



ICONOLOGIA
— or —
Morall Emblems
— by —
Caesar Ripa of Perugia
Explained in 326 Figures.

L. Falder delin. et fecit

Pierce Tempest excudit

ICONOLOGIA:

OR,

Mozal Emblems,

BY

CÆSAR RIPA.

Wherein ~~are~~ Express'd,

Various Images of *Virtues, Vices, Passions, Arts, Humours, Elements and Celestial Bodies;*

As DESIGN'D by

The Ancient Egyptians, Greeks, Romans, and Modern Italians:

USEFUL

For *Orators, Poets, Painters, Sculptors, and all Lovers of Ingenuity:*

Illustrated with

Three Hundred Twenty-six HUMANE FIGURES,

With their **Explanations;**

Newly design'd, and engraven on *Copper*, by I. FULLER, Painter,
And other Masters.

By the CARE and at the CHARGE of

P. TEMPEST.

L O N D O N :

Printed by *BENJ. MOTTE.* MDCCIX.

To the READER.

THIS Work is owing to the Noble Idea's and Fancy of Sig. Cæsar Ripa, an Italian, who applied himself with indefatigable Study to make a Collection of the Figures of the Ancient Egyptians, Greeks and Romans, and to produce others of his own and other celebrated Authors in this Science: These Images are the Representatives of our Notions; they properly belong to Painters, who by Colours and Shadowing, have invented the admirable Secret to give Body to our Thoughts, thereby to render them visible. The Ancients were much taken with those Images; witness such variety of painting their Gods, by which they have so ingeniously conceal'd the Mysteries of Nature and Philosophy, yea and of Divinity and Religion. This is that Source from whence Poets have drawn their Fables with their Explications; for Example, by the Image of Saturn they represented Time, which devours its own Children; that is to say, Days, Months and Years. By Thundring Jove, they signified that Part of the Heavens where the greatest part of the Meteors are form'd. By Venus they express'd the Union of the Materia Prima, with the Form; from whence springs the Beauty and Perfection of all created Beings, &c. The Invention of this Science is ascrib'd to the Egyptians, from whence Pythagoras brought it from the farthest part. Plato took the greatest part of his Doctrine from those Hieroglyphic Figures. The Prophets themselves veil'd their sacred Oracles with Enigma's: and our Saviour himself compris'd most of his divine Mysteries under Similitudes and Parables. These Emblems are very properly drawn under human Figures, since Man, being the measure of all things, so likewise his exteriour Form ought to be lookt upon as the measure of the Qualities of his Soul. Here you will find abundance of Figures and Emblems of every thing imaginable; accompanied with curious and solid Morals, owing to very learned Authors. The understanding Peruser of this Book will meet therein Things not only to divert the Mind, but to instruct it, and to inspire him with the Love of Virtue, and Hatred of Vice; and to regulate his Manners, Behaviour and Conduct. This Work has been printed in six several Languages, and is esteem'd the best on the Subject of which it treats, yet extant, for the Instruction of Artists in their Study of Medals, Coins, Statues, Bassorelievo's, Paintings and Prints, and to help their Invention. Upon these Accounts it has been much desired to have the same in English, which now we have done for the Public Benefit; not doubting but that it will be acceptable to the Lovers of Art, as well as instructive to all sorts of People whatsoever.

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I C O N -

ICONOLOGIA.

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Mozal Emblems.

FIG. 1. Abondanza: P L E N T Y.

A Beautiful Woman crown'd with a Garland, in a green Gown embroider'd; with a *Cornucopia* in her Hand. She is no less amiable for her Beauty, than her Contrary, *Want*, is deform'd and odious.

The Garland denotes Cheerfulness, and the Mirth that do inseparably accompany her. The *Cornucopia* is an Emblem of the Affluence of all things necessary to human Life.

FIG. 2. Academia: A C A D E M Y.

A Lady of a manly heroic Aspect, having a Crown of Gold, a parti-colour'd Garment. a File in her right Hand, and a Garland in her left.

Her masculine Countenance denotes solid and profound *Judgment*; the Crown of pure Gold, the refining of *Notions* by *Experiments*; the various Colours, the variety of *Sciences* in an Academy; the File, the *polishing* of pieces, and freeing them from *Superfluities*; the Garland, *Honour* to those who excel.

FIG. 3. Accidia: I D L E N E S S.

An old Hag cloth'd in Rags, sitting in a careless posture upon a Stone, leaning her Head upon her left Hand, with a *Torpedo* Fish on her Knee. The Motto is *TORPET INERS*. She leans her right Elbow on her Knee, inclining her Head, which is bound about with a black Cloth.

She is describ'd *old*, because at that Age, *Strength* and *Activity* to work, begin to fail; her Rags denote that Idleness produces *Poverty*; the black Cloth about her Head signifies her *senseless Thoughts*; the Fish that so benums the Hand, whether it be touch'd with a Cord or Nett, that it is unfit for any Business, shews her *Sloth* and Aversion to *Labour*, intimated by the *Motto*.

FIG. 4. Adulatione: F L A T T E R Y.

A Woman in an affected wanton Habit, playing upon a Flute; a Buck at her Feet fast asleep, with a Bee-hive by her side.

The Buck denotes Flattery, because he is so charm'd with Music, that he lets himself be taken. The Bees are a true Emblem of it, carrying Hony in their Mouth, and a *secret* Sting.



Moral Emblems.

FIG. 5. Affanno: *DESPAIR*.

A sorrowful Man in Rags; with both Hands he opens his Breast, and looks upon his Heart encompass'd with Serpents; his Garment is blackish. The Rags shew him to *undervalue* and *neglect himself*. His open Breast, and the Serpents, denote the *Trouble* and *Vexation* of Worldly Things, always gnawing the Heart.

FIG. 6. Agricoltura: *AGRICULTURE*.

A Woman with a homely Country-face, but comely notwithstanding, in a green Gown, crown'd with a Garland of Ears of Corn, holding the Zodiack in her left Hand, and a Shrub in her right; a Plow-share at her Feet.

The verdant Robe signifies *Hope*, without which no body would labour. The 12 Signs declare the different *Seasons*, which the Tiller ought to observe; the Plough, the most *necessary* Instrument in Agriculture.

FIG. 7. Ajuto: *ASSISTANCE*.

A Man in White, and over all a purple Mantle; a Ray shining round him, crown'd with a Garland of Olive; a Chain about his Neck, and a Heart, for a Pendent; his right Arm extended, and his Hand open; in his left a Stake surrounded with a Vine, and at his right is a Stork.

His Age intimates his *Discretion*; not being intent upon *Avarice*, in giving his Helping-Hand. The white Raiment shews *Sincerity* without Self-Interest. The splendid Ray denotes *Divine Assistance*, without which as the Wife without the Husband, it is like the Vine without the Stake: The Stork, the Natural Affection of *Parents* towards their *Children*.

FIG. 8. Allegrezza: *MIRTH*.

A Youth with jolly, plump Cheeks, a white Raiment, painted with green Branches, Flowers red and yellow, with a Garland of several Flowers; a Crystal-Glass full of Claret, in one Hand, and in the other a gold Cup, and seems to dance in a flowery Meadow.

Flowers naturally import a jovial Humour; and we say, the Fields *smile*, when cover'd with Flowers. The Glass, and golden Goblet, shew that Mirth is rarely alone, but in *good Fellowship*.

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FIG. 9. $\left\{ \begin{array}{l} \text{Alterezza in persona nata povera civile:} \\ \text{A HAUGHTY BEGGAR.} \end{array} \right.$

A Damsel, blind, with a lofty Countenance, in a pompous red Mantle adorn'd with several Jewels, under which is a poor Petticoat; having a Peacock under her right Arm, holding up her left, standing with one Foot upon a Bowl, and with the other seems to precipitate herself.

The red Garment, the *Heat of Blood* causing Ambition; the pitiful Petticoat, that the haughty at the *Bottom* have nothing worthy Esteem. Her Posture shews the *ticklish Place* she is in, and like to fall into Misery.

FIG. 10. Altimetria: TAKING A HEIGHT GEOMETRICALLY.

A young Lady in a proper Posture, ho'ds with both her Hands a Geometrical Quadran, taking the Height of a Tower.

Young, because Daughter of *Geometry*, observing all the Measures taught by it; all other Circumstances are specified in Geometry: the Instruments, at her Feet, are us'd in Surveying.

FIG. 11. Ambitione: AMBITION.

A Virgin all in green, with Ivy Branches, looking as if she would leap over a craggy Rock, at the Top of which are Scepters and Crowns, attended by a Lion lifting up his Head.

The Ivy, denotes *Ambition* always climbing higher and higher, spoiling the Walls; the Ambitious sparing neither Country, Religion, nor Counsellours, so he may become greater than others. The Lion, *Pride*.

FIG. 12. Amicitia: FRIENDSHIP.

She wears a plain white Robe, her left Shoulder is naked, with a Garland. She holds a Heart in her right Hand, delights to go barefoot, and grasps a wither'd Elm incircled with a Vine.

Her Livery is white, and her Garment void of all Ornament, denoting her *Freeness* without *Artifice*; her bare Feet, her undergoing all *Hardships* to serve her Friend. The dry Elm embrac'd, shews that Friendship ought to appear in *Adversity*, as well as Prosperity.



FIG. 13. Ammaestramento : INSTRUCTION.

A Man of a venerable Aspect, in a long Robe, with a Miroir in his Hand, surrounded with a Scrawl with these Words, *INSPICE, CAUTUS ERIS.*

The long Robe shews *continual Business*. The Glass intimates that our Actions should be accommodated to those of other Men, to render 'em praiseworthy; as the Motto declares, which advises to cast an Eye upon our own Faults, so that finding Blemishes in ourselves, we may endeavour to clear ourselves of 'em.

FIG. 14. Amor di Virtu : LOVE OF VIRTUE.

A naked Youth, wing'd, with four Garlands of Laurel; one on his Head, and three others in his Hands; because that of Virtue surpasses all other Loves.

The Laurel-Garlands signifies the *Honour* due to Virtue, and that the Love of it is *incorruptible*, and never fading.

FIG. 15. Amore verso Iddio : SERAPHIC LOVE.

A Man in a reverend Posture, and plain Dress, with his Face lifted up to Heaven, which he points at with his left Hand, and with his right shews his Breast open.

His plain Dress shews that he is a mortal Enemy to *Luxury*; his looking up, that his Contemplations are *divine*; his Breast open, that he speaks what he thinks.

FIG. 16. Amor domato : LOVE TAMED.

A *Cupid* sitting, his Flambeau being burnt out, he tramples on his Bow and Arrows, an Hour-Glass in his right Hand, and in his left a Didapper almost pin'd to Death.

The two last things declare that *Time* and *Poverty* are the most capable to extinguish *Love*; for this Bird is said to be so very weak, that she is not able to build herself a Nest, but hatches in some Nest of other Birds.

13. Instruction.



14. Love

of Virtue.



15. Seraphic Love.



16. Love Tamed.



FIG. 17. Anima ragionevole, e beata: A RATIONAL SOUL.

A lovely Damsel, her Face cover'd with a transparent Veil, her Garment is bright and dazling; Wings on her Shoulders, and over her Head a Star.

Lovely she is because form'd by the Creator, Fountain of all Beauty, according to his *own* Image. Her Veil denotes her *invisible* to human Eyes. She is the substantial Form of the Body, only discernable by *exteriour Actions*. Her Garment, her *Purity* and *Perfection*; the Star, the *Immortality* of the Soul. Her Wings denote her *Celerity* in spiritual Functions.

FIG. 18. Amor della Patria: LOVE OF OUR COUNTRY.

A vigorous young Warriour, standing upright, amidst Flame and Smoak, on which he looks with a resolute Countenance; carries a Crown in each Hand, and being just upon the brink of a Precipice, yet marches courageously over Spears, and tramples upon naked Swords.

He is youthful, because his *Strength* increases with his Years, (whereas with all other Loves it is quite contrary.) The Crown of Grasse denotes *Honour*, for it was given to some for *delivering* their *Country*, and the Oaken one for *saving* a *Life*: The Precipice, that a publick-spirited Man apprehends *no Danger* for the Love of his *Country*.

FIG. 19. Apprehensiva: APPREHENSION.

A young Lady of a middle Stature, all in white, brisk and active, dispos'd to listen to another speaking; a Camellion in one Hand, and a Miroir in the other.

Youth denotes her *Aptness* to apprehend and learn, middle Stature, denotes the same; for the upper Rooms are always worst furnish'd, spoken of a very Tall person: White, because it is the *Ground* of all Colour; on tiptoe, shews the *Readiness* she is in to learn and understand; the Glass because she *imprints* on herself, and makes all she *hears* and *sees* her own.

FIG. 20. { Animo piacevole, trattabile, & amorevole:
A GENTLE DISPOSITION.

A Child mounted on a Dolphin is a true Emblem of an affable courteous Disposition; because the Dolphin loves and caresses a Man out of *meer Instinct*, rather than Interest or sinister Design; as several ancient Histories inform us.

17. a Rational Soul.



18. Love of ones Country.



5

19. Apprehension.



20. a Gentle disposition.



FIG. 21. Architectura militare: *MILITARY ARCHITECTURE.*

A Woman of ripe Years, in a noble Garment of divers Colours; a gold Chain about her Neck, with a Diamond; in one Hand the Mariners Compass, in the other the Description of an hexagon Fortification; a Swallow on her Fist, a Pickax and a Spade at her feet.

The parti-colour'd Vestments denote the Understanding of *divers Contrivances* in this Art. The golden Chain and Diamond, denote *Durability*, and *Excellency*; for Fortification is the best Jewel of Princes, securing them from Enemies. The Swallow is remarkable for the *artificial* building her Nest.

FIG. 22. Ardire magnanimo, & generoso: *MAGNANIMITY.*

A young Man of a healthy, robust Stature, with a lofty Aspect, holding with his right Arm, briskly, the Tongue of a Lion, which he presses with his Knee.

It alludes to the magnanimous Action of *Lyfimachus*, who, to free himself out of the hard Durance of a Prison, begg'd he might be devour'd by a Lion, which he overcame in this manner.

FIG. 23. Aristocratia: *ARISTOCRACY.*

A Lady in her prime, in a splendid Habit, sitting majestically in a sumptuous Chair, a Crown of Gold on her Head, holds in her right Hand a Bundle of Rods bound together, and a Garland of Laurel; and, in her left, a Head-piece; on her right Side is a Bason, and a Purse full of Gold and precious Jewels, and on her left an Ax.

Her Age shews her *Perfection*, and *Judgment*, to execute whatsoever concerns the Commonwealth. Her Garment and Chair of State, her *Nobility* and *Dignity*, in token whereof she wears a Crown of Gold.

FIG. 24. Arithmetica: *ARITHMETIC.*

A beautiful Lady, her Garment is of different Colours, with various musical Notes, and in the Skirts is written *PAR & IMPAR*, *Even and Odd*, and in her left Hand the Numeration-Table.

Her Handsomness denotes the *Beauty* of all Things results from Her, for God made all Things in *Number*, *Weight* and *Measure*. Her perfect Age, shews the *Perfection* of this Art. The various Colours shew that she gives Principles to *all Parts* of Mathematics.

21. Military

Architecture



22.

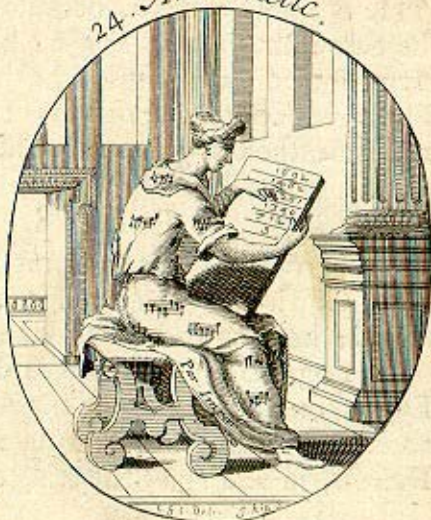
Magnanimity 6



23. Aristocracy.



24. Arithmetic.



Moral Emblems.

FIG. 25. Armonia: HARMONY.

A beautiful Queen with a Crown on her Head, glittering with precious Stones, a Base-Viol in one Hand, and a Bow, to play with, in the other.

Her Crown demonstrates her *Empire* over all Hearts, every one being willing to lend an *Ear* to her Consorts; like *Orpheus*, who, by his *melodious* Tunes, made the very Rocks *sensible*, and the very Trees to *move*.

FIG. 26. Arroganza: ARROGANCE.

A Lady clothed with a green Garment, with Asses Ears, holding under her left Arm a Peacock, and extending the right Arm, points with her Fore-finger.

Arrogance ascribes to itself what is not its own, therefore it has the Ears of an *Ass*, for this Vice proceeds from *Stupidity* and *Ignorance*. The Peacock shews *valuing* ones self, and *despising* others.

FIG. 27. Artificio: ARTIFICE.

A comely Man, whose Garment is richly embroider'd; he lays his Hand upon a Screw of perpetual Motion, and by his right shews a Hive of Bees.

He is nobly clothed, because Art is *noble* of it self. His Hand upon the Screw shews that *Engines* have been contriv'd by *Industry*; that by them, incredible Things, like the perpetual Motion, have been *perform'd*. The Hive declares the *Industry* of the *Bees*, which, being very inconsiderable, are, nevertheless, *great* as to their Conduct.

FIG. 28. Arte: ART.

An agreeable Woman, seems to be *ingenious* by her very Looks, in a green Gown; in her right Hand a Hammer, an engraving Tool, and a Pencil; holding in her left Hand, a Stake that supports a Vine.

The agreeable Countenance declares the *Charms* of *Art*, attracting all Eyes upon it, and causing the Author to be *approv'd* and *commended*. The three Instruments are for intimating *Nature*: the Stake supplies *Nature's* Defects, in *holding up* the tender Plant.



FIG 29. Astronomia: *A S T R O N O M Y*.

A Lady in a stary Habit, her Eyes looking up to Heaven; in her right Hand holding an Astrolabe, and in her left a Table of Astronomical Figures.

Her Garment denotes the Night *most* proper to see the Stars; her Eyes, and Thoughts always elevated, and intent, upon *celestial* Bodies. The Astrolabe measures the Distance of them; the Table shews its Difference from *Astrology*.

FIG. 30. Assiduita: *A S S I D U I T Y*.

An ancient Woman, holding in both her Hands an Hour-glass; and on one Side of her is a Rock, surrounded with a Branch of Ivy.

The Age denotes that *Time* labours continually to destroy us, and therefore she holds an Hour-glass, which requires her Diligence in *turning*, or *often* moving it, lest it stop.

FIG. 31. Avaritia: *A V A R I C E*.

An old Woman, pale-fac'd, lean and melancholy, her Pain makes her lay one Hand upon her Belly, yet seems to devour a Purse, with her Eyes, which she grasps in the other, accompanied only with an hunger-starv'd Wolf.

Her Paleness proceeds from her *Envy*, that *torments* her, to see her Neighbour *richer* than herself. Her Eyes are fix'd on her Purse, it being her *chief Delight*. The Wolf denotes the *voracious Humour* of the *covetous*, who would have other mens Goods by hook or by crook.

FIG. 32: Attione virtuosa: *A V I R T U O U S A C T I O N*.

A Man of a lovely Aspect, his Head surrounded with resplendent Rays, hath a Mantle embroider'd, holds a Spear in one Hand, struck into a Serpent's Head, and in the other a Book, and tramples on a Death's Head.

His Comeliness declares his *Interiors*, a *virtuous* Man *never* degenerates. Arm'd, because always upon his Guard against *Vice*, and therefore, the Serpent lies *dead*. The Book shews that Learning, join'd with Arms, makes a Man *famous*, and for ever *renown'd*.

29. Astronomy



30. Assiduity

8



31. Avarice



32. a Vertuous Action



FIG. 33. *Autorita, o Potesta'*: **AUTHORITY.**

A Matron seated in a noble Chair, richly clothed, with a Gold imbroider'd Garment, holding a Sword in her right Hand, a double Trophy of Books and Arms by her Side.

Her Age denotes *Authority*, as does the Throne; her splendid Habit, the *Preeminence* Persons in Authority have *over* others. The Sword lifted up shews the *sovereign Power*; the Scepter, a Badge of *Authority*.

FIG. 34. *Augurio buono*: **GOOD AUGURY.**

A young Man all in green, a Star over his Head, hugging a Swan.

Green is a Token of *Hope*, and consequently of *good Luck*, because Greenness promises a *plentiful Crop*. The Star denotes *good Success*, and *not* to be born under a three-penny Planet. The Whiteness of the Swan is a Sign of *good Luck*, as a black Crow betokens *bad*.

FIG. 35. *Benevolenza, & Unione matrimoniale*. **UNION.**

A comly Lady crown'd with Vine and Elm Leaves; Her left Arm demonstrates some courteous Action, and her right the Tenderness to a Halcyon.

The Vine and the Elm are Emblems of *mutual Union*, by reason of the natural Sympathy between them——

Nec melius teneris junguntur vitibus ulmis.

The Halcyon or Kings-fisher, alludes to a Woman call'd *Halcyone*, who, dreaming that her Husband, whom she loved dearly, was dead at Sea, threw herself headlong into it for Grief. *Martial*.

FIG. 36. *Benevolenza o Affettione*: **AFFECTION.**

A comly ancient Lady, wing'd, holding in her Hands a Woodcock, at her Feet is a Lizard.

Her Age shews that she is *constant*; wing'd, because Affection is produc'd in an *Instant*. The Cock and Lizard are Emblems of *Goodwill*, by *Instinct*. Her Posture shews that Benevolence between *two* a long time, becomes, at last, *one true Friendship*.



Moral Emblems.

FIG. 37. Bellezza: *B E A U T Y*.

A Lady hiding her Head in the Clouds, and the rest of her Body is scarce visible, by reason of the Splendour that environs her. She stretches one Hand out of the Light, with a Lilly, and holds out a Ball and Compasses with the other.

Her Head in the Clouds shews that nothing is more *impossible* to be *clar'd*, nor nothing *less known*, being a Ray of Divinity. The Lilly denotes *Beauty*, the Ball and Compasses denote that Beauty consists in *Measure* and *Proportion*. The Flower *moves* the Senses, and *recreates* the Spirits; so does Love *move* the Soul to Enjoyment.

FIG. 38. Beatitudine: *H A P P I N E S S*.

A Lady shedding doleful Tears on a Heart she holds in her Hand.

Bless'd are the pure in Heart. The Purity of the Heart is *Innocence*, which is the Purity of the Soul, not taken up with *evil Thoughts*. Tears are the soverain *Medicine* for the Ulcers of the Heart. The white Lamb at her Feet, is *Purity* and *Innocence*.

FIG. 39. Benignita: *B O U N T Y*.

A noble Lady cloth'd in sky-colour'd Apparel, with Stars of Gold: she presses her Duggs with both Hands, from which flows abundance of Milk, which several Animals drink up: on her left Side is an Altar with Fire kindled upon it.

The squeezing her Breasts declares *Bounty* towards Subjects; the sky-colour, &c. shews that it ought to be exercis'd without any *worldly* interest; the Alter, that it ought to be shewn upon the account of *Religion*, therein imitating *God himself*.

FIG 40. Beneficio: *B E N I F I C E N C E*.

A young Man with a chearful Countenance, almost naked, only he has a hairy Mantle to cover his Secrets; he lifts up his right Arm, and holds in the Palm of his Hand the three Graces; on his Wrist are a pair of Wings, he holds in that Hand a Chain of Gold, declaring to make a Present of it

Young, because the Remembrance of Benefits should *never* wax old. Handsom, because *Beneficence* *pleases* every body. Naked, because it should be *void* of interest and Vain-glory. His Arm open denotes his *Readiness* to *gratify*; the Gold Chain, that *Beneficence* *ties* and *obliges*,

37. Beauty.



38. Happiness. 16



39. Bounty.



40. Benificence.



FIG 41. Bugia: COZENING.

A homely young Woman, wearing a changeable colour'd Garment, with several sorts of Masks and Tongues, with a wooden Leg, holding a Wisp of Straw lighted in one Hand,

She is young but ugly, because it is a *servile* Vice, not admitted into ingenuous Conversation. Her Habit denotes her Art of making one believe what is *not true*. The Masks and Tongues demonstrate the *Inconstancy* of a Cheat; the Wisp, that as it is *soon* kindled, and *soon* out, so it is *soon* discover'd; the wooden Leg, that she cannot come *home* to her-Business, but makes some *lame* Excuse.

FIG. 42. Bonta: GOOD NATURE.

This Nymph wears a Robe of Cloth of Gold, a Garland of Rue, her Eyes fix'd on Heaven, has a Pelican in her Arms, and by her Side a green Tree blossoming by a River.

The Cloth of Gold denotes her *Excellency*; the Garland of Rue her being an *Antidote* against *ill* Designs, as that Herb is against *Inchantments* and *Venom*. The Pelican, *Charity*; for it nourishes its Young with its *own* Blood. The green Tree signifies a *good Man* planted by the River-Side.

FIG. 43. Careffia: PENURY.

A lean Dame, in a pitiful Habit, holding a Branch of Willow in one Hand, and a Pumice-stone in the other; with a lean Cow by her Side.

Lean, intimates the Effect of *wanting* Things necessary; the Pumice, and the Sallow-stick, *Sterility*, which is the principal Cause of Penury; and the Cow is one of *Pharao's* lean ones, alluding to the Dream interpreted by *Joseph*.

FIG. 44. Capriccio: HUMOURSOMENESS.

A young Spark in a Garment of various Colours, with a little Cap on his Head, like his Cloths, stuck with Feathers of several Colours; Bellows in one Hand, and a Spur in the other.

This *capricious* Fellow would be *singular*: His Youth shews his *Inconstancy*; his Habit his *Fickleness*. His Cap shews, that such variety of unaccountable Actions are principally in the *Phancy*. The Spur and Bellows, his Proneness to *praise* other Mens Virtue, or to vent *pricking* Scoffs against their Vice.

41. Cozening.



42. Good Nature



43. Penury.



44. Humorsomes



Moral Emblems.

FIG. 45. Castita: CHASTITY.

A modest honest-fac'd Woman, holding a Whip in one Hand, as if she would correct herself; with a white Robe; on her Girdle is written *CASTIGO CORPUS MEUM, I chastise my Body*; at her Feet Cupid lies conquer'd, with his Bow broken, and blinded.

The Whip denotes *Chastisement*; the Cupid with his Bow broken, that *no Concupiscence has Dominion over her.*

FIG. 46. Carita: CHARITY.

A Woman all in red, a Flame on the Crown of her Head, with an Infant sucking, in her left Arm, and two other standing up, one of which is embrac'd with the right.

The red Colour denotes *Charity*; the *Spouse*, in the *Canticles*, was pleas'd with it in her *Beloved*. The Flame signifies that *Charity is never idle, but always active*. The three Children shew the *triple Power of Charity*, for *Faith* and *Hope*, without *her*, signifie *nothing*.

FIG. 47. Cecita' della mente: BLINDNESS of the MIND.

A Lady cloth'd in green, standing in a Meadow full of various Flowers, her Head inclin'd, and a Mole by her Side.

The Mole intimates *Blindness*; her Head inclin'd towards fading Flowers, *worldly Delights*, which allure and busie the Mind to no purpose; for whatever the flattering World promises, yet all is but a Clod of Earth, cover'd, not only under the false Hope of short Pleasures, but with many Dangers, all our Days.

FIG. 48. Castigo: CHASTISEMENT.

A severe furious Fellow, with an Ax in one Hand, as much as to say, he will give but one Blow, and a Lion by him worrying a Bear.

The Ax is a Token of *Chastisement* the *most severe*, as is the Lion in that Posture. - The King of *Tenedos* made a Law, That whosoever committed Adultery, should be beheaded with an *Ax*, and did not spare his own Son.

45. Chastity.



46. Charity.



47. Blindness of mind.



48. Chastisement.



FIG. 49. Chiarezza: *CLEARNESS*.

A naked Youth of a noble Aspect, surrounded with a great Splendor, and Brightness, with the Sun in his Hand.

His Youth shews him *acceptable* to every body, and is said to be *illustrious* like the Sun, that *illuminates* every thing in the World.

FIG. 50. Celerita: *CELERITY*.

A Woman with a Thunderbolt in her right Hand, a Dolphin by her Side, and a Hawk flying in the Air.

The Moral is obvious, all those Things being naturally *very quick*, in their Motion, which well expresseth Celerity.

FIG. 51. Cognitione: *KNOWLEDGE*.

She holds a Flambeau in one Hand, and a Book, open, in the other, on which she seems very intent, by pointing at it.

The Flambeau shews, that as the *corporeal* Eyes have need of *Light*, so have the Eyes of the *Soul* to attain Knowledge, which the Book denotes; because, by looking into it ourselves, or hearing it read, the Knowledge of Things are produc'd in us.

FIG. 52. Cielo: *HEAVEN*.

A young Man of a noble Aspect, in an Imperial Habit, full of Stars, with a Scepter in his right Hand, and in the left a Flame-pot, with a Heart in the middle, that consumes not; upon the right Pap, a Sun, the Moon on the left; his Girdle is the Zodiac, a Crown adorn'd with Jewels on his Head, and golden Buskins on his Legs

Young, because he will *endure*, and *never* grow old, as the Heart also signifies. The Sun and Moon denote *Heaven*: The Golden *Corburi* shew his *Incorruptibility*.

49. Clearness.



50. Celerity.



51. Knowledge.



52. Heaven.



FIG. 53. *Compassione*: COMPASSION.

A Woman holding a Pelican's Nest in her left Hand, who, piercing her Breast, seems to suckle her young ones with her Blood; and extends her Hand in a compassionate manner, to bestow Charity on the indigent.

The Pelican is a true Emblem of *Compassion*, for she never stirs from her young, and when Nourishment fails, she feeds them with her own Blood. Her *extended Hand* denotes her *Readiness* to relieve with her *own Substance*.

FIG. 54. *Commercio della Vita humana*: COMMERCE
of HUMAN LIFE.

A Man with his Fore-finger pointing at two Mill-stones standing by him, a Stork in his right Arm, and a Buck at his Feet.

The two Stones denote *Action*, and *Commerce*, for, being double, the one can do nothing without the other, nor grind any Corn alone. The Storks *help* one another in flying, and the Bucks in swimming.

FIG. 55. *Confermatione de l'Amicitia*: FRIENDSHIP.

A Youth crown'd with a Garland of several Flowers, in a green, loose Garment, holding a Crystal Vase, in his right Hand, full of Claret, which he offers with a seeming Cheerfulness.

His Garland and Habit are Signs of *Cheerfulness*, and denote the *Cheerfulness* in those that *unite*. The Cup is a Token of *Friendship*, Men drinking one another's Healths, as was the old Custom.

FIG. 56. *Concordia*: CONCORD.

A grave beautiful Lady, in an antique Dress, holding, in her right Hand, a Basin, with a Heart, and a Pomegranate, in it, and a Garland of Fruits and Flowers on her Head, and in her left, a Scepter, on the Top of which are various Flowers and Fruits.

The Heart and Pomegranate denote *Concord*, because the Pomegranate is full of little Grains, closely united, besides, the Pomegranates love one another to that Degree, that if the Roots be separated, they mutually twist together again.

53. *Compassion.*



54. *Commerce.*

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55. *Friendship.*



56. *Concord.*



COMPLESSIONI: *The COMPLEXIONS.*FIG. 57. Sanguigno, per l'Aria: *S A N G U I N.*

A jovial Spark with a Garland of various Flowers, with fair Hair, and a due Mixture of white and red, in his Cheeks, playing on a Lute; on one Side of him a Mountain-Goat, with a Bunch of Grapes in his Mouth, and a Music-Book in the other.

His Youth, Garland, and smiling Countenance, denote him of *sanguin* Complexion; his temperate Blood producing subtle Spirits, whence *Laughter*, and *Love of Music*: The Goat, and Grapes, his being inclin'd to *Venery* and *Bacchus*.

FIG. 58. Collerico, per il Fuoco: *C H O L E R.*

A meagre Youth of a fallow Colour, with a haughty Look, being almost naked, holds a drawn Sword in his right Hand; on one Side a Shield, with a Flame in the middle, and a fierce Lion on the other.

Lean, because Heat predominates, which the Shield denotes; his yellow Colour shews his *Choler*; the drawn Sword, his *Hastiness* to fight; his Nakedness, that his impetuous Passion does not suffer him to provide for himself: the Lion, his *Animosity*.

FIG. 59. Malenconico, per la Terra: *MELANCHOLY.*

Of a brown Complexion, placing a Foot upon a Cube, holds, in his left Hand, a Book open, as if he would study; his Mouth is muffled; in his right Hand a Purse close shut, and, on his Head, a Sparrow.

The Muzzle denotes *Silence*, proceeding from *Coolness*; the Book, melancholy Men addicted to *study*: The Sparrow, *Solitariness*, it not conversing with other Birds; the Purse, *Covetousness*, reigning amongst melancholy Men.

FIG. 60. Flemmatico, per l'Acqua: *P H L E G M.*

A gross Man, pale-fac'd, sitting in a Fur-Gown, clapping both Hands into his Bosom, his Head on one side bound up with a black Cloth, almost covering his Eyes, and a Tortoise by him.

His Grossness proceeds from *Coldness* and *Moisture*; the Fur of the Otter, it being a *flegmatic* Animal; His Head inclin'd, his *Dulness*; like the Tortoise by his Side, because it is a *slow* Creature.

57. Sanguine



58. Cholera.

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59. Melancholy.



60. Flegm.



FIG. 61. Confidenza: CONFIDENCE.

A Woman with her Hair hanging about her Ears, bearing up a Ship with both her Hands.

The Ship shews that altho' the Sea be terrible, yet she is confident that by the help of this Ship, she may *trust* her self with that barbarous Element, threatening Ruin and Destruction.

FIG. 62. Concordia maritale: CONJUGAL LOVE.

A Man at a Woman's right Hand, both clad in purple; one Gold-Chain incircles both their Necks, having a Heart for a Pendant, supported only by one Hand of each.

The Chain denotes *Matrimony*, ordain'd by Nature, and the Divine Law, which would have the Husband and Wife to be *one* Flesh and Bone, not to be separated but by Death.

FIG. 63. Conservazione: PRESERVATION.

A Lady all in Cloth of Gold, with an Olive-Garland on her Head, in one Hand a Sheaf of Millet, in the other a Golden Circle.

The Gold and Olive signifie *Preservation*; this from Contagion, the other not being subject to be corrupted. The Circle, the *Duration* of Things, which, by a circular Transmutation, are preserv'd.

FIG. 64. } Congiuntione delle cose Humane con le Divine:
} DIVINE and HUMANE THINGS in Conjunction.

A Man prostrate on his Knees, his Eyes turn'd up to Heaven, and most humbly clasps, with both his Hands, a Gold Chain, hanging down from Heaven, and a Star.

The Chain signifies the said *Conjunction*, and the Chain whereby God is pleas'd to *draw* Men to himself, and *raise* the Mind to Heaven.

61. Confidence.



62. Conjugal Love.

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63. Preservation.



64. Divine & Humane things joined.



FIG. 65. Contagione: *C O N T A G I O N*.

A young Maid, slender, pale, in a mourning, pitiful Habit; she holds a Walnut-Branch in one Hand, and lays the other on a Basilisk, with a terrible Aspect: on the other side is a Stripling, languid, and sickly, lying half dead upon the Ground.

Young, because *more* subject to Infection, by disorderly living, and Carelessness. Pale and languid, denotes the *Virulency*, consuming by degrees; the Habit, the *doleful* Condition of the infected, ending often in Death. The Bough denotes *Contagion*, as does the Basilisk, whose very Breath, and Look, is *contagious*.

FIG. 66. Consuetudine: *C U S T O M*.

An ancient Man in a walking Posture, with a grey Beard, leaning on a Staff; with a Label inscrib'd *VIREB ACQUIRIT EUNDO*; with a Burden of Musical Instruments, and a Grindstone by him.

His Age shews, that the more he advances in Time, the *firmer* does he stand, intimated by the Motto; to which agrees the Grindstone also, for if it be not *turn'd* round, it has not the Force to wear the Knife by grinding. The Laws of Custom are valid, and always prevail.

FIG. 67. Contrasto: *Q U A R E L L I N G*.

A Man arm'd, in a fighting Posture, with a fiery Face. Quarelling being between two, or more, and therefore holds his Sword as if he would make a Pass at somebody; with a Cat and a Dog at his Heels, as if they would fight.

The Cat and the Dog signify that Quarelling proceeds from being of a *contrary* Nature, one to another.

FIG. 68. Contento: *C O N T E N T*.

A Spark pompously cloth'd, with a Sword by his Side; the Ornaments of his Head are a Plume of Feathers, and Jewels, a Looking-Glass in one Hand, and in the other a Silver Bason, clapt to his Thigh, full of Money, and Jewels.

He looking in the Glass, shews that, if a Man be ignorant of his own Good, he cannot be *content*, and therefore looks upon his own fine Clothes, Money and Jewels, with much Satisfaction and Content.

65. Contagion.



66. Custom.

17



67. Quarelling.



68. Contentment.



FIG. 69. Correttione: *CORRECTION*.

An old crabbed Woman, sitting upon a Bench, with a Whip in her left Hand, and a Pen in her right, wherewith she is correcting a Book.

Old, and cross-grain'd, to shew that Correction is a *prudent* Act in him that gives it, and *grievous* to him that receives it; therefore she has a Rod in one Hand, and a Pen in the other. The Book contains the *Cause* of Complaint, and Correction.

FIG. 70. Conversatione: *CONVERSATION*.

A Young-man with a smiling Countenance, clothed in green, a Laurel Garland on his Head, a *Mercury's* Rod in his Hand, twisted about with Myrtle and Pomegranate, and a humain Tongue on the Top, with a Scrowl, *VÆ SOLI*.

His Posture shews him inclin'd to *entertain* somebody, the Scrowl *Woe* to him that is alone. The two Branches shews *mutual Amity* by Conversation; the Tongue, *Expression* of the Mind in company.

FIG. 71. Corographia: *CHOROGRAPHY*.

A young Lady in a changeable colour'd Habit, plain and short; in her right Hand a measuring Square; a Globe on the Ground, with a little part design'd; in her left the Compasses.

The changeable Habit, denotes the *different taking* of Situations. The Shortness signifies the taking the Plans of Dominions more *briefly*, when they take the *least* part for the greatest. The Instrument, the taking by it, the Limits of every Dominion. The Compasses denote, the setting them to distinguish the Confines from one another.

FIG. 72. Conversione: *CONVERSION*.

A naked Lady, at Years of Discretion, holding a green Ribbon inscrib'd, *INTE DOMINE SPERAVI*. On the Ground are splendid Garments; she looks up to Heaven whence proceeds a Ray; she is bath'd in Tears; her Hands a-cross, and a Hydra at her Feet, gaping.

Fair denotes *Conversion* to God; her Years, her being averse from all *Excesses*; her Nakedness, *Purity*; and despoiled of all *worldly* Affections by her rich Garments upon the *Ground*.

69. Correction.



70. Conversation.



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71. Cosmography.



72. Conversion.



FIG. 73. Coscienza : CONSCIENCE.

A Lady with a Heart in her Hand, before her Eyes, where is written, in Letters of Gold, ΟΙΚΕΙΑ ΣΤΡΕΣΙΣ, that is, *Ones own Conscience*; standing on her Legs, between a floury Meadow, and a Field full of Thorns and Briars.

The Heart shews that none can be hid from *himself*; the Flowers and Thorns, that there are *two Ways*, *good* and *bad*; the Part of Conscience is to chuse; in the one we meet pricking of *Vice*, in the other, the fragrant Smell of *Virtue*.

FIG. 74. Cosmografia : COSMOGRAPHY.

An ancient Lady in a sky-colour'd Starry Vestment, under which is another of Earthy Colour, standing between two Globes, the celestial on the right Side, and the terrestrial on the left; an Astrolabe in her right Hand, and in her left, the *Roman* Radius.

Ancient, because she derives her Pedigree from the *Creation* of the *World*. Her Garments denote her participating both of *Heaven* and *Earth*, as do the two Globes. The Instruments, that, with them, she takes the *Distance* and *Magnitude* of several Stars, and the *Operations* upon Earth.

FIG. 75. Crepusculo della Mattina : MORNING TWI-LIGHT.

A naked Youth, of a carnation, brown Colour, Wings of the same Colour, in a Posture of mounting aloft; a splendid Star on the Crown of his Head; in his left Hand an Urn inverted, pouring out Drops of Water; in the right, a lighted Torch; a Swallow, fluttering in the Air, behind.

His Colours shew that it is *doubtful* whether he belongs to Night or Day; the Wings, that this Interval *soon* passes away. The Star is *Lucifer*, that brings Light; the Urn, that in Summer *Dew* falls, and *Hoar-frost* in Winter; the Torch, that Twi-light is the Messenger of Heaven, and always goes before the Morning. The Swallow sings *early* in the Morning.

FIG. 76. Costanza : CONSTANCY.

A Woman embracing a Pillar with her right Arm, and holding a drawn Sword in her left Hand, over a Fire on the Altar, as if she had a mind to burn her Arm and Hand.

The Column shews her *stedfast* Resolution not to be overcome; the naked Sword, that neither Fire nor Sword can terrify Courage arm'd with *Constancy*.

73. Conscience.



74. Cosmography



75. the Morning.



76. Constance.



FIG. 77. Credito : CREDIT.

One at Man's Estate, nobly clothed, with a Gold Chain about his Neck, with a Merchants Book of Accounts, indors'd on the Cover, *SOLUTUS OMNI FOENORE*, *Free from all Interest*; a Griffin below.

His Age shews that he may have *Credit*, as does his Senators Gown; the Golden Chain seems to command *Credit*. The Motto signifies *true Credit*. The Griffin was in great *Credit* amongst the *Ancients*, and us'd for a Symbol of safe Custody, and therefore intimates that one should have a *watchful Eye* over ones Stock, if he means to get *Credit*.

FIG. 78. Crepusculo della Sera : EVENING TWI-LIGHT.

He is but a Babe still, wing'd; of a dusky carnation Colour, in a Posture of flying towards the West; a bright Star on his Head; in his right Hand holds an Arrow, and in his left a Bar.

His *flying* shews it to be the Evening Twi-light. The Star is *Hesperus*. The Arrow signifies the Vapours attracted by the Sun, which having nothing to sustain them, fall down, and are more or less noxious, according to Places high, or low.

FIG. 79. Datio overo Gabella: TAX.

A lusty, young Man, with an Oaken Crown, in his right Hand a pair of Shears, a Sheep at his Feet; in his left Hand Ears of Corn, an Olive-Branch, a Bunch of Grapes hanging down, without Breeches, his Arms and Legs bare, the Soles of his Feet callous.

He is robust, because Taxes are the *Nerves* of the Common-wealth. The Oaken Crown denotes his *Strength*. The Shears allude to the Saying, It is the part of a good Shepherd to *shear* the Sheep, and not *to slay* 'em. The Things in his Hand, shew that Taxes are laid upon *those*. Taxes should be levied not for meer Covetousness, but for the public Weal, without any other Design.

FIG. 80. Curiosita : CURIOSITY.

She has abundance of Ears and Frogs on her Robe; her Hair stands up on end; Wings on her Shoulders; her Arms lifted up: she thrusts out her Head in a prying Posture.

The Ears denote the *Itch* of knowing more than concerns her. The Frogs are Emblems of *Inquisitiveness*, by reason of their goggle-Eyes. The other things denote her running up and down, to *hear*, and to *see*, as some do after News.

77. Credit



78. Evening

20



79. Tax



80. Curiosity



FIG. 81. Decoro: DECORUM.

A Youth of a gentle Aspect, with a Lions Skin on his Back, in his right Hand he holds a Cube, in the middle of which is the Cipher of Mercury; a Branch of Amaranthus in his left Hand, with this Motto, *SIC FLORET DECORO DECUS*. His Garment is embroider'd with the same, and he wears it for a Garland, on his right Foot, a Buskin, on his left, a Sock.

Handsom, because Decorum is the *Ornament* of human Life. Gentle, because always accompanied with *Decency*. The Lions Skin denotes the *Strength* of Mind, assign'd to the Observers of due Decorum. The Amaranthus denotes *Continuance*, for that never withers, as the Motto demonstrates. The Cothurnus, and Soccus or Buskin, denote Decency in the *Gesture* and *Behaviour*; the first belong'd to Noblemen, the other to the inferiour Sort.

FIG. 82. Debito: DEBT.

A melancholy young Man, with a green Bonnet on his Head; a Plate of Iron upon both his Legs, and about his Neck; holds a Basket in his Mouth, and a Scourge in his Hand.

Melancholy, because in *Debt*. Poor Cloths denote his finding no more *Credit*. The green Bonnet alludes to the Custom of some Countries, where such who are Bankrupts are forc'd to wear them. The Scourge, because Debtors, in *Rome*, were whip'd. The Hare shews his *Timorousness*, and *Fear* of Serjeants.

FIG. 83. Desiderio verso Iddio: LOVE towards GOD.

'Tis an Angel, with a Hart by it.

The Wings declare the *Celerity*, and *ardent Desires* of a Soul towards God: the Hart, the *panting* after Heaven. His left Arm upon his Breast, the right extended, and Looks toward Heaven, shew them directed toward their proper Object.

FIG. 84. Democratia: DEMOCRACY.

A Lady meanly dress'd; a Garland of Vine, twisted with a Branch of Elm; standing upright; holding a Pomegranate in one Hand, and Serpents in the other. Some Corn scatter'd on the Ground, and some in Sacks.

The Garland denotes the *Union*; the mean Habit, the Condition of the *common People*, that cannot equal those that are higher, and therefore she stands up. The Pomegranate denotes a People assembled into *one Body*, whose Union is regulated according to their *Quality*: the Serpent, *Union*; but *creeps*, not daring to *aspire*: the Grain, the *public Provision*, causing *Union*.

81. Decency.



82. Debt.



83. Desiring God.



84. Democracy.



FIG. 85. Difesa contra Nimici : DEFENCE against
ENEMIES.

A Lady whose Head-dress is set with precious Stones ; in her Hand a Squill, or Sea-onion ; a Ferret at her Feet, with Rue in its Mouth.

The precious Stones denote Charms against one Evil or other. The Squill, they say, rubb'd upon the Gate, lets *no Evil* come in. The Ferret provides Rue for its own Defence, against the Basilisks, &c.

FIG. 86. Detrattione : DETRACTION.

A Woman sitting, and lolling out her Tongue ; a black Cloth over her Head ; her Garment torn, and rusty-colour'd, spread here and there with Tongues ; a Cord about her Neck, instead of a Bracelet ; in her right Hand holds a Dagger, as if she would stab.

Her sitting denotes *Idleness*, the main Cause of Detraction ; her Mouth open, the Proneness of Detraction to *back-bite* ; the rusty-colour'd Garment, that as rust *corrodes* Iron, so does Detraction, the *Good-name*, and *Reputation*. The Rope, the *abject Condition* of Back-biters.

FIG. 87. Digestione : DIGESTION.

A Woman of a strong Constitution, laying one Hand upon an Ostrich, crown'd with Penny-royal, and a Sprig of the Plant *Chondrilla*, in her other Hand.

The Ostrich denotes *good Digestion*, it digesting Iron, as the Herbs denote, which wonderfully promote Digestion

FIG. 88. Difesa contra Pericoli : DEFENCE against
DANGER.

A young Lady in Armour, holding a naked Sword in her right Hand, and in her left, a Target, with a Hedge-hog in the middle.

Her Youth intimates her *Fitness* to defend herself ; the Armour and Sword, both *offensive* and *defensive* Actions. The Hedge-hog denotes *Defence*, which, upon any Danger, rolls itself into its prickly Skin, bidding *Defiance*.

85. Defence against Enemies.



86. Detraction.

22



87. Digestion.



88. Defence.



FIG. 89. Dignita: *DIGNITY*.

A Woman richly adorn'd, but is like to sink under the Burthen of a huge Stone, enchas'd within a Border of Gold, and precious Stones.

Load expresses *Dignity*; because that, proceeding from the Care of public Affairs, is a very *heavy* Burthen, and *hard* to be supported.

FIG. 90. Digiuno: *FASTING*.

A Man, pale and meagre, in a white antique Habit; he is muzzled; his Eyes lift up to Heaven; his right Arm extended; and in his Hand, is the Fish *Bul-head*, and on a Scroul is written, *PAUCO VESCOR*: a Hare under his left Arm, treading upon a gaping Crocodile.

His Paleness demonstrates the *Effect* of it: The white Raiment denotes his *Sincerity*, not only to abstain from *Food*, but also from *Vice*; looking upward, that the Mind is not offuscated with *Meat*. The Fish lives upon its *own* Moisture, and eats *little*, as the Motto declares. The Crocodile is *voracious*, and an Enemy to *Fasting*, therefore she treads it under-foot. The Hare, *Vigilance*.

FIG. 91. Diligenza: *DILIGENCE*.

A Woman of a lively Aspect, with a Sprig of Thyme in one Hand, and a Bee buzzing about it; in the other, a Bundle of Almond and Mulberry Leaves: a Cock at her Feet, scraping.

The Bee represents it by sucking a pleasant Juice out of a *dry* Herb: The Almond, and Mulberry, the *middle* Way between *Hastiness* and *Slowness*, in Business, the first flourishing very *early*, and the other very *late*: The Cock denotes the same, rising *betimes*, and can discern a *Barly-corn* from *Dung*, by his scraping.

FIG. 92. Diletto: *DELIGHT*.

A Boy of sixteen, with a pleasant Aspect, his green Suit adorn'd with various Colours; a Garland of Roses; a Violin, and its Bow; a Sword; a Book of *Aristotle*, and one of *Musick*. Two Pigeons a-kissing

His Countenance denotes *Delight*. The Green signifies the *Vivacity* and *Delightfulness* of green Meadows to the *Sight*: the Violin, *Delight* in *Hearing*; the Book, *Delight* in *Philosophy*; the Doves, *amorous Delight*.

99. Dignity.



90. Fasting.



91. Diligence.



92. Delight.



FIG. 93. Disegno : **DESIGNING.**

A Stripling, of a noble Aspect, with a Garment of rich Cloth, Compasses in one Hand, and a Miroir in the other.

The Aspect shews that all things made by Art, are more or less *handsom*, according to the more or less *designing*: The Compasses, that Designing consists in *Measuring*; the Glass, a good *Imagination* requisite.

FIG. 94. Discretione : **DISCRETION.**

An aged Woman, of a grave Countenance, inclining her Head to the left, lifts up her Arm in token of Pity, with a Plummet in one Hand, and a Camel by her.

The Plummet denotes it, by adapting it self to human Imperfections, and never deviates from it self, always *just* and *perfect*. The Camel, *Prudence*, never carrying a Burthen above its Strength.

FIG. 95. Disprezzo, & distruttione de i piaceri, & cattivi effetti: **DESPISING PLEASURE.**

An arm'd Man, with a Garland of Laurel, going to fight a Serpent; a Stork by his Side; at her Feet many Serpents, which she fights with the Beak and Claws.

Arm'd, because the despising those Things requires *Magnanimity*. The Stork, fighting against the Pleasures of the *World*, and *earthly* Thoughts, intimated by the Serpent, always creeping on the *Earth*.

FIG. 96. Dispregio del Mondo: **DESPISING of the WORLD.**

One at Man's Estate, arm'd, a Palm-branch in one Hand, and a Spear in the other; turns his Head a-side towards Heaven; tramples on a Crown and Scepter, which signifies his undervaluing *Riches* and *Honours*: his Head, that such Disesteem proceeds from *sanctified Thoughts* of God; arm'd, that he attain'd not such Perfection without *fighting*.

93. *Designing*



94. *Discretion*

24



95. *Despising Pleasure*



96. *Despising the World*



FIG. 97. Divinitá : DIVINITY.

A Lady, all in white, with a Flame on the Crown of her Head, and a blue Globe in each Hand, also flaming.

The White signifies the *Purity* of the *Trinity*, the object of the Study of a *Divine*, exprest by three Flames. The Globes denote *Eternity*, by their round Figure, inleparable from the *divine Essence*.

FIG 98. Distintione del bene, & del male : DISTINCTION
of Good and Evil.

A Lady, of perfect Age, in a grave venerable Habit; a Sieve in her right Hand, and a Rake in her left.

Her Age intimates her *more* capable of Distinguishing; the Sieve, *separating* Good from Bad, which is perfect Wisdom: The Rake has the same Property, and that's the Reason why the Husbandman makes use of it to *separate* the Noxious from the Good Grain.

FIG. 99. Dominio : DOMINION.

A Man, in a noble and sumptuous Habit, his Head surrounded with a Serpent; a Scepter in his left Hand, with an Eye on the Top; his Arm extended, and pointing with his Fore-finger, as is usual with those who have Dominion.

The Serpent was a notable Sign of *Dominion* amongst the *Romans*; as is confirm'd by the Example of *Severus*, and young *Maximinian*, both whose Heads, being surrounded by Serpents, without offending, or doing them any Harm, was a *Token* of future *Grandeur*. As for the Eye, it signifies the *Vigilance*, a great Prince ought to have, who has an absolute Command over a People.

FIG. 100. Dolore : GRIEF.

A Man naked, Manacles upon his Hands, and Fetters on his Feet, incompass'd with a Serpent, gnawing his left Side; he seems to be very melancholy.

The Fetters denote the *Intellects*, that discourfes and produces irregular Effects, being straitned by *Perplexity*, and cannot attend to its accustom'd Operations. The Serpent signifies *Misfortunes*, and *Evils*, which occasion Destruction, and is the chief Cause of Grief.

97. Divinity.



98. Distinction.

25



99. Dominion.



100. Grief.



FIG. 101. Dottrina : *L E A R N I N G*.

A mature Lady, sitting with her Arms open, as if she would embrace another. A Scepter in one Hand, on which is a Sun. A Book open on her Lap; and from the serene Sky falls abundance of Dew.

The Age shews that Learning is not acquir'd but by *long Study*; the open Book, and extended Arms, that Learning is very *communicative*; the Scepter and Sun, the *Dominion* it has over the *Darkness* of Ignorance; the Dew, that Learning makes tender Youth *fruitful*.

FIG. 102. Dominio di se stesso : *D O M I N I O N* over *O N E ' S S E L F*.

A Man sitting upon a Lion, guiding the Bridle he holds in his Mouth, with one Hand, and with the other pricks him.

The Lion denotes the *Mind*, and its Strength, that *Reason* should *curb* the Spirit, if too brisk, and *spur* and *prick* it, if too drousy and dull; so that Reason is a Ray sent from Heaven, to govern us in all our Actions.

FIG. 103. Educatione : *E D U C A T I O N*.

A Lady at full Age, in Cloth of Gold, a Ray shining upon her; shews her turgid Breasts, with a Rod in one Hand, seems to teach a Child to read; on her left Side a Pale fix'd in the Ground, with a tender young Plant tied thereto, which she embraces with her right Arm

The Ray signifies, that the Grace of God is *necessary*, that God gives the Increase. The Breasts denote the principal Part of Education to teach *candidly*, and to *communicate*; The Rod, *Correction*; the tender Plant, to endeavour to *direct*, and set *strait*, and to teach *good Manners*.

FIG. 104. Economia : *O E C O N O M Y*.

This venerable Dame is crown'd with Olive, has a pair of Compasses in her left Hand, a small Wand in the right, and a Rudder of a Ship by her Side.

The Stick denotes the Rule a Master has over his House; the Rudder the Care a Father ought to have over his Children.

The Olive Garland, the Pains he is to take in maintaining *Peace* in his Family; The Rudder, *Prudence*, and *Moderation*.

101. Learning.



102. Dominion over ones self.



103. Education.



104. Oeconomy.



FIG. 105. Equinottio della Primavera : S P R I N G.

A young Man, of an exact Stature, cloth'd on one Side in white, on the other in black; a pretty broad Girdle set with Stars; holds a Ram under his Arm, and a Garland of several Flowers in his left Hand; two Wings on his Feet; one white, the other black.

Young denotes the *Spring*, and *Beginning* of the Year; just Stature, because it is the *Equator*, *equal* Day and Night; white and black, *Day* and *Night*; the Girdle, the *Equinoctial-line*; the Ram, the Suns Entrance into *that* Sign; the Wings, the *Swiftness* of Time.

FIG. 106. Elettione: E L E C T I O N.

An ancient venerable Dame, in a decent Habit; a Gold Chain with a Heart at it; seems to have noble and lofty Notions; on her right Side, a flourishing Oak-tree; and on her left, a Serpent; points with the Fore-finger at the Tree; and holds a Label with this Motto, *VIRTUTEM ELIGO*.

Old, of a noble Aspect, because Experience of Things seen and practis'd, is able to make a *true* Choice. The Heart denotes *Counsel*; the Tree *Virtue*, as being firm, deep and verdant; they gave a Crown of it to valiant Captains.

FIG. 107. Errore: E R R O R.

A Man in a Pilgrims Habit, groping out his Way blind-fold.

The Cloth blinding him signifies mans Falling into *Error*, when his Mind is darkned by *worldly* Concerns; the Staff, his being apt to *stumble*, if he take not the Guides of the Spirit, and of right Reason.

FIG. 108. Equinottio dell'Autunno: A U T U M N.

A Man at perfect Age, cloth'd like the *Vernal*, and likewise girt with a Starry Girdle; holds in one Hand a pair of Scales equally poiz'd, with a Globe in each; in the other a Bunch of divers Fruits and Grapes.

Most of these are declar'd in the *Vernal*, they being the same. The Age denotes the *Perfection* of this Season, when Fruits are ripe. The Balance, or *Libra*, is one of the twelve Signs.

105. Spring



106. Election

27



107. Error



108. Autumn



FIG. 109. Effercitio: *E X E R C I S E*.

A Man in his juvenile Years, in a short Garment of divers Colours; his Arms naked; a Clock on his Head; a Gold Circle in one Hand, and in the other a Scroul, inscrib'd *ENCYCLOPEDIA*. He has wing'd Feet; at his right Side, several sorts of Arms; at his left, divers Instruments of Agriculture.

Young, denotes his being able to sustain the Fatigues of *Exercise*; his naked Arms, his being in a *Readiness*. *Encyclopedia*, signifies the Circle of all Sciences, which are attain'd by *Exercise*, as well as Skill in *Arms*. The Clock denotes *Exercise*, by the divers Motions of the Wheels, that distinguish the Time and Hour.

FIG. 110. Esperienza: *E X P E R I E N C E*.

An old Matron, holding in her right Hand a Geometrical Square; a small Staff in her left Hand, with a Scroul inscrib'd *RERUM MAGISTRA*: a Flame-pot, and a Touch-stone at her Feet.

Age denotes *Experience* acquir'd, the Staff, that Experience is *Governess* of all Things: The Square shews that by it is found the *Height*, *Depth* and *Distance* of Things; the Flame-pot, that by the *Fire*, many Experiments are made. The Touchstone *tries* Metals.

FIG. 111. Etá in generale: *A G E* in General.

A Lady in a Garment of three Colours, holding up her Arms; a Sun in the right Hand, and a Moon in the left; the right is higher than the left: below, a Basilisk erected.

The changeable Habit denotes the *changing* of the *Minds* and *Purposes* of several Ages. The Sun and Moon denote their regulating the three principal Members, *Head*, *Heart* and *Liver*, where reside the *vital*, *animal* and *natural* Virtues.

FIG. 112. Esilio: *E X I L E*.

A Man in the Habit of a Pilgrim, with his Palmers Staff in his Hand, and a Hawk on his Fist.

There are two Sorts of Exile; one, when a Man is *banish'd* for some Misdemeanor, which the Hawk denotes: The other is when a Man voluntarily *chuses* to live abroad, which the Pilgrims Staff shews.

109. Exercise.



110. Experience.

28



111. Age in General.



112. Exile.



FIG. 113. Febre: *F E A V E R*.

A young Woman, meagre and pale; black Hair; there issues out of her Mouth a hot Vapour; a Lion at her Feet, very melancholy; holds one Hand on her Heart, and in the other, the Chain of a Slave, inscrib'd, *MEMBRA CUNCTA FATISCUNT*.

Young, because then one is *most* subject to Feavers. Her Mouth open'd, signifies the included Heat wants *Vent*. The Lion denotes a *Feaver*, because he is always in one. The Chain shews that it afflicts all the Parts, by the *Arteries* diffus'd through the *Members*.

FIG. 114. Etica: *E T H I C K S*.

A Lady of sober, grave Aspect, holding the Instrument *Archipendulum* in one Hand; and with the other a Lion bridled.

The Lion demonstrates, that Moral Philosophy *subdues* and *curbs* the Passions, teaches to observe a *Medium* between Virtue and Vice. The Instrument shews the just *Æquilibrium*, not to transgress to either of the Extremes.

FIG. 115. Felicitá Publica: *PUBLIC FELICITY*.

A Lady with a Garland of Flowers on her Head, seated on a royal Throne, holding a *Mercury's Rod* in the right Hand, and a *Cornucopia* with Flowers and Fruit in the other.

The *Cornucopia* declares the Fruit gain'd by *Pains*, without which, no Happiness. Flowers are Signs of *Cheerfulness*, the constant Companion of Felicity. *Mercury's Rod* signifies *Virtue*, *Peace* and *Wisdom*, accompanying Happiness.

FIG. 116. Feconditá: *F R U I T F U L N E S S*.

A young Woman crown'd with Juniper-Leaves, holding close to her Bosom a Goldfinch's Nest, with young ones; little Rabbits playing by her, and new hatch'd Chickens.

The Juniper denotes *Fecundity*, because, from a small Seed, it becomes so great, that Birds perch on it. The Birds, Rabbits, Hen and Chickens, all denote *Fruitfulness*, which is the greatest Blessing a married Lady can have.

113. *Feaver*.



114. *Ethicks*.

29



115. *Felicity*.



116. *Fruitfulness*.



FIG. 117. Furore: *F U R Y*.

A Man shewing Madnefs in his Looks, his Eyes tied with a Fillet, in a Posture as if he had a Mind to throw a Bundle of Arms bound up, in a short Habit.

The Fillet denotes the Understanding *lost*, when Madnefs has Dominion, for Madnefs is the *Blindness* of the Mind. The Arms signifie that Fury is ever *arm'd* for Revenge. The short Garment shews that he respects neither *Decency* nor *good Manners*.

FIG. 118. Fraude: *F R A U D*.

A Woman with two Faces, one *young*, the other *old*; Feet like Eagles Talons; a Tail like a Scorpion, two Hearts in her right Hand, and a Mask in her left.

The two Faces denote *Fraud* and *Deceit*, ever pretending well: The two Hearts, the *two Appearances*; the Mask, that Fraud makes things appear *otherwise* than they are; the Scorpion, and Eagle, the *base Designs*, and *Discord* they foment, like Birds of Prey, to rob Men of their Goods or Honour.

FIG. 119. Fama Chiara: *Good F A M E*.

'Tis a curious Figure of a naked *Mercury*; a Cloth over his left Arm, and his Rod in his Hand; and with his right Hand holds *Pegasus* by the Bridle, capering, as if he would fly away.

Mercury denotes *Fame*, for he was the Messenger of *Jupiter*, as also the Efficacy of Speech, and a good Voice, that spreads and is diffus'd. *Pegasus* denotes, that Fame is *carried by Speech*, that sounds the Actions of great Men.

FIG. 120. Fedeltá: *F I D E L I T Y*.

A Woman cloth'd in white, with a Seal in one Hand, and a Key in the other; and a white Dog close by her.

The Key and Seal are Emblems of *Fidelity*, because they lock up and conceal Secrets: The Dog is the most *faithful* Animal in the World, and beloved by Men.

118. *Fraud.*



117.



120. *Fidelity.*



119. *Fame.*



FIG. 121. Filosofia: *PHILOSOPHY.*

Her Eyes are sparkling and vivid, roſie Cheeks, a vigorous Conſtitution, though pretty old, and grave Habit.

Her venerable Aſpect denotes *Reſpect*, due to her as Mother of the Liberal Arts; her Books and Scepter, that Perſons of Quality ought not to deſpiſe this Queen; the \odot upon her Breſt, ſignifies Theory, and the latter Π , on the Border of her Garment, *Practiſe*.

FIG. 122. Ferocità: *FIERCENESS.*

A young Woman that ſeems beſide herſelf, breathing out Threats; lays her left Hand upon a Tiger's Head, as if ſhe was a-going to ſtrike, an Oaken Cudgel in her right Hand, in a threatning Manner.

Young, and therefore *undaunted*; her Hand upon the Tiger, denotes *Fierceneſs* and *Cruelty*. The Oaken Club ſignifies the *Hard-heartedneſs* of ſavage Men, *duro robore nata*.

FIG. 123. Flagello di Dio: *The SCOURGE of GOD.*

A Man in a red Garment, holding a Scourge in one Hand, and a Thunderbolt in the other; the Air being troubled; the Earth full of Locuſts.

His Garment denotes Wrath, and Vengeance; The Locuſts *univerſal Chaiſement*, as in *Egypt*. The Thunderbolt ſignifies the *Fall* of ſome who aſcend to Honour, by indirect, unjuſt Ways, for it is *crooked*.

FIG. 124. Fine: *The END.*

The Scope, whereunto all operations are directed, is an old decrepit Man, with a grey Beard; a Garland of Ivy; ſitting with a Sun, departing from the Eaſt, and ſeems to be in the Weſt, by its Rays; holds a Pyramid with ten M's on it, and a Square with the Letter Ω mega.

Decrepit, becauſe he has one Foot in the *Grave*; the Ivy denotes his Want of *Support*; the Ω mega declares the *End*, as Alpha does the *Beginning*. The ten M's ſignific *ten thouſand*.

121. Philosophy.



122. Fierceness

31



123. The Scourge of God.



124. The End.



FIG. 125. Forza d'Amore: FORCE of LOVE.

A naked Stripling resembling *Cupid* smiling, with Wings on his Shoulders, holding a Dolphin in one Hand, and a Garland of Flowers in the other; to shew the Power of Love both by *Sea* and *Land*, through the Universe; for the Empire of *Cupid* is sometimes intimated by his sitting in a Chariot, drawn by a couple of Lions, with his Hand held up towards Heaven, from whence fall Arrows and Flames, that give place to none, for *Jupiter* is not exempt from them.

FIG. 126. Fortezza: STRENGTH.

A Woman in Armour; her Stature upright; big-bon'd; plump Breasts; harsh Hair; sparkling Eyes; a Spear in her Hand, with an Oak-branch; a Shield on her Arm, with a Lion and a wild Boar.

All these denote *Strength*; the Oak-branch, and Armour, shew *Strength* of *Body* and *Mind*. The Spear denotes *Superiority*, procur'd by *Strength*; The Lion and Bear, The *Strength* of *Mind* and *Body*; the one acting with Moderation, the Boar runs headlong with Fury.

FIG. 127. Forza sottoposta all'eloquenza: FORCE of ELOQUENCE.

A Woman in a decent, grave Habit, holding *Mercury's Caduceus*, or Rod, in her Hand; a Lion under her Feet.

This demonstrates that Force and Strength give place to the *Eloquence* of those, whose Tongues are well hung; For we perceive the unruly Mob, though threatening Destruction, are presently appeas'd, and lay down their Arms, so soon as they hear a grave, eloquent Person, remonstrate the Danger of the Riot, and their boisterous Huzzas are all on the sudden hush'd into Silence, and they tamely submit to his Dictates.

FIG. 128. Forza alla Giustizia sottoposta: FORCE of JUSTICE.

A Lady in Royal Apparel; crown'd; about to sit down upon the Back of a Lion, and seems to lay her Hand upon a Sword, which denotes *Justice*, as the Lion does *Strength*; so that the Strength of the latter submits to the former, *i. e.* *Justice*.

125. Force of Love.



126. Strength.

32



127. Force of Eloquence.



128. Force of Justice.



FIG. 129. Fugacitá : Soon *FADING*.

A Lady clad in green, her Garment all embroider'd with Pearl and precious Jewels, with a Golden Crown; in one Hand a lighted Torch, with this Motto, *EGREDIENS UT FULGUR*, and in the other a Nosegay of Roses; part of which fall to the Ground, fading and discolour'd.

The Rose, in the Morning, buds, is fragrant, and flourishing; and, in the Evening, languishes and fades; a true Emblem of the Frailty of sublunary Things.

FIG. 130. Fortuna buona : Good *FORTUNE*.

A Woman about to sit down, leaning her right Arm upon a Wheel, instead of the celestial Globe, holding a *Cornucopia* in her left Hand.

As the Wheel is sometimes up, and sometimes down, so Fortune *changes*. The *Cornucopia* denotes her being Disposer of *Riches*, and the *good Things* of this World; and the Wheel being continually in Motion, so Fortune is *fickle*, and ever and anon *changes*, sometimes abasing one, and exalting another.

FIG. 131. Furto: *T H E F T*.

A pale Youth, cloth'd with a Wolf's Skin, his Arms and Legs bare; wing'd Feet; at midnight; in one Hand a Purse, and a Knife in the other, with a Picklock; the Ears of a Hare, and seems to be in Fear.

Youth shews *Imprudence*, that will not take Warning; the Paleness, and Hares Ears, continual *Suspicion* and *Fear*, and therefore loves *Darkness*; The Skin, because the Wolf lives by *Rapine*. The Bareness shew him in *Distress*; and the wing'd Feet, his *flying* from Justice.

FIG. 132. Furor Poetico: *P O E T I C A L F U R Y*.

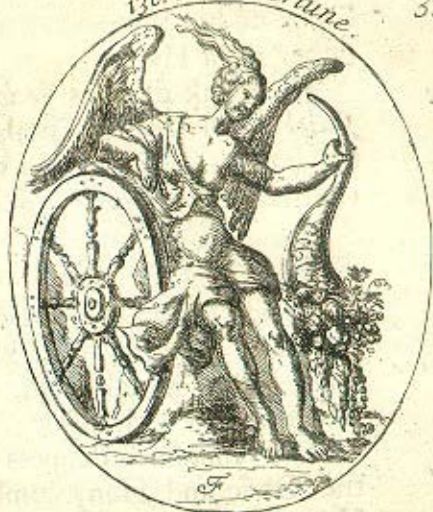
A brisk young Beau, of a ruddy Complexion; crown'd with Laurel; bound about with Ivy; in a writing Posture, but turning his Head backward toward Heaven.

The Wings declare the *Quickness* of his Phantasie, which soars aloft, and carries an Encomium with it, which still remains *fresh* and *green*, as the Laurel and Ivy intimate: Looking upwards, the Ideas of *supernatural* Things, which he writes down.

129. Flight.



130. Good Fortune.



131. Theft.



132. Poetical Fury.



FIG. 133. Gelosia : JEALOUSY.

A Woman in a Grogam Vestment, all wrought with Ears and Eyes ; Wings on her Shoulders ; a Cock on her left Arm, and a Bundle of Thorns in her right Hand.

The Cock denotes *Jealousie*, *Vigilance*, and *Address* ; the Wings, the *Quickness* of fanciful Thoughts ; the Eyes and Ears, *Care to hear and see* the least Act, or Intimation of the Person beloved. The Thorns, the continual *Trouble* and *Uneasiness*.

FIG. 134. Gagliardezza : JOVIALNESS.

A Lady with a compos'd Countenance, but somewhat wandering Eyes ; dress'd in a light Habit, with a Crown of Amaranth : holding, in both Hands, an Olive-branch, with its Fruit ; on the Top of which is an Honey-comb, with Bees.

The Amaranth denotes *Stability*, and *Merriness*, for it never withers ; the Olive and Honey-comb, denote *Mirth* and *Long Life*, whereunto Honey conduces.

FIG. 135. Genio : The GENIUS.

A naked Child of a smiling Countenance, with a Garland of Poppy on his Head ; Ears of Corn in one Hand, and a Bunch of Grapes in the other,

It is taken for the general Preservers of Things, and the *Inclination* to something, for the Pleasure it affords ; some to *Learning*, some to *Music*, and others to *War*.

The Ancients took it for the Common Preservation of *worldly* Things ; and amongst them, not only *human* Beings had their Genius, but even *insensible* Things also.

FIG. 136. Generosita : GENEROSITY.

A Virgin so amiable, that she attracts all Eyes ; in a Mantle of Gold Gauze ; leaning, with her left Hand, upon a Lions Head ; holding, in her right, lifted up, Chains of Pearl, and precious Stones, as if she meant to make a Present of them.

Her Youth denotes her extraordinary *Courage* and *Generosity*, which never degenerates : The naked Arm, The Property of this Virtue to *divest itself* of all *Interest*, and to be *kind*, without Hope of receiving any thing in Exchange. The Lion declares *Grandeur* and *Courage*.

133. Jealousie.



134. Jovialnes

34



135. The Genius.



136. Generosity.



FIG. 137. *Giorno naturale*: A NATURAL DAY.

A wing'd Boy, with a Circle in his Hand, in a Chariot above the Clouds, with a lighted Torch; the Chariot drawn by four Horses, one white, one black, the other two bay; signifying the four Parts that make up a natural Day, *i. e.* the *Rising* and *Setting*, *Noon* and *Midnight*; all the Time the Sun spends in going once round the whole *Orb*, which the Circle shews.

FIG. 138. *Geographia*: GEOGRAPHY.

An old Dame, in an Earth-colour'd Garment; a terrestrial Globe at her Foot; the Compasses in her right Hand, wherewith she measures the said Globe, and a geometrical Square in her left.

Old, denotes the *Antiquity* of this Art; the Compasses, the *measuring* and *describing* of the Earth, which is truly Geography. The Square, the *taking* the several Proportions, Length, Breadth, &c.

FIG. 139. *Giuditio*: JUDGMENT.

A naked Man, attempting to sit down upon the Rainbow; holding the Square, the Rule, Compasses, and Pendulum, in his Hand.

The Instruments denote *Discourse*, and *Choice*, Ingenuity should make of Methods to understand, and judge of any thing; for he judges not aright, who would measure every thing in one and the same Manner. The Rainbow, that much Experience teaches Judgment; as the Rainbow results from the Appearance of diverse Colours, brought near one another by Virtue of the Sun-beams.

FIG. 140. *Gioventu*: YOUTH.

A conceited young Spark, in a parti-colour'd Garment; a Grey-hound on one Side, and a Horse, finely accoutred, on the other; standing, as if he would fling away his Money.

He is *proud*, and *conceited*, and has those Animals by him, to denote the particular Inclination of Youth; and their *Prodigality*, by squandering his Money. His Habit, the frequent *Altering* of his Mind.

137. Natural day.



138. Geography.

35



139. Judgement.



140. Youth.



FIG. 141. Gloria de Principi: *GLORY of PRINCES.*

A very beautiful Lady, with a golden Circle about her Forehead, interwoven with many precious Jewels. Her Golden Locks signify the *magnanimous Thoughts* that possess the Minds of Princes. She holds a Pyramid, signifying their *Glory*, in causing magnificent Fabricks to be erected, signalling them to all Posterity.

FIG. 142. Giustitia divina: *DIVINE JUSTICE.*

A handsom Woman, with a Golden Crown, on her Head; a Dove, with Rays above; her Hair loose about her; a naked Sword in her right Hand, in her left the Balance; the Globe of the World at her Feet.

The Crown and Globe shew her *Power* over the World; the Balance shews *Justice*, and the Sword, the *Punishment* of Malefactors; the Dove represents the *Holy Ghost*.

FIG. 143. Gratia di Dio: *The GRACE of GOD.*

A very pretty agreeable Damsel, all naked, with a very becoming Head-dress; her Golden Locks plaired, and surrounded with Splendor, holding in both hands a *Cornucopia*; she pours from it many Things useful; and a Ray shining round, even to the Ground.

Her Nakedness denotes her *Innocence*, that needs no external Ornaments. The Benefits and good Things she disperses, shew that they all proceed from Heaven.

FIG. 144. Hidrografia: *H Y D R O G R A P H Y.*

An ancient Matron in Cloth of Silver, the Ground of which resembles the Waves of the Sea; Stars above; holding, in one Hand, a Chart of Navigation, and the Compasses; and in the other a Ship; and the Mariners Compass on the Ground before her.

Her Garment signifies the *Water*, and *Motion* thereof, which is the Subject of Hydrography: The Compass, the regulating and describing by *help* of it. The Chart shews all the *Winds*, and the *surest Way* to sail.

141. *Glory of a Prince.*



142. *Divine Justice.* 36



143. *Grace of God.*



144. *Hydrography.*



FIG. 145. Heresia: *HERESIE*.

An old lean Hag, of a terrible Aspect; Flames issuing out of her Mouth; her Hair hanging disorderly about her Breasts, and most of her Body bare; her Duggs flag; in her left Hand a Book shut up, Serpents coming out of it, and, with her right, seems to scatter them abroad.

Oldness denotes the *inveterate Malice*; ugly, because depriv'd of the Light of *Faith*. The Flame denotes her *impious Opinions*. Her Breasts shew that her Vigour is *dried up*; that she cannot *nourish* good Works: the scattering Serpents, the *dispersing false Doctrines*.

FIG. 146. Graffezza: *GROSSNESS*.

A gross corpulent Woman, holding an Olive-branch in her right Hand, bearing Fruit without Leaves; in her left a Crab.

The Olive denotes *Fatness*: the Crab is much subject to *Fatness*, when the Moon increases; either from the particular Quality of the Moon, or else because when it is Full-moon, the Crab has, by the Light, a fairer Opportunity to procure its Food.

FIG. 147. Gola: *GLUTTONY*.

A Woman in a Rustet Gown, with a long Crane's Neck, and a pretty big Belly; a Hog lying by her.

The Belly denotes *Gormandizing*; as making her Belly her God. The rusty, or Rustet-Gown, shews that as Rust eats Iron, so does the Glutton *devour* his *Substance*. The Hog imports *Gluttony*.

FIG. 148. Gloria: *GLORY*.

The upper part of her Body is almost naked; she bears a Sphere, whereon are the twelve Signs, and a little Image, holding a Palm in one Hand, and a Garland in the other.

Her Nakedness intimates that she needs no *Painting*, her Actions always being expos'd to View. The Sphere, that *mundan Considerations* do not so oblige her to heroic Actions, as the *celestial* do; the *Victory* she holds, that these two are *inseparable*; the one produces the other.

145. Heresie.



146. Grossness.



37

147. Gluttony.



148. Glory.



FIG. 149. Horografia : HOROGRAPHY.

A young Virgin wing'd, in a short Robe of sky-colour; an Hour-glass on her Head; in her right Hand holds Instruments for Dialling, and, in her left, a Sun-dial; a Sun over her Head, shewing with its Rays, the Shadow of the Gnomon directed to the Hour current.

Youth denotes the Hours continually *renewing* their Course successively: The curtail'd Coat and Wings, the *Rapidity* of the Hours: the sky-colour, the *Sereneness*, not prevented by Clouds. The Hour-glass shews the time of *Night*, as the other does of the Day.

FIG. 150. Hippocresia : HYPOCRISY.

A meagre pale Woman, in a Linsy-woolsey Garment; her Head inclin'd to the left; her Veil covers most of her Forehead; with Beads, and a Mass-book; she puts forth her Arm in the Assembly, to give a piece of Mony to some poor body; with Legs and Feet of a Wolf.

Linsy-Woolsey, the Linnen denotes *Malice*, and the Woollen *Simplicity*; her Head inclin'd, with the Veil covering her, all shew *Hypocrisie*: the offering Mony, *Vain-glory*; her Feet, that outwardly she is a *Lamb*, but inwardly, a ravening *Wolf*.

FIG. 151. Historia : HISTORY.

A Woman resembling an Angel, with great Wings, looking behind her; writing on an oval Table, on the Back of *Saturn*.

The Wings denote her publishing all Events, with great *Expedition*; her looking back, that she labours for *Posterity*; her white Robe, *Truth* and *Sincerity*: *Saturn* by her Side, denotes *Time* and *Spirit* of the Actions.

FIG. 152. Humilta : HUMILITY.

A Virgin all in white; her Arms a-cross upon her Breast; her Head inclin'd; a Golden Crown at her Feet.

The white Robe shews that *Purity* of the *Mind* begets *Submission*: holding down her Head, *Confession* of her *Faults*; treading on a Crown, shews *Humility* *disdains* the *Grandeur* of the *World*.

149. Horography.



150. Hypocrisy.

38



151. History.



152. Humility.



FIG. 153. Jattanza : B O A S T I N G.

A Woman making a great Show ; cover'd with Peacocks Feathers ; with a Trumpet in her left Hand, and her right in the Air.

The Feathers denote *Pride*, the Mother of Boasting ; the Trumpet, *boasting* ones self ; it is blown by ones *own* Breath ; for vain Boasters take Delight in *publishing* their own Actions.

FIG. 154. Roma Eterna : R O M E E T E R N A L.

A Figure standing with a Helmet ; in her left Hand a Spear, with a triangular Head ; in her right a Globe, upon which stands a Bird with a long Beak ; a little Shield at her Feet ; and a Serpent in a Circle, denotes *Eternity*. The Bird is the *Phoenix*, out of whose Ashes springs another.

FIG. 155. Inconstanza : I N C O N S T A N C Y.

A Woman all in blue, setting her Foot upon a great Crab, like the *Cancer* in the Zodiac ; with the Moon in her Hand.

The Crab denotes *Irresolution*, going sometimes forward, sometimes backward, so do fickle Men. The Moon, *Changeableness*, never remaining for one Hour the same. The blue resembles the Colour of the Waves of the Sea, which are extreme inconstant.

FIG. 156. Idololatria : I D O L A T R Y.

A blind Woman, upon her Knees, offering Incense to the Statue of a brazen Bull

Blind, because she does not rightly perceive whom she ought principally to *adore*, and *worship*. It needs no farther Explanation, for all those Acts of Adoration she *blindly* renders to Creatures, whereas she ought to adore the Creator only.

153. *Boasting.*



154. *Rome Eternal* 39



155. *Inconstancy.*



156. *Idolatry.*



FIG. 157. Umbria : *U M B R I A*.

An old Woman, in an antique Dress, with a Helmet ; sitting amongst many lofty Mountains, that overshadow part of her Body ; holds a Temple out of the Shadow, and leans her Arm upon a Rock, whence flow rapid Streams, over which is a Rainbow ; two Twins, on one side, holding a *Cornucopia*, and on the other a huge white Bull ; with several Hills and spacious Plains, round about ; which shews the *Prospect* of that Country.

FIG. 158. Toscana : *T U S C A N Y*.

A Lady in a rich Garment, with a Mantle over all, powder'd with Ermin; the Grand Duke's Crown on her Head ; several Arms on the left side, and the River *Arno* ; that is an old Man with long Hair and Beard, lolling upon an Urn, whence springs Water ; the River has a Garland of Beech ; a Lion lying by ; an ancient Altar on the right, with Fire on it ; in the middle, Priests Garments, according to the heathen Custom ; and with the left, holds a Gillyflower, and a Book ; which signifies the *Beauty* and *Learning* of *Tuscany*.

FIG. 159. Imitatione : *I M I T A T I O N*.

A Woman holding Pencils in her right Hand ; a Mask in her left, and an Ape at her Feet.

The Pencils are the Instruments of the Art that *imitates* Colours, and the Figure produc'd by Nature, or by Art itself. The Mask and Ape demonstrate the *Imitation* of *human* Actions ; the Ape imitates *Men*, and the other the *Department* of Men upon the Stage.

FIG. 140. Hospitalitá : *H O S P I T A L I T Y*.

A lovely Woman, her Forehead surrounded with a Crown set with Jewels ; with her Arms open, to relieve some body ; a *Cornucopia* full of all Necessaries ; clad in white, and over all a red Mantle, under which she holds an Infant naked, seeming to participate some of the Fruit with her, and a Pilgrim lying on the Ground.

Handsom, because Works of Charity are *acceptable* to God. The Golden Circle denotes her thinking of nothing but *Charity*. In white, shews that Hospitality ought to be *pure*.

157. Umbria.



158. Tuscany.



159. Imitation.



160. Hospitality.



FIG. 161. Ingegno: *I N G E N U I T Y*.

A young Spark of a vehement, daring Aspect, with a Helmet, whose Crest is an Eagle; Wings of divers Colours on his Shoulders; with a Bow and Arrow, as if he would let fly.

Youth shews that the Intellect *never* grows old: His Aspect, *Strength* and *Vigour*: The Eagle, *Generosity* and *Loftiness*: The Bow and Arrow, *Inquisitiveness* and *Acuteness*.

FIG. 162. Indocilitá: *I N D O C I L I T Y*.

A Woman of a ruddy Countenance; lying all along; holding an Ass by the Bridle, the Bit in his Mouth, in one Hand, and leans her Elbow of the right Arm on a Hog upon the Ground; with a black Hood on her Head.

On the Ground signifies her *Indocility*, not being able to rise higher, but stands still with her *Ignorance*, intimated by the Ass. The Hog denotes *Insensibility*, and *Stupidity*, never being good till dead. The Hood, that Black *never* takes any other Colour.

FIG. 163. Intelligenza: *I N T E L L I G E N C E*.

A Woman in a Gold Crape Gown, crown'd with a Garland, holding a Sphere in one Hand, and a Serpent in the other.

The Gown shews that he should be always *splendid*, and *precious* like Gold, averse from abject Notions. The Sphere and Serpent, her *creeping* along into the Principles of *natural Things*, that are more imperfect than the supernatural, and more suitable to the Sphere of our Activity.

FIG. 164. Ingiustitia: *I N J U S T I C E*.

A Man in a white Garment full of Spots; a Sword in one Hand, and a Goblet in the other; the Tables of the Law all broken to pieces, on the Ground; blind of the right Eye, and tramples on the Balance.

His Garment denotes Injustice to be the *Corruption* and *Stain* of the Mind. The Laws broken, the *Non-observance* of them, being despis'd by *Malesactors*; and the due weighing of Matters *neglected*, intimated by the Balance. The blind Eye shews that he sees only with the left; that is, his *own* Interest.

161. Ingenuity.



162. Inobedience.



163. Intelligence.



164. Injustice.



FIG. 165. Intrepidity: UNDAUNTEDNESS.

A vigorous Youth in white and red, shewing his naked Arms; seeming to stay for, and sustain the Shock of a Bull.

His Arms shew his *Confidence* in his own *Valour*, to fight the Bull, which, being provok'd, becomes fierce, and requires a desperate Force to resist him: for Undauntedness is the Excess of Bravery and Stoutness; and we call a Man *undaunted*, when, for some Ends propos'd to himself, he fears not what others usually fear.

FIG. 166. Inganno: DECEIT.

A Man cloath'd with the Skin of a Goat; from the Middle, downwards, are two Serpents Tails; in one Hand, Fishhooks, in the other a Net, full of Fish; a Panther by him, with his Head between his Legs; shews that Fish are catch'd by *deceiving* them; and the Panther by hiding his Head, and shewing his fine Skin, *intices* other Beasts; the two Serpents Tails shew *Deceit*.

FIG. 167. Investigatione: TRACING.

A Woman, her Head wing'd, her Garment spread all over with Ants; holding up her right Arms, and Fore-finger, with which she points at a Crane, and with the other Fore-finger, a Hound, in full Scent after his Game.

The Wing denotes *Elevation* of the Intellect; the Pismires always *searching out* what is most convenient for their Livelyhood: The Crane, an *inquisitive* Man, that would *investigate* sublime Things at a Distance.

FIG. 168. Inventione: INVENTION.

This Mistress of Arts appears in a white Robe, whereon is written, *NON ALIUNDE*; two little Wings on her Head; in one Hand, the Image of Nature, a Cuff on the other, with the Motto, *AD OPERAM*.

Youth denotes many Spirits in the *Brain*, where Invention is form'd; the white Robe, the *Pureness* of it, not making Use of other Mens Labor, as the Motto shews. The Wings, *Elevation* of Intellect; naked Arms, her being ever in *Action*, the *Life* of Invention. The Image of Nature shews her Invention.

165. Uncharitableness



166. Deceit



42

167. Tracing



168. Invention



FIG. 169. Irresolutione: *I R R E S O L U T I O N.*

An old Woman sitting, a black Cloth wrapt about her Head; in each Hand a Crow, seeming to croak.

Sitting, because knowing the Difficulty of Things, she does not *deliberate* which is best. Old Age, because *long* Experience makes Men unresolv'd. The Crow seeming to croak out *CRAS, CRAS*, Mens putting off, from Day to Day, when they should dispatch. The black Cloth, *Obscurity* in her Intellect, making her to be in a Quandary.

FIG. 170. Ira: *A N G E R.*

A young Man, round shoulder'd, his Face bloated, sparkling Eyes, a round Brow, a sharp Nose, wide Nostrils; he is arm'd, his Crest is a Boar's Head; from which issues Fire and Smoak; a drawn Sword, in one Hand, and a lighted Torch in the other, all in red.

Young, subject to *Anger*. The Bear is an Animal much inclin'd to Wrath; The Sword shews that Anger presently lays *hold* on it. The puffed Cheeks, that Anger often *alters* the Face, by the Boiling of the Blood; and *inflames* the Eyes.

FIG. 171. Italia: *I T A L Y.*

A very comly Lady, in a sumptuous Raiment, with a Mantle over it; sitting upon a Globe; crown'd with Towers; a Scepter in one Hand; and in the other, a *Cornucopia*; with a bright Star over her Head; all which denote her the Mistress of the World, for *Arms* and *Arts*, *Beauty* and *Plenty* of all good Things.

FIG. 172. Istitutione: *I N S T I T U T I O N.*

A Woman holding, in her right Hand, a little Basket with Swallows in it, which, they say, is the Hieroglyphic of Institution, among the *Egyptians*, from the Benefit given to Mortals by *Osyris* and *Ceres*, from whom they receiv'd the Laws of Living well, and the Precepts of Tilling the Ground. *Osyris* was taken for *Jupiter*; and *Ceres* the Goddess of *Corn*.

169. Irresolution.



170. Anger.



43

171. Italy.



172. Institution.



FIG. 173. Roma Vittoriosa: *Victorious ROME.*

Rome sitting upon three Targets; with her right Hand she holds a Spear; behind Rome stands wing'd *Victory*, her Foot on a Globe, putting a Laurel-Crown on her Head. To discourse of *Victorious Rome* is superfluous.

FIG. 174. Italia & Roma: *ITALY and ROME.*

In the Medal of *Mutius Cordus*, is to be seen, on one and the same Reverse, *Italy* and *Rome* together: *Italy* on the right side, with *Mercury's Caduceus* behind, for the *Eloquence, Discipline, and Liberal Arts*, that flourish therein. And a *Cornucopia* in the left Arm; by reason of the *Union and Concord* wherewith she rules it.

FIG. 175. Liguria: *LIGURIA.*

A meagre Woman, sitting upon a Stone; in a Golden Vest; in the Palm of her Hand, lifted up, is an Eye; and holds out a Palm-branch with her left Hand; at her right side a Rudder; and a Shield at her left, with two or three Darts.

Meagre, upon a Stone, declares this Province to be *barren*; her Golden Vest, the *Riches*, wherewith the Inhabitants abound. The Palm, the great *Honour* this Province receives every Year from this Plant, because, with its Branches, the Pope, every Lent, *blesse*s and *distributes*. The Helm, their good Management of *maritime* Affairs.

FIG. 176. Roma fanta: *Holy ROME.*

A Woman arm'd, with a Vest of Purple, embroider'd with Gold; for a Crest, over the Helmet, a Character; a Spear in her right Hand, over which is a Crown of Gems, within which, is the same Character, and the Sign of the Cross below; a Serpent under the Spear: In her left a Scutcheon, with the Cross-Keys, one of Gold, the other of Silver, in a Field Gules; a triple pontifical Crown over the Keys.

Purple was the Habit of the *Kings, Senators, and Emperors* of Rome; as it is now of the *Cardinals and Popes*. The Serpent denotes *Idolatry*, introduc'd by the old Serpent.

173. Victorious Rome



174. Italy & Rome.

44



175. Liguria



176. Holy Rome.

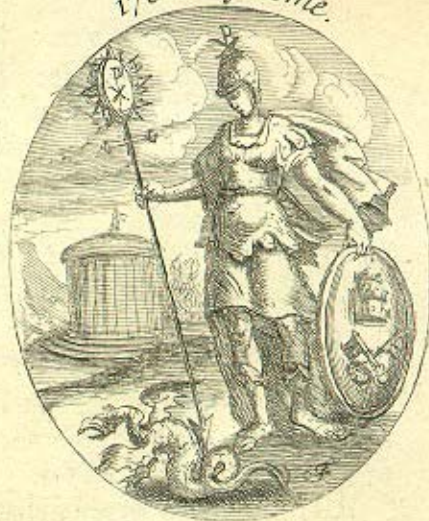


FIG. 177. Marca : *M A R C A*.

A pretty Lady, of a manly Countenance, leaning, with one Hand, on a Target, cross-over which is a Launce; a Helmet on her Head, for a Crest, a Magpy; with the other, holds some Ears of Corn, about to give them away, and a Dog by her.

Handsom, because of the Variety of Rivers, Hills, Dales, and Plains, making this Country very pretty. The Arms shew the good Soldiers. The Magpy is the Bird of *Mars*, and it was formerly call'd *Ager Picenus*, noted for warlike Men.

FIG. 178. Abruzzo : *A B R U Z Z O*.

A Virago, all in green, standing in a mountainous Place; holds a Spear in her right Hand, and with her left holds forth a Basket full of Saffron; with a fine Horse by her Side.

Her standing denotes the Nature of the *Soil*. She is clad in green, stout, and lusty, because the Inhabitants are *such*. The Saffron denotes the *Product*, as does the Horse.

FIG. 179. Mondo : *The W O R L D*.

It is *Pan*, with the Face of a Goat, sun-burnt, Horns on his Forehead, instead of a Garment, a Panther's Skin; holds a Stick in one Hand, turning back like a Shepherd's Crook; and in the other a Musical Instrument of seven Pipes; from the Middle, downward, in the Form of a rugged He-goat.

The Word *Pan* signifies the *Universe*; and the Ancients decypher'd the World by this Figure; and by the Horns, the *Sun* and *Moon*.

FIG. 180. Romagna : *R O M A N I A*.

A Lady, with a fine Garland of Lime-tree, with Leaves and Flowers, and Madder: A Pine-branch, with its Apples, in her right; in her left, some Millet, and Stalks of young Beans.

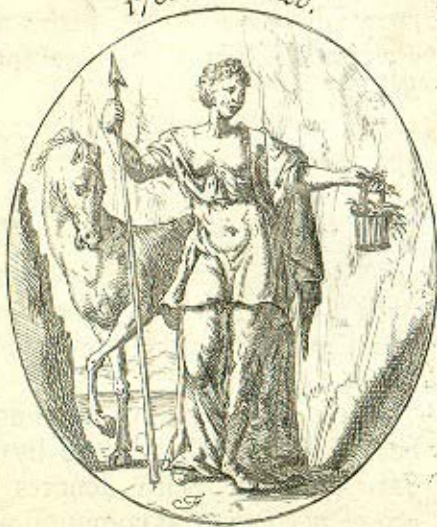
All those Trees denote that Province abounding with them, where they are better than elsewhere, and in greater Plenty.

177. *Marca.*



178. *Abruzzo.*

45



179. *The World.*



180. *Romania.*



FIG. 181. Campagna Felice : *CAMPANIA FELIX.*

'Tis *Bacchus* and *Ceres*, wrestling, and equally match'd. *Bacchus* is crown'd with a Vine-branch, and Grapes; *Ceres* with Ears of Corn: on *Bacchus's* Side an Elm, encompass'd with a Vine; towards *Ceres*, a Corn-field.

All this denotes abundance of *Bread* and *Wine*; they not yielding to one another, as to their Productions.

FIG. 182. Latio : *LATIUM.*

'Tis the Figure of old *Saturn*, with a long Beard, sitting in a Grotto, with a Scith, where a Woman sits, upon Armour of all Sorts; on her Head many Flowers; in her left Hand, a Crown of Laurel, and in her right, a Sword.

Latum is the most famous Part of *Italy*, which *Saturn* represents; because it got that Name by *hiding* him, when he fled from his Son *Jupiter*. The Scith denotes his teaching *Agriculture*. The Woman represents *Rome*, as communicating all its Splendour to it. The Laurel, *Victory*.

FIG. 183. Puglia : *APULIA.*

A Woman sun-burnt, with a thin Veil, and Tarantola's speckled; in a dancing Posture; an Olive-Garland in one Hand, in the other, Ears of Corn; with a Stork on one Side, a Serpent in its Beak, and on the other, Musical Instruments.

Her Colour, and Garment, denote the *Heat* of the Country. The Tarantolas speckled, are only found in *this* Province, it denotes the *Variety* of their Venom, for being bitten, some dance, some laugh, &c. The Instruments denote the Cure of those Symptoms by *Music*. The Stork, the *Killing* of *Serpents*, and therefore 'tis Death to kill a Stork. The Ears of Corn, the Abundance of *Wheat*, *Rice*, &c.

FIG. 184. Calabria : *CALABRIA.*

A Woman of a brown, clear Complexion, all in red; a Garland bedew'd with Manna, in one Hand, and in the other a Branch of Broom; at her Feet Sugar-canes.

Her brown Complexion, and red Habit, denote the Operation of the *Heat* of the Sun, being her Friend. The Garland denotes the *Raining* of *Manna* upon the *Elm*. The Grapes, the Abundance of *Wine*; the Canes, the Abundance of *Sugar* made here.

181. Campania Felix.



182. Latium.



183. Apulia.



184. Calabria.



FIG. 185. Europa : *EUROPE*.

A Lady in a very rich Habit, of several Colours, sitting between two cross *Cornucopias* ; the one full of all Sorts of Grain ; and the other of black and white Grapes ; holding a Temple in her right Hand, and with the Fore-finger of the left Hand, points at Scepters and Crowns ; a Horse amongst Trophies and Arms ; a Book, also, with an Owl on it ; many Musical Instruments by her, and a Palat for a Limner, with Pencils.

All which shews it to be the *principal* Part of the World, for *Religion, Arts and Arms*.

FIG. 186. Giudicio giusto : *JUST JUDGMENT*.

A Man in a long, grave Robe, with a human Heart for a Jewel, engrav'd with the Image of Truth ; stands with his Head inclin'd, and his Eyes fixt on open Law-books, at his Feet ; which denotes *Integrity* in a Judge, who never ought to take his Eyes off the Justice of the Laws, and Contemplation of naked Truth.

FIG. 187. Invernata : *WINTER*.

An old Female, in a long Mantle, furr'd ; her Head cover'd ; of a doleful Aspect : her left Hand wrap'd in her Garment, holding it up to her Face, with Tears in her Eyes ; a wild Boar, and a Flame-pot, by her Side ; which shews this *cold* Season.

FIG. 188. Giustitia : *JUSTICE*.

A Virgin all in white ; blinded ; in her right Hand she holds the *Roman Fasces*, with an Ax in it ; in her left, a Flame, and an Ostrich by her side.

The White shews that she should be *spotless*, void of *Passion*, without *Respect* of Persons, as she, being hoodwink'd, declares. The *Fascies* denote *Whipping* for Small Offences, and *cutting off* the Head for Hainous ones. The Ostrich, that Things should be *ruminated* upon, how hard soever they be, as the Ostrich, in time, digests hard Iron.



FIG. 189. Sicilia: SICILY.

A very handsome Lady, sitting in a triangular Place, surrounded with Water; her Head is adorn'd with rich Gems; in her right Hand is Mercury's Rod, in her left, a Bunch of Flowers, mixt with Poppy and Ears of Corn; and behind is Mount *Ætna*, vomiting Fire and Smoak.

Her Handsomness, &c. denotes the *Beauty* and *Riches* of the Isle: The Gems, that the *Sicilians* are *ingenious*, and famous for *Invention*. Mercury's Rod, their *Eloquence*; and that they were *Inventors* of *Oratory*, and *pastoral Poetry*. The Corn, that she is the *Granary* of *Italy*. *Ætna* is in it.

FIG. 190. Sardegnia: SARDINIA.

A lusty, proper Woman; with a tawny Countenance, standing upon a Stone, resembling the Sole of a Foot, incompass'd with Water; with an Olive-Garland; clad in green; an Antelope by her Side; and a handful of Corn, and a Bunch of Smallage in her Hand.

Tan'd denotes the *Heat* of that Isle; the Garland shews that they live in *Peace*, there being no offensive Weapon made there. The Corn, the *Plenty* of it. The Herb *Sardonias*, because whoso eats it, dies *laughing*. The Antelope, because it is no where but in *this* Isle, and in *Corfica*. The Foot shews the Shape of the Island.

FIG. 191. Inspiration: INSPIRATION.

A glittering Ray, in a star-light Night, darts on the Breast of a young Man in yellow; with his Hair knotted, and mixt with Serpents; looking up to Heaven: a naked Sword, the Point on the Ground, in one Hand, and a Sun-flower in the other.

The Starry Sky signifies the *Grace* of *God* inspiring the Mind. The Hair, &c. that a Sinner can have only *brutish* and *horrid Thoughts*. Looking upward denotes, that without *Grace* and *Inspiration*, the Mind cannot be *elevated* above *Earthly Things*. The *Heliotrope*, that as it always turns toward the Sun, so a Sinner once inspir'd, *turns*, with all *Affection*, toward's *God*.

FIG. 192. Idea: IDEA.

A beautiful Lady, rapt into the Air; covering her Nakedness only with a fine white Veil; a Flame on her Head; her Forehead surrounded with a Circle of Gold set with Jewels; she has the Image of Nature in her Arms, to which she gives suck; and points at a very fine Country, lying underneath.

In the Air, because *immaterial*, and consequently *immutable*; naked, exempt from *corporeal Passion*: the white Veil, the *Purity* of Ideas, differing from *corporeal Things*: The Golden Circle denotes the *Perfection* of Ideas, being the *Model* of all Things. The Country pointed at, the *inferiour*, *sensible World*.

189. Sicily.



190. Sardinia.



191. Inspiration.



192. Idea.



FIG. 193. Lega: A L E A G U E.

Two Women with Helmets, embracing one another; Spears in their Hands, on which are a Heron and a Crow.

Arm'd, and Embracing, to denote their *Concord* to help one another, with their *Arms*. The Birds, Enemies to the Fox at their Feet, which they unanimously assault together, as being *Enemy* to them both.

FIG. 194. Lealta: L O Y A L T Y.

A Woman in a thin Garment; in one Hand holding a lighted Lantern, on which she gazes; and in the other a Mask, with many Patches; stands as if she would fling it against a Wall.

The thin Raiment shews that the Words of a Loyal Person should be accompanied with *Sincerity*. The Lantern, that a Man should be of the same Quality, *within* and *without*, as the Lantern sends out the same Light as is within. The Mask, her *despising* all *feigning*, *double Meaning*, and *Equivocation*.

FIG. 195. Libero arbitrio: F R E E - W I L L.

One of juvenile Age, in a royal Habit of divers Colours; a Crown on his Head, and a Scepter in his Hand, on the top of which is the Greek Letter Υ .

He is young, because *Discretion* is requisite, to attain to his End by due Means. The Habit, Crown and Scepter, signify his *absolute Power*. The divers Colours shew his not being *determin'd*, and that he can act by *divers Means*. The Letter Υ declares the two Ways in Man's Life, *Virtue* and *Vice*, as it is divided at the Top.

FIG. 196. Liberalitá: L I B E R A L I T Y.

A Woman with a square Forehead, in a white Veil; an Eagle over her Head; holds a *Cornucopia*, turn'd upside down, in one Hand, whence are scatter'd Jewels, and other precious Things; and in the other Hand, Fruit and Flowers.

The Eyes and Front resemble the Lion, the most *liberal* of all irrational Creatures. The Eagle denotes the Habit of *Liberality*, for she always leaves some of her Prey to other Birds. The two *Cornucopiae* shew that a generous Spirit should do Good, *not* out of *Vain-glory*. The white, that she has no *sinister* Design, nor Prospect of *Interest*.

193. *a League.*



194. *Loyalty.*



195. *Free will.*



196. *Liberality.*



FIG. 197. Lode: P R A I S E.

A fair Lady all in white, wearing a Jewel of Jasper at her Breast; a Garland of Roses; holds a Trumpet in her right Hand; out of which issues great Splendour; her left Arm extended; and seems to point at some particular Person.

Handsom, because our Ears are *delighted* with nothing more than Praise. The Jasper and Roses denote *Praise*, for those who wear them get all Men's Favour and Applause. The Trumpet, *Reputation* of those who deserve Praise. She points at somebody *praiseworthy*.

FIG. 198. Libidine: L U S T.

A pretty handfom Lady, with coarse black Hair, plaited about her Temples; sparkling wanton Eyes; her Nose turning upward; leaning upon her Elbow; a Scorpion in her Hand; a He-goat by her side, and a Vine with Grapes.

The Scorpion is an Emblem of *Lust*, as is the Goat: Her Posture denotes *Idleness*, which foment *Lust*. The Vine is a Token of *Lust*, for *sine Cerere & Baccho friget Venus*.

FIG. 199. Luffuria: L U X U R Y.

A young Damsel, with her Hair finely curl'd; in a manner naked; sits on a Crocodile, and makes much of a Partridge.

Naked, because *Luxury squanders away* the Goods of Fortune, and *destroys* those of the Soul. The Crocodile, for her Fecundity, denotes *Luxury*; and her Teeth, tied to the right Arm, excite *Lust*, as 'tis said.

FIG. 200. Loquacitá: L O Q U A C I T Y.

A young Woman gaping, in a Habit of changeable Taffety, with Crickets and Tongues; a Swallow on the Crown of her Head, going to chirp, and a Magpy.

The Magpy denotes *Prating* that offends the Ears; the Tongues, also, too much *Talkativeness*; the Swallow, on her Head, that *Prating* disturbs the *Head* of the quiet studious Person. The Duck, at her Feet, denotes *much Talkativeness*.

197. Praise.



198. Lust.

50



199. Luxury.



200. Loquacity.



FIG. 201. Meditation: *MEDITATION*.

A Woman of mature Age, and a grave, modest Aspect; sitting upon a Heap of Books, in a thoughtful Posture, and a Book clos'd upon her left Knee, her Hand supporting her Head, meditating some Passage of it.

Gravity suits with her Age: Her holding up her Head with her Hand, denotes the *Gravity* of her *Thoughts*, that are to be put in Execution not all at a venture. The Book shut, her *reflecting* upon the *Knowledge* of Things, to form a *true* Opinion. The Books contain *natural Principles*, by which, Men proceed to their Enquiry after Truth.

FIG. 202. Mathematica: *MATHEMATICS*.

A Woman of middle Age, cover'd with a white transparent Veil; Wings on her Head; a celestial Globe in her left Hand, and in her right a pair of Compasses, wherewith she traces several Figures; and seems to speak, instructing a Child:

Ancient, because *Time* is requisite to the Attaining of this Science; the Habit denotes the *Clearness* and *Evidence* of her Proofs; the Wings, her *Elevation* to high Contemplation: The Globe and Compasses are her Instruments in Operation.

FIG. 203. Vittoria: *VICTORY*.

A young Lady cloth'd in Gold; Wings on her Shoulders, holding in her right Hand, a Garland of Laurel, and Olive; in her left, a Palm-branch, sitting upon a Multitude of Trophies of Arms, and Spoils of Enemies of all Sorts.

The Laurel, Olive, and Palm, were Signs of *Honour* and *Victory*, amongst the Antients, as their Medals shew.

FIG. 204. Medicina: *PHYSICK*.

A Woman of full Age, with a Laurel-Garland; a Cock in one Hand, and a knotty Staff, round which a Serpent is twisted.

Her Age shews that then a Man is either a *Fool* or a *Physician*. The Laurel denotes its great *Use* in Physick. The Cock, *Vigilance*, for a Physician that administers ought to be up at all Hours. The Serpent, because by casting her Skin, she is *renew'd*; so do Men, being cur'd, *renew* their Strength.

201. Meditation.



202. Mathematicks.



203. Victory.



204. Phisick.



FIG 205. Merito: M E R I T,

Is represented by a Man in rich Apparel, standing upon the Point of a Rock, crown'd with Laurel; one Arm is naked, the other arm'd, holding a Book and a Scepter.

Standing on a Rock shews the *Difficulty* to deserve any thing; his rich Apparel, the Habit of *Virtue*, by which he performs Actions deserving Commendation. The Book and Scepter, the bare Arm and arm'd one, signifie *two* Sorts of Merit, obtain'd by *Arts* or *Arms*, by which Men command others.

FIG. 206. Memoria grata: Grateful REMEMBRANCE.

A young Woman of a graceful Countenance, crown'd with a Branch of Juniper, with Berries on it; holds a great Nail, and stands between a Lion and an Eagle.

The Juniper never *withers*, neither does the Memory of Benefits receiv'd. The Juniper is said to help the Memory. The Nail, the *tenacious* Memory. The Lion and Eagle, the *Remembrance* of *Kindness* receiv'd; the one is King of Beasts, the other of Birds; they are both Enemies to *Ingratitude*.

FIG. 207. Modestia: M O D E S T Y.

A young Girl with a Scepter in her right Hand, having an Eye on the Top; all in white; with a Golden Girdle: hangs down her Head, no Ornament on it.

Her plain Head-dress shews her *content* with *little*, observing a due *Decorum*: The Girdle the *subduing* her unruly Passions; her down-Look, and sedate Posture, her *Modesty*, without lofty Looks. The Scepter and Eye, that she has an Eye on *Danger*, and over her *Passions*, to make them submit to Reason.

FIG. 208. Mezo: A M E D I U M.

A Man upon the terrestrial Globe, in a Golden Mantle; holding, in his right Hand, a Circle, divided into two equal Parts; and points at his Navel with a Finger of his left.

Mans Estate, because it is the *Middle* of our Life, and that Age is the Vigour of Body and Mind. He stands upon the *Middle* of the Globe. The Golden Mantle denotes the *Value* of Virtue, which consists in *Medio*, & *dimidium plus toto*. The Circle is the *Equinoctial*, making Days and Nights *equal*. The Sun is in the *Middle* of the Planets.

205. Merit.



206. Gratefull Remembrance.

52



207. Modesty.



208. a Medium.



FIG. 209. Africa: *A F R I C A.*

A Blackmoor Woman, almost naked; friz'd Hair; an Elephant's Head for her Crest; a Necklace of Coral; and Pendants of the same, at her Ears; a Scorpion in her right Hand, and a *Cornucopia*, with Ears of Corn, in her left; a fierce Lion by her, on one Side, and a Viper and Serpent on the other.

Naked, because it does not abound with *Riches*. The Elephant is only in *Africa*. The Animals shew that it abounds with them.

FIG. 210. Asia: *A S I A.*

A Woman wearing a Garland of various Flowers and Fruits; in a rich Garment embroider'd; in her right Hand holds Branches with Fruit of *Cassia*, Pepper and Cloves; a Censer in her left, smoaking; a Camel on its Knees.

The Garland signifies that *Asia* produces *delightful Things* necessary for human Life; her Garment, the great Plenty of those rich Materials; the Bundle of Spices, that she distributes them to other Parts of the World. The Censer shews the odoriferous *Gums*, and *Spices* it produces. The Camel is proper to *Asia*.

FIG. 211. Morte: *D E A T H.*

This Figure is a Skeleton, cover'd with a rich Mantle, embroider'd with Gold; its Face cover'd with a fine Mask,

The Skeleton, &c. declares that whilst she strips Grandees of all that they have, she cures the Afflicted of all their Trouble. The fine Mask, that she is *gentle* to some, *terrible* to others; *indifferent* to the courageous, and *odious* to Cowards.

FIG. 212. America: *A M E R I C A.*

A Woman almost naked; a tann'd Aspect; has a Veil folded over her Shoulder; round her Body, an artificial Ornament of Feathers of divers Colours; in one Hand a Bow, and a Quiver by her Side; under one Foot a human Head pierc'd with an Arrow, and a Lizard on the Ground.

Naked, because the Inhabitants are all so. The Arms are what both Men and Women use there. The Head shews that they are *Cannibals*. The Lizard, they are so big here, that they *devour* Men.

209. Africa.



210. Asia.



211. Death.



212. America.



FIG. 213. Origine d'Amore: *The ORIGINAL of LOVE.*

A young Beauty with a round Miroir, expos'd to the Sun, whose Reflexion sets Fire on the Flambeau in the other Hand; underneath is a Label inferib'd *SIC IN CORDE FACIT AMOR INCENDIUM.*

The Sight of her confirms our Belief of her *Beauty*, represented by the Sun and Glass, just as the Rays of a Miroir, expos'd to the Sun, light a Torch; so Mens Eyes, meeting with those of a beautiful Woman, a Flame is soon kindled in the Heart.

FIG. 214. Monarchia mundana: *Worldly MONARCHY.*

A young Lady, of a haughty Look, in Armour; a Diamond at her Breast, and has her Head encompassed with splendid Rays; Golden Socks on her Legs, set with precious Stones: She has three Scepters in her Hand; where is a Scroul, *OMNIBUS UNUS.* On her right Side a Lion, and a Serpent on her left. Prisoners crown'd, chain'd and prostrate; with Trophies.

Her Youth denotes *Ambition*; the haughty Look, admiring our own *Excellency*. Arm'd, for *Fear*, and to *scare* others. The Diamond, not yielding to any Force, so one who domineers; *resists* every thing. The Sun, shews that she would be all *alone*, who presumes to be above others; and that none should come near to look on her. The Finger and the Motto, are Signs of *Preceminence* and *Command*.

FIG. 215. Pace: *P E A C E.*

A young Woman, wing'd, and crown'd with Olive and Ears of Corn; a Lion and Lamb together, and setting Fire to Trophies of Arms.

The Olive was always an Emblem of *Peace*; the Ears of Corn shew that *Peace* produces *Plenty*. The Lion and Lamb signify that *Peace* unites *bestial Ferity* with *Gentleness*, changes the Cruelty of People at Enmity, into mutual Amity. Setting Fire to the Arms denotes *Peace*.

FIG. 216. Obsequio: *C O U R T E S I E.*

A Man of a viril Age, with a Cap in Hand, and bowing in an humble manner, and making a Leg; holding, in one Hand, a Lion and a Tiger tied.

He is uncover'd to shew the *Submission*, whereby he strives to get Friends, for *Obsequium amicos parit*. The wild Beasts tied signify that *Courtesy* has the Power of *Taming* proud, haughty, choleric Men.

213. Original of Love.



214. Monarchy.

54



215. Peace.



216. Courtesie.



FIG. 217. Malinconia : P E N S I V E N E S S.

An old Woman full of Grief, in pitiful Cloths, without Ornament; sitting upon a Stone; her Elbows upon her Knees, and both Hands under her Chin; a Tree by her, without Leaves.

Old, because Youth is *jovial*; she is poorly clad, which suits with the Tree, without Leaves. The Stone shews that she is *barren*, in Words and Deeds; but though she seems *listless* in the Winter, in politick Actions, yet in the Spring, when there is need of wise Men, then pensive Men are found, by Experience, to be *judicious*.

FIG. 218. Piacere : P L E A S U R E.

A Youth crown'd with a Myrtle Garland, half cloth'd, wing'd; a Harp in his Hand, and Buskins on his Legs.

The Myrtle denotes the same, being dedicated to *Venus*, wherewith *Paris* was crown'd, when he pass'd Judgment in Favour of her. His Wings, that nothing *vanishes* sooner than Pleasure; the Harp, the *Tickling* of his Senses with *Music*; his Buskins *Inconstancy*, and his *Undervaluing Gold* to satiate his Appetite.

FIG. 219. Matrimonio : M A T R I M O N Y.

A young Man richly cloth'd, with a Yoak on his Neck; a Quince in one Hand; Stocks on his Legs; and a Viper underneath.

The Yoak and Stocks demonstrate *Matrimony*, the *Loss of Liberty* by submitting to the capricious Humours of a Woman: the Quince, *Fruitfulness*, and *mutual Love*. The Viper denotes the Woman's treading underfoot all Thoughts *unworthy* of Praise; and *contrary* to her Promise.

FIG. 220. Malice : M A L I C E.

An old Hag, very ugly, in a yellow Garment, all interwoven with Spiders, and instead of Hair, her Head is surrounded with a thick Cloud of Smoak; a Knife in one Hand, and a Purse in the other; a Peacock on one side, and a raging Bear on the other.

Yellow denotes *Treason* and *Craft*. The Spiders shew that *Malice* is like them, which weave deceitful Nets for Flies. The Smoak, that *obscures* the Sight of the Mind. The Peacock, *Pride*, which never goes alone, one Vice drawing another, which is denoted by the *angry* Bear.

217. *Pensiveness.*



218. *Pleasing.*

55



219. *Matrimony.*



220. *Malice.*



FIG. 221. Nobiltá: **N O B I L I T Y.**

A Lady in a grave Habit, with a Spear in one Hand, and the Picture of *Minerva* in the other.

The Gravity shews the *Modes* and *grave Carriage*, requir'd in noble Persons. The Spear and *Minerva* shew that all Nobility is acquir'd by *Arts* or *Arms*; *Minerva* being the Protectrice of both alike. True Nobility arises from *virtuous Actions*.

FIG. 222: Natura: **N A T U R E.**

A naked Lady, with swelling Breasts full of Milk, with a Vultur on her Hand.

She is naked, to denote the Principle of Nature, that is *active* or *Form*, and *passive* or *Matter*. The turgid Breasts denote the *Form*, because it maintains created Things; the Vultur, a ravenous Fowl, the *Matter*; which being alter'd and moved by the *Form*, destroys all corruptible Bodies.

FIG. 223. Negligenza: **N E G L I G E N C E.**

A Woman with a ragged patch'd Garment, with her Hair about her Ears, uncomb'd; lying all along, with an Hour-glass turn'd on one Side.

Her Hair denotes *Negligence*; and that *Negligence* is not *Master* of its Actions, and is *unpleasant*. Her Posture, *Desire of Rest*, which occasions this Vice. The Glass, *Time lost*, because 'tis turn'd on one side.

FIG. 224. Necessitá: **N E C E S S I T Y.**

This Figure is a young Woman, holding in her right Hand a Hammer, and in her left a Handful of Nails: when a Thing is reduc'd to that pass, that it cannot be otherwise, it has no Law; and where it happens a Knot is tied, which it is impossible to unloose; it is said to have a Hammer in one Hand, and Nails in the other, and we say, commonly, The Business is done.

221. Nobility.



222. Nature.



223. Negligence.



224. Necessity.



FIG. 225. Offesa : OFFENCE.

A brutish Woman, her Cloths rust-colour, with Tongues, presenting a Gun to two Dogs, going to worry a Hedge-hog.

The Rust shews *Offence*; the Tongues, that she offends in *Words* and *Deeds*. The Dogs and Hedge-hog, that those that do Hurt to others, are *hurt themselves*.

FIG. 226. Obligo : OBLIGATION.

A Man arm'd; with two Heads, and four Hands; to demonstrate that a Man oblig'd acts *two Parts*, *viz.* to take care of himself, and to satisfy another. The Hands and Heads signify the Dividing of the *Thoughts* and *Operations*.

FIG. 227. Obedienza : OBEDIENCE.

A pious, modest Virgin, submitting to a Yoak, with the Inscription *SUAVE* on it.

The Yoak and Cross import the *Difficulties* that accompany this Virtue, as *SUAVE* does the *Pleasures* resulting from the Practice, when it is spontaneous.

FIG. 228. Oratione : PRAYER.

An old Woman, cloth'd with a white Mantle; looking up to Heaven, kneeling; in one Hand, a fuming Censer, a Heart in the other; and a Cock on the Ground.

Kneeling denotes her being *conscious* of her *Failings*; her Mantle, that Prayer ought to be in *secret*. The Heart shews that if it prays not, *Lip-labour* is in *vain*. The Incense-pot is a Symbol of *Prayer*. The Cock denotes *Vigilance*.

FIG. 229. Operatione perfetta : PERFECT WORK.

Holding a Miroir, and a Square and Compass in her Hands.

The Glass, wherein we see no real Images, is a Resemblance of our *Intellect*; wherein we phancy many Ideas of Things that are not seen; but may be practis'd by Art, by the Help of *material Instruments*, which the Square denotes.

FIG. 230. Operatione manifesta : WORKS made MANIFEST.

A Woman shewing both her Hands open, in each of which is an Eye in the Palm.

The Hands shew the chief *Instruments* of all Operations. The Eye, the *Quality*, which ought to be *manifest* to the World: So that frivolous Works, that are not grounded on Reason, totter, and are easily thrown down.

225. Offence.



226. Obligation



227. Obedience.



228. Prayer.



229. Perfect work.



230. Manifest work.



FIG. 231. Opinione: O P I N I O N.

A Woman in a genteel Garb, neither handfom nor disfigur'd, but seems daring and bold, ready to fly in ones Face upon every thing the fancies is represented, and therefore has Wings on her Hands and Shoulders.

Her Face shews that there is no Opinion but may be *maintain'd* and *embrac'd*, nor any so well grounded but may be *dislik'd*.

FIG. 232. Misericordia: M E R C Y.

A Woman extreme pale, with a *Roman* Nose; an Olive Garland on her Head; her left Arm bare; a Branch of Cedar in her right; and a Crow at her Feet.

Her Face denotes *Compassion*; the Olive and Cedar are Emblems of *Mercy*. The extending of her Arm is a Sign of *Readiness* to relieve. The Crow is the most inclin'd to *Compassion* of any other Bird.

FIG. 233. Ostination: O B S T I N A C Y.

A Woman all in black; her Head surrounded with a Cloud; holding an Afs's Head with both her Hands.

Black denotes *Obstinacy*, because it will take no other Colour; so an opinionative Man will never be beat out of his Error. The Clouds denote the *short-sight* of the obstinate, that makes them so stiff, that they will look no farther. The Afs shews that gross *Ignorance* is the Mother of it.

FIG. 234. Persecutione: P E R S E C U T I O N.

A Woman clad in Verde-grease, and Rust-colour; Wings upon her Shoulders; in a Posture as if she would let fly an Arrow, with a Crocodile at her Feet.

The Wings, its being evermore *ready* and *quick*, in doing Mischief: the Bow, her *sending out* bitter Words: the Crocodile, because it *annoys* only the Fish that flee *from* it; so Persecution desires nothing more than to find those who do not resist it by their own Strength.

231. *Opinion.*



232. *Mercy.*

58



233. *Obstinacy.*



234. *Persecution.*



FIG. 235. Patienza: PATIENCE.

A Woman of mature Age, sitting upon a Stone; wringing her Hands; her naked Feet upon Thorns; a heavy Yoak on her Shoulders.

The Yoak and Thorns declare this *invincible* Virtue, to endure the Pains of the *Body*, and a *wounded Spirit*, express'd by her Hands; Patience suffers *Adversity* with a constant and quiet Mind; which is nothing but an *invincible* Virtue, declar'd in supporting the Troubles of *Body* and *Mind*, represented by the Thorns.

FIG. 236. Parsimonia: PARSIMONY.

A Virago modestly dress'd, with a pair of Compasses, and a Purse full of Money, close shut in her Hand, with a Label with this Motto, *SERVAT IN MELIUS*.

Her virile Age declares her capable of *Reason*, and *Discretion*, to join Usefulness with Honesty. Her plain Dress, Hatred of *superfluous* Expence. The Compasses, *Order* and *Measure* in all Affairs. The Purse, with the Motto, that it is a greater Honour to *keep* what one *has*, than to *acquire* or *purchase* what one *has not*.

FIG. 237. Peccato: SIN.

A Youth blind, black and naked, seems to walk through crooked Ways, and by Precipices; girt round with a Serpent, gnawing his Heart.

His Youth denotes his *Imprudence* and *Blindness*, in committing *Sin*. His Wandering shews his *deviating* from, and *transgressing* the Law. Black and naked, shews that Sin deprives Men of *Grace*, and the *Whiteness* of Virtue. The Serpent is the *Devil*, continually seeking to delude with false Appearances.

FIG. 238. Pazzia: FOLLY.

A Person at Mans Estate, in a long, black Garment; laughing; riding upon a Hobby-horse; holding, in one Hand, a Whirligig of Past-board; and plays the Fool with Children, who make him twirl it by the Wind.

Folly is only acting contrary to due *Decorum*, and the common Custom of Men, delighting in childish Toys, and Things of little Moment.

235. *Patience.*



236. *Parsimony.*

59



237. *Sin.*



238. *Folly.*



FIG. 239. Perfection: *P E R F E C T I O N*.

A fair Lady, in a Vest of Gold Gauze; her Bosom is unveil'd; her Body is in the Zodiac; her Sleeves turn'd up to the Elbow, making a perfect Circle with the left Hand.

The Golden Robe denotes *Perfection*; the naked Breast, the chiefest Part thereof to *nourish* others. The Circle, the most *perfect* Figure in the Mathematics.

FIG. 240. Pericolo: *D A N G E R*.

A Stripling walking in the Fields; treads upon a Snake which bites his Leg; on his right Side there is a Precipice, and a Torrent on the other; he leans only upon a weak Reed; and is surrounded with Lightning from Heaven.

His Youth shews the *Danger* he is in. His walking shews that Men walking through flow'ry Fields of Prosperity, fall into some *Calamity* unawares. The Reed shews the *Frailty* of our Life, in continual *Danger*: The Lightning, that we are subject, besides, to *Danger* from *Heaven*.

FIG. 241. Pertinacia: *S T U B B O R N E S S*.

A Woman all in black; a great deal of Ivy growing about her Habit; and a Leaden Cap.

The Black denotes *Firmness* and *Ignorance*, from whence proceeds *Stubbornness*. The Lead denotes *Ignorance*, and *Unwieldiness*, the Mother of the same. The Ivy denotes that *Opinionativeness* of obstinate Men, has the same Effect upon them as the Ivy has, which makes the Wall to *decay* and *tumble down*, where it takes Root.

FIG. 242. Persuasion: *P E R S U A S I O N*.

A phantastical Woman; a Tongue fastn'd to her Head Attire, with an Eye over it; she seems whimsical; and is tied round with Cords, with an Animal with three Heads.

The Tongue denotes its being the Instrument of *Persuasion*: the Eye *Exercis*: and *Art*, contributing to *Persuasion*: the Cords, *Force* of *Eloquence*, *binding up* the Will. The Animals signify three Things; to *insinuate*, by the fawning Dog; *Docility* by the Ape; *Attention*, by the Cat, which is *diligent*.

239. Perfection.



240. Danger.



241. Stubbornness.



242. Persuasion.



FIG. 243. Poesia : P O E T R Y.

A Lady in a sky-colour'd Garment ; with Stars and Wings on her Head ; a Harp in her right Hand ; crown'd with Laurel, and a Swan at her Feet.

The Sky-colours signifie that none can excel in this Art, if he be not endowed with extraordinary Talents from *Heaven*. The Harp, because they us'd to make Poetry and *Music* to be in a harmonious Consort. The Crown shews that the Poets Design is to be *renown'd*. The Swan is the Emblem of *Music* ; the Starry Robe, *Divinity*, as having her Original from *Heaven*.

FIG. 244. Pietá : P I E T Y.

A Woman of a very pale Complexion ; a *Roman* Nose ; Flame instead of Locks : She is wing'd ; her left Hand toward her Heart, in her right a *Cornucopia*, pouring out Things necessary to Life.

The Wings declare her *Celerity*. The Flames, the Spirit *enflam'd* with the Love of God. The left Hand, that a pious Man gives Proofs of it, without Ostentation. The Horn of Plenty, the *undervaluing* of worldly Riches, and a *liberal Assistance* to the Poor.

FIG. 245. Pratica : P R A C T I C E.

Opposite to *Theory*. She is aged ; her Head inclin'd ; a pair of Compasses in one Hand, and a Rule in the other. She's dress'd in a servile Manner.

Her down Looks denote her regarding only that part we tread on, and *abject* Things, as appears by her Robe. Theory does not doat on *Custom*, but relies on the *true Knowledge* of Things. The Compasses denote *Reason*, necessary for the due Conduct of Affairs : the Rule, the *Measure* of Things, establish'd by common Consent.

FIG. 246. Povertá : P O V E R T Y.

A Woman in a sorry Habit ; has her right Hand fastned to a heavy Stone, and expanded Wings on her left ; as if she was about to fly up.

The Wings signify the Desire to *ascend* to the highest Pitch of Knowledge, but the Stone *hinders* the Soaring, and they are oblig'd to stay in their *abject* State, and become a Laughing-stock to the World.

243. Poetry.



244. Piety.

61



245. Practice.



246. Poverty.



FIG. 247. Premio: R E W A R D.

A Man cloth'd in white, with a Gold Girdle; a Palm, with an Oaken Branch in his right Hand, and a Crown and Garland in his left.

The Oak and Palm denote *Honour* and *Profit*, the principal Parts of Recompence. The Garment and Girdle, *Truth*, when Recompence is accompanied with Virtue; for Good done to those that deserve it not, is not Reward.

FIG. 248. Precedenza: P R E C E D E N C Y.

A majestic Woman, having a Wren on the Crown of her Head, and opposes an Eagle with her right Hand, to prevent its soaring aloft to displace its Rival.

The Wren, amongst the *Romans*, was call'd King of Birds; and *Aristotle* says the Eagle often contends with it, as not enduring she should have the *Preeminence*, which causes the Antipathy between them.

FIG. 249. Prodigality: P R O D I G A L I T Y.

A Woman hoodwink'd, of a smiling Countenance; holding a *Cornucopia* with both her Hands; out of which she scatters Gold, and other precious Things.

Blind, to shew that they are so, who spend and squander their Substance without *Reason*, to those who are unworthy, for the most Part, observing neither Rule nor Measure.

FIG. 250. Principio: The B E G I N N I N G.

A resplendent Ray, in the starry Sky, inlightning the Earth, adorn'd with Plants; surrounding a Youth, with a Cloth covering his privy-Members; in one Hand holding the Figure of *Nature*, and with the left a Square, where is the Letter Alpha.

The Ray denotes the Power of *God*, being the first Agent. The Stars, the Power of the *Planets*, the Principle of Generation. Nature, the Beginning of *Motion* and *Rest*. The Alpha, the Beginning of the *Vowels*, without which, no Word can be express'd.

247. Reward.



248. Precedence.

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249. Prodigality.



250. The beginning.



FIG. 251. Prudenza : P R U D E N C E.

A Woman with two Faces, a gilded Helmet on her Head ; a Stag by her ; a Looking-glass in her left Hand, in her right an Arrow, and a Remora Fish twirling about it.

The Helmet signifies the *Wisdom* of a prudent Man, to be arm'd with *wise Counsel* to defend himself : the Stag chewing, that we should *ruminate* before resolving on a Thing. The Miroir bids us examine our Defects by *knowing ourselves*. The Remora, that stops a Ship, not to *delay* doing Good, when Time serves.

FIG. 252. Prosperità della Vita : PROSPERITY of LIFE.

A Woman richly clad ; in one Hand a *Cornucopia*, heap'd up with Money, in the other an Oak-branch, with Acorns: Violets on her Head.

The Horn of Plenty fill'd, denotes Money *necessary* to lead a prosperous Life. The Oak, *Long-life*, absolutely necessary to it ; as do the black Violets, that always produce Flowers.

FIG 253. Purità : P U R I T Y.

A Woman all in white, holding a white Tulip in one Hand ; has the Sun on her Breast ; with the other she scatters Corn, pick'd up by a white Cock.

Whiteness denotes *Chastity*. The Sun denotes *Purity*, illustrating the Microcosm. The white Cock, as they say, scares the Lion ; so Purity *subdues* the Power of a turbulent Spirit. The Stag denotes the same.

FIG. 254. Pudicitia : B A S H F U L N E S S.

A Virgin all in white, with a Veil over her Face, of the same Colour, a Lily in her right Hand, and a Tortoise under her Feet.

The white is a Token of her *chast* Intentions. The Veil to hide herself shews that a virtuous Woman ought rather to *hide* than expose her *Beauty*. The Lily represents *Bashfulness*. The Tortoise, that chaste Women should not *go much* from home.

251. Prudence



252. Prosperity



253. Purity



254. Bashfulness



FIG. 255. Ragione: REASON.

She is arm'd like *Pallas*; upon her Helmet is a Crown of Gold; a drawn Sword in her right Hand; a Lion bridled in her left; before her Stomach a Breast-plate, with the numeral Cyphers.

The Crown teaches that Reason alone can bring valiant Men upon the Stage, and into *Credit*. The Sword intimates the *extirpating Vice*, that wars against the Soul. The Bridle, the *Command over wild Passions*. The Cyphers, that as by them real Things are prov'd, so by *Reason*, we acquire those that relate to the Common Welfare.

FIG. 256. Querela à Dio: COMPLAINT to GOD.

A Woman in a white Veil; a sorrowful Countenance; looking up to Heaven; one Hand upon her Breast, shewing the other bitten by Serpents.

Her Cheeks bath'd in Tears, demonstrate her *Complaint*; her Looks, that she directs her Complaint to *God*. Her Hands denote the Reason of her Complaint to be some *Offence*, signified by the Serpents. Her white Raiment, and Hand upon the Breast, *Innocence*.

FIG. 257. Rebellione: REBELLION.

He looks like a *Rebel*; arm'd with a Corslet and Javelin, held in both Hands: For a Crest, he has a Cat, and tramples on a broken Yoak.

Youth denotes his not enduring to be *govern'd*: arm'd, because *afraid* of some Surprise. The Cat hates to be *restrain'd*. The haughty Looks, the little Respect for *Superiours*. The Yoak and Crown shew the *Power* of the *Laws* by him *despis'd*.

FIG. 258. Ragione di Stato: REASON of STATE.

A warlike Woman, arm'd with a Helmet, and Cimeter; a green Petticoat sprinkled with Eyes; a Staff in her left Hand, laying her right upon a Lions Head.

Arm'd, to shew that he who acts by politick Reasons, looks upon all others as *indifferent*. The Petticoat with Eyes and Ears, represent *Jealousie*, that would hear and see every thing for its own Ends. The Staff denotes *Command*. Leaning upon the Lion, shews that Grandees seek to bring all under their *Reason of State*. A Book at her Feet, the Motto *JUS*.

255. Reason.



256. Complaint to God.



257. Rebellion.



258. Reason of State.



FIG. 259. Repulsa de Pensieri cattivi: *Banishing Evil*
THOUGHTS,

A Man holding a little Babe by the Legs, as if he had a Mind to dash it against a Stone; and below are some dead, that have been so dash'd. The Infants shew that we should drive away bad Thoughts while they are young, *dashing* them against the Rock *Christ*, the Basis of our Soul.

FIG. 260. Religione: **R E L I G I O N.**

A Woman with her Face veil'd; Fire in her left Hand; and in her right a Book, and a Cross; an Elephant by her side.

Veil'd, because she has been always *secret*; the Cross is the victorious Banner of *true Religion*. The Book is the *Scripture*. The Elephant is an Emblem of *Religion*, he adoring the Sun and Stars.

FIG. 261. Riforma: **R E F O R M A T I O N.**

An ancient Matron in a mean Habit; a Pruning-hook in her right Hand, and in her left, a Book open, inscrib'd

— *Pereunt discrimine nullo*

Amiffa leges —

The Laws are always defended, and never perish by any Accident. That is,

Old, as most proper to *reform* and *govern*. The poor Habit shews her exempt from *Luxury*; the Hook to retrench all Abuses, ill Customs and Transgressions.

FIG. 262. Riconciliatione d'Amore: **L O V E** *Reconcil'd.*

A Maid wearing a curious Saphir about her Neck; in one Hand a Cup, and holds two little *Cupids* with the other.

The Saphir is of a celestial Colour, has a Virtue to *reconcile*, and precious Stones presented, commonly do so. The two *Cupids*, that the Falling out of Lovers is the renewing of Love; they striving which should out-do one another, so that Love becomes redoubled.

259. Banishing ill thoughts.



260. Religion.

65



261. Reformation.



262. Love reconciled.



FIG. 263. Rumore: RUMOUR.

A Man arm'd with a Coat of Mail of divers Colours; throwing of Darts every where; so the ancient *Egyptians* painted him.

The Darts shew *flying Reports* among the Multitude, as *Virgil* says, — *Vires acquirit cundo.* The Coat of Mail of different Colours, the *Diversity of Opinions* of the Rabble.

FIG. 264. Rivalita: RIVAL S.

A Damsel crown'd with Roses; holds out a Gold Chain with her right Hand: before her stand two Rams, butting at one another.

The Roses never without Prickles, shew that the *pleasant Thoughts* of a Rival are not without *Thorns* of Jealousie. The two Rams, all pastoral Eglogs are full of their *jealous Pranks*.

FIG. 265. Sanità: HEALTH.

A Woman in the Flower of her Age, a Cock in her right Hand, and in her left, a knotty Staff, with Serpents twisted round it.

The Cock intimates the *Vigilance* and *Care* of a Physician. The Viper, *Health*, for the Flesh of it is one of the chief Ingredients of *Venice-Treacle*. It renews its Strength by casting its Skin.

FIG. 266. Salubrità o Purità dell'Aria: PURE AIR.

A Lady of a serene Aspect, and beautiful, cloth'd in Gold; holding, in one hand a white Dove, the other holding up *Zephyrus*, or the West Wind, in the Clouds, with this Motto, *SPIRAT LEVIS AURA FAVONI.*

This shews the West-Wind to be the most *healthful*. The white Dove is an Emblem of *Health*, being an Antidote against *Infection*. Her Aspect, and Gold Habit, denote the same.

263. Rumour.



264. Rivals.

66



265. Health.



266. Pure Air.



FIG. 267. Sapienza humana: *HUMANE WISDOM.*

A Youth with four Hands, and four Ears; a Quiver by his Side, a Recorder in his right Hand, and a Lyre in the other, sacred to *Apollo*.

The Hands denote *Use* and *Practice*, necessary to get Wisdom, beside Contemplation. The Ears, that to *hear* others is requisite. The Flute and Quiver, that one should not be too much *taken* in hearing Encomiums of oneself, nor *unprovided*, in case of Offence.

FIG. 268. Scandalo: *SCANDAL.*

An old Man with open Mouth; a grey Beard, and his Hair finely curl'd; a pack of Cards in his right Hand, and a Lute in the left; a Hautboy and a Music-book at his Feet.

Old Age denotes the *more heinous* Offence; open-mouth, that he occasions Scandal, not only in Deeds but in *Words*. The Cards expos'd to every ones View is a *manifest Scandal* in an old Man especially, who should not give ill Examples to Youth.

FIG. 269. Scienza: *SCIENCE.*

A Woman with Wings on her Head; a Miroir in her right Hand; and a Bowl in her left, with a Triangle on the Top of it.

The Wings import the *Elevation* of the Spirit to the Things that are to be learnt. The Glass denotes *Abstraction*, that is to say, by Accidents, which the Sense comprehends; the Understanding comes to know their Nature, as we, by seeing the accidental Forms of Things in a Glass, consider their Essence: the Bowl, *Uniformity* of Opinions: the Triangle, the *three Terms* in Demonstration, and Knowledge of Things, as three Angles make but one and the same Figure.

FIG. 270. Sapienza: *WISDOM.*

A Maid, in the Obscurity of Night, holding a Lamp lighted in one Hand, and a great Book in the other

Young, because Wisdom so rules and overpowers the Constellations, that can neither make her old, nor deprive her of that Fear of God which is the Beginning of Wisdom, which is maintain'd in the Soul, without being ever diminish'd by the Darknes of *Vice*, which cannot promote Wisdom, but involves the Mind in Error and evil Thoughts. The Lamp signifies the *Light* of the Understanding. The Book is the *Bible*, where perfect Wisdom is to be learnt, and all things necessary to Salvation.

267. *Humane Wisdom.*



268. *Scandal.*

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269. *Science.*



270. *Wisdom.*



FIG. 271. *Secretezza, overo Taciturnita*: **S E C R E C Y.**

A very grave Lady all in black, carrying a Ring to her Mouth, as if she intended to seal it up.

Grave, because there is no greater Sign of Lightness than to divulge a Friends Secrets. In Black denotes *Constancy*, never taking any other Colour. The Ring is the Emblem of *Secrecy* and *Friendship*.

FIG. 272. *Scropolo*: **S C R U P U L O U S N E S S.**

A lean old Man; very timorous and shamefac'd; looks up to Heaven; holds a Sieve in both Hands, near a fiery Furnace.

Lean, because continually tormented with *Remorse*; shamefac'd, because *guilty* and *timorous*, as always fearing God's Judgments, Conscience still flying in his Face. The Sieve denotes *separating* good Actions from bad; as the Furnace *tries* Metals.

FIG. 273. *Servitu*: **S E R V I T U D E.**

A young Girl; her Hair dishevelled, in a short, white Gown, a Yoak upon her Shoulders; a Crane by her, holding a Stone in her Foot.

Young, the better to *support* Labour. Her Hair shews that those who depend on others *neglect themselves*: the Yoak, that she ought to *bear* it patiently. The Crane is a Symbol of *Vigilance*. The white Gown, a Servant's *Faithfulness*.

FIG. 274. *Seditione civile*: **C I V I L S E D I T I O N.**

A Woman arm'd with a Halberd in one Hand, and a Branch of ever-green Oak in the other; two Dogs at her Feet snarling one at another.

The Branch signifies that it being so strong a Plant that it is not easie to be cut in Pieces, yet by striking *one against another*, they are soon *broken*; so the Republick being well guarded, difficultly yields to an Enemy, yet clashing one against another, by *Sedition*, soon falls. The two Dogs denote *Sedition*, which, being of the same Species, yet quarrel for Meat, or a salt Bitch.

271. *Secresy.*



272. *Scrupulousness.*



273. *Servitude.*



274. *Civil Sedition.*



FIG. 275. Sincerita: SINCERITY.

A young Woman, in a thin golden Robe: she holds a human Heart in her left Hand, in her right a white Dove; both which signifie that true Sincerity is incapable of *Hypocrisie*: her Integrity makes her fear nothing: she makes her Actions *manifest*, by disclosing her Heart to all People.

FIG. 276. Severita: SEVERITY.

An old Matron in a royal Habit, with a Laurel Crown; in one Hand a Club, on which is a naked Ponyard fixt; in the other a Scepter; in the Posture of Commanding. A fierce Tiger at her Feet.

Her Habit shews that Men in *Dignity*, are *severe*; the Club, *Firmness*; the Ponyard, that Severity is inflexible as to inflicting *Punishment*, when Reason requires it.

FIG. 277. Sollicitudine: CARE.

Though it commonly makes one old, yet she here appears comly; she is wing'd, holding two Hour-glasses; a Cock at her Heels; and the Sun rising from the Ocean.

Handsom denotes her taking Time by the Forelock, and stopping all the good Things it has: the Wings, *Quickness*. The Glasses and Sun shew that Care and Solitude is never *weary*.

FIG. 278. Soccorso: SUCCOUR.

A Man in Armour, with a drawn Sword in one Hand, and an Oaken-Branch, with Acorns on it, in the other.

Arm'd, to *help* the weak and necessitous; the Branch to *help* in time of Scarcity and Famine, with the Acorns; for anciently Men had Recourse to that Fruit in Time of Need, it being dedicated to *Jupiter*, who succours every one.

275. Sincerity.



276. Severity.



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277. Care.



278. Succour.



FIG. 279. Simmetria : SYMMETRY.

A Woman at perfect Age ; naked ; of singular Beauty ; and all her Members are uniform, and correspond with her Beauty ; a Piece of Cloth goes cross her, all spangled with Stars : a curious piece of Architecture by her ; in one Hand is a Plumb-line, and the Compasses in the other, going to measure the Statue of *Venus*.

Her Age shews her arriv'd at her *just Proportion*. Naked, to *shew* that all the Parts ought to correspond in true Proportions. The Instruments are to *measure* the Uniformity.

FIG. 280. Sicurtá : SECURITY.

A Woman in a Slumber, leaning one Hand on a Spear, and the Elbow of the other upon a Pillar.

The Spear denotes *Preeminence* and *Command*. The Pillar, the *Confidence*, *Resoluteness* and *Firmness* of a Man, when secure from Danger ; for Security is the Strength of the Mind, that no worldly Affair can stagger ; it is an immoveable Force of Mind in managing Business, for nothing is able to divert a Man from his Design, if grounded on right Reason, who is endued with that Quality.

FIG. 281. Virilita : MANHOOD.

A Woman at fifty Years of Age, in Cloth of Gold ; a Scepter in her right Hand, and a Book in her left ; sitting upon a Lion, with a Sword by her Side

The Scepter, Book, Lion and Sword, intimate that at this Age there is expected *Consultation*, *Resolution*, and a *generous Determination* of *virtuous Actions* ; for Manhood is the Age between thirty-five and fifty, when a Man is capable of Reason, and acts like a rational Man in all Civil and Mechanical Actions ; this is the Age wherein a Man gets a Habit that may conduct him to a good or bad End.

FIG. 282. Stampa : PRINTING.

A Woman in a white chequer'd Habit with the Letters of the Alphabet on it ; holds a Trumpet in one Hand, round which is a Scroul inscrib'd *UBIQUE* ; and in the other, the *Sempervive*, or House-leek, with the Word *SEMPER* on it : a Printing-press by her, with some Implements.

White shews that the Impression should be *pure* and *correct*. Chequer'd, to signify the little *Boxes* for the Letters. *UBIQUE* signifies its being Famous *EVERYWHERE*.

279. Symetry.



280. Security.



281. Manhood.



282. Printing.



FIG. 283. Solsticio Hiemale: WINTER SOLSTICE.

An old Man all in Furs; a Circle about his Legs, with *Capricorn* in the Middle; a Globe in one Hand, the first part of which is light, and the rest obscure: holds a Goat under his Arm; four Wings on his Feet, one white, and the others black.

Old, because he has perform'd three parts of his Journey from *Aries* to *Capricorn*. The Globe shews every thing quite contrary to the *Summer Solstice*. The Goat, the Sun being at its *highest Point*, for it feeds upon craggy Rocks. The Colour of the Wings, the *Inequality of Day and Night*.

FIG. 284. Solsticio Estivo: SUMMER SOLSTICE.

A young Man, naked, Wings on his Feet, seems to retire backward, Ears of Corn upon his Head, with a Circle, in which are nine Stars, in the Midst of which is *Cancer*; a Globe in one Hand, the fourth Part of which is darkned, and the rest illuminated; in the other a Crab-fish; four Wings parti-colour'd on his Feet.

Twenty-five Years denote the fourth Part of Mans Life, as the Sun going from *Aries* to *Cancer*, has finish'd the fourth Part of his Course. Naked shews excessive *Heat*: backward, to shew that the Sun *retires* when at the *Equinoctial*: the Stars on his Head, because then the Sun *stands perpendicular over us*, and makes the *Solstice*. The Wings shew the continual circular *Motion*. The Colours denote the *Difference of Night and Day*, at that Time.

FIG. 285. Sostanza: S U S T E N A N C E.

A Lady in a Robe of Cloth of Gold; in her right Hand, a Gleaning of Corn, and in her left a Bunch of Grapes, with Milk spurting out of her turgid Breasts

These allude to the Bounty of Nature, that when we are Infants we are nourish'd with *Milk*, when grown to Maturity, with *Bread and Wine*.

FIG. 286. Sorte: L U C K.

A Female in a changeable Habit, a Crown of Gold, and a full Pur'e, in one Hand, and a Cord in the other.

The Crown and Halter signify that by *Luck*, *Happiness* attends some, and *Misfortune* others. A poor Man going to hang himself finds a Treasure, and leaves the Rope in the Place; he that left the Treasure, finding the Rope, hang'd himself.

283. *Winter Solstice.*



284. *Summer Solstice.*

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285. *Sustenance.*



286. *Luck.*



FIG. 287. Speranza : H O P E.

A young Woman clad in green, crown'd with a Garland of Flowers; holding a little *Cupid* in her Arms, to whom she gives Suck.

The Flowers denote *Hope*, they never appearing without some Hope of Fruit. The *Cupid*, that *Love* without some *Hope*, grows languid, and is not lasting; as on the contrary 'tis desperate and soon at an End.

FIG. 288. Spavento : F R I G H T.

A Man with a frightful Aspect; in Armour; with a drawn Sword in his right Hand, in a threatening Posture; in his left holds *Medusa's* Head.

His Aspect and Arms inspire *Fear*, and his Threats terrify. *Medusa's* Head denotes that *Fear*, *Domitian* us'd to fright People with.

FIG. 289. Splendore del Nome : R E N O W N.

A Man of a pleasant Aspect, well proportion'd Limbs, in Cloth of Gold, mixt with Purple; with a Garland of red Hyacinths; a Gold Chain; leans upon *Hercules's* Club with one Hand, and carries a lighted Torch in the other.

His Aspect intimates his *virtuous Mind*. The Robe shews him dignified. The Hyacinth, *Wisdom* and *Prudence*. The Chain, *Honour*. The Club, the Idea of all *Virtues*. The Torch denotes *Splendour*, acquir'd by his illustrious Exploits.

FIG. 290. Spia: A S P Y.

A Man in a noble Habit, hides most of his Face with his Hat; his Cloak woven with Eyes, Ears and Tongues; a Lantern in one Hand; his Feet wing'd; a Spaniel by him on the Ground; his Nose in full Scent after his Game.

His Cloths shew that he practises amongst *Noblemen*, as well as *Vulgar*; his Face, that he ought to pass *incognito*, never discovering their Designs. The Eyes, &c. are the *Instruments* they use to please their Patrons. The Lantern, that they spy *Night* and *Day*. The Dog, their *smelling out* Mens Actions, and their *Inquisitiveness*.

287. Hope.



288. Fright.

72



289. Renown.



290. A Spye.



FIG. 291. Studio: S T U D Y.

A Youth, with a pale Countenance; in a modest Garb; sitting down; his left Hand on a Book, lying open, on which he is very intent; a Pen in his right; a Lamp, and a Cock, on each Side.

Pale denotes his *pinning* away; his Sitting, his *sedentary* Life; his being intent shews *Study* to be a great Application of *Mind*; the Pen, his Desire to leave something behind him to make him be *remembered* by others; the Lamp, that Students spend more in *Oil*, than *Wine*. The Cock, *Vigilance*.

FIG. 292. Stratagema militare: Warlike STRATAGEMS.

A Man in Armour; a Rapier by his Side; a Shield on his left Arm, and a Frog grav'd on it, with a Piece of Reed cross his Jaws, over-against a Serpent going to devour him: on one Side, a Leopard; over his Helmet, a Dolphin.

Arm'd, because he ought to be always upon his *Guard*. The Dolphin was the Badge of *Ulysses*, the Author of *Stratagems*, he bore it in memory of a Dolphin's having saved his Son. The Frog denotes *Prudence*, by holding a Reed cross its Mouth; for knowing herself inferiour in Strength the Hydra cannot swallow her, having the Reed cross-wife.

FIG. 293. Temperanza: T E M P E R A N C E.

A Gentlewoman holding a Bridle in one Hand, and a Stay of a Clock in the other; an Elephant by her.

The Bridle and Stay denote the Business of Temperance to *bridle* and *moderate* the Appetite and inordinate Passions, as time serves. The Elephant, because if it has once been accusom'd to a certain Quantity of Meat, it never exceeds, but keeps strictly to that, and will eat no more.

FIG. 294. Stupiditá, 'overo Stoliditá: S T U P I D I T Y.

A Woman, her Hand upon the Head of a Goat, with an Eringo-branch in her Mouth; a *Narcissus*-Flower in her left, crown'd with the same.

The Goat denotes *Stupidity*; *Aristotle* says he that has Eyes resembling the Colour of Wine, is a Blockhead; because they resemble a Goat's Eyes. The *Narcissus* is deriv'd from the Greek *vapivá, narche*, stupid, and *Narcissus* became so in love with himself, that he grew *stupid* and was drown'd. The Eringo is a *stupifying* Plant.

291. Study.



292. Warlike Stratagems.



293. Temperance.



294. Stupidity.



FIG. 295. Theoria: THEORY.

A young Woman looking upward; her Hands clasp'd together; a pair of Compasses over her Head; nobly clad in Purple; seeming to descend the Stairs.

The colour of her Garment shews that the *Sky* terminates our Sight; her Face, that the Intellect is taken up with *celestial* Things; the Stairs, that Things intelligible have Order, proceeding by *Degrees* from Things near to Things a-far off. The Compasses are the most proper Instrument of *Measuring*, which perpetuate the Name of an Author.

FIG. 296. Tenacità: STRICTNESS.

An old Woman surrounded with many Wreaths of Ivy; holding, in each Hand, Branches of the same.

The Name of *Constraint* is attributed to the Ivy, signifying to *bind* and *twist*. It was a sad Omen to the Priests, amongst the *Romans*, even to touch it, or name it, that they might not seem to be any Way strait-lac'd, either in Thought or Deed.

FIG. 297. Toleranza: SUFFERING.

A Woman that looks pretty old, seeming to support a huge Stone, with this Motto, *REBUS ME SERVO SECUNDIS*.

To suffer, is as it were to *bear* some *Weight*, not taking Notice of its Weight, aiming at some good End: So Men ought to bear Fatigues for the Love of Virtue. The Motto denotes the End of Suffering, which is *Rest* and *Quietness*; because the Hope of probable Benefits makes us indure all Fatigues willingly.

FIG. 298. Theologia: THEOLOGY.

A Lady with two Faces unlike one another; looking with the youngest toward Heaven; and upon the Earth with the old Face: sits upon a Globe full of Stars: her right Hand on her Breast, her left toward the Earth; holding up her Train; a Wheel by it.

The Wheel denotes *Divinity*, not touching the *Earth* but by its *Circumference*; so should a Divine keep himself unspotted from the World. Sitting upon the Globe shews that Divinity reposes in *no inferiour* thing; her Hands, *Gravity*. The Skirt of her Garment shews that some Part of Divinity extends to *low* Things, tho' necessary.

295. Theory.



296. Stricktness.

74



297. Suffering.



298. Theologie.



FIG. 299. Tregua: *T R U C E*.

A Woman in the Middle of an Island, in a calm Sea, sitting upon a Bundle of Arms; she has a Breast-plate like *Bellona*, a Helmet on her right Knee; grasps a Rod, about which are twisted a Wolf-fish, and a Mullet, united; holding in her left, a Dog and a Cat in a Cord, sitting peaceably.

Her Place denotes that Truce is like the calm Sea, which does not *last* always: sitting upon Arms tied together, that in time of Truce *Hospitalities* are *laid aside*. The Breast-plate, that in time of Truce, the Care of War is in the People's *Breast*. The Fish shew that tho' they be mortal Enemies, yet at a certain time they usually *meet* together. The Dog and Cat shew the same.

FIG. 300. Tragedia: *T R A G E D Y*.

A Gentlewoman all in Mourning; she holds a bloody Dagger in her right Hand; behind her, upon the Ground, a Garment of Cloth of Gold, and divers precious Jewels; shod with *Cothurni*.

The Mourning suits best with *Tragedy*, containing nothing but the Ruin of Princes, by *violent Death*, which is demonstrated by the bloody Dagger. The *Cothurni*, or Socks, were worn by *Princes*, to distinguish them from Peasants. They shew that Tragedy requires *Gravity*, and *Conceptions*, neither mean nor trivial.

FIG. 301. Valore: *V A L O U R*.

This Man is in his Prime; his Garment of Cloth of Gold; a Scepter in his right Hand, with a Laurel Garland; and with his left, he strokes a Lion upon the Head.

Virility, or Mans Estate, denotes the *Support* of Valour and Bravery. The Scepter, that *Preeminence* is due to it. The Laurel, his being *ever* in the *same Humour*. The Lion, the Property of courageous Men, to get the *Love* of the most *barbarous* by their Courtesie.

FIG. 302. Tutela: *T U T I O N*.

A Woman in a red Garment; a Book of Accompts under a Balance, in her right Hand, with the Motto *COMPUTA*; and in her left, the Skirt of her Robe, wherewith she seems to cover the Nakedness of a Child, sleeping at her Feet, over which is a Lizard, and a Cock on the other Side.

The Balance and Book shew that a Tutor is oblig'd to give a *just Account* of his Pupil's Estate. The Red denotes *Love* and *Charity*. The Cock, *Vigilance*, requisite to the faithful Discharging of his Duty. The Covering, *Care*; and the Lizard *watches* over Men, when they lie carelessly a-sleep.



FIG. 303. Velocitá: *SWIFTNESS*.

A young Woman in a loose green Habit, in a running Posture; holds an Arrow in her Hand; Wings on her Shoulders, and on her Heels, like those with which *Mercury*, (the swift Messenger of the Gods) is painted. All these shew great *Swiftness*.

FIG. 304. Vanitá: *VANITY*.

A young Girl splendidly adorn'd; of a jovial Countenance; painted; carries, upon her Head, a Dish with a Heart in it.

Vanity is that which proposes no End for its Actions; and therefore to be richly cloth'd and painted, is done to please *others*, for no other End but to enjoy a short Pleasure, it is a Sign of *Vanity*. It likewise discovers its Heart and Thoughts, having no End in its Eye, and therefore the Heart is *visible* over her Head.

FIG. 305. Vulgo, overo Ignobilitá: *IGNOBILITY*.

A Woman in a short Garment, because it was permitted to none but noble Women to wear long Robes. Her Hair uncomb'd denotes *low, plebeian Thoughts*, that never rise to any Thing considerable. Her Ass's Ears, that she is *indocile*. An Owl on her Head, which differs from the ordinary Birds, and their Species is not known; as the *Plebeian* has no *Pedigree*. Her sweeping with a Besom shews that the vulgar are employ'd in *servile* Things, not capable of divine, moral or natural ones.

FIG. 306. Venustá: *COMELINESS*.

A beautiful Nymph of a graceful Aspect, in changeable Taffata; on her Girdle is embroider'd a *Cupid*, and *Mercury's* Rod, holding the Corn-Marigold in her right Hand, and the Bird Wagtail in the left.

Every fair Face is not comely; *Suetonius* says *Nero* was *vultu pulchro magis quam venusto*. Gracefulness to Beauty is like Salt to Meat, gives it a Relish. The Girdle of *Venus* was of Needle-work, and had the Virtue to get Love. The Wagtail, because it had in it an innate Power to excite *amorous* Thoughts; and they say a Man *Lyngem habet*, who is so graceful that he charms.

303. *Swiftness.*



304. *Vanity.*

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305. *Ignobleness.*



306. *Comeliness.*



FIG. 307. Mezzodi : S O U T H.

A Blackmoor Boy ; a Sun upon his Head, furrouring him with its Rays ; upon his Girdle are the Signs *Taurus*, *Virgo*, and *Capricornus* : Arrows in his right Hand, and in his left, a Branch of *Lotus*.

The Zone wherewith he is girded, denote the *meridional* Signs. The Arrows, the Sun's *Penetrating* into the Bowels of the Earth. The *Lotus*, at the Sun's beginning to appear, it appears out of the Water ; and according as the Sun ascends, so does it ; at Noon it stands upright ; and so, in the Afternoon, it *follows* the Sun till it enters into the Water again.

FIG. 308. Oriente : E A S T.

A pretty Youth, with golden Locks ; a splendid Star over his Head ; a scarlet Robe interwoven with Pearl ; his Girdle is embroider'd with *Aries*, *Leo*, and *Sagittarius* : holds Flowers in his right Hand just ready to blossom. The Sun is risen ; the verdant, pleasant Plants, and Birds warbling out their Notes : in his left Hand, a perfuming Pot.

Young denotes that this is the *Infancy* of Time ; the golden Locks, the *Sun-beams*. The Star is *Lucifer*. The Jewels, that they come from the *East*. The Flowers, that the *Sun-beams* appearing in the *East*, the *Fields smile*, and the Flowers *open*. The Perfuming-pot shews that *sweet Odours* come from thence.

FIG. 309. Settentrionale : N O R T H.

One at Man's Estate ; of a proud Aspect ; ruddy Complexion ; fair Hair ; blue Eyes ; in white Armour ; seems to clap his Hand on his Sword ; standing as if he would look upon *Ursa major* and *minor*, at the same time. The Sky cloudy, with Frost and Snow.

His Habit of Body denotes the *Quality* of the cold Climat that makes Men have a good Stomach, and quick Digestion. His Posture, the *Bravery* of the *Northern* People, by reason of their Abounding with Blood. His looking upon two Stars, as being fix'd Stars, in the *North*, which never set.

FIG. 310. Occidente : W E S T.

An old Man in a Ruffet Garment, with a red Girdle, in which are *Gemini*, *Libra*, and *Aquarius*. He is muzzl'd ; a Star on the Crown of his Head ; his right Arm extended towards the Earth, with his little Finger shews the west Part, where the Sun sets ; with his left holds a Bundle of Poppies. The Air duskish, and Bars flying.

His Garment denotes the Sun's *Setting* ; and almost depriv'd of *Light*. The Star, *Hesperus*, over his Head, as appearing in the West, in the close of the Evening. The Poppy, *Sleep* : being a soporiferous Plant.

307. South.



308. East.



77

309. North.



310. West.



FIG. 311. Verità: *V E R I T Y*.

This naked Beauty, holds a Sun in her right Hand; in her left, a Book open, with a Palm; under one Foot the Globe of the World.

Naked, because *downright Simplicity* is natural to her. The Sun shews her great Delight in *Clearness*. The Book, that the Truth of Things may be found in good *Authors*. The Palm, her *Rising* the more she is depress'd. The Globe, that being *immortal*, she is the strongest of all Things in the World, and therefore tramples upon it.

FIG. 312. Vergogna honesta: *Modest BASHFULNESS*.

A modest sweet-look'd Girl, casting down her Eyes; clad in red; cherry-check'd; an Elephant's Head for her Head-dress; a Falcon in her right Hand, and a Scroul in the left, inscrib'd *DYSOPIA PROCUL*.

The Cheeks and Gown denote *Blushing*; the Elephant, *Bashfulness*; seeking Privacy in the venereal Act: the Falcon, *Modesty*; for if it fail to catch its Prey, it is so ashamed that it can scarce be reclaim'd to the Fift.

FIG. 313. Vigilanza: *V I G I L A N C E*.

The same Description of this as of *CARE*, whither you are refer'd. Every body knows that the Lamp, Book and Crane, are true Emblems of *Vigilance*. The Cranes flying together, when they would rest securely, one of them holds a Stone in its Claw; the other so long as the Stone does not fall, are secure and safe by the Vigilance of their Companion, and it falls only when the Guard falls asleep, at the Noise of which they fly away.

FIG. 314. Vgualità: *E Q U A L I T Y*.

A middle ag'd Woman, holding a Pair of Scales in her right Hand, and the Nest of a Swallow feeding her young ones in her left.

The Scales denote *Justice*, duly weighing Actions, The Swallow, a Father of a Family, dividing his Estate equally amongst his Children; imitating the Swallow that never takes from one to give to another.

311. Verity.



312. Modest Bashfulness.

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313. Vigilance.



314. Equality.



Moral Emblems.

FIG. 315. Virtù : V I R T U E.

A comly Virgin, has Wings behind; a Spear in her right Hand, and in her left a Crown of Laurel, and a Sun in her Bosom.

Young, because she never grows *old*; her Actions commencing into Habits. The Wings signifie her *soaring* aloft far above the Vulgar. The Sun, that Virtue *inspires* Virtue to the whole Body. The Laurel, that she is ever *green*, being Proof against *Vice*. The Spear, *Dignity*, ruling over *Vice*.

FIG. 316. Verginitá : V I R G I N I T Y.

A pretty Girl cloth'd in white, and crown'd with Gold; her Waist furrounded with a Girdle made of white Wool, which in old time Maids wore, called *Zona virginea*, not to be loos'd but by their Husbands on the Wedding-night. The white Cloths, and the Emerald she has about her, and Golden Crown denote *Purity*.

FIG. 317. Virtù heroica : Heroic V I R T U E.

Hercules naked, leaning upon his Club; a Lion's Skin about his Arms, holding three Golden Apples, brought from the Garden of *Hesperides*

The Lion and Club denote the *Strength* of Virtue, that is immovable; 2ly, the Apples, bridling Anger, *Temperance* in Riches; 3ly, the generous Despising of *Pleasure*, which is heroic. The Club is knotty, to shew the great *Difficulties* to be met with in living virtuously.

FIG. 318. Vita breve : Short L I F E.

A Lady of a juvenile Aspect, with a Garland of various Flowers; in her Breast, the Figure of the *Hemerobion* a little Insect; in her right Hand a Rose-branch, round which is written, *UNA DIES APERIT, CONFICIT UNA DIES*, i. e. *It is disclos'd, or buds in one Day*; and in her left the Fish *Seche*. The Garland shews the *Frailty* of Man, that loses his Strength as Flowers fade in a moment. The Insect, the *Shortness* of *Life*, which is but the Prison of one single Day. The *Seche* is a Fish that lives not long.

315. *VERLURE.*



316. *Virginity.*



317. *Heroic Virtue.*



318. *Short life.*



FIG. 319. *Rettorica*: RHETORICK.

A fair Lady, richly cloth'd, with a noble Head-dress; very complaisant; holds up her right Hand open; a Scepter in her left, with a Book; on the Skirt of her Petticoat are these Words, *ORNATUS PERSUASIO*; of a ruddy Complexion, with a Chimera at her Feet.

Fair and complaisant, because there is none so ill bred that is not sensible of the *Charms* of Eloquence. Her open Hand shews Rhetoric discourses in a more *open* Way than Logic. The Scepter, her *Sway* over Mens Minds. The Book, *Study* requisite. The Motto denotes its *Business*: The Chimera, the three *Precepts* of it; judicial, demonstrative, and deliberative.

FIG. 320. *Forza di Virtu*: Force of VIRTUE.

'Tis a very handsom young Man, call'd *Bellerophon*, mounted upon *Pegasus*, who with a Dart kills a Chimera; which allegorically signifies a certain multiform Variety of *Vices*, which *Bellerophon* kills; the Etymology of his Name denotes a *Killer of Vice*.

FIG. 321. *Potestá*: Government of a Common-Wealth.

A Lady resembling *Minerva*; an Olive-branch in one Hand, and a Shield; in the other a Javelin; with a Helmet on her Head.

Her Department, like *Minerva*, shews that *Wisdom* is the Principle of good Government. The Helmet, that the Republic ought to be well *fortified*, and *secur'd* from forein Force. The Olive and Dart, that *Peace* and *War* are both beneficial to the Commonwealth: for War, because by Experience Valour is attain'd; Peace, because Leisure to acquire Prudence to govern.

FIG. 322. *Vita inquieta*: UNQUIET LIFE.

Sisyphus rolling a huge Stone to the Top of a Mountain, which still falls back again.

The Mountain denotes the *Life of Man*; the Top of it, the *Quietness* and *Tranquillity* of what we aspire to; the Stone the great *Pains* every one takes to arrive at it. *Sisyphus* signifies the *Mind*, which always breaths after Rest, and scarce has obtain'd it, but *desires* still; for some place it in Riches, some in Honours, some in Learning; this in Health, that in Reputation; so that it is found only by accident.

310. Rhetorick.



320. Force of Vertue.

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321. a Common wealth.



322. Vnquiet life.



FIG. 323. Unione Civile: CIVIL UNION.

A Woman of a cheerful, pleasant Countenance; an Olive-branch in one Hand, encircled with Myrtle; the Fish *Scarus* in the other.

The Olive and Myrtle signify the *Pleasure* taken in the amicable Correspondence of Citizens; for those Trees are naturally and mutually join'd, so ought Citizens to embrace one another. The Fish, *mutual Love*, for if one of them swallow the Hook, the others hasten to bite the Line asunder.

FIG. 324. Vita longa: LONG LIFE.

An ancient Lady, in an antique Habit; laying her right Hand on the Head of a Stag, with large Horns, and many Branches; holding a Crow in her left Hand.

The ancient Dress denotes the Revolution of *many Years*: The old Stag alluding to that which was found three hundred Years after *Julius Caesar*, with a Gold Collar inscrib'd, *HOC CÆSAR ME DONAVIT*. The Crow outlives the Stag, as 'tis said.

FIG. 325. Superstitione: SUPERSTITION.

An old Woman, with a Nightingale on her Head; an Owl and a Crow on each Side, below: in the left Hand, a lighted Candle; in the right an Orb, with the Planets, upon which she gazes with a very timorous Aspect.

Old, because such Persons are *most superstitious*. The Nightingale is taken for a *bad Omen*, which by her Singing in the Night, threatens *bad Luck*, as does the Owl. The Candle denotes the *ardent Zeal* superstitious Persons think they have; they fear but do not love God. The Stars, the vain Fear of Things *above*, and *Constellations*; and doing Things at one time, rather than at another; from whence Astrology had its Rise, and from which Superstition flows.

FIG. 326. Volontá: The WILL.

A purblind Maid, having Wings on her Back and Feet; a Gown of changeable Taffara; and acts like one groping out her Way in the Dark.

Blind, because seeing nothing herself, she walks after Sense by *Groping*. Her changeable Robe, her *wavering* between Hope and Fear. The Wings denote her *restless* Condition, having found no *Rest* upon Earth, she makes a generous Effort towards Heaven by the Wings on her Feet.

323. Civil Union



324. Long life



325. Superstition



326. The Will

