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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.

An 10

Herbal Critica

Late notes (post-1912)

H. C. (3)

Ap 48

A 4

THE  
 WESTMINSTER PRESS  
 (Gerrards Limited)  
 PRINTERS

*Kennerley Italic*

a b c d e f g h i j k l m n o p q r s t u  
 v w x y z & fi ff fl ffi 1 2 3 4 5 6 7 8 9 0

*Cloister Roman*

a b c d e f g h  
 i j k l m n o p q  
 r s t u v w x y z  
 fi ff fl ffi fl æ



*Caslon*

**Old Black**  
 a b c d e f g h i  
 j k l m n o p q r  
 s t u v w x y z

*Old Face Italic*

a b c d e f g h i j k l m n o p q r s t u  
 v w x y z & æ œ fi ff fl ffi fl QU Qu

Central Offices :  
 11 Henrietta Street, Strand, W.C. 2  
 Telephone : Gerrard 5661  
 Works : 411a Harrow Road, W. 9

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**Domine in virtute tua letabitur  
rex: et super salutare tuum exul**

a

vnd der ayde zekrieg wirt vnd geirret  
oder vnderredt würd. hüb er die hand  
das soll im vnshedlich sein piß das ma

b

Respondeat ille michi cuius talis est sensus.  
Adam a deo factus est homo pro mus statim in  
principio mundi. phidie an peccati causa dampna:

c

XVth CENTURY TYPES—(a) Formal Pointed Gothic (Textura); (b) Formal Rounded Text (Rotunda);  
(c and d) Fere-humanistica; (e) Jenson's roman; (f) Aldus' roman.

In every place of great resort the  
monster was the fashion. They sang of  
it in the *cafes*, ridiculed it in the papers,

g

In every place of great resort the monster  
was the fashion. They sang of it in the *cafes*,  
ridiculed it in the papers, and represented

h

XVIIIth CENTURY TYPES—(g) Caslon; (h) Fournier; (i) Baskerville; (j) Bodoni.

ortu reru tribuis nature: ac detrahis deo  
solius. A quo eni fieri negas: ab eodem pla  
Segur ineptissima copatio. ut faber inq: c

d

Cofice sic i diebus canicularibus pone  
mitam & storacem rubeum & laudan  
ad solem coopto cum pano subtiliffin

e

Phacaciae; in qua certe nos, cum e Sici  
lia rediremus, nihil eiusmodi uidi -  
mus, quod nos tantopere oblectaret; ut

f

In every place of great resort the  
monster was the fashion. They sang of  
it in the *cafes*, ridiculed it in the papers,

i

In every place of great resort the  
monster was the fashion. They sang of  
it in the *cafes*, ridiculed it in the papers,

j

#### OLD FACE

The old face, whether Caslon's original or copies by Fry, dominated the composition of books and periodicals for two generations—say, between 1730 and 1790. It was the design which Caslon copied from the Dutch, who had it from Plantin, the possessor of punches cut by the originators of the letter, Claude Garamond and Robert Granjon.

Bodoni and his school broke with calligraphic tradition and based their designs on the lettering of the engravers rather than on the hands of penmen. Over-



# TYPOGRAPHY

## TYPE-FACES AND DESIGN

### GOTHIC AND ROMAN

(By A. F. Johnson)

The origin of the type-faces which are used in England to-day might be traced back to the origins of the alphabet, but for our purpose it is sufficient to go back to the point where the medieval hands begin to divide into the two groups of gothic and roman. This division was not the work of the early printers, whose aim was to produce by mechanical means something which resembled as nearly as possible the hand-written book. They did not redesign letters but imitated in type the penwork of the calligraphers. The Gutenberg Bible resembles, and was intended to resemble, a manuscript Bible of the same age. Our books resemble—remotely and modestly—the kind of manuscript which was written for the Italian humanists of the fifteenth century.

When the English Bible was printed in roman type for the first time, in 1575, it may be said that our typographers had definitely decided to favour the humanistic design and to abandon the gothic. By that time the competition between the two schools had been going on for some two centuries. We find Petrarch in 1366 complaining of the best language they wrote a hand, "quasi ad alium quam ad legendum sit inventa." He was attacking the European script, later misnamed gothic, for its lack of legibility. He and the calligraphers whom he employed wrote a rounder hand, with longer ascenders and descenders, which was half-way to the script we know as roman. In recent years this fourteenth century hand has been given the name of *Ferri-humanistica*. The men who wrote it and the first printers who cut it as type for texts other than Bibles and Liturgies were abandoning the medieval calligraphic standard of beauty for a standard of legibility. The Italian humanists of the fifteenth century carried the reform still further and evolved that hand which we call roman, the most legible of all scripts.

### THE MEDIEVAL STANDARD

The calligraphers who used the formal gothic hands of the Middle Ages drew their letters with great deliberation. The upright character of the letters, together with the close setting, resulted in a page which resembled a woven pattern (*textus*); hence the German name *Textur* and the English word *Text*. In a book published within the last year, "German Incunables in the British Museum," Mr. Stanley Morison has made a selection of gothic pages which preserve the medieval standard. No corresponding selection of roman pages could be made which would rival the gothic on the score of beauty. We are definitely committed to the standard of legibility.

As early as 1500 the Venetian roman had undergone modifications resulting in a type which is in essentials the design to which we have reverted to-day. The roman types cut by Francesco Griffo for Aldus were the direct ancestors of the French designs of Garamond, which re-

mained the standard European type for two centuries. The Dutch type-cutters of the seventeenth century and our (Goslon) accepted the Garamond design, the old-face. The modern-face, the letter of the nineteenth century and still to-day the letter in commonest use, is the invention of the eighteenth century. Philippe Grandjean, working for the Imprimerie Royale, in 1702 produced the first design which showed a tendency towards the modern-face. His principles were followed up by Louis Luce and Fournier in France, by Baskerville in England, and finally by the end of the century we reach the full development in the "classical" typography of Didot and Bodoni.

### THE "CLASSICAL" SCHOOL

The "classical" school derived their design from the lettering of the engravers rather than from calligraphic tradition. They cut flat serifs instead of the old bracketed serifs, they preferred sharp contrasts between the thick parts of the letters and the thin, and refined away the thin parts until they became hair lines. In the round lower-case letters the thickest part was in the centre, as though made with a pen held at right angles to the paper, so that the angle of shading was vertical. In the calligraphic tradition the pen was held at an angle to the paper, the graduation from thick to thin was not abrupt, and the angle of shading was across the page. Even in the heyday of classical printers their principles of letter design did not pass unchallenged. In 1890 one G. G. S. S. read a report to the Société Libre des Sciences, *Lettres de Arts de Paris* on the letters of the typefounders Gille, in which he attacked the Didot design both on the score of legibility and of beauty. He pointed out that the exaggerated differentiation of the thick and the thin strokes led to confusion between the m, n and u, and claimed that the Garamond design was both more easily read and more beautiful.

### MODERN-FACE

In spite of this isolated criticism the modern-face prevailed. In this country the typography of the nineteenth century is almost entirely modern-face. We had never led the way in typography, and the very fact that we were using roman types at all was probably due to our late development in the art of printing. The early roman type in England appeared as late as 1509, and for at least another generation the usual type was the gothic black-letter, a variety of the formal *Textur*. How was it that this letter did not survive and become the standard for books in the English language as the curvilinear and ornamented variety of gothic did? Fraktur did in Germany? It seems almost accidental that we have not in this country the same state of affairs that we find in Germany, where the battle is still being fought between Fraktur and roman. The ordinary English book might be printed in a kind of debased *Textur*, which would certainly be inferior to roman in legibility and not even be able to boast of the superiority in beauty of the earlier gothics. The type would probably be called English and its supporters would take their stand on nationalist grounds, while *The Times* might be the one newspaper set in roman type. Is much what has happened in Germany, because in 1500 the Germans were a nation conscious of their importance in European society, and because in the country where the art was invented there was a natural resistance to the use of

foreign designs. In the early sixteenth century in cultural matters England still looked to the Continent for guidance. Many of the leading printers were foreigners and therefore not conscious that there was any English standard to be upheld.

Thus we followed the French and adopted the roman letter. This is now almost our only letter, for the other humanistic script has taken a very minor place. All that our printers ask of italic

to-day is that it shall harmonize with the roman, and we are told that it must become little more than an inclined roman. Even when it is cut with this end in view, it is avoided as much as possible by our printers. Yet italic was once an independent letter with a genealogy as ancient as and in some ways more interesting than that of roman. Just because italic was not the principal type, it was less bound by tradition and could vary within wider limits. In origin it is older than the roman, though later to appear in typography. It was a curvilinear variety of the humanistic script, adopted at the Papal Chancery for the inditing of briefs and was hence originally called *Cancellaresca*.

### USES OF ITALIC

Aldus and his type-cutter, the same Griffo who had cut his roman founts, first adapted it as a type. Aldus was attracted by its possibilities as a condensed letter for the printing of a series of pocket classics, with the result that his design is distinguished neither for legibility nor for beauty. Some 20 years later, more formal and elegant italics were cut by the writing masters Vicentino and Tagliente. Vicentino in particular, a writer in the Vatican Chancery and a printer at Rome, designed some handsome founts with a purpose entirely different from that of Aldus. He printed books of verse thought worthy of a beautiful setting and in which speed in reading was not the first consideration. A modern parallel is the edition of Horace printed by the Curwen Press for Peter Davies in Koch Cursive. Throughout the 16th century and for much of the 17th italic founts descended from Vicentino's were cut quite independently of roman and used much in the way in which Dr. Henry Daniel used the Fell italic. Originally these founts had a roman upper case and in some cases were perfectly upright. Their essential characteristic was their curvilinear quality. In our printers' vocabulary the word italic seems to have become synonymous with sloping. The first experiment with inclined capitals was made by a Viennese printer, Johann Singenius, and it became the traditional custom among the French designers, who have controlled European typography, both roman and italic.

The application of the principles of the modern face school to italic faces was disastrous. The pinched and wire-like designs which resulted were the death blow to italic as a separate letter. None would wish to see a whole book set in any italic designed in the 19th century. Printers to-day have only one family of types within which they may make their choice. Although our typographers have cut some of the old-face designs, the habit of using italic has been broken for so long that a revival seems unlikely.

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Times 6/29. 1929.

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AP 50

AP 51

[ WOODCUT AND WOOD ]

AN INTRODUCTION TO A HISTORY OF WOODCUT, with a detailed survey of work done in the fifteenth century. By ARTHUR M. HIND. Two Volumes. Constable. £6.

WOODCUTS OF THE XV CENTURY in the department of prints and drawings, British Museum. Edited by CAMPBELL DODGSON. Volume II. British Museum. 50s.

Mr. Hind's book is exactly what the title describes, except that the survey of fifteenth-century work is of much greater length than the introduction to the history of woodcut. It is therefore two books in one, the first part being of interest to anyone concerned with the subject, the second a reference book for specialists, though of the greatest value to them. The introduction is in two chapters, a very clear and concise account of the technique of the woodcut in the present and in the past, and a general historical survey of the art from the fifteenth to the twentieth century. The medium was almost entirely abandoned towards the end of the sixteenth century and not revived until the time of Bewick, so that one chapter for a summary of its history is not really too little. At the end of the chapter is an account of chiaroscuro woodcuts, the chief use of the medium in the sixteenth century and among the most interesting of all woodcuts to those who consider the woodcut apart from its decorative purpose in the illustration of books. For many of these chiaroscuro woodcuts, the work, for example, of Ugo da Carpi and others after the designs of Parmigianino, are much more than decorations—or perhaps it should be said that they will decorate a wall no less well than a book.

But in the fifteenth century the great majority of cuts were used as illustrations to books, and much of Mr. Hind's research is necessarily in the province of bibliography rather than of the history of art. He begins his detailed survey with an account of the origin of woodcut, with a brief discussion also of its origin in the East, and an examination of single cuts before the period of book illustration. In this survey he also includes prints made from metal blocks but printed by the same methods as the wood-block and not, like the etching or engraving, in intaglio. This allows him to include such works as the special class of dotted prints, chiefly German works of the second half of the century. One of these prints is reproduced on this page, a better version of a Virgin and Child in the British Museum, which owes its measure of fame not only to its charm but to the fact that it is inscribed with the name of Bernhardus Milnet. The study of the single woodcut of this early date is, as Mr. Hind remarks, of great obscurity, and he moves through the tangle of speculations and doubts with admirable efficiency, both sceptical and precise. In this chapter he also discusses those oddly decorated woodcuts, the tinsel prints and flock prints, intended to look like printed textiles, together with paste prints, produced by a mysterious process from white-line metal-cuts. Playing-cards, a considerable industry among wood-cutters at the time, are also examined, though only as a digression and not at length. The last chapter in this volume is concerned with block-books; and here again there is much controversy and doubt, particularly about whether block-books were forerunners of the printed book.

In the second and longer volume Mr. Hind proceeds to woodcuts used as illustrations for books, though some single cuts are also included. His list is arranged according to countries and, wherever this is useful, according to the printers in whose books the cuts appear. It is a catalogue which gives a mass of detailed information together with much useful criticism, though it is naturally not adapted for continuous reading. But several points of more general interest may be noticed. Mr. Hind discusses with care the difficult question whether the woodcutter and the designer were usually one and the same person, and he concludes that usually they were not. In the fifteenth century, by contrast to the present time, the black line on white was far commoner than the reverse process, and the black line involves, as he points out, a laborious and mechanical copying which would hardly appeal to the ordinary artist. He also remarks that in order to understand Venetian illustration it is necessary to observe its two distinct styles, to which he gives the names "classic" and "popular," the first very much under the influence of Mantegna, the second

more lively and conversational and rail Carpiaccio in spirit. Mr. Hind also invents the early work of Dürer, which comes to his survey. The book contains nearly 40 illustrations.

Dr. Dodgson's catalogue of the fifteenth century woodcuts in the British Museum, the first volume of which was reviewed in *The Times Literary Supplement* of August 23, 1934, only includes single prints. The majority in this second volume are German, though there is the remarkable Venetian representation of the battle of Zonchio between the Venetians and the Turks, apparently the first known print



to represent a naval battle. There is also a large and curious woodcut of the relics and insignia of the Holy Roman Empire. The quality of the reproductions, as in the first volume, is admirable, and there is a frontispiece in colour.

OK ILLUSTRATION

Finest achievements of woodcut prints which have been made for printing, such as the majority of woodcuts, but speaking generally of systems and limitations of book illustration have been the guiding factors in the development of the craft.

The 15th century an outline gradually yielded to a more complex of outline and shading, which the artist independent of the illuminator the 16th century more systems developed, sometimes in a style in engraving on the art lost the freshness of the period, and the greater artists more often to etching and line-work, which became the more popular of making prints during the 18th centuries, even for the son of books.

It is not to be said that the work of the engraver would chiefly be the real labour of removing the negative of the design. The craft of cutting to attain a higher place in artistic value if the lines to be cut correspond more positively with the artist's design. This is the case with a white cut, a cut in which the positive design are white on black ground to some extent in 15th-century work, but it does not take a new in the history of the craft introduction of the use of boxes across the grain, when the knife may be said to begin. This is attributed to Thomas Bewick in the half of the 18th century, but truth is that he was the first exponent of a method of which could be quoted much earlier in the century. Even in this phase he is generally subsidiary to a design in which tones are helped as admixture of white line.

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Times Oct 29, 1924.

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AP 51

# WOODCUT AND WOOD ENGRAVING

(By A. M. Hind)

AP 52

Woodcut is the earliest form of engraving for making prints on paper practised in Europe. It is a process in which blocks made from the plank of the wood (i.e., across the grain) are cut with a knife to remove the parts which are to print white, leaving the black lines or spaces in relief. For the first half of the 15th century it was a most popular form of multiplying pictures of saints and other religious subjects, which hitherto had only been available to those who could afford a painting or illumination.

Early in its history the art was turned to the service of making books. In fact the earliest type of printed book in Europe is the block-book, in which both picture and text are printed from woodblocks. There is no definite clue to the date of any block-book before 1467, but the balance of evidence is in favour of placing some of them one or two decades before the introduction of printing from movable type. Of this earlier group the Apocalypse is the most beautiful, and of the later group, probably dating nearer 1460, the *Netherlandish Biblia Pauperum* (a picture Bible, and harmony of the Scriptures for the poor clergy) was the most popular.

With the advent of the printed book woodcutters were soon employed to provide illustrations and decorative embellishments. A period have printers taken a greater pride in their work than in these wonderful years after the new discovery, and never has the combination of woodcut and printing from type achieved more perfect results than in the second half of the 15th century. These achievements are equally great whether we care for the black-letter and powerful cuts of the

presses of Ulm and Augsburg, or the lighter Roman types and the finer cuts produced in Venice. There may be more formal beauty in the Italian productions, but in the making of a harmonious page the Gothic craftsmen were no whit less able.

Woodcut is printed from the surface like type, so that it forms a natural partnership with book-printing, and the ink being taken from the surface has the right strength to combine with letterpress. The chief dangers are met when the woodcutter leaves spaces of black which overbalance the weight of the type.

## BOOK ILLUSTRATION

The greatest achievements of woodcut may be prints which have been made for separate printing, such as the majority of Dürer's woodcuts, but speaking generally the needs and limitations of book illustration have been the guiding factors in the development of the art.

With the development of the craft during the 15th century an outline method gradually yielded to a more complete system of outline and shading, which left the art independent of the illuminator. During the 16th century more elaborate systems developed, sometimes more fitted in style to engraving on copper. The art lost the freshness of the earlier period, and the greater artists turned more often to etching and line-engraving, which became the more popular modes of making prints during the 17th and 18th centuries, even for the illustration of books.

In cutting blocks designed in black line the cutter's work would chiefly be the mechanical labour of removing the negative part of the design. The craft of cutting could only attain a higher place in artistic production if the lines to be cut corresponded more positively with the artist's drawing. This is the case with a white line cut—i.e., a cut in which the positive lines of the design are white on black. It is found to some extent in 15th-century work, but it does not take a large place in the history of the craft until the introduction of the use of box-wood cut across the grain, when the knife yielded to the graver and wood engraving proper may be said to begin. This is generally attributed to Thomas Bewick in the latter half of the 18th century, but the real truth is that he was the first influential exponent of a method of which examples could be quoted much earlier in the same century. Even in this phase white line is generally subsidiary to a black design in which tones are helped out by the admixture of white line.

...ounds. Thus arose the famous d...  
...ory of Glarus structure requir...  
...al displacement of about ten ki...  
...fold which had been thrust a...  
...distance of thirty-five kilometers...  
...the idea of the Geneva-Lucerne zone...  
...separated from its roots and resting...  
...younger rocks. The Bernese Oberland...  
...us familiar with the idea of piles of...  
...posed sheets in which strata of the sa...  
...of the same sea-level, and therefore...  
...of sediment of different nature. In...  
...Alps we meet "cores" of crystalline...  
...under pressure like a paste. The la...  
...bring us successively to Austria, P...  
...and the Pyrenees.

It must not be imagined that this work has only a technical appeal. Even those who have more sympathy with man's endeavour than with the affairs of Nature may take an interest in the Science of Nature which Bailey, while expounding the marvels of geological structure, often reminds us of the physical circumstances attending upon its "avelling." Let us admire upon its "avelling" as a geological traverse" he exclaims, "much of human interest to tell us about geological contact."

for instance, a delightful portrait of a broad boy, spare and big, quick and impulsive, straight open, and his pet aversion. Better doubt when faced by a large audacious spread out around him, and the trivial contrast of the cap coming down on him; by a stone knocked down, Marcel Bertrand, who is insufferably tied to the Geographical Society, and the influence, are many comparisons, a test to us to Prof. Prof. occurs in 140, and to tonic combination of maximum and maximum variety. Architecture is based on an obsession for mechanistic



Times Oct 29. 1929

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AP 54

AP 55

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## COPPER AND STEEL ENGRAVING

(FROM A CORRESPONDENT)

Copperplate engraving was never more popular than it was in the 19th century for book illustration or for copying famous pictures, especially those in the Royal Academy exhibitions. That copperplate engraving of the pictorial style practically ceased at the beginning of this century would seem strange were it not well known that lithography in part and photographic processes in particular were adopted and served their purpose in a popular, if less artistic way. That which still exists of copperplate engraving is of a business character—visiting cards, trade cards, letter and

invoice headings, fine animal pictures and diagrams, anatomical and surgical subjects, charts, maps, and banknotes, cheques and postage stamps. It is probable that some of these purposes may be displaced by photographic methods, as in the case of the Ordnance Survey maps, which for 70 years were engraved on and printed from copperplates. They were so well done that at most exhibitions, at home and abroad, they received the highest awards. This past practice is entirely changed. Many of the old plates are still being printed from, or transfers are taken and transferred on to zinc plates to be printed either by flat-bed or offset machines. This process, however, will only continue until new surveys are completed. An entirely new method is already in operation for the new popular edition of Scotland, in which the survey is drawn upon paper to a large scale and then reduced by photography, from which the work is printed upon sensitized zinc, and the edition is printed by lithographic machines. Maps already produced by this method are equal to, if not better than, the engraved ones of former days.

It is well known that copperplate engravings suffered in the printing process, and engravers turned to steel plate, which was better able to resist wear. Otherwise there is no difference between copper and steel plate engraving. This drawback to copper was met years ago by putting a steel plating on the copper. A later improvement was plating with chromium or by the "Cornil" process, thus rendering the plate capable of long use and of resisting the effect of certain printing inks. A great stimulus was given to copperplate engraving in 1891 by the introduction of a machine to print from deeply engraved plates at over 1,000 copies per hour. Much improved machines for this purpose are now on market.

the in...

## ETCHING

(FROM A CORRESPONDENT)

Etching on a copper-plate is the work of an artist. His object is to obtain a sufficiently good groundwork of detail, so that when the plate is inked all over, and the ink is removed from the plate in variable quantities, a tinted effect is obtained resembling a drawing in ink.

It was Albrecht Dürer who, about 1513-15, first showed the world how to obtain light and shade with a minimum of engraved or etched lines. In the early days of etching, it appears that a soft grounding was used to cover a clean copperplate, through which the etcher "scratched" the drawing and gave it a first etch in acid. Those parts which were sufficiently etched were covered up by a resinous varnish.

In later times, the treatment of an etching surface varies with different etchers. The plate may be etched a second time, or more lines may be scratched before the second etch. After a series of such operations the whole

plate may be cleaned and a preliminary proof taken. If necessary the ground may be put on again and additional scratches made. The artist is not limited as to the number of lines, or the number of times the etching is treated. The object is to make a perfect drawing in a few lines, and add well-chosen lines in the shaded areas, not necessarily to produce the shades but rather to impede the distribution of the ink.

The printing from such a plate is in itself an artistic operation, quite different from copperplate printing. Etching lines have an amount of roughness and will hold the ink. The printer wipes the ink off in very variable amounts so that masses and tints of ink are left by and among the etched lines to produce different degrees of shade.

Some of the works of the great etchers are considered as masterpieces and realize very high prices. The value of these works is high, first on account of the merit of the work, and secondly because of the limited number of perfect impressions which can be taken before the fine lines on the plate are worn away.

Unlike most other methods of engraving, it is practically impossible to copy an etching by any photographic method by which an unlimited edition may be made. There is, however, the possibility that a very near approach to an almost perfect copy may yet be achieved by machine photogravure.

## TYPEFOUNDING

(By J. van Krimpen)

The minute points of detail which make one type different from another escape the notice of most readers of newspapers, magazines and books; and they are not always distinguishable by the expert—the number of varieties of even one style of type may run into hundreds. It is impossible to explain in a note the nature of these differences; but a short explanation of the technical principle of typefoundry may be given.

It is nearly five centuries ago that for the first time type was actually cast for the printing of books in Europe, be it in the Netherlands or in Germany. It cannot be said too often that the so-called invention of printing ought to be called the invention of typefoundry. We are completely in the dark as to the methods of founding in those times, although many cleverly wrought hypotheses are known; they are, after all, mere hypotheses, and such they will most likely remain for ever. There is, however, one point which can be said to be certain. Before 1500 the principle of typefoundry was the same as that of to-day—i.e., there were the same three steps in typefoundry—punch-cutting in steel, matrix-making in copper, and finally the casting of the type itself in a material in which lead is the basic metal. (As to the design of the letter it may be said that the early punch-cutters did not have their designs made by somebody else, while nowadays there may hardly be found a single craftsman who is a capable punch-cutter and his own designer at the same time.)

### THE CLASSIC METHOD

The original, or rather the classic, method, which is still undoubtedly the best, is to cut punches by hand—a method which allows of the making of the most minute corrections. At the same time, the punches should be cut in close contact with the designer of the letter; almost daily meetings are necessary in order to secure the result desired by the type-designer. Even when the designer makes his drawings, as he is obliged to do, on a larger scale than the size of type to be cut, punch-cutting itself will always be a matter of strictly individual craftsmanship, and it is intimate cooperation, together with fine craftsmanship, which finally produces the really good printing type.

In the last 20 or 30 years various methods have been invented to cut punches mechanically; but the smaller, or greater degree of distortion inseparable from the mechanical reduction of the design has, up till now, made it impossible to put a machine-made punch on the same level as that cut by hand.

Digitiz



16TH CENTURY PRINTING PRESS.—This illustration from a book printed by Jodocus Badius, Paris, 1522, shows an early wooden hand press. It will be noticed that the upper part was fixed to the ceiling.

Mattusko, D (1899)  
drawn II

6

Aldrovandi's herbarium the earliest  
extant - John Falconer the Englishman made  
one even earlier, but no trace yet is known.  
References on herbaria



## THE WOAD INDUSTRY

THE WOAD PLANT AND ITS DYE. By the late DR. JAMIESON B. HURRY. (Oxford: University Press. London: Milford, 21s. net.)

Ask the man in the street what woad is and (unless the street is in Boston or Spalding) he will probably answer that the Ancient Britons painted themselves blue with it, and that he knows no more. Yet Dr. Hurry has filled 328 pages with well-arranged and compressed facts about the plant, and even then apologizes for incompleteness. For woad was once one of the leading industries of Britain, France, Germany and Italy. By 1930 it had shrunk to two farms near Boston and a subordinate share in producing the blue cloth used by police, Navy, and Bluecoat boys. The fact that it is practically a dead industry has enabled Dr. Hurry to write its history with an unusual look of artistic completeness. Indeed, this probably attracted him, for the prefixed Life of him, by his friend, Mr. Dawson, reveals a singularly versatile man who, during forty years as a busy doctor in Reading, managed to write thirteen books on such varied subjects as the history of Reading Abbey, the life of Imhotep, vicious circles in disease, vicious circles in poverty and this book on woad.

Woad, *Isatis tinctoria*, is a tall plant akin to cabbage and charlock, sometimes growing wild in chalkpits and sometimes grown in gardens for its showy yellow flowers. As a field crop it is so exhausting to the soil that even in *Oxyrhynchus papyri* we find leases containing a special prohibition of it. Similar prohibitions occur in leases as late as 1856. It needs deep, well-tilled soil, plenty of manure, and most careful weeding. That is why we ought to be grateful to it. For it forced the medieval farmer to a degree of industry, care and thought he had never expended on his cereals. That industry and thought not only improved the crop which demanded them (a "virtuous circle" to match Dr. Hurry's "vicious circles"), but were extended to other crops; and if an ear of wheat to-day has fifty grains it is partly due to the demands of the woad 300 years ago. Cartwright of Boston in the eighteenth century worked out an elaborate eight-year rotation for it. In fact, it had the same stimulating effect which the sugar-beet industry has now; and, like sugar-beet, it yielded a profit proportional to the skill it demanded. As late as 1920 the three or four acres which supplied the small remaining demand were yielding a profit of 247 an acre, after paying for the crushing of the leaves by a horse-drawn roller, the knocking into balls as big as a potato, a month's drying on shelves, crushing the balls, "couching" or fermenting the powder, and carting the casks of the dark clay-like result to market. The work had its drawbacks. The ammoniacal smell of the fermenting process was so bad that Queen Elizabeth forbade any couching to be done while she was within range of the smell. We learn later that in Erfurt the official couching-houses were close to the Town Hall. But Erfurt was the centre of the greatest woad-growing district in Europe; the town owed its wealth mainly to woad; so no doubt the burghers learned to like the smell, just as dwellers in Wednesbury and Dudley have learned to regard with pleasure the clouds of smoke from their tall chimneys.

Whether the ancient Britons used their woad as paint or tattoo Dr. Hurry does not decide, though he describes five possible ways.

He quotes Dr. Guest's suggestion that the name Britain is from *bryth*, paint. But he does not give any example of a race naming themselves in that way; and outsiders would hardly use the Kymric word. *Glasmus*, the Latin word for woad, may have given us Glastonbury; for Glastonbury and Boston were the centres in later ages of the two chief British woad districts. But the early Britons cannot have attained much skill in growing woad or using it as a dye; or, if they did, that skill died out; for we find the British woollen industry of the thirteenth and fourteenth centuries importing most of its woad from Bordeaux. And even then 95 per cent. of the exported cloth was undyed. It was about 1570, when thousands of skilled Flemings fled to Britain from Alva's tyranny; that woad-growing and woad-dyeing became important industries in Britain. Regulation began at once. A Proclamation of 1587 ordered every woad-farmer to pay 20s. a year for a licence, and forbade the growing of a crop within five miles of any market town. Later, in 1661, we find both an export and an import duty of £15 a ton on "green woad" (unfermented balls). The municipalities and guilds had begun to regulate the trade as early as 1311. For instance, no dyer who dyed wool with woad might dye caps. For caps were a separate trade, and dyes such as madder or orcheil were quite good enough for them.

But the trade was never so hampered by red tape in Britain as in France, Italy and Germany. In France the balls of woad were called *coqueignes*, and so the "pays de coqueigne" around Toulous became a proverb for wealth. Hence Colbert found the industry a suitable field for a wonderfully elaborate system of classification and regulation, under which each dyer had to stick to one class of material and woad was reserved for Class A. The Thuringian regulations were even more elaborate. In Florence there was less government interference (although dyers were forbidden to emigrate); but the Wool Guild controlled the industry very completely. As early as 1370 a stage of capitalism, large-scale trade, and labour troubles had been reached in Florence which the woad industry never attained at all anywhere else.

For the displacement of woad by indigo from India had begun by 1500. One of Dr. Hurry's most interesting chapters relates the desperate efforts of Governments to avert the

change. They denounced indigo as a fugitive dye and a corroder of cloth. Some rulers threatened death to indigo-users; for instance, Henry IV. of France in 1609, and the magistrates of Nürnberg. Elizabeth forbade indigo, logwood or Brazilwood. It was not till 1737 that French dyers could legally use indigo; and in Britain as late as 1782 a new Act fined any user of logwood £20. But woad went on declining. It had a short and sudden revival in Napoleonic France, when the British fleet cut off indigo supplies from countries under Napoleon's control. But even the offer of 500,000*l.* failed to produce a commercially-profitable way of producing indian (the indigo dye) from woad-leaves, which contain hardly 1 per cent. of it. So the reopening of trade put an end to the effort. In 1883 three hectares were still growing in Tarn, but the last crop was planted in 1887. In Germany the last woad-mill, at Pierdingsleben, near Gotha, was pulled down in 1910. Indigo has not long enjoyed its triumph; it is perishing in its turn, replaced by synthetic dyes. Woad as a drug is as dead as woad as a dye; though its value in hardenings of the spleen is repeated by herbalist after herbalist from Pliny right down to 1928. Dr. Hurry gives a long list of diseases for which it has been recommended; it is curious that scurvy is only mentioned by one authority, Ray; for nearly all the crucifers benefit scurvy, and probably woad does.

1  
Hurry, J. B. The Wood Plant & its Dye.  
Oxford University Press, 1930  
[M.D. 79. 45]

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(Nov 15. 34)

I sat. hist. via L

p 19 In 1930 Mr. Nacey & Victorian Banks,  
Boston, were the  
Boston - Mr. North & Skubbeck, Boston, were the  
of wood growers left - (Egh).

p 42 Indican occurs in leaves, wood  
The mesophyll cells, especially the chlorophyll  
granules are rich in indican.

p 213 Polhemus blue clothes still dyed with wood.

p 251 Wood gave floor & imperial indigo

p 253 to trace the wood industry, extent of 18<sup>th</sup>  
century but re-estimated with the Napoleonic Wars, but  
this did not last.

p 256. The last wood mill in Jersey pulled  
down in 1910.

p 103. Re-use figures of wood merchant for  
America last century

p 277 Glastonbury may be from "Glastum",  
Latin of Wood. Wadsworth, Wadsworth - Wadham  
may be from Wood. (Mrs. all doubt)

Hunger, FWT (1917) Dance II

8

Catalogue of the exhibition of books, papers  
etc by Dodocus & relating to him exhibited  
at Leiden on the 400<sup>th</sup> anniversary of his  
birth.



AP 57

3

Thompson, C.J.S. The Mystery - Art, the Apothecary. 1927. [328. C. 92. 31]

Quercus-Guana, (the Bark & Barks), Peruvian Bark, Counter's Powder. The Countess

of the Viceroy Peru cured by it at Lima in 1638. It was used by her in Spain = 1640. 30 diff. all used in the bark, which Guana is the most effective. pro. 2. fox glove = fox glove, fox music.

Charles led or in the 19th century passed for Bolivia (did offend) and the natives still like a hair or consequence. Thus he had seen the seed in his letter. His nephew then in vain to the Duke of York. Half he sold for £3500. In vain to the Duke of Devon. It was a failure of the immense Guana which I saw. The other half he sold to Cayley (does not mention the result)

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AP 58

AP 59

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they came called. The physicians saw to their blending into compound medicines. Many of the Greek simples still find a place in modern practice, among them being cardamoms, squills and juniper.

Under the Roman Empire medicines came to be excessively complicated. The various drug trades separated themselves in the markets. Thus the vendors of aromatic gums, spices and perfumes became grouped together. The dealers in drugs in the more restricted sense formed another class. Further, a trade arose in foreign drugs which provided the stocks of yet another type of dealer. All these had their own quarters as in the bazaars in Eastern cities to-day. As yet the dispensing chemist had hardly come into being. When a physician prescribed he made up the medicine himself or had it compounded by his assistant or "pigmentarius." We note that the word "apotheca," from which apothecary is derived, was applied by the Romans to an upper chamber in which jars for storing wine were kept. Thence it came to be used for the store-room where herbs were preserved. The name for a shop where medicines and drugs formed the stock was "medicina." One of the most remarkable drugs used in Imperial Rome was that known as "theriaca," a word which is the original of our "treacle." Theriac was prepared as an antidote against poisons, especially of venomous beasts. A famous form was that prepared by Mithridates the Great, who "died old." His theriac had fifty-four ingredients! As time went on even more complex theriacs were invented. The practice passed to barbarian Europe and continued until quite modern times.

With the fall of the Empire, the art of the apothecary in Europe declined almost to vanishing point. Islam, however, within its own borders preserved modified and elaborated pharmacy. Many new drugs were introduced by the Arabic-speaking peoples. Some drugs of Saracen origin are still useful ingredients of our pharmacopoeia. Many were introduced to Christendom through the Arabic works that were translated into Latin in the twelfth, thirteenth and fourteenth centuries. Through these works, and through other forms of intercourse with the East, the fine art of the apothecary returned to the West.

The first of these volumes contains the cuneiform texts the contents of which are explained and illustrated in the second; and the two books, therefore, constitute essentially a single work. It is a monument of patient and conscientious labour, accompanied by linguistic scholarship.

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to be published next week.  
written by Horace Walpole as "one con-  
Towmshend  
of Charles I. and Charles II. was  
of his wife; and "George Dillig"; Second  
edited by Mr. S. C. Crowther; "Life"  
Letters of Oliver Cromwell; "The  
Mr. Eric Parter; 1876-1920."  
of adventures and achievement; "The  
whose work in organizing a written by  
Major Hesketh  
Republican leaders in 1911-12; "M.C.  
with 12 plates; "A memoir of  
Forty-seven Years; and also the Boxer  
Customs Service; "A Personal Record of  
Mr. P. Hedges Butler; "In the Chinese  
variety of New Zealand, based on years of  
J. Macmillan Brown, Chancellor of the Uni-  
Government and the Pacific; "By Dr.  
a dozen others between the Abyssinian  
Mr. Ronald Hodgson from 1914 to 1921, when  
Mr. Steen in Southern Abyssinia; "By  
bridge in Japanese history and civilization;  
sent University Examinations

AP 57

Handwritten notes at the top of the page, including "The Assyrian Herbal" and "Vegetable Drugs".

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AP 58

DRUGS AND DRUGGISTS

THE MYSTERY AND ART OF THE APOTHECARY. By C. J. S. THOMPSON. (John Lane, 12s. 6d. net.)

While we know many of the drugs used in the ancient East—in Egypt, Babylon, India, China, Judaea—we know little of the drug trade, of the manner of preparing medicines, or of the men who prepared them in these civilizations. When we come to the Greek record, however, we have remarkably full details. Already in the fourth century B.C. there was an important commerce in drugs. There were drug gatherers, "rhizotomists," who collected roots and herbs. There were also drug dealers, "pharmacopoliſts" who dealt in medicinal substances which they sold in their booths in the market places. Some drugs were cultivated, and those who grew them formed a third class of drug purveyor. The drugs as sold consisted mostly of but a single plant ingredient—"simples" as they came to be called. The physicians saw to their blending into compound medicines. Many of the Greek simples still find a place in modern practice, among them being cardamoms, squills and juniper.

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AP 59

THE ASSYRIAN HERBAL. By R. CAMPBELL THOMPSON. A Monograph on the Assyrian Vegetable Drugs, the subject matter of which was communicated in a paper to the Royal Society, March 20, 1924. 13x8 1/2, xviii+294 pp. Luzac and Co. 30s. n. See Review, p. 575.

ASSYRIAN MEDICINE.

ASSYRIAN MEDICAL TEXTS FROM THE ORIGINALS IN THE BRITISH MUSEUM. By R. CAMPBELL THOMPSON. (Oxford University Press, London: Milford, 42s. net.)

THE ASSYRIAN HERBAL. By R. CAMPBELL THOMPSON. (Luzac, 30s. net.)

The first of these volumes contains the cuneiform texts the contents of which are explained and illustrated in the second; and the two books, therefore, constitute essentially a single work. It is a monument of patient and conscientious labour, accompanied by linguistic scholarship, acute observation, and above all common sense. It fills what has hitherto been for the most part a vacant place in Assyriological research, and is not likely to be superseded for very many years to come. If we wish to know what the medical practice of the Assyrians was like, and what were the ingredients of their medicines and other remedies for the ills of human flesh, we shall henceforth have to turn to Mr. Campbell Thompson.

On the whole, medical practice in ancient Babylonia and Assyria compares favourably with what it was in this country two or three centuries ago. Spells and incantations, it is true, were used, but only, it would seem, where the patient was superstitious or where more mundane remedies had failed. Otherwise the Babylonian doctor had recourse only to the pharmacopoeia, which was a very large one, embracing the mineral as well as the vegetable world, and singularly deficient in the strange and often disgusting ingredients which figure in the medical books of the Middle Ages. The larger part of the drugs was naturally derived from the vegetable world. Of these Mr. Campbell Thompson has identified, with more or less certainty, some 250, the names of which occur about 5,000 times in his texts. For the mineral substances about 120 identifications are proposed.

As might be imagined, a very considerable number of the drugs are still in use, and in some cases even the names by which they were known to the Babylonians have been preserved. Thus *karu* is the cherry, *kamunu* cummin, *azupiranu* saffron, *samassamunu* sesame. Perhaps the most attractive and at the same time most ingenious of the identifications is that of the mandrake, the Greek *mandragora*. Mr. Thompson has made it clear that the name has come to us from the Babylonian *nantar-ira* or "male plant of destiny." In some instances the cuneiform lists give us the names of the foreign countries from which certain drugs were derived; we find mention accordingly of Elam, the Hittites, Phoenicia and Northern Mesopotamia. But neither Egypt nor Europe seems to be included in the list.

The identifications rest partly upon descriptions or descriptive names and the combination of a plant or mineral with some other vegetable or mineral already known to us, partly upon the uses to which they were put, whether medicinal or other, and partly upon notices of them elsewhere. The second class of evidence is the most important when checked by the condition that the vegetable or mineral must be native to Assyria and Babylonia. It is this latter condition which makes it doubtful whether Mr. Thompson can be right in identifying a certain herb with the cardamom, since the latter plant is a native of India and the Far East, not of Babylonia.

"The Assyrian Herbal" is provided with excellent indices, but it is unfortunate that the increased expense of printing has rendered it necessary to autograph the volume. Many words and even pages have been made almost illegible in the process, and will, it is to be feared, diminish the number of its readers. As for the "Assyrian Medical Texts," the copies of the cuneiform characters in it are excellent both in form and in accuracy.

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THE TIMES LITERARY SUPPLEMENT

### DRUGS AND DRUGGISTS

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In the fourteenth century the apothecaries in England became associated with the guild of the "Pepperers." This was a group that traded with the East and especially with the Red Sea. Their connexion seems to have arisen through the methods of weighing, since the Pepperers in London were the official custodians of the scales of those traders who dealt in "avoirdupois" (Old French "avoir de poids"—that is "goods of weight"). Later the Apothecaries became associated with the Company of Spicers, while the Pepperers adopted the name Grosarii (weighers). The Grosarii are now known as the Company of Grocers. At times it becomes very difficult to distinguish between Pepperers, Spicers, Grocers, and Apothecaries. Many among them were foreigners, notably Italians and Germans. These various trades quarrelled much among themselves. They often charged each other with adulterating their wares. In the fifteenth century Letters Patents were granted to the Wardens of the Grocers' Company giving them the right of "garbling"—that is, separating and examining spices, and thus to prevent adulteration. Certain drugs had to be "officially garbled" before exposure for sale. The word "garble" is interesting as illustrating the history of the drug trade. It is from a late Latin word meaning to sift. It passed very early into Arabic and also into Italian and Spanish, perhaps through the Arabic. To garble means, in effect, to sort out. The cynical perceived that there was more than one kind of sorting out, and so we have our modern sense of "garbling." We have many accounts of the ways of apothecaries in sixteenth-century England. Bluff King Hal was himself an amateur apothecary. Several prescriptions ascribed to him have come down to us, but they are none the better for being Royal. It was, however, during his reign that the first Act regulating the practice of medicine came into force, and he it was that gave its charter to the Royal College of Physicians.

In 1606 the Apothecaries, still united to the Grocers, were incorporated by a charter granted by James I. The old dissensions now became acute. In 1615 the Apothecaries petitioned for separate incorporation. This was granted them in 1617 as "The Art and Mystery of the Apothecaries of the City of London." They had now of the monopoly of apothecaries' shops. It became illegal for any not of the society to sell medicines—a term defined to include distilled waters, ointments and plasters—within the City, or seven miles thereof.

AP 57

p=58

Ap 59

Digitized by Google for Botanic Garden, Cambridge

*Handwritten notes:*  
The history of the name apothecary is given in the Encyclopaedia Britannica 1855 (1610-1680) by Adrien van der Waerde, a physician, who in September 1912, when the Encyclopaedia Britannica was in the hands of the Encyclopaedia Britannica Co. Ltd. London N. 10. 36.



A function of a City Company was to see to the training of apprentices. A practical knowledge of herbs was necessary for them. From 1627 onwards botanical excursions or "herborizations" were carried on for this purpose. These led to the acquisition of a special garden. Land was acquired at Chelsea in 1673, and the Physic Garden planted there still flourishes. The Apothecaries built a hall which was burnt in the Great Fire of 1666, but was rebuilt. In 1671 a chemical laboratory was added to it. This was, perhaps, the first in England not in private possession.

Many of the remedies demanded of apothecaries in those days were disgusting and some none too easy to acquire. What would a modern dispensing chemist make of such a prescription as this?

Take the Brain of a young man under 24 that died violently, with all his membranes, arteries, veins and nerves. Beat it and add cephalick waters as of Tile flowers, Peony, Betony, with black cherries, lavender, lily. Let them stand awhile, then distill by cobohation and make a salt from the residue and join it to the spirit. It is a brave antieplectick given from a scruple to four scruples for a dose.

In London most of the herbs and roots in common use were brought to the markets and sold by herb-women, who conveyed them in baskets to Newgate Market, Gutter-lane, or Covent Garden, and sold them by the handful. For the apothecaries themselves a favourite centre was Bucklersbury. Ben Jonson calls it the "Apothecaries' street." It is said to have been "replete with physic, drugs, and spicerie, and in the time of the Great Plague was perfumed with the pounding of spices, the melting of gum, or the making of perfumes, and so it escaped that great pestilence."

We have many contemporary descriptions of apothecaries' shops. A good example is that by Dr. Samuel Garth in his poem "The Dispensary" (1699) :-

His shop the gazing Vulgar's Eyes employs  
With foreign trinkets, and Domestic Toys.  
Here Mummies lay most reverently staid,  
And there the tortoise hung her Coat o' Mail;  
Not far from some huge Shark's devouring Head  
The flying Fish their finny Pinions spread.  
Aloft in rows, large Poppy Heads were strung,  
And near, a scaly Alligator hung.  
In this Place, Drugs in musty Heaps decay'd,  
In that, dry'd Bladders, and drawn Teeth were laid.  
An inner Room receives the numerous Shoals,  
Of such as pay to be reputed Fools,  
Globes stand by Globes, Volumes on Volumes lye,  
And Planetary Schemes amuse the Eye.  
The Sage in Velvet Chair here lolls at Ease,  
To promise future Health for present Fees.

At this time the apothecaries had begun to encroach on the privileges of the physicians. They could not charge for attendance, but they could and did attend and charge for medicines supplied. Their prescriptions they had, doubtless often learned from the physicians. Many unseemly disputes arose. Thus Pope, who was a friend of Garth and sided with the physicians, could write :-

So modern 'pothecaries, taught the art  
By Doctors' bills to play the Doctor's part,  
Bold in the practice of mistaken rules,  
Prescribe, apply, and call their masters fools.

Legal proceedings went in favour of the apothecaries. In fact the number of physicians was inadequate for the needs of the population. Thus during the eighteenth century the apothecary came to take the place now occupied by the general practitioner. At the close of the century Adam Smith justly summed up the situation, saying of the apothecary that "he is the physician to the poor; and to the rich whenever the distress or danger is not great."

The name apothecary has now become almost obsolete in English, largely owing to various medical Acts which have replaced him by a more highly trained type. There remain, however, a "Surgeon Apothecary" and an "Apothecary to the Household" attached to the Court. The "Society of Apothecaries," moreover, still flourishes and, under greatly changed conditions, still grants a diploma which gives the full rights and imposes the full duties of medical practice. All these and many other entertaining things Mr. Thompson has to tell in his pleasant and readable volume. It is the best of the series on this and kindred topics that has flowed from his easy pen. The pictures are excellent and many of them most amusing.

AP 61  
FRIDAY MAY 1 1936

A paper read 80 years ago to the Cotswold Naturalists' Field Club stated that a Vale of Gloucester gardener, when ordered to remove a bed of parsley, was quite willing to root it up and destroy it entirely, but to transplant it he would not, nor did he know anyone who would willingly take upon him the consequences. The parsley take up according to a later Cotswold tale nine times to the devil before coming up.—MR. T. HANNAM CLARK, 4, Lansdown Place, Cheltenham.

QUESTIONS ABOUT PARSLEY

AP 6  
There is a further superstition about parsley in the Midlands. I do not know if it is the same elsewhere. "If the mistress sows the parsley it always flourishes and so does she."—MISS ELSIE TURNER, Shipley, near Derby.

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THE TIMES TUESDAY APRIL

21 1936

Points from Letters

PARSLEY

There is another superstition about parsley in Wiltshire. Some of the older people make a point of sowing it on Good Friday, "else the devil gets into it."—MR. G. B. HOSY, 25-27, Oxford Street, W.1.

NESTING BOXES FOR OWLS

THE TIMES TUESDAY APRIL 14 1936

AP 60  
PARSLEY ROOTS

TO THE EDITOR OF THE TIMES

Sir,—Several times in the last few years I have met with a superstition that it is "very unlucky to give away a root of parsley." As many leaves as you like but "never give a root."

A delightful gardener, a Berkshire man in Sussex, usually most generous, abstracted and replanted near his long thriving bed of parsley a root my hostess and I had set aside to take to London. When asked about it he shyly-shallied and then owned that he had replanted it, for "you mustn't give away parsley root; 'tis unlucky."—"Why, what would happen?"—"He 'as gives it will lose his job within the year." He asserted he had known two gardeners who had done it and "both changed masters in the year."

I next heard of it in Southampton as a well-known fact. Then at Bournemouth from a woman of about 50. She told me that as a young bride her husband's people would not give her or let her receive a root of parsley because it is so unlucky—she must sow it for herself. Again, this year in London. An excellent gardener, a Gloucestershire man, who will gladly sow it, or go and buy it for me (the leaves) at a shop, but "can't get a root with the look one knows so well" meaning an undisclosed reason. "I've heard it's unlucky?"—"Yes, it do be unlucky to give away or take a root—you allus loses what you needs."

Can any reader enlighten me? Shakespeare generally knows everything, but in the lovely book "Shakespeare's Flowers" I read that he only mentions parsley once in the plays, "to stuff a rabbit!" I am, &c., E. L. S.

AP 64

APRIL 24 1936

THE TIMES

FRIDAY

THE TIMES

THURSDAY

APRIL 23 1936

THE TIMES

SUPERSTITIOUS

In Essex this is as follows: sown on Good luck through VAUGHAN, RA.

THE TIMES

AP 68  
One factor in the successful cultivation of parsley was given me by an old gardenmaster living on a very excellent show of parsley. "Ah," said he, "as my old dad said, it takes an honest man to grow parsley well." I went home reflecting on my unsuccessful attempts to get a florid crop of parsley. (The Times, W. A. NOLLY, 31, Clifton Gardens, S.E.23.)

The proverb about parsley in this district runs: "Where the parsley thrives the mistress is master."—M. H. HERRON, The Grange, Silverton, Devon.

man just moved into a cottage with small garden in which she obviously took pride. She happened to mention she had a parsley in it and said how she would during the coming winter. Making no account of the rectory and dug it up and young roots and took them to her. If the gratitude with which I rather expect to be greeted I saw an expression of horror on her face, as holding up her hands she exclaimed: "Oh, ma'am, ye'll never see the year round." I have seen 23 summers come and go since then but have never again ventured to give away a root of parsley.—MRS. ATHERTON, Coberley Rectory, near Cheltenham.

There are references to the parsley root superstition in several garden and gardening books. I quote from the fascinating work "A Garden of Herbs," by Miss Eleanor Sinclair Rohde:—

In the Southern States of America the negroes consider it unlucky to transplant parsley from the old house to the new, and in England old-fashioned gardeners will often tell you they never transplant parsley, as it would bring misfortune on every one in the house. It is said that parsley seed goes seven times to the Devil and back before it germinates, and that is why it is so slow in coming up.—MRS. GRAY, 15, Barclay Oval, Woodford Green.

DIVORCE FOR "RACIAL DIFFERENCES"

Points from Letters

PARSLEY AND THE GREEKS

Flourished relates "as if from a company of up an hundred years... there are more than a couple of months back with parsley, which his soldiers considered to be such a good omen, because this is the day on which the prophet was born, and the day of the field. Hence comes the proverb which the pronunciation of one that it is dangerously ill that does bring an evil omen, i.e., sown for nothing but parsley."—MR. WALTER MARSH, RA.

THE TIMES THURSDAY APRIL 22 1936

PARSLEY

The suggestion made by more than one of your correspondents that the ill-repute of parsley is due to its historical association with the garden of Eden is entirely correct. The plant used for funeral wreaths and similar purposes was always, which is not surprising, though often so misinterpreted, but a different variety, *Aquilegia vulgaris*, see the ninth edition of *Flora Britannica*, which is still in common use, is suggested by Mrs. George Aldin—*scilicet* the colour green and messengers of the deity is represented as wearing it, but I am in doubt as to the propriety of this. I cannot criticise the statement that the name of the Greek word for parsley is *parasilon*.—HELEN H. GREGG, of Mercury in Rome.—MRS. J. J. ROSS, The University, St. Andrews.

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TO THE EDITOR OF THE TIMES

Sir,—The superstition about parsley exists also in Italy. My sister has a garden at Portofino, and on one occasion she wished to transplant the parsley to a more convenient spot. This was strenuously opposed by her cock, who finally and reluctantly stated that it brought a death in the family within the year—she herself had once transplanted her parsley and her father had died within the year. And this, mind you, she said, and she was very sure that anyone dares touch the stuff.

I am, &c., April 16. D. B.

FRIDAY APRIL 17 1936

PARSLEY ROOTS

PARSLEY ROOTS  
It is not only unlucky to give away parsley roots, but also the leaves are never to be given away for nothing. Apparently the French have the same kind of superstition. Some years ago, when I was in France and was planting out some parsley, the gardener shook his head over this operation and remarked, *Repliquer le persil, requiesce au femme*. Presumably he meant that if I planted out parsley I should soon plant out my wife. Brewer quotes the expression, "He has need now of nothing but a little parsley, i.e., he is dead," and says that the Greeks decked tombs with parsley, because it keeps green a long time. Have all these superstitions come down to us from the Greeks?—MR. LOUIS CAHEN, Marlow, Bucks.

I recollect another old superstition as to parsley. In days when holidays were very rare a man who worked in his own garden on Good Friday averred: If you sow parsley on Good Friday it comes up double-cropped. This was in the countryside on the borders of Cheshire.—G. M. I. BLACKBURN, 5, Grey Coat Gardens, S.W.1.

THE TIMES

SATURDAY

APRIL 25 1936

THE TIMES TUESDAY APRIL 22 1936

AP 70

AP 69

12

THE TIMES THURSDAY MAY 7 1936

AP71

PLUTARCH AND PARSLEY

In his Life of Timoleon Plutarch relates of that commander:—

As he was marching up an ascent, from the top of which they expected to have a view of the army and of the strength of the enemy, there met him by chance a train of mules loaded with parsley, which his soldiers conceived to be an ominous occurrence or ill-boding token, because this is the herb with which we not infrequently adorn the sepulchres of the dead; and there is a proverb derived from the custom, used of one who is dangerously sick, that he has need of nothing but parsley. So to ease their minds, and free them from any superstitious thoughts or forebodings of evil, Timoleon halted, and composed an address suitable to the occasion, by saying that a garland of triumph was here luckily brought them, and had fallen into their hands of its own accord, as an anticipation of victory: the same with which the Corinthians crown the victors in the Isthmian games, accounting chaplets of parsley the sacred wreath proper to their country; parsley being at that time still the emblem of victory at the Isthmian sports.

—MARGARET C. BEVERLEY, 153, Norbiton Hall, Kingston-on-Thames.

THE TIMES FRIDAY MAY 8 1936

AP72

PARSLEY

I am told that it is unlucky to set parsley across a garden, and that it should always be set along the plot, but I cannot find out how the trouble is to be overcome in the case of a square.—Mr. P. R. PRIDGEON, University College, Nottingham.

THE TIMES SATURDAY MAY 9 1936

AP74

PARSLEY

F. G. Savage in "The Flora and Folklore of Shakespeare" mentions the superstition of transplanting of parsley, spots is considered an act likely, soon after, to bring death in the family. He further mentions that parsley was believed to have been brought to England by the Romans, and that in Greece wreaths of parsley were given to victors at Olympic games instituted by persons of rank on the death of their friends. He quotes the Rev. H. Friend, who says parsley is supposed to have some peculiar relation to the dead, as it was fabled to have sprung from the blood of one of their heroes, Archemorous, a forerunner of death. It seems possible therefore that the connexion with death originated with the Greeks, from whom the Romans may have acquired the belief, and that it was connected with death from the earliest times when it was brought to England by the Romans.—Mr. R. A. WALKER, 10-13, Bedford Street, W.C.2.

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AP 73

PARSLEY

I do not think that it has been noted in your correspondence that the botanical name of parsley, *Petroselinum* (*mesopolitavum*) was given to it by Dioscorides Pedacius (circa 200 A.D.). Guainerius (circa 1447) held that it was possible to tell by it whether a given person was or was not subject to epilepsy—namely, by rubbing between the hands some fresh parsley and then holding it beneath the nostrils of the person; if he fell down in a fit he was an epileptic, and the converse.—Dr. J. R. WHITWELL, 11, Chandos Street, Cavendish Square, W.1.



Tea

13

Ap 76

Ap. 75

### SEVENTEENTH-CENTURY TEA.

TO THE EDITOR OF THE TIMES.

Sir,—An inventory (now in the Record Office, Chancery-lane) of the "Plate, household stuff, Lynnen, Armes, ammunition and provicon remaining in Pele's Castle (Isle of Man) at the surrender thereof" (to the Parliament), taken on November 3, 1651, includes among the contents of a "little trunk" "I the contents of a "sugar box & spoone" and a "tea cupp gill." It would appear, therefore, that the famous and imperious Charlotte de la Tremouille, Countess of Derby, was habituated to her cup of tea in this (at that time) isolated island some years before the coming of the Commonwealth, and perhaps ten years before Garraway opened his tea-house in the Exchange Alley, London. It is clear that the idea that tea was only "beginning" to be known in England in 1650 stands in need of correction.

Might I also point out that certain correspondents appear to think that the history of tea in England is wholly concerned with the product of China? South American (more properly *Yerba de Maté*), sometimes called Paraguay or Jesuit, tea had so considerable a vogue at one time that it promised, on account of its wonderfully stimulating, restorative, and sustaining qualities, to drive every competitor from the field. The islander that *mate* from its soothing influence was Jesuit dodge to carry the nation to Rome was then writhed about. *Mate* has never recovered from the blow. It remains, however, the tea of South America, and Englishmen who came home for the war told me that they would be glad to be back again in South America, "I do so miss my *mate*," they said. I love my China tea which I get from a China merchant in Manchester in quaint little ill, wooden boxes lined with lead paper; but I am not less appreciative of the South American variety, and I cordially recommend *mate* to business men in London with only a few minutes to spare for a warm and sustaining drink in the middle of the afternoon. Hunger and fatigue vanish like a dream. As a relief from mental and physical strain it is like nothing so much as the touch of a magic wand. It is obtainable at all large departmental stores (our South American friends see to that) and ought to be cheaper than either China or Ceylon tea. I am, &c.

W. RALPH HALL CAINE.  
16, Castletown Old-road, Douglas, Isle of Man.

at the disposal of Parliament?—Mr. A. WATSON BAIN, Blackheath.

### THE FIRST TEA IN LONDON.

Tea was beginning to be known in this country about 1650. The *Mercurius Politicus* of September 30, 1659, contains an advertisement stating that tea was sold at the Sultaness Head Coffee House in Sweeting's Bents by the Royal Exchange. *Zogge's Diurnal* says that tea was sold in almost every street in London in 1659. An Act passed in 1660 laid a duty of 8d. on every gallon of "coffee, chocolate, sherbet and tea," made and sold. In Peppy's "Diary," under date September 25, 1661, appears this entry: "I sent for a cup of tea (a China drink) of which I had never drunk before." In 1664 the East India Company bought 3lb. 2oz. of tea as a present for the King, and in 1667 they issued the first order to import tea, directed to their agent at Bantam to send home 100lb. of the best tea he could get. In 1689, instead of charging a duty on the decoction made from the leaves, an Excise duty of 5s. per lb. was laid on the tea itself. From its origin down to 1834 the trade in tea was monopolized by the East India Company, when the monopoly was abolished by Act of Parliament, and ten years later the quantity imported was 53 million pounds, an increase of 63 per cent. over the last year of the monopoly, although the duty in 1844 was about 2s. 2d. per lb.—Mr. A. J. THORNTON, Chairman and Managing Director, Laughland, Mackay, and Co., Limited, 2 and 11, Fenchurch-avenue, E.C.3.

Kerstetter P (1905)

p 20. Playing cards were probably printed from wood blocks already in the 14<sup>th</sup> century, but we have no proof of this.

p 165

Age of copper engraving in Italy saw some development for melto work

p 169. He denies the

p 56. The copper plate followed the wood block the copper engraving originated in the goldsmiths' workshops

Digitized by Hun Institute for Biological Documentation

p 57. The majority of playing cards was dry copper engraving in the forties of the 14<sup>th</sup> hundred.

He thinks that the reputable separation, artist & craftsmen which occurs in wood engraving did not happen in copper engraving

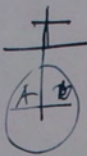
p 21

We have no certain date for c wood cut before the middle of the 14<sup>th</sup> hundred.

Krusteller, P. (1893)

15

Italian punctis signatures <sup>were</sup> ~~of~~ <sup>replaced by</sup> ~~grinding~~ <sup>became</sup> ~~system~~  
of the pubbly house; this was completed by 1525.



Common forms, signatures  
based on the type, these  
signatures; unknown.



Savage S (1935)

10-18  
Carpenter Banker is dated three John 40 years  
Carpenter his Penax. He died 1624 the year of the  
the publication. It contains about 6000 botanical  
names. Savage uses this term to distinguish the Latin names  
for botanical binary names.

Banker knew his plants extremely well.  
"fairly systematic arrangement"

2. 1720 (Linnæus) - student - as opposite Linnaeus  
Linnæus' copy) & sent edit of Penax, a fragment  
of young private lesson in botany & a few medical  
student. The copy is still in Linnæus' library (Linnæus loc)  
full, in good condition, no date was a constant  
use by him as the date.

1720  
Linnæus' copy  
Cesalpini's "De Plantis" // Tabii  
botan

17

EARLY CULTIVATION OF  
"BASKET" WILLOWS

Sir,—In reviewing Mr. H. H. Bobart's "Basket-work through the Ages" (Feb. 8th issue) your reviewer asks, "When were basket willows first scientifically cultivated?" Sir J. E. Smith, "Eng. Flora" IV, states that the scientific culture of willows in Great Britain was first vigorously taken up by James Crowe, Esq., F.L.S., of Lakenham, near Norwich, about the end of the eighteenth century. The same authority, in Rees's "Cyclopaedia," 1828, says that he "had laboured full 30 years in the study of willows in Mr. Crowe's garden which contained all the sorts that could then be procured in any part of Britain." In Essex at that time Mr. George Anderson, F.L.S., had a collection at West Ham, as had Edward Forster, Esq., at Walthamstow, later moved to Woodford. In Sussex, W. Borrer, Esq., at Henfield, and Mr. Woolgar, at Lewes, had extensive willow grounds. Soon after, the Duke of Bedford made Woburn the largest collection in England, supplying cuttings to all interested, and Messrs. Loddiges, at Hackney, also grew many varieties. Additional information for the early nineteenth century is given in J. C. Loudon's "Arboretum," &c., III, ch. 103, 1838. In Berkshire osiers were carefully cultivated in 1812 (Dr. W. Mavor, editor of Thomas Tusser's "Points of Husbandry," 1812, p. 110, note 2). Tusser himself in sixteenth-century Norfolk (1515-1580) tells farmers how to cultivate osiers, sallows and willows, but rather for hop-poles, rakes, hedges, &c., than for basketwork, though he mentions "weels"—i.e., plaited fish-baskets—under "February," p. 105.

But systematic willow-planting for wicker-work may be traced far earlier. The names for "willow" (meaning plant) are common to the Aryan-speaking races. Also wicker was in demand for baskets and the framework of boats and shields, &c., in prehistoric times amongst most peoples. For the Greeks, see Theophrastus, n.c. 322. "Inquiry into plants," III, 1, 1, "the fitting kind of tendance . . . of woodland and marsh trees, such as plane, willow, abele, black poplar and elm . . . III, 13, 7, "the black kind (*S. amplexicaulis*) has boughs which are fairer and more serviceable for basket-work while those of the white (*S. alba*) are more brittle." For the Romans: Virgil, Geo. II, 414, certainly wrote "the care of the *uncultivated* willow gives work" . . . but Cato, n.c. 149. "De Re Rustica" I, 7; Pliny, XI, 15, 20, and Virgil himself, Ec. I, 55, name the "willow plantation" (*salicetum*), as does Columella, A.D. 20, who mentions the willow slip (*vimen*), and Varro, n.c. 28, has "willow field" (*viminetum*): Cato also speaks of the "willow-cultivator" (*salicetarius*), ranting willow planting next in value to vineyard and garden culture.

There seems to have been a centre of wicker-work manufacture and willow-cultivation in pre-historic Crete, where wicker and willow had also religious associations. A wicker flower-basket was the attribute of the Phoenician and Cretan earth-goddess Europa (Europa shown in the Gortyna series of coins, c. n.c. 430, seated in a pollarded willow. Her name may mean "She of the Flourishing Willow-Withies." In myth she is the bride of the Cretan Zeus (Taurus), foster-son of Helike (Arcadian name for Willow), who himself appears as a Willow-God in the form of Cretan Velchanos at Gortyna, Phaistos and Hagia Triada, &c. *Velch* or *Velk* is akin to our word "willow" (A.S. *Welig*, Dutch *wilg*, Low German, *wilge*, &c.), meaning *plant*, according to the conclusions of Mr. A. B. Cook and Mr. B. F. C. Atkinson, "Zeus," II, 947.

Was there a wicker trade in pre-Greek times between Crete and Northern Europe? The stories of Daidalos, the exiled Athenian smith in Crete, and of Wayland Smith are certainly derived from some common source. The names of Wayland's kinsfolk suggest the willow tree—cf. his grandfather Wilcinus-Vilcinus, ruler of the Wilkings or Wilzen of the Baltic coast; his father Vadi-Wade-Watte; his sons Vithga-Witfigs, &c., and Widigawo (Gothic-Viudigota), *Le*, Witig (withy?) of the Meadow; and his own name, Velond-Volundr-Weland-Wielant, &c. There was a tree cult (and culture?) in Crete; Zeus himself was known there as Hefirnytiot (Set over the Growing Plants)—a divine Nursery-Gardener! Herakles (whose name may be related to that of Velchanos and Vulkan) brought south white poplars (of the Willow Order) from the banks of Acheron. Apollo brought apples from the North, and Apollo was known as Velchanos in the Cretan colony at Magnesia on the Maiandros. Did the followers of Herakles or of Apollo-Velchanos establish willow-groves and orchards in Mediterranean lands, and is the missing link between Velchanos (Vulkan?) Daidalos and Wayland a *withy*?

Yours faithfully,  
KATHERINE M. BUCK.

Ap 77

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Sprague TA (1933)  
 glossary, the botanical terms used by  
 Pliny.  
 p. 9. Phy uses stamen of c. lily stamens (also  
 for fibre of wood). This is the first use in the modern  
 sense.  
 (Quote in glossaries)

19

Graue T A (1933<sup>2</sup>)  
2 volumes of Seville (AD 560-636)  
Etymologiarum libri XX, an etymological  
glossary of encyclopaedic range covering all branches  
of human knowledge.

<sup>p 40<sup>a</sup></sup>  
Liber, bast, inner part of bark ~~between~~  
~~wood & bark~~

(Putref under botanical glossaries)



Bergdoll E (1932)  
 Ibn Wahschija <sup>translates an earlier</sup> work on agriculture into Arabic  
 in 904 AD.  
 Bergdoll translates the chapter on the culture  
 of sweet vicia.

335  
 Vicia grow well in the neighbourhood of, or under,  
 Citrus trees (Citronenbäume)

p 336  
~~He~~ Bergdoll quotes Isidoreus (570-636)  
 as also believing that some plants were helpful  
 or harmful to others

[Synthesis + antipathy between plants]

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9300.c. 317

Budge, E A W - The Diction. Origin of the Crops of the  
 Herbals. P. 112 - Cultivation of the Cereals &  
 Herbals. 1920 y. Behr & Co. London V

112  
Oxiris (wild wheat) - one kind, barley was  
 Egypt.

v. D Campbell Thompson. Assyrian Herbal

not a very shaly book. Chapters on Ancient Egypt  
 herbs, Sumerian & Assyrian; Greek; Latin;  
 held: byssus: herbals in Arabic. Coptic - Ethiopic  
 herbs.

Dawson Warren R. (1939)

21  
(x21A)

p 50

in ancient Egypt - in my cases drugs were  
employed simply because their names made  
reference upon certain words in the critical incantations.

footnote pp 65-6

Professor F. L. Griffith on how paintings  
were done in the deeper tombs in Egypt. "A  
week supported by salt in a house of unpurified  
Castor oil gave a beautiful clear white light  
without smoke or smell, so that we could distinguish  
colours very well indeed. ... The effect of salt, besides  
supporting the work, should be to extract any water  
present in the work, thereby preventing its  
decay."

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There is no actual mention - early records  
transcribed as an illustration

p 71

From Castor oil not used for Recipes  
until 18th cent. In Egypt works from Strabo  
date called "Christ's Palm" or "Palm Christi"

Dawson, Warren R. 1939  
A Leechbook or Collection of  
Medical Recipes of the Fifth Century.  
Macmillan. [328 p. C. 93. 14]  
(Transcript - under translation.  
Essentially medical text)  
Many plants named



Warren  
Dawson, #R. Studies - Medical History (a) 26  
Nyx, the Herbal. (h) Cont. - oil in Antiquity.  
AEGYPTUS. Gmelin. Ann X July 15 29 p. 2

21A

47-72  
p50. The Egyptian medical papyri are fundamentally  
magical documents.

The choice of drugs, even when the elements were  
more or less rational or chemical, was not dictated by reason.  
In many cases substances were employed simply because  
p50 their names made sense upon certain words in the written  
incantations; or on the names of the disease or the  
affliction of the body (p51 footnote)  
p51 Sometimes the drugs were actually did work & they got  
reputation. There was the red berry, pharmacy.  
The papyrus on chemical accidents, diseases - herbs  
and plants

Digitized by Hunt Institute for Botanical Documentation

p52 The earliest Herbal papyrus known, preceding  
the Greek & papyrus in the Ebers Papyrus - He does  
not give. Date that says is from C. the earliest Greek  
date C. Linger gives as to 4<sup>th</sup> century B.C.

p65  
Ebers has shown that a with supporting  
salt in - sauce of <sup>unperfumed</sup> castor oil for - beautiful clear white  
liquid without smoke in small cherry colour well. The  
suggestion is that might have been used of wall painting in tomb

p71  
Cont. at. 10<sup>th</sup> century. Ref. to - Chest - Pabon -  
Palma Christi

Kristeller, P (1888)  
p 70, 71

22

maxim of Birkbeck Bettbüchlein 1531 Joh.  
Schott reproduced\*. Naturalistic flowers, fishes,  
& animals sketched in a ~~black~~ shaded  
black background. e.g. very naturalistic *Myosotis*  
Columbine, rose

\* It is a book of Brumfiel.  
Swiss - but all the early books printed in Strassburg

[O. 30. 3.]

[N. four 3 case 15]

Plancher JE (1866) Rondeler uses Desuples

<sup>p.6</sup> Rondeler was actually Robelais (his pupil) under the name of Rondelitis

<sup>p.7</sup> Rondeler sometimes himself wrote his name as Rondellet (b.1507) Sept 27. His father was "marchand & prier"; correspond to 3 distinct professors & pieces, druggist, & pharmacist chemist. Owing to his father's death, he was brought up by his elder brother Albert, who sent him to the universities of Paris & Montpellier. Very humanistic, He went to Paris in 1525 at 18 to study humanities, & in 1529 on request to a medical student at Montpellier.

Robelais was 42 when he went to Montpellier (b.1483) (He had been obliged to leave France & to return very old)

Henry got his bachelor's medicine, Rondeler went to practice at Pertuis at the foot of the Alps of Provence, where he was obliged to supplement Paris & gave lessons to children. He then went to Paris to study again & to get money for his journey. He then mentioned medicine in the Aveyron, finally in 1537

<sup>p.11</sup> He obtained his doctorate. He became physician to Cardinal de Journon, but the king was tired of his duties & professor of medicine at Montpellier. He was 13 months at Rome when he worked on his Histoire des Poissans.

<sup>p.16</sup> Charles de l'Escluse arrived at Montpellier in 1551 & Felix Platter in 1552. He was a pupil of Leonhard Fuchs (18 Pierre Perce) & m. de l'Orb arrived in 1565



(Planchon)

p18  
Labels latin was hard & almost barbarous  
To label ~~was~~ <sup>p19</sup> Roudelle - by means of his botanical MSS.  
Roudelle was one of people who are indolent  
in writing. But he was in the way of Monte  
comes naturally. He was Societas, Bernard de  
Jussieu - to Jussieu - Werner in the class.

p20  
Roudelle was made professor in 1545  
Appendix 43 pp.

p31  
Felix Platter was the first teacher of Joseph Baubri

p32  
Leonhardt Rauwolf <sup>Engelnd or Montpelier 1560</sup>  
He is friend with 1000 species of samples near  
Montpelier.

Digitized by Hunt Institute for Botanical Documentation

p34  
I have no certain knowledge  
We are completely ignorant about Pierre Pena.  
who describes himself merely as "Provincialis"  
when he matriculated.

p35  
Labels Stuprum Adversaria is very good of the  
flora, Montpelier "Par l'exactitude des faits,  
pour la précision des localités, rien, au point  
de vue de la Flore du Midi, néglige les Stuprum  
Adversaria"

Mattées de l'Obel was from L'Isle de Flandre  
(Flanders I netherlands) The dynasty, his name is  
Obel, Aubel, Aubeau, in the Picard Dion  
Populus alba or "arbe" - "arbe" in the font of  
Populus alba, he has "arbes parlantes" (in English a  
white poplar.)  
rebus? (white poplar.)  
AA



Mattirolo, O (1897) L'opera bot. d. A. 26  
Aldrovandi  
p 6 A chain of botany as distinct from medicine // change  
founded in 1533 at Padua & 1534 at Bologna for medicine  
of botany

Ruellius J. De natura stupior

p 10  
He gives the date of Giovanni Filippo de dynamis  
Herbal as Rome 1479, says that he was a Sicilian

p 11  
The Englishman John Falconer is said by Amatus  
Lusitanus, In Dioscoridi Anazarbei de materia  
medica enarrations p 322 Venice 1553 there  
was a herbarium in a fifteen folios. This appears  
to be the earliest - even before Shineri

Digitized by Hunt Institute for Botanical Documentation

p 19  
Aldrovandi began study botany in 1549  
at Bologna. He was in relation with Maltheus,  
Cesalpino de + began a friend of Shineri who  
upon vacations in Bologna pp 20-21  
Aldrovandi wrote that he loved him as a son.  
I Italian botany.

p 27  
Aldrovandi's lectures were attended by Giovanni  
Camerarius, Ma de Olad, Jean Gaspar  
Baehni

p 31  
Aldrovandi's real importance seems to be in  
the importance of his museum. He left masses  
of MSS



Mattirolo, O. (1857)

pp 2

27

pp 35-6

Ordo Montalbano a  
Montalbani (Jo. Ant. Burmaldus)

Bologna 1601-1671

In his work Montalbano used Aldrovandi's  
manuscripts but rewrote them & the book  
should not be called by Aldrovandi's name.

1648\* + 1665\*  
Ulyssis Aldrovandi Petrucci  
Bononiensis Dendrologiae naturalis,  
velicet arborum historia libri duo.

Sylva -----

(\* I think these dates are wrong. Published  
from 1667-1668 as two dates given in the  
same volume A.A)

Chromola Indis

Alfonso

Dondi 92

Pend

92

Consuetudine plantar

Johnson T. Ita Plantarum

in Agrum Cantuarum 1629

~~no printed name~~  
~~no place~~

Ex parte date  
better to  
make (p. 10)

93 Gesner, Cat. dogus Plantarum 1542

121 Cle W The Art & Emphij VIII 1, 5, 8, 12, 13

130 Porta Phytognomonice ~~1583~~ not found

Also Pantunam, J. Paradiseus Terrestres 1629

Digitized by Hunt Institute for Botanical Documentation

Oxyacantha seu Berberis, the

Barbery bush."

name & figure

Arbor malenico

Arbor Malenconico  
better for capite

also given name

Arbor Trestes

1607

Baule Anemones

Hyacinthi Ambroseni

Phytologiae horti  
De Plantis

Bononiae, Sumptibus  
Haeredum Evangelistae  
de Duicis 1666

Partis Prima  
Tomus Primus  
fend. pulvis



Junther, R. T. Early Dutch Botanists  
& their gardens based on unpublished writings of  
Gooden, Tradescant, and others. 50 pp.  
part of the author - 1922

Before  
in 1666 Gooden bequeathed his mss - annotated  
books to Magdalen College

Gooden born in Altam 1592

in p. 84 32 000 copies / *Methodis Commentarius*  
in Decembris edit before 1561  
of Translations 6 parts vols. 4,540 pp.  
1699 edit. found at Aldem Press in  
Venice and among his books at Magdalen College  
Oxford

Gooden collection. Old Leiseg. Magdalen College  
Feb 16, 1897

De Plantis à Divis Sanctis  
herbentibus  
Johann. Bauhin

Baselense Apud Conrad  
Walldkirch  
(1) 12 x 11

Mrs. Little.  
John N. & John Mearns  
Collected Plant  
Cald. Cant.

to the  
Royal Catalogue  
Presley

Nº 8

Gooden collection may be well for  
our country.

Purpurel. 38140 <sup>Favosmil</sup>  
4 petals <sup>codex Anura</sup>  
Julianae

29

C. 512

<sup>p3</sup>  
"in usum Anurae Julianae patriciae  
Constantinopolis confectis. Ibidem medici  
alibi tenjeribus penes homines ex occidentis  
prefectos, qui illam urbem saeculo XIII  
expugnauerant, deinde in monasterio S. Ioannis  
Prodomi sive Praecursoris, et eius monachis  
quidem a. 1406. cum instaurandum curant,  
postea in Turcarum et cuiusdam Hebraei  
manibus versabatur, donec a. 1569 auctore  
Alyero de Barbecke in Bibliothecam Caesarem  
Vindobonensem translatus est.

Digitized by Hunt Institute for Botanical Documentation

p7

notae in Juliane anno fere 463  
patre Flavio Anuro Olybrio... qui  
anno 472 per aliquid mensis Occidentis Augustus  
fuit. ... Imperatoris ystem sanguine orta.  
morsit anno fere 480 Flavio Aresbando  
Dagalarfo  
Julianus huius iustus life  
et dicit 527 a 528

Diary: ) Ararum europaeum

"It hath leaves like unto Irie, but much  
thicker & rounder, a flower between the  
leaves, neere to ye wote, of an azure  
chaw like to Cytharus or Hyocyamus,  
whereby the seed like the kernell in  
fropes; the wote under are smy "small  
like to Cinnamon.  
.... the wote like unto fropes

p 103

These buttons of small dog mums use "the dogge  
tooth of their dogge which did bite, pretty in  
into a bagge, - we try it to the arrowe."

The old leather of old soles, shoes, being  
beaten, beaten & powder, - we layed in,  
do help ... gallings occouring by wearing  
of shoes

p 164

"And some have related that of one  
having beaten sponges horses in pieces  
do buy them, sponges comes up,  
man, "is incredible one."



An arbol? *Aren. maculata*. 7 thick  
~~*Aren. maculatum*~~ *identitate arbor.*

Junthai Descendat 31

*Dracontium* a *Dracontibus*, hath leaves  
like *Iris*, great, having white spots, but an  
upright stalk of two cubits high, dives  
coloured, after the fashion of a stalk. The  
single spots, of the thickness of a stalk. The  
fruit on the top is like clusters of grapes, in  
ye colour as fruit under the grass, but  
when it is ripe like saffron, bitter the taste.  
The roots in a manner round, bulbous, like  
unto *Aren* having a thorny bark

p 27  
*Ceras* the fruit of *greta celandine*  
with the fruit of the *honorat poppy*.

*Leren celandine*  
" a little herb, full of white flowers, without  
stalks ... in leaves like *Iris*, yet more under  
+ smaller - tender. ... It hath many  
small roots all of the same, growing  
close together like wheat-corn, but these  
are the roots of them that grow  
out long

p 521  
*Anturion*  
" it bears fruit like ye *roskils* ?  
call

Schreiber, W.L. (1929)

III 1150 <sup>medieval</sup> school of Salerno founded.  
1180 " " " Montpelier

The medical schools held firm to receipts to ancient  
+ rows outside the walls academic medicine  
native herbs were sought after.

IV This work searching for herbs was chiefly done by  
the monasteries.

~~At the founding of the monastery of St. Gallen at the beginning of the 8th century, as plants were  
the beginning of the ninth century, there were 16 different  
medicinal plants were grown, as described in "Herbarius"  
Walafried Strabo in a Latin poem (died 849) he  
was he also describes the cultivation of 23 herbs which  
had planted in his doctor's garden.~~

In the 11th century to France "Macer Floribus"  
became known - which 65 native + 12 foreign herbs  
were described + for the time almost every monastery  
hospital had a herb garden, the apothecaries also  
arose somewhat later followed the example.

The number of academically trained  
doctors increased from the 14th century onwards  
to larger towns but in smaller towns, but  
they were almost absent in the smaller towns +  
country places. The town doctor began in the end  
of the 15th century.

PIV Describes Latin Herbals 150 plants  
found either wild or in gardens, alphabetical arrangement,  
+ drawn for fresh + dry plants [this is most important;  
he ignores the probably MS sources A. A.]

V "Diese Bilder sind zum ersten mal lebendige  
Pflanzen gezeichnet  
being a set to both men have been intended for  
Apothecaries + monks.

p V  
 He deduces from the fact that he knows of 14 examples  
 of the Latin Herbarius, 3 of the second, only one of the  
 first, that the first edition was more numerous than the  
 second & third [this seems some a non-uniform Deduction, A.A.!]

p VIII In the 1485 edition of the Latin Herbarius,  
 the names of herbs & the number of the chapters  
 were not with the blocks [I am not sure if he means that  
 this was true of the 1<sup>st</sup> edition also AA]

p IX In the first & 2<sup>nd</sup> ed<sup>ns</sup> of the Latin Herbarius, the  
 word Herbarius is not in wood.  
 (The 1<sup>st</sup> two editions were both 1484)

p IX He gives the date of the Roman de lignamine  
 Herbarium Apulei Platonicus as 1493

Digitized by [Hortus-Saint-Etienne.de](http://www.hortus-saint-etienne.de) for Botanical Documentation

p X. Preface "Hieronymus sanctus 1485  
 Ortus Sanctorum est deutlich ein latein  
Jesumtheit while the schloffer uses toward Herbarius  
 Schreiber calls it "Kleiner Hortus sanctus"

p XI  
 Cubei name was Johann Wonnecke. The  
 designation Cube means that he came from the town  
 Kaub on the Rhein  
 In Frankfurt records we find that Johann Wonnecke  
 von Cube was made Stadtarzt in 1484, i.e. post  
 that he held until 1503

XXI Schreber says that the Great Ortus  
 Sanctorum included Beur de Valer  
 ficut differre for preceding herbs is the separate of days  
 from Aramis, Stones & metals plants into separate  
 sections



Schreiber } pxxiii  
 2 to Oribasius to separate } virtues under  
 - Operations occur of } 5 fun time.  
 - pxxiii  
 mainly on fun took the lead in producing scientific  
 works, but the lead was next taken by Strasburg

34

Ap 78

1926

THE TIMES LITERARY SUPPLEMENT, THURSDAY, JULY 15, 1926

### THE FIRST PRINTED HERBALS.

**HORTUS SANITATIS.** DEUTSCH, MAINZ, PETER SCHOEFFER, 1485. Facsimile with an Introduction (in German) on the Herbals of the fifteenth and sixteenth centuries by W. L. SCHREIBER. (Munich: Verlag der Münchener Drucke. 60 marks.)

It has long been recognized that an important incident in the early development of modern science was marked by the group of writers who are usually described as the "German Fathers of Botany." In the first half of the sixteenth century these men produced a series of volumes which exhibited, especially in their figures, a careful first-hand study of the habits, form and structure of plants. Nor have the artistic merits of these herbals failed of recognition; their appreciation by connoisseurs has long been reflected in the prices that they fetch in the sale room. Deservedly the best known of the early botanical printed books is that of the great Swiss humanist, Leonhard Fuchs (1501-1566), who has secured a verdant immortality in the group of beautiful and graceful plants known by the name of "Fuchsia." The herbal of Fuchs was prepared with great scientific deliberation and no less remarkable artistic judgment. Fuchs himself selected artists and woodcutters, while the drawings and blocks were prepared under his direct and constant personal supervision. The result is an exquisite series of figures which, for many plants, have not been excelled, to this day, for either beauty or accuracy.

The first illustrated herbal to be printed was a wretched product. Both its figures and its text were merely copied from a very ancient manuscript that its editor had discovered in the library of the venerable Benedictine monastery of Montecassino. It was printed at Rome, and its date has usually been given as 1484. Dr. Klebs has recently adduced evidence that it appeared as early as 1481. The point is less trivial than might be supposed, for upon it depends the answer to the question whether this ancient and resuscitated work could have influenced the next illustrated herbal, which was printed at Mainz in 1484. We believe that such influence can be shown and that therefore a date earlier than 1484 must be assigned to this Roman herbal.

The first edition of the next work of the kind is known to bibliographers as the "Herbarius Latinus," and was issued by Peter Schoeffer (c. 1420-c. 1500), the well-known printer of Mainz. Schoeffer had been the pupil or apprentice of the founders of German printing, Gutenberg and Faust. His first herbal, which was also the first that appeared in Germany, contains descriptions and figures of 150 plants. The book became popular at once and was very frequently pirated. No sooner had it appeared, however, than its energetic publisher embarked on a much more extensive scheme of the same

group of ten students, among whom may be distinguished a Hebrew and a Turk. This frontispiece is followed by the splendid series of plant pictures which make the book memorable. Among them we may distinguish for special praise the representations of yellow flag, arum, oat, shepherd's purse, columbine, and Solomon's seal. Were we to select a single representative we should name the exquisite rendering of a wallflower with dodder growing upon it. Within the limits of the technique imposed upon him the artist has produced what can only be described as a masterpiece. It is a work of art which is not only a nature study, but presents us with an actual drama. The plant host wields under the close embrace of its unwelcome guest, while the dry pods stand up free and healthy, ready to carry on in the next generation the battle of life which their parent has lost in this. The design, like many others in the volume, is well-worthy of the attention of modern decorative artists.

The popularity of the "Gart der Gesundheit" was immense. Not only were there numerous editions in German and in the dialects of German, but it deeply influenced a variety of works in many languages. Professor Schreiber, in his introduction, has traced its influence on the "German Fathers of Botany." By such investigations the story of science is gradually becoming continuous. It has at last become possible to write a coherent account of the development of the knowledge of plants from the end of the fifteenth century to the present day. It remains for future investigators to link up the science of the Renaissance with that of antiquity.

German printing, but the first herbal, which was also the first that appeared in Germany, contains descriptions and figures of 150 plants. The book became popular at once and was very frequently pirated. No sooner had it appeared, however, than its energetic publisher embarked on a much more extensive scheme of the same sort. This was a greatly modified and much extended version of the same work in the German language, and the facsimile before us is of the German version, which deals with nearly 400 plants. This remarkable book was effectively a new work and marks a period alike in the history of botany and of book illustration. It appeared in 1485 at Mainz, and is known to students of early printing by several titles, the variety of which has helped to confuse the discussion of its relation to kindred works. Confusion in nomenclature is best avoided by referring to the work as the "Gart der Gesundheit," rather than by the title which Professor Schreiber has rather unfortunately attached to it. The reader should remember that in the early days of printing books often appeared without titles, and that the names by which many of them are known have simply been attached to them, for purposes of distinction, by modern bibliographers. The "Gart der Gesundheit" makes many claims upon the attention of students. Apart from its other points of interest, it is an important monument of the German language and of German folklore. For us it is interesting as the direct ancestor of a whole host of herbals in many languages. It is also indirectly responsible for our English word "herbal." The figures of the "Gart der Gesundheit" were used for a French work which appeared in many editions under the name "Arbolayre." This was translated into English and appeared in London in 1526 as "The Grete Herball," the first record of the appearance of the word in our language.

But to return to the "Gart der Gesundheit" of Peter Schoeffer. The text of the book is a compilation and can hardly be said to have had an author. It is based on a variety of medieval works, and though the pursuit of these sources attracts the curiosity of medievalists, yet the student of the following age regards this text as but the representative of a dying phase of thought. The true value and interest of the book is in its figures. Many of these, like the text, are, it is true, merely copied from medieval predecessors in manuscript. Dr. Klebs has shown, however, that this is the case only, or at least chiefly, for those plants which were unknown in Central Europe. The figures of other plants represent in many cases real nature studies, though the artist is handicapped by his imperfect command of the technique of woodcutting. The method of preparing the blocks still permitted only the simplest lines.

Peter Schoeffer's "Gart der Gesundheit" opens with a fantastic scene. Aristotle sits in the centre, wearing a costume that would do honour to a pantomime prince. Before him are two sages to whom he discourses on the virtues of herbs. The more sinister-looking of the two wears a turban, indicating that he is a Moslem. His companion is of another faith, as is but too clearly indicated by the expression of Christian resignation with which he submits to the lecture. Around the three sages crowd a

Sprague, T. A. (1933<sup>3</sup>) Albertus Magnus. 35

Spells a Albert of Bollstädt, my date  
syn-acc. of Sprague [See of Robinson & me  
spelt Bollstädt]

p 432  
In Albertus, genus - species an relative  
terms

pp 433-4. He understood to differ between  
two types of spine which would now be  
distinguished as short-spines & emergens.

Sprague, T. A. (1933<sup>4</sup>)

long hair) Albertus's terms. Zizania  
= dandel, but also a weed, any crop

p 441 under adurere  
"Extantum papaver zizania avenae"



Klebs A.C. (1918) <sup>1915</sup> 1915

p.v. ~~Herbar~~ K. uses  
~~Herbar~~ Herbaries of <sup>to Latin</sup> Herbari  
Gart <sup>to Jernm</sup>  
Hortus <sup>to Otto Sanitatis</sup>

Dynamine was not a physician.

VI Klebs considers 1481 rather than 1483 or 1484  
to date de dynamine's Apuleius. He scoffs at

Schreber's date of 1493

He thinks dynamine's Apuleius influenced the Latin  
Herbaries

VII. Only one edition of Herbarus was issued  
in 1493 Schreber's artificial enumeration of 3.

When first seen is proparane, new edition  
appeared in several towns, in <sup>to</sup> Netheland,  
in Paris - first in Italy again here he is  
identical under the name of Amadus de Villa nova

p. VIII  
He will not accept Curbe as a author of Jernm  
Herbarus. It is "a pedum" multiple

cooperator.

The Jernm Herbarus makes no pretense to originality as we  
understand the term. He has tried to print it had  
any other source the Muscovit French text?

Plotearius Area Innotens

X  
The Latin Herbarus of Jernm Herbarus <sup>1485</sup> do not  
carry Schreber's signature

XI  
K. there is very important error in the Jernm Herbarus  
1485 of the first time an attempt has been made in

37  
printed form! Given plain pictures in  
than natural size (a ~~proportion~~ <sup>20</sup>) [Kung tho is  
an exaggeration! AA] None had not been done since  
classical times. In many of later eds the  
size was again reduced in great loss — the smaller  
size ~~was~~ <sup>is</sup> being done <sup>tending to</sup> <sup>convenient</sup> <sup>decoration</sup>  
forms. In the same way in the early XVI century the  
the next found steps were taken, we get large  
figures, followed by later eds with small figures.  
A change for the ~~the~~ small size of the miniatures  
throughout the MS herbals.

1577 The first printed ed. } More Flavours  
on Nephel. The first colour, all the heralds with our prints  
(Præzel gives 1487!)

Gibson, S (1931-2) P 850. C. 54.42

38

A fine sheet of the Greta Herbell  
found in a bundle of an indenture dated 1526. It is  
2. for men was for an extra word "X" is  
substituted "and" - y<sup>e</sup> for "the"



Christ, H. (1927)

Briefe b. ? 1464.

p 6

"es ist fast verwunderlich, dass der Autor Briefe von seinem Zeichner nicht mehr gelernt hat."

p 2

So ist sein Text eher banal und unterscheidet sich nicht zu seinem Vortel von dem früherer Arbeiten.

p 3

"Aber eine rein scholastische Arbeit; man folgt, so weit nur immer möglich, dem *testimonium* der Alten. Von eigener Beobachtung, vom Studium der Pflanze selbst, ist kaum die Rede."

Digitized by Herbar Institute for Botanical Documentation

Under *Passiflora*  
*Rüchenschell*  
he ~~complex~~ *opulias* f  
Latin name  
"nuda herbae"

Pl I p 217  
He calls her plant  
"nuda herbae"

is not used by apothecaries

The names of herbes in greke, Latin,  
English, Dutch and Frenche wyth the commune  
names traie Herbaries etc. gathered by

William Turner.

Edited in an introduction, an index &  
English names, and identification of the plants enumerated by Turner

by James Britton  
1881 F.L.S.  
English Dialect Society

gives the modern scientific names

768. C. 87. 20  
3: file as herbar.

with com. by  
f. l. s.

Roth, FWE (1899)<sup>2</sup>

Tabernaemontanus

p105

Jacob Theodor von Bergzabern

Theodor = Dietrich, Latinized

born 15<sup>30</sup> (or earlier)

Pupil of Brunfels

~~opened a school at Strasburg~~  
~~opened a school at Strasburg~~

Brunfels was Lutheran + Theodor's Lutheran Eindrücke  
may have begun through him. (He remained Protestant p109)

Brunfels opened a school at Strasburg in 1528  
At the end of 1533 Brunfels became town  
physician at Bern. Died 1534

Theodor's time as Brunfels's pupil must  
have been from the age of 10-13. After  
Theodor had been grounded by Brunfels, he became  
a pupil of Bock's at Hornbach.

p106. Already knowing the necessary Latin Greek,  
Theodor went to Bock at Hornbach "hervorvollkommen"  
Bock led in him the belief in "seiner  
wohlströmlichen Verse" and achtete hierbei auf  
die Selbst-behandlung der Natur, die eigenen  
Ausflüge und die Erweiterung des ~~physischen~~ ~~beobachteten~~  
Gesichtskreises - From Hornbach, Theodor believed there  
was <sup>some</sup> merit in the "unther's no direct prof of this."  
He returned to Hornbach "ward er als Arzt und  
Behandler dieser Gehülfe". (He expresses gratitude to  
Bock in his herbal  
It is probable that he became physician to Count  
Philip of Nassau-Saarbrücken



Therida (cont'd) p 113-4 42  
He followed Boerh in being an observer of field water  
& his herbarium was the result of long collection of  
plants (p 112 being long §)

p 116  
Neu Kräuterbuch 1588

p 118-9  
Figures of Boerh, Fuchs, Matthioli,  
Cesius, Lobelius, Turner, in some  
new.

p 119  
Very popular. Edition appeared up to late  
- dates 1731

How was lost / figures borne?

p 117 p. 117 of Basiliensis line the last of the herbarium  
with Therida had already appeared  
what he could afford.

Digitized by Hunt Institute for Botanical Documentation



The figures of Lonicer's Kräutbuch are  
priority for Rhodora + the Frankfurt  
Dissertations edition of Walter Ruess

(p. 283 note. This  
edition of Dissertations was  
verantwortlich  
nach des  
Rechtlichen  
Ausgabe)

p. 284  
From he had also many new ones  
in the 1560 edit. the number altogether 820  
in the 1557 edit., Lonicer says that he  
had the cut Ferula made.  
See p. 137 - (also p. 162 of this book)

Some of Rhodora's figures  
have we got to 1557  
edition. (Lonicer's) & of 40  
Can't see them figures.



Rth, FWE (1900)

45

Herbarium A214  
ROYAL BOTANIC GARDENS,  
KEW, SURREY.

Feb. 29, 1928.

Dear Dr. Arber,

You might like to add the following reference to Appendix II of your 'Herbals'.

Roth, F. W. E. Otto Brunfels 1489-1534.  
Einer deutscher Botaniker (Botanische  
Zeitung, Jahrg. 58, Abth. I. pp. 191-232 :  
1900).

We shall, I think, have to accept 1489 (or 1490) as the date of Brunfels's birth. The biographical and bibliographical parts of Roth's paper seem excellent, but the identifications of the plants cannot be taken seriously. He identifies "Senecio vulgaris" as "Graphalium arvense" "Rapidium sativum" as "Rasturtium officinale" "Leonurus Cardiaca" as "Lycopus europaeus" "Centaurea Cyanus" as "Centaurea jacea" etc etc

was left studying of Fern in  
center - "high school of the period."

I gather that he is (or was) not  
a Botanist.

Yours very truly

J. A. Sprague

Dr. Agnes Arber  
52 Huntington Road  
Cambridge

Digitized by Hunt Institute for Botanical Documentation

Roth,

Otto Brunf

The family

b. 14 89 a

Brunfels an

Strasbourg

1814

2 1521 after

left the convent

pastor at St. J.

having to  
work

p 197

ordinate das ... 18

Strasbourg an 7 M

~~the dispo~~ the idea

15-30, despite the d

p 198

in one of his books  
of medicine

p 199

Died at 46

but must have been for

common school in Stras

some time physician in 18

- he became town phys

in (p 186) he came st

from preaching voice by

left Strasbourg of Bern

Teacher - in higher school of

Roth, FWE (1900)  
Braunfels.

45

or was)  
truly  
league

Otto Braunfels son of a Kiefern b. in Mainz.  
The family had come from Braunfels in Solmschen  
b. 1489 or 1490  
Braunfels entered the Carthusian monastery at  
Strasbourg (not Mainz)

b. 1514  
in 1521 after some years of <sup>inmate</sup> life he  
left the convent, & in 1522 (before 1524) became  
pastor at St. Genard  
having found in the latter part of the same  
way the better way of the future

P197

ordmate das ... Buch dem Stadtrath zu  
Strasbourg am 7 März 1530. (Herbarium was excised)  
~~This disposal, the idea of Schreber, was not published until  
after 1530, despite the date]~~

P198  
In one of his books Braunfels calls himself  
professor of medicine

P199  
Died at 46

But in 1520 he was for 9 years headmaster of the  
grammar school at Strasbourg, then he ultimately  
became town physician at Bern?

so - he became town physician at Bern (b. 1518) Had lost  
his (p. 186) he came to Strasbourg in 1524. Had lost  
his fine preaching voice by illness & took leave. He  
left Strasbourg for Bern in 1533. Apparently he was  
teacher in the higher school of the period.



Plantago. Brumf. Herbar vivae  
 clones begun with + his + later  
 Channing & Brumf. 1532 p 21  
 a: 1530

p 202

New illustrations - to Leon Kreutzberg

p 34 Euphrasia

p 204 Bugleum

p 216 Convolvulus Sydenh. Schomv.

p 261 Physalis

p 287 Achras intybes

30-32 new figures

[Must go with Leon. Later editions with  
 Part B]

Briefels daten

His Annotaciones in quatuor evangelica et acta  
apostolorum publici 1535, - unclunder - biography & a  
parhai. The parhai is of them ac-46  
He gives a response to the biography due to certain dates.

p 171

Briefels was always trying to identify German places  
with those of Descartes the ancients.

p 215

Book vs. Lutheran preacher.

Brock Kräutertuch 1551 Blatt 611

Vordersite "hat er sich zu fern erheben,  
und von Hanburg an bis fern  
das rauhe Warschau verfügt  
"ist er daroffter nur stets sampt  
andern mit vielen Schrifften, so ich noch hinder  
mir habe, hefftig angelegen, ich sol doch das  
gros mühselig Werk in ein Vattelbondt  
und ertracht dem Teitscher Vattelbondt  
damit dreierl. Und wiewol ich mich wolkes  
Handels zu vil gering achtet, und das mit gutten  
ehren helt mögen abschlagen, haben doch  
meine entschuldigung nirgends platz mögen  
finden. Must also über meiner willen noch  
grosser mühe und arbeit, noch grössere über  
mich nemen

Roth (-1898) Trayer

48

Bork's birthplace is wrongly given by many  
authorities. It had to be Heidelberg bei Bretten

His parents' wish was that he should be a monk,  
but he had no desire for it

p 266

Studied theology, philology, medicine & botany  
1522 went to Zweibrücken then he was Lehrer

Herzog Ludwig II was Landesherren at  
Zweibrücken, & under him Bork est. school, cared for a  
botanical garden. He was a Lutheran

In 1532 Bork gave up (entsetzte) his teaching job to

attend as a scribe at Stiftsherrnstelle in  
Hombach, which stood under the  
Benedictine abbey of Hombach, of which the Abbot  
was a former Lutheran. He went to Hombach in 1533

was a former Lutheran. He went to Hombach in 1533

He was court physician at Zweibrücken  
as Baumverkleber he made many of field botany

Weds in some certain Methan Bork was Brunfels' true thing  
schola at Strasburg: was certain (p 269)

Knew each other from 1531

During the war - went over his herbar, Bork was  
Lutheran part at Hombach

The cost of the wood cuts fell to Rihel not Bork

From 1548 Bork's life was one of Anfechtung und Kampf.  
in the Catholic counter reformation Bork als Pfarrer  
werden ~~more~~ mesote. of Nassau - Saarbrücken  
Cann-Philip II whose life he had saved

was the death of Ludwig II  
that must have led to Hombach

The Herzog died in Bork's arms in 1532. Unter dem  
nun folgenden vorwiegend lutherischen  
Regierung für den jungen Herzog Bork  
in höhere Stellungen aus  
... entsetzte  
Died Bork

Digitized by Hunt Institute for Botanical Documentation



745-727. Tiglath-Pileser III of Assyria.

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Roter (Rages)

earlier in a serious illness, came to his assistance.

He invited him to Saarbrücken then Bohl  
came in 1550. He sees Bohl become physician of the  
court. p 316. Apparently in 1551 he regained his  
position in Paderborn in Hombach.

And after 16 years consumption in - 56 - 1554  
Bohl had 10 children of whom 8 died before him.

p 342. Pflanznamen alphabetisch arranged  
of plants or false but his own arrangement is not natural, <sup>in western</sup> he put <sup>together</sup> words together.

p 345 He begins with the nettle because his family had taken  
nettle as Geschlechtswappen

p 347. Bohl's German "die stilistisch gute  
Sprache"

Digitized by Hunt Institute for Botanical Documentation

p 347 Zwischen Bohl & Fuchs löst sich kein Verkehren  
nachweisen. Im Gegenteil scheint es nach  
Fessner's Urtheil in Keyber's Ausgabe zwischen  
Beiden nicht an Eifersucht gefehlt zu haben,  
was selbstverständlich die botanische Forschung  
nur anregen musste.

p 314 Bohl was full of plants herbs + herbs to em  
an Ersatz der Netten. Kräuterbuch 1595 Blatt 60  
Vorderseite

p 270 Bohl's herbal was the 2<sup>nd</sup> (Bunfels' Kräuterbuch - Kräutlein  
the first) also gave a fairly scientific description of plants  
in a German tongue. Bohl was a man of people who was  
learned, naturally. Bunfels wrote in Latin & translated  
his mistakes or made his German  
seen to have found Bunfels' German  
Bohl's book herbal one of the master  
p 270 Bohl had  
"the most beautiful German language"

Gann Pahyrese

50

Roses p 267

Pierre Van der Boekhe der te draup  
f. Chaus trans. ? Jacu da Ota. Arumtun  
or Snylerun. The 27 figures were an 3 Arum  
Mekai

Jarvis Dorricks is really a Gann  
translation of Fuchs.



Clusius

51

Borssand J. J. 1598 M\* .5.42

Clusius, Adiffi: potraini fun mine; diff: also fun  
the the Henger illustrate  
~~some~~ Latin - facts at Louvain

Describes ~~the~~ her as born metropoli Comitatus  
Arthessae in Gallia Belgica

Pars IV 1599. 22. Fuchs 23. Gesner

Pars III 1598. parbou / Mattioli  
like more but not quite same [? for is - is te  
same as mine, what's earlier A.A]

Borssand J. J. Iconum veros virtute  
atque conditione  
Pars II. 1598

[M\* - 32]

Digitized by Hunt Institute for Botanical Documentation

pro

p 5. De Castanea equina

Figur ledy show + nut  
"Autumno ... cum folia amisit, <sup>(immediatly)</sup> <sup>protrudes</sup>  
amentaceum quiddam extremis ramulis  
serit, <sup>we are</sup> et turgidū, quasi parturiat, pingui ac  
lento humore cōspersum, in quo culices et  
huiusmodi insecta haerent, totaque hinc ita  
perdurat,

p 12-13. Describes to Ilex major <sup>to Linn</sup>  
he says he had seen <sup>2 times</sup> in England in 1581 "no some  
admiratione" "Londini renobantur in  
Anglia"

one was in a garden at Westminster

p 127. Cinn Impati in flower p 126 in fruit

with details of flower  
p 127. In Gran Impati fin sem. fms Constantino ple  
(Belgium) (traume o Vienna)

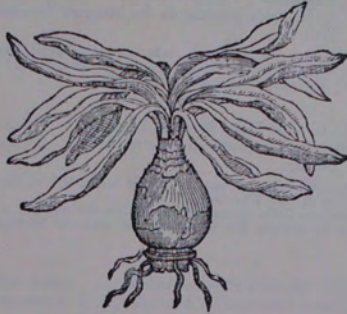
Figur 1 bellows from Jantuley Jan  
p 401. mentions Joachum Camerarius os - frax

Clusius.  
To the ben

125

Am 24

Scilla Hispanica.



No. 47. CLUSIUS. ANTWERP, 1576.

IX  
"Witz hoi"  
Andropogon

Digitized by the Hunt Institute for Botanical Documentation

47. CLUSIUS, C. Rariorum aliquot stirpium per Hispanias observatarum Historia, libris duobus expressa. Antwerp, Chr. Plantin, 1576. 8vo. 529 pp. + 6 ll. With hundreds of fine woodcuts of plants. Fine decorated vellum binding, gilt. £6.6.

First edition. This is the first, more extensive work of the great botanist Clusius, the creator of modern descriptive botany. To our copy there is added in manuscript an "Index omnium simplicium, quae hoc anno 76 in Horto Illustrissimi Principis ac Domini, Domini Guilielmi Landgravii Hassiae e partim seminata sunt partim vero antea plantata fuere." This is very carefully written in red and black, and proves that our copy comes from the library of Landgraf Wilhelm IV of Hesse, who was a great botanist himself. A very fine copy. Pritzel 2407.

SEE REPRODUCTION, PAGE 27.

E. P. GOLDSCHMIDT & Co., LTD., 45, OLD BOND STREET, LONDON, W.I.

ninus  
rem  
mas  
extra  
chor  
by school  
ut  
intelligans.  
pterosaque

rec etiam cuiquam nov



IX

"Uva Usci" *Arctostaphylos*  
Clausius. *Rariorum* ... *Hispanias*. 1576  
p. 77 (or near)

partly  
omitted.

I have not published  
this figure

*Prosp.*

~~IX~~



MISTORIA LIDER N.  
Vna vll.

*Am 22*

Clusius. Plant. Mai 1576

53

To the benevolent reader p 7

Decimus jam agitur annus, quod  
maximam stuporem, quas hoc libello exhibeo, partem  
per Hispanias praeroverim. In ista peregrinatione  
plurimarum formarum, natales, et nomina  
memoriae causa adscripsi, nonnullarum etiam  
effigies ipse carbone aut rubrica delineavi, atque  
omnes fere inde rediens exsiccatas detuli; aut  
earum semina, vel ipsas etiam plantas, quae  
videlicet vecturae tarditate ferre potuerunt  
(quodae sunt bulbosae et tuberosae) amicis inde  
misi.

\* \* \*

Delineatas jam et incisas tabulas  
Christophorus Plantinus Regius Architectographus,  
vir optimus et diligentissimus cum haberet: restabat  
ut descriptiones illi traderem quos praeco  
committerent.

Verum et miserae patriae ruina et domesticae  
calamitates meum animum tam perturbaverunt, ut  
nihil scribere, nihil commentari possem, nec semel  
provinciae susceptae poenitentiae. Subsecutae  
deinde peregrinationes, et ingenii quaedam  
indolentia, non leviem causam praebuerunt, quo minus  
optiones absolverem: praesertim cum cogitarem  
clarissimum ~~virentem~~ virorum doctissimas  
reputationes exteas, qui in hac patria <sup>ant. schol.</sup> palaestra  
egregie exercitati essent.

Haec mihi dicenda <sup>judice</sup> existimavi, <sup>ut</sup> ut  
omnes huius tam diuturnae <sup>delays</sup> causas <sup>moral</sup> intelligant:  
nec etiam cuiquam novum videatur, si plerisque

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si quum effigis in hoc libello conspexerint, quas apud alios, qui suas lucubraciones ante me ediderunt, viderit. Ea enim sunt verae amicitiae vincula, ut illam nihil peculiare, nihil sibi proprium habere putem: sed quaecumque habent amici, liberaliter inter se communicare debere.

p 17. Dragon tree  
he fuu-sau ii - i 15 64 . post monasterium Ducae  
Virgini Sacrum, cui nomen à fratria  
"monachis ignotam et neglectam; quamque  
neque florem neque fructum ferre ~~affo~~ assererent:  
rem tamen aliter se habere postea deprehendi,  
ramulo sive racemo exat illa ipsa arbore  
anno sequente revulso donatus ab amico.

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p 9  
Rumbuto Dodonaeus ... vateri amicitia  
~~adhib~~ ~~adhib~~ ~~adhib~~ ~~adhib~~  
michi conjunctus  
p 43. Fig 7 Judo tree unibel do reproduce  
Fig p 77. Arbutus " " " "

Uva ursi  
p 77 mentis  
"non inepti  
aperiri (Arbutus)  
conjugenda videtur  
hoc planta 3"

2219  
Smilax aspera fructu utilis (reprodere)  
p 91  
Salk hispanica showy flower, fruit - seed  
====  
Cuscuta Muricata very good in showy bot fruit  
flowers flowers fruit

specks  
- Benevola  
dextra  
ghary <sup>bruff</sup>  
" <sup>omnes</sup>  
nom  
feri unde  
rediens exsiccato  
detali

p 498. Figure of (?) Gynodon dactylon

Classes

Curae Pistorum - 1641  
~~funeral oration~~ funeral oration by Vorstius

p7 At Montpelier he gave up to profess ( )

Quod dicitur  
Tunc Civis professioni nuntium  
sequi totum Sacrae Artis remiserit  
he not. of harbours - he drew  
~~part~~ antequam a populorum mores  
attentissimis observaret, mente a oculis

At Montpelier he knew Petrus Lotichius  
the principal German poet.  
p 10

Digitized by Herbarium Institute for Botanical Documentation  
Lycetiae in medicina adeptum,  
"Veritas interea temporis  
Vitalis Hannibals

Belin Feb 1555 - 1563

in secum in Gallicum  
cu Superior a Donato Acciaiuolo latine  
primo editas, quae inter opera Plutarchi  
Galliae evulgata hodie leguntur. Hedio  
(partly a to same person) translated Dodovius  
into French.

~~(It is clear that he translated together Plutarch)~~  
translates & edited to Dialogues of Seneca & other  
of Maximo for Spanis in Latin  
for Palaeus Latin

fech, Latin Spanis I Latin German Hist Geography  
p 15-16 Scaliger a fund Latin life

Magna voluptatem mihi semper attulit,  
in variis quas peragravi regionibus,  
Plantarum observatio. Nam quum nulla  
sit Provincia quae peculiare quaedam, et  
quodammodo sibi proprias non aliat, insignis  
varietas ubique meis oculis sese ingererat,  
quae non potuit non esse delectabilis, viro  
primam prope aetate ad Plantarum observandum  
propensio, praesertim quum aliqua occurrerent  
a veteribus Auctoribus neglectae, vel ab  
ipsis quidem descriptae, nondum tamen a  
quopiam Veterum satis cognitae: tum  
etiam aliae, quae ad Plantarum a veteribus  
proditarum classem referri posse viderentur.  
Non minus enim gaudio afficebar, quam  
si ingentem Thesaurum reperissem.

x x x x.

Boni igitur consulatur, quem (studiosae  
juventuti gratificandi studio) in hac  
senecta multis morbis obnoxia sumpsi,  
labor, et alios juniores ad similia, vel etiam  
majora tentanda excitet: libenter enim altai  
hanc lampadem trado, ut qui annum sextum  
et septuagesimum jam agam. Si quae tamen  
sit supererit vita mediocri valetudine constanti,  
eam omnem ad publicam utilitatem impendendam  
profiteor. Kal. Feb. 1607



Linnæan

57

~~Buchan~~ ~~Mason~~  
c. J. E.

Look up

E. Moirou, Charles de l'Escluse,

La vie et ses oeuvres 1526-1609. Liège  
1875

Bm [10601.d.17(1)]

What are his authorities for his facts?  
 I do not find in Christ any statement that  
 he became attached to the Reform faith, or that he  
 lost his patrimony (Christ says he gave a rep to younger  
 brother) or that he married (the members of his family).  
 "precarius employum" as to Com. Venger's  
 entry diff. for Christ's statement that he was  
 Com. Physician. Also Moirou says he was not  
 a physician, ~~but~~ ~~Christ~~ says that he was, ~~was~~  
~~Com. Physician & the Engineers.~~

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Better as than <sup>himself</sup>  
of Matthies de l'Isle.

These pages have  
been looked up.

Christ H (1912-13)  
p. 165-1913  
Saves, biography, *Cassius*  
6. 26 Feb 15-26 in Avras

Studied law  
At 26 traveled in Germany  
Went to Wittenberg and then Melanchthon  
delals, first travels Melanchthon  
Muntpeller 3 years on the base, Roudalet  
then he gave up Jurisprudence f. Botany  
medicine - Max II

1573. became ~~physician~~ Vienna  
& directed 1/2 Royal gardens  
+ under Rudolf II

On a second journey er den Umzug  
mit Philipp Ludwig und Francis Drebe  
genoss, viele exotische Seltenheiten  
seiner Schiffsgeossen  
seiner exotischen Seltenheiten

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p. 160  
Plants from ~~Cassius~~ ~~was~~ ~~unavailable~~ in  
~~which~~ ~~only~~ ~~for~~ ~~the~~ ~~purpose~~ ~~of~~ ~~study~~  
Laucoceras  
Castanea equina (Aesculus)

see next  
page

Christ, A (1912-13)

p 165. 1913

Sources of Alusus life Boisardus in -  
Jed II, I cones Virorum illustrium, which  
only reaches 1593. & Funer. oration by

Everardus Vorstius.

Alusus b. Feb 26, 1526 in Aras. Student of  
29 years in Jena, 1546, law at Jovan. At 22  
travelling in Germany, Marburg etc. Vittenberg  
in order to know Melancthon. Alun 1550  
Frankfurt, Tharburg, Stuttgart, Lyons,  
Montpellier, when he was 37 years, living in  
Rondelet's house. Here he became interested in  
botany & medicine. Alusus gave up law in their favor  
(Alusus was all the places he lived in visited)

Digitized by Herbarium Institute for Botanical Documentation

Travels: France, Germany, Netherlands, Spain, Palace  
London, Italy

1573 Kaiser Max II made him Imperial  
Physician; head of Director of Ingenieur  
Garden - Vienna, then Director of Imperial

14 years in Max & Rudolf II. Austria  
in Vienna he explored the mountains of Austria  
& Hungary. Fixed his career life he settled  
in Frankfurt, where he lived retired  
for six years. At 77 he was called to professorship  
in Germany & Frankfurt, where he lived retired  
for six years. At 77 he was called to professorship  
in Germany & Frankfurt, where he lived retired

He was of phenomenal industry, frugal,  
he gave up his Majorat Waters on young  
father. Waters on young  
was one of his closest friends in life  
left all his life for enjoyment  
of all health.



Christ 1513 p 155  
 in his *ambrosia* <sup>in flood</sup>  
 Clusius described the orient plants which  
 had come to Vienna from Constantinople, of the *g* <sup>his</sup>  
 instrumentality.

*Cardania equina* (Acerules). Clusius was to  
 find to observe the tree in its living condition, he  
 described - throughly, noting the sticky buds. He did  
 not know the flower.

p 162  
 Clusius for *Stembergia lutea* from Constantinople  
 ter w' Philips of Brussels (1575) calls it *Narcissus*  
*periviscus*.

*Ranunculus asiaticus*. Clusius had for  
 Constantinople <sup>example</sup> (375). <sup>a double</sup>

Exvauffi

Clusius autobiography Ms at Leiden  
Arras cathedral: 1659.

61

Altmeier, J J Les précurseurs de la Réforme  
aux Pays-Bas II p 248. Family, Clusius  
draws origin from "la Plandre zélandaise"

p 176

Autobiography.

Philippo suadente Philosophiae studia  
amplexus est.

"ut Francofurtum ego venissem Sed  
adversis dendere videndi peregrinas regiones,  
a mercatore qui mihi pecunias subministrabat  
aegerime impetrare potui (mandatum  
enim expressum habebat ut ut ipsum  
reduceret) ut in saltum Carbonensem,  
quam audiebat exstruam stupium  
frequenter abundare, profectus proficisci liceret.

Altmeier (note p 178) is the source, the  
statement is his work was Montyger

191 Ve Kund fur te wespanden f  
Clusius in Plantin (marchis) te blocks for Belois

Observations were 1 pear wood cost 10 pennys  
the piece.

p 194  
Marie de Bruner

62

"le père de tous les beaux Jardins  
de ce pays"

~~the second~~ ~~the~~ Her estate in Cluses  
Congard y Ist vauffi in tract of Mademoiselle  
de Journay & Montaigne.  
Marie de Bruner called herself "la fille  
aînée" de l'Écluse

"la personne que j'ay destre vostre  
fille aînée" (1597) fortuite

This Fungorum Historia was first marriage &  
fungi which has existed

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p 123. Exat (Linné) Pannonia (us  
part) Austria Hungaria)  
p 123. Agur in 1607 or complement  
Rarum Plantarum Historie

~~Porta de Fungis 1592~~

The MS is Bibliothecae Publicae Latinae

Codex N° 303, 87 foliorum

~~The MS is dated 1607~~

13p 125 etc. Cluses' fungus - his  
Theatrum Fungorum 1654

BOLDIZSÁR DE BATTYÁNY  
Balázs

A certain no. of fungi has been  
found in the herbar.

the fruit with of the  
fungi water colour reproduced.  
side by side of fungus. Cluses  
(1654) has been called the fourth  
I myself



Cover of (1844) p 103. The potato

" qui est le plus beau présent de l'Amérique  
à l'Europe "

p 184  
Chauss " Son style est très clair et très élégant  
Extrema tunc du be add tunc spes - over too

p 186  
The sixteenth century fashion of wearing beautiful embroidered  
led open articles in the case of new flowers as  
models, this had much to do in the establishment of  
gardens. Jan Robert who lived under Henri IV supplied  
flowers to the Queen, Louis XIII & Henri IV for  
his garden & served as embroidery models during  
at least the common period  
of the 17th. century  
Jan Robert was the first dealer in early botanical  
specimens in the form of the book

Hunger, FWT (1927) Clusius  
Clusius' family was French.

64

p 10. ~~garden~~ ~~introductions~~.

He speaks as tho' it were he - not his family  
who were of the reformed faith, but I think he's  
wrong about this, as he also mentions his family's  
sufferings on the hands of the unquainted

Morren E (1875)

The metacarpal autograph at - Montpellier is  
Carolus de Lescluze.

Is the father Michel de l'Escluze was  
seigneur de Watènes near Armentières  
p 5

The Latin is so correct & elegant than it has been  
called Aceronian.

p 18

It appears that Dodovus helped  
him in his work but he  
was living in his house - 1507

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p 54 Pierre Belon des Amateurs de  
Quintillanet 1553 <sup>into Latin = 1579</sup>  
plusieurs singularités

p 31 "des Carpiers que  
particulièrement P. Belon affectueux

p 5 (1875)

The pub. of Clusius a- 30560) es is much  
finer an age picture - the possession of  
M. Pota, copied by Ambrose Jardieu, for  
"Collect. of savants of the young" & Duboussain  
des science netwells. The ~~author~~ to two  
parties of <sup>reproduced</sup> in Vol III) la Belgique Herbicide  
is for this source.



(Facts used must be checked as BM for 2<sup>d</sup> ed.) (There is no other real ed. - later) 66  
Rooses, M. Christophe Plantin Imprimeur

~~Antw~~ Anversois. Antwerp 1802 [Max notes  
p 70 aff - would <sup>than</sup> give of some Drucker an fur edr.]  
revelles des mistakes his ident he dwell in  
for both hands, he return spurtz.

orine and his wife sell lease .. ten day

ni lui ni sa femme ne furent jamais  
un véritable <sup>commerce de lingerie</sup>  
p 19 leant purty <sup>working in their</sup>

Plantin h. en ban. his <sup>proprietor</sup> ~~facteur~~ fabricant  
for purty heechel books.

p 60-61 Henri Nicolas founded the  
La Famille de la Chanté

p 62 b. 1501 ~ 1502  
63 He took refuge - Eau Truise at Eindhoven  
here other descendants took refuge  
He was followed by people in Holland, Flanders,  
Brabant, France <sup>England</sup>.

p 65  
Rooses' can bear Nicolas' views. He describes  
# it as "Cette religion sans dogmes, cette  
morale sans préceptes déterminés ni sanction  
surnaturelle, malgré ses allures mystiques et  
ascétiques, n'est en somme que le culte de  
l'humanité; c'est la négation de toute religion  
et de toute église."

p 66  
In Eng<sup>l</sup> the sect of Nicolas survived 8th middle?  
the seventeenth century  
He admits that Nicolas' personal  
character was good.

Plantin <sup>up</sup> ~~was~~ <sup>to</sup> <sup>ent</sup> <sup>p80</sup> his life was a  
 close relation / friendship - common / ideas in  
 Barrefelt. Of the parties & integration of  
 Henri Nicolaes, it was a / <sup>ent</sup> <sup>no</sup> <sup>trait</sup>  
 of principle disenter for the family / <sup>Chant</sup>  
 to 84

Plantin wrote several letters my more important of  
 spirit, there of reforms. After getting one particular  
 letter <sup>Rops</sup> <sup>to</sup> <sup>critics</sup> " Dans cette lettre, comme dans  
 toutes les autres du même genre que ses correspondances  
 reformation, il n'est guère question des préceptes de  
 l'église, ni de la morale enseignée par les prêtres;  
 c'est toujours la voix intérieure de Dieu qui il  
 conseille d'écouter."

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Common lui, l'honneur sence et pratique  
 par excellence, a-t-il pu se complaire dans les  
 divagations de ces visionnaires

~~the~~ La Chronique de la Famille de la Chanté  
<sup>par</sup> <sup>Plantin</sup> <sup>peintre</sup> <sup>Den</sup> <sup>Speyghel</sup>  
<sup>des</sup> <sup>Jerrechticheit</sup> <sup>entre</sup> <sup>un</sup> <sup>de</sup> <sup>Henri</sup> <sup>Nicolaes</sup>  
<sup>der</sup> <sup>Jerrechticheit</sup> <sup>entre</sup> <sup>un</sup> <sup>de</sup> <sup>Henri</sup> <sup>Nicolaes</sup>

He was friend Barrefelt's principal work  
 the title of <sup>Famille</sup> <sup>Plantin</sup> <sup>peintre</sup> <sup>Den</sup> <sup>Speyghel</sup>  
 du <sup>Thresor</sup> <sup>calbre</sup> <sup>au</sup> <sup>champ</sup>.

Plantin, through enjoy to favour, to Catherine  
 king, with protection of main dynastie, to Romm Chien,  
 He definitely protests them to <sup>bedau</sup> <sup>vos</sup> <sup>faute</sup> <sup>bul</sup>  
 to Catherine Chien.

p. 70 Leuwaert and his wife Edelken in  
Utrecht shop

Notes on my  
p. 70

directly developed  
his business - <sup>explicitly</sup> developed in spite of wars  
strategies -  
his business in this direction was successful  
took various crises "developed, despite various crises;  
this is found large various crises, practically  
developed

p 214

For age 7, 5812, 57  
Plantin's daughter was made over perhaps in any  
language & any hand writing.

p 277

In 1575-1576 Antoine van Leest engraved  
708 figures: emblems of Labels Plantarum Historie  
at 13 sous each  
His monogram is A VL acrolas or A done  
to 2 pieces together.

p 275

Arnould Nicolai wood engraver  
for ~~the~~ Observat de engrav 10 figures for  
Fruentium Historia & Dodonaus (1566)  
+ 15 of Chesus, Armetum historia  
pub. He del 80 of Dodonaus Florum &  
Cornarum (1568). For terminal of Chesus he  
was paid 6 sous each, + of Dodonaus 7 sous each.  
His monogram is comp at A of course  
style, when the first leg is in four



p 266 Draughtsmen p 266 69  
In 1565 Plantin paid Pierre.

Van der Borcht 15 florins & 60 figures  
= 1 florin & 4 figures  
to Trumentorum, legumenum ... Remon Dodon  
+ again 20 figures in the same rate i.e. 80  
figures out of the 84 in book. Cornelle Mueller  
engraved 59 + Arnold Nicolai, 10. The  
rest were borrowed.

p 267  
Van der Borcht had drawn 5 fruit species for  
the edn of Dodon's Cruydeboeck published by  
Jean Van der Wee, the fruit species bears  
his initials. (Roses, apples, etc) Van der  
Borch made use of the plates in Van der  
Wee's edn of Cruydeboeck in the draught he did  
for Plantin)

in (Florum et Coronarium ... horten 9 15 68  
between 100 figures of plants, of Min Plant-  
jeil 5 sans carter & Van der Borcht. The  
figures were engraved partly by Arnold Nicolai  
partly by Gerard Jansen de Kampen.

Van der Borcht did the draught of *Artemisia*  
et *Symphoricarpos* de Janna at Horto, translated by  
Charles de l'Edux. The 27 figures were cut  
by Arnold Nicolai.

Van der Borcht drew 52 figures of *Chusca* *Rariorum*  
aliquot *Stupiorum* per *Hispanias*, which includes a  
good many more [Chusca did some A4]

Jérard Jansen de Kampen or Jérard Van  
Kampen engraved (p 278) the figures Dodovius  
Purgantium Historia. Batav 1567 + 1569 he  
engraved to 229 figures, plants for 6 Rariorum  
aliquot Stupium per Hispanias deservit in Historia  
de l'Eduse. 2 1575 he appx 74 blocks  
for 6 Plantarum Historiarum, de l'Eduse.

p 229

Summaries relatives in Savants.

Renbow Dodovius published the first editio, by wats  
in Jean Van der Loe of Antwerp, in 1566  
to his life he had no other publication than  
Plantarum.

In 1568 Plantarum published de Fragmentarum 88,

in 84 plant figures. Pierre Van der Borcht drew  
Cornelis Muller, Jérard Van Kampen -  
Arnould Nicolai engraved them. A second

edition in 4 extra plates in 1569  
2 1568, Florum et Coronarum, 107 figures

drawn by Pierre Van der Borcht + engraved by  
Arnould Nicolai + Jérard Van Kampen. A

second ed? in 2 mar cuts in following year.

In 1574. Purgantium. 221 wood cuts, engraved

by Jérard van Kampen

1583. Stupium historicae semperitibus sex. The

Flemish text of this herbe had been published in 1554 +

1563 by Jean Van der Loe of Antwerp, as Cruydelboeck;

+ by the same published to French translation by de l'Eduse

in 1557. Van der Loe also printed the  
English translation 1578

p 330 Spina 7 figs. - Payslads -

71

In fine - Flamen edit 75 Cruydeboeck heel 707  
Jean figures of which abt 200 had been made for  
Dodoens' book, the rest ~~new~~ taken for Fuchs

[In P J Van Meerbeek, Nederlands historisch  
et critiques sur la vie et les ouvrages de  
Rambert Dodoes. Meliss, P. J. Harneq, 1841]

In sem Flamen edit heel 817; Flora edit 133  
new figures. In April 1581 Plantin bought  
in Sale by a widow of Tem van der Lee ~~the~~ her  
hundred prints, water, all to figures 159  
of 420 florins, she used of 5 same edit a  
great many of wood cuts the AA  
work of Dodoes, de l'Orluse, de l'Obel.

Digitized by Hunt Institute for Botanical Documentation

Payslads  
Fuchs 507. 200 made for the book by Van der Lee  
+ 243 made of Plantin by an artist  
after he bought van der Lee's plates Van der Borch  
p 330 Poeses was flamande also also water  
Nicolaudina equival of Plantin

p 331

1576. Cleus Raven ... per Hispania  
229 figures, drawn all new, executed by  
Gérard van Kampen for the drawings? Dreus  
authr + of Pierre Van der Borch. Dreus  
engraved in 1587 - by, altho the book had not  
appeared until 1576. Dodoens used term - pau  
his Purgentium Historia ~ 1584.

The Parisian Plantain (Holau) 1601 has a large  
number of new figures  
p 391  
Plantain father  
"avait servy aux esclles  
des un mien oncle



In 1576 p 332

Label published in Plantin Plantain  
see Sturpium historie. - 1<sup>re</sup> part, Sturpium  
Observations, 1441 woodcuts done by Drum, served  
the works of Dodoos de l'Ecluse, or were cut  
expressly. Antoine Van Leere in 708, & Jehan  
Van Kampen 74. The second part, Sturpium

adversaria nova by Label - Pena was  
printed in London by Thomas Purfoot in 1571.  
Plantin bought for Paul de Label 800 examples  
to Adversaria at a price of 1200 florins, &  
wrote to Sturpium Observations  
whom he had printed himself. He paid 120

florins for 250 of 272 wood blocks employed in the  
work published by Purfoot. He received those cuts  
on Aug 4, 1580 taken in to Plenier herbal  
of de l'Orbel published in Beschryvinghe van  
Kruydt boeke of Bechryvinghe van  
allerleye srewassen.

In 1581 Plantin published under the title of  
Plantarum seu Sturpium Icones, = collectio all  
to plant figures done by himself & his account  
of 2191 Plantin - Moretus still has all the  
to hand water published by

The Musee of Plantin to diffuse  
wood blocks of Plantin.  
house of Plantin.  
p 338 = 1581 Letter containing an account of  
Plantin published by Constantinople (Louis Carron  
Barbey visit to Constantinople) (= edition)

Label and  
to Label  
Labels of Label  
for the 2 forms  
of the 2<sup>nd</sup> part

1583 Plantin went to Leyden  
or Leuven's Printer.

p 356

This was the cause of distress to his catholic friends,  
Leyden was "la ville hérétique et rebelle"  
→ the university was regarded as "ennemie de  
Dieu et des hommes."

He finally returned to Antwerp

p 363

When Plantin returned to Antwerp after the siege of the  
found 1 press and workshop = 4 workmen.

p 364

At the end of his life when always had been  
taken by the Spaniards, those of the reformed faith  
flocked north of a new home when their religion was  
respected.

p 365

In his last years his letters are said; he writes  
"nostre joie fleurissante et tres flaitressante  
imprimerie"

p 366

Philippe II of Spain over  
seems when he never repaid

p 376

Common typographer, it occupies sans contredire une des  
premières places dans l'histoire de son art.

p 377

Henri Nicolas definitely encouraged his followers &  
made them professors of an official religion

p 377

Charles Plantin was "né Français"

I think on p 70

since

Charles Plantin

p 700

Plantin can point to

to have his several printing works  
his immediate successors,  
Index Expurgatorius  
of Roman Church.

p 292  
in 1579. Plantin bought the house which he  
he had occupied since 1576 in de Marche' de  
Vendredi

Lea Degeye 3<sup>e</sup> ed. Bruxelles 1886.

p 356  
The books in Plantin print in his  
1583-5 two years in Leyden as unvent printer  
was made Aperu Christ-offorum  
Plantinum used Ex officina  
Christophori Plantini.

August 1937  
There is a note somewhere in a book (I have not  
yet seen) mentioning that the printing  
of some books of the time after the printing  
began, that he gradually gave up  
the printing for more business



Planta correspondens

V. I. p. 259 letter to Jean Hofflin  
Chaplain of Philip II protest against  
length & in detail his complete faultfulness  
of the Catholic Church.

Henri Barrefelt

Ms D-9 p. 250 letter to Ferdinand Ximenes  
La pure et vraie renonciation de soy mesmes  
qui doit necessairement preceder mesmes  
l'alphabet de l'escolage de Jesus Christ  
nostre Seigneur. [p. 207 annex] & Roses  
langue in ten Barrefelt

Vol. 6

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Beate y Henri Nicolas y La Famille de la Charité  
Henri Barrefelt, a dissident of the  
Nicolas

Rott, FWE

Leonhard Fuchs, ein deutscher Botaniker  
1501-1566

p161 Beckhuysen, Bot. Conspic. July 8 1850-9  
Well born. [P. 370. b. 56. 8] / 61 - 1895

He went to University, Erfurt - in 1521 got the  
Latin degree in baccalaureate

Unruhe Hoffart - Ehrgeiz zum Arzt  
für better health - practical medicine  
p162  
Defin 1531 Fuchs came to Paul Brunfels  
in his house in Bamberg - was persuaded by text

Fuchs schätzte den Brunfels hoch  
~~Fuchs appreciated Brunfels as a doctor~~

~~He was 1533 in Bamberg~~  
Tübingen  
He must have been founder of the Camerarius at

170  
The book source of Fuchs life is J. Haber Hugel's  
friend rather than 1566  
Oratio de vita et morte Leonharti  
Fuchsii

p171  
The small blocks left in Fuchs' death were not much  
smaller than the 1542 ones, but were presumably  
intended for a new folio edition. In 1551, 33  
Tübingen process some of the wood blocks. 21 used as  
3 chirurgus - former personal some more.

p175  
Carpenter has book or found edit. / Demands  
p173 "er zu Rott zog" da Botanik war unfigürlich

Rethem Fuchs emi?  
Als Fuchs nun 1540 die Holzschnecke fertigen liess,  
stand der Holzschnecke auf dem Gipfel der  
Entwicklung.

77



Balfani R (1898)

Bellini R (1898) 78

Le tavole con i disegni per la  
illustrazione dell'Ephrasis furono fatti da  
Colonna stesso e sono quelle che formano  
il soggetto della presente memoria.

Nella sua prima opera, il Phytobasano,  
non uscì dalla cerchia comune delle  
osservazioni volgari e delle credenze dei  
tempi; ma nella sua seconda opera si sollevò  
sollevo a grande altezze; dette un colpo  
decisivo alla vecchia abitudine del cieco  
prestare fede agli enciclopedici di  
e discuendo le parti essenziali di  
molto fiori e notando i ravvicinamenti  
tra i generi e le specie preparò  
la strada al genio di Linneo.

Colonna was a pupil of G.B. Della Porta, Galilei,  
Campanella

p 45  
Ang - collecta formerly belong to Petagna  
Linnæus 71 Vaples was found to regard 1<sup>st</sup>  
drawings of Ephrasis

p 46  
b. 15-66 a 15-67 ) as also 1571 & 1572  
(p 1567) he would be 39 in 1606, as to publication  
edit. præs. ex XXVIII - the selection  
Carin b 1571 in 1572 (AK) Ephrasis be  
Præs. he præs. 1610 for this man, wrong

Bellini  
Bellini says that Ephraim was  
finished in 1600 & published in 1610.

Should be  
on the page 79  
Bellini  
in 1610

N. Faraglia. Fabio Colonna Lincei.  
Archivo storico per le provincie napoletane  
Anno X. Fasc. 1. 1885. [P. 570. b. 6]

Colonna's work "De glompetris" was epoch making  
of foliaceous, the undoubted deposit  
made a study of fossils for the  
first time  
- drew faithful conclusions of "advances" to  
be known in his time

Jaccardo P (1893) [A. 370. c. 26. 77]  
A chronology list of the botanical books & events showing the remarkable extent to which the Italians were present.

Matteo Plateario, Cura Duntovs. 1100

1479. de dynamis Herbarii  
Gualteri Botanici Romae

1500 Leonardo da Vinci understood the true nature of fossils.

1533 In Republica, Venetia fundit & fuerit char. of Simplicis Padua  
dei Simplicis) on the university of Padua

1530-40, Luca Ghini professore in herbarium.  
poi in Pisa made the first herbarium (1553)  
in Florence

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Ghini: "Dissersi su Desseudi" translated into

Mattwolis "Dissersi su Desseudi" translated into  
5 languages e ristampate altre 60 volte.  
1545. University of Padua fundit.

1550 Aldrovandi in Bologna fundit  
Museum Europe. (partly the most ancient in Europe.)

1566. The first wood flora Francesco Calzolari  
of Verona "Viaggio di Monte Baldo"

1588 frambattente Pate demonstrated experimental  
that fungi bear seed & multiply in the way. Phytognomica  
p 72



81

Saccardo com.  
 Adrian Speghel } Brussels, professor in the University of  
 Padua, } author to the first editions of *mycelium*  
*herbarium* in 1651 *Idagoge in rem herbariam*, Petrus  
 1670 *1656* Schiles Salilei author to the first *compendium*  
*microscopie*.  
 1717 Petrus Antonius Micheli founder of *Flores*  
 the first botanical society in Europe.

Fragaglia (1885)

from 1606 to 1607 } Ekephrasis

Columnis <sup>10th - 11th</sup> ~~10th~~ ~~11th~~  
c. 1607 } 2500 volumes -  
collected from towns, quadri & statues

Dote } Fabio's butt  
He built 1566 & 1567

(Fragaglia & the most important source)

p 677

Or avendo egli letto in Dioscoride,  
che ottimo rimedio pel mal caduco era l'erba  
<sup>epilepsia</sup>  
phu, si mise a cercarla, e credette

d'averla rinvenuta nella <sup>Valeriana ulvestus</sup>  
l'usò per farmaco ed avvenne che si  
guarì del male. Non cessava allora

di attribuire il beneficio a quella pianta,  
forse avrebbe dovuto dare il merito delle  
recuperata salute allo studio, che destrava  
l'animo suo dai dolori presenti, ed all'aria  
sperta dei giardini e dei campi napoletani,  
pei quali era a cercare l'erba da cui  
sperava salute.

[Durante <sup>10th end</sup> ~~10th end~~ } the Italian

p 700

A questo modo egli s'era francato d'ogni <sup>giogo</sup>  
Nè era quasi divenuta ~~era~~ Coscienza dell'umanità  
benne

netter.

Hodgson, J. Memoirs of the  
Lives of Thomas Gibson, Jonathan  
Harle, John Hasley, William Turner.  
Newcastle 1831 8450. d. 113

p 46 James praes Turner: De Herbis  
Lunensis

p 52 b. Moxpeth am - begins 716: anty.

p 55 A letter, Turner's Fox to marry his  
the says that he & bishop Ridley were  
fellows students at Pembroke Hall Camb. (Knypp's  
Ecol. Mem iii 229)

p 77 Agardson, Pieter Turner, was  
professor of Geometry in Groningen College



p 24

Ex his igitur, quoniam scorpionem  
suis radicibus imitantur tudyphonon,  
cythrotomon, et acroniti species; ideo  
eorum moribus medentur.

p 25

scorpionium caudam, flores heliotropia

p 25

En ferinis artubus demonstrano vyperarum  
cornu echin; antihumora; vitula

p 25

Faciei maculas abdomen - plantae maculosa;  
arum, annuiculus, junicalia, quae proscus  
maculas referunt; squamosae, squames,  
ut scabra, morsus diaboli, characulum.  
Quartanas et tertianas tollunt quadrati  
et bulatari caules.

p 210 7<sup>th</sup> work

repleto te centum duu Addeles boya  
ut, "of spotted snake is than beside  
arids in spotted stalks."

(p 247)  
Pata

"Album maculatum"

p 246

"Plantae quae maculosa serpenteum  
pelles ostendunt, contra eorum  
morsus valent", Contra eorum  
Fig. 166 f. reser. Plantes duu Pata saw  
betum plants varumid

1658

~~now shall~~

now shall I speak of Plants, much ravish with admiration the eyes & minds of those that contemplate on them, with their abundant pleasant use, & wonderful Elegancy.

p 59

We made trial also of some kinds of carters had been farre fetcht, such as they had used for the ballan of their Shippes; & we found such herbs generated the crew, as we knew not what they were.

[ I do not find them pass'd in Latin ed: 1558  
Perhaps they are in Latin Latin edition.

Carus J (1895)

Pons m. t. v. curus fait y a l'été ayon & herbarium

Francis Rebelais : Jazantia I 23, 24  
fu mode ) herbaris. (look up)

References on column manuscripts.

In Eyles m. <sup>John</sup> Falconer, <sup>1829</sup> accord to Amato  
Lusitania [us & fait & form. herbarium] in his  
book "In Descendit Anazarbai ... " & dans the  
p 322 (Amato)  
# delectation's dotat 1551

p 295

Digitized by the Institute for Botanical Documentation  
Apt. p. 295 of the rarity, the invention fine " Ce qui  
est très répandu on pourrait même dire fort commun,  
c'est la faculté imitative. Sous ce rapport, l'espèce  
humaine a conservé un caractère sinicisque  
indéniable, qui se manifeste à chaque page de  
son histoire, dans les arts, les lettres, les mœurs,  
tout comme dans les mode. --- Ce qui est  
hors de doute, c'est qu'une dizaine d'années  
après le passage du voyageur anglais [Falconer]  
à Ferrare, l'on recueillait de tous côtés des  
plantes pour les conserver en herbiers.

p 298

Shuni was profuse in Pisa m. Padua "

sometimes stated.

p 301

Mattoli spoke pretty dried plants in water &  
the water taken & naturalness of drawing





Canus J (1875)  
procedum of moly - herbed as his book was  
widely used in Italy France Germany.

p 297  
Heller for Ghent Alderwandi 1552 definite parts  
of pretty much part of collection, dried plants of his  
p 298 Alderwandi was surely dried plants  
in the book - 1553, & the common, dried plants  
soon became widely spread among botanists -

p 303  
Alderwandi had begun collection of dried plants from 1551

p 306  
Theriacal herbarium in Paris by Jehan Brault  
which is dated 1558

Digitized by Huu Institute for Botanical Documentation

p 291  
Annot. exp.  
"mura artificia, codici quidam consulas  
ac agglutinatias" [Falconer]

p 306-7  
Canus exp. Falconer showed as well - starts  
his plants.

---

Theriacal Falconer plants were in book is done for  
J. Herbarium New Herbarium 2 Colan 1562. flaux  
the next - 5 prologum tunc Falconer had not  
published - book, or book - mura mura herbarium

p/ 207-8 Jesner rec'd + collect my plants  
made an herbarium

89

Five Jesner's letters we find ~~in the~~ in Platter's  
an herbarium ~~in the~~ in Jesner.

"Quelles étaient les plantes de l'herbar de Plater,  
quel en était le nombre? nous l'ignorons."

p/ 209-10. It is probable - Jean Bauhin's herbarium  
passed this year into the hands of the  
specimens; 2000 have come down from the  
University of Basel.

p/ 210  
1556. a Jesner's herbarium Ratzenbeyer then a  
student in Wittenberg began a herbarium.  
He collected in his Herbarium novum.

By H. F. Koster. Das älteste und erste  
Herbarium Deutschlands, im Jahre 1592 & von  
Dr. Caspar Ratzenbeyer angelegt, Cassel 1870

p/ 211 8th or early herbarium - Jesner's.

~~p/ 212 Thabius - Lybra Herbaria 1588~~

p/ 213 Aldrovandi seems to have been the first  
to attempt a collection ~~of~~ or begin of the  
dried plants of the whole world.



William Turner II p 11

Herbarium 90

Of Sea Trifoly

I never sawe it in England / savinge onely in  
maister Falconners booke / and that had he  
brought out of Italy / except my memory  
do fayle me.

Prologum of Part I

There have bene in England, and there are  
now also certain learned men: which have as  
much knowledge in herbes, yea, and more than  
diverse Italianes and Germanes, which have set forth  
in private Herballes & booke of simples. I mean  
of Doctor Clement, Doctor Wendy, and Doctor Owen,  
Doctor Melton, maister Falconer. Yet hath  
more of all these, set forth ~~any thing~~

"~~How cometh~~ there cometh no profit, but the  
jeopardy of a manny's estimation, by such writing and  
setting out herballes."

Men men competens to do it would not do it  
"some wolde and durst not, some would & durst, but  
they had no leasure, some be yonge wyse men,  
thought it more wysdome to be a ~~yonge~~ iudge of all  
mennyngs writings and labors, then by writing to  
come under the iudgement & correction of all  
men."

p. A iii

Myse worke ... which though it be but lyttle, yet it  
is able to declare my mysele thorowly, as y<sup>e</sup> lyones  
clawe only seen, bewrayeth the hole lyone.

"I thought best to differ the settinge out of any more,  
untill I have by travayling of diverse shires in  
England, found out the herbes where of I write, that  
might shew the readers of this booke, in what place &  
[England] every herbe might be had and found in.

p Scantium "hath leaves lyke a  
great kynde of Crew font wyth a long stalkes &  
a blew floure in the top of it, lyke a node,  
such as graye flyers wear.

pp  
"my frende Falconer"

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Under Parsley  
have in sauces a proper ~~pleasant~~ pleasantnes...  
or a peculier grace as some speake  
have aduysed.

Brakelyne

He has found "see percellyne" in the Ile of  
~~Porte~~ Portbet

Chamepeuce [seems to be Lycopodium]

"lyke a feather that standeth in ones cap; & it is  
set about every where from the root unto the  
top wyth lytle greene leaves; whereby it dothe  
wonderfully represent an eare of corne

Lanzdebefe

"it may be . . . squared where as Dioscorides hath seene  
it and not here in england."  
[his sense is his furthest  
dependence for the  
ancient P.A.]

Juner. I.

"Herb Ive" a Crowfoot 92

*Plantago coronopus*

plantaine

Pedictor, Par II + Syr Thomas Wentworth King  
end) profan " whose father into his yearly exhibition  
did helpe me, being student in Cambridge  
of Physick & philosophy. Whereby with some further  
help study am commed a thro pore  
knowledg of herbes & other simples that I have have."

Eglentine or swete breere

(wild rose)

Calce Robini peruvianum "a spongy ball"

par II p 3

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Dioscorides denyeth that the Feene hath anye frute,  
& thereby that in hath also no seede, but not molye  
the opinion of the common people is, Christen Phisicim,  
seede, but also it is the opinion of a  
named Hieronymus Jacqes, who doth not onely saye  
that Feene hath seede, but wryteth that he founde upon  
mydsomer even seede upon  
of his herbal his wordes concerning this manner  
have translated that into English after this be  
following. Although that all they that  
writen of herbes, have affirmed and holden, have I  
Brake hath neither seede, nor frute: yet have I  
dyvers tymes proved the contrarye, whiche thinge  
will certefye here in this place for there sakes that  
be studentes in the knowledg of herbes, I have fowre  
yeres together one after an other upon the vigil of  
saynt Iohn the Baptiste (whiche we call in English



mydsomer even) sought for this seede of Brakes 93  
 upon the myghte, & in dede I founde it early  
 in the mornynge before the daye brake, the seede  
 was small blacke and lyke unto peppye. I gatherid  
 it after this maner: I laide shetes and molten  
 leaves underneath the brakes which receyved the  
 seede, then was by shakynge and beatynge broughte  
 oute of the branches and leaves. Many brakes in  
 some places had no seede at all, but in other places  
 agayne: a man shall fynde seede in everie brake,  
 so that a man maye gether a hundred oute of one  
 brake alone, but I wente aboute this busynes, all  
 figures, coniurynges, saunters, charmes, wytchcrafts,  
 & sorceryes sett a side, takynge wyth me two  
 or three honest men to bere me compagne, when I  
 sought this seede, all the villages aboute, did stryve  
 wyth bourgeois that the people made there,  
 sometyme when I sought the seede, I founde it,  
 and sometyme I founde it not. Sometyme I founde  
 muche, & sometyme lytle: but what shulde be the  
 cause of this ~~diversite~~ diversyte in what nature  
 meaneth in this thynge, surely I can not tel.

Part II p 4

Fennel. "Fennel is a great and a ~~longe~~ longe herbe,  
 sometyme higher than a man, the stalkes is great  
 and full of ioyntes, ye leaves are very longe and  
 small, the flour is yellow, ye top is lyke unto the  
 top of dill, the seede groweth thick in the top  
 wythout any covarynge of it is somethynge coked lyke a  
 horse, the outsyde of it is full of gutters and crevices,  
 the wate is long and white.

Par II p 22

Ino " I saw ones in Germany about  
Trio  
Andernake an herbe in my judgement  
in all pointes, agreinge wyth the description  
of Dioscorides: but because I lost the stalks that  
I gathered

~~of government~~ p 36 Par II  
of Lyverwurt

It groweth lyke a greene leafe not only upon  
stones, but also upon a moyst ground, wyth  
certain bellishe swellinges, opening above  
the rest of the leafe. There groweth out of it a  
certain litle twig, lyke as it were a  
in ye top where the greene lyke  
sterres. At the base of the cympled  
lyke unto a leafe of  
lettuce.

Par II p 46 chere Mandrake garten

Add p 125, and thyme w<sup>th</sup> dodder grow in  
in "laced tyme"

1668 Cuyler held . ded: 1746 "my maisters  
in Italye of ... Lucas Syrus, the reder of Dioscorides  
in Bonony

"a booke of ~~wed~~ wedes or grasses (as some  
despite of learninge will call precious herbes)  
is a ryche annete gift for sent a Pruis"  
Under Cistus, he uses "f. person no  
herbaries

The seconde parte 1562  
Preface 2<sup>d</sup> pt of V Turner's Herbal

95

"To them that complaine of the shortnes of the  
booke, I answer, if they be doctur & learned men,  
let them write longer booke and amend my shortnes  
with their long & great booke."



Amatus Lusitanus . Doroendus

p322

1553

96

De Elaphobosco

Inter herbas, quae non facile in hominum  
cognitionem veniunt, elaphoboscum est,  
quam nos sedulo inquirentes, post longam  
tandem investigationem invenimus. Nam  
quum Ferrariae mihi contigerit herbatum  
re, cum nonnullis viris doctissimis, et rerum  
naturalium diligentissimis ~~inquirentibus~~ inquisitoribus,  
inter quos, mihi nominandi veniunt, Ioannes  
Falconerius Anglus, ~~vir~~ vir mea sententia,  
cum quois doctissimo herbario conferendus  
et qui pro dignoscendis herbis <sup>conferendus,</sup> varias  
orbis partes perlustraverat, quarum  
folia et varias, miro artificio, codici  
cuidam consitas, ac agglutinas  
afferbat.

Strony, F (1903)

A family, Theophrastus Am. could be repeated

PL VI opp p 74

Paracelsus b. 1072 after Lutter.

p 28

His father was Wilhelm Bombaw von Hohenheim  
a physician of an old noble house. The family  
name was Bombaw "Das selbstredend"  
Das Wort zu "Redeschwulst" auch nicht die  
jüngsten Beziehungen hat, braucht wohl  
abermals nicht erst in der Väterzeit gestellt  
zu werden.

Singer C (1928)

98

Many to Rome occupati<sup>Bonte</sup> ~~medic~~, ~~the~~ ~~old~~ ~~Celta~~  
medicure was eplaw<sup>y</sup> ~~latia~~, ~~basal~~ ~~long~~, ~~-~~ ~~t~~ ~~unles~~ ~~?~~  
Play ~~Spuleus~~ ~~Barbarus~~

Smk fragments ~~?~~ ~~Bonte~~ ~~medicure~~ ~~is~~ ~~above~~ ~~come~~ ~~down~~ ~~5~~  
us are ~~this~~ ~~under~~ ~~profund~~ ~~trough~~ ~~debased~~ ~~classical~~ ~~influence~~.  
p 824. A ~~considerable~~ ~~number~~, A. S. ~~medicure~~ ~~was~~ ~~have~~  
survived. ~~They~~ ~~are~~ ~~in~~ ~~5~~ ~~man~~ ~~copies~~; ~~translations~~ ~~of~~  
desire ~~Latin~~ ~~is~~ ~~highly~~ ~~to~~ ~~be~~ ~~seen~~ ~~in~~ ~~orig~~, ~~in~~ ~~the~~ ~~edition~~ ~~of~~ ~~De~~ ~~curis~~ ~~et~~ ~~medic~~  
Christa ~~element~~.

p 825  
Agerum ~~helic~~ ~~is~~ ~~to~~ ~~angem~~, ~~the~~ ~~most~~ ~~and~~ ~~is~~ ~~in~~ ~~names~~.



Chambré AA (1512)

Jiam-sungwa of Peru, monocephalic  
or producing plant.

Monardes 1574. "two leaves high"

a lance by 10 ft

Dodders. 1567. A plant in a conservatory  
at Padua found reached 40 feet.

*Chrysanthemum peruvianum*.

[? ditto Kunth which Dodders he means  
? Flower or Corolla]

Schmiedel  
 1755 p. 4. N. 32 Gesner, C (1759) 100  
 A Junceus <sup>is a novel nomenclature & pleases called</sup>  
 p. V. Camerarius used Gesner's figures  
 in his Epitome Mattioli & in Mattioli's  
 "Herbarium Germanicum"  
 p. V. VI Very big footnotes about the figures  
 in Mattioli's Epitome.

Compendium de Plantis 1571 - Small Mattioli's  
 Epitome 1586 <sup>on figures</sup>  
 p. V. Camerarius says - Gesner's library  
 herbarium & required botanical work for Wolffius  
 i.e. he wrote nothing slight  
 nihil in librum edidit

Digitized by Hunt Institute for Botanical Documentation  
 p. IV  
 Gesner "ne autem tantum studium  
 frustra adhibitum esset ipse ante obitum D. Wolffio,  
 laepius nominato, bibliothecam universam iusto pretio  
 vendidit, atque simul. <sup>at the same time</sup> magnam quoque botanicam nondum  
 finitum <sup>ex</sup> ipai non solum tradidit, sed etiam pro  
 absolvendo illo, quantum tempus pateretur, mentem  
 suam declaravit. Hic equidem parlo post, Platoni  
 absolutiorem a se brevi susceptam iri, publice testatus,  
 simul autem conquestus est de Confessione in Opere  
 a se reperte, tenuitatem verum suarum et propositi  
 magnitudinem, brevi tempore non superandam, non  
 celans. Elapsis deinde undecim annis non solum  
 profusus est si promissi ad quod se <sup>had up</sup> botanice  
 gravitatem non satis perplexisse aut ponderasse  
 sed et declaravit, quod se libenter commodare

vellet, si alius quis negotium hoc sub certo  
 conditionibus in se reciperet. Paris igitur  
 interposito tempore factum est, ut D. Ioachimus  
 Camerarius, ~~frater~~ Ioachimi Philoſophi filius,  
 de ... ſemini bibliothecam herbarum et  
 opere botanica imperfecta a Wolffio magno  
 pretio emerit. Occaſionem forte praecipue in  
 non fama ſolum ipsius Camerarii, praecipue in  
 re botanica sed etiam ſcopulais amicitia inter  
 hunc et Cratinum, quem Wolffius durante  
 proposito de edendis isto Operibus conſuluerat.  
 Quamvis autem Camerarius magnam in isto  
 Operibus conſuſionem ſuamque accusaret animo  
 tamen concepit eorundem editionem maiori  
 etiam cum fidelitate, veluti non Carp. Hyeronimus  
 ſolum, sed et ipse de ſe teſtatur, ita ut  
 Adamus titulum iam indicare potuerit. Rebus  
 interim ~~ita~~ ita se habentibus, Camerarius  
 nihil in lucem edidit, praeterquam <sup>ſeipſus</sup> ~~reſultus~~  
 in Epitome & ſem. Herbarum } Matthali &  
 in Hortus Medici

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Schmiedel 1754

102

Abse 1 femer

The history } tenats  
p XLIV }

vel imperiti cuiusdam manus invidise  
ades, aliquo in medium profere non abs re erit, ex  
quibus elucescit, Virum hunc regio suscepto nihil  
minus quam parum aptum fuisse.

Hanhang (1824)

p 1x grass Lemley's life

p 2 Jesu b. Zurich 1516

father <sup>twice</sup> Kirschner

His family had so many children that they could not buy them all up easily, so his mother uncle, Kaplan zu Zurich, from childhood on to ~~see~~ see and schickte ihn in die Schule. mütterlicher Oheim

Grossheim.

This the life in his great uncle's house where was found him in love, botany. (This is just definite), his air state was

His great uncle taught him 5 names of all the plants in his garden. This large bin that was plants of all kinds p 4

He was just in 1533 17 (by Senate p 24) became a student of the University of Zurich. He would not have been found for him if he were seen at Zurich (heard of Zurich) because of the expense of sending Jesu to Paris. He would have been found for him if he were seen at Zurich because of the expense of sending Jesu to Paris. He would have been found for him if he were seen at Zurich because of the expense of sending Jesu to Paris.

ein Reise-stipendium aus. [He was sent to Paris] werkelten ihm [He was sent to Paris] one s in his medicine]

p xx. He was used one s in his signature for recommendation to study medicine

147  
1516  
1516

p 25

Amman ucomrade him stud medicine  
 " Aber den Gedanken hätte Jessor ja nicht  
 dürfen laut werden lassen, er hätte Lust,  
 das Studium der damals in Zürich allein  
 seligmachenden Theologie gegen das Studium der  
 Medizin oder der Naturwissenschaft zu  
 vertauschen, Aber der Funke war einmal  
 in seiner Seele angezündet, seiner Wissensgierde  
 ein neues Feld eröffnen, und so mussten seine  
 Studien in Frankreich einen ausgedehnteren  
 Kreis umfassen.

1832  
 kommt nach Paris: 1834  
 He also himself took his studies into his  
 definite object:

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" So las ich in buntem Gemische griechische  
 und lateinische Bücher, Geschichtsschreiber,  
 Dichter, Ärzte, Philologen, zuweilen auch  
 Dialektiker und Redner; vieles  
 überhäuften ich, wenige Bücher las ich ganz;  
 ich suchte nur durch den Wechsel und die  
 Mannigfaltigkeit meines Lesens meine Augen schon  
 zu beschäftigen, was auch auch kein zu Tage bey  
 sehr vielen Jünglingen ein grosses Hindernis ist, dass  
 sie nicht mehr Fortschritte machen.  
 (He goes on to lament the or - molarie)

p 67

instead of study french: Lausanne  
~~for a while, and then~~ not Zurich  
 + Montpellier stud medicine

p 80 he went  
 when he returned af - few months (p 82)  
 p 85. Went for Montpellier & Basle



p 292  
The plan drawings done under Gesner's an eye

p 293  
accant / of fete / 5 criss.

**BIBLIOGRAPHY, PRINTING, LIBRARIES—continued.**

92 **FUMAGALLI, G.** *L'Arte della Legatura alla Corte degli Estensi, a Ferrara e a Modena, dal sec. XV. al XIX.* Col Catalogo delle Legature pregevoli della Biblioteca Estense di Modena. Florence, 1913. 4to. lxxii + 104 pp. With 46 fine reproductions. Half vellum.

Out of print and scarce. A fine publication on early Italian bindings at Ferrara and Modena, with beautiful plates of authentic specimens, mostly XVIII cent., made for the princes of the Este family.

93 **GADDIUS, J.** *De Scriptoribus non Ecclesiasticis, Graecis, Latinis, Italicis . . . qui opera ediderunt ante annum M.D.L.* Florence, A. Massa, 1648. Fol. 8 ll. + 296 pp. Orig. vellum.

Rare. A second part containing authors who lived after 1550 was published subsequently.

94 **GALLIOT DU PRÉ—DELALAIN, P.** *Notice sur Galliot du Pré, libraire parisien de 1512 à 1560. Avec Notice Complémentaire.* Paris, 1890-1. 2 pts. 8vo. With reprods. Orig. wrappers. (Extra).

£2.2.

95 **GESNER, CONRAD.** *Bibliotheca Universalis, sive Catalogus omnium Scriptorum locupletissimus, in tribus linguis, Latina, Graeca, Hebraica.* Zurich, Chr. Froschouer, Sept., 1545. Fol. 18 + 652 leaves. With printer's mark on title and fine full-page woodcut Arms of Leonhard Beck. Fine copy, in contemporary stamped pigskin over wooden boards, one (of two) clasps remains.

£8.8.

Gesner's "*Bibliotheca Universalis*" was the first great systematic book about books—the foundation stone of bibliography and a monument of erudition. It is a dictionary of authors arranged in the alphabetical order of their forenames; under each author is given the list of his books, with notes, critical appreciations, and editions in the event of their having been printed.

96 **GESNER, CONRAD.** *Bibliotheca Universalis, sive Catalogus omnium Scriptorum locupletissimus, in tribus linguis, Latina, Graeca, Hebraica.* Zurich, Chr. Froschouer, Sept., 1545. Fol. 18 + 652 leaves. With printer's mark on title and fine full-page woodcut Arms of Leonhard Beck.—Appendix *Bibliothecae Conradi Gesneri.* Zurich, Chr. Froschouer, March, 1555. Fol. 8 + 106 leaves. Printer's device on title. Together in contemporary pigskin over wooden boards (dyed red).

£12.12.

This copy has bound up with it the very rarely found "Appendix" published 10 years later, containing some thousands of supplementary entries not found in the original "*Bibliotheca*" of 1545.

Fine copies in their original binding dated 1564.

97 **GESNER, CONRAD.** *Bibliotheca instituta et collecta . . . in Epitomen redacta et novorum Librorum accessione locupletata, tertio recognita . . . per Josiam Simlerum . . . iam vero postremo . . . ex instructissima Viennensi Austriae Imperatoria Bibliotheca amplificata per Joh. Jac. Frisium.* Zurich, Chr. Froschouer, 1585. Fol. 8 ll. + 855 pp. + 22 ll. (incl. 1 blank).—Bound with:

**VERDERIUS, ANT.** *Supplementum Epitomes Bibliothecae Gesnerianae.* Lyons, T. Ancelin, 1585. Fol. 68 pp. + 1 leaf. Title within woodcut border, and with fine portrait of the author on verso. Together in contemporary stamped vellum.

£5.5.

Latest and most complete edition of the "Epitome" of Gesner's great "*Bibliotheca Universalis*," edited by Simler, who wrote Gesner's life and worked on Gesner's published and unpublished material after his death.

Bound in the end is an interesting and probably rare "Supplement" by Antoine Du

p 193 new  
Schmidel edited  
in 1754-1759  
Jesner's drawings from ~~Trew's collection~~

1095  
Detailed analyses of 75 flowers from 2 in  
entire side on fruit

p 196  
~~the interest in seedling from a modern tract~~  
~~seems to the~~  
This interest in seedlings ~~is~~ <sup>is</sup> ~~rather~~ <sup>rather</sup> ~~handous~~ <sup>handous</sup> a ~~trace~~ <sup>trace</sup> of the  
most ~~blatant~~ <sup>blatant</sup> study which has become ~~an~~ <sup>an</sup> important  
primary.

p 90  
mother's uncle  
Knauss was sent ~~to~~ <sup>to</sup> France to study but  
according to this an account ~~of~~ <sup>of</sup> the field ~~work~~ <sup>work</sup> he ~~did~~ <sup>did</sup> ~~was~~ <sup>was</sup>  
so ~~wide~~ <sup>wide</sup> that it led to ~~an~~ <sup>an</sup> ~~important~~ <sup>important</sup> ~~conclusion~~ <sup>conclusion</sup> ~~that~~ <sup>that</sup> the  
magnitude ~~of~~ <sup>of</sup> the ~~work~~ <sup>work</sup> ~~was~~ <sup>was</sup> ~~not~~ <sup>not</sup> ~~to~~ <sup>to</sup> be ~~of~~ <sup>of</sup> ~~any~~ <sup>any</sup> ~~importance~~ <sup>importance</sup>  
Catherine ~~was~~ <sup>was</sup> ~~born~~ <sup>born</sup> ~~in~~ <sup>in</sup> ~~France~~ <sup>France</sup> ~~in~~ <sup>in</sup> ~~1710~~ <sup>1710</sup> ~~and~~ <sup>and</sup> ~~she~~ <sup>she</sup> ~~was~~ <sup>was</sup> ~~educated~~ <sup>educated</sup> ~~in~~ <sup>in</sup> ~~Paris~~ <sup>Paris</sup>  
As ~~soon~~ <sup>soon</sup> ~~as~~ <sup>as</sup> ~~she~~ <sup>she</sup> ~~was~~ <sup>was</sup> ~~old~~ <sup>old</sup> ~~enough~~ <sup>enough</sup> ~~to~~ <sup>to</sup> ~~travel~~ <sup>travel</sup> ~~she~~ <sup>she</sup> ~~went~~ <sup>went</sup> ~~to~~ <sup>to</sup> ~~Italy~~ <sup>Italy</sup>  
her ~~father~~ <sup>father</sup> ~~in~~ <sup>in</sup> ~~Paris~~ <sup>Paris</sup> ~~and~~ <sup>and</sup> ~~she~~ <sup>she</sup> ~~was~~ <sup>was</sup> ~~with~~ <sup>with</sup> ~~him~~ <sup>him</sup> ~~for~~ <sup>for</sup> ~~some~~ <sup>some</sup> ~~years~~ <sup>years</sup>  
He ~~was~~ <sup>was</sup> ~~born~~ <sup>born</sup> ~~in~~ <sup>in</sup> ~~Paris~~ <sup>Paris</sup> ~~in~~ <sup>in</sup> ~~1710~~ <sup>1710</sup> ~~and~~ <sup>and</sup> ~~she~~ <sup>she</sup> ~~was~~ <sup>was</sup> ~~with~~ <sup>with</sup> ~~him~~ <sup>him</sup> ~~for~~ <sup>for</sup> ~~some~~ <sup>some</sup> ~~years~~ <sup>years</sup>  
After ~~her~~ <sup>her</sup> ~~death~~ <sup>death</sup> ~~she~~ <sup>she</sup> ~~was~~ <sup>was</sup> ~~buried~~ <sup>buried</sup> ~~in~~ <sup>in</sup> ~~Paris~~ <sup>Paris</sup> ~~in~~ <sup>in</sup> ~~1750~~ <sup>1750</sup>  
This ~~study~~ <sup>study</sup> ~~was~~ <sup>was</sup> ~~of~~ <sup>of</sup> ~~great~~ <sup>great</sup> ~~importance~~ <sup>importance</sup> ~~to~~ <sup>to</sup> ~~the~~ <sup>the</sup> ~~history~~ <sup>history</sup> ~~of~~ <sup>of</sup> ~~France~~ <sup>France</sup>  
An ~~account~~ <sup>account</sup> ~~of~~ <sup>of</sup> ~~her~~ <sup>her</sup> ~~life~~ <sup>life</sup> ~~was~~ <sup>was</sup> ~~published~~ <sup>published</sup> ~~in~~ <sup>in</sup> ~~Paris~~ <sup>Paris</sup> ~~in~~ <sup>in</sup> ~~1750~~ <sup>1750</sup>  
He ~~was~~ <sup>was</sup> ~~born~~ <sup>born</sup> ~~in~~ <sup>in</sup> ~~Paris~~ <sup>Paris</sup> ~~in~~ <sup>in</sup> ~~1710~~ <sup>1710</sup> ~~and~~ <sup>and</sup> ~~she~~ <sup>she</sup> ~~was~~ <sup>was</sup> ~~with~~ <sup>with</sup> ~~him~~ <sup>him</sup> ~~for~~ <sup>for</sup> ~~some~~ <sup>some</sup> ~~years~~ <sup>years</sup>  
from ~~his~~ <sup>his</sup> ~~own~~ <sup>own</sup> ~~country~~ <sup>country</sup> ~~and~~ <sup>and</sup> ~~she~~ <sup>she</sup> ~~was~~ <sup>was</sup> ~~with~~ <sup>with</sup> ~~him~~ <sup>him</sup> ~~for~~ <sup>for</sup> ~~some~~ <sup>some</sup> ~~years~~ <sup>years</sup>  
he ~~was~~ <sup>was</sup> ~~of~~ <sup>of</sup> ~~great~~ <sup>great</sup> ~~importance~~ <sup>importance</sup> ~~to~~ <sup>to</sup> ~~the~~ <sup>the</sup> ~~history~~ <sup>history</sup> ~~of~~ <sup>of</sup> ~~France~~ <sup>France</sup>

p 92. in death to ~~the~~ <sup>the</sup> ~~world~~ <sup>world</sup>  
p 90. ~~was~~ <sup>was</sup> ~~of~~ <sup>of</sup> ~~great~~ <sup>great</sup> ~~importance~~ <sup>importance</sup> ~~to~~ <sup>to</sup> ~~the~~ <sup>the</sup> ~~history~~ <sup>history</sup> ~~of~~ <sup>of</sup> ~~France~~ <sup>France</sup>  
p 91. 1500 days  
p 92. I can find ~~no~~ <sup>no</sup> ~~reference~~ <sup>reference</sup> ~~to~~ <sup>to</sup> ~~any~~ <sup>any</sup> ~~promise~~ <sup>promise</sup> ~~for~~ <sup>for</sup> ~~Comenius~~ <sup>Comenius</sup>

Under J 1566

107

parvus parvos ambo opibus

p 4. Father killed in the Swiss Aire

Var then he was about 15.

Sen- un- publici stupens & France [the sumbe  
dies ut say & tunc] medicine ceptat\*

• mox huiusmodi Paravorum contulit, urbis

Illius et academiae celebritate commotus, quo in  
loco, et si magna doctissimorum hominum, qui  
publici bonos literas docebant, copia erat, et illi  
in audendis his diligente et assiduitas non  
deerat, ~~tamen~~ tamen ipse, sicut apud amicos saepe  
postea conquerebatur, et scriptum etiam reliquit,

tantos quanto oportebat in studiis fructus  
illam non percepit, propterea quod adhaerens  
ad hoc inopia quadam consilii nullum certum  
genus studiorum sequeretur. Captus enim

studiorum amoenitate, magna quodam in ingenii  
per omnia auctorum genere peroditabat,  
Graecos, Latinos, poetas, oratores, historicos,

medicos, philologos, forte quod iuvenili  
audacia, omnia simul animo comprehendere  
se posse credebat: tum etiam recensitudine  
varietateque, lectiois animum demulceret:

quare etiam necesse erat in tanta varietate  
multa ~~et~~ ipsum transilire, et paucos admodum  
libros integros perlegere

Manuel "nondum pleni viginti annos natus.  
Tunc in France retavit hiis intertextis huius  
p 5 medicine hiis intertextis huius  
Walton's Greek-Latin Dictionary



At Lausannae hereticæ colubine q̄ n̄ n̄ n̄  
plantæ in fructu, detur, ferunt Peachi.

Congessit præterea brevia hinc  
plantarum enchiridia forma, descriptionibus  
plantarum desumptis in: Deomule --- etc.

~~Abbas~~ ~~medicus~~

Ernst Lausanne von Montpellier - Basle

5 stud. medicum

106

Ab illo deinceps tempore Tiguri medicinam  
fecit, et philosophiam publico stipendio  
docuit, annis viginti quatuor

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1715 Caspar Wolf  
est y s̄ (Caspari Vulpheus)

multat- quærat

"et quærat quæratum eius aeger et admodum  
infimus, diligentem tamen et accurate meth. dum  
quam ~~seors~~ servare instituerat, exposuit.

Antequam vero in morbum incidere figuræ  
plantarum quam plurimas ligno usculplac  
fuerunt, in quibus deprendendis ipse frequens pictori  
aderat: et curabat sedulo, pium; ut certa  
servaretur in omnibus proportio, ut picta  
non artem suam ostentaret, sed

naturam imitaretur et ad illam quam proxime  
accederet, ----- Quos nature in his figuris  
quam exactissime repræsentaret. Diligentia  
huius non dubito Vulpheum, nec unum hæc edem

quasi fore, qui quoniam hoc mus in se  
recepit, pro sua erga Gesnerum fide et  
amore operam dabit, ut ne Schedæ quidem  
alteraneorum eius de plantis pereat, et  
statim quæ quàm elegantissime absolvatur, et  
in lucem edatur. Partes autem de tam  
proclaro et à multis diu expectato opere nunc  
scribo, quod Valphii Hypothesis in publicum  
edita satis expleat, quid studiosi huius  
expectandum sit.

p 20

A letter to Conrad Gesner  
"then he addressed him" "Clarissime  
Turnere" "my" "best" "his"  
published works.

Jackson B.D (1924)

p 168

No 15-62 Progne mattuli has to engrave's  
device = burin at the foot of each block (first corner)



Charlamm. Inscr. Flaides  
 Neplis 1477 ed. Pimpys De  
 de Bru und Amulis maas u bdo  
 Inqit liber Mari Philorphi  
 Anno Millesimo quadringentesimo (iii)  
 septuagesimo septimo die vero nona  
 mensis Maii.

Agiem my editio in 6<sup>o</sup> cur.  
 p 15 opening & 1<sup>o</sup> ede 1477 Nepls  
 has no Markots.

Roses M (1896)

112

bro  
printer may earn as much as 130 florins a year  
Carpenter up to 165 florins

The master mason had 12 soles a day  
the master carpenter 20 soles a day.

Money was at that time 4 times its  
present value. Footnote p. 240

Chapter X (due 2 pages before  
middle of this chapter)

Morren - Avoorn

p. 72

In 1576 he went to court of Emperor Maximilian II  
he went to Vienna as his physician; with publication  
his friendship of Charles de l'Écluse was then  
easily - Austria was on the factis when  
led to his acceptance.

He continued in Vienna and as physician  
to Maximilian's successor, Rudolph II.

~~In 1582 he was invited to Leyden~~

After period in Cologne - Antwerp  
he was invited to Leyden in 1582 as  
professor.

113



Pfeffer.  
Das Pflanz der Natur [7207. dd 11] <sup>Bh</sup>  
v.l. [MA. 5.55]

no mss. 173 trees herbs = veg. products.  
55 + 89 + 29

Is the printed edy as much edum as  
say.

pXXVII  
The bot was ~~compiled~~ <sup>transl</sup> in German by Konrad  
fodder ~~original~~ capitulation in 1349-50  
pXXVIII Konrad defunct  
then he was handlety - Kater  
sup book. He expenses & death (pXXIX)  
Merton was written by Albertus.

Digitized by Herbar Institute for Botanical Documentation

pXXIX  
The capitulation when he used was made  
in previous century by Thomas

Cartimpratoras, a pupil of  
Albertus. (Ben say translated  
with care by K. for a Latin  
edn compiled in 13: entry by  
pupil of Albertus.)

(Does not deal in the printed version)

Doreaux, P (1913)

Platycarum Cera ustans

p. XVI

Cera ustans was an edited version  
augmenté of De gradibus simplicium  
of Constantines Africanus.

p. XVI

The translation of Cera ustans of X<sup>th</sup> cent  
was generally called Traité des simples,  
Livre des simples medecines, Secrets de  
Salerne, etc. They consist of Cera ustans

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with <sup>my</sup> additions. Bin (p. XVIII)  
Platycarum constituit the basis of this  
translation, of which several terminus  
Explicit Platycarum, cum additionibus

translativis vel expositivis ejusdem.

Some years after the invention of printing  
an in-folio 213 pp "Arbustayre  
contenant la ruditey et vultes, proprietes  
des herbes, arbres, fomes... (undated,  
no printer or town). This book was  
my faulty reproduction of some ms  
of the Secrets de Salerne. It was  
soon reprinted under the title of  
Gram-Herbier

178 - (Iris pseudacorus (de ruyter))  
 42 Acorus est chanz et sès el segont  
 degre. C'est la raine de jaglucit et  
 crost en lieux creus et en sès  
 lieux. L'en doit ciller ceste raine el  
 commencement d'esté, et fendre en. IIIj.  
 quantiers, et morder bien dedens et deors  
 o un costeil, et metre sechie au soleil.  
 L'en la peut garder. III. anz. Elle delle  
 et degoste et est diturétique et aperitive  
 Contra la durellon del foie et de l'esplein.

Digitized by Herbarium Institute for Botanical Documentation

43. Prenez ceste raine et la faite truber et la  
 metez temprez. III. jours en III. nuz en  
 un aigre, et puis fetes cuire ensemble  
 jusque la moitié, [et puis calez]; de cele  
 coleüre fetes oximel et donnez au malade  
 chascun matin ovques le deuvain d'acori.  
 A ce mesme prenez. i. livre del jus  
 d'acori et de mee livre d'acori .....

44 Contre la jaunice .....  
 45 Contre la maalle deuz ieuz ---

46 La folli d'acori <sup>ESTENDUE</sup> ou <sup>REFROIDIE</sup>  
 pavement de la maison <sup>MEISON</sup>  
 l'air molt merveilleusement  
 MOLT MERVELLOSEMENT



p172-3

non, à Chamuy trop de rosemary  
- 5 Serapilis, Rosemary.

p186

Sauge

Sauge est chaude et sèche et se gant  
degré. ii maneres en sunt: domesches  
et sauvages. L'en la fait garder un  
an. Quant l'en trouve sauge en recepte  
seulement, l'en doit metre la domesche;  
quant l'en trouve en pautoire l'en doit  
mettre la sauvage. Si domesche de gante  
plus et confort; la sauvage est plus d'uretye.

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p185

Acorus 7 *Plectarius* var *tris pseud-Acorus* L.

p194

*Asplundelus ramosus* L.

p200

*Calame aromatic*, *Acorus Calamus* L.

p230

Notum de fume

p255 In edito he (part) *Plectarius*  
debe de simplia medicina secundum  
*Plectarium*, dicitur *Cuca instans* (in "Practica  
Jo. Serapionis dente *brevarium*". Venice  
Jan 1497 (1498)

p41  
Cuscuta

118

Cuscuta en chaud et premier degré et  
seche et sequent. C'est la raiz de lin.  
L'en la doit aller pour el giete ses  
flos. [ Des tres molles, roots 7 flos,  
recu in fram Herbar?

= Purely medical. Nothing that can possibly be  
called description.

Mathaeus <sup>Præfau p V</sup> Platensis fl. Medice XII. an.  
Mant. Liber de simplicibus medicinis,  
sive Arca instans.

(not to be confused with Johannes  
Platensis)

Saint-Lager. Recherches sur les  
anciens herbaris  
Ann de la Soc bot de Lyon. 13  
annee 1885 p 237-81. Lyon. 1886

p XI

L'éditeur princeps du Cere ustans 119  
 est la reproduction typographique d'un  
 manuscrit quelconque de cet ouvrage,  
 imprimé sans aucun soin. On y ~~ren~~  
 rencontre, comme dans la plupart des  
 incunables, des fautes ~~d'im~~ de lecture,  
 des fautes de grammaire et des fautes  
 d'impression, sans compter de nombreuses  
 lacunes.

p XVI

(p XI) 273 Chapts, 229 veg. days; 14

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(annual days; 28 mineral; 2 pharmaceutical  
 Nos sens de the recognized number in  
 printed work = 276 in mss



German Habais  
~~German Habais~~ 1485 Menz [IB 242] 120

Allen bulbs up to 1 dm in roots in  
to air & leaves twisted up use saw  
plant low. Plant column has  
bar man intelligent, & has clear bulbs  
with brown leaves the dried green

The Apparatus used in Rhodia  
my Acorus is same size  
as Habais ju Teutob

The second German Herbario 2<sup>g</sup>te  
 should be. (Bm 6303)  
 - (Another edition) Antheil: Bm 6303  
 Herbarius zu deutsch  
 und von allerhand kreiteren.  
 ALLERHANDT

Bey "Ich hab oft und vil bey  
 mir selbs."

Colophon Hanns Schönsperger,  
 Augspurg 1488

Klebs AC (1917) x (1918)

consulted "in words & herbs by the herbologist, as can  
✓ to smoking laboratory of the apothecary & alchemist,  
they were fair & parcel of active humors & suffer  
accordingly."

p 3 Maria Florides

"the ~~form~~ <sup>form</sup> ~~translations~~, reached  
✓ practically every European country, the ~~extant~~  
editions, all Latin, originated in Italy & France  
[He may mean only unnumbered. both through AA]  
✓ Sprengel's (1777) ed. in America

p 9 [det. H.]

He uses Herbarius (Senn H.)  
Jam de Jesundheil (Senn H.) 3 titles.  
Hortus Santedis (Senn H.)

Digitized by Herbarium Botanicum Documentation

"The Jam der Jesundheil, though based on the  
Herbarius, is a new creation in the vernacular,  
distinguished by original concepts, both textually &  
artistically, like the Hortus Santedis, but more  
ambitious in scope, more complex because of added  
material - an abridgement of the Herbarius, but less  
learned & original than the Jam der  
Jesundheil."

p 32

The question of the connection? Cuba was the Senn Herbarius.  
"Has the work cannot have an author, but as few are  
✓ on credit, is clear that we recognize its every dependence  
character."



p 34. "It would seem therefore quite possible  
 that no Hortus manuscript exists & that the printed Hortus  
 books are of purely autochthonous origin. I.e., the text  
 collected, the pictures drawn & all right there, in or  
 near the printing office, similar to what we know now done  
 to case 1, the famous herbals of the next century. It is  
 different & understood by the books explanation has been  
 proposed before, & I believe all the internal evidence  
 favors it."

[I don't think the early 15<sup>th</sup> cent. herbs are really  
 printed herbs were based on painted sources - the same  
 way the 15<sup>th</sup> cent. herbs were based on pre-printed  
 i.e. manuscript sources. A.A.]

p 8

Digitized by Herbarium Institute for Botanical Documentation

✓ *Herbarium Barbaricus* [Do these not call  
 Veras a "b" (Do these not call  
 them editio. I do not know why A.A.)  
 One version dedicated to F. de Sionzaga  
 Cardena. Mantuanum, & the  
 ✓ other to D. Iuliano de Reu Verero  
 Se. Episcopo Cardinali Sabonense  
 ✓ Lyncomine had a press in his house, but probably  
 never printed himself. "Some Cardinal Sionzaga  
 died in October, 1483, it is very likely  
 ✓ dedicated to the nephew, to Pope, Cardinal Giulio  
 Della Rovere was substituted during the printing.  
 ✓ [This seems rather a thin version - except that  
 leaves the date of version a uncertain, except that  
 it must be earlier.] I must look again as to  
 ✓ B.M. copy for date of printing, to Sionzaga form  
 A.A.]

Klebs & C (1932)

The type is stated to have reached its perfection in Jensen's Venetian press; "was expressive of the reaction against the complexity of the monastic script which the Italian classicists had dubbed "gotthic", viz. "barbaric"; in their unreasoning contempt for all that had come before for their age".

The solemn school began about the middle of the eleventh century

Its contrasts:- p. 81

"narrative" which relates, ... = ... Description  
 which dissects ... [why does he say term Description dissects? A.A.]

Digitized by Hunt Institute for Botanical Documentation

~~For a period of 35 years up to 1225  
 almost two and a half million ~~books~~ ~~were~~ ~~produced~~ ~~in~~ ~~Europe~~  
 were produced in Europe.  
 not of ready comparability.~~

But water mark total for 15<sup>th</sup> century presses

Natural Philosophy	more than	215
Astronomy & Astrology	—	185
Medicine	—	410
Technology	—	120
		<u>930</u>

[Less than 1000 works  
 total scientific output  
 by 15<sup>th</sup> cent. presses A.A.]

Rep f Klebs.

Ostwald. Annalen der Naturphilosophie  
Das biologische Moment in alten Pflanzen-  
-Darstellungen.

Rolland, Eug. Flore Populaire ou histoire  
naturelle des plantes dans leur rapport avec la  
linguistique et le folklore. Paris 1896 ff. 10  
vols 5/13

Häfler, Max. Vtho medizinal Botanik  
d. Germanen. Bd 5 Quellen & et  
Forschungen zur deutschen Vthohunde. Ausg. von  
EK Bismmel. Wien 1908  
Euse Koller; Arch. Geschicht d. Med.  
1911. I 1-35. 241-271

Ichirich A Handbuch der Pharmakognosie  
Leipzig 1905-1917 2 vols

Sebillat Paul. Le Folklore de France. I III  
La faune et la Flore Paris 1906

on objeu) Fun Point Herbs. (Facsimile fac. 1485)  
Paris T.L.S. July 15. 1926  
Paris T.L.S. on paper title & Hortus seris. > the roots  
Pudeaux July 22. 1927  
Klebs Aug 5-26  
Pudeaux Aug 19. 26  
Herbs



