<page>037v</page>

<image>http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f80.image</image>

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<id>p037v\_1</id>

<head><pro>Gardener</pro></head>

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For sowing <pa>melons</pa> well, one needs it to be the <tmp>end of a moon cycle</tmp> for otherwise they would sprout too many leaves &amp; not bear enough fruit. Make small <del><fr>e</fr></del> holes, <ms>two <bp>fingers</bp> by two <bp>fingers</bp></ms>, with a <tl>pickaxe</tl> &amp; put in each two or three <m>seeds</m>. Next, take <m>very fine earth</m> &amp; fill the depressions lightly with it. Next, spread over all to the <ms>thickness of a <bp>thumb</bp></ms> <oc>havets</oc>, that is to say <pa>wheat</pa> <del><fr>fl</fr></del> chaff, in order that coming rain does not beat the earth &amp; prevent their birth. <add><oc>Havets</oc> attract <al>field mice</al> who eat the seeds. And for avoiding this, one must moisten them with <del><fr>s</fr></del> a <m>decoction of <pa>wormwood</pa></m>.</add>

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<id>p037v\_2</id>

<head><pro>Glassmaker</pro></head>

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Some do not saturate the <m>glass</m> with <m><fr>gris d'escaille</fr></m> for working as primer, but trace on the <m>clean glass</m> with <m>noir à huile</m>. But it is very necessary that the <m>wood</m> be rid of <m>grease</m>, because if it has even a bit of <m>grease</m>, the color will not take on it at all. And further, if the <pro>glassmaker</pro> who is working has a <sn>stench</sn> from his <bp>nose</bp> or his <bp>mouth</bp> <del><fr>la</fr></del>, &amp; he <bp>breathes</bp> on the <m>glass</m>, the color will not take on it. Those who discovered the invention of working in small works of supple <m>enamels</m> use only <m><fr>esmail d'azur</fr></m>, which is blue, &amp; <m><fr>esmail colombin</fr></m>, which is the color of purple, which they make supple with <m>rock pieces</m> or <m>leaded glass</m>. As for the yellow, they make it from <m>silver</m>, the red from <m>sanguine</m>, as is said elsewhere, the black &amp; gray &amp; shadows with the <m><fr>noir d'escaille</fr></m>, either strong or weak, the carnation with the <m>light sanguine</m>. The green is made first from yellow, then on top they coat <m><fr>esmail d'azur</fr></m>, either strong or weak, according to whether they want to make it bright or dark.

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<head><m>Yellow Amber</m></head>

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It is cut with a <tl>file</tl>, then one passes a certain <m>pulverized salt</m> across the surface, which an <pl>Englishman</pl> called <df><fr>desramonet</fr></df>. But I believe that this was <m>pulverized pumice stone</m>, for it had the harshness of <m>arène</m>. And with a taut <tl>cord</tl>, he polished his <m>amber</m>, then passed <tl><m>tripoli from <pl>Bretagne</pl></m></tl> on it with the <tl><bp>finger</bp></tl>; others used a piece of <tl><m>leather</m></tl> or a <tl>cane</tl>. <m>Amber</m> loses its color if an unhealthy person wears it, &amp; becomes whitish. But to restore it, it needs to be soaked for one <ms><tmp>night</tmp></ms> in <m>urine</m>, then boiled a little in it.

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