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About the Institute

The Hunt Institute for Botanical Documentation, a research division of Carnegie Mellon University, specializes in the history of botany and all aspects of plant science and serves the international scientific community through research and documentation. To this end, the Institute acquires and maintains authoritative collections of books, plant images, manuscripts, portraits and data files, and provides publications and other modes of information service. The Institute meets the reference needs of botanists, biologists, historians, conservationists, librarians, bibliographers and the public at large, especially those concerned with any aspect of the North American flora.

Hunt Institute was dedicated in 1961 as the Rachel McMasters Miller Hunt Botanical Library, an international center for bibliographical research and service in the interests of botany and horticulture, as well as a center for the study of all aspects of the history of the plant sciences. By 1971 the Library's activities had so diversified that the name was changed to Hunt Institute for Botanical Documentation. Growth in collections and research projects led to the establishment of four programmatic departments: Archives, Art, Bibliography and the Library.



La Muy Noble y Muy Leal
CIUDAD *de*
SANTIAGO *de los*
CABALLEROS
de **GOATHEMALA**



and the celebrated

HOTEL MANCHEN

ANTIGUA GUATEMALA, C. A.

El MANCHEN

Antigua's Leading Hotel

A picturesque rambling old colonial building... one story... red tile roofs... surrounding on three sides a magnificent garden, shady, and yet ablaze with color... the constant trickle of a century old fountain... broad verandahs... brilliant sunshine.

Comfortable bedrooms, recently completely renovated... all have running hot and cold water... many have just had private baths installed, with the most modern fixtures... an abundance of light and air in every room.

A cuisine that takes full advantage of the finest market gardens in Guatemala, affording fresh vegetables in profuse variety the year around... excellent meats and poultry... a superabundance of delicious fruit... all combined into varied menus that whet your appetite.

A quaint and yet thoroughly modern hotel that quickly becomes a home... you should by all means arrange to make it yours while in Guatemala.

Te dansants, with marimba.

Horses for rides into the hills, or up the volcano.

Automobiles for visits to neighboring villages or for trips into the highlands.

English speaking guides who really know every corner of Antigua.

A store with a magnificent assortment of native hand-woven textiles, at reasonable prices.

**LIFE AT THE MANCHEN IS NOT ONLY DELIGHTFUL
IT IS ALSO EXTREMELY REASONABLE**

Double Rooms without bath	per person	\$2.50	per day
Double Rooms with shower	" "	\$3.50	" "
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Special Rates for single occupancy.

These rates are on the American plan

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THE HOTEL MANCHEN

under the ownership management of

JORGE MANN

ANTIGUA GUATEMALA, C. A.

NOTE: Antigua Guatemala is easily reached from Guatemala City by autobus or automobile. If you advise us ahead of the exact date of your arrival, our representative will meet you at the station in Guatemala City, and arrange every detail.

Architecture- it is the cradle of all poetry, therrefuge of all great hope, the encouragement of all the great arts. It is the art made expressly for all triumphs and for all heroes.

Well, do you know what a mason of the middle ages was? He was a sort of Christian anchorite, who prayed with his chisel as another with the rosary. The mason came into the world in the foundations of some cathedral just begun, in the left isle or the right, - that does not matter - but he remained obedient and devoted to the monument where he was born. He grew up in the church which had served him as a cradle. He became attached to those walls which he covered with his chisel with lasting and sacred images. The monument grew. The mason, independent and free of any architect, obeyed only his passing thought, his caprice of the day. He threw here and there, by chance, without order, without any plan copied from the antique, but not without genius and without taste, every thought which came to his head and his heart. Thus he made with his chisel laughing heads of seraphims. The mother of the mason smiled at her son in his portrait in stone.

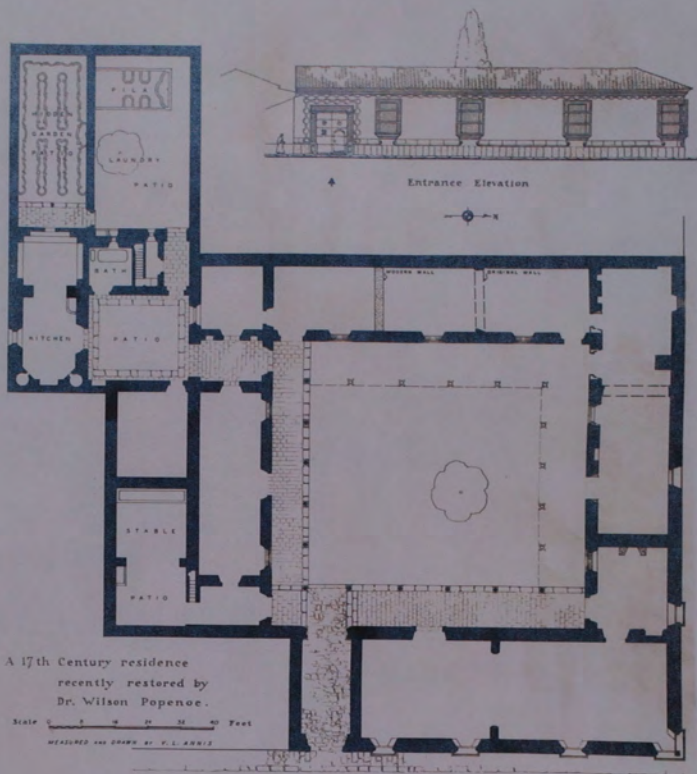
Young man, the mason gave to his virgins the expression of the young girl whom he loved. It was his hymn, his flattery, his declaration of love, always in the stone of the church.

Then the mason became the father of a family, and he put on the facade the loved faces of his family, they were beautiful angels who seemed to fly in the air.

Meanwhile the church grew and the mason lived along with her, and while each day she took on some new grace, the mason lost each day a little of his force and of his vigor. But he lost nothing of his verve and of his talent. Only his thoughts became less smiling, his chisel less severe. Now he carved the apostles and the figure of Christ. He had his moments of discouragement and of despair. It was then that he made come forth from the stone beautiful and strange figures of crocodiles and monsters who weighed down the soul of the artist, as if he were ridding himself of the thoughts which disturbed him; thus putting in the stone, in the sight of God and man, the naive confession of a simple and good man.

And then finally the towers of the cathedral began to raise their spires in the air, the mason chanted his Te Deum in the stone. He intoned his nunc dimittis servum tuum in the stone. He said to himself that his son would finish the work, he thought now only of dying. But before dying the mason dreamed of leaving, somewhere on the monument which was his work, the mark of his passage.

Then in a corner well hidden, in a modest place, completely in the shadow, the mason made his portrait in the stone. He represented himself as he had been all his life, his austere face, his head covered with the clerical cap, his leathern apron on his chest, his rosary at his side, and his chisel in his right hand. Simple and touching homage that these great and ingenious artists paid to themselves, without even writing their names beneath. Then they died. The church that they had built gave them a tomb beside its first bishop. Then arrived another generation of masons who continued the work with the same perseverance, and for centuries one never heard of these great monuments of the evangelical faith, either of plans foisted, of privileged architects, or of any of those petty details of public ministers. The work grew, slowly, simply, in silence, and when it was finished, it was God and some masons who had done it all. Gloria in excelsis Deo et hominibus bonae voluntatis. Glory to God and to men of good will.



House of the King's Attorney
· Casa del Fiscal de la Real Audencia ·
Antigua Guatemala

Arturo Lara

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Arturo Lara the antique dealer

Books on Furniture & Interiors

~~History of Spanish Architecture - Bernard Bevan
London, B.T. Batsford, Ltd. 21 s~~

~~Span. Colonial Arch. in Mexico - Sylvester Baxter
Boston~~

~~Arch. & Furn. of the Span. Colonies during 17&18C.
W.R. Emerson - Boston 1901~~

~~Mobiliario Espanola de los siglos 15, 16, 17
Soc. Espan. de Amigos del Arte
Album de la Exposicion Madrid 1912~~

~~Muebles Antiguos Espanoles - Rafael Domenech y
Luis Perez Buenc. Ed. Bayes, Barcelona 1923~~

~~Spanish Interiors & Furn. Byne
Wm. Helburn, Inc. 418 Madison Ave, NY 1921~~

~~El traje regional de Espana - Isabel de Palencia
Madrid 1926 - Volunted~~

~~Popular weaving & embroidery in Spain - *Byne staple*
B.T. Batsford - London 1924~~

*Jap. Wood-block Printing - Yoshida
sancido, Tokyo - 1939*

THE HERB GARDEN.

When one learns to investigate plants in their practical, even curative value, the herb garden offers unsuspected surprises and thrills, perhaps more than the flower garden. It is a pity that hardly any attention is paid to this almost unlimited natural wealth, being simple enough to relieve many a discomfort by a timely infusion or compress.

Not all of us are blessed with a medieval mind, though. The mystery and virtues of a plant may strongly appeal to me, leaving you cold and indifferent - yet, some of these "lesser brothers" have such strong personality they impose themselves upon us, no matter how distant we may be. Best known among the myriad curative plants that live with us are the so-called Seven Virtues, used together or separately either in oil or alcohol, quite often two or more of them as tea.

May we introduce the Seven Virtues ?

I. Mint - the humble, much abused and scorned mint, well versed nevertheless in the science of solitary brooks. She brings and willingly offers its rustic, unpretentious fragrance. Who does not remember the bliss of mint tea after a green fruit banquet in his paradise days ?

II. Absinth - with its elegantly shaped leaf, twin sister to the classic acanthus, which refuses the common green to wear instead a very smart grey gown - mysterious absinth, with its sad, somber hued perfume.

III. Artemisia - of the queenly name, still today embittered by tragedy - generous to the utmost, its fragrance cannot be described by any other word than bitter - pungent and bitter as its taste; as the grief of the ancient queen.

IV. Rue - another grey robed, severe and exacting matron - solemn indeed she appears with its awe inspiring smell that suggests charm and sorcery.

V and VI. - Rosemary and Sweet Basil, bride and groom, a very well assorted couple completing each other in the best possible way. Tall, slender, serious minded Rosemary of the mistic fragrance, cannot be thought of without the ever sweet Basil of snowy flower, so gay and vivacious, so pretty and dainty. Their names evoke at once the Spanish patio they invariably enliven, be it the lordly mansion cloister where they alternate with the most fashionable company, gardenias and lilies, or the tiny square of the laborer's dwelling where they may be the only guests, more than enough, though, to give atmosphere and color to any patio - Spanish, typically Spanish Rosemary and Sweet Basil are, just like the mantilla and the fan, like the Toledo blade or the red carnation behind the ear. Rosemary has, besides and above all, rare virtues because of a most rare privilege. Legend says that the Virgin Mother would spread on a Rosemary bush the shirt of the Infant Jesus as she washed it every morning. No wonder Rosemary has such spiritual appeal in its perfume and its precious flowers adorn the bush all the year around.

VII. Myrtle - Throning above this group is the aristocratic, the classic myrtle of the Greek and Roman gardens with its dark, finely woven mantle adorne once a year, very discreetly, with ivory, feather like flowers. That majestic mantle so vaguely and so delicately scented, one wonders whether it

has just been worn by the haughty patrician or the sylph-like vestal.
Myrtle brings to our mind endless festivals, chants, cymbals, semi-veiled
Bacchantes, exquisite dances ----- a past and almost forgotten world.
For its reminiscence alone, myrtle is entitled to our sympathy and respect.
Why not try to get better acquainted with it since we cannot look for a
more dignified and graceful ornament in our garden ?

HERBS AND THEIR USES

Angelica	angelica carlina	cakes and sweets.
anise	anis	garnishing, seasoning.
alecost	atanasia	cooking.
balm	bálsamo	wine and tea.
basil	albahaca	flavouring soups and stews.
borage	borraja	flowers for bees, leaves in salads.
bergamot	bergamota	
comin	comino	condiment, seasoning.
chervil	perifolio	garnishing, savoury salads.
catnip or catmint	calamento	bee pasture, leaves & shoots for seasoning.
clary	salvia silvestre	
caraway	alcaravea	seeds used in breads, pastry, meats.
chamomile	manzanilla	dried flowers have medicinal value.
coriander	culantro	seeds used for flavouring.
chives	cebollino	seasoning in sandwiches, potatoes, etc.
ciboules (welsh onion)	cebolleta	ditto.
dill	eneldo	leaves used in pickles, and for flavouring.
fennel	hinojo	seeds for flavouring, leaves beautiful for garnishing.
horehound	marrubio	leaves for flavouring, & cough remedy
hyssop	hisopo	used to ward off the eye.
lavender	espliego	for fragrancy of flowers, leaves in sea
lovage	ligústico	used for salads. soning.
mallow	malva	
marjoram (sweet)	mejorana (wild)	oregano. flavouring, dried x winter use.
mint	hierbabuena	mint sauce & juleps.
mrigold	clavelón, caléndula	
pennyroyal	poleo	leaves used for seasoning puddings.
peppermint	hierbabuena	leaves & stems for flavouring and for oils.
pimento (allspice)	pickles	
pimpinella	pimpinella	flavour like cucumbers. Leaves for salads.
plantain	llantén	
purslane	verdolaga	used in salads.
rosemary	romero	leaves used for seasoning.
rue	ruda	medicinal purposes, & for roup in fowls.
rocamboles		
shallots	chalote	same use as chives.
saffron	azafrán	used for colouring dishes & for flavouring.
sage	salvia	leaves for flavouring and stuffing.
spearmint	hierbabuena puntiaguda.	same as peppermint.
summer savoury	ajedrea	leaves & shoots used for flavouring.
southernwood	abrótano	
senna	sen	
sorrel	acedra	used medicinally
tarragon	estragón	very delicate flavour for sandwiches.
thyme	tomillo	seasoning, & tea for nervous headaches.
tansy	tanacete	
trawood	hinojo	used in drinks, and beneficial for poultry.

Yo tenía diez perritos; uno murió al tomar nieve,
ya no más me quedan nueve, nueve, nueve, nueve.

De las nueve que tenía, uno se tragó un biscocho,
ya no más me quedan ocho, ocho, ocho, ocho.

De las ocho que tenía, uno se tragó un tranchete,
ya no más me quedan siete, siete, siete, siete.

De las siete que tenía, uno se llevó Moisés;
ya no más me quedan seis, seis, seis, seis.

De las seis que yo tenía, uno se murió en un brinco,
ya no más me quedan cinco, cinco, cinco, cinco.

De las cinco que tenía, uno se murió en el teatro;
ya no más me quedan cuatro, cuatro, cuatro, cuatro.

De las cuatro que tenía, uno se volvió al revés;
ya no más me quedan tres, tres, tres, tres.

De las tres que yo tenía, uno se murió de tos;
ya no más me quedan dos, dos, dos, dos.

De las dos que yo tenía, uno se murió de ayuno;
ya no más me queda uno, uno, uno, uno.

El único que me quedaba, se lo llevé doña Amada;
Ahora ya no tengo nada, nada, nada, nada.

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