

**The theatre of women / designed by Jobst Ammon ; edited by Alfred Aspland.**

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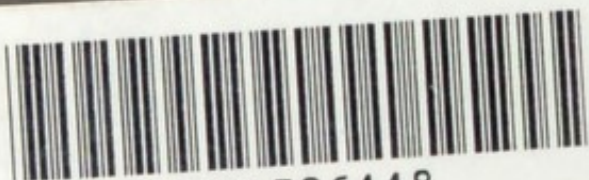
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*The THEATRE  
OF WOMEN*

*HOLBEIN  
SOCIETY*





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AMMAN, Jost

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19-12-98





## The Holbein Society.

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THE  
THEATRE OF WOMEN.

*Designed by* JOBST AMMON.

EDITED BY  
ALFRED ASPLAND.

Published for the Holbein Society by  
A. BROTHERS, *St. Ann's Square, Manchester ; and*  
TRÜBNER & CO., *Paternoster Row, London.*

M.DCCC.LXXII.



ZHK. AAS (2)



# GYNÆCEUM;

OR,

## THE THEATRE OF WOMEN:

WHEREIN MAY BE SEEN

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

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

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

DESIGNED BY IOBST AMMON.

Attached to each figure is an eight-line stanza by  
FRANCIS MODIUS OF BRUGES.

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

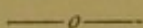
A.D. 1586.

Frankfort: Published at the cost of  
SIGISMUND FEYERABENDT.





## INTRODUCTION.



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

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

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



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

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



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

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

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

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



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

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

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

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



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

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

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

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

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

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



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

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

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

ALFRED ASPLAND.

DUKENFIELD, May 27, 1872.



# LIST OF AMMON'S WORKS.

## ETCHINGS.

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



the surrounding ornaments were probably added with the graver by S. Herman. The names of the Senses are at the bottom of the plates, in latin. *h.*  $3\frac{1}{4}$ , *w.*  $2\frac{3}{8}$ . (B. 5.)

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



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

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

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



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

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

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

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

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

14. THE PORTRAIT OF GASPAR DE COLIGNI, half-length, turned a little towards the left, in an oval surrounded by ornaments and allegorical figures. At top: 'Effigies Gasparis de Coligni, D. de Castilione, Amiralis Franciæ.' In a cartouch below the massacre of St. Bartholomew's, Aug. 24, 1572. At bottom: '*Fecit Norimbergæ Jost Amman Tigurinus 1573.*' *h.*  $14\frac{1}{2}$ , *w.*  $10\frac{5}{8}$ . (B. 17.)
15. FREDERICK, BISHOP OF WURZBOURG, half-length, turned towards the left, in an oval, ornamented with allegorical figures: 'Fridericus Dei Gratia,' &c. At bottom, I. A. 1572. *h.*  $11\frac{3}{4}$ , *w.*  $8\frac{7}{8}$ . (B. 18.)
16. HANS SACHS, a celebrated poet of Saxony, at the age of 81; bust, nearly in front. At top, his name; at bottom: 'Zwey Monath, &c., M.D.LXXVI.,' and the initials I. A. Bartsch says this piece is done with the burin. *h.*  $12\frac{1}{2}$  with margin, *w.*  $8\frac{1}{4}$ ? (B. 19.)
17. 'SIGISMUNDUS FEIERABENDT bibliopola, aetatis suae XLII. Anno MDLXIX.' half-length, turned towards the left, in an oval surrounded by ornaments, and four allegorical figures. Without the artist's initials. *h.*  $9\frac{3}{4}$ , *w.*  $7\frac{7}{8}$ . (B. 20.)
18. PORTRAIT OF A MAN, half-length, with a polygon in the left hand, which he is measuring with compasses; in an oval surrounded by four allegorical figures. Without the artist's initials. *h.*  $10\frac{3}{4}$ , *w.*  $8\frac{1}{4}$ . (B. 21.)
19. EIGHT BUSTS, on the same plate; four of men, and four of females; so disposed that each man has opposite to him a female. The first bust on the left is that of a warrior in a helmet, which is ornamented with a small coronet. Near it are the initials I. A. Done, according to Bartsch, with the burin. *l.*  $6\frac{5}{8}$ , *h.*  $1\frac{3}{8}$ . (B. 22.)
20. A SHIELD OF ARMORIAL BEARINGS. Quarterings a turk's-head and a shoe (sabot): helmet with crest, a turk's-head; supporters, a lion and a winged dragon. At top, two winged genii with garlands of flowers. At bottom, on the left, I; and on the right, A. *h.*  $7\frac{1}{2}$ , *w.*  $6\frac{1}{4}$ . (B. 23.)



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



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

24. THE STORMING OF A FORTIFIED TOWN. The walls of the city, fortified by various round towers, are on the left; the attack is made simultaneously by cannon, bombshells, and infantry scaling the walls; and on the right are two large bodies of troops drawn up in squares. At bottom, near the left corner of the print, are the initials I. A., the former letter intersecting the first stroke of the latter; and within the lower division of the A. is a small capital G, the singification of which is unknown to me. Three inches further to the right is the date '1564.' In different parts of this plate are letters of reference, showing it to have been accompanied originally by letter-press. It is undoubtedly by Jobst Amman, and though slightly etched, is full of spirit. *l.* 22, *h.* 11 $\frac{1}{2}$ . (O.)
25. A VIEW OF A SMALL FORTIFIED TOWN, BY NIGHT, with numerous persons, some in a carriage, and others on foot and on horseback, witnessing a display of rockets and other fireworks which are thrown from the walls and bastions. Towards the right, at bottom, '1570. Jos. Amman F.' Bartsch supposes this plate to have been engraved with the burin, but I think it chiefly done by etching. The figures and horses are admirably varied in their grouping and attitudes, and the effect of night is finely represented. On the whole it is a masterpiece. *l.* 13 $\frac{3}{4}$ , *h.* 8 $\frac{7}{8}$ . (B. 14.)
26. THE DRESSES AND MANNERS OF THE FOUR QUARTERS OF THE GLOBE;



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

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

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### WOOD-ENGRAVINGS, IN BOOKS, OR SETS.

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

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

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



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

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



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



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

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



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

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



## DETACHED PIECES, ENGRAVED IN WOOD.

41. MARTIN LUTHER, half-length, nearly in front; in a circle within a border ornamented with four scriptural subjects. Within the circle: 'D. Martinus Luterus;' and in the middle at bottom: I. A. *l.* 5, *h.* 4½. (B. 19.)
42. STEPH. BATHORY, prince of Transilvania, elected King of Poland; died 1586: half-length, turned towards the right; his right hand on the hilt of his sword, and the left on his haunch. In the middle at bottom are the initials I. A. *h.* 12¾, *w.* 9¾. (B. 20.)
43. THE HISTORY OF ADAM AND EVE, from their creation to the death of Abel; the whole represented in one piece, printed in clair-obscur from two blocks. In the middle at bottom are the initials I. A. *h.* 10¾, *w.* 7¼. Impressions of this piece, printed from a single block, are introduced in the Latin edition of Josephus, of 1580, before mentioned. (B. 15.)
44. ST. CHRISTOPHER, with the infant Saviour on his shoulders; the initials I. A. on the right. *h.* 9¾, *w.* 6¾. (B. 18.)
45. A TOURNAMENT, held at Vienna, by order of the Emperor Maximilian II. The initials I. A. with date 1565, towards the right at top. *l.* 13¾, *h.* 8. (B. 21.)
46. AN ALLEGORICAL REPRESENTATION: 'Designatio picturae, officium boni coloni exprimentis;' with explanations printed with type. In the middle at bottom, the initials I. A. and on the left the mark of the wood-engraver. *h.* 15½, *w.* 9¾. (B. 23.)
47. TIME DRAWING TRUTH FROM OBSCURITY, in spite of the opposition of two demons; the background, an extensive landscape. The initials I. A. with date 1562, are on a bridge on the left. *l.* 17¼, *h.* 12¼. (B. 24.)
48. AN ALLEGORICAL PIECE ON COMMERCE. In the foreground, on the left, a female figure representing Obligation; and on the right another denoting Liberty. A man, standing in the middle, and two groups of other men, a little lower in the piece, on the right and left, denote Integrity, the knowledge of Languages, and Taciturnity. These figures are represented in a large hall, wherein are accountants, weighers of



money, men packing merchandise, &c., and in various tablets are German verses, printed with moveable type. The initials I. A. are on a package, on the left. *l.* 23 $\frac{3}{4}$ , *h.* 11 $\frac{1}{8}$ . (B. 25.)

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

*Additional. Authority, Chatto on "Playing Cards."*

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

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8. A maiden of the illustrious family of Fuggers—B 5.

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

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



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79. A Veronese woman—V 2.
80. A Patavian noble married lady—V 3.

81. A woman of Placentia—V 4.
82. A noble married lady of Vicentia—X.
83. A married woman of Sienna—X 2.
84. A maiden of Bologna—X 3.
85. A married woman of Bologna—X 4.
86. A Spanish married woman—Y.
87. A noble English lady—Y 2.
88. A married woman of London—Y 3.
89. A French noble married lady—Y 4.
90. A French noble maiden—Z.
91. A Parisian noble married lady—Z 2.
92. A noble married lady of Lyons—Z 3.
93. A noble married lady of Lorraine—Z 4.
94. A Burgundian maiden—*a*.
95. A married Belgian lady of high rank—*a* 2.
96. A Belgian maiden—*a* 3.
97. A Brabant woman—*a* 4.
98. A Dutch woman—*b*.
99. A Belgian serving woman—*b* 2.
100. A woman of Aix-la-Chapelle—*b* 3.
101. A Cologne bride—*b* 4.
102. A woman of Belgic Flanders—*c*.
103. A noble married woman of Hungary—*c* 2.
104. A woman of Prague—*c* 3.
105. A Bohemian married woman—*c* 4.



- 106. A Polish married woman—*d*.
- 107. A Livonian woman—*d* 2.
- 108. A Livonian lady of high rank—*d* 3.
- 109. A noble Livonian married lady—*d* 4.
- 110. A Russian lady of high rank—*e*.
- 111. Camilla, the daughter of the Turkish Sultan—*e* 2.
- 112. A Turkish courtesan—*e* 3.
- 113. A Peruvian woman—*e* 4.
- 114. A nun of the order of St. Catharine—*f*.
- 115. A nun of the order of St. Bridget—*f* 2.
- 116. Order of the White Nuns with the black veil—*f* 3.
- 117. Order of Paid Attendants on the Sick—*f* 4.
- 118. A Beguin—*g*.
- 119. The lay order of St. Catharine—*g* 1.
- 120. Order of Penitent Women—*g* 2.
- 121. Order of the Virgin Clara—*g* 2, *verso*.
- 122. An abbess—*g* 3.

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

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



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



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

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



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

And again :

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

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



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

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



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

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



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

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



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

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

Your most Serene Majesty's

Most devoted,

SIGISMUND FEYERABENDT,

*Citizen and Printer of Frankfort.*

FRANKFORT-ON-THE-MAINE,

*1st March, 1586.*



Gynæceum, *Sive*

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

**ARTIFICIOSISSIMIS NVNC PRIMVM**  
*figuris, neq; vsquam antehac pari elegantia  
editis, expressos à*

**IODOCO AMANO.**

**ADDITIS AD SINGVLAS FIGVRAS SINGVLIS**  
oçtoſtichis FRANCISCI MODII BRVG.

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

**M. D.**

**LXXXVI.**



**Frankoforti, Impensis Sigismundi Feyrabendij.**





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



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

ciarum eiectus, firmiora aduersus frigoris inclementiam præsidia circumspicere co-  
actus, rhenonibus, hoc est, rudibus ferarum, pecorumue pellibus vtî cœpit, quod  
haud dubie vestimentorum in posterum exemplar exstitit. Nam quod Eusebius  
ait, in de præparatione. Euangelica, qua parte de Phœnicum rebus scribit, Vsonem  
nescio quem Siculum primum corporibus tegmina ex pellibus ferinis confecisse, id  
verò ego ad Phœnices dumtaxat pertinere statuo, pelliceis, vt dixi, tunicis iam mul-  
to ante ab ipso protoplasto repertis, aut verius vt loquar, & sacrosanctis volumi-  
nibus congruentius, protoplasto ab ipso omnium bonorum auctore Deo Opt. Max.  
ad vsum liberaliter attributis. Similisque adeo est lini ratio, cuius inuentionem  
cum libro VII. Plinius Arachnes Lydiæ puellæ beneficium traderet, ignorabat ni-  
mirum eiusdem vsum Hebræis multò tantò ante Arachnem natam fuisse, vt cate-  
rarum quoque rerum, quarum tamen munus ab eodem Plinio alijsque scriptoribus  
prophanis modo huic, modo illi attribuitur. Vt lanificij peritia, & texendi ars ab  
Ouidio Palladi, aut quod ferè perinde est, a Trogo seu Iustino potius Atheniensibus  
Palladis cultoribus, à Plinio AEgyptijs. Sic Fullonia qua vestimenta curantur &  
poliuntur cuidam Niciæ Megarensi, Sutoria Boethio nescio cui, acu pictæ vestes  
Phrygibus, vnde Phrygiones earum artifices, diuersicolores Babylonijs, vndulata  
Caia Cecilia quæ & Tanaquil, Dalmatica pretiosissima Dalmatis populis, vt  
contra cilicium vilissima vestis Cilicibus à Varrone, Trogo, Diodoro, eodemque Plinio



## EPISTOLA

*no* ascribuntur: sola ferè serica, qua hodie nihil vulgatius, posterius & inuenta & ad nos diu parcius transmissa: cum vel Aureliani Imperatoris tempore, Vopisco auctore, hoc est, anno a generis humani salute CCLXXIV. sericum auro expenderetur. Vnde & modestissimus ille Princeps holoserica veste sibi abstinendum putauit: donec Iustiniano Principe, vt ex Procopio discimus, hac quoque paulatim vulgarior, ac per hoc vilior esse cœpit. Ab his initijs vsus vestium ortus paulatim cōperuenit, vt iam cultus sui operoso instrumento laborare videatur: quotidie noui aliquid excogitantibus ijs artificibus, quorum opera omnis harum rerum cupidis, & in ijs præcipuè elegantioribus fœminis lenocinatur. Qui sexus cum natura ipsa ad hoc studium, & mundiciem pronior sit, etiam virorum, si verum fateri volumus, quibus sordebant illæ, quæ formæ proprium & peculiare bonum non arte aliqua, & vestis gratia adiuuarent, inmodestia adactus est cō descendere, vt ornatus comptusq; sui vel primam rationem haberet, viros hoc quasi illicio in sui amore, & admiratione retenturus. Non omnino pessimè hoc quidem, etsi superfluè, ac superstitiosè: si hic illecebræ illæ constitissent: sed postquam ne sic quidem contenti proprijs coniugibus quidam, ad vicinorum vxores, alienæ pudicitie subessoribus oculis malè vtentes, animum adijcere cœperunt, inuenta que aded sint, quas iuuaret non tam viris suis, quam vicinis formam suam probare: Illicet, in præceptis vestium licentia boni mores acti sunt, euenitq; vt nulli rei magis quàm huic disciplina quadam opus esset. nam etsi, vt rectè ait Cyprianus de habitu virginum, ornamentorum ac vestium insignia, & lenocinia formarum non nisi prostitutis, & impudicis fœminis congruant, & nullarum fere pretiosior cultus est, quàm quarum pudor vilis est, coactæ sunt tamen, vel potius coactæ videri voluerunt etiam pudicæ alioqui, impudicarum in hoc vestium luxu morem seu errorem potius imitari, tanquam similibus. vti dictum est, illecebris maritos retenturæ: quarum sanè studium prima fronte venia non indignum, grauissimè increpat seuerissimus censor Tertullianus, his fere verbis: Age nunc, inquit, si ab initio rerum & Milesij oues tonderent, & Seres arbor cernerent, & Tyrij tingerent, & Phryges insuerent, & Babylonij intexerent, & m. i. garita canderent, & ceruina coruscarent: si ipsam quoque aurum iam de terra cum cupiditate prodisset, si iam & speculo tantum mentiri liceret, hac Eva concupiuisset de paradiso expulsa, iam iortua opinor? Ergo nec nunc appetere debet, aut nosse. si cupit reuiuiscere, quæ nec habuerat, nec nouerat, quando viuebat. Ideo omnia ista damnata & mortua mulieris impedimenta sunt, quasi ad pompam funeris constituta. & rursum: Habitus fœminæ duplicem speciem circumfert, cultum, & ornatum. Cultum dicimus, quem mundū muliebre vocant, Ornatum, quem immundum muliebre conuenit dici. Ille in auro, & argento, & gēmis, & vestibus



## NVNCVPATORIA.

vestibus deputatur: Iste in cura capilli, & cutis, & earum partium corporis, quæ oculi  
 los trahunt. Alteri ambitionis crimen intendimus, alteri prostitutionis: ut iam hinc  
 prospicias dei ancilla quid ex his disciplinæ tuæ conueniat, quæ de diuersis institutis  
 censearis, scilicet humilitatis, ac castitatis. Itemq; alibi: Terra scilicet gloriosior pla-  
 nè, quoniam in maledictorum metallorum feralibus officinis pœnali opere deplora-  
 ta, nomen terræ in igni reliquit, atque exinde de tormentis in ornamenta, de sup-  
 plicijs in delicias, de ignominijs in honores metalli refuga mutatur. quod imitatus  
 videri potest eruditissimus theologus ex Plinio, qui quamuis ethnicus, atque adeo  
 atheus, luxui huic iratus: Penetramus, ait, in viscera terræ, auri argentique venas,  
 & æris ac plumbi metalla fodientes, gemmas etiam, & quosdam paruulos quæri-  
 mus lapides, scrobibus in profundum actis, viscera terræ extrahimus, ut digito gese-  
 tur gemma, quam petimus. quot manus atteruntur ut vnus reniteat articulus? Si  
 vlli essent inferi, iam profecto illos auaritiæ atque luxuriæ cuniculi refodissent. Bre-  
 uissimis ergo, ut pergit idem Tertullianus, loculis patrimonium grande profertur.  
 Vno lino decies sestertium inferitur. Saltus & insulas tenera ceruix fert. Gra-  
 ciles aurium cutes Calendarium expendunt, & in sinistra per singulos digitos  
 de saccis singulis ludit. Hæ sunt vires ambitionis, tantarum vsurarum sub-  
 stantiam vno & muliebri corpusculo baiulare. quem eundem luxum mox ut ine-  
 ptum ridens, utpote cum aurum & gemmæ, quæ tanti à matronis fiant, vilia &  
 contemnenda sint multis. Apud Barbaros, inquit, quosdam quia vernaculum  
 est aurum & copiosum, auro vinctos in ergastulis habent: & dinitijs malos one-  
 rant tanto locupletiores, quanto nocentiores. Aliquando re vera inuentum est, quo-  
 modo & aurum non ametur. Gemmarum quoq; nobilitatem vidimus Romæ de fa-  
 stidio Parthorum & Medorum, cæterorumque gentiliū suorum coram matronis  
 erubescens, nisi quod nec ad ostensionem fere habentur. Latent in cingulis sma-  
 ragdi, & cylindros vagina suæ solus gladius sub sinu nouit: & in peronibus vniones  
 mergere de lato cupiunt. Deniq; tantum gemmatum habent, quod gemma-  
 tum esse non debet, si non comparet, aut ideo comparet, ut neglectum quoque o-  
 stendatur. Proinde & vestium de coloribus honorem serui etiam eorum ferunt.  
 Sed & parietes Tyrijs & hyacinthinis & illis regijs velis, quæ vos operose resoluta  
 transfiguratis, pro pictura abutuntur. Vilior est apud illos purpura quam ru-  
 brica. Quis enim est vestium honor iustus, de adulterio colorum iniustorum? Non  
 placet deo quod non ipse produxit: nisi si non potuit purpureas & earinas oues nasci  
 iubere. Si potuit, ergo iam noluit: quod Deus noluit, utique non licet fingi. Non  
 ergo natura optima sunt ista, quæ à deo non sunt, auctore naturæ. Sic à diabolo  
 esse intelliguntur, interpolatore naturæ. Postremo igitur iubet Christianas fœminas



## E P I S T O L A

hæc talia ethnicis & infidelibus relinquere, & illæ pergit, hoc luxu viris suis placere studeant, vos prodite medicamentis & ornamentis exstructæ apostolorum, summentes de simplicitate candorem, de pudicitia ruborem, depictæ oculos verecundia, & spiritus taciturnitate, inferentes in aures sermonem dei, adnectentes cervicibus iugum Christi. Caput maritis subiicite, & satis ornata eritis. Manus lanis occupate, pedes domi figite, & plus quam in auro placebunt. Vestite vos serico probitatis, byssino sanctitatis, purpura pudicitie. Taliter pigmentata deum habebitis amatorem. Quæ tamen cum rigidiora fortasse, & ad illas solas pertinere videri possint: quæ se Deo deuouerunt, quin ad omnes in genere referantur, dubitari non potest, maximè cum alibi quoque dicat, salutem in exhibitione præcipuè pudicitie consistere, quod cum omnes templum Dei simus, illato in nos & consecratæ Spiritu Sancto, eius templi aditus & antistes pudicitia sit, quæ nihil immundum nec prophanum inferri sinat, ne Deus ille, qui inhabitat, inquinatam sedem offensus relinquat, subiungens porro, pudicitiam hanc non ex carnis tantum integritate, sed cultus & ornatus etiam ratione existimari, ideoque in ethnicis fœminis veram pudicitiam non esse. Quorsum tamen hæc tam multa inquiet fortasse aliquis? nimirum eo, vt ostendam iam olim vsu receptum, vt fœminæ cultui corporis sui indulgerent impensius: sic tamen, vt hodieque maximè illæ probentur, quæ vt in alijs omnibus, hic quoque modum sibi tenendum existimarunt. In quibus etsi nullam nationem, gentemve insector, scitum est enim alios alijs regionibus mores, aliam certæ de causa tantum non vitam conuenire, ita moderatore omnium rerum deo iubente, vt peculiaria quædam gens qualibet habeat, in quibus inquam temperatioribus & modestiorib. familiam ducere laudatissimas Germania fœminas, vel ex hoc spero exiguo libello satis superque constiterit, cuius ego magnis sumptibus editionem artificiosissimis figuris illustratam, & exornatam cum adornassem: exemplar quoddam pudicitie, & omnium virtutum quærendum mihi existimaui, cui, vt olim castissima fœmina semel matronarum sententia iudicata est Sulpitia, Paterculi filia, vxor Fuluij Flacci, electa ex centum primarijs, quæ simulachrum Veneris ex Sibyllinis libris dedicaret, ipse quoque, non inconueniens moribus eius incastum aliquod, certe deæ incestæ, signum, sed totius Europæ fœmineas habitus donarem, consecrarem. Et repperi sane non difficulter, quod quærebam: simul ad te serenissima regina, oculos animumque conuerti: cui lubens merito iam pridem non dico iam a Romanis, sed à totius orbis, Europæ certe nostræ fœminis pudicitie & castitatis principatus ita desertur, vt vno ore fateantur omnes: Isabel- lam Austriacam eam esse demum, ad cuius se mores bonæ & pudicæ huius nostri aui conformare iurè debeant. Quali fœminæ nisi hoc theatrum meum sacrum esse vellem,



## NVNCVPATORIA.

Te, laudatissimo sexui exemplum, in quod intuens, bene & præclare vitam instituere queat, inuidisse videri possem: cum, quamuis castas plurimas, nullius enim laudibus detractam volo, præterea nostra habeat Germania, nescio quomodo tamen magis nos moueant virtutes huiusmodi in illustri & Principe persona relucens, vel iuxta tritam illud, quo se subditi sanè quam lubenter ad regum suorum quasi imaginem effingere dicuntur. Addo ad hæc quod cum hic de Imperatricibus agatur, tu Imperatoris, neque aut leuium Constantinopolitanorum, aut impotentium Trapezuntiorum umbratilis Imperatoris, sed sacri Romani imperij monarchæ occurris filia, neptis, soror: mater etiam fortassis futura, nisi te diuina illa tua rationes, quas iam dudum vniuerso humano generi approbasti, a matrimonij vinculis in posterum abstinerent, & deo tota quanta, quanta es, assererent: cum agatur de reginis, tu es unica illa & laudatissima non ignobilis alicuius regni, sed supra quod nullum est, imo cui nullum æquari potest. Gallie regina, cui nulla alia quoque regina par nulla alia secunda est. Iam de virginibus loquimur, de sponsis, de nuptis, de viduis, de velatis mulieribus seu deo dicatis? tu virgo, sponsa, vidua & tantum non unica sacra lectioni, & meditationi addicta exemplum es cuius ætati, ordini, statui, ad quod se componant, & mores suos exigant: dumtaxat, quæ & vite cursum inoffensum tenere hic, & post eius decursum stadium, æterna cum deo creatore suo beatitudine de frui optant. Accipe igitur, potentissima, & serenissima regina, alacri animo hoc paruum nõ parui erga maiestatem tuam studij mei, & deuotionis munus: ac, cum aliæ a libris sibi inscriptis formam accipere soleant, tu contra, quæ Genij tui felicitas est, huic libello de te famam largitor, & deo pariter hominibusque fauentibus diu virtutum tuarum plurimarum & maximarum fructibus amplissimis letare, ac vale, Francoforti ad Mœnum ipsis Kalendis Martij anni M. D. XXCVI.

Serenissimæ Maiestati tuæ

deuotissimus

Sigismundus Feyrabendius ciuis &  
Typographus Francofurtensis.



## Imperatrix.

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



*Quæ magni incedit germana, & nupta tonantis:  
Una hominum regnum quæ tenet, una Deum.  
Regnum hominum dixi? fallor: prima illa dearum est.  
Diuiso imperio hæc regnat in orbe suo.*

*Regina*



## Regina Galliarum.

**H**umanam sortem facies tam bella timebit?  
Verè hà crudeles in sua dona Deos.  
Debuerant ora hæc communis nescia legis,  
Qua patimur fati tempora quisq<sub>3</sub> sui:



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

B

Regina



## Regina Germanica.

*R*egia progenies, & regi nupta marito,  
Sic positis prodit suspicienda comis.  
*N*ec male conueniunt tali fastigia formæ  
Regia, regalis lucet in ore vigor.



*T*orqui qui cingit collum sudauit Hydaspi  
Accola, qui & Nili à flumina fonte bibit.  
*H*uic torqui Ganges misit sua munera, & Indus,  
Huic quæ sub sero sole fluent a rigent.

*Regina*



Regina Hispanica.

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



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



Princeps foemina Germanica.

*Si foret incunctis hac cultus cura modesti,  
Quaq; arat Eous, quaq; arat Hesperius:  
Foemina non census portaret corpore auorum,  
Quorum sub titulis obruta regna iacent.*



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



Hispanica princeps foemina.

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



Illic te votis poscunt iuvenesq; senesq;  
Hic execrandus dum mihi semper ades.  
An tibi iucundum est inuitas vrere terras?  
Si pudor est, populo transi ad Hyperboreos.

B 3 Matrona



Matrona primaria Italica.

**I** Talicis hæc est notissima vestis in oris,  
Cuius legitimo est subdita vita iugo.  
Per fora, per plateas, taliprocedit amictu,  
Tali festuos nupta aditura choros:



*Est q<sup>3</sup> quidē ille, neget quis enim hoc? dignissimus o-*  
*Parte, maritali quem gerat aucta toro. (mni*  
*Nil in eo tamen ut, me iudice, iure probari*  
*Debeat hoc comptu liberiore magis.*

*Virgo*



Virgo ex illustri Fuggerorum familia.

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



*I*nter & hac illi manibus cecidere remissis  
Cingula, quis ipsum est urere sueta Jovem.  
Quæ simul inuasit virgo Fuggera, iam ab illo  
Urit amata homines, urit amata Deos.

*Fæmina*



## Comes Germanica.

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



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



Saxonica foemina nobilis.

**N**Obilitate mei non ignoranda parentis,  
Clarior at clari nobilitate viri,  
Inter Saxonicas fronte hac matrona puellas.  
Saxonico incedo consociata toro.



**N**on tristis nimium, nimium non blanda marito,  
Rescatet hac vitij, nec caret illa suis.  
Inter utrumque nitens comi at gravitate, sereno,  
Nubem contracta iungo pudicitiae.



Misniaca matrona nobilis.

**M**isniaca est pollens opibus de gente maritus,  
Quaeque viro, haec eadē patria origo mihi est  
Ille foris tractat tractanda negotia, nostra  
Ipsa mea sum pro parte operosa domi.



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

Franconica



Franconica fœmina nobilis.

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



*N*am velut alterni ludunt in veste colores  
Inq̃ oculis gravitas, cætero in ore lepos:  
Sic ornant animum virtutes plurimæ, & inter  
Prima has legitimi cura pudicatori.

D Palatin



Palatina matrona nobilis.

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



*Sic patrias exulta, inquam, spatiatur ad undas,  
Aurea sic festo tempore templa subit.  
Rheue, quid exultas, glaucaq; emergis ab ulua?  
Fallor, an hac visa cor tibi subsiliyt?*



Hassiaca matrona nobilis.

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



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



Misnensis virgo nobilis.

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



*Q*uorum si memor es, virgo, haud oblita tuiq<sub>3</sub>,  
Cuius sic properat per breue forma bonum,  
Vteris facie, quae tam cito deficit, & iam  
Jam sponsus, tibi nunc qui procus instat, erit.

Saxonica



Saxonica virgo nobilis.

**N**On ego fucata cupiam contendere forma,  
Et commercatis ire superba comis:  
Mollibus Italica hac faciem vultumq<sub>3</sub> puella  
Adiuvet arte suum complacitura procis:



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

ε Franco-



Franconica virgo nobilis.

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



*Quæ si cui similis sit quæris, protinus edam: est  
Talis Dictynnis nota Dianæ iugis.  
Talis, sed positis, vestis cum fluxerit illi  
Imos usque pedes, in statione comis.*



Patritia Augustana.

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



*S*eu magis omisſis rem vis ambagibus edi,  
Augustanæ habitum civis, & ora vides.  
*Q*uerere parce ultra: è vultu tacitusq; tacentis,  
Et roſeotacitè cætera in ore lege.



Fœminaplebeia Augustana.

*V* Estitu tenui hoc Augustanae urbis alumna  
Gaudeo, plebeiam in nupta locata domum.  
*N*on quia non possim, libeat si, cultibus uti  
Commendent forma qui mage dona mea.



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

*Augustana*



## Augustana virgo.

**I**Ngenuo Augustana ferox hoc ore puella est,  
Comitibus his, flexis hac ratione comis.  
Patriciumq; vstura procum sic ducere curas  
Cessatum ad pulsam gaudet, amatq; chelyn.



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

F      Ancilla



## Ancilla Augustana.

*S*c bis cincta forum peto prospectura culinae,  
Sicq<sub>3</sub> foro redeo rursum onerata domum.  
Augusta Augusta qua surgunt templa, puellis  
Gratus ubi hic nostra conditionis honos:



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



## Sueuica virgo.

**C**Rinibus intortis Süenis est cura puellis  
Prodire, & nudum cingere flore caput.  
Nempe etiam veteres crinem torsisse Sycambros,  
Süenis quis gens haud res aliena sumus.



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



Augustana templum adiens.

**H**ic habitus templum est Augusta adeuntis, abesto  
Quisq<sup>3</sup> foves votis vota aliena meis.  
At tu cui studium cura pietatis, & ardor  
In sanctum sanctae religionis opus,



Linea in articulis erret, crebroq<sup>3</sup> recurrat,  
Impleat & dextram pagina sacra manum.  
Omnia uti facias nunquam sat digna merendo  
Per solues domino vota precesq<sup>3</sup> Deo.

Patricia



Frankofurtenſis ad Moenum patricia.

*S*ummo vrbs cara Deo, qui te tot dotibus auxit,  
Urbs, quæ, quæ optantur ſingula, iuncta tenes:  
Felix nominibus cum ſis, me iudice, multis:  
Cum ſis vicinis inuidioſa tuis:



*U*el, tamen in reliquis eſt quæ te, vrbs inclyta, iactes,  
Præcipuum, his tantis ſcæmina nata bonis.  
Morum ubi maiestas forma dum certat, ab illa hæc,  
Scilicet, illa & ab hac cur mage amentur habent.

G

Sponſa



Sponsa patricia Francofurtensis.

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



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



Sponsa plebeia Francofurtensis.

**P** Lebeio iungenda viro sic templa frequento,  
Non omnes eadem res & ubiq<sub>3</sub> decet.  
Usq<sub>3</sub> tuæ sortis, sapiens quæcumq<sub>3</sub> memento,  
Hoc te Francfurti scæmina nata monet.



Addit & ut pudibunda foris, operosa domi sis:  
Exemplo & facias, quod facis omne, suo.  
Digna quidē patria hac, & tam clara urbis honore,  
Quære, quod sancit voce, manuq<sub>3</sub> probet.



## Frankfurtana mulier.

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



Nempe animi malle has, quàm cultus laude placere,  
Ornari comptu quæ potiore negant.  
Ut tamen haud captent, animi, non laude placebunt  
Tantum, formæ etiam cur cupiantur inest.

Frankfur-



Frankofurtensis ancilla.

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



*Quos simul imposui patinis illorum in odorem  
Cœnat cali ipso cum Jove turba suo.  
Mentiri censes? quin sic coctum ire recuso,  
Jncœ nata eadem cum Jove turba suo est.*

H      Ancilla



Ancilla Francofurtensitemplum  
adiens.

*H*Æc est ancilla templum accedentis imago:  
Francofurtenses Mœnus ubi auget opes.  
Adspice ut est vultus tristi gravitate modestus,  
Hesternæ reliquum ut nil levitatis habet.



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



Fœmina plebeia Francofurtensis.

**H**Æc Francfurtana est ferme illis vestis in urbe,  
Quasi iunxit iustis ignis & unda viris.  
Illa quidem censum non exhaustura mariti,  
Nec tamen ex omni non bene parte placens.



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



Virgo patricia Francofurtana.

**T** Vrgidulas strophio quid amas cohibere papillas?  
Tam bona res cunctis inspicienda fuit.  
Inuidamateries quæ te fortuna beavit,  
Multorum vota heu lintea vestis habes.



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

Noribergen-



Norimbergensis matrona.

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



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

J Patricia



Patricia Norimbergensis per urbem  
itura.

**T**Empus, res, locus, & ratio diuersa monent nos  
Longa hæc nunc tectis pallia ferre togis:  
Syrmate nunc solo, neglecto pallij honore,  
Verrere humum, & letos ducere in orbe choros.



**N**on mentis domina illa sua est, quæ in cyclade sese  
Prostituit limis per viam itura viris:  
Rursum non sapit huic cornotos inter amicos  
Si qua domi chlamyde & velo adoperta sedet.



Norimbergensis sponsa Patricia.

**L**audanda antiqui cerno vestigia moris,  
Consilio, Vrbs, tantum hoc maecte, beata, tuo.  
Moribus antiquis stabat Romana, nouis mox  
Quæruit, & pessum res eadem omnis iyt.



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



Norimbergensis virgo Patricia nuptiis  
ornata.

*S*ic se patricijs sollemne ornare puellis,  
Gemmisq<sup>3</sup> inductum cingere flore caput,  
Ad festos quotiens gaudent incedere cœtus,  
Cum socio indixit quos grege pactus Hymen



*N*orimbergensis qua se respublica calo  
Tollit, & est populi tota in honore sui.  
Perq<sup>3</sup> fidem, quicunq<sup>3</sup>, tuam, num cultior usquam,  
Num visa hac oculis pulchrior ullatuis?

*Virgo*



Virgo plebeia Norimbergensis.

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



*Teutonis ora fugit captata iunceae formae  
Pectora, subductis ipso & ab ore cibis.  
Et Norimberga has quae me produxit in auras,  
Forma contentam me iubet ire mea.*

K

Ancilla



Ancilla Norimbergensis.

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



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



Lipsensis matrona.

**A** Tergo atatis iam tempora verna reliqui,  
Corde ex hoc nimis cedit munditia,  
Desidia faciem longa vos querite Nymphae,  
Quarum balant primas lactea colla rosas.



Ipsa operosa domi pueros educere natos,  
Et natas sat ago fingere voce meas.  
Officiumq<sup>3</sup> mihi genetrix quod praestitit, illis  
Imputo: easq<sup>3</sup> eadem cura aliquando manet.



Lipsensis virgo.

**L**ipsia Germanis non ultimain urbibus urbsest,  
Virgo ubi sic licitos gaudet inire choros.  
Non oblita sui illa quidem, aut oblita parentum,  
Velpatriæ, in nullaparte notanda tamen.



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

Fœmina



Fœmina Argentoratensis.

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



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



## Heidelbergensis matrona.

**I**lla potens Thæbo Heidelbergæ, potentior aula,  
Sceptra Palatinicui veneranda Ducis:  
Civili cultu contenta hoc, civibus hic sit  
Usque meis sexus deterioris, ait.



Mira fides, sed enim certa: ex quo hoc tempore dixit:  
(Ætates & iam fortè abiere decem)  
Hæc illa durat gratissima vestis in urbe,  
Cura viris quis est posse placere suis.



Spirensis I. C. vxor.

**C**onsulti iuris coniunx, ubi litigat ipse  
Caesar: ubi hoc quantum est litigat imperium:  
Spirensis, dico, consulti nupta per urbem  
Sic fero, sed numquam non comitata, gradum.



In cuius cultu si quid mirare, mariti  
Debetur meritis hic quoque vestis honos.  
Vestis honos, onus hoc nobis qui imponit, ut illo  
Et facere, & memores dicere digna simus.



## Mulier Coloniensis.

**H**Occe induta habitu sacra, hocce prophana fre-  
Agrippinensi fœmina nata solo. (quento,  
Sic me templa vident ornata, sic fora, sic ad  
Cognata visum limina gentis eo.



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

Ancilla



## Ancilla Coloniensis.

*V*irginibus mos est Agrippinensibus ipso  
Testari intactam crine pudicitiam.  
Vertice nudato & quovis procedere, seu sint  
Plebeia, seu de nobiliore domo.



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

*M*

*Virgo*



## Virgo Tigurina.

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



Qui decor ingenui vultus? quæ gratia frontis?  
Pallada te torto crine videre putes.  
Ma te bonis generosa tuis, ma te ore, virago, hoc  
Pignora mox patrio multa datura solo.



Basiliensis matrona.

**I** Tala terra dabit cultas sine more puellas,  
Plusq<sup>3</sup> satis cultas Gallia terra dabit.  
Germanis placet hoc, inter nimiumq<sup>3</sup> parumque  
Quod medium, certo temperat ista modo.



Et bene: nam semper medium tenuere beati,  
Simplicitas nobis gratior hac tamen est.  
Sape minusq<sup>3</sup> adeo curam nutrita probantur,  
Quam procul in solis arbuta nata locis.



Halensis Sueuica foemina.

**C**Ombergi Cocharis pronus quàm maxima adorat  
Numquam non animo templa futura meo,  
Vicinis habitu hoc incedit nupta Salinis,  
Halensi Halensis consociata viro.



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

Franconica



Franconica VVirzeburgensis foemina.

*Q*Uaecunq; es, mulier, qua credis ad otia natum,  
Fæmineum sexu debiliore genus,  
Disce quid Herbipoli prognata hoc fæmina corbe,  
Consulti coniunx sit licet illa, velit.



*N*empe opere assiduo faciendo, & quod iubet usus,  
Siue foris opus est, siue labore domi,  
Gnavis exercenda etiam sua membra puellis,  
Otia ne vetitis pabula dent vitys.

N Franco-



Franconica mulier plebeia.

**N**onte pertusus Flora, demittet timorem,  
Ad Veneris Zephyrus sollicitabit opus.  
Sulcis frons scissa, & facies excocta diurnis  
Solibus, ac spurcis pes lutulentus aquis.

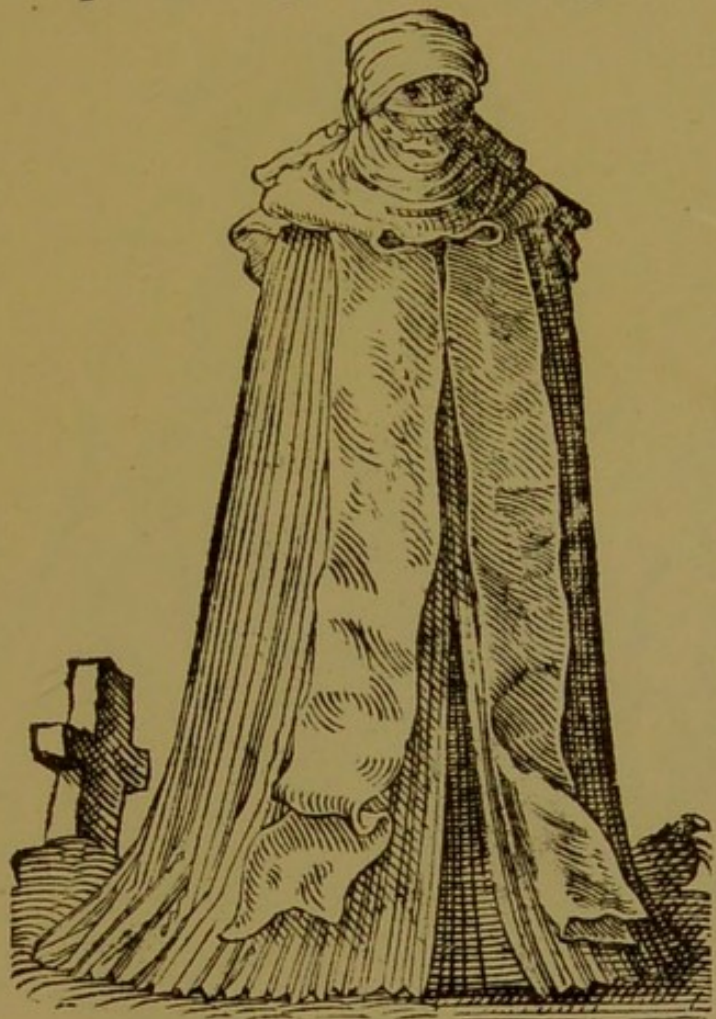


**N**on faciunt Zephyro, nec tute parte placere hac  
Flli, sed gnauo posse labore velis.  
Prisca tibi hortorum & duret modo cura, placebis  
Hac, solito vberius & tibi surget olus.



Fœmina Misnensis nobilis in luctu.

**H**Æc sunt Misnensis nupta lugubria, seu vir,  
Seu pater est illi, carâ ve flenda parens.  
Sed non cuiusvis nupta lugubria, verum  
Nobilior quarum stemmata signat honos.



Vulgus nempe decet quæ sunt vulgaria, nobis  
Hac non eximium nil quoq<sub>3</sub> parte placet.  
Sed cultus talis quarum est lugentium, amabò  
Qualem hunc nubentum, qui sapit, esse putet?  
N 3      Thurin-



Thuringiaca virgo,

**G**Ratia quæ forma hæc, teneris quisve indidit an-  
Hoc hilari mistum cum gravitate decus? (nis?  
**D**I ne Thuringiacis hoc concessere puellis,  
An Genius fausti dona dat ista loci?

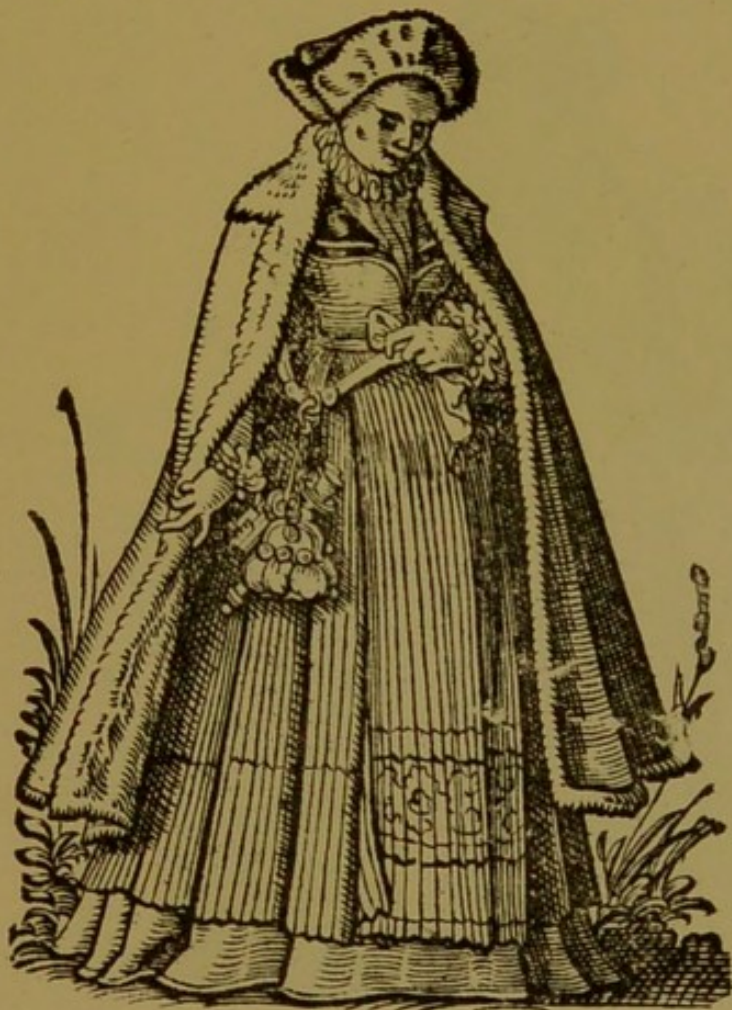


Sed seu **D**I, quibus est orbis nostriq<sup>ue</sup> potestas,  
Seu Genius fausti dona dat ista loci:  
Nunc ego me, Junonis avis quotq<sup>ue</sup> abstulit Argo,  
Quotq<sup>ue</sup> micant noctulamina, habere velim.  
Silesiaca



Silesiaca matrona.

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



Unde domo, & cuius quæris sim nam ordinis? oris,  
Si nescis, ortam me aio Silesiacis.  
Plebei q̃ viri non pœnitet, aut pudet: hic sit  
Sic mihi dum, haud magnis regibus inuideo.

**O**

Sponsa



## Sponsa Silesiaca.

*Sponsa Silesiacis ornatu hoc dicitur oris  
Fre, Silesiaci nupta futura viri.  
Pellitum cuius quid demiraris amictum,  
Et sparsas fluxu liberiore comas?*



*Quid diadema duplex, seu pura insigne coronæ est,  
Quæ pura est merces pura pudicitia?  
Quæ tibi sunt visu nova, quæq; incognita, terra  
Sunt ipsis pueris nota Silesiaca.*



Austriaca matrona.

*V*ir meus ipse sua mihi victum industrius arte,  
Vir mihi vestitum est quemq, videre, parat.  
Cui meus ut merito de me respondeat ardor,  
Sum perrara foris, officiosa domi.



*Atq, affixa colo, donisq, operosa Minerva,  
In commune illum quod pote & ipsa iuvo.  
Vulgus ait, dextram si laeva, & dextera laevam,  
Eluat, utramvis sorde carere manum.*



Matrona Sueca nobilis.

**I**ngenui ut vultus, sic est matrona pudoris  
Ingenui, & quondam hac simplicitatis amans.  
Utq; puto Latia sic incessere puella,  
Sed recti donec cura eo in orbe fuit.



**N**il super in cultu est, & quod mirere, supersit  
Cum nil, nil decori, & passa deesse suo est.  
**N**ata atavis claris, claro coniuncta marito,  
Suecia ubi incerto tunditur icta mari.

Lubecensis



## Lubecensis matrona.

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



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

P

Dantisca-



Dantiscana sponfa.

*Q*Vis, cui cor sapiat, Dantisci nesciat urbem,  
Vicino latè reddere iura mari?  
*N*ota est illa opibus, celebri notissima fama est,  
Qua domus hæc Phæbi, qua domus illa patet.



*H*ac ergo in tali, tali, deducitur urbe,  
Cultu, legitimi iura in iura tori.  
*A*ugenda pro parte sua cui dum studet uni hæc:  
Crede, viro hoc non est nubere, sed patriæ.  
P 2      *Ancilla*



## Ancilla Dantiscana.

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



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



Ducis Veneti vxor.

*O Rta salo, at magis apta solo, Venus aurea talis  
Anchise incesit concubitura suo.*

*Immo adeo Anchises, libeat si vera fateri,  
Quàm Veneri, huic mallet composuisse latus.*



*Zeuxis, Apellesq; hà numero cur mortui abistis  
Ad plures? vestro hac digna colore fuit.  
Dux Venete omisiss propera ad tua gaudia curis,  
Semideum hac potis est te facere una Deum.*

*Vene-*



## Veneta Patricia.

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



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

*Q*

*Veneta*



Veneta sponsa Patricia.

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



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



Virgo Patricia Veneta.

**N**On ego mutandis adeam temercibus umquam  
Regina Hadriacis quæ dominaris aquis:  
Mutandis adeat temercibus alter, in ostrò  
Quem iuuet è gemma ducere vina sua:



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



Patricia Veneta habitu æstiuiali.

*Æstus ubi inualuit, Phœbiq<sup>3</sup> flagrantia terras  
Excoquit, & calido est posse natare mari:  
Tum Veneta hoc gaudet vestitu fœmina, per quen-  
Auram deficiens speret habere sinus.*



*Et quia sæpe opus est facto calido aëre vento:  
Apta operi huic sumit plumea texta manus.  
Ite meæ comites cingamus tempora sertis:  
Pæstanas halent pectora aperta rosas.*

*Veneta*



Veneta matrona.

*V* Rbs felix, tres quam dInon de plebe tuentur,  
Quam Venus & Tethys Mercuriusq<sub>3</sub> fouent.  
Equibus hic lucro adspirat, gnauoq<sub>3</sub> labori,  
Successus desit ne suus vnus agit:



*I*sta ultro fœtas externa merce carinas  
Ad te, ut non cupiant, carpere cogit iter:  
Illa dat hac multas forma prestante puellas:  
Quid plura? omne optât quod reliqua vnatenes.

*R* Veneta



## Veneta plebeia.

**T** Ali velo utor, turgentes nuda papillas  
Plebeia in Venetos nupta puella lares.  
Fusca tegant alia sua pectora, candida quæ sunt,  
Spectari ut nostra hæc, libera vestis amant.



De reliquo in morem Afrorum iuvat ire foratis  
Auribus in collo & plurima bacca nitet.  
Inunc patritijs qui cultus quare puellis,  
Plebeio ornatur sic ubi iuncta viro.



Romana noua nupta.

**E**Xplicat ut cunctas volucris Junonia pennas,  
Mille Argi auratis turgida luminibus:  
Cum cupit inter aues auium regina vocari,  
Aut domine vectrix dum parat ire sue:



Talis ego incedo nuper sociata iugali:  
Nupta toro, è thalamo progrediorq; meo:  
Verum ubi lentus abest, cui tam bona pectora com  
Si sapit his properet basia ferre genis. (psi hac,  
R 3 Virgo



## Virgo Romana.

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



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

Romana



Romana fœmina prostratæ pudicitia.

*C*asta habitu hoc poterã, cum nō sim casta, videri,  
Nī notam impingat conscia Roma notam.  
Lingua proterua petit, mens poscit lubrica, corpus  
Cuius nocte patet, luce patet q̃ meum.



*B*asia consertis aptè insertare labellis,  
Illicibusq̃ viros frangere luminibus,  
Posse meū est, ignem hunc horrens accende, calesces  
Plus satis, hoc nulli ianua nostra negat.

*S* Neapoli-



Neapolitana matrona.

(det

NON malè Graia istis vrbs prima ab origine gau-  
Cultibus, hos siquidem nunc etiam Hellas amat.  
Nam quod velatur facies per strata viarum.  
Nuda domi domino quæ patet usq<sup>3</sup> suo:



Jndicium soli est me deseruire marito,  
Arbitrium cuius cur alienus agat?  
Vidit te proles, Lucretia casta, Superbi,  
Te q<sup>3</sup> simul vidit perdidit, & periit.

S 2

Virgo



Virgo Neapolitana nobilis.

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



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



Florentina matrona.

**M**E, Florentinus se, coniuge iure beatum  
Censet, habent mores, quod decet omne inci.  
Forma statuta est, qualemq<sup>3</sup> vocant uxoriā, in ore  
Mistus habet grata cum gravitate lepos.



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

Virgo



## Virgo Florentina.

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



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

**T** Mediola-



Mediolanensis nobilis matrona.

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



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



Virgo nobilis Mediolanensis.

*V*os quibus externas volupe est gratūq; per urbes  
Errare, & vitam vivere in exilio,  
Vos, terras alio mutantes sole calentes  
Potarunt Niliquos orientis aquæ:



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



Ferrariensis nobilis matrona.

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



*E*micat ex oculis fulgor, ceu fulmine tacta,  
Quo iuuenum attonita it nesciaturba sui.  
Nec satis his pollere bonis, quo gratia maior  
Sit formæ, hunc cultus talis honore iuuat.

Mantuanæ



Mantuana nobilis foemina.

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



*C*ertantes auro, & positimulta arte capilli,  
*N*odata & tendunt retia mille coma.  
*Q*uis laqueis non ille velit, non possit ab ipso  
*E*xolui, solito soluere cuncta Deo.

U

Veronen-



Veronensis foemina.

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



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



Patauina nobilis matrona.

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



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

U 3

Placentina



Placentina foemina.

**L**inguae in melle sitae sunt harum, dulce venenum,  
Et suauem sapiens effuge amaritiem.  
Ah quotiens dices, hic si te ceperit hamus,  
Hei mihi libertas vitaq, pristina ubi es?



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

Vicentina



Vicentina nobilis matrona.

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



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



Senensis matrona.

*Q*uidte nympha colis? quid comptos pectine crines  
Fingis acu? in certa quid statione locas?  
Deniq<sup>3</sup> quid tunica vestitam incedere Coa  
Te iuuat, & longa cyclade verrere humum?



*Crede mihi quamuis pelluceat illa, nec obftet  
Multum, quin veris conspiciare bonis.  
Nuda tamen positaq<sup>2</sup>, potes plus veste placere:  
Quid, formosa, rubes? non mihi, dico viro.*



Virgo Bononiensis.

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



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



Matrona Bononiensis.

**N**on eadem ætati cuius sunt congrua: vergens  
In senium hunc habitum conuenienter habet.  
Bella, venusta, procax, tamē ut memor usq; pudoris  
Gaudebam à populo prætereunte cani.



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



## Hispanica matrona.

**N**ata ubi ter gemini laudantur pascua regis  
Nupta cothurnatos gaudet habere pedes.  
Gaudet & hoc habitu, Galla at qui iudice non sit  
Contendi dignus, Gallica pallatibi.



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

Y Fœmina



Fœmina nobilis Anglicana siue Bri-  
tannica.

**P**Raxiteles Venerẽ, ut nata est, cum pingere vellet,  
Misit ei pulchras Græcia tota suas.  
De quibuseximias posita sed veste puellas  
Exempla ad clarum stare coegit opus.



Nec malè, vestitam Venerẽ at nunc si quis amabit  
Praxiteles recta ducere posse manu:  
Matronæ artificis studio exprimat ora Britannæ,  
Cernere quæ est, voti & credite victor erit.



Matrona Anglica Londinensis.

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



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



Gallicamatrona nobilis.

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



Res operosa fuit, fateor, nudam editam ab undis  
Pingere, neglectis collaper vda comis:  
Res operosa mage at comtam sic pingere, qualis  
Vel patrem ex ipso deuocet illa polo.

Gallica



## Gallica virgo nobilis.

*Felix quem virgo dignabor Gallica amore,  
Sed non plebeia virgo oriunda domo.  
Ille, inquam, felix, & terq<sup>3</sup> quaterq<sup>3</sup> beatus,  
Complexum cuius noster amabit amor.*



*Ante torum patrui Hennais in vallibus ibat  
Filia sic carptum floreaserta Jouis.  
Parua loquor, talis cum sola sororia fratri  
Pangeret oscula adhuc, puraq<sup>3</sup> Iuno fuit.*

*Z Matr o-*



Matrona nobilis Parisiensis.

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



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



Matrona nobilis Lugdunensis.

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



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



Lotharingica matrona nobilis.

**N**on ego plus vestem, quàm farctum vestis amare  
Sueui, longè animo sit furor ille meo.  
Sed tamen ut farcto vestis, sic veste moueri  
Posse puto hac Curij frigida corda senis.



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

Virgo



## Virgo Burgunda.

*S*Edibus aethereis gemina deuecta columba  
Spectatum terras venerat alma Venus:  
Iamq; oculis gemini partes lustrauerat orbis,  
Oppida iam Cypri, iam nemora Idalijs:



*N*os quoq; cum vultu non indignata sereno  
Respicit, in reliquis cernit & effigiem hanc,  
Protinus ac restans, ducto & per singula visu,  
Vestitam adspexit me hic ubi sculptor ait.

a Matrona



Matrona Belgica primaria.

*V* Estis cuiq<sub>3</sub> sua est, nos nobis quod decet omne hoc  
Carpimus, ex ipsis usq<sub>3</sub> vel Armenijs.  
Nec placitum cultum semel usq<sub>3</sub> tenemus, at anno  
Qui gratus fuerat mox odiosus erit.



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



## Belgica virgo.

*Si tibi Flandrensem volupe est spectare puellam,  
Et nimius patriam est eius adire labor:  
En tibi præsentem præsentem: at chartea dices  
Hæc est, nimirum hanc spem dat habere liber.*



*Chartea tota quidem est, sed formã quæ ore professa  
Nudo & aperto, haud nil quo capiaris habet.  
Cur capiare tamen? satis est potuisse videre:  
Quisq; sapiis dulcem hanc effuge amariciem.*



Brabantina foemina.

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



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

*Holandica*



Hollandica seu Batauica foemina.

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



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



## Ancilla Belgica.

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



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



Fœmina Aquisgranensis.

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



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



## Sponsa Coloniensis.

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



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

*Fæmina*



## Fœmina Belgica Flandra.

**F**ormosa ut Pallas, Juno & formosior illa  
Vincuntur, præsens si siet alma Venus:  
Belgica sic alias pulchras formosior exit,  
Cum venia quod sit Ausonis ora, tua:



Pace tua quod sit, Germania, Gallia, quæq;  
Diuideris paruo terra Britanna mari.  
Ceditis, an dicenda mihi sub iudice caussa est?  
Sit sanè, in nostro dum modo & hocce foro.

c      *Matrona*



## Matrona nobilis Hungarica.

*M*ilitia meus assidue belliq<sup>3</sup>, domi sed  
Vir rarus, si non, iam hic mihi, fallor, erit.  
Contemplare ut me deceat quo inducar amictus  
Hic satis, ut posita non sine lege come:



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



Bohemica Pragensis foemina.

**H**ic in regali Praga notissimus urbe  
Est habitus, quibus est iam modo nota Venus.  
Simplex confiteor, pro re, censuq<sub>3</sub> domoq<sub>3</sub>,  
Ille tamen, socij & pro ratione viri.



Plebeio qui cum natus sit sanguine, plebs &  
Ipse quoq<sub>3</sub>, ac satagens reddere cuiq<sub>3</sub> suum:  
Pol capital faciam, si in cultum vertere tentem,  
Quod sudore suo comparat ille, meum.



## Bohemica matrona.

**P**Erpetua cingunt quaregna Bohemica sylva,  
Clauduntur muris & veluti illa suis:  
Vergentis matrona cui iam exosa choreas,  
Aversans gratum quidquid & ante fuit,



Sic ornata satis prodit, siue illa petitum  
De veteri egreditur vina meracacado,  
Siue famem sedent quæ emptura obsonia, mores  
Nempe hesterni alios atq; hodierna petunt.

Polo-



## Polonica matrona.

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



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

d      Liuonica



Liunica fœmina.

O Rnatu hoc nostris si qua in regionibus iret,  
Quos risus populo prater eunte daret?  
Non quia dedecet nimium, cum regiares sit,  
Iudiceme, augusto hoc vestis honore tegi:



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

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



*Liunica foemina primaria.*

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



*Hocq<sub>3</sub> viro sociata habitu de more parentis  
Utor, fortè etiam deinde futura parens.  
Nec mihi turrito capite est prodire pudori,  
Si iure arbitrium est in sua cuiq<sub>3</sub> suum.*



Liuonica matrona ex nobilitate.

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



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

Moscouica



Moscouicae femina primaria.

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



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

e Camil-



Camilla Turcici Imperatoris filia.

*P*atreferox, & patre potens hoc dicitur ore  
Inter fœmineos ire Camilla choros.

*N*on ea Amazonio quæ prælia more Camilla  
Dum ciet, & Turno pro duce bellagerit.



*M*asculam ab ore animam t enues efflauit in auras.

*T*urcarum summo at nata Camilla duce.

*E*cce feros animos sexu ut non occulat ipso:

*D*i bene, pro puero hæc nata puella fuit.



## Scortum Turcicum.

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



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



Fœmina Peruuiana.

**I**ndos dum medijs querit Pellæus in Indis,  
Re populi infecta seditione sui,  
Ne quiquam laudem hanc auro certauit auorum  
Præripere, ut tantas orbi aperiret opes.



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

S. Ca-



S. Catharinæ monialis.

*Filia regis erat, formay, & moribus esse  
Digna ante æquales filia regis erat.  
Intacta nobis quæ virginitate præiuit  
Et socij voluit spernere iura tori.*



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

f

D. Brigit-



D. Brigittæ ordo.

*I*nea me decet, & cineri conformis amictus:  
Quæ sapie, exemplo viuere disce meo.  
Disce vacare hymnis, verbisq; precantibus uti  
In magni laudes semper & ire Dei.



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



Ordo monialium albatarum velis  
atratis.

*C*andida tota mihi est vestis, niueoq<sup>3</sup> colore  
Testor & ipsa mea dona pudicitia.  
Solum atro tegitur velo caput: immemor ut ne  
Sim sortis, cuius me iubet esse Deus.



*De reliquo assiduq<sup>3</sup> preces, hymniq<sup>3</sup> choriq<sup>3</sup>,  
Et psalminostrum sunt ferè semper opus.  
Da Deus, ut quæ te celebramus supplice cantu,  
Scandamus cæli templa beata tui.*



*Ægrotis mercede seruientium ordo  
fœmineus.*

*A Trata est vestis, color est hic aptus amanti  
Ægroto medicas arte parare dapes.  
Duraq; res fateor semper mœrentibus esse  
Præsto est, sed Christi hæc omnia vincit amor.*



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

*Beguina.*



## Beguina.

*V*estales olim sacris per lustra peractis  
Bis tria, se poterant consociare viris.  
Namq<sub>3</sub> decem primos discebant rite per annos,  
Quæ facerent annis sacra quoq<sub>3</sub> inde decem.



*Quæ restant per lustra duo stata festa docebant,  
Et iam legitimi fas erat esse tori.  
Nubere nos quouis momento, qualibet hora  
Possumus, & legum liberaturba sumus.*



Laica ordinis S. Catharinæ.

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



*N*imirum intactis aptus color ille puellis:  
Quis vacuo volupe est usq̃ iacere toro.  
Dum te sponso olim potiamur, Christe, petito,  
Cuius non merito est, iureq̃ vilis amor.

Ordo



## Ordo mulierum pœnitentium.

**P**OEnitet ô si quid miseris modo creditur, ipsum ut  
Velatum hoc clamat qualicet usq<sub>3</sub> caput.  
Pœnitet ante acta quocunq<sub>3</sub> in crimine vitæ,  
Vitæ iamq<sub>3</sub> iuuat nos meliore frui.



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



Clarae virginis ordo.

**C**Lara fui exemplum, Francisco edocta magistro  
Qui Franciscanis iura sacra dedit:  
Hoc habitu incedendi illis, quæcunq; perosa  
Mecum, quæ in precio caraq; mundus habet.



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

*Cano.*



## Canonica sacerdos.

*S*acris hoc habitu incedit deuota sacerdos,  
Virgineus tenero cui nitet ore pudor:  
Compositam mentem nimirum exornat amictus  
Compositus, posita & non sine lege coma.



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



## CORRIGENDA.

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



FRANCOFORTI

AD MOENVUM, IMPENSIS  
SIGISMVNDI FEYRA

bendij.



M. D. LXXXVI.



















