Henry Peacham, Ripa’s *Iconologia*, and Vasari’s Lives

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The first illustrated edition of Cesare Ripa’s *Iconologia* (Rome, 1603) had an early influence in England upon triumphal pageants and masques. Ripa’s extremely popular alphabetized handbook was designed to assist poets, painters, sculptors and others who wished to portray personifications of virtues and vices, and human sentiments and passions, and, as has been recognized for some time, Ben Jonson made early use of it in *The King’s Entertainment in Passing to His Coronation* (15 March 1603-04), and, in collaboration with Inigo Jones, he used it in *Hymenaei* (1606), in *The Masque of Beauty* (1608), in *The Masque of Queens* (1609) and in subsequent works of the kind.¹ Also well-known is the fact that another English poet and artist, Henry Peacham, consulted the *Iconologia* while compiling his emblem collection *Minerva Britanna* (1612),² and, as Rosemary Freeman pointed out in her *English Emblem Books*, as many as fifteen emblems in *Minerva Britanna* are adaptations of sections of Ripa’s book. In his emblem book Peacham only acknowledges his debt to Ripa in three of the fifteen instances,³ but in his treatise *The Gentleman’s Exercise*, which was published later in the same year,⁴ Peacham seems to have gone out of his way to remain silent concerning his far more considerable debt to the Italian iconologist. It is the nature and importance of this debt that I should now like to consider.

Peacham’s *The Gentleman’s Exercise* was a much-expanded and revised version of his earlier handbook for would-be gentleman artists, *The Art of Drawing* (1606). Virtually the entire 1606 version is contained in Book One of the new publication, and to this Peacham adds two further parts: “The Second Booke of Drawing and Limning,” and a “Discourse tending to the Blazon of Armes.” It is Book Two of *The Gentleman’s Exercise* that is of concern here, since, as I shall show, it consists of a thirty-two page iconology largely compiled from selected passages, translated and rearranged, from Ripa’s *Iconologia*,⁵ and is hence the first English version of that popular and influential Italian work.⁶ *The Gentleman’s Exercise* was one of Peacham’s most widely-read works. Further editions of it appeared
in 1634, when it was published both separately and as an appendage to a new and expanded edition of *The Compleat Gentleman*, and in 1661 when it was again published as an appendage to a new edition of *The Compleat Gentleman*. William London included *The Gentleman’s Exercise* in his *Catalogue of the Most Vendible Books in England* (1657), and during the seventeenth century sections of it were considered sufficiently important to be copied out by hand. Peacham’s role in acquainting English readers with Ripa’s *Iconologia* may thus have been considerable, and future scholarship will have to consider the degree to which Ripa became known in England to artists and writers from Peacham’s selected and abridged edition rather than from the *Iconologia* itself.

Peacham appears to have become acquainted with Ripa’s work shortly after he completed a manuscript emblem book that he presented to Prince Henry in 1610. The manuscript contains no evidence that Peacham was familiar with Ripa, whereas, as already pointed out, by 1612 he clearly knew the *Iconologia* well. From his use of Ripa’s illustrations in *Minerva Britanna* it is clear that Peacham’s copy was an illustrated edition, either that of 1603 (Rome) or that of 1611 (Padua), the only illustrated editions of Ripa at that time, and a close comparison of Peacham’s illustrations with both of these editions reveals that he probably used a 1603 edition, since on four occasions details of his woodcuts match those of the 1603 rather than the 1611 edition. Peacham’s iconology abandons Ripa’s alphabetical system and replaces it with a series of seven chapters dealing successively with various personifications “as they haue beene by Antiqutie described either in Comes, Statues, or other the like Publike Monuments” (Chapter One), floods and rivers (Chapter Two), Nymphs (Chapter Three), the Ocean, Thetis, Galatea, Iris and Aurora (Chapter Four), the Nine Muses (Chapter Five), Pan and the Satyres, and the Four Winds (Chapter Six), and the Twelve Months (Chapter Seven). Peacham’s version therefore only represents a small portion of Ripa’s compendium, and furthermore Peacham does not attempt to translate entirely those entries from Ripa that he does pick out, nor does he stick to their original sequence. As can be seen from the comparative listing given in Appendix A at the end of this paper, Peacham’s arrangement is encyclopedic in character. In the main the rationale behind his new groupings of personifications is clear. Only in his first chapter does he appear to have selected almost at random to produce a somewhat arbitrary grouping in which individual entries have little connection with each other.

Peacham’s method of creating an entry is worth examining. His entry under Providence may be taken as typical since it is drawn from three separate entries under that heading in Ripa which are now rendered in a new sequence. Only parts of Ripa’s sentences are translated, but enough for us to recognize that Peacham in his own way can be very close to his source:
1. Peacham:

Providence
A Lady lifting vp both her hands to Heauen with this worde Providentia Deorum. In the Meddals of Probus a Lady in a Robe in her right hand a Scepter, in her left a Cornucopia, a Globe at her feete.
Of Maximinus carrying a bundle of Corne, with a speare in one hand.
(sig. Q1r)

2. Ripa (In original sequence):

PROVIDENZA
Nella Medaglia di Probo.
Si vede per la prouidenza nella Medaglia di Probo, vna Donna stolata, che nella destra mano tiene vn Scettro, & nella sinistra vn Cornucopia, con vn globo a'piedi, & si mostra la prouidenza particolarmente appartenere à Magistrati.

PROVIDENZA
Nella Medaglia di Massimino.
Donna, che nella destra tiene vn mazzo di spighe di grano, & nella sinistra vn'hasta, che con diuerse cose mostra il medesimo, che si è detto dell'altra.

* * * * *

Prouidenza.
Vna Donna, che alza ambe le braccia verso il cielo, & si riuloge qua si con le mani giunte verso vna stella, con lettere, Providentia Deorum; la quale è di Elio Pertinace, come raccontra l'Erizzo.

(p. 415)

Many of Peacham's entries are highly selective paraphrases of this kind. The main details are retained but much complementary detail is dropped.

On occasion details are also compressed. In Peacham's version of Ripa's Time, Time's four children (fanciuUi), two of whom look in a mirror while two others write in a book, are reduced by Peacham to two, and the reference to the mirror is dropped (sig. Q1f). In his next entry, Concord, Peacham selects from four of Ripa's entries under that heading and re-arranges their sequence, and for his fifth and final sections he compresses the detail "Donna, che tiene in mano vn fascio di verghe strettamente legato" from one entry and "vn scettro che in cima habbia fiori" from another into "In another place she is shewed with a Scepter, hauing flowers bound to the topppe of the same, and in her arme a bundle of greene rods" (sig. Q1v). Similarly Peacham's Aurora combines two entries from Ripa, Aurora (p. 34) and Crepvscvlo della Mattina (p. 95). Ripa's "Una fanciulla alato di color incarnato con vn manto giallo in dosso" and the description of her riding on Pegasus are both retained from the Aurora entry, but Peacham adds to this from Ripa's Crepvscvlo della Mattina the
attributes "in cima del capo vna grande, & rilucente stella, & che con la sinistra mano tenghi vn’vrna riolta all’ingiu versando con essa minutissime gocciole d’acqua" (this last to represent the morning dew). Where Ripa in his entry for Aurora had described her as bearing her lantern in her hand, Peacham says "some give her a light in her hand, but in stead of that I rather allow her a Viol of deaw, which with sundry flowers she scattereth about the earth" (sig. R3v). This last detail of the flowers, purportedly an especially personal choice, is, however, taken directly from Ripa’s second Aurora entry ("& con la destra [mano] sparge fiori" p. 34).11

As already noted, even while omitting and compressing the materials of his source, Peacham on occasion makes additions. For the most part, as in the example just referred to in Note 11, these are of a minor nature. In his discussion of the Ocean, for example, Peacham adds the attribute of seal skin drapery for Ocean’s loins, together with an explanation of the Greek origin of Ocean’s name: "ωκυς," which is swift, and suddenly violent" (sig. R2v). A number of Peacham’s additions are similarly etymological in nature. Presumably Peacham the schoolmaster felt quite confident in contributing learned etymologies for Hercules’ name (sig. P4v), and for the Greek words for Nymph (sig. R1v), Dryad (sig. R2r) and Diana (sig. R2r). In much the same vein Peacham on occasion adds further information from various learned sources. In his entry for Piety, for example, he adds information about the elephant from Plutarch, Aelian, Pliny and Oppian not in Ripa (sig. P4r), and in his discussion of the Nile he adds that the crocodile is so named "from the feare he hath of Saffron, which hee cannot endure, wherefore those in Aegypt that keepe Bees set great store of Saffron about the hiuies, which when hee seeth, hee presently departeth without doing any harme" (sig. Q4r). In his entry for the River Indus, Peacham similarly expands Ripa’s reference to the camel at Indus’ side and the Italian’s explanation for its presence ("Gli si mette à canto il camelo, come animale molto proprio del paese, ove è questo fiume” p. 162) and states “the beast hath his name from Χαμαατι, that is, on the ground he is represented pleasantly graue, because the East Indians are held to bee the most politique people of the world, as our countrymen haue had good experience among those of China, Iaua, Bantam, and in other places in those Esterne parts” (sig. R1v).

This last example with its reference to “our countrymen” is indicative of another form of change that Peacham makes in his translation. On a number of occasions he anglicizes his original in some way. In his entry for Dissimulation (Simvlatione in Ripa) Peacham adds that “the Poet Spencer described her looking through a lattice” (sig. Q2r). In his entry for the Napeae or Nymphs of the Mountains Peacham alters Ripa’s “varie sorti di fiori con loro mischiati, & varij colori” (p. 353), which adorn the
heads of the Nymphs, in order to name specific and familiar English plants “vpon their heads garlands of hunnisuckles, woodbine, wild roses, sweet Marioram and the like” (sigs. R1v—R2v). Similarly in the entry for the Naides or Nymphs of Floods, Peacham anglicizes Ripa’s reference to a garland of the leaves of reeds (“vna ghirlanda di foglie di canna” p. 354) to “garlands of water-cresses, and their red leaues” (sig. R2v).

This technique of deliberate anglicization, no doubt quite justifiable in an iconography designed with English artists in mind, is chiefly in evidence in the concluding section of Peacham’s book where he deals with the twelves months. Peacham specifies, for example, hawthorn buds and primroses for April (sig. S3r) and “bents, king-cups, and maidenshaire” for June (sig. S3v), and he gives August pears, plums, apples, gooseberries and “at his belt (as our Spencer describeth him) a sickle” (sig. S4r). Peacham’s December entry is particularly striking and quite different from that of Ripa:

December must bee expressed with a horrid and fearefull aspect, as also January following, cladde in Irish rugge, or course freeze, gyrt vnto him, vpon his head no Garland but three or foure nightcaps, and ouer them a Turkish Turbant, his nose redde, his mouth and beard clogd with Isekles, at his backe a bundle of holly Iuy or Misletoe, holding in furd mittens the signe Capricornus.

(sig. S4v)

Peacham’s entries for the Months then conclude with two admonitions. First he urges his reader to “giue every moneth his instruments of husbandrie, which because they do differ, according to the custome (with the time also) in sundrie countires, I haue willingly omitted, what ours are heere in England Tusser will tell you” (sig. T1r). Ripa does give such a list when he discusses the sequence of months in terms of agriculture, but Peacham evidently felt that what was proper to the Italian clime was not always appropriate to England’s. Peacham then warns his reader “to giue every month his proper and naturall Landskip, not making (as a Painter of my acquaintance did in seuerall tables of the monthes for a Noble man of this land) blossomes vpon the trees in December, and Schooleboyes, playing at nine pinnen vpon the yce in Iuly” (sig. T1v). This would appear to be a genuinely personal comment. Certainly there is no equivalent for it in Ripa.

Apart from such anglicizations, Peacham adds references to his own work that seem designed to disguise the fact that what he is offering is a translation of foreign material. At the conclusion of his first chapter, for example, he inserts a reference to his Minerva Britanna: “for further variety of these and the like deuises, I referre you to my Emblemes Dedicated to Prince Henry” (sig. Q2v), and in his entry of Zephyrus he
refers to a Petrarch sonnet "which with Gironimo Conuersi and many mo excellent Musitians I haue lastly chosen for a ditty in my songs of 4. and 5. parts" (sig. S2°). Even more deceptive are statements that appear to be direct personal observations which nonetheless are taken from Ripa. Thus, when describing Time, Peacham says "I haue seene time drawne by a painter standing vpon an old ruine, winged, and with Iron teeth" (sig. Q1°). Yet this is clearly a condensation of Ripa's "Hvomo vecchio alato, il quale tiene vn cerchio in mano, & stà in mezzo d'vna ruina, hà la bocca aperta, mostrando i denti, li quali sieno del colore del ferro" (p. 483). Similarly in his entry for the River Danube, Peacham remarks "whereupon as I remember Ausonius saith, Danubius perijt caput occultatus in ore" (sig. Q4°), but the original of this is in Ripa (p. 160). Less clear, however, is what Peacham does with his entry for the River Ganges. Ripa's entry states "Fiume comme dipinto nell'esecue di Michel'Angelo Buonarotti in Firenze. Vn vecchio inghirlandato di gemme, comme l'altri fiumi, con l'vrna, & a canto l'vcel grifone" (p. 162). Peacham expands and alters this to give a seemingly more accurate first-hand detailed description: "I have seene this riuer with wonderfull art cut out in white Marble, bearing the shape of a rude and barbarous sausage, with bended browes of a fierce and cruel countenance, crowned with Palme, hauing (as other flouds) his pitcher, and by his sides a Rhinoceros" (sig. Q4°). Ripa's description is taken from Vasari's Le vite de' piu excellenti pittori, scultori, e Architettori (1568 edition) and refers to a painting by Bernardo Timante Buontalenti displayed during the funeral ceremonies for Michelangelo in Florence.14 One wonders what marble sculpture had so impressed Peacham that he should decide to diverge from his source.

These then are the principal kinds of changes that Peacham makes when translating Ripa's Iconologia. Listed in this way, they may seem nume- rous enough for one to conclude that Peacham's work is sufficiently differ- ent to be considered independent of its source. However, such an inference would be false. For the most part Peacham follows Ripa very closely (albeit selectively) and the second book of The Gentleman's Exercise should therefore be considered as the first translation into English of selections from one of the most influential and popular of Italian Renaissance works.

With this notable "first" to his credit, Peacham ten years later, in his chapter "On Drawing, Limning, and Painting" with the liues of the famous Italian Painters" in The Compleat Gentlemen (1622), provided English readers with another translation of selected passages from an important Italian author—Giorgia Vasari. This time he acknowledged his sources,15 but in general modern scholars have not noticed Peacham's debt,16 and it is still generally believed that William Aglionby in 1685 was the first English translator of Vasari. As he himself acknowledged (see
above, Note 15), Peacham was unable to obtain a copy in Italian of Vasari and was instead forced to work from the Dutch translation by Carel van Mander (1548-1606). Van Mander had used a 1568 edition of Vasari and editions of his translation into Dutch had appeared in 1603-04 and 1618, but it is not clear which of the Dutch editions Peacham used.

Van Mander’s translation of Vasari forms only part of his massive *Het Schilderboeck*, the section dealing with Italian artists being entitled *Het Leven der Moderne/ofst dees-tytsche doorluchtighe Italiaensche Schilders*. Van Mander selects under half of Vasari’s 161 lives, and in those lives he does select he tends to cut much of Vasari’s original text. In his turn Peacham selects only eighteen of the lives in van Mander, twelve of these deriving from Part One of Vasari (dealing with the Trecento), five from Part Two (Quattrocento), and one only from Part Three (Cinquecento). Furthermore, he tends to cut from each passage he does take from van Mander, keeping, on occasion, only the barest biographical facts. Not surprisingly the end product is sometimes barely recognizable as an abridged translation of Vasari, since, due either to van Mander’s or to Peacham’s cuts, detailed descriptions of individual works of art, quoted poems and epitaphs, philosophical comments, digressions, and a great many incidental biographical details tend to be lost. Van Mander’s translation of the life of Simon of Siena, for example, retains the opening paragraph from Vasari. This comments on the good fortune of artists whose names are immortalized by poets, as happened in the case of Simon, who painted a portrait of Petrarch’s Laura and was rewarded by being celebrated in some verses by the grateful poet. There follows a brief comment on Simon’s inventive powers, and van Mander’s version ends with the date of Simon’s death, his age at death, and the epitaph carved on his tomb. Omitted are the relevant quotations from Petrarch and detailed descriptions, several pages in length, of Simon’s works at Rome, Siena and Florence. Peacham’s version of van Mander is, however, even less detailed, for it omits the philosophical opening, the epitaph, and even the date of death.

*Simon of Siena* was a rare Artist, and liued in the time of the famous and Laureate Poet *Francis Petrarch*, in whose verses he liueth eternally, for his rare art & judgement showne, in drawing his *Laura* to the life. For invention and variety he was accounted the best of his time.

(p. 130)

This is an extreme example of compression on Peacham’s part, but elsewhere there are many passages that survive intact (via van Mander) from Vasari. One example will suffice. In his life of Andrea di Cione Orcagna, Vasari describes in some detail a painting of the Last Judgement that Orcagna did in the Campo Santo in Pisa. The complete description and
van Mander's and Peacham's respective versions of it are too long to quote in full, but the following extract demonstrates how whole sections of the Italian original are preserved in Peacham:

Vasari:
Dall'altra parte nella medesima storia, figurò sopra vn'alto Monte la vita di coloro, che tirati dal pentimento, de' peccati, e dal disiderio d'esser salui, sono fuggiti dal mondo à quel Monte, tutto pieno di Santi Romiti, che servono al Signore, diuere cose operando con viuacissimi affetti. Alcuni leggendo, & orando si mostrano tutti intenti alla contemplatiua, e altri lauorando per guadagnare il viuere, nell'actiua variamente si essercitan.

(Vasari's text is in Italian and consists of a passage from a biography of a saint.

Van Mander:

(Peacham's text is in Dutch and consists of a passage from a biography of a saint.

Peacham:
On the other side of the table, he made an hard Rocke, full of people, that had left the world, as being Eremites, seruing of God, and doing diuers actions of pietie, with exceeding life; as here one prayeth, there another readeth, some other are at worke to get their liuing. . . .

As can be seen in Appendix B at the end of this paper, Peacham provided his readers with biographical material on eighteen artists. Where in his use of Ripa he had radically altered the sequence of his source, in this instance his selection retains the original sequence he found in van Mander. Though only offering a selected sampling of Vasari, Peacham's translation had an even wider circulation than his version of Ripa, since editions of *The Compleat Gentleman* appeared in 1622, 1627, 1634, and 1661. Like *The Gentleman's Exercise*, it was included in William London's *Catalogue of the Most Vendible Books in England* (1657), and in 1663 in a court case involving the notorious Sir Charles Sedley, it was cited by the judge in such a way as to imply that educated men would be familiar with it. Peacham's translations of Ripa and Vasari precede the hitherto assumed first English translations of these writers by ninety-seven and sixty-three years respectively. Though in the case of his version of Ripa Peacham evidently wanted to pass off selections from the *Iconologia* as his own, and though his purpose in *The Compleat Gentleman* is quite different since he concludes his translation of Vasari by recommending his reader to go back to the original, in each instance Peacham deserves to be given credit for being the first to acquaint English readers both with the most influential of all
iconologies and with what art historians continue to acknowledge as perhaps the most important art history ever published.

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Notes


3 *Minerva Britanna*, pp. 23, 149, 206. For further discussion of Peacham’s debt to Ripa in *Minerva Britanna*, see Alan R. Young, *Henry Peacham* (Boston: Twayne, 1979), pp. 52-54, 147n42.

4 Another issue appeared in the same year with the title *Graphice*. That *The Gentleman’s Exercise* appeared after *Minerva Britanna* is evident from the manner in which Peacham refers to his emblem book in *The Gentleman’s Exercise* (sigs. E3r, Q2v). For a brief discussion of Peacham’s debt to Ripa in *The Gentleman’s Exercise* and for an analysis of his use of Ripa’s eternity, see Young, *Henry Peacham*, pp. 65-68.

5 Freeman noted that some parts of *The Gentleman’s Exercise* derived from Ripa (*English Emblem Books*, p. 80), but she appears not to have been aware of the full extent of Peacham’s borrowings. I am indebted to Professor Allan H. Gilbert for the suggestion he once made to me privately that Peacham did more than borrow the occasional detail from Ripa.

6 The first English translations of the *Iconologia* have hitherto been assumed to be those of 1709, 1771-79 and 1785.

7 Bodleian Library: MS Rawlinson B32, fols. 2-5, 17-38; British Library: Add. MS 34120, fols. 34-41, and MS Harleian 1279, fol. 12b. F.J. Levy’s “Henry Peacham and the Art of Drawing” discussed the importance of the work but missed the debt to Ripa (*JWCI*, Vol. 37 [1974], 174-90).

8 ΒΑΣΙΛΙΚΩΝ ΔΩΡΟΝ (British Library: MS Royal 12A LXVI). The manuscript is undated but in addressing Prince Henry in *Minerva Britanna* (1612) Peacham refers to his previous gift of the manuscript “two yeares since.”


10 It should be noted, however, that Peacham adds (probably from his own direct observation) the following description: “Hee is commonly drawne vpon tombes in Gardens, and other places an olde man bald, winged with a Sith and an hower glasse” (sig. Q1v). Here only the attribute of Time’s wings is in Ripa.

11 In his entry Peacham adds the Homeric epithet ροδοδακτυλος (rosy-fingered) as explanation for the pink-coloured wings with which both he and Ripa provide their respective personifications.

12 Peacham’s consciousness of his English readership is nowhere more evident than at the end of his chapter on rivers where he remarks, “Thus haue I broken the Ice to inuention, for the apt description and liuely representation of flouds and riuers necessary for our Painters and Poets in their pictures, poems, comedies, maskes, and the like publike shewes, which many times are expressed for want of judgement very grosly and rudely” (sig. R1v).

13 Spenser is not the only English author Peacham refers to in this section. A further “English” flavour is added by his allusion to Sidney in his entry for September (sig. S4v).

14 Vasari, *Le vite*, sig. 5D4v.

15 At the conclusion of his chapter in *The Compleat Gentleman* Peacham says, “If you would reade the lues at large of the most excellent Painters, as well Ancient as Modern, I referre you vnto the two
volumes of Vasari, well written in Italian (which I haue not seene, as being hard to come by; yet in the Libraries of two my especiall and worthy friends, M. Doctor Mountford, late Prebend of Pauls, and M. Ingo Jones, Suruyer of his Maiesties workes for building) and Caluin Mander in high Dutch; vnto whom I am beholden, for the greater part of what I haue heere written, of some of their liues” (p. 137).


17 References here will be to the 1618 edition of Van Mander.

18 “On the other side of the picture he devised a hard rock full of people, who, having escaped the world and being hermits doing penance, serve God in diverse ways with lively feelings. One reads with great diligence, another prays with great devotion and concentration, and another labours to earn his living.”


Appendix A

Peacham, The Second Booke of Drawing and Limning from The Gentleman's Exercise (1612)

Chapt. I
Eternitie (sig. P2r-v)
Hope (sigs. P2v-P3r)
Victory (sig. P3r-v)
Piety (sigs. P3v-P4r)
Peace (sig. P4r-v)
Vertue (sigs. P4v-Q1r)
Prouidence (sig. Q1r)
Time (sig. Q1v)
Concord (sig. Q1v)
Fame (sig. Q2r)
Captiue Fame (sig. Q2r)
Salus publica, or
common safety (sig. Q2r)
Clemencie (sig. Q2r)
Fate (sig. Q2r)
Felicitie (sig. Q2r)
Fecundity (sig. Q2r)
Security (sig. Q2r)
Money (sig. Q2r)
Dissimulation (sig.Q2r)
Equality (sig. Q2r)
Matrimony (sig. Q2v)
Ripa, Iconologia (Rome, 1603)

Eternità (pp. 140-41)
Speranza (pp. 469-72)
Vittoria (pp. 515-18)
Pietà (pp. 401-03)
 Pace (pp. 375-78)
 Virtù (pp. 506-12)
Providenza (pp. 414-16)
Tempo (pp. 482-83)
Concordia (pp. 80-82)
Fama (pp. 142-45)
Cattiva Fama (p. 143)
Salute (pp. 438-40)
Clemenza (pp. 68-70)
Fato (p. 146)
Felicità (pp. 154-56)
Fecondità (p. 148)
Sicvrezza, et Tranqvillità (pp. 452-53)
Pecunia (p. 384)
Simulatione (p. 455)
Equalità (p. 130)
Matrimonio (pp. 305-07)

Chapt. II
Of Flouds and Fiuers (sig. Q3r)
The River Tiber (sig. Q3r-v)
The River Arnum (sig. Q3r)
The River Po, or Padus (sig. Q3v)
The River Nilus (sigs. Q3v-Q4r)
The River Tigris (sig. Q4r-v)
The River Danubius, or the Donow (Sig. Q4v)
The River Achelous (sig. Q4v)
The River Ganges (sig. Q4v-R1r)
The River Indus (sig. R1r)
The River Niger (sig. R1r)

Fiumi (p. 156)
Tevere (pp. 156-58)
Arno (p. 158)
Po (pp. 158-59)
Nilo (p. 160)
Tigre (p. 160)
Danbio (p. 160)
Acheolo (p. 161)
Gange (p. 162)
Indo (p. 162)
Niger (p. 162)
Chap. III
The Nymphes in generall (sig. R1v)
Napaeae or Nymphes of the mountains
(sig. R1v-R2r)
Dryads and Hamadryades, Nymphes
of the woods (sig. R2r)
Naiades or the Nymphes of flocks
(sig. R2r-v)

Chap. IV
The Ocean (sig. R2v)
Thetis (sig. R2v)
Galatea (sig. R3r)
Iris or the Rainebow (sig. R3r)
Aurora or the Morning (sig. R3r-v)

Chap. V
The Nine Muses (sig. R3v)
Clio (sig. R3v)
Euterpe (sig. R4r)
Thalia (sig. R4r)
Melpomene (sig. R4v)
Polymnia (sig. R4v)
Erato (sig. R4v)
Terpsichore (sig. R4v)
Vrania (sig. S1r)
Calliope (sig. S1r)

Chap. VI
Pan and the Satires (sigs. S1v-S2r)
Thr 4. Winds Eurus or the East wind
(sig. S2r)
Zephorus or the West wind (sig. S2r-v)
Borea, or the North winde (sig. S2v)
Auster or the South wind (sig. S2v)

Chap. VII
The tuckle moneths of the yeare
(sig. S3r)
March (sig. S3r)
April (sig. S3r)
May (sig. S3r-v)
Iune (sig. S3r)
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* There is a hiatus in the pagination of *The Compleat Gentleman* between pages 124 and 129.