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<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 <m>quicksilver</m>, prepare yourself to cast. And to this effect, have some <m>lean delicate sand</m>, in a <tl><fr>terrine</fr></tl> or another <tl>vessel</tl>, that you would like to help yourself to. Make a pit in your sand, then, with your <tl>pincers</tl>, take your <tl>well reddened mold</tl> &amp; place it in this pit of sand. Cover immediately the opening of your <tl>mold </tl>in order that no <m>ash </m>&amp; dust enters inside, &amp; then enclose it with sand up to end of the gate &amp; the vents. This done, uncover your <tl>mold </tl>&amp; throw on top of your <tl>well melted silver</tl>, the <ms>size of a <pa>pea</pa></ms>, 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 <m>silver </m>run, since its crust heats it &amp; clarifies it. You can cast <m>silver finer than the alloy from the <pl>capital </pl>and like the <cn>realle</cn></m>, 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 <m>borax </m>in the <m>melted silver</m>, for even though <pro>goldsmiths</pro> 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 <tl>forge</tl>.</ab>

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

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

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He heeded to not let his <m>water of tartar</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 <m>burned tartar</m> put on top for <m>base silver</m>.</ab>

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