<page>116v</page>

<image>http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f238.image</image>

<div>  
<id>p116v\_1</id>  
<head>Molding <al>snakes</al> <env>in all weathers</env></head>

<ab><del><fr>aulcu</fr></del> Because <tmp>in the winter</tmp> they hide within the earth, some feed them <del><fr>des</fr></del> a lot in <tl>barrels filled with <m>earth</m> &amp; covered with <m>manure</m></tl>. Others make several <tl>molds</tl> <tmp>in summer</tmp>, because with one <al>snake</al>, you can make four or five. And others mold, lengthwise, a <al>snake</al>, naturally without it writhing, with <m>common plaster</m>, <add>reheated as said</add> <del><fr>pu</fr></del>, <fr>en noyau</fr> &amp; in two half <tl>molds</tl>, as said, then they cast it in <m>wax</m>. In that way they have <al>snakes</al> that they can twist as they like, and then they cast them in <m>metal</m>, as is said.</ab>

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<margin>left-top</margin>  
If, in twisting the <m>snake</m> from <m>wax</m>, some parts become undone, you can repair it by removing the flaws from the molded <m>wax</m>.</ab>

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<id>p116v\_2</id>  
<head>Mixture of <m>tin</m> and <m>lead</m></head>

<ab>For delicate plants &amp; other flowers or thin foliage, the <m>fine tin</m> ought to exceed the <m>lead</m> more than three <ms>parts</ms>. And if it is a thick &amp; coarse material, the <m>lead</m> ought to exceed by more than three <ms>parts</ms>. Heat the mostly <m>tin</m> mixture, until it is almost red &amp; very hot. And when you want to cast, in removing your <tl>crucible</tl> from the fire, throw in two or three <ms>grains</ms> of <m>resin</m>, &amp; for one <ms>lb &amp; a half or two<//ms> of <m>lead</m> or <m>tin</m>, put with the <m>resin</m> as much <m>looking-glass tin</m> <ms>as the size of a <pa>hazelnut</pa> with its shell</ms>, &amp; mix &amp; cast. And make sure that there is more of the <m>metal</m> than is needed, in order that some is left. However, if there is not enough, finish casting, &amp;it will take. But it will not be so neat. After, dip your <tl>mold</tl> into <m>water</m>, &amp; with a <tl>point</tl> release it carefully, so that nothing is spoiled. Make your <tl>cast</tl> elongated. If the material is very thin, one needs for it to be almost all <m>tin</m>.

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<margin>left-middle</margin>  
If you <del>mold more</del> want to cast <del>in</del> <m>lead</m> or <m>tin</m> <fr>en noyau</fr> in the aforementioned sand, reheat your <tl>mold</tl> once, only if there is nothing to burn within. But if it is for plants, flowers &amp; animals to be burnt, one needs to reheat it two times, however not as much the second time for <m>lead</m> &amp; <m>tin</m> as for <m>silver</m> &amp; <m>gold</m>. For for these, they ought to be red when you cast, but for <m>lead</m> and <m>tin</m>, let it cool <sn>until you can you can hold the <tl>tip of your <bp>finger</bp></tl> in the cast <sn>without burning yourself</sn></sn>, in such a way you find a lukewarm heat. </ab>

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<id>p116v\_3</id>  
<head>Cast for <m>copper</m> and <m>latten</m></head>

<ab>For <m>red copper</m> one needs to put <m>sal ammoniac</m>, which cleans &amp; cleanses it of all its crust when it is well melted. There are some who put in large pieces of <del><m>old leather</m></del> <m>new leather</m>. Others <m>parings of the feet of <al>field mice</al></m>. Others melted <m>common salt</m> alone, or melted with <m>saltpeter</m>. The principal is <m>sal ammoniac</m> &amp; a little <m>fine tin</m>, as to what you want to cast. <m>Red copper</m> is more troublesome to melt <del>M</del> than <m>latten</m>. But when it is well melted it runs better, especially if it is alloyed <del>d’un</del> with <m>latten</m>. <m>Latten</m> alloys itself with a <ms>quarter</ms> of <m>copper</m>,and one puts it in like in <m>copper</m>. But particularly, a little <m>calamine</m> makes it run well.</ab>

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