

The *Iconologia* of Cesare Ripa

The *Iconologia* of Cesare Ripa was conceived as a guide to the symbolism in emblem books. It was very influential in the 17th century and went through a number of editions.

Academia (Academy, University)

A woman clothed in changeable garments; grave of visage and years; crowned with gold. Having in her right hand a file, whereupon the handle is written: "Detrahit Atque Polit", which is: "She takes off and makes smooth." Having in her left hand a garland wreathed together of laurel, Ivy and Myrtle, on which hang two pomegranates. She shall sit on a chair adorned with leaves and fruits of cedar, cypress and oak, also of olive branches. The chair shall [be] seen from that side where she leans with her [left] elbow which is next to the figure. She shall sit in a shadowed court, rich of trees like a garden, planted round with Plantani, or Arenthorne. Before her feet she shall have many books.

Among which, shall sit a monkey; which shall be clothed with changeable garments of all colors: to express the variety of knowledge which are taught in a learned Academy.

She is made grave, because of the complete and ripe knowledge of the things, which she posses, of which at that age is spoken. Being not subject to the vanity of youth nor the dotage of age, but as one who is adorned with a firm mind and a sound judgement.

That she is crowned with gold, signifies that when the understanding of the Academician shall bring forth his thoughts (which exist in the head, or as Plato in his "Timaeus" saith: in the intellectual parts of the mind), it is necessary that they are refined like gold, because they may stand test upon all proofs.

In her right hand, she has a file with this motto about it: "Detrahit Atque Polit", that is: "She takes off and makes smooth." For as the file files the iron, taking off the rust and making of it smooth and shinny; so in the Academy, all superfluous works are taken off, polishing and refining that which is left. Therefore, it is necessary that it is put under the file of the sound judgment of the Academicians, and that they do as Ovid saith: "I will now use the file more often, and leave every word to a sound judgment." Wherefore Quintilianus saith: "That the file polishes the work." And not without cause was Horatius angry in his verses, that the Latins did not use such diligence to polish and file up their works as did the Grecians. Petrarcha also complains of this. And therefore, it is fitly said that the work wants the last filing, because it is not fair nor polished enough. And because of this, it is said that the work wants the last plane or file, because it is not fair nor polished enough. Whereof the Latins have this proverb: "Limam addere" (to put it under the file), because the superfluity is taken away; for that which is filed is called smooth.

The garland is twisted of Laurel, Ivy and Myrtle; because these three plants are dedicated to the Poets, and that through the diversity of poetry which flourishes in the Academy. Therefore belongs the Myrtle to a honey-sweet love poet, who with sweetness and with a good grace his Love verses sings; for the Myrtle is a figure of pleasantness and amiableness. And Venus is the mother of Love. Also Nicander saith, that Venus being present when Paris gave his judgment, was crowned with Myrtle because she loved it. Wherefore Virgil sings: "The grape belongs to Bacchus, the Myrtle to Venus, and Phoebus is crowned with fresh Laurel." And Ovid, intending to sing the feast of Aprilis, calls upon Venus to touch his temple with her Myrtle; because he might better compose the Love sonnets which belonged to her.

With Ivy and Laurel are all Poets crowned, without distinction. And with this was Pindarus crowned. Nevertheless, the Ivy is particularly dedicated to the Merry Poets, as Ovidius Propertius and diverse others relate.

The Laurel becomes more the Heroic Poets, who relate the actions of Emperors and Heroic persons. And the Heroes who were conquerors, have been crowned with Laurel. Therefore, Apollo dedicates the same to elevated and victorious Princes, and consecrates the same to himself as the father of all Poets: being a Plant proper for an high eloquent and delicious matter. And to cease to reason of these three plants, it will suffice to say that Petrarcha was crowned with three of these garlands at Rome: of Laurel, Ivy and Myrtle, as Senuccius Florentine, his good friend (who lived at that time), testifies to have seen.

The pomegranates are figures of the union of the Academicians. These Apples being put by Pierio for a figure of a congress of people, or a company gathered together in one place, and by whose union they are preserved. And therefore, they were dedicated to Juno, as you may see in many medals where "Juno Conservatrix" is written upon. And as Juno also was held to be a preserver of kingdoms: therefore she was painted with a Pomegranate in one hand, as an upholder of the union of the people.

The Academy shall be made sitting: because the exercise of the Academians, most commonly, is acted in that manner. Her chair, of cedar wood, shall be carved: because the cedar tree is taken for a figure of perpetuity, as Pierius saith. For the same wood does not rot nor is eaten by worms. Upon which perpetuity, the Academians should have a regard. Because, they should bring forth their works well planed and filed, that they may be worthy of the cedar. That is, that they may be worthy of eternity. Plinius relates that when any thing is anointed with the sap or oil of cedars, it will not be spoiled with the moth or eaten by the worms. As it is related of the books of Numa Pompeius, which were found upon Mount Janiculus by Gneus Terentius (535 years after his death) when he digged his ground: whereof one said that "they were things worth the Cedar." That is, that they were worthy of eternal remembrance. And therefore, they cut the same in Cypress wood, being also incorruptible like the Cedar. As also the Oak, for her perpetuity and strength is taken. The rather the Oak is proper for it, because in the Capitolian Agonals which were instituted by the Emperor Domitianus, the victorious in the same plays, were crowned with oaken boughs. As also the stage players, the guitar players and Poets; of which Martialis, Juvenal, and Scaliger give a larger account.

The olive tree, because she is always green, is also taken for perpetuity; which Plutarchus, in his festival, thus relates. The olive, Laurel, and Cypress are preserved through their fatness and heat, as also the Ivy. Therefore, these are put very near unto the figure of the Academy: being a plant which by the Poets is dedicated unto Pallas, figured by Minerva, who was born out of the head of Jupiter -- the nature and liveliness of the understanding, wisdom and knowledge. Without which necessary gifts, nobody can be an Academician. For whosoever wants these, is said to do Orassa Minerva; that is, clouterly and without knowledge or sense. The same is often used by Horatius and Cicero, as if they should say: you should neither do nor say any thing which is contrary to your nature or against the favor of heaven. Because brave spirits who will counterfeit the Academician and Poet, steal some verses here and some there out of a Poet, and make them their own; yet without knowledge or instinct of nature, not thinking that the more they write or speak, the more they betray their ignorance. So then it is necessary for him that will get an Eternal name of a wise Academician, that he feed upon the fruit of the olive plant, [and] is to get it by day and night's diligent studies; whereof the olive is a figure. He must feed upon the fruit of the olive: he must be busy to get knowledge and wisdom. For among the students this proverb is found: "plus olei quam vini" -- that he has spent more in oil than in wine. Meaning that he has more exercised his senses to get knowledge, than with walking and drinking and other debaucheries. The other proverb: "Oleum & operam perdere", belongs to those who spend their time and labor in things whereby they can get neither honor nor credit. Whereof St. Jerom saith: "He hath lost his oil and charges, who sent the ox to the balm tree"; speaking of those who undertake to teach those persons who are dull of understanding and bad of apprehension, to learn any sciences whose knowledge is attained with diligence and labor. Which in this place are figured out by the olive, whose leaves are sharp and bitter, as also the fruit before it is come to maturity. But being ripe, it becomes sweet and delectable, giving a lovely liquor and figure of labor and perpetuity; as which keeps the body from decaying and putrefaction. So is also knowledge at the first bitter and sharp through labor and diligence, which they are to undertake to attain the same. But being ripe and of a full growth, that is having attained to knowledge of the same, the fruit is tasted with a great satisfaction and with the perpetuity of a good name. Which the student perceiving, he rejoices in his labor, as also in the fruit and satisfaction which he hopes to attain of the knowledge.

She shall sit in the midst lombring shadowed court, with Plantani or Arenthorne trees round about her: as Plinius describes the same in his 11 book the 1 chapter, in memory of the first Academy, which was kept in a country house of a gentleman called Academus. In whose lovely garden, situated not far from Athens, the Platonist meet with their divine Plato to discourse with him of the Platonian knowledge; as the same is related by D. Laertius in the life of Plato. And Carolus Stephanus says that the same wood was 1000 steps from Athens, so that the Academy has its original in the country. But her name, she has gotten from the gentleman Academus. But this is fit to be known, that the sects and congregations of the virtuous, by the ancients are distinguished three ways: viz, after their manners, after the places, and after the proper names of the persons. Of shameful manners, were the followers of Antisthenes Cynicus. Called doggish, for they used to devour other men's lives and labor with doggish teeth; or else because they used their copulation in public like the dogs: as we read in Laertius of Arafes and Hiparchia, the philosopheresse and sister of Metrocles. Those of Honest manners are the followers of Aristotle, called Peripatetici or walkers, because they used to dispute and reason [while] walking. Of the common or public places, those have gotten their names who are called after the cities, as the Elienses, Megarenses, and Arenai. And of the public places, the Stoics, who were first called Zenonians after their head Zeno. But after that time, to make sure to resist dishonest actions, this Zeno began to gather his congregation together and to reason with them in the Porticus of Athens (where 1430 citizens of Athens were slain), who were called Stoics after the word "Stoa", which signifies a porch. Wherefore, those that conversed thither were called Stoics. Which porch was afterwards adorned with rare pictures by that renowned Painter Polignorus. After the persons, they have also been called Socratians, Epicureians, and others, after

the names of their masters. And because the name of Academy, as was said, is derived from the name of the Lord Academus, where the Platonians had their first meeting; so all meetings of virtue and Learning after that, yea unto this time, are called Academica. And is also taken now in a fourth manner: viz, to the choosing of a name that is proud, high minded, stout, stately, full of strange fancies, and ridiculous: and so this name most commonly is taken in our time. And to follow the explanation of our figure, we say that the multitude of books which lay before her feet, is mightily required: this being the greatest point of an Academian -- to read and read again diverse books to arrive to diversity of Knowledge.

The Monkey we make that she sits by the Academy, between the books: because the same was held by the Egyptians for a figure of the arts and sciences. And therefore they dedicated the same to Mercury, who was the first inventor of Arts and letters, as Pierius saith. For whoso will exercise his duty of a Learned Academian, must continually exercise himself in the arts and sciences, which increase excessively by the continual exercise of the Academies.

Decoro (Comeliness, decency, becomingness)

A young man of a fair honest visage; carrying upon his shoulders a Lion's skin; holding in the palm of his right hand a square, in the midst of which stands the sign of Mercury. In his left hand he has a branch of an Amaranth or Velvet Flower; with this motto: "sic floret decoro decus", which is, "thus flowers the honor by estimation." He might also be crowned with Amaranth, and his clothes may be adorned with it. His garments shall come to his knees. On the right foot, a Roman boot, called Cothurnus; and on the left foot, he shall have a sock.

The young man must be fair, for fairness is an ornament of man's life. He is honest, because honesty and decency are always united together. For reverency, as it is learnedly described by Cicero in his offices, is commonly taken for all that consist in honesty. And this is twofold: for unto the common esteem belongs yet a particular honesty, which is taken for every part of that which is honest. The first esteem was thus limited: esteem is all that which belongs to a man's splendor of frame, in that which his nature differs from other creatures. The second part which belongs to man's generation is thus distinguished: esteem is that which is so becoming to nature, that also temperance and humanity, with a certain noble free and civil behavior is included. So that in all things which belong to honesty, in common is far spread abroad, and in particular in all sorts of virtues. For as the handsomeness of body and the well proportioned form invites the eye to take pleasure in them; because all the limbs with a certain grace are agreeable and fitting. [So] also moves esteem, which shines in this life, the consent of those with whom he converses in order, steadfastness and temperance; as well in words as in actions. Whereby it is concluded, that the grace consist in speaking and honest dealing; to consider and to follow that which is decent; and to flee that which is indecent; following the things which are just and honest, as just and honest; and eschewing the things which are unjust and dishonest, as bad and indecent, as being contrary to decency and honesty. And this proceeds from one of these parts by diligent noting or observing of the thing; or by the conversation and dealing of men, giving everyone their due according to promise in differing things; or it proceeds from the greatness and magnanimity of an elevated mind, which in all things is invincible; by which he does all, and speaks in order and in measure. By which also is modesty, temperance and all sweetning of an angry mind, in which thing decency consists [and] whose power lays in this: that she can never be separated from honesty. For what is decent, is honest; and what is honest, is decent, as Cicero declares in many places in his book of the citizens' duties.

To figure out the fortitude and elevation of the virtue of the mind, which accompanies estimation, we have put a lion's skin about him; because the ancient made the lion's skin for a figure of the strength of the virtue and the fortitude of the mind, which they dedicated to those who had eyed true decency, and had shown themselves valiant and of a great mind. Wherefore all what is undertaken with a valiant and heroic mind, is esteemed to become a man which follows estimation. But to the contrary are those deprived of estimation, who live uxorially, without magnanimity and steadfastness of mind. Bacchus, who is taken by Orpheus for a figure of divine understanding, carries, in Aristophanus, a lion's skin over his shoulders. Hercules, the most esteemed and valiant among the Argonauts, goes always in a lion's skin. And Ajax, the head captain of the Grecians under Achilles, carried for his beauty, a lion's skin. And it is said, that where they are covered with the lion's skin, they cannot be wounded; but will, in other places. From whence we can take this beautiful construction, that a man in all his actions, wherein he carries himself decently, cannot be wounded with the knife of backbiting and shame. But all which is contrary, feels the bitter sting of backbiting and shame in his heart. Like Ajax, as long as he carried himself valiant and decent in his undertakings, never heard of any backbitings, but got great fame. But he was much defamed when he threw away the lion's skin -- that is, his valiantness of mind -- giving it for a spoil unto despair, contrary to decency. Besides this (the lion's skin), is added to decency, this creature [i.e., the Lion itself]. As concerning his body: being well shaped, and more perfect than any other creatures'. And as concerning the mind: there is not any one creature that has a more regard to decency, than the Lion. For he is meek, magnanimous, a lover of victory, clement, just,

loving those with whom he converses, as Aristotle saith. And he is never angry with a man, except he be provoked; and then he is just in punishing: taking those which have angered him a little, by the head -- not tearing him with his claws, but only shaking him -- and then having affrighted him a little, he lets him go. But he seeks to punish him heavily who has stricken or wounded him, either with darts or spears. Also he suffers not that any one is wronged, but he punishes the same. As we read in Aelianus, that a Lion, a bear, and a dog being bred up together, lived a great while in peace together, without any domestic quarrels. But on a certain time, the Bear being angry with the dog, tore the same in pieces. The Lion being moved by this, as a just king, punishes the Bear with death. Plinius relates, that it is a very grateful creature, remembering benefits, generously forgiving every one that humbles himself before him, showing always a valiant and noble mind. And whensoever he is forced by the multitude of dogs and huntsmen to retire, he will not flee swiftly before their eyes. Thinking it no honor to submit to any, for that would be unbecoming a king, as he is; but he goes in a stately manner, foot by foot backwards. And to keep his estimation, he takes [to] the middle of the field, arming himself as if he did not care for them, until he comes to some bushes; then he flees and hides himself: not that he is afraid, but to arm himself anew. And thus he brings fear and terror to others. In short, he carries himself so honorable in all parts, as any Prince or king can do. And this is as much as belongs to the esteem of actions, and now we shall treat of esteem in Speaking.

The Square with the sign of Mercury upon it, signifies the estimation, firmness, and steadfastness, to speak according to decency. And therefore Mercury was called Tetragonos, or square that is firm and wise. For we must not be loose, imprudent, nor wavering in speaking, without the bounds of reverence. Nor we must not be backbiters to speak evil of persons and to sting them, despising all we hear of them: this be an arrogance and lewdness. But we should have a certain reverence for every one, as Cicero relates. Also that we must have a care to speak honestly of other people. For to speak evil of any man, is a sign of wickedness, enviousness, and dishonesty; as was the tongue of Thersites, as we read in Homer: viz, venomous, arrogant and swift to speak villainously, and to speak evil of his king. But Ulysses to the contrary was silent, considering before he speak square of lingue [=tongue], prudent and just; and was able, as a valiant quick man, to keep the esteem of a wise man in all things. The tongue must not be quicker than the mind, as Chilon saith; for the words are declarers of the mind. And of the Grecians comes this proverb: "the sign of a man"; for as the creatures are known by the sign of their nature, so is man known by speaking of what nature and disposition he is. As the same [is] expressed by Epictetus in his tablet, where he says:

"App[...].]hee a certain method to keep, as well for your selves, as for those with whom you have conversation: have a care you keep no vile discourse; but if it be possible, direct it to honesty; otherwise it is better to hold your tongue." Nourish then esteem: to speak reasonably [and n]ot to backbite others, but rather to praise them: as to [not] praise other mens work, which are not of your trade or occupation; because many are used to give their judgment upon all things, wherewith they betray their ignorance, and that with small honor. As Prince Megabizus did, who at Zeuxis house finding fault with some figures, reasoned with the disciples of Zeuxis about the art of painting. Upon which Zeuxis answered: "[...] you held your peace, these boys admired you as a prince clothed in purple, but now they laugh at you, as who will speak of an art you do not understand." Yet more we must abhor a vile manner of speaking, and discourse of honorable things. Which fits especially with young men of a beautiful visage; for to the beauty of the body, belongs the beauty of the m[anner]. Wherefore Diogenes the Philosopher, when he saw a beautiful young man who spoke without any reverence, said to him: "Are you not ashamed, that you draw a leaden knife out of so fair an ivory scabbard?" Meaning by the scabbard, the beauty of the body; and by the leaden knife, his unmannerly indecent manner of speaking.

The Amaranth or velvet flower, which he has in his left hand, is a flower which always florishes, keeping her being through her beauty. With this flower, the Grecians in Thessaly adorned the Tomb of Achilles, who was their only beauty, to show that as this flower never fades, that also the name of Achilles should not fade; but remain always, and because that the same flower never perishes. Yet when in hard and boisterous winters they are not easily to be gotten, they sprinkle the old dry flowers with water; by which they recover their former strength and beauty, so that they make garlands of them in the middle of winter, as Pierius saith. Also may a man, being fallen in hard and boisterous misfortunes of this unstable world and his spirits failing him, quicken himself with the water of estimation. That is, he may bethink himself, what he has to do in such a case, and then he revives in a more flourishing condition of mind than before, and prepares for himself a garland of fame and honor in these intricate times. And all this he does by estimation or decency. And therefore he is crowned and adorned with Amaranth having these letters about the flowers, "sic floret decoro decus": viz, honor through esteem shall always flourish like the Amaranth. For man is made strong by estimation, and carries himself decent at all times; not being elevated in prosperity, nor his [manor] fainting in adversity. And as Cleobulus saith: "We should not be made proud by a smiling fortune, nor be cast down and faint by a frowning fortune." And this we cannot do, except we have estimation before our eyes, which makes a man strong and magnanimous. As Scipio Africanus, who never was proud through the favor of fortune. For all he was victorious, and he never fainted for all she turned her back to him.

And it is no marvel that this Heroic Roman Captain, not so much for his power as for his good qualities and estimation, in the colloquies of Lucian, is elevated by judge Minos above Alexander Magnus and Hannibal of Carthage; being generals who were angry, proud, fierce, unconstant, and not over honest, without any decency, for all they were indeed Heroic and magnanimous. And this it is which Cicero in his "Officia" expresses, where he saith: "A magnanimous man is known especially in two things: whereof one is said to be in despising of outward things, by which it appears, that a man must not wish nor desire, but what is honest and decent; and, that no man, neither by perturbation of mind nor fortune, must suffer himself to be brought down and overpowered." Whereby may be concluded, that a man who indeed is just and upright, will not exceed the bounds of estimation and decency; adding always that which [is] honest by that which is estimable and decent; being in all like minded. Therefore he exhorts, that when things go with a full wind, we should not be proud nor puffed up; for pride is arrogance. For whosoever carries without bounds in prosperity, is far from estimation; for estimation is composed of honesty, meekness, modesty, and all sweetning of a perturbed mind. Sweetning, I say, because a man may be, without blame, angry in some measure; and so the mind, by some perturbation may be moved: but by this he loses not estimation. And as Aristotle saith: "A wise man is not without perturbation of mind, but he useth moderation." And this is proper to mankind, that he be sad and merry. For not to be sad nor merry, is rather to be compared to a block or stone, than a man; as St. Augustinus relates in his book "de civitate dei". And Plinius writes in his [8] book of his epistles to Paternus, who was mourning over the loss of his sons, in this manner: "I know not whether they be great or wise, but it are no man; for it is human-like to mourn and feel sadness, and to resist against it, and suffer our selves to be comforted, having need of consolation." So then, it is proper to man, that sorrow and mirth take their place. But we must not be so dogged as Socrates, who never gave any sign of mourning nor mirth; following in this the sternness of Anaxagoras and Aristophanes, who were never seen to laugh. But these pass the bounds of decency, and deserve to be blamed as well as those who were never sad nor merry. For all what passes the bounds, is [as] reprobable as the continual laughing of Democritus, and the continual crying of Heraclitus. Esteem keeps the middle way, and shows us what is reasonable, honest and decent. And it is reasonable that we, in ordinary or especial cases of Parents, friends or relations, either take delight or regret, be merry or sad, according as occasions happen daily. Also, that we must show the same by congratulations, or else condolence and sorrow for their grief. But as we have said, we must with the affections of the mind, be merry with a limited honesty, which becomes decency. And in this manner in a vigorous minde, we see her always flourish like the Amaranth.

Hitherto we have spoken of decency in doing and speaking, but now we will also say something of decency in going and in the conversation with other people. Wherefore he has on his leg a stately Buskin or Roman Cothurnus; having on his left leg, a common sock. For all, Hercules in Aristophanes, ridicules Bacchus because he carried a Lion's skin and club with Buskins on his legs, as things which did not agree together: the Lion's skin being the spoil of a valiant man; thinking that Buskins were fit only for uxorious persons. Wherefore Hercules said to Bacchus: "Wherefore are the Buskins by the club? I cannot choose but laugh at it, when I see the Lion's skin upon his gay garments. What may ail him; what does the Buskins by the club?" But the Cothurnus or Buskins agree very well with Bacchus, whom we must not esteem to be a softly weak man. For these Cothurni were worn by the Heroes; as Isidorus relates, whose authority, we will relate hereafter a little larger. From this it is, that they used the same in Tragedies; because in Tragedies, there appeared also great personages, Heroes and princes, etc. And for this cause, it is held by the poets that they were fittest for Heroes. Plutarchus relates in his "Banquet", that Buskins were worn by the Hebrew Priests: "In the first place," saith he, "the high Priests proves this, who upon festival days, with a mitre enters; having a young dear skin put upon him, set with gold; having his coat to the ankles, and Buskins: there hang also many bells on his garment, which in going make a sound, as by us." By these likenesses of the clothes, Plutarchus shows, as also Tacitus, very imprudently to be deceived, that he was also a Priest of Bacchus. Also those garments in those times, were worn by Heroes and Priests with great estimation. Bacchus -- who was held by the Poets for a figure of a divine Spirit, and for a man of the Muses, and the first Hero who had triumphed -- might justly, with the club and Lion's skin, wear also the Heroic Cothurnus. And therefore is he, in the Rhymes and old Sculptures, figured out with Buskins. Virgil invites, in George 11th, Bacchus to the vintage; saying that he shall dip his naked legs in the new wine, having taken off his Buskins. Upon which place Probus saith, that the Cothurni were a certain sort of stockings or boots, which the hunters used; wherewith they covered and strengthened their legs, of which you may see the form in the figures of Bacchus and Diana. Which place of Virgil, and Probus his ancient expounder, we did not quote, as if the Poets did not describe Bacchus with Buskins; but to make you understand that the Cothurni were made like Buskins or Boots, which went round about the leg and above the calf. And this I say, because many writers of our time hold that the Cothurnus which was worn by Heroes, princes, and great personages in Tragedies, was high: like the high pattens, after the use of Rome, Spain, Venice, Naples, and other people; but especially of Italy, as C. Sthepanus saith. Then he quotes Virgil, who gives them the surname of Purple; but that they should be high, therein is this writer mistaken. But Virgil's meaning is of the Purple Cothurnus, and not of the Purple thickness

of the legs, and that this is true, he saith in "7 Eglo". The carnation Cothurnus, being a color which was pleasing to Diana, as also to all womankind, and fitting very well in Tragedies, as Turnebus saith. So that the Cothurnus is not high from the ground to the foot, as he takes the word in a wrong sense, but is high over the calf. This Turnebus also observed very well, that Diana being an Huntress, had her clothes buttoned above her knees. Wherefore, when Virgil had said that Venus had folded in her clothes above her knees, AENEAS thought it had been the huntress Diana. Then he asked her if she was the sister of Phoebus; and because her clothes were above her knees, she had on high Buskins, because they should not see her naked legs. You see then, the Cothurni were boots, so high that they could cover the naked legs. For all, Scaliger and others describe them otherwise; where the same in the time of Virgil, were often used in the Theaters and running places, and so were best known to him. For if the Cothurni had been high under the feet, they would have been troublesome to Diana and the hunters; who must follow their chase upon steep hills, rocks and mountains: of which the Author handles very largely, and shows at large the use and difference of these Buskins and socks, etc.

To come now to the signification of this figure: esteem wears on the right leg a stately Buskin, which signifies that a powerful, noble and rich man, must keep his estimation with a noble garment becoming his degree. On the left leg he has a simple sock, to signify that a man of lesser degree and riches, must go plain, and not as a prince or noble man. But that every one in his garments must take notice of that which is decent, and that according to his estate or age. Always flying that which goes beyond the bounds: as well of those who dispise the ornaments of their persons, who care not if they appear half dressed and slovenish; as of those who take a diligent care to trick up themselves with all new ridiculous fashions. Cato of Utica passed the bounds of the first: of being a Roman Counsel, he forgot his high dignity, and went to slovenish amongst his friends; with a slight single garment, girded with a rope, and barefooted, as Sabellicus relates. Pedianus and Plutarchus say that he went walking in the market place, in a peasant's garment; and in this manner, without any other upper garment, he sat in the judgment seat. Sylla was also discommended, that he, being a general, went walking with little decency through Naples upon pattens, having only a cloak about him. In the other extreme fell Caligula, Nero, and Heliogabulus: Emperors who appeared in gay flowered garments more fitting for a lascivious woman, than an illustrious Emperor. And these two last, never wore any garment more than once. And Pompeius Magnus is also taken notice of by M. Cicero, in Atticum, for wanton and vain; because he wore on his stockings long white garters, with a garment painted with diverse colors -- very ill befitting a General, whereat Cicero laughs. And P. Clodius, is also blamed by Cicero, because he wore red stockings which became him not, being a Counsel; it agreeing better with a young man who are suffered to wear gay colors. Yet they must not, for all that, exceed the bounds of modesty -- to trick himself up with curling, patching, embroidery, and ribbons as wanton women do -- but they must remember that they are of a much more noble nature. Diogenes, seeing a young man too much given to trick up himself after a womanish fashion, said to him: "Are you not ashamed, that you will make yourself more ugly than nature hath made you?" And as this vanity is discommended in young men, Generals, and Princes; much more it should be blamed in Philosophers and Doctors, who go not clothed becoming their wisdom. Also, we must take heed of the slovenliness of Diogenes, Cincus, and Epaminondas; slutful Philosophers who always wore the same garments. Of which sort was Socrates, who went bare footed, with a linnen garment or sack wound about him. Wherein he often, in the street or upon dunghills, went to sleep: with small honor or esteem. We must not only keep decency not to exceed in clothes, but also in the motion -- serving to this end very finely, the Buskins, to express gravity -- abhorring those who have too great and formal gravity: holding up their head like a war horse, scarce moving themselves, as if their head were tied to a pole; so that going without decency, move everyone to laughter that sees them. Also, the sock must not be taken single for ordinary persons in their going as servants and laborers; but that they should wear the sock and the Buskin together, to allay and qualify their gravity after the ordinary going of grave persons. Horatius bites with his Satyrs, one Tigellius Sardus, who kept no measure in his going; who went sometimes softly foot for foot, as if he had been a priest of Juno, and then ran so fast as if his enemies had been at his back.

It is comely in a woman, to go gravely [and] with slow steps: to cause more esteem or gravity. And for this cause, they have more reason to wear pattens or high shoes, because they should not go too fast. But for men, it becomes them to go more firmly and with larger steps than women. M. Tullius, as Petrarcha relates, seeing his Daughter Tullia, above the gravity of a woman, going too fast; and his son in law Piso, going too slow, not becoming a man; said to his daughter, in the presence of Piso, reprehending them both to "go but like a man"; signifying that she should go slower, and he faster, as becomes a man.

Besides all this, the Buskin and the Sock agree very well to the gravity of a Poetical ornament; for the Poets have in no other manner made a distinction in their Poesie, but by the Buskin and the sock. For as we have said, the Buskins were used in Tragedies by kings, princes, and other noble personages: for all, there were servants and slaves and other ordinary people amongst them. And the Comedians used the sock, for their matter was mean of ordinary and private persons. And because there is spoken of ordinary things in a mean style, they took the sock for their mean

manner of speaking. And when they treated of kings and Princes, they used a high heroic manner, eyeing the Buskin, to speak in high language. So that the Buskin and the sock, so much as concerns the clothing and the language, serves double for a poetical gravity, and is held for a short epitome of all their lustre: for the brave Poets did observe their ornaments in what case soever it might be. Aristotle, in his Poetry, blames Ulysses for his too much crying and lamenting upon the rock Scylla. For it did not become Ulysses, as a wise and prudent man, so foully to lament. And M.T.Cicero blames Homer for adscribing unto the gods works which are reprehensible in men -- as strife, anger, discord, envy, and dishonest affections, etc. -- for which also, he is reprehended by Empedocles and Xenophanes. And it is also no marvel, that the Philosopher Heraclitus judged that Homer ought to be drove from Theaters and soundly boxed. And for no other reason, but that he did not observe gravity, where otherwise he was a wonder of a high genius and eloquence. According to my mind, Sophocles wants gravity also in his play of Ajax, where he brings in Teucris -- the son of a she-slave, the Bastard brother of Ajax -- to chide with Menelaus -- the brother of the emperor Agamemnon -- without any reverence or fear, showing him unreverently. And for all it is true, that Menelaus said at parting: "that it was shameful to chide with such a one whom he might tame and could subdue by force." Yet he cleared not himself of the scandal, because he had received many brawling words of Teucris already -- especially when he answered him very arrogantly saying: "It is a shame for me to hear a sot who brawles out many idle words." In which words is small gravity on Menelaus' side, who strove long with Teucris -- a simple loudier, an archer, and as Homer and Sophocles say, who had no power at all -- that he should have the heart to strive with a king and brother; to an emperor, so impudently without any fear or reverence, to brawl out a thousand evil words. The more Sophocles is in an error in gravity, that he makes Teucris speak proudly to the emperor that he was nobly born, and upbraiding Agamemnon that he descended from an ungodly father and an Adulterous mother, and threatens him. And that without any decent behaviour of a loyal subject and with small estimation of the emperor; who by his imperial Authority, might have punished him for his revilings and threatnings, and caused him justly to have been hanged if he had been in a high office: much more being but a private subject. As an understanding Poet seeks to place on the personages in his plays, becoming gestures which not exceed decency; so should everyone take special notice, what they ought to do, that they are not blamed in their actions. As the Poets do, who minding to bring in persons, for a patron to mens actions; propound the same without any becoming gesture, with small honor and estimation.

Scropolo (Scruple of conscience, mistrustfulness)

An old, meager, lean man; standing ashamed and fearful; being clothed in white; looking up to heaven; holding in both his hands a sieve; having a chain about his neck, whereon hangs a heart; standing by an oven, wherein a fire is lighted.

The gnawing of conscience is called in Greek, "Syntresis". Which sounds no otherwise than regarding and saving; and is that part of the soul which hates sin, and seeks always to cleanse himself of all guilt of sin. And if it has committed any fault, it is glutted with it, and is grieved for it. Hieronimus calls it "conscience". Basilus understands it to be a natural judgment, which man has in doing good or evil. St. Damascenus saith, that this is the light of our mind. Ludov. vives, calls it a reproving of our mind, which approves the virtues and removes the faults gnawing continually the conscience.

He is made old, because the ancient, by their experience, can more easily judge between good and bad. And will seek to keep their conscience more clear, knowing that they are nearer death than young men -- who often regarding wantonness, not think wherein they offend God. Conscience being nothing else, as Hugo saith, than a knowledge of the heart; for the heart knows itself by her knowledge.

He is painted lean and meager, because he is continually tormented and consumed by the gnawing of his conscience. For as Ovid relates, the gnawing is as a worm which secretly moulders in a ship, or as the rust consumes the iron, etc.

He stands ashamed, because it is proper for the guilty to be ashamed. He stands fearful, because he who hath a guilty conscience, is always afraid of the justice of God: that he will inflict his just punishment upon him in this and the other life. Pythagoras saith, that there is no man found so stout, but a bad conscience will make him afraid: for he is never at quiet in mind, fearing the rushing of the wind; as the Poet Menander saith.

He is clothed in white, because if any blot falls upon it, it is presently seen; how small soever it be, disguising the same. So doth the scrupulous mind, when he has committed a fault, for all it be small. And when he feels the same, he disallows of it and seeks to mend it. And repenting, he strives to go to God; as to a merciful father, seeking anew to obtain his favor: and therefore he stands with his eyes towards heaven.

He holds the Sieve in his hand, it being an instrument wherewith they separate the good from the bad, the corn from the chaff; the bad abiding in the fa[nne] of our conscience.

The chain with the heart upon the breast: thereof the divines say, that counsel lays in the heart, wherein are also the beginnings of all actions. Christ teaching also, that what defiles a man lays in the heart. And the ancients said, that "the heart was the belly of the soul." And therefore saith David: "Create, o God, in me a clean heart" -- understanding, good thoughts.

The chain whereon hangs the heart, signifies, as Pierius saith, a just man who does not lie nor deceive. But what he has in his heart, that he has upon his tongue; separated from all devices and lies; being consequently of a good conscience.

The oven or furnace, signifies, by Pierius in the forementioned place, the conscience: which is tried by fire, because God by his prophets commands, that some things shall be brought to them in the oven -- that is, which silently shall be by them considered. And when we begin to be sorry for the committed fault, then our conscience begins to be privately kindled in us; and begins to gnaw us, seeking by force to blott out the sin by degrees. And this is the reason wherefore some expositors of the holy scripture, expound the same by the heart of man. Again, the furnace is a special instrument which distillers use: having no other aim but to separate the clean from the unclean. Even in the same manner, seeks the wounded conscience in the furnace of his heart, with the fire of the fear of conscience and with the wind of holy inspirations, to cleanse his soul of all filthiness, that she may be fit to offer up herself unto God.

Detrattione (Slander, backbiting)

A woman, who sitting, holds her mouth a little open, showing a double tongue in manner of a snake; holding upon her head a black cloth of which she stretches out a piece; by which, with her left hand, she makes a shadow on her face; the rest of her garment shall be rusty, broken in many places; having under her feet a pipe; in her right hand a naked dagger, ready to stab another.

Backbiting or slander, according to the limitation of D. Thomas, is nothing else than privately speaking evil against the good name and esteem of other people.

Detrattione (Backbiting, slander)

A woman of an ugly aspect, sitting; holding her mouth a little open; with a black cloth upon her head in that manner that it makes a shadow over her face. Her garment shall be broken in many places and of a rusty color, everywhere garnished with snake's tongues. Instead of a necklace, she shall have a rope about her neck, with the noose hanging downwards. In her right hand, she shall hold a knife as if she would stab somebody; and in the left hand, a mouse or rat, but big enough that he may be seen.

She is painted ugly, because this ugly sin of slander is not only ugly to herself; because she is always ready to the harm and destruction of her neighbors. But the worst thing, is with those who keep company with such: giving ear and credit to the deceitful nature of the backbiter who, as St. Augustine saith, "carry the devil upon their tongue." She is made sitting, because idleness is a great and forcing cause of slander; for it was used to be said: "Who so sits easy, thinks harm." The open mouth, and snake's tongues upon her garment, signify the readiness of the backbiter to slander every one. Agreeing with the psalm of David: "They have sharpened their tongues and have, like the Adder, venom under their lips." And Bernardus saith in his sermons, that "the tongue of a slanderer is like an adder who easily infects with her breath, and is a sharp lance who kills three with one stroke."

The black cloth that she has upon her head, which makes a dark shadow over her face, signifies the property of the slanderer, which is privately to speak evil. And therefore saith D. Thomas, very well, that slander is nothing else but secretly to speak evil against the honor and esteem of another. As it is her custom also to obscure and suppress the virtuous works of others, either by evil speaking, or not to declare the good works of others, as Terentius also saith. Her clothes, which are rent in many places and is of a rusty color, signifies that slander is many times hid in vile and despised persons. Among which, are those also who are raised of nothing -- either that they have been in service of noble Lords, or else by fortune or other virtuous actions, are raised to some height -- whereby they grow proud and haughty. And not to degenerate of their evil nature, base birth and shameful practice, they are like the rust: which, as it devours the iron, as also other metals -- also doth their ragged nature, through slander, consume the good name of others.

The rope, with the hanging down of the noose, which she has about her neck: We can say, that as the ancients made a difference between persons and persons, as Pierius saith, in the carrying of gold and silver chains -- Whereon the one was hung a bowl, on the other a heart. The one was for a sign of nobility. The other, for a true man who could not lie nor deceive, but one whose heart did lie upon his tongue, far separated from all deceit and lies. -- Also do we, to signify the vile and despised condition of the slanderers, paint her with a rope and a noose about her neck: being a testimony of a vile, dishonest, evil speaking, treacherous person.

She holds in her right hand a knife, as if she would stab somebody; because the slanderer is a manslayer. And, for as much as we behold their destruction, it bereaves the soul of that power whereby it lives. Wherefore David saith, Psalm 57: "The teeth of the children of men are their weapons, and their tongue is a sharp sword."

The mouse or rat, which she holds in her left hand, Plautus compares to backbiters and slanderers. For as much as they always seek to gnaw other folk's victuals or clothes; also do the slanderers gnaw, consume, and destroy all the honor and goodness and virtues which they can find in humane generation.

Devotio (Devotion, zeal in religion)

A kneeling woman, looking up towards heaven; holding in her right hand, a burning torch or candle. Devotion or zeal, is an especial act of the will which prepares a man to render himself wholly in communion with God: as well with affections as with works. Which is very well expressed by the fire, by kneeling upon the earth, and the eyes lifted up toward heaven.

A Dottione (Adoption of children)

An Honorable matron; which has in her left hand, the bird Folica or Ossifraga; and her right hand, upon the neck of a youth.

This adoption, according to the mind of some, is a lawful action to the comfort of those which have no children. Wherein they seem to follow nature. But because it happens also in them that have children, it may be limited thus: Adoption is a lawful work wherein he is made a child, which is none, as if they did follow nature. M. AEmilius Lepidus, the father of Lepidus Triumvir, adopted AEmilius Paulus for his son at that time when his own son was alive; who after the Adoption, called himself Paulus AEmilius Lepidus. The emperor Claudius, according to the saying of Dion, left his lawful son, Britannicus, in a flourishing age; but he was troubled with the falling sickness. And following nature, as Suetonius relates, he had right to the empire. But he left also Nero, as an adopted son, and also by the civil law he had right to part of the empire. But he, to possess the same in Security alone, provided a Sorceress who prepared a fig of Locusts for Britannicus: whereof he suddenly got the falling sickness, and after died. The Romans ascribed more power to Adoption than was reasonable: so that the Adopted left his own kindred, and made kindred with the children of those that had adopted him. The emperor Claudius, the same day that he adopted Nero for his son, he made him also his son in law, or husband to his daughter, as Dion relates. But he caused first his Daughter, Claudia, to be adopted in the family of the Octavys; because it should not seem that he had given the brother to the sister in marriage. Corn. Spinter, the Roman Counsel, sought to have his son in the Assembly of the High-Priests which were of their generation. But because Faustus -- the son of Sylla, being of the family of the Cornely -- was among the Assembly, and because the Law suffered not that two of one family should be in it; he made his son to be adopted in the family of the Manly Torquaty. And in this manner the words of the Law were followed, but the power of it was loosened.

Adoption is painted like a grave woman, because if we will follow nature, none can Adopt one that is of more years than himself. Euripides, in his "Menalippe", calls them fools that having no children, fetch strangers home, saying: "He confesses himself a very fool, who for want of children, fetches strangers home." For if the Gods deny them propagation of children, they should suffer the same patiently, and not to accuse the Gods for it. Of a contrary opinion, is Democritus, who holds that a powerful man should adopt a son of a friend, because he can choose them according to his mind. But one that has gotten children, must keep them as they are, if they were ever so base or ungodly. But the Adopter may, out of many good ones, choose the most mannerly and virtuous. Whereof Petrarcha, in his colloquia, saith: "Adoption is a servant of nature: the one is nobler, but the other more prudent; the one works without counsel of the begetter, upon happy be lucky, but the other goes with a vast judgment of the adopter." The emperor Severus gloried that he left behind two sons unto Antoninus: the one Bassianus, the other Geta; both by him procreated. And that herein he was more happy than Antoninus Pius, who left behind him two Adopted sons: Verus and M. Antoninus. But his fatherly love blinded him, and his hope deceived him; for after his death, Bassianus, surnamed Caracalla, was a very blood thirsty man: he killed Geta his brother, and many of the counsels, and would also have killed the mother of Geta because she mourned over the death of her son. But being enamored by her beauty, he took her to be his wife; not respecting the memory of his dead father. Geta also, in his lifetime, [was] of a cruel nature, unchaste, a glutton, and following all his brother's vices. As you may see in Dion, where he saith: "These sons of Severus, Bassianus and Geta, who after they were past the Tutorage of their master Plautianus, began to follow their own mind: to live in lasciviousness with woman; to ravish boys; to gather unjust money; to keep company with fencers and waggoners; and to follow each other's vile steps." Wherefore Spartianus said, that hardly any great man had left any good and useful children behind him which were like him, and that it had been much better that some had died without children. And this he said not only in regard of their natural parents, but also of the

Adopted fathers: as of Augustus, who left Tiberius; and Trajanus, who left Adrianus. With more reason, he might have said this after Tiberius, of Claudius who adopted Nero for his son; becoming two base and evil emperors by adoption: in regard of whom, Adrianus was a very good man and a valiant Heroic warrior who attained to many victories. The Adoption which Augustus made of Tiberius, he was forced unto - Subject: Ripa pt.8a of 8 - partly because of the death of his son, and partly by the troublesomness of Livia his wife, the mother of Tiberius, whose bad conditions were otherwise well known to Augustus. The cruel nature of Nero, as some will have it, were in the beginning not well known: so that in his youth, there was good hopes of him increasing daily in the study of the Liberal arts. He showed himself very mild and merciful. And when he should subscribe the sentence of one that was condemned to die, he said, sighing: "Utinam nescirem literas. -- Oh that I could neither read nor write." But how cordial he was in this, his master Seneca witnesses in his book of "Clemencie". But according to the description of his life, he became, after the fifth year of his government, very unmerciful. Of which five years, the renowned emperor Trajanus said that no man had governed better than Nero. During which time, every one might have been deceived in him, and would have willingly accepted him. But Claudius regarded no deceit, but adopted him upon the earnest desire of Agrippina, his mother, whom he loved. And because it is necessary that we first eat a peck of salt with one before we know him -- because it is as hard to know another as one's self -- nevertheless, it has been seen that the emperors in their Adoption, commonly have made a very good choice. I. Caesar made a good choice when he Adopted Augustus. Good was the choice of Nerva, who Adopted Trajanus. The like was the choice of Trajanus -- for all Spartianus does not agree with it -- who Adopted Adrianus. Good was the choice of Adrianus in the adoption of Lucius Verus; who was Amiable of visage, full of kingly majesty, adorned with learning and great eloquence, complete of understanding, yet weak of Body: which was also very well known to Adrianus. Wherefore he often said: "The Gods will only show us this man in the world, but will not let him abide long." And when he was departed, he cried lamenting, "oh upon how weak a wall have we bulided", and thereby lost four thousand sextertys which we have given to the people and souldiers for a bounty for this Adoption. Three others which were Adopted by Adrianus, were also good: as when he Adopted Marc. Antonius Pius, and Marc. Aurelius -- very honorable emperors. A right son of the above, named Cejonius, who upon the same chariot with Marcus Aurelius, his Adopted brother, Triumphed. Many more Adoptions of a fortunate and lucky choice we could add hereunto; but because none exceeds the Adoption of Antoninus Pius and M. Aurelius, so we will leave off and come to the exposition of the picture.

The Folica, say some, is of a dark sooty color. Others, that he looks whitish. And others, that he is the same bird called Herodius. And unto this, they adscribe natural things which the other hath. But because Folia has a tuft upon his head, as Plinius saith; and also the Herodius is a falcon, as B. Anglicus saith; it cannot be one sort of birds, for the falcon is smooth upon the head. And this Folica, being a water bird, keeps himself about lakes and standing pools, as Aristotle saith. But hereof are diverse opinions, as that it should be a sort of falcons, as hawks, etc. Others say it should be a water bird, a sea pye or water hen. Alb. Magnus will have the Folica to be a black water bird; which delights in tempests, in which it plays in the sea and swims; removes not from his birth place; has great provisions in his nest; is free and parts it to other birds. At Rome is this a water bird called Folica: he is dark grey, with a black bill; the feet like the ducks; a black head, without tuft or curled comb.

The Ossifraga, being a sort of Eagles called Bone breakers, is also by Mathiolus painted blue-grey. Aristotle saith that they are of an ash color; whitish and light-blue; bigger than an Eagle: of which are diverse opinions. The Cardinal Damianus saith, by the Testimony of Plinius and Aristotle, that the Fulica and Ossifraga are of one nature: for when the eagles drive away their young ones cruelly from their nest and fatherly inheritance, then she takes them up with a motherly piety, and takes them for co-heirs with her children. And for this Pious nature, is the Fulica or Ossifraga an emblem of Adoption; which was much in course among the Romans. As also, the breeding up of other mans children; which were not under guardianship, nor in Adoption; but were kept as their own children, and gave unto him the Surnames of their family: as we may see in many superscriptions in Smetius. Yea, it came so far, that they made their foster children their heirs, and registered their names in their families: which also is to be seen in the superscriptions. And therefore holds the embleme of Adoption, her right hand on the neck of an Adopted young man: being the embracing a sign of a friendly reception.

Dion saith that the Adopted received the surname of the Adopter; yet retained one of his former names, yet something altered. Hereof we find superfluous witnesses: as Cajus Octavius -- being Augustus -- which was Adopted by Julius Caesar, was called Cajus Julius Octavianus. And Tiberius Claudius Nero, Adopted by Octavianus, was called, Tiberius Julius Octavianus. And many more, too long to relate.

A Dottione (Adoption: after the medals of Sigr. 'd Gioran Zaratino castellini)

Two figures, in long gowns, who have joined their right hands together by the concord that two families join together: the Adopted son coming into the family of the Adopter. There is a medal of silver, of the emperor Hadrianus who was adopted by Trajanus, with this superscription:

IMP.CAES.TRAIAN.HADRIAN.OPT.P.F.AVG.
GERM.DAC.PART.HIC DIVI TRAIAN.AVG.P.
M.TR.P.COSS.PP.

Adoptio

This superscription is found also in another medal: with a standing figure lifting his hands on high, with the word "Pietas"; for to adopt a son, is a work of Piety. Adrianus the emperor, acknowledged in this medal, the benefit of his Adoption through the good nature of Trajanus who had Adopted him. The above said folding of the hands, is an emblem of concord; as also piety, is an emblem of Adoption; and as well concord as good nature, are figures of Adoption. This is to be seen in the medal of Paulus AEmilius Lepidus -- Adopted by the father Marcus Lepidus Triumvir -- on which backside stands a head of concord, which is dressed. Upon which, Fulonus Ursinus made this explication: "We have often taken notice, that for the signification of Adoption, they have put upon the ancient medals, concord and good nature." Now Paulus Lepidus is adopted by the father Marc. Lepidus Triumvir: and from the name AEmilius Paulus, he is called AEmilius Lepidus.

Gratia (Gracefulness, loveliness)

A fair, laughing virgin; very finely adorned; crowned with Jaspers and other precious stones; having in her hands a bundle of Roses without prickles, of diverse colors, and to throw them at random; having a necklace of pearls about her neck.

The Jasper is set for gracefulness: and as the Naturalists relate, if we carry the Jasper about us, we shall get the favor of men.

The same is also signified by the roses without prickles, and the pearls: which by a special and hidden gift of nature, are shining and amiable. Also is loveliness in men, an especial gracefulness; which draws the mind to love, creating also private liking and good will.

Elemosina (Alms, giving to the poor)

A woman with a fair visage; with a long and Honorable garment; having her face covered with a scarf. For whoso gives alms, ought not see to whom he does it; and whoso receives the same, ought not to inquire from whence the same comes.

She has both her hands under her garment, reaching her money to two children which stand near her side; having upon her head a lantern lighted -- surrounded with an olive garland with fruit and leaves.

Alms is a work of love and mercifulness, by which we help the poor in lodging, feeding, clothing, visiting, releasing and burying.

The covered hands under the garment, signify that which is related in Matthew, 6 chapt.: "Let not your left hand know what your right hand doth." And the other command saith: "Do your alms in private, and your father who seeth it...etc."

The lighted lantern, signifies that as you light one light with another, without diminishing of it, that it is also in giving of Alms. For God suffers not that any one should be diminished of his estate, but he rewards it very liberally with a hundred fold gain.

The garland of olive branches upon her head, signifies the mercifulness which moves a man to alms when he sees that a poor man has need of the same. Therefore compares David, the same to a fruitful vine in the house of the Lord. And Hesichius of Jerusalem, expounding the place in Leviticus of the poured out oil, saith, that it is the Alms.

Crepusculo della Matina (The breaking of the day)

A naked child of a brownish colour; having wings on his shoulders of the same colour; being ready to fly upwards; and having upon his head a great clear star. In his left hand he holds a turned up [i.e., inverted] water vessel, out of which fall small drops of water. In his right hand he holds a burning torch turned downwards. In the air shall a swallow fly.

Day break, as Boccattius saith, is a dubious thing; as if we should stand in doubt whether that part of the time should be reckoned to the night past, or to the approaching day, being as near to the one as to the other; and therefore it is painted brown.

A flying child we represent being as part of the time, to signify the swiftness which is between it, which also vanishes quickly.

The flying up shows that day break comes on, and that through the whiteness which appears in the east.

The great and shining star it has upon his head, is called "Lucifer", that is light carrier, and by this the Egyptians signified the coming of the morning. And Petrarcha, showing that this star comes before break of day, saith: "As this beloved star stands in the east before the approach of the sun."

The small drops of water that fall out of the vessel, signifies that this happens in the summer through the dew and in winter through the rime [frost].

The burning torch turned up, signifies that day break is a forerunner of the day.

The swallow used, in the break of day, to sing his mournful tune, as Dante saith in his "Paradise".

Crepusculo della Sora (The breaking on of the night)

A child as the former; brownish; flying downward towards the west; having upon his head a great clear shining star; and shall in his right hand hold an arrow as if he would throw with it; and it seems that he has thrown a great many already, which are in the air falling downwards. In the left hand he holds a reamouse [bat] with open wings.

The flying downward towards the west, signifies the coming on of the night. And the star which he has upon his head, is by the Egyptians called "Hesperius", which appears after the going down of the sun. The arrows which fall down, signify the vapors, which by the power of the sun are extracted; who going now from us, and these vapors having now nothing to sustain them, they fall downwards again. And according as the same are course or heavy, so they hurt more or less according to the time, and according as the places are moist or cold, or hot or high or low. He holds a reamouse, with displayed wings, in his left hand, as a creature unto which it is proper to fly about this time.

Invocazione (Invocation calling upon God)

A woman clothed in scarlet; having upon her head a flame of fire; and such another flame comes out of her mouth.

Invocation is made with great desire after the help of God, calling and expecting the same.

Wherefore she is fitly painted with two flames of fire: whereof, one comes out of her mouth and the other out of her head: by which is signified, that the true and necessary invocation does not only consist in the voice, but in the intention of the mind. Whereby we requiring reasonable things of God, we shall receive the same easily and speedily from the merciful hand of God.

Autorita o Potesta (Authority, Magistracy)

A stately woman; sitting upon a Royal throne; with costly embroidered clothes, full of precious stones; with her right hand holding up two keys. In the left hand she has a scepter. On the one side [below keys] lay some books; on the other side [below scepter] diverse weapons.

She is made grave, because a ripe age brings a reverence with it. Wherefore Cicero, in his book of the age, saith: "That the height of age is respectful." And adds to it, "that a reverend age hath especially such a respect with it that it passes all concupiscence", and that especially through wisdom and experience which is found in it. Job saith in his 12th chapter: "With the ancient is wisdom, and in length of days, understanding." Whereby it comes to pass, that young men are made to obey, and old men to command, as Plutarch relates.

She is made sitting, because sitting is proper for princes and magistrates, and by this is expressed the power and respect, and the ease and quietness of the mind. For those things, which require reverence and gravity, ought not to be dispatched, but with deliberate sitting and ripe counsel; as the judges, which have power to conclude about the releasing or condemning of persons, whose sentence cannot lawfully be performed except they sit, as the law's witness, "[in bonorum quis ordo]".

She is adorned with a rich garment, for such they are who have power above others in the sight of men. And also,

besides this, the costly garments and precious stones signify honor and authority in those who wear them. The keys signify the authority and spiritual power, as Christ shows very well, when he gave by these unto Peter the upper power, saying in Matth. 16 ch. "I will give you the keys of heaven."

She holds the keys in her right hand, because the spiritual power is the greatest and noblest above all other, as the soul is nobler than the body.

She holds her right hand with the keys turned towards heaven to show "that all power is from God", as St. Paul saith.

Therefore he admonishes them: "that every soul should be subject unto the higher powers.", Rom. 13.

The scepter in the left hand, signifies the wordly power and authority as is known to every one. And the books and arms which lay by her sides, to make this figure more significant, signify the respect of the scripture and the learned.

And the other arms, which are put on the left side, according to the proverb of Cicero: "Cedant Arma toga", which is, "let arms give place to learning."

Terra moto (Earthquake)

The earthquake may be represented thus: through the figure of a man who has his cheeks blown up, turning his eyes; cruel and dark; seeming to rise with a great force out of the earth being split; having his hair long and wild. We might make the whole earth round about cracked and rent, trees thrown out of the ground and the roots turned upwards.

Earth quake is a shaking which the earth causes because of her motion, who being pinched by certain winds within her bowels, seeking every way vent, then opening herself a way, burst out with great force.

Idololatria (Idolatry)

A blind woman kneeling; with a censer in her [right] hand; before a brass bull.

Idolatry is a service done unto creatures, where the same is only due unto God.

The kneeling upon the ground is an action of divine worship, by which we do an acknowledgment of lowliness and humility in comparison of the greatness of God, who only is the most powerful in himself; also is only he unto whom adoration must be performed, through the reason which we shall declare in the description of prayer.

The censer, which cast forth an odoriferous smell: by this is signified, that when it is justly instituted and used, that as the good smell flies upward, also the just prayers fly up to God, but not those which are done in idolatry.

The Brazen Bull is taken for created things, because they are made by nature and art. For before these have the blindness of the people foolishly done such honor, which was only due to God; from which the name of idolatry proceeded, which is to say, the invocation of a false God.

Emulacione (Emulation, a sting to virtue)

A woman with a pipe in her right hand; and in her left hand an oaken garland; with a branch of a palm tree, adorned with tassels and spangles; and before her feet two cocks do fight.

Hesiodus proves, in the beginning of his book of the works and days, that a strife to honor and a good name is very honorable; because by this strife, the virtuous seem to strive with those who run with them, and seems to have a little advantage of him; hence comes the proverb: "Figulus figulum adit", "It is the one beggar's woe, that he sees the other give." And this we see amongst all artists of one Trade, how virtuous soever they be, that the one envies the other. This we see also among the Learned, that the one lessens and dispises another's work, for they envy the good name of their virtuous Countrymen; and it happens often, that they praise those, after they are dead, whom in their lifetime they have dispised. The student being moved through a certain envy of honor, which is occasioned in him by the sting of an honorable name, desiring to excell above all others and to be held the supreme above all others, and this makes him moil and toil to arrive at all the signs of perfection.

The hieroglyphic figure of the good fame is the Trumpet, signifying renown and a good name, saith Pierius. For the same animates the soldiers, and awakens them out of their sleep. The same does the Trumpet of a good fame, for she awakens a virtuous mind of the sleep of laziness, and causes them to stand always upon sentry, being willing to make a good progress in their exercises to get an [eternal] name of honor. The same does also the Trumpet among the soldiers, inflames their minds and makes them long for the Battle. The Trumpet of a good fame and honor, inflames also the mind with a sting of virtue; wherefore Plutarch speaks thus of moral virtue: "The lawgivers occasion in the cities love of honor and envy, but against the enemies they use Trumpets and flutes, to kindle the flame of wrath and desire of fighting." And certainly there is nothing that kindles the mind more to virtue than the Trumpet of fame and honor, and that especially in young men.

The crown, or garland, and palm adorned with Tassels, is a figure of the reward of virtue, by which the virtuous stand in a continual war and envy.

The oaken garland was, in the Theatre at Rome, a figure of the reward of virtue. And the orators of Latin and Greek prose, the Musicians and Poets, were crowned with it, as Martialis saith. I could prove this with the superscription of Lucius Valerius, that he in his thirtieth [thirtieth] year was crowned among the Latin Poets, in the game of Jupiter Capitolinus, which was instituted by Domitianus, as Suctonius relates. And for all that in the superscription the oaken garland is not mentioned. Nevertheless it may not be otherwise understood, for in the game of Jupiter

Capitolinus, the victors were crowned with oaken leaves.

Of the Cythern players, saith Juvenalis, Pollio "expect the Capitoline Oaken Garland"; and the Histrioni, or Actors of plays the like, as appears by the superscription of Panvinus.

The Palm and garland adorned with Tassels, was also the reward which was given to the first victor, but the second did not attain the garland with the Tassels, as Scaliger relates out of Ausonius; and the garlands were small bundles of white wool, as Festus saith. But we find also that the garlands are held by many to be made of silk and gold. More over, we read in Alexander ab Alexandro, that the Italians gave the Tassels of gold only. And Sidonius the Poet saith: "Palma serica", that is a palm with knots and Tassels made of silk. Read Scaliger and Turnebus on this place, where they give these Palms and garlands with Tassels to the first victor. Wherefore we have set this for a sign that

Emulation or envy stings us to the highest honor, and to the achievement of the highest honor.

The cocks which fight together serve for a figure of envy and strife for honor. Chrysippus puts the envy a fight of cocks, for a sting to valiantness. Themistocles animated his soldiers against the Barbarians by the fight of two cocks, for nothing else, but by this to get the victory; wherefore the Athenians caused every year two cocks to fight for a sting of honor in their public Theaters, as C. Rhodiginus relates. Plinius saith in his 10 chapt. that those of Pergamus hold every year a cock fighting, as if it had been a fight of gladiators; and J. Pollux saith that the Barbarians cut two fighting cocks in their medals, as being a figure of envy and fighting for honor.

Emulatione (Emulation, or an envy and sting to virtue)

A fair young woman; with naked arms; fair hair curled with handsome locks; and a fine head attire. Her clothes shall be decent and green. Standing ready to run; having wings on her feet; and in her right hand she shall have a spur or a bundle of thorns.

Emulation, after the mind of Aristotle, is a grief in the mind, which causes us to think that we can see any good or honor in some of the like nature and condition with our selves, and whereunto we think it possible we may attain also. And this grief proceeds not because he has not that good or honor, but because he also would have it and has it not.

She is made young because emulation reigns most in young people, being then stout and vigorous.

The fair and curled hairs are the imaginations, which sting the emulated young man to honor.

The green decent garment, signifies hope to attain to that which they desire.

The naked arms and winged feet, and the posture for running, signify the celerity and quickness, be it not to outrun, yet at least to equal those who are adorned with a commendable virtuous nature.

The spurs, of which Cavalcante saith in his book of the art of well speaking, that emulation is a spur which stings vehemently, and stirs not only up the bad natured to envy others' good and prosperity, but also them of good understanding, to attain to that which they see in others and might want in themselves; wherefore it is said "that the envious virtue hath given them spurs: stimulos de dit Aenula virtus."

Indulgentia (Indulgence, according to Ant. Pius)

A woman sitting; with a stick in her left hand, which she seems to stretch out forward. In her right hand she holds a platter by which she stretches something out to give.

She holds the stick from her as if because indulgence turns the bitterness of the penalty from her, and stretches out the platter signifying the freeness of the gift, as by a divine power.

Indulgentia (Indulgence of Severus)

Cybele is painted with turrets upon her head, standing upon a Lion. In her left hand a spear and in her right hand lightning, which she seems to throw away and to hurt nobody. With these letters: "indulgentia Augustorum".

Indulgentia (Indulgence of Gordianus)

A woman standing between a Lion and a Bull, for indulgence tames the creatures, and savage minds, or indulgence sweetens hardness.

Offesa (Offence, hurt, injury, assault)

An ugly woman; with a rusty garment, hung round about with Tongues and knives; holding in both hands a musket as if she would shoot. Upon the ground stand two dogs which would bite a porcus pinus, who to defend himself against the assault of the dogs, draws himself up in a heap and shows his bristles; wherewith they make their mouths bloody with biting.

Assault or hurting any one is an unjust thing, done with foreknowledge and on purpose to assault the person, who hereby against his will suffers damage. And Aristotle relates that offence is nothing else than to injure another contrary to that which is comprehended in the Law, and truly does him wrong.

There are many injuries, wherein as concerning the Law we transgress, but we understand here to speak only of such, whereby we injure another either by words or deeds.

She is represented by a woman, to figure one who hurts another's good name, which is above all others a thing of greatest consequence.

She is made ugly, because there is no ugliness to be compared unto it, because she does that which is against justice and honesty. The rusty clothes signify the unjust and bad intention of the offender, which is like the rust which hurts everything which it touches, and consumes other things whereby it is laid.

The Tongues and knives upon the clothes do signify that the back biter does not only offend with words, but with actions also; for which is not done according to justice, is called unjust, whether it be done by words or deeds. Diogenes compares the Tongues to knives, for when he heard a young man talk indecently, he told him: "Are you not ashamed that you draw a leaden knife out of an ivory sheath?" And David saith: "Their tongue is a two edged sword."

She holds in both hands a musket to hurt another, but we must understand by this of those who hurt on purpose and not of those who hurt by accident; for in unjust actions, the will is used, which looks unto the end, doing on purpose base and evil things. Wherefore St. Austine saith: "We must not look upon what a man doth, but out of what mind and intention it proceeds." The assault which the dogs make upon the porcus pinus, as we have said, shows that the hurt which is done in passion, is not the cause nor original of that which a man does in his passion, but he that excited a man to passion; and therefore we may say: "He that would hurt, is hurted."

Aristocratia (Aristocracy, or government by the nobility)

A matron like woman; sitting in a rich chair of state; clothed in noble but civil garments; having upon her head a golden crown; having in her right hand a bundle of Roman rods twisted round, with a crown of laurel. In her left hand she shall have a helmet. On her one side stands a basin and a bag full of money, jewels, gold chains, and other riches. On the other side shall lay an axe.

Aristocracy is a government of noble men, which is accomplished by them in an equal order, as well in their manner of living as in their clothing; measuring unto everyone in an equal measure the labor and the honor, the profit and the damage; always eyeing that which tends to the common good; as well what tends to their perpetual unity, as what tends to the increase of their state.

She is made elderly, because in that there is the right perfectness, wherein she executes all with judgment, as much as belongs to the government of the Republic for the common good.

The aforesaid garment and sitting in a chair of state full of majesty, shows the property of the nobility of a person of an high estate, which also is signified by the golden crown upon her head.

The bundle of Rods tied together, signify that the Republic, by good correspondence and common benefit is united together. Whereof Euripides saith: "The intestine wars break out among the Citizens, when the City is in discord."

Wherefore Salustrus saith also: "Concordia res parvae crescunt: Through unity small things do grow, and through discord great things come to nothing." "Nothing," saith Cicero to Atticum, "becomes a quiet Citizen better then that he keep himself from civil dissention."

She holds a crown of laurel, to show the reward she used to give to those which had done service to the Republic, as also to the contrary, in the punishment of the transgressors, which is signified by the axe that lays by her feet.

Wherefore Solon saith: "A Republic is maintained by two things, viz, through reward and punishment." And Cicero saith in his book of the nature of the gods: "No house or common wealth can persist if the good actions be not rewarded, and the bad actions punished." Solon used to say, "that that City was well inhabited, where virtuous persons were kept in honor and esteem, and to the contrary where they used to punish vile persons."

The Helmet which she holds in her left hand, as also the Basin, the bag with money, and other riches, signify that without arms and money, a Republic can hardly be maintained. And this shows also, that monies must be spent; for to keep one's liberty, we must spare neither money nor estate; as Horatius also saith, "that we must sell our liberty for no money."

Poverta (Poverty)

A woman clothed like a gypsy; bowing her neck as if she desired an alms; having a little bird, called wagtail, upon her head.

Valerianus relates that when the Egyptians would figure out a person which was become extremely poor, they painted this bird, because he has of himself little power, not being able to make his own nest, and therefore he laid his eggs in another's nest.

Poverty is made like a gypsy, because there is no more cunning a breed of people in the world than this sort of people, having neither goods nor nobility nor affability nor hope of anything which can bring a crumb of felicity with it, this being the eye-mark of a civil life.

Poverta in uno chi Habbia Bel Ingenio (Poverty, in a good understanding)

A badly clothed woman; who has her right hand tied to a great stone which lays upon the ground; holding her left hand open on high, the same being winged.

Poverty is the want of things which are necessary to maintain life and get virtue.

The wings on the left hand signify the desire of some understanding poor, who strive after the heavy weight of virtue, but being pressed down by their necessity, they are forced to live despised amongst the baser sort of people.

The honor of this figure is ascribed to the grecians finding out.

Poverta (Poverty)

A naked lean woman; sitting upon a steep rock; being tied on hands and feet, whereof she strives to untie the knots with her teeth. Upon her left shoulder she is stung by a bittle [beetle?]; her hair much entangled.

We describe here not that poverty of which Aristophanes in his "Pluto" makes mention, viz, where he puts the same, that a man has so much as is necessary to maintain him without any overplus: but we describe the poverty of such who have nothing to live on. And therefore she is painted naked and lean with entangled hair, being tied upon a rock, because the poor are deprived of the use of many things, which might make them renowned. Therefore saith Gregorius Nazianzenus, that poverty is a journey which hinders many actions, being forced to unloose their bonds with their teeth; and as we commonly say: "Poverty makes men cunning and crafty." Therefore saith Theocritus to Diophantes, that poverty is the only thing which stirs up art, for there is a significant sting in this creature which we call a bittle.

Poverta (Poverty)

A pale, mad woman clothed in black garments, as Aristophanes relates.

The paleness signifies the want and scarcity of victuals, for where the same is wanting, it looses the color and spirits. She is made mad, or struck in her senses, because a poor man's works and words are held for foolishness, and they are no more credited than one that is struck in his senses.

The black garment, because it is a messenger of Death and unwelcome news, it signifies here, that poverty is a troublesome, heavy, dolorous and miserable thing.

Poverta del doni (Poverty of gifts)

A woman laying stretched out upon a bundle of dry sticks, hung round with rags.

The dry sticks, figure out a person who lives poorly in this world, and is esteemed for nothing, they being not able to bring forth any fruit, but only fit to burn, that is to be used according to the fancy and humor of other people.

Therefore the poor are put in all the danger of the commonwealth, and in all the troublesomeness of the kingdom; and in all toilings in the cities, they are put in the fore front, and in great danger of their lives. Therefore Virgil saith: "Poverty presses in the midst of danger."

Astutia Ingannevole (Deceitful cunning, craftiness)

A woman clothed with a fox skin; of a ruddy countenance; having an Ape under her arm.

Craftiness or deceitfulness, as D. Thomas saith, is a base thing in those, who to get what they would have, use means which are unlawful. Therefore she is clothed with a fox skin, because this creature is the most cunning of all creatures, as Aesopus relates throughout his fables. Aristotle saith also in his book of the creatures, that the Ape is the craftiest of all creatures.

The ruddiness of skin is, according to Aristotle, taken for craftiness. For the boiling of the blood causes always new

fancies in the soul. For the blood works that in men, which the fire does in the world, which is always in motion and consumes all things which are consumable, when they are thrown in the fire.

Debito (A bankrupt, a debtor)

A sad and melancholy young man; with ragged clothes, and a green bonnet upon his head; having fetters on his arms and legs like round rings; and in his mouth a basket; with a scourge in his [right] hand, whereon hang leaden bullets; a hare laying before his feet.

This figure is formed partly out of natural things, and partly out of the present and ancient use of shame, wherewith debtors are punished.

He is made young, because young people are often not careful and unmindful of their business, not caring for their welfare; and verily if any are sad and melancholy, it are those which run into many debts.

He is tattered in his clothes, because he has spent all that he has, and finds no more credit, so he must go like a beggar. The green bonnet which he has upon his head, is a use which is yet used in many countries; wherein the debtors, having no means to satisfy their debts, are forced to an eternal shame to go in green bonnets. Therefore they say: he is bankrupt, he is in green.

He is represented to be fettered on hand and feet and neck, because they were in ancient time bound so in the Roman Law; which words are related by A. Gellius, in his first book in the 20 chapter, and are these: "When he hath confessed his debt, and all is judged by the Law, thirty days shall be given unto him free; after that they may lay hold on him and bring him before the judgment, and if he doth not pay, or is found faulty, they may take him along with them, and chain him with fetters at the least of 15 pound weight or upward, if the creditor will, he must be his bond slave, or otherwise he may give him a pound of flower or more if he will." And therefore he is made with fetters. These iron fetters might weigh more but no less than 15 pound weight. They used also to be killed after three market days, or to be sent far beyond the Tybur to be sold. And if there were many creditors, they might according to their mind cut a piece of flesh out of the bankrupt's body; and they were forced to live on a pound of bread a day. The words of the law are these: "On the third market day, chop him in pieces, and if they have cut too much or too little, let it be without deceit." And because this was too cruel, A. Gellius saith, that he never read nor heard that this was practiced. We find in the first book of Tit. Livius, that the debtors gave themselves into slavery to their creditors, and that they were bound and scourged by their creditors: as we read of Lucius Papirius, who put the young man Publius into prison, using him with all violence and despite, because he would not suffer his luxury, when yet Publius saith he, was debtor unto Papirius Dionys. Halicarnassus relates the like punishment, but he adds this unto it: that not only the debtor, but also the children of the debtor, were rendered unto the creditor for bond slaves, and this we have related to the satisfaction of the lovers of antiquity.

He shall hold a basket in his mouth, because we find in Alexander ab Alexandro, that in Boetia, joining unto Greece, they could not do greater shame unto the debtor than when they were forced, in the market, before the common people, to sit with an empty basket in his mouth; as one who has spent all that he had, and now must go a'begging with an empty Basket.

He has a Scourge in his hand with leaden bullets, because the Bankrupts unto the time of Constantine were beaten with Leaden bullets. And he, as a just emperor, was the first who freed the Bankrupts of such an ungodly punishment, as Baronius witnessed of him. For albeit is true that many years after the death of Constantine, when the emperors Theodorus, Valentinianus, and Arcadius governed, that when any officer went Bankrupt with the money of the commonwealth, that he after the ancient manner was scourged with leaden bullets; which custom is at large set forth in the Codex of Justinianus, lib. 10, tit. 31, lege 40.

The hare before his feet, is taken for fear; being the most fearful of all creatures, for he is afraid of the least noise, that the dogs do follow him; so the Bankrupt is afraid of citations, bailiffs, officers, etc., being afraid of imprisonment; and therefore he is always thinking how he shall escape.

Essilio (Banishment, Exile)

A man in Pilgrim's clothes; who in his right hand has a walking staff; and on his left hand a hawk.

There are two sorts of Banishments, the one is common, and the other especial. The common is when a man, either for debt or suspicion of the prince or Republic is Banished, and is judged for a time or forever to live without his native country.

The especial exile is when a man freely, or by accident, chooses, without any banishment, to live and die without his native soil, as the Pilgrim's staff and garments signify. By the common the hawk is understood, who against his will is tied with a cord.

Miserecordia (Pity, compassion, mercifulness)

A white plump woman, having great eyes; her nose a little elevated; with a crown of olives about her head; standing with open arms; having in her right hand, a branch of cedar with the fruit. By her side shall stand a chicken or jackdaw.

Damascenus saith, "mercifulness is an affability of a pity filled mind of one's neighbor's misfortune."

The plump whiteness, great eyes and elevated nose, Aristotle puts in his knowledges of mankind, for a sign of mercifulness.

The olive crown wherewith she is crowned, is the true emblem of mercifulness, following the holy scriptures, after which we should regulate ourselves to the knowledge of this holy virtue. The cedar branch with the fruit signifies even the same, as Pierius relates.

That she stands with open arms, signifies that mercifulness, according to the manner of Jesus Christ, who is the true mercifulness, with great celerity, and with open arms stands ready to embrace those that come to him, and to help them in their misery. Of which Dante in his purgatory sings thus, "my sins were great and heavy, but God's wonderful goodness had mercy on me, and embraced me."

A young chicken is taken by the Egyptians for mercifulness, as we see in Orus Apollo.

Fraude (Fraud, deceit)

A woman with two faces: the one young and handsome, the other of an ugly old woman. Being naked unto the breast; clothed in yellow unto the midlegs; having the feet of an eagle; and a tail like a scorpion, which is seen between her legs. And she shall hold in her right hand, two hearts; and in her left hand, a vizard [mask].

Deceit is a sin, who seeks to introduce her neglect of duty for good, and who always seeks to invent multitudes of new inventions for evil; but always under a cloak, counterfeiting the good; and with her imaginations, words, and works, under deceitful colors, to propound the good; and therefore she is painted with two faces.

The yellow color signifies deceit, treachery, and false mutations.

The two hearts are significant signs, of to will and not to will in the same thing. Her vizard signifies that deceit propounds the thing otherwise than in truth it is, and by this to arrive to her intention.

The tail of the Scorpion, and the feet of an Eagle signify the hidden poison, which nurses her always as a bird of prey, to make havock of other men's goods and good name.

Fraude (Deceit)

A woman who has a fishing rod in her hand, wherewith she has caught a fish; but the other fishes were already dead in a vessel. For deceit is nothing else than to seem to do a good thing, but against the expectation of others, they do bad things; so does the Angler, who give meat unto the fishes that he may catch them and kill them.

Fraude (Deceit)

Dante paints her in his Hell after this manner: that she has the face of an honest person, and the rest of the body is like a snake, with many spots of diverse colors; her tail being curled like a scorpion, which she has gotten out of the river Cocitus, or the hell, or puddle of foul water. Being thus painted she is called Gerion. By her fair face is understood that the deceiver, most commonly, with a fair face, honey words, decent clothing, stately [...], and other fair shows, deceive men; being always big with deceit, knavery and other sorts of Rogueries; being covered with deadly and venomous spots. And she is therefore said to be like Gerion, because that he governing about the Islands of Baleari, had a costume, with a fair face and friendly show, to invite passengers, whom, in show of this courtesy being deceived, he killed while they were asleep; as the ancient and modern writers relate, especially Bocatius. Ariosto paints her in this manner: "She hath a fair face, rich garments, fair eyes, and grave behavior, fair in speech like an angel, but under her garment she hath a rotten skin and a sharp knife ready to cut one's throat."

Inganno (False knavery, deceit, cheating)

A man clothed in gold; and from the middle towards the legs, they both end in the tails of snakes. By his side he has a panther with his head between his legs.

Cheating is a vile thing, which one does under a feigned vizard; and therefore he has a man's face, being clothed in gold; but it ends in snakes tails. The deceiver showing at the first a good nature and humanity in the face, to entice the simple, and to ensnare them into the foulness of his traps. Like the Panther, who hiding his head, and showing nothing but his back, through the beauty of his skin, entices diverse other creatures to behold him; upon whom he afterwards falls with a great force, and devours them.

Inganno (Deceit)

A woman, with a vizard of a handsome young woman, richly adorned; but under the vizard is discovered part of her face which is like an old gray, deformed witch. In the one hand she holds a vessel with water, and in the other she holds a vessel with fire. Her clothes are painted full of vizards of all fashions; because that men, either through use, or by nature, makes a double appearance of his deceit and cunning.

Inganno (Falseness, deceit)

A man, covered with a goat skin, yet so that you can hardly see his face; holding in his hand a fishing net, with some fishes in it called Sargi, which are of shape like a roach.

Inganno (Deceit)

A man clothed in yellow; holding in his right hand diverse fishing angles, or fish hooks; and in his left hand a bundle of flowers, out of which starts a snake.

He is painted with fish hooks in his hand, because he is like those who with the bait cover the hook, and so stinging, draws the prey wounded towards them. So does the deceiver, the minds of the simple, drawing them where he pleases, and plunges them down headlong to break their necks.

The bundle of flowers out of which rises a snake, signifies the counterfeit smell of justness, out of which springs up the false venom of evil works.

Falsita d'Amore (Falseness in Love)

A woman, richly and proudly dressed; holding in her hands a mermaid; looking in a looking glass.

The false lover keeps, under an airy appearance and under lovely framed words, deceitfulness and the deformed parts of his base imaginations, concealed; which by the feet and the lower parts, is signified as we have said elsewhere; and therefore the ancient paint the mermaid in this sense.

The looking glass is a true figure of falsehood; for, for all it seems, that in that looking glass are all the things that are represented, yet it is but an appearance or resemblance which in reality has no being; and what appears on the left side, should stand on the right; and all that this name of falseness brings with it, as Pierius very well observes.

Cupidita (Inordinate desire)

A naked woman with her eyes blinded, with wings on her shoulders.

Desire is a longing after things, beyond decency which reason teaches us; for the blinded eyes are a sign that she makes no use of the eyes of her understanding. Whereof Lucretius saith: "Man blinded through desire, doth foolish things and unpremeditated, and loves falseness for truth."

The wings signify the swiftness wherewith she follows you, viz, because she appears under the form of good and desirable.

Naked she is made, because, she with great impudence discovers herself.

Principio (Beginning)

A bright and shining beam, which is seen in a clear sky full of stars, which makes the Land clearly appear everywhere adorned with many plants, clearly to be seen; wherein stands a naked young man, having a scarf athwart covering his nakedness; holding with his right hand, the figure of nature; and in his left hand a square, in which is written the Greek letter A.

This word of "beginning" may have many and diverse agreeable significations. She may signify the first cause and original of all things, as Petrarcha saith: "From whence proceedeth the beginning of my death."

Sometimes she signifies the ground of knowledge and Arts, upon which after all the rules must depend, which are given in it. It signifies also, an especial entrance or beginning, viz, the first part of all things, for as much as it is distinguished from the middle, and the end. Of which the Poet saith: "If the beginning and the end agree, then the middle will also agree." The same also, Plato confirms, of the only beginning of all things, where he saith: the parts of everyones' bounds, are the beginning, the middle, and the end. Lastly is signifies also, the first beginning and the whole "all", from whence all things proceed, which is nothing else but God; the same being the true and only beginning, from whom and by whom, all the natural bodies have their original. And he is not only the proper cause of the common working and moving of all things, but also the common last and extreme end of all things which are created.

The inward beginnings of natural things are diverse, some which compound the natural body, and therefore they abide in the same body. And those are two: the stuff and the form. The other beginning, which serves for the restoration or alteration, is the natural bereaving, which is nothing else but a vanity or vacuity, or want of the form in the framing, or the form or figure which the same stuff can receive. And thus are the beginnings, according to the saying of Aristotle in his Physical, setting these bounds in the 2nd text: "The beginnings are not made out of other things, nor out of none of them both, but from these proceeds all things." Which also Cicero in his Tusculan question saith: "There is no original of the beginning, for from the beginning proceeds all things."

And Plato, in the above mentioned place, confirms the same, saying: "The first of all things, is the beginning, of one and of all things; but after the beginning, happen all things to the end." Whereof we can say, that the beginning is the noblest part of all things. Also that the same, that has no beginning, can have no end. Wherefore, and not without reason, the good beginning of all things is so much praised by Plato, saying: "The beginning is half the work, and therefore we say in a proverb, he that hath begun well, hath half finished, and he that hath begun well, we praise them all together. But I think that the beginning is more than half the work, and that the beginning hath never been praised enough by anybody." The Poet saith also: "Dimidium facti, qui bene cepit habet -- He that hath well begun, hath half finished."

But to declare the figure, I say, that the clear and shining beam signifies the unlimited power of God. Of which all things have their being, power, and working, because in all things he is the first worker, working more powerful than all the other causes, being himself the first cause. Whereof all other causes have their original, as well the second, as the third, and all things which are found are the work of his hands. And for all every thing proceeds from him, and he in reality has no communion with the same. Yet this God has compared himself to the light, saying: "I am the light of the world", which if will well consider, we shall find that as the sun has six steps, which are framed by order; so God has six prerogatives, which very well agree with the same sun. The first of the sun is her being. The second is the light, inwardly and essentially. The third is the light which proceeds from the sun. The fourth is the glass which follows the light. The fifth is the heat, which is kindled by the glass. The sixth is the procreation of the heat which is united with the flame, and also the glass brings forth through the heat, all corporeal things. But all these things are with a fuller power, and unspeakable wonder in God: for the first step agrees to the unity; the second, to the goodness; the third, on a certain divine sense, as a light proceeding from a light, which comprehends in it (as I may so say) ideas, of the first form, of diverse figures; nothing else but as from one light by one beam, many light beams proceed.

After this figured world, follows fourthly the soul of this corporeal world, the reasonable world, which is first procreated from the intelligible world, as the glass from the light. Fifthly now follows the nature of all things, viz, the world, which is fruitful or full of seed, proceeding from the above named, as the heat from the glass. Lastly comes this corporeal world also by the foregoing seedy world brought forth, as the procreating of things have their beginning and original from the heat; as M. Ficinus, in his short treatise upon the "Timaeus" of Plato, at large defends.

The sky full of stars, signifies the power of the planets over the sub-lunary world, and over the bodies which are subjected unto them. Which how much the same is advantageous to the procreation of the visible and invisible thing through the interposition of the four first qualities or qualifications, this is not to be doubted. Yet leaving the sentiment of some Astrologers, who will have that all things in this world are so tied unto the stars, that they are governed according to the motion of them.

He holds in his right hand the figure of nature, being the same, as Aristotle saith: "The beginning of the motion, and of the rest, of that wherein she is." From whence we will conclude that she is the beginning of all procreation: procreation being the principal quality of motion amongst the four which are expressed by Aristotle. And Plato, in his book of the common good, puts the same under the similtude of the Column, being the bond of the whole All, saying, "that nature is alive, and that a seed-like power, unto the matter of the world, is infused into her, by the soul of the world itself." Which therefore is called the light, for she is living and surpressing. And the rather she is called a right Column, because as by degrees, intermixing of all sides with the stuff and materials, she brings forth many steps of forms, which differ among themselves. There is said, that she spreads through all parts, and restrains from all sides with heaven, for she stands entire, in what place soever it may be; and surpressing, she spreads; and spreading, she fills; and filling, she governs all things. From whence this Proverb is: "Spiritus intus alit -- the spirit feeds all within."

The Human shape, as the most noble beginning of all other created things, is added, because when the most high God created other things, he took no great pains, but said only [...] let there be a firmament of the heavens, and presently it was. He made the sun and the moon, and other heavenly bodies, and presently they were made. But when he would create man, he said, "let us make men after our own image and similtude", to show that man was the most noble of all other creatures.

The white garment signifies the purity of the beginning, which only proceeded from the greatness, goodness and purity of the creator. As Mars. Ficinus, upon the short treatise of "Timaeus" saith: "The beginning ought to be certainly, the simplest, sincerest, and the best of all; for there is nothing more sincere than the unity, nor better than goodness; neither is the unity better than goodness, nor goodness more sincere than unity." The square wherein the Greek letter "A" stands, expresses very well the beginning of all things, being the first letter of the A,B,C, and the first letter amongst the vowels, or sounding letters, without which we cannot express one word. As also therefore, because God saith in the Revelations: "I am Alpha and Omega, the beginning and the end."

Apprehensiva (Apprehension)

A young woman of a middle stature; with a tuft of fair hair upon her head; in white garments; standing lively and ready, as if she listened [to] what another said; holding in her left hand a chameleon; and in the other, a clear looking glass.

Apprehension is a reasonable and natural part of the mind, by which means we easily apprehend those things which are propounded unto us, and understand them.

She is a reasonable and natural part, for she is proper to reasonable nature; man being only apt to apprehend, and to understand all apprehensible and intelligible things. As Juvenalis saith, which Aristotle also proves, as when he compares man to a smooth tablet, upon which is nothing written, and where all written things may be figured upon; which is followed by Horatius. And Homerus figured out the same also, when he brings in Phemius, that renowned master of music, saying: "I have learned and apprehended it of myself, because God hath infused many arts into my mind." She is part of the mind, for by her we know, by her we understand, and by her we learn.

She is made young, because Aristotle saith, in his "Rhetorica", that the [affections] in youth have a great power; and also the senses, the most quickness and aptness to Apprehend, yea to the working itself of intelligible things, and that through the heat of the spirits.

She is made of a middle size, because Plato saith, that the middle size is the best of all things. For the middle stature of limbs, craves a temperate intermixing of humors and moistness, as Porta relates in his knowledge of man, and consequently a good aptness to the working of the understanding. This being true, which is commonly said by the Philosophers, "that the Action follow the temperature of the body."

She has a tuft of fair hair upon her head, for the tuft being so made, brings softness and a good aptness for Apprehension. And Porta saith: "fair hair brings forth aptness to learn knowledge, and a sharp wit in the mind's parts."

She has a white garment, because, as in the art of painting the white color is the ground, and illustrating of all colors, also is the apprehension the ground and upholding of all reasons and considerations.

She is made standing, ready, and vigilant as harkening, to signify the posture and vigilance wherewith we must be always ready to learn and apprehend. In the left hand she holds a Chameleon, for that creature takes the color of any thing it comes near; so Apprehension is transformed into all considerations and reasons she meets withall.

She holds a looking glass in her right hand, for according to the manner of the looking glass, she impresses into her self and appropriates unto herself, all virtues, which she hears, apprehends, and understands.

Salvezza (Saving from danger)

By Pierius Valerianus, saving from any danger is figured out by a Dolphin with a bridle in his mouth, being this a figure of saving. And that in memory, that many were delivered by the Dolphin out of the water and saved. For in the Temple of Neptune, which was at the Isthmos, was often visited the young man Palemon, which was made of gold and ivory, sitting upon a Dolphin, which he had dedicated unto the Athenian Hercules. And the Mariners, that they might have a safe voyage, did great worship unto Palemon. Therefore we may very well paint Palemon upon a Dolphin, for safety in Danger.

Conversione (Conversion)

A middle aged handsome woman; being naked, yet covered with a white fine linen; having a green scarf about her neck, whereupon is written, "in te Domine speravi", which is, "Lord, in thee have I hoped." Before her feet shall lay, not only costly clothes, but gold chains, pearls, precious stones and other riches, also fair locks of hair and periwigs, which she has thrown from her head: showing that she is without ornaments. She stands with her head lifted up looking up towards heaven; she sees a fair and clear beam; she pours out many tears; she holds both her hands across before her breast: showing signs of great sorrow and grief. By her feet shall stand an Hydra, or terrible creature, with many heads and curls, which seizes upon her and threatens to throw her down.

She is made fair, because, they are ugly who live in deadly sins; and to the contrary, they are highly fair, who are far

from sin, and are converted to God.

She is made of middle age, because Aristotle saith, that gravity is the middle between old age and youth. And because in this age they have all good, which is between youth and age, viz, it is separated from all youthful vanities, and old dotages; but in this age, being the middle age, it does best agree. And therefore we may say, that in this age is the true knowledge to eschew the evil and to follow the good. Therefore we may use the old proverb to our purpose, "In medio consistit virtus", which is, "Virtue consists in the middle."

She is painted as if she were naked, yet covered with a thin white garment, to signify that conversion must be pure, just, and separated from all worldly affections and temptations. The motto "In te Domine speravi", wherewith she is girded, signifies, that those who are truly converted, have a real intent, not to be separated from God again by sin; and therefore he trusts in God, which hope proceeds from faith, that he is in the mercy of God, so that this faith increasing in the soul, his hope increases also, to rejoice in God.

The rich garments, golden chains, and precious stones, which lay upon the earth, assure us, that he that is converted to God, dispises all the pride, riches and vanities of this world. Wherefore Barnardus saith: "The saints dispise all pride of the body, seeking only a well adorned soul."

Her costly fair flocks of hair, which are laying upon the ground, signify that she uses them no more. For Pierius saith that the hairs of the head signify the imaginations, so that he that is converted, must banish away all bad imaginations and thoughts, which if they are not destroyed and cut off, they blind the mind, and hinder the attention of such as would convert themselves.

That she holds up her head and looks towards heaven, signifies, that it becomes us first, with a firm confidence to turn to God; to expect mercy from him, not according to our deserts, but according to his endless mercy. Paul saith, "Faith is the gift of God"; also saith David, "The Lord shall give mercy and honor"; which we signify by the clear and light beam.

The superfluity of tears, which falls down her cheeks, signify sorrow and grief. And as Curtius relates, the tears are ostentators of sorrow. And the hands held over one another, with the ostentation of sadness, signify the inward grief which a converted man feels, when he has offended God.

The Hydra or many headed beast, which stands by her feet, signifies, that it is decent to dispise sin and tread it underfeet, which with great difficulty is overcome and thrown to the ground. Therefore she makes great resistance, to hinder the converted, from walking in the Paths of Salvation. And therefore we paint this Hydra, who with terrible scroles assaults her.

Sollecitudine (Carefulness, trouble, heaviness of heart, unquietness, fearfulness)

A woman clothed in red and green; holding in her right hand, a spur; and in her left, a torch.

The red and green clothes, signify the hope and expectation, whence proceeds heaviness.

The spur signifies, the powerful expectation to get a thing, or to finish a thing; wherefore Theocritus uses often heaviness for a wound of love, or a sting of love.

Through the Torch is also signified the desire, and attentive heaviness, which burns in the heart, which suffers one not to live in peace, until they are come to a good end.

The flame signifies the grief of carefulness, for she works with great fierceness and quickness, but she consumes by degrees, that which is necessary for her to maintain her flame and being.

Sollecitudine (Over-carefulness, heaviness of heart, unquietness, fearfulness)

A young maiden with wings on her shoulders and feet; having naked legs and arms, and a red scarf across over her; and a bow ready stringed in her left hand, drawing with her right hand an arrow out of a quiver; and before her feet shall stand a cock.

The wings on the shoulders and feet signify, the swiftness of fearfulness. And therefore it is said he has put wings to his heels, when anyone is afraid of his actions. Therefore sings Virgil, when Cacus the thief was pursued by Hercules, "that fear had given him wings to flee apace."

The naked arms and legs signify celerity and quickness. And the red color by the similtude of fire, which signify carefulness, by the reasons which we have said before.

The stringed bow, and ready arrows to shoot, are the continual notions of the mind, which guides the fancy to the end of the work.

The cock is added being an unquiet creature, which at his certain hours awakes for to crow; and therefore his unquietness suffers him not to take his full rest as Homerus saith.

Sollecitudine (Unquietness)

A fair woman, resting upon two wings, with a cock at her feet; and a sun which rises out of the sea; having in both her hands a Dial.

This figure is made fair, because unquietness takes the opportunity by the hairs, and holds her fast, with all the fair and good she brings along with her.

The wings signify the quickness; and the Cock, diligence. And to show that the unquietness shall be durable, and that she shall be laudable, the Dial and the sun are added; which by their perpetual and swift course, are durable and permanent.

Sollecitudine (Unquietness)

A woman with a clock in her hands.

The clock is put for time, which is so swift that we may call her course a flight, and admonishes us all, that we should be ready in our actions and vigilant, because that by delays we are not suppressed by her, and taken captive by the snares which are always laid for us.

Dirisione (Derision, jeering, mocking, scorning)

A woman who puts her tongue out of her mouth; clothed with hedgehogs skins; with naked arms and feet; holding the first finger of her right hand straight out; having in her left hand a bundle of peacocks feathers. Wherewith she leans upon the back of an ass, who stretches out his head as if he would bray, showing his teeth.

Derision is according to the dimension of D. Thomas: when a man jeers another's faults or harm, tickling himself for his own pleasure, so that he that is jeered is thereby made ashamed.

To put one's tongue out of one's mouth, and that in the presence of another, is a shameful deed, and a sign that he has little understanding, as nature teaches the same to little children. So it is also an old costume of that wanton

Gallus, of which Titus Livius relates, who despising the Romans, put his tongue out against Titus Manlius, challenging him; wherefore Manlius being angry, chastised his wantonness.

The skin of the Hedge Hog which is with pricks, signifies that the derider is like the Hedge Hogs, who pricks them that come near him. And because the principal mind of the derider is to spy out another's infirmity, he is put with his finger in that manner, as we have said.

The peacocks feathers are in memory of this creature; added hereunto, to signify their pride, who imagines himself to be the most fair of all; for there is nobody that will laugh at the ill manners of another, except he knows the he himself is free from it.

The Ass in the manner above said, was used by the Ancient in this occasion, as Pierius relates.

Cortesia (Courteousness, manners)

A woman clothed in gold; crowned like a queen; strewing chains, money and precious stones.

Courtesy or Courtship is a grace, which often shuts the eyes of another's faults, because she should not shut the way unto herself of doing good.

Humanita (Humanity, friendliness)

A fair woman, which carries in her lap diverse flowers; and in her left hand, she holds a gold chain.

Humanity is that which we commonly call Courtesy, and is a certain bowing of the mind, wherewith we seek to please another. Therefore she is painted with flowers, because the same are always pleasing. And with the gold chain, she ties cunningly the minds of those who in themselves feel the courtesy and humanity of other persons.

Scoltura (Sculpture)

A fair young maiden, with an ordinary gear upon her head, among which is twisted a branch of green laurel; being clothed in cloth of an excellent color. She shall hold her right hand upon an image of stone; and shall have in the other hand diverse instruments, which are necessary and useful in this art; standing with her feet upon a rich tapestry.

She is made amiable, but little adorned, because, when a man is busy with his fancy and imaginations: to compare the things, by art, with nature; to make the one like the other: he troubles not himself with the ornaments of the body.

The branch of the laurel, which after the serenity of the winter, yet retains her green leaves, shows that Sculpture, by

her labor, is kept fair and lively, against the evil nature of the times.

Her garments of fair color, shall be like her image, which is used for pleasure and delight, and by liberality is maintained and cherished.

The hand upon the image, shows that for all Sculpture is the principal optic of the eye. She may nevertheless be an optic of feeling also; for the firm stuff, wherein this art is exercised artificially to counterfeit nature, may very well be an optic for the eye, and for the feeling also. Whereof we also know, that Michael Angelo Buonarota, who was a light to this art; when he through his continual diligence in this art, in his age was taken blind; he used to handle and feel the images; and could by that give his judgment whether they were antique or modern; also what they were worth in price and virtue.

The Tapestry under her feet, signifies, as we have said, that Sculpture is maintained by magnificence and liberality, and that without riches she would be dispised, and should have perhaps no power at all.

Affabilita, Piacevolizze, Amabilita (Affability in speaking, Courteousness, Amiability)

A maiden; clothed with a white thin scarf; of a lively countenance; having in her right hand a rose; and on her head a garland of flowers. The affability, or friendliness in speaking, is an action, which is used with decency, in the amiable conversation and practice among men with a desire to do a kindness to every one according to his estate and condition.

She is painted young, because youth, in worldly pleasures and pastimes, always show themselves young and merry. And the scarf signifies that affable men are a little less than naked and bare in their words and works, and therefore they are amiable. And they are called pleasant, who in convenient time and place, from their own nature, can be pliable to other people, as far and when it is convenient, to discourse of all things, pleasantly and affably, and to show themselves ingenious without hurting anybody. And it shows also, that we may not disclose our mind so bare, that we may be ashamed of the same; and it is a great help to friendship, that we are of a free spirit and just. The rose signifies the same affability, through which every one joins himself to a courteous and pleasant man; and whereby he is taken with his conversation, fleeing all affability of manners and customs, which are joined with harshness and austerity, for the which signification the garland of flowers is added.

Humanita (Humanity)

A woman clothed like a Nymph, who with a laughing grace, holds a dog under her arms who licks her face with his Tongue, lovingly moving his tail. By her side stands an Elephant.

Humanity consists in this: that we hide our greatness and loftiness, and carry ourselves humbly, to the pleasing and satisfying of other people who are of less degree than we ourselves.

She is made in the garment of a Nymph, because of the laughing grace and this by the consent of the Ability. And this the dog also signifies, wherewith she plays, to make herself graceful, according to the desire of her master. The Elephant forgets his greatness, to do service unto men, by whom he seeks to be held in esteem and honor; and therefore he was held by the ancient for a sign of Humanity.

Promissione (Promise)

A woman holding her right hand and arm stretched out, and having her left hand before her breast. The stretched out right arm is a sign of promising something. And by the left hand upon the breast, is held forth, that we assure another upon our troth and oath, and that to the saving of ourselves, which promise proceeds especially from the heart and breast.

Tentatione (Temptation)

A woman, which holds in her right hand, a vessel full of fire, and in her left hand a stick, wherewith she stirs the fire, and makes it flame. For Temptation is nothing else than to feed that which of itself is but of small power; for all the same is sufficient to have enough, and to speed the work, as well in body as in soul.

Riprensione (Reprehension)

A terrible woman; armed with a helmet and breast plate; having a sword by her side; holding in her right hand a vessel with fire; and in her left hand, a horn, to sound upon.

Reprehension is an upbraiding of other people's faults, that they should restrain themselves and therefore she is painted armed and terrible, that she may by her reprehension strike a fear in them. And as the arms and sword are

instruments to strike the body and to subdue it, also strikes reprehension the mind with words. She holds the fire in her right hand, to kindle in guilty persons the fire or redness of shame. The horn serves for a sign of an unwelcome sound, arising from the Loud calling of reprehension.

Riprensione Giovevole (Helping reprehension)

An aged woman; modestly clothed red of color; holding in her right hand a tongue, upon which stands an Eye. Upon her head shall be a garland of wormwood, and in her left hand she shall hold the same herb.

She is made grave, because the right ground of reprehending and warning becomes a person who is of great experience. And because gravity is most fitting and venerable by everyone as well for amending as for reprehending, she speeds better and is of more authority, as Cicero saith in his civil duties. And Sanna Zarius saith in his Arcadia: "My son, the prerogative of age is so great, that if we will, or no, we are bound to obey the aged, being by means of experience, fit to prosper in their reprehension." And Cicero saith: "Experience teaches more than the exercise of learning."

The grave garment and the red color, show that it becomes reprehension to speak gravely, and not to run without their bounds; that it may prove wholesome and profitable; that we may say that this work is a sign of just love and true friendship. "For we must never take upon us to reprehend other people's sins, except we inquire into them with an inward mind, and we shall clearly answer for our conscience in love before God." And the reprehension must not come out of an angry mind, which is transported by passion. But we must do as St. Austine saith: "When you reprehend, do it without passion or anger, with a modest mind, otherwise it is no love, but a madness and frenzy."

Further saith he: "Love him, and say what you have a mind." And further, he shall do that which Chrysostomus, very well to our purpose, saith in the exposition upon the 18 chapter of Matthew: "Be severe against your own life, but against another's be merciful."

The Tongue with the Eye on top of it, is a complete emblem of speaking, as Chilon and Diogenes, both philosophers relate: "For it behoves a man first well to consider, before he expresses his words, and ponders them in his mind, before he brings them upon the tongue." And we may say with good reason, that the tongue is not given unto men to the destruction, harm and perishing of others; but that we should be prudent and vigilant to use them for their help, with all servicable affection, and to the assistance of those who have need of it, and have no need to be reprehended and warned.

The garland of wormwood which she has upon her head and in her hand, the Egyptians used for helping reprehension, which was necessary for those who had erred from the right way unto vice, and after being warned amended his life. For as the wormwood is bitter of taste, so seems also reprehension bitter unto every unwilling mind. But when the wormwood is swallowed down, it cleanses all the squeamishness of the stomach; and to the contrary, it increases the honey, which are the sweet and lovely smoothings. Wherefore the founders of the medicines say, that sweet things dissolve into choler and gall, whereby men fall into sickness.

The *Iconologia* of Cesare Ripa

The *Iconologia* of Cesare Ripa was conceived as a guide to the symbolism in emblem books. It was very influential in the 17th century and went through a number of editions.

Pentimento (Sorrow, repentance)

A man who stands with both his hands on a plow, as if he would plow; and looks with his face backwards; and so bowed down, that he seems to have an abhorring of his trade unto which he was ordained. According to the speech of Jesus Christ in the gospel: "Whoso put his hand to the plow....etc."

Pentimenti de Peccati (Repentance, or sorrow for sin)

A man clothed in black, lined with tawny; laying upon his knees; striking his breast with his right hand; holding his head a little aside; his eyes lifted up to heaven, lamenting without ceasing; having a Pelican by his side.

Repentance is such a sorrow and such a sting, which tortures a man with anguish through the ugliness, shamefulness and harmfulness of the committed sin; who by conscience is condemned. Therefore saith David in his 28 Psalm:

"There is no rest in my bones, because of my sin."

The color of the garment and the striking of his breast, signify the sadness and conviction of guilt of the committed sin, for the cause above said.

That he lays upon his knees, looking up to heaven; is because he prays for mercy from God, and forgiveness for his committed sins.

The Pelican, saith St. Hieronimus, after he has killed his young ones with his bill, he abides three days in his nest, continually lamenting: which is a certain work of repentance, as Rufcellus saith. Ovidius saith in his "Methamorphosis" -- upon the allegory of Biblis, who was transformed into a fountain for a figure of tears -- that when we are brought unto repentance for sin, that we should then melt in tears as a sign that we have truly repented.

Penitenza (Penitence, penance)

A woman clothed in blue, which is all torn into rags; standing very solemn and lamenting; with a hand full of thorns in one, and a fish in the other hand. For repentance must be baptized with fasting and sighing.

Penitenza (Penitence, repentance)

A thin, lean woman, with a lamentable old garment; looking with great attention towards heaven; holding with both her hands a gridiron: which by the divines is taken for a sign of penitence; for as the same is in the middle, between the fire and that which is broiled upon it. Also is penitence the middle between the grief of the sinner and the love of

God, which is the mover of the same. Penitence or Repentance has three especial parts: viz. a broken heart, acknowledgment, and satisfaction. Therefore the breaking of the heart is expressed with sadness and heaviness of countenance. The acknowledgment is expressed with the sight up towards heaven, as if she did crave forgiveness from God. The satisfaction is expressed by the gridiron, which is an instrument whereby bodily punishment is expressed: whereby the merits of this living virtue are measured.

Penitenza (Penitence, repentance)

An old grey woman; clothed in white, yet full of spots; sitting in a solitary place upon a stone, out of which springs a fountain upon which she looks; with her neck bowed; shedding many tears; and seems as if she would pull her clothes off.

Penitence is an anguish for sin, arising rather through the love of God, than for fear of punishment. Which anguish, when we behold ourselves, proceeds from the heart seeing the ugliness of the committed sin. And therefore this woman is made, that she beholds herself in the fountain -- seeing that her years are already worn out by age, lamenting over the ill spent time: which is expressed by the spots upon the white garment. The same being the innocence which is given us by the holy Baptism, and which is now spotted by our sins.

The stone whereupon she sits, is nothing else but Christ our saviour. Upon whom a sinner resting, has his mind occupied in the beholding of the fountain: which is the mercy which flows from him, as he said to the woman of Samaria. She puts off her fowle [foul or fowl?... 'foul' has been consistently spelt: foule.] garment, to wash it in this

fountain, making her soul white by repentance: which is a sealing which he has, out of mere mercy, instituted for us. And therefore sings David to God: "Lord wash me and I shall be whiter than snow." The solitary place, signifies the hidden things of the heart: unto which turning, and purging the mind from the vanities of the world, it finds peace with God; and comes also, through the anguish of sin, again to Mercy.

Penitenza (Penitence)

A lean woman, in an ash colored garment; holding in her right hand a scourge; and in her left hand, a cross; upon which, she attentively looks.

The Ash color, signifies that the penitent must separate his life far from wordly lusts, and not indulge the flesh. The scourge is the amending of ourselves. And the cross, is the sufferings; through the likeness which the penitent has with Christ Jesus, by the despising of the world; according to his words: "Whosoever taketh not up his cross and follows me, cannot be my Disciple."

Discretione (Discretion)

A middle aged woman of a venerable visage; her garments of gold, and her mantle of a red-purple; holding her head aside, towards her left shoulder; and the left arm lifted up, and the hand open, as if she had compassion with another; holding in her right hand a lesbian leaden plummet; upon her knees shall lay a Camel.

She is made middle aged and venerable, because in a full age is judgment and discretion. Wherefore Barnardus, speaking of discretion, calls her a mother of virtue.

The golden garment and the red-purple mantle, signify not only the wisdom and gravity; but also the right reason about the truth of the just causes, which are found in a just and discrete man. Wherefore D. Thomas saith: discretion belongs to wisdom, and is a procurator, keeper, and mistress of the virtues.

She holds her head towards her left side, and her left arm lifted up and her hand open as if she had a compassion with another. For Aristotle relates, that discretion easily shows herself pity filled to those who go astray; holding with great judgment some human frailties, in whom they are found for the best.

She holds the Lesbian leaden plummet in her right hand, to signify that a discrete man maintains equity with all diligence: as this plummet does, which those of Lesbos used to measure their stones. Withall, moving the same as well downwards as upwards -- and because it was of lead, it fitted for the top and bottom -- without losing its straightness; also bowes right discretion according to human frailty. Yet therefore, he leaves not the right way of justice; being grounded in his judgment and accompanied with equity: of which, according to her power, she is a just executress.

The Camel, as above said, shows the discrete nature of the creature; which will have no more burden upon him than he can carry. And therefore shall a reasonable man, in the imitation of this creature, do good with discretion. For all what he does with discretion, is a virtue; and all what is done without discretion, is a vice. And as Isidorus saith: an indiscrete virtue is esteemed a vice.

Riparo da i Tradimenti (Defence or protection against treachery)

A man with a stork in his arms, which has a sprig of Platanus in his mouth. The stork has a natural enmity with the night owl; wherefore the night owl often seeks to entrap her, and to break her nest, and to breed out her eggs herself: a thing which is very hurtful to the stork, proceeding from a private hatred which they have to one another. The stork, to hinder all this, provides his nest with a sprig of Platanus; for she knows very well that the night owl has a great hatred to this plant. Wherefore, when he comes to the nest, he smells the sprig; and by this defence, he is freed from all treachery and cunning wiles of the night owl.

Difesa contra nimici, malefici, venefici (Defence against enemies, malefactors, and poisoners)

A woman who has an ornament upon her head, put together of these precious stones, as Diamonds and Agates; having Corals about her neck; and in her hand an onion which is grown; and by her feet shall stand a weasel, which holds a branch of rue in his mouth. Of the Diamond saith Isidorus, that she is good against all sorceries of the black art. Of the Agate, saith Barth. Anglicus, that she is good against the hag, and troubles of evil spirits by night; and yet he adds, that the Eagle brings the Agate in his nest, to keep himself from the venomous bitings of snakes. Plinius witnesses that she resists the biting of scorpions. Plinius and Isidorus relate of the Diamond, that she expels all fear, and hinders witchcraft. Of the Coral, saith B. Anglicus, that it is powerful against the devil's art and diverse superstitions. And the herb Squilla or the Onion, is good against evil spirits and night apparitions. For Plinius,

speaking of this herb, saith that Pythagoras witnesses that when they hang onions above the entrance of the door, that it drives away all evil spirits that would enter the house. Of the Weasel which carries rue in his mouth, all naturalists relate that it provides himself therewith against the Basilisk and all venomous snakes, and this is the opinion of some of the ancient.

Difesa contra i Pericoli (Defence against Danger)

A young woman who holds in her right hand a naked sword; and on her left arm a shield, in which is painted a Porcus pinus.

She is painted young, because youth is quick and nimble to defend himself against all assaults. The sword and shield, signify that they must not only defend themselves therewith; but also, assault and hurt their enemies. The shield is taken for defence. And the Egyptians figure out by this, a man who is secure against all ambushes, danger, and all accidents of fortune. And for this also, they painted the Porcus pinus in it; because that this creature, as soon as it smells any wild beasts or hears the barking of dogs, draws himself into a round ball: drawing his head and legs into his body, as the tortises do: turning and winding himself that wheresoever you touch it, you find that all sides are equally fenced; to the terror of those that will touch it.

Contagione (Contagion, infection)

A young, lean, pale woman; with ugly ragged clothes of darkish color; she shall hold in her right hand, a branch of a nut tree; and the left, upon a Basilisk; which stands by her with a terrible countenance; on her other side, shall be a young man languishing, sick and half dead, lying upon the ground.

Contagium, infection, comes from the latin word "contactu" -- which is "touching" -- because the same of one malady in the body, goes over into another.

The Contagion, according to the mind of Averrois, is twofold: viz. Mathematical and Natural. The first happens not always between two bodies; but according to the magnitude of the bodies -- the Mathematical being nothing else but the superficial, flat and other measures. The other happen always between two bodies in an appointed place; otherwise it is said that naturally they are not found.

Describing then the Contagion, we say that it is an evil and putrified quality of the disease which either through the air, or from one body into the other, is transplanted; and this description is set down by Mercuriales in the 17 chapt. of the agues and fevers. But Joan Baptista Montanus, upon the book "Fenn" of Avicenna, gives us a more complete position; containing the cause of the stuff, of the being, and of the working power: saying that Contagion is a Malady which goes from one body into the other; either by means of touching, or without means; by the agreement of the stuff, or by the contrariety of the part of the form, caused by the alteration of the heat, which the moist parts unaptly digests.

To declare this, I say that a Malady which shall go from one body into another, has need that it be done by means of some motion. And if there be motion, it must be one of these four which are related by Aristotle in his art of nature: viz. or the putrefactive, or the multiplicative, or the alterative, or dislocative. There is no dislocative motion, for we see not that she moves from her place. There is no multiplicative motion, for there comes nothing to it. Then it must remain certain that there is alterative and putrefactive motion: going always alteration before all putrification (as we have said) from one body into another. It is then necessary that there is one "agens" that is active, and one "particus" that is passive: viz. one part that touches, and another part which is touched. The working part, is from whence the contagion proceeds; and the passive, is which receives the contagion. Then it is necessary that the passive has the same malady and affections with the active. The touching without medium, is that which happens between two bodies so that there is nothing between them: as happens in the Morbus Gallicus or pox. The touching by means, is that which happens between two bodies by the interposition of some other body: as when through means of the air, two bodies touch one another in that manner that the one transmits his Malady unto the other. For first the air suffers, who after that, transfers her contagion or Malady unto a firmer body. The aforesaid Mercurialis, striving after this truth in the before mentioned place, saith that the Malady which happens by touching, happens by the blowing of the breath, or by the moist touching. And therefore, it is impossible that firm parts, by intermutual touching, can be infected. And this is the cause wherefore love contagion is most easily transmitted; from which arises afterwards, a great plague: as Ficinus, upon the convivium of Plato, saith. But how is it possible that a fine stream, or an airy spirit, or a blowing, or a little drop of blood of a much beloved she friend, so suddenly with such quickness and power, may so hurtfully torment a longing lover? The cause of this is nothing else but the blowing breath, and the flowing blood -- which has four properties: viz. that is clear, thin, hot, and sweet. For the clear agrees with the eyes of the lover; enticing and drawing the same in such a manner that it thereby most vehemently is provoked. And because it is fine, it flies quickly into the entrails; and from thence is spread into the veins and

arteries; and from thence through the whole body, working powerfully through the heat. Moving by this perforce the lover, in that manner that he is transmuted in the same nature -- which Lucretius very well said: "Sweet venus stole in the heart; upon which follows sorrow and smart."

Being that this, with its sweetness, feeds and gives taste to the entrails; it proceeds from this, that whosoever is tormented with this evil, at once feels pleasure and smart; and this because of the clearness and sweetness of the moist and flowing blood of the beloved: and that through the heat and thinness. It is then necessary to do that which Lucretius bids us: "To drive away the image of love, and to have a terror of that which she feeds on."

But let us return again to Mercurialis, who saith that [of] the moistness (for all they may occasion evil and sickly qualities), it is also necessary that she must have these two qualifications: viz. that they must be upon the flat of the body, and thereunto be tuff and clinging; as Aristotle and Alexander relate. And through which cause, the itch or scurvy transfers itself easily from one body into another. But how then are the inward Maladies contagious; as the consumption, malignant fevers and others? By means of the damp, and the breathing out and in: by which the inward parts of the lights, etc., are easily infected; and the near body made partaker of the same. But by this is not said that the pestilence and contagion are one and the same thing, for the pestilence is a common evil. Whereby we must understand, that there are some maladies which are called "Sporadici", that is "dispersed", and others which are in common. The dispersed, are when several maladies fall upon diverse people and nations. The common, are of two sorts: The first are called by the grecians "Endimii", and by the Latins "Inquilini", that is "habitual", and are common unto all; but more familiar with the one people or nation, than the other. The second sort is called "Epidemii", and are common unto all men. And of this sort, is the pestilence: in which time, men are infected through a hidden power, so that she never shows herself, but when the air is infected -- as Pater Alexander said unto the Astrologers.

But to return to the description, it is necessary for us to consider the equality of the stuff and the inequality of the form or figure. And because the work is acted through contrariety and inequality, and because the one contrary does not accept of the other; there must of necessity be an interject which accepts of this contrariety. And this is the stuff, which is as well common to one body as the other. Out of which, the active beginning of this putrefaction proceeds; and by this motion -- which is the contrary putrefying form of the infected body, which will promote the contagion; and the passive beginning -- that is, the stuff of the putrified body which is ready to accept of the putrified contra form. But let us see how the alteration is necessary in this contagion: It is a clear case among the Philosophers, that alteration goes before all putrefaction, and the alteration happens in the quality: then it must be warmness -- which happens by the means of her instrument, which is the heat which uses force to the moist and dry: which are passive qualifications which it does not finish, nor decocts wholly. And therefore it is said, that when the passive parts overmaster the active parts: from thence proceeds putrefaction. For when often times the heat is too weak that she cannot overmaster the moist, and that there is too great a superfluity of moistness: then happens a co-working, as Aristotle calls the same, upon which then follows putrefaction. And this may come together in two ways of cooking: either in boiling or roasting. Whereby, we see that things which have an extreme heat, do not putrify; but dry. Hereof we have an example: of which it is said, that under the third "clime" or third situation of the earth -- viz. in Arabia -- are some places, near unto the sea, which are full of sand. Through which, when the Merchants travel towards the east, and so by the heat of the sand as by the burning of the sun, come to die in this place; they dry up through the burning beams of the sun; in that manner that, losing all their moistness, the Mummy, as it is held, is made by it: which never putrefies, and which afterwards is brought over into our countries. Yea, we know also, that through the extreme cold, many things do not putrefy nor perish. Whereof we see that those who die in the mountains of St. Barnard in France, abide many years in their being, without putrefaction. Hitherto we have declared the contagion, and from whence the same proceeds: now there wants only that we explain the figure.

She is painted young, because youth, by the excess and heat of the blood, has more heat in it; which has power to make lean and thin, and to attract; and which by consequence, is a great help to the cause of the stuff, and of the active power. The rather, because young people easier attract the contagion: because of their Libidinousness and small care they have of their life.

Her clothes are torn through the great uneasiness, which because of this contagion arises; which brings men at last unto great poverty, as the sad clothes do notify; which in this occasion cannot administer mirth, but often is followed by death.

She is made lean and pale, to express the malignant contagious sickness which consumes men by degrees: among which are the pox or venereal disease, consumption, leprosy, and many others.

She has a branch of a nut tree in her hand, the same being infectious with her shadow, as Plinius saith in his 17 book: following in this, the Tasso in Narbona. Which, according to the testimony of Dioscorides, is so hurtful, that whosoever sleeps under it or sits in the shadow of it, is mightily troubled. As Fernelius, in his hidden causes, witnesses the same of the nut tree. Also Ovidius, who saith that they are planted on the borders of the field, because

they should do no hurt to the corn.

The Basilisk, as it is written, is a sort of snake. Whereof, not only the breath, but also the sight, are infectious. And the creatures which are killed by her poison, are not touched by other creatures; how hungry and gluttonous soever they may be. And if by mere hunger they do touch the same, they die immediately. Wherefore, the Basilisk is avoided of all other creatures, how poisonous soever they may be, as surpassing all other creatures by her poison; as AETIUS and PLINIUS relate.

The pale, lean and half dead young man, is put by her for the reasons above named: as the body that received the contagion, and that which gave it him.

Tregua (Truce, cessation of Arms) of the Sr. Giov. Zaratino Castellini

A woman in the midst of a quiet sea; sitting upon an isle, upon a heap of spears or pikes or other instruments of war, tied together; she shall have a breastplate like a Bellona; with a head piece upon her right knee; and her right hand upon it, in which she holds a stick on which these two fishes -- the sea pike and the shepherd -- are tied together; in the left hand she has a cat and a dog on a string, who sit silently and quiet together.

MARCUS VARRO comprehends the truce, these two manner of ways: Cessation of Arms, saith he, is a peace of an army for a few days; or a truce, is a repose of the war. Which limitations do not please A. GELLIUS: but he is rather pleased with short and sweet descriptions, than complete limitations. And for that which concerns the second, he saith that it is more grateful, than clearly limited. Because the Grecians say that the word "Ecechiria" signifies that you must keep your hands at home, for you must not fight then. So much as concerns the first, he saith, that it cannot be called a peace; because the war stands yet upon the same terms. For all the actions do cease, she cannot be called the peace of an army, or that [which] is made in the field or entrenchments or in the tents of soldiers: for they are made also without the field, and without the tents of soldiers. She is not also of a few days, but of months also. LIVIUS relates in his 10 book, that the Romans have given a truce of three months unto the Carthaginians; and six months unto the Tyrant MABIDES of Lacedemonia. QUADRIGATIUS saith also, in the first of his year books, that CAJUS PONTIUS SAMNITUS required of the Roman Dictator, a cessation of arms for six hours. So that the cessation, as VARRO saith, is not always of certain days; but also of certain hours and months. We read also in TITUS LIVIUS, that PERUGIA, CORTONA, and AREZZO -- which were as the heads of Tuscany -- did sue for peace of the Romans. A truce was granted unto them for 30 years. And such a truce of 30 years was made between the Athenians and Lacedemonians, when they had subdued EUBEA. The same LIVIUS, relates that the Romans granted unto the VEJETANS, a truce of 20 and another of 40 years. The same LIVIUS, relates that the VEJANTES sent Ambassadors to Rome, and made a truce for 100 years: as unto CERUS also, a truce of 100 years was granted. Being then the truce, of hours, days, months, years, of a short or long time: it may be said, that a truce is an agreement of a cessation of Arms for a certain limited time. We must not also forget the description, in which are comprehended the conditions of the truce: for, in that, is given security unto the thing and unto the persons. Because the difference is not yet ended, the signification of the word truce or cessation, is clear: for so as the agreement and agitation is in hand, they cease from making of war unto the time of the agreement.

The finder of the Truce, according to PLINIUS in the 7 book the 5 chap., has been LICANOR; and THESEUS, of the covenants. The judges, as well of the truce as of the covenants, were the Fecials or Heralds. But I am of opinion, that the first that promoted a truce was PRIAMUS, king of the Trojans: who after a mortal battle fought with the Greeks, sent his Ambassadors unto AGAMEMNON, General of the Greeks, to make a cessation of arms, that every one might burn their dead. As HOMERUS relates in the 7 of his Iliads, that they should send IDAEUS to burn their dead; but that after that, they should fight again to see unto whom should be the victory. Which truce was accepted by AGAMEMNON, and holding up his Scepter towards heaven, he swore that he would keep this truce inviolably. The difference between "foedus", a covenant, and "inducia", a truce, is great. For they make a truce for a short or longer time; but "foedus", is an eternal covenant of peace and Amity.

She sits upon an isle in the midst of a quiet sea, to show that while the cessation lasts, the sea is also quiet; but not always, for at last she bursts out into storms and Tempests. And as when the storm ceases, we may sail securely in the midst of the sea; so we may also, when the tempest of Arms ceases, as long as the truce lasts, in the midst of the enemy's country, sail or travel.

She sits upon a bundle of pikes tied together, because for all the arms, in the time of the truce, are at rest and put by. Yet they are united again when the truce is at an end, and then the war stands upon his free legs again.

She has her breast armed like Bellona, because the people, in the time of the truce, have the care of the war yet in their breast, for all they cease of hostility.

She holds, sitting, her helmet upon her knee, and not upon her head; to signify the greater part of the rest they enjoy in the time of the cessation. And she has her hand upon it, to show that she is ready, the truce being ended, to put it on her head again.

The sea pike and the shepherd, are a figure of the truce; for these fishes, for all they are deadly enemies, used to come together on a certain time, as the naturalists relate. And therefore, they are hung on the staff to show that through the agreeing of the truce, the parties are bound to live in unity, without hurting one another. It being not admitted to hinder or do violence to one another, and to break the staff of the peace: viz, the law of the truce. For whosoever breaks the truce, does violence to the Law of nations. As T. Livius relates in his 11 book, holding them for deceivers: "The general", saith he, "goes into all the ranks and admonishes the soldiers, aggravating their hatred with sharp words and upbraiding the enemy with deceit; that they have inquired for peace, and that they had granted them a truce; and that they at the time of the truce, against the law of Nations, were come to assault their camp." The Carthagenians were deceitful, who violated the truce with the Romans, which was expired saving one day. As Livius relates in his 20 book: Deceitful were the Longobardi, who in the reign of Mauritius, did often break the truce in Italy. Deceitful were the Thracians, who being overcome by the Beotians near the bogs of Copaide, fled into Aeliconia and made a truce with the Beotians for five days, as Suidas relates. And the Beotians, in the mean time, by premeditated counsel departed, being assured of the victory and of the Truce. And while they were offering unto Minerva Iconia and kept their feasts, as Polisenus saith, they were set upon by the Thracians by night, and partly killed and the rest taken prisoners. The Beotians, complaining to their enemies that they had violated the truce, the Thracians answered them that they had made a truce for days and not for nights. With great reason were these reprehended by Cicero in the first book of his civil duties; because they did unjustly, by a malignant and cunning exposition of the Law. As those who had made a truce with his enemies for 30 days, and came by night and destroyed the fields, saying that he had made a truce for days and not for nights.

The better to express the contract which is made in the Truce or cessation, we have tied a dog and a cat together; because the contract of the Truce, ties the minds of the enemies and adversaries together: who in the time of truce do rest, and abide in peace. But this being expired, they are like dogs and cats; who often do agree together, but in a short time after, they fight together.

Tregua (Truce of war, according to the description of the P.C.Hoof)

He painted a grave woman which was richly adorned; having in her right hand a sword, which was sealed into the scabbard with the seal of the King of Spain and of the States of the united provinces; where round about was written: "ad duo decim annos" - that is, "for twelve years". In her left hand she had a chain, unto which was fast tied the God of war, Mars, who lingering, followed. And after him, a company of soldiers chained, who turned the head of their muskets and pikes downwards. She sat upon the carriage of a cannon; upon which lay a cannon with some pikes, muskets, drums, and other instruments of war. Near her side sat Discipline; and on her right side, Prosperitas, "prosperity". Under the chariot lay down underfoot, Licentia, "licentiousness", and Calamitas, "calamity". Henricus the 4th, king in france, by moving of the foremost wheel, set the chariot a going; and Jacobus 6, king of great Brittain, moved the hindermost -- both promoters of this truce. Pater John Ney sat upon the chariot with the bridle in his hand and guided the horses. Upon the one horse sat Albertus, Duke of Austria and Braband; and upon the other horse, sat Isabella Clara Eugenia, wife to the Duke and sister to the king: stadtholders for the king. The horses were led by Amor Patria, that is "the love of the country", and by Modestia, "modesty". Suspicio, that is "suspicion", and Cura, "care", did hang on the chariot. Just over against the horses, sat a beautiful maiden under a rich canopy: representing the countries which are yet under the command of the king. And above her, the arms of Burgundy; by her side, hung the arms of every province. And before it, stood Philippus the third, king of Hispania, with a crown and scepter, neatly figured. And under his left hand he had a shield touching the ground, wherein was painted his arms. On the king's left side, stood Ambrosius Spinola, being his general. On the other side, sat also the virgin of the united Neatherlands, in a beautiful seat. And above her, hung the arms of the united states; and by her side, the arms of several provinces. On her right hand appeared some grave men, as the states of the same countries; and on her left side stood Mauritius of Nassaw, as general of the united states -- who had his right hand upon the hilt of his sword, and his left upon a shield, wherein stood his arms. In the sky was Mars, who leaving his bloody chariot, came unto Venus into her chariot, kindly embracing her; where Cupid guided the chariot being drawn by two pigeons. The double tongued Fame, with her trumpets blowing the welcome news over the whole world.

Venusta of Sr. Giov. Zaratino Castellini (Amiability, gracefulness, loveliness)

A Beautiful Nymph, of an amiable visage; girded with a girdle on which is embroidered Cupid with his burning torch, with the winged snake rod of Mercury; carrying in her right hand an Helichrisus or a clear yellow flower; and in her left hand, the bird Jinge, by the Grecians so called.

Amiability is a certain grace which brings a complete sauce to beautifulness, for all beautiful persons are not amiable. Suetonius, describing the form of Claudius Nero, makes a difference between beauty and amiableness or

gracefulness, saying that "he was more fair than graceful of visage." Catullus, comparing Quintia with his beloved Lesbia, allows well that Quintia was fair; but not very fair, for she had no gracefulness. But he proves that his Lesbia was all fair, for she had all gracefulnesses. From whence it is concluded, that besides the good frame of a large and fair body, gracefulness is highly necessary. And Catullus proves the same, not so much in the word *Venustas*, "gracefulness", as in the word *Mica Salis*, that is "a corn of salt": viz, that Quintia was unsavory and unsalted, having neither amiableness nor gracefulness. Upon which Alexander Guarinus saith: "That as far as victuals without salt is unpleasing, also could Quintia, for all she was tall and fair, not be beautiful without gracefulness." Which is nothing but a certain grace, as the writer saith in the same place: "It seems that Lesbia hath robbed all women of gracefulness, because all gracefulness and amiableness did shine in her alone." On the same manner as Zeuxis the Painter, who amongst the Agrigentines in Sicilia, to paint Juno Lacinia, sought out the most beautiful of most fair and graceful virgins which he could find. The same is expressed by the Poet Lucretius, who calls the Amiableness and gracefulness a pure salt; saying that little Pumillio is full of loves and very salt in manners. As if he should say, that unto such a lover who is blinded by love, a little short maid seemed to him to be one of the charities or cupids, and one of the Graces. Which grace of gracefulness, is by many writers comprehended under the name of salt. For gracefulness and amiableness are the sauce of Beauty; as the salt is to the meat, as Plutarchus saith. For this cause, the beauty of a woman must not be unpleasing, but pleasing; and the more to move the minds, she is called salted. And therefore it is feigned, that Venus, who is held for a goddess of Beauty, was born out of the sea: that is, out of salt. Also that gracefulness which Catullus calls the salt and the *Veneres*, are nothing else but gracefulness and amiableness: a word which proceeds from Venus, for Cicero saith that Venus proceeds from the word *Venustas*. Therefore saith Catullus, that Lesbia had robbed all the *Veneres*: that is, all the amiableness and gracefulness. For Venus, as the Goddess of Beauty and the head of all gracefulness, had besides the complete beauty of the body, all gracefulness and amiableness which in a complete woman can be expected. For Gracefulness consists especially in two especial gifts: in the amiableness of the face, and the sweetness of the voice. The aspect or face, consists in a pleasing and amiable color, in a lovely and courtly motion, in a sweet laugh, and in a merry look. The voice consists in a pleasing speech, wherein especially is required a saltiness of wisdom, to speak [merrily,] to speak like an angel. And therefore saith Quin[t]ilianus, gracefulness is all that which is said with a certain grace and amiableness. And he witnesses of Isocrates, that he has followed all the gracefulness of eloquence. Also does Petrarcha, throughout in the [idea] of his beloved Laura, where he paints her gracefulness in such a manner that she might easily have moved angry Jupiter to love her.

In which verses, as also in many others, he looks upon her fair white face, upon her fair hair, upon her brown eye-brows, upon the glaze of her eyes, upon her white teeth, upon the coral of her lips, etc. -- all colors which bring amiableness and gracefulness along with them when the same are found all together with an uniformity of limbs in one person. He notes her going, her visage, her graceful speech and amiable laugh; also her graceful treading and the motion of her feet. In these parts then -- in the color, in the motion, in the laugh, in the visage, and in her speaking -- consists the gracefulness. And therefore, we have clothed her in changeable garments, which is set together of many colors; because of the changeableness of the graces, which in a fair idea of a complete beauty are required. For according to the mind of the Platonian Ficinus, beauty is a certain grace and amiableness which often particularly proceeds from some ornaments and rarities of many things. And these are of three sorts: first, by the ornament of many virtues, gracefulness is brought into the mind; secondly, it comes by the agreement and uniformity of the colors and lineaments of gracefulness and amiableness of the body; thirdly, it proceeds much from the sweetness of the voice and by the sweet even sounding words. So that these three are held for the beauty of the mind, of the body, and of the voice.

The beauty of the mind rejoices by the senses; the beauty of the body, by the eyes; and the beauty of the voice, by the ears. Wherefore the same Ficinus saith: "This gracefulness is fair, which moves and draws the mind by the senses, by the sight, and by the hearing." From which we shall this finally conclude: that beauty consists in these three things and that these three, united one with another, make gracefulness and amiableness. As Petrarcha further saith, calling virtue and honor, the beauty of the mind which in the mind occasion gracefulness; will you see the artificial motion. Behold the gracefulness of her body, the sweet discourses, hear the sweetness of her voice. Behold, saith Petrarcha, how lovingly has she tied my heart; disturbs, entices and draws the mind: by the senses, by the eye and by the hearing.

The pleasant gracefulness, saith Plato in his *Laws*, is most fit for women. From whence it proceeds that Cicero, in his first book of his civil duties, saith: "We must follow a female gracefulness, and a manly gravity." Shall we think "that gracefulness is an effeminate thing, and that gravity and magnanimity becomes men?" But it is to be believed that this is to be understood of a certain effeminate softness, bashfulness and womanly modesty; not that gracefulness and amiableness does ill become a man. For a man without spirit is ungraceful; and according to the common talk, the man *Acharis* shall always be an idle proverb in every man's mouth. *Acharis* is taken for a man

without gracefulness: for amiableness and activity, make a man pleasing and merry, how deformed soever he may be. Ulysses was ugly -- nevertheless, overpowered he, by his gracefulness and sweet persuasions, the minds of all the Grecians. Yea, he could also, by his pleasing eloquence, cause the Goddesses to love him; as Ovidius saith. Quintus Roslius, the Comedian, was squint eyed and of an ugly visage: wherefore to hide his ugliness, he was the first who with a visard came upon the theater; as C. Rhodiginus saith. But the people would rather see and hear him without a visard; for besides his sweet eloquence, he had yet an especial activity and gracefulness -- as well in motion as in acting -- to express diverse passions by the sight. Here we see how gracefulness in an ugly man is pleasing: how much more shall she be in a beautiful man. Who shall say then that gracefulness becomes not a man, except they did mean a too much effeminate gracefulness. But a manlike gracefulness, as was seen in Panigarola, is to be commended: who, besides the beauty of the body, had such a gracefulness in sweet speaking, that persons would have stood from morning until night, without eating or drinking, to have the fruition of his eloquence. And we have, more than four times, seen Tasso standing by the Theater, forgetting himself with his mouth open, without any motion -- Powers certainly of gracefulness and activity, which bewitch men and ravish away the minds of men. Also the mind of Alcibiades was enchanted by the speech of Socrates -- as ragged and ugly as he was -- that he said he found more sweetness in the words of Socrates, than in the sweet and melodious songs of Marsias and Olympius -- two renowned Musicians -- so forceful and powerful were the pleasantness of his words and actions. Which affability is praised sufficiently by all the orators: not only through the sweetness in speaking, but also through the gracefulness of the sight; and a much as concerns to the person, she is laudable in a man. Plutarchus praises the graceful aspect of Pompeius; which was full of modesty and courteousness, whereby he made his orations acceptable; and that in him, all gracefulness and amiableness, with a gravity and affability, were joined together; and that in the prime and best of his age, there appeared a Royal majesty in him. Suctonius commended in Augustus, the beauty and gracefulness of his presence; and that the same, in all the steps of his age, was commendable. Of the same complete gracefulness, the Grecians vaunt that their Alcibiades has been. And M. T. Cicero commends such an aspect that brings both reverence and gracefulness. Wherefore, gracefulness is laudable in a man. Of the woman I say nothing; but I would rather woo a maid which was not so very fair, yet virtuous, airy and affable in speaking and conversation, and nimble of her feet; than one which was very beautiful of face, yet without gracefulness, without virtue, a peasant in conversation, lazy in going and unsalted in her speech.

We have girded this figure with the girdle of Venus, that by the Grecians is called "cestum" or "Balteus"; which Venus, the mother of all beauties, used to wear to be graceful, and had such a power in love quarrels that it could appease angry and raging Mars. And Juno, who had borrowed the same of Venus, could therewith appease the thundering God Jupiter. Whereupon Martialis sweetly jeers, having a mind to praise Julia [for] her amiableness and gracefulness, he saith that both Juno and Venus might beg the girdle from her. This precious girdle is described by Homerus: "That she very artificially was embroidered with the needle, wherein were all enticements: viz. love and desire, and the sweet flowing words which ensnares the mind of the wise. This was given unto her hand and said to her: take this girdle, which is wonderfully woven, and gird it about your sides, for all things are made in it, and believe that it will not be impossible for you to execute all what you shall desire." Herby appears, according to the testimony of Homerus, that in this girdle were embroidered with the needle -- love, desire, and sweet flowing and pleasing eloquence.

Love, we have painted after the usual manner of a winged boy; and desire, by the burning torch: which are those who, after the manner of a burning torch, continually enflame the hearts of their lovers. The sweet and loving eloquence, is figured out by the staff of Mercury; because the ancient Poets cry up Mercury for a father of eloquence and the head of gracefulness. Wherefore also Lucianus brings in Mercurius, that he should have stolen the girdle of Venus, by whom he was also embraced, because of the victory which he had gotten by her gracefulness. And not without cause did the Athenians put Mercurius before the entry of their Castle and the graces by him, as Pausanias relates. So that the snakey staff of Mercury, serves for a figure of eloquence and of a smooth well spoken tongue. And by this girdle, Homerus will give us to understand the power of gracefulness, without which beauty has no power. Venus was beautiful, but without the girdle which is a figure of gracefulness, she could not mollify Mars, nor draw him by her side. Juno was beautiful, but without the girdle of Venus, she could not please Jupiter. But by this she did mollify him, as Venus also did Mars, signifying that beauty added to gracefulness can entice every one; how cruel of heart he may be, as Mars, or as high hearted and elevated [of] mind, as Jupiter. But Beauty has not this power without gracefulness, which creates love and desire in the minds of wise men; and that by the pleasantness of speaking, drawing the same in such a manner that they can have of them what they shall desire.

Libanius, the Grecian Philosopher, feigns of the girdle and the rose, a rare fiction, as Angelus Politianus relates: That Pallas and Juno, when they appeared before the shepherd who should be the judge of their beauties, said to Venus that she should lay by her girdle, for it gave her such a gracefulness that she enchanted people by it. Venus answered that she was content to lay by her girdle; but that it was also fitting -- because the one was adorned with a

golden helmet and the other with a crown -- that she might choose also for herself some other ornament. Wherewith Pallas and Venus [NB: text has "Venus", but I think "Juno" is intended] were content. Venus, parting from them, went into a fair garden and gathered there lillies, violets, and other flowers to adorn herself. But going further, she smelt the sweet scent of Roses; which she gathering, she thought that these were the fairest of all, rejecting all the others. Wherefore she made of these a garland, and being adorned with this, she appeared before the judge. But Pallas and Juno, seeing her so gracefully adorned with the garland of Roses, would not expect the judgment. Acknowledging themselves overcome, they both came and embraced Venus; kissing the garland of Roses, putting the same upon one another's head, and at last upon the head of Venus again. And hereby, we are moved to paint gracefulness with a garland of Roses. And that also with reason; for the Rose, because of her amiableness, is the queen of flowers, an ornament of the Earth, the glory of all plants, and the eye of the flowers. These distribute Love, and appeases Venus; getting the upper hand of all flowers, in which the poets also most agree. Amongst others, Murtola and Anacreon say, that the ornament of gracefulness is hidden in it.

So the Rose agrees very well with gracefulness; wherefore she is also dedicated to Venus by the Poets as a figure of gracefulness and beauty. Wherein, the above named three things, which complete gracefulness as the Platonici say, are to be found: viz. the power or virtue, the well tempered color, and the sweetness of the voice. Certainly in the Rose are also these three parts to be found: First, her virtue consists in comforting the body by the many preparations of syrups and waters. There is the pleasing flesh color, mingled with white and red: as the Poets feign, that the Roses being all white before, were sprinkled with the blood of Venus. There is the scent of the amiable smell, a figure of sweetness, a scent of the voice; because some Philosophers hold that the smell and the color proceeds from the amiable star of Venus: from whence this proverb proceeds, that under Rose, speaking in a poetical manner, it is said that Venus speaks with her mouth full of Roses. As also Virgil and Petrarcha sing, that the beautiful angelical mouth was full of pearls, Roses, and amiable words; meaning a graceful mouth. Taking the pearls for snow white teeth, and the Roses for the vermilion of the lips: from whence proceed precious speeches, which were related with a sweet eloquence and graceful subjects; as Tasso also sings.

The Helicrisus, which she carries in her hand, is a flower which is called after the Nymph Helicrisa -- as who did first gather it, as Themistagoras Ephesius relates. But I rather think she is called after Helios, which is the Sun, and Chrysos, which signifies Gold: because the shadow of this plant -- which hangs full of Berries, which also never perish, when they are stung by the beams of the sun, they give a shadow or reverberation as if they were of gold. Wherefore, the heathens had a custom to crown their gods therewith; which by Ptolomaeus, king of Egypt, was diligently observed. What flower this Helicrisus is, and the difference of the Chrysanthemus and the Amaranth, you may read in Plinius, Dioscorides, and their expounder Mathictus.

We have given this flower unto her hand, for a figure of gracefulness. For it is a graceful flower which carries her name of gold and of the sun -- under whose beams she is fair and pleasant as gold. Yea, we could name no more grateful thing than that she is pleasant and shining as the gold, when the sun makes a reverberation upon it. Yea, it is said that when they make garlands of it and wear them, it makes one grateful, and they get favor and praise in their life; as Plinius and the ancient Grecian Author Athanaeus relate. Therefore, we give gracefulness this Helicrisus in her hand: for whosoever has gracefulness, has commonly by every one salutations, praise, honor, and favor. And because gracefulness unites favors, by which things are gotten, it is said by the Latins: "He is full of gracefulness" -- and that of a man who is prosperous, when all things fall out according to his mind. For Pamphilus, in his play of "Hecyra", when against his hope he had been fortunate with women, he saith: "Who is more fortunate and fuller of gracefulness than I?" To the contrary, they say that they are ungraceful, and fortune does not favor them, who have not things go according to their minds. Wherefore Pamphilus, in the play of "Andria", saith: "Is there any man more ungraceful and more unfortunate than I?"

From whence it proceeds that he who is graceful, is fortunate; for he finds easily favor and acceptance. For which this flower, as a figure is used, as being a noble, beautiful and acceptable flower; not because that she really makes men acceptable and in favor with princes: as the Judians foolishly think that the Rose does, which is a sottish vanity. It is also foolishness which some say, that a hare should make men acceptable when they eat the flesh thereof. It is also much to be admired that Pierius, who otherwise was a sharp man, comes in this mistake: that he misconstrues the place of Plinius where he saith: "That Hare's flesh, according to the saying of Cato, causes sleep." There he alters the word "somnosos", that is "sleepy", and puts for it "formosos", that is "fair and beautiful"; where yet Satyr-wise [satirically?], the foolishness of the people is reprehended by Plinius. While they held that "hare's flesh, eaten 7 days together, brings a man favor and gracefulness"; which is a great vanity, because the hare was never held by any ancient writers for a figure of gracefulness, but well derided. Yet Pierius seems to take this to his advantage, that in a picture of Philostratus, Cupids were painted under an Orange tree, playing with a hare. But this has no communion with gracefulness: for such like inventions you shall see a thousand times at Rome in the fronts of the houses, and in cornices of Pallaces, and houses of pleasure; where you may see naked Cupids playing with goats, monkeys, dogs,

and other pleasant creatures. For the Cupids would not wound the hare with their darts, but they would catch him alive to present it for a gift unto Venus: not for a figure of gracefulness, but because it is a very fruitful creature and much addicted to Venus. Of which Philostratus himself saith: "The foolish lovers have thought that there should be a power in the hare to procure love." Wherefore, Pierius also uses this satyr of Martialis: "Michael sent a hare to Gellia, to eat it for seven days together, to make her fair; and he upbraids her that she had never tasted it."

But here Martialis jeers her, saying: if this be true, what you say -- that the flesh of a hare makes one fair -- so have you, Gellia, never tasted the flesh of a hare: jeering her because she was so ugly. Pierius also makes mention of Alexander Severus, who did often eat hares: but certainly his gracefulness did not proceed from his eating of hares, but of his natural gracefulness. For, let any body who is not naturally graceful, eat as much hare's flesh as he will, he shall not get any gracefulness with it. For amiableness comes by the spirit of nature, which by no eating or delicious dishes can be procured. [A] certain Poet, also jeering the emperor -- taking occasion of his gracefulness and of his eating of hares -- said that his often eating of Hares had made him graceful. Of which Lampridius, in the life of the emperor, to the reprehension of the Poet, relates some verses by which the emperor answered him: "That you think, Miserable Poet, that your king should eat himself fair, as the common talk is... I am not angry at this, but this I would fain have: that you might eat so many Hares, that having expulsed the spots of your soul, might become fair, that you might never more envy any body."

That the emperor did eat Hares, was not to become graceful, for that he was by nature; but because he caught them by hunting and he loved them, as Lampridius saith. But the Poets jeer vehemently with the word "Lepre" and "Lepore", through the similtude of sound: the first being an hare, and the other, gracefulness. And therefore, the Hare can in no wise serve for a figure of gracefulness: because she is in no wise fair, but ugly. Therefore, the garland of Roses and the Helichrisus do fit better; being very beautiful, amiable and fair flowers. Wherefore the ancients have taken occasion, as if by this they might get favor and gracefulness. And therefore they invented this probable sentiment of Libanius, who said that the golden Helmet did make Pallas graceful, as also the crown did to Juno; and yet Venus, for all she was very beautiful by nature, would wear her fair embroidered girdle. But she after chose the garland of Roses, to seem more graceful with that ornament which are becoming to virgins; yet to abide within the bounds of modesty and honesty. But the same being discommendable in an honest woman, that she is drawn away by the over much desire of being beautiful and amiable, through pride and wanton ornaments. And certainly, it did not please the emperor Augustus, for all he held his peace, that he saw his daughter Julia on a certain day, dressed in a sumptuous, wanton garb which did not become her. But when he saw her the next day more modestly dressed, he said, embracing her: oh how much more commendable is this garment to a daughter of Augustus, than the clothing of yesterday. "Tis true", she answered, "for now I am dressed to the eye of my father; but yesterday, I was adorned to the eye of my Husband." Nevertheless, it is better to be adorned to the eye of a father, than to the eyes of other men. But artificial ornaments are not at all becoming to knights, except it were as much as belongs to their valiant order; for a manly beauty must not be much adorned, as Ovid also relates. The knights may be ashamed, who, to seem graceful, seem to adorn themselves with all diligence and art -- curling and powdering their hair; with costly and wanton clothes full of embroiderings; sweet scents and perfumes, framing their going and their countenance; turning their head and eyes; and also with an accustomed smile, framing their speech with much honey-sweet and selected words -- that instead of making themselves graceful, they make themselves odious. Instead that they should grow valiant, they grow effeminate, weak and feeble: so thinking to be esteemed, they are dispised and ridiculed. For all, the knight Mecaenas, because of his great liberality, was praised by the Poets; yet he was dispised by the Philosopher Seneca, because of his too much framing himself, as may be read in his 114 epistle where he derides him: "How Mecaenas hath lived, is better known than it needs to be rehearsed: how he used to walk, how delicate and weak he was, how he loved to be seen, how he would brag of his faults. What then, were his words not as [noble] as himself was [girded] and lazy? Were his arguments as noble as his face stood, as his great frame, his house and his wife, etc.?" This framed knight displeased every one, for all there are some that [flatter] them. It displeased Augustus, in this Tuscan Mecaenas, that he used such framed arguments, when otherwise he loved him: as Suetonius relates. And Macrobius writes -- in his 1 book, the 4 chapter, of his "Saturnalia" -- flouting with this formality after he had related many of his wantonnesses and ornaments, saith that they were all instigations of Adultery. The knights -- who will in such a manner counterfeit gracefulness with artificial ornaments in their persons, clothes and words -- are at the last derided and flouted at by their own friends; and that, with the great loss of their estimation and favor by all wise and valiant men.

The Bird which this figure holds in her left hand, is called by the Grecians, Jinge; but by the Latins, Motacilla: in whose description many writers do err, for all some of them make a long relation of it. It is a bird which bows the neck, standing otherwise with his body upright. The Poets feign that Jinge was a woman, who was transformed by Juno into a bird; because she, by certain sorceries, caused Juptier her husband, to be enamoured of Io, the daughter of Inachus -- as Sextus and others relate. For all, the expounder of Theocritus saith that she did this conjuration to

bring him in love with herself. Callimachus saith her to be the daughter of Eccho; others, that she is the daughter of Pitho, which was counted by the Heathens as the Goddess of persuasion. Pindarus, the Grecian Poet -- in his "Pithias", in the 4 song, where he relates the victory of Agiselaus Cirenaeus -- feigns that Venus brought this amiable bird from heaven upon the Earth, and that she had presented it unto Jason to cause Medaea to love him; and so on. And for such like occasions, she was thought fit by the ancient Grecians to procure love by conjuration. Theocritus brings in the Nymph, Cineta -- who was in love with Delphides Mindius -- thus singing: "As this wax is made soft, so let Mindius' love be touched; and as this brazen world is rolled round by Venus, so draw, o Jinge, this man, that he cannot pass by my door."

And because the Grecian Poets feigned that in this bird was an Inborn virtue to procure love; therefore it is, that commonly by the Grecians by comparison, all amiable things which procure love and serve for persuasion, are called Jinges. And that through the power of amiableness and gracefulness, Sextus calls smooth words, Jinges: for the words draw the mind, how hard and unalterable they are, to compliance. And the Grecians say of Helena, that she had powerful Jinges: that is, such pleasant gracefulness that Priamus, the king of Troy, for all he knew that she was the destruction of his kingdom, could never be angry with her; but by a fatherly love, called her daughter. Suidas relates of Cleopatra, that she thought with the same Jinge -- that is, her gracefulness -- to draw to her love, the emperor Augustus; as she had drawn J. Caesar and Antonius. We will now declare the hidden sense of Pindarus: viz. that Venus had brought this bird Jinge out of heaven, which is a figurative sense: viz. that gracefulness and amiableness are an especial favor and gift of heaven, and of nature. Which was afterwards given unto Jason, being a noble and beautiful knight; because he should move Medaea to his love and persuade her -- against the will of the king of Col[chis], her father, and the queen, her mother -- to take him for her bridegroom, as she did. It is appearant that neither nobility nor beauty has the power to draw the affections to them without gracefulness. Wherefore Suetonius, dispising the beauty of the emperor Nero, saith that he was without gracefulness; was bereaved of amiable pleasantness, being heaped up of vile manners; and therefore he was hated by every one. Which happens not, in those who have pleasantness and gracefulness; being of a better nature than beauty -- for beauty of it self, has not the attraction to draw the affections to her without gracefulness. But gracefulness and amiableness, attract the hearts and obtained the favor of other people. Wherefore it is said, in manner of a proverb, "He hath the bird Jinge", of one who is endowed with such gracefulness and amiableness that it seems he forces men to love him. Wherefore we have put this bird Jinge for a pattern of the power and working of amiableness and gracefulness.

The *Iconologia* of Cesare Ripa

The *Iconologia* of Cesare Ripa was conceived as a guide to the symbolism in emblem books. It was very influential in the 17th century and went through a number of editions.

Logica (Logic)

A lusty, lively young virgin; clothed in white; holding in her right hand, a Rapier; and in her left hand, four keys; with a helmet upon her head; and upon the comb of the same, a strange falcon.

Logic is a knowledge, which considers the nature and property of the working of the understanding; whereby she attains the easiness to distinguish the true from the false. Wherefore -- because the same has very sharp witted and diverse methods to understand -- she is made with a Rapier or stoccado, which is a figure of a sharp witt. And the helmet upon her head, shows the firmness and verity of the knowledge. And as the falcon, upon sight of the prey takes flight: so Logic reasons very high, to catch a prey of other peoples reasons; which she voluntarily, by her reasons, subdues.

The four keys: the four Methods to open the truth in every Syllogistical figure; which are taught by the masters of this art with great diligence.

She is clothed in white, through the similtude which purity has with truth. And as white, among all colors, is the most complete: so is this art, among all completenesses of the soul, the most complete and noblest. And this must be the eyemark of every one who will be a good Logician, and no sophister or babler.

Logica (Logic)

A woman who has her face covered; clothed in white, with an upper coat of diverse colors; showing as if she would by the main power of her hands tie a knot in a [rude] thick rope; and by her side lays flax or Hemp, to make the[ir] ropes.

The covered face of this figure shows the difficulty, how it is impossible to know the same at first sight: as some think which believe that when they have employed their understanding only six months in it, that it is yet too much; when in six years after that, they know not their extent. To signify the first [sight], the face is shown, because the sight is the first whereupon a man looks.

The white garment, because of the similtude of the truth, is added as above is mentioned: which is covered with many truth-like similtudes of things; whereupon many staring, they see the truth through it, and that she is covered over with many colors. For the truth, by veritable things and due means being brought forth from step to step: then comes Logic, which is like a case wherein truth is locked up, and is afterwards opened by the keyes, as we have said, of sudden conclusions; which are signified by the diverse colors which have some resemblance with the light -- but they have not so much light as the white, which is their most pure working.

The rope wherein she makes the knot, shows that that is a firm conclusion, which especially consists in the meaning of the Logicioner. And of the similtude of the rope, it is said that the logicioner ties men in such a manner that he can answer nothing but yea. And to the contrary, in the truth which is shown by him and in his proof which is grounded in this art, they are in untiable knots for other arts; whatsoever they may be, whether they do it by force or understanding. And the roughness of the rope, signifies the ponderousness of the stuff.

The Hemp which lays upon the ground, signifies that the office of Logic is not only to tie a knot in a made rope; but also, to secure the same rope by her own art -- assisting it by some beginnings of nature, teaching to know their names, propositions, and all other parts -- as an instrument of Logic, which is the true and real engine.

Logica (Logic)

A pale virgin; with entangled hair, spread abroad to the usual length; in her right hand she shall have some flowers, with a sentence "verum & falsum" -- that is, "true and false"; and in the left hand, a snake.

The virgin looks pale by continual watchings and the great exercises which are necessary in this art: being commonly the occasion of paleness and discomposure of life.

The entangled hair spread abroad, signifies that a man who is given over to the speculation of intelligible things, use to set all things aside and totally forget the cherishing of the body.

The flowers are a sign that through diligence in this art, we see the true arise and the false pressed down: as in the

work of nature, between the herbs we see the flowers arise, which afterwards are covered.

The snake figures out wisdom; which is very necessary in this art, as also in all others; being occupied and diligent in nothing, but to distinguish the true from the false; to work after by this difference, with an even equality to the known and beloved truth. The snake discovers also, that Logic is held for a venomous and unattainable matter for those who have no great understanding, and is bitter to them who taste of it. Yea, she bites and kills those who ruggedly oppose her.

Confirmatione dell Amicitia (Confirmation of Friendship)

A virgin with a garland of diverse flowers; being very beautifully clothed in green; holding in her right hand a crystalline glass, full of red wine; which she with a sweet gracefulness, and amiable modesty, proffers to another. Young she is made, with a garland of flowers and green garments, for a sign of mirth; as becomes those who will knit and unite themselves in friendship.

She is painted that she proffers a glass of wine unto another, because the glass or chalice -- in which they drink one unto another in banquets, and whereby they mutually invite one another to drinking -- is not only an use of our time, but an ancient custom. And by this are the spirits and minds of the friends stirred up to unite together, and to confirm themselves in friendship. And for an example of this: Homerus saith in his "Illiades", that Achillis contrived that they should give unto his best friend, Patroculus, the biggest cup he had; and that he should give it to Ulysses and the other Grecians to drink of it; and that of the strongest wine: for nothing else than to make them to understand that he held these for his best friends. And a little lower, Ajax beckoned unto Ulysses to drink unto Achilles, which Ulysses did. And what further followed upon this drinking bout, Homerus is full of, as for a sign of union of friendship.

Custodia (Custody, keeping)

An Armed woman; who has in her right hand a naked sword; and by her side a Dragon.

To Custody, are two things especially necessary: The first, is to foresee the danger and to stand ready; not to be suddenly surprised. The second, is the power to resist the violence if the same (because it comes so suddenly) cannot, with reason nor ripe counsel, be avoided. Therefore, she is only painted with a dragon -- as Alciatus figures out the same in his emblems: "The Dragon is the true figure of the goddess Pallas."

Confessione Sacramentale (Sacramental confession or Auricular confession)

A naked woman; neatly with a white thin garment cast about her, covering with fine pleats, the privy parts; having wings on her shoulders; her mouth open, showing that she would confess her sins. She shall stand kneeling against the Basis or foot of a column; separated and alone; with a naked head without any ornament; having her temples tied about with a red ribbon; many tears run out of her eyes; striking with her right hand before her breast; the left is stretched out. Upon the Basis shall stand a white pidgeon; and by her side upon the ground shall stand a dog; and on the other side shall lay a lamb.

D. Thomas puts 16 conditions to confess well: viz, that is must be simplicit, humble, pure, true, often, really, orderly, willingly, shamefacedly, sincere, silently, lamenting, making haste to it, powerfully, accusing, and readiness to obey.

Wherefore I say for the declaring of these parts, that she is painted naked because the confession must be naked. And not with colors, because the ponderousness of the sins must not be hidden nor overshadowed. Therefore she must be clear and naked, so that the confessor gives notice of all his sins and that the priest may understand all circumstances of place, time, qualities, persons, and so on.

She is wound about with a white garment, because this action of confession must be pure and sincere, with a firm resolution to make an attonement with God; and so to obtain mercy and forgiveness of sins, as well of the debt as of the punishment.

She must stand winged, because the confession must not only be hastened; but shows also, that it elevates us other ways to eternal glory.

She stands with her mouth open, as being ready to confess her committed sins; for he that confesses ought to be just: viz, that he confesses all his sins to the same priest -- that he may not be accounted vile that he confesses one part to one and another to another.

She is set by a Basis or foot of a pillar, for a sign of firmness and valiantness -- that is, to overcome ourselves, and to subject her own affections through obedience unto reason -- which makes the sinner say that which the devil would fain have him to omit for shame.

She is put in a quiet and separate place, because confession must be made privately and not openly; and that the

priest may not reveal unto another what is confessed to him, but all must abide in secret.

Her forehead shall be tied with a red ribbon, because the sinner, knowing himself guilty and his conscience accusing him, he reddens for shame of so many sins committed. "For Shame", saith Aristotle, "is a fear of a just condemnation", where the affections are honest.

That she looks up to heaven with her eyes full of tears, signifies that the confession must be lamentable: full of anguish and discontent because they have offended God. Wherefore she also strikes her breast with her right hand, counting herself worthy of punishment for her sins committed. For Q. Curtius saith: "Tears are the demonstrators of penance." And Cassiod, upon the Psalms, saith: "Tears are the food of the soul, a strengthening of the senses, a forgiveness of sins, and a gain of the debt." She stands kneeling and the left arm stretched out, to signify the free willing action; as also the readiness willingly to do the penance which shall be put upon him. The white pidgeon signifies simplicity, for the scripture saith: "Be harmless as doves" -- and especially in the confession: "Simplicity is an uprightness of the purifying of the heart, without dissimulation." A dog lays by her for a sign of fidelity; so he that confesses must be true to reveal all his sins with their circumstances: keeping nothing of what he has done, and telling nothing that he has not done. A lamb is put on the other side, because this is a figure of humility and meekness -- and that not only in the wordly Egyptian writings, but also in the holy scriptures. And the Heathen soothsayers used a lamb also in their sacrifices, only for the acceptableness of a pure humble and meek mind: which the kneeling penitent, with a bare head without ornament, must do before the priest for a sign of humility and subjection. Barnardus saith: "The true humility is to frame oneself to amend the debt or sin."

Superstitione (Superstition) of Giov. Zaratino Castellini

An Old woman; having an owl upon her head; and at her feet, a screech owl on her right side [and] on her left a crow; on her neck she has a ribbon whereon hang many papers with charms; in her left hand she holds a burning candle; and [holds] under the same arm, a hare; in her right hand she has a circle full of stars, with the planets, which she beholds with a fearful look.

Superstition has its original in the Land of Tuscany; which by Arnobius, in his 7 book, is called the mother of superstition. She is called superstition from the Latin word "superstes", or "longest living". Of which M. Cicero, in the nature of the Gods, saith that the superstitious are also called, because they prayed to God all the day long that their children might outlive them. But Lactantius, in his 4 book 28 chap., saith that these were not superstitious, because every one desires that their children may outlive them: but that those are called superstitious who celebrate the memory of the dead; or those who, having outlived father and mother, put their figures into their homes as house Gods. Wherefore, those who accepted of new customs, or those who instead of God, prayed to the dead, were called superstitious. Religious were they called, who celebrated the open and ancient Gods. Which Lactantius proves out of that verse of Virgil: "The vain superstitious acknowledge no ancient Gods." Servius expounded the above named very best of all, saying that superstition is a superfluous and sottish fear of ancient people, called superstition; and because they live long and through age grow childish, they are foolish: and therefore she is painted old.

It is a clear case that old people are most superstitious, because they are most fearful. Tiraguellus, in his conjugal laws, saith that old people especially, are given to superstition. Wherefore Cicero in many places calls the same -- "old women"; adscribing this particularly unto old women. Wherefore it comes to pass, that women are most given to witchcraft and Sorcery: as Apulegus relates in his 9 book of the golden ass.

The owl is put upon her head; for she is taken by fearful and superstitious men, for a bird of misfortune. And because she is a bird of the night, she is made for an image of death. And as Pierius relates, she threatens always by her song, some ill or misfortune. Upon which, he relates the unfortunate history of Pyrrhus, king of the Epirots, who held it for an ill sign of his approaching and shameful death, that when he went to fight against Argos, that in his journey, he saw an owl standing on the top of his spear. Whereupon he following it in mind to assault his enemies, he was a little wounded by the son of a certain old woman; who, looking down from above, espied that her son was persued by Pyrrhus; wherefore she with both her hands, snatched a tile from the house, and threw it upon Pyrrhus that he died. And this is superstitious to believe that this death of Pyrrhus, should be foretold by this owl. For the same purpose, are also a Screech owl and a crow -- which are held for ill omens by the superstitious -- put at her feet. As Virgil saith of the crow, Plinius holds the crow and the owl for birds of an unfortunate song. Isidorus saith the same also, alleging the words of Ovid, that "the screech owl is an ill omen unto man." In the counselship of Servius Flaccus and Q. Calphormus, they heard an owl sing in the Ca[m]pidoglio; and then the business of the Romans in Numantia went very badly. And because it was such a terrible thing, saith [Plinius], that in the counselship of Sextus Pallejus Istro, and [] Pedianus, an owl came running [in the] chamber of the Ca[m]pidoglio; for which the [] all that year long with sacrifices: fancies which were very superstitious. For it is superstition, when

it is believed that any thing must happen by some signs, which naturally [do] not seem to concern the same things. I say naturally, for there are creatures whereby in a natural way, some things are foreseen: as by the bird Alcion, or Kingfisher, because the sea then becomes calm. Which bird makes his nest in the winter and breeds out his eggs in 7 days while the sea holds very calm; of which Isidorus relates more at large. And Plutarchus saith of this also, that there is no creature more to be beloved than that. As they say also, that when the sea men meet a swan with their ship, that it is a good sign; for then the ship is not swallowed up by the waves. The swan was a good sign unto Aeneas in his journey. And to the contrary, when a Tempest is observed by the fish Aeschines; he then covers himself with sand and small stones, to be secure against the Tempest. And when this is seen by the mariners, they let fall their anchors and make ready against the approaching storm. Which Plinius also relates of many other creatures. And of the fish Polipus also, Plutarchus relates in his natural questions, that this fish foreseeing the storm, runs towards the shore and seeks to sustain himself against a stone. And this is no wonder, for these water creatures know the nature of the water; and they feel it before, by the alteration of the sea; and this being the right moving cause, we may without superstition know of the storm before. But of the owl, crow, screech owl and other creatures, we cannot without superstition prognosticate any good or evil to come. But the superstitious, cowardly men observe such like trifles and show very well that they have the brain of an owl; which we also have put upon the head of the superstition. And therefore they are like the ignorant crows, or as the Screech owl and koekows [Cuckoos?], which stand before her feet; for they put all their diligence and fancies upon idle observations. Isidorus holds such superstitions [to be] vanity and madness. Yea, he counts it a vile thing "that we should believe that God should reveal his counsels to the crows." She wears about her neck many papers, this being the manner of fearful persons; to carry about them many Characters, letters and words, cox claws, etc.; for health, against arms, to escape danger, and many other things; from which they can expect no help at all because they have neither force nor power. The emperor Caracalla, for all he was an Heathen, hated such like superstitions; and punished with death, such as carried notes about their necks for the third and fourth days agues. I would to God that this superstition had been extinguished with heathenism; but we find, the more pittie, enough of it among the Christians everywhere. Yea, there want not some, who aggravate the sin of superstition to make use in things, where to the words of the Holy scriptures are not lawful to be used: which should be used only with reverence and simplicity. As also Navarra saith in his table book: "That those who ask counsel, or carry any letters about them, in a firm hope to receive the desired thing, sin deadly; because such names have no power at all, except it were only who carried any sentences out of the scripture, out of devotion, etc."

She carries the lighted candle to signify the burning zeal which the superstitious think they have: imagining that they fear God, being very Religious, like the Hypocrites. "For superstition agrees the nearest with Hypocrisy", saith Tiraguellus. But these beggars feel not that they are bereaved of Religion, and that their fear is a shameful fear. For superstition, as Polidorus Virgilius saith, is nothing else but an impudent and sottish Religion, intermixt with never or tittle of truth nor holiness. For as the true Religion honors God and adores him; so to the contrary, superstition angers God and too shamefully leaves the trace of true Religion. For Religion as all the other virtues, is put between two evil vices: as between superstition and ungodliness. Whereof one of these vices sins in too much, and the other in too little: "The superstitious fears more than he should, and the ungodly fears not at all", as F. Conanus saith. Which also agrees with Seneca, saying: "Superstition is a sottish error, and nothing else than the service of a false God; and as Religion honors God, so the superstitious dishonors and shames him." These things all Christians should fear the more, because this use is come from the heathens, as we may read in several ancient Poets. As by Ovid, in the 7 book of his "Metamorphosis", is to be seen: that he dipped the torches in ditches of black blood; he lighted them and set them upon both the altars; and cleansed the old man three times with fire, three times with water, and three times with brimstone. Lucianus, in his colloquium of "Menippus", saith: "At midnight they carried me silently to the River Tigris, cleansed and dried me, and lighted round about with torches." -- and a little lower -- "In the mean time holding the burning torches, no more silently mumbling, but called as loud as she could; invoking all the Erynnes, Hecate, the Furies, and Proserpine, together." Formerly this Heathen misuse being estranged from the wholesome saving light of our saviour; which in all and through all, extinguishes the hellish and perditionous torch of superstition, maintains religion, and honors Gods service; to the contrary it spoils superstitiousness. The religious superstitious, is by this sign distinguished, because the superstitious man is affrighted of God: but the true Religious, fears God with reverence, as his father not as his enemy. Whereof Budaeus, in his Pandects, by the authority of [], makes a fine difference; so that the superstitious man, by the terror they have of divine power, think that they are true fearers of God, burning in good Religion. But they deceive themselves, because they are quite cold and frozen in the service of God; strangulated by chilly fear which they have. For it is not enough that we pray unto God for fear; but we must together fear and love him, and with an enflamed zeal honor and fear him. The tyrants and wicked men are feared, but then they are not beloved, but hated. And every where they honor them for fear; not that they do the same with a good heart, for they have no [love for him.] But God must be feared yet with love; for we must love

God according to the prime commandment, with an enflamed love above all things. But the superstitious man, loves not God, but fears him. For all that this fear makes them fast and be busy in prayer, and do other Religious exercises: yet for all that, they are not zealous in Religion, for all they seem to at the outside; but they are rather extinguished and dead, being bereaved of [] to God -- against whom they often commit sacrilege, using the holy and well spoken things, to an ungodly and cursed misuse; fitting them to their superstitious fancies, to flee that which they fear and to get that which they hope; to the profit and ease of this mortal life -- where Teraquellus saith with great Reason, that it is like unto Hypocrisie. And Budaeus saith that it also is held for heresy. Plutarchus saith, in his relation of superstition, that it follows of necessity that the superstitious do hate and fear the Gods, etc. It is also no marvel that he fears them, honors them, adores them, and sits by their temples; for we see also that Tyrants are honored and saluted, and that golden images are put up for their honor: and that, by those who privately hate and curse them. And he proves in the same relation, that the superstitious are the ungodliest of all; and that superstition is the original of all ungodliness. So that they cannot be burning in zeal of Religion -- for all they make a show as if they were enflamed in the service of the same -- being [as] superstition [is] separated from the service of God: as St. Augustine shows at large in his 4 and 6 book of the city of God. For Religion maintains the true service of God, but superstition the false: as Lactanius relates.

We have also made a hare under the same left arm wherein she holds the burning candle, because the Imitable zeal of Religion -- of the superstitious -- is mixed with a shameful fear which he keeps hidden in his breast: of which the Hare is a figure. Standing on the left side by the heart, because the superstitious men's hearts beat as the fearful hare. Cornificius, the Poet, used to call the cowardly soldiers, armed Hares; and Suidas relates that the Calabrians of Reggio were as fearful Hares. Besides that, fearful people are also superstitious; for when they see a Hare cross the way, they hold the same for an evil and unfortunate sign.

She holds in her right hand, a circle with stars and Planets which she beholds with fear. Lucretius saith that superstition is a superfluous and idle fear of things which are above us; as of heavenly and godly things, as Servius relates. For this is proper unto them, that they are afraid of the heavenly signs: rather doing a business upon wednesday or thursday, than upon friday or saturday; putting one day above another and in a wrong order, they adscribe that day unto the planet which runs. Which error proceeds from Astrology or the star gazers, and from hence proceeds the superstition; as C. Rhodiginus saith. Let these fearful superstitious, leave their vain superstition and the idle fear of the stars and planets; for they can do neither good nor harm. But let them rather, believe on the father of truth, than on the Astrologers which are children of lies. As Jeremias admonishes them in his 10 chapt.: "Learn not after the manner of the Heathens, and fear not the signs of heaven, Etc." And a little lower, he saith: "For they can do neither good nor harm." And therefore saith St. Gregory: "Man was not created for the stars, but the stars were created for man."

Equita (Equity) after the Medal of Gordianus

A woman clothed in white; who holds in her right hand a Scale; and in the left, a Cornucopia. She is painted in white, because of the justness of her mind. Without letting herself be bribed, or for self interest, she judges the merits and faults of other people; rewarding and punishing the same. Yet all in friendliness and remittance, which are signified by the Scale and Cornucopia.

Equita (Equity) in many Medals

A virgin that is girded about; holding in one hand, a scale which hangs even; and with the other, a yard or measure.

Equita (Equity) of P. Frat. Ignatius

A woman who has a lesbian lineall, or ruler of lead, in her hand. For those of Lesbos, build with ruff hollow stones and smoothed them only at the botton and top; and because this ruler was of lead, it bowed according to the hollowness of the stone, without losing any thing of its straightness. So bowes Equity according to human infirmities, but therefore she abandons not the straight rule of justice. This figure is made by P. Ignatius, Bishop of Alatria.

Soccorso (Succor, help)

An armed man; who has a naked sword in his right hand; and in his left, an oaken branch with the fruit.

Succor has two principal parts: the one helps and assists the other with necessaries to maintain life and assuage hunger; the other resists his enemy by force, to the saving of him whom he helps. Therefore he is painted armed, because he shall help the weak and needy against all the force of his enemies. We have loaded him with a branch of acorns, to assist with it in the time of famines; for by the help of this fruit, men in ancient times have maintained themselves. For this fruit is dedicated unto Jupiter, because he assists and succors the whole world: Jupiter being the pure and refined air, by which we breathe and live.

Amaritudine (Bitterness)

To express bitterness, by some is painted a Maiden clothed in black; who in both her hands holds a Beehive full of honey; out of which grows a plant of Wormwood. Perhaps therefore, that when we are in the most prosperity of life, that then we find ourselves in the most aversness of fortune; or because we then know all the qualifications of the contrary, that we may have better and fuller knowledge of the sweetness, when we have tasted any outward bitterness. As also therefore, because by the similtude of the Wormwood, a bitter and stiff necked man was expressed. Therefore saith Ariosto: "We know not peace nor esteem it, before we have seen the war and felt it."

Cecita delle Mente (Blindness of understanding)

A woman clothed in green; going in a meadow full of fair flowers; her head hanging downwards; with a Mole before her feet.

Blindness is taken for the deprivation of the sight of the eyes, and by similtude it is understood for the blindness of the understanding. Wherefore it is represented unto us by the Egyptians by a mole, as Orus Appollo saith. The other by the hanging down of her head, which to the terrestrial and quick perishing flowers is bowed -- which are the worldly wantonnesses which entice our minds and without any profit, keep it busied and employed. For how much good soever this deceitful world promises us, it is but a little clay; which not only under a false hope of a short pleasure is covered, but which also brings us in great danger all our life time. Of which Lucretius sings: "In what blindness and danger, swarves man year by year." And Ovid also: "O what dark nights brings the blind understanding along with her."

Vilta (Cowardice)

A woman meanly clothed; and lays in a dirty place upon the ground; holding in one hand a clod bird; standing as if she dare not lift up her eyes from the ground; by her stands a rabbit.

A man is counted a coward who esteems himself less than he can perform; and who dares not undertake that which he may perform with honor and commendation; and will not be brought out of this mind; and that through the small confidences he has, that it would consist with valiantness. And therefore cowardice is figured out by a woman which lays upon the ground, evil clothed; for women faint in their minds sooner than men, to perform anything honorably. The tattered clothes, signify that in a cowardly body, are no fancies to adorn the body -- as doubting whether they shall be able to maintain their gravity and clothing in an estate which appertains to it, because the common proverb saith: "Fortune brings treasures to the valiant, but cowards she pushes far from it." And because the man has no audacity, because of his cowardice, to perform any thing considerable: the woman lays in dirt and mire, with a foul and sluttish life; never coming in the light, or to the knowledge of men who might supply her with necessaries. The clod bird is held by many writers for a base and foul bird: feeding himself with dung and other filthiness; having not the heart to seek his victuals with labor abroad. That she holds her eyes downwards, signifies the faint heart and mind; as we may see the product of it. The Rabbit is by nature, very foul; as is clearly known to many who have described the nature of them.

Sceleratezza (Rogery, villainy)

A deformed dwarf; squint eyed and brown of color; with red hair; embracing a seven headed Hydra or snake. The deformity of the body is taken for a default of nature. For as a man who is fitting to do good, yet gives himself to evil; that evil is called a baseness. For the same evil depends on the will, because he chooses the evil through an inrooted ill nature: so that is called a default which is not in a body, according to the proportion or measure. Therefore the figure is painted as having a default of nature. For the contrary we do in a beautiful body, when virtue is expressed. For as the Philosophers say: the proportion or uniformity of the beautiful lineaments of the body, are a figure of a beautiful active mind. And as the cloth fits about the back, so must the lineaments and qualifications of the body agree with the completeness of the soul. Wherefore Socrates is also of opinion, that the qualifications of the body and the soul, have an agreement.

Squinted, ugly and with red hair is he figured, because these qualifications most commonly signify something

wanting in a man. Wherefore Martialis saith: "O Zoile, it is strange if you are good natured, seeing as you are lame and squint-eyed, black mouthed and a red beard."

He is painted embracing a seven headed Hydra; by which are signified the 7 deadly sins. For if it happens that one of these heads is cut off, there yet others grow instead of it; they resume their vigor again, to resist those who would oppose them. So does also evil in the body: which, for all it seems totally struck down by virtue, nevertheless -- because she has more heads by her, which through the mind are infected with evil -- she rises presently again; and comes with her wrong working, more powerful and stiff necked than before. But it is at last necessary that we overpower baseness totally; with resisting or flying from it -- as that which from the beginning of the world deceived our first parents, and yet is the destruction of us miserable men.

Stampa (Book printing)

A grave woman clothed in white; whose garment is cut into Lozenges, wherein stand the letters of the Alphabet; in the right hand, she shall hold a pipe -- about which is twisted a scroll with the word "Ubique" (that is, "everywhere"); in the left hand, she shall hold a flower of Semper Vive, with the word "Semper" (that is, "always"); on one side shall stand a printing press with all the printer's instruments.

In what great honor and esteem the art of book printing is, the whole world can witness. For by her, is the knowledge of good and evil, virtue and vice, of learning and ignorance, proceeding. By her men become immortal; for before she was known, were the noble understandings as buried, and many works of illustrious men perished.

Wherefore we have cause continually to praise the Lord God, that for a common benefit, the invention of such a noble and high art is found: whereby fame flies, and with a loud and smooth trumpet, represents unto the world diverse works of learned men. O, what could we not say for the excellency of book printing? And for all, I am so bold as to busy myself to describe so noble a business; yet I am very sorry that my understanding is too weak for it to find out matter which is fitting to express such high commendations as is merited by her. I shall say then, that the first who has found out this art, as Polidorus Virgilius relates, was John Guthenbergh, a German Knight: who in the year 1442, or as others say 1451, first set to work the printing press in the city of Mentz. Having also found the printers ink which the printers use to this day. And in the year 1458, she was by another German, called Conradus, brought into Italy; yet first at Rome, and from thence she is wonderfully increased and spread everywhere. But Jovius saith that the Germans are not the finders of it, but that it is more ancient than is thought. And of this opinion are many others, because of the Reason they give of the old Medals; wherein the Grecian and Roman letters are imprinted -- not counting the seals and other antiquities, with their superscriptions. But it be how it will, he that has found out this art first, has been a man of an high and noble understanding.

She is made grave, to show that the masters of printing ought to be men of knowledge and judgment; because their works may be printed in a full perfectness.

The white garments, show that their work must be pure and neat. And the letters of the Alphabet in the Lozenges, signify the letters which are dispersed in the cases; to find every one in his place; to make thereof a complete work.

The pipe with the word "Ubique", is to express the fame the printing causes, to spread any work every where.

The flower with the superscription "Semper", signifies the perpetuity which printing occasions; comparing this with the same herb, which through her own nature is continually green.

The printing press is put by her side, with the letter case, etc.; being together, necessary instruments of this noble art.

This must be read after the figure of book printing

For all the Author of this book was instructed by the book of Polidorus Virgilius -- that the art of book printing was found out first at Mentz, by one Hans Guttenbergh, about the year 1442, or as others say, in the year 1451 -- yet the Author, through ignorance, was much deceived. But we will discover the truth of it more clearly: how perfidiously one Hans, a German, carried away his master's instruments, and secretly settled himself at Mentz. Harlem can testify this from hand to hand. It is then Harlem, that as long as the sun shall take its course, shall carry away the Glory of it. For one Lawrence Janssen Koster, citizen of an honest family, has been the first inventor hereof, in the year 1440. Who, being an ingenious man, walking often in the woods at Harlem and cutting there several letters out of the bark of beech trees, and having put them together, printed some sentences with it, and presented them to his nephews.

Which falling out according to his mind, made him to undertake greater things. So that he found out the firm and tuff printing ink: wherewith he printed in large forms and tablets, with the aforesaid letters. Whereof I have seen myself, a book in Low Dutch called "The Mirror of Our Salvation", in folio, reasonably well printed. But at that time, he had not the knowledge to print on both sides; so that the leaves between being white, were pasted together. But after that, increasing in his invention by degrees, he amended his stuff and what was amiss; so that increasing by gain, he took workmen under an oath of fidelity and secrecy. Among whom, was a German called John or Hans:

who, after he had well insinuated himself in the art of setting and casting of letters and printing and what further belonged unto it, he made up all his master's instruments upon a Christmas night while all the family were at church celebrating the festival, and villainously carried away all the things; fleeing through Amsterdam unto [Collen], and from thence unto Mentz: where, thinking himself secure, he reaped a good harvest of his stolen art. For the year after, with the same letters which Lawrence Janssen Koster had used at Harlem, he printed at Mentz, the "Grammatica Alexandri Galli". And in this manner, this art was spread and after that brought to Rome. Whoso will be better informed in this, may read the Learned and diligent search of P. Scriverius, in his crown of laurel in honor of the Inventor of the Art.

But concerning Jovius: who seems to adscribe this invention with the art of printing of Medals and old superscriptions and cutting of seals, unto the Grecians and Romans -- as if this art had been known unto them long before: the same is more ridiculous than reprobable. For if this had been so, the learning and name of so many eminent men whose writings time and envy have darkened, would have remained unto their successors to their eternal glory, and not have been suppressed by time.

Malignita (Malignity)

An ugly, pale woman; with clothes like the rust; holding a quail, with his head towards heaven and his wing spread abroad.

Ugly she is made, because the works of base natured people are ugly and Abhorrible for all civil conversation. The paleness, signifies that when the inward parts are infected by a malignant moistness, then it spreads towards the outward parts.

The color of the garments, signifies that as the rust consumes all metals where it lays near; so malignity ceases never, through his bad nature, to hinder all laudible and virtuous works.

The quail signifies Malignity by the Egyptians, as Pierius saith, because she is of a base nature. For when she has drunk, she disturbs the water with her bill and claws, that no other creature may drink of it. To the same purpose saith Ezechiell, 34 ch., upbraiding the Jews with their baseness: "When you have drunk clear water, you disturb the rest."

Stupidita (Stupidity)

A woman who holds her right hand upon the head of a goat, having the herb "Eringion" in its mouth; she holds in her left hand, a Narcisse flower; wherewith she is also crowned.

Stupidity is a laziness of the senses or understanding, as well in speaking as in doing; and thus she is bounded by Theophrastes, in his Moral signs. And Aristotle, his master, differs not from this sentiment in his ethica, where he saith: "The stupid are afraid of everyone, and of everthing, as well in doing as in speaking, without any diligence; and is so qualified that he abides before everything abashed and stupid." Then elsewhere he saith, the dunce prates every where to no purpose; or the dunce is of the one side in good -- against quickness and diligence, on the other side in bad -- impudent: for the impudent is rubustical and bold in all places and against all, as well in speaking as in doing. But the stupid is cold and fearful, as well in good as in bad, through the dullness of his understanding and laziness of the senses. Stupidity is in men either by nature or by accident. By nature, he is stupid of his senses who is of a gross understanding and of a fearful mind. By accident, it comes many ways: either by sickness; or by admiration; or by frightfulness of a never heard of thing -- which he hears or sees in others, or proves in himself; or by too much contemplating in learning -- those that study, abiding so long by their books, that they grow dull, mad, and seem distracted. The emperor Claudius, as Suetonius relates, was dull, unmindful, and as without memory. The natural dullness, is overcome by the exercise of virtue; as it increases by idleness, because the understanding dries up in the same and grows dull, and through the darkness of ignorance it is darkened. Zopirus, the knower of visagnomies, being brought before Socrates and by him viewed in the face, he said: this man by nature is dull and lumpish. The standers by, knowing the wisdom of Socrates and that he did everything with a sharp judgment, began to laugh. But Socrates answered: laugh not, for Zopirus speaks the truth; for such an one I should have been, if I had not overcome my corrupt nature by the exercise of Philosophy. There is a proverb which is taken from Galenus, where Mercurius himself and the Muses could not help him. Which is said to one who is extreemly dull and ignorant -- meaning that he is so stupid, that he is not to be cured; for Mercurius himself, the finder of knowledge, and all the Muses, were not able to do it. So that the exercise of virtue and knowledge are good to sharpen the understanding, and take away stupidity and dullness.

The goat on the left side is a figure of dullness. Aristotle saith, in his knowledge of man, that whosoever has eyes like unto the color of wine, is dull; for those are like unto goats. He saith further, that if any one takes a goat by the beard amongst a great many, all the rest shall stand as dumb and look upon it. The herb "Eringion", which it has in

its mouth, has a long stalk with pricks and thorny leaves. Whereof you may read in Mathealus, as also in Plinius. Plutarchus relates, that if a goat take the herb "Eringion" in the mouth, will first himself, and after all the whole flock, be dumb until the time that the shepherd takes the herb out of the mouth of it.

The Narcis which she has in her left hand, as also upon her head, is a flower which makes the head heavy and dull. And therefore she is called Narcissus, not after the story of the young man Narcissus, but after the Greek word "Narce"; which signifies dull and stupid. Also takes the fabel of the young man, her name from "Narce"; for he looking in the fountain, was so admired of his own figure that he melted and turned into a flower; while he admired himself, he seemed to be a figure of marble. Plutarchus saith that it comes from the Grecian word "Narce", and makes the limbs stupid. Wherefore Sophocles called the Narcis, an old crown of the great hellish Gods: viz, the dead.

Indocilita (Indocility, dullness of learning)

A woman with a red face; laying upon the ground; holding in her left hand the bridle of an ass, which stands by her; leaning with her right elbow upon a swine, which lays also upon the ground; having upon her head a black dressing. She is painted laying upon the ground, because indocility is not qualified to walk in the ways of virtue; but stands always lazily by the known ignorance, which is figured out by the ass. Also the Egyptians paint the ass with a bridle in the mouth, for indocility; as a creature that is very unfit to learn anything. And for this reason, say the Astrologers or star gazers, that when a man is born under the 16 degree of Leo, that it is a prognostication of his unaptness in learning; feigning that then an ass is born with a bridle in the mouth.

She leans upon the hog, for as Pierius saith, so is this creature above all others, without senses and indocible; and not as other creatures, who while they live, have some particular diligence.

The black dressing which covers her head, shows that as that color will never take any other color: that also the indocile, being fitting nor apt to take any learning nor instruction. Nor there is none so expert a master, who can draw them from those vile and base things, unto any higher matters.

Architettura (Architecture, or the art of building)

A stately woman, of a grave age; her sleeves tucked up unto the elbows; clothed in changeable silk; having in her one hand, a line with lead at the bottom, or plummet line, a square, and a compass; and in the other hand, a draft of a great building, divided according to the art of Geometry.

Vitruvius saith, in the beginning of his work, that architecture is a knowledge adorned with diverse sciences; by means whereof, all other arts are completed. Plato used to say, that the Architects or master builders, are above those who exercise themselves in other arts. For this is their proper office to each in the art -- to demonstrate, to distinguish, to describe, to limit, to judge, and to teach others the manner of it. Therefore, they only must have the learning of Geometry and Arithmetic; because by this, all other artificial arts must receive their nobility. Therefore she holds the square and the compass, as instruments of the Geometry and the numbers which appertain to Arithmetic; which she uses in the draft which she has in her hand. The plummet line, signifies that a good Architect must always have an eye to the taking notice of the center or middle point; upon which the firm foundation of all things which are of any weight, must be framed. As clearly may be seen in that noble genius of the Knight Dominicus Fontana, and of Carolus Madernus; men of great judgment and esteem, leaving many others who are more praise worthy than mine.

Of a grave age she is painted, to signify the manly experience and the height and consequence of the work. The changeable garments, signify the uniform alteration of things which delight the eye in this art; as the beautiful musical voice does to the ear. The naked arms, signify the work which he does to the art of building; keeping also the name of the art, and of the artificial work.

Architettura Militare (Fortification)

A woman of grave aspect; nobly clothed with many colors; she shall have a gold chain about her neck, with a beautiful Diamond; she shall in her right hand, hold a compass to measure the situation; and in the other, a plane upon which is drawn a fortification with six corners, which form is held the completest amongst all -- upon the top of it shall stand a swallow, and upon the ground a spade and pickaxe.

Fortification is found out for nothing else but that a few may defend themselves against a great many; as also to bridle people and to keep the enemies out of their bounds. And therefore, fortification is not only held for an art, but for a great science. For she is that which know, as well what is necessary for the defence, as for the assault; as well to defend the prince, as the people.

She is made grave, for in that age is the true knowledge of wisdom: what is best for the common good and necessary

for defence.

The noble garment of many colors, signifies the diversity of many inventions which consist in the art of war. The gold chain and Diamond is given her, because as the gold among all metals is the most noble; so is fortification among all sciences, of the most worth and power. And as the Diamond among all noble stones is the firmest and hardest; so is also fortification the noblest jewel of a prince, as that which secures him from the assault of his enemies.

She holds with her right hand, the compass which is divided into 360 degrees with the motion of the loadstone: by which they work according to the minds, as to the situation where they will make a fortification; and serves also to make the platform of the fortification.

The plane upon which the swallow stands, signifies that when they will fortify any place, they must well consider the situation and take advantage of the ground; and by this they must make the draft, which the work of such great concern requires. And in this follow the swallow: for Pierius Valer would signify a man by it who is sharp witted and wholly addicted to fortification; and who had made great drafts of fortifications, as of castles, cities and others of art and ingenuity.

The spade and pickaxe are put by it, for these are the first instruments of fortification: as those whereby they begin to break ground and make the ditches: and wherewith they make the trenches to assault the fortifications of the enemy.

Crapula (Feasting, banqueting)

A fat, ugly, bad clothed woman, with her stomach quite naked; being bound about the head to the eyes; holding in her hand a lion's head with his mouth open; upon the ground shall lay some dead fowls, as also pasties and other things.

She is made ugly, because feasting effeminates the senses of men and keeps them down; caring for nothing but what belongs to feasting and the kitchen.

Poorly she is dressed, to show that feasters most commonly are men who dispise all neatness, and only wait upon the fat kitchen to fill their belly; being thereby bereaved of virtue, stretching their thoughts no further than feastings. The naked stomach, shows that the feaster must be of a sound nature to digest all manner of victuals. And therefore he is bound about the head, unto which the vapors arise and dull the brain.

The fatness is a working which is occassioned by feasting; and which thinks not on any troubles, by which the face grows lean.

The Lion's head is an ancient figure of feasting. For this creature fills himself with such greediness, that he can fast for three days after; and through his bad digesting, his breath stinks always, as Picrius relates.

The dead fowls and Pasties, etc., are taken for things wherein the feaster delights.

Crapula (Feasting, banqueting)

A woman clothed badly in green, fat and reddish; she leans with her right hand upon a shield -- in which is painted a table with several sorts of victuals, with a superscription "vera felicitas" (that is, "true happiness"); the other shall lay upon a hog.

Feasting is a work of gluttony and consists in the quantity and quality of victuals; and used commonly to govern in gross and dull men, who can think on nothing else than things which do not touch the senses.

She is clothed in green, because she has a continual hope for alteration of victuals; to lead a merry life from time to time.

The shield after the aforesaid manner, is to express the end of those who are given to feasting: viz, the taste which they believe brings the happiness of this world along with it, as Epicurus saith.

The hog is taken by many writers for feasting, because it thinks of nothing else than to devour; and whilst it hates the nastiness, out of the mire it never holds its head up; never turning back, but seeks always forward to find better victuals.

Fragilita (Frailty)

A woman who holds in every hand, some Cicuta [hemlock tree]: which Virgill, in his stable of oxen, calls frail. Unto which every thing may be compared, which have the name of frail.

Fragilita (Frailty)

A woman with a thin garment; having in her right hand, a branch of Tiglio; and in her left hand, a great glass which hangs on a thread. The thread fits very well to it, because it breaks easily. The Tiglio is used by Virgill for the same.

Of the glass hanging on a thin thread, needs no explanation, because the glass is thin and breaks easily. Also women are frail, and so we may compare the one with the other.

Fragilita Humana (Human frailty)

A woman with a lean and sour countenance; nobly clothed; holding with both her hands, many icicles, which in winter season freeze on the houses. Which icicles were (as Pierius saith) held by the ancient Egyptians as a figure of the frailty of man's life. And it would not be amiss to express her great age better, that she was made stooping, leaning upon a feeble rod: which is a right figure as well of frailty, as of age. For when a man is come to that, the least hurt strikes him so that he often dies of it, and is crushed down by it. Some figure out human frailty, and not without a cause, by water bladders: which seem a little in the eye, but immediately vanish away.

Seditio Civile (Civil sedition)

An armed woman, with a spear in her right hand; in her left hand, an oaken branch; before her feet, shall stand two dogs who bark against one another, showing their teeth.

No other cause occasions sedition, war and civil dissention, but the body with its lusts and desires. All wars proceed to get riches. They seek riches by force to serve the body and to bring it to ease. And therefore, they seek to satisfy their lusts, to follow their own will and desires; which then also are provoked by their senses; either by hope of riches, or for the love of his beloved, or by ambition to govern, or by impounding of eminence: not willing to give way to any one, but to lord it over all. And by this means, the citizens disturb the quiet of their own state, sowing misunderstandings in the city; and by a common commotion, rise up in arms. Wherefore she is painted in arms. Of this sedition, every good citizen ought to desist, because of the common quiet, and to root out the same: as Philostratus saith. Therefore it is an ungodly thing that citizens among themselves should study evil, as Homer saith. Solon certainly is not to be commended in his law, when he counts a man dishonest who takes not the one party or the other when any civil sedition arises. Whereof Plutarchus to Appollonius remembers, in his transaction of the common good, saith he: we may not accuse anybody that he will not join on the one side, to use force, separating himself from the citizens; but the rather, an ordinary citizen is to be accused who helps to instigate sedition. And that man ought not to be blamed, because he had no part in the seditious misery. For it appears that this man, most commonly is sad for the unhappy condition of the citizens. And we ought, saith Plutarchus, to strive above all that never any sedition may happen. And this is, as a civil policy, highly to be esteemed. Therefore, a good citizen ought to interpose himself in the beginning between differences, for all they are but particular; because no tumult should arise among the citizens -- for it proceeds from particular to the common business. All fires do not begin in great houses. But often a despised spark or neglected candle, fires a whole house; which after, breaks forth to a common loss. Therefore Plutarchus adds: "This alone is wanting in a Politic citizen: that out of duty he teaches his fellow citizens to use unity and common friendship; and that he strives that all debates, discords, tumults and enmities, may be laid down and destroyed."

The branch of the oak which she holds in her left hand, is put for a figure of Civil Sedition; because these trees do push and strike together until they break. Wherefore Aristotle, in the behalf of Pericles, said: "that the Beotians were like these oaks; for as these did tear one another to pieces, so the Beotians did destroy one another." By which figure was understood that, as these trees were great, strong, firm, thick, hard and heavy to cut down and cleave with the axe; yet nevertheless pushing together, they did easily break. So was also a Republic, for all it is provided and fenced, not easily to be overcome by the sword, nor the power of enemies; but when the Citizens did push at one another, then they fall easily; and are totally, by Civil Sedition, thrown down to the ground.

The dogs, which bark one at another before her feet, serve for a figure of Civil Sedition. For all they are both domestic creatures, and of one nature; nevertheless, they are used to bark one at another, and to fight together -- either for victuals or for jealousy of a bitch. And to aggravate themselves, they bark and show their teeth; the one not willing to give place to the other. Also the men, who for all they are fellow citizens of one city, come through the before said causes in dissention and difference: dispersing in their own country, hurtful seditions and tumults; like mad beasts and house dogs, thirsting after the blood of their fellow citizens: who are held by all men for impudent, base and evil men. Wherefore Cicero saith, in his oration [] for Sestius: "These are counted evil and hurtful citizens, who stir up the minds of the citizens to Sedition."

Unio Civile (Civil union, civil concord)

A woman of a merry aspect; holding in her right hand an Olive branch, which is environed with a garland of Myrtle; and in her left hand, she holds the fish "Searus".

Concord is a preserver of cities. For Austine saith, in his "City of God", that a city is nothing else than a multitude of

men who are united in concord. And take it, that this city grows into discord -- there will arise divisions, and procure the destruction of the same. Of what force concord is, we may learn by the history of Seilurus, the king of the Schytians. Who, when he was going to die, caused his [8]0 sons to be brought before him, and commanded every one that he should break a bundle of arrows tied together. But when they acknowledged their impotency in this, he half dying, separated them assunder and broke them easily one by one, saying: "O sons, if you unite your forces in unity together, you will be strong; but if you separate them by discord, you shall easily be overcome." This counsel of Seilurus is highly necessary in a civil government. The concord of the citizens, brings always amiableness and sweetness; like an instrument, with many well tuned strings and a great many voices, makes a sweet harmony. The Olive branch, twisted round by the Myrtle, is a sign of well pleasing; and is taken for concord and lovely peace amongst citizens. Being these trees are united by nature in mutual love: their roots by changeable embracings, twisting together: and the Myrtle branches, through the Olive tree with an amiable union spreading, defends the Olive tree: that her fruit -- neither by the powerful strength of the sun, nor the great force of the winds -- are hurt; that they may attain their tender and sweet ripeness. Also should the Citizens, by kind embracings and brotherly love, be united together; that attaining to a lovely rest and amiable prosperity, they may defend one another from all harm.

The fish "Searus", admonishes us also to concord: to be ready with a mutual love and a willing mind to help one another. And this these fishes take notice of, that when one fish swallows the bait, another comes immediately and bites the line in pieces; or if they are caught in a net, another fish will put his tail to the fish that is caught, and when he bites it, he pulls him with great force through the net: as Plutarchus relates the same. Of the like love and affections, should be the minds of the citizens; which are united together, not to suppress one another, but to ease one another and to deliver them from the tempest of misery and persecution. Which godly duties, bind the hearts of men; by which the minds are mightily united; by which the body of the city gets a great increase and strength -- which she, during these civil unions, happily shall enjoy.