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<ab>Your <m>lute</m> once dry, put, <ms><tmp>in the early morning</tmp></ms>, your <tl>crucible</tl> in a <tl><fr>four à vent</fr></tl>, &amp; at the beginning, give slow fire, as much for reheating your <tl>crucible</tl> than for gently letting the fury of the <m>saltpeter</m> pass. Then, invigorate little by little &amp; with judgment the fire. And <del>y</del> leave in the fire’s full vigor, your substances, for 12 <ms><tmp>hours</tmp></ms>, or a <env><tmp>natural day</tmp></env>. Make each time a good quantity of this substance, to not repeat it often, because the <md>fumes, which are dangerous, could hurt you</md>. And before working at it, take in the <ms><tmp>morning</tmp></ms> <m>good buttered toast</m>, and hold the said <m>butter</m>, or <m><pa>zedoary</pa></m>, or <m>gold coins</m>, in your <bp>mouth</bp>, and <del><fr>ada</fr></del> cover your <bp>face</bp> with a <tl>cloth</tl> from the <bp>eyes</bp> down. From this mass, the crust will serve you <del>make run</del> <add>to clear</add> <del>the great works of</del> the <m>silver</m> <add>from the <m>metallic</m> mass</add> <del>like <al>snakes</al> &amp; similar things</del> <add>when it starts to melt.</add> <del>But</del> <add>And then</add>, the grain that will be at the bottom of the <tl>crucible</tl> should be put aside for <del>principally delicate flowers and herbs</del> <add>putting a little in the <m>melted silver</m> when you want to cast it</add>, <del>However is it necessary to always put a little of this grain in the <m>silver</m> when <del>you want to cast</del> it is well melted and when you are ready to cast</del>. Thusly, do as you make fine <m>tin</m> on <m>copper</m>, &amp; for <m>looking-glass tin</m> on <m>lead</m> and on <m>tin</m>. And, just as <m>looking-glass tin</m> sours <m>lead</m> and <m>tin</m> too much, if you put it in too great a quantity, likewise, the grain composed of the above-mentioned substances would sour your <m>silver</m> if <del>l</del> you were to put in too much, <add>and obscure it</add>. This above-mentioned composition will suffice you for a long time, when it has been <ms><tmp>for a whole day</tmp></ms> on a <del>gentle</del> gentle fire at the beginning &amp; invigorated degree by degree until the end. Then, having given it one load of charcoal, let it consume it by itself, &amp; let your <tl>crucible</tl> cool. Next, break it. You will find two hard slabs &amp; <fr>tourtelles</fr> in the <tl>crucible</tl>. The upper one is like petrified <del>Once</del>, composed of <m>salts sublimated</m> &amp; mixed together. The lower one is <m>metallic</m>, composed of <m>fillings</m>, <m><la>aes ustum</la></m> &amp; <m>antimony</m>, having the grain very small. Pulverize the upper <fr>tourtelle</fr>, made from <m>salts</m>, &amp; put some to clear &amp; clean the <m>silver</m>, and the <m>metallic grain</m> can be used to put in the <m>melted metal</m>.</ab>

<ab>  
<margin>left-top</margin>  
Charcoal fire</ab>

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Or, after you have had your drugs pestled by a <pro>peasant</pro>. And having put them in your <tl>crucible</tl>, &amp; the latter luted &amp; dry as said &amp; placed into the <tl>furnace</tl>, have the fire managed by a <pro><env>shop</env> boy</pro>, familiar with charcoal. </ab>

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One sells well to <pro>silversmiths</pro> this <m>metallic</m> mass to soften their <m>solder</m>, because when melting, <m>latten</m> exhales. And with a little of this substance, they <m>solder</m> over the other <m>solder</m>.</ab>

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