<page>038r</page>

<image>http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f81.image</image>

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<id>p038r\_1</id>

<head><m>Sapphire</m></head>

<ab>One finds <m>sapphires</m> that one calls <fr>de treille</fr>, because they are pierced and it is said that a certain <pro>king</pro> had made from these a certain ornament in the shape of a trellis, that would be thus named the Screen of <pn>Charlemagne</pn> in the treasure of <pl>Saint Denis</pl>, in which the <m>gemstones</m> are set without leaf, so as to have the enjoyment of the light on one side &amp; the other, &amp;to show their naivete. I have a white one that seems to be rough &amp; pierced, and is spotted all over with blue blemishes. I am of the opinion that these are artificial &amp; that they are of <m><fr>taffre</fr></m> or <m>very clear <fr>esmail azuré</fr></m> melted entirely on the <m>sapphire</m>. <add>The <tl>file</tl> bites it as on the <m>beryl</m>.</add></ab>

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<id>p038r\_2</id>

<head><m><pa>Saffron</pa></m></head>

<ab>It is counterfeited &amp; augmented with <m><pa>marigold</pa> leaves half-dried, &amp; twisted like a thread</m>, &amp; put <env>in the hottest sun</env> to dry, &amp; is mixed, &amp; the aforesaid <pa>marigold</pa> even gives some color.</ab>

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<id>p038r\_3</id>

<head><m>Sapphire</m></head>

<ab><pro>Stone cutters</pro> sometimes choose old pieces of <m>antique glass</m> in <env>church</env> windows, which are much thicker than those of <tmp>today</tmp> &amp; are of more lively colors. If it is for <del><fr>souf</fr></del> <m>sapphire</m>, they choose beautiful blue &amp; from such a place that there are no <del>pieces</del> <add>grains</add>, if it is possible. And having cut it in squares with <m>emery</m>, they cut it in bevel &amp; polish it. And in this manner, they counterfeit very beautiful <m>sapphires</m>. The old <m><fr>esmail d’azur</fr></m> for <m>silver</m> verging on aquamarine was very appropriate for counterfeiting <m>sapphires</m>, but it is scarcely found. One counterfeits <m>aquamarines</m> with <m>white glass</m>, but they take it from the bottom of the <m>glass</m>.</ab>

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<id>p038r\_4</id>

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

<ab>The orangeish color that is in <m>transparent amber</m> and in the other one that has body is not internal, for on the inside it is whitish. But through age <del>it</del> or wearing it, it acquires this reddish crust. This is why those who cut it with the <tl>file</tl> or on the <tl>wheel</tl> do not remove, if it is possible, this crust. But they only polish it, rubbing it with a <tl><m><pa>willow</pa></m> stick</tl> or other <m>soft wood</m> dipped into <m>water</m> &amp; dusted with <m>tripoli of <pl>Brittany</pl></m> , and it takes a beautiful polish. If it is too straw yellow &amp; you want to intensify its color, hang it inside a <env>chimney</env> where there is much <m>soot</m> &amp; <m>smoke</m>, and it will take on a reddish-orange color. Try to take the most whitish transparent one, and put it under <m>dung</m> to turn it green, like <m>bones</m>. Or <m>smoke</m> it <env>in a closed space</env>, in the <m>smoke of <fr>safre</fr></m> or <m>manganese</m> &amp; other <m>drugs</m> that you know. Or in <m>urine</m> &amp; <m>distilled vinegar</m> mixed with colors, or in the <m>vapor of <la>aqua fortis</la></m> boiling in <m>copper</m>, or <m><la>aqua fortis</la></m> boiling with <m>silver</m> &amp; <m><la>sal ammoniac</la></m> &amp; Some cut <m>amber</m> in facets on a <tl>wheel of <m>soft wood</m></tl> with <m><fr>potée</fr></m> instead of <m>emery</m>, &amp; <m>jet</m> also. The <m>salt called <fr>de Langlois de armonic</fr></m> is a <m>mineral salt</m> that resembles <m>marble stone</m> and is a very hard mineral with large pieces, like that of <pl>Cardona</pl> &amp; <pl>Monserrat</pl>.</ab>

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I have experimented by making it boil in <m>lye</m> or <m>corrosive water</m>, it turns reddish on the surface. And if it is rubbed against <m><pa>fir</pa></m> &amp; <m>soft wood</m> before it is cooled, it is easily cut.</ab>

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