

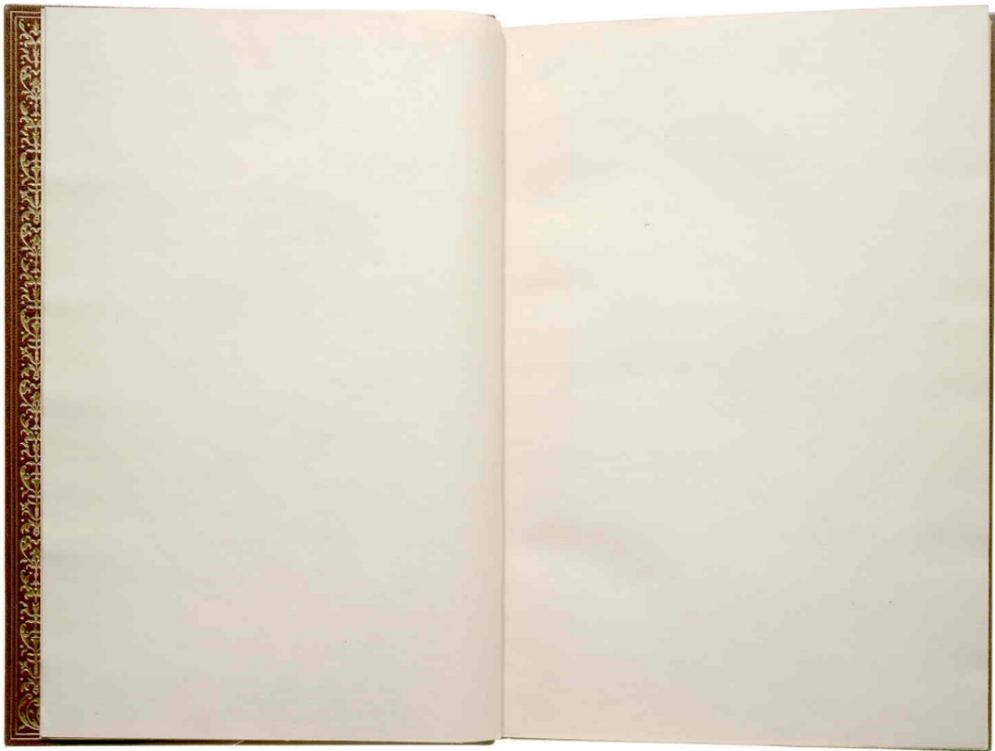
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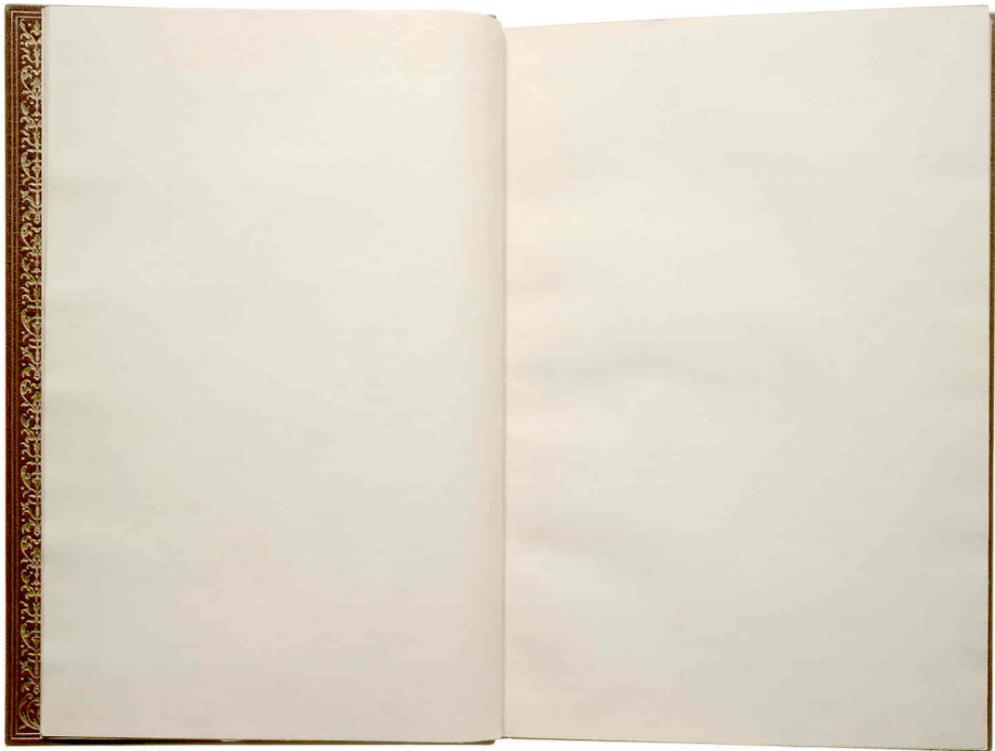
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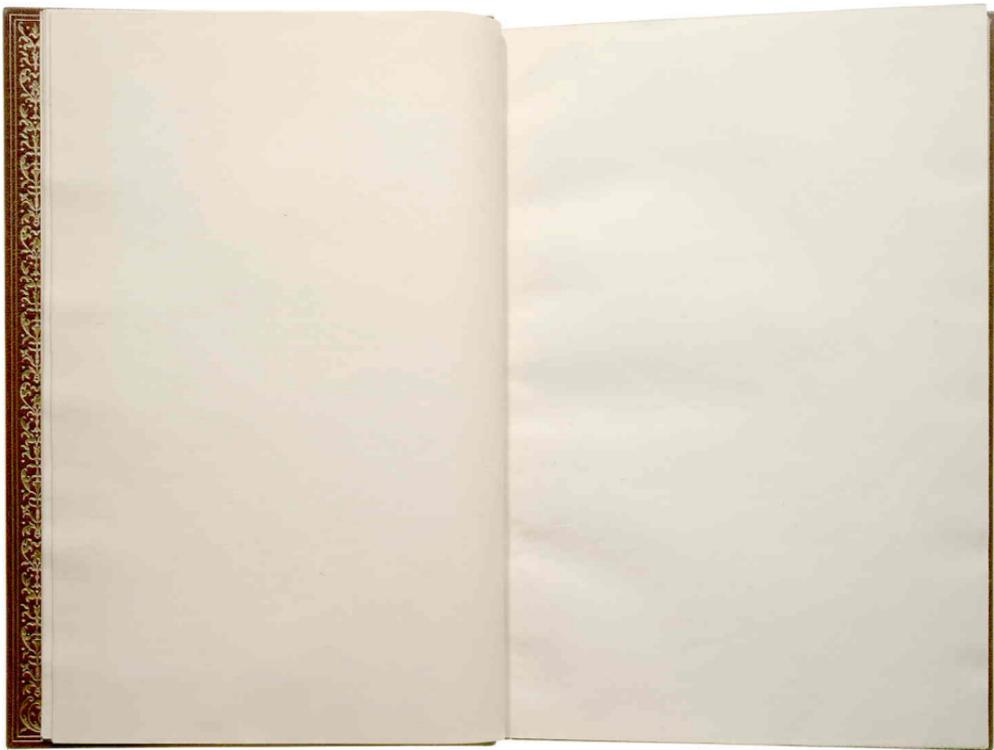


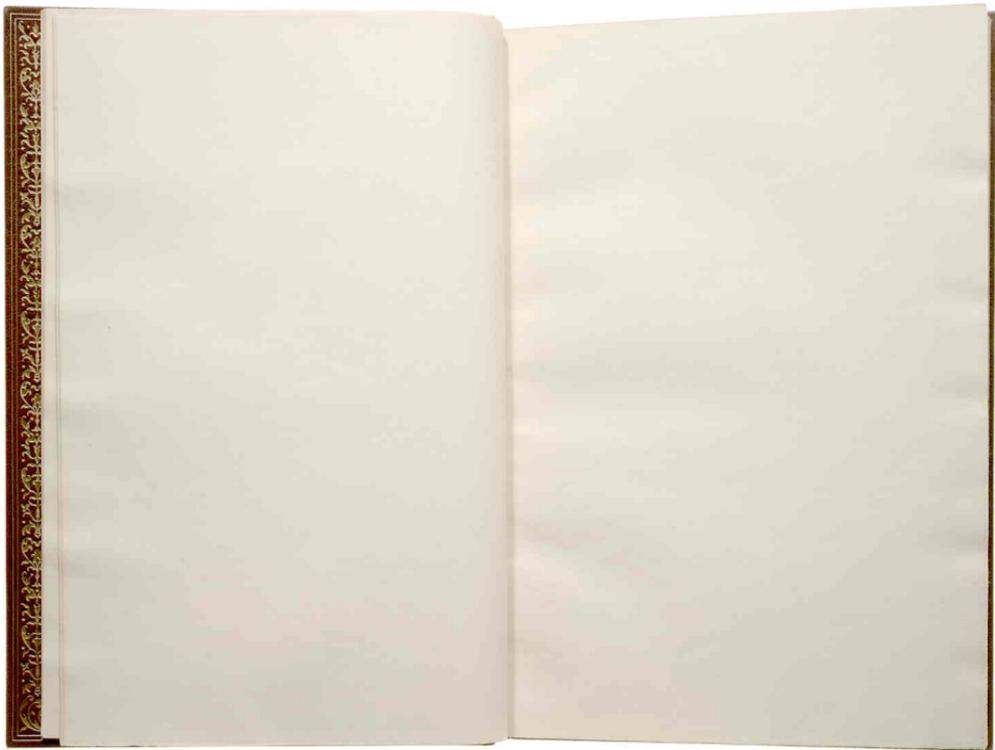
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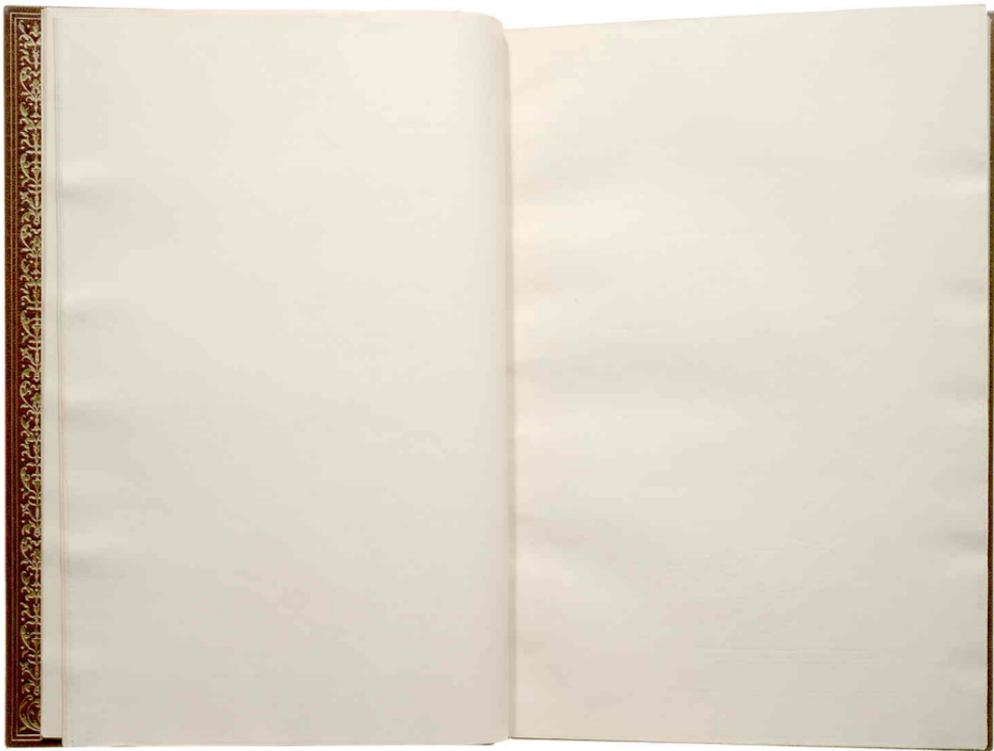


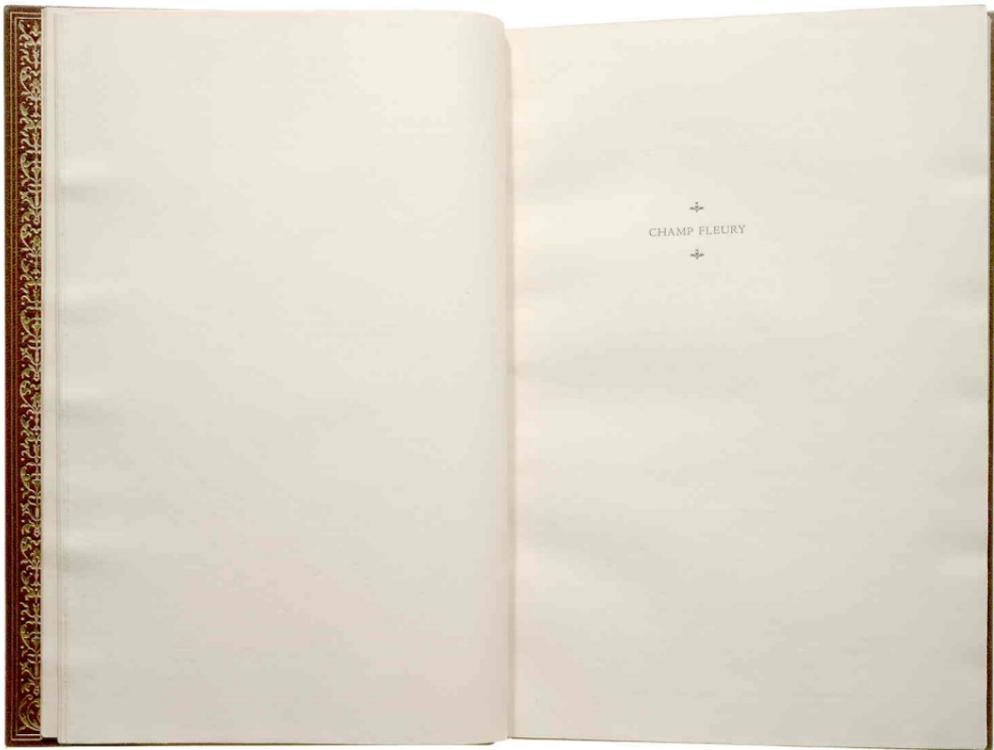












✚
CHAMP FLEURY
✚



CHAMP FLEURY · BY GEOFFROY TORY
TRANSLATED INTO ENGLISH AND
ANNOTATED BY GEORGE B. IVES



THE GROLIER CLUB · NEW YORK

1927



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CHAMP FLEURY

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December, 1927.

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CHAMP FLEURY.

Wherein is contained the Art & Science of the proper & true Proportions of *Azick* Letters, otherwise called *Antique* Letters, and in common speech *Roman* Letters, proportioned according to the *Human Body* and *Face*.

This Book is licensed for ten years by the *King*, and *Senr. Aick* for sale in *Paris* on the *Petit Pont* at the *Signe of the Fox*, Casé by *Maitre Geoffroy Tory* of *Boisgongy*, Bookseller & Author of said Book, and by *Giles Gourmont*, also a Bookseller, on *Rue Saint Jacques* at the *Signe of the Trisk Cornemuse*.



LICENSED FOR TEN YEARS.

This whole work is divided into Three Books.

In the First Book is contained the exhortation to establish and order the French tongue by fixed rules for speaking elegantly in good and sound French diction.

In the Second the invention of the Artie Letters is treated, and their proportions are compared to those of the natural body and face of the perfect man. With many fine conceits & moral lessons concerning the said Artie Letters.

In the Third and last Book are drawn in their due proportions all the said Artie Letters in their alphabetical order, of their due height and breadth, each by itself, with instruction as to their right fashioning & correct pronunciation, both Latin and French, as well in the ancient as in the modern manner.

In two sheets at the end are added thirteen different fashions of Letters. These are, namely: Hebrew, Greek, and Latin Letters; French Letters, and these in four fashions, which are Cadouille, Forme, Butarde, & Tonneure. Then follow the Persian, Arabic, African, Turkish, and Tartar Letters, all five of these in the same Alphabet. Then come the Chaldaic, the Coptic, which are otherwise called Imperial; the Bolland, the Financie Letters, the Uopian, or, as one may say, Volontary. And, lastly, the Flomand Letters (Floyers). With instruction as to the manner of making cyphers of letters for gold rings, for tapestries, windows, paintings, and other things as need may arise.



Here follows the duplicate of the privilege given by our Lord the King to Maitre Geofroy Tory of Bourges, Bookseller and Author of this present Book, living in Paris, for Histories, Vignettes, Friezes, Borders, Headings, and Interlacements, and other Figures used in printing the Book, and Books of Hours for divers uses and of divers sizes. And the said Privilege is for the time and period of ten years beginning on the day of the date of the printing of the said Book and Hours.

PRIVILEGE OF OUR LORD THE KING.

eorge Francis, by the grace of God, King of France, of the Provenç of Paris, Bailiff of Rouen, Seneschal of Lyons, and to all other Officers of Justice or to their Lieutenants, and to each of them as it shall appertain to him, greeting.

Our dear and well-loved Maitre Geofroy Tory of Bourges, bookseller, living at Paris, has caused it to be said and made known to us that, for the showing forth, enrichment, and embellishment for all time of the Latin and French tongues, he has in these last years made and composed a book in French prose entitled 'The Art and Science of the proper and true Proportions of the Artie Letters otherwise called Antique Letters, and in common speech Roman Letters, proportioned according to the human body & face,' which book he has caused to be shown and presented to us, praying and beseeching us, to this end, to give & grant to him Privilege, permission, & licence to print, or to have printed, the said book; together with certain Vignettes in the antipicments for the printing of Hours, for such uses & of such sizes as shall seem good to him, during the period and term of ten years, beginning on the day of the printing of the said Book and Hours; with prerogative for a like time for divers Histories and Vignettes in the antique style by him heretofore printed; and that during the said period it shall not be lawful or allowable for any booksellers and printers of our Kingdoms, Provinces and Lordships, other than the said Tory, or those to whom he shall for this purpose entrust these books & other things described hereon, to print them or to have them printed in any form. We give you to know that, having considered the foregoing, being favourably inclined to the petition and prayer of the said Maitre Geofroy Tory, and having regard and consideration to the trouble, labour, expenses, and sorrow which he has been required to bear & sustain, as well in the composition of said Book as in the engraving of the said Histories, Vignettes, Friezes, Borders, Headings, and Interlacements for the printing of Hours, as has been said, for divers uses and of divers sizes, we have given and granted and by especial favour do by these presents give and grant to him, for these and other reasons in thereto moving, leave, licence, permission, and Privilege to print, or to have printed by his servants, agents and clerks, the said Book and Hours, of such sizes

and for such uses* as shall seem good to him, during the said term and period of ten years, beginning on the said day and date of the presenting thereof, together with the prerogative aforesaid, for a like term of ten years, for the said Historist and Vignettes by him heretofore printed, enjoying & ordering you respectively by these presents that you suffer and permit the said Maistre Geoffroy Tory this our present gift & grace, licence, permission, and Privilege, to enjoy and make use of fully and peaceably, neither offering nor causing to be offered any hindrance to him therein; and, furthermore, that you suffer not nor permit, in any manner whatsoever, any other Booksellers or Printers in our said Kingdom, Provinces and Lordships to print or to have printed, during the said period, the said Book and Hours as aforesaid; under pain of a hundred silver Marks, to be paid to us, & confiscation of the said Book and Hours whereunto they shall have set at naught our will. For such to our pleasure. Given at Cheneceaux, the fifth day of September, in the year of grace One Thousand Five Hundred and Twenty-Six, and of our reign the Twelfth.

This signed: By the King, Breton: & sealed with yellow wax
on a single tag. And in confirmation signed:
Lorraine: sealed with green wax
on a double tag:†

* The Hours, for which most of Tory's first work has remained, varied according to the place where they were to be used. Hence all sorts of errors.

† This is, historically speaking, "History, a political representation of an event or series of events" — see *ANATOMY OF DOCUMENTS*, pp. 16, 20, 21, 22, 23, 24.

‡ *Hours* — "Tag, the strip of parchment bearing the printed end of a book" — see, e.g., 20.

Geoffroy Tory of Bourges offers humble greeting to
all true and devoted Lovers of well-formed Letters.

HONEST Citizens, and others learned in Letters and Sciences, when they have made and put together some product of their studious diligence and toil, are wont to present it to some great lord of the Court or the Church, lifting him up by letters and laudation to that they may be always so welcome about him, that he seems to be bound & obliged to give them some great gift, some benefice, or some office, as reward for the labours and vigils they have put to the making & composition of their said works & offerings; or, if I could easily do the like with this little book; but, considering that, if I should present it to one rather than to another, some feeling of envious dispute might be caused, I have thought that it would be well of me to make of it a present to you all, O devoted Lovers of well-made as he loves letters more, and is more at home in serious things. Thus the Prelates & great Lords, who are eminent, all, in goodly virtues, will have their part therein, while you will not lose yours.

I am vered that some have sought to persuade me from setting forth what I have written for you in this work of ours, & that they have tried to make of me an ungrateful man in wishing me not to reach a very beautiful and goodly thing. They remind me of those who, when they have some unknown shirt or book, do not make it known to their brother, or their father. Methinks such men are so wicked and so covetous that, if all the flame & fire in the world were extinct save only a single candle which they had lighted, and that none could have fire but from their single candle, they would not consent that their fond mother should light one thereto, to have fire for warming and nourishing their little brother. They are of the nature of a beast which Diny and Salomon affirm to be so vicious, that, knowing that its urine stiffens and congeals into a precious stone, which is called in Greek *λινθουρα*,† and which is like the amber stone that sets fire to straw, it will not permit it to come into the hands and use of man, so that it covers it and hides it in the earth as secretly as it can. Thus did the noble artificer of the windows of Sainte-Chapelle at Bourges, which the Duc de Berry named

* That is, various branches of knowledge. "Citizens" is used in this sense throughout the book.

† *Linthouren*, *Linthouren*, *Linthouren* — see *Journal of Dreyfus*, 1901, probably the *Journal of Invention*. See *Times*, New Edition, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

Jean had made. This artificer was so ungrateful & greedy of his skill that he would never impart it to any man, not even to his son, so it is said. The wisdom he made with such art that the Son, however brightly he shines, can in no wise pierce them with his rays; which is a very fine thing, and without parallel. Had he but been willing to teach this art, a thousand other men since him would have brought forth many fine and goodly works, which have not been made, nor ever will be. Would God that the inventor of gunpowder had done the like, and had died without hands and with closed mouth; hundreds of thousands of men might have lived longer, who have been most cruelly slain. Such use the execrable kind of knowledge that should not be taught; but the goodly and excellent ones should be proclaimed, to the end that every man may occupy himself therein and strive to do good work. Albert Durer, the noble German painter, is greatly to be praised, who has so well set forth his art of painting by drawing the figures of Geometry, Fortifications, and the proportions of the human body. He is worthy to be held in immortal memory.

Let us not then be unmindful to teach & say freely what may be of profit, and let us with good heart give pleasure to all who live, even as we would that they should do to us. A pearl buried in dung is lost and useless; but when it is set in gold, is it alone or with other precious stones, it is much more fully disposed and to the liking of the men who have it before their eyes. And so, being unwilling that our Attic Letters, in their true proportion, should be altogether unknown, I have drawn them all for you by number and measure, to the end that you may use them at your good pleasure, and may make of them as many large and as many small as shall seem well and good to you, and this whilst keeping always the number of points and curves required for each of them.

Here I would fain beg & admonish you that when you shall wish to use Attic Letters, or Greek, or others, in margins, in sentences, or otherwise, you place and write them in Tablets, in open spaces, to the end that each letter be seen and stand in a straight line, in full face, and in good order. I see some who place them in Scrolls, wherein very often a syllable finds itself divided into parts more than an ell, besides which it is contrary to the rules of Grammar. From some letters he crosses a it were, and others have the feet aken, which is contrary to the design of Nature. The nature of Letters, which are made on the pattern of

the human body, is to stand in their requisite & proper aspect, upright, and intact. But if somebody should reply to me that on a piece of gold, silver, copper, or some other substance, there are letters wherof some, with respect to others, are found to have their feet out of line, or adown, I would answer contentiously that it will done, & that one can turn be tween his fingers the said piece of gold, or other piece, so as to see each letter straightly and in full face. But in pictures, in windows, in tapestries, on walls, & in many other places, one cannot turn the letters away by turning the whole surface, whereto they are placed, for which reason it is fitting that they be planted closely there and written on a straight line, one after another. These would fain excuse themselves & say that Scrolls serve to fill the blank spaces. Saving their honour, they serve only hate, & the cause of this misuse is the bands of chapters & crowns of leaves, branches, and flowers, which the ancients brought into their feasts to fit about here and there and to give charm to the said feasts. He who would write in Scrolls should not write lengthwise, but across; for should one desire to write but three or four verses lengthwise, the scrolls must needs be longer than from here to the Isles of Malacca, & especially if he would write in large letters. The fashion of writing in scrolls is a great abuse in many ways, & chiefly in this, that some write one and the same word or syllable half within the scroll and the other half on top of it.

It is great folly to try to do something without seeking out the reason. The device of writing in scrolls comes from far distant and almost unknown antiquity, but none the less I will tell it to you. It came from the ancient Lacedaemonians, who in time of war had two truncheons made, of exactly the same length & thickness, & gave one to the Prince who was going to war, and kept the other until they should have occasion to write to him in secret. And when they wrote to him they took a strip of parchment, or leather, or some similar thing, long and narrow like a griddle, & wrapped it edge to edge around the length of the truncheons which they had kept; then wrote upon their parchment along and around their said truncheon in such wise that the greater part of the letters were a half or a third or very little way over either edge and all unrolled to their said parchment; when they unrolled it & sent it around his truncheon and thereupon, because the two truncheons were of the same size, all the letters fitted together exactly, as when they were

A. This unusual reference to the language by the author. Later placed at the end of this volume.



written. They did this to the end that if perchance, the enemy should surprise their counters or messengers, they could not piece together the letters written thus across the parchment. And sometimes the most ancient painters placed scrolls in the hands of princes, then in the hands of the Prophets, and of the Sibyls likewise, & therefore in many other wayes and fashions, until at the end the thing was mistimed in a thousand places, & without reason. That it is true that the aforesaid ancient Latine edemons wrote in this wise, as is said above, read the sevenemth book & ninth chapter of the *Nobles Office* of Aulus Gellius. Read, saye the first Proverb of the second Hundred—that is to say, Centon—which the Proverbs of Erasmus, where it is written, *Profr. Epistole* [hateful were dispatch], and you will find there set out at length all that I have said.

Let us then put aside these scrolls and write on good open tablets and other like things, to the end that your letters may be seen face to face, And note that the space between the lines should be always as wide as the letter I is high. The space between the letters must be always of the width either of an I, or an F, or an S, or an M, or even wider, according to the place to be filled & the sentence to be written. In brief, the *Antic Letters* is so noble that it would fain be at full liberty, as you will be able to see in this present work, which I have called *Champ Henry* for the grace and smoothness of the name, and which I have entitled 'The Art & Science of the proper & true Proportions of the Antic Letters, which are otherwise called Antique Letters, and in common speech Roman Letters.'

Take it therefore, in good part, as it please you, O devoted & worthy lovers of well-made letters, and believe that what I have done has been done with zeal and hearty good will. Praying our Lord JESUS to give to you all increase in well-made letters and excellent virtues, with all sound health of body and soul.

At Paris this XXVIII day of April
on the Petit Pont at the
sign of the Pot
Canc.

TABLE

Names of the Authors and worthy persons quoted and mentioned in this Work, some of which are written in Latin and some in French, according as the pronunciation is more pleasant to the ear.

A	Carments
Agrestius	Caper Grammaticus
Alain Charrier	M. Cato
Albert Durer	Marratus Capella
Ald	Calvus Rhodiginus
Aleman	Canille Jules Cesar
Alexandre de ville Dieu	S. Crepan
Alphons	Chastelein
Andreas Cratandus	Chrestien de Troyes
Antonius Orobius	Charlemagne
Appian Claudius	Charles Boualle
Arnol Gratians	Chrysostes
Architerentus	Cicero
Arins	Cimenez de Cimeros
Asconius Pedarius	Comede Tacite
Auvages	Codrus Vreux
Aulus Gellius	Constantin Lasaris
Aulus Albius	Cerint
Aulus Antonius Orobius	Q. Curse
Auance	D
Auance	Dames
Auguste Cesar	Ma Dame Dentragues
Augustin Iustinian	Diocordes
B	Diomedes Gram [maticus]
Baptiste Mamuz	Didymus
Baptiste le puceyable	Demas
Baptiste Albert	Donatel
Reds le venerable	E
Berod	Ernius
Beccace	Erasme
Besmant	Eustace de la Roche, otherwise called de ville Franche
Bode	Euclides
C	
Codinus	

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F	Jehan Baptiste le preysable
Ferns	Is Grammaticus
Fiers Rene Masse, Chronicler to the King	Josephus
Fiers Lucas Paciol	Isorral
Fiers Francois Cimentez de Cis- eros	Iules Cesar
Francesco Petrarca	L
Fulgentius Placidas	Lactance
G	Laurence Valle
Gaguin	Lascaris
Galeotto Martinus Narniensis	Lapocalipse
George Chastellain	Leon Baptiste Albert
Grellus	Le Maire
'Grecismus'	Leonard Vinci
I. Grouler	'Le Livre du des Eschamps'
H	[The Book of the Game of Chess]
Habraham	Linezeles
Hayeneufue	Lucian
Hercules	F. Lucas Paciol
Hesode	'Lanettes des Princes'
Hieronymus Atance	Laurentius
S. Hierosme	M
Hieremias	Mose
Higine	Ma Dame Dentragues
Homerz	Marcellus Virgilius
Hencez	Macrobe
Hugon de Mery	Marcus Caro
I	Maurus
Jaques Faber	Maistre Simon du Mans
Jehan Grouler	Martianus Capella
Jehan Linezeles	Martial
Jehan Lemaire	Martinus Narniensis
Jehan Ponsin[us]	Maistre Pierre Patein
Jehan Doxace	S. Mathieu
Jehan Perreal, otherwise called Jehan de Paris	Mela
	Mesieres
	Michel Lempereur
	Michel Lange

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Moens Langlois	Q
Moyse	Quinte Caise
N	R
Narniensis	Raoul
Nesom	Raphael Durbin [da Urbino]
Nicotata	f. Rene Masse, Chronicler to the King
O	Reudin
Onoz	Rhodiginus
Oribasius	S
Onus Apollo	Sainct Cyprian
Orcus & Voccus	Sainct Mathieu
Ovide	Sainct Hierosme
P	Servus Maurus
Paisant de Mesures	Simon Grabant
Paciol	Simon Hayentufue
Paterlin	Sigismunde Fante
Petrarcha	Soline
Persius	T
Phocas	Terentian
Philippus Beroal	Terence
Pierre de Sainct Cloet	Theocrite
Pitacoas	Theodose Gaza
Plante	V
Platon	Varro
Placidas	Vitruve
Plautz	Voccus & Ocuis
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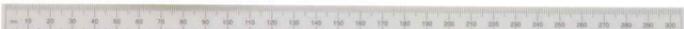
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To the Readers of this Book, Inhumble Greeting.

It is commonly said & truly, that there is great natural virtue in herbs, so stoves, & in words. To give examples thereof would be superfluous, so certain is this truth. But I would that it might please God to give me the power to effect so much by my words & requests as that I may be able to persuade some persons, even if they are not willing to do honour to our French tongue, to refrain at least from corrupting it.

I find that there are three kinds of men who distort themselves by striving to corrupt & disfigure it: they are Skinners of Latin, letters, and Jargouers. When the Skinners of Latin say, *Disputamus de verborum situatione Latina, et transfectione de Sequens an dilucida et crispata, post deambulationem per les Dignitates et Plures de Latine, et comore verborum amantibus de captatione la habitudine de Inventionis et amplexione sine Invenire*, it seems to me that they not only deride their fellows, but themselves. When the letters, whom I can justly dub Slashers of Language, say, *Monsieur de Pape, si vous me baillez, sans les de la jour, je vous en ai de Don, et vous de de cas, vous autres mauvais compaignes*, they seem to me to do as great harm

to our language as they do to their clothes, by slashing & destroying beyond reason what is of more worth when whole than when maliciously torn and mutilated. And so likewise, when Jargouers talk in their evil jargon and debased language, it seems to me not only that they are earmarked for the gibbet, but that it would be well that they had never been born. Albert Maistre Francois Vilcon, in his days, was vastly ingenious in this wise, yet he would have done better to have learned to do other more worthy things. But, at most, a fool who does not act the fool wastes his time. I might give some examples of the said jargon; but to avoid such evil knowledge will pass it by, and say that I would that such corrupters of decent speech were so well advised and wise as to reflect that a man who wishes to be truly at home in unassailed virtue ought always and in all places to do and say fine and goodly and honourable things.

We know men by their deeds & their words. Let us do so therefore that our words shall be sound and acceptable in all good sense and in honour. Let us accustom ourselves to speak well and write well. So doing we shall find that it will be to our advantage, and that our words will have such great power that they will convince others by many an excellent saying.

* It is difficult to translate this in as to make sense.



O devoted lovers of well formed letters, would God that some noble heart would occupy itself in establishing & ordering by rule our French language! By this means many thousands of men would receive instruction, make use of good, honest words. If it be not so established and ordered, we shall find that from fifty years to fifty years the French language will be in large part changed for the worse. The language of words is changed in numberless ways from the language as it was fifty years since, or thereabout. The author of the *Book of Class* said in his first *Nomplex*, & we say *Nomplex*; he said *Don et voir*, & we say, *Don et voir* in like manner, he said, *Tromer*, *Ne voir pas*, and *Le veige*, & we say *Tromer*, *Ne voir pas*, & *Le veige*. He said a thousand other things, which I omit for brevity's sake. One could find tens of thousands of such words and phrases abandoned & changed, of which a hundred and another would use in times gone by. In those times they wrote *Harpe* for *Journales*, *Harpe* they said, *Assembler* for *son soucy*, for *Commencer* for *comhair*; *Lama* instead of *la fandre*, for *Lama* meant *un Lami*, and *Savoir des Grilles* for *Lesavoir*, for *Savoir des Trompettes*; *Edre* affix meant *Edre* appoyez; *Ne vas d'ailleurs* stood for *Ne vas de plus*; *Remettez un copon* for *un fauve* for *Remettez un fauve*; *Furomantier*, for *Malouantier*; *Tourbillonneur*, for *Fain* gave *tour* and many other similar examples which might be set down, & of which one could make a large volume.* I should have ground to deplore the sterility of our handwork; but I hope that by God's grace some noble Procrus, some Donatus, or some French Quintilian will soon be born, if he be not already in existence.

Find, further, that there is another kind of men who corrupt our language even more. They are the Innovators and Coners of new words. If such coners are not pardoned, regard them as little better. Debate and consider with what good taste they say after drinking, that their brain had *encouragement* & *embardouillage* *deux tas de mirifiques* & *trispandance*, *deux tas de gregoumandes* & *guylerche* qui *les Jarmouilles* *incantation*. I would not have set down such foolish words, had it not been that the contempn born of thinking of them made me do it.

Si natura negat, facit indignatio verum. (Indignation compels me to show their foolishness.) I think that there is no way fully to make our such language, for those persons who coin it are incapable of sound reasoning. However, if our tongue were duly conformed to mind and polished, such ordure could be ejected. Wherefore, I pray you, let it all ensheren one another, and bestir ourselves to purify it. All they

have had a beginning. When one shall have treated of the letters, and another of the vowels, a third will appear, who will set in order the fine discourse. Thus we shall find that, little by little, we shall traverse the long road, and shall come to the vast fields of poetry and rhetoric, full of fair and wholesome & sweet smelling flowers of speech; & can say downrightly and easily whatsoever we wish.

At Paris

In all things your Geoffrey Tory of Bourges.

The sheets of this book are fourteen in number, and each of them is of three folios, except the first and last, which are of four each.

[This collation of the original edition of "Champ Fleury" does not, of course, apply to the arrangement of the present volume.]

* Tory's spelling, it will be noticed, are in most cases very different from those now in use, but in other matters he himself, like all writers of his time, was far from consistent. "Voyez" was used in the sense of "visit"; a "hand" was also "Troy" words, although "voilà," the word now used in that sense, had then come into the language. "Harpe" meaning to play upon the harp, is French in Pol-tain.

† Jarmouilles, "Jarmouilles," a "Troy" gives a low-sounding pronunciation of the word after spelling. The meaning: "Jarmouilles" is given in "Troy" words, which produce it.

THE ART AND SCIENCE
OF THE PROPER AND TRUE PROPORTION OF
THE ATTIC LETTERS, WHICH ARE OTHERWISE
CALLED ANTIQUE LETTERS, AND IN COMMON
SPEECH ROMAN LETTERS. BOOK I.



URING in my bed, on the morning of the Feast of Kings, when I had had my sleep and rest, & my stomach had readily digested its light and pleasant repast, in the year that was reckoned as MDXXIII, I fell to musing and set the wheel of my memory awhirl thinking on a thousand little conceits, some serious & some joyous, among which there came to my mind a certain Antique letter which I had lately made for my lord the Treasurer for War, Maistre Jehan Groslier, Counsellor and Secretary to our Lord the King, lover of well-made letters and of all learned persons, by whom also he is much loved & esteemed on both this & the other side of the mountains. And whilst thinking of this Attic Letter, there came of a sudden into my memory a pithy passage in the first book & eighth chapter of the De Officiis of Cicero, where it is written: *Non solum ad nos amari;* *et utique solum iustum parum condiderit, parum amari;* Which is to say, in substance, that we are not born into this world for ourselves alone, but to serve & give pleasure to our friends & country. For this reason, desiring to employ myself in some degree for the public good, I brought myself to show forth & teach in this little work the manner of making symmetrically, that is to say, in their due proportions, the Attic Letters, wherein I see many men on this side of the mountains, who would fain make use of them, to be far from expert, to such a degree that they know not of what dimensions and shapes they ought to be. I might treat also of the *italica forma* and *de la lettre de*, but for this time, with our Lord's assistance, I shall draw the Attic Letter only. Some have tried to turn me from my purpose, saying that I ought not to make it so public, but to keep it secret for myself. Saving their honour, I think not, and that I should not be envious of this useful knowledge. I might have discovered and written in Latin, which I could well do, as I believe, and as anyone may know from the little Latin books which I have had printed

* The Egyptian or Turke Night.

† The proportion is 17, 12. Come amidst the cup-
page Page.



and placed before the eyes of zealous students, both in verse & prose. But wishing to embellish my French tongue a little, and to be the model for the common people may make use of together with those who are conversed in letters, I chose to write in French. I am sure that soon some envious backbiter will appear, who will say that I aim to play the part of a new author, and will exert himself to decry my instruction and writings. But I know from the ancient poets and philosophers that Momus was a leaue who could never do ought but deride: as when he derided the sandals & robe of Venus, saying that there were too many quills, and jingling quills on it, and that they made over-much noise. In like manner he derided Dame Nature, for that she had placed the horns on the head of oxen and cows rather than on the boucades, that they might strike with them more fiercely. He derided also the bull of Neptune, the house of Minerva, & the man of Vulcan; but chiefly this said man because Vulcan had made neither window nor wicket in his anvil, so that though these one might know what he was thinking and reading in his said anvil, which is full of concave places & communications. Of this said Momus you can read in Proverb CCLXXIII of the French Chlid, of Erasmus, and in a book written by Leon Bayezet Albert, entitled... Momus.

I shall say nothing in this work which I do not prove by authors who say they do, and by demonstrations as natural as they are manifest in Geometry; as may be seen from the figures hereafter drawn by the compass & rule, which are tools of great certainty in measuring things.

I shall not be derided by Momus alone, but by three sorts of men, I namely, the unlearned, the half-learned, and the much-learned. The unlearned will snape me like poor ignoramus, since learning has my enemy save ignorance. The half-learned also will defame me, not as understanding what I shall say. Nor will the much-learned spare me, wishing & thinking to acquire renown by rebuking & correcting my errors, if there be any; and if perchance there be none, they will declaim that a sheep has five feet instead of four, saying that a tail a foot long is as good as another foot, but as Erasmus says in his proverbs CLXXVII, *Carpe hoc citius aliquis quam instatitator* (they will reprove me rather than reprove me). Against these evil speakers I will quote a few ancient mottoes; and will say *Aspice a Salsone, aspice a Salsone* (*Disce que voluit, discat non de ore mite*). That is, they may say what they will, I care not. *Suspice deus fens*.^{*} Whatever they may say, I shall

* An allusion to the expression *indifference*.

not cease to write in French, like a Frenchman, reminding them that Venturus of old was reproved and derided because, not being a Greek by birth, he wrote in Greek, as can still be seen in the greater number of the terms and roots and other things relating to architecture which he mentioned in his book.²

IN giving instruction how to make the Attic Letters aforesaid, I shall devote myself, with our Lord's assistance, to setting forth, in their accustomed order, one after another, the qualities of each one according to the rules of grammar. I can see lying in ambush someone who would gladly find fault, and would strive to injure me if he could, or if he dared, but who, fearing lest, if he should show himself, I should instantly put him to silence by piercing his tongue with my trustworthy compass, and beating him with my unerring rule, will hold his peace, methinks.

I shall write, then, in French, in my own poor fashion and mother-tongue, and shall not fail, albeit I come of lowly & humble forebears and am poor in pultry goods, to give pleasure to the devoted lovers of well-made letters. I know that it is said in the ancient proverb mentioned by Erasmus in Proverb DXXVIII of his French Chlid, that *sepe*

et quoniam alter velle optatum loquitur,³ and that Pliny said: *Nillum est liberum tam multum, et non aliqua parte prodere quare*: There is no book so bad that it may not be good for something. And the reason I dare to say that, with the aid of God and of this book, you will be able to make and draw the Attic Letter in its proper proportions, as small as large as you may choose, in so far as the compass and the rule can do their work.

If Erwin, perchance, I shall appear a new sort of man, because no one has yet been known to teach by writing, in the French tongue, the form & qualities of letters; but, wishing to enrich our language in some degree, I am content to be the first humble index finger to point the way to some noble mind who shall arrive the harder, as did the Greeks and Romans of old, to establish and order the French tongue by fixed rules for pronouncing and speaking properly. Would God that some noble lord might bestink himself to offer rewards and handsome presents to those who could do this well.

It is true that the style of Parliament and the speech of the Court is excellent; but even so, our language might well be enriched by certain fine figures & flowers of rhetoric, both in prose and otherwise.

² Of the Latin proverb *huc and the great things*.



burned black with the heat of the sun, as we see that old swafing men are coloured; you would say that he was a veritable Charon, or an Ixion, who dwell in the lower regions. In fine, to see him you would think him anything other than a Hercules. None the less, in this special picture he carries the habitments of the said Hercules, in that he is dressed in a lion's skin & has in his right hand a cudgel, & wears a quiver along his sides. I thought of a story that all these things were done by the French king in derision of the Greek gods, conceiving that they fashioned him thus for revenge because of all, when he journeyed far to the West seeking the seven cities and castle of King Geryon, he made incursions in the French country, laying waste many regions there. But I have never told what was most singularly novel and wonderful in this picture. Verily this old Hercules drew after him a marvellously great multitude of men & women, all attached to one another by the ear. The bands were little chains of gold & amber, beautifully made and wondrous collars. And although they are all led and drawn along by these fragile chains, yet is there not one who tries to escape, though they could easily do so if they should wish. They do not hold back or turn or raise their heads, but all follow, light of heart and joyous, wrapt in admiration of him. All of their free will, make speed to follow him, and slackening their bonds, strive to walk faster than he, as if they would be away the released. And surely it will not be amiss to tell also of that which seemed to me most unfitting. For when the painter found no place to attach the ends of these chains, seeing that in the right hand was the cudgel and in the left the bow, he pierced the tongue of the God Hercules, in which all these chains were attached, and thus made all the said men and women to be led behind him. Hercules turned his face and his eyes toward those whom he led, showing to them a gracious aspect & amiable countenance. Had he stood long time on my feet, or in Lycia, beholding these things, marvelling much at them, doubting their truth & saying words, when a certain Frenchman standing near, who was not unlearned in the Greek letters, since he pronounced them well & perfectly—a philosopher, I believe, of the school of philosophers commonly said in France—and to me: My friend, I purpose to make clear to you the ridicule of this painting, for you seem to me to be greatly amazed & astounded by it. Among us we do not ascribe eloquence to Mercury, as you do Greece, but we ascribe it to Hercules, because he is much lazier than

Mercury. You should not be astonished because he is old, for eloquence and fine speaking are wont to show forth their utmost vigour in old age, that is if your poets speak truly, when they opine that the mind of youth is enigm by a murky obscurity, & that age, on the contrary, says down-rightly what it desires to say, much better & more clearly than untaught youth; and therefore, among you Greeks the speech of Nestor is compared to flowering holly. In like manner the ambassadors of the Trojans besook their language with flowers, and their orations are called *Lanana*; *lanis*, in Greek, if I remember aright, are flowers. And this that you see—that this gray-haired Hercules draws on with his tongue all these men held fast by the ear—has no other meaning than that language adorns; and he not amazed at this, since you cannot fail to know that the tongue has a certain connection with the ear. Nor should there be ought of censure because his tongue is pierced, for I remember that in your comedies there are iambic verses which say that men who are great talkers always have their tongues pierced. And for this cause we French are, in fine, of this opinion, that whatever Hercules does he does by force of his eloquence and fine language, like a wise man who can well convince by subtilizing what he will. The arrows in the quiver are his arguments, which are keen, penetrating, and nimble, transpiercing our hearts & wills. And therefore you say that speech is *pungens*, that is to say, feathered, like an arrow.¹²

THUS concluded the French philosopher, whom we can plainly perceive to have been one of the Druids, of whom many an author makes pleasant mention.

It is, then, by the words of Lucian behind the mask of this allegory, that our language is so full of grace that, if it be spoken by a discreet and wise man, of mature age, it has such great efficacy that it persuades sooner and better than the Latin or the Greek. The Latins and the Greeks admit as much when they say that this Hercules was *Gallus*, not the Latin Hercules, or Greek Hercules.

I have seen this allegory splendidly portrayed in Rome, near the *Trois Songaines*, not far from the Church of Saint Louis, wherein the said Hercules and those whom he leads with his tongue by the ears are very well disposed—a little better than they are in that which is described on the first leaf of Pomponius Mela, which was printed by one named Andrea Castandrus Basiliensis. This Andrea places in the god's

¹² Although the ancients use for this purpose. They consider of the Latin to make a comparison to a man's ear.



left hand a bow discharging an arrow, while he holds the cudgel in his right hand; whereas, in the other, the bent bow must needs be without charge on, he must put the end of his cudgel on the ground, & the hand die upright, against his stomach. The better to present the things to the eye, I have made, below, a drawing, which is according to Lascaris, and according to the said portrait that I saw at Rome, and also according to the translation from Greek into Latin which my lord Bude has placed in his annotations on the Pandects, at the passage where it is written *Ev. L. pr. de fer. vir. & quid sit pretor.*⁸

HERE FOLLOWS THE DRAWING OF
THE FRENCH HERCULES.

HER-
CV-
LES
GAL-
LICVS.



LE
HER-
CV-
LES
FRAN-
COIS.

IF with our eloquence there were fixed rules, it seems to me, under a correction, that the language would be the richer and more perfect. And therefore, because I remember and can give good reasons why such rules could be maintained in this regard, and because I see every day many persons, learned and unlearned, go astray and use barbarisms and inept words, I say that for the pretiter tense one can make such a rule and say:

Whenever the infinitive ends in *re*, the third person singular of the pretiter should be preferred in: *as hant, hant; Lait, lait; vainent, vainent.* Plain and its compounds, which are *complais and des plains*, are exceptions, for they make their pretiter in *ait; plain, complais, and des plain.* Boys, also, and *ours* make *font and ont.* In like manner, she makes its pretiter *fit, crevit, crevit;* and *partis, part.* And whenever the infinitive ends in *re*, the pretiter must end in *as, se, fregit, fregit, dicit*

(*Latinus*) *domus : uulter, uulter;* and *nos fregit, dicit, ait, uulter,* as many say. Cognates and others with the same ending are exceptions, for they make their pretiter in *er*, as do the infinitives in *oir; arguit; conuertit, recit; aperit, aperuit.* Infinitives in *re* make their pretiter in *er; conuenit; aparuerit, aparuit.* Infinitives in *re* make their pretiter in *er; fallit, fallit; uulit, uulit,* and not *uulit*, as many unthinking persons say.

I have made this little illustrative digression, to the end that some laudacious mind may grasp the opportunity of the subject I put before his eyes.

He who would by his foundation well should, in my opinion, make use of the works of Pierre de Sainct Cloct & of the works of Jehan Lascaris, who have narrated the life of Alexander the Great in long lines, which the author who wrote in praise the *Gems of Chios*, alleges to consist of twelve syllables, to be called Alexandrian verse, because, as they had lived in the days when well-made letters were in their prime, as they are to day, they would have surpassed all Greek and Latin writers. I try here, I say, in their composition the perfect gift of every grace in flowers of rhetoric & ancient poetry. Although Jehan le Maire makes no mention of them, yet he has taken & borrowed from them the greater part of his fine language, as one may well perceive in reading attentively at Chrones de T. Royes, and especially his *Chrones de T. Ephe.* & his *Preced*, which he dedicated to Count Philip of Flanders. Hugon de Mery, too, in his *Touray de Louuain*, and Raoul in his *Romans de Ellen.* Nor is Payant de Meisters to be despised, who makes many a fine little couplet in his *Made sans Frens* among others. I have hardly seen and held in my hand all these aforementioned venerable ancient authors, written on parchment, which my lord and good friend, Brother Rene Masse of Vendome, Chancelier to the King,⁹ generously and of his good-will showed to me. He uses them to such good purpose in making perfect his Chronicles of France, that I can honestly say of him, —

Cadit, Romani scriptores, edice, Graeci;
Nescio quid nascenti linde, Latini

Give place, give place, ye Greek and Latin writers; of Rene Masse is born a thing more beautiful and greater than the liad.

⁸ Thus, of course, are exceptions to the first rule, in the same sentence, said "fallit," "uulit," and "quidit." Under which is not an exception in the rule following relating to those in "er."

⁹ The exact origin [of the French word] is disputed, some deriving it from the name of Alexander's Paris, an old French poet who said this verse, and others from the fact that several poems on Alexander the Great were written in it by early poets (see by the said Alexander Paris), — p. 6. 16.

¹⁰ Propertius, lib. 3, l. 70. The poet is speaking of Virgil.

ONE might, further, make use of the works of Arnoul Gherard, and of Simon Graban his brother, Dante Alighieri, Florentine, who has an able mention of the said Arnoul Graban. And of the Arnoul, I have seen in the Church of the Bernardins at Paris, a picture wherein there is a prayer to the Virgin Mary which begins, 'En Procestant', said in letters which are *Arnoul de Gherard* on.¹ For him who could obtain the works of Nesson, 'would be a great joy to use the pleasant language which is contained therein. I have seen of them naught save a prayer made by the Virgin Mary, which is printed in the first impression of the *Calendrier de Vevey* or *Beurgin*. The last impression does not contain it, I know not why. Alain Chartier and George Chastelain, Chevalier, are authors well worthy to be read often, for they are very full of most dignified and honorable language. The *Leuette des Princes*, too, is excellent for the graceful language that it contained therein. One might also make use of the fine *Chansons* of France which my lord Curtes, lady Chronocler to the King, has written so well that neither Homer, nor Virgil, nor Dante ever surpassed him in excellence. And to show how much of grace our French language has when it is well controlled, I will set down here in quaint and a roudes which, it is said, a woman of eminence in all good qualities, Madame Dentrages, made composed. Also two useful little books, wherein I know not the authors; and I will commend goodly manuals to other excellent French works, there to do what Virgil did of old, translating the works of Ennius: *Excerptes deusom de manu Hercules*—Search the candle from the hand of Hercules.²

The roudes is as follows:—

POUR le meilleur et plus seur chemin prendre,
Et te conseille a Dieu aymer aprendre;
Etre loyal de bouche, cœur, & mains;
Et ne vanter, peu motuoquer, parler moings,
Plasque ne doibs scauoir ou entreprendre.

FORS tes subiects ne te chaille reprendre,

Trop haulsains faict ne te aume a comprendre,
Et cherche poix entre tous les humains.

Pour le meilleur.

¹ In the actual Latin text of Arnoul Gherard's epitaph, the name of the author is given as 'Arnoul de Gherard'.

VING don promis ne fais aucun attendre,
Et a scauoir sans cesse d'aulte pretendre;
Peu de gens fais de ton double certain;
A ton amy ne dissimule ou tains,
Bien me plains si a ce veuls entendre,

Pour le meilleur.

The first of the said lessons is as follows:

SU su as maistrs, serz le bien,
Si Dieu bien de loy, garde le sien,
Son secret se despoxy quil face,
Et soyz humble deuant sa face.

The other lesson:

NÉ soiffie a ta femme pour rien
Mettre son pied deus le tien;
Le lendemain la bonne beste
Le voudra mettre su ta teste.³

IF it be true that all things had a beginning, certain it is that the Greek language, and the Latin as well, were for long unpolished and without rules of grammar, as our own is to day; but virtuous and studious writers took pains and diligently strove to reduce them to fixed rules, the better to put them to worthy use in writing and committing to memory the useful branches of knowledge, to the profit and honour of the public weal.

IN the time of the father of Latin poets, Ennius, who said in his rude language, before the Latin tongue was purified,

Vultur in syluis miserum mandebat hominem;⁴

and in the time of the poet philosopher Lucretius, who said in his first book,—

Victribus vicibus gigni sanguis que creati;⁵

and also in the time of the comic poet Plautus, reputed and called the favorite of the Muses, who said, in his comedy *Curculio*—

Non ergo sead verbum empitent itautilitii;—⁶

² *Arnoul*, li. 33.

³ The phrase 'sans cesse' is a French idiom, which is used in the sense of 'without ceasing'.

⁴ *Ennius*, li. 1, 39. *Curculio* and *Curculio* are not used in the same sense as in the present text.

columns, leaving them to make known to their descendants the memorable ills, great hardships & tribulations which were to come. Abraham, the ancient philosopher and the prince of making pyramids, was in the opinion of some persons, the first inventor of letters. According to others, Moses first gave the Jews knowledge thereof; from whom the Phoenicians acquired the knowledge, & then the Greeks from the Phoenicians. Cadmus, according to Cornelius Tacitus, & according to Ptolemy in the above-mentioned chapter & book, gave them to the said Greeks. Quintus Curtius, in his Book III, says that the inhabitants of the city of Tyre knew & taught them before any others, when he writes *Primo in forma litterarum, hecitas prima aut dicitur, aut didicitur*. That is to say, Hercules, as Cicero says, in his book, *De Nominibus*, gave them to the Phrygiens. Nicomachus, who was called also Carmentis, an Capadocian Tacitus says, took them from Greece to the Latins. St. Croix de Marigny says that Saturn first brought them into Italy, and taught how to stamp them on coins. St. Jerome narrates that Eudorus, after the captivity of the Hebrews, invented them because they were lost, and made them in other shapes & characters which the said Hebrews still use to this day.

I Should like right well to say who of their inventors brought them to into France; but we are so poor in historians and followers of well-made letters, that I cannot recall an author or reputed who has left sufficient record thereof. Gaguin, however, says in the fourth book of his chronicles of France, that in the time of the King & Empereur Charles-magne, four disciples of the Venerable Bede whose names were Claudius, Johannes, Rabanus, and Alexius, came to Paris, and began to teach letters for pay, and that at the time the University took its beginning. But it does not follow that the making of letters and writing had not theretofore been practiced. Long before Julius Cæsar came to France, the philosophers known as Druids were in the region of Chartres, a place which is still called Dreux, & gave instruction there to all men, making them learn by heart numbers thousands of letters. I cannot truly say here, or affirm, what manner of letters they taught, whether Hebrew, or Greek, or Latin, or French; but it is probable that they were Greek letters, as appears from the fact that Cæsar speaks of them in such book of his Commentaries, & that their appellations, *druidæ*, is Greek. I can also venture a conjecture that the Hebrew letters had

* *De Anabasi*, 15, 16.

1 *De Civitate, de Anabasi*, 15, 16.

2 *De Civ.*, 16.

3 *De Belle Gallicæ*, 15, 16, 16, 15.

been known there before; for I have seen in the house of Peacamp, within the University of Paris, a great zone whereon are carved many fine Hebrew letters. I have seen two other stones carved in Hebrew, which are set in the courtyard wall of the house from which depend the sign of the *Tour Barthelemy*, on rue de la Harpe, facing the end of rue du Fougier. Another I have seen near the Cordeliers, which was found on the spot where a newly built house now stands, between the Porte de l'Université, although which one goes to Saint Germain des Pres, and the said Cordeliers, and of which half the letters can still be seen, inasmuch as they have been recovered; and the stone is used for a gutter to drip on. I doubt not that there are many others of the same sort, which I have not been able to see, which are in houses here & there, concealed in the earth.

THE Hebrew & Greek letters were abolished by Julius Cæsar; for he and the Romans were such great gloriators of renown that they deemed not only to conquer kingdoms and nations, but that, while they destroyed laws, customs, usages, and all other excellent things, and demolished epitaphs and sepulchres, their victories and their arrogance should be kept in man's minds through their Latin letters, thinking to the Greek language, which they were not able to do, inasmuch as the said Greek language is composed of letters more fitly disposed, so that it is incomparably more fertile, more copious, and richer than their Latin.

THE Greeks were instructors of the Latins in all manner of knowledge; witness Priscian, in the first book of his work on Grammar, entitled *De Accidantibus Latinæ*, when he says: *Primo Græci quibus in omni doctrina antioribus vimus*. "The Greeks," he says, "are our instructors in every sort of knowledge."

Elioz-Cæsar came hither & brought in his train his Latin language. The Greek letters may have been, and in fact were, current here, inasmuch as, a long period of time and a great number of years earlier, as Baccius de Mantua says in one of the books that he wrote to narrate the life of St. Denis, when Hercules journeyed beyond Spain, to the sides of the Hesperides, he passed through this country; and when he was on the island of this city of Paris, he took so great delight in viewing the country & the river Seine, that he began to build there; then, desiring to proceed with his enterprises, he left a company of his men-at-arms, who were called *Panthæstians* from the name of their province of Greece,

* *Book 15. The original has "Primum in Paris."*

1 *De Deo de Civ.*

on the coast of Asia, the name of which is Parthasia. These Parthasians left their names here, and by the change of A to I, the inhabitants of this city, were, and to this day, called Parisians.

Thereafter these Parthasians, living here, built on sand islands, and began, under a kindly and favourable horoscope, this noble city of Paris, which is to-day, more truly than Athens was in the olden time, the fountain-head of all branches of knowledge; the standard of every virtue; the theatre of noble men; the high seat of great minds; the treasury of devout souls, and the treasure-chamber of all good things; whose honour I shall very gladly quote in this place some fine verses of the poet: Architecturaus—as follows: Præbere witness in Chapter LXCVI of his Annotations, when he says—

Alexa regia Phoci
Parthasus, Cheryca vitis, Cheryca metallis,
Grecæ Illeis, Indæ studiis, Romana poetis,
Arica terra sophis. Mundi omnia.
Sidonia ornati. Sua memis, et aia potus.
Diuæ agris. Ficundia mero. Manueta colonis.
Meseæ ferax. Insuperba rubis, Nemorea sacris,
Perna feris. Pucosa lactu. Volucrosa floribus,
Munda domo. Fortis domino. Pa regibus. Aura
Dolcis. Amena situ. Bona quilibet. Omne venantur.
Omne bonum. Si sola bona Fortuna fueret.¹⁶

THAT is to say: Paris is a marvellous royal abode, wherein the place can commonly beautes its gracious & diuine aspect, beautes thur innumerable noble minds, dedicated to the Muses, like them who dwelt long ago in the city of Phocia in Greece, called Corinth; Paris abounds in all sorts of precious metals, and is a very Greece in the multitude of books; a true India in useful knowledge and study; a second Rome in poetic an Athens in learned men. Paris is the rose of the world, the balam of the firmament. Paris is a second Sidon in seasonal splendour, abounding in all manner of food and pleasant beverages, rich as tilled fields, fecund in pure wine, & refined in her people. Very fertile in every kind of useful grains, without brambles and without wasteful bushes; very abundant in vineyards and arboreal forests full of wild beasts, and the true birthplace of all good fish. Circled about by her beautiful river Seine. Spedless in her houses, among in her Lord, venerable

and lovable in her kings, delightful in her clare, soft air, delectable in her situation. In short, in Paris is to be found every respectable virtue and the treasure-house of all good, if Fortune choose to be always kind to her.

Baptiste of Mantua, above-mentioned, in the passage cited, introduces St. Paul speaking to St. Denis, and saying—

Veniens diæc flumine tandem
Parthasios gentem vitros qua traxit ab oris
Et gens et nomen; sed prima: barbara notam
Lingua notam vitro flumina succedere notam.

THAT is to say: Thou shalt goe says St. Paul to St. Denis, along the noble river Seine to the Parthasians, who had their origin & their name from one of your Greek nations. This nation was called Parthasios, but the common speech has changed the first letter of the alphabet, which is A, to the ninth, which is I, and they say Parthasians.

I can say farther, with good reason, that the Greek letters were here before the Latin, since even to-day we have in use in our French language words and phrases which are more Greek than Latin, like *Parthasios*, *Angulus*, *Cygnus*, and a thousand others, whereof few take notice because of the lack of rules in our language.

WE call a beautiful garden an earthly paradise (*paradis*), that is to say, *Parthasios*. An angel (*ange*) is nothing more than a messenger, which is, in Latin, *ambaxator*; thus we see that *angelus*—or in Greek, *angelos*—and *angare* are much more akin and alike than *ambaxator* and *ange*. In like manner, *cygnus*, or *kygnos*, is much more akin to the French word *cygne*, than to the Latin, which is *cygnus*. However, who shall not choose to believe what I have said, let him amuse himself by reading the fifth book of *Dionysius*, at the beginning of leaf CCXCV of the edition of Venice, which is called *Aldine*, and he will see how Monseigneur Boad testifies in choice words to the fact that the names of the measures used in this noble city of Paris still have, for the most part, names like the Greeks, as are *langues* and *pinces*—*longipus* and *pinus*. *Melchior* is nearer to the French word *melade* than is the Latin *melioratus*.¹⁷ I could give a thousand other similar & more manifest examples; but, with our Lord's assistance, that shall be for another time.

St. Denis wrote of the celestial hierarchy, and which were sent by

¹⁷ The ancient Greek form is *kygnos*.



* *Michael II. Pogonatus* Emperor, *his* *Reg.*

† *Louis I. (844-846), King of the Franks and Holy Roman Emperor, who was commonly known as Louis the Pious, or 'Le Dilemme'.*

‡ *That is, in the time of St. Denis, who had introduced letters, &c.*

the Emperor Michael of Constantinople to King Louisa Pious, his successor of Charlemagne, were written in Greek.¹ It follows, therefore that the Greek letters were current here before the Latin ones, when they were more highly esteemed, & the said Latin ones were still in the uncouth and rude stage, as one can plainly see in the works of the authors & writers of that time, like Gregorius,² Tardus,³ Alexander de Parahola, Florent, Compositus, Alexander de Villa Dei, and many others, who are not worth calling to mind because of the crudeness and rude language of their works, rather Latin y than Latin, than in those without elegance and without flowers of rhetoric.

Moreover, when St. Denis, St. Rusticus, and St. Eleutherus came from Athens to Paris to give instruction in the Christian Faith, like the Greeks that they were, they taught it in Greek, rather than in Latin, in memory whereof we see that, even to this day, on the feast of St. Denis, the religious of the church & convent of l'Abbaye St. Denis in France chant the gospel of their high mass in Greek. For which reason, let anyone deny it who will, it seems to me that the Greek and Hebrew letters were current here before the Latin, & that what so increased the authority of the said Latin was only the arrogance and insupportable aversion of the Romans, who desired to destroy utterly the said excellent ancient & divine tongues, and to put theirs above them, which falls far short of them in every element of perfection, as they can well judge who know all three, or only the Greek and Latin. My first Budd, diamond and pearl among learned and well-lettered Parthians, has written most elegantly of the likeness between the Greek & Latin letters, in the third book of his excellent work *De Art.*, and can there abundantly satisfy those who desire more ample knowledge of the said Greek letters.

That I had been able to find written mention of our letters *de forme* and *de usage*, or, as I have said before, if I could have found any man willing and able to instruct me about them, I would have set them in order, according to their true proportions; but, God willing, that will be for another time. At this moment I will discourse only of the Attic Letters, which are commonly called Antique letters, and, by Abuse, Roman letters. But first I beg good students & true lovers of well-made letters to forgive me if I have been a little long in thus digressing to lament the sterility of our hands, which are too ill cared for to write well.

THE said Attic letters are properly called Attic, and not Asiatic, or Roman; because the Athenians made use of them before the Romans; any man in their List, however made the said Romans and Italians have made parade of them in their sumptuous palaces and triumphal arches, as one can see in Rome, by the ruins that are found here and there in a great part of that city, surrounded by cluck ponds.

I Purpose to say here a thing unknown to many audacious persons, how I well know that there are tens of thousands more learned than Lam. It is that this said Attic letter was invented in a country of Greece called Ionia, which is, as Pomponius Mela says,⁴ at the edge of Asia Minor, between Caria and Eolia. Ionia first invented, drew, & proportioned it. But the Achaenians, who were the sovereign lords, & masters of all Greece, brought it into use and credit, so that it has and will remain their name. To show that it is true that the Ionians invented these Attic letters, and that not only the Athenians, but all other nations made use of them, Pliny says at the end of Book VII of his Natural History, in chapter LVII: *Gentium omnium latius prima omnium occupavit et Ionia litteris consonas.* That is to say: by the universal agreement of all peoples, the Ionian letters were used by all. This invention was converted into a legend, as the Greeks were wont to do in all matters; as can be sufficiently seen in Boccaccio's book *De Genealogia Deorum.*⁵

They pretended that Jupiter was once enamoured of the daughter of King Inachus to such a pitch that, in order to have his pleasure at her side, he surrounded her with darkness. But Juno, sister & spouse of Jupiter, perceiving that darkness, jealous spouse as she was, suspected what was toward, and came down to earth to see what that darkness signified, it being broad day. Whereupon Jupiter, seeing her approach, in order to conceal his actions, changed his love into the shape of a beautiful young cow. But Juno did not give over her purpose, & began slyly to praise the cow's beauty, & finally asked her husband for her as a gift, Jupiter, finding himself at a loss for an excuse, could not deny her, and gave the cow to her. And straightway, when she had her for her cow, she chaunked him; and, being in haste to take vengeance for the affront, she gave her in charge to her shepherd, one Argos, who had in his face and all over his head a hundred eyes, which never sleep all at the same time, but two by two, while the others keep watch. This Argos treated her harshly, often beating her with his heavy cudgel, throwing stones at her head and tail and legs, driving her fither and yon during the great

⁴ *Compositus*, c. 1. 66.

⁵ The Greek nation of concerning all things, and legends is allowed by the work as a whole rather than by any particular passage.



heat of mid-day, to make her to be stung & bitten by the hornets & bees flies. Then, driving her back with blows to her shed, he gave her straw to eat but the bitter bark and tough twigs of trees. The poor creature would gladly have told the said Argus who she was; but instead of wanting to speak, she bellowed & gazed at him, the poor creature.

Ulysses, seeing the hardships that his love had undergone, & the cruelty of Argus, one day changed his messenger Mercury into the form of a shepherd keeping kids & lambs, and sent him to Argus, who was mending the said cow among the fields and valleys. Mercury came, leading his flock, & playing most melodiously on his pipes, so that Argus called to him to come and rest on the grass beside him where he had full length in the shade of a cliff. Mercury saluted him, & then, as they had talked a while & wished each other well, he began to play upon his pipes even better than before, so that Argus took great delight therein. But Mercury, the better to carry out his purpose, ceased and began to talk and discourse in praise of music; so that he woke in him the desire to learn that art and to play upon pipes. Thereupon, moved by Mercury's words, Argus begged him earnestly to play again upon the pipes, which he did at once, and with such skill and so melodiously that he lulled him into slumber so profound that all his eyes, which were, as has been said, a hundred in number, fell asleep at once; whereupon Mercury took his shepherd's knife and cut off his head.

The beautiful cow, seeing that she was delivered from her woe, had no remorse that she was very glad, & went away, wandering here and there, until she came to a place where her father, Inachus, had been changed into a river god, otherwise called a sea-god. This Inachus, being charged into his daughter's unfortunate plight, and thinking that she was in truth a cow, offered her handfuls of tender and sweet smelling grasses, & parted her affectionately, touching her with his dusty hands on brow and back and flanks, until he went and come about her. He saw his daughter's name written in the place where the beautiful cow-foot had pressed the earth: a name of two letters only—*I* and *L*, from which name the country was called Ionia, and its people Ionians.

When Inachus saw his daughter's name thus written, & bore in mind she was changed into a cow, he began to cry out: "My daughter and dear love, I have sought thee so long over mountains and valleys and have never been able to find thee; but not dreaming of such good fortune, I have met thee, and unthinking, recognized thee."

Odysseus Naxos, a little before the end of the first book of his translations & poetic fables which he calls *Metamorphoses*, narrates this fable most happily, as in his excellent custom. I would gladly quote it all, because of the pretty wit in which it abounds; but it would take too long; however, I will write down a part of it.

Descripta senior nazæ porrexit herbas,
 Illi emittit lacrymas: et hinc modo verba superant,
 Ovet opom, non emicquet anam, cœqueque lequuntur.
 Lætera pro verbis quam pœ in pulvere dicit,
 Cœperis medicum instans triste pergit,
 Ma misetum exclamat pater Inachus, inque gemens
 Cœnibus et nitæ pendens cœnæ juvencæ:
 Me miserum imaginatus, na te exquæta per amens
 Næa mihi terræ; tu nam inuenta reperta es."

"*Metamorphoses*, l. 643."

That is to say: Old Inachus offered plucked grasses to the beautiful young cow, his daughter, who licked & kissed his hands, unable to keep from weeping and wailing. If she could have spoken, gladly would she have asked aid, & would have told her name, narrating her misfortune; but the writing that her foot made as she walked on the dust was a sad proof of the transformation of her lovely maid's body into a cow. Inasmuch, when her father, Inachus, perceived the said writing, he began every one, clinging to the horns of his daughter, lamenting in the shape of a snow-white brifer: "Oh, unhappy me! said Inachus; 'alas, my child, I have sought thee in innumerable places, & never until this hour have I been able to find thee.'"

Giovanni Boccaccio, a very learned and audacious man, has told this whole fable at great length in Book VII, Chapter XXII of his *Decamerale* *Donna*, setting it forth very clearly in its allegorical meaning, as those may see who choose to consult that work. But in this place, and for my purpose, I will interpret the allegory as I understand it, and I believe that you will think that it is well interpreted.

I say, then, that we are to understand that Jupiter, who was enamoured of Inachus's fair daughter, is the soft air of Ionia, that pleasant abiding place, where bright minds found the strength to invent art, letters, and knowledge in general, even as we see that the air of Paris is much more clear and soft & agreeable than that of any other place in France,

and that all useful knowledge and excellent virtues have always flourished on her foundation, flourish'd & prosper'd there, and grown in sovereignty & perfection; to such a degree that she has no peers in all Christendome, and, being a place surrounded by walls with eleven gates, she is supposed in excellence to any kingdom on earth. I do not mean to deny that there are places in order to exalt her, but there is a common proverb that *Pars est in domo* without a peer.

It returns to my allegory, & say that by the fair daughters of *hancula*, I mean great knowledge, which is given by Juno, who represents *hancula*. Few persons attain to wide knowledge without the aid of many *hanculae*; for this reason we see that poor scholars who wish to attain perfection, struggle & strive to have some kindly *Marsena*, or some *Polio*—that is to say, some good man who will assist them to be maintained at school and in their studies.

Argues, with the deficiency of so many eyes, signifies those who, of their rudeness & evil knowledge, persecute goodly letters & learning with their wicked, aerial, and crude teaching, and bring contempt upon men of great learning by imposing upon them new considerations, in order to turn them back and deprive them of all their power, by the hands of such men, knowledge is in durance & is not fed on the sweet herbs of grammar, or on flowers of rhetoric, but on the rough bait of barbarism and the bitter wings of solecisms.

Mercure, playing upon his pipe and cutting off the head of Argus, will be interpreted here as the man who is diligent in seeking the purity of all goodly letters and true knowledge, by employing far the better instruction of others both his spoken and his written words, and quelling & putting to shame the invertebrate barbarisms of the unlearned, even as we see three noble personages to be doing to-day: Erasmus, Hollander, Jacques Le Fevre of Estaple in Picardy,¹ & Bude, the poet of noble and studious Parthians, who, by night and day, keep watch, and write for the profit of the public weal and the exaltation of perfect knowledge.

It returns then to our said Attic letters, and as to the legend of *Io*, *I* say that these two letters, *I* and *O*, are those from which all the other Attic letters are made and fashioned. The *A* is made from the *I* and *O*. The *B* is made from the *I* and from the *O* divided. The *C* is made from an *O* alone, divided. The *D* from an *I* and *O* divided. And so like

manner all other letters are made either from one of these two, or from both together, as I shall show hereafter, & shall prove, with our Lord's assistance, by figure & proportion. We may say also that the *O* is a model for the *I*; but we may well consider that the *O* is a model for the *I*; but we may well consider that the *O* is a model for the *I*; but we may well consider that the *O* is a model for the *I*; but we may well consider that the *O* is a model for the *I*;

Observe in passing that the *IO*, as the name of the fair daughter of *hancula*, is written with *I* and *O*, and that with a vowel *I*, and with *O*, which is long in metrical quality; but for my purpose *IO* will be written with *Omicon*, that is, with a short *O*; for the reason that it is a simple and regular letter, and is better fitted to make a clear demonstration of the proportioning of the curves of the other letters than is the said *O*, which is itself made from *Omicon* by writing it twice side by side & touching, in conformity with the rule of grammar which requires that a vowel long in metrical quantity shall be equal to two short ones, and two short to one long.

It purpose to set down here another little secret in connection with what I have said, that our Attic letters are all derived in shape and made from the *I* & the *O*. It is this—that to commemorate the invention and perfection of these letters, the word *Io* came into use as a proverb signifying exultation and triumph, as in saying, *Io pean, Io triumph*. Ovid says in his *Art. Amoris*,—

* 11, 1.

Dicite Io pean, et Io bic dicite pean.

So *Codrus Urseus*, humorous poet and orator, reading lately in public at *Bouogne la Grasse*, composed a Latin ballad to entertain the guests at a banquet, beginning thus:—

Io, Io, dicamus Io, Io, dulces Homerici.¹⁵And *Horace* says, in one of his *Odes*:—

† 11, 1, 10.

Non semel dicemus Io, triumpho.

I say, therefore, that, to show the joy which the ancient Ionians felt in having invented & designed these said Attic letters, the word *Io* came into such common use as a proverb expressing joy, that it is still recalled to mind every day. The *Greeks*, as their custom was, made a legend of it; indeed, two others besides the one I have heretofore narrated, which I leave for good students to read in the *Metamorphosis* of *Ovid*, in the *De Genealogia* *Dionisi* of *Boccaccio*, and in *Proverb CCCXXII*, of the second *Chilad* of *Erasmus*.

Dineath the outer husk of fable, Truth lies hid, & can be knowne only by exercise, and once, when he had thrown the said vessel, Apollo was passed under it, so that it fell upon him and he was killed. Hyacinthus grieved, because of his great beauty and of the great love that he bore, that to atone for his life, which by an evil chance had been taken from him, he transformed him into a lily, of a purple hue, which is called *Pans Ilyfambis*, and made in the said lily two letters, Y and A, which he can still see there in some sort, traced in black and yellow on the petals of the lily. The whole plant is called by some doctors *HYPON*, by others *GLADIOLUS*. The root has a sweet odour, and is mixed with other sweet-smelling things for keeping linen in chests. Marcellus Virginius, *Floris* entire sentence, & commentator on Dioscorides, takes great pains to understand that Hyacinthus is the lily which the Parthians call *Ilyfambis*; but I will quote only a few words now, & these are as follows: *Hyacinthus parva deflexa ab Hyacintho antiquo vocat Iren Flourens ad hunc parum ab aqua dulcora nominatur*. It is certain, he says, that the *Flourens* is the same call the plant which is otherwise called *Iren Hyacinthoides*, by changing the ancient vowel: I have also heard and learned from the French times & other well-informed Italians that the *Ilyfambis* is called in vulgar Italian *Hyacinthoid*. For which reason it seems to me, under correction, that Hyacinthus and *Ilyfambis* are one & the same. Let him who would know more about it read the said Commentaries of Marcellus Virginius, & he will find there all he needs. Ovid, the fountain-head of ancient flowing Latin verse, narrates this fable very fully & clearly in his *Metamorphosis*, near the beginning of Book X; but I will quote at this time only a portion of it, as follows:—

Talia dum veno memoratur Apollinis oee,
Ecce cruor qui fusa humi signauerat herbas
Desinat esse cruor tyriquoq; intenteo ostro
Flos ortus, formaeque caput, quam lilia, sit

* The passage quoted occurs in the Commentary on Clasp p. 133.

Purpureus color has argenteus esset in illis.
Non aris hoc Phoebus est, in enim fuit autor honoris,
Ipse mos geminus folijs inuicem et lyra
Flos habet interspersos, fanoctaque littera ducta est.*

* *Class. Metam.*, vi, l. 137.

That is to say: while Apollo poured forth his grief-stricken lamentation, the blood of the comely Hyacinthus flowed down the grass, and being redder than scarlet, grew into a flower, & took the shape of a lily, yet not of a white and silvery colour, as the lily properly is, but of the hue of the *Ilyfambis*, which is purple. And this did not content Apollo, otherwise called Phoebus, for, desirous to be the creator of the renown of Hyacinthus, he wrote his lamentation on the petals of the flower of the *Ilyfambis* placing thereon these two fatal letters in black, Y and A. The better to explain Ovid's words, I have placed here a picture of the *Ilyfambis*, nearer to reality than it has been possible for me to describe it in words.



Virgil, too, in the third Eclogue of his *Bucolics*, refers to this legend in very strange fashion, under the guise of an enigma & obscure words, when he introduces Damocles and Menalcas, shepherds, conversing in song, and Menalcas, in his turn, says:

Dic quibus in terris insperat
nomina regum
Naxantur flores, et Phyllida
solas habet.

That is to say: Tell me, in what countries are born flowers inscribed with the names of kings, & take for yourself alone the pretty shepherdess, Phyllis. Servius Maurus, commentator on Virgil, says that the enigma may be understood to mean Ajax as well as Hyacinthus, because Ajax also was fabled to have been changed

after his death into this flower, *Hyacinthus*, purple in hue. But first you propose I shall stay at Hyacinthus, & interpret the allegory of the story; that Apollo is repaid & called God of the nine Muses, who give the useful branches of knowledge, and that he also represents the Sun, who breathes into us vigour of mind and body; and he so loved Hyacinthus, that is, natural goodness, that after he had taken from him the vigour of youth & self-indulgence, he changed him into the flower of prudence and wisdom; so that the letters, that is, the memory of the change from self-indulgence to sobriety, remain written and manifest in the said flower of prudence & wisdom. Hyacinthus is written in many letters, or in other words spelled (*orthographia*) with the breadth of ten. In former times the character denoting the said breathing was written ten. But the Greeks, after this legend was invented, began to use in their regular language over their seven vowels, which are A, B, C, D, E, F, G, and over a single consonant, *Rho*—not as a letter, but as an ornament, and they use it only with the said vowels & consonant, above the letters. The Latins made use of it in other fashion than the Greeks, and wrote it on the line, commingling it with several other letters, so that it is considered a true letter.

I Have said that the letter A, which is the first letter of the alphabet—otherwise called the A B C^e—is made from the letter I and the letter U, representing it in a triangle, which is an odd number. The two feet of the A and the head make the said triangle; but it may be placed within a square, which is represented by the word Hyacinthus, which consists of four syllables, *Hy-a-cin-thus*. The ancients, wishing to demonstrate the extraordinary perfectness of their letters, formed and fashioned them according to the proper proportions of the three most perfect figures of geometry—the circle, the square, and the triangle. And because an odd number was always considered among the ancients as a lucky number, and they held it in such great veneration that it had its place in ceremonies and sacrifices—as we still see in our churches, the glosters T. m. vii; and that for saying high mass there are the presbyter, canon, and sub-deacon; and as Virgil says, in Eclogue VIII, *Nomen illud sapient gaudet*,^o—that is to say, God loves an odd number,—they made their first letter in the image of an odd number placed upon the square, which is an even number, to give a good opening & fortunate approach to those who may love and wish to study well-made letters.

^o P. 75.

THE odd number, as Macrobius says in the first book of *De Saturnalia*,^o represents the male, & the even number the female, which means that, as by the conjunction of male & female man is engendered, so by the conjunction of letters & syllables are made, and by the conjunction of syllables, words. And speech, by the putting together of well-assorted letters, syllables, and words, is found to be good, polished, and flowing.

THE triangle and square are comprised in a circle, which figure contains more than any other, & denotes that full & perfect acquaintance with the Muses & with goodly learning abides in well-made letters, by means of which one can study and read, write, and set down in books and in the memory, as the philosophers and ancient writers did in days of old, and as we can do by practising day and night in reading and writing.

THE END OF THE FIRST BOOK.

THE SECOND FOLLOWS.

^o Commentarii in Saturnalia, l. 1, c. 7, §. 17.

THE SECOND BOOK



AS I am about to begin to teach how our first letter, A, is to be made from the L, I would beg the good student to learn, first of all, what the Point is; and what the Line is, whether straight or not straight, whether it is what is called curved, or angular; and what the Circle is, what the Square, what the Triangle; and consequently to learn the most common figures of Geometry.

For these Antic letters of ours are all made and designed from them, as I shall show, with our Lord's assistance. And to the end that you may have no excuse for ignorance, I will set down here their definitions, one after the other, and will describe them in the terms used by Euclid long ago.

Pointes, he says, *est sicut pars sine ulla*. That is to say, the point is a mark that cannot be divided. And, as Messire Charles Bouille says in his Geometry, in French, 'The point is called neither quantity nor measure, but it is the end of every quantity; it has neither length, nor breadth, nor thickness.'¹⁴

Linea, says Euclid, *est longitudo sine latitudine, cuius quidem extremitates sunt duo puncta*. The line is length without breadth, of which the ends are two points. As Bouille says: 'The line is the first and smallest quantity of all, having length only, without breadth or thickness; as

A ——— B. And in Gallius, in chapter XX of his first book,' says to the like purpose: *Linea autem a multis dicitur, quoniam PAMMHN Græci vocant. Eam M. Varro ita definit: Linea est, inquit, longitudo quædam sine latitudine et altitudine. Eiusque autem breuitas, propter minime altitudinem PAMMH est, inquit, uocem uenerat. Id est longitudo illatubilis, quod exprimit uero latere uerbo esse quous, nisi addatur illatubilis.*

That is to say: 'What the Latins call *linea*, the Greeks call *εγγραμμη*. Marcus Varro describes and defines it thus: 'The line,' he says, 'is a sort of length without breadth or height.' Euclid describes it more briefly, counting the height, when he says: *εγγραμμη est uocem uenerat*; that is to say: the line is length without breadth (*illatubilis*), which cannot be widened; the which cannot be expressed plainly in Latin, unless you make bold to say, *illatubilis*.

¹⁴ Nodding, *ibid.*, t. 1, p. 9.

¹⁵ Gallius mentions the word *Linea* ('*linea*' and '*linea*'), to resemble Euclid's *illatubilis*. This translation is sufficiently close.



Linea recta, says Euclid, of all *two pencils ad aliam locum terminata, ad eorum terminum una est recta*. The straight line is the shortest distance from one point to another—that is, between two points, including them both at its ends. When one straight line stands upon another straight line, and the two angles on either side are equal to each other, and right angles, the said line standing upon the other is called a perpendicular line, because it descends straight (*perpendiculariter*) upon the other horizontal line. With these two lines—the straight line & the perpendicular—we will make a figure, which is called in Euclid *superficius plana, quae est ad unam lineam ad aliam locum terminata in eorum terminis una est recta*. We can say in French, *superficie, ou planete*, &c. as Boullie says, in the second & middle quantity, having length & breadth, but not thickness, as in the next square, thus marked—*a, b, c, d*—of which the length is measured by the line *ac*, & the breadth by the line *ab*.

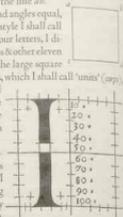
* In modern French, "superficie," in English, "plane."

This plane, having its four lines and angles equal, is a square (*quadratus*), but in my style I shall call it *quatre*, for the making of our letters, I divide by eleven straight horizontal lines & other eleven straight perpendicular lines, so that the large square will contain a hundred small squares, which I shall call "units" (*unites*), because the length of the *L* which will be of the same proportions as all the other letters, will be contained in one of these small squares, as is shown in the following figure.

If here left in the middle of this figure a small white square which is the unit of the said letter *I*, & which I shall call the unit of each letter, saying 'this letter' or 'that letter' has so many units of height & so many of breadth.

There are two kinds of lines—a straight line & a curved line. One is a straight line we have already written, & we may say again that the straight line is that which goes the shortest way from one point to another. The curved line, says Boullie, is two-fold, for there is a perfect curve (circle) & an imperfect one. The perfect circle is a circumference which returns to the same point at

† "Nobis French, 'lignes' and 'carré'. It seems hardly worth while to attempt a definition without having, especially as 'carré' is invariable in his use of the words."



which it set out, like the circle *abcd*, which set out at *a* and returns to *a* at the end, and is called by Euclid, *Circulus, qui est figura plana, una quidem linea continet, qua circumferentia vocatur, in cuius medio punctus est, a quo omnes linee rectae ad circumferentiam euntibus sunt aequales*. 'The imperfect curved line,' says Boullie, is a part of the perfect one, for it does not end at its point of beginning; and this line is called an arc (*bow*), because it resembles a bow—as the line *abc*.

Three straight and equidistant lines, contained between three points, make a plane figure called triangular because it has three angles, equilateral or otherwise.* An isosceles triangle, says Boullie, is one which has three equal sides and is called a regular and perfect triangle—as *abc*.

Otherwise that in this work I shall often speak of the Centric & Di-centric line, & by this will be understood the line across the middle of the square in which will be designed all our Attic letters in their order. And the better to know and understand it, I have drawn it in the following form:

There are several other kinds of angles and lines, of which I say nothing now, referring the earnest student to Euclid, and to the French Geometry of Mestrc Charles Boullie, wherein he seems to me to have magnified & gained immortality for his name as much as in all his other books and Latin works, which he has written most crudely. We have never seen such another author in the French tongue. Would God that many another would do the like, not from contempt of the Hebrew, Greek, and Latin tongues, but to go forward more surely in their domestic course; that is to say, to write in French, like Frenchmen that we are.

I hold in great esteem Mestrc Etienne de la Roche, called de Ville Franchois, a native of Lyons on the Rhone, who has written and described for us in good French the whole art of Arithmetic. I see very few Greeks or Latins who write it as better, more truly, or more fully. I see

* This definition of a triangle is not exactly according to the second definition of the same in 'Figure' . . . equilateral . . . angles equales, &c. in his phrase.

a = Centric and Di-centric line
b = Perpendicular



some who would fain write in Greek and Latin, and who are not able to speak French well. When Juvenal, satiric poet, said:—

Omnia graec

Quam sit deterris multo necesse latine, —

he reproved those Romans who chose to speak in Greek rather than in Latin. Aulus Gellius, a polished author, in chapter VIII of the eleventh book of his *Nights Atticas*, says that Marcus Cato once derided and rebuked a noble Roman called Aulus Albinus, who had once been Consul, because, being a Roman, he wrote a history in Greek, and in the beginning thereof, begged to be forgiven if he should go astray in Greek. It seems to me, under correction, that it would be much better for a Frenchman to write in French than in another language, as well for the correctness of his writing, as to give lessons to his nation & enrich his native tongue, which is as fair & fine as any other when it is well set down in writing. If we would use Greek or Latin, let us use them only in quotations from others, as Aulus Gellius and Macrobius do, and a thousand other good Latin authors, who often quote Greek in their Latin text, & let us use the chief of our text in good French. When I see a Frenchman write in Greek or in Latin, I seem to see a musician sit on the stage of the Basoche, or in the Brotherhood of the Trinity, & who cannot pronounce clearly enough, as if his tongue were too short, nor carry himself well, nor walk fittingly, inasmuch as his feet and legs are untused to walk like a Philosopher or King.

I imagine a Frenchman clad in the native garb of a Lombard, which is a sortment of blue cloth or sack, — methinks that this Frenchman would hardly enjoy himself in that case without very soon desisting of taking from it its true shape of a Lombard gown, which is not admirably alabed, for Lombards do not often deface their property to rags. Have all this to the wise discretion of scholars, & I shall not encumber myself with Greek or Latin, except to quote them in due time & place, or to speak therein with those who may not know French, or knowing it, do not choose to speak it.

SO I return to my subject, & say that amongst Attic letters, which are in number twenty-three, that is to say, A, B, C, D, E, F, G, H, I, K, L, M, N, O, P, Q, R, S, T, V, X, Y, & Z, there are some which are broader than the others. For some of them are eleven points in breadth,

making ten units, as A, D, H, K, O, Q (without the tail), R, V, X, & Y; & these are as broad as they are high; that is to say, they are contained & drawn in an equilateral plane, divided, as I have said above, by eleven perpendicular lines and other eleven horizontal lines of equal length, which is our standard and most important letter in making all the others in their due proportions, is but three units broad at the top and three whole units and two halves at the foot. A, D, H, K, O, Q (without the tail), R, V, X, Y, and Z are as broad as they are high — that is to say, ten units. M is thirteen units broad, which means that it has three units more of breadth than of height. N is eleven units broad; G, nine; and a half; T, eight whole units and two halves; C, four whole units; A, seven; F, and L, seven and a half; P, seven whole units; B, six whole units; S, at less one fourth. The tail of the Q is two units high, and thirteen long.

THIS letter Q is the only one of all the letters that goes below the average line, & I have never been able to find a man who could tell me the reason therefore; but I will still do it, & set it down in writing. I have thought & meditated so much on the shape of these Attic letters that I have discovered that the Q extends below the line because he does not allow himself to be written in a complete oval without his truncheon, & brother V (U), and to show that he wishes always to have him by his side, he embraces him with his tail from below, as I shall draw him hereafter, in his turn. Q is to be more, sometimes placed alone, as an abbreviation, when it stands for Quattuor, or Quinquies, or some other like proper name of a man — or of a woman, as Quarta, or Quartay; and in that case, for a woman's name, it must be turned thus, Q; as the C is turned, Q, when it stands for Cata. But, as I have said, in writing words at length, with all their letters, it always demands & joins to itself the said V, as we see in these words: Quae, quosus, quosus, quanda, aliquando quosus, quaque, quinquaginta, and numberless other like words, not in Latin alone, but in French; as who should say Quant, qui met, c'est quicquid, c'est Querrin de la rue de Quinquempoit, Priscan, as an author of great repute in olden times says in his first book, wherein he treats of the qualities of letters, that Q must always be followed by V to show that the said V loses its force & its sound when written before a vowel in the same syllable; but he does not say why it has a tail below the line of all the other letters. However, I forgive him for he does not teach how to write logically or by measure, but only the proper position

* *Estates*, vi, 187, 192

† *Discours de Gellius sur les Nuits Attiques*.

† It will be remembered that the distinction between L and I, and between C and G, were not recognized until about a year later. See *Chap. IV*.
‡ *It has now been no place in the French alphabet, and is found only in a few words, entirely borrowed from other languages.*

* *Chap. vi.*

— 10 20 30 40 50 60 70 80 90 100 110 120 130 140 150 160 170 180 190 200 210 220 230 240 250 260 270 280 290 300

* This is smaller

† Wholly, if full in size of this word, and round it with 'noble' by pure composition.

All the O's are faulty; for they should all be round, with a uniform circumference,* and not oval or melon-shaped.†

All the P's are good enough.

All the Q's are altogether wrong, as well in the upper part (as I have said of the O's) as in the tail, which is too thin & not properly proportional.

The R's are good.

The S's are faulty, for the openings are too much closed, or rounded, both the upper and the lower, and the body is ill shaped.

On leaf XXXVIII the white T and the black are faulty and irregular; for the upper line should be everywhere equidistant from the lower line. And the third T, which is not at fault in this respect, is not cut as it should be, for the first arm should be perpendicular & the last slightly inclined; and this is just the opposite.

The V is very good.

The X is too open above.

The Y is good.

The Z is faulty, for the lower line should be longer than the upper. The first end of this upper line should be perpendicular, and the other end, a half-unc in length, also perpendicular. The lower line should be inclined, as in the last three and the first.

WE can forgive the said Albert Dürer, inasmuch as his occasion was painting, and it rarely happens that painters are good geometers in the matter of understanding the qualities & proportions of well-formed letters. I know no man who makes or understands them better than Maitre Simon Haymeufive, otherwise called Maitre Simon du Mans.¹⁰ He makes them so well & of such admirable proportion, that he contents the eye as well as, yes, better than any Italian master on either side of the mountains. He is most eminent in the disposition of ancient architecture, as one may see in a thousand fine drawings & pictures that he has made, in the noble city of Le Mans & in many foreign cities. He is worthy to be kept in fragrant memory, as well for his ap-

right life as for his great learning. And therefore, let us with presence of conscience and dedicate his name to immortality, declaring him to be a second Vironius, a holy man & good Christian. I write this gladly because of the great virtues & goodly qualities that I have heard ascribed to him by many good men, of high and low degree, and true lovers of all excellent and honourable things. Would God that France had such like him; then never was Egypt or Greece or Italy so eminent in architecture as she would be. I know no author, Greek, or Latin, or French, who gives such an explanation of the letters as I have given; wherefore I may hold it for my own, saying that I have cognoscit & discovered it rather by divine inspiration than by what I have seen written or have heard. If there be any who has seen it in writing, let him so say, and he will give me pleasure.

ALL our Attic letters should be of a height contained between two equidistant lines, as is the circle of the letter Q; but, instead, I have said, goes below the line, to embrace its friend and loving companion V.

I would here set down another conception of my own, and that is the reason why I choose to divide each square in which we shall draw our three-and-seventy letters into an unit of height and likewise into an other breadth. It is to point out that the ancients wished to signify, covertly, that the nine Muses, & Apollo, who makes the teeth, are held in honour and sought out by well-made letters, whose appearance depends upon their proper and harmonious proportions. Lucian, in his *Dialogue of the Muses*, near the end, has in mind these nine Muses when he introduces the philosopher Thrascles saying that he drank only the fountain at Athens that discharged through nine pipes. *Thras, he says, ποταμὸν ἑνὸν ἔπιπνευσεν ἑπταπλάται.*¹¹ Truly, he says, the fountain at Athens that discharges through nine pipes furnishes the philosopher Thrascles with drinking water.

AND so I show here the said nine Muses and their Apollo arranged symmetrically according to our standard and model letter I. And if one find fault that is pleasing therein, they that you will be grateful & if not, then I beg that you will forgive me. For, while studying, I cannot refrain from ever imagining some new thing, thinking to give honour it resistance to other students, and so advance the public weal. I have when to think as they will, and devote myself to the Muses and well-formed letters.



CHAMP FLEURY

40

A clef, which is signified in the seven Liberal Arts; for they stand in perfect accord, as do accordant notes in music. Virgil says, in the person of the Shepherd Corydon:—

Et mihi disparibus septem compacta cuncta
Fusa, Damastes dono mihi quam dedit olim.*

* Ediger, ii, 36.

I have, he says, a flagolet with seven holes, an odd number, which Da-
mastes lately gave me. By the flagolet, which is long and round and
well proportioned, may be meant our two letters, I and O, and by the
seven holes, the seven Liberal Arts, which I have written and arranged
above. We see commonly that on the upper side of a flagolet there

are seven holes arranged side by side;
but underneath there is one, for the
thumb, which, with the seven Liberal
Arts, represents Apella. And further-
more, for still greater harmony, we see
also in the flagolet another hole, and
by the farther end, which makes the
tenth, and represents the perfect ac-
complishment of the union between
the nine Muses and the seven Liberal
Arts. And if you would again find
Apella with the nine Muses, the hole
near the mouth piece, where the notes
of all the other holes unite to make a
single note, will signify the said Apella.
See, therefore, how in shapely letters
the worthy Ancients made use of even
and odd numbers, as Virgil did in the
first book of his *Aeneid*, when he said:

O terque quaterque beati!

1. *Aeneid*, ii, 99.

THEY made use of them, I say,
I did the worthy Ancients, under-
standing thereby, exactly the seven
Liberal Arts & the nine Muses, with
their Apella. I have drawn here the flagolet of Virgil, the better to
put before your eyes the truth of what I say and of my arguement



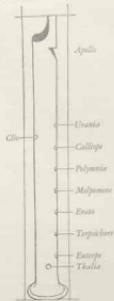
THE SECOND BOOK

41

HE follows the said flagolet as
Virgil understood it, and as his
commentators have not understood it;
or, at least, if they have, they have
made no mention of it, as any one can
see [from what they say] as to the
verse quoted, I do not say it to boast,
verses quoted, I do not say it to boast,
but I have excogitated it in this sort,
as no man who can tell me this that I
have conceived about it. Here, again,
it is applied to the nine Muses, to the
end that I may, if I can, satisfy both;
and the figure will be like this that
follows.

I would even go further and make
I of the divine flagolet of Virgil an
allegorical representation of our said
letter I, upon which all others are
based, and likewise of the O; and I
will show that our triumphal words,
IO, IO are found therein, in all sym-
metry and harmony.

THE figure of the Land flag-
olet, decomposing the seven Liberal
Arts, is as follows. Observe in this fig-
ure, O ye noble and devoted lovers of
well formed letters, the truth of my
words, and the divine intelligence of
Virgil, king of all good Latin poets &
philosophers, & that what I have here-
before quoted from the said Virgil is
meant to refer covertly to the science
and knowledge of letters, all of which
take their proportion and form from
the I, in which I have drawn for you the said flagolet with seven holes,
that is to say, containing in harmonious accord the seven Liberal Arts.



AND see next how I have also designed and drawn the same Land of the flagolet containing the nine Muses. You can now employ it as your pleasure, and understand allegorically all the good reasons and pleasant things that I have herebefore set down for you. I am not yet, God be praised, weary, nor am I averse to say more, the better to confirm my words and my arguments, whereby to come at last to our triumphal cry, IO. I propose to find for you the O, as I have found the L in the flagolet of Virgil, & to portray it as well as I can.



Although it is a very difficult thing to draw in proper perspective the lower end of a flagolet, which is round when one looks at it from above, and to perceive its length and breadth if one sees it in a straight line, none the less, albeit I am not a good painter, yet will I with our Ladies help, make some little thing which may advantage those who are our nearest students and desirous to learn. But, before I go further, I would first show that it is not without good cause that I have herebefore adjoined the nine Muses to the proportions of the I, & to that end I say that the ancient fathers, Greek and Latin alike, to indicate the ideas I have set down above concerning the said I, made it the ninth letter in the order of letters in the alphabet, as you can see by repeating Alpha, Vins, Casus, Delta, Epsilon, Zeta, Eta, Theta, I, Iota; that is to say, A, B, C, D, E, F, G, H, I. And in Latin, A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, X, Y, Z. Wherefore it will be well for good readers to pay close heed thereto, and not concern the subtle and secret fancies and the sage opinion of the good Ancients. Now, let us turn again, to come to our other letter, which we have already more than once, & with good reason, called O Triumphant.

Imagine and pretend that you are seated in a place of study, and that, on the table before you, you see a flagolet lying, and that you are looking at the lower end, as it were in a straight line; you will find that the end will represent an O lying on its side, as if it were beginning to move and turn like a wheel. The which to make you understand more easily, I have drawn it here as well as I could, and I beg you to take the

*O, as in about say, this.
L, as in, I, I, I, I.

invention in good part. I say invention, because I have found no author, Greek or Latin or French, who has written or drawn these things as I have now done. I make them only the better to set forth the meaning, the secret, and the allegory of the Ancients, and to give instruction and point the way to the moderns, & to lovers of true, pure, & well-formed letters. The drawing I have promised is this that follows.



THE better to maintain my cause, I will say and prove that our said Attic letters were so well fashioned by the Ancients that they have the proportions of the human body. The man well and symmetrically formed* has in him the nine Muses & seven Liberal Arts in due proportion, as I have herebefore said of our two divine letters, I & O. And to make it more clearly to be understood, I have drawn, below, a human body according to my poor understanding. I am not unaware that Vitruvius, prince of writers on architecture and buildings, has more thoroughly examined and measured the said human body, as may be seen in the first chapter of Book III of his *De Architectura*, wherein he speaks *De ianua adun compositione et symmetria, et corporis humani mensura*; that is to say, 'Of the construction and proportions of churches, and of the measurements of the human body.' But in this place I shall fix its proportions so exactly that I shall find space and room therein for the seven Liberal Arts and the nine Muses, as I have done herebefore in our two letters I and O. The great painters and sculptors of times past

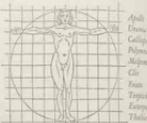
*L'homme bien formé est quadré.

measured man and divided him into ten parts, as I have already divided our two letters; and that this is true, Vitruvius says in the passage cited: *Corpus enim hominis ita Naturae componitur, ut si capitis et manus ad frontem summam et radices manus capilli sunt aequae partes*. Nature, he says, has so constituted the human body that the space occupied by the face, which extends from the chin to the top of the head and the roots of the hair, is the tenth part of the body. The same Vitruvius, a little farther on, again divides the human body into six parts, of the size of the foot, when he says: *Per unum altitudinis corporis sextae*. The foot of a man, he says, is the sixth part of his body. Martinius Capella, in his seventh book, when he speaks *De Hexaetero*, divides the body of man into seven parts, when he says *Item septem corporis partes Iambicus septenarius*. Item, he says, man is composed in seven parts. I will pass by the division into six parts, which is known to all, and will pause at that into seven parts, and say, that is to say, the seven Liberal Arts, and the nine Muses with their superior Apollo.

* (Ibid. vii, 717)

WE will, therefore, following Vitruvius, make a square, divided as before, that is, into ten units of breadth and as many of height, which said breadth & height of ten units are contained between eleven lines in each direction; & within this square shall be drawn a man with arms stretched and feet close together, as follows.

THIS figure shows clearly that our said Aeneas letters and the human body accord closely in their proportions, in so far that in one and the same square they can be compassed & drawn with Apollo and the nine Muses, who are placed within the ten equal units of space into which the surface of the said square is divided. There is an Enigma¹ hidden—made long ago in Latin by some shrewd wit whose name is unknown, which informs us that all natural things are made by nature and by measure. It is as follows:—



*Confutamus * aut numeris quicquid natura creati,
Ter tris sunt septem, septem sex, sex quoque sunt tres.
Si numeres recte, nunc bis tris, milia quinque.*

* (Ibid., "Emphatic")

I might here this enigma & its obscure words for the curious to nibble at, in order to discover the things hidden therein; but to keep them from ever striking their brain, I will come to their aid. It is another meaning than appears on its face; it refers to the orthography and the number of letters contained in these words: *ter, tris, septem, sex, sex, and milia*. I say, *Ter tris sunt septem*, which is to say, that in these two Latin words, *ter* & *tris*, there are seven letters, as who should say: *In his duabus dictis milia sunt tris, sunt septem, nullius domitia*. In the word *septem*, and in *milia* five letters; all of which is true, and quite evident. It does not mean that *sex tris sunt septem*, that is, that three times three are seven, for that would not be true; but, as I have said, it refers to the number of letters contained in the particular words set down. Let us then take the first verse cited above, to return to our subject, and let us say: *Confutamus aut numeris quicquid natura creati*. Every natural thing is, and is contained in, number; and this number is even & odd, so we can clearly perceive in the face of man & in his members; for of some the number would, as the head, the nose, the mouth, the chin, the navel, the organ of generation, and divers others, which I omit for brevity's sake. I there see, as I have said, some of which the number is even, as the two eyes, the ears, the arms, the hands, in which hands also there are even & odd numbers, as the five fingers of one hand, and the ten fingers of two. All these things are too many to set down one after another; wherefore, returning to my subject, I say that our letters are so well and naturally proportioned that, after the likeness of the human body, they are composed of members, that is to say, of a number of points & lines equally and unequally divided, as I have already shown; & that there are some of XIII units of breadth, some of X, some of VIII, some of VII, some of VI, and some of III; and thus we shall see, with our Lord's assistance, by the next figure.

IN a square which is of the size of our aforementioned letter I have drawn a man with his arms extended to the outmost lines of the said square, & with his feet close together & extended to the lower

more line of said square; and in the divisions between the lines I have placed Apollo and the nine Muses. It seems to me now to be well, and not without good reason, that I should draw the human body in his most perfect, not only of the said human body, but of our divine Artistic letters, The figure, as I have drawn it, follows.

IN this figure you see the man with feet & hands extended to equal lengths, & touching the four corners of the lesser square, for at those points the circle and the square join. The



central point of the man thus drawn is the navel; but the central point of the other man, whose arms only are extended, and whose feet are close together, is in the middle of the groin just above the organ of generation. The reason why I have adjoined the seven Liberal Arts to the man with feet & hands extended, rather than the nine Muses, is that the said Liberal Arts are more concerned with bodily exercise than are the nine Muses, who are celestial and divine persons, wherein the mind is more active than the body. And for a like reason I find that students, and they who give more serious thought to the qualities & the nature of things, make a distinction between the goddess Pallas and Minerva, saying that Pallas is the Goddess & Queen of all Knowledge, & Minerva of the Attalage, in which according to the etymology that is used, the true interpretation of Minerva, — *Quæ dicitur a ministro suo* — our limbs & members grow weak by dint of the violent exercise that is required therein.

Furthermore, the man whose feet are close together touches with his head the topmost line of his square,



so signify that the Muses & Sciences are, as I have said, celestial things, to which one cannot attain without exalted contemplation. The man relaxed in height by having his legs and arms extended, has his head almost below the topmost line of the square, to show that the seven Liberal Arts do not require such lofty contemplation as the Muses and Sciences, but are of middling importance, and more easily understood.

I cannot refrain from repeating our aforementioned short of tri-angles, X, O, to show that our Attic letters, which, as I have said, are all made from the I and the O, are so well conform'd to nature, that they agree in measurement and proportion with the human body; and so make that the more clearly understood, I put before the eyes of all well-wishing lovers of knowledge the following figures, first of the I & then of the O.

In this figure we can see that what I have heretofore called the unit, is the thickness of the human body, which is a tenth part thereof. I have said also that the I has three units of breadth at the top, that is to say, one unit for an ear, one for its two ears, which makes three units. At the foot there are three units and two halves, following the law of nature, which says that man standing erect on his feet occupies more space with his feet than with his head. We can easily understand that a man erect on his feet must have them a little apart, otherwise he could not stand firm. It is very evident that a pyramid stands more firm when it rests upon the broader end than if it were set contrariwise. So for a like reason, our I must be broader at the base than at the top, and this, as I have said, by the width of a unit, which is cut in two, a half unit being placed on each side of the foot. It remains now to draw the human body within the O, to make clear what we have said above as to the lesser square, and to show that the centre of this O will be found exactly at the centre of the man drawn therein, which is shown in manner following.



THE man in this figure, with feet and hands extended to equal the diameters, & the O, meet in the square, in the circle, and in the ellipse, which bestow the perfection of the human body, & the said O, once the circle is the most perfect of all figures, & the most comprehensive. The rectangular figure is the most stable and solid, especially when it is a cube, that is to say, having six faces, like dice.

I MUST not omit to show, by a figure I add to our said Attic letters, how the man with arms extended & standing erect on his feet, and having his centre, not in the navel, like the last one drawn within the O, but in the groin, is a very clear demonstration of the way to know the precise spot to make the cross-stroke & the joint (*jointure*) in the letters which require them—namely, A, K, E, F, I, K, P, R, X, Y. For brevity's sake, I do not give a figure or example of all of them, one after the other, but of three only—A, H, and K.

THE lower edge of the transverse stroke of the letter A here drawn is properly placed below the central horizontal line of its square, & below the groin of the man drawn therein. All other letters which have a cross-stroke or a joint have it above the said horizontal line. But this letter A, because it is closed above & shaped like a pyramid, requires its said transverse stroke to be lower than the central line. Thus this cross-stroke covers the man's organ of generation, in signification that Modesty and Chastity are required, before all else, in those who seek acquaintance with well-shaped letters, of which A is the gateway and the first of all in alphabetical order.

THE aspirate [H], then, has its cross-stroke on the central line, just over the groin of the human body, to show us that our said Attic



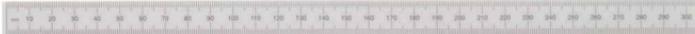
letters must be so logically made that they may be conscious in themselves, instinctively, of all due proportion and of the art of architecture, which requires that the body of a palace or a house shall be higher from its foundation on its roof than is the roof itself, which represents the head of the whole house. If the roof of a house is too much higher than the body, the thing is misshapen, unless in the case of markets and barns, the roof of which begins, for the most part, near the ground, to avoid the violence of high winds & earthquakes. So, on our letters do not choose to fear the wind of envious backbiters, desiring to be built smoothly, & to be broken,* as I have said, above their central horizontal line, save only the A, which has its cross-stroke just beneath that line.

ONE can see in the letter here drawn how the joint of the letter K is at the point of contact with the line passing through the centre of the human body with its feet together, which centre, as I have constantly said, is at the groin. The joint of the other letters, which for the moment I omit to draw, including them in their alphabetical order, will always be found to be placed upon the said central horizontal line.

I said but now, when I was treating of the aspirate, that our Attic letters should have a savour of architecture. And it is true; for A represents the gable end of a house, inasmuch as it is shaped like a gable. The aspirate H represents the body of the house, for the part below the cross-stroke, which I have called the central horizontal line, is placed there to form lower halls and chambers; and the part above the said line is to form in like manner upper halls, or large and middle-sized rooms. The K, because of its point, signifies stairs to ascend in a straight line to the



*"Biting," that is, to have the "bitum."



first floor, & thence to ascend, also in a straight line, to another floor. The ancients, for the most part, built their stairways only in a straight line, as one can still see in many places, and as I have observed in Rome and throughout Italy; in Langosco also, and many other places. If we seek among our letters a pretension of another sort of stairway and stairs, that is, a spiral stairway, in

which we rise about the centre and shaft of and spiral, the I and the O and the S will give us a singular likeness thereof, by reason of the L, which is a straight perpendicular line, & representing the shaft of the spiral, and the

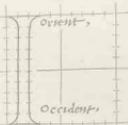
O, which is the circle, and the S the winding ascent of the stairs, which thing can be well seen and easily understood by the following figure.



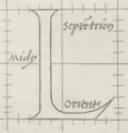
If we demand ground plans in our said Attic letters, we shall find I enough for galleries, for halls, and for theatres, which are called in France arenas*, and for Colonnades.

The I may represent a plan for a long straight gallery, of uniform size, and whose long face looks to the east or the north. The L for halls & rooms which should have the longer side with their backs to the south, & the shorter side, which we call the foot of the L, facing the east, which is the backside situation of it; by reason of the back being turned to the south the back being pestilential as well to human bodies as to inanimate bodies, and by reason of the long from which receives in its face the wind from the north, which is pure and clean & brisk, by reason of the short front within the foot of the said letter L, wherewith the beautiful rising sun peers at dawn, and there remains during most part of the day, instilling sweetness; which thing I have here shown in a figure and drawing for the better understanding thereof, and to put it before the eyes of good students.

So this is passing, because I find that few of those persons who build in the country know how to place their buildings philosophically, that is to say, scientifically & properly, albeit they have abundant space at their command. In cities, where often, by reason of the hereditary partitions that are made from day to day, spaces are restricted, one must build according to the street and according to the locality, but in the country one must use judgement that accords with nature & with the health of the human body. Whoso would have ample knowledge hereof, let him read in Vitruvius, an author most learned in this matter, & in Leo Baptista Albert, philosopher among modern scholars. The figure of the L, as a floor plan is as follows.



* Arena.

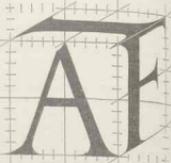


* Arena. A Theatre for France, a place to pass in, covered with ground, and some use that name to the playhouse of Rome called the Colosseum.

THE ground plan of the theatre, as I saw one in a city on the Rhone near Avignon, called Auregen, which has its facade, that is to say in front face, flat, and its rear face round, can be very well observed in the letter D, of which the upright limb will represent the said front face, looking toward the north, & the rear, which is rounded, will look its back to the south. The plan of the Coliseum, which I have seen a thousand times at Rome, is very manifest and apparent in the O, which that the said Coliseum, when it was whole, was circular on the outside, and oval shaped within. I could say many other things on this subject, but for brevity's sake I will pass them by, and will go on to show how our said Attic letters agree in the number of units of their breadth, according to the rules of perspective, as the cuts drawn below will make clear to us.

I have said before that A is ten units in height and ten in breadth, & I is six in breadth; & I there at the top, which said A, F, and I, are here shown in squares and in perspective, so that we can, in this present figure, recognize the manifest perfection of our Attic letters, which accord so well one with another that they observe & maintain symmetrical proportions. I could harmonize thus all the other letters, but I leave them for keen minds to exercise themselves upon if it shall please them so to do.

BY God's grace, I have herein above adapted to the human body, as well as I might, our two fundamental & triumphal letters, I & O, also A, F, and K. I purpose further, as a reminder & allegory of the four Cardinal Virtues, which are Justice, Strength, Prudence, and Moderation, to adapt them to the head & face of the human body, which I had divided into four units only, ever to persevere in the most ample demonstration of the divine symmetry of our said Attic letters. First, therefore will take an equilateral rectangle and we will divide it into four equal



parts; then we will draw therein a human face alone for the first demonstration, and will write & place at the four corners, to mark the said four parts, the four Cardinal Virtues, *Justice* *Prudence* to show that our Attic letters abide perfectly in squares, which denotes their length and height.

As thoroughly designed & made, requires, through Justice, careful attention to their height & breadth, according to their shape; through Prudence, the use of rule and compasses; through Force, a constant and obstinate perseverance in dividing & measuring them; & giving them their due proportions; through Moderation, a certain discretion in placing them between the two chief equidistant lines and in setting them at a proper distance from each other, as shall seem meet.

Observe, in this figure, divided into four parts, how the human face adapts itself to the division, & the division to it. The pupil of the eye, placed upon the central horizontal line, proves to us what I have said, above, that every letter having a joint should have it exactly upon the said central line, and not elsewhere.

Upon this face, between the eyes, along the nose, & over the mouth, let us draw our model triumphal I, in order to make clearer our arguments, already several times herein before written.

So point the divine imagination of the Ancients, who chose to make their model letter as long as from the top nose line of the square to the nethermost, and from the summit of the human face to the base of the chin, & imagined it between the two eyes, duly proportioned; I just at the nose, in a well-formed man, is the measure of the whole body, its dimensions being multiplied according to a fixed rule. I say furthermore, that the I, which



Fines

Moderation

* Ex certis quadratis *



is perpendicular, set thus between the two eyes, signifies that we must hold our face upraised toward heaven, there to behold our Creator, and to contemplate the great benefits and knowledge that He bestows on us. And, to prove that it is true that God wills that we have our gaze turned always heavenward, He has given us our heads upraised, and the beams of heav'n shined down. Ovid, a poet of olden time, not a Christian and, none the less, a great Philosopher, held this opinion when, in the first book of his *Metamorphoses*, after he has described in elegant terms the Creation of the world, saying also to describe in his poetic style the Creation of Man, he writes:—

Sincerus his animal, mentisque capacus alae
Dereat adhuc, et quod dominari cetera possit,
Natus homo est, uti hunc diuino semine fecit
Ille optiter erant mundi melioris origo.

* *Metamorphoses* 1, 76.

And, a little farther on:—

Prorsus cum spectat animalia caetera terram,
Os hominis sublinee sedet, culumque videre
Iussit, et erectos ad sidera tollere vultus.

1, 84.

That is to say: In addition to these things which I have described, the creation of Man remained, which Man was to hold away over all other created things. Therefore, the great Creator of the world makes him to be born in such wise that all the beasts bears shall bend their heads and their gaze to the ground, and he shall have his head and face upraised toward heaven.

THE human face and the O in the next figure are in accord that we trace them how the worthy Ancients conceived the idea that, as the circle is the most comprehensive and perfect of all figures, so the head of man, which is almost circular, is more capable of reasoning and imagination than all the rest of the natural body. Also, the human head contains more of sensuality and force than any other part of the body, seeing that it has within it seven channels and sources of vital spirit, corresponding



to the seven Liberal Arts. These channels are the two Ears, the two Eyes, the two Nostrils, & the Mouth. The Ears are to invent the names of the letters; the Eyes, to recognize and distinguish them; the Nostrils, to harmonize the voice and the sound made in uttering them; the Mouth, to pronounce them according to their accent, their sound, and their difference. The furrowed hoods of the Rectors and Doctors in our universities and of Councillors in our cities have been shaped to the curve of the head and upon the perfect circle of the O, to denote that such persons must have their heads absolutely perfect in all knowledge and virtue, which consist chiefly, as I have already said, in the true knowledge of pure and well-formed letters, which do not only enrich man, but enoble him, and give to his name immortality.

THE next figure has been drawn to show to the hand and the eye how the I and the O adapt themselves to the face of man, not only each by itself, but both together. I doubt not that detractors and enviers will cry out at this, but nevertheless I shall not fail to set down my conceit and my speculation, to give pleasure and benefit to anxious students. I know, as I have said heretofore, in the First Book, that Learning has no enemy save the unlearned, who are good for nothing but to find faults with others, and who cannot say a word or make a stroke of the pen.

Of these two letters, I and O, imposed one upon the other, as you can see them in this figure, the Greeks made still another letter, which they call *Psi*, which *Psi* is equivalent to a P and an H, and they use it in place of F, which they have not among their letters. It would seem that our figure is a sort of reborn, a hieroglyphic ching, and that I have drawn it to make the dreamers dream and rave; but all things considered, it is not so. For, in memory of the three Graces—called in Greek *Xaritia*, of whom the first is *Pasithea*, the second *Aglaia*, and the third *Euphrosyne*—hand-maidens to Dame Venus, as Boccaccio narrates in the XXV [XXXV] chapter of the fifth book of *The Gemming of the Gods*, of which Venus let us believe every virtuous and



THE letters arranged as you see them above are not in their alphabetical order as commonly considered, but I have wantedly placed and applied them according to my little philosophy, to make it known that their nature and their qualities demand that they be mingled together. In like manner, the Sciences, with the Arts, with the *Graces*, and with the *Graces*; also the *Graces* with the *Virtues*, with the Arts, and with the Sciences, just as we see in marquetry & mosaic work that pieces both small and large of divers colours are mingled together in such wise that they make a very beautiful and perfect work, which is called in Latin, *Opus varietatum*, *Opus varietatum et altissimum*, which of Piny, in his *Natural History* and Virruvius in his book of Architecture speak amply enough for those who may wish to read it to leisure. We see in the springtime that the beauty of a field and of a garden consists in the diversity & assembled multitude of divers beautiful plants and flowers, which with their odour give forth a deliciousness usually to be called divine and to love forever.

* *Book xviii, 1.*

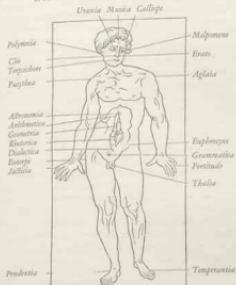
FROM the figure opposite you can perceive how the noble & worthy Ancients invented the Sciences and Liberal Arts according to nature, could profitably be made to adapt themselves usefully to the noblest organs of the human body: & this, as I have said, to show that the perfect man should be as well equipped in learning and virtue there in all places and in all his words he will be honourable and virtuous.

† *Genius, x, pp. xvii, 16.*

USE I am that I shall have in this, as in many another passage, *reus* and *huckster*, but *non pite facti*—I care not a straw for them, I dedicate myself to the service of the public weal, to lead the understander to the contemplation and comprehension of well formed letters.

YOU can perceive that this little conceit of mine is not without foundation, seeing that I have, by means of Arithmetic & Geometry, brought all our said Antic letters into accord, to show their due perfection. I beg my readers that, if I have conjectured aright, they will be grateful to me therefore and if not, that they will do better, if they care, to the end that their knowledge be not *Titanian* ambition, but as it says, a hidden & useless measure. I know that there are many shrewd minds who would willingly write many excellent things if they thought they could do it well in Greek and Latin; yet they abstain from it for fear of committing some absurdity or other fault, which they deem

L'HOMME SCIENTIFIQUE



or they do not choose to write in French, esteeming the French tongue neither good enough nor elegant enough. Saving their honour, it is one of the most beautiful & graceful of all human tongues; as I have shown, in the First Book, by the authority of eminent Ancient Writers, Poets and Orators, both Latin and Greek.

WE have observed the agreement & harmony between our letters & the human body in general, & in especial the head of that body; but I propose, following this, to adage some letters to the full view of the face, others to the half view, and others to the third, and this can be shown by graphic demonstration in the figure that follows, in which three faces only will be drawn, & afterward three letters with the three faces.

AS these three faces are so drawn that one is seen entire, the second only half or thereabouts, & the third still more fore-shortened, as among our Antic letters there are some of which we have a complete view, squared—that is to say, as broad as they are high. Others are less broad, & others even more restricted in breadth. And this is what I have already said, when I wrote how many units of breadth each one of our letters has. In all except the Q, the height must always be the same between two parallel lines, having between them the space of ten units, that is to say, ten times the thickness of the I. And of this letter Q the body is ten units in height, like the other letters; and its tail of four units, which are in addition to the said ten units, are outside and below the two parallel lines.

THE next figure shows us that, even as the face of a man, maintaining its height, can be seen sometimes as broad as it is high—and this in a front view,—and at other times less broad than high, according as it is turned, so all our letters, as I have said before, must always be equal in height, but in breadth, not, and again the reason appears in following the natural conditions of the human body and of the face as well. We see that there are some men larger of body and of face than others, and some more active & brisk and sprightly; some healthier and others sower; some more vigorous, & others less so. In like manner, there



are letters which are greater & of more value than others. Such are the vowels, without which there can be no true syllable. Greek, Latin, or French. For in every syllable that one can pronounce there is at least one vowel. And very often a syllable—and a word as well—comes of one of the said vowels (which are five in number, namely A, E, I, O, and U) without any other letter.

Example of A alone forming a syllable [in Latin]: A men; forming a word: Ne disceras a me. Example in French of A alone in a syllable & in a word: A costume; a lieu dire et bien faire. Example of E alone making a syllable & a word [in Latin]: E stiam, eia, e regione. Example in French when it is alone in a syllable: E stiam, eia et e moy. Example of forming a syllable and a word [in Latin]: I tem, i boi, I terence, in fama a syllable, & not a word; for I can neither be nor make a word in our tongue, albeit in figures & in tales it is often put for the numeral one. Therefore, the examples will be I tem, which came from the Latin into French, and I auge de table. O in like manner, can form a syllable & a word, & so it is. Examples in French: O stiez doite honnage au caynard. O uil on peu de bens amy. The V [U] is used only as a syllable; for in Latin it does not form a word by itself. Therefore, the example will be: U aua beque a le. In French we can say: U auge and u sufruy. The Picard, to be sure, uses U as a word when he says: U est no fleur. U est men baron.

There are other letters which are tractable, and of such easy virtue that they glide along well, becoming as it were invisible, vanishing in certain syllables, having a Mute before them, and do not always lengthen the quality of the vowels placed before them. They are called, in Latin, *Liquida, quæ sequuntur post mutas postea in eadem syllaba*.¹ The Liquids, which are four in number—namely, L, M, N, and R—are so fluid in metrical quantity, that sometimes they make 'posttonic',² that is to say, extend and make long the preceding vowel, and sometimes leave it short, as in these Latin words, *Patis, Timor, Stagna*, which thing can be seen abundantly in *Terentian*, where he says:—

Ecce stigma madent triplici ac syllaba pacto
Tempus accessit non tantum est reddita longa
Sed dedit et vitæ geminis augere Trocheum.³

¹ Terentianus, *Manius* *de grammatica de Lat. lib. 10* century after Christ. ² *De lingua, syllaba, pedibus, et metricis, in libro 1234-1236.*

Aldus, too, in his very excellent *Grammar*, treats most learnedly of this matter in his Book III, in the chapter, *De septem multis consonantibus syllabarum*, where he says, *M et N liquidas, et cetera*, down to *Quaeritur, Quae consonantia aliquando non producat, anteaquam hinc*, viz. *M et N liquidas*. Which matter I leave for good students to read at length in the said passage; & I say, to the same effect, that the Liquid, is like some men, who are great dissemblers and great deceivers, and who know how to achieve their shifts and evasions better and more quickly than to move their fingers.

IN our French tongue we can make use of the qualities of these *L* liquids only in Orthography, because our tongue is not governed by the rules of Grammar, as the Greek and Latin are.

There are other letters which are so capable that one is equal to two or more, and for this reason they are called in Latin *Duplices*, that is to say double letters. And they are two in number, *X* and *Z*. The *X* is used for *c* and *s*, or for *g* and *q*; the *Z* for double *s*—or if you would have it otherwise, for two *s*—also for *a* and *d*. The Latins have this rule, and we adopt it only very long after them; for, as I have said, our tongue is not yet established by rule like theirs; but it will be at some time if it shall be our Lord's pleasure.

THE Latins, as I have said put *X* for *c* and *s*, or for *g* and *q*, where in a word of writing *Rex, regis, and Deus, deus*, they write *Rex, regis, & Deus, deus*. In like manner instead of writing *Divinus* and *Primum*, they write *Divinus* and *Primum*, as the Greeks do, and, instead of writing *Gaza*, they write *Gaza*. These two double letters, *X* and *Z*, are also sometimes single consonants in respect to the quantity of syllables, as Aldus very learnedly shows in the same Book III of his *Grammar*, in the chapter, *De septem multis consonantibus syllabarum*, where he says *Quaeritur, Quae consonantia aliquando non producat, anteaquam hinc*, viz. *Z, et cetera*.

As there are men who have few good parts, and are of little use, except in their number, like the numeral 1, which by itself makes no number, but with others multiplies their value, so it is with the letter *S*, which is sometimes a quasi-liquid, making the vowel that precedes it long, and sometimes not, and very often vanishes and is lost to sight in respect to metrical quantity. As Provan says in his first book, when

* *Grammatica, selectio de syll. liquidis, vers.*

† *Falsus est, vers.*

in his treatise *De litterarum commutatione*, when he says: *S in metra quod co- mmutatur in unam sequitur amittit*. And Virgil in the Eleventh Book of the *Æneid*:—

Posite spes istis quisque, et hæc quam angusta visus est.

And again in the Twelfth:—

Inter ac coispe viros et decernere ferro. †

I could give other examples of the way it is lost to sight in metre, but I refer the curious student to Terentianus, an ancient author very serious and learned in his art, and to the excellent Aldus, in Book III of his *hitherto before cited Grammar*, in the tenth *multa consonantibus syllabarum*.

TO show the changeable nature of the said letter *S*, the Ancients represented it as twisted in shape and of medium breadth, as we shall see when we come to fashion and draw it in its due order, with our Lord's help, and shall say of it, as of the others, some pleasant thing, following the teaching of the good authors.

WE make use of the *S* properly in writing; but in pronunciation I find that there are some who deal but ill with it; for, instead of saying, *Deus, deus, meus iustus et fortis Dominus*, they stammer a bit off the end, saying, *Deu, deu, meu iust et fort Dominu*, which is a very great fault and too common with many simple-minded folk. A man who would fain be believed, and who wishes that full faith be given his words, should in speaking pronounce clearly and smoothly all his syllables, no less at the end of words than at the beginning. For when a man does not pronounce distinctly, it seems to the hearers that he is making sport of them, or that he knows not what he says. And they, angered by such language, either turn their thoughts once elsewhere, or fall asleep, or go from the place where he speaks so faintly, so which is worse, break in constantly upon his words in their wrath. I could give examples enough in French; but it would seem to some that I did it in mockery; therefore I will refrain for the moment, and will continue to show abundantly the divine perfection of our noble and divine Attic letters.

I Cannot go further without giving proof that our said letters were invented through divine inspiration. Certain it is that the King of Greek poets, Homer, near the beginning of Book VIII of his *Iliad*,

* *vs. 799.*

† *vs. 799.*



Aureus, et simili frondescit virga metalla.
Ergo alite vestiga oculis, et rite repererim
Carpe manu, namque ipse volens, facilius sequarur.*

*—Rind, vi, 116. In the
manuscript of the Latin in-
dices passage on page 67
and 70, in Rome, etc.

Imagine that you see a Lady named Divine Inspiration, saying to the zealous student and virtuous youth what follows.—Hearken, she says, 'twould it is meet that you should do before ought else. There is a bough yonder earthly forest a Golden Bough hidden in a great densely leaved tree. This bough has very soft and pliable leaves and twigs, and is bound up covertly to Janna, the Goddess of that place. It is composed by a great multitude of ancient trees and by shady caves. And know that no man can enter into the secret places of the earth until he shall have plucked the said golden bough. For the beautiful Goddess Proserpine has decreed that it be given her as a present. As soon as you have plucked one, there will spring forth another, of gold and of the same form. Therefore, search well and gaze with all your eyes, & as soon as you have found it, pluck it with your hand; for you will easily obtain it, since it will be easily pulled from its place, as of its own will and at your pleasure.

This is this beautiful golden bough, like Homer's golden chain, signifies Learning; & its leaves, which are three and twenty in number, be are the three and twenty letters of the Alphabet. And he who shall succeed in finding it in the great forest of the miseries of this world, & in the valleys thereof, he is an *Aineas*, that is to say, a man of great qualities and worthy of all praise. For *Aeneas* in Greek, means a man worthy of all praise & honour. The reason why I say and quote these fine things in passing is always the better to exalt our well shaped letters, & the more zealously to urge goodly minds to devote their hearts and their love to the said letters and sciences.

I have said that this golden bough had three and twenty leaves, & covertly signifying the three and twenty letters of the Alphabet. And should any ask me how I know it, I should say that the noble Poet Virgil so taught me, the while I gazed upon his *Aineas*, seeking the said golden bough that he might go down into the dark places of profound meditation upon the vices & virtues of this mortal life. And if some noble heart would fain learn by touch and by sight where he may find this number three and twenty, let him read in the sixth book of the *Aeneid* where, as I have quoted, Virgil introduces the Sibyl counselling *Aeneas* to seek the golden bough, and he will find that the Poet warmly and

[From vi. 12.]

covertly makes her speak in three- & twenty verses, of which the first is:
Tuo anchusade facilis decemum aeterni.

And preceding, the last verse is:—

Vincere nec duro poteris commelle ferro.

Counting these two & those that are between them, we shall find three- and twenty verses. And should one reply that those are verses, and not letters, I should say that for the orderly disposition & description of the letters, he wrote three- & twenty verses; which number he made to correspond covertly to the three- & twenty letters of the Alphabet, without which one can acquire neither learning nor perfect virtue. These matters will not be found in the commentaries on the said passage, for the commentators are more upon following their style as commentators, while I have been intent upon observation of the significance & allegorical meaning of the letters. There are those who say that Virgil meant by this golden branch a branch of wisdom, which is akin of the colour of gold, and which has little round white berries like pearls; but, using their honour, he meant, as I have said, learning, whereof the leaves are letters. If you take away the leaves from a bough, there is no bough left, but a bare limb; so, if you take away letters from learning, there is no learning left, but ignorance. And to place this matter before your eyes, I will draw here a figure and design of each, namely, a bough & a bare limb. But first I will set down the said three-and-twenty verses at length, to the end that students may rejoice for not having to seek them out in Virgil.

Tuo anchusade facilis decemum aeterni,

Nectes atque dies patet arti janua Divis,
Sed ruroate gradum, superaque evadere ad astra.

Hoc opus, hic labor est. Punc quo seopus amant

Imparant, aut andes euent ad altera virtus

Dij geniti potuerit, tenent media omnia syllas,

Cocynusque simo labens circumfluit atro.

Quod si artus amor mentis in tanta cupido est

Et Stygus imitare locus, his magna videre

Tartara et inano junis indulgere labori,

Accipe quae peragenda prius, arte arborae opaca

Aureus et folijs et lento vineae ramus,

Januus inferne dicit sacrae, hinc regit omnis

*—Cicero—p. 11

Lucus, et obscuris claudunt conaallibus umbrae,
 Sed non ante datur telluris aperta milara,
 Aut comas quin quis decerpere aut bove ferias
 Hoc sibi pulchra suum ferri Proserpina mima
 Instaurat primo ausulo non deficit alter
 Aureus, et simili frondeo virga metallis.
 Ergo alle veniga coelis, et site repetimus
 Caspe manit, namque ipse volens facileque sequitur.
 Si te fata vocant aliter non viribus vllis
 Vincere nec duro potens conallere ferres.*

TO the three-and-twenty verses wherein our golden bough is described, **L** & wherein we can imagine three and twenty leaves, each of which will have a letter written in it. When the Sibyl says farthermore,—

Prætere accret exanimus tibi corpus amici
 Hui noctis, totaque incestat funere classam.)

she is no longer speaking of the golden bough, but of another; whereof, then, he who shall well perceive Virgil's secret meaning will find out the true all that I have hereinbefore said and written according to my poor understanding.

I have drawn the golden bough according to Virgil in the verses heretofore quoted, which, as I have said, signifies learning; & heretofore is the limb without leaves, which denotes ignorance. But now we'll have, on the said golden bough, I have drawn three twigs, of which the one in the middle, which is the chief & longest one, has nine leaves, wherein are written, one apart from another, the nine muses, B, C, D, E, G, K, P, Q, T, which represent the nine Muses. Then, on another twig, at the left side, there are seven leaves wherein in like manner are written the seven semi vowels, L, M, N, R, S, X, and Z, which represent the seven Liberal Arts. Likewise the third, right-hand twig has on it seven leaves, wherein are written the five Latin vowels, A, E, I, O, V, and one Greek one, Y, and with them the aspirate H, which, because it is not deemed a true letter, is written in the lowest leaf. By which are words and asprate, we understand the four Cardinal Virtues in the Greeks, of comely grace and virtue. Thus, then, in the said Golden Bough of Virgil are comprised and covertly suggested the nine Muses, the seven Liberal Arts, the four Cardinal Virtues, and the three Graces, which make the full number of the three-and-twenty letters of the Alphabet.

* Æneid. vi. 126.

1. Æneid. vi. 126. Terribilis visus, et præcipit, etiam non fœdus.



LA BRANCHE D'IGNORANCE



TO the best of my ability, I have by God's grace, according to my humble theory of philosophical speculation, adapted the Homeric chain of gold to our model letter I, & Virgil's golden bough to the nine Muses and their companions. Now if it be our Lord's pleasure, I purpose to extend the said Homeric chain of gold, which I have drawn in the taken of two links, which represent the nine Muses & their Apollo, to three-and-twenty links arranged evenly around the other model letter O, which said links will represent, as the leaves of Virgil's golden bough have done, the three-and-twenty letters of the Alphabet, & like-

wise the nine Muses & their companions. All of which matter, to make it the better understood I have drawn below as best I could, leaving it for those who can and will, to do better.

[I]n this neat figure I have designed and drawn the O in its superficial & square, according to its proper measurement of ten times of height & ten of breadth, divided between eleven perpendicular & horizontal



lines, as you can easily perceive by the eye and by the compass, to show the accord between the said three-and-twenty links and the three-and-twenty letters which I have written in the rays of the Sun, each by itself, one after another, at the right of each link; and outside, between the rays of the Sun, I have also written & placed the nine Muses, the seven Liberal Arts, the four Cardinal Virtues, & the three Graces, each upon from the rest. And in the very center of the O, I have drawn and pos-

sessed Apollo playing upon his divine lyre, to show that the linking together and the round perfection of the Letters, Muses, Liberal Arts, Cardinal Virtues, and Graces are inspired by Apollo, that is to say, by the Sun, or, if you like it better so, say by our true God and Creator, who is the veritable Sun, without whose aid all body is spent in forever numb and vain, & without which we can have no knowledge of letters or of learning, or of any virtue whatsoever.

[T]he circular form of the O, and the circular form of the Homeric chain of gold imposed upon the said O, signifies the conjunction of all good qualities in perfection which every zealous student should have within himself. In geometry every circular figure, solid or not, is the most comprehensive and most perfect of all. When Horace said in his *Art Poetica*—

Caespit dein ore rotundo
Musa loquitur¹

¹ Page 243.

he did not mean that the mouths of the Greeks were round, like the mouth of a well, or like a ball, but that their Muses, their learning, and their language were most perfect. Wherefore this circle shall, as I have said, signify to us the summit of perfection that lies in the true knowledge of well-formed letters and of learning.

[W]e can now therefore see clearly enough that our two model triumphal letters, I and O, are nicely fitted & adapted to the Homeric chain of gold, and that, rhetorically exulting, we can say again and again:—

Io, Io, Dicamus Io, Io, dulces homeriacti,
Dicite Io Pean, et Io Io dicite Pean.²
Non semel dicemus Io, triumphe.³

¹ See Page 243.

² *Deud.*, *Ar.*, *Amor.*, *in.*, 1.

³ *Horat.*, *Od.*, *lib.*, *1.*, *10.*

[T]o show that they who have knowledge of well-formed letters govern and direct the ignorant, and to amuse & stimulate shrewd wits, I will make below a drawing wherein Apollo, in a chariot of gold and precious stones, shall be drawn in triumph by the nine Muses, the seven Liberal Arts, the four Cardinal Virtues, and the three Graces. The four Cardinal Virtues shall hold the four corners of the chariot, and the three Graces shall lead in three horses—Eos, Phos, & Ethos. In this triumphal procession each of the Graces shall bear aloft in one hand the festal staff,—which the Romans call to-day *mo Haula cono*.

THE TRI-
UMPH OF
APOLLO
AND THE
MUSES.

CHAMP FLEURY



poet, and shall do her service and bear herself joyously and with an air besting a great triumph. Apollo shall be seated in his chariot, playing upon his divine lyre. Behind the chariot Bacchus & Ceres shall be led captive and Venus, too, to show us that in order to triumph in letters, one must be moderate in eating & in drinking & in lust of the flesh. All these excellent things, already described in words, shall be set forth in drawing, to the end that the unlettered, observing their disposition there, may take pleasure with the bodily eye, in order to regulate the eye of the spirit therewith, and to spur them on to the knowledge of letters and sciences.

Here, then, you see the great triumph of Apollo, with his Muses & other fair companions, who make manifest to the eye how, by means of letters and sciences, every man, by making good use of them, can attain to supreme honour and make his name immortal. If in this matter you should desire fuller insight, go read in the *Triumph of Mars* Francesco Petrarca, and you will find in the *Triumph of Renown* that the Poets, Philosophers, and Orators, through their modesty and, albeit they long since died in the body, still live in the spirit, and will live longer than any other men, however virtuous those others may have been.

I might also add to this, and apply by a like allegory, the *shower of gold*, wherunto, according to the ancient poets and philosophers, Jupiter transformed himself, to descend from heaven to earth, in the brazen tower of Acrasia, King of Greece & father of the lovely Danaë. And, too, I might write of the Mercurial herb which the Greeks call *Moly*,³⁹ wherof Homer speaks in his *Odyssey*, in the Tenth Book: but leaving those matters for good students to meditate upon, I will pass them by, and go on to fashion and describe all our Art's letters of the Alphabet, one after another, according to their common order. And to begin, with God's assistance, I remember that I have already said that

³⁹See *Orat. 3. Miscellanje-
rit. 19. fol.*

BACCHUS
CERES AND
VENUS ARE
HERE TAKEN
CAPTIVE.



all our said letters are formed from and allied to the I and the O; and that I and A were conceived in the flower of a purple-hued lily culled in *Panthea Florida*, and which Dioscorides, and his Florentine translator, *Marcellus Virgilius*, called *Hyacinthinus*, and which in vulgar Italian is called *Hyacinthoid*.⁴⁰ I have made here a drawing wherein the A is placed upon a *figulus* in a square and the A is formed of the I multiplied into a triangle, or, if you would say it otherwise, say that the A is formed of three I's placed one upon another, A, as you can see in the said drawing, wherein I have made the A black, and what remains of the three I's I have left in white, as being superfluous for the A. The drawing is shown here.

Ye shall then know, as I have said, that the I is the model of the Art's letters, that is to say, for those which have straight limbs. We shall see hereafter about the O, in which we shall draw the O, which is formed from I & O, seeing that it has a straight limb, and rounded parts which mark the place of the joints.

At this place, giving praise to our Lord God, I will make an end of our Second Book, wherein we have, according to our poor understanding, demonstrated the origin of the Art's letters, & have sought to urge and pray—which thing we still pray—that some zealous minds may endeavour to order our French tongue by this, to the end that we may be able to make use

⁴⁰See page 14. supra.



of it in a seemly way and with surety, to set down in writing the things worthy to be known, which we must needs beg from the Hebrews and Greeks and Latins, and which we cannot possess without great cost in expenture of time and money.

THE END OF THE SECOND
BOOK.

THE THIRD BOOK

A

T he beginning of the little book that good fathers give their small children to begin their schooling, & to learn the *Pater Noster*, Ave Maria, *Credo* in Deum, and the other pleasant little matters of our faith, there are usually a Cross and three A's. But few persons take the pains to learn & understand what they mean, or for what reason there is a Cross rather than a Star, a Moon, or a Sun, which are significative of some symbolisms or demonstrations, as is manifest in many things or why there are three A's rather than two, or four. But in this place, with Our Lord's aid, I will set down what these things seem to me to mean, according to my humble reasoning and understanding.

THE Cross not only signifies good fortune, according to our faith, because in it was our redemption, but also, according to the ancient philosophers, it is a sign and symbol of some felicity, which is requisite for those who are beginning to learn and to know well formed letters. Furthermore, the Cross is made of two lines, of which all our Antic letters are formed: they are the perpendicular line & the horizontal line, forming a right angle & equal in quadrature, whereof I have written on many passages of the Second Book. Moreover, when the Ephesians wished to make use of their magic letters, which they wrote upon certain parts of their bodies, to gain victories, & to bring their party to an end, as Erasmus shows in his second *Coliad*, in Proverb LXXIX, of which the title is, *Ephesians letters*, they made the sign of the Cross there, thinking thereby to obtain the success which they demanded. They made use of the Cross, because they saw that the World is shaped like a Cross, that is to say, with East, West, South & North; & because man, too—who is, as some philosophers say, & as is clearly shown in the thirtieth chapter of the *Book of the Game of Chess*, a *Microcosmos*, a little world,—has within himself the figure of the Cross; this when he has his feet together and his arms outstretched. *Cadrius Rhodigimus*, in the eighth Chapter of the sixth book of his *Antient Letters*, has many another good and excellent discourse on the Cross, which I omit for brevity's

* *Lectionum Antiquarum.*



rather than before it, saying that the complete word is *... Etiam in Vela*. His words are as follows: *Quartus casus in Vela et. Ad post. vocalem postea aspiratio, et dicitur quod proprie Julia est extrema vocalis cuius prope-rius aspiratio, nam postula Vela et. Alia sunt. Lita abstrusiva Julia extrema vocalis, tamen aspiratio naturae est aspiratio postula vocalis. Quia enim est, why in Vela and in Alis the spiritus is placed after the vowel, seeing that Vela and Alis are complete words; and to this we reply that there is here an apostrophe (that is, a cutting off of the last vowel), leaving the aspirate attached to the preceding one. For in the articulate and metricum of the interjection to be pronounced in a veiled voice. Plautus, in the comedy *Menas*, uses the A substantively, and as a letter taken for a number, when he introduces Demetrius saying: *Habes in in ludum octo litteras. Litteras: tenes six sum. A. M. G. I.* That is to say: *Ten machus-to-day I began to go to school; I know three letters already—A. M. O. I.**

THE A combined with another vowel makes a diphthong, that is to say, a syllable containing two vowels; and this in Greek & Latin alike. But in French I find more than two vowels together in a syllable, and diphthong, as I could easily prove did I not choose rather to pass on, for brevity's sake.

BEFORE I proceed, however, I would at this point expressly counsel Printers and writers concerning this diphthong AE, and say that it should be written in such wise that the A and E are separated at the top & joined at their base. When they are written in a running hand, and not capitals, as I have already said, they should be closely joined together. Wherein Frobenius and almost all other printers have gone astray hitherto, when they have joined capital A and E together in this manner, A, in which the one or the other must needs be changed from its true form B shape. For if the A be set upright, the E, being joined to the said A, will be tipped up, or, in like manner, if the E be set straight, the A, being joined to the E, will be tipped up, and will have its first leg outside its proper line, which is contrary to the art of fashioning the Antic letter, which should always be complete in itself, and stand perpendicularly on a transverse horizontal line.



When the E is set upright on a horizontal line, & the A is joined to it at the top, the said A is moved away from the said horizontal line, as you see in this drawing.

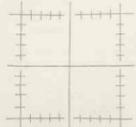
If, then, you would write and fashion properly this diphthong A & E, make it in the manner and form here shown, and you will, without doubt, find the reason therefore to be good. And if some one replies that the other letters should be so placed, one joined to another, say that it is not so, but that they must be left full liberty, separated from one another by at least the width of an I, & that the A, forming a diphthong with the E, should have no intermediate space at its foot, so, which the E, as I have said, should be joined.

RETURN to our letters, & proceed to design and write and draw them full, one after the other, with the kindly favour of Our Lord God. First of all, then, in good time, and in the name of God, we shall make a Cross, which, as I have said before, shall be of two lines, one perpendicular and the other transverse and horizontal, to give us good luck, & a favourable beginning for our letters, & to aid in drawing them to be set according to Rule & Compass. This Cross must be as high as it is broad, and as broad as high, in order to its being placed in an equilateral square, wherein we shall make & fashion each letter in its turn, as being divided, truly & exactly, into eleven perpendicular lines & other eleven horizontal lines, cross-wise, which will make a hundred small equilateral squares, of such size that the breadth of one—and of whatever one you may choose—will be the pattern and fixed measure of the breadth of the leg of the letter that we desire to make between two parallel lines, according to the space that we may choose to place between them. For, by keeping our proportionate number of eleven lines, we can make the Antic letter as large or as small as we please.

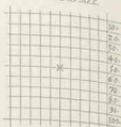
The said Cross, at the said Square should be in the form that follows.



CROSS FORMED OF A PERPENDICULAR LINE AND AN EQUAL HORIZONTAL LINE AT RIGHT ANGLES.

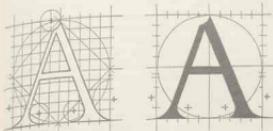


THE ARENA AND HELDING EXERCISE FOR MAKING ALL THE LETTERS IN ONE NUMBER AND SIZE.



It might, it is true, have begun with the point and the line, which one, as I have said at the beginning of the Second Book, the foundation of the measurement of every figure; but I chose to begin with the Cross, for the reason I have given heretofore. The Square that you see beside the Cross is the arena and field of exercise of our students purpose to make each one of our Attic letters. You see therein eleven perpendicular lines and as many transverse ones, cross wise, which make for you ten times ten small squares — one hundred in all. The breadth of one, as I have said, is the thickness of the leg of the letter you propose to make. And observe, that when it shall be your pleasure to try to make an Attic letter, you must before all else make a Square of the height that you wish to give it; then place a cross in the center, & thereafter the other lines, as many on the one side as on the other, at equal intervals, such wise that the Square shall be equally divided, as I have said, by eleven perpendicular and as many horizontal lines. Or, if you prefer, draw your Cross, and then, around it, your Square divided equally, as I have many times said.

IN this wise, then, on a square divided as above, we will draw our first letter, A; but, to agree with what I have hereinbefore written, we will draw it in three ways, that is, three A's, of which one shall be black and in the right position; another shall be white, and reversed;* the third shall be shown with a Compass and a Rule (which is called in Latin, *Rudis*), to show that every Attic letter must be drawn with the compass and the rule.



THE letter A, here twice drawn in a square, and formed of the I also, as a broad as it is high, that is to say, of ten units* of breadth and ten of height, contained between eleven perpendicular & as many horizontal lines. To draw it properly, five turns of the compass are needed, for describing which I have marked the centers with the sign +, where the fixed feet of the compass should be placed, in order to describe the circumference. Observe, besides, that I place this same sign +, outside the square, on the perpendicular median line of the aspirate H, of the I, the O, the S, the X, and the Z, use for the feet of the compass to be placed thereon, but to show that there is the top of the said lines, which are almost the same at top & bottom. There is, however, & must be, some difference, except in the O, the outer circumference of which is entirely uniform. A is in shape pyramidal and triangular, in accordance with natural reason. We see that things built up to a point are more solid and durable than those which are as broad at the top as at the bottom. In another aspect, the A is somewhat in the shape of a compass; its two feet represent the feet of the compass, & the top the joint. The cross-bar of the A signifies a rule; a covert indication that, properly to design and draw Attic letters, the compass & the rule are necessarily required. Furthermore, A has its legs thickened & furnished with feet, — just as a man has his legs and feet for walking and passing on; — to signify that from it, the first letter in alphabetical order, we must pass on to B, & C, & all the other letters according to their arrangement. A must be pronounced with the mouth open, & as I have said before, where Martiano Capella is quoted — *sub hinc utis angua sibi aperire*. Which thing the Italians observe with care, not only

* Corp.

* Long one unit, it is also short, having one line, of a letter.

I Might be pardoned for singing the praises & the perfection of the said Compass and Rule, but I will leave it for some other more studious than I am, to pass the time in so doing. In this place I shall say nothing more, except that no man will ever write well in Arabe or any other letter, without Compass or without Rule; and that in all things that lack due proportion, which depends upon Compass and Rule, there is neither order nor good sense. Wherefore, then, O noble Rules, and devoted lovers of Learning, love the Compass & the Rule, diversify yourselves therewith; & exercising yourselves in their use, endeavour to learn the reason and the truth of all excellent things. The Italians, who are supreme in Perspective, Painting, and Image-making, keep always in their hands the Compass & the Rule; therefore they are the most perfect in all Christendom in working with the gavel, in representing nature, and in finely portraying light and shade. They live in addition thus chaste, that they are cool & studious, moderate in drinking and eating; & speaking freely, and not inclined to go too much into company, by which means they learn better and more surely, and acquire reputation, which they regard as no small matter. We have not so many fine qualities in this sort as they have, & so we find no one on this side of the mountains to be compared to the late Messire Leonardo da Vinci, or Donatello, or Raphael of Urbino, or Michelangelo. I do not mean to say that there are no great and good minds among us, but that there is lack of use of the Compass and the Rule.

I Return to my A, made with the compass and a ruler, and beg those who read this little work not to think that I have thus expounded it, and drawn to make a puzzle of it, and to make them sweat over it; but rather to counsel them with words of good sense, and to show them by touch and sight that the true Art of Letter must necessarily, as I have said, be made with the rule and the compass.

Before I go on to describe and draw the second letter in alphabetical order, which is B, I would say here, in conclusion, as I have already said, that A, if it be made according to art, must have its right leg as thick as the tenth part of its height, which is the breadth of one of the ten units contained between the eleven equidistant lines drawn in its square, and not as thick as the ninth part of its height, as Frère Luca Pacolus of Bourg-Saintes Sepulchre says in the *Declaratio proportionum* which

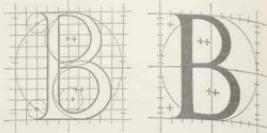
he says that he wrote. His own words in vulgar Italian are as follows: *Illegittima linea è il canto del piede, e del suo quadrato. La gamma da non devesi volere essere de la nona parte linea de la lettera.* That is to say, This letter A is not partly rounded and partly square. The right leg must be as thick as one of nine parts of its height. He divides his square into only nine parts; he gives no reasons therefore; wherefore, under correction, it seems to me that he speaks ignorantly, going astray with the very first letter, & with all the rest. I have been told that all that he did in this matter he took secretly from the late Messire Leonardo da Vinci, who was a great mathematician, painter, and image-maker. Sigismond Fanti,† a great scholar of Ferrara, who, as I have said, strives to teach how to make scholars versed in letters, gives no reasons for the proportions of his said letters, especially for the Antique letters. He, too, has gone astray in the A, the E, the L, the Q, the S, the T, and the X, which are not made as they should be, either in dimensions or in shape. The keen eye of the learned & studious man will be able easily to perceive this in the book which the said Sigismond has printed, entitled *Theatrum di Sottini*.

I Have divided my square into ten parts, which I call units, contained between eleven perpendicular and as many horizontal lines; and I give my reasons for so doing in the Second Book, in several passages, when I was speaking of the name Mares, & Apelles, who makes the tenth. Whether I have said well or no, I leave to good students and philosophers, both naturalist and poetic. I do not mean to place myself before the Italians, but I have said therein what seems to me fit to incite alert minds to do better, if such is their pleasure and if they can. In addition to all that I have said, observe that for the rounded corners of the legs both at the top and at the base, and for the curved parts of the letters, I make a sign like this, \ast , to show where the fixed point of the compass must be placed to make the said corners and curves, as well within as outside the letters, as I have done in the first A in this Third Book, which has one at the top & four by the two feet. The aforementioned Pacolus says no word of this, nor does any other author whom I have ever seen or heard of. When hereafter I shall say, This letter is made with this or that number of centers, it will mean that it will be necessary so many times to use the compass to draw an interior or exterior circle coinciding with and joined to the straight or broken lines which it may happily be necessary to make.

* In Non 16.

† In Non 17.





THE letter B, here drawn, and composed of the I and the O, is ten units in height and seven in breadth, with seven curved lines, some inside and some outside; & I have made seven little crosses, +, at which to place the foot of the compass, in order to draw the corresponding circles. The curve below should be touched by one unit that a letter, and the dividing line should fall on the central horizontal line of the square, as in all the other letters that follow. Some ancient writers made the B with only six turns of the compass, as I have indicated in the black B, leaving the corner at the foot of the leg within the larger division, without a curve and turn of the compass. Make that corner rounded, or not, as you please. See in Martini's Capella, in *De Nuptijs* (Book 1, the third book: *B, labijs per spiritus imperium reclusis dicitur*; that is to say: 'We pronounce (or should pronounce) the B with six turns partly open, by force of the expulsion of our breath.' B in Greek is called *Beta*, and is pronounced like V consonant, as when they pronounce *Βεβαιος, Βεβαιος, Βεβαιος, Βεβαιος*. Which pronunciation the *Guasconi* retain in many words; as, when they mean to say, 'lay betu de bon vin', they say, 'lay you de von bin.' In like manner, in Latin: 'Non in velle parare *belli* homo, ius *velleri* homo.' And in that speaking, the meaning in good French and good Latin is often perverted, as you see in the examples quoted:—*Lay vin for lay vin and bellu for vint*. They do many other inconsistent things, as when they say 'ing you brilland, for ing bean vailland'; instead of V consonant, they say R, and instead of V consonant, when *Mi* in Greek—that is to say, *M*—comes before *B*,—that is, before *P*—the *B* is pronounced as the Latin and we pronounce B. The Greeks write *Βαριος* & *Βαριος*, with *Β*—and say Latin

bet and *Pembo*. The *Guasconi* pronounce B like V consonant, not only in French, but in Latin: as when they say 'Vona dies' for 'Bona dies', 'Bona Estatis' for 'Vivat Faustus', 'Bona ad me et vivas' for 'Veni ad me et habes'. Because they use V consonant so often in their words, it would seem that the Latins call them *Vasconi* rather than *Guasconi*, to make covert reference thence.

I have seen Germans, too, who used P for B when they spoke in French, as when, wishing to say, 'Vela me bien belle et bonne beste', they said, 'Vela me bien pellic et bonne peste.' This fault is of common occurrence with them.

Pass on, and come to the fulfillment of my promise, wherein I said, at the end of the Second Book, that, to show that all our *Antic Letters* are made from the I and the O, I would draw a B in such a way that those letters could be seen therein. The figure is that which comes next.

In this figure & drawing you can see how, as I have said many times before, the I and the O, and chiefly the Lure pattern, and the two letters from which all the other *Antic Letters* are made and fashioned.

It is to be observed that the straight leg is an I which I have left in white, to show it more plainly; and, likewise, the O in the lower division is white, and the rest of the B black; so that, if you will fill out the white I and O in black, they will make the B complete and perfect, leaving white a little of the curve of the O, on the inner side, which touches the foot of the I.

To make this figure, we must have eleven centres whereto to place the foot of the compass to draw the circumferences, of which centres I have marked the places in their squares. In the black B which I draw above, there were only six, which were all that is needed; but in this one there are more, because of the said I and the O, which have their whole shapes & figures there, without injury to the said B, which



Et sic in antiquissimis codicibus nominantur hic C scriptum, quomodo et apud
Terentium in *Andria*—

Hocine est credible aut memorabile?⁶

6 P. 10, l. 14. The sense of the
"Andria" quoted by Terentium
is not clear.

THE Italians, according to their excellent custom, make C soft, and H, both in Latin and in their vernacular. And this only before the vowels E and I, & before the diphthong AE in Latin. They write, *Ma donec Felix a sua uxore*, and say, *Ma donec Felice a sua rhenotache*. In Latin, they write *Cesar, Calus* and *Caion*, and pronounce, *Chesar*, *Chalus*, and *Chichero*. Which thing we do not follow either in our pronunciation of the French tongue, or of the Latin. But the Picards are much addicted to it in many words of their dialect. As when they mean to say *Calu* and *Caio*, they say, *Chelu* and *Chicho*; as if there were in the spelling an aspirate H before the vowel E and before I, & J. On the contrary, where the true Frenchman both writes & pronounces the aspirate before A and O, as in *Chanson* & *Chose*, the Picard says *Canson* and *Cose*. The Frenchman says *ving Chiers*, *ving Chins*, and *ving Mouches*, and the Picard, *ving Quiers*, *ving Cats*, & *ving Mousques*. The Picard pronounces C before V [U] as we do, in saying, *Consider vous que je soy Crapou deuis?* without giving the sound of the aspirate. But he says, *O chu monde*, both writing and pronouncing the aspirate H before the V. In Latin he pronounces the C better than we, for he makes it thick, as if aspirated; but he does not write it with the aspirate. He says *Amiche*, and *Sachie*, and *Chichero erat pater elo quatus*: but he writes *Amice*, *Socie*, *Cicero erat pater eloquatus*.

Alone among all the people of France the Picard pronounces the C very well. And the better to prove it, and because of the quaintness of the language and the pronunciation, and the divine talent of the Picard writer & poet who made it, I will here quote & set down an epitaph in the Picard tongue, wherein methinks you will find a certain grace.

An ancient Epitaph in the Picard tongue, which may be seen, as I have been told, in the great cemetery of Saint Denis in the noble city of Amiens.

Sachis moy pierre	Qui apres	Qui porissent
Chi qui Pierre	Tropassa	Vers norissent
De Michy	Et passa	Et arrossent
Quas chi	De chu monde	Quils representent
Mort bouze	Dies la munde	Soubz chez James
Se bouze	Tant esquistent	Corps et ames
Deu lay sache	Quils aquissent	Pour aller
Veut en face	Vuze entans	Et veder
Soupaize	Bains, blanda, blancs	Es sources claires
Et poire	O sot mortis	Chedout Derus.
Ch'empres	Tous ches corps	Ames.

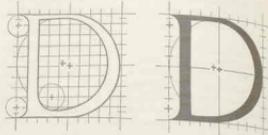
I have written the aspirate H in the words of this Epitaph, to show how the Picard pronounces C soft before E and I, as the Italians do.

C Alone among the Mutes has this quality, that it makes the vowel which precedes it in a Latin syllable long in metrical quantity; as in *ha, he, ho*, and *ho* when it is an adverb, for when it is a pronoun, it may be short, as at the end of the sixth book of the *Aeneid* of Virgil, where he writes:—

He vir hic est, tibi quem pronunti supis audis.

C Before O, in pronouncing French, is sometimes hard, as in *Capitaine*, *Capitaine*, *Gay*, *Capitaine*; & sometimes soft, as in *Garon*, *Maron*, *Lain*, *Fouain*, and other like words.

S One person make the C as if it were an O cut through the curve on the right, without spreading it; but, as I have seen this letter in Rome, in very old manuscripts, I open it out below, giving it a graceful tail, which imparts charm and spirit.



THE letter D, here drawn, and formed of the I and the O, has almost many five centres, but according to some ancient writers only three, because they make a right angle at the foot of the leg on the inner side, as we see in the black letter. D is of equal height and breadth, meeting with its extremities the four corner lines of its square. I say again, that it is formed of the I and the O, & I might draw it so; but I leave it for those who practise who may choose to divert themselves elsewhere; I have shown it there in writing of the K so open the path to those who may wish to follow. It will suffice hereafter when I say that the letter which is formed of the I and O together, or of the I alone, or of the O alone.

The Latins made it as they pleased, as they did their C. In Greek it is triangular, and is called Delta. The Greeks held this and Delta in such high esteem that they made it triangular in memory of the being of the island — also triangular — which the Nile, the miracle-working river of Egypt, makes the place where Memphis lies; & of the shape of Sicily, which is called by the Greeks Triquetra, that is to say, having three mountains which form three corners & angles. And, in like manner, because of the division of the World, which was divided by very ancient writers into three parts, Asia, Africa, and Europe. They held it, I say, in much great veneration that they placed it among the oriental symbols and called it Deloson, as Hyginus clearly proves in his poem *Astronomia*, when he says: *Deloson est nihil salus terra que in triangulo posita. Itaque sic appellatur: Morsum supra caput: Arctici stantia constituitur. Ideo et secretarius: Arctici hinc splendor quo lucet super*

caput: et hinc nomine, quia Delta, primam litteram deformant. Nonnulli Egypti putant, Atque quae Nilum terminant. Aethiopiani vero, et Aegyptii putant. Atque quae Nilum terminant. Aethiopiani vero, et Aegyptii putant. Atque quae Nilum terminant. Aethiopiani vero, et Aegyptii putant.

They made it triangular, in order to denote covertly that its shape is one of the noblest and most notable in geometry & drawing letters, and one which is most essential for designing & drawing letters. The Latins made it straight in front, like an I, & rounded at the back, like an O, to show that it must be pronounced by striking the tongue against the front teeth; and this Marianna Capella attests when he says: *D apud linguae circa superioris dentes immittitur.*

In Rome, at the Sapienza, that is, at the public school, and in many other places in Italy, I have heard many learned men pronounce it as if it had an E written after it: when they wished to say *Quid, Quod, Aliquid* they pronounced them *Quide, Quode, Aliquide*. And this means that we should pronounce it with the impetus of our tongue striking against our front teeth. They pronounced T also as if it had an E in its rear, saying *Cepus, Sincipus* for *Cepus* and *Sincipus*. *Arctici*, *Arctici*, *Arctici*, *Arctici*, and *Arctici*; & in like manner many other similar words. I would that we were as diligent in acquainting our children to pronounce rightly as the Italians are; that would give us great joy & honour. The ancient Latins wrote V for E before ND, in the gerunds and participles of the third conjugation: they said *Struendus* and *Ligendus* for *Struendus* and *Ligendus*. Terence says: *In arbutibus fabulis operam abutit* Priscian attests it in his first book, when he says:

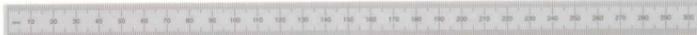
Apud antiquissimos quatuor ND sequitur in his quae a Terentio Coniugationis accipiunt, hoc est N, verum

non conveniunt: ut Struendum, legendum, dicendum, verendum, pro faciendum, ligendum, dicendum, verendum.

¶ 1. 11. 11.

* *Caro Julius Hagenius*
C. 1. 4. 2. *Arbutio*, 11. 11.

¶ *Arbutio*, *Priscianus*, 1.
The original text: "In participiis arbutio, ut in the writing of participles in the acc. case."



IN such foolish trifles right orthography and true pronunciation are very often unattended, and are the cause of an abuse which often impedes good minds in writing as they ought.

Among all those who ever conceived or made a cypher of letters, he who first made his of an S was the most proficient in French—at least, if he intended the application, and I believe that he did, inasmuch as he did not make it of an A or S, or a Greek, but of a French letter, called *lettre de ferme*, in which the S is thick, and apply used in the signification of *largeur*, in the following shape.



Devices which are not made by significant letters are made of pictures which indicate the conceit of the author, and these are called rebuses, whereto one has meditated and caused others to meditate. Such pictures are either men, or women, beasts, birds, fishes, or other things, living or not, wherof I doern a rebus in four verses in French, not to be very concealed, for all the words in the four verses aforesaid are represented in divers pictures, & we read, in substance, thus—

On me tierce tel, faisant folle folie.

Amis in via, passans in folie.

Fol entre folz, coquard entre mains vic,¹

On me maintenant, car follement in vi.

ALSO, the rebus of three dead men and three living is very well conceived. I find that there are Latin words which are drawn and to be read in pictures and in French words, as *Habe mortem pro natali*, and *Non habet mortem ante natales suos*, *Caro habet in*. I know one in Greek that is very good, and of letters only; but they stand for common Italian words; they are M. O. Δ. M. A., which means in Italian, *Ma felice mi manda*. In French the meaning is clear, but the French words do not agree with the letters nor with the Italian, for we say, *Ma felice mi manda*. That one of the diamond is good; and that in which the meaning is: *Lay moi sous elle un devin*, is not bad, since it is represented by a Gery and a Myrmont; that is to say, translated from Picard into French: *don Stray qui parle de sa main a son devin*. Also that which

¹ *Caro habet mortem pro natali*, as good as a rebus, of both in rebus and in sense. The play of the words can hardly be expressed in translation.

¹ *Qui est tout en prisonnier en cage et visible pour lui.*

¹ *Picard for Jay.*

is, of *Beastum septuaginta*, is very ingenious, of which I forbear in this place to give the meaning.

I could spare many others and thereof make a whole book; but I will pass on now, and make room for the jesters and young lovers, who will gladly amuse themselves with such dainty trifles, which, be it said, do not come into their minds without inspiration from above. Wherof the ancient philosophers often held discourse & the poets sang, among whom Ovid, at the beginning of the sixth book of his *Faste*, said for others and for the poets:—

Est Deus in nobis, agitante calceisim illo,
Inpetus hic sacre semina mentis habet.¹

¹ *Faste, vi, 1. The true root is "voluntatis."*

This is to say, 'We poets and fanatics have within ourselves a divine inspiration, which excites us to merry conceits, and to execute them cheerfully.'

THIS manner of conception, that is, of writing done by pictures, was originally invented by the Egyptians, who had all their ceremonies written down in this fashion, to the end that the common herd who ignorant should not be able to understand or easily learn their secrets & mysteries. These writings were called in Greek *Hieroglyphica*, that is to say, *causa scripta*, sacred writings, which no one could understand without being a great philosopher, and one who could grasp the meaning and qualities of natural things. When they wished to represent the year, they drew in portraiture or painting a dragon gnawing his tail; to represent liberality, they made the right hand open, and for signification the hand closed. They represented a thousand other like excellent things by pictures, as you can read & learn in the twenty-fifth chapter of the ancient lessons of Celsus Rhodigianus¹ and more fully in Orus Apollo,² who has set them down in a volume which you can find in Greek, if you will, and in Latin also, and which I have translated into French, and made a present thereof to a noble lord & good friend of mine.

Inasmuch as I have descended to the subject of Devices, Rebuses, & Hieroglyphic writings, I propose here to set forth my own device and mark, because I find many persons desiring to understand it.

First, there is an antique jar, which is broken, and through which is thrust a drill; This broken jar (*pot cassé*) signifies our body, which is an earthen jar. The drill signifies Fate, which pierces and passes

¹ *Hieronymus Rhodigianus, lxxv, 15.*

¹ *Tract. de Mysteriis a Platone et de causis et ratione.*

through the weak and the strong. Below this broken jar there is a book, closed by three chains and padlocks, which signifies that, after our body is broken by death, no life is closed by the three godlesses, the Fates. The book is so fast closed that that man does not live who is able to see anything therein, unless he knows the secret of the padlocks, & chiefly of the round padlock, which is locked and marked with letters. See that after the book of our life is closed, there is no man who can open any part thereof, except him who knows its secrets. And 'He is God, who alone knows, both before and after our death, what has been, what is and what shall be. The branches and the flowers in the jar signify the virtues that our body may have had in itself during its life. The sun beams above and beside the shell in the jar signify the inspiration that God gives us by entering us to virtues and good deeds. Near the said broken jar there is written NON PLVS, two monosyllables, the words, alike in French & in Latin, which mean what PITTACUS said long years ago in his Greek: *Melior oculo, Nilis nimis,* let us not say or do anything beyond measure or reason, except in extreme need, *aliamquam me Deo quidem pagant;* but let us say and do SIC VT VEL VT, that is to say, as we ought, or as well as we can. If we would find do well, God will help us; and therefore I have written at the top: MENTI BONAE DEVS OCCVRRIT—that is to say, God goes forth to meet a well-disposed mind, and assists it.¹⁾

ALDUS the Roman, printer at Venice, had his hieroglyphic mark, but he did not invent it, forasmuch as he borrowed it from the device of Augustus Caesar, which was in Greek, *αγκυρα δελφινος*, which is to say in Latin, *Faluna linte*, or again, in a single Latin word, *Manara*, and in French, *Havre roy et son ane*. This mark consisted of a ship's anchor and around it a dolphin. The anchor signified slowness, and the dolphin haste, as who should say that a man must be moderate in affairs, in such wise that he be not in too great haste, nor too long or slow. Virgil gives us covert testimony that the same Augustus Caesar had the anchor and dolphin in his device when, to remind him thereof, he says in the first book of his *Aeneid*: *Manarum fagorum, regiae bel dis abscula scila.* Let him who would see clearly into this matter, divert himself by reading the first proverb of the second Chaldee of Erasmus; he will find it there, methinks, in abundance. My aforementioned Device and Mark is as follows:

¹⁾ Nothing too much. The common Latin maxim is: *non nimis.* The Greek expression is generally attributed to a scholar of the time living near Syracuse, namely Chilo and Salm.

¹⁾ That is, *Manara* here above.

1 & 175.

MENTI BONAE
DEVS OCCVRRIT.



SIC VT VEL VT.
NON PLVS.

SUCH is my chosen Device & Mark as I have meditated and conceived it, considering its moral significance, to give some useful admonition to the printers and book-sellers of this country, to employ themselves in goodly conceptions, & in executing them agreeably, to show that their intelligence has not always been useless, but devoted to serving the public weal by working & living uprightly.



whereas, in Greek, IHS should be written with the vowel *Ita*, *Ita* and XPI with *Ci* and *Ri*. The error is clear, as I have said, to the fact that *Ita* and the Latin aspirate are represented by the same figure, and that *Ci* and *Ri* also resemble the Latin X and P. For which reason I have beseech all well-purposed minds from this time on, when they would write the most holy & glorious name & surname of our Saviour, if they would write it in Latin, to hold to this spelling, IHSVS, CHRISTVS without using therein any letters which are not required. And if they would abbreviate them, let them write them rather in Greek than otherwise, and this should be done thus: IHS, XPI, wherein none other than purely Greek letters are required. The Greek vowel *Iota*, *I*, when it is changed into Latin, becomes *E*, long in quantity, as in that glorious name IHSVS, *E*, and a thousand other like words. Wherefore, we must write IESVS without any breathing & CHRISTVS without X and without P. As for the Greek, from which the Latin is derived, there is none.

IHS XPI

If you would know more fully about the orthography of these two precious names, Jesus and Christus, and see the true essence of all that I have written therein, bette yourself to read a little treatise which Aldus has printed and entitled: *De Perilosis Literarum Graecarum in the chapter Quomodo Latine ac Diphthongis Graecis in Latinam transcribantur*.¹ You will be able there to satisfy your wish, if it is your pleasure so to employ yourself.

THE Latin aspirate is written by the Germans as a simple letter symbol, but they pronounce it twice over—more than the Latins and Italians do. For, if they intended to say: *Hinc veri kalui ianus ianion*, they would say, as if there were a double aspirate: *Hinc Hen ihobai iheron ihogiption*. And I marvel that they do not write *uu*, even as they write *VV*, of which they make use very often in words of their mother-tongue. They recall to my mind a man of long ago named Arius, who had the aspirate so ready to his hand and so familiar, that

¹ In the margin called "Grammatica Graecae lingua", printed at the end of the 1577 edition of the "Grammatica."

[See p. 111, in under W.

he pronounced it where it was not proper to be pronounced. Wherefore that noble poet Catullus made this epigram against him.

Commoda dicitur, si quando comoda vellet

Dicere, et hinc dicit Arius invidias.

Et tamen mirifice openbat se esse Iosuram.

Cum quantum poterat diceret invidias.

Credo sic mater, si liber annulus eius.

Sic materius am dixerat, atque ania.

Hic misso in Syriam requiritur omnibus aures,

Audiant eodem hinc knur et Ientur.

Nec ubi post illa merentibus talia verba,

Cum subito afferat nuncius horribilis.

Ianus fuctor pontepium illic Arius inest.

Iam non Iosurus esse, sed hincius.*

* *Caesars, xxxviii. 11*

THIS Arius, then, said *Commoda, invidias, et Iosura*, with the aspirate; and he should not have done so. The said Germans do it from the habit they have of talking from the depth of their lungs and stomach. The Picards, as I have said before, pronounce it very well, with the C and without it. And I know no people in France whose tongues are more apt and expert in the proper pronunciation of Greek, Latin, and French, than the Picards.

THIS aspirate is very ill pronounced by I know not what village grammarians in the two interjections, *Ah* & *Vah*, which they pronounce *Ah & Vah*, as if the aspirate were, or ought to be, terminated by *t*, which cannot be, for the aspirate is neither vowel nor consonant, nor mute, nor liquid—consequently, no letter at all. So that it must be pronounced without any sound of its own, but only to follow the vowel to which it is added. Furthermore, *Ah* & *Vah* cannot, nor should, end in *t*, because they are interjections with their tails cut off; being, in full, *Aha* & *Vaha*. Of which thing, as I have said before, Precians bear witness when he says in the chapter *De Accidentibus Lingo*, of his first book: *Ignominia est in Vah, et Ah, post vocales postea aspiratae, et dicuntur post diphthongas hinc, et ceteris vocibus qui postposita aspiratae, cum postula Aha et Vaha sunt*.¹ Pontanus² in his first book, *De Aspiratione*, adds these *Oha*, which also drops its final *d*, and remains *Oa*. I gladly mention this, because I see many persons go astray therein; and their

[See p. 110.

error causes the quantity of the syllable & the majesty of *poetic meters* to be perverted. As who should say in the first Eclogue of Virgil—
Spern gregis, ahe, scilice in oada conata reliquit.

And in the second—

Ache, Corydon, Corydon; qua te dementa corpis?

And in the sixth—

Ache, virgo infelix; qua te dementa corpis?*

THIS would be to ruin the style and the metrical quantity of the King of Latin Poets, and for this reason we must pronounce *Ah*, & *Vah*, almost like *A*, a vowel issuing in full volume from the depths of the stomach.

As I have said, the aspirate is not a letter; none the less it is, by poetic license, given place as a letter, & as it were, a double consonant, lengthening the quantity of the vowel that precedes it. As we find in Virgil, in the first book of the *Aeneid*.

Posthabita collaissa Samo, hic illius arma

Hic curtus fuit.

non hic is a spondee, that is to say, a metrical foot containing two long syllables; whereas *non* in this place, not only by its nature, but as if it were a double consonant; and it cannot be combined with the vowel, as it often is. It appears as a simple consonant in the *Art Poetica* of Horace, where it is said; *Cogitat, ut spiciat delata metacum, poma?*

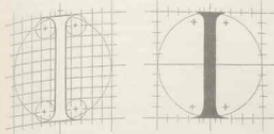
The syllable before the aspirate is the third syllable of a dactyl, and short, and the *ah* does not combine with the *i* following the aspirate. For him who would like to see the great value of the aspirate, as well at the beginning of words, as in the middle and at the end, very fully and gracefully set forth, Pontanus is a most satisfying author, in two excellent books that he has diligently composed, entitled *De Aspiratione*. To design and draw our said aspirate as it should be done, the *method* must be made in every respect like that of the cross-stroke upon the central horizontal line must be of one-third of the thickness of the said *I*. Which rule Frere Lucas Pacciolus does not observe in the letters of his book entitled *De Arte Proportionis*, as those can see who may choose to look carefully. For in the *A*, the *E*, the *V*, and the *H*, he makes the cross-strokes too thin and too low, inasmuch as he puts them half above and half below the central horizontal line of his square.

* *Eclog. l. vi. in. 63. vs. 47. Achromalading. Ah in italiam.*

13. 16.

1 Vers 442.

§ de Type 12.



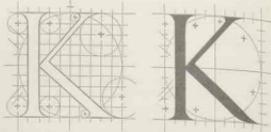
THE letter *I* here designed & drawn, in height ten times its thickness, contained between four centres, is three times as broad at the head, & four at the foot, — that is to say, three whole ones, as at the head, and a half one on each side, to give it a firm seat and foundation, the better to support the head. And the reason there for is derived from the natural posture of the human body, which, when it is on its feet, has its feet spread out over more space than the breadth of the head cover. A man stands more firmly when his feet are half way apart, than when they are close together. So, then, our *I* must be broader at the foot than at the head.

As I said many times in the Second Book, is the pattern, the rule, and the standard of all the other letters, for by its height & breadth, all the limbs, straight or curved, of all the said other letters are measured & proportioned. The curved limbs follow the *O*; but even the *O* equals the thickness of the *I* in its two curved sides.

It should be pronounced, as Martians Capella says, *Spiritus prope dentibus pressis*; that is to say, with the breath issuing between the partly closed teeth. The Flemings misuse it in Latin when another vowel comes after *I*. For they pronounce the *I* like an *E* and *Y*, as in saying; *Open, Open, open, ad te de laer vagle*. In Greek it is called *Iota* and is never ought else than a vowel; but in Latin and French it is sometimes a vowel and sometimes a consonant. And again, when it is a consonant it is sometimes a simple and sometimes a double consonant. Example in Latin: *Ho iaculo in maximum adiectum*. Example in French: *Ion, Ionan le same sera iendi adiectum*. This vowel *Iota* was stolen by

* *The Iota is, of course, another variety, only the adoption of the lowercase.*

M Furthermore, is used for a thousand because it is written first in the Latin word, *Mille*. In the number one thousand there are two five hundreds, for which reason **D** stands for five hundred, and twice five hundred is in Latin, *Quincentum*, and in one word, *Mille*. Let him who would look more fully into this subject, divert himself by reading in the book of ancient abbreviations which Petrus Giesmannus wrote long ago, and in Priscian, where he treats, as I have said, *De Numeris et Ponderibus*; also in the book that Galeotus Narmanus wrote and entitled *De Hominum Institutione*; & in the beginning of the third book which Monseigneur Budé called *De Art. et Litteris Ebraicis*, where it is said, *Mille per M. senothulm*, &c.



THE letter **K** here designed, and made, both the whole leg and the broken ones, from the **I**, is as broad as it is high, that is to say, six units perpendicularly & ten across, & requires eight turns of the compass, for the centres of which I have marked the places where the point of the compass should be set.

K Says Marranus Capella, is pronounced from the throat and the palate, without moving the tongue. **K** is not a Latin letter, but purely Greek; and therefore it seems useless and superfluous in the Latin language; for **C** and **Q** are used in its stead, of which letters the Greeks have no representation. In his first book, where he treats *De Accidantibus Litteris*, Priscian says: *K omnia et Q, quoniam figura et usus utriusque admodum habent differentiam cum C, tamquam uocem tam in uno uoce, quam in utroque particulae uocantur; et K quoniam positus representat illi*. That is to say: For **K** and **Q**, although in shape and name they seem to be something different from **C**, yet have the like quality and force

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in sound and in metre; & therefore **K** is a superfluous letter. **K**, then, is a Greek letter, properly called by its Greek name—*Καψα*, *Kappa*.

I have said & proved in the First Book that the Greek letters were in use here before the Romans; and I can allege further proof thereof, in that **K** is still used by us in the name *Kambala*, and in the piece of money worth ten *denarii nummi*, which also we call a *Kambala*. If when the first coin stamped with the Karolus was made, the Latin letters had been in general current use here, they would have written Karolus, both in Latin words with a **C**; but as I have said, following the fashion which in Latin words with a **C** were then current, they wrote it with a **K**, as we still see on the said coin. It is not long since that the Latin tongue was purified, & came into established use in this country; and to prove that this is true, I refer to the venerable Circumstances, to the worthy master Alexander de Villa Dei, & a thousand other modern authors, who though they would fain teach the Latin tongue, yet knew very little of it, so that those to-day who have a correct ear are sorely vexed when they hear their tangled lines and dry compositions recited.

THE Latins retained the **K** for use in certain words which they took from the Greek, as *Kalmala*, *Kambaga*, *Katharina*; but in the end they wrote these too with a **C**, as we can see in the book of Epitaphs of Ancient Rome, lately printed in said Rome. **K**, in Greek, because it is the first letter of the word *Kappa*,—which is to say, in Latin, *malice*, & in French, *mal* and *mauvais* *cheur*, as Erasmus says in his third *Colloquium*, Chapter CCCCLXXXIII—has become a proverb; *Δειλόιο Κεραυ*, *Dylio Kappa*, Double **K**,—or, if you prefer, Double **C**,—signifies two and things essentially opposed to a good one; as if we imagine a lamb in the fields between a lion & a wolf. There is another Greek proverb: *Τρις Κεραυ*, *Tris Kappa* *poimni*, three **K**'s—*or*, if you prefer, three **C**'s—*are* very bad; which signifies covertly that three were of aid in Greece three very evil-minded nations, the Cappadocians, the Goths, and the Cilicians; that they were, one and all, & always, full of guile & given to every sort of deceit. Speaking of the three *Kappas* turned into a Greek proverb, I saw in Rome a young nobleman and noble-lady, who, as gentlemen in this country often do for love of their fat, wore so fat dice as a **B**, an **A**, and three **C**'s, thus: *R.A.C.C.C.*; and thereby he meant the name of his lady-love, which was *Beatrice*;

* They have repaired his error of making Christmas a post-ter. See Nihil 19.

† See Nihil 19.

‡ See A. B. (1584).



THIS shows plainly how the L is derived from the E, and that it should be pronounced *el*, as I have said, and *not ill*, whereas many ignorant persons go astray every day, and he who first invented the letter, *Elle est tenue à terre*, which consists of an L reversed and a crooked (Circé) A, falsified the true pronunciation. But he is to be forgiven, because of the license permitted and granted to such *joyeux divertis* of amorous trifles.

L is pronounced *ary* in the provinces of Burgundy and France, when it is given the sound of R, as I have heard done by many young students of those provinces, when they came hither to the University of Paris where I was then a teacher. Instead of saying *me, le animal, Aldan, and allus*, and many other like words, they would pronounce them *me, fr, animal, Ardo, and arlus*, which is a corruption of the true pronunciation, and which often not only causes confusion of meaning, but is the contrary of what is meant. Wherefore, I advise fathers and teachers to look well to it, and to accustom their children and pupils to pronounce properly. It is one of the finest qualities of a worthy man and good senator, to pronounce well.

I have said hereinbefore, in several places in the Second Book, that our five Artic letters are related to the nine Muses & the seven Liberal Arts. I propose to show here by a figure of Astrology, which is one of the said seven Liberal Arts, the explanation of the horizontal arm of the letter L, & thereof that it is the centre & navel of the Alphabet.

The letter *L* was designed and drawn by the ancient writers in relation to the human body and to its shadow cast by the Sun when it is in the sign of the Balance, — or, as we say, of *Libra*, — in the month of September. A naked man, standing with his feet together in the *Sank* sign, when it is in the sign of *Libra*, represents the shape of the said letter



L, by drawing an oblique line from the outer end & acute angle of the foot to the upper end and angle, also acute, of the said letter. To make this manifest to the eye, I have designed & drawn the figure which you see here. And as I have meditated upon this instructive and explicative figure, it has seemed well to me to quote here a right witty passage written long ago* by the most witty of all ancient poets, *Plautus* by name, who calls this letter L, *Letram longam*, or long letter, meaning thereby to signify that a man or a woman hanged by the neck represents with his body and his feet the letter L: as is most ingeniously and learnedly set forth by *Philippe Heroldus*† & *Jehan Baptiste le prestre*, — whom I saw and heard read in public twenty years since at *Benigne & Grace*, — commentators both upon the said *Plautus*. And it is in that part of the comedy called *L'Aulularia*, where the old woman *Staphyla* says: *Ne paupiam melius ad melis, ut aperis, quam ex ut utriusq; faciam letram longam, supra illum quis obdormis*. That is to say: There is nothing better for me, as I believe, than that I should make of myself a long letter by hanging and strangling myself by the neck with a cord.

Rhodigins, in the sixth book of his ancient lessons, or Chapter VIII, sets a contrary opinion to that of the commentators above mentioned, *Boetius* and *Jehan Baptiste* le prestre, and says that the long letter is not L, but that it is T that should be understood in *Plautus*; wherein he seems to me to have little reason. The opinion of the said commentators seems to me better; & I would quote the words of *Rhodigins*, were it not that I do not wish to seem to agree with them, and that I should be too long, & might overpass the limits of my subject. I would not, however, reprove the said *Rhodigins*, nor indeed can I, because of his learning and the great excellence of the works he wrote. Whether he was stupid in this matter I leave to the judgment of greater

and wiser men than I, and I say in his behalf, *Quoniam homo dormit at Homerus*, which is to say, that there is no man so wise who does not sometimes err, as it is said that *Homer* erred in some passages of his poetic works.

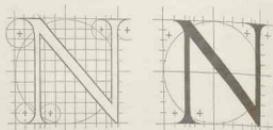
* *Homerus, Actus, Plaut. 119. "Comitatus rursus in gremio Homeri sed."*

* *Philippe Heroldus (1512-1595), letter of commendation on the works of many of the classical authors.*

† p. 1. 17.

IN imitation of the Greeks and Latins, we also use abbreviations of single letters for proper names, and in our sign-manuals. As if we wish to signify *André, Antoine, Anselm, Alexander, Anne, Agnes*, and others. But our surname we write at full length. Which custom the Latins have not followed in all their names, as you can see in the ancient histories of the Romans. Let him who may wish to learn how to read the ancient abbreviations which can be seen on medals and epistles, have recourse to the fine little book that Probus Grammaticus wrote long ago therein there is an abundance and a sufficiency, as to all the letters in their alphabetical order.

I Must not go on without saying that, to make an M well, we must first make a V, then the two legs, according to the number of lines and points before mentioned.



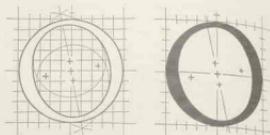
THE letter N here drawn is broader than it is high, and requires for its proper fashioning five turns of the compass, as I have indicated by marking the places on which to set the point of the said compass. Some ancient writers made the foot of the second leg end in a sharp point, but I have cut off the point, herein following Bernini, who made it thus in the Galleries of Pope Julius II, between the Palace of St. Peter at Rome and the Belvedere.

N Should be pronounced with the tongue touching against the upper teeth and against that part of the roof of the mouth nearest the said upper teeth, as that worthy ancient author Mercurius Capella most clearly teaches when he says: *N lingua dicitur appulsa collisare*,

which is to say, N is pronounced sharp & clear, with the tongue pressed against the teeth, by which teeth are meant the upper ones.

O All the Attic letters there are only M and N which extend outside the square, that is, which are broader than they are high. As I have said, M is broader by two units, and N by one; which makes three units for the two letters, which number three is an odd number, composed of an odd and an even, that is, one and two. Which thing covertly signifies good fortune, as I have said more fully in the Second Book, and likewise at the beginning of this Third and last Book. And this hidden good fortune was intended here by the ancient to signify that it is a great felicity for men to have acquaintance with well made letters for more than half [of the alphabet]. L, as I have said, the middle letter; and therefore M & N come after L, to present covertly a symbol of good fortune and felicity to those who persevere in the knowledge of letters and learning. That some overpass the bounds of the square is a sign of abundance, which signifies that they who abound in the knowledge of well-made letters abound in all good things and in surpassing perfection & virtue. Which thing also the worthy ancients indicated by placing after the M and N the O, which is made round within a square, and imports the complete perfection of well lettered parts, inasmuch as the Circle and the Square are the two most perfect & comprehensive of all the figures designed by symmetry and commensuration, in which commensuration and proper proportion consists the form and shape of all our well-made & divine Attic letters. I could in this wise adapt and expound in allegory all the other letters; but this would make a volume thicker than a Bible, which I may not do at this moment, because of the time, which requires that I be brief and pass on.

* See the last page of his "De Literarum Antiquitate Opusculum."



THE letter O here drawn within a square is as broad as it is high, and uniformly round on the outside. Within, it is circled in the shape of the bottom of a vat; that is, it is a little elliptical, making one of the sides a little longer, in which shape, within & without, the Coliseum at Rome was built long ago, as can well be seen by the ruins that remain. To make these two different curves, five centres are needed, which I have marked at the places where the point of the compass may be set. Its roundness, resting on the square, signifies all perfection, as I have said heretofore; and we have in our French tongue the phrase 'to speak roundly'; that is to say, to speak fully and concisely, comprising much meaning in few words. Which thing is peculiar to the Greeks & usual with them, & chiefly in the Laconian tongue, wherof Horace says in his *De Arte Poetica*:—

Gravis ingenium, Graepis edit, ore rotundo,
Musa loquitur.*

That is to say, that the Greeks have by nature a musical medium, which they speak and write roundly.

O SAYS MARTIANUS CAPELLA, *mundus est spiritus comparatus*. That is to say, 'O should be pronounced with a breath coming forth roundly from the mouth,' as its shape shows. O in Latin is sometimes short in quantity, and sometimes long, & both sounds are represented by the same written character. But in Greek there are *Omicron* & *Omega*; that is to say, O short, and O long, written in two different ways. *Omicron* is uniformly round on the outside, and the Latins stole it without

* Hor. 13.

changing its shape. *Omicron*, as a capital, is rounded above & open below. Thus, the true form of *Omicron* is not well observed by some persons who write and pronounce that passage of the XXI and penultimate chapter of the Apocalypse [Revelation], where it is said: *Ego sum Alpha et Omega*, in which passage, instead of *Omicron*, which should be written Ω, they write O, a complete circle, which is an *Omicron*; and the sense requires that it be *Omega*, which is the last letter of the alphabet in Greek; and that place it stands for the completion and end: *Ego sum Alpha et Omega*, that is, 'I am the beginning and end of all good things,' said the *Lord*. *Omicron* does not signify the end, wherefore, it seems to me, I should be subject to correction, that we should better use Ω than O. And again, since Alpha is written at full length, I would fain know if it should not be well to write and say *Omega*; thus: *Ego sum Alpha et Omega*. Since Alpha is written in full, it seems to me more probable that *Omega* should be also, or else that we should say and write, *Ego sum A et Ω*, so that A should neither be written nor pronounced in full any more than Ω. But not my purpose, however, to correct Holy Scripture, nor could I, as a grammarian, and because my present design is to teach how to write and pronounce the letters of the Alphabet; I raise the point, to warn those who take pleasure in well saying and well doing, and who love clearness in all letters. In the Greek text of the Bible, there is, *Evo* 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 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In this lack of accent we have an imperfection which we ought to cure by purifying our language, which is the most graceful ever known, and reducing it to fixed rules.

In Latin *O* is sometimes a mark of exclamation, and then it is pronounced and written with a grave accent, and sometimes, too, with an acute accent, as we can see in Juvénal, where he says:—

O' fortunatum natam me Consule Romanum.*

And Bude in the first book of *De Art. Arit.* the sixteenth folio in the Aldine print: *O' am iudicium Iamocum, quibus tuncus ipse iustitiam claudis mittentis Italia excedim tuncus vocant.* Example where *O* is acute: Bude in the same book: *O' tempus, O' mores.*

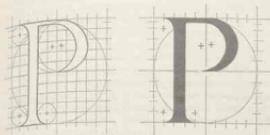
In Greek and Latin, and in French too, *O* always stands alone, at least in the poets & orators, whatever meaning it may have; but I find it repeated even to the number of three in the second chapter of the Prophet Zechariah, where there is *O O O fuge de terra Agurina, etiam diminas. Bn, again, I find that the Latin text does not agree with the Greek text, for in the Latin there are three *O's*, and in the Greek two *O's*. Which I very gladly set down here to give warning to those who read the Bible, that they look well to the exactness of both. In the*

Greek text, there is, *O' o' ouyete ano tou Bogou zityo. Kuyot! E l' chose to discourse upon this passage, I could perchance say something worth while; but I will leave it to the theologians to do, to whom it belongs to reconcile the*

Holy Scripture and interpret it in its entirety. I who in this book treat of

letters, pass on, and come to my next letter of the alphabet, which is
P.

*The King James version has: *O, Am, come forth and see from the land of the North, south the Land.*—Isaiah, 65, 6.



THE letter *P* here drawn, & formed from the *I* and the *O*, is seven units in breadth, and is derived from *B* by taking away the lower part, and by cutting off the base of the remaining curve at a distance of two units from the upright leg, as you can see in the present figure. To make the *P* properly, five turns of the compass are necessary; I have marked the places where the point of the compass should be set to make them.

P is three whole units higher than it is broad, and, as I have said, the end of its curve, which I have called the middle line, is cut off at a distance of two units from the leg. I repeat this by design, because I find that those who attempt to describe the Attic letters almost always go wrong herein: they make the said curve extend to the leg below as well as above, which should not be done.

P says Martinus Capella, *Latini spiritus vinctus*. *P* is pronounced with the voice issuing through closed lips, which can be understood from the figure of the word *P*. This *P* is of a surety derived from *B*, for there was formerly so great an affinity between them that *B* was very often written and said for *P*, as can be seen in the words *Troasus* and *Triumphus*; *Pygus* and *Pyrrhus*; *Bolus* and *Pylus*, whence *Phidias*. Whence one can see ample proof in Præcian & other good Grammaticians, & especially in a pleasant little treatise that Aldus has printed,* in the values of Greek and Latin letters and of the interchanges between them.

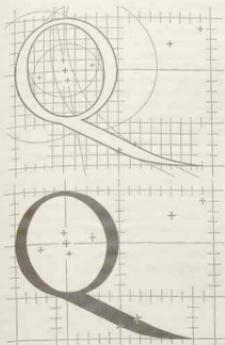
*The "pleasant little treatise" is printed at the end of the 1527 edition of *Aldus' Grammatica* by Andrea Bello, & contains 241 Cases Language.

THE Latins, in imitation of the Greeks, sometimes aspirate the P. In order to make use of Greek words in which there is a Π, Φ, which is equivalent to P & H; and the most ancient Latins, as Priscian testifies in his first book, in the chapter *De accidentibus litteris*, used PPH for F, before the said F came into use; but, finally, F was recognized in Latin words. Priscian's words are as follows: *F. Adhuc dignissima quod apud antiquissimos Latinos tantum erat quom apud Aetios habuit, non autem prope totum quom habet F, significat P, non aspiratum; sicut etiam apud veteres Graecos pro Φ, P et H. Vnde non tempore gentis nominibus antiquam scripturam servatum pro Φ, P et H ponitur. Vt Ophius; Phaeon; Phalaris non in Latinis; sed Phalaris pro P et H, F. Antiochus, Vi Fama, Filius, Facies.* That is to say: 'F, a letter invented by the Egyptians, and which is formed of two Gammas, which F, in the usage of the ancient Latins, had the same force that it had in the language of the Aetians, had almost the same sound that F now has, and stood for P with an H; as likewise, among the ancient Greeks, P and H were used for Φ. For which reason, let us now, in Greek notes, follow the ancient manner of writing, using P and H for Φ; as in *Ophius* and *Phaeon*. But later, in Latin words F was written in place of Π and H, as *Fama, Filius, Facies*'.

In our French tongue we do not aspirate the P, except in words derived from the Greek, or from the Latin as derived from the Greek; as *Philosus, Philosophus, Philippus, Phoenicibus*, and a hundred others.

As a Latin abbreviation P stands for *Palatinus*; when doubled it stands for *Patris Palatinus*, or *Patris patris*; & when it is written three times in succession, it stands for *Patris patris patris*. In French it is used as an abbreviation only in proper names, & this

in signatures to documents, quittances, and commercial or legal letters.



THE letter Q here drawn, made at the top from the O, and from the I laid flat like a tail, is in respect to the head as broad as it is high; and its tail is four times high & thirteen long. To make the head, five quires are needed; and for the tail two, all of which I have marked in the proper places. Q is pronounced by striking the tongue against the roof of the mouth & half closing the mouth, as *Marrinus Capella* teaches when he says: *Q. appulsi palati in nitidulo*. 'Q,' he says, 'is pronounced by putting the tongue against the palate, with the mouth closed.'

with a line beneath, which signifies that, after the perfection which the O denotes by virtue of its circular form, and the idea of propriety which annexes to the P following the O, those who persevere in well-made letters add a toil to their knowledge over and above its perfection; that is to say, they acquire worldly goods by their virtue, which the V, the first letter of the word *Virtus*, signifies covertly, as they can judge who know these things by dint of careful study.



THE letter R here drawn, and made from I & O, is of equal breadth & 2nd height, and to be duly made, requires seven centres, which I have marked where the point of the compass must be placed.

R according to Martinus Capella, is *quiescum lingua excipiat cana dicitur*. R is pronounced with the tongue making a strident and vibrating sound through the open lips. When dogs are angry, before they begin to bite each other, exasperating their throats and grinding their teeth, they seem to be saying R, for which reason the poet Pennus, the most pleasant of caustic satirists, calls it *Lettera canina*, the canine letter, which the dogs utter, when he says in his first Satire:

Sonus hic de nate canina litera.*

That is to say, The canine letter here sounds from the nostril. When a man is angry, or vexed, or wroth, we say that he is irritated by some affront, that is to say, exasperated (*exasperat*), & this because he cannot utter a soft word, but only harsh (*asper*) and angry sounds made of strident letters, which letters are R, R, repeated and pronounced in a

* *Hor. sat.*

hard tone (*exasperat*). And to avoid this unpleasant severity, the ancient Latins very often wrote and pronounced S instead of R, as such letters annexes to *Valerius* and *Furios*, saying *Valerius* and *Furios*. Quintilian bears witness to this in the first book of his *Institutiones Oratorum*, when he says: *Sed et quo refertur quibus casibus utatur transiunt. Nam et Valerius et Furios in Valerio Furiosque vocantur. Ita Abas, Labas, Popas, etiam Clamens utantur Furios.* Venus likewise bears witness to it, saying S, *Popas pro R. utique ponuntur, ut Malucias, Melucias, Laucias, Popas pro Materias, Melucias, Laribus, Furios.* Which manner of pronunciation is to-day wrongly used, not only in Rome, where I was born, but in this noble city of Paris, where very often S is said for R, & R for S. For, instead of saying *lesu*—*Maria*, they say *lesu*—*Maria*; and R for S. For, instead of saying at the beginning of the first book of Virgil's *Æneid*, *Mais mihi causas memora quo numine lesu*, they say, wrongly,

Mais mihi causas memora quo numine lesu.

I do not say this to reproach them, for there are some who pronounce very well; but I say it to admonish those who take neither pains nor pleasure in pronouncing well.

I find furthermore three other peoples that pronounce R very ill: *Leuasi* of Le Mans, the Bretons, and the Lorrainers. The people of Le Mans add S to R; for if they would say, *Pater Noster*, or *Tu es magnus*, they say *Pater Noster, ou Tu es magnus noster*. The Bretons pronounce only one R where two are written; as in saying *Homo uno* for *Homo uno*. On the contrary, the Lorrainers pronounce two where there is but one; for when they wish to say, *Sainte Marie*, very grand *maître* and *ditre* *dyslexite*, they pronounce it, *Sainte Marie, vey grand maistre moquerrie et ditre dyslexite*. It is the Lorrainers again whom Proverb seven hundred and fifty-three of the second Châliad of Erasmus can be quoted, where we read, *Errantibus Ribus*, & not against the Picards, as Erasmus wrote in that passage; and I am amazed that he fell into that error, since he is so learned, and that he did not know that the Picard pronounce R much better than the Lorrainers do; and also that he did not know that there is no nation in France which pronounces better than the said Picards. It may be that he thought that Picards and Lorrainers, because they both speak French, are all of the same nation.

* *Virg.*

† *Ibid. et. loc.*

† *Ibid.*

Which verses are to be scanned in such wise that the S is lost, as follows

Docu', si -dela -navis ho -mo fa -cunda' -si -oque
 Conen' -at que be -atus -scim' -se -cunda lo -quens in.

I Set down and quote these words, to the end that, if it should happen that one has occasion to write in Attic letters such verses, whereas the S should disappear, one may write them clearly & writingsly words, upon putting the said letter S where it might be lost, and put an apostrophe over the place where the S should be. This apostrophe, being above the line at the end of a word, signifies that some vowel or an S has been dropped because of the metrical quantity of the vowel that follows in the next syllable or word. Procius testifies, in the chapter, *De litterarum commutatione*, that S very often loses its force, when he says S is *more apud externalium vim suam sequenter amittit*. Virgilias in *Vidua*.

Ponite pes sibi quaque, sed hec quam angustia videtur.

Idea in *Duodecimo*.—

Inter se coisue vit' et decernere ferro.

Ni' autem continuatione sequitur, cum apostrophe ponitur nullatenus, ut Vidua, Satis, Vite, pro Vidua, Satis, Vite.

That is to say S in the verse of the ancient poets very often loses its force, as in the eleventh book of Virgil's *Æneid*.—

Ponite pes sibi quaque sed hec quam angustia videtur.

And in the twelfth book, —

Inter se coisue vit' et decernere ferro.

In like manner, when the Latin conjunction *et* follows S, the S is dropped altogether, and, as I said, we put an apostrophe above the line, as when we say *Vidua', Satis', Vite'*, for *Vidua, Satis, and Vite*.

THE ladies of Paris for the most part duly observe this poetic figure, dropping the final S from many words; at which, instead of saying, *Nous suons d'une en vng Jardin, et y avons menz des Prunes blanches et noires, des Amandes douces et ameres, des Figues molles, des Pomes, des Portes, et des gruselles*, they say, *Nous aison d'une en vng Jardin et y aison menz des prune-blanche et noire, des amande*

*Æneid. vi. 293, and vi. 799.
 Præterea vix in quibus only
 the last four words of the first
 verse, but even the second is
 full — "omnes, sed vix" the
 modern editions of Virgil, the
 corrected form, are not used.

dulce et amere, des figue molle, des pome, des poys, et des gruselle. This fault would be pardonable in them, were it not that it passes from women to men, and that there comes to be a complete failure of pronunciation in speaking.

'Tis no wonder that S sometimes loses its force, since, furthermore, the Boeotians, who are a Greek people, very often put in its place an aspirate saying, *Maka for — Maa*. Even as, contrariwise, it is often found in place of the aspirate, as in *Soma, Soc, Septim, Se, Si, Sol*, which are written in Greek with a *Delta*, that is to say, an apostrophe which stands for the aspirate and must be written above the Greek vowels and *Qm*, as Procius informs us, in his first book, wherein he treats *De litterarum commutatione*, when he says: *Sapere vobis per aspiratum S ponitur in his syllabis quæ a Grecis sompno, et Soma, Soc, Septim, Se, Si, Sol, sunt Homæ, Hec, Heptem, He, He, Hali apud illos aspiratum habent in quibus — Adæ autem aspirata est hanc litteram, id est S, cum aspiratum quod ponitur in syllabis non differentibus ab hanc — Dentes idem pes S, H, artem, Maska in Maska dicuntur.*

Who should desire full knowledge of the varying nature and attributes of this letter S, can find a sufficiency thereof more largely set forth in the fourth book of the Grammar of Aldus, in the third section (*tertia notula*) of the Chapter "*De septem multis commutationibus syllabarum*."

THIS letter S, as I said but now, is called in Greek *Sigma*, *sigma* is *I*, that is to say, to make a hissing sound, of the same quality that red-hot iron makes when it is dipped in water. Sigma, therefore, signifies silence, for which reason the ancients often wrote it alone above the dose of the place where they ate and drank with their good friends, in order to put it before their eyes that such words as they should speak at table must be spoken soberly & listened to in silence; which cannot be if there be excess in eating and drinking, which are things not meet for decency at table & for pleasant company. Whereupon Martial says in one of his ingenious epigrams:—

Accident sine felle toxi, nec mane timenda

Libertas, et nil quod turpiter velis.

De Prætorio comitatus meus Venetique legatum,

Nec faciant quantum pecula nostra reum.

*Æneid. vi. 293, and vi. 799.
 Præterea vix in quibus only
 the last four words of the first
 verse, but even the second is
 full — "omnes, sed vix" the
 modern editions of Virgil, the
 corrected form, are not used.

Epigram. 4. l. 10, 11.

'At my banquet,' he says, 'there is merry talk, without bitterness, with liberty to speak as if fasting, and no words that you would wish not to be said. In short, let my table companions speak of this thing and that, in such wise that my wine does not confuse their words.'

Sigma then was a symbol for the place where man feasted decently, without a great effusion of words; and this place would hold no more than seven persons, which is a number composed of odd and even; said in reference to this odd number, Virgil said, in the first book of his *Æneid*,—

O terque quaterque beati,—¹

to show that that number of seven persons could converse without confusion. And Martial says,

Septem Sigma capis, sex sumis adde Lapum.²

He says in another passage, that this place aforementioned might be large enough for eight persons; that too, is less than the number of the nine Muses, which number Aulus Gellius, in the eleventh chapter of book XIII of his *Night-Attics*, declares to be the greatest number of persons proper for a banquet, when he remarks that every well-order'd feast, in respect to the number of guests, should begin with the three Graces and end with the nine Muses.³ Martial says furthermore of this same Sigma,—

Accipe lanata scriptum testudine Sigma,
Octo capis, veniat quisquis amicus erit.⁴

'Take,' he says, 'the Sigma written in the curved arch; there may be therein eight persons, and therefore let any good friend of mine come thither.'

Whooso should wish to read his fill on this matter, let him seek in the XVIII chapter of the seventh book of the Ancient Lessons of Celsus, wherein he treats of the said Sigma and of other notable matters.

THE letter S, then, was, in former times, so symbolic of silence, that the comic poets made use of it as an improper syllable, that is to say, a syllable without a vowel, by adding to it a T only, to impose silence upon someone who was speaking, and wrote it thus, ST. Plautus in his comedy called *Truculentus*, in the act beginning, *Res omni no lice*

the poet Plautus introduces a character named Senex, who says to him self, *Made effum ad hanc argutum quam magis amo quam. Mater namque de capite. Nella est, equis apertis hoc vitium!*⁵ In like manner, Terence would be on his comedy called *Phormio*, where we find, *Nem is forte in, quibus in somno dicant, et quid has mentis sunt!*

We may use this improper syllable ST, when we would make some one hold his peace and impose silence on him; but some write it *Chit*, which is a complete syllable, that is, a syllable containing a vowel. We might use the ST, as if we should say:

Ecourez, Si, écoutez, voyez ou venez venez bourez,
Des lieux en ce monde, où souvient mal on se fonde.

I have said herebefore, when I discoursed upon the letter C, and the rebuses which some jokers make from letters, that he who covered the rebus of the broad [large] S, which is called *l'ère de fesse*, & used it as his device, to signify covertly *larges*, displayed a pleasant wit in the invention of that rebus; but if he had signified thereby *Stolus*, as the ancient Fathers did, he would have done even better. Silence and *larges* are two excellent qualities; but Silence is the more education, as we see in Chapter XV of the first Book of the *Night-Attics* of Aulus Gellius, where we find in a passage from the poet Hesiod,—

Optimus est homini lingue thesaurus et ingens
Gentia, quæ parvis mensurat singula verbis.

That is to say, the tongue that restrains itself, and measures its words, is a very great treasure and sovereign charm.

H Erenn, I would shut the great ladies who take pleasure in building palaces and mansions, and who love paintings & emblems, would come in S or ST to be written, painted, engrav'd, or carved over the doors of their halls & kitchens, in order covertly yet plainly to impose silence on a parcel of rosters who make more uproar after drinking than a hundred stearlings in harvest-time. That would be an admonition to small and great alike, to be restrained in speech, and to refrain from saying aught that is not pleasant and decent and necessary.

Erenn in the discussion of our S, and observe that the Teulostans and Gæcosos commit an error in pronouncing so; for they place an E before it, in such wise that, if they wished to say, *Esula* or *Exilon*, or any like word beginning with S, they would say, *Esula* and *Exylon*,

¹ A. 20.

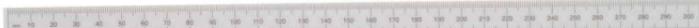
² A. 20, 21, 22.

³ Gellius says that there is the maximum number for a feast, and then the maximum.

⁴ *Truculentus* is in Celsus in *Truculentus* and *Truculentus*.

⁵ *Truculentus*, iii., l. 17.

⁶ *Truculentus*, iii., l. 17. It is an imitation of Cæsar's *Truculentus* from the *Truculentus* of Plautus.



That is to say: Indeed this letter V being put in place of a consonant, had in the Latin tongue always and everywhere a force similar to that which the F digamma had in the Eolian tongue; for which reason V has been called by many persons by the same name that the Eolians had for the said F digamma, which was *Vio*, according to its pronunciation, as witness Varro & Dolyman, who said that it was called *Vio*, for which *Vio* Cicero chose to write this figure; but although this figure seemed apt for the said *Vio*, nevertheless ancient custom carried the day, and it was written thus—V. It is so true that the said V was used for the Eolian digamma, that, just as the Eolians sometimes used the F digamma for a simple consonant, as Anaxagoras shows in divers quoted verses, so in this one, *Oxyseus* *πέρισε* *αὐκον*, so the Latins often used V as a simple consonant in the stead of F digamma, as in this verse:

At Venus haud animo nequam exerebat mater.

It happens also that the Eolians used their said digamma for a double consonant, as in this example: *Nurage* *β*, *Γ* *ω* *μ* *δ* *ε*, which practice the Latins seem to follow in the perfect and pluperfect tenses of verbs of the third & fourth conjugations, in which I, standing before V consonants, is lengthened in quantity; & when the V is dropped, the I remains short, as in *Capitum, capis; Capivimus, capivimus; Audivimus, audivimus*. The Eolians also used their F digamma, leaving the preceding vowel short; witness the Greek poet Alcman: *Κ* *α* *χ* *α* *υ* *α* *υ* *ρ* *α* *β* *α* *ν* *α*. This line is an iambic verse, which should be scanned in such wise that the F leaves the preceding vowel, which is *α*, short. The Latins did likewise, leaving the vowel short before V, as Horace did when he made *Sylva* a word of three syllables—*Syl-la-va*—in his Epodes, when he says:

Nivique deducunt loven, nunc mare, nunc sylla-va.

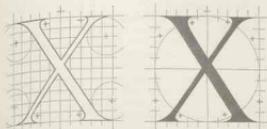
This example is an iambic dimeter, coupled with an heroic pentameter, which cannot be scanned unless the word *Sylva* is divided into three syllables.

I have quoted Priscian at great length, to show abundantly the proper pronunciation and all the other qualities of the V, so the end that it may be used as it should be; and to show that the German pronunciation is a consonant letter than any other nation that I know on this side of the mountains, when they say, *Erst in sternum fundens melle dicit*

Vio, *Alcman* *Ἐπιγραφή*
ἔπος *πρὸς* *τὸν* *Ἰπποδῶμη*, *ἔπος*
ἔκδοξ *ἐν* *τῷ* *πρῶτῳ* *κῶμῳ*, &c.

Epodes, *lib. 1.*

Alcman. And, in like manner, *Ἐφο* for *Vio*, *Forno* for *Virtus*, *Fium* for *Vivum*, &c. a thousand others. The Italians pronounce it like the vowel *E* and *Q*, when they say *Lingua*, *Apus*, &c. and separate it from the *F*; and they pronounce *ae* as if it were followed by an *Q*—*Lingua*, *Apus*—We do not pronounce it as they do, which some consider to be a defect in us, & contrary to the art of grammar.



THE letter X here drawn, made from the I alone, requires eight turns of the compass, which are marked in their proper places in the drawing; & is broader at the bottom than at the top, where it is only eight and two halves in breadth, as can be seen plainly in said drawing.

I have said that it is made from the I, & this is true according to my theory, although Gualtero Martini Narmannus said that it is made from C reversed & the Greek *Sigma*; and the reason that moved him thence is that X has the force of C and S, witness the excellent author, Marinus Capella, who says: *X quaequid C et S formantur voluit*. That is to say, X is equivalent in force to C and S. Be careful, when you draw it and write it, not to make the opening as broad at the head as at the foot, or to put the foot at the top, as I see a great many mistakenly do; for the letter would be spoiled thereby.

Besides the wise teaching of the worthy Martinianus, already quoted, according to Priscian, in his first book, wherein he treats *De antiqua littera*, X is equivalent to C and S; for he says: *X, duplex, unde pro C, unde pro S, accipitur; ut: Apes apites, Gove gritis*. X, he says, is a double letter, that is to say, is equal to two letters—sometimes to C

*1, *lib. 41.*

* *Philostr.* 4, 1030, 40.

dabiam, cum per Ypsilon scribitur ut in trochaico, ut in trochaico. That is to say: the two letters Y and Z are used only in Greek words, although they are often found changed into other letters; as when V is used for Y, and SS joined, or S & L, for Z, as in these words: *Fagus*, *Morus*, for *Fovus* & *Mozus*; *Epiphania* and *Mafia* for *Zephanos*; and *Micio*, *Osio* also is said for *osio* & *osio*; in like manner they said *Delos* for *Zelos*, and *Midianus* for *Midianus*. Therefore *Ceryles* and *Lymphis*, being taken from the Greek, must without doubt be written with *Y*, since in Greek they are *yo* & *yo*, as in *yo* & *yo*, in which there is *Ypsilon*.

IN the beginning, when the Latins received and put in use the said *Ypsilon*, some wrote it & others did not; & those who did not choose to write it, put in its place a *V*, rowed [U], as in the words *Cymos*, *Camus*, *Cymus*, *Cymus*, *Inclytus*, *Inclytus*, *Inclytus*, as we can see in the works of the ancient poet *Lucretius*, from whom we shall take only this one example, which is at the beginning of the third book—

Tu pater es rerum inventor, in patria nobis
Sappodinas precepta, nus que es INCLIVTE chartis.
Floriferus ut vpes in salubris omnia libatis.

† *Virg. Theocritus* *La. 10*
† *Virg. Theocritus* *La. 10*
† *Virg. Theocritus* *La. 10*

IN this wise many Latin words derived from the Greek have changed *Ypsilon* into *V*, as may be seen in these words of frequent occurrence: *Pulsator*, *Romulatus*, *Thales*, *Plasus*, *Plopus*, *Therapsus*, *Sus*, *Inclytus*, *Micus*, *Trois*, *Cymus*, and a thousand other like words; but in the greater number it is left untouched.

I Must not forget to say here that *Ypsilon* was invented long ago by the noble philosopher, born in the island of Samos, *Pythagoras*, in which letter he represented the age of adolescence, when youth is drawn toward pleasure or toward virtue; the allegory being that *Hercules*, that is to say, man inclined toward virtue, when he was in the said age of adolescence, walking one day through the fields alone, & lost in thought, came to a broad road which forked and divided into two roads, one of which was very broad and the other very narrow; and on the broad road was a dame named *Pleasure*, who held out her hand to him to bid him come; & on the narrow road was another named *Virtue*, who likewise wished to make him enter upon her road. Of which allegory *Cicero*, in the first book of his *De Officiis*, wherein he treats of *Temperance*, has left us an

account in writing when he says, citing *Xenophon*: *Namque Heracles Pleasure dicitur, ut ait apud Xenophontem, cum juvenis pubescens, quod tempore adolescentie ad deliquendum quoniam quaque vitam vivendi uti incognita, dicitur uti incognita ad utilitatem, atque illi indolens sua vitam undique delibata, quae dicitur ornata via, prout Voluptatis, ad vitam Virtutis, utam ingigitur delibata.* That is to say: The ancient Greek *Pleasure*, as is in written in the works of an author, also a Greek, named *Xenophon*, once said that *Hercules*, when at the age of puberty, was walking one day about through the fields, when he came, thinking deeply, to a road that divided into two roads—one of *Pleasure*, the other of *Virtue*; and there he hesitated long as to which road would be the better to take. The ancient philosophers were so persuaded that he chose the road of *Virtue*, which was the narrower, when they sang in his praise & described so many feats of strength that he performed, and so many obstacles that he persevered to overcome, to compare the monsters he encountered in the said road of *Virtue*.

* *De Officiis* 4, 1527

IN regard to this *Pythagorean* letter, divided, as has been said, into two roads, the one of *Pleasure* & the other of *Virtue*, the noble *Manlius* poet, *Virgil*, has left us a fine description thereof, when he says, in his first book—

Luxura Pythagore doctrinam secuta licenti,
Hanc ut vice spectem preferre videret,
Nam via virtutis dextram petit ardua calleem,
Difficilemque aditum primum spectantibus offert,
Sed sequitur pacis fœnis in vertice summo.
Melle ostentat iter via lata, sed ultima meta
Precipit captos, voluitque per ardua axa.
Quosvis enim duxer casus virtutis amice
Vicerit, ille ubi latidomique desuper parabat,
Atque desidia lumnaque sequitur merentem
Dum fugit oppositos incauta mente labores,
Turpis inopaque simul miserabile tranager avium.⁶⁰

THAT is to say: The letter of *Pythagoras*, which is divided into two horns, shows us in its shape the course of our mortal life; inasmuch as the noble path of *Virtue* stretches away on the right side, in such wise that at the beginning it is narrow and very difficult, but at the end, and does, it widens and affords space for repose. The other road, which is

broad, offers a very easy passage, but at the very end there is much stumbling over many slippery stones, huge rocks, and steep cliffs. Of a nursery he who shall endure heat and cold, and such matters, in reach the side of Virtue, shall acquire all praise and all honour. But he who like a dog thinking he shuns all toil & labour, he is all bemused that he remains infamous, poor, and wicked, and that he has passed his time wretchedly and employed it ill.

LOOK well to it, therefore, O ye young children, & leave not behind you the knowledge of well-made letters—the true buckler against adversity and all ill, and the means to attain to the supreme felicity of this mortal life, which is perfect virtue (which at the last bestows upon us the prize of honour, the wreath & the palm, leaving the slothful & the vicious behind, to perish wickedly in their odium & their execrable life.



To give you more clearly to understand this diverse Pylagoric letter Ypsilon, I have drawn it for you once more. Imagine that

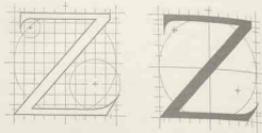
the upright and broadest limb is the road of Adolescence, the broader of the two arms the road of Pleasure, and the narrower arm the road of Virtue, to the end that you may make of it a garden of your good memory and virtuous contemplation, to hang in your study and closet.

LOOK upon the graceful & beautiful image that I have made for you, to yeasing and excellent lovers of Virtue, and mark well how on the slope of the road of Pleasure I have drawn and attached a sword, a scythe, and a gibbet, & a flame, to show that at the end of Pleasure we follow all lamentable ill & grievous torments. On the side of the road of Virtue, I have made another slope, whereon I have placed and attached the figures of a laurel wreath, palm leaves, a scepter, and a crown, to give it to be known and understood that from Virtue proceed all pure glory, all reward, all honour, and all royal preeminence.

I have also drawn close by another figure allegorized in the ancient manner you may make such profit of it as you can, taking in good part my humble diligence in giving you pleasure and honest service.



I could say many other fine things, but for this time I will pass on, I coming to design and describe the last letter of our Attic alphabet, Zeta, which Ferrer Lucas Pacolus did not include in his *Divina Proposicio*, & the reason why he omitted it, I have never been able to understand, nor indeed do I care to know it.



THE letter Zeta here drawn, and made from the I above, is at the bottom as broad as it is high, & at the top its breadth is eight units and two halves only, and it requires only two turns of the compass, one which I have marked the centres upon which to place the point of the said compass.

* See note on page 84. The same note is also after on page 106, 113, 147.

1540, 49

2593, 31

IN his second book, *De Harmonia Interitum*, Galeotus Martinus says, *Zeta* is one of letters, *et duplex syllaba: id est, duplex SS et hoc quo figura in scriptura indicatur*.¹ Zeta is not a letter, but is a double hissing sound which is equivalent to two S's as its shape, requiring two turns of the compass, shows. Zeta, in truth, is not a Latin but a Greek letter, although the Latins have appropriated it as they have the Ψpsilon, to write words derived from the Greek, which they have taken into their language: witness Præcan when I have quoted hereinbefore where I treat of the said Ψpsilon, when he says: *Ψpsilon et Zeta tantummodo ponuntur in Graecis dictionibus*.² Zeta is said to have the force of a double letter, as Ψ has; witness the said Præcan at the end of his first book, and also a little farther on, it was used by the ancient Latins for two S's and for S & D and as he says: *Zeta uno pro SS conjunctis accipitur, vel pro S & D, ut: Massæ pro Macæ et: Melentius pro Melicoreus*; and a little before the end of the first book and the passage concludes *Quæritur S simpliciter talis aliquam rem supra dictis significaverim, unde supra pro Zeta cum volueris quæritam ponere. Ut: Particus pro Particæ, Massæ pro Macæ*.³ That is to say: 'And similarly S has some affinity & connection with the above-mentioned letters X & Zeta, for which reason before our custom is established the said S for Zeta, as in the words *Particus* for *Particæ*, and *Massæ* for

Macæ. Martianus Capella does not say whether it is a Latin or Greek letter, nor does he teach how it should be pronounced, except that he says expressly that Appianus Claudius held it in detestation because, when so pronounced, it resembles the teeth of a dead man, who usually has his teeth all awry. This is what he says: *Zeta non vivitur. Appianus Claudius habebatur quod dentes mortui dante expiratione mutaretur*. It should be pronounced as if one wished to utter Sand D, or two S's, which rule seems to be well observed at Bourges, where when they wish to pronounce it, they say *Ed*, and come very near the ancients, who instead of saying *Geta* pronounced and very often wrote *Giada*. Celsus Rhodiginus, in the XVIII chapter of book VII of his Ancient Lessons, writes that Zeta is not only the name of a letter, but signifies the seat of the judges and managers of the Chamber of Accounts in the old days in Athens, when he says: *Sciat Zeta dicit velle locum in quo Zeta observantur, videntur in omni aedificatio. Atholus, Magnificus quidem alio refulscentur pro Regi, ut quid adhibet, nec aliamur*.⁴ That is to say: 'Zeta signifies the place where the masters and judges of the public revenue formerly sat in Athens, before whom those persons were summoned and compelled to come who were in arrears and did not pay in full.'

* The page refers to Chapter XVII, not XVII.

SO then, on this subject, I can say that the worthy ancient fathers soverely and purposely placed this as the last letter in alphabetical order, to indicate that those who are perfectly accomplished & learned in all noble letters are inspectors and sovereign judges of the course and of the knowledge of the seven Liberal Arts & of the nine Muses, without knowledge of whom man can be neither learned nor perfect. And to show before your eyes and very clearly that this noble letter Zeta is so well proportioned that it contains within itself every token of perfection, I have so drawn it below that the seven Liberal Arts and the nine Muses with their Apollo are placed therein in such marvellous proportion and disposition that you can plainly understand that the poem which I have used to make and design all our preceding Art-letters is more reasonable and letter advised than that of those who chose to make them of seven or eight or nine units of height only and not ten, as you have seen and under- stood that I have done through- out all that has gone before.

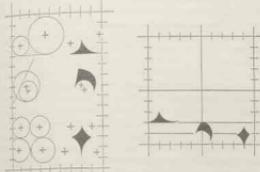
EST SVA CUIQUE SIBI
VIRTVS PVLCHERRIMA
MERCES.



TO, here is the fine drawing of our last letter, Zeta, which shows clearly the accord between the seven Liberal Arts and the nine Muses with their Apollo, according to arithmetic as well as according to geometry, of which I have heretofore written fully in the Second Book, when I was speaking of the flagolet of Virgil and of the Homeric gold chain. I will say furthermore that this letter Zeta is so well-made that in its thick limbs, which is oblique and makes two oblique angles, there is such an arrangement from the first angle below to the last above that

we find there in shortened perspective nine steps, as of a ladder, which I have marked as they coincide with the small squares contained in the large square in which the said letter is described. Consider them well and note how they diminish from point to point up to the elbow at the last angle at the top of the said large square. These steps signify in allegory the upward path to beatitude, which they can follow easily enough who have perfect knowledge of well-made letters, and of arts and sciences. In connection with which I have drawn above the letter a small divine spirit, standing upon his feet ready to award the crown, the scepter, the palm, or the laurel wreath to all those who shall well & diligently labour to acquire learning, rising from step to step, even to the state of perfection wherein is found every accomplishment worthy of high reward and of exalted honour.

I might at this point pardonably make an end of my work; but because I see that many who write in Antic letters know not how properly to make the points and distinctions which are necessary according to the divers meanings which occur in writing, I will present a small drawing of those that are most requisite, & will describe them briefly in the worthy ancient fashions used them in past times.



THE points which are most necessary between Antic letters are the triangle, the hooked point, & the four-sided point. The triangular

point should be drawn with two turns of the compass & with a straight line described below these two turns. The hooked points are properly made by two turns of the compass, with an oblique line drawn through a third of the larger circle & touching the circumference of the smaller circle. The four-sided point is made by four turns of the compass, the two upper ones being a little smaller than those below, as you can see in the drawing.

Observe well the situation of each point between the two outer lines of the square, for some require to be placed higher than others. The four-sided point should be placed upon the lower line, as you may see in the drawing. The hooked points should be placed upon the upper line, as you may see in the drawing. The triangular point should be placed on the third line, as appears in the drawing, wherein all these are properly made.

BECAUSE in writing Attic letters we often use abbreviations, I have drawn in this last figure only three sorts of points, because they are more generally used than any other points or distinctions; and before I treat further of them. I wish to say & define what a point is in writing. I say then, according to Constantine Lascaris, who says in his Greek grammar, *Ἐπισημασμένη ἑστὶν ἡ σημεῖα*; *Ἐπισημασμένη ἑστὶν ἡ σημεῖα*; that is, the point is the sign of a complete sentence; and this point should have four sides. From this are made other points, which are called improper & imperfect points; & these are the hooked & the triangular. An imperfect sentence is indicated by a hooked point. And a suspended sentence, which requires that something more should be added, is marked by the triangular point, of which the second angle is a little smaller than the two others. I here describe & draw these three kinds of points only, according to the fashion of the ancients, and according to the Attic letter demands, knowing full well that the writers on grammar in the Latin tongue treat of several other points, of which Aulus Antonius Onobas mentions eleven different kinds, which are, *Punctum inpositivum*, *Comma punctivum*, *Semipunctivum*, *Hypopunctivum*, *Comma Galatæ*, *Punctivum*, *Interrogativum*, *Responsum*, *Adversativum*, & *Punctivum* (C). That is to say, the suspensive point, the double point, the half point, the hooked point, the incisive point, the breathing point,

* These points are as given by Champfleury, and are all according to our modern usage.

the concluding point, the point of interrogation, the responsive point, the point of admiration, and the interposing point. All of these, to the number of eleven, secretly & in divine fashion confirm me that I have sensibly divided my square within which to make the Attic letters, and eleven points, which is a manifest token that I have not gone astray; but have anxiously and surely discovered the secret of the even & odd numbers, that is to say, of eleven points containing between them ten uniform units, required according to the doctrine, and yet heretofore almost unknown, opinion of the excellent divines. I can truly say and praise God, without boasting, that I have drawn forth this ancient secret from the darkness, and first of all modern authors have brought it into the light and set it down in writing, thereby to do devoted & hearty service to the public weal, to which I have always dedicated myself with all my poor ability, & will dedicate myself with all my heart; thus bringing my work to an end and giving praise to our Lord God for having inspired

Reassisted me so magnificently that I have attained perfection in the proper proportions of our Attic Letters.

THE END OF THIS THIRD
AND LAST BOOK.

DESCRIPTION OF THE HEBREW LETTERS

 I might well have sufficed, O devoted lovers of well-made letters, that I should have written and set forth by rule the true and proper proportions of the Attic letters and should have drawn them for you by the number & measurement of points, of lines, and of turns of the compass. But seeing that I might possibly some further useful & humble service upon you, I have thought that it would be expedient and worth while to add at the end of our work upon the said Attic letters several other kinds of comely & well-proportioned ones. I have simply drawn them for you, without designing them by number of lines or points as with the aforesaid Attic letters, thinking that, if it shall please you to follow my method, which I have hereunto presented at length, by observing closely to learn the difference that there may be betwixt some of them and others, you will be able to make them according to fixed rule & certain measure. I place before you, I say, diverse sorts and shapes of letters, to the end that you may use either the ones or the others at your virtuous pleasure. In the new I see that in a garden some pluck, for their pleasure, a lovely red rose or a white one, others a wall-flower or a pretty violet, others pansies, or daisies, and others *Eschylus*, or *Sweet*, or *Asphodel*; and this, according as the flower gives forth a pleasant perfume, or has a fine colour, to give pleasure to those who pluck it and like to have such as delight them. So in like manner you can use Hebrew letters, or Greek, or Latin, commonly called Roman, & which I have called by their true name—Attic Letters; or you can use French letters, as you may choose. I know that there is a proverb in verse

Velle suam cuique est, nec vobis vivitur amicis.

Everyone to his choice, and one does not live in a single wish. Wherefore then, taking in good part my humble efforts, you will make use of those which please you most, or, it may be, of all, reflecting that what I do is for the purpose of employing my time to some good, which shall be my witness that I have not been useless all my life, and that I should be very glad if I could know that you would take pleasure in something that I have done, no matter what. If I can know that I have done something agreeable to you, it will be an awakening and a spur to me, to exert myself to do better if I can, with the benign assistance of our Lord God.



For that the Holy Scripture is in Hebrew, in Greek, and in Latin, & that these three languages, because of the Holy Scripture, are called Holy; and also for that the title of the Cross of our Lord Jesus, which I have seen in Rome in the Church of Santa Croce, is written in Hebrew, in Greek, and in Latin, I have placed these three sorts of letters— that is, Hebrew, Greek, Latin— first, and of these three, the Hebrew letters first of all, because they are said to be the most ancient, & to have been invented by the first men, as historians have discovered.

After these three will come the French letters in at least four varieties, that is to say, *Catholique, Faine, Fantaisie, and Fleuronne*. Besides all these divers sorts & shapes there will be the Chaldean letters, and therefore, after the Arabic, the Imperial and Bullatic, and, finally, the European, and the Floriated, with the method of making cyphers of intermixed letters, as you will be able to see clearly hereafter one after the other, in their order.

To come then to our first letters, which are the Hebrew, it is necessary for you, first of all, to observe & know that they must be read in the opposite way from the Greek, the Latin, and the French; for we must read them to the left, & backward; that is to say, we must begin to read at the end of each line and read back to its beginning. You must know that the Hebrews have twenty-two letters in sound, but of characters they have twenty-seven; for five of the said twenty-seven are doubled, and yet they have & keep the same sound in pronunciation, although they are represented by different characters. By these five, the beginning, the middle, & the end of words is variously written. Furthermore, we must observe that all the Hebrew letters are consonants, and to represent our five vowels, A, E, I, O, & V, the Hebrews use twelve kinds of points, which are called in Latin, *Alphei*, or *Psalle*, by means of which and of the said twenty-seven characters the whole Hebrew language is composed.

In the Hebrew language, then, there are twenty-two letters, which are named and called as follows: *Alph, Beth, Gimel, Daleth, He, Vau, Zain, Heth, Teth, Iod, Caph, Lamed, Mem, Non, Samech, Aun, Ph, Saio, Caph, Res, Sin, Tau.*

Alph is the name of A; *Beth* of B; *Gimel*, of G; *Daleth* of D; *He* of the square H; *Kin* of V; *Zain* of Z; *Heth* of Ch; *Teth* of T; *Iod*,

of T; *Caph* of C; *Chaph* of Ch; *Lamed*, of L; *Mem*, of M initial, and the other *Mem*, of M final; *Non*, of N initial, and the other *Non*, of N final; *Samech*, of S medial; *Aun*, of A; *Ph* of P; *Ph* of Ph; *Saio*, of S medial; the second *Saio*, also of S medial; *Caph* of C; *Res* of R; *Sin* of S, sometimes initial and sometimes medial and sometimes final, according as it is given the first or the last part of one of the two points called, one is a *sin* proper the other *Celebath* as you plainly see at the beginning of *Isaiah*, and the other *Celebath* as you may plainly see at the beginning of the grammar of Benabar Ximenez de Cisneros, Cardinal of Spain, Archbishop of Toledo, and Chancellor of Castile.

Of these twenty-seven letters there are, as I have said before, five which have two characters each, namely, *Saio*, *Ph*, *Non*, *Mem*, & *Chaph*, & when all the Hebrew letters make twenty-seven different characters. These five double letters are always used at the end of words, and at the other five, which are the same in name & different in shape, are used at the beginning & in the middle of words, but are never placed at the end.

Of these twenty-seven letters there are four which are pronounced with the lips, and these are *Beth, Vau, Mem*, & *Ph*. There are five which must be pronounced with the teeth: *Zain, Samech, Saio*, *Res*, and *Sin*. There are five others which must be pronounced with the tongue: *Daleth, Teth, Lamed, Non*, and *Tau*. There are four which must be pronounced with the palate: *Gimel, Iod, Caph*, & *Cof* [*ph*]. There are four others which must be pronounced with the gullet: *Alph, He, Heth, Aun*. Observe further that among the twenty-seven letters there are four which are similar in shape to four others, & for this reason you should be careful not to be deceived by their resemblance. These four are *Beth, Gimel, Vau, Mem*, which resemble *Caph, Non, Res*, and *Samech*. Which, although they are in some degree different in name & sound, yet they lose this difference between them in their shape: the first four tend toward a quadrangle and a half quadrangle, and the other four toward the circular and semi-circular shape.

The names of the points heretofore mentioned which serve as vowels are these: *Pathah*, *Cama*, *Harpath pathah*, *Com*, *Caph*, *Isha*, *Harpath Hata*, *Holem*, *Harpath coma*, *Sams pomeit*, & *Sams agoud*. They are twelve in number, of different names and different shapes, but there are three which serve for A; *Pathah*, *Cama*, *Harpath pathah*. There are



are four which serve for E. *Cam*, *Ceph*, *Saka* and *Haraph* *ogel*. There is only one for L and that is *Hata*. *Halon* and *Haraph* *camer* stand for O, and the two *Samer* for V, as you can see in the *du* wing following after the twenty-seven letters.

The Hebrews have in addition another kind of point, which is called *Dages*, which is put in the middle of certain letters, & then the letters which have this point within them are sounded so full in pronunciation that it seems as if they were doubled; and when these letters are written without the point called *Dages*, they are pronounced softly and thin. There is, too, another point, called *Reph*, which is altogether similar to the vowel point called *Patach*, and this *Reph* is placed over the same letters in which *Dages* can be placed. These letters in both cases are *Beth*, *Gimal*, *Dalith*, *Caph*, *Th* and *Tsin*. There are five other letters which do not take the said point *Dages* within them, and these are *Alpha*, *Ha*, *Heb*, *Ain*, *Res*; nevertheless, this letter *Res* takes a point within it sometimes, and then has a fuller sound in pronunciation; and this point is not called *Dages* but *Mejuch*, as you can see in the grammar of the above-mentioned Chancellor of Castile, likewise in the grammar of Augustinus Justinianus, Bishop

of Nebza, and very fully set forth in that which the very learned Reuclin wrote, to the marvellous advantage of earnest students.

& so with the rest.	Gimal	Beth	Alpha
ה	ד	ה	א
י	ס	ז	ו
ם	ל	ר	נ
פ	ע	ס	ז
ק	ר	צ	ץ
			ש
			ת



DESCRIPTION OF THE GREEK LETTERS



THE Greeks do not read backward from right to left as the Hebrews do, but from left to right as the Latin & French names of which follow: *Alpha, Beta, Gamma, Delta, Epsilon, Zeta, Eta, Theta, Iota, Kappa, Lambda, Mu, Nu, Xi, Omicron, Pi, Rho, Sigma, Tau, Upsilon, Phi, Chi, Psi, and Omega*. The said twenty-four letters are made as follows in capitals: *A, B, Γ, Δ, E, Ζ, Η, Θ, Ι, Κ, Λ, Μ, Ν, Ξ, Ο, Π, Σ, Τ, Υ, Φ, Χ, Ψ, Ω*; in small letters, called cursive letters, as follows: *α, β, γ, δ, ε, ζ, η, θ, ι, κ, λ, μ, ν, ξ, ο, π, ρ, σ, τ, υ, φ, χ, ψ, ω*; whereof the value equivalent to *B* and sometimes to *V* consonant; *Gamma* is equivalent to *G*; *Delta* to *D*; *Epsilon* is an *E* pronounced short; *Zeta* is equivalent to *Z*; *Eta* is equivalent to an *I* long in metrical quantity, and is often changed from Greek into Latin for a long *E*; *Theta* is equivalent to *Th*; *Iota* is *I*, always a vowel in Greek (as *Laza* and in French the letter *I* is sometimes a consonant); *Kappa* is sometimes equivalent to *K*, sometimes to *C*, and sometimes to the letter *Q*; *Lambda* is equivalent to the letter *L*; *Mu* to *M*, and *Nu* to *N*; *Xi* is equivalent to *X*; *Omicron* is equivalent to short *O*; *Pi* is equivalent to *P*; *Rho* to *R*; *Sigma* to *S*; *Tau* to *T*; *Upsilon* is equivalent to *I* pronounced softly, *Iota* must be pronounced much more softly than the Latin vowel *I*; *Phi* is equivalent to *Ph*, *Chi* to *Ch*; *Psi* to *Ps*, and *Omega* to a long *O*.

These twenty-four letters are divided, first of all, into two parts, vowels and consonants. The vowels are seven in number, as follows: *Alpha, Epsilon, Iota, Eta, Omicron, Upsilon, and Omega*: *A, E, Η, Ι, Ο, Υ, Ω*. The consonants are seventeen in number, that is to say: *Beta, Gamma, Delta, Zeta, Theta, Kappa, Lambda, Mu, Nu, Xi, Rho, Sigma, Tau, Phi, Chi, Psi, Ρ, Δ, Ζ, Θ, Κ, Λ, Μ, Ν, Ξ, Π, Σ, Τ, Φ, Χ, Ψ*, and in small letters, *β, γ, δ, ε, ζ, η, θ, ι, κ, λ, μ, ν, ξ, ο, π, ρ, σ, τ, υ, φ, χ, ψ, ω*.

Of the seven vowels, two are primarily long in metrical quantity, and these are *Iota* and *Omega*; *H, Γ, Ξ, Ω* two are short—*Epsilon* then is as *ay*, short *E* without an *ay*, and *Omicron*, that is to say, short *O*; *E, O, Λ, α*. There are also three common ones, which may sometimes be long in quantity and sometimes short; and these are *Alpha, Iota*, and *Upsilon*: *Α, Ι, Υ, α, υ*. Of these seven vowels six proper diphthongs may be made: for from *Alpha* and *Iota* is made the diphthong *AI*, and *Alpha* and *Upsilon* is made the diphthong *AY*; *β, α, ι* of *Omicron* and *Iota* is

GREEK LETTERS

made *OU*, and of *Epsilon* and *Upsilon*, *EY*; *α, ι* of *Epsilon* and *Iota*, *AI*, and of *Alpha* and *Upsilon*, *OY*, *α, ο*. These proper diphthongs are pronounced, *AI*, *AY*, *EI*, *I*, and *O*. Besides these five "proper" diphthongs there are some improper ones, and they are called improper because they are not formed of two separate vowels, but the last vowel is in some sort loosened in its size or changed in place. These improper diphthongs are made in number 4, and are made as follows: The first is made of the whole *alpha* and of *iota*, only half as tall as the said *alpha*; and in small letters it is made of the whole *alpha* and of the *iota* changed into a very small point and placed under the middle of the said *alpha*: thus: *αι*, and this diphthong thus made is pronounced like *A*.

The second improper diphthong is written as a capital with *ιτα*, & *ιτα* following in only half as tall as *ιτα*; in small letters *ιαι* is converted into a small point placed under the middle of the said *ιτα*: thus: *ιαι*, and this diphthong thus written is pronounced like long *I*.

The third improper diphthong as a capital is made with *ωμγα*, and with *ιτα* following of half the size of the *ωμγα*; in small letters the *ιτα* is changed into a small point placed directly under the middle of the *ωμγα*, thus: *ωμγαι*, and this is pronounced like long *O*. The fourth and last improper diphthong, in capitals, is made of the *upsilon* and of *iota* only half its size; but in small letters the *iota* must be attached to the *upsilon* behind, and have its tail hanging below the lower limb of the *upsilon*, thus: *υι*, and this improper diphthong is pronounced like *Upsilon*, half soft and half hard.

The rest of the Greek letters, as I have said before, are all consonants and are seventeen in number, of which eight are semi-vowels; *Zeta, Xi, Lambda, Mu, Gamma, Rho, & Sigma*, which are formed thus: *Ζ, Ξ, Λ, Μ, Ν, Ρ, Σ*; of which semi-vowels three are double, *Z, Ξ, & Ρ*, and four liquid, *Λ, Μ, Ν, Ρ*. The other consonants are mutes and these are nine in number: *B, Γ, Δ, Κ, Π, Τ, Θ, Φ, & Χ*; of which there are not separated: *R, Π*, and *T*; three are aspirated: *Θ, Φ*, and *Χ*; and three are nasal, that is to say, half not aspirated and half aspirated: *Γ, Τ*, and *Δ*. Of all these twenty-four letters hitherto enumerated & made in their proper shapes, syllables can be made and from syllables, words, & in like manner from words, discourses, as you can see abundantly in the grammar of Constantine Lascaris, of Chrysolorus, of the learned and elegant Urbanus of Thesiodorus Gaza, and of many other noble and skilled authors both ancient and modern.

** They name also how given the pronunciation of each from quantity.*



HERE FOLLOW THE GREEK CAPITAL LETTERS

Α Β Γ Δ Ε Ζ
 Η Θ Ι Κ Λ
 Μ Ν Ξ Ο Π
 Ρ Σ Τ Υ Φ
 Χ Υ Ω ;

DISCRPTION OF THE LATIN LETTERS

After the Greek letters came the Latin ones, which I have throughout this whole work called Antic Letters, and this for just cause. For the greater part of the letters which are commonly called Roman letters are in value & shape pure Greek, as you can see & understand if you but study them carefully. The Romans took from the Greeks the *Alpha*, the *Vita* the *Gamma*, of which last they made their letter *L* by turning it upside down. They took *Epsilon*, *Zeta*, and the long vowel called *Iota*, and made of this last their *imperat*. They took *Iota* and *Capsa*. They took *Lambda*, and by turning it upside down they made their fifth vowel, *V*. They took *Teta*, *Psi*, and *Chi*, of which last they mistakenly made the letter *X*. Of all those above named letters the symbols are as follows: *A*, *B* [turned to make *L*], *E*, *Z*, *H*, *I*, *K*, *A* turned to make *N*, *O*, *P*, *T*, *X*, and *Y*, which make sixteen in all. So that of letters purely Latin, there are only *C*, *D*, *G*, & the letter *F*, and the *F* is not Latin but first *Aeolian* & then Greek. For the *Aeolians*, who invented it, are a noble nation of Greece; they made it, as I have said already several times, of *Gamma* placed upon another *Gamma*. The letter *R*, in like manner, is made from the Greek letter *Rho*, by adding to it a half recumbent limb. In this way we can conclude that the Latins have only five letters of their own, *C*, *D*, *G*, *Q*, and *S*. Our French letters are not taken thus from the Greek or from the Latin letters, but rather are indigenous and native in their shape. One might sometimes think that they bear some resemblance to the Hebrew letters because for the most part they approach their shape, as you will be able to see hereafter in the French *Letras Caldeas*, in the *Letras de Fene*, and likewise in the *Rubrics* and the *Tarmones*. The Latins then have, in letters borrowed and their own, twenty-three in all: *A*, *B*, *C*, *D*, *E*, *F*, *G*, *H*, *I*, *K*, *L*, *M*, *N*, *O*, *P*, *R*, *Q*, *S*, *T*, *V*, *X*, *Y*, *Z*. These are divided by the grammarians, first, into six vowels: *A*, *E*, *I*, *O*, *U*, *Y*, and seventeen consonants: *B*, *C*, *D*, *F*, *G*, *H*, *K*, *L*, *M*, *N*, *P*, *Q*, *R*, *S*, *T*, *Z*. The vowels are divided into two classes—prepositive [placed before] and subpositive [placed under]. The prepositive are three: *A*, *E*, *O*; the subpositive also are three: *I*, *U*, and *Y*. The *Ypsilon* is neither placed before nor under another letter to make a Latin diphthong; but it often is in French diphthongs, as you can readily understand by reading books in the French language.

The vowels are called prepositive or subpositive because some can,



as it is said, be placed before or placed under the others, to make diphthongs, which are five in number, AE, OE, AV, EV, EI, in Latin; but in French there are, besides these five, seven others as he can see who shall look well to it.

The seventeen consonants are divided into seven semi-words; L, M, N, R, S, X, Z; and eight mutes; B, C, D, F, G, P, Q, T. The semi-vowels are divided into four liquids; L, M, N, R; & two double letters; X and Z. The two letters K & S, according to Aldus and other

good authors, remain simple & pure consonants.

From letters one makes syllables, from syllables words, and from words discourse.

Do your duty
by them.

HERE FOLLOW THE SAID LETTERS
CALLED LATIN OR ROMAN.

A B C D E F

G H I K L M

N O P Q R

S T V X Y

Z ; I H̄ Σ .



In common usage we have in France several sorts and beginnings of letters: first, the *Capitalis*, which are used at the beginning of books written by hand and at the beginning of verses also written by hand. These *Capitalis* must be higher than the letters on the line which follow them, by a fourth of the height, and for this reason they are called *Capitalis*, as who should say *Capitalis*, that is, they must be adjusted to the quarter [square] of the line letters in the text. The teachers of writing embellished & enriched them with foliage, faces, birds & a thousand pretty things, at their pleasure, to show what they could do. Sigismond Ferraire, a noble Ferrarian, in his book entitled *Thesaurus De Scribere*,¹ has drawn them in excellent proportions, if not that they are a little too thin & starved-looking. I set them down for you here in their usual shape and without labelling them; if you wish to embellish them, do it as your pleasure.

In like manner we have the *Latin de Forme*, which must be five times as high as it is broad, as in the I and the other letters made from I. The long letters E & F & R & G & H & L & S & Y must be seven times as high as they are wide, which rule the said Sigismond Ferraire did not sufficiently well observe in his book, for he makes them too long and thin.

In addition to the *Latin de Forme*, we have the *Latin Rotunda*, which is of almost the same nature as the said *Latin de Forme*, if not that it is thinner and is to be made only as small letters. The said Sigismond has chosen to make it in his book by squares and circles; but he has erred therein by making it too starved and thin, and by splitting the top and the tail of the long letters into two points.

WE have, too, the *Latin Truncata*, with which the ancient waste epistaphs upon the tombs of the departed. They wrote them also on glass, and on paperies, as we can see in many old monasteries; but to-day printers use them at the beginning of their books and chapters.

In printing there are many diverse shapes of letters, like the *Latin de Forme* which is called *Canon*, & *Latin Rotunda* with which books have always been printed in France heretofore; there are the *Latin Ronda*, *Latin Bourgeois*, *Latin de Sonnet*, *Latin Roman*, *Latin Grecus*, *Latin Hebraicus*, and the *Latin Aldus*, which is called *Aldine* because it was introduced by Aldus, the noble Roman printer who once lived and printed in Venice. It is graceful because it is thin, as the Greek small letter is, but not the capital.

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

¹ *Thes. Architect. quibus
accipitur de quatuor a line letter
Litteris & Truncata.*

1. De Xp. 17.

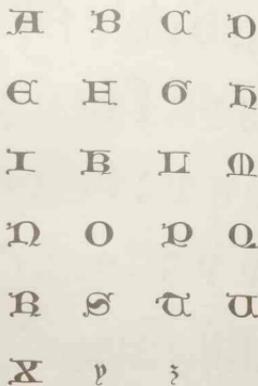
A a b c d e f
 g h i k l m n
 o p q r r l s t
 v u x y z r g

honneur et
 seruite a dieu

a b c d e f g
 h i k l m n o
 p q r r s t u
 v y z . 9 . z e .

Assez demande
 qui bien sert





LIST OF THE ADDITIONAL LETTERS

Following these four styles of French letters, that is to say, *Calande*, *Fante*, *Balthard*, & *Tierman*, I have drawn for you the letters which the aforesaid Sigismond says to have been used by the Persians, the Arabs, the Africans, the Turks, and the Tartars: for he speaks thus of those which I have copied after him: *Quibus Alphabetis utitur a Persis, a Arabis, Africanis, Turcis, & Tartaris*. That is to say: 'This alphabet is used by the Persians, the Arabs, the Africans, the Turks, and the Tartars.' These letters must be read toward the left like the Hebrew, and their names are as follows, beginning always at the end of a line: *Alph, Ba, Ga, Da, Eza, Ota, Ota, Dal, Zil, Fe, Me, Sin, Aza, Ser, Zee, Ta, Za, Ham, Gah, Ca, Geph, Eep, Lam, Mim, Nya, Nya, Elliph, Lam, Ga, Nolla*. These are thirty in number, and there are some which are named like the Hebrew, although they are different in form.

I have followed the said Sigismond Fante, also in the names and figures of the *Chaldic* letters, which are twenty-two in number & are also written from right to left, like the Hebrew & Arabic letters. Their names are as follows: *Alph, Beta, Gamma, Delta, E, Vin, Zain, Heth, Itha, Iud, Geph, Lamed, Mem, Non, Semch, Hata, Ph, Zeth, Caf, Res, Sin, Coc*. The said Fante says that the Hebrews used them in the time of Moses, when they were in the desert. His own words are as follows: *Quibus significavit Alphabetis e Chaldicis quibus utuntur, et Hebraei sub tempore de Moysi in deserto*. That is to say: 'This alphabet is the Chaldic, which the Hebrews used in the time of Moses in the desert.'

THEN, after the Chaldic letters, come in their order the *Gothic* and *Lombard*, which Sigismond Fante calls *Imperial* and *Thulianic* letters; but I call them *Gothic* & *Lombard*, because they were left in Rome at the time when the Goths conquered it and reduced it to ashes, together with all learning and letters, in such wise that, if it had not been for the volumes of the Digests, the whole Latin language would have perished and been destroyed. The unhappy Romans, then, after their destruction, in their anger with the Goths, when they wished to say something was lumpish, they called it *Gothic*, and as time passed on it was corrupted into the word *Goffic*, which word they use to this day for anything lumpish and uncomely.

ط ث د ر ل
س ش ض ط ظ
ف ق ك خ ح
ج د ذ ر ه
و ي ع ف ق
و ي ع ف ق

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





THE *Finezza* letters come next in order, which I have drawn for you after the copy that I brought from Rome. Well I know that there are those who will make sport of them; but I shall patiently let them say what they will, concerning myself with taking pleasure in considering an honourable service upon those who love good things. Even if there are some who deride them, good men will praise them & will esteem them no less for their antiquity than because I bring them before the public eye.

THE Egyptians in their ceremonies wrote in hieroglyphics, as the ancient author Orus Apollo* tells us at great length in Greek. We find the fact in Latin, too, and I have translated it into French to make a present of it to a nobleman & good friend of mine. The Egyptians, as I have said, wrote in hieroglyphics, to the end that the unlettered people could understand their ceremonies without having a profound knowledge of philosophy. For the works which they wrote were directed according to the nature of beasts, birds, fishes, insects, and a thousand other like things, as you can easily and abundantly read in the said Orus Apollo. I have seen some of these hieroglyphics in Rome in a porphyry in the great square in front of Notre Dame la Ronde, and on an obelisk and pyramid which stands near the church of the Cock-barn, in Ant Castr, near the Capitol, and on another obelisk near La Minerve; also in a house near the Palace of Mount Jordan where there is painted an ox's head with two horns and a frog hanging to the two horns, and above it an eye; & next that a kettle full of fire, a man's face, a vessel from which water is flowing, violets in a jar, an eye over a boat, a ship's anchor, a crane holding a stone with one of her feet, and a dolphin on a lamp which is held by a hand. In this fashion, as I have said, the Egyptians wrote hieroglyphics, as you can see and understand in the works of the above-quoted Orus Apollo, who says at the beginning of his work: *Etiam apophaneus, solum & Lunam describit, in qui sunt hi Planetæ octi denotati. Etiam aliter scribit valentia. Solum pinguis candidum reliquis corporis regionibus, solum vacans Aegypti Verum, ad & Basiliscum, quo quidem solum formato Deus circumdant. Etiam autem solum Aegypti per hoc animal significat, quoniam cum inter tria genera serpentium, solum quidem immortale, hoc videtur et immortalis. Hoc & quadrilaterum animal simul spectans afflatus abique muris invenitur. Unde cum vis et vocis prolatum habere videtur, propter hoc ipsum "Dormire capiti imponitur. The*

* De No. 90.



translation is as follows: The Egyptians, wishing to signify life everlasting, paint a sun and a moon, because these are two planets which are of very long duration. Wishing to signify this life everlasting in another way, they draw a serpent having its tail concealed under its body; and this serpent is called by the Egyptians Venus, that is to say, Basilik. They make it of gold, then put it around their Gods, and say that immortality is signified by this serpent, because there are three sorts of serpents but this one alone is immortal, and is of such nature that, by hissing alone, without biting, he kills every other beast & living thing.

I Return then to our *Fantastic* letters, and say that, in imitation of the Egyptian manner of writing, they are made by symbols and pictures, but not in accordance with natural philosophy, like those of the Egyptians. The first is an A, represented by an open compass; the second is a B, represented by a Fan; the third is a C, represented by a handle; & so with all the others in succession. If you desire to see them made in the Egyptian fashion, you will find some beautiful and well-made ones in many excellent passages of Polyphilus.

Being desirous to spare no pains in conferring graceful service upon you, I have added also the Utopian letters, which I call Utopian because Morus Laelius has drawn them in the book which he called *Insula Utopia*, the Utopian Isle. These are letters which we might call *Voluntary* letters, made at one's pleasure, as are those which the makers of ciphers and decipherers drew in such shape and form as they chose, to compose new things, which cannot be understood without knowing the alphabet of the said *Voluntary* letters.

I In making an end of our work, and praising our Lord God; likewise in taking humble and grateful leave of you, I have put with all the aforementioned divers sorts of letters, those which are *Floral*, that is to say, surrounded with antique flowers & foliage, to be used in making letters of gold or to be coloured in beautiful books, whether written by hand or printed.

"The best word for looking for from a font."

1 for Thomas...M...

A B C D E

F G H I J

L M N O P

Q R S T V

X Y Z





can no more be recognized or distinguished than would be fifteen or twenty men who were all heaped one upon another. When we see two men standing side by side, or three, or perchance four, we can clearly distinguish one from another; but even among four, there is some one who cannot be wholly seen, because of the obstacle made by the one standing in front of him. Wherefore, my good lords & devoted lovers of well-made letters, when it shall please you to make ciphers in gold rings or elsewhere, make them of two, of three, or of four letters, without clanging or indicating any one from its proper shape, & you will do well.

I have drawn them in only ten ways, some of two letters, others of three, some of four, and others of more; but I have drawn those of more than four, not to persuade you that you should always do so, but to show you that a too great number of letters, some upon others, make confusion among themselves, and are not so pleasing to the eye as two or three, or four at most. I could have drawn five hundred or a thousand for you in various graceful fashions, but

if it is your pleasure to amuse yourself with them, make as many or as few as you please. It is a very respectable pastime to practise.

THE END OF THE RULES
FOR MAKING CIPHERS.

Now I will make an end to this book of ours, giving praise to our Lord Jesus for having assisted me with his favour and begging him to give you his love to your utmost satisfaction.



Here ends this present book, with the addition of thirteen different styles of letters, & the manner of making ciphers for gold rings, or other things. The printing was finished on Wednesday the twenty eighth day of the month of April in the year one thousand five hundred twentynine, for Maître Geoffrey Terry of Bourges, author of said book, and bookseller living at Paris, who has it for sale on the Petit Pont at the Sign of the Pot Case; and for Giles Gourmont, also a bookseller living in said Paris, who has it for sale on Rue Sainet Jacques at the Sign of the Trois Couronnes.

NOTES

NOTE 4. PAGE 81.

The words of Diarr which Terry mentions here are: five ("Quintus"), "Undersungung der Mönch mit dem Zitel und Kpfechtel in Latine, Ellen und ganz Corpon, Nurnberg, 1525, second (Fortification), *Edicta Ludovici de Religione de Die, Bellis et Julis*, Nurnberg, 1525, and three ("Proposita de Hominibus"), *Homines and Regulae sine Bilioe sine nominalibus* (Proposita, Nurnberg, 1538. On pages 14-18 will be found a discussion of a part of the text of these volumes, then referred to as Diarr's work on Perspective.

This reference to words published in 1525 and 1538 is interesting chiefly in showing that Terry recalled his work to some extent between the date of the "Privilege" (1542) and that of the "act of impresse" (April, 1546).

NOTE 5. PAGE 81.

The passage may be made a little more nearly intelligible by a brief paraphrase of the description given by Ashm Gellius in the book and chapter cited by Terry.

The scribes Leonardoensis, to ensure the letters seen to their generals against error and detection by the few, devised means of this sort. Making two rods exactly identical with each other, they gave one in the general and kept the other in the hands of the magistratus at home. When occasion arose to deposit instruction to the army on the field, the magistratus wound a strip of leather, of moderate thickness, gently around the rod, joining edge to edge. They then wrote legibly over the surface of the strip, so that the writing was not decipherable when the strip was removed from the rod, and intelligible only when it was applied to the identical rod in his hands of the general. This kind of speech the Leonardoensis called *per-rosula*. (Lambert 1825 in the "Pomerio" cited.)

This device was used of something harmful and dreadful, or of a message of a sort which brought pain. . . . Which, indeed, seems capable of being applied not without some terror to a very short letter or to one that is cryptic and written about secret matters, or to one that is denigrating and anonymous had seen. When a great Lucania governor, Ashm Gellius writes. But it will be better to write his own words. Then follow the passage of Gellius summarized above.

It has proved to be a matter of so much difficulty to reproduce Terry's numbering of the Pomerio (or Adagio) of Erasmus with that in any of the available editions, that this plan has been abandoned as hardly worth while. The first edition (1596), under the title *Calligraphia adagiorum*, contains 800 items, put together with many elucidations. The second edition (1598), conceived on broader and more learned lines, issued a new title and re-arrangement into groups of hundreds (*centes*) and thousands (*millies*). The title of this edition is: *Adagiorum Clavis: Prædictæ Calligraphiæ Rerumque præcipuarum explicationes ac prædictæ sententiæ explicationes*. The later editions with numerous references follow this system. Other editions have the proverbs arranged alphabetically, but with no numbers.

It happens that this first reference to the Adagio is almost the only one in which Terry's numbering corresponds with that of the edition of 1596.

NOTE 6. PAGE 81.

Edelius borrowed this list of skimming of Latin in the sixth chapter of the second book of *Petrusque*, in the humorous discourse of the Lincousian scholar.

According to M. Angelo Bernard (Geoffrey Tor, part 1) and most, some editors of introductory texts (Tory) in his romance in the chapters of Ramminggrob.

There is one little fact in this section, namely that the date is given in *Champf Frewe* appeared several years before *Parangol*. This, of course, does not prove that Rabalais did not introduce Tory in his works, but again what fact is this concerning the vocabulary of French texts who lived on the great surface of the nineteenth century? It is the most valuable one—by adding them. What possible connection is there between Ramminggrob, cleric and poet, who knew Rabalais personally as being about 1740, and Tory, lawyer and great writer, who died twelve years earlier?

In his introduction to Leverette and Bellin's edition of Rabalais (London, 1912), M. Angelo Bernard (Geoffrey Tor) indicates words, too, confirmed and Latin words with great care. . . . Sometimes he did this in mockery, as in the humorous discourse of the Linnæus scholar, for which he is not a little indebted to Geoffrey Tory, in the *Champf Frewe*.

In St Thomas Duplax's translation of Rabalais (1715) the quoted passage is thus rendered, with a sufficient parallel to show how Rabalais introduced it. The sentence borrowed from Tory is printed in italics.

Upon a certain day . . . Parangol walking . . . without that part of the eye which we enter on the road in Paris, encountered with a strong squabble from whence comes close away the scholar answered him. From the above, notice and reference readily, which is written in Latin. What is the meaning of that said Parangol to one of his men. It is, answered he, from Paris. Then comes from Paris then, said Parangol; and how do you spend your time there, you say remains the students of Paris? The scholar answered, *Si non habeo de lingua et de idolo nisi imperium; et deinde, by the complex and qualities of the soil, to determine the Land, mountains, and navigable streams etc.*

NOTE 4. PAGE 5.

The little Latin books published by Tory before the appearance of *Champf Frewe*, showing his proficiency in that language, were:

1. An edition of Pomponius Mela, the geographer of the last century. There is a long dedicatory epistle to Philibert Babou, also 'an' and to the reader, at the end, together with two questions, one addressed to Pomponius, the other to Babou—written in Latin. The book was published in 1707-1708.

2. An edition of the Geography of Paganus Fan (printed by H. Estienne in 1548)—written in Latin. There is a long dedicatory epistle to Germain de Ganter, and a note to the reader—written in Latin.

3. A short Latin poem, written by Tory, was printed at the end of an elegant poem on the Poisson written in Latin by 'Gulielmus Dives,' or Willem van Keyke (Dieck Dives). The book was printed by Jean Barbé.

4. An edition of Berosus Babylonicus, which, says M. Bernard, was done [1710] in great vogue, thanks to the labours of Antoine Vianet. There are three editions of this work were printed by the Maresch. It contains a dedicatory epistle to Philibert Babou, written in Latin by Tory.

5. In 1710, Tory published a collection of miscellanies, *Fables' Poésies Géométriques*, etc., to which he contributed not only the usual dedicatory epistle (this time to Babou

and Jean Lallemand, mayor of Bourges), and an address to the reader, but also several kinds of verses, including some eulogical—in Latin.

6. An edition of Quintilian's *Institutiones* in 1720, carefully revised by several men, with a letter of transmission (on Latin) from Tory to Jean Boucheret, at Lyons.

7. An edition of Leon Baptista Alberti's *De re edificatoria* (1712), with the usual elegant epistle of a long Latin dedication to Babou and Lallemand. Printed by B. Barbé.

8. An edition (1712) of the *Itinerary of Antonine*, a list of the roads of the Roman Empire, said to have been prepared during the reign of Caspella (Marcus Aurelius Antoninus, a. d. 180-192). It was the second book prepared by Tory for St. Estienne; the dedicatory epistle (on Latin) is addressed to Babou, also; and there are two Latin addresses. (On the beginning and the end) to the reader.

9. *Complément' Tor's' Histoire, in deux thèses, sur l'histoire, géographie, antiquité, Épigraphie et Chronologie*. Tory's daughter Agnes, his only child by his wife Florence de Halle, died in August, 1712, at the age of ten. Tory wrote a Latin poem upon this death (it was published in 1713), which, as M. Bernard says, contains some very interesting facts concerning Tory's life. Among other things we learn that he was not only a scholar, but an actor of great merit. M. Bernard prints in his Bibliography the complete contents of this little book, which fills eleven pages of the second edition of his work on Tory.

The above is an exact list, according to M. Bernard, of the works published by Tory before the appearance of *Champf Frewe*. Full bibliographical particulars of all of them are given by him.

NOTE 5. PAGE 6.

Epist. in number 174 (out 1724) of the *Adages*, gives an extended account of an ancient boat containing Mommé's grandfather of the Greek word *pluton*, meaning 'wealth.' He was the son of Mother Night and Father Sleep. He conceived again because he had added love to the seed of love rather than father children, where they could see them more savagely. Mommé, Neptun, and Vulcan contended to possess it. Mommé, the judge of the contest, in address to other points of opinion, especially derided the absence of windows and doors in the breast of Vulcan's creation, where through one might see what was working in the heart, and the fact that Vulcan had shown too deep respect those things that were generally made, but Venus called forth no common envy for the fact that she was so totally that created, and was altogether too busy and too fortunate.

The title of the first edition of Alberti's *Musee in the Vatican library* by Dr. Pagnon, misled by the partially erased word, *Polymetrie*. In the introduction he says that it proposes to write, after the manner of Lucian, of the prime who governs the body plain in mind and spirit. He chooses the gods to designate with fanciful irony those who are ambitious, ambitious, nervous, ill-tempered, lazy, and the like. To this end he writes in four books the adventures of the god Mommé, perversity, fatalism, and provoking, expelled from Olympus for the excessive license of his tongue, and able of rebellious disorders in heaven and on earth. . . . When creating the world, asked the other to assist in establishing it with some useful invention. Mommé said he desired. He desired the invention of letters, and, disgorged with the volubility of a fish, filled the world with filthy animals.

Alberti was born in Venice in 1494. As an architect he built the church of St. Nicopolis in Rimini, San Andrea at Mantua, and the Palazzo Rusconi at Florence. He



was painter, musician, and philosopher as well, and besides the work on architecture mentioned in no. 7 in the preceding note, he wrote on painting and sculpture. *Archi-tectura* has called him a forerunner of Leonardo.

NOTE 6. PAGE 1

Maria Vittoria Pulivone was a Roman architect and engineer of the circle of Bramante. Her *De Architectura*, dedicated to that Emperor, includes in its scope a discussion of such subjects as the science of architecture, materials, weights, orders, public buildings, sites, methods of demolition, hydraulic engineering, astronomy, and engineering. The most of the historical and theoretical parts of his work is drawn upon by the modern Greek authors, of whom he gives lists. His authority was dead, and his printing contemporary during the Renaissance. A translation of his work by his pupil Giovanni Morozio was published by the Harvard University Press in 1974.

As Vittorino did not actually write in Greek, Terry presumably states that he reprinted himself or reduced by translating his work with Greek words relating to his art, since, *non grammaticus, pariter non discipulus, non hypothecus*.

NOTE 7. PAGE 1

Lucius, a Greek satirist and wit of the second century. The main sources of his life and particulars concerning his numerous works can be found in many books of reference. The Greek title of the work quoted by Terry is *Εὐλαϊκά*. The Latin word for the personage who entailed to him the title of the *πατρικίου*, Lucius, translated by Erasmus, in Latin, *Vulsius*, and by Terry, *Frangus*.

NOTE 8. PAGE 1

Gaillone, *Book (Prose)*, 1461-1474, a French scholar and friend of Erasmus. His work on ancient coins, *De Aes*, is well known and is mentioned later by Terry. The abbreviated title from the *Pandectae graecae De Legibus et consuetudinibus* that book found in the Corpus Civilis, book 10, is a passage taken from the *responsum* that book of the Commentator of Ulpian on the *Edicta* (*Edictum*). Terry's was, also, should be changed to *liber*, there should be an period after *de*, and the comma after *et* should be changed to a period. The section mark (§) indicates that the words are taken from a passage beginning *Quod est prope*.

NOTE 9. PAGE 1

Pierre de Saint-Clément. Perhaps the reference is to Pierre de Saint-Clément (formerly spelled Saint-Clair), a twelfth-century troubadour, who wrote part of the *Roman de Renart*. He is mentioned in *decanon*, written about 1180. There was one Pierre de Saint-Clément who occupied himself for twenty in king by writing poems. The *Book of Job* (*Book of Job*) may have been John de Vienne's French translation of Ludovicus, *Libellus de Ludo Ludicorum*, printed by Martin Hus in Toulouse in 1498. (Caxton's English translation of *de Ludo* was printed by him at Bruges in 1475, according to Lewis, *Margaret and Margaret's Libellus*), and again at Bruges about 1480. (It may possibly have been Caxton's original Latin text, or an Italian version, *Gioco degli Scacchi*, printed by Miscomanni at Florence in 1495.)

NOTE 10. PAGE 1

Jean Lemaire (1473-1514) was a Belgian poet and historian, attached to the court of Margaret of Austria as her librarian. His more original poems, *Ephes de L'ennuy*

and, were addressed to her. His chief prose work, *Illustrations de Guesle et Anglerette de Foye* concerns the trial case of Burgundy with Henry, son of France. It has been said that it was that in his love for antiquity, his sense of civility, and the possibilities of his vocabulary, he anticipated the *Pléiade*—Ronsard, du Bellay, Duart, etc.

Christian de Teyssie, the more colorful of the French medieval poets, flourished from 1112 to 1180. His *Dieu et l'Enfer*, *Chanson de la Chasteté* (based on an earlier *Leche*), *Complainte de Laine*, *Le Conte del Graal*, or *Parvules*, all deal with the Arthurian legend and are the first Arthurian romances extant. There have been translations of one or more of his works into Old Norse, German, English, and Welsh. At the present time (January of 1972) an interesting business is being carried on in *Spokane* (the quarterly publication of the Medieval Academy of America) concerning the media rights for the *Queste* for the invention of the Arthurian legend.

Auguste (Hugo, Hugos), de Méry (Méry) was a thirteenth-century poet, whose *Parlement de Lancelot*, in 7000 verses, appeared about 1114.

Ravel (de Haveland), another poet of the same century, wrote several other romances besides the *Roman de la Vie de la Jeune*, which is referred to by de Méry. This led to the *Story of Laine*, one said to have been fore-runner of the *Roman de la Rose*.

Jehan (Jean), de Mouton (Maison) wrote *Le Roman de la Mail*, or *Le Mail*, and his *Conte de*.

NOTE 11. PAGE 10

Jean and Simon Girardin (Girhart) wrote mystery plays, in 1430. Around 1500 *versus* *Pygmalion*, in 14,000 verses, and with Simon, his brother, a dramatization of the story of *Joseph et ses frères* verses.

Marie de Neuss, an early fifteenth-century poet, was on the staff of Jean I, Duc de Bourbon, who was captured at Agincourt in 1415. Among his works are *Le Joy de Cour*, *Explication de Job*, and *Homage a Notre Dame*.

Alain Chartier, 1300-1358 (1312-1313), has been called the greatest dramatist of the 14th century. He wrote *Le Livre de l'Estre*, *Conte de l'Estre*, *Le Roman de l'Estre*, and *Le Roman de l'Estre*, in which he describes himself as "vintième successeur de Ray" seven and a half times the noblest seigneur monarque le regne de l'royaume de France, d'après le Vintième.

Georg Christoph, 1494-1542, came of a consulting family and English noble Philippe, Duc de Bourgogne. He wrote *Chronique de Charlemaigne* a history of his times; also *le Libelle*.

Le Livre des Princes, a political and allegorical poem wherein Reason explains *le monde* *speculatif* with which to see things as their true nature, was written by an *Maistre* (Capitaine), a servant of Anne de Bourgogne.

Guillaume de Selve, *seigneur* *Guillaume*, of the Saint-Chapelle and Chancellor de 1501, died about 1514. He was a part of some verses in his day, and several volumes of his verses have been published. His five volumes of *Chroniques* are a manuscript in the *Bibliothèque Nationale*.

NOTE 12. PAGE 11

Translation of the proem.
That is the best and most way many followe, I would that he were to have thy
Dre, to be best with lips and heart and hand, except thou dost, meekly he spring; his
In me, there should not be more or undertake. Ensur thy chous robust, trouble



that the Sisy's address to *Amor* fills just 13 lines. A translation of the whole passage will show how far Virgil's words justify his interpretation of them.

These Triton sons of Aeolus, may be the daimon in *Arctura*, *right as they lie*, upon the post of dark Eos. But to intrude dry steps, and to emerge north-bound at level, or whose shining morn has crested by the show, however soon, have with their wit, *Wendfalls cover all* whose landscape between, and the *Cyclops*, gliding show, rise in its dark folds, flows all about. Yet if they heave to us, and thy *dear* no great filiothy knowledge to the real surprise, hear whose claim first man-for, there lies hidden in the dense foliage of a tree, with leaves and pliant stem of gold, a bough compassed by the Janes of the mid-world. This bough has the protection of the whole grove, and a Persaeus commanded to be brought to her as a gift, and when the rest is placed, there falls not a second, also of gold, and the bough begins to groan with the weight, so then search they with thy own, and when it is duly found, pluck it with thy hand, for it will yield of itself gladly and easily to the mouth of the fate hidden; else, otherwise, no power evert thou get forth to entrance, or read it with hard steel.

Tory's punctuation of the Latin text is at fault, as it so frequently is, but it is quite necessary to "divide" the period after *aperit in lae* for but two, and so accept a semicolon—on at least a comma—after *causa* in the penultimate line.

NOTE 13, PAGE 74.

Achy, or *mandarin*, Greek gold. A fabulous herb of magic power, given by Mercury (whence Tory's "Mantaria") to Odysseus as a counter-charm to the charms of Circe.

Black was the rose, but milky white the flowers,
Mild the name, by metals hard to find.

Pope's *Odyssey*, v. 36.

NOTE 25, PAGE 58.

Phonetic's *Dyspnoea* is one of the tritonyms usually included in the collection known as the *Monna*. Another's French title for it was *Poupe* or *Toupe*, or *Toupe*.

At the odd number asks why Alpha is placed first in the alphabet. Pausanias gives the common answer of the initials, that it is so placed (1) because it is a vowel, (2) because it may be both long and short, (3) because its natural place is before the other vowels if placed after *ι ω υ α ι*, it cannot be pronounced, will not make any syllable with them, and, reversing the affix, it marks the first letter. The Alpha-leaf and the other vowels are compliant and will join in its one syllable.

There is in the story that Calisto placed Alpha because a cow is called Alpha by the Phenicians, and they regard the cow as the best of essential things. Another reason is that Alpha is the first articulation made by children.

NOTE 41, PAGE 79.

"Whom my friend Pallas does not condescend to dress, nor even Circe himself, the Alpha of oaks."

The fragment of *Amor*is referred to in the next sentence is usually numbered *laxus* in modern editions. It is addressed to a hebeion schoolmaster. *Quis*, who likes the female organ of generation to several letters. *Tory* may have had before him

an edition of *Amor* with the reading *A* for one of the letters concerned, but there is little or any authority therefor, and it differs so now agreed upon *Δ* (*Delta*) as the proper reading.

NOTE 42, PAGE 79.

In the operation from *Martiano Capella* in this third book, giving the method of pronouncing the various letters, are taken from book viii, § 186, of the work cited in note 1 above. The written consists of 24 lines, each line having a letter at its head, followed by the rule for pronouncing in the letters being arranged in alphabetical order.

NOTE 43, PAGE 79.

"[The poet], amidst a ponderous dome heathen heathen kids, all left them on the shaded rocks."

NOTE 44, PAGE 79.

The meaning of these verses has no bearing upon *Tory*'s text, but they may be translated something like this: "Oh, sparkling eyes, fickle and worldly, your eye glances about you know delight."

NOTE 45, PAGE 58.

The *Phlegon* is a collection of poems (about five hundred) in various metres, on the general subject of *Phlegon*. It was compiled from literary works and inscriptions on pages of the *pal* by an unknown editor, who composed the introductory epigram. From their style and terminology it is evident that they belong to the best period of Latin literature. The couplet given by *Tory* is nowhere ascribed to Virgil. It may be found in No. 14 of the *Phlegon* in the first volume of *Baileys's edition of the Phlegon*. The meaning seems to be: "If you pass East and D, and did not say of them, gods, he who wants to see D down the middle shall be punished." It is evident, as *Tory* says, that it is impossible to explain how to make E and D, he should read the inscription.

NOTE 46, PAGE 58.

Mela Pons Fatin—Once more, as in the case of *Genus* on pages 58 and 117, *Tory* mistakes a book for a person. "*Mela Pons Fatin* was a famous play, of unknown authorship, which M. A. W. Ward, in his article on *Quintus* in the *Encyclopaedia Britannica*, characterizes as "immoral" and as "the most famous of medieval dramas." It was certainly written before 1500.

An English translation of the play by Richard T. Hillcock was published by Regent, Moffin & Co. in 1925.

NOTE 47, PAGE 100.

In the Greek phrase quoted by *Phlegon* from *Alexand*, may be found in printed text, as two words. The entire passage of *Phlegon* referred to here will be found on page 102, and an English version of *Tory's* French translation on page 103.

Concerning the book of *Epiphanius de Arose* *Epist* mentioned at the foot of this page, see on pages 117 and 118, M. Bernard says that *Tory* must have had in mind the collection published by the printer *Manassis* in 1718 or 1719, entitled *Epiphanius in octavo* or *quarto* or *folio*, which is the oldest printed collection of inscriptions. But instead of copying from the original manuscript, *Manassis* had recourse to manuscript collections which he found in some libraries. Consequently, the book was full of errors, which he tried to correct in a supplement (1721).



NOTE 40. PAGE 104.

The passage of Ptolemy which Terry presumably had in mind here is erroneously cited in the margin of page 104 as 1.11.12. The proper reference is 1.11.11. But Terry kept the *Geographia* Latin text in page 104, the passage made as follows:

"Non in veritate velutis imperatorum (the text is subjected, non plus than addit in Latin translation veritate) I Aedonum dignatione, sed apud antiquissimos Latinos non videtur nisi vocari apud Aedonibus. . . . Item innotuit prope veritas, prope "Hic," "Hic," "Hic," "Hic" non sunt aligama 7 pro annotatione."

For if we choose to examine these letters most carefully (that is, the notes), we shall find that not more than two have been added in the Latin text: the Aedonibus digitatione, which among the most ancient Latins had the same form as among the Greeks. But its own word, *adit* *prope* *non* *videtur* Later, to be sure, I came to the writing *prope* and *ad*, as "Hic," "Hic," "Hic," "Hic" but I place all *aligama* 7 among the annotations."

NOTE 41. PAGE 104.

Probably the *divers* passages¹ would help to elucidate the text of the "Hic," which seems to mean something like this:

"Here from me a find, creating English folly. Thus I live, then then I'm a fool. A find among folks, a monger in captivity (now none) I live; the world supports me, for foolishly I live."

NOTE 42. PAGE 105.

The identity of this *Ona* (or *Harna*) Apollo—more generally called *Hemphylax*—will probably never be established. It has been suggested that he was the great of Ombi, a deity worshipped by the Greeks in Egypt identified with their own Apollo, and that some of the book on *Hemphylax* was attributed to him. But Suetonius mentions an ill-fated wise promotion of the name, from Pharaonides in Egypt, who taught at Alexandria and at Constantinople, in the time of Theodosius (fourth century). And still another name of Egypt, of this name, local under the Empire Zeno (sixth century). General opinion favors the former as the author of *Hemphylax*, which does not, however, exist in its original form. At some unascertained date there appeared a translation into Greek, by one Philip, of whom nothing further is known. Consequently he has been cited as this Philip's date, which has been variously fixed from the fifth to the fifth century.

At all events, *Hemphylax* is the only ancient work on the subject of hemipylax that has come down to us. The widely differing opinions of scholars concerning the authority by he gives to the work are of little moment here, as Terry's reference to it are merely collateral, as we speak. For he has quoted from a Latin version of it, as they say that it must have been the translation of one Tebularius (or Tebularis), published in 1512. The Latin word *Passus* represents the Greek *Οπατος*. A translation into English, by Alexander T. Cary (with Greek and English on parallel columns), was used at London, with the Pickering imprint, in 1846.

Terry's own version, which he mentions again on page 105, has never come to light.

NOTE 43. PAGE 108.

The *Case*. M. Bernard (pages 70-71) gives two versions of this mark, with an indication of one book in which each of them is to be found. The one on the title-page

of this volume is number 4 in his series. In one form or another the mark was used in other booklets after him, notably by D. Mallard. See Bernard, pages 6-7.

NOTE 44. PAGE 109.

Aside from the curious slip of calling BHEB as abbreviation of BESH, Terry's disclosure of this point seems rather curious. BHEB . . . is an abbreviation of the word BHEBETH, Jones . . . In middle English the word form was *the*—*the* was probably *the*, *the*, or *the*. These abbreviations were in use after their chronological sequence. . . . N-E-D.

The same authority goes on to correct an almost inevitable common misconception. "The Romanized form of the abbreviation would be 'BE,' but from the entire partial retention of the Greek form in Latin use, as BHE or BHEB, and subsequent impregnation of its origin, it has often been looked upon, as a Latin abbreviation or contraction, and explained by some as standing for *Beati Hannoni Bhebe*, 'Beatus, sanctus et beatus' by others as for *the* (Crisp) Crispus"; "In this sign show that Crispus"; *et* *the* *John*. Is this (Crisp) in Salvation."

NOTE 45. PAGE 111.

London, CM review. "The same text requires *de* *de* *de* *de* in lines 4 and 15, and 5 in line 5. The manuscript is indebted to Mr. Arthur M. Young for the following opinion:

"Jones was accustomed to say 'advantages' whenever his name 'advantages' and 'advantages' for 'advantages' and he hoped that he had connected miraculously well when he had chosen 'advantages' as used as he could. That, I fancy, is how he made and his mother's brother and father and his grandmother had said it. When he was sent to Berlin, everybody's ears were given a ring. They used to hear the same words spoken lightly and safely, and therefore each word had meaning a lot. But suddenly came the terrible news that after Artus got there, the Latin was now more longer Latin, but 'Hic'!"

NOTE 46. PAGE 112.

Jeanes Postmaster (146-150) was in the service of Alfonso V of Aragon (1416-1458) of Sicily and Naples) in return to his own military secretary, and chancellor. He was several delicate Greek works, also a summary, in Barcelona (Catalun), of the ceremonial orders of his age. The passage of *De* *de* *de* *de* cited here is on page 7 of the Milan edition of 1519.

NOTE 47. PAGE 114.

M. Bernard thinks that Jean Perrot (de John de Paris) was Terry's instructor in sign or design. On page 18 of his *Geography* Terry reproduces the figure on this page 114 as the only work which can be definitely attributed to Perrot, and from its number similarity to many of the figures printed by Terry in the second book of *Geography* he declares that these were written down by Terry. Probably, he says, Perrot had while the book was in the press, and Terry, who had not thought of using him, while he lived, as the author of the earlier drawings, had no time in being after his death by publishing the last part of the book. The figure cited in the book, although it did not fit his subject perfectly—as it was a flower laid in the last two figures.

A great number of pictures and annotations have been attributed to Perrot, but from a small group of his having been the author of any of them. The date of



his death is not known, unless M. Bernard's reason for placing it about 1718, when Clouy Fleury was on the press, be accepted, taken in conjunction with the letter from that Tory's to the last mentioned reference to him used the publication of a biography by M. E. M. Bouché in 1814.

Bernard says that he once passed an autograph letter of Pericel, written in 1712 in imitation of the Church of Beau, to which the typical identity after "Saint John's Mass" led us, we have no other representation of our buildings in Beau than present."

NOTE 16. PAGE 120.

Marital, book 2, epigram 7: Here, as elsewhere in Martial, "Signa" means a semi-circular stamp for militing at meals, the meaning being derived from the Latin "Signata," crescent-shaped, simply emphasizes the meaning of "Signa."

NOTE 17. PAGE 121.

In transcribing this long and rather important passage from Pindar it seemed best to supply in brackets two words, necessary to the sense, which Tory omitted (probably by accident, as he transcribed them), due to "wrong" the punctuation in some extent, in order both to conform to the original and to explain the translation.

The word from Horace (Epodo, l. 11.) near the end of the quotation in the second and last verse of the Archibishop's strophe so frequently used in the Epato, of which the first verse is an ordinary dactylic hexameter and the second a so-called "tertiary," consisting of two parts, an iambic dimeter, and the first half of an iambic pentameter. It is scanned thus:

Νῆπιος ἀδελφίαις ἕνεκεν [sic] ἰσθμῶν ἰσθμῶν.

It is a rather famous example of the metrical penultia to which Tory refers.

NOTE 18. PAGE 125.

Down, etc., are the tender of things, thus, does offer to ancestral progeny, and from thy page, renowned men, even as bees taste of all things in the flowering meadow [so do we feed upon all thy golden words]."

NOTE 19. PAGE 131.

The reference to Xenophont in the quotation from Cicero is to the *Memoires*, l. 1, 11 E. Horatius, writing at midnight, raised to a solitary place, to deliberate concerning his letters. Two women of more than ordinary stature came to him, one, Virgine, frank, amiable, and with an air of conscious dignity; the other, Terentia Picturna, comely, but vulgar, and conscious of her physical charms. According Horatius, the prettier him, if he will, but father her work, a life of pleasure and ease and gratification of his every whim. Virgine promises him on her road glory in conquest, though attended by labors and troubles."

NOTE 20. PAGE 135.

These lines are mistakenly attributed by Tory to Virgil. They are the work of one Maximilian, and may be found in Beckford's *Phaenomena*, 17, 19.

NOTE 21. PAGE 138.

Commentary Laestius was a Greek scholar of the 17th century, who was invited to teach when, in 1616, he published his Greek grammar, and to have been the first book printed in Greece.



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