<page>128v</page>

<image><http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f262.image></image>

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You will see that it will torment it &amp; heat it very well and soon render it very liquid &amp; ready to cast and be clarified, as it should be. When it is in this state &amp; that it is very white and polished, shining like quicksilver, prepare yourself to cast. And to this effect, have some thin delicate sand, in a <fr>terrine</fr> or another vessel, that you would like to help yourself to. Make a pit in your sand, then, with your pincers, take your well red mold &amp; place it in this pit of sand. Cover immediately the opening of your mold in order that no ash &amp; dust enters inside, &amp; then enclose it with sand up to end of the gate &amp; the vents. This done, uncover your mold &amp; throw on top of your well melted silver, the size of a pea, or thereabouts, some of this metallic <fr>grain</fr>, which will immediately spread through all your <m>silver</m> &amp; make it boil &amp; turn. Cast as soon as you have put in this substance, for it is this that is the secret to making the silver run, since its crust heats it &amp; clarifies it. You can cast silver finer than the alloy from the capital and like the realle, but you must add this <fr>grain</fr> in.</ab>

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With all of this, do not let yourself forget to put, before all things, a little borax in the melted silver, for even though goldsmiths do not put any in, however it is good, and I have seen it practised well. Next, one puts in the crust of the substance at two different times &amp; then the metallic thing. Then make sure that it be placed at the end of your forge.</ab>

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If you want to blow the ash that is around your mold when you hold it between the pincers, hold it with the opening at the bottom, &amp; blow.</ab>

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When <m>silver</m> is well melted you can uncover it and blow with the small bellows, not continually like with <m>gold</m>, but only to cast out the <m>charcoals</m> in order to put in the substances that make it run.</ab>

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<head>Whitening of cast <m>silver</m></head>

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Because one commonly casts in base silver, &amp; especially the Germans, and that such an alloy readily makes <fr>chappe</fr> or crust, <del>which is opposite to</del> <del>our</del> some goldsmiths <del>from <pl>France</pl></del> are usually quick to whiten their works, especially for big quantities, because they only use common <fr>bullitoyre</fr>, which is tartar &amp; common salt, nearly as much of one as the other. But I have seen an excellent German working thus. Having, in my presence, cast a little lizard with an alloy of teston, he made a greyish crust. And to clean it from it, he boiled it in the above mentioned <fr>bullitoyre</fr> of <m>tartar</m> &amp; pulverized <m>common salt</m> <del>and</del> mixed with common <m>water</m>, in the fire of his forge. Once taken out, he brushed it. And because it was not as clean of this crust as he fancied, he burned some tartar in some paper until it was black &amp; no longer smoked. Then, he wet the aforesaid tartar <del>d</del> with the <fr>bullitoyre</fr> water, composed of salt &amp; tartar, &amp; covered all his lizard with it. Then he put it between the live <del>of</del> charcoals of his forge &amp; blew a little. When the <al>lizard</al> was red, he took it out, let it cool, then reheated it in the <fr>bullitoyre</fr>, next he brushed it in clear water. </ab>

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Note that the <fr>bullitoyre</fr> for <m>silver</m> is never good in a crucible because the water, taking the form of the <del>f</del> tartar, evaporates. But the vessel for boiling, being of <m>copper</m>, is excellent for whitening <m>silver</m> &amp; for the mixture which colors <m>gold</m>.</ab>

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He heeded to not let his <m>tartar water</m> boil so much that it poured out on top, because then its strength goes away. Therefore, when this first fury of boiling comes, remove it from the fire &amp; put it back. He held as a secret this burned tartar put on top for base silver.</ab>

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