus:
Sed notat hic habitus mundatas crimine ab omni
Olim iam meritis nos fore Christe tuis.*

Clarae virginis ordo.

CLara fui exemplum, Francisco edocta magistro
Qui Franciscanis iura sacra dedit:
Hoc habitu incedendi illis, quaecumq; perosa
Mecum, qua in precio caraq; mundus habet.



*Arderent uni semper seruire tonanti
Huic cuperent noctu huic posse vacare die.
Hæ miseræ, quæ non exemplo spernere nostro
Audetis vanas quas habet orbis opes.*

Cano-

Canonica sacerdos.

S Acris hoc habitu incedit devota sacerdos,
Virgineus tenero cui nitet ore pudor:
Compositam mentem nimirum exornat amictus
Compositus, posita & non sine lege comæ.



*L*onga puellares nec dedecet instituta gressus,
Quæ niueo cur sit velleretexta rogas?
Simplicitatem animi demonstrat labe carentis,
Et castæ pandit dona pudicitie.

CORRIGENDA.

- C 4. Versu 3. *nostra pro nostra.*
F.3. versu 4. *Saenica pro Saenis.*
K.2. versu 2. *sedulitatis pro seueritatis.*
M.3. Inscriptio *Basileensis pro Basiliensis.*
Q.2. versu 6. *visa salo plurima pro visa solo plurima.*
T.3. versu 7. *quacumq; pro quancumq;.*
V.4. versu 8. *ferre voles pro ferre velis.*
Z.2. versu 5. *Ambrosium pro Ambrosiumq;.*
S.1. versu 7. *accede pro accende.*
d.4. versu 5. *extremis pro extremus.*
e.3. versu 2. *si culta pro si cultu.*

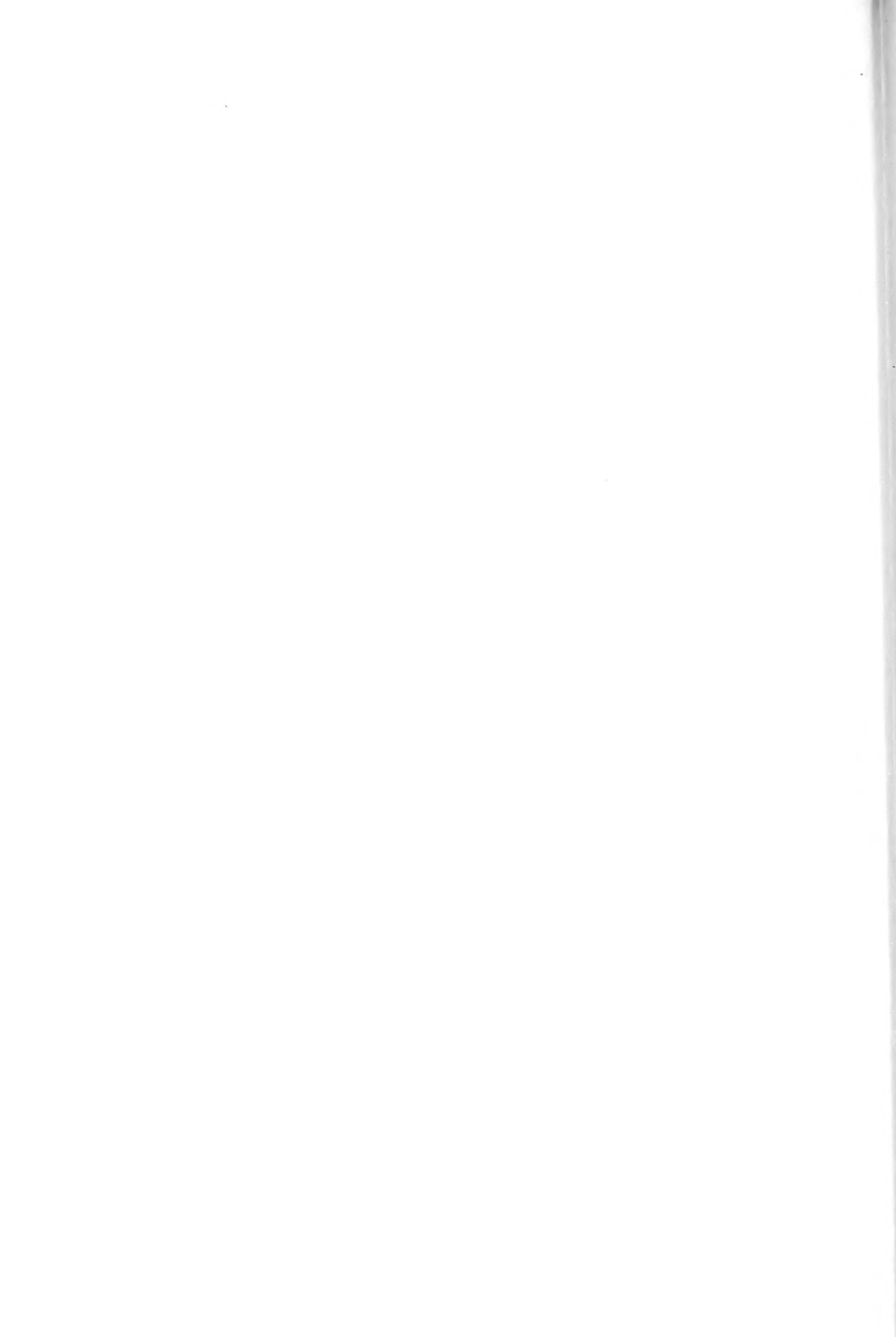
FRANCOFORTI
AD MOENVM, IMPENSIS
SIGISMVNDI FEYRA
bendij.



M. D. LXXXVI.

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Carl D. ...

