<page>110v</page>

<image><http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f226.image></image>

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<cont/>

<id>p110r\_3</id>

<ab>When it has eaten something, by tormenting it, it will render it. And if, after having eaten something, it is thusly pressed <tl><bp>underfoot</bp></tl>, this pains it a lot &amp; hurts it. If it is wounded, it will not eat willingly.</ab></div>

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<id>p110v\_1</id>  
<head><tl>Molds</tl></head>

<ab>There is nothing better for opening them up than to smear them with <m><pa>olive</pa> oil</m>, &amp; nothing else. And afterwards, when you want to disjoin them, soak them in <m>cold water</m>, which is the secret. <del><fr>L</fr></del><add>E</add> And you will see that the <m>oil</m> although it seems to be imbued, will detach itself, like grease. <tl>Molds</tl> become stronger in <m>cold water</m>. And <m>hot water</m> would dissolve them awkwardly, although once reheated, they are more handleable &amp; easier to dissolve in the <m>water</m>.</ab></div>

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<id>p110v\_2</id>

<head><m><pa>Wheat</pa> oil</m></head>

<ab>Is made on a <tl>blade of <m>iron</m> reddened in the fire</tl>. And the <m>oil</m> drips off, which is appropriate for smearing the hair of a <al>butterfly</al> or similar thing, for this <m>oil</m> is instantly dry &amp; makes the remainder dry out. It is necessary that the hair or down of any animal that you want to mold be flat, for it were upright it would elevate the sand &amp; become porous.</ab>

<ab><margin>left-middle</margin><figure>#</figure> If you want to mold something delicate, like a <pa>pansy</pa>, some, to give it a little thickness, more than what is natural, rub it with <m>butter</m>. But it is best to smear it with <m><pa>wheat</pa> oil</m> for it has no body &amp; does not obstruct the small lineaments as much, and makes the flower firm.</ab></div>

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<id>p110v\_3</id>

<head>Cast of <m>lead</m> and <m>tin</m></head>

<ab>Because <m>tin</m> wants to be cast very thinly, if your medal, plant or other thing for molding is <del><fr>espe</fr></del> thin &amp; fine, do it so that there is more <m>tin</m>, much more than <m>lead</m>, namely less than the <ms>fourth part <m>lead</m> for three parts <m>tin</m></ms>. And still, one puts <m>lead</m> only to form an alloy. On the contrary, if you want to mold something strong &amp; thick, put a lot more <m>lead</m> in than <m>tin</m>. And in one &amp; the other you can put a little <m>looking-glass tin</m>, but only a little, with a little <m>resin</m>, when you want to cast. <add>Since then, when molding with <m>fine and new lead</m>, I put into one <ms>lb</ms> two <ms>ounces</ms> of <m>fine tin</m>. And when molding with <m>fine tin</m>, I put in two <ms>ounces</ms> of <m>fine lead</m> for one <ms>pound</ms>. I made plants &amp; <al>snakes</al> just like nature.</add></ab>

<ab><margin>left-bottom</margin><del><fr>S<ill/></fr></del></ab>

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I cast <m>tin</m> almost red, and <m>lead</m> the same, which however had not remained in the fire for too long, for it becomes brittle and calcines.</ab>

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