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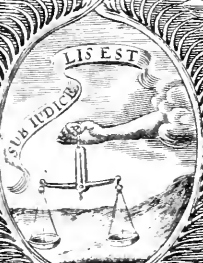
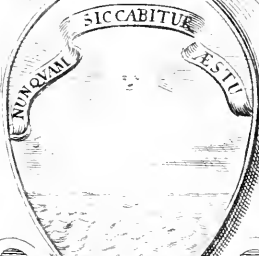


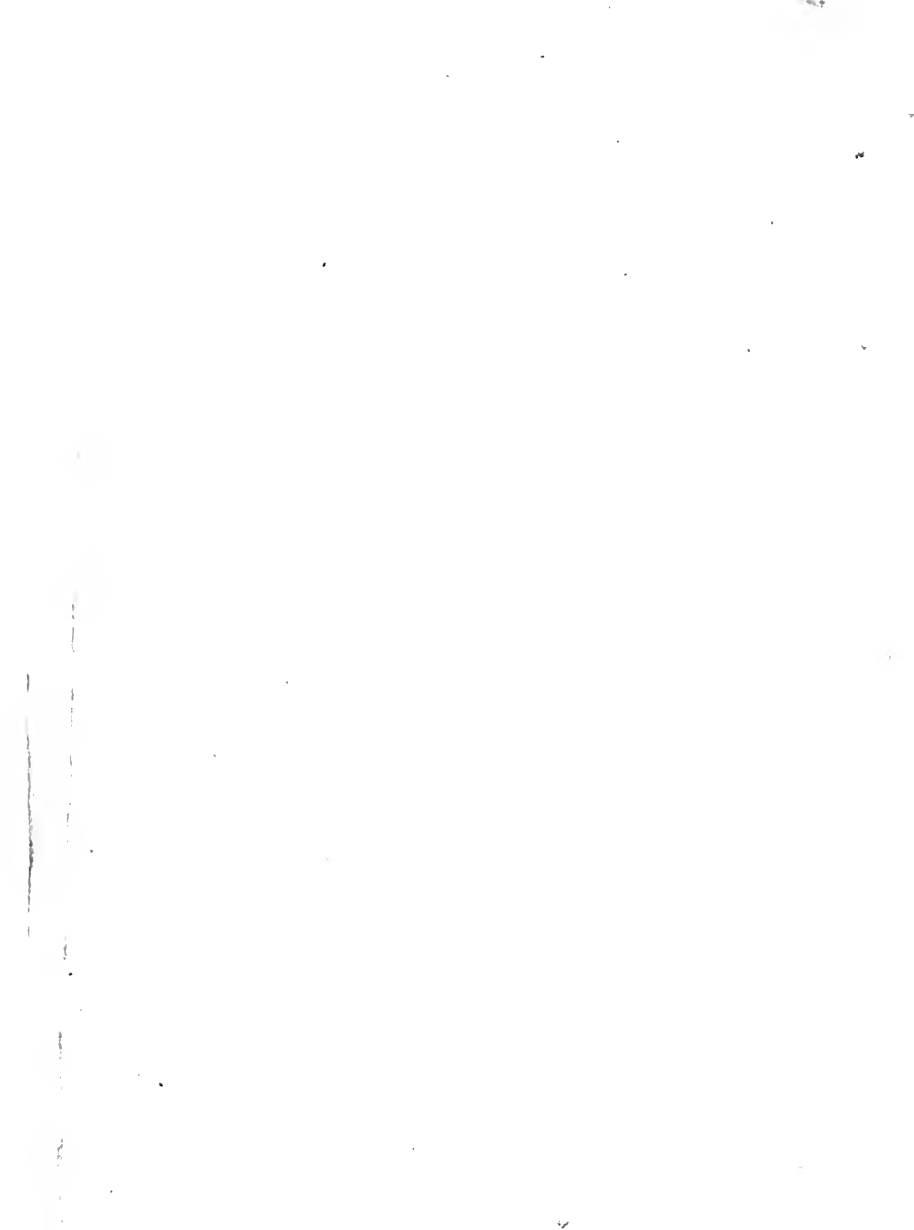




THE  
ART  
OF  
*Catarrhs*  
DEA T. S. S.

Done into English  
by Tho Blount  
Cent:  
1646







T H E A R T

*Of making*

D E V I S E S :

T R E A T I N G O F

Hieroglyphicks, Symboles, Emblemes,  
Ænigma's, Sentences, Parables, Reverfes  
of Medalls, Armes, Blazons, Cimiers,  
Cyphres and Rebus.

*First Written in* F R E N C H

B Y

H E N R Y E S T I E N N E ,

Lord of *Fossez*, Interpreter to the  
French King for the Latine and  
Greek Tongues :

A N D

*Translated into English by* T H O : B L O U N T  
*of the Inner Temple, Gent.*

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*Edward*



*Blount*

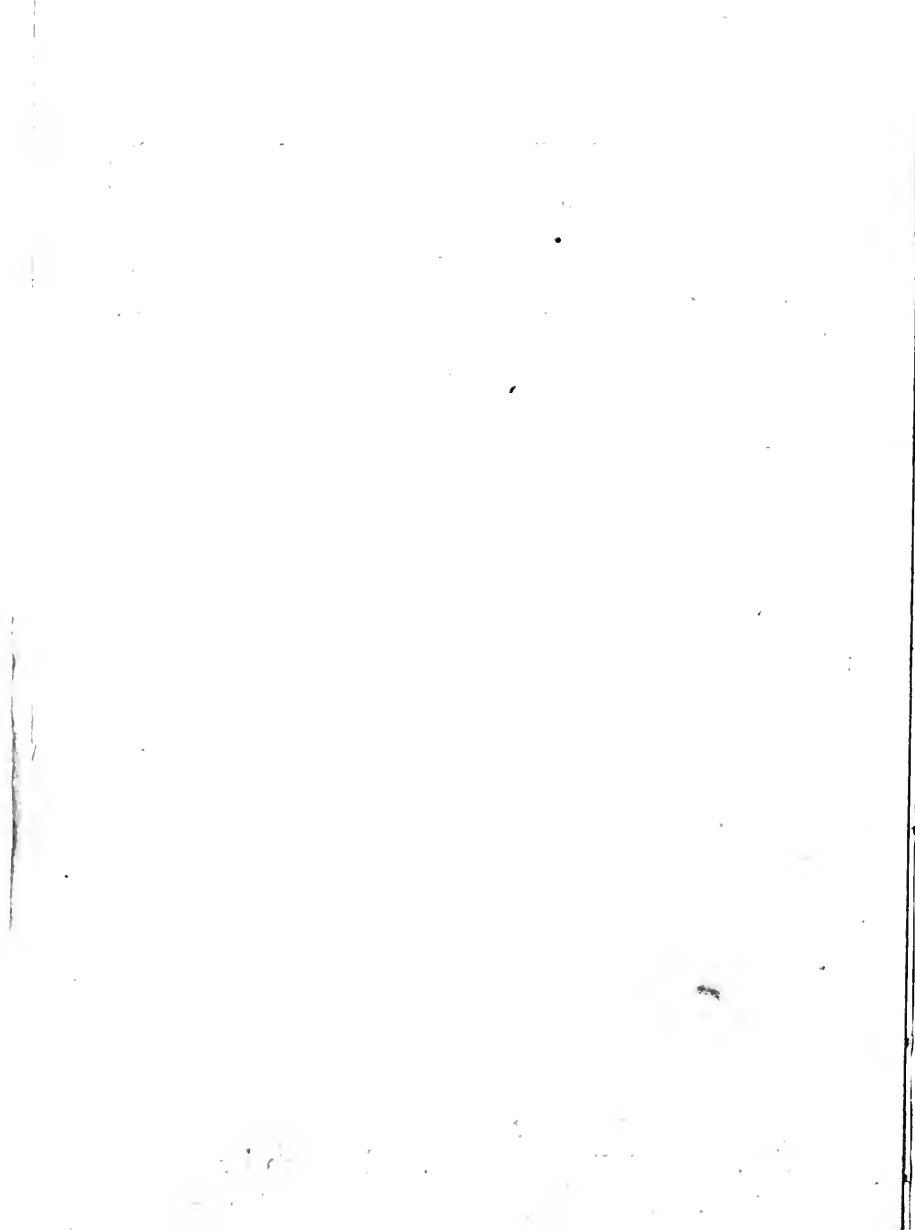
*his book*

1650

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L O N D O N ,

Printed by *W. E.* and *J. G.* and are to be sold by  
*Humphrey Moseley*, at the *Prince's Armes in Pauls*  
Church-yard. 646





TO THE  
NOBILITIE  
AND  
GENTRY of *ENGLAND*.

**T**His Piece (being sent me out of *France*, as a double rarity, both in respect of the subject and the quality of the Author) I had no sooner read, then (taken with its ingenuity) I was moved to cloathe it in an English habit, partly out of envy, that other Nations should glory to have out-knowne us in any Art, especially ingenious, as is this of *Devises*, which being the proper badges of Gentlemen, Commanders, and persons of Honour, may justly

challenge their countenance and favour, whereunto tis sacred.

My Author affirms himfelfe to be the firft hath written of this fubject in his Mother-tongue ; and I might fay the like here, were it not that I find a fmall parcell of it in *Candens Remaines* , under the title of *Imprefes* , which are in effect the fame with *Deviſes*. Thence, you may gather , that the Kings of England, with the Nobility and Gentry, have for ſome hundreds of yeeres (though *Deviſes* are yet of far greater Antiquity) both eſteemed and made uſe of them : onely in former times they arrived not (as now) to that height of perfection ; for they ſometimes did (as the unſkilfull ſtill doe) make uſe of *Mottoes* without figures , and figures without *Mottoes*. We read that *Hen. the 3.* (as liking well of Remuneration) commanded to be written (by way of *Devife*) in his Chamber at Woodſtock,

*Qui non dat quod amat, non accipit ille quod optat.*

*Edw. the 3.* bore for his *Devife* the rayes of the Sunne ſtreaming from a cloud without any *Motto*. *Edmond of Langley*, Duke of York , bore

a Faulcon in a Fetter-lock, implying, that he was locked up from all hope and possibility of the Kingdome. *Hen.* the 5. carryed a burning *Cresset*, sometimes a Beacon, and for *Motto* (but not appropriate thereunto) *UNE SANS PLUS*, one and no more. *Edw.* the 4. bore the Sun, after the Battell of *Mortimers-Crosse*, where three Sunnes were seene immediately conjoyning in one. *Hen.* the 7. in respect of the union of the two Houses of *York* and *Lancaster*, by his marriage, used the White Rose united with the Red, sometimes placed in the Sunne. But in the raigne of *Hen.* the 8. *Devises* grew more familiar, and somewhat more perfect, by adding *Mottoes* unto them, in imitation of the Italians and French (amongst whom there is hardly a private Gentleman, but hath his particular *Devise*) For *Hen.* the 8. at the interview betweene him and King *Francis* the first, whereat *Charles* the fift was also present, used for his *Devise* an English Archer in a greene Coat drawing his Arrow to the head, with this *Motto*, *CUI ADHÆREO, PRÆEST*; when as at that time those mighty Princes banding one against another, wrought him for their owne particular.

The Epistle

To the honour of *Queene Iane*, (who dyed willingly to save her child *King Edward*) a Phenix was represented in his Funerall fire with this Motto, *NASCATUR UT ALTER*. *Queene Mary* bore winged Time, drawing Truth out of a pit, with *VERITAS TEMPORIS FILIA*. *Queene Elizabeth* upon severall occasions used many Heroicall *Devifes*, sometimes a Sive without a Motto, (as *Camden* relates) and at other times these words without figure, *VIDEO*, *TACEO*, and *SEMPER EADEM*. *King Iames* used a Thistle and a Rose united, and a Crown over them, with this *Motto*, *HENRICUS ROSAS, REGNA JACOBUS*. *Pr. Henry* (besides that *Devise* which is appropriate to the Princes of Wales) made use of this Motto, without figure, *FAS EST ALIORUM QUÆRERE REGNA*. And His Majesty that now is, that other of *CHRISTO AUSPICE REGNO*. Our Prince beares (as all the Princes of Wales have done since the black Prince) for his *Devise* (which we commonly, though corruptly call the Princes Armes) a Coronet beautified with three Ostrich feathers, and for Motto, \* *ICH DIEN*, i. e. *I serve*, in the Saxon tongue, alluding to that

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be Eich  
.e. your  
in the  
tongue.

that of the Apostle, *The heire while he is a childe, differeth nothing from a servant.*

The late Earle of Effex, when he was cast downe with sorrow, and yet to be employed in Armes, bore a sable Shield without any figure, but inscribed, *PAR NULLA FIGURA DOLORI.* Sir *Philip Sidney* (to trouble you with no more) denoting that he persisted alwayes one, depainted out the *Cassian Sea*, surrounded with its shoares, which neither ebbeth nor floweth, and for Motto, *SINE REFLUXU.*

Some may object, that in regard Tiltings, Tournaments, and Masques, (where *Devises* were much in request) are for the present laid aside, therefore *Devises* are of lesse use.

Whereto I answer, that as those Justing or jesting Wars are disused, so have vve now an earnest, though much to be lamented Warre, vvhich renders them more usefull then ever, I meane for *Cornets* and *Ensignes*; And of these, let me also give you some examples out of the present times. On the Kings party, one beares for his Cornet-Devise *Saint Michael* killing the *Dragon* for the figure, and for *Motto*, *QUIS UT DEUS?* Another is so bold as to beare

The Epistle

bear the picture of a King Crowned and Armed, with his Sword drawne, and this *Motto*, MELIUS EST MORI IN BELLO, QUAM VIDERE MALA GENTIS NOSTRÆ. A third bears onely a Dye, with UTCUNQUE QUADRATUS. A fourth figures the beast called an \* *Ermyne*, with this *Motto*, MALLEM MORI QUAM FœDARI. A fifth represents five hands snatching at a Crown, defended by an armed hand and sword from a Cloud, with this *Motto*, REDDITE CÆSARI. A sixth figures a Landskip of a pleasant Country, with houses, corne, &c. invaded by beggerly people, and for *Motto*, BARBARUS HAS SEGETES? &c.

Natural  
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e.

On the Parliaments party we find one bearing in his Cornet, the Sun breaking through a Cloud, with EXURGAT ET DISSIPABUNTUR. Another represents a Deaths-head, and a Lawrell-Crown, with MORS VEL VICTORIA. A third figures an armed man, presenting a sword to a Bishops breast, with VISNE EPISCOPARE? the Bishop answering, NOLO, NOLO, NOLO. A fourth sayes onely (without any figure) TANDEM BONA CAUSA TRIUMPHAT. A fifth represents the Sunne, dissipating a cloudy



dy storme, with POST NUBILA PHOEBUS.  
 A sixt, figures an armed man, hewing off the  
 corners of an University Cap with his sword,  
 and this *Motto*, MUTO QUADRATA ROTUN-  
 DIS, &c.

Now though these *Devises* for the most part  
 argue wit in the Composers, yet many of them  
 are either imperfect or defective, which may  
 be attributed to the want of the prescribed  
 rules of this Art, which this Treatise doth af-  
 ford you, together with a *Synopsis* or short view  
 of *Hieroglyphicks*, *Emblemes*, *Reverses* of *Medalls*,  
 and all other inventions of vvit, vvhich any  
 vvayes relate thereunto. I might also shew you  
 here how many several waies *Devises* are useful  
 (especially for Seals, being drawn from some  
 essentiall part of the bearers Armes) but that I  
 hold it not fit to forestall the Reader in a Pre-  
 face. I am onely to beg pardon for my lesse po-  
 lish't style, (which I shal the rather hope to ob-  
 tain, since things of this nature require a plain  
 delivery, rather thē elegancy or affected phrase)  
 not doubting but that the discovery of this  
 Art will yeeld so great contentment to you,  
 whose wits are elevate as farre above the vul-  
 gar,

gar, as are your rankes and qualities, that in  
some Academicall Session, you will decree  
the Author to be your President, the Art your  
Exercise.

Ex Ædib. Interioris  
Templi 27. Mart.  
1646.

T. B.



# THE AUTHORS P R E F A C E.



*Uscelli (an Italian Author) saith, that it belongeth onely to the most excellent wits and best refined Iudgments to undertake the making of Devises, and that it is a quality which hath been sought and desired by many, but very few have been able to put it in execution. Paulus Jovius (one of the choicest wits of his time, and the first that enriched us with this Art) confesseth ingenuously, that of himselfe he could never make any one whereof he could be entirely satisfied. Johannes Andreas Palazzi inferrs from thence, that if it be a difficult matter to frame a Devise, compleated with all its properties, That à Fortiori it is a hard thing to prescribe precepts, and score out the way to attaine to that perfection. As for my selfe I confesse freely, that being moved unto and instructed by my late Vncle Robert Estienne in making Devises, eight and twenty yeares agoe, I made a greater quantity then and found it a lesse labor, then now, that I know the excellency and*

*subtily of the Art; wherein verily I have taken so great delight, that the exercise of Arms, could never divert me from so noble an employment, which hath alwaies been to me a well-pleasing recreation amidst the fatigues of War. And as I endeavoured (as neer as possible) to attaine to the perfection of this Art, I applied my selfe (with equall care) to read the Greek, Latine, Italian, and French Authors, who have treated of Hieroglyphicks, Symboles, Emblemes, Ænigmas, Armories, Cimiers, Blazons, Reverses of Medalls, Devises, and such like inventions of Wit, which have some relation to each other, I distinguished them the one from the other, for my own particular use, and collected thence all that seemed most notable unto me. At length being solicited by my friends (who had a great opinion of my ability for these Essaies,) I have adventured to publish this little Tractate, devoid of all graces and embellishments, contenting my selfe onely to discover to others the light which I could receive from famous Authors; To the end that those who have lesse experience herein then my selfe, may reap some profit thence. And that I may excite some better Genius (wherewith this age is much more enriched then the precedent) to improve my design and supply my defects; From such I hope happily to gaine some favour (though otherwise my labours succeed not, according to my aime)*

since

## The Preface.

since I am the first that hath treated of this subject in our mother tongue. In a word, there's no beginning, but is difficult, nor is there any Pesant (though never so simple) that merits not some kind of recompence; in having been a guide and shewed the way to a great number of Captaines, who following it, have atcheived their noble designs.

I am then resolved to entreat of Hieroglyphicks, Symbolés, and reverses of Medalls, of the Ancients (and of those but summarily, because many have already beaten the same Tract) since most Writers draw the origin of them from our Devises; Nor will I lose the opportunity to say something of Ænigma's, Emblemes, Gryphes, and Parables; As also of Armes, Cimiers, Blazons; Cyphers, and Rebus, which the un-knowing confound with Devises, according to the necessity of the discourse, which shall oblige us to unfold their differences. We shall observe the definition and Etimologic of Devises, their origin and antiquity, their utility and finall end. We shall (to render them perfect) recite the rules of their bodies, which some call figures, and of their Mottoes which are termed Soules and words, with the relation they have each to other, the places from whence they ought to be drawne, and generally all that is to be observed in bringing a Devise to perfection; yet without undertaking to

The Preface.

*establiſh ſuch inviolable Rules, either by my owne particular opinion, or in the name of the Italians, but that I will ſubmit my Judgment to the more learned in this Art. Nor will it be held reaſonable that we altogether ſubject our ſelves to the Italian Laws in this occurrence of ſo ſmall concernment, ſince in all things elſe they are accuſtomed to receive Law from our Armes.*

*Henry Eſtienne*  
S<sup>c</sup> des Foſſez.

**A P A R I S,**

Achevé d'imprimer pour la premiere fois  
le 10. Mars, 1645.

To my Noble Friend,  
M<sup>r</sup> THOMAS BLOUNT,  
upon his Translation.

**H**OW could I style, or thinke my selfe a Friend  
To thee or Learning, should I not commend  
This curious Piece of thine? So full of wit  
As not to praise it, shews a want of it.  
Well may I terme it thine, so many things  
Added by thee, with rare Embeleshings:  
The subject lauds it selfe: the heavenly spheare  
The Elements, and works of Nature beare  
The matter of this Art; from whence to draw  
The life-conferring forme thou giv'st the Law:  
What *Ensigne*, *Armes*, or *Action* that aspires,  
But, to compleat it, an *Imprése* requires?  
What generous Soule will in a noble way  
His Mistresse Court, and not his wit display  
In some *Devise*? Let those who have but soule  
Enough to eat and drinke this work controule:  
Wits will applaud it, and the most refin'd  
Disclose most Entertainments for the Minde.

J. W. Ar.

The Names of the Greek, Latine,  
Italian, and French Authors  
cited in this Treatise.

*Anlus Gellius.*  
*Alexander.*  
*Alciat.*  
*Athenens.*  
*Aristotle.*  
*Alexandro Farra.*  
*Antipater.*  
*Arvigio.*  
*Academico Renovato.*  
*Biblz.*  
*Budaus.*  
*Bargagli.*  
*Bartholomy Taëgio.*  
*Cassinus.*  
*Cicero.*  
*Clearchus.*  
*Clemens Alexandrinus.*  
*Charles Esticennes history.*  
*of Lorraine.*  
*Diomedes.*  
*Donatus.*  
*Demetrins Phalerins.*  
*Du Belly.*  
*Æschylus.*  
*Eusebins.*  
*Epietetus.*  
*Fabius.*  
*Fragtaglato Intronato.*  
*Gabriel Simconi.*  
*Hannibal Caro.*  
*Herodotus.*

*Hipparchus.*  
*Horace.*  
*Iohannes Bodinus.*  
*Iaques Torelly Fano.*  
*Iohannes Andreas Palazzi.*  
*Lucan.*  
*Ludovico Dominici.*  
*Moscopolus.*  
*Olaus Magnus.*  
*Origen.*  
*Orus Apollo.*  
*Ovid.*  
*Paulus Iovius.*  
*Philo the Jew.*  
*Pythagoras.*  
*Picrius.*  
*Porphirius.*  
*Pindarus.*  
*Pausanias.*  
*Petrarch.*  
*Plusareb.*  
*P. Critus.*  
*Ruffinus Aquiliensis.*  
*Ruscelli.*  
*Stacius.*  
*Salmazius.*  
*Scipione Ammirato.*  
*Tipotius.*  
*Virgil.*  
*Valla.*  
*Valerius Probus.*





THE ART  
*Of making*  
DEVICES:

TREATING OF  
Hieroglyphicks, Symboles, Emblemes,  
Ænigma's, Sentences, Parables, Reverses  
of Medalls, Armes, Blazons, Cimiers,  
Cyphres and Rebus.

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CHAP. I.  
*Of Hieroglyphicks.*



Here is no doubt, but that after the Hebrewes, the Egyptians were the first that did most precisely addict themselves to all manner of Sciences; nor did they professe any one, which they esteemed more commendable, then that of *Hieroglyphicks*, which held the first rank among their secret Disciplines, whereof *Moses* had without doubt a perfect *Idea*, as the holy Scriptures testifie: From whence we gather, that he was absolutely perfect in all the learning of the Egyptians.

*Philo* the Jew confirms this more cleerly in the life of *Moses* which he hath written; where it is observed, that *Moses* had learned from the Doctors of Egypt, *Arithmetick*, *Geometry*, and *Musique*, as well practick as Theorick, together with this hidden *Phylosophie*, expressed by Characters, which they term *Hieroglyphicks*, that is to say, some marks and figures of living creatures, which they adored as Gods: Whence we prove the Antiquity of this Science, which had *Moses* for her most renowned Disciple.

And *Pythagoras* (whose Master in this Science was *Anopheus* of *Heliopolis*) transferred it into Greece, where he enrich'd it with many Symboles that beare his name.

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s mention  
s Author.

Nevertheless it is not probable, that the Egyptians were absolutely the first Authors of this Learning, since \**Alexander* (in the Historie of the Jewes which he compiled) saith, that *Abraham* lived some certaine time in the City of *Heliopolis* with the Egyptian Priests, to whom he taught *Astrologie*, which he gloried to have received by Tradition from *Enoch*. And truly, the Principles of other Sciences could not be infused by *Abraham* into the minds of Posterity, without these kinds of Symboles and *Enigma's*, which serve as a Rind or Bark to conserve all the mysteries of our Ancestors wisdom.

Besides, God framing this world with such varieties of living creatures, set before the eyes of our first Parents some draughts and resemblances, whence men might perceive, as through the traverse of a Cloud, the insupportable rayes of his Divine Majesty. Therefore *Epistern* to good purpose hath noted, that men have within their soules *πὸ ὀσμύβονα*, some Symboles and marks of his Divinity, which God imprints in us, by the Species of all those objects which he sets before our eyes. \*Twas for the same reason that so many objects which presented themselves to the view of *Adam*, *Enoch*, *Moses*, and the other Patriarchs, were as so many Characters illuminated by the Divine splendour, by means whereof the Eternall Wisdom did configure his name into the heart of man. And I am the rather of this opinion, because I see, that all those, who (moved by the same spirit) have treated of the mysteries of our Religion, have throwed them under the veiles of Figures and Symboles; we see nothing more frequent in the one and the other Testament. And truly the Hebrewes did so esteeme this way of speaking and writing by Characters, that all their discourses

discourses which were subtle and ingenious, and had in them much grace and acutenesse, they called *Μαθηματικά*, which word is properly understood of Parables and Similitudes.

But that which begot credulity that the Egyptians were the first inventors of this Science, was the great esteeme they had of it, and the multitude of Figures which are engraven by them in all Monuments of Antiquity.

*Philo the Jew* saith, That the Science of the Egyptians is twofold; The one vulgar, plaine and exposed to all the world, to wit, *Geometry, Astrologie, Arithmeticke, and Musique*: The other obscure and sacred, called *Hieroglyphicks*, which by the meanes of some *Symboles* and *Enigma's*, did containe the grave and serious mysteries as well of the faculty of Theologie as of Physiologie and Policy: And this was onely common amongst the most learned Priests. Therefore *Origen* calleth this Science of Symboles, *Ἱερατικὰ γράμματα*, holy letters.

Moreover, the Egyptians were wont to say, that there was a certaine divine power that presided in the science of Hieroglyphicks, and illuminated the understandings of those who studied it, by expelling those shades of darknesse occurring in the Meanders and ambiguities of so great diversity of things, to conduct them to a perfect and true knowledge of their Characters.

The places whereon they incised these Figures, to conserve their memory, were their laborious Obeliskes, the well-wrought Frontispieces of their Temples, and the huge bulk of their Pyramids, whereof *Lucan* makes mention in these Verses:

*Nondum flumineos Memphis contexere libros  
Noveras, in saxis tantum volucresq; feraq;  
Sculptaq; servabant magicas animalia linguas.*

Nor yet knew *Memphis* (now grand *Cairo* nam'd)  
With fluid Inke to write what they'd have sam'd:  
Birds, Beasts of stone, engraven shapes they us'd,  
As signes, and bookes, of what they deeply mus'd.

*Ammianus Marcellinus* makes ample mention of the Figures engraven upon those Pyramids, and saith, that they did not make use of Letters, as we doe, but that one onely Letter did sometimes signifie a word, and one sole word a sentence, and did also expresse their minds by certain Characters; As by the Bee making Honey,

they meant a King that ought to observe moderation and clemencie amid the rigour of his Lawes: and so of other Examples, which I omit, to avoid prolixity.

Nor did the Egyptians onely make use of these Hieroglyphicks, for that Science did extend to other Nations, even to the Septentrionalls, as *Olaus Magnus* witnesses. We have the example of *Idanthurus*, King of the Scythians, in *Clemens Alexandrinus*, who threatning Warre against *Darius*, instead of a Letter, sent him a Mouse, a Frog, a Bird, a Dart, and a Plough, giving him to understand, that he would constraîne him to deliver up his Empire to him: By the Mouse meaning the Houses; by the Frog, the Waters; by the Bird, the Ayre; by the Dart, the Armes; and by the Plough, the Soyle.

Others expound it thus: That if they did not fly like Birds, or hide themselves like Mice in the ground, or like Frogs in the water, that they should not avoid the power of his Armes, denoted by the Dart.

The Symbole, Ænigma, Embleme, Fable and Parable depend upon, and have affinity with this Science, yet they differ in some respects.

CHAP. II.

Of Symboles.

**T**His word *Symbole* hath a large extent, according to the number of its significations: for being derived  $\sigma\upsilon\beta\alpha\lambda\lambda\omicron\mu\alpha$  ἢ  $\sigma\upsilon\beta\alpha\lambda\lambda\omega$ , this word *Symbolum* must of necessity have many Interpretations, which the Grammarians as well Greeks as Latines have noted: For sometimes it signifieth that which any one brings for his part by way of contribution to a Feast, otherwhiles it is taken for the Feast it selfe: sometimes for a Seale for Letters, and sometimes it signifieth the order, watch-word, or field-word, given to Captaines and Souldiers, and divers other things, which draw their origin from thence. Besides, it importeth a kind of presage or token of some future event; such as desire to know more of it may consult *Moscopus*. But that which is for our purpose above all this, it also signifies the Armes of a Towne, or the Medal of a Prince, And as the Greeks made use of Symboles for their Cities and Lawes, so also for intricate sentences and my-

fticall matters. Therefore *Ruffinus Aquiliensis* saith, that for this reason, the Apostles published their Symbole, by which they declared their beleefe concerning Religion. Even so the Pythagoreans in a mysticall and abstruse sense, did by Symboles briefly demonstrate that which they would have to be observed. In a word, the property of Symboles is to be concealed and enveloped in Labyrinths of obscure sentences, which hath been so much observed by *Pythagoras*, that thereby we know those which are his.

Moreover, *Demetrius Phalerius* doth note one thing in Symboles worthy observation, That a great sense ought to be comprised under the gravity and brevity of Symboles, whereof he gives an example, when we say, that the \* *Cigales* sing upon the ground, as much as to say, the trees are felled. Therefore brevity mixt with a certaine gravity, comprehending many things under one and the same signification, is the property of a Symbole.

There are some Symboles which are of the nature of Proverbs, and *Pythagoras* himselfe made use of them, as when he saith, *Ex omni ligno non fit Mercurius*, giving to understand, That all wits are not capable of Learning.

It is also to be noted, that they are of three kinds, Morall, Naturall, and Theologicall. And that which is proposed to us in these Symboles, by meanes of the Corporeall senses, doth penetrate our understanding.

The learned *Cassinius* (from whom I have borrowed the most of that which I have spoken concerning Hieroglyphicks) saith in a Book he compiled thereof, That Symboles (in the signification we treat of) are no other, then the signes of some intricate thing: or (as *Budaeus* would have it) they are but similitudes and resemblances of things naturall.

Hereunto I will adde, That the Ancients themselves made use of Symboles instead of Epitaphs, upon the tombes of the dead, without any other Inscription, as it is to be seene in one of *Antipaters* Epigrammes of a woman, on whose Urne were engraven a Bridle, a Head-stall, and a Cock; The Cock signified Vigilance; the Bridle, that she was the Moderatrix of the house; and the Head-stall, that she was very retentive in words. There is another example hereof in the learned *Salmasius* his Exercitations upon *Pliny*.

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Of the *Ænigma*.

*Ænigma* is a Greek word, which signifieth an obscure and intricate speech or sentence, so that in holy Scripture it is often taken for a mysticall and abstruse matter, and Philosophers themselves, with other famous Authors, have attributed the name of *Symbole* to *Ænigma's*. *Gellius* saith, that *Ænigma's* are also called *Gryphes*, from the name of a certain Net, forasmuch as at Banquets (where *Ænigma's* are much in request) the understandings of the Feasters are caught (as it were in nets) by obscure questions. Amongst the Greeks they also took their denomination from Cups and Goblets, for that they are used amongst such instruments. But let us leave this Discourse to Grammarians, as also the difference between *Gryphe* and *Ænigma*, to come to the definition.

The *Ænigma* (according to *Diomedes* and *Donatus*) is an obscure sentence, expressed by an occult similitude of things, or it is a speech hard to be understood in respect of the obscurity of the Allegory: And for this reason *Fabius* hath written, that the *Ænigma* was called a very obscure Allegory *ἄδη τὸ ἀνίγνω τὸ ἀνιᾶδω*, which signifies to speak obscurely and ambiguously.

The *Gryphe* (according to *Clearchus*) is a sportive question, which exacts an information of the matter, contained in the sentence proposed, be it for honour or reprehension. *Cicero* doth not approve the use of it in Orations, because obscurity therein is a great defect: But it may very well be used at merryments and in Princes Courts, for as much as such questions doe whet mens wits, and hold them in suspence, to the great contentment of the hearers. Now of *Ænigma's*, some are obscure in words only, some in their sense and meaning, and others both in the one and other. These are commonly derived from Similitude, Dissimilitude, Contrariety, Accidents, History, Equivocall termes, and other figures of Rhetorick, according to the variety of Languages. *Clearchus* and *Athenens* (whose opinions *Anlus Gellius* followeth) doe allow of them in serious matters, and in other subjects of Philosophie. In times past rewards were assigned to those that could explicate *Ænigma's*, when contrarywise, those that were Non-plus'd by them, were condemned in a certaine Fine.

Of Emblemes.

**T**Hough an Embleme hath some affinity with the *Anigma*, it differs notwithstanding in this, that drawing (as it were) the Curtaine from before the *Anigma*, it declares the matter more plainly: For the Embleme is properly a sweet and morall Symbole, which consists of picture and words, by which some weighty sentence is declared. See an Example.



Emblemes are reduced unto three principall kinds, *viz.* of Manners, of Nature, of History or Fable. The chiefe aime of the Embleme is, to instruct us, by subjecting the figure to our view, and

and the sense to our understanding: therefore they must be something covert, subtle, pleasant and significative. So that, if the pictures of it be too common, it ought to have a mysticall sense; if they be something obscure, they must more clearly informe us by the words, provided they be analogick and correspondent. Thus much for the *Anigma* may suffice, since *Alciat*, and many other Authors have entreated thereof more at large.

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C H A P. V.  
*Of Parables and Apologues.*

**T**He Parable is a similitude taken from the forme to the forme, according to *Aristotle*: that is to say, a Comparison in one or many affections of things, otherwise much unlike. Those Grammarians are mistaken, that affirme, that a Parable cannot be taken but from things feigned, for it may be drawne from any History, as well Naturall as Morall, and sometimes from Fables, but in such case Parables are properly called *Apologues*, such are those of *Aesop*.

There are two kinds of Parables, the one vulgar, which comprehends the common and triviall similitudes; the other sacred, which is drawne from a more holy and mysticall doctrine.

I have spoken of all these things in the first place, to the end, that viewing the definition and natures of them, we be not henceforth troubled to discern them from *Devises*, whereof we are about to commence our Discourse.

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C H A P. VI.  
*Of the Etimologie and Definition of Devises.*

**I**N this point, Scarcity restraines me on the one side, and Superfluity distracts me on the other. I find not any man that shews me the Etimologie of this word, *Devise*: And in its definition the Italians have so many different opinions, that it is a hard matter to discover which of them is the best.

Those that have written of *Devises* in Latine, as *Tipotius*, (who hath



hath made an ample collection of them) calls it *Hierographie*; because (saith he) it is a more sacred signification of the thing, or of the person, which is not onely expressed, but also impressed with Characters and Letters. He calls it sacred, not onely because the invention in it selfe is sacred, if you attribute it to the Egyptians; or for that almost every thing was by the Pagans esteemed holy, and to be honoured with Divine Worship; But also, because that after the manner of mysteries, it conceales more then it discovers.

He observes, that the Characters were painted, carved, or engraven, and the Letters written, either to forme sillables, words, or sentences; Therefore that Author divides *Hieroglyphy* into Hieroglyphick and Symbole: whereof the first is taken for the picture, as the other for the inscription.

The Italians call a *Devise* an *Imprese*, deriving it from the verbe *Imprendere*, which signifies, to undertake; because the ancient Knights did beare upon their Sheilds a *Devise*, discovering the designe of their enterprize, which is called in Italian *Imprese*, and that doth also signifie a gallant and heroicke action. *Palazzi* confounds this word *Devise* (which he so calls in Italian) with that of *Liurée*, but wee take it not according to that signification: For *Liurées* are Badges, Liveries, or Cognizances, and a *Devise* is nothing else with us, but the *Imprese* of the Italians, and in that sence *Gabriel Simeoni* takes it. Therefore I am of opinion, that the *Devise*, having the same end and scope, ought also to have the same originall; And it is very probable, that this French word is taken from *Architecture*: For when a Master Mason, or Architect, undertakes a building, he layes the Plat-forme and *Devise* of it, to make the agreement; in somuch, as from this word *Devise* (which is the discourse made upon the Structure of the whole edifice) comes the term of *devising a work*, or *devising a building*; that is to say, to lay the plot or design of it, and from thence, without doubt, cometh this word *Devise*, which is, as an Image of our inclinations or affections. Besides, we have a more particular definition of it, in this French word *Deviser*; whereot *Du Beliey* makes use, when he saith *Deviser quelqu'un*, in stead of describing or displaying peoples manners: And truly, a man cannot better depaint the humour or passion of any person, then by making his *Devise*. It is by it (as *Palazzi* saith) that we represent and discover humane passions, hopes, feares, doubts, disdain, anger, pleasure, joy, sadness,

ness, care, hatred, friendship, love, desires, and all other motions of the soule. This I take to be the true Etimologie of the word, which relates more to the purpose, and hath a more proper signification then the *Imprese* of the Italians, since they doe not only expresse generous designs by their *Impreses* (as *Bargagli* saith) but also all kinds of fancies, and other affections, which neverthelesse the verb *Imprendere* doth not include in the Italian signification.

As for the definition of a *Devise* (according to the Tract which *Ammirato* hath compiled on this subject, and entituled, *Il Rosa*) the true *Devise* is that which beareth the picture of some living creature, Plant, Root, Sun, Moon, Starres, or of any other corporeal subject, with some words, sentence, or proverb, which serve as it were for its soule. Moreover, this Author adds, that a *Devise* is no other thing, then an expression of our mind, or a declaration of our thoughts, veiled neverthelesse under a knotty conceit of words and figures: so that being too obscure, and therefore unintelligible, it rather merits the name of an *Enigma*, then that of a *Devise*: He saith further, that as some define Poetry to be a Philosophy of Philosophers: that is to say, a delightful meditation of the learned: so we may call a *Devise* the Philosophie of Cavaliers.

But *Bargagli* (who is one of the last Authors that hath seriously handled this Art) checks this definition of *Ammirato*, and proves it insufficient, and not particular enough for a *Devise*; for that the Embleme and Reverse of Medals may be comprized in it: Therefore he defines it thus particularly; saying, *That a Devise is an amassing or connexion of figures and words, so strictly united together, that being considered apart, they cannot explicate themselves distinctly the one without the other.*

But to give you a definition, which may be essentiall, and more apposite for the *Devise*, it is needfull to know the substance, true forme and propriety of it: Let us therefore search out these three parts of the *Devise* in other Authors.

The secret Academicks of *Bresse* hold that a *Devise* is a mysticall medley of picture and words, representing in a narrow roome to all those, whose fancies are not altogether blunted with want of knowledge, some secret meaning, in favour of one or more persons.

*Contile* is of opinion, that a *Devise* is a thing compounded of figures and words, which discover some gallant and heroick design: And

And (to explain himfelf) faith, that the term of *Compoſition* holds the place of a *Genus & Predicament* in this definition; That that reſemblance or relation which diſcovers the Authors intention is to be found in the figure, That the words represent a ſhort diſcourſe in ſome ſort obſcure, the ſence whereof relates to the particular quality of the figure, whereto it ſerves in lieu of a ſoule: And that the heroick deſign holds the rank of *Difference*, being here, as the form that ſpecifies the true propriety of the *Deviſe*.

*Bargagli* doth not altogether approve of this definition, having obſerved, that an eſſentiall part of the *Deviſe* is therein wanting, which is the *Comparison*, and upon the word *Similitude* ( he ſaith ) that Author doth not ſufficiently explicate himſelf; beſides that, *Deviſes* are not alwayes framed for noble and magnanimous Deſignes, but indifferently to represent any paſſion of the mind.

And according to *Palazzi*, a *Deviſe* is a means to expreſſe ſome one of our more particular conceptions, by the Pourtraict of ſome thing, which of it ſelfe hath ſome relation to our fancy, and by the uſe of ſome words, which are proper to the ſubject. This Author unfolds alſo the parts of this *Definition*, putting for the *Genus*, that a *Deviſe* is a meanes to expreſſe ſome Conceptions, and for the *Difference*, he addes, that the conceit of our fancie is expreſſed by the *Figure*, and that this *Figure* is neceſſarily accompanied with a concise *Motto*. By the terme of our fancie, he ſhewes that 'tis in this, that a *Deviſe* differs from an *Embleme*, which is put for a general precept, and not for any one particular perſon. By the figure of one thing and not of divers, for that one onely thing ſufficeth to make a perfect *Deviſe*, though we may make uſe of two or three; ſo that this number, ought never to be exceeded: nevertheleſſe, we may ſay that by thoſe two or three, one onely thing is represented. He addes thereto, this terme ( of it ſelfe ) to the end, that all helpe of colours ( which we uſe in *Blazons* ) may be excluded. He addes further, that it hath ſome relation; that is to ſay, it is not to be uſed without reaſon; to the end, that *Cyphers* in particular be rejected, whereof the figures ſerve to no other end then to represent the names of the perſons for whom they are made. And laſtly he ſaith, that the *Figure* muſt be accompanied with a *Motto*, to ſhew the difference between a *Deviſe*, and other representations, where words are not requiſite, as in *Deviſes*, where the *Motto* is an eſſentiall part, giving the forme, and as it were the ſoule to the body. The *Commentator*

upon *Paulus Iovius* saith, That a Devise is a proper Badge of any one, taken to serve as an ornament or declaration of some thing, which he hath done, is to do, or is still in doing. But this (according to *Bargagli* is proper to the Reverse of Medalls, where matters of Fact are represented. But amongst all the definitions, that of *Bargagli* is the most exact, where he saith, That a Devise is no other thing, but a particular and rare conceipt of wit, which is made by means of a similitude or comparison, having for that purpose the figure of something either naturall (so it be not humane) or artificiall, accompanied of necessity with acute subtil, and concise words.

The first part of this definition is taken for the Genus: For as much as we may expresse those conceptions by other meanes, by gestures or actions, words, characters, and letters. Therefore he immediatly saith, that 'tis by way of Comparison, and therein is the principall and essentiall difference of the definition; since he doth not allow that to be called a Devise, which hath no similitude or comparison, with the figure of some naturall or artificiall thing. These termes give us better to understand the difference of the definition, in explaining the way of the comparison, which is drawn from the nature or propriety of the thing figured; from whence, (as from their proper place) similitudes may be drawn, fit for our purpose. Nevertheless, he doth not allow us to make use of the humane figure therein: But addes further, that the figure must be accompanied with a concise and subtil Motto; to the end, we may distinguish a perfect Devise, from that which hath no words (and which for that reason merits not that name;) as also to distinguish it from Emblemes, Reverses of Medalls, and such like inventions.

This last definition seemeth to me the most exact and rigorous of all: For to say the truth, to set forth or defend a perfect Devise, it ought to have all those conditions, according to the generall opinion of the most learned Authors, And *Paulus Iovius* (though hee hath not alwayes been so exact an observer of that Law, which in Devises prohibits the use of any figure of humane body) is surely as well excusable therein, as those Authors, who to good purpose, and gracefully have made use of the Images of some false Divinities: And as for the comparison, I am cleer of opinion, that in it consists the greatest slight and subtilty of this Art; Not but that very handsome Devises may be composed by other means: but they cannot be perfect in all points, unlesse they be formed upon some compa-

As for the Connexion of the words with the body of the *Devise*, I am of his opinion, that there is no invention that merits the title of *Devise*, if it be deprived of a Motto.

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## C H A P. VII.

*Of the Excellencie and Vtility of Devifes.*

ONE of the advantages which raises us above all other living Creatures, is the principle and faculty which enables us to communicate and understand each others will. *Hoc enim uno prestamus vel maxime feris quod colloquimur inter nos, & quod exprimere dicendo sensa possumus*, saith *Cicero*: But amongst all externall wayes of expressing our conceptions, be it by word, sentence, or gesture; there is one which we call *Devise*, by meanes whereof the most pregnant wits discover to their like, all the motions of their soule; their hopes, feares, doubts, disdaines, affrights, anger, pleasure and joyes, anguishes and sorrowes, hatred and love, desires and other heart-possessing passions. And by how much this way of expression is lesse usuall with the common people, by so much is it the more excellent: For it is cleane another thing to expresse our conceptions by a soule and a body, or (if you will) by figures and words, then to manifest them by way of Discourse. *Bargagli* saith with good reason, That a *Devise* is nothing else, but a rare and particular way of expressing ones self; the most compendious, most noble, most pleasing, and most efficacious of all other that humane wit can invent. It is indeed most compendious, since by two or three words it surpasseth that which is contained in the greatest Volumes. And as a small beame of the Sun is able to illuminate and replenish a Cavern (be it never so vast) with the rayes of its splendor: So a *Devise* enlightens our whole understanding, & by dispelling the darknesse of Errour, fills it with a true Piety, and solid Vertue. It is in these *Devises* as in a Mirrour, where without large Tomes of Philosophy and History, we may in a short tract of time, and with much ease, plainly behold and imprint in our minds, all the rules both of Morall and Civill life; tending also much to the benefit of History, by reviving the memory of such men, who have

rendred themselves illustrious in all sorts of conditions, and in the practice of all kinds of Vertue.

It is the most noble way, since the persons, for whom *Devises* ought lawfully to be composed, ought to be of a very eminent quality, or of an extraordinary vertue; such as all Sovereignes or Ministers of State, Emperours, Kings, Princes, Generals of Armies, Persons of Honour, and the most renowned Professours of Arts and Sciences. And to say truth, Princes and their chiefe Ministers are the persons that doe most earnestly desire them, as if those noble minded Soules ( created by God to command and rule ) had received from him a particular inclination to whatsoever is Divine, or August, as well on earth, as in the minds of men. There are also some Princes, that have addicted themselves to the invention of *Devises*; of which there is no small number amongst the Italians. And with the French, we find the great King *Francis*; who ( besides the glorious Title of Conquerour ) deserved that of Learnings Restaurator; and to whom the Family of the *Estiennes* hath such particular obligations: I meane *Francis* the first, who daigned himself to become the Author of his own Devise, where he caused a *Salamander* to be put into a fire with this Italian Motto, *NUTRISCO ET EXTINGO, i.e. I am nourished by it, and perish by it, As Paulus Jovius* doth assure us.

Moreover, the invention is pleasing and efficacious, since to the contentment of the sight, it addes a ravishing of the mind, and that to the satisfaction both of the one and the other; it brings also some profit and utility, which is the perfection of a work: wherefore it surpasseth not onely all other Arts, but also Painting, since this onely representeth the body and exquisite features of the face, when as a Devise exposeth the rare concepts, and gallant resolutions of its Author, far more perspicuously, and with more certainty, then Physiognomy can, by the proportions and lineaments of the face. It also much excelleth Poetry, in that it joyneth profit with pleasure; for as much as the most part of Poeticall inventions tend onely to administer delight, when as none merit the Title of true and perfect *Devises*, unlesse they beget content with their gentilleffe, and yeeld profit by their Doctrines. For they not onely expresse our best fancies, but also render them in a more delightfull and vigorous manner, then that which is used either in speaking or writing. By the concepts of the Devise, you declare the humour or inclination

inclination of him that beares it, during the whole course of his life, and in respect the invention of the Devise is grounded upon some good design, the bearer is obliged, ever to appear to all the world, such, as he hath declared himselfe by it; as if it were an obligation signed with his hand, and sealed with his seale, which should constrain him never to depart from the exercise of Vertue, or as if it were a continuall renewing of the Protestation he hath made, as well by the Figure, as by the Motto of his Devise, not to commit any unworthinesse, nor any thing contrary to that conception of mind.

The efficacie of a Devise spreads it selfe yet further externally, serving as an example to others; insomuch, as by its quaint conceptions and similitudes, the Beholders are excited and enflamed to the search of Vertue, and to propose to themselves some such gallant designs. It is not onely usefull to those that are neere us, but also to those that are further off; yea to those that shall come after us, by leaving them a perpetuall remembrance of the excellencie of wit, & comendable qualities of him that did compose or bear it: Besides, it is a means, much more proper then either prose or verse, to make his friends or confidants understand his secret intention: a Lover may use it, as the Spokesman of his affection to his Mistresse; a Master to his Servitor; a Prince to his Officers, or Subjects: for the length of Poems, and prolixity of great Discourses in bookes, often foyle the Readers, when as the whole meaning of a Devise is no sooner looked upon, but conceived by the intelligent Reader. Moreover, a Devise presents it selfe to the eyes of all the world, in being placed upon Frontice-pieces of houses, in Galleries, upon Armes, and a thousand other places, whence it becomes a delightfull object to the sight, even whether we will or no, and by that meanes we are in a manner obliged to learne the Conception of him that beares the Devise.

'Tis true, this Art is one of the most difficult, that any wit that is acute, and rich in invention can practise (according to the judgment of *Paulus Jovius*) and doth onely appeare facile to those that never did exercise it; or though they have made some Essayes of it, I do assure my selfe, their *Devises* were not legitimate, nor their Rules observed: For *Devises* are not like those Vessels of Earth, which are made as soon as the Potter hath cast them in the Mould. Reade *Hannibal Caro* upon this subject, who writes

writes his opinion to the Dutchesse of *Vrbain* in these very terms. *Devises* are not things which are met with in books, or which are made according to the sudden fancie of an Author; they often require long meditation, and it seldome happens that they are created by a *Caprichio*, or an extravagant sally of wit; 'tis true, such are sometimes better then those, that have made us pumpe a longer time; but it belongs onely to the expert Professors of that Art, to be thus happy in the production of *Devises*.

My design in proposing all these difficulties hath not beene to withdraw good wits from these neat *Essays*; but onely to shew that this Art hath this common property with the best and most excellent things of this world, that it is difficult, and not acquired but by a long study.

## CHAP. VIII.

### *Of the Origin and Antiquity of Devises.*

**T**Hose (whose scrutiny into the Origin of *Devises* soares highest) doe derive it from God himselfe, and affirme that he is the first Author of them, since he planted the Tree of Life, or rather the Tree of Knowledge of Good and Evil in the terrestrial Paradise, explaining himself by these words, *NB COMEDAS*. Besides, in the old Testament in building the *Tabernacle* & the *Ark*, he appointed the Figures which he would have to be engraven, with his owne mouth, as the *Cherubins* of Gold, *Bells*, *Candlesticks*, the *Table* and *Altar* of Cedar (which is subject to no corruption) the *Brasse Grates* about the *Altar*, the *Pomegraness* upon the Borders of the High Priests Vestment, to signifie Concord and Union, and several sorts of Vessels, Instruments, precious Stones, Figures, Colours, Vestments, and other things. In the New Testament, the *Paschall Lamb* with this Motto, *ECCE QUI TOLLIT PECCATA MUNDI*: The *Lyon*, *Oxe*, *Eagle*, and *Man*, to signifie the four Evangelists. It is there also where we see the Holy Ghost denoted by the *Dove*, and our Saviour *Jesus Christ* by the *Pellican*, who hath shed his precious blood for his young ones: we may also see him represented there by the *Sun*, the *Rock* and the *Lilly*.

If the soure of *Devises* have not so noble and ancient an Origin



it must bee at least derived from the Hieroglyphicks of the Egyptians, who by the formes and figures of divers Animals, severall Instruments, Flowers, Hearbes, Trees, and such like things accoupled and composed together instead of Letters did deliver their minds and conceptions. As when they would signifie a vigilant man, they would figure the head of a Lyon; because (according to the Naturalists) that Beast sleepest with his eyes open: When they would expresse an acknowledgment of some good turn, they painted a Stork, and so of others; whereof many examples are to be seen in *Orus Apollo* (curiously translated and commented on by *Causinus*) *Pierius*, *Porphirius*, in the Fourth Book of Abstinence from Meat, and else-where. And that which Poets saign of *Proteus* to have transformed himself sometimes into a Lyon; sometimes into a Bull; sometimes into a Serpent, fire, water, and into a thousand other shapes, proceeded without doubt from this, that he was learned in the Science of the Hieroglyphicks: This King (the most ancient of the Egyptians) did beare upon his head sometimes the head of a Lyon; sometimes of an Oxe, or of some other living Creature, to signifie the conception of his mind, and the designs which he had in hand.

Against this opinion of *Andreas Palazzi*, *Bargagli* affirms, that *Devises* have no more resemblance with the Hieroglyphicks of the Egyptians, then with those of the holy Scriptures, which expresse unto us the mysteries of Religion, and of all things sacred; nor doth he allow, their Origin to be derived from Reverses of Medals; forasmuch as they did onely serve to represent some memorable thing, happening at that time, and had no designe to manifest any affections or humane passions; whereas the *Devise* serveth to discover to our friends or equals the concepts of our mindes, which wee would not have knowne to others.

As for my selfe, I am of opinion, that as all Arts and Sciences were not perfected in their Infancy, but were compleated by little and little: so these Hieroglyphicks and Symboles were a Species of that, which we call *Devise*: For it is certain, that under these veiles lye hid some rare meaning, and that those who first framed *Devises* had no other Idea then onely that.

But (setting aside the Hieroglyphicks) doe we not see a great resemblance of *Devises*, even from the time of the Theban Warre

(which was 1300. yeares before the Incarnation of our Saviour) as *Aeschylus* noteth, in his Tragedy, entituled, *The seven before Thebes*, where (speaking of *Capaneus*) he saith, that in his Shield he had a naked man painted with a flaming Torch in his hand, and these words written in Letters of Gold, *J E BRUSLERAY LA CITE, I will burn the City*. The same Author (speaking of *Eteocles*) saith, That he bore upon his Buckler or Shield the picture of an armed man, placing a Ladder against a wall, with these words, *MARS MESME NE ME POURRA REPOUSSER DE LA MURAILLE, i. e. Mars himself shall not repulse me from the wall*. We see in *Pindarus*, that in the same Warre, *Amphiaranus* bore a Dragon on his Shield. *Stacius* likewise writeth, that *Capaneus* and *Polynices* bore, the one an Hydra, the other a Spynx. The Ancients for the most part made use of these kind of *Devises* in their Shields, and *Cimiers*, or habiliments for the head, which is plainly seen in *Virgil, Aeneid. 8.* when he numbers the people that came in the behalf of *Turnus*, against the Trojans. Therefore in this I approve the opinion of *Palazzi*, and reject that of *Bargagli*, though it be true, that all the rules of *Devises* are not there observed; for in some, you may see humane figures and bodies without soules or words: But these Censurers should have lived before those Ancients to have prescribed them the Law. I am easily persuaded, that if those inventions of wit merit not the name of *Devises*, that they have at least a great affinity with them, and that they were the Pattern by which ours were contrived. But (I beseech you) shall we not approve of that which we read in *Pausanias* concerning *Agamemnon*, who going to the Trojan Warres, bore the head of a Lyon carved upon his Shield (to intimidate the enemy) with these words.

HIC PAVOR EST HOMINUM, MANIBUS GERIT  
HUNC AGAMEMNON.

*This Agamemnon in his hands doth bear,  
To strike you mortalls with a pannick feare.*

For we may perceive in it some essentiall parts of a *Devise*; the figure taken from nature, and without humane face, accompanied

with words, and a fit comparison, proposing a gallant designe, and a particular concept of wit. That also which *Cesar* fixed on the Gates of his Palace, cannot be altogether rejected by *Bargagli*, though he approve it not: 'Twas an Oken Crown, which the Romanes called *Civique*, to signifie, that his affection towards the people was so tender, that he made more account of the preservation of one Citizens life, then of the destruction of many Enemies; That was at least intelligible in those times, when all the world knew that the *Civique Crown* was given for a *Guerdon* to him that had saved a Citizen: do we not see that it declares a conception, and proposes that which he desires to execute? Is not this design commendable, and doth it not favour of Gallantry?

As touching the Hieroglyphicks, and the Symboles of holy Scripture, which *Bargagli* affirms to have no resemblance with our *Devises*; because by them sacred mysteries and points of Religion were onely proposed: will he banish Piety from the *Devise*? will he that so noble and so excellent an invention shall serve to no other end, but to expresse our amorous conceptions, our hatred, joyes, sorrowes, friendship, ambition, and other humane passions? How many *Devises* of Kings, Princes, & Persons of quality, do we see wholly replenished with devotion? We have a number of Examples in *Tipotius* his collection of *Devises*, which he hath so learnedly and piously expounded. How many mysticall and sacred ones are there in his first Tome, as well of the Holy Crosse, as of the blessed Sacrament?

I confesse Medals are somewhat more different, in that their scope was but to immortalize the memory of Emperours, Consuls, and Republicks, setting forth, as in a Tablet, their most heroick actions and hopes, as being found that the memory of them would continue longer in brasse, silver, and gold, then in Histories written upon paper; yet there are some of them that resemble our *Devises*, as that of *Vespasian*, where there is a Daulphin about an Anchor, as who should say, *PROPERA TARDE*. It is true, this wants words, which are an essentiall part of a *Devise* (according to the opinion of *Bargagli*) but as I have already said, nothing is perfected at its first birth; besides, some Italian Authors of no mean esteem, do admit in *Devises* a figure without words, and words without a figure. Then searching neerer hand for the Origin of *Devises*, let us observe with *Paulus Jovius*, that the ancient Knights

and Paladins of France ( the memory of whom is not altogether fabulous ) had each one a particular Badg, whereby to expresse his humour or design. *Renaldus* of *Montauban* bore a Lyon barred : *Ogier* the Dane a scaling Ladder : *Salomon* of *Betaign* a Chequer board : *Oliver*, a Griffin : *Astolphus*, a Leopard : and *Cannes* a Faulcon, and so of others : As also the Knights of the Round Table of *Arthur* King of *Brittaine*, and many others, whereof examples are to be found in all ages, as we may read in *Palazzi's* Treatise of *Devises* ; Neverthelesse, I must not omit the ancient *Devise* of a Prince sprung from the race of the French Kings, which is of *Charles*, brother to *Lotharius* King of *France*, the first Duke of *Lorraine*, that enjoyed that Dukedome independent, and in respect of that freedome and immunity, took for *Devise* an arme armed ; issuing out of a cloud, in the yeere 983. as *Charles Estienne* reciteth in his History of *Lorrain*.

Furthermore, wee may finde in Histories, that all Kings have had such like *Devises*, ever since the raigin of *Barbarossa*, under whom it was ordained, that all Sovereignes should distribute marks of noble Families ( which wee call Armse ) to those gallant Spirits, which should render themselves famous, by their heroick actions in the time of warre : But since in this latter age, that the use of Blazons hath been in vogue, the phantasticall inventions of *Cimiers*, and those diversified pictures wherewith Escotcheons are beautified, are also introduced, as we may see in many places, especially in antient Churches. And *Paulus Jovius* saith, that above all Nations, the French are most curious in these kinds of *Devises*, and that at the time of *Charles* the 8. and *Lewes* the 12, passing into Italy, all the French Captaines made use of them to adorne their Escotcheons, and to enrich their Ensignes, Banners, Gaudons, and Cornets, whereby their Troopes and Companies were distinguished. And from hence the Italians learn'd the use of *Devises*, in the composure of which at this day they appear to be the most ingenious.

## CHAP. IX.

### *Rules for Devises.*

**W**EE are now entring into a Sea, little known to those of our Nation, where the Sands are imperceptible, the shelves

levell with the water, the current troublesome, the tide incertain, and the Coast infrequented: Therefore tis requisite, we strike a part of our Sailes, and steer on with a gentle gale, till such time as we shall consult our guides, and take advise of the most expert Pilots, and Master of our Ship, who hath much more then we frequented this Ocean.

Our guide shall be *Paulus Jovius*, who first enterprized this voyage; *Ruscelli, Palazzi, Contile, Ammirato*, and other Italians shall be the Mariners I most consult in this Navigation: But *Bargagli* (who last went this passage, and who hath with most diligence sought out the Coasts of this Sea, who made the Card, most carefully observed all the dangerous passages, and hath made a great return by his imbarqment) shall be acknowledged for the most expert Pilot, and sure Conductor of our Navigation.

We will therefore propose the tenents of the first, and compare their opinions with the last, to conclude at length upon all matters, circumstances, and conditions of *Devises*.

*Paulus Jovius* propounds five Conditions requisite in a perfect *Devise*.

1. First, a just proportion or relation of the Soule to the Body.
2. That it be not so obscure, as to need a Sybill to interpret it; nor yet so plain, as the common people may comprehend it.
3. That above all things, it have a sweet appearance, which shall succeed, by inserting therein either Stars, Sun, Moon, Fire, Water, green Trees, mechanicall Instruments, diversified, and fantast call Beasts and Birds: Howbeit, I am of opinion, that coloured figures are not receivable in the bodies of *Devises*.
4. That it must not have any humane figure.
5. And that the Motto (which is the soule of the *Devise*) be in a strange language, or other then that which is used in the Country, where the *Devises* is made, to the end, that the intention of it bee a little removed from common capacities.

A *Devise* requires five Conditions more; whereof the first is,

1. That the Motto be concise or brieve, but not doubtfull; in so much, that the soule shall be the more perfect, when it exceeds not the number of two or three words, unless it be of an Hemisticke or whole verse.

2. It must be observed, that the body and soule (being very compleat) do not produce too ambitious a conceipt, least he (for whom it is made) be accused of vanity and presumption.

3. A *Devise* ought to relish somewhat of magnanimity, generosity, and subtilty.

4. It must satisfie the eye by the body, and yeeld content to the mind by the soule.

5. Those *Devises*, which have but one onely word or one syllable, are held by this Author very absurd.

## CHAP. X.

### *The opinion of Hieronimus Ruscelli.*

**R**uscelli (contrary to the opinion of *Paulus Jovius*) saith, that the Motto of the *Devise* ought not to be called the Soule, though the figure represent the body, As in all other subjects where there is a body, it doth not follow that there is alwayes a soule, as in Musick we may say, the Notes represent the body, and the words are correspondent to the Soule: But if the *Devise* must have a Soule, it would rather be the intention or signification then the words.

He distinguisheth *Devises* into two kinds, the one with, and the other without words.

Figures were heretofore more commonly joynd to *Devises* then Mottoes; because the figures were known to every one, but the Mottoes were not so generally understood.

As for the opinion of those, who affirme, that the Motto ought not to be called Soule, *Ruscelli* confirms it; for that, saith he, otherwise it were to admit of Bodies without Soules, there being *Devises* which have no Motto's, and are neverthelesse approved of. Notwithstanding, he concludes, that it would be a very difficult thing to abolish the use of these two termes, or that ancient manner of speaking of Body and Soule upon the subject of *Devises*; though in truth the Motto be lesse then: the soule of a *Devise*, then is the intention or designe of an Author.

According to the judgment of this Author, a *Devise* (to be true and perfect) ought to have all the conditions following. It must

be invented and composed with conveniencie, quaintnesse, security, and to the glory of its Author. Besides, he addes, that the Figure and the Motto are its necessary parts, the one to allure the eye, the other to invade the mind; This is also *Paulus Jovius* his opinion in his Fourth Consideration: But besides these Conditions, and essentiall parts, it must have some qualities, which are proper unto it, cleernesse and brevity, and above all, this last is of necessity requisite as well in the Body as in the Soule: For the parts of the Body, or the substantiall Figures of the *Devise*, must not be more then two, nor must the words exceed the number of three, unlesse it be to make use of an half verse, or at the most to accomplish the whole one: However some Authors are not so scrupulous, as not to admit of a verse and a half for their Motto, but surely those are not commended, nor do they succeed well; forasmuch, as the great number of words doth confound the Motto with the Figure in such sort that those *Devises* which are exposed and born ordinarily at Tournaments or Masques, would not be distinctly known in this form by the Spectators. Wee may say the like of those that are used upon Standards, Ensignes, Cornets, and Coynes, in respect of the little roome wherein they are compized. Therefore when the Motto is short, the figure doth discover it self more easily, and the words are better retained in the memory; But if at first sight, they be not understood, the knowledge of them is found out by meditation: And by reflecting the eyes of the mind upon the Idea, which we there retaine, we come at last to penetrate the meaning of the Author.

For the precise number of one, two, or three figures, it must be understood of different kinds or Species, & not of individuals: & for a perfect example, He propose to you the *Devise* of Card: *De Medicis*, where he hath many little Stars and a Comet, which we nevertheless take but for two figures, because those Stars without number represent but one onely Species; As also in that of the Duke of *Mantua*, the two Swans which fight against an Eagle, are taken but for the nature of the Swan. It may happen notwithstanding that in the self-same *Devise*, there be four Figures of severall Species, so well disposed and with such relation each to other, that they may seeme essentiall to the subject, and by consequence equally necessary to the body of the *Devise*; And so we may represent a Diamond upon an Anvile, with two hammers, beating

upon it in the mid'st of the fire, for so much as then the number of all those instruments is determined by the unity of the action, which is equally common unto them, and which only intends the breaking of the Diamond.

We are sometimes obliged (as well for ornament as for better expression) to adde to the Figures a Landship, Sky, Earth, other Element, or such like thing, yet without being said to exceed their precise number, As you may see in the *Devise*, where there are two Columnes, the one of a Cloud, the other of Fire, with this Motto, ESTE DUCES, *Be ye the Conductors*, having over all a Heaven whose Sun rested on the Column of the Cloud, and the Moon upon that of Fire, to demonstrate more plainly, that two Columnes served as a conduct to the people of *Israel*, the one in the day time, the other in the night. This licence is permitted to Authors, which abuse it not, but use it with discretion; without which, there is neither rule, nor Maxime to certain, that can succeed happily.

Against the particular opinion of *Paulus Jovius* in his Fifth Consideration, excellent *Devises* may be met with, that result from the conjunction of one Figure with one sole word; so that they fort well together, and doe not signifie one and the same thing; As in that known *Devise* of *Festinalentè*: For that were, to take two servants, to the end, that one might serve the other, and not that both should serve the Master: For the Author of a *Devise* makes choice of two subjects for his design: to wit, the figures and words, that they may serve to convey to the eyes, eares, and thence to the mind, the fancy or conception of him that composed or beares the *Devise*.

Those figures that require a diversifying with colours, are not to be used, nor things that are hard to be distinguished; in which rank, we place certain hearbes which resemble one another, as Parsley and Hemlock, and some Birds, as the Linnet and the Sparrow.

Those figures of *Devises* are excellent, which are taken from the Armes of some Family; to which, something is either added, diminished or changed, according to the subject that is in hand, and in pursuance of the designe we have, in favour of the person that bears that kind of Blazon.

*Ruscelli* condemns *Paulus Jovius* of ignorance in matter of *Devises* (though he be otherwise a learned Historian) and principally for that he altogether rejecteth from *Devises*, the figure of humane body



body, though elfewhere he practiceth the contrary, by approving fome of that fort inferted in his owne Treatife, and (amongft others) that of *Lewis Sforce*, where there is a Blackamore, who with a Piftoll kills a Lady; That which he himfelfe made for a Lord, his particular friend, where there is an Emperour upon a Triumphant Chariot with this Motto, *SERVUS CURRU PORTATUR EODEM*, *the Slave is carryed by the famo Chariot*; and the *Devife* of the Duke of Florence, with many others, by which we may well perceive, that that Law, which the Legislator himfelfe makes no fcruple to violate, is inconfiderable. Then is it in vaine to pretend to exclude humane figures by authority, fince the Hieroglyphicks of the Egyptians, the Medalls, as well of the Romans as Grecians, and finally all the Memorials of Antiquity, are full of them; There is much leffe reason to debarre the ufe of them in *Devifes*: For why fhall it be lawfull to make ufe of the Figures of Plants, living creatures, and mechanicall instruments, or other things wrought by the hand of man, and fhall yet be prohibited to ufe the figure of the man himfelfe, which is nevertheleffe the moft excellent of all? It is true, it would not be feemly to infert in a *Devife*, the figure of a man onely clad after the ordinary fafhion, becaufe that would be too common, but it would be more fit to represent him difguifed, as they doe in *Mafques* and *Mommeries*. This Author approves of the figure of women in *Devifes*, whether they be represented naked or clothed, as alfo that of *Nymphs*, *Satyres*, *Termes*, or fuch like *Divinities*, which are not ufual in our fight, and whereof the representation may handfomely make up the bodyes of *Devifes*, as we fee in fome examples, as well Auncient as Moderne.

*Devifes* and *Emblemes* have this common refemblance with each other, that they may be indifferently ufed with or without words; And their difference is taken from this, that the words of the *Embleme* may demonftrate things univerfall, and hold the rank of morall precepts, which may as well ferve for all the world, as for the proper author of the *Emblem*. This generall application of the Motto, is a great error in a *Devife*, which ought to be particular, and the words thereof proper and futable to the person onely, in whole favour the *Devife* is made. Nevertheleffe, this Condition hinders not, but that the *Devife* which hath been by me

already used, may also serve another day to expresse the same inclination, designe or passion in some other person; yet we must not conclude by this, that the *Devises* of Fathers ought to serve his Children, unlesse they beare the same Armes, have the same inclinations, or be continued in the same offices. So States, and some particular Families, retaine still for their *Devises*, the *Co-Jonnes* of *Hercules*, the *Golden Fleece*, *Saint Michael*, and other badges of honour.

The same Author pretends, that it is neither vice nor theft to appropriate to ones self the *Devise* of one that is already dead, so that there be something added or changed, according to the designe in hand. Was it not with this licence, that a certain Pedant tooke the *Devise* which the deceased *Robert Estienne* made for the Duke of *Snilly*, as then Grand Master of the Artillery? Having therein placed an Eagle, holding a Thunderbolt, and these words, *Quo Jussu Jovis*, As farre as the command of *Jupiter*. This impudent Plagiary could not be content to keep the Condition of that Licence, but without changing a tittle, he took the boldnesse to apply it (as an invention of his owne) to the Marquesse of *Rosny*, sonne of the said Duke, and in his Fathers life time.

He observes also another difference betweene *Emblemes* and *Devises*, which is, that in those, we may have many figures, but in these, onely three.

## CHAP. XI.

*Of Mottoes, according to the opinion of the said Ruscelli.*

**M**ottoes require the same qualities, as the Figures, that is to say, Clearnesse and Brevity, which must be observed, according to the circumstances of time and subject, whereupon the *Devise* is made, as fit be onely to be seen at one time, at a Justing or Maske, then it must be plaine and intelligible, but if the *Devise* be for a longer continuance, then we must adde some ornament, grace or majesty, to render it lesse common.

The amorous and morall ones ought not to be so obscure (as *Jovins* would have it) since they ought to be understood by the generality,

generality, otherwife they would be fruitleffe, eſpecially the amorous, unleſſe the author deſire, that the *Devife* be not apprehended by any perſon, but his Miſtreſſe, and ſo of others.

I am of opinion with *P. Jovius*, that the Mottoes of *Devifes* which are for continuance, ought to ſpeak in a ſtrange language, and the amorous ones and ſuch as are for Tournaments, Maskes and Comedies, in a vulgar, or at leaſt a knowne tongue, ſince they are but for a ſhort time, and are expoſed to the view of the unlearned.

The plurality of words doth no leſſe incumber the apprehenſion of the *Devife*, then the great number of figures. It is a hard thing to expreſſe ones ſelf by one onely word, 2 or 3. ſuffice to render a very exquisite *Devife*, and the more it exceeds that number, the leſſe gentile is it, unleſſe it be to uſe an Hemiftick or whole verſe, be it Greek, Latine or any other ſtrange language, which is in reſpect that verſes or meaſured ſentences have a certain grace, harmony and cadence, which cauſe them to be read with facility, and retained with delight.

As for the connexion of the figure with the Motto, we muſt take heed that the words doe not explicate the figure, but rather that the figure lead the reader to the underſtanding of the words, and that the Motto, diſunited from the figure, may not have any ſignification. As in the *Devife* of the Duke of Ferrara, *εἶπὺς ὁπαντα*, ſo all things. Theſe words conſidered apart from the figure, which repreſenteth *Patience*, ſignifie juſt nothing.

We muſt alſo take heed, not to make any mention of the figure in the words, as if in the body of a *Devife* there be the representation of a Mountaine, in any caſe ſpeak not of Mountaine in the Motto.

The beſt Motto's are thoſe which have no verbe expreſſed, Provided the verbe be ſuch as may eaſily be underſtood, without equivocation.

*Devifes* are made to repreſent our ſelves or ſome other Perſon, deare and conſiderable unto us for a Lady we love, for our Prince, or for ſome ſuch particular perſon; thoſe which are made for others are more rare; but I doe not underſtand it a making for another when I ſhame a *Devife* for a perſon of quality that requeſted it of me, for I doe then but give him the invention, and lend him my labour: For a *Devife* ought not to acknowledge any other Maſter or

legitimate possessor, but the person in whose favour it is invented.

In *Devise*s which we make for our selves, the author is signified, either by the figure alone, or by the Motto alone, and furthermore out of the figure and Motto both, that is to say, out of the whole *Devise*. He is represented by the figure, when he feigneth the figure to speake for him, by saying that which he would say, if he were in it its place; if there be two figures, the Author is represented by one alone, or by both, which is done more rarely.

An Author expresseth himself quaintly by the Motto, when he feignes it to speak, not to the figure, but to himself or to the people, as in this, where there is the garden of *Hesperides*, the golden apples, and the dragon dead before the doore, with these words, *YO MEJOR LAS GUARDARE, ile guard them better*: For here he speaks not to the figure, but of the figure to himself, by the Motto; sometimes he declares himselfe by speaking to the figure of the *Devise*, as in that of the 2 Columnes alledged before, *ESTE DUCES*.

When the Author himself is neither comprehended in the Motto nor in the figure, we may then suppose, that he is excluded the *Devise*, and that he heares another speaking to him, or giving him advice: As in the *Devise*, where there is an arrow, which being directly in the middle of the white, cleaves the pin with this Motto, *BALL' ET C, shoot thus*.

There be others, by which we can neither conceive whence nor to whom the Author speaketh, whether within or without the *Devise*; But it seemes that the whole *Devise* is indifferently addressed either to the people, or to the Author, or to his Mistressse, or some other, as the Temple of *Juno Lacinia*, whose Motto is *JUNONI LACINIAE*.

But the most perfect *Devise*s are those, whose bodies and soules are taken as well for others, as for the Author. As the Chariot of *Phaeton* with this Motto, *MEDIO TUTISSIMUS IBIS*, *Thou shalt goe securely in the middle*, that is to say, neither too high nor too low: For it seemes, the Author speaks to himselfe, with a minde enclining to mediocrity, and by way of advise addresseth himselfe to others. Thus we see that this *Devise* is very excellent in all her properties, having a very recreative figure, a gentile Motto, an intention, whereof the morality is very profitable, and an admirable addressse as well to the Author as to others.

When

When the Motto is taken out of some approved or well known Author, it requires the fewer words, provided the rest be easie to divine at, as in the *Devise*, where there is a Tree, whereof one branch being cut off, another buds forth, with this Motto, **U N O A V U L S O**, *one being pluckt off*: which being taken out of *Virgil*, sufficeth for the declaration of the figure, because the rest of the Verse, **N O N D E F I C I T A L T E R**, *another is not wanting*, is easily understood.

See here the most part of *Ruscelli's* conceptions upon the subject of *Devises*, which I collected out of his Book, and have translated with all possible fidelity.

## C H A P. XII.

### *The opinion of Scipione Ammirato upon Devises.*

**W**Hosoever would compose a work, that may have the vertue and efficacie of a *Devise*, must doe it in such sort, as the body may have a connexion with the soule, that is to say, that the words may relate to the figure.

This Author accords with *Ruscelli*, that it importeth not of what language the words are, so they be pleasant and acute; nevertheless with *Paulus Jovius*, he prefers the Latine Tongue above all others, as being that, which is most generally knowne, and comon to all Nations of the world: And for my owne particular opinion, I think that those Mottoes are much more exquisite, and better accepted, which are taken out of some famous Author, as *Virgil*, *Horace*, *Catullus*, *Ovid*, *Lucan*, or others. And tis in that kind of borrowing, wherein the *Devisors* dexterity and subtilty best appeares, when he diverts the sense of an ancient Author, and applys it properly to his owne intention.

For the connexion of the Motto with the Figure, he consents with *Ruscelli*, that we must take heed that the soule of the *Devise* doe not serve simply to decipher the body, nor to explicate the Picture onely, as if upon the Representation of the City of *Venice*, we should write this word **V E N E T I A**. It is best then to consider the Motto of a *Devise*, as the *Major Proposition* of a Syllogisme, and the Figure, as the *Minor*, from the conjunction of

which, will result the *Conclusion*, which is nothing else, but the meaning of the Author: So that the Motto ought not to be the Interpreter of the Body, nor that, the Interpreter of the Soule: onely tis requisite, that from the conjunction of the soule with the body, the Reader may draw the mysticall sense, and discover the intention of the Author, as by Hieroglyphicks involved in the two essentiall parts of a *Devise*.

He doth not desire we should be so superstitious observers of the Rules, as to lose the true and naturall substance of the thing.

He agrees in opinion with all the other Authors, that as the soul of the *Devise* ought to be conceived with choice, stately and significant termes; so the body ought to have some sweet appearance, and to consist of a figure, neither too comon or object, nor yet too far fetcht or monstrous; Therefore we are not to admit of any prodigious things nor unknowne beasts, lest wee make an *Anigma* instead of a *Devise*: the *Anigma* being for the universality of people, and not in particular for it self.

For the admiration, which a *Devise* ought to beget in the mind of the Reader, doth not depend upon extraordinary figures; but rather upon the connexion of the soule with the body, which ought to be seperately intelligible, in so much as the result or composition of the two things may produce a third, mixt with the one and the other.

As for the cleernes, which *Ruscelli* requires in a *Devise*. This Author saith, that, as the Comedy ought to please both the Eyes and eares of the comon people, as well as of the learned: So the *Devise* ought not to be so much removed from the knowledge of the vulgar, but that it may give content to all; Yet must we take heed that we use not things too vile and abject, as a Kettle, a Frying-pan, a dripping-pan a Chafing-dish, pair of bellows, and such like instruments.

The conjunction and copulation of the Body with the Soule is very handsome, when it is made by comparison, either of its like, greater, lesser, or contrary. And this Comparison is not onely made with this Particle (*Sic*) or such like, but also by leaving it out, and to be understood, with far more grace. Wherefore *Bargagli* hath reason to banish all particles of speech, which serve to the reduction of a comparison.

But above all, he commendeth the encounter of words, alike in termination or sound, and unlike in signification, as in this Motto, **DEFFICIAM AUT EFFICIAM. EFFERAR AUT REFERAM.** There are *Devises* consisting partly in similitude, partly in indissimilitude, as for the stone \* *Asbestos*, **PAR IGNIS,** *ACCENSIO DISPAR,* there is like fire, but different burning.

\* *Asbestos* kind of which I once saw cannot tinguish

They are also made by contraries, and that is, when the Motto sayes the contrary to what is seene in the Figure, as for a Temple of *Diana* burnt, **NOS ALIAM EX ALIIS,** *We seek another fame elsewhere.* I not onely call that contrary, which is directly opposite to the nature of any subject, as sweet to bitter, but also every thing that is different, though it be not contrary, as in the precedent example.

Some may be invented, by alluding to the proper names of persons, for whom they are made, but certainly such are hard to be met with, in so much, that for the most part, a *Rebus* or some idle fancie is made instead of a good *Devise*, which the Author thought to have falne upon: you may see many such examples in *Paulus Jovius*.

When we put some figure in the body of a *Devise*, which of it selfe is not sufficiently significative, we may adde the name, as upon the Frontispiece of the Temple of *Juno Lacinia*, we may put this Motto, **JUNONI LACINIAE,** upon that of mount *Sion* this other, **MONS SION:** so likewise upon the Temple of *Honour*, and others. But if these Mottoes (which are not of the body of the *Devise*) doe not please, we may distinguish the Temples (which are the hardest figures to know) by the image of that god or goddesse to whom they are dedicated: And if we feare to overcharge or perplex the body of the *Devise* with the portraicts of *Deities*, we may decipher them, by the characters which are attributed, or by such creatures as were anciently sacrificed unto them. Thus we know the Temple of *Janus* by the *keyes*, that of *Jupiter* by an *Eagle*, and that of *Saturne* by a *Sythe*.

And this is the onely meanes, that I approve for the distinction of Temples; As for the inscription of the proper name, this usage was not allowable, but in those times when painting was yet so grosse, that the figures of Animals needed the name of the kind to be

be knowne by, as is yet to be seene upon some old Tapestries and Pictures.

When we use a Motto without a Figure, we ought not to call it the soule of a *Devise*, but rather a facetious conceipt, a witty saying, a Proverb, a Sentence; as those pretty conceipts, dictions or sentences, which *Hipparchus*, the seven Wise men of Greece, and many other Morall Philosophers have delivered. In like manner may we make a Picture without a Motto, as a *Venus* with shackles at her feet, a *Jupiter* with three eyes, a *Janus* with two faces, and such like *Caprichio's*, however signifying something; in which case we doe not say we have made a body without a soul, but rather a picture, a phansie, or such like thing.

Of necessity the *Devise* must have one part cleere, and the other obscure, so that it be without contradiction: For as in Poetry, especially Comickall, which is intended for all sorts of people, the greater part of the Auditors doe easily judge it to be Verse, and not Prose; They know very well the found and cadence of Rythmes, and the sense of some parts of the Poeme, which pleaseth them most: But as for the conceited imaginations of the Poet, the high-towring conceptions of his fancy, the description of passions, the force of reasoning, the choice of termes, and the subtilty of elocution: these are not discovered, but onely to the eyes and eares of the more learned Orators, and Poets acquainted with that kind of Dramaticke Poeme. In like manner the Author of a *Devise* is not obliged to frame it so, that it be understood by every one equally; it shall suffice that the more simple doe know the body of the *Devise*, and that they cleerly discern it to be the figure of a Fish, Bird, Horse, Tree, Temple, Bridge, or such like thing, either naturall or artificiall, for that onely is capable of contenting their sight; whilst the learned feast their understandings with the consideration of the propriety of the creatures represented, and of the usage of the things artificiall, until they have found out the true subject of the comparision, and discovered the Authors designe, whose invention and subtilty they will doublelesse commend.

The body of a *Devise* is borrowed either from Nature or Art, or from Events: From Nature you may take tame or wild beasts, birds and Fishes: from Art you may borrow the instruments of



all kinds of Arts, Vessells, Obeliskes, Triumphant Arcks, Sepulchers, Mechanicall tooles, and all that depends on the hand of man. The bodies which are taken from Art are not (in this Authors opinion) so beautifull, nor alwaies and in every part so intelligible, as those which are borrowed from Nature, who (to say truth) is Mother and Mistresse of all things, besides her jurisdiction comprehends all sorts of subjects, and yeelds us a larger feild of inventions. As for events, they are divided into fabulous and historicall: from the fable we derive all the fictions of Poets, the *Pegasus*, *Argus*, *Tantalus*, the Rivers of *Hell*, *Bellerophon*, the garden of *Hesperides*, and other imaginations of fabulous antiquity: And from History we borrow the figures which depend upon the ordinance or institution of man, as the *Temple of Honour*, the Temple of *Diana* at *Ephesus*, the Temple of *Faith*, the head of a slave with his hat on, King *Hierons* dog, who threw himselfe into the fire after the death of his Master, and such like figures. *Ludovico Dominichi* consents in opinion with *Paulus Jovius* in every thing.

See here the precepts which I have learnt from these worthy Seamen; disdain not to fear also the Arguments of our Pilot, and by the way examine the reasons of some other Authors, as of *Palazzi*, *Frastaglato Istronato*, *Alexandro Farra*, *Arnigio*, and others, to the end that you may the more freely resolve to follow the Rules, which are most necessary to the perfection of the Art of *Devises*.

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CHAP. XIII.

*The opinion of Bargagli.*

**A** *Devise* ought to be almost like Poesie, or rather as a thing nobly vulgar, in such sort that it may be understood without difficulty and with delight, not only by the learned, but also by all those, who (besides a good comon understanding) have moreover the knowledge as well of things naturall as artificiall, and of the languages which we use in the Motto; It importeth not much if Idiots or grosse *Ignoramusses* doe not at all conceive them, since such dainties are not intended for vulgar appetites.

Nevertheless *Devises* ought not to be taken out of those Arts or

liberall Sciences, whereof the entire knowledge is reserved to the Professors or Artizans themselves, unlesse we be obliged for complacence, to frame a *Devise* in the behalf of one that hath a particular knowledge of the Art or Science, from whence the *Devise* should be taken.

Moreover, the learned *Bargagliis* of opinion, that the Comparison or similitude is so necessary to a *Devise*, that the mind cannot joy or take delight therein, if the Similitudes be wanting.

*Ruscelli* in his 6. Article also admits the Comparison as a part, wherein consists the subtilty of a perfect *Devise*, for questionlesse no seemly ones can be invented without comprehending any Comparison; But I intend here to propound the rules and modell of a *Devise* completed in all points.

And to that end we first banish the humane figure from this requisite comparison, for as much as we cannot make a proper comparison of a man, with a man, but it must be taken from things different either in the *Genus* or the *species*. I know it well, that many have made use of the figures of *Pagan Gods*, when they have taken the subject of their *Devises* out of the Fable, and truly those figures doe reasonable wel to adorne the body of a *Devise*; yet tis better not to use them at all, according to the reasons of *Bargagli*. He saith then that a man of Judgment, will never ground the concept of a true and solid thing upon that which is purely feigned and imaginary; seeing that we pretend with so much ardour, to establish the conceptions of our braine, and to make them passe for approved in all mens opinions.

He adds further, that it must be known and expressed as wel by figures as by words, and the figures ought to be taken for a proof of the conception, which is formed upon the relation or similitude of a certaine and true quality, which they have in themselves; Besides that the object of the *Devise* is to treat onely of things unfeigned, to clear and prove them; And because the most noble conceptions of humane wit are of that nature, we ought to exclude all fictions, and never to make use of them in *Devises*. *Ruscelli*, *Contile*, *André Palazzi*, and *Alexandro Farra*, admit of no humane figure, unlesse it be fabulous, monstrous or historical, because otherwise they beleve, that a *Devise* would resemble the Medall.

Some other Doctors do not think fit that the *Devise* be deprived

of so noble and excellent a thing, as the figure of a man, in favour whereof they urge many seeming reasons, which I omit the more willingly, because I doe not intend to perswade others to that which I approve not my self.

*Frastragato Intronato* permits it in case of necessity, whereto we may answer, that things done by necessity, seldome or never succeed well, besides it happens rarely, that a *Devise* receives any constraint, having a field of so great extent, as all those things which Art and Nature doe afford.

'Tis true, *Aristotle* proves, that we may take comparisons from the humane body, but he doth not affirme them to be equally good with those which are borrowed elsewhere. The very Poets take no Comparisons from the same *Species*, so long as fancy affords them others of a different. So the Author that frameth a *Devise*, ought to ground it upon the most noble and sure *Basis* of Comparison, that can be taken from a different *Species*.

The Author which compiled a discourse at Rome upon the *Devise* of the Academicks, called *Renovati*, is yet more rigorous, in not admitting of any part of humane body, nor hands, nor armes, nor heart, but surely that is too great a scruple: For what grace can a hammer striking upon an Anvile have, unlesse a hand be bestowed upon it? And how can we represent the winds (which serve for bodies of very excellent *Devises*) if we be not permitted to adde a head to them? it were indeed to incur a great inconvenience, wherin a certain *Pedant* vaunting a skil in that *Mystery*, as being professor of the 2 best languages in the world, and reputed to have so prodigious a memory, that it consumed all his judgement, as the Epitaph doth witness, which is already prepared for him before his death. This universall Doctor then, causing a *Devise* to be drawn by an excellent Limmer (who understood as little the art of making them, as the end wherto they tended) discovered unto him his intent to have the body of a *Devise* drawn, wherof the Motto was, **QVO FLANTE CORUSCANT**, & the figure was burning coals upon a Chafing-dish: And because it wanted the blowing of wind, (for the expression of which he was much troubled) the Painter proposed the adding of a little face, as it is usuall in such cases. *Apagè, Apagè*, said this great *Devisor*, I will have no humane face; the Artificer in a merry and joviall humour, answered him smilingly, Sir, I know no way more fit to represent your

intention, unlesse you apply unto it, the other part of the body that hath no face, and yet makes wind; At last he concluded to set a paire of bellowes unto it. Is not that (I pray) a figure of a goodly apparence and proportionate to a gallant and magnanimous designe? nor is it for that these figures have no relation one with another, nor are derived from the same art of Kitchinry, (well knowne to the Vniversities.) I give you this example, to let you see, that that man is oft-times deluded that useth too much subtilty; And this passage is the more credible, in regard I had it from the self same Artificer, who telling me of it, did then complaine, that the Doctor had not to that day paid him for his labour, according to his promise. I had not mentioned this conceit, if the subject we handle had not engaged me to it. I could rehearse a prank, no lesse unjust, then the other ridiculous, but that I have already insinuated it under the title of *Ruscelli's* opinions, concerning the condition that ought to be observed in appropriating to ones self the *Devise* of another Author: It is there where I have made mention of the *Devise*, which my late Uncle *Robert Estienne* did invent in honour of the Duke of *Rosny*, since Duke of *Sully*, grand Master of the Artillery, by whom hee had the honour to be beloved, it was then received with so generall applause, that it was judged worthy to be eternized in Gold and brasse, and to say truth, it was stamped upon all the Ordnance that were cast at that time in the Arcenall, embroydred upon the Officers Cassocks, and upon the ornaments of the shops of Artillery: It is not possible therefore that this new *Devisor* should be ignorant as well of the name of the first Master, as of the common use of this *Devise*, however by dissembling it, he did appropriate to himself the invention of it, and was so bold, as to give it as an originall, wholly and without alteration, to another Lord that had the same command among the great Officers of that Crowne, and who in that Kingdome held the place of its rightfull possessor.

Motto's are absolutely necessary in a *Devise*, though some Authors have held the contrary, for according to their opinion the *Devise* being a kind of Metaphor (which is in a manner nothing else but a Comparison) it needs but one subject changed into another; But these Authors are deceived in this point, since the figure of an Animal, plant, or such like subject, is of it self indifferent to the signification of the particular qualities that the thing represented

may have; In so much that it ought to be determined by the Motto, to some one of its qualities, that is to say, to that, which the Author intends to attribute to the person, of whom hee makes the *Devise*. From thence it commeth that the greatest confusion or difficulty in understanding some *Devises* ariseth from the bodies being altogether naked and destitute of words, which should distinguish their different proprieties, whence the conception, fancy and invention of another may be justly formed.

### CHAP. XIII.

#### *The Principall Causes composing a Devise.*

**A** *Devise* (as a subject composed of a body and a soule) ought to have his essentiall causes: the materiall is no other, but the figure of the bodies, or the instruments of those things, which are inserted in the *Devise*.

The formall cause, which gives it life, is is the resemblance or comparison, which (to expresse the Authors meaning) occurs in the naturall or artificiall properties of the figure.

The finall cause, is the signification or Comparison understood, by meanes whereof we expresse more cleerly, with more efficacy and liveliness, a rare and particular conception of wit. But here we must observe, that these termes of *Singular* and *rare* are due to the definition of *Devise*, for as much as a *Devise* ought not to be made use of for the expression of triviall or vulgar fancies, the invention being onely to declare vertuous thoughts or heroicall designs with grace and subtilty; And it is to the end that this kind of conceptions may be held worthy to spring and grow in generous souls by the power and efficacie which *Devises* have to ravish and excite the most noble spirits, which way soever they comprehend them; and with so much the more ease, by how much they shall discover the rarity and gentillesse of the *Devise* in the conception.

The efficient cause, is the wit or understanding, disposed to know the relations, similitudes and conformities which meet in the things figured; there being nothing in this world, but hath a con-

formity, resemblance or relation, with other, though the subjects be more or lesse unlike.

It is not needfull to produce any other reason for the formall cause of a *Devise*: because we do not say that the Motto is the forme, nor have we call'd it the Soule, as *Paulus Jovius* and others have done; Seeing that as the proper and substantiall forme of a living Creature is the Soul, and not the breath, or tone of the voice, which he uttereth in token of his inward meaning, and to expresse his affections or passions: So is it very certaine that the resemblance or comparison is the forme of a *Devise*, and by consequence its life and soule. And the Motto is but as the breath, or tone of the voice, which declares the nature and propriety of the thing, whence the comparison is taken. Therefore we may say that the motto (added to these foure causes) is the Instrumentall cause, which is made use of, to discover (by vertue of the words) the proper quality of the figure, and by discovering it to distinguish the other qualities, that have their being in it; In so much as the Motto (considered alone by it selfe) by no means makes a *Devise*, as the Commentatour upon *Jovius* would have it, who holds that a *Devise* may be framed of a Motto without a body, and of a body without a Motto.

The end of a *Devise* (according to *Ammirato, Coniule, Arnigio*, among the Academicks of *Bresce, Jehan, André Palazzi*, the *Bolo-nian* Doctor and *Academico Renovato*) is nothing else but to expresse covertly by meanes of figures and words a conception of humane wit. And some of these Authors say that it ought to be expressed in such sort that it be intelligible to the learned, and hidden from the illiterate.

To this purpose, I am resolved to make a small digression; for it seemes to me, that all *Devises* (as to the facility and understanding of them) ought not to be handled in that manner. *Paulus Jovius* and some others doe distinguish them into Amorous and Heroick, and will, that under these two kinds, divers *Species* be contained. And truly there is no doubt, but that there are as many sorts of *Devises*, as we have passions and inclinations. Therefore it is needfull to distinguish them, and to observe what we have already said, That onely some *Devises* ought to be knowne and intelligible to every one, and that others ought to be more obscure or lesse common, according to the circumstances of time, place

place, and persons for whom they are made, as if they be for Tournaments, Masques, or such like, I am of *Ruscelli's* opinion, that the *Devise* ought then to be cleere and intelligible to all, and that the Motto may be in a vulgar tongue, provided the words be well chosen, emphatick, or significative and briefe. The like may be said of Amorous *Devises*, unlessse the Author would have his intentions onely discovered to his Mistresse or particular friends, in which case the *Devise* may be made obscure, and he that bears it may reserve the exposition to himselfe.

The morall *Devises*, which are not made for any particular person, but onely for instruction, ought to be so contrived, that every one may receive some profit by them: Not that I approve the Mottoes of these to be in a vulgar language, but I could wish them to be taken out of some good well-knowne Author, and the least obscure that can be met with; for if they be put in a vulgar tongue, for the foresaid reason of *Ruscelli*, (*viz.*) to the end that every unlettered person may understand them; that would deprive us of another benefit, which a moral *Devise* should bring with it, which is, to be understood by the generality of men, and in that case, strangers (though learned) will not comprehend it. Therefore it is better some of the unlearned should be deprived of the understanding of your *Devise*, (by which also they would not be much edified) then that all the learned men of forraigne parts should be debarred from the knowledge of it. I know well that an Author may compose *Devises* of Love, Morality, or such like subjects, wherewith to adorne the chimney-peece, Closets, or Galleries of his house, with intention to have them understood by his Compatriots; but this reason hinders not, the Mottoes being in an universall language, because strangers (that shall visit you out of a curiosity to see rarities) will take as much pleasure in contemplating the acutenesse of your wit, as in beholding the magnificence of your buildings, and your countrymen will receive the same contentment, and no lesse profit, when they shall be entertained by you with the exposition of the words.

We may say as much of those *Devises* which are made for Cornets, Ensignes, Standards and Guidons, in regard we doe not willingly beare armes at home, but rather make them known in forraigne parts, where we ought to be very free in making our courage appeare, and to denounce some kind of terrour by the gallant  
 designs

designs of our *Devises*. And for that which concerns the *Devises* of Kings and all soveraigne Princes, it is of absolute necessity, that the Motto's (if intended for seemly & profitable) be either in Latine or Greek, to the end that the enterprizes or heroicall designs of those Princes (whose vertues are very exemplar to all people) may be understood by the generality, by making use of those ancient languages, which cannot receive any such alteration, as the vulgar ones doe, which (whilst the Academicks strive to reforme) the comon people doe dayly corrupt, by the confusion of strange Idiomies. And wee may with so much the lesse difficulty, use these two Miltresse tongues, by how much it is most certaine, that the body of a *Devise*, taken either from nature or art, hath the same proprieties and use in all Countries. I am also of opinion that we ought not to make use of any other language in such *Devises* as are made in these daies for the Coins or Stamps of Princes and Communities, since they serve instead of reverses of ancient Medalls, and are stamped in lasting mettall, to serve as tradition and historicall memory to posterity.

A perfect *Devise* (as we have already shewed) takes its essence from the Comparison or Metaphor: these two figures of Rhetorick are onely employed in discourse, to give some light to those things, which of themselves have none: and if they have any, to render it more perspicuous and delightfull. Besides, they serve to make themselves intelligible, not onely to the learned, but to all indifferently, and even to those, whose understandings are not so cleere-sighted as others, to conceive the nature and essence of things, and tis by this meanes, that those clouds are dissipated.

As for the efficient cause of the *Devise*, I may say, that the knowledge, the attaining of like subjects, and the conformity or relation which is found amongst divers things, may easily be effected, by a Wit that hath great lights, as well of nature, as of study or acquisition of Arts and Sciences, or that is but meanly exercised in the propriety of many works and effects of nature.

Now the resemblances which meet in things, are either intrinsecall, occult, naturall and essentiall, or otherwise extrinsecall, manifest, artificiall, knowne and accidentall.

*Bargagli* (considering the comparison, as an essentiall part of a *Devise*) doth not call those that are deprived of it by the name of *Devises*, but conceits rather, or figurate sentences, in which rank  
he



he placeth that of *Charles* the 5. of the two Pillars, with this Motto, PLUS ULTRA, and that of pens, with these words, HIS AD ÆTHERA, as much as to say, that by the meanes of great Learning, we acquire an everlasting fame, because he doth not perceive any comparison in these: But this is to be somewhat too rigorous, and by subjecting our selves wholly to that rule, we lose many excellent conceptions of wit, which might by some other meanes be effected. For this reason I grant that *Devifes* made by Comparison or Metaphor are the richest and most excellent. And accordingly we shall treat of them at large, yet without rejecting or condemning the others, when they are acute, gentile and magnanimous, and when they doe not trespasse against the other generall Rules, approved by all Authors.

As for the Hieroglyphicks of the Egyptians, (which may be made use of in perfect *Devifes*) we must have a care not to use them as simply as the Egyptians did, forasmuch as from those significations of things, which are not proper or naturall, wee cannot draw any true similitude or comparison; besides, they discover not any intention or enterprize that they had, but onely something already done, as by the figure of a Hat, they would shew, that they had enfranchised a slave, or some other person, for a reward: Even so by giving of an Oaken Crowne to a Soldier, they signified that he had saved the life of a Citizen. Moreover, the greatest part of these Hieroglyphicks are grounded upon the ancient Customes and Ceremonies of their Religion, which is now (God be thanked) altogether abolished by the light of faith, or is at least known at this time, but to some few persons, whereas a *Devise* ought to be understood by many. I admit that subjects taken from Hieroglyphicks, and considered according to their nature, and not according to the institution of men, are proper for *Devifes*. As if you consider a hat, as it is an instrument invented to keep off the sunne and raine, you consider it purely according to its nature; but if you take it for a figure of liberty, you suppose then that either God or man have already imposed this signification upon it. Hence it commeth, that to arrive (with our Author) to the perfection of *Devifes*, and to expresse the conceptions of our mind, there is nothing so proper, so gentile, so powerfull, nor so spirituall, as those similitudes and relations, which we discover, walking in the spacious fields of the wonderfull secrets of nature, and qualities of things, as also of the proper effects of our intentions to find therein

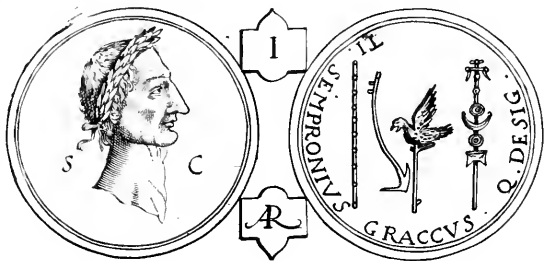
the correspondencie of qualities naturall, and usage of things artificiall, with your own thoughts; and herein consisteth as well all the grace of a *Devise*, as the skill of him that makes it.

## CHAP. XV.

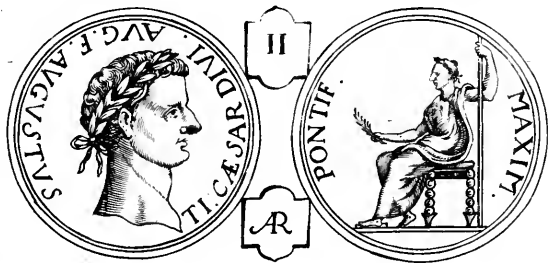
*Of Reverses of Medalls, and the difference between them & Devises.*

**I**N the Reverses of Medalls, we may make use of Hieroglyphicks, Fables, Histories, and Customes of the Ancients, because Medalls are only made to eternize, by the means of the metals of Gold, Silver, brasse and copper, the memory of the heroick Arts of Emperors, Kings, Commonwealths, States, and such illustrious and praise-worthy persons, as well by their own vertue, as by the eminencie of their quality; Therefore I am of opinion, that some of those things may be permitted in the *Devises* of Coines or stamperes, which have a great affinity with Medals, and wherein we ought not to be so scrupulous, as in other *Devises*, nor so much subject our selves to the rules of the Italians, who have not written of the *Devises* of Stamperes or Counters, the use whereof is elsewhere lesse knowne then in France: And tis perhaps for that reason that my deceased Uncle *Robert Estienne* (who in his time was much esteemed for the invention of *Devises*) was not alwaies so strict an observer of their rules. And yet for the Reverse of Medalls, in rejecting the Fable and some other inventions of the Ancients, we may make use of the things themselves, and there is no doubt, but they would succeed far better.

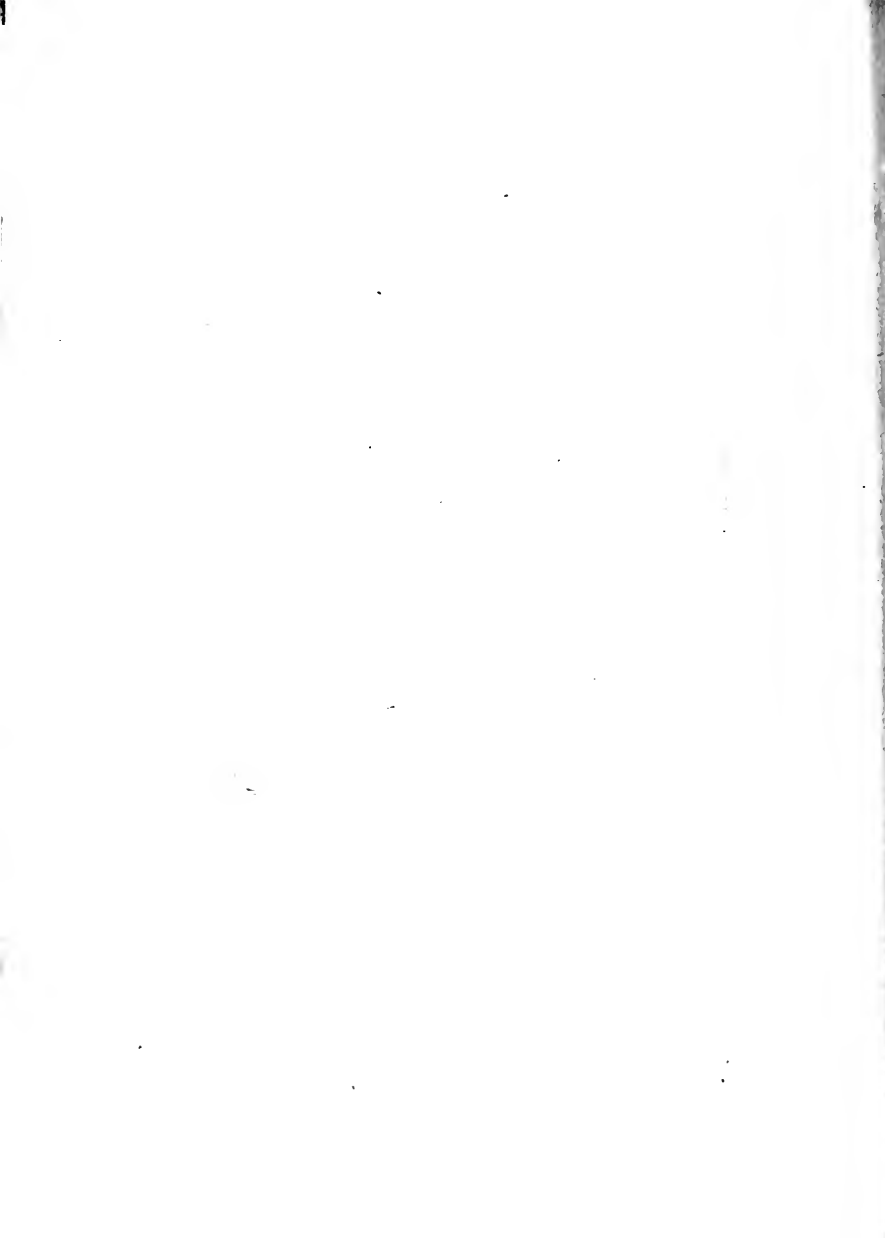
A *Devise* differs from a Medall or Reverse, in this, that the *Devise* is a declaration of the thoughts by way of Comparison, taken from the propriety of naturall or artificiall things; whereas a Reverse is generally, but a memoriall of things which are done and past, evidenced by figures, which simply represent the fact, though there be some, which discover the quality of the wit: Besides, the *Devise* is to demonstrate a rare and particular intent, not yet effected; But the Reverse is to preserve the memory of some heroick act atcheived by him, whose picture is on the other side: So that the *Devise* regards onely the future, and the Reverse the time past. And againe, a perfect *Devise* ought not to admit any divine or humane figure, be it fictitious or fabulous, but in Reverses both the one and the other may be received according to ancient



*Quod si violandum est ius, regnandi gratia  
violandum est: alijs in rebus pietatem colas.*



*Boni pastoris est tondere pecus,  
non. deghubere.*

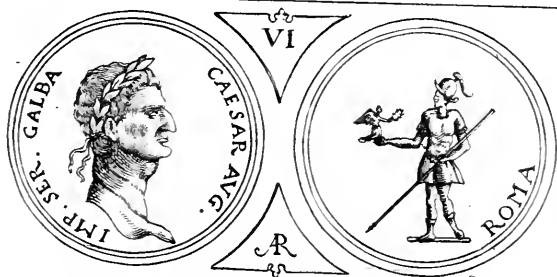




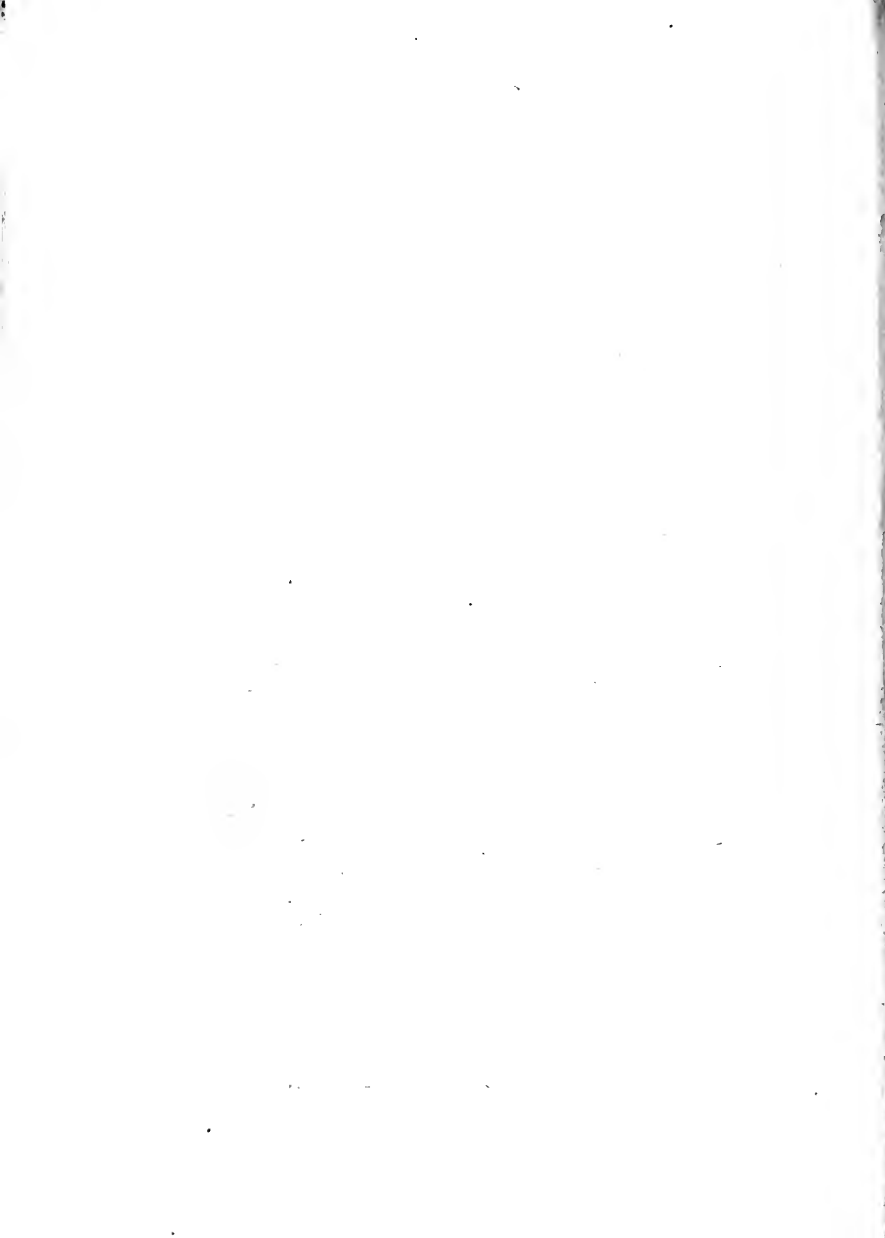




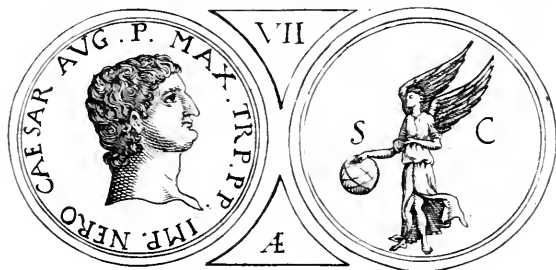
*Non eodem modo à Pulice ei  
 fera bellua cavendum est*



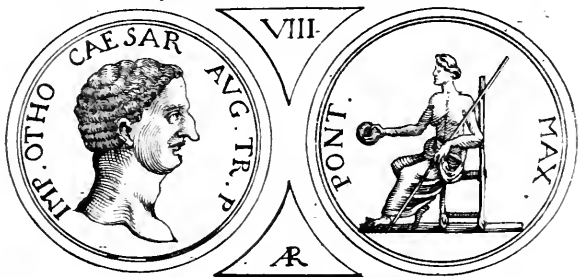
*Mos fuit deliquere, non emere milites*







*Driamus mirū in modum beatus fuit, quod patriam  
simul cum regno perditam vidit.*



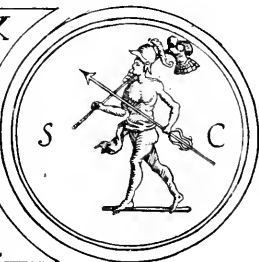
*Multo melius, iustusq; est, unum pro  
multis, quam pro uno multos, interire*





IX

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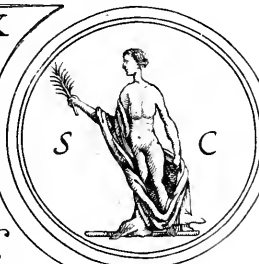


*Optime olet occisus hostis, sed melius civis*



X

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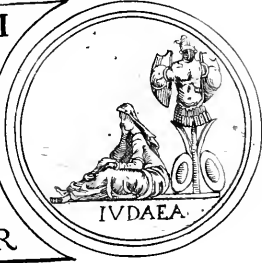
*Non oportet quinquā à conspectu Principis  
tristem discedere.*





XI

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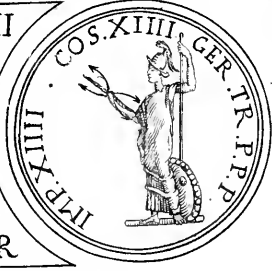


*Lucri bonus odor esse qualibet*

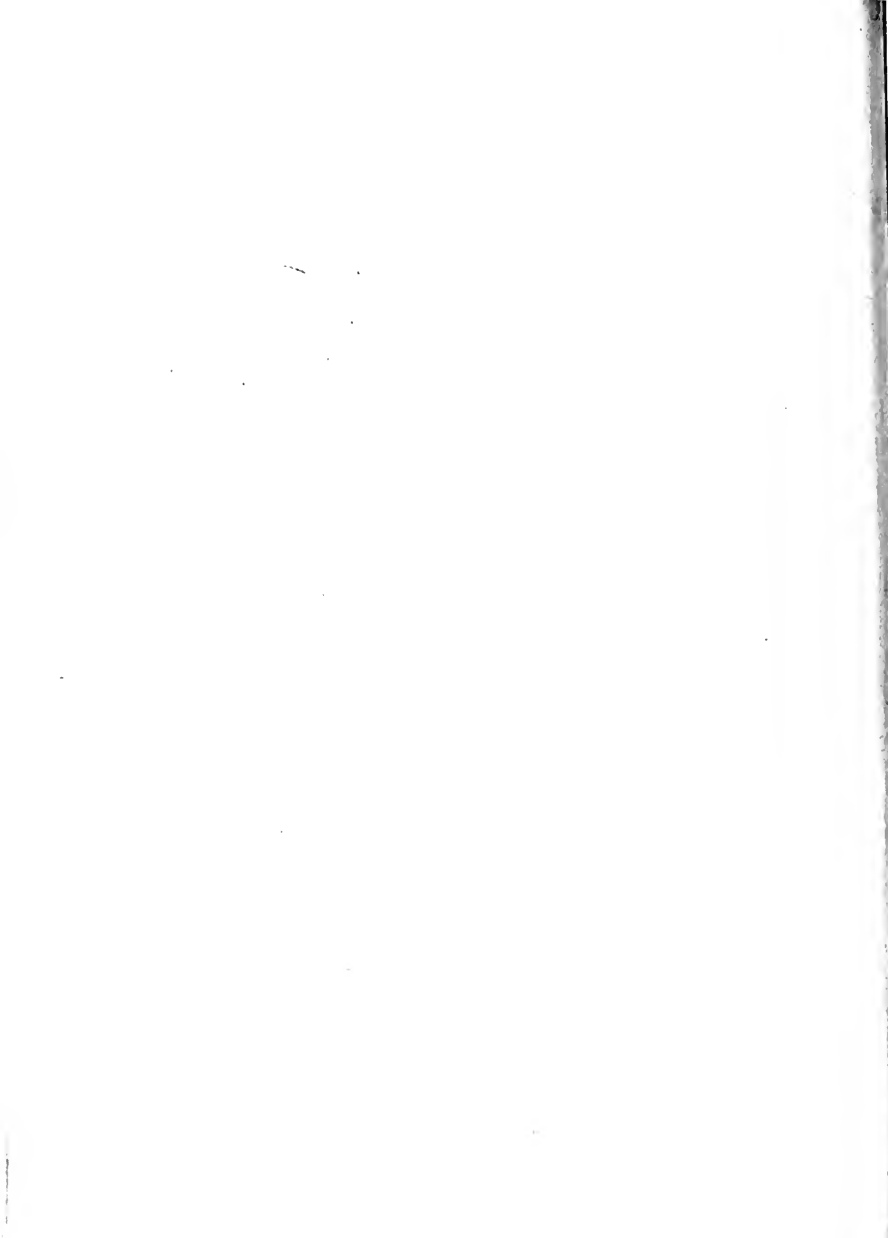


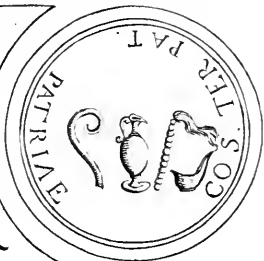
XII

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*Paucis notum est, quam misera sit Principum conditio.*





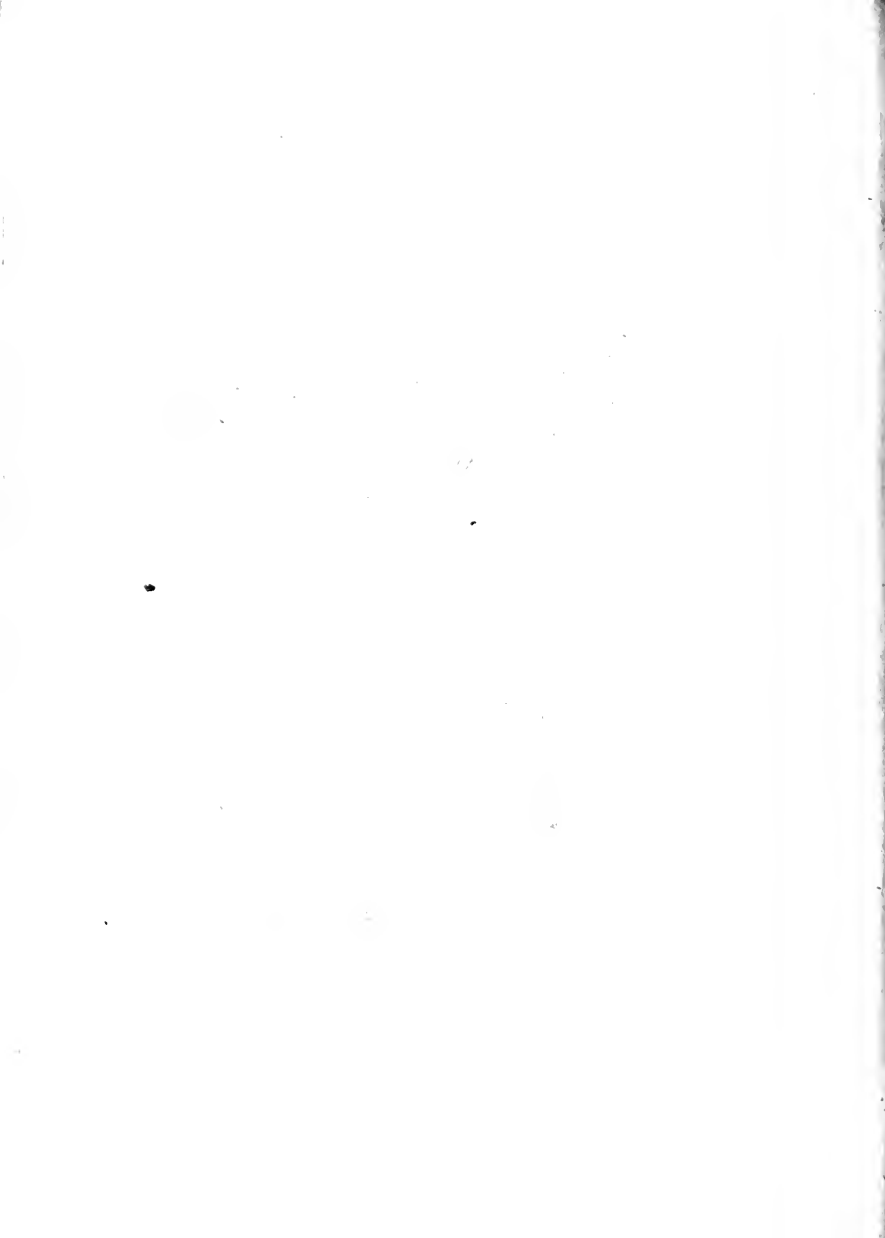
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*Nihil me fuisse scio, quo minus possem, deposito  
Imperio, privati tulo vivere.*



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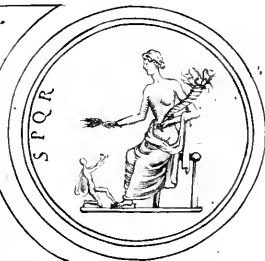
*Sic gesturus sum imperium, et sciam rem populi  
esse, non meam priuatam.*







15

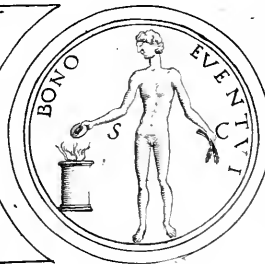


Æ

*Talis priuatis sit Imperator, quales sibi  
priuatos optat habere :*

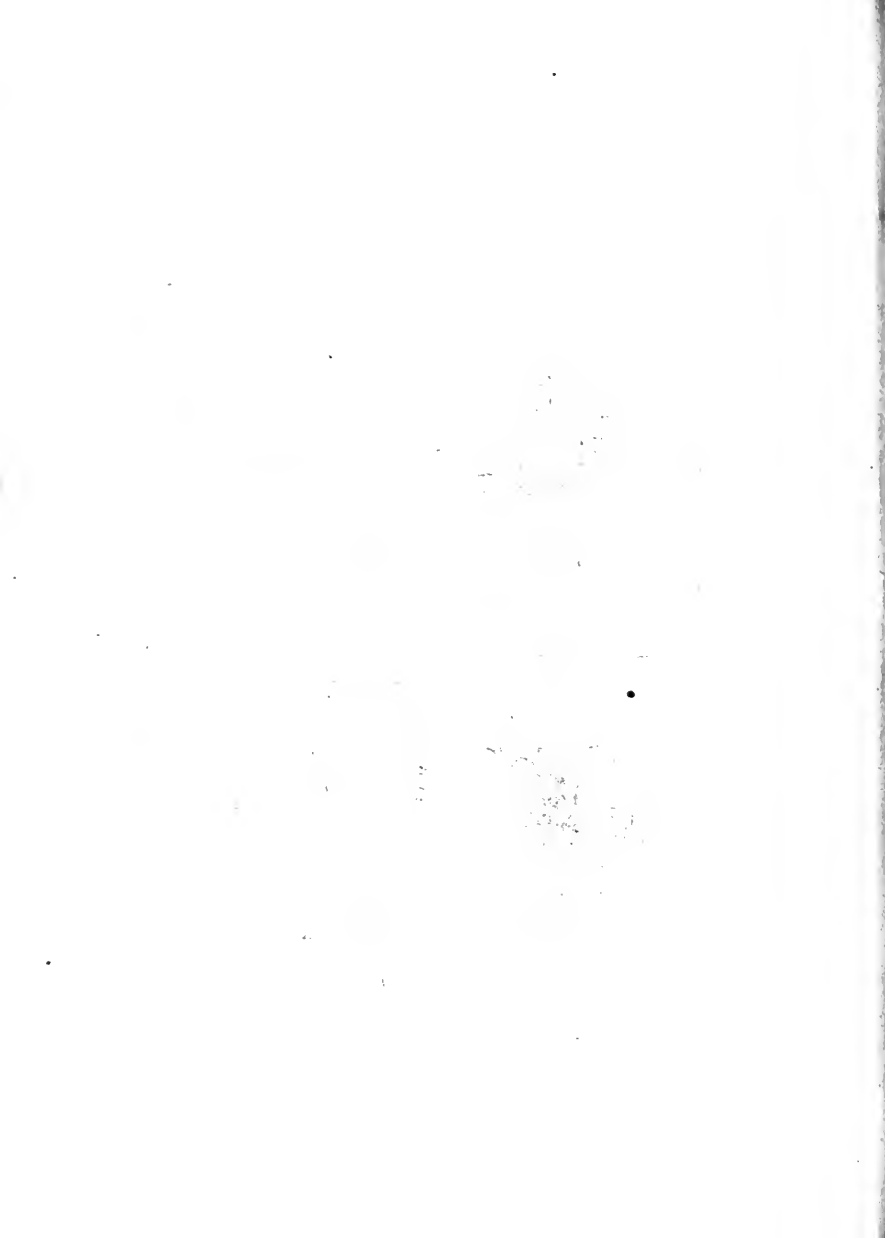


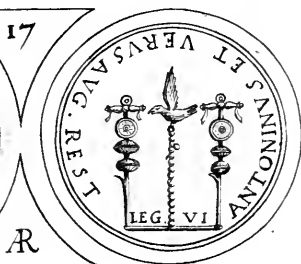
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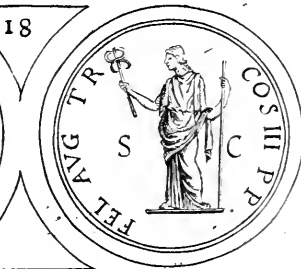
Æ

*Honestus est Cæsari, vnum ciuem seruare,  
quam mille hostes occidere.*





*Non decet Imperatorem præproperè  
quicquam agere.*



*Ab incolumi, quamvis paulatim, negotia perfici-  
possunt: à mortuo nihil.*





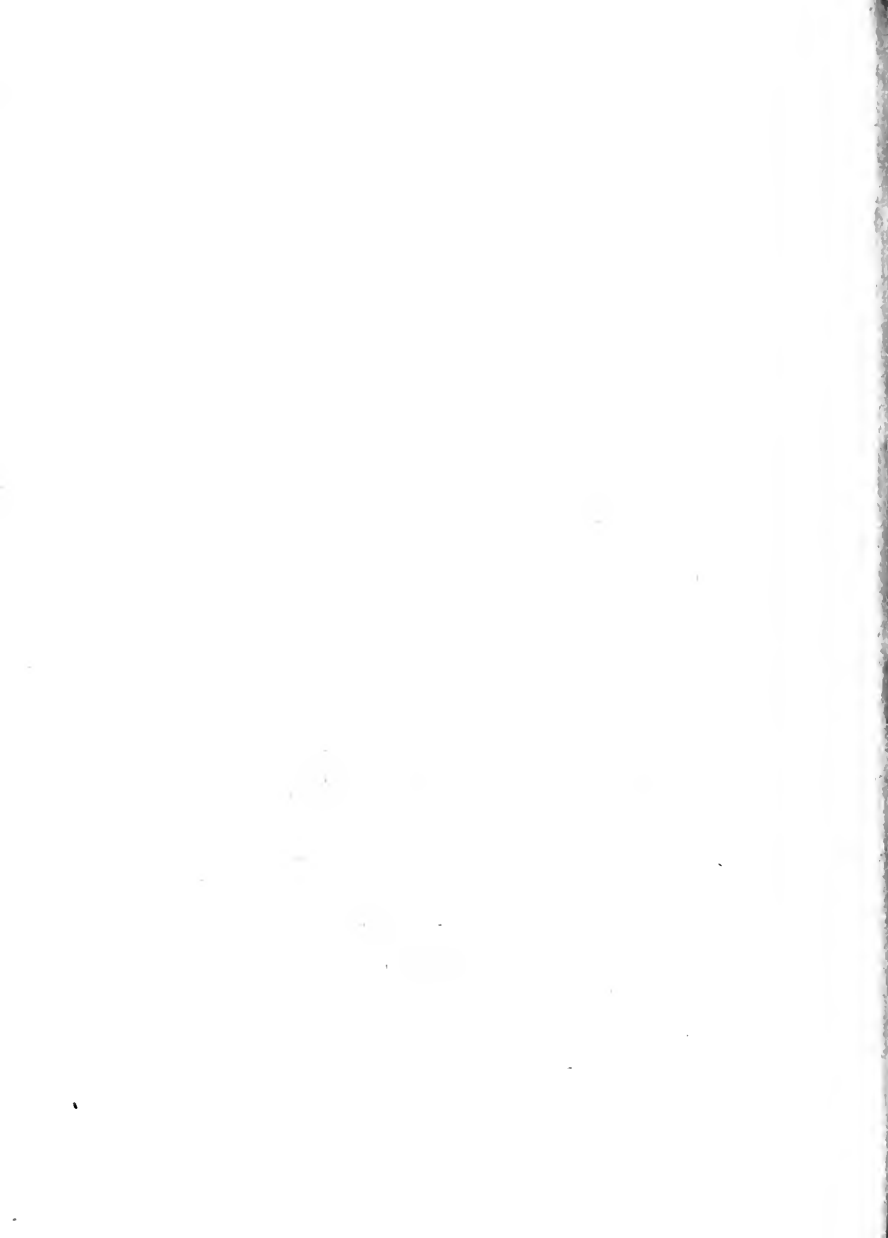
Æ

*Æquius est, me tot et talium amicorum consilium,  
quam tot tales meam vniuersam voluntatem sequi*



Æ

*Sanctius est inopem Rempub: obtinere, quam ad diuitiarum  
cumulū per discriminū atq; dedecorum vestigia  
peruenire*



Nor doe I think that these rules be altogether necessary in the *Devises* of Coines, in respect of the resemblance they have with Medalls, for we see many wherein the illustrious Acts of Kings are graven, and many others wherein the figures of false gods are made use of to good purpose; as the *Devise* which my deceased Uncle made, after the late King *Henry the Great of France*, had reduced the Duke of *Savoy* to reason: The Duke (who thought he had laid hold of a good opportunity to quarrell with the said King during the troubles of *France*, thereby to possess himselfe of the Marquisate of *Salusses*) caused Coynes or money to be stamped, where there was a *Centaure* trampling a Crowne Royall under his feet, with this word, **OPPORTUNE**, but soone after, that invincible Monarch made him repent himselfe of his enterprize, and derided his foolish presumption, when he poured his Forces into his Country, and in an instant (forcing all his Townes) made himselfe Master of the whole Province, and constrained the Duke to have recourse to his mercy. After that glorious victory, to counter-balance the *Devise* of the Duke, my Uncle invented this for the stamps of the King about the yeare 1601. whereon we might see a *Hercules* subduing a *Centaure*, with this word, **OPPORTUNUS**: And truly this kind of encountring of *Devises* is handsome, and I beleve *Bargagli* himselfe would approve it, for the differences that follow, they may easily be admitted in the *Devise* of Coynes, to wit, that Hieroglyphicks have no place in *Devises*, but in Medalls: that in these the figures ought not to be named, as they are in others. And that in *Devises* the words are absolutely necessary, but not in Medalls.

*Bargagli* doth not admit of any figures of Temples, Triumphant Arcks, or Amphitheaters, though they are effects of Art. Nevertheless I am of opinion with *Scipione Ammirato*, that they are very gracefull in *Devises*, when they are rightly applyed, and so that the Temples be easily knowne of themselves, without need of bearing their names inscribed.

Contrary to the opinion of *Ammirato* and *Contile*, *Bargagli* would neither have *Devises* drawn from History, Events, nor Fable: And *Frastaglato* concurs with *Contile*, so that the application be made by comparison or similitude, and that the History, Event or Fable be generally knowne. See *Bargagli's* Reasons.

As for me (saith he) I can neither approve of the Fable, Events, nor History; I cannot beleave that another mans fancie can be perfectly expressed by the prooffe of a particular action, which perhaps hath never happened above once; Therefore I hold, that he must draw it from things universall of their owne nature, and from Arts, which are daily renewed, and which continue, even till they become immortall. Rhetoricians hold, that that prooffe which is made by examples, is a very weak argument, as proceeding from particular things; whereas the Induction (which is but a collection, or heap of many like particulars) becomes as an universall nature, whereof the power is greater, and the grace more conspicuous. In matter also of *Devises*, Historicall events hold the place of an Example, but naturall qualities, and the usage of things artificiall, shall hold the place of Induction.

Tis true, this kind of perfect *Devises* is the most difficult to practice on, and therefore not a work for every common wit, nor for those, who (to avoid trouble) make use indifferently of all that comes into their fancie. And for conclusion of this controversie, I am of opinion (with our Author) that we may draw very excellent conceptions, as well from Fables as from Historie; but those that shall be taken from Nature and Art, shall come neereſt to perfection.

## CHAP. XVI.

### *Observations for Devises, taken from nature and Art.*

**H**AVING already concluded, that the most proper and fruitfull veine of the world, from whence *Devises* may be drawne, is from Nature and Art; we must observe, that there are two dangerous rocks, which (if not avoided) may easily ship-wrack our little vessell.

1. First then, in expressing our thoughts by signes taken from Nature or Art, we must take heed not to intermixe in the same body of a *Devise*, Naturall works with Artificiall, since they have no conformity at all each with other, nor that we put in the same body, divers Naturall things accumulated one upon another, nor divers Artificiall, which have no relation to each other. As for



example, a Dolphin embracing an Anchor, with these words, **FESTINA LENTE**: This is a *Devise*, which trespasseth againſt that first Maxime, besides other visible defects that it hath, the Motto requiring no figure, it being intelligible enough of it selfe, and making a compleat sentence, it needed no figure to expresse entirely the sense of the Author. Besides, those words are too common, and have been so familiar in the mouth of *Augustus Cesar*, that at this day they deserve not to be made use of in *Devifes*. But the greatest fault that *Bargagli* finds therein, is the conjunction of a Dolphin with an anchor, which have no relation to each other, for as much as the Anchor (having no other use then to stay Ships) cannot have any other resemblance with the Dolphin, or any other fish, except with the *Remora*, which (they say) is able to stop a Ship. And yet tis not long since a recent Author made use of it in a *Devise* almost of a like designe; whether it succeed well, I refer my selfe to those, who having seen it, are able to judge of the Copy, by the Originall, and of the effects of an ill patterne.

For example, of the unhandfomenesse of crowding many naturall things together, I will onely instance the *Devise* of a Tortoise which hath wings, with this Motto of that most excellent Poet, *Hanniball Caro*, **AMOR ADDIDIT**, *Love hath added them*. Is not this to compose a *Chymera*, and forge to ones selfe a fantastick monster, by joyning in one body the nature of a bird to that of a beast? Whence you may gather what absurdity followeth the conjunction of naturall with naturall things, nor need you doubt but that the repugnancy of many artificiall things are no lesse insufferable.

2. You must have a care, that (in placing the figures of naturall subjects) you doe not destroy their essentiall properties, or that (for expressing your conceptions) you doe not make their proper quality, by abusing the use of them, and that you drag them not as it were by the haire, wresting or constraining them to come to your designe, after the manner of that Author of a *Devise*, where there is a Batt that looks steadily upon the Sunne, contrary to her nature, with this Motto, **AD INSUETA FEROR**, i. e. *I force my selfe to an unaccustomed thing*. Doe you not see in this example, that the comparison is taken from a false quality, which this Author attributes to the Batt, who can by no meanes endure the rayes of the sunne? Tis true, this kind of false supposition is per-

mitted to Poets, ( who have more elbow-roume, and whose profession is to feigne and metamorphize at pleasure ) but not to the Authors of *Devises*, who are obliged to be strict observers of the truth.

Here we must also observe, that it is lawfull to use the propriety of a naturall subject, be it animal, plant, fruit, or other thing, according to the generall approbation or received opinion of ancient Authors, though the Modernes have lately discovered it to be false, because the comparison which is grounded upon a quality, reputed true by the generality, though indeed it be false, shall be more universally received, and better understood, then if it were grounded upon a true property, which neverthelesse were held false, and which were altogether unknowne to the greater part of the learned. Thus the holy Fathers did use the comparison of the Phenix to prove the Resurrection of Jesus Christ. We may also appropriate to this sense, the quality of the Beare, who ( according to the generall opinion ) brings forth her young ones like a lump of flesh, without forme or distinction of members, untill with long licking, she renders them perfect and polished; though *Johannes Bodinus* hath lately proved the contrary in his *Historicall Treatise*. But for all that, it is not lawfull to make use of it, according to the known truth, without citing the Author.

All that we have now said touching figures, borrowed from Nature, ought also to be understood of those which are taken from Art; And we must take heed never to alter the proper use of instruments, nor of such like things; As he that for a *Devise* caused a yoke to be represented with this word *SU AVE*. For although Jesus Christ said, that his yoke was sweet, *JUGUM MEUM SU AVE*, it doth not follow that the yoke signifies Empire or command, unlesse it be in a Parabolicall sense, as that which our Saviour then used, and whereof the usage is much different from a *Devise*, for that this Comparison is taken, contrary to the propriety of that instrument, for no beast that hath born the yoke did ever finde it sweet, but rather sowre, troublesome and ponderous.

As for the manner of drawing Comparisons from Arts, to the end to make an impression or tryall of some conception of our wit, we ought to take the similitude from subjects, by drawing it, not from the accidents or defects which are in them, but rather

from the essentiall quality, which puts them alwaies in use, or by which they receive most commendation: we must also have a care, if there be sundry figures of Art, that they relate to each other, and tend to the same end.

We must not onely avoid the using of a figure against its owne nature, as the Bat looking steadily upon the Sunne, but also the attributing unto the figure any quality, but what is proper unto it, though by chance it may sometimes so happen, and seem probable. Neverthelesse we may draw comparisons from qualities, which are accidentall to naturall subjects, so that they discover themselves by a like naturall, ordinary and known way, as the talking or prating of a Parrot, who strives to speak in imitation of man, which property is but an accident, whereof neverthelesse we may make use in *Devises*, as of a knowne and true thing. The like is to be practiced in making use of instruments, in such sort as alwaies to have regard to their proper use: And tis against this Maxime that *Contile* hath erred, who inserted a Ship arrived in a haven between Rocks with this Motto, *LABORE ET VIRTUTE*, considering the Ship, not having power to come to the haven of her self, needed some other meanes to conduct her thither.

For the cleernesse of the Comparison, as the Mataphors ought not to be taken from things too much removed, or which are lesse preceptible, then the subject which we would have to be made knowne by them: So the Comparisons ought to be drawne from things that are cleere and intelligible, because the *Devise* is onely invented to discover & explicate the intention of the Author, or of him for whom it is made, in the best and most efficacious manner that may be.

Moreover, it is to be noted, that those things are somtimes used, which have no correspondance with the conceptions of the mind, as if we had a designe to expresse the care and affection that a Gallant Captain should have for the safety and conservation of his Prince a Turtle dove would be figured, because naturall love obligeth that bird never to part from her company. A gentleman that would testify that he could not live, without being conjoynd to a Lady whom he sued in the way of marriage, made use in his *Devise* of a Snake, with this Motto, *AUT JUNGI AUT MORI*, *Either to be joynd or die*, because the nature of that Serpent is to

note

an accident, it is nevertheless expedient to know, that for the perfection of a *Devise*, more then three figures must not be inserted, unless all of them relate to one and the same *species*, and be of the same nature and quality; such is that *Devise* where we see an Elephant and a flock of sheep, with this Motto, *INFESTUS INFESTIS*, i. e. *offensive to the offending*: For as much as all the individuals which make up the flock are onely inserted to shew the proper nature of the whole *Species*, and to expresse the naturall simplicity of that creature. See here my particular opinion against that of *Bargagli*, who doth not regard the number of figures, so they have some relation to each other, and serve to the comparison: He holds also, that that *Devise* (whereof the body is composed of three figures, necessary to the comparison) hath a better apparence, then that where there is onely one; besides that, it is more difficult to appropriate the quality of divers bodies to one onely soule, then to animate one sole body by one Motto.

*Bargagli* rejects the opinion of those, who would have the body of a *Devise* not to be otherwise represented then in black and white, and saith, that this practice is no where admittable, but in Deserts, where we can neither find colours, nor workman of ability to draw them otherwise; therefore this Author allowes of all sorts of colours in *Devises*.

As for my part, I should be of his opinion, as to those *Devises* which are for Tiltings, Tournaments and Masques, for Ensignes and Cornets; but for those that are to be applyed to Coines, or other subjects of metall or stone, which are cast, molten, coyned or carved, colours are utterly to be rejected, otherwise we must make no *Devises*, whereof the body can be comprehended or knowne without the help of colours. For to say truth, an absolute Prince (who hath been long Master of a *Devise*) will not onely dispose it upon embroidered Cassaques, upon Chimney-pieces or Cabinets, but also upon his Coynes, Marble-stones, Brasse, and other metals. Moreover, when colours are not requisite, nothing can hinder the inserting of *Devises* in all convenient places.

We have already spoken of those ornaments, which we utterly reject in *Devises*, unless they be hands, that hold some kind of thing according to custome, or humane faces, to represent the winds, which would otherwise be very hard to decipher.

## CHAP. XVII.

*Of Mottoes.*

**T**He Motto serveth for no other thing, but for a kind of Minister, interpreter, or necessary instrument, to bring in the Comparison and to discover the quality and propriety of the figure, in so much as the use of it, is in respect of this Art, what Speech is to the nature of man, to expresse his thoughts.

Three things are to be considered in the Motto; What it ought simply to be towards the proper figures of the *Devise*: What it ought to be in extracting the quintessence, and demonstrating the naturall or artificiall proprieties of the figure: And lastly, what it must be in regard of it selfe.

According to the opinion of *Ruscelli* and of many others, whom I find to be guided by reason in this point, no figure of the body ought to be named in the Motto; yet sometimes tis lawfull to name some part of the body, as in that *Devise* where there is a Ship with Sailes and oares without any gale of wind, with this Motto, *ARRIPE REMOS*, whereof the last term is necessary, to give to understand, that when the one fails, we may make use of the other, that is to say, of the oares. We may also name that part of the body, which is hidden in the figure, & which the Pencill cannot expresse, as the Spring of a Gun, or Watch, the Shaft of a Mill-wheel, the Axis upon which the Spheare of the world moves, and so of divers others, which we must use with discretion.

Also we must not make use of those termes, which demonstrate or decipher the figures, that induce the readers inspection: It is therefore requisite that we avoid some certaine uselesse words, which derogate much from the grace and neatnesse of a *Devise*, in which number are, *HIC*, *HINC*, *HOC PACTO*, *QUI*, *QUAE*, *HOC*, *SIC*, &c. especially when they are inserted for the illustration of the Comparison, since the Reader (if not blinded with ignorance) may behold the figures, call to mind their actions and discover their application, without the help of these demonstrative termes.

Though a *Devise* may be call'd a Metaphor in some kind, and

that this figure of Rhetorick is requisite thereunto, yet is there a difference between speaking by Metaphor and speaking by means of a *Devise*, because in speaking by a Metaphor you demonstrate the thing, which you intend to signify, by the words onely, when as in discoursing by *Devises*, you explicate the matter partly by words and partly by figures. Whereupon have a care that the expression of the quality of the figure, which is done by the *Motto*, retain nothing Metaphoricall, but that it be altogether proper and pure, to the end you doe not incur the reproach of heaping Metaphor upon Metaphor no more in matter of *Devise*, then in the composition of verse or Prose.

Now as Metaphoricall and transported termes alwaies appear to our understandings with two significations, whereof the one is the proper and the other the strange, externe and borrowed, by means of the Similitude, which it hath in comon with the first: Even so may we say, that *Devises* present themselves to our understandings with two significations; the one is, the naturall quality, or the usage of the thing represented by the figure; and the other is, the meaning of the Author. Now to come to the apprehension of the *Devise*, we must abandon the first signification, and discover the second, by means of the resemblance, which the quality or usage of the thing figured hath with the conception of the Authors fancie. To prove that the *Motto* ought alwayes to speak properly, and to be taken in its first signification, we shall onely need to instance the example of him, who caused a ball of Christall to be represented with this *Motto*, INTUS ET INCUTE; i. e. *within and upon the skin*, where this word INCUTE is altogether Metaphoricall, Christall having neither skin, nor any thing on the surface answerable to a skin, therefore it had been more proper to have said, INTUS ET EXTRA, *within and without*. Nevertheless, we may with discretion use a Metaphoricall word, when by long use it is rendred so familiar, that we receive it no longer, as transported from one sense to another, but as proper to the subject we intend. This is that condition which causeth the phrase of *Petrark* to be approved, when he saith, that he hath seen two lights weeping, VIDI LAGRIMAR QUE DUB BE LUMI; For certainly Lights shed no teares; and it would be without ground, whosoever should attribute to a light the capacity of weeping, if that word [Lights] were not commonly re-

ceived to fignifie the two eyes of a man, in fuch like difcourfe.

We ought to forbear the ufe of Synonima's, Connotatives, Epithets, and other Adjuncts, for feare left the *Motto* offend againft that brevity, which is requifite thereto; and for the fame reason, two Verbs are never to be admitted to difcover the fame conception of mind, unleffe one doth not fufficiently exprefle the ufe or nature of the thing. Nor muft we make ufe of thofe kind of terms which Logicians call *Abstracts* and *Absolutes*, vertue, vice, envy, mercy, nature, knowledge, felicity, art, and fuch like fubftantives, which ought rather to be exprefled and demonftrated by the nature and ufe of thofe things which are figured in the body of the *Devife*, and afford matter for the comparifon.

For expreffion of the propriety of figures, and the meaning of the *Devife*, it much importeth, the *Motto* to be fubtile, and that the Reader may comprehend it with pleafure and perfpicuity, endeavoring to out-reach the propriety of the figure, and to fcrue into the very meaning of the Author; For he that fhould onely exprefle the nature or ufe of the figure, would not be capable of touching the fancy of the reader fo vigorously, as to leave a plefant relifh behind it, nor of producing thofe other admirable effects, which ought to accompany the understanding of a perfect *Devife*. Againft this particular, that *Devife* would much trespaffe, which for its whole body fhould onely have a Diamond, and for *Motto* thefe 2 words, *MACULA CARENS*, becaufe this *Motto* would onely ferve to declare fimplly the prerogative of this precious ftone, for the knowledge whereof the reader needed not any fubtility or acutenefle of wit.

As for the fenfe of the *Motto*, though it hath been handled before, yet my intent is to give you here the opinion of our Author, who holdeth, that the *Motto* ought not to be too intelligible, nor yet too obfcure, for as much as the firft exceffe would diminifh much of the force, grace and quaintneffe of the *Devife*, and the latter defect would in no wife difcover the defigne or meaning of the Author; As in the *Devife* of the Sunne and a Sun-dyall, if there were but thefe words, *NI ASPICIATUR*, the Reader could not conceive, that it is the quality of the Sun, which leads to the intention of the Author, therefore the word which is added unto it, *NON ASPICITUR*, is moft proper and neceffary thereunto, becaufe it renders it more intelligible, (*viz.*) *unleffe the Sun*

reflect on the Diall, the Diall is not regarded.

The words are inserted in the *Devise* either by *Profopopia* (w<sup>ch</sup> is a certain manner of speech used by Rhetoritians, very efficacious to move and strike the mind, by supposing that the words come from the very mouth of the things figured) or by introducing a third person to utter the words in forme of a Sentence, discovering with acutenesse of wit, the quality of the figure, which composeth the body of the *Devise*. And as for the use of the *Profopopia*, you need not feare, to cause all kind of beasts, all mechanickall instruments and other things as well naturall as artificiall to speak, though they have no Principle, faculty or organs proper to forme words; And it is in respect that *Devises* ought in some sort to imitate Poetry, which doth not onely introduce brute beasts, but also frequently causeth inanimate things to speak, for greater delight, to expresse the fancy better, and to perswade more powerfully. But for the introduction of the person who beares the *Devise*, to speak in the *Motto*, *Bargagli* forbids it, yet some other Writers doe approve thereof; And for my own part, I think that the choice of this introduction depends upon the conceits and discretion of the Author.

The manner of drawing the conception out of a *Devise*, hath never any vigour or grace, when the words declare nothing of the quality of the body; And this is onely to be understood of those figures which are either borrowed from nature or Art: As for those *Devises* which are drawne from Events, they appertaine not to this Rule.

The comparison derived from the quality of the figure, ought not to be expressed in the *Motto*, otherwise it is to prove one obscure thing by another, no lesse obscure then that; for as much as the propriety of the figure ought to serve as a meanes to make the proof of a good conceit. You will comprehend the practice of this Rule more easily, by the defects of that *Devise*, where the words are, SIC DIVINA LUX MIHI, and for body, the figure of the hearb called *Lotos*, which hath the property of rising out of the water, and of elevating it self measurably, to the Sunnes ascent above our Horizon, and of sinking down with the same proportion as that Planet declines towards setting. The first defect that I discover in the *Motto* of this *Devise*, is, that it doth not in any fashion explicate the property of the hearb, which not-



withstanding was necessary, since it could not be demonstrated by the figure, that this Plant is subject to follow the motions and exaltation of the Sun, rising and setting. The 2<sup>d</sup> error is in this terme (Sic) employed to reduce the Comparison, which is not comprehended, but by the operation of the understanding, and not by means of the words. *Bargagli* finds a third defect in it, in that the words are uttered by the Authors owne mouth: But for my part I dare not condemn it in this point, since I have not as yet met with any other Author that hath disapproved it, but on the contrary, many able ones that have thought it fit to be imitated. After so exact a censure, the Critick was obliged to reforme that example, and to propose unto us the same *Devise* without fault, substituting in place of the precedent *Motto*, these words following, PER TE MERGO ET EMERGO, i. by thee I sink and by thee I swim, where you may see the defects repaired, and the qualities better expressed.

The *Motto's* of *Devises* are more facile in the 1. & 3. person, then in the 2. But those also that can be taken both in the one and in the other, are farre better, because it seemes the 3<sup>d</sup> person hath something more solid, sententious and grave, as the first carries with it something of more life & lustre, which discovers the design of the *Devise*, and strikes the readers understanding more sprightly, in that he seemes to see and hear the thing it selfe, which speaks by *Prosopopæja*. But (to judge of this more exactly) the choice of persons ought to be made rather according to the occurrences, and the quality and usage of the things figured, then in pursuance of the tenour of our Rules.

*Palazzi* is of opinion that the verbe may be handsomly understood in the *Motto's* of *Devises*, neither is it unseemly when tis expressed, nor likewise when there are two, which serve for a more cleer demonstration; the whole depends upon the judgment and dexterity of the Author, and the occasion of it ought to be taken from the quality of the figures, and the propriety of the language used therein.

Amongst all the moods of verbs, which we may use indifferently, as well as the tenses. The Indicative or demonstrative mood is the most proper for a *Devise*, the Imperative is sometimes used to very good purpose: But the Optative, Subjunctive and Infinitive have neither certainty or constancy enough to expresse our conceptions.

The *Motto's* that are formed by way of interrogation, have ordinarily more vigour, then those which containe an affirmative proposition.

As for Adverbs, they may have place therein, to the number of two, but the negatives are most becomming; as in the *Devise* of the Flame, *NUINQUAM DEORSUM*, never downwards. *Ruscelli* doth not approve of the *Motto* that is simply negative, as for the full Moone, *NON SEMPER EADEM*, she is never the same. A *Motto* may also be negative and affirmative both together, as *JACTOR, NON MERGOR*, I am tossed, but not drown'd, speaking of a Gourd, or a bottle made of the emptied rind thereof, which swimmes on the water.

But setting apart these triviall searches into, and conditions of *Motto's*, let us resume the manner of drawing with dexterity, by vertue of the *Motto* the propriety & usage of the body of a *Devise*: *Alexandrè Farra* and *Barthelemy Taegio* consent, that if the words doe but simple expresse the nature of the thing represented in the *Devise*, they resemble those persons, whose lives being deprived of the intellectuall faculty, remaine buried (as it were) in corporeall fences, yet there are many Authors that have not taken notice of that defect in *Motto's*, no, not *P. Jovius* himself, as *Farra* observeth, though other wise, he deserves to be acknowledged for the Master of *Devises*, since he was the first that treated of them: For amongst other *Devises* which he hath made, that of *Alviano* hath this great error, where an Unicorne is seene, touching the water of a fountaine, and about him many venemous beasts, with this *Motto*, *VENENA PELLO*, I dispell venome. And this is that *Motto*, which hath not the principall condition of a *Devise*, that is to say, that it should have something more misterious.

In the third place, we consider the *Motto* of a *Devise* simply in it selfe, and for that respect the words ought to be very brief, subtile and energeticall: We are therefore to reject those words which are long, languishing, drayling and vulgar, to the end, that the *Motto* received by the ear, may give a smart and pleasing touch to the understanding of him that heares or sees it.

But as to the brevity of the words, the number cannot easily be prescribed, because that depends upon the Judgment of the Author, and upon the subject which he treats of, and intends to un-

fold, yet we may say that the *Motto* may receive 4. or 5. words, and likewise a whole verse, according to the opinion of *Bargagli*; But according to *Ruscelli*, *Devifes* are so much the more removed from perfection, by how much the *Motto* exceeds the number of 3 words, unlesse the Authority of a great Poet, or the excellency of a rare and happy conceipt give you leave to make use of an Hemistick or whole verse. The number of the words is then just and precise (according to our Author) when there is nothing sur-a-bounding in the *Motto*, nor of too much restraint, and when all concurs to the understanding of the *Devise*; yet so, as that we are sometimes permitted to enlarge it to give a greater grace and quaintnesse to the discourse; But in a word, the greatest sleight and subtilty of this Art consists in the brevity of the words.

The order or scituation of the terms is also considerable, because there are some that are more sutable in one place, then in another, as well for the sence, as for the cadence, and the fewer words you employ, the more carefull must you be to choose them pure, noble, acute and gracell: To bring them to that perfection, tis good to communicate them to your friends, and to make many reflections both of your eyes and mind thereon, and not to be scrupulous in altering that *Motto*, which you have found to be good at other times, when you meet with a better; This is that reformation which is practiced by the greatest Poets, Oratours, and all the Masters in this Art, who are not Idolaters of their owne conceptions.

## CHAP. XVIII.

*Of what language the Motto's ought to be.*

**T**He opinion of Authors upon the choice of the language w<sup>ch</sup> we thought to make use of in the *Motto's* of *Devifes* are very different: for some hold, that the language most proper for that purpose, is that which is most ancient, others prefer that which flourisheth in the greatest number of Authors, and which hath most authority, and some others attribute that property to the language, which is most generally understood in all Countries, and is most in use among rare witts. *Contile* commends the *Spanisb* tongue above

all others for love matters, the *Tuscane* for pleasant and conceited *Motto's*, the *German* for heroick and grave ones, the *Greek* for fictions, and lastly the *Latine* for all sorts of *Motto's*, especially for the serious and majesticall. But the opinion of *Bargagli* (who condemnes not the Judgments of others, though they be not grounded upon any reason or solid authority) is very particular on this subject, and admitts the use of all those Idiomes; For saith he, that concise *Motto* which we aime at, is to be taken out of that Language, where we meet with the best words, the gravest sayings, the noblest proverbes or most proper termes to declare the quality of the thing represented in the figure; so that the *Motto* (in whatsoever language it be expressed) doe immediately strike the mind of him that reads or hears it, provided that the words which we borrow from one language be defective in another, and that they have more energie and signification in that language then in any other, which vertue in words may be found out by the traduction or version of them. Yet I would not have an unknowne language admitted, nor one that is much removed from ordinary use, as the *Persian*, *Turkish*, *Muscovian*, *Polonian* and the like, but rather the *Latine* which is received through all the world, without adding the version in any other language, because (according to the opinion of *Bargagli*) to expresse one fancy by a multitude of words in the same *Devise*, is insupportable.

But for my part I cannot absolutely reject any of these opinions, onely I find it most proper to follow the most common, which is that of the *Latine*, since that truly is the language which is most knowne, most pleasant, most energique, and most authentick, of any other in all *Europe*. This Elogy which we give the *Latine*, ought not to lessen the esteem, which we are to have of the *Greek*, which is much more ancient, rich, and significative; And indeed we may use it freely, when occasion presents it selfe, and yet more rarely, because it is not so familiar, nor so generally understood as the *Latine* is. Besides that as *Bargagli* desires the bodies of *Devises* to be drawne from Nature and Art, because their qualities and usages are the same every where, and no waies subject to change: So I could wish that the *Motto's* should be taken from the *Greek* or *Latine*, in regard they are the *Mistresse-tongues*, which are best understood by the learned, and generally of all men, and which can hereafter receive no more alteration, since they

arrived to the *comble* of their perfection with the Roman Empire.

I commend much (with our Author) the use of Rhetoricall figures in *Motto's*, as those words which Counterpoint one another, which fall in a like cadence, which end in a like termination, and which carry a like tone, though they have a different signification, and so of others: For all these ornaments of discourse and waies of speaking, do as much beautifie and illustrate *Devifes*, as Orations, so that on the other side they retain the brevity required, and no metaphoricall terme, according to the Rule which we have already prescribed.

Those *Mottoes* which are drawne from ancient Authors have more grace, more vertue and authority, then those which we our selves invent; And yet there are some moderne ones, who have made us see, that the vivacity of their wit hath not been incapable of inventing and producing some themselves.

For borrowing from the Ancients, we must have a care that the *Motto's* be not so maimed, as to leave an essentiall part of the subject to be understood or divined at, as if all the world were obliged to know punctually the whole Author, from whence the *Motto* is taken: This defect is noted in that *Devise* where there is a Comet in the midst of many stars with this *Motto*, INTER OMNES. For the Author of the *Devise* who had a Mistressse called *Julia Gonzaga*, pretended that the subtilty of the *Devise* consisted in the sequele of these words of *Ovid*,

—MICAT INTER OMNES JULIUM SYDUS,  
*the Julian star out-shines the rest,*

so that if some words of the authority must be omitted, to conserve brevity in the *Motto*, 'twould be better to cut them off in the head then in the taile, that is to say, that the latter words should be rather inserted then the precedent, here's an example of it. A gentle gale of wind blowing a fire, with this *Motto*, GRANDIOR NECAT. Which is the end of one of *Ovids* verses,

LENIS ALIT FLAMMAS, GRANDIOR AURA NECAT,  
*An easie winde nourisheth the fire, but a greater destroys it.*

Now though I commend the dexterity of him that takes his *Motto* from some famous Author, yet I cannot approve the im-

prudency of some Modernes who make use of the same *Motto*, which another Author of a *Devise* hath invented, because that is but to propose alwaies one and the same thing, though the body of the *Devise* be changed, whereas in borrowing the *Motto* from an ancient Author, you quite change the nature of it, by appropriating it to the body of your *Devise*. We must not likewise accuse him of theft, that makes use of the same body, which another hath heretofore employed, so that the conception be different; because an Animal, plant, instrument or other thing which is represented in the body, may be diversely considered in their qualities and sundry uses, whereof every one may freely make use, and apply them to his intention.

It is not necessary that the sense be altogether compleated in the *Motto*, for it ought to give occasion of some kind of Study to the Reader. From thence it cometh that in the *Devise* of the fish, which the Italians call *Muscarolo*, the Latines *Nautilus*, and the Greeks *καμήλιον*; this *Motto*, TUTUS PER SUPREMA PERIMA, i.e. *safe, both, at, top, and, bottome*, would be more concise and subtle, if the first word *Tutus* were cut off.

## CHAPTER XIX.

*From whence Devises are to be drawne.*

**A**S for the places, from whence a perfect *Devise* may be drawn, I am of *Bargaoli's* opinion, who approves it not to be taken from a like, a greater, a lesse, a contrary, a like and unlike together, from a fable, history, events, Hieroglyphicks, and other places recited by *Ammirato*, as from the cause to the effect, from the effect to the cause, from the *Genus* to the *species*, & from the *species* to the *Genus*, since in a word Nature or Art do afford subjects enow from whence to derive the Comparison, Similitude or Metaphor: Now these three figures of Rhetorick have but the same end in substance, which is to demonstrate the correspondence, conformity and resemblance, which is between two different subjects, as the forme of a *Devise* consists principally in the finding out in the whole Universe a naturall quality, or the usage of some thing, which may correspond with and relate unto the propriety of our thoughts, and

But if you aske me in particular a proper place, from whence you may frame a subject of or matter for *Devises*, I shall refer you to good Authors, who have written of the nature and propriety of Animals, Plants, Minerals, precious stones, of the parts of heaven and earth, of the Liberrall Sciences, Mechanicall Arts and other subjects as well naturall as artificiall. Tis verily the reading of such Treatises, which will discover to you some vertues or proprieties which will easily relate to the intention of your *Devises*. This field is so ample, and the harvest so great, that of one onely subject, be it naturall or artificiall, we may forme not onely one, 2, or 3 fancies, but also an infinite number of *Devises*, as may be proved by the quantity which are made upon the subject of those great Luminaries, the Sun and Moon, and which are many times drawne simply from their proper parts, sometimes from those which have a correspondence one with another, and sometimes from the vertues and influences, which these Planets doe diversly diffuse upon all inferiour bodies. The like may be practiced upon the subjects of Arts and mechanicall instruments.

For the choice of the *Mottoes* drawne from ancient Authors, we must regard the words with great prudence, that they may be appropriated to our designe, and that (being added to the body of our *Devise*) they may forme a spirituall and delightfull composition.

But besides the rich matters, which Art and Nature are able everlastingly to furnish us with, we may yet draw other from the Apologues and fables of *Aesope*, from sentences, Proverbes and Maximes of the Sages and morall Philosophers. Yet observe that my meaning is not, that we should borrow from fables, the subject of the fable, as the unfeathered Crow of *Horace*; but that we make use of the proprieties of things which are met with in many places of fables, so likewise for matter of sentences, I think it were good we onely used those which are enriched with Comparisons, and tis for this advantage that Proverbes deserve to be preferred.

I will not speake here of the places where *Devises* ought to be fixed, for though *Ruscelli* hath treated amply thereof, that choice depends upon the custome of every Country, and upon the will of those for whom they are made. It shall suffice for me to observe, that they serve gentilely for a Seale, and (as it seemes to me) they

are much more gracefull then a mans proper Armes, especially when the *Devise* is formed and grounded upon the subject of Letters missive or of a Seale, as that of one named *Blind* in the Academic of the *Intronati*, where there is a Dart or Arrow, with this Motto, *IRREVOCABILE*. Tis true nevertheless that *Devises* of Seales are yet much more handsome, when they are framed from the Armes of those that use them, for which purpose it is not necessary to convert the whole Coat into *Devises*, but it sufficeth to take an essentiall part of the Blazon, or that which may be reduced into a *Devise*.

*Devises* may also be put upon the Reverse of Princes Coynes, and upon Stamps or Counters, as it is frequently used in France, in which case they are exempted from some of the rigour of our Rules, and in respect of their affinity with the Medall, there is no doubt but they may as well notifie an Heroick action of a Prince, as demonstrate a gallant intention to be put in execution.

They are also very seemly on Ladies Pictures, for as that Table represents the exterior part of the body, or the features of the face: Even so the *Devise* represents the inclinations of the person or vertues of the Lady. And as the instruments proper to every profession, are the places befitting a *Devise*, as the Swords, Pistols, and Head-peeses for men of Warre: So (me thinks) the most proper place for a Ladies *Devise*, is her Looking-glasse: For tis no lesse necessary for a Lady to contemplate her interior, and examine the motions of her soule, then to consider her visage, and preserve it immaculate; since by the mirrour she onely sees the exterior quality of her face, whereas by the *Devise* she discovers the inclination of her mind, and excites her selfe more often to the exercise of vertue, or to the execution of some noble design, whereof the *Devise* renews the memory, as often as she beholds it. And it seemes this custome may be conformable to the intention of *Pythagoras*, who ordained that his Scholars should often behold themselves in a glasse, to the end that considering the beauty of their bodies, they might be equally carefull to imbelish their minds thereby to render them worthy of so faire an abode. Ladies may also place their *Devises* on their Coaches, Cabinets, Beds, Hangings, Cushnets, Carcanets, and on other parts of their ornaments and apparell.

Though we have disapproved all kind of ornaments for the bo-



dies of *Devises*, because they may encomber the figure; and though we admit of an hand to hold something with greater grace, as we have already observed; yet notwithstanding I approve the inserting for ornament round about the *Devise*, between the body and the edge, some Garlands or Coronets, some Chaplets and Bordes; For example, you may use a wreathe of Myrtle for Amorous, of Lawrell for Heroick, of Cypresse for mourning *Devises*, and so for others; so that within the branches we leave a certaine space for a commodious insertment of the words.

There are some kind of *Devises*, which can in no wise merit the title of Perfect; in which number maybe the calumnious, which are forged against the principall end of a legitimate *Devise*; those that by a simple Metaphor discover the conceit of an accident already hapned, without demonstrating any vertuous proposition, or noble designe to be put in execution; and those also whereof the conception is purely of a thing present. We must neverthelesse except the *Devises* of Stampes or Counters, which change every yeare, either in declaring the heroick designe, which the Prince intends that present yeare to put in execution, or rather presenting to mens eyes, that which the same Prince hath already atcheived of more glory the yeare precedent.

As for *Devises* of detraction, though they should be formed according to the tenour of our Rules, they ought to be utterly rejected from the number of the perfect, since the Author doth thereby neither propose a vertuous subject to imitate, nor any laudable designe to execute, besides they are oppugnant to the Etimologie of the word *Devise*, which in Italian signifies an enterprize, and in French, a designe, without having respect to the particular terme of *Devise*, whereof the signification is of a greater extent in the French tongue, and by consequence affords a greater liberty or licence: For deriving it from this word (*Deviser*) which, (according to the example of *Sieur du Belley*) is taken to depaint the naturall disposition, or describe the conditions of any one, it might include the calumnious *Devises*, as well as those which regard the time present, past, and future.

*Devises* may with equall commodity as well relate to the name as to the Armes of the possessor, so that those which allude to the name be not taken from some signification too much remote from common sense or ordinary use; as the names whereof the Etimologie

logic is drawne from the Greeks or Hebrewes. And for a pregnant example take that of a noble Gentleman called FORT-ESCU, i.e. *Strong shield*, who caused a Spartane Buckler or shield to be represented alluding to his name with this Motto, *ἢ τὸν, ἢ ἐμὶ τῶς*, an ancient and famous saying of a Laedemonian mother to her sonne, when she delivered him a Shield going to the warre, and is as much as to say, *Sonne, either bring back this shield, or be thou brought back thy selfe (dead) upon it.* Againe, the great Constable Colonnabeing received into the Academie of the *Humoristi* in Rome, used for his *Devise* an egge with drops of dew upon it, drawne up by the beames of the Sunne, with this Italian Motto, *IL SUPERFLUO*, expressing thereby, that he was a superfluous member of that great and famous Academie of the *Humorists*, where you may observe the body of this *Devise* to allude well by the humour or moisture of the dew to the name of the Academie.

## CHAP. XX.

*Which are the best Devises, either those which are taken from Nature, or those which are drawne from Art.*

**T**Hough I approve those *Devises* which are taken from Art, yet I set a greater value upon those which are drawne from Nature, because this is as it were the Mistressse of the other: Besides, Nature is subject to no change, continuing still the same; whereas the instruments and effects of Art depend upon the fancy of men, and have divers usages, according to times and new inventions, there being some which are not knowne but in some certaine Countries and in particular Townes onely. I conclude in a word that all the excellence and vertue which we finde in things artificiall receive their origin from Nature, whereunto the nearer Art approaches, so much the more perfect and excellent are its operations. Whence it commeth that the bounty of nature is knowne to be essentiall and solid: Contrary wise that of Art appears every day inconstant and accidentall to the subject. *Bargagli* is pleased to produce some reasons to prove, that in matter of *Devises*, things artificiall are more valuable then subjects naturall. But

for my part, I judge the decision of this Probleme no waies requisite to a Treatise of *Devises*; since all Authors agree, that we serve our selves indifferently both from Art and nature, and likewise from both together extreame gentilely, though those which are severally composed of the one and the other are the choicest. *Bargagli* will have it, that those *Devises* which we draw from Art and Nature together are to be ranked in the number of artificial; because that part of nature, which is in the body of the *Devise*, were not able of it selfe to produce the effect, whereof the Comparison is made, by meanes of which we endeavour to discover our meaning; for so much as things take their denomination either from their end or from their forme.

Now for as much as *Cyphers* have some affinity with *Devises*, I have (for distinction sake, and to preserve the Reader from falling into the inconvenience of making a *Cypher* or a *Rebus* instead of a *Devise*) here translated what *Palazzi* hath delivered upon this subject.

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CHAP. XXI.

*Of Cyphers according to Andreas Palazzi.*

**C***Yphers* are principally of 2 kinds, (to wit) of Actions and of words.

*Cyphers* of actions are such as that of *Tarquin Superbus*, who made no other Answer to the Embassador sent on the behalfe of his sonne, but onely in his presence whipt off with a wand the heads of the highest Poppies in his Garden, giving him to understand, that the cheifest Citizens should be so dealt with.

Those of words: some are simply of words, as those which compose a certaine *largon*, or gibberish understood by none but by themselves: Others are made of words written: of these some are called *Cyphers*, in respect of the matter, with which we write, as with *Sal-armoniack*, juice of onions, juice of Lemons, and many other secrets, too long to recount, wherewith Letters are written, some of which are not legible but by help of the fire, others in water, others in a looking glasse: others are called *Cy-*

phers in respect of the matter upon which they are written, as *Histicus* did, who, having caused a Slave to be shav'd, wrote upon the skin of his head, then letting the haire grow till the writing could be no longer discern'd, sent him to *Aristagoras*, advertising him to shave the said slave *De-novo*: And that also which the Spartans made use of, which the Greeks call *Scitala*, as *Plutarque* writes in the life of *Lisander*. And likewise the invention of *Damaratus*, who wrot upon 2 Tablets and then covered them with wax, as *Herodotus* relates in the end of his 7. booke: sometimes we call those things *Cyphers*, which are shrowed under the obscurity of words or misterious sense, such are *Anigma's*, as this of *Sampson*, *Out of the eater came meat, and out of the strong issued sweetnesse*. And that of *Valla*: *We have not lost one of the animals that escaped our hands, and we have lost those we did light upon*. Here is another of *Jacques Torelly Fano*. *Vulcan begot me, Nature brought me into the world, the Aire and Time have been my Nurses, Minerva enstructed me, my force is great, and proceeds from a small substance, three things furnish me with body and nourishment. My Children are destruction, ire, ruine, and noise*. By this signifying the Artillery.

Finally, there are others also called *Cyphers*, in respect of the matter whereof they are written, of which one kind are with figures and the other without. *Cyphers* without figures are those which in these daies Ministers of State, Princes and Kings doe make use of for writing their secrets and negociations, according to their occasions, but principally in time of war; And there are *Cyphers* made by new and unknowne Characters, such as *Cicero* us'd, every Character whereof signified an entire word, as *P. Critus* and *Valerius Probus* doe testify, like those used by the Jurisconsults; when in stead of digests they make use of a double ff. the letter L. for Law, this mark ff. for Paragraph, and so of others.

## CHAP. XXII.

*Of Sentences and Rebus.*

**A** Sentence is a plaine Conception or saying of some particular thing or person, to expresse his passion, the state wherein he is, his desire, or some certaine proposition, as the Spartan Buckler with these words, *AUT CUM HOC, AUT IN HOC*, i.e. *I will live with it, or die on it.*

Those *Devises* which are deprived of Comparisons are no other but Sentences or figurate Conceptions, As this of Pennes, *HIS AD ÆTHERA*, i.e. *I shall by them acquire an immortall renowne, or by them I shall raise my selfe even to the heavens.*

Behold here the difference between figured Sentences and figured Ciphers. The Author makes no other use of the figures which he proposes, but to expresse one or more names: And the figured sentences and conceptions serve to demonstrate the intention of the Author, by the signification of things inserted in the figure, and by the words of the *Motto*, which explaine them, as in the before mentioned examples. *Cyphers* are but the works of inferiour wits, unlesse some able man doe sometimes make of them for his pleasure. Some have been desirous to prescribe Rules for them, saying, that besides the figure, they should have some words, which were to be a distinct thing from the figure, and that from them, joyned to the quality of the thing, we should draw the conception, as in these examples. First of a false Diamant with these words, *POUR QUOY M'AS TU DELAISSE?* the meaning thereof being, *DY-AMANT FAUX, POUR QUOY M'AS TU DELAISSE?* *False lover, why hast thou forsaken me?* 2. A Lady called *Santa* rejecting her servant, he in a passion expresses himself with this figure 66. and these Italian words, *PER CHE MI FAI MORIRE*, which words added to the figure 66. i.e. *SE SANTA SEI*, conclude, *SE SANTA SEI, PER CHE MI FAI MORIRE?* that is, *if thou beest holy (as thy name imports, and the figure 66) why dost thou kill me?* Thirdly, *Mary* Queen of Scotland, Grandmother to His Majesty that now is, was presented by *Francis* the second of France, (then Suitor, but afterwards her

husband) with a rich Tablet of gold, in which was her picture exquisitely drawne, and which (being besides enriched with many pretious stones) had on the one side a faire *Amatist*, and under it as faire an *Adamant* with this Motto, *AMAT-ISTA ADAMANT-EM*, i.e. *She loves her dearely-beloved*, alluding also to the names of the stones. For my part I hold these to be the same things, or but little differing from the *Rebus* of Picardy.

CHAP. XXIII.

*Of Cimiers of Armes.*

**C***miers* derive their name from nothing else, but from the name of the place they are set, that is to say, upon the *Cimier* or summet of the *Tymbre* or *Helmet*.

There are some without words, and others accompanied with words. We may see plenty of examples upon the *Armes* of the French Lords, Italians, English and other Nations, but particularly the Germans, whereof few are without them, wherein they make use of all sorts of Animals, and plants, as also of humane figures, as of wild men, Syrens and others. Most draw them from some part of their *Armes*, which they enrich with a *Motto*, *Devise*-like, according to their Fancies.

A P R. 26. 1646.

Imprimatur,

N A: B R E N T.

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