

ENGLISH MANSHIP

IN THE XVI, XVII, & XVIIITH CENTURIES

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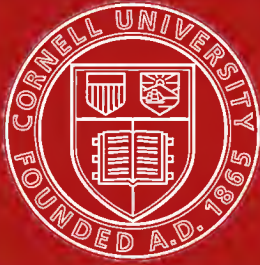
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Penmanship of the XVI, XVII & XVIIIth ce



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PENMANSHIP
OF THE XVI, XVII & XVIIITH CENTURIES

OTHER WORKS BY LEWIS F. DAY

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BY PERCY J. SMITH

LETTERING AND WRITING.

A Portfolio of Examples

PENMANSHIP

OF THE XVI, XVII & XVIIITH CENTURIES

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

LEWIS F. DAY

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



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NOTE BY MISS DAY

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

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

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

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

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

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

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

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

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

R. M. D.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The excessively intricate borders so often found in the old

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

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

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

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

P. J. S.

DESCRIPTIVE LIST OF ILLUSTRATIONS

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

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

11. GOTHIC WRITING, from the *Lust-Hof der Schrijft-Konste* by Symon de Vries, 1619. Notice the terminations of the *p*'s and *q*'s which are particularly ingenious and the decorative value of the headline.
12. GOTHIC WRITING. German, from the *Anweissung zur zierlichen Schreibkunst* of B. U. Hoffman, 1694.
(Compare Nos. 11 and 14.)
13. GOTHIC WRITING. English, from *A Tutor to Penmanship* by John Ayres, 1695.
(Compare Nos. 9 and 14.)
14. GOTHIC WRITING. English, from the same source.
Note how the flourishes form a kind of middle tint, and decorate the page without obscuring the writing.
15. GOTHIC WRITING. English, from *Multum in Parvo, or the Pen's Perfection* by Edward Cocker, *c.* 1675.
The third word on the fourth line is meant for a contraction of Christian—but Cocker, or one of his predecessors, has evidently gone astray and mistaken the Greek ρ for a *p*.
16. GOTHIC WRITING. English, from *Writing Improved* by John Clark, 1714.
17. GOTHIC WRITING. German, from *Kunst-richtige Vorshriften*, Frankfort and Leipzig, 1702.
It is interesting to compare this late German example with the three English versions which precede it (Nos. 14, 15, 16), and to note how in this case the letters are all closed up and, as it were, flattened, whilst in the English work they are much rounder and more open.
18. GOTHIC WRITING by Peter Gery, 1670.
This shows a headline in large letters satisfactorily combined with smaller writing on the rest of the page.
19. A SMALL SCRIPT, rather Gothic in type, from the *Exemplarische Formulae Scriptorae Ornatoris XXXIV* of Houthusius, 1591.
Note the character given to the writing by the long tails of the *s*'s.
(Compare Nos. 20 and 21.)

20. ANOTHER EXAMPLE of the use of the long *s*, from Poecilographie by J. de Beaugrand, 1598.
Note the decorative value of the headline.
(Compare Nos. 19 and 21.)

21. GOTHIC WRITING, from the Spieghel Der Schrijfkonste by J. Van den Velde, 1605.
Note the characteristic long *s*'s and the curious form of the double *s*.
(Compare No. 26.)

22. CURRENT DUTCH WRITING, from the Tooneel der loflijcke Schrijfpen of Maria Strick, 1607.
(The four lines at the top of the page compare with Nos. 59 *et seq.*)

23. A PRETTILY SPACED RENDERING, in Gothic script, of a poem in three verses, from the same source.

24. CURRENT WRITING, to go with larger Gothic letters, from 'T Magazin oft' Pac-huys der Loffelijcker Penn-const by D. Roelands, 1616.

25. A MINUSCULE WRITING, showing certain affinities with Gothic. From the Paranimphe de l'Escriture Ronde of F. Desmoulins, 1625.
(Compare Nos. 19-23.)

26. ANOTHER CURRENT HAND with long tails to the *f*'s as well as the *s*'s, from 'T Magazin der Loffelijcker Penn-const by D. Roelands, 1616.

27. A CURIOUS and characteristic Dutch script, from the Exemplaar-Boek of A. Perlingh, 1679.

28. SECRETARY HAND, from A booke containing divers sortes of hands by J. de Beauchesne and John Baildon, 1571.

29. ANOTHER HAND showing the characteristic *d* of 28, from Chirographia by R. Gething, 1619.

30. AN EXAMPLE OF LETTRE PATTÉE, from the Exercitatio Alphabetica of C. Perret, 1569.

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

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

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

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

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

PLATES

LETRA DE BVLAS

JOANNES Orisératione di
uina tituli San-
cti Joánis ante portam latina sancte
Romane ecclie pribr Cardinalis Archi-
episcopus Toletanus Hispaniaru prima
ac Regnoꝝ castelle maior chancelloriqꝫ

A. a. b. c. d. d. e. f. g. h. ij. k. l. m. n. n.

o. p. q. r. s. s. s. st. v. u. x. y. z. z. z.

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

N. O. P. Q. R. S. T. V. X. Y. Z. R

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

N O P Q R S T U X Y Z

Joannes de yciar Scribebat Cesaraugu

Ista Anno domini . 1 5 4 8 :-
J . D . U .

Vltius seruis seruorum Dei di-
lecto filio Vincentio de Andrea
Canonico Suesſan̄ Gal̄ et
aplican̄ benedic̄ Site ac morum
honestas aliaq; laudabilia probi-
tatis et uirtutu merita super quibus apud
uos fide digno commendaris testimonio :-
Crescus scrib̄.

Si quis aute hoc attemptare pre-
sumpserit indignationem omni-
potentis Dei ac beatorum Pe-
tri et pauli Apolorum eius se
nouerit incursum. Dat̄ Rome :
sanctum Petrum Anno incarnationis.
Ioannes Franc̄ Crescus Sc̄.

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

The sette chauncery hande.



Deserueþ great chastisement that
with fearefull hardynes as a foole //
determyueth hymself in high and difficult
thinges with hastie counceill whiche //
requireth long determyuacion & aduice.

A a u B b C c D d E e
ff f G g H h I i K k
l ll m n R r u v o o o
P p p p Q q R r S s
T t v w u y y z z e e .

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

6

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

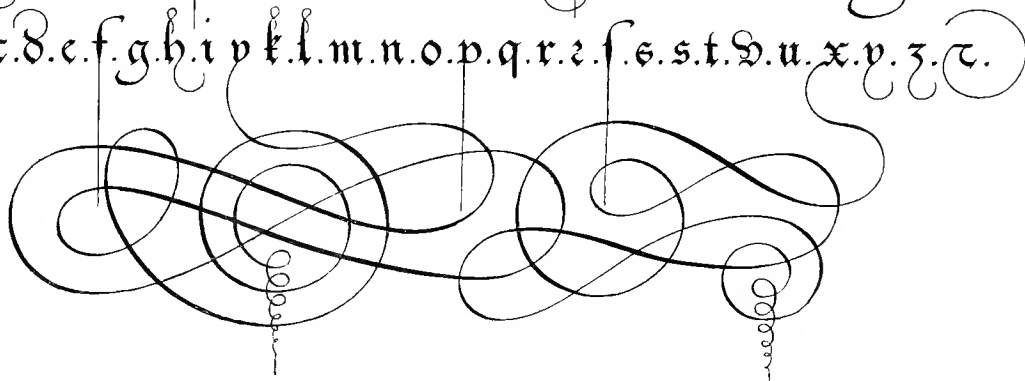
7



ieu, qui est Verite, a defendu menterie, parquoy les menteurs sont
grandement a hayr. le Jeune homme qui s'accoustume a mentir,
il fait Doye & ouuerture a tous Vices, par lesquelz la Vie est ma
culee & enlaidie tu dois plus ouyr que parler, pource que tu ne
feroyz iamais reprens quand tu te tais. Comme dit le Sage .




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



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

M. Martin. Ang. scr.



aton admonne tout les Jeunes gens de rendre
leur Jeunes le plus agreable par la Vertu, comme
estant l'unique ornement de cest age: Et les
Vieux de n'adjouster point a leur vielles se. la
laideur du vice & du Fornite des mauvais
moeurs, peu quelle a au ses d'autres imperfections
A b b e d e e f f g h i k l l m n o p p q r r z s s s t t r o u d e p z e s t.

Idde



Seruus est et plena dignitatis dicendi
 facultas, quæ plurimas gratias, firmissimas amicitias, maxima sepe
 studia peperit. Eloquentia principibus maxime ornamento est. Elo-
 quentia grandis est verbis, sapiens sententiis, genere toto grauis: ma-
 nus extrema non accessit operibus eius: præclare inchoata multa,
 perfecta non plane. Nilul est eloquentia laudabilius vel prestantius

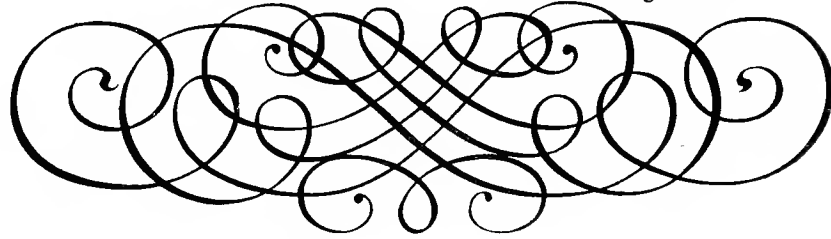
A a. b. c. d. e. f. ff. g. h. i. k. l. m. n. o. p. pp. q. r. z. l. st. st. s. s. t. v. v. u. w. x. y. z.

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

A U. V. W. X. Y. Z.



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



quod Nos de gratia nostra specialiter ex certa scientia et mero motu nostris Dedimus et Contessimus At per presentes pro nobis heredibus et Successoribus nostris Damus et Contedimus Prefato B. M. omnia et omnimoda bona et Latalla et alia quocumque et quae sibi ante haec tempora pertinebant Pardonamus etiam eidem et

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


 This indenture
 Made to have and to hold
 Witnessing & paying
 To all Christian People. abc
 defghijklmnopqrstuvwxy

Person who appropriates to himself the
Reputation that arises from anothers
Performance, discovers a barrenness of
Mind, a vain glorious humour, a lazy
Disposition, and an unjust Principle.
abcdefghijklmnopqrstuvwxyz.

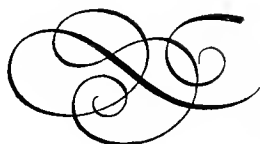


Der Mensch setzet ihm wohl für in seinem Herzen
aber vom H & X X r kompt was die zünge reden
sol. Einem ieglichen düncken seine Wege rein seyn
aber alleine der H & X X macht das hertz gewis.
Befiehl dem H E r r n deine Wercke so werden deine
Anschläge fortgehen. Der H e r z macht alles umb
sein selbst willen auch den gottlosen zum bösen tag.

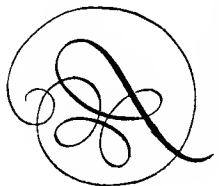
a b c d e f f g h i k l l m n o
p q r r s s s t t t u v w y y k s.



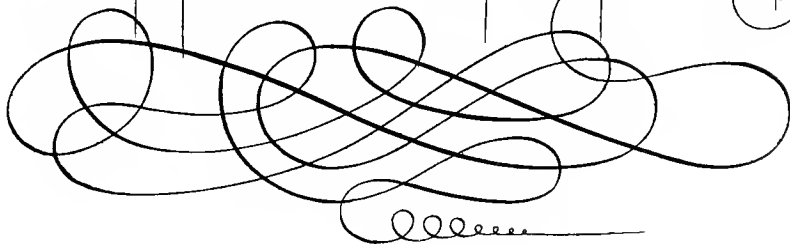
tantam semper poten
tiam veritas habuit ut nullis inathimo aut
tiusquam hominis ingenio aut arte subverti
potuerit Et licet in causis nullum patronum
aut defensorum obtineat tamen pro se ipsa defert.



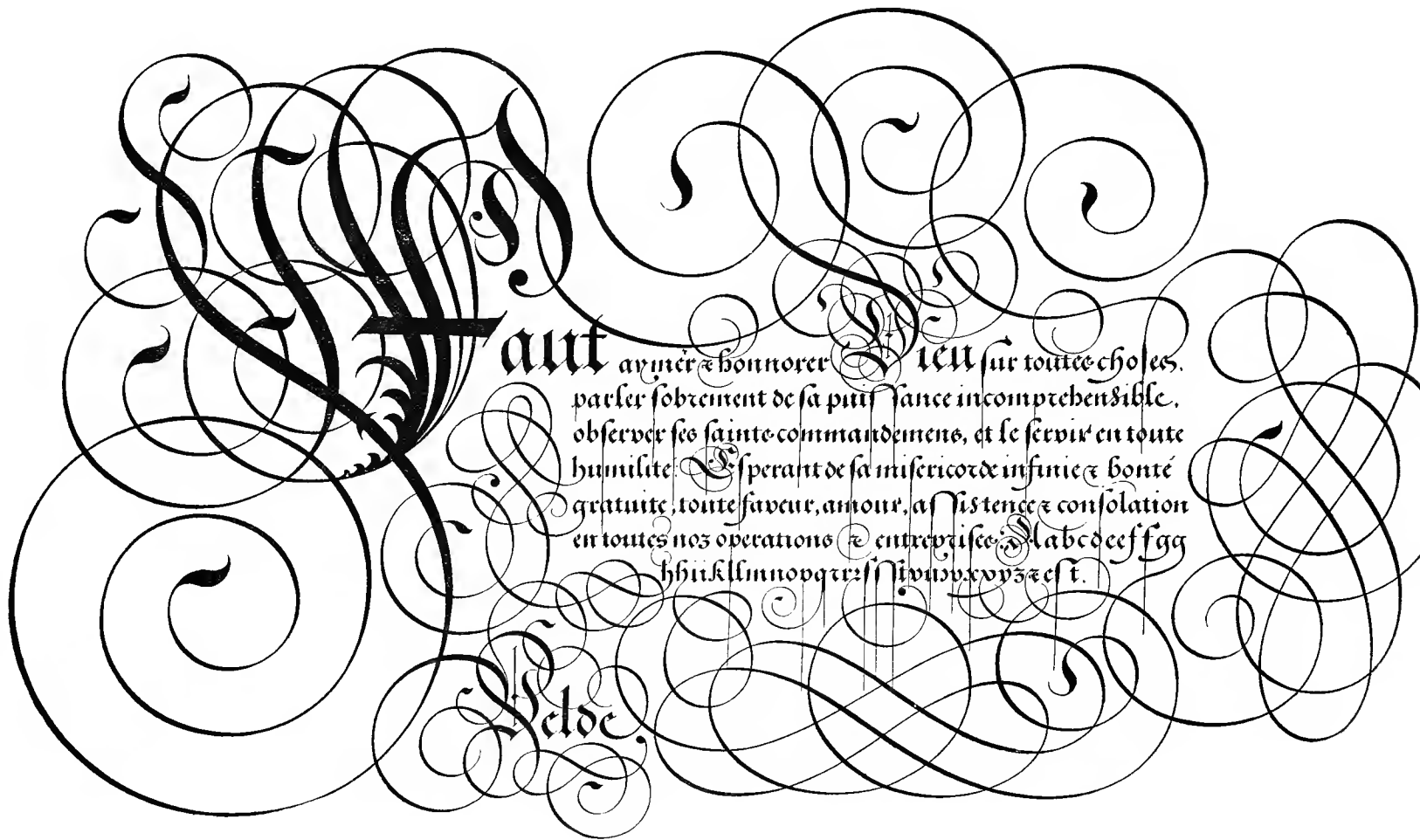
ourroucez vous dit le Prophete & ne pechez point C'est a dire, moderez vostre ire, laquelle se pourroit conuertir en fureur, si par la victoire de soy mesme elle n'estoit surmontee. Ire empesche la pensee, trouble l'entendement, offense les bons, irrite les mauvais, & nuyt a ceulx qui la nourrissent en soy. Elle n'espargne personne condamne chascun, & blasphemé les choses saintes. Mettons luy donc un frein entierement.



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



Descouverts en seurete vn faict de consequence a peu de
 personnes si soulé soue maintenir sy tranquilité et repes d'espeir; peu eue
 beaucoup soue fidele, l'air et le parler soue trompeur: Et se trouue peu de margue
 aujourdhy p^r conuictic sy courage loyal: Celuy qui a le cuer double p^r fem
 doue estre tenu pour enuemy. Cest sy tresor Incomparable sy aduersite de remedie
 sy fidele amy q^u nul accid^{en} ne puisse aucunement esbranler, ni se changer.
 Aabbb b cc dde fff fff gg iij k ll mmmnnoo ppp qqq rrr sss ttt vvvvxx xxyy zzz.

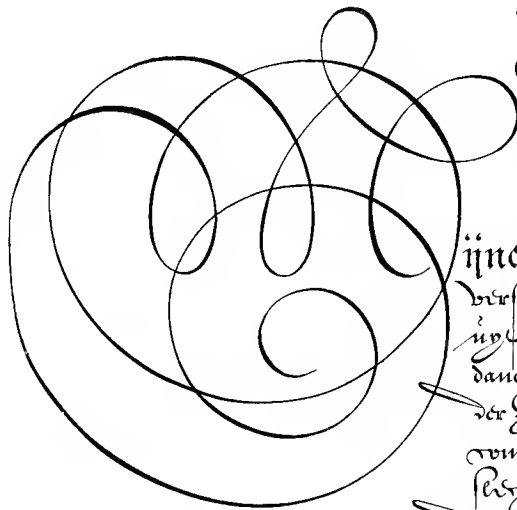


ant

aymer & honorer DIEU sur toutes choses.
parler sobrement de sa puiffance incomprehensible.
observer ses sainte-commandemens, et le servir en toute
humilite. Esperant de sa misericorde infinie & bonte
gratuite, toute faveur, amour, assistance & consolation
en toutes noz operations & entreprises. A l'abcdeefgg
hhii.kllmnnovqrrsstt. uuvvxyzz&est.

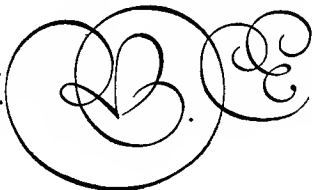
Helde.

Edele Wyse Hoofd geleerde ende seer Discoete Heeren,
Den Schoutet, Borgemets twee Schepenen ende
Raet der Stadt Delft. Wenschet Maria Strick.
in perfecter gezondheid. Voorspedige en langsalige Rejuringe.

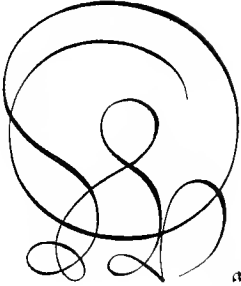


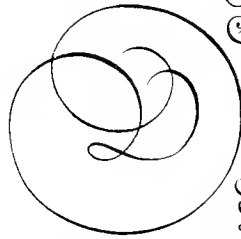
ijne Heeren. De goetwel jik wete dat een Philosophen
ver stand, silweten tong wog jvuden pen, niet en connen begrepen
ij spraken wog ajsmalen den hooft verdringhen loff end
danck die uou. Desguldig jijn de dusem jvuden en stand onder
der helwer jvillame jveringe. Doo en heb ick wogtans my niet
connen vuss vuden (Goo vete tot vusufic van myn eley ver stand
slachte tong vnde conerch pen) te bekenen en jvprethou tot
en vubereijpelycken Eire van uou. D. luff verdringhen.
Wusigande allvontlijcken hyluck dat ick in dit vrede
Dyoor mans langch tot dien tlyst jingdes den Seindeloff
van der selwer Madelijcke vverdringh. en blyven altyt

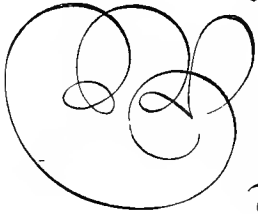
Datum Delft den 12. October
Anno 1606. D.



Dienet se
Maria Strick


 at zyn de seven **S**ondren des **W**erelts soo geachte
 En l'actuel der **S**ecsten haey diemen zeer con s'ich rocut
 Almen aensiet t'wonder bedryf over **W**ens beoeken saecht
 Ghy gaet al ver'te boven; diemen oyt heet t'genoemt
 Ghy my bekennt



 sehoon **S**antwercken veel van con tigen bedryve
 Gaer ghy de Jaecht niet eiert heet t'Wallas noyt gedveten
Dransche tael. **L**ytfer con t'Elck verwondert blyve
 Want unen grooten **S**of al niemant comen meten
 Van nu voortactn

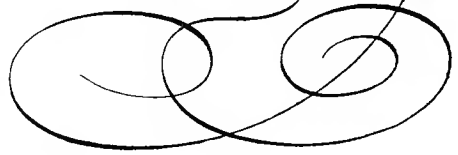

 y moeten stil wygend 'donnoy l'ych'ert bewyten
 Unen **S**est. u **D**ong. u **D**en. haer selfs laten roemen
 Die sullen meer als zuy. wonderlyck comen prisen
 By al dat heet t' u **D**onst. en unen **D**acm heerlyck noemen
 Tot s'Werelts end


M^a Strick Scyptur


A Dyvius.

 A Dieu, toute Gloire; en Flossingu

nfondan  Mon tres-honore et bien aime D^{ieu}.
le desir qu'avez de sçavoir comme j'ai profite a l'escriture, Et'ai
ose manquer pour ne paroistre nonchalant a vous Envoyer la presente,
par laquelle pourrez veoir ce qu'en ai apprise parenssemble mon
avancement Grammatical et ma composition Françoise, Esperant
n'en encourir aucun reproche, a tant (apres m'en estre recommande
tres-humblement a vos bonnes graces) prie l'Eternel vous donner
en sante longue et heureuse vie. ce 26 d'Avril Anno. 1614.

 De tout vostre tres-obeissant filz.
David, Roislands.

None ne tenone pas **Diuorc** buy q^s plusieurs iugeans.

Selon lauo sensualite & estanc du toum ignorant de la Vraye nature & immortalite de lame, on
constitue leuo souuerain bien en la Volupte & jouissance de yoles q^e chatouillan le plus les sens.
Aristote & cone les aut^s qui s'attribuoyen faulx anan le nom de Philosopher se sont efforcez par
plusieurs argumens de le prouuer palliam leuo malice de parolez graues & magnifiques. disant
q^e nul ne pouuoit parfaicten acquiesce la Volupte q^e Ne fust Vertueux. Mais ce q^e dit Cicero
contre eux, peu de conuinc le Masque de leuo impudance plus conuaince de mensonges a sçauoir
q^e lue faulx pas regardes seulement a ce q^e disent les hommes auec s'ilz s'accordent a leuo opinion

Monsieur

La cognoissance q'j'ai de son art & naturel bonte,
m'avoir de la fait espere la courtoise & honneste q'j'ai receu de son mainst
j'ay attendu le fruit lequel m'obligera plus de plus a rechercher toute moindres
q' une bonne possible de son art & de son bonte de son art & de son
bonte de son art & de son bonte de son art & de son bonte de son art & de son
humblement de son art & de son bonte de son art & de son bonte de son art & de son



onsten sijn over al in waarde, daarom
laat ons de nederstigheid ombeliden om
ons gemoeft te vercieren met sodanige
konsten, die de dieven ons niet konnen
ontkrooven, ende geen ongeluck sal ook
sacck sijn vande selve te verliesen.

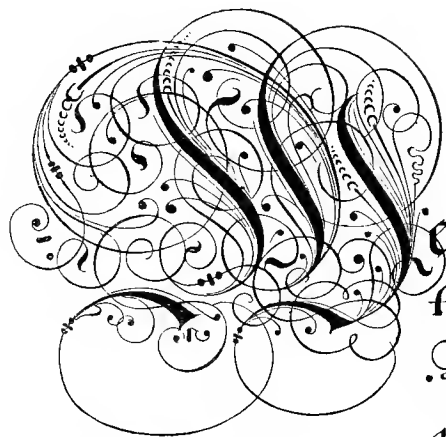


Secrete hande.

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



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



Requyre and commaund you whos names are here mentoned
to come and make your appearance at our manor of newe
Waxmington immediately upon the viewe of this our
warrant and strict commaundement to answer vnto all y^e

Laramagos encendidos Y espimas quemadas que recēman sobre el fuego se
pueden llamar las risas Y adulaciones del hombre Loco. Y assi es Vanidad
Y Locura la alabanza que Viene de su boca. Por tanto es mejor oyr la
correccion Y amonestacion del hombre sabio Y prudente, que no las
canciones Y lisonjas de tales aduladores Y Locos. /

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



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

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

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

Regiæ.Catholicæ.Maiestatis.priuata
legeBruxellis.Anno.DomM.D.LXIX
dieXIII.Febr.lata & firmata; *f de Langhe,*
sub graui mulcta sancitum est, ne quis
hoc Clementis Perreti opus imitetur, vel
quoquo modo imitatum toto proximo
sexennio citra Christophori Plantini
voluntatem distrahat *eeeeee*

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



DOMINA MEA
Sancta Maria, me in tuam benedictam fidem, ac singularem custodiam & in sinum misericordiae tuae, hodie, & quotidie, & in hora exitus mei, & animam meam, & corpus meum tibi commendo: omnem spem meam & consolationem meam, omnes angustias & miseriae meas, vitam & finem vitae meae tibi committo; ut per tuam sanctissimam intercessionem, & per tua merita, omnia mea dirigantur, & disponantur opera secundum tuam, tuique Filij voluntatem. Amen

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

P

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

Rimuou da tela prauità de la bocca, et la peruersità de la labra
 discosta da te. Gliocchi tuoi risguardino al dritto, et le palpebre
 tue dirizzmo auanti à te. Pondera la strada de piedi tuoi, et
 Et tutte le vie tue siano stabilite. Non declinare à la dextra,
 ne à la fenestra, ma rimuoue el piede tuo dal male. *~~~~~*

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

CAPITALS.

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

Z

S *mall Lettres*

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

Lettres doubles, & liaes

ee ee ff ff gg gg ij ll m mm er ß s st w.

Lettere Piaceuolle.

Semostene dice, *Et* a nobili, *Et* honesti huomini in prima si conuene
la beltà del volto, *Et* la moderazione dell'animo: *Et* che queste due
parti hanno bisogno di fortezza: *Et* che l'altre delicatezze, *Et* lasciue
hanno grazia nell' herbe, *Et* fiorj.

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

EPIGRAMMA

L

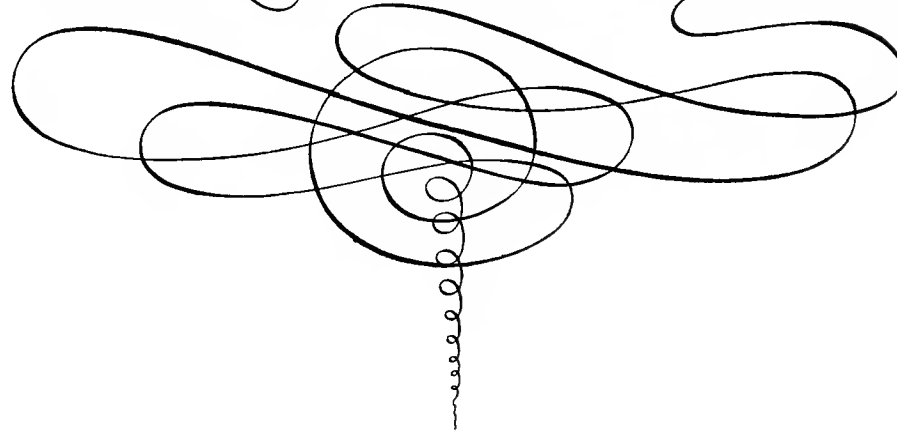
misso ingemuit Perreto Belgica Pubes :
Artem morte Viri quæstâ perire simul.
Hactenus : et merito. sed iam sedabitur ille
(Ad Calamum, HOVTHVSI, te præeunte) dolor.
Tu damna hæc pensas Tabulis, quæis mille recludit
Scribendi Veneres ingeniosa manus .
Quid? pensas dixi? longe immò clarior isthoc
Ævo Charteolis victor es in Stadijs .

Nam quis non stupeat, pulchræ modò qui artis amator ,
Egregium hoc Penæ luxuriantis Opus ?
Credè mihi, a te Uno posthac pendere Juventus
Eliget, & ductus non nisi amare tuos .
Sed scin' quæ maneat te, HOVTHVSI, gratia facti
Præmia quæ et dextræ pennipotentis crunt ?
Nempe hæc : Terrarum duersas Penna per oras
Impete pernici te vehet Artifiem .

Ger. Subezinus .van Corck .

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

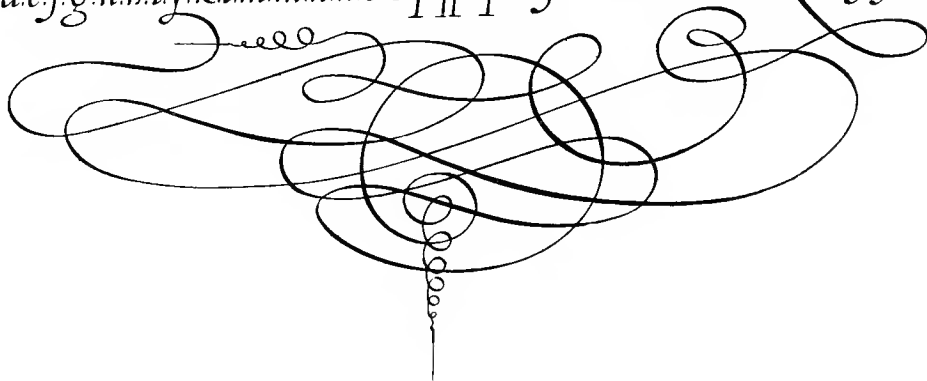
A. a. b. c. d. e. f. g. h. h. i. i. k. l. m. m. n. n. o. o. p. p. q. q. r. r. z. z. s. s. b. st. t. u. u. u. x. x. y. y. z. z.



§

Si ton amy t'a sache en quelque chose, en quoy tu n'es pas grandement
offence, tu le dois porter de bon cuer. Il y a des gens que pour la
moindze faute du monde n'ont point de honte de rompre vne grande
Es longue amitie mais ilz ne sont pas parfaictz amys, car le vray amy
supporte l'impefection de son amy, Es en endure usques au bout.

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



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

-: Reasonallo:-

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

-: guerra,y:-

A b c d e f f g h s i l l m
n o p q r r s t v u x y y z z
æ. Frañ Lucas. Año 1576

—: BASTARDO:—
: O clementissimo y benignissimo
Jesu enseñame, enderecame, ya
yudame señor en todo. O muy
dulcissimo Jesu quando tu visi-
tares mi coracon alegrarse han-
todas mis entrañas. Tu eres mi
gloria y alegría de mi coracon:
tu eres mi esperança y mi refri-
gerio en el día de mi tribulaciõ,
—: y trabajo. :—
Frañ. Lucas lo escreuia. Año
—: M. D LXXVI:—

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

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

Alphabet Française

a a, b bb, c cc, d d de, e e,
f, f ff, g gg, h h, i ii, l ll
m mm, n nn, o ov pp, q q, r rr
s sa, t tt, u u, x xx,

y y, z z, et et.

Alphabet Bâtard

a a, b bb, c, d d d, e ee, f ff,
g gg, h hh, i j, l ll, m mm,
n nn o ov, p pp, q qq, r r r, s
sa t tt, u v v, x x x y yy
z z, et et et.

De' sopradetti tre Trattati, siano false, ò
uero imaginatiue, & non
cauate dalla esperienza
geometricamente;
per
esser impossibile misurare
effettualmente vna cosa sì piccola, hò
Voluto aprire il modo ritrouato da me,
co' il quale hò uisto chiara-
mente esser
così.

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

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

- La distantia de l'una lettera à l'altra de
ue' essere' guato è lo spatio fra le' due' g^a
be' del. n.

Musa mihi causas memora

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

Virtuti fortuna comes.

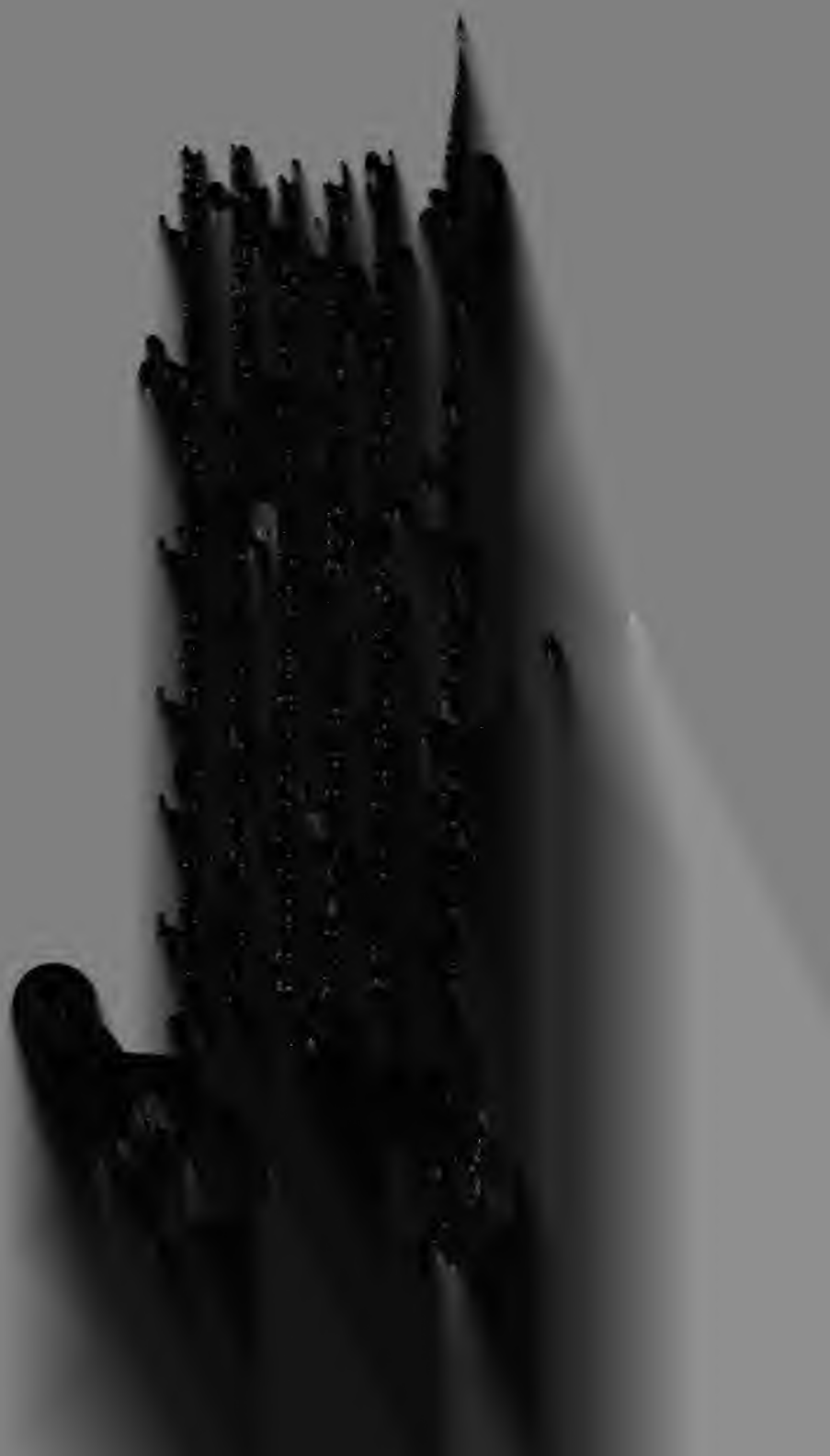
- La distantia dall'un uerso à l'altro deue'
essere' (quanto alla uera ragione') lo
spatio di doi corpi, Comc' uedete.

Omnipotens sempiternè Deus, fundamentum omnium virtutum amator, et conseruator omnium in te sperantium, Pijssime consolator omnium ad te clamantium qui celum et terram de nihilo fecisti vniuersum mundum pugillo conclusisti naturam humanam mirabiliter vnitiue assumpsisti, & Cresci?

In nome di Christo noi siamo illuminati, perche Lui è la vera luce del mondo, che illumina ogni huomo che uiene al mondo, come disse. ego sum lux mundi. Et San Giouanni dicea. Erat lux uera que illuminat omnem hominem venientem & Crescius Scribeba?

Lu'eleggibile ed esser la bona fama, e le molte ricchezze, et bona gra:
tia, piu che argento et oro, Il ricco et il pouero si scontrano: il fattore
de tutti loro, e il Signore. La stulto preuede il male, et se asconde: ma
gli sciocchi si trapassano receuendo danno Per l'humilita et timore
del signore, vengono ricchezze, gloria, et vita. sine labore m'bil.

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



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

Marie Strick.

Tous les plus grands biens du monde sont parsemez d'ennuis et de sollicitudes

*et ny a condition en la vie humaine plus redoutable que la prospere. Pour garantir
nostre felicite nous auons besoin d'une autre felicite, et pour les souhaits acomplis il
faut fere d'autres souhaits. Car tout ce qui auent pour le regard de ceste vie pend à vn
filet. Nul ne prend plaisir aux choses qui doiuent tomber. Donc tres-miserables
sont ceux qui amassent avec trauail ce qu'ilz ne peuuent garder avec grand soing*

Les plus grands biens du monde sont parsemez d'ennuis et de sollicitudes

Alla Regina del Cielo

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

Lodouico Curioni Scruueua in Roma

The honor due vnto parents, is none otherwise to bee vnderstanded but to iudge commendable, reuerentlie, & honorably of our parents; and to esteeme well of all their doings. not onely as of elders. but principally because they bee parents whom god vsed as instruments to bring vs to this transitorie being which we haue

To Daues of Heref

Avoir du seigneur Dieu la crainte et connoissance,
Est le but principal de toute sagesse. A. A.

Bien qu'un homme aye acquis des biens en abondance,
Pauvre il sera tous jours s'il n'a pas suffisance. B.

Mesme corps fut iadis arbre verd, puis vaisseau.
N'aguerre champignon, et maintenant oiseau. M. M.

DE LA PRIME DE LA VILLE DE PARIS

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

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


Andrade

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



 Mercantile Romana

 Prima di Cambio.


 oro per questa prima di cambio pagate al mag.
 m. Thomasso Spica Gentiluomo Romano scudi
 cinquecento ottanta doro in oro per la valuta qua di
 Messer Curtio di Lentulo Romano et poneteli a conto
 nostro et fatto il pagamento datene, hauiro, che di al
 tre tanj vi faremo Creditori. xpo di mal u guardj

Di Roma Il. xxviii. di Luglio. d. d. xxxdiii.

Joannes Baptista Palatinus Juus Romanus peribebat.

Aa Bcc Dd ee fff gg Hh ij kk lll mmm nnn ooo
 pp qq rr ssss tt vuu xx xxxm yz 3 3 3 et 3f.

Decorantile Milanese;

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

Principij onde si formano le lettere,

- c o a a ~ e e - c c - d d d ~ e e | f f - c g e ~ p p ~ i i ~ p p
 ~ l - r m r n ~ o | p p - c q - r r | s s s | t t t ~ u u r v
 ~ x x x ~ y y ~ z ? ? - z :

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

A. a. b. b. c. d. d. Lettera Mercantile. e. e. f. f. g. h. h. b. b. y.

Carlo di Bartolomeo Altobrandi et Lorenzo Malegonelle et Compagni
di Lione don dare qz di xxviii di ott^{bre} per la ualuta di tanti drappi ba-
uti qz di detto p somma et quantita di due^{cento} nouecent^o d^o di Camera
egli dinari sono da pagarsi p tutt^o el sopradet^o. Come in qz appare per li
ricordi n^{ostri}. Et piu deno dare qz di d^o per somma et quantita d'un^o
promessa fatta di du. i. Quatt^o d^o di camera egli sono p la ualuta
di tanti pannj monachini strauuti qz di d^o, egli sono da pagarsi p tutt^o a^z
k. l. l. m. n. o. p. Inuentione di fare. q. q. r. s. s. t. u. x. y. z.

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

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

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

Surima Pierides referunt tibi premia Musae,
Qui non Paeonia tantum praeceles in arte,
Sed quod maius opus, tu afflatus Numinis aura
Aetherei, errores animi, scelorumque salebras,
Quodque tenebrarum est in caeco pectore lustras:
Ostendens populo, quae sit via certa Salutis.
Macte istis Francusce bonus, vestigia Christi
Sic preme, dum corpus curas, animumq; serenas.

Tuus Velduis

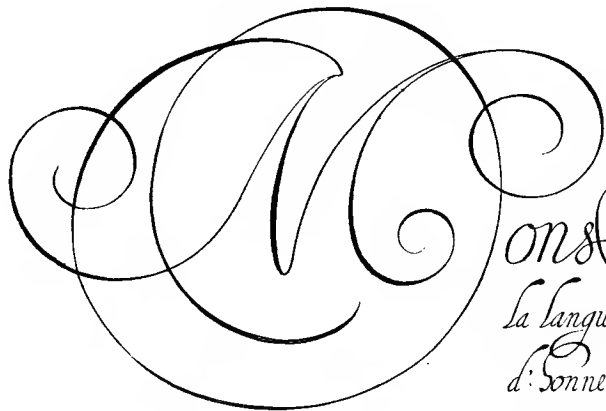
Ad Doctiss. Carissimumq; Virum Dnū Petrum
Carpenterium Scholam Rotterodamensem Doctore
Vigilantissimum.

Non levis est operce moderari frenata Iuventæ,
Adque Aganippæi ducere fontis aquas.
Sentit qui ludi maculatur pulvere, sentit
Inter curratos qui tonat ore eboros.
Hoc, Carpenteri, nec tantum hoc optime præstas,
Dum nullum frustra tempus abire sinis.
O te felicem cerebri! tibi scribere ludus
Quodque opus est alijs hoc tibi præter opus.

De Antisthenes de Filosoof
gezeacht werd. waeromme hy affulcken enstigen
straffer was van zyne discipulen. soo seest hy ghe.
antwoort. Die medicynen doen does ooc al zoo
met de patienten daer mede te kennen gevindt dat
hy de lasten ende gebecken strafte ende nz de mensche

Maria Strick

Monsieur Guillaume Sylvius Auditeur
des Garnisons de Heusden.



Monsieur Sylvius. Puis que je n'ignore pas de quel zèle vous aymez
la langue Françoise (de laquelle jadis avez faict profession) et quel rang
d'honneur tient en vous la tris noble science de bien escrire: Certes je
ne pourrois (sans propdancer l'honneur que l'on vous en doit) vous passer
tacitement Parquoy vous prie d'accepter ce petit exemplaire pour hommage
voire ou sacrifice

Datum Delfff le 12. de May
N^o. 1606.

Devoe bien affectuonnee
Maria Strick

L'É facile à imiter pour les femmes.

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

Ennere les anciens la pauureté ne pouuoit empescher vn homme d'estre juste, sage, et vaillant, et s'abusent ceux qui estiment que sans grands moyens vn homme puisse faire acte vertueux comme si la vertu procedoit de richesse, et le vice de pauureté.

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

All. M^{te} et molto C^{te} Sig^{ro} Lelio Forestiere

Io So c^o V^o S^o M^{te} c^o così compita di gentilezza et di nobilissimi costumi
quanto sia di dottrina, et d'ogni altra bellissima virtù et che non potro in questi
pochi uersi stendermi secondo il desiderio mio nelle sue pregiate qualità ma
gradira al presente la seruitù, et obseruanza mia diuotissima a' meriti suoi, et in-
sieme il carattere che tanto le piace et ch'ella serue così bene. Et io bacio le
mani di V^o S^o M^{te} Lodouico Cuzonc' serueua in Roma

PERÒ Dno de gl'amici di Alessandro,
gli domando qualc' quantita di danari p' maritare alcun
sue figliuol, a cui se dar subito piu di cinquanta talenti, qual
era grandissima somma, allhora disse Perillo, dicci talenti o
Signore, erano assai: Rispose Alessandro, assai
certo era a te il ricevere, ma non assai a me il dare.



CAROLVS DEI GRATIA

Magna Britannia Francia et Hibernia Rex fidei defensor
Ecc. Serenissimis atque Illustrissimis Principibus, Ducibus,
Comitibus, Thalassiarcbis, Strategis Urbium, Portuum, Viarum,
Portuum, Fluminum, Praefectis Omnibus, et singulis Archi-
Episcopis, Episcopis, et Magistratibus quibus cunque, Salutem.
Qui has nostras ad vos perfert litteras Nobilissimus et Honora-
tissimus Dominus Caruetius Demetrius natione Grecus,
pro ut ex varijs testimonijs fide dignis certo accepimus) ecc. Achaia
Peloponeso praecclaris maioribus est oriundus, Qui cum in Ecc.

Stratonicus se moquoit anciennement de la grande superfluité des
 Rhodiens, disant qu'ils batissoient comme s'ils eussent esté immortels, et
 se ruoient en cuisine cõme s'ils eussent eu bien peu de temps a viure. Mais
 les auaricieux acquierent comme magnifiques, et dependent cõme mecaniq
 ressemblans aucunement àius mulets qui portent sur le dos des charges d'or
 et d'argent et ne mangẽt que du foin. Le comble de leur misere est que
 p^o accõrdre et conseruier leur cheuance ils ne se soicient de la justice
 Aaabbcccddeeffffgegghhiijllmllmnoopppepppegqrrrrsstt viiuxxiijyz

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

SOPHOCLES estant mandé du Roy Archelais, à fin q^l l'allast
trouver, luy promettant de grands tresors. Il luy manda que la mesure
de farine se vendoit en Athenes vn double, & que l'eau ny coustoit rien
Par ainsi encores q^l semble que je n'aye pas beaucoup de biens si en ay-je
assez puis-que je m'en contente. Aussi disoit Menandre Pain p^o manger
& eau pour boiree en somme, Sont seulement necesses à l'homme. La suffisance
et mediocrite sont au lieu de grande cheuance, et cause de la tranquillite d'esprit.

De Beaugrand

TO THE READER

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

*R*egnum coelorum, regnum felicissimum, regnum carens morte & vacans
fine, cui nulla tempora succedunt per ævum, ubi continuus sine nocte di-
es, nescit habere tempus, ubi victor miles post laborem donus in effabili-
bus cumulatur, nobile perpetuâ caput amplectente corona Utinam
remissâ peccatorum mole, me ultimum servorum *CHRISTUS* juberet
divina pietas hanc carnis sarcinam deponere, ut in sua civitatis gau-
dia aeterna repausandus transirem, sanctissimis supernorum choris
interesem, cum beatissimis spiritibus gloriæ conditoris asisterem

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

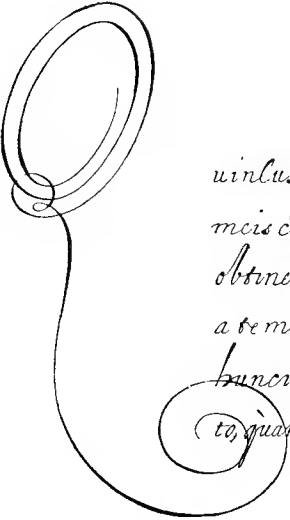
*Antiochus in venatione quadam, dum feras insectatur, ab amicis et famulis aberrat, ca-
samque hominum egenorum iis ignotus intravit. Cum autem inter cenandum regis
mentionem fecisset, responsum est illi, Regem aliouin bonum esse, sed eum pleraque
negotia amicis improbis committere, plurima negligere,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

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

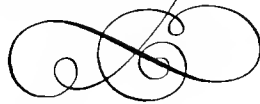
*Se ver com os olhos corpo-
raes o artificio, e feezmosura d'as cre-
aturas, e os Metaes, e pedras preciosas
compostas de terra causão tanta a-
legria á vista do coração humano;
que alegria, e contentamento será ver
a feezmosura dos Anjos, e Bemaven-
turados, e a infinita belleza do Mes-
mo Deos.*

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

Na gravidade, e valentia do gesto, com que o Artifice compoem a imagem the infunde o respeito. O retrato de Hum Principe na se inculca somente pela eminencia da Coroa, tambem se dá a conhecer pela soberania da Magestade. O veneravel aspecto, e decente gravidade andão annexos ás mayores virtudes: ou para se inculcarem regias, ou para se divizareem soberanas: De pouco importa a Fidalgua Colinho para os a grados da vintade, se desmerece pelo Feilio, o que outro mais inferior avulta pela imagem. *André*



Uincus Pompeius sexti filius, multis & veteribus causis necessitudinis mihi coniunctus est. Is cum antea
meis commendationibus et rem & gratiam, & auctoritatem suam tueri confuerit: nunc profecto te prouincia
obtinentis meis literis asequi debet, ut nemine se intelligat commendatiorem unquam fuisse, quam obre
a te maiorem in modum peto, ut cum omnes meas aequae ac tuas obseruare pro nostra necessitudine debeas,
hunc in primis ita in tuam fidem recipias, ut ipse intelligat nullam rem sibi maiori orzu, aut ornamen
to, quam meam commendationem esse potuisse. Vale



Getting

plants and other creatures, have their growth and increase to a period, and then their declination and decay: except onlie the Crocodile, who ever grows bigger and greater, till death. Soe have all passions and perturbacions of mans minde; their intermissions and remissions, increase and decrease; except onlie malicious Revenge. for this, the longer it lasteth, the stronger it waxeth.

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

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

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

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

*H*ostis Io jam Capitur, Pasis retibus ambitur,
Ipse sua fallitur Arte, jacens per sola vaga marte.
Unigenae gratia Nato, Decus Pneumaticq; Sacrato.

Οὐδὲ θεοῖσι Θεῶ ἰδίῳ σὺν προσκύνει ἄλλοις . α
 Ἄπνοον οὐ χόσμα ποιήσεις πάντος ἄγαλμα . β
 Μήποτε μὲν μελέως περιλάμβανε τὸνομα θεῖα . γ
 Ἐβδομα ἠθήσεις χαλὰ παντοῖς πάυε πόνοισι . δ
 Ἄχρι ὀφειλομῆν γονέας καὶ ἄζε καθήκω . ε
 Οὐδένα ἀνθρώπου θανάτω δολοῦντι φονεύσης . ζ
 Σύζυγον ἢ δ' ἐτέρας λέχτρον καὶ μήδε βεβήλα . η
 Κλέμματα μὴ φράξεις παλάμας ἀπὸ πάντος ἐπέξεις . θ
 Προκαλῆει μάρτυρ μάρτυρ μὴ ψεύδῃ ἔσοιο . ι
 Γείλονθ' οὐκί μοῖσις μήπως θεράποντα γαμήλην . κ

Ἰσθι πεισύν τὸν κόσμον εἶ) φθαρτὸν, ὅτι καὶ γέρονε
 μὲν δὲ τιμ φθορὰν, εἰς ἀφθαρσίαν πάλιν μεταποι-
 ούμενον. ὁδὲν γὰρ τῷ πῶρὰ Θεοῦ γεγονότων εἰς ὅ
 μὴ ὄν χωρήσει, καὶ ὅ τῆς ἀμύπιας πῶρὰ πῶμα, ἅμα
 ἡμῶν, καὶ πᾶσιν τῶ κλίσειν τῇ θαλύσει συγκατεδίχασεν.

TOONEEL.

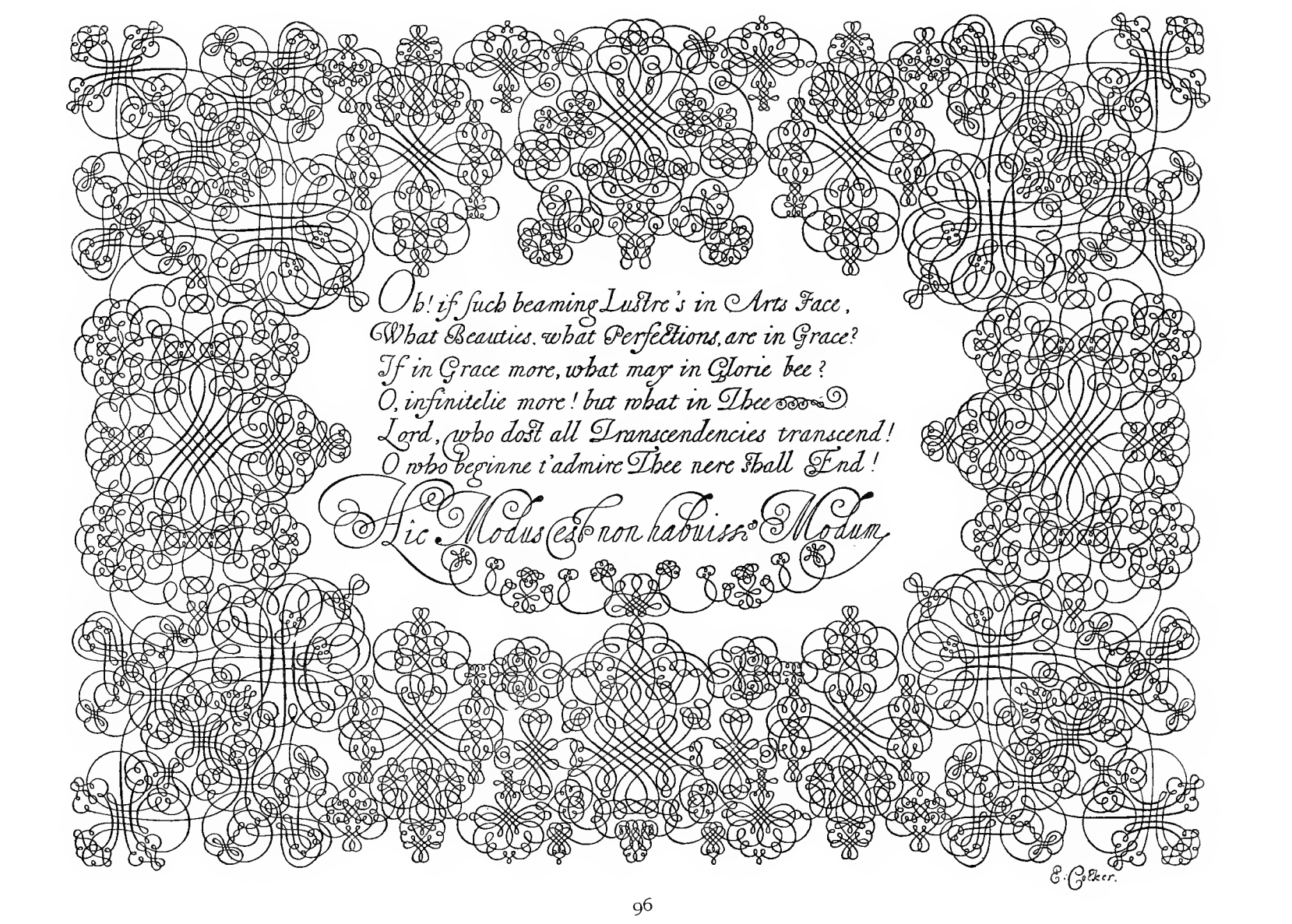
Der loflijke Schrijpen

Sen dienst te vande **V**ondst
beminrende **T**ericht int
licht gebracht. **D**oor

MARIA STRICK

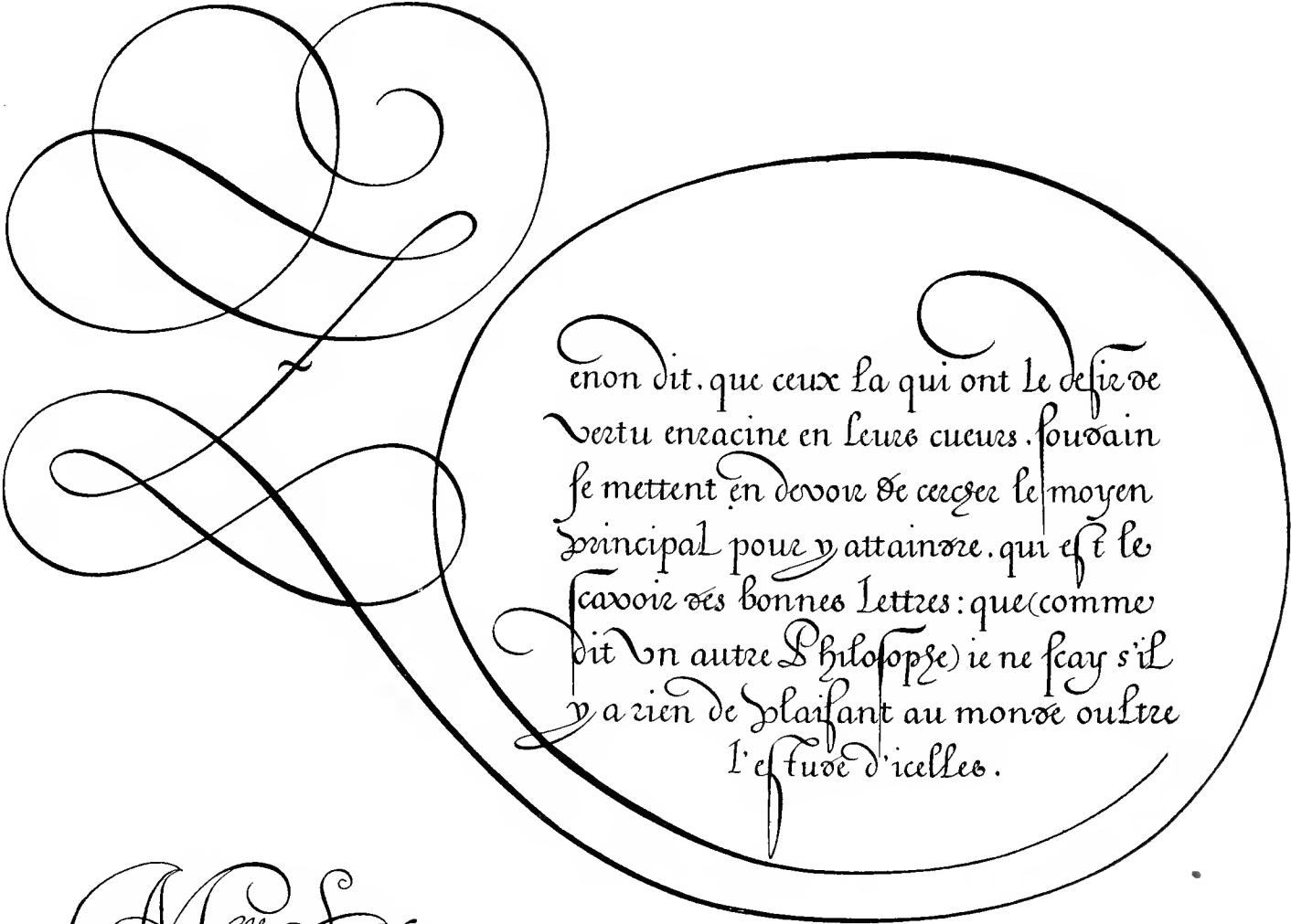
*Françoysche Schoof-houdinde binnen de Wydt vermaarov
Stadt Doff. Geseeden Door Hans Strick An. 1607*





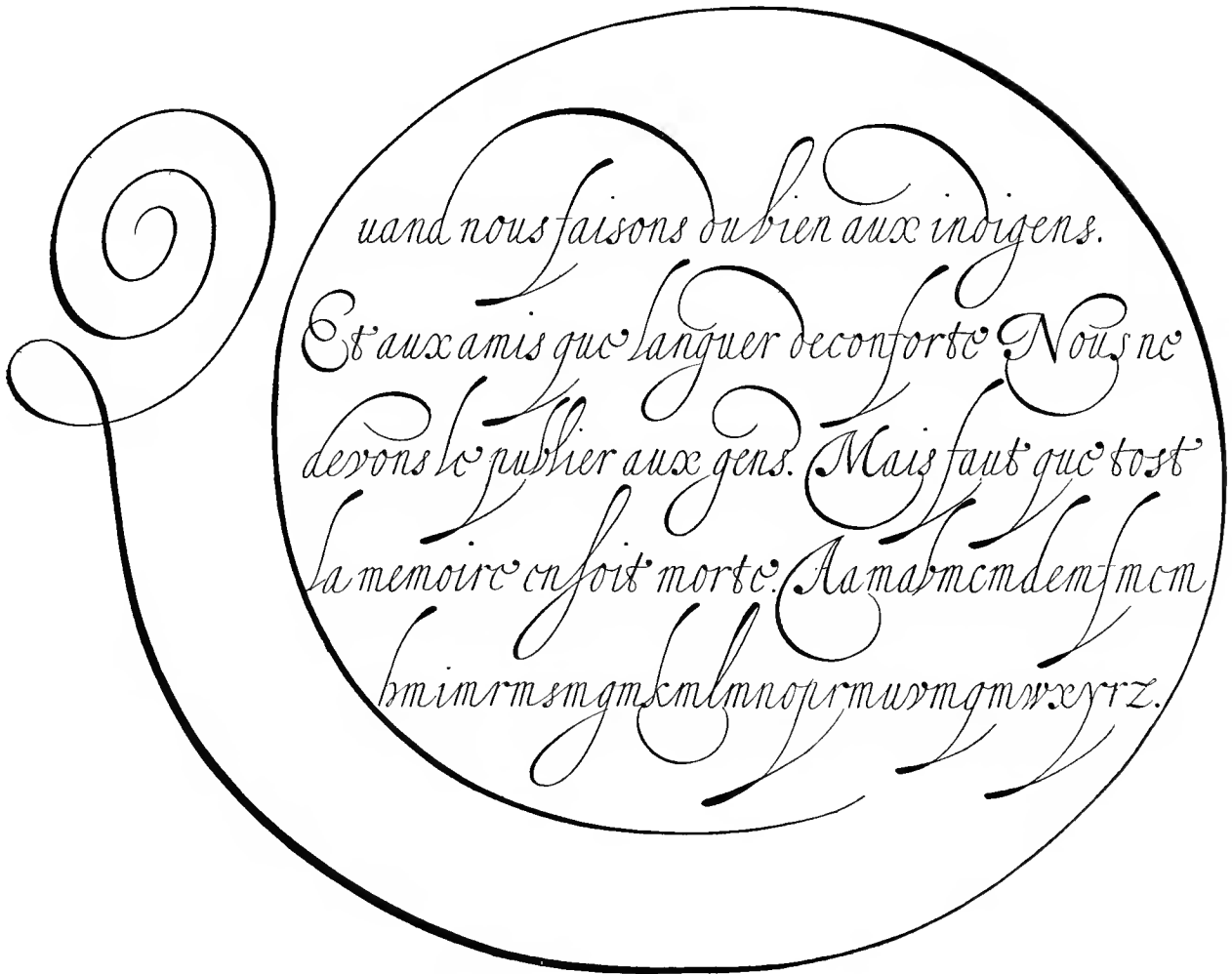
*Oh! if such beaming Lustre's in Arts Face,
What Beauties, what Perfections, are in Grace?
If in Grace more, what may in Glorie bee?
O, infinitelie more! but what in Thee
Lord, who dost all Transcendencies transcend!
O who beginne i' admire Thee nere shall End!*

Hic Modus est non habuisse Modum



enon dit. que ceux la qui ont le desir de
Vertu enracine en leurs cueurs. soudain
se mettent en devoir de chercher le moyen
principal pour y attainere. qui est le
sçavoir des bonnes Lettres: que (comme
dit un autre Philosophe) ie ne scay s'il
y a rien de plaisant au monde oultre
l'estude d'icelles.

AD^{ms} S^{rick}.



uand nous faisons ou bien aux indigens.

Et aux amis que languer deconforte Nous ne
devons le publier aux gens. Mais faut que tost
la memoire en soit morte.

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



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

Petrus

Gery

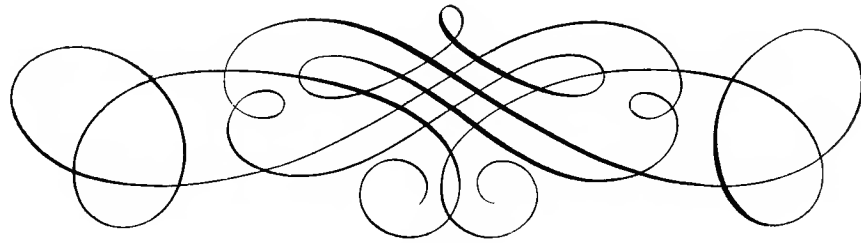


Un vieux Maître
dit quand l'aide
du Humain manqz
alors vient l'aide *Divine*

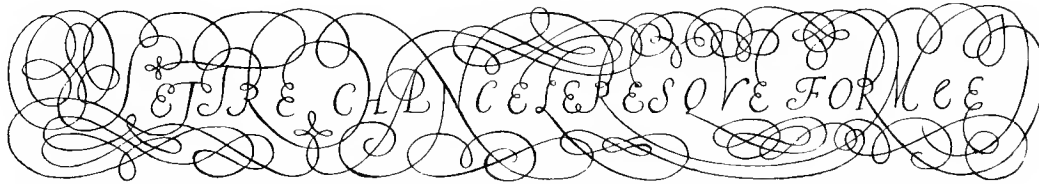
En Oud Meester
seijdt, wanneer de hulpe van,
den Mensch manqvoert, als
dan komt de Goddelijcke

Sua Amplitudinis servus obsequentissimus
David Rolando

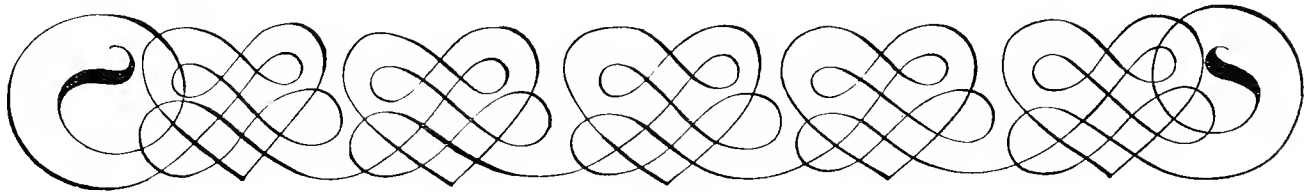
By the gift of our noble lords and
by appointment to the King's
[Decorative flourishes]



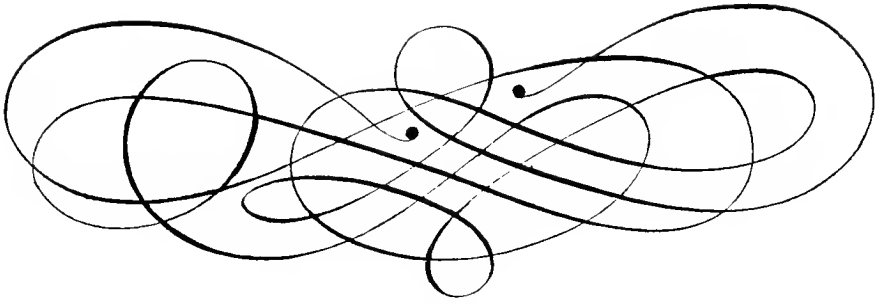
104



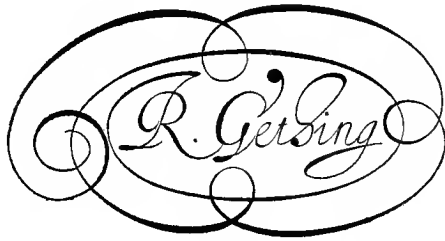
105



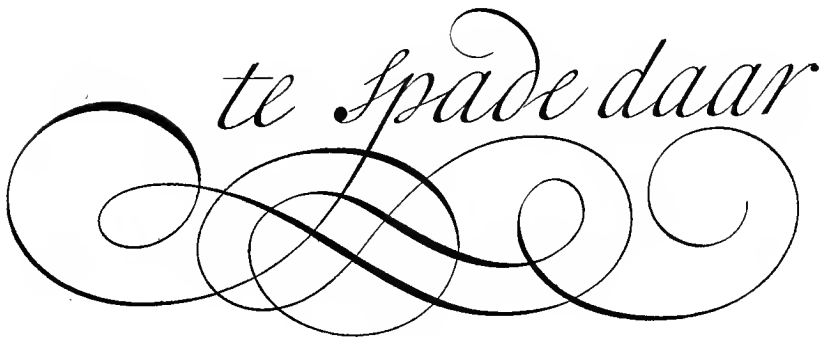
106



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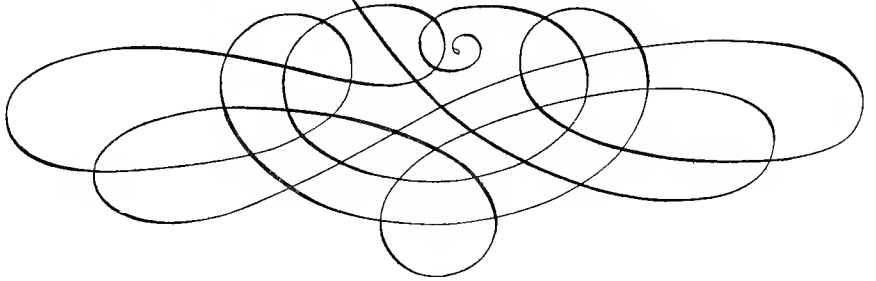


108

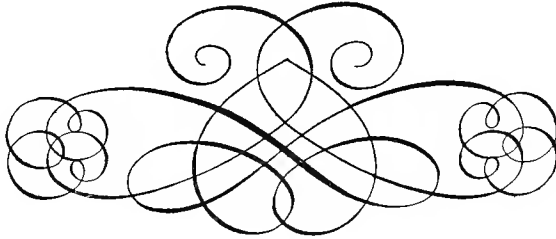


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A A . a . a . b . b . c . c . d . d . e . e . f . g . h . h . i . k . l . m . m . n . n . o . o . p . q . r . z . f . s . s . s . t . t . u . u . v . x . y . z



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ALPHABETICAL LIST OF AUTHORS

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

ALLAIS DE BEAULIEU, JEAN BAPTISTE.

L'art d'Ecrire ov Le moyen d'exceler en cet Art sans
Maistre. Paris, 1680.
No. 52.

AMPHIAREO, FRATE VESPASIANO.

Opera di Frate Vespesiano Amphiareo da Ferrara dell'ordine
minore conventuale nella quale si insegna scrivere Varie Sorti di
Lettere, Et Massime Una Lettera Bastarda Da Lui, Novamente,
Con Sua Industria Ritrovata. Vinegia, 1554.
No. 68.

ANDRADE DE FIGUEIREDO, MANOEL DE.

Nova Escola para aprender A ler, escrever, e contar. Primeira
Parte. Lisboa, 1722.
Nos. 64, 86, 87.

AYRES, JOHN.

A Tutor to Penmanship; or, the writing master: a Copy Book
shewing all the Variety of Penmanship and Clerkship as now
practised in England. (2 parts.) London, 1698.
Nos. 13, 14.

AZNAR DE POLANCO, JUAN CLAUDIO.

Arte Nueva de Escribir por preceptos geometricos, y reglas
mathematicas. Madrid, 1719.
No. 4.

BAURENFEIND, MICHAEL.

Michael Baurenfeinds Vollkommene Wieder-Herstellung der
. . . Schreib - Kunst . . . gezeigt . . . von Christoph Weigel
in Nürnberg. 1716.
No. 85.

BEAUCHESNE, J. DE, and BAILDON, JOHN.

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

London, 1571.

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

BEAUGRAND, JEAN DE.

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

Probably published at Paris early in the 17th century.

Nos. 20, 80, 81, 82.

BICKHAM, GEORGE.

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

First issued in parts 1733-41, republished 1743.

No. 93.

CASANOVA, JOSEPH DE.

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

Nos. 32, 36.

CHAMBRE, see DE LA CHAMBRE.

CLARK, JOHN.

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

London, 1714.

No. 16.

COCKER, EDWARD.

Magnum in Parvo or the Pen's Perfection.

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

No 15.

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

No. 96.

CRESCI, GIOVANNI FRANCESCO.

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

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

CURIONE, LUDOVICO.

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

Nos. 61, 77.

DANIEL, RICHARD.

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

London, 1664.

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

DAVIES OF HEREFORD, JOHN.

The Writing Schoolemaster, or the Anatomie of faire writing, Wherein is exactlie expressed each severall Character. Together with other Rules and Documents coincident to the Art of Faire and speedy writing. By John Davies of Hereford. London, 1648.

(There is also a portrait with some title dated 1631.)

No. 62.

DE LA CHAMBRE, JEAN.

Verscheyden geschriften geschreven ende int'Koper gesneden door Jean de la Chambre Liefhebber ende beminder der pennen tot Haarlem. 1638.

Nos. 98, 99.

DESMOULINS, FRANÇOIS.

Le Paranimphe de Lescriture Ronde financière & italienne de nouvelle formes prompte enriches de diuers traictez des inuentions de françois Desmoulins escriuain. Le tout fait & graué par luy mesme. Lyon, 1625.

No. 25.

DIAZ MORANTE, see PALOMARES.

GERY, PETER.

Gerii Viri in Arte Scriptoria quondam celeberrimi opera. Or a copie Book of all the hands now in use Performed according to the naturall Freenes of the Pen by that excellent Mr. of writing Peter Gery. Engraved by Wm. Faithorne. London, 1670.

Nos. 18, 51, 100, 111.

GETHING, RICHARD

Chirographia or A Booke of Copies containing sundrie Examples for such as are desirous to better their hands and attaine to perfection in the Art of commendable Writing, with certaine peeces of Cursorie hands (not heretofore extant) newlie com in vse amongst the gentry especiallie with secretaries and their Clerks, and are of excellent facilitie and dispatch for any manner of impliments whatsoever. Composed and published by Richard Gething. 1645.

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

Calligraphotechnia or The Art of faire writing. Sett forth and newly enlarged by Ri: Gethinge Mr: in the said Art dwelling in Fetter-lane, at the hand and Penne, and are to be soulede by George Humble at the white horse in Popes head alley over against the roiall Exchange in London. 1619.

Nos. 95, 107, 108.

HOFMANN, BERTHOLD ULRICH.

Gründliche and leichte Anweissung zur Zierlichen Schreib-Kunst der lieben Jugend zum besten und auf vielfaltiges Zegehren an den Tag gegeben von Berthold Ulrich Hofmann Schreib und Rechenmeister in Nürnberg. Nürnberg, 1694.
No. 12.

HONDIUS, JODOCUS.

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

No. 9.

1594.

HOUTHUSIUS, JACOBUS.

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

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

LUCAS, FRANCISCO.

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

Madrid, 1577.

Nos. 47, 48.

MATEROT, LUCAS.

Les Oeuvres de Lucas Materot Bovrgvignon François, Citoyen d'Avignon. Ou lon comprendra facilement la maniere de bien et proprement escrire toute sorte de lettre Italienne selon l'vsage de ce siecle. Avignon, 1608.

Nos. 60, 63, 76.

MORANTE, see PALOMARES.

NEUDOERFFER, JOHANN DER AELTERE.

Anweissung einer gemeiner hanndschrift. Durch Johann Neudoerffer, Burger vnd Rechenmeister zu Nurnberg geordnet und gemacht. Nürnberg, 1538.

No. 38.

PALATINO, GIOVANNI BATTISTA.

Libro di M. Giovambattista Palatino Cittadino Romano Nelqual s'insegna a Scriuere ogni sorte lettera, Antica et Moderna di qualunque natione con le sue regole et misure et essemi. Et Con vn Breve et Vtil Discorso De Le Cifre: Riueduto nuouamente & corretto dal proprio Autore. Con La Giunta di Qvindici Tavole Bellissime, Romae. 1540.

Nos. 53, 54, 66, 67.

PALOMARES, FRANCISCO XAVIER DE SANTIAGO.

Arte nueva de escribir, inventada por el insigne maestro Pedro Diaz Morante e ilustrada con Muestras nuevas, y varios discursos conducentes al verdadero Magisterio de Primas Letras, por D. Francisco Xavier de Santiago Palomares etc. Madrid, 1776.

Nos. 46, 49, & frontispiece.

PERLINGH, AMBROSIUS.

Exemplaar-Boek Jnhoudende Verscheyde nodige Geschriften .
Geschreven en Gesneden, Door Ambrosius Perlingh Schryf-Mr.
binnen. . . . Amsterdam. 1679.

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

PERRET, CLEMENT.

Exercitatio Alphabctica nova Et vtilissima Variis Expressa
Lingvis et characteribus: Raris ornamentis, vmbris & recessibus
picture, Architecturaeque, speciosa, Bruxellae. 1569.

(Another edition was published by Plantin in 1571.)

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

POLANCO, see AZNAR DE POLANCO.

ROELANDS, DAVID.

t'Magazin Oft'Pac-huys der Loffelycker Penn-const . . . Ghe-
practizeert Door David Roelands van Antwerpen, Fransoijshen
School-Mr. binnen Vlissinghen. 1616.

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

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

Gründliche Unterricht der edlen Schreib-Kunst in Verlegung
Georg Scheurers Kunst-Händlers in Nürnberg. (No date.)

No. 65.

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

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

Nos. 17, 37, 84.

STRICK, MARIA.

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

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

VELDE, JAN VAN DEN.

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

No. 10.

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

Nos. 21, 71, 72, 103.

VESPASIANO, see AMPHIAREO.

VRIES, SYMON DE.

Lust-Hof der Schrijft-Konste.

1619.

No. 11.

WESTON, THOMAS.

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

No. 83.

WYSS, R.

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

No. 33.

YCIAR, JUAN DE.

Recopilacion subtilissima: intitvlada Orthographia practica . .

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

Vingles Frances.

Caragoça, 1548.

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