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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 12

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Newark, J (1862)

p246

Cross-hatching can be done by using two blocks, in the same block twice, to run parallel lines cut on it

p243

One of his cuts, a very delicate view / Newcastle, probably a sharp print above 90,000 copies black line a border surrounding it with a blank the surface was lowered, previous to cutting the view.

p241

Thin transverse-hatching is a wanted tone, can very down often can be obtained by plain parallel lines.

Botanical Illustration

pp 1-46 bely the pre-1936
period tho' some after after Edm J. &
Herbals + made in connection with
lecturing on botanical illustration. pp 8-10
an additional notes on previous made
in 1936.

Bibliotheca botanica

Albrecht von Haller.

T I 1771 Tysii

Gerard. nov. figurs

389

" Proprius figuras aliquas reperio ad sedecim,
 quarum aliquas non intellego, ut 'gracilam
 latifoliam, foliis pennatis ovato lanceolatis,
 Chamælenum thesii facie. Vacuariorum rubis
 mura figura adest ramunculo flore sui
 semolis, foliis binis' conjugatis reniformibus.

Jackson J. - Chitto, W.A

A Treatise on Wood Engraving. 2nd ed. London 1861

p40. The principle on which wood engraving is founded, - that of taking impressions on paper or parchment, with ink, from prominent lines, was practised in all ages & countries in the 13th & 14th centuries. Towards the end of the 14th or about the beginning of the 15th century, this principle seems to have been adopted by German ^{press} card-makers for marking the initials of the figures in their cards.

p45. The earliest wood cut known to have been engraved in the East (Japan) dated 1423. This is a large one 11 1/2 in high x 8 in wide. It is coloured. It is by no means a primitive looking thing - There is shading with parallel lines, both perpendicular, oblique & curved & the lines are thickened & diminished where necessary to the effect

wood cuts to leave that could not easily be done with the roller to be filled in by the card colourer. So if they are wood (orn) details may often be found to be omitted. p50. The next step was single cuts like the 15th century when black & white the engraver's matter by engraving a wood cut some dark ~~parts~~ with the subject of sharp relief were not printed with a press, but

p111. The earliest wood engraving by means of friction was burr-cut on the bark. Probably as wood blocks were printed with a press earlier the p114 Gutenberg may be considered as the inventor of printing with moveable types. His first attempts were made at Strasbourg about 1436. The art with Faust's money & Schepfer's ingenuity was perfected in Mentz about 1452

The first books that were printed naturally took a long time & the printer was apt to make alterations for time to time, resulting in the different copies of the same edition of every major difference.

p180. The woodcuts must appear in books printed within the first thirty years from the establishment of typography as ornaments were coarse & inferior to those of the block books. This may be because the best wood engravers declined to assist in printing a wood cut - Seventy or 80 yrs ago (i.e. about 1800) many country printers used to themselves engrave such rude wood blocks as they needed.

Cross hatching not known in any blocks earlier than 1486

p 211

Engraved in the Bibliotheca Bavarica has inscribed the Hutes
Simulacra of 1491 Marty Jacobus Meydenbair, to
John Cuba. (Jacobus does not distinguish bet the Hutes
& Hutes sanctitas)

p 232

Towards the latter end of the 16th century German wood engravers
began to dot the dark parts of their subjects with white, "killing
the black." About 1520 this was ⁱⁿ introduced by cross hatching

Sebastian Münster's Cosmography - Basle 1550

The Bannock force . p 49. fine et.

p. 435

Waldengray in Germany at the close of the 16th century declared
greatly. The more expensive wals were our blackest
of books were generally the woodcuts in the common kind.

1570 + 1610 was. remarkably good period. (p. 36) But between
1570 + 1610 was. remarkably good period.

p 44 Parkersens Paradisus Terrestis folio 1629 cut
engraved by A. Suter - very poor.

p. 446. Waldengray, the very decadent, was never
actually lost - only in the 17th cent.

458. m.

It is hypothesized that an unusually large proportion of engravers
became insane, owing to the close attention to minute
figures & ~~figures~~ the acute recollection that no youth
were hereditary predisposed to insanity should be put
to the business.

4

Even the larger logs, box are, small diameter. Can
 seldom get a block more than 5 units square
 & the small pieces have to be secured by other
 2 x 18" cut by ~~box~~ pear and apple wood
 - box of men detailed to process wood

p 477
adv.) and cut by machinery, large ones, solid blocks

p 219
The early wood engravers in England, typographers
 could not work for the printers

p 220
in 18th century many printers in the country
 England used to make themselves such rough
 blocks as they needed in pine, hump or pear
 tree wood

Jackson, J. Chatt. VA

Letr
4.8.12 A Lecture on Wood Engraving. 1829.

Die Anwendung des Holzschnittes zur
Bildlichen Darstellung von Pflanzen.

L.C. Neumannus. Leipzig 1855

Buch der Natur - Augsburg 1482. Fine book with wood cuts of plants
Conrad von Meyenberg

Brunfels. The first ed. of his *Herbarium vivae vicinae*
is on better paper - more beautiful print than
the second one

p 10
Neumannus considers that a number of the
figures in Brunfels' first edition are much better
than succeeding ones of the same subjects by Fuchs,
Kager, Crata & even Dodonaeus. Plants, e.g.,
Symphoricarpos alba, *Sulla bifida* & others.
(see to marked in the text)

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p 105. *Delphinium* wood engraving as begun of 17th cent.
& restoration at time of Barwick
'55-4 Parkinson's *Paradysus* - partly after
Clusius & Schel but the pear a part to own

p 40
The best woodcuts of Plants all in the works of
Joachim Camerarius the younger b. 1534
Camerarius' last work *Herbarius medicus et*
pharmacopoeus, printed by J. Feyerabend at Frankfurt.
Some signs of freshness, but some of his own, & any
that some of the best ever done - One of his great
merits was choosing good examples or drawings. *Impatiens*
examples *Silene fruticosa*, t XXXIII, *Impatiens*
negundo L. t XXXI etc

p 39

2 England wood cutting did not advance being
the 16: century, - whereas in Germany, Belgium &
Italy the technique advanced greatly

p 3

The earlier woodcuts of plants were colored, & this was
evidently the case is proved by the fact that details are
often left to be filled in with the color

Plautin, Feyrabard etc did not color their
wood blocks (erhalten), & the great works of the
16: century do not use colored blocks eg. Trug,
Jesner, Dodonaeus, L'Her, Clusius

p 9

"Brenfels nennt den Urheber der Formschneide"

Digitized by Hunt Institute for Botanical Documentation

See p 161 of recent Kopff's Playj card books.
The origin of wood engraving is bound up with the
early history of playj card manufacture. The
cards were colored by means of stones, -
"durchschüttelte Pappdeckel" called "Patisman".
This process was then used for other wood cuts.

The Kreuterbuch von allen Erdgewächsen
published in 1535 by Gensdler contained some
drawings almost contemporary with those of Brenfels
See notes in this book

p 12

Green-printers of plain-draup: -

- | | | |
|--------------------------------|------------------|------------|
| 1 st half 16: cent: | - Gensdler | Frankfurt |
| | - Isengren | Basel |
| | - Riehl & Schott | Strasbourg |
| 2 nd " " | - Feyrabard | Frankfurt |
| | - Froschauer | Basel |
| | - Loe & Plautin | Amberg |

We know who were the artists engravers for Fuchs:—

Artists:— Füllmaurer + Meyer

~~Fuchs~~
Engraver:— Veit Rudolph Speckle

How much Fuchs trusted of them is witnessed by the appearance of the perbark of the tree on the last page of the Folio ed. of his Kräutbuch, + the full length of Fuchs himself on the verso of the title page

p. 14. A good many of the figs of Hummynus Book a Regus an taken from Fuchs "Der bei werten fürste Theil beschriben sind verkleinerte Nachahmungen der Fuchs-schen".

Trevoranus is probably evidence of this in company the books A. A.

He proves us that the Latin ed. of Fuchs is printed on better paper + so the blocks are better than in the German.

3 pages of notes added: 1936
revisions [C (1855)] linear Opuscula Bot 2 J-W
p 9. Book 1 Nature Augsburg 1482. first two woodcuts 87

1/2 plants
p 7 Dürer, Hans Burgkmair, Holbein, Lucas Cranach
etc an example of to great det. of wood engraving in the
end 15th by 16th centuries

1st p 9. Broufel better than second - paper
frontly.

p 10
Engravings - number, cuts in Broufel when he used
better than to later ones, Fuchs, Nagel, Cuvier &
Dürer

p 12
peels, Alchemilla, Aquilegia, Betonica -
Dipsacus + spines, Hyoscyamus, Cavendishia
Lamium album, Hordlewoche, Anacardium
Valeriana is new in the Eginophyl books &
Vicia trecta, odorata - Vicia muna is
gay erträglich

p 15 The greater part of Bords figures are reduced from
those of Fuchs, but they are not the reduced versions that
Fuchs himself published.

p 23
The big Mattioli cuts from Opusculi 1562 with the Bohemian text
1563 in German (inserted) + 1565 in Latin, which is
the complete - more beautiful edition.

The large woodcut Malleus veni domi &
Georgio Liberales - Wolfgang Maibach
& Preface & Comment.
Many Abbildungen erhalten - ex auct. von Luca
Sheni mitgeteilt - dessen Vorhaben, diesen
selber herauszugeben, nicht zur
Ausführung come

p 23 Matthioli used lower woser
of the dried plants into a state of draw's.

9

p 27
Historia purgantium, fan lauter
neue Abbildungen, 1574, the best up to that point
the things these cuts were made by Anton Boud
a Sylvaus

p 28
Juncus habet over 500 wood us, over 400
plants are for octavo Fuchs.
He thus medicago scutellata + I sates
tinet me an aynd. He puts these
for the Elozre editio in 2 volumes.

p 31
Lithis peritum Papyrus is a fan picture
Adversum 38

p 26
Dolechops Hortaea generalis plantae aere
p 38
Abnormaemutans, He the tom 94 (Aug.
des C. Bauhin) Corydalis Halleri fl. vii
(Munshausen) is aynd.

p 40
Rayssays tom 16 of Gerard's figures are new. [I have a note for Haller]

p 44
Ducante Herbario novo mit den
kleinen Figuren des Matthioli angeordnet.
See of this time, water by — in
can hardly be these young two absent me

p 44
Trevanus colles Pones Iter montis
Baldi in Clus. Hort. 1607 the first ed.

10

p 45
Hort. monst. rousu Bonom. 1642

p 47
He then took Colonna not as drawn but actual
did to Radiering of his figures. He speaks in
the preface of the Phylloxera & very new and
discovered by himself.

11

Walter Crane
Of the Decorative Illustration of
Books Old & New.
London 1906

p 119.
#126

Mention that the particulars at the end of Fuchs' herbal show the artist, the designer of the flowers, who is drawing from the flower itself with the point of a brush, the brush being fixed in the manner of an water-color brush. Also the draughtsman who holds the design on paper, while he copies it upon the block. Below is the engraving on a formschneider - Patank
vigorously drawn in the style of
Hans Burgmaier (1490-1548)

Hutton, Richard J. The Craftman's Plant-Book. '12
London 1905

Preface

Figures reproduced from books from Brunfels (1530) to
Crespan van de Passe 1614. "The range 1530-1614 covers
all the fine books. x x x And the books which are later
than those here used lack charm & truth. Even Parkinson's
Paradisus (1629) cannot be regarded as a crude performance."

"the period of fine drawings closed before botanical
science arose in anything like its modern form."

A fine Indian drawing reproduced in this the plant
drawing of a high order. It is said to have been probably
made at the instigation of the Emperor Akbar, about 1570.
When art in India was at its zenith. The date is
practically the same as that of the best European
drawings of plants.

Chap. I
p. 2. The ~~books~~ blocks used by Gerard had been prepared for
Theodorus Tabernaemontanus who published his
Newer Krenterbuch at Frankfurt in 1588. These books
were brought to England for the printing of Gerard's herbal
were then taken home again & used in subsequent issues
of Tabernaemontanus. For Johnson's edition of Gerard
different blocks were used, namely those of Dodonaeus, Lobel
& Clusius. The works of these three were mostly
printed at Antwerp where Plantin the printer got
together a large collection of blocks, & became the
recognized printer of plant books, just as Goussier

Frankfurt had been 30 or 40 years earlier. These blocks were used apparently for the last time in Johnson's edition of Gerard.

Very skilful in those days at reproducing woodcuts. It is sometimes only with the greatest difficulty that one can make one trace the two impressions are not for the same block. This seems to have been done by some method of tracing. In some cases very good redrawing done, altering the shape of the block.

When the blocks of Tabernaemontanus are traced & then again in other books, or is sometimes parallel, it is found that the draughtsmen altered them a good deal with a view to making them decorative - like the page.

Digitized by Herbarium of the University of Cambridge

The illustrations of ^{the} Brunfels Herbarium Vivae Ecorum Strasburg 1530 were done by Hans Weiditz, some of whom work has been ascribed to Dürer - The latter is important as implying that Brunfels figures were actually done from the living plants & not copied from previous ones. Brunfels started a new era in plant-illustration.

Of the drawings of the Hortus Sanitatis, Jrete Herbari etc. Chapman says "These early drawings are quite ideographic; not in any sense imitative. Usually they present four or five leaves of the form supposed to be characteristic of the plant, arranged in symmetrical fashion upon an upright central stem. Generally the leaves are opposite, not because they are opposite in nature but because it was, & still is, the habit of man's mind to prefer a symmetrical arrangement - if he sees no reason for departing from it."

p5 Schools of Herbal Illustration.

I School of Brunfels. perhaps should be limited to the work of Brunfels himself. The arts produced under Egenolph an Trankfer may perhaps be claimed with them, but the crisp, angular, & yet sure & solid line of Brunfels is hardly followed in the flowing, easy almost brush like work of Egenolph.

II School of Fuchs's Book

Fuchs's Historia Stirpium Book. 1542. Figs very large (2 or 3 in. high). No shading. A small edition of the figures published in 1545. These were much pirated, Egenolph was one of the thieves.

The whole lot was begged & re-engraved by Burckmann of Cologne & were used by him in printing the Great Herbal of Willem Turner 1551. The same set of blocks was used in the Latin edition of Dodonaeus.

Hermannus Fragus a Book Kreutler Buch Stendeburg 1546. Figures drawn by David Kandel, some copies & some original. Not conventional.

III School of Matthioli -

Comments on the two books of Descambes. Venice 1555 & another edition with more figures 1558. More arranged than Fuchs's. Drawing shows great mastery of parallel lines.

IV Lynceus school

Open rather regular & casual - Historia Generalis Plantarum of Daléchamps 1586, - includes many figures for Fuchs's, Matthioli, Dodonaeus etc.

V School of Dodonaeus, Label & ChristusVI - Tabenantius

VII school of Jesner

Works out of Jesner which he did not live to see, but which were employed by Comararius in his Epitome Mathematica Praeparata 1586, or in later herbaria.

Jesner's cuts are beginning to be the botanical for the artist.

VIII Parthenon, mostly from copies for former cut cuts
e.g. Label, Dodonaeus, Urcus, - the copper plates of Crispin de Passe - Hortus Floridus 1614.

As the 17th century opened, favour turned towards copper plate engraving & towards etching. 1613 Bestes Hortus Eystettensis, Nuremberg. 25 figures are full size copper plates of no great merit.

The etchings of Fabius Columna were of much greater merit.

Crispin de Passe Hortus Floridus. 1614-1616. It may be questioned whether better copper plate figures of plants were ever printed.

169. "Some Britain seems to have contributed little - nothing to the illustration of the famous herbaria"

Many of the old herbaria are claimed by hand contemporaneously. It is quite likely that it was intended that they should be claimed by hand issued in this form by the publisher.

Hattais Craftsmen's Plan Book

16

"the era of the five herbals closed before the pistils & stamens were properly examined":

Parkinson used the drawings of
Crispan de Passe in the *Paradisus Terrestis*

Opera plates by Joachum Camerarius in
Symbolarum et Emblematum Centuriae
Tres.

Matthews 1565. Venice. Large type.

Fuchs used an unusually narrow line

Meyer p 273
Geochushte

17

Woodcuts as helps to botany

The woodcuts from Dodoeus' book are of the
Venna ms are those on pages 109, 123, 216, 149,
206, 368, 373, 436, 562, 583 which are
marked ex Cod Caesar.

p 276

Muther, Richard

Die deutsche Buchdruckerei 1884

Cristoforo Colombo's "Book of Nature" had been translated
in 1349 for an unknown Latin edition

=
A sudden
The immense advance in wood block illustration which
occurred early in the sixteenth century was due to
the fact that ^{Albrecht Dürer} ^{begin} draw for wood
engraving. In the 16th century the best men had
despised held aloof from the craft

B. Daydon Jackson

The History of Britania Illustration

Trans. ^{of the} Hertfordshire Nat. Hist. Soc. Vol

XII 1906 (for 1903-1905) p145

Pomus an tree in the block of Clematis was

used in Dodoeus Pempted 1585 & 1616

Spec. Hist. 1576 & Pl. Man. Vern 1581

Icones 1581 & 1590

Clusius Hist. 1607

Gen. Herb. ed. J. B. 1633 & 1638

Class. Copul. fr

Gen. Herb. 1597

Parkman Theatrum 1646

Less. acc. Copul. in

Banks J. Hist. 1558

Chabreaus Scrymgeour 1666 & 1677

Petrucci J. Herbarium

(V. 4) Britannica

Great engravers
Theodor de Bry 1528-1578. 6 large
Closely Early Engraving & Engraving in Engraving.

21

De Rosas - de Byss were engraver family

Francis Delarain's work done (published)

cutting in England bet 1615-1624
probably a native of these Flanders

Johnson. Gwall

Nature Printed Bucher leeward

1855

Nature printed Henry Bradbury
(died 1855)

Nature printed
plane from between plates (lead) & subject " &
hydraulic pressure. The Nyon process used the steel.
The lead plate electrolytic.
Can my be applied to any other will water lead heavy
pressure.

V. W. G. lead of Ellyhaum of newat

Digitized by Hunt Institute for Botanical Documentation

Vienna Deutschschiff 1877.

Phylogeny of diff. v. d. m. v. d. m.
any diff. names

Screen - half ten feet in front plate: camera
3810 mms and an arc light point
picture of long distance.

M. H. S. 20

B. 14.44

THE CAMBRIDGE BRITISH FLORA

BY

C. E. MOSS, D.Sc., M.A., F.L.S., F.R.G.S.

PROFESSOR OF BOTANY AT THE UNIVERSITY COLLEGE, JOHANNESBURG,
UNIVERSITY OF SOUTH AFRICA

ASSISTED BY SPECIALISTS IN CERTAIN GENERA

ILLUSTRATED FROM DRAWINGS BY

E. W. HUNNYBUN

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1920

THE CAMBRIDGE BRITISH FLORA

The third volume of this work has been much delayed by the war. In it is recorded the death of Mr E. W. Hunnybun, but for whose generosity in presenting his collection of drawings to the University the publication of *The Cambridge British Flora* would probably not have been undertaken. Nearly 200 of Mr Hunnybun's drawings are reproduced in this volume, which treats of the following Families and Genera:

| | |
|------------------|---------------|
| PORTULACACEAE | ACTAEACEAE |
| ILLECEBRACEAE | BERBERIDACEAE |
| DIANTHACEAE | PAEONIACEAE |
| NYMPHAEACEAE | PAPAVERACEAE |
| CERATOPHYLLACEAE | FUMARIACEAE |
| RANUNCULACEAE | |

Each plant or portion selected has been drawn natural size, and is reproduced without reduction or enlargement. In addition to the main drawing of each plant, there are also enlarged drawings of critical organs. Each drawing has been made by Mr Hunnybun from a fresh plant, the name of which has been vouched for by some competent authority whose letter of identification is preserved in the Cambridge University Herbarium. Such a set of drawings is quite unique in the history of botany. The high artistic merit and scientific value of the drawings are admitted by all who have seen them, and may be judged from the accompanying specimen illustration.

Engler's system of classification is, generally speaking, followed. The systematic descriptions are in English, not in Latin; and the geographical distribution of the important groups is fully stated.

Special attention is paid to the thorny subject of nomenclature; and, although unanimity in the matter of the Latin names of plants is, unfortunately, far from being an accomplished fact, it is hoped that the names used in the Flora, following, as they will, the international rules, will meet with general approval.

The volume previously published (Volume II) can be obtained in the following forms:

| | | |
|-----------------------------------------------|-------------------------------|--------------------|
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| In 2 parts (plates and text separately bound) | £2. 10s. | £6 |
| | £3 | £6 |

[Specimen Plate from Volume III]

*Thalicttrum alpinum*. Alpine Meadow-rue.

in mind throughout his work, instead of doing the drawings with no regard to the manner of their reproduction and, leaving the question of their suitability to the process used to pure chance.

Recall - in zinc block

*In zinc blocks in reproduction to lens an to camera
 reticulated. See ~~block~~ block: lens 250 μ is. σ
 into zinc Fuchs block: lens 250 μ in γ reduction in
 Calliper: unres 250 μ in γ reduction in
 is only 1/2 eye*

Digitized by Hunt Institute for Botanical Documentation

Immense advantage of the paper and plates

The thing is to use each mode of illustration with the fullest appreciation of its special qualities and of the defects of those qualities. A process block that tries to look like a pencil drawing is anathema, a line block is anathema, and vice versa. There ought to be a much stronger feeling for the medium in which the drawing is to be reproduced. We all abominate the linoleum that tries to look like parquet flooring, and the china that imitates basket work, and we ought to have an equally strong feeling about the processes used in reproduction.

A botanist who is drawing for zinc blocks ought to bear that fact

Jackson and Chatto .A Treatise on Wood

Engraving. 2nd ed. 1861

p. 5 458 note

extensive
classing
in 1st vol
Bewick etc
period

An unusually large proportion of wood-engravers become insane, owing to the close attention to minute detail, and the author recommends that no youth with a hereditary disposition in this direction should be put into it.

Walter Crene

Fushs artist has brush fixed in a quill

Hatton Craftsmans Plant Book

Indian drawing of about time of Emperor Akbar, about 1570, when art in India at its zenith.

Muther, Richard

Die Deutsche Buchillustration

Digitized by Hunt Institute for Botanical Documentation

The sudden immense advance in book illustration which occurred early in the sixteenth century was due to the fact that artists above all Albrecht Dürer began to draw for wood-engraving. In the fifteenth century the best men had despised and held apart from the craft

16:cu

Not sure enough illustration 16" can low a piece almost 5
 show less than a leaf, individually as copies 26
~~at~~ road to be. A great tendency to - certain leaf
 manipulative perfection
 Design to more detail - fully permeability
 detail case
 Hortus indicus malabaricus C10100 LXXVIII
 from huge double page copy, which would have been
 last a leaf on. more smaller scale.

Aldis, H. G. The Printed Book 1916

There were block - printed books in china in the tenth century.

P.4 . The invention of printing with movable type dates from just about the same time as the fall of Constantinople in 1453, which is generally recognised as the dividing line between medieval and modern history.

The art of printing from movable type was preceded by the production of single pictures printed from wood-blocks. These date from early in the fifteenth century. The next development was adding some lines of descriptive text ~~printed from the same~~ cut in the same block of wood.

A number of these together as a book, formed the block- books which ^{found} ~~were~~ ^{stay} midway between single woodcuts and books printed from movable type. The earliest block books were printed by placing a sheet of

paper on the inked block, and then rubbing it by hand with a burnisher but the later ones were printed in a press.

The xylographic blocks could only be used for the particular work for which they were made, but when movable type came to be used, with illustrations in the form of separate wood-blocks, both type and blocks could be used over and over again in different books.

There has been much controversy about the date of the invention of printing, but it seems safe to attribute it to the decade 1440 to 1450

p.21 The ^{letter} ~~block letter~~ of the earliest printed books is founded essentially on the the formal book - hand of the scribes of the period.

p1 28

By the beginning of the sixteenth the ^{art} ~~art~~ of book-printing has nearly freed itself from the leading strings of the manuscripts

Digitized by Hunt Institute for Botanical Documentation

Delakan
5MB

P. 94

The first printer to make use of woodcut illustrations in connexion with movable type was Albrecht Pfister of Bamberg, who produced books of this description about 1461

Metal Engraving

P. 101. By the middle of the sixteenth century metal engraving had begun to assert itself and by the end of the century it had nearly displaced the woodcut. Metal engravings cannot be printed with the text since they require a different kind of printing machine

Wood cutts

P. 104. Revival of the woodcut in the last quarter of the eighteenth century by Thomas Bewick. New methods and principles were introduced and work of extreme technical skill and delicacy were produced, for which the ^{best} wood-engraving was used in preference to the old word wood-cutting.

Digitized by Hunt Institute for Botanical Documentation

p. 106

In the last decade of the nineteenth century, metal engraving, etching and lithography all met their fate as methods of book-illustration, being vanquished in the unequal tussle with mechanical processes. These mechanical processes are not only cheap but rapid.

Process

p. 111 In three colour work 3 half tone blocks. The negatives for these blocks are taken through filters of coloured glass or coloured liquid in addition to a rules screen. Each of these filters allows only certain colours to pass through to the negative. Of the three process blocks made from these negatives, that representing the yellow tints is printed first in yellow ink, the red block is next printed and finally the blue.

T. G. Hill, The Essentials of illustration. 1915

Lectures given in 1913 in the Department of Botany, U.C

P. 1. Intaglio Printing. If you rub your finger tip with a thick ink, then wipe off the superfluity, and press the finger firmly on to paper, the ink left in the furrows forms a print. This is intaglio printing (an experiment we have most of us unconsciously tried at some time or other. A.A.)

Relief printing is the reverse

In most intaglio printing a good deal of pressure is needed to force the paper into the grooves representing the lines

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P. 4. Good steel engravings in Chatin, Anatomie

Comparee des Vegetaux

exact paper

- Curtis Flora Londinensis, hand coloured copper engravings
- Sowerby and Smith, English Botany, hand coloured copper engravings
- Thuret and Bernet, Etudes Phycologiques, steel engravings

P. 15. Lithography first used towards end of eighteenth century

Other limestones than the Solenhofen and even metal plates can be used in Lithography

Bernet et Thuret, Notes Algologiques, 1876-1880 Lithographs

P20 Chromolithography, essentially same process as Lithography but a different stone used for each colour. On each stone the artist draws only the parts of the picture which are of one colour

to look at, but is extremely perishable. The paper has a coating of china clay and glue; if a volume made of this paper gets thoroughly wet it becomes practically a solid block. (Aldis) And even without a wetting it is believed that in a hundred years or so this paper will

two is open next page

just crumble to dust - often to no one's regret! A₂A₂)

ZINC BLOCKSp, 49

Finished product can be obtained in a few hours

P. 33. All the earlier woodcuts were made as a rule on pear wood and plankwise. You could get large blocks by this method,, but it was not adapted for delicate work. Woodengraving is the term used for the later work on boxwood carved upon the transverse section. Good Woodcuts Baillon Histoire des plantes Le Maout and DeCaisne Traite General de Botanique.

PROCESS WORK

If a photographic ^{negative} be highly magnified, it will be seen that the high lights, the darks and the intermediate tones are made by the varying density of the reduced silver. The silver is uniformly black, but whereas in the lighter parts we have small black particle patches are surrounded by colorless areas; in the dark regions small colorless patches are surrounded by areas which are black because the silver particles are so closely placed. To get the equivalent of this in a relief block, for relief printing, we want a block which will print a number of dots of equal density but unequal size. This is what we get in a half tone block

The screen does not as one might expect produce a cross hatching on the reproduction. If the screen is placed in the proper position relative to the negative and the size of the diaphragm of the camera, the picture is broken up into dots of varying size

The rays of light which reach the sensitive plate have been acted on by two lenses - the lens of the camera and the series of pinhole lenses formed by the screen.

AA (One of the drawbacks of process blocks is that the finer they are, the more necessary is it to print them in that horrible glazed paper called "Artpaper", which is not only an abomination

cut and on better (preceding page)

Jackson, B. D. The History of Botanic Illustration.
Trans. Herts. Nat. Hist. Soc. Vol. 12, 1906 (for 1903-5), p. 146

Lecture before the Linnean Soc. Jan. 15, 1920

*Repetition
to use
wood
blocks*

The way in which one block got used time after time in the herbals.
J. has followed the history of a block representing Clematis which
made its first appearance in Dodoens' Pentades in 1583. Its history
was then as follows;

(Look through the exact "herbals")

Same actual block used in

Dodoens' Pentades, (second edition) 1616

Lobel's Historial 1576

" (Flemish version) 1581

" Icones 1581 and 1591

Clusius' Historia 1601

Johns' two editions of Gerard's Herball 1633 and 6

It was closely copied in

Gerard's herbal 1597

Parkinson's Theatrum 1640

Less accurately copied in

Bauhin, J. Historial 1651

Chabreaeus' Sciagraphia 1666 and 1677

Petiver, J. Herbarium Britannicum

(and this was not an inaccessible plant which there would be any
difficulty in getting a fresh drawing. . A.A.)

AA notes

The large blocks of Parkinson were made from ~~deal~~ ^{pear} wood cut lengthwise "plank-wise" as it is called down the grain. This is a substitute for making large blocks by keying together smaller blocks cut the transverse way of the wood. The box wood used in the more modern work (? dates) can not be obtained in large pieces.

Plankwise
Wood

In early work the idea of the wood-engraver was to get a black line, which of course is a very laborious matter, when you think that every thing except the line has to be cut away. When the relatively recent ^w revival of wood-engraving in Bewick's time occurred, book illustrators had come to realise that they were getting a black line with extreme labour, whereas the engraver on metal got his black line with one incision. Attention was thus directed to the possibility of the use of the white line and the flat black - a much more natural method in the case of wood. Bewick employed this device, and it is also met with in Japanese work.

Difference
of black line
& relation
of white
line on
flat black

ETCHING

Fabio Colonna, lines bitten in one operation; ground prepared with charcoal.

Reneaulme

Alpini 1592/ (Confirm this; I thought they were woodcuts)

MREZZOTINT

John ^TMatyn.

Surface impressed with a special tool which produces a dark velvety ground.

Steel replaced copper because it ^{was} ~~was~~ better (? ^{Can you} ~~etch~~ steel.A.A)

Thuret Études Phycologiques 1878 for beautiful engraving

LITHOGRAPHY

Does not depend on differences of level but on something

which I suppose we may call a chemical action. ^{Jurassi} Acertain limestone

for S. Feinberg

known as the Solenhofen lithographic stone ^{is} used. ~~The peculiar~~

~~physical qualities of this particular Jurassic limestone from S.~~

~~Germany has meant so much in illustration that I think we must spend a few moments on it. ^{Whitney} ~~It~~ apparently owes its extreme fineness to having~~

been deposited in very quiet and clear water. It can't have been accumulated far from land, for though it contains marine creatures it also enclosed entire skeletons of Pterodactyles, and the remains of that weird bird Archaeopteryx. When we think what these fossils have meant, and ^{with} lithography has meant, in the history of science, it makes one feel inclined to go to Solenhofen and do an act of homage before these limestone beds.

The drawing is either made with a greasy ink on the smooth stone, or a ^{grin} is given by rubbing with sand-paper, and ^{special} ~~a~~ greasy ~~is~~ chalk is used. The stone will absorb either grease ^{or} water with

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not Jackson

but if when the drawing is done the ^cstone is wetted and then inked ,
the greasy lithographic ink is repelled by the wetness of the stone in
the areas where there is no drawing, but adheres to the ~~parts~~ ^{part} of the s
stone previously chalked or inked.

MODERN PROCESSES

Zinc blocks

Depend on the action of bichromate salts on colloids. The zinc is sensitized by such a mixture as a compound of white of egg, water and bichromate of potash. The negative is placed upon it and in a few minutes the albumen is oxidised where light has passed. Surface is rolled with printer's ink, dipped in abath and gently rubbed with cotton wool.. The unhardened albumen comes off with the ink, leaving the design on the plate in the insoluble compound. Then the back and sides of the plate are varnished, and it is etched in weak acid. Next the design is inked with a roller, and while the ink is still wet, finely powdered resin is dusted over the face of the plate, and then heated so as to melt and make a protective coat on the lines. This process is repeated, time after time, until the plate is deeply enough bitten. Finally it has to be mounted on wood to the height of the type.

:PROCESS BLOCKS

Two ^{glass} screens cemented together with their ruling at right angles to one another. 200 lines to the inch is used for the finest work. The light passes through these squares as through pin hole lenses. ~~I think I got this from T.G. Hill's book, A.M.)~~ These squares produce the dots one sees in the finished plate.

The plate is sensitized by a compound of fish glue, chromic acid, bichromate of ammonia and water. The plate is etched by perchloride of iron ~~and water~~.. The treatment can be varied by stopping out parts, and cutting out the high lights, etc.

Pennell. Lithogry. Lithoglyphus. Lithogry. Found
 by Senefelder and 18' ant. He had been by this
 was method of engraving a stone + finding some lithogry
 to come of various soft. He began a few lithogry
 himself to find his colours. It was a hard
 work, one man. Apparently he used to take out
 as we now know is engraving photo lithogry. He was a bold
 claimer

Lithogry. Lithoglyphus. J. E. K. Pennell. 1898.

One of 5 cases, featuring peculiar and curious lithogry
 ornamented chelid etc
 (together) and blocks dated 1860

It is then covered by a lead plate, and a pressure of about 2 tons to the inch is applied. This lead is placed on the press with a hinged lid of glass, and a small amount of warm tinted gelatine is poured on it and the lid shut. In a few minutes the fluid gelatine has set and on opening the mould the sheet of paper turns out with a coating of coloured gelatine reproducing the original gelatine film; after an alum bath it is permanent. The process is used by Ellyhausen & Ullrich to reproduce the leaves of plants. In our own process we use a bath of water and alum, and the gelatine is heated to 100° F. before use. The process is used for the reproduction of fine detail.

Digitized by Herbarium Institute for Botanical Documentation

WOODBURY TYPE
The photographic outcome of nature printing. A thick film of gelatine and bichromate is exposed under a negative, and washed free from unused portions, and when dry it is practically incompressible. The process was used & patented by Ellyhausen & Ullrich to reproduce the leaves of plants.

taken as in pure lithography, for the dark parts have an affinity for water but not for ink, while the high lights retain water and refuse ink.

COLLOTYPE is a form of photolithography. The colotype plate is extremely sensitive to cold and dampness, and the English climate seems peculiarly unsuited to it. Much of the best work has always been sent abroad. ^{Fuller} ^{Winter} ^{combine} ^{the} ^{best} ^{work} ^{has} ^{been} ^{sent} ^{abroad} ^{because} ^{of} ^{the} ^{fact} ^{that} ^{the} ^{English} ^{climate} ^{is} ^{unsuited} ^{to} ^{it}.

Rhodora
 Brunfels Compositae Kuntzebuch
 Hamet M. J. p. 115
 Hameta. M. J. p. 115
 Book Zuzupya

The Jujube Arts. Sheep Jujube Hamets 1884
 p 302

"Suppose there you have written a letter. You
 take a sheet of white paper & dip your pen in black ink.
 You tear with a very rapid eye pen leaves the
 black fluid wherever it has passed in the paper &
 few lines Many is white, even the freedom of
 an artist, if he follows as least irregular, red in
 society of the slavery of an ordinary copyist.
 Suppose to an under penalty of black change with
 cancelled & blue five-points black change with
 revision. It fills up all the white space of the black
 lines, then the filling up should be done in white
 paper nextness than when is accomplished your letter
 should look just as if you had been writing in black ink on
 red paper. That is the work to be done in the ordinary word -
 -eyewer has to do."

Digitized by Hunt Institute for Botanical Documentation

The use of the burin is copying; very difficult & quite
unlike a pencil or pen.

It is an art under a severe manual restriction
The etching needle requires no force & will turn in any
direction at once.

It is a ^{Job's} hardening pencil and ^{is} Jacquemart a
weak on an etching plate in which a minute hair
figure occurred "at" "What can you see about it?"
He replied "I divide him, I feel him; I have
been at the end of my needle."

A perfect draw method. Not

Digitized by Hunt Institute for Botanical Documentation

formed
The active etching is no different
must enjoy it as an artist & not a
an instrument.

to draw upon considerable force & will
only turn in curves.

Etly,

Supra videtur smeltuorum... to copper plate
 live tissue is possibly no other metal.
 No gas which can be used - to further smelt
 yields an aguzzi - you soon & deep line can
 be perfectly effaced. "This admixture metal
 units the most delicate particles of the
 more robust. However expensive you see section
 known & find you later, your plate of polished copper
 will be equal to all you demand upon delicacy;
 & if you want strength of expansion you have in you
 disposed not on ad, but on your power & darkness."

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found them is a matter of
 balance. This found is smelted over to flavor of
 was topics into which like polished copper
 being is done in a needle like lens to
 copper base in its hard & exposed to etch
 better than cast metal lines - if you make a
 by way of printing as you like
 in the form. etly to metal's activity, cannot,
 dissolved in it to know his form in it
 by print in his hand up out of a printed
 plate on one side in to other form a brass.

Menthae Butanicae
The Butan Mint

41

24 copper plates

1798

W Side

uses wood supports
over-etched. a greenish, slippish

HPR in engraving
etching

Earlton - colour print
engraving

Martyn, J

Historie plantarum
raronum ... 1728

Said by Swartz to be the
earliest books with
printed engraving with
more details printed
by hand

Weinmann's "Phytologia"

Zoönomographie
(21736) is said
to be the next

These two & the work
exp of the earliest
colour printing
neither are the
Linnæus

POST CARD
THE ADDRESS TO BE WRITTEN ON THIS SIDE

PLACE
STAMP
HERE

Museo di Piante rare della Sicilia, ¹⁴⁴
Matta, Casua, Italia, Piemonte, e Germania....

di Don Paolo Boccone Gentilhuomo di
Palermo --- ed al presente Don Silvio Boccone
Monaco del Sano Ordine Cisterciense della
Piovina di Sicilia. In Venetia. 1657.
Con licenza de' Superiori. A deliquit format
7 h 10 s furtive a age 7 64
14/6 ced) Lenatuta e ser unde mag. f. 100

Rerum medicarum Novae Hispaniae thesaurus
 seu Plantarum animalium mineralium Mexicanarum
 Historia [This is not 1st ed. as there is a 1615 translation in V.C.
Hortensius Hernandez P.M.F. 43. k.9]

Digitized by Herbarium Institute for Botanical Documentation

Rome 1648.
Filo. Engramm lutea pax. ~~wood and herbals~~
a few ~~herbals~~ engraving, ^{may} woodcuts

Jacobi Breyerii Sedanensis EXOTICARUM
 aliarumque minus cognitarum Plantarum Centuria
 prima, ... Sedan CI> DC LXXIIIX (1678)
 Vig. fun. engraving. P. 100 book. A letter head to
 penetrate the Linnear names.
 BM [453. f. 8]

Carved line engraving. Thomas Femmes
 Compendiosa Tabulae Anatomicae delineatae
 1545
 1/2 h 10 s furtive a age 7 64
 Cycled school Kauer Delicium, 1615

The Half Tone Process. Julius Verfassler 4th ed

a ~~Handy~~ ~~reproduced~~ ~~by~~ ~~9~~ ~~diff.~~ ~~series~~ ~~range~~ ~~of~~ ~~lines~~ ~~from~~ ~~60~~ ~~to~~ ~~400~~ ~~lines~~ ~~per~~ ~~inch~~

1907

p 334 K color screens are to be used or in front of the lens

p 337
green filter for red printing plate
red filter for blue -
blue - for yellow printing plate.

The photographic reproduction of 9 diff. series
 ranging from 60 to 400 lines per inch

These notes have come from the
importance of the
book is mislaid at

46

B. M. 1936

(But they have
second copy)

Ms
minims

W
7
200

Ad 7

Synopsis of Preface

THE name of Jacques Le Moyne is intimately connected with the early attempts at the colonization of North America. As artist and geographer, Le Moyne accompanied the second French Expedition to Florida in 1564; and his remarkable paintings of the natives and their environment were engraved by Théodore de Bry and published in the second part of *Grands Voyages*, 1591. He was the friend of Raleigh, the Sidneys, and other well-known Elizabethans; and no doubt acted as adviser in the schemes for the colonization of Virginia. As a Huguenot refugee, he spent the last years of his life in Blackfriars, London, working as a painter and an engraver. His book *La Clef des Champs* was printed at Blackfriars in 1586, and was dedicated to Lady Mary Sidney. It has become so scarce that now the two imperfect copies (making together a complete copy) in the British Museum Library are the only ones traceable in any public library in Great Britain. The book contains 97 woodcuts,—25 beasts, 24 birds, 24 fruits, and 24 flowers, preceded by a short preface and a sonnet. Although Le Moyne's chief aim was to produce a little collection of pictures likely to be of use to all kinds of designers, it can be claimed that this collection was printed from the first set of natural history wood blocks to be cut in England; and in the case of the birds there is little doubt that they are the first collection of bird pictures to appear in an English-printed book.

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La C
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Requie
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Joseph
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John
Henry
copy the
(also)

B.M.
(462
a.s.)

ORDER FORM

THIS facsimile reprint of *La Clef des Champs* will be limited to 500 copies. It will be printed on cream handmade paper, as this, and bound in 16 oz. boards. Provided that a sufficient number of subscribers is obtained, the price to subscribers will be 10s. 6d. net, post free. In order to secure a subscriber's copy, it is necessary to fill up and return the annexed form immediately.

This book did not appear (letter for S. Savage April 1931)

A KEY TO THE MEADOWS
(La Clef des Champs)

PLEASE supply _____ cop of the above work at 10s. 6d., for which I enclose the sum of £ _____ s. _____ d.

Signed _____

Full Address _____

Date _____

To PERCY LUND, HUMPHRIES & COMPANY LIMITED, Three Amen Corner, LONDON, E.C.4

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A Facsimile Reprint of an Elizabethan Picture Book of antiquarian, artistic and natural history interest

PRICE 10s. 6d. NET, to Subscribers

A KEY TO THE MEADOWS

NINETY-SEVEN WOODCUTS OF BEASTS, BIRDS, FRUITS AND FLOWERS, PUBLISHED AT BLACKFRIARS, LONDON, BY JACQUES LE MOYNE, UNDER THE TITLE "LA CLEF DES CHAMPS,"

1586

Reproduced in facsimile from the exceedingly rare copy in the British Museum Library, with a Preface by S. SAVAGE

LONDON

PERCY LUND, HUMPHRIES & COMPANY LIMITED
THREE AMEN CORNER

From JOHN H. KNOWLES,
92 Solon Road, London, S.W.2.

books mislaid at B.M. 1936

(the they have seen copy)

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at. EMBERIZAM. Gallicé BRVYAN.

ct. EMBRITZ. An. YELOWHAMER.

B.M.
(462
a.S.)

La Clef des Champs, par travers plusieurs
 Animaux, (ant-Bêtes eye' Oyeaux, avec plusieurs
 Fleurs et fruits. Annoté 86. Imprimé aux
 Blanchebruns, pour Jacques le Moyne, dit
 de Marques, Peintre
 Devised by Lady Leby. Name des pelets "Moine - the
 book "Sonne Cooper the March 1730"
 Dejeuner and woodcut, 2 vol. ^{each in 1 pocket} (numbered 3 X 2 1/2 inches)
 par les auteurs "4 br. a. S. since I had the volume boxed
 had an inkstone printed - unnumbered, used for a baby design
 (Joseph Banks copy) in book "Dedicatio pelets in
 speck very indistinct in book "volonté et color non pelets pour voir"
 2 vol. for the volume from ^{to the} trade ^{with} the work of these family a
 engraving for the volume now will be Dejeuner a sculptor, for engraving
 (copyist, & the art of "engraving" (Egalle) of all their

These notes have come ^{to be} ^{of} ^{the} ^{importance} ^{as} ^{the} ^{book} ^{is} ^{misland} ^{at} ^{B. M. 1926} 46
 (Has they have a second copy)

Specimen Page



Latiné ALCIONE. Gallicé MARTINET.
Ger. YFVOGEL. An. KINGSFISHER.



Lat. EMBERIZAM. Gallicé BRYAN.
Ger. EMBRITZ. An. YELLOWHAMER

Ad 7

new published

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A KEY TO THE MEADOWS

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1586

Reproduced in facsimile from the exceedingly rare copy in the British Museum Library,
with a Preface by S. SAVAGE

LONDON
PERCY LUND, HUMPHRIES & COMPANY LIMITED
THREE AMEN CORNER

copy for the cat -
Barts Thomeus de proprietatibus rerum
translatum a Johanne Trevisa " was
engaged at Berkeley the syste
of Feuerer to give of an
 Lond. M. CCC.LXXXVIII

[Wartmuther ? 1495
Bm [I B. 55292]

copy for Bm catalogue
Barts Thomeus, Anglicus
Thapii - prohemium de proprietatibus
rerum sicutis barts thomei
anglici de ordine sicutum mensurum
[Colyng, 1472?] fol

This is probably the edition a which
according to Walsley a Wynkyn de
Wode's edition of c. 1495, Caxton
worked on Colyng hymich to Caxton

Bm
[C
271]

At the end of Wynken de Vudes' ed: 1

48

Bartholomeus De Proprietatibus rerum
"Primum Bartheolomei de proprietatibus rerum."

"And also of your chaunce coll to remembre
the sale of William Caxton first prynter of this booke
In later tyme at Coleyn himself to avaunce
that every well disposed man may theron
take

And John Tate the younger Joye muste be broke
Whiche late hathen in England doo make
that now in our englyssh this booke is
prynted In new

to carlar vna

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"men full naturally desire
of sondry thynges & members for to knowe
of certen of ayre of water of fyre
of erbe & tree which groweth both
dryghe & lowe"

Have wounden for Liber Decimus

first page of

in black border

Wounden on begyn of booke 14

These wounden as certen
mu' plants that mu'
pymain' bound

My wounden
is begyn of booke 17

Shunz, F. (1926)

49

p12

Albertus

Auch Albert ist Mystiker, und was er als solcher lehrt, wandelt auf dem geheimnisvollen Weg der aussergewöhnlichen Lebens und der aussergewöhnlichen Erfahrung, denn er glaukt so innig an die aussergewöhnliche "Grade", er schreitet dem Dunkel entgegen, wo Gott und Ich als grundverwandt mit einander zusammenhängen, jenen Letzten, Einfachen, Absoluten, Insidieren, das große Meister Eckhart den einfältigen Freund die stille Wüste und dunkle Einheit, das Wesen oder das Eine, reine Sein, das ist: die Gottheit, genannt hat. Auch für Albert ist Mystik eine Erfahrungswissenschaft, die keine aprioristischen Konstruktionen zulässt. Seine Lehre ~~ist~~ von intellektus agens ist aber mystisch in neoplatonischen Sinne: dieser Intellektus ist nicht ein Vermögen der Seele, sondern "von Gott ausstrahlendes, unser Denken mit ihm verbundenendes Licht. Kraft Seiner berühren von Gott sehen wir, der Urheber des gesamten intelligiblen Welt."

p13

Albert von Köln (a. 1. Bollstadt)

p14
Ist geant und in 5 systeme argum) ^{the}
wird, / Austelle

Sherry (cont.) p15 50
All is of Albertus concern in the introduction of
Austro-Alpine Bill.
Albertus' book ^{p106} De vegetabilibus (written before 1256)

Stübler, E (1928)

57

Leonhart Fuchs

p1. Fuchs himself always spells his name

Leonhart

p1 matriculated at Erfurt in his 13th year.

p173 (Fuchs), Vesalius

p177 Aldus. Venice. 1499
Discordes 1497

Bot. Hist. Theophrastus

p257 Dodon.

Trunc primum de Stuprum hestera.
Epistola ad Lectorem Vdici

ante Fuchian imaginem in per meum
-- transferre, -- non solum sua elegantia
bene formatae sunt, verum potissimum
sua studiosi huius disciplinae iam ab
aliquot annis his assueverunt

p260 Hugo hylouae perstudo ex
Praefatio ad Lectorem. reliqua parte
Cardi. dicitur sed plura et M. Koberli
theoreticus acenserunt.

p260 Fuchs ~~de~~ partes eius in Characteris
Krautbuch 1576

2. Dalaschys Deagonis. Kuberjanis
plantarum 1586 - multa copia Fuchs
an includi. (Mettler, Dodon.)

p261 C de l'Edue des copied

261 Tabernaculorum usq. 1 Fuchs
plots.

Stollen p 242 52
Hälte Fuchs seinem Wals nicht die netzgebunden
Abbildungen beigegeben, wäre es wohl
bald der Vegetation anheim gefolgt.

Brosig p 27

Plinius

53

Der Nutzen ist die Triebfeder des ganzen
Werkes. Vor jenem rein wissenschaftlichen
Sinn, den wir bei den Griechen, bei Aristoteles
und Theophrast finden, vor jener sich selbst-
genügenden Wissenschaftlichkeit finden
wir bei Plinius nur geringe Spuren.

p 29
He fragt an 16m c flamm-
ren na 6m drann just in one stage
growth

AP 89

TIMES, TUESDAY, APRIL 4 1924

XVIITH CENTURY
GARDENERS.

AN OXFORD COLLECTION.

TO THE EDITOR OF THE TIMES.

Sir,—Lovers of the beautiful in flowers and flower-painting will indeed be grateful to you for drawing attention in *The Times* of March 10 to the exquisite water-colours by Le Moyne, now on exhibition in the Victoria and Albert Museum. The circumstances which led to their "discovery" have also led to further discoveries of interest sufficiently wide to merit being put on record.

It was the finding of the papers of the distinguished Hampshire botanist, John Goodyer, of Petersfield, that has given a clue for the recovery of many facts of importance. In 1864 Goodyer bequeathed his annotated books and botanical manuscripts to Magdalen College. After two and a half centuries the rearrangement of these papers threw a flood of light on the work and lives of many forgotten botanists and horticulturists of the Elizabethan and Jacobean age, and suggested further search. The tracing of Goodyer's friends has led to the finding of the garden records of their correspondents and acquaintances; and so a mass of material has collected, after the manner of a snowball, from which it is abundantly clear that there was a real, thriving school of scientific botany in England fully a hundred years before Linnaeus.

But it is difficult to break new ground in the Elizabethan world without coming up against the great names of the period. The volume of drawings which Le Moyne dedicated to the mother of Sir Philip Sidney was only one of a number of *trouvailles* that were the consequence of a new investigation of the Goodyer papers. Of special interest is a very early copy of the Last Poem by Sir Walter Raleigh, beginning "Even such is time," penned on the back of a letter, dated November 7, 1618, and therefore written within 10 days of his execution.

At that time garden-flowers and poetry were never far apart, and so our searchings far led us near the poets. His own notes on the broad margins of an old herbal introduced us to Sir John Salusbury, the son of the celebrated Catherine Tudor of Berain, cousin to Queen Elizabeth, popularly known as *Mam Cymru* or Mother of Wales, and Sir John Salusbury recalls the great poets of the age, for it was at his request that Marlowe and Shakespeare contributed poems to a volume by Robert Chester, Salusbury's Court poet. And there is a MS. poem signed by Ben Jonson himself among the Salusbury papers. Now, Sir John Salusbury is revealed in a new light, as a first authority on the flora of North Wales. Then, among the Goodyer papers, Herrick is represented by a reference to a kinsman living in Leicester. Newly identified MSS. in the hand of John Parkinson, the "last of the herbalists" (whose handwriting was previously unidentified) bid fair to have been a source whence Sir Francis Bacon drew information for his *Sylva Sylvarum*. Long lists of plants from India, Arabia, the Levant, the "far vernal Bermoothes," and the New World show what a trade in exotics there was during the early years of the 17th century, and that tobacco and potatoes were only two out of many hundreds of experiments in horticulture. Americans of Royal-Italian descent may be interested to learn that a copy of Gerard's Herbal in Oxford has been identified as having belonged to Dorothy Rolfe, the mother-in-law of the Princess Pocahontas. The many plant-lists supply the earliest dates at which many plants are known to have flourished in English gardens, and the correspondence of their proprietors shows how garden-lore was being diffused not only in this country but over the known world.

Yours, &c.,

R. T. GUNTHER.

55

NOTES ON SALES.

LE MOYNE'S "LA CLEF DES CHAMPS."

Mr. S. Savage announced in the *Gardener's Chronicle* of January 28 a discovery which has many points of interest, artistic and literary, French and English, besides bringing us into literary contact with the mother of one of the most heroic figures in our national life, Sir Philip Sidney. For some time a small folio album of drawings has been on view at the Victoria and Albert Museum as a specimen of early book-binding; the notice of Mr. Gunther, Librarian of Magdalen College, was directed to the drawings, and he, in turn, called Mr. Savage's attention to them, and as the first of the drawings bore a signature which read like "Demorogues," the identification was not a difficult matter. The fifty-nine beautiful water-colour drawings are, in fact, the work of Jaques (or Jacques) Le Moyne de Morgues, a French artist who was sent by Chastillon, Admiral of France, with Laudouinière's expedition in 1564 to the relief of the French Colonists in Florida. Le Moyne wrote as well as illustrated an interesting narrative of this journey, and, escaping the massacre by the Spaniards at Fort Carolina, got back to Europe, and died in London in 1588.

The remarkable fact is, that whilst Le Moyne's illustrations of the manners and customs of Florida are so well known to every student of early expeditions to America, he seems to have entirely escaped the notice of both English and French compilers of biographical dictionaries of artists. He is mentioned briefly in Walpole's "Anecdotes of Painting" (i. 184); "At the same time [Queen Elizabeth's reign] resided here one Le Moyne, called Le Morgues, who is mentioned by Hackyot, in his translation of Laudouinière's 'Voyage de Florida,' Vol. iii. p. 300. 'Divers things of chiefest importance at Florida drawn in colours, at the charge of Sir Walter Raleigh [?]' by that skilful painter James Morgues, sometime living in the Blackfriars, London," &c. After Le Moyne's death these drawings and his MS. Narrative were purchased from his widow by T. de Bry, and published in 1591, in "Indorum Floridam provinciam habitantium Icones primum ibidem ad vivum expressae a Jacopo Le Moyne cui nomen De Morgues." These fine engravings are among the most beautiful things of the kind in De Bry or elsewhere of the time. A translation of Le Moyne's Narrative and halftone reproductions of the engravings appeared, under the direction of Mr. F. B. Perkins, at Boston (Mass.) in 1875.

The drawings identified at the Victoria and Albert Museum form, as Mr. Savage states, a "beautiful and probably unique set of sixteenth-century plant drawings"; but they have nothing to do with those reproduced by De Bry, and their interest is of a more restricted character. They are exclusively of the flowers and fruit then common in English gardens. Some of them appear to be the originals of those engraved and published by the artist himself in a little oblong octavo volume with the title, "La Clef des Champs, pour trouver plusieurs Animaux, tant Bêtes qu'Oyseaux avec plusieurs Fleurs et Fruits," 1586, "Imprimé aux Blackfriars pour J. le Moyne." This little volume is excessively rare, and only one copy is recorded in *Book Prices Current* as having come under the hammer during the last 34 years—that of Mr. J. W. Ford, of Enfield, which was bought by Quaritch for £22 10s. at Sotheby's on May 6, 1904; it had two original drawings of a peacock and a bunch of cherries. There are two copies, both imperfect, in the British Museum; one of these has the fine autograph signature and date "Tho. Plimpton 1590"; the forty-eight leaves contain ninety-six representations of beasts, birds,

flowers, and fruit, twenty-four of each, and are in colours. The names are in Latin, French, English, and German, and the author's difficulties with the English language are indicated in his "straberis" for strawberries, "raspes" for raspberries, and "small reasons" for small raisins or currants. Professor Hatton reproduces a few of the plates in his "Craftsman's Plant-Book," but they lose much of their charm and quaintness in half-tone blocks.

The title was registered at Stationers' Hall (Arber, "Transcript of the Registers," ii. 474), apparently after actual publication, July 31, 1587, by "James Le Moyne alias Morgan" and the fee of 6d. paid for "La Clef des Champs. . . . Dedicated to the Lady Mary Sydney." The dedication "A Ma-dame Madame de Sidney," with the sonnet to her signed I L M., are both in French, and constitute the only text of the little volume. It is clear from the dedication that Jacques Le Moyne de Morgues was a Protestant, and he refers to the very happy reign of "as très-fidèle et nostre Tréschrétienne Elizabeth." He explains that his idea in publishing the little book was to serve those engaged in the arts of painting, sculpture, goldwork, embroidery, and tapestry, and claimed the protection of Lady Mary Sidney's illustrious name. He signs himself "Vostre très-affectionné"; and from this it may be gathered that Jacques Le Moyne de Morgues was on a friendly footing with the Sidney family. His dedication is dated "xxvi de Mars." The year in which Jacques Le Moyne's book appeared was a tragic one in the Sidney family, for, on May 5, Sir Henry Sidney died, followed after three months interval by his widow, Lady Mary Sidney, and, on October 16, by Sir Philip Sidney, their son, on the battlefield at Zutphen. He may have been associated with the Sidney family in a tutorial capacity; and to have been, as the dedication would evidently suggest, on friendly terms with the Sidneys and other literary men of the period, for, as we have seen, he also was given to write verse. His name appears in the list of aliens living in the Blackfriars district of London, circa 1583: "James le Moyne, alias Morgan, paynter, borne under the obedience of the Frenche Kinge, and his wife, came for religion, & are of the Frenche church." He hath one child, borne in England." (Huguenot Society Publications, Vol. x, pt. ii, p. 354).

Brunet, in the most recent edition of his "Manuel du Libraire," based his entry on one of the British Museum copies, from Sir Joseph Banks's library, of "La Clef des Champs," and adds the interesting little detail that Jacques Le Moyne was a native of Dieppe; possibly other facts relating to his career in France and England may yet come to light.

AP 90

Digitized by

British Library

S M Fittar appears to have written the following anonymous work.
Lecture by letter. A series of graduated lessons in to the Ready music
The grateful Sparrow
How I became a foverness.

Dicky Bird
My Pretty Pass - I have seen the letter. [B.M. 12805. f.5]
M's Dolet 15 Rue de la Ville Evreux
Paris, December 1865.

Britain Mus. has also the edits 1: 3: 4: 6:

Digitized by Hunt Institute for Botanical Documentation
The Four Seasons; a short account, the structure of plants being four lectures written for the Working Men's Institute in Paris. (7028. a.c. 18) 1865

Conversations on Botany Hairy by the author & Conversations on Botany. 1855-
Ded. to Cipriani Potter Principal of the Royal Acad, Musici - London.
(Conversations between Edward his mother in the thing) music

unusual ideas

Differ, idea about plagiarism.
In medieval times before printing
when all books depended on transcription
copying and it was a virtue so
the idea of plagiarism is virtually
hardly existed.

Nov. 1922

Digitized by Hunt Institute for Botanical Documentation

A. A

In the herbals of 16th century had not consciously
given up the inherent reference to the authorities
of antiquaries in their text though in their
figures they had found precedent. These artists troubled
better than they knew. It was not until the
17th century that the text followed the figures in being
based on direct observation rather than authority.

58

p 91a

EARLY CHINESE PRINTING.

TO THE EDITOR OF THE TIMES.

Sir,—In your notice of recent acquisitions at the British Museum mention is made of "the second earliest piece of known Chinese printing." This is not quite accurate. The piece in question, a block-printed roll over six feet in length, containing the whole of a certain Buddhist sūtra, was inserted in the brickwork of the Lei-fêng Pagoda at Hangchow, now a heap of ruins, at the time of its construction in A.D. 975, and it bears a cyclical date corresponding to that year. But among the Chinese MSS. in the British Museum, recovered by Sir Aurel Stein from Tunhuang, there are nine specimens of printing (exclusive of woodcuts), all of which are probably of yet earlier date. Four of them actually show dates corresponding to 868, 877, 947, and 950 respectively, and one or two of the others may be confidently assigned to the eighth century, owing to the quality of the paper used. It is true that, with the exception of two fine rolls exhibited in the King's Library, these are in a more or less mutilated or fragmentary condition. The value of the newly acquired roll lies in its being an almost perfect specimen of early Sung printing, such as has not hitherto been seen outside China. It should not be overlooked, by the way, that printed documents of the 10th century are still known to exist both in China and Japan.

Yours faithfully,
 LIONEL GILES.
 21, Heathfield-road, Acton, June 15.

Digitized by Hunt Institute for Documentation

Ap 91

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THE TIMES, FRIDAY, JUNE 19, 1925.

Ap 91a

EARLY CHINESE PRINTING.

TO THE EDITOR OF THE TIMES.

Sir.—Your issue of June 15 mentions the acquisition by the British Museum of "the second earliest piece of known Chinese printing." It was "discovered in the foundation of a building erected in China in A.D. 975." This was 40 years after the invention of printing from wooden blocks by Fêng Tao, an official dynasties between the dates 907 and 960. His career is described at length in chapter 126 of the "Five Dynasty Period." The new method is thus laconically described:—

At the time, all the classics were full of errors: along with a fellow official Li Yu, he dispatched an education officer named T'ien Min with others to fetch from the western capital the stone classics carved by Cheng Tan, and had them cut into printing slabs for circulation over the Empire, which afterwards gradually profited by it.

Fêng Tao died in 951 at the age of 73, and printing from wooden slabs seems to have endured with little change up to about 75 years ago.

Your obedient servant,
E. H. PARKER.

14, Gambier-terrace, Liverpool.

59

AP 92

UNIVERSITY OF ASTORIA, OREGON

WOODCUTS AND WOOD-ENGRAVINGS.

Sir,—If I am unable to see eye to eye with Mr. Campbell Dodgson in this matter of woodcuts and wood-engravings, I can truly say that I am not lacking in appreciation of the valuable information afforded me on the subject in his letter published in your issue of March 22.

When, in my letter which appeared in your issue of March 15, I drew attention to the illustration of "Nelson's Funeral Car" which appeared in *The Times* of January 10, 1866, as being a perfect example of the old-fashioned woodcut of that period, my object was to quote something actually created in those early days. Mr. Dodgson says I need not have gone so far back as that, and that a "Hain" poster by Mr. McGurk recently on view outside all the Tube stations would have served the purpose. In my opinion a crude eccentricity of that kind would have done no such thing; for, so far as I can see, such an absurdity is not deserving of being called either a woodcut or a wood-engraving. Mr. Campbell Dodgson takes exception to my using the word "raised" in describing the surface of a facsimile engraved wood-block; but, with all respect for his opinion, I think it is the correct word to use. A "raised surface from which to print" obviously carries with it the meaning that the "whites" have been cut away below the surface of the block by the graver.

Mr. Dodgson says of the process practised by the Dalziels and many other engravers of their time,

"I do not call this the normal or strictly legitimate manner of engraving on wood." I cannot agree with him. This was the improved method evolved from the old style of woodcutting, and one which was the means—artist and wood-engraver collaborating in all sincerity—by which possibly the most beautiful examples of book illustration were produced that ever saw the light of day. The superb results attained, as seen in the best books of the sixties, established once and for all the legitimacy of the methods then used by all the famous wood-engravers of that period. Nor can I agree with Mr. Dodgson that the "white-line" is the normal and higher style. It is perfectly true that in that case the engraver had to make his own lines, and thereby had to bring much judgment and artistic ability to bear on his work. But, with modern facsimile wood-engraving—that is, reproducing the actual pencil work of the draughtsman on the wood block—an equal amount of artistic knowledge and ability was necessary. Even to the most expert engraver it was not always an easy task to interpret the meaning of the facsimile artist. Men like John Gilbert, John Tennial, and Fred Barnard were nearly always most precise and firm in their lines, which was a great help to the engraver. But the majority of the men got their own effects on the wood as they thought best, and left it to the engraver to interpret as best he could. Dante Rossetti has sent drawings to the brothers Dalziel that were a mixture of pencil, Indian-ink, Chinese-white, and red chalk! And dozens of the other men in the front rank would often use even the natural colour of the wood-block on which they were drawing to get their tone and effects. How was that class of work to be reproduced in what must, after all, be black lines on white paper? I mean that facsimile wood engraving was anything but a cut and dried business.

In Birket Foster's "Pictures of English Landscape" it will be noticed that nearly all the skies are pure facsimile work. Foster himself wanted the skies engraved in flat tints, his idea being that the contrast with his landscape work would be beneficial. The Dalziels, however, who had commissioned Foster, as their own speculation, to make the designs, insisted on the skies being as now observable in the volume. Birket Foster himself never touched these skies. They were executed entirely by the wood-engravers. This is only one instance out of hundreds I could give showing that the facsimile wood-engraver was a good deal more than a slavish mechanical reproducer of the artist's work.

Faithfully yours,

GILBERT DALZIEL.

Dalkeith, 107, Fellows-road.

Digitized by Google

AP 93

TLs made 15.12.23
All over 180.

WOODCUTS AND WOOD-ENGRAVINGS.

Sir,—Mr. Harold Martine's notable collection, "Book Illustration of the Sixties," now on view at the Gallery, Millbank, together with the plentiful and appreciative comments upon the exhibition which have already appeared in the Press, have drawn public attention to what, for all practical purposes, must now be considered a dead art—that of wood engraving, an art, by the way, which up to the introduction of "process," now getting on for half a century ago, was almost the sole means by which all book and journalistic illustration had been carried out from the time of Thomas Bewick onward.

That so profound an authority on the subject of prints generally as Mr. Campbell Dodgson, of the British Museum, should have raised the question in his Preface to the catalogue of Mr. John J. A. Murphy's exhibition of "Woodcuts," recently on view at the Leicester Galleries, as to "What is a woodcut and what is a wood-engraving?" is more than ordinarily interesting to those conversant with the art of book-illustration in this country during the latter half of last century and the years immediately preceding. Moreover, the point is especially interesting to the small and diminishing circle of men who in days now gone past engraved upon wood as an occupation. Mr. Dodgson's contention that "the kind of prints which ought to appear as black upon white are woodcuts, and the kind which ought to appear as white upon black are wood-engravings," may be correct; but it does not coincide with the opinions held and expressed by the brothers Dalziel, during their fifty years of work. I have a vivid recollection of the words used by my father, Edward Dalziel, and by my uncle, George Dalziel, over and over again, that "cutting into a solid ground with a knife so that whites gave the forms and effects desired was a woodcut, and cutting away the whites on a block with a graver, leaving the facsimile lines and design of the artist's work drawn by him upon the block in which to print, was a wood-engraving." A constant friend and companion of the brothers Dalziel, up to the time of his death in 1866, was William Harvey, a great wood-engraver and draughtsman on wood and a favourite pupil of Thomas Bewick. I am safe in saying that the Dalziels' views on woodcuts and wood-engravings would be identical with those of William Harvey, for he and his doctrines were adored by the entire Dalziel family. I remember him quite well. He was grand and noble in appearance, and of a splendid personality in every respect. Fred Walker truthfully depicted him in his large water-colour "Strange Faces" as a lovable and benign-looking old gentleman. Harvey's large wood-engraving, after B. R. Haydon's "Assassination of L. S. Dentatus," published in 1821, and done in imitation of copperplate, will always stand out as a most remarkable and unique piece of work with the graver. Such an achievement was not a woodcut.

In a book I have before me, "The Pictorial Press: Its Origin and Progress," by Mason Jackson, published by Hurst and Blackett in 1885, the author gives a reproduction of "Nelson's Funeral Car," taken from *The Times* of January 10, 1806. This seems to me to be a perfect example of the old-fashioned woodcut—the white line on the black ground, with no facsimile work or cross-hatching! Mason Jackson, friend of and contemporary with the Dalziels, was a famous wood-engraver, and for many years art editor of the

OL

An engraving novel by a new author for the publisher is...



WOODCUTS AND WOOD-ENGRAVINGS.

Sir,—Mr. Gilbert Dalziel's letter in your last issue may be held to imply a greater divergence of opinion between himself and me than I think actually exists. I have no quarrel with the opinion of the brothers Dalziel, as quoted by their son and nephew, except that it does not tell the whole truth any more than the passage quoted from my preface tells the whole truth. What the Dalziels are made to say is perfectly true. But there are two kinds of woodcuts and two kinds of wood-engravings. Each process can be made to produce both black line on white and white line on black. Mr. Dalziel's quotations describe one kind of either process and leaves out the other. I differ from him in my opinion about which is the normal kind. There is the woodcut described by Mr. Dalziel in which the whites, cut into a solid ground with a knife, give the forms. It is quite common again at the present day, since the practice of cutting on the plank has been revived. For an instance Mr. Dalziel need not have gone so far back as to Nelson's Funeral Car. A "Rain" poster by Mr. McGurk outside all the Tube stations at this moment may serve as a good example. This is not, however, the typical woodcut. In the early centuries, as I pointed out in my preface, when all work on wood was cut with the knife, white on black, though it occurs in certain rare woodcuts by Urs Graf and Scolari, and I could give other instances, is exceptional. In what I should call "the old-fashioned woodcut" the whites were cut away with a knife only to give relief and clearness to the design in black. Taking a long view of the whole matter, black on white in the woodcut is normal, white on black exceptional.

Now for the wood-engraving. "Cutting away the whites on a block with a graver, leaving the facsimile lines and design of the artist's work drawn by him upon the block... and standing as a raised surface from which to print" is a perfectly accurate description of the process as practised by the Dalziels and many other engravers of their time, except that the surface is not, strictly speaking, "raised," but level, the parts that are not to print being sunk beneath it. But I do not call this the normal or strictly legitimate manner of engraving on wood. May I, in turn, choose a quotation from my preface?

The burin ought not to scoop out white spaces, but to cut lines upon the block, as it cuts lines upon the copper plate, and these lines printed from wood must be white, just as those printed from copper must be black. The white line, therefore, is the characteristic thing in a wood-engraving, and the engraver must make his own lines as he goes on; they can never be facsimiles of a previous drawing unless it were so queer and scarce a thing as a drawing in white upon black paper, or a photograph by the rotary process of an ordinary black drawing.

That was Bewick's practice; he has himself described it lucidly in a passage quoted by Austin Dobson in the D.N.B. from his Memoir, with the just comment that "Bewick, in short, paid most attention not to what he left but to what he cut away from the block. He regarded himself as making a white design upon black." The Dalziels, while cutting away white backgrounds, superfluous except to throw the black design into relief, had to think most all the time about what they were leaving.

The white-line style I consider the normal and legitimate style of wood-engraving, and the higher style, in that it is that style in which original work would naturally be done

(By the Hon. Mr. Parkes.)
When I drain the rosy hour,
Joy exhilarates my soul;
The name I raise my song,
E'en fairer and more young,
When full cups my arms expand,
Sister counsels than farewell;
All my sorrows to the deep,
Let the winds that murmur, sweep

60
AP 94

THE TIMES LITERARY SUPPLEMENT, THURSDAY, MARCH 22, 1923.

Digitized for Digitization

Ch
 Payne May, Aug 1885
 Colls of Ferns Herbarium "Hirtus Sanitatis et
 Garden, Health.

p 365
 Thms Herbarium zu Tcutid figures drawn
for nature

p 366-7. No 70 ten the greater part Kandel's
 figures were taken of 6 layer Fuchs.

Christophorus Indignus Herbarius Moguntinus

Ortus sanitatis
 in dem he includes to "Der kleinere
 Hortus" = Herbarius zu Teublich
 to Ortus sanitatis "Der grössere Hortus
 p 108 etc

Vauquelin, 1854 seeds, 1022 seeds
having local: written in Italy 1875.

63

Tea

Ap 95

THE FIRST TEA IN LONDON.

There has been in the possession of my wife's family for many years a facsimile of an advertisement in the *London Gazette*, December 16, 1690, reading as follows:—
"These are to give notice to Persons of Quality that a Small Parcel of most excellent Tea is by accident fallen into the Hand of a Private person to be Sold; but that none may be disappointed, the Lowest price is 30 Shillings a pound, and not any to be sold under a pound weight, for which they are Requested to bring a Convenient Box. Inquire at Mr. Thomas Eagle's at the King's Head, St. James Market."—Mr. A. RENNELL Shorr, 69, Pembroke-road, Clifton, Bristol.

Schmed, A (1936)

Hans Schotten, Brunfels' publisher is mentioned as a ^{man} ^{understands} ^{them} ^{he} was a gardener (the correspondence) between

p 10 ^{chapters} ^{two} Schott took legal action against Egenolf for unwarranted piracy of Wardig's drawings in Rhodius ^{Krautbuch} of 1533. Egenolf reselected them in his book over 50 plans were included ^{than} ^{Schott} had not got; more than 100 plans - ^{but} ^{works} could not be compared, & most like excess.

The result is no longer in the illustration 15-33 (besides done 70 when Schott newly reselected of the ^{plus} ^{edit-} are used in the quarto Brunfels 1552 & the 1535-ed: Rhodius' herbal spread in ^{entirely} ^{new} ^{sec} ^{illustrations}

p 4. Quarto Brunfels (1534/49) ^{Seeman}
Title page reproduced.
Very rare books

Emmatt, E W (1935)

66

Badianus manuscr - is
A 16th century Mexican herbal compendium: 1552
in the College of Santa Cruz at Tlaltelolco, Mexico
City. Vatican library.

p 2 63 folios 6 x 8 1/4 inch

written in Latin by Aztec.

204 pictures, herbs & trees. Coloured.

The herbal is the work of two Aztecs, Martin

de la Cruz who wrote it & is described as

"a certain Indian physician... who is not
theoretically learned, but is talented by experience."

+ Juanes Badianus, who translated it.

p 5 Letter by Charles V concerning the
Cortez - Thaltelolco mentions a string of
herb sellers when wrote medicinal plants
medicines - omit mens an Dr fund.

p 9
Aztec symbols are used to assist to identify the
plants. The water symbol is sometimes drawn under the
roots of plants to indicate that they grow in flowing
water. The stone symbol also occurs beneath the
roots of plants.

The pictures of *Datura stramonium* - *D. inermis*
are reproduced. [They have the hard, conventional -
the hollow seed capsules, some European MS herbal
figures. A.A.]

Lesle, E. Observations: Herbarium
 London 1st ed. 1756, 1757
 Dublin 1757, 1755.

See Baker's Irish Vascular
 Flora
 W. F. Perthes - Journ. mens.
 2nd ed 1832 - Agre. vol 39
 1932 P
 125

Swanton, R T (1925) MS Brody 130

68

Spines was written in Tyler June 11 00 AD
The earlier herbal below have been written
in this county [don't know the
true AA]



Wang do in
Swanton.

Swanton

General Johnson 1633
p 604

The last page of the account
all of Swanton identify
with the Herbar
perestium

shrub
comp
to the
not com
Swanton AA

Swanton
in Desoids

les.

altitudo

Ashmole 1631
f. 180

Swanton
altitudo

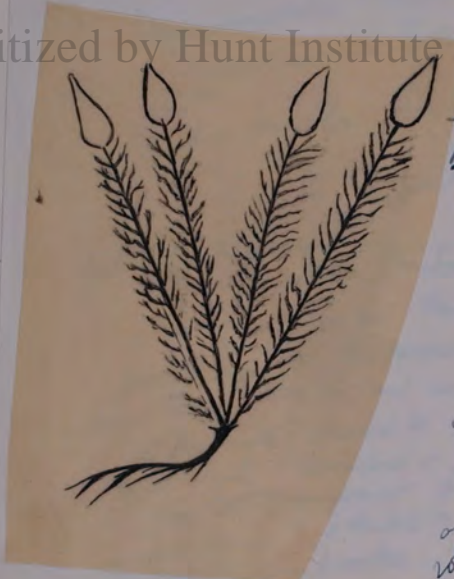
Swanton
vs Schute
Dragons

This was done at
altitudo

April 26. 1927
I got a copy of the
figure in Ashmole 1631 f
180 of which this is
a copy, not a drawing
is not the figure for which
the figure given in
Johnson is copied. I have
apparent mistake the
copy of the specimen
regarding it, for the keeper of
Walter Johnson, and
acquired it.

vetatissimo
fodere, who
graze (5) with
the flocks
Apulians;
we draw
cur
to give for

Swanton's Spines
identical
a plant in the
It is under the



Swanton's Spines
Ashmole Johnson
to some extent

Quentin, R T (1925) MS Bodley 130

68

Apuleus ms written in Tylos circa 1100 AD
The earlier herbal below ^{some} have been written
illustrated in this country [] dom. ^{to the} true AA

^{rather large}
The fig. of Saxifraga p 604 Johnus Gerardi
for the fig. of Herba Peristerion in MS Ashmole
1431 fol 18. v. when: 1 Apuleius [] here copied
[] the two + the
[] deal part stand AA

p xix
Apuleius entries 130 plants
Johnus says that the Apuleus is followed by supplements not only
Wellman Krauterbuch Abb. k-fes.

Voss Jettigen Berlin 1897
Susse mihls Festgabe Leipzig 1898. Das altiste
Krautbuch von Greichen

p 116
He der identifs Herba abucular in Aristoteles
Hale Dracontes Draconibus
vulgari Schute
Dragons

Johnus Gerardi p 604
Nomen istius Herba, Saxifraga

I can see descriptive in Manuscripts vetustissimo
that he received in from my friend Mr. ~~ford~~, who
Johnson says that he had sought to know what Saxifraga (& was
with some of the Antients) should be; & finding no antique
that had described it truly proper, he sought Apuleius;
--- but the manuscripts had the figure which I have drawn
sent you, ... I should be glad to have this figure cut
added to your work ... This his reason I thought fit to
performe

April 26. 37. The beautiful Vambla in the herbal (quoting Apuleus)
reproduces - idem called Batosidea, definitely
lays some mind the picture of the same plant in the
Ancient Julian Dioscorides 832. It is evidently
to some rabid.

Almanaque 1925. fascículo

69

The original Latin transcription used was
Primera y segunda y tercera partes de la
historia ... En Sevilla En casa Alonso Escrivano
1574

P VIII

Almanaque de Sevilla 1493.
Studio medicinae in Alcala de Henares
Medicine Sch. in Sevilla not founded until 1572
Doctor y medico 1533. + many more here
return to Sevilla. Incompleto doctor, esten
his eruditione et modesta curatibus

P XXVI

Dei in Si Ludov. Payer to author of
my name from England is

P XXII

Umbert
Payer
Verben

Howald, E - Syriac - H 5 339.C.78.12
Corpus Medicorum Latinorum Vol. IV 70
Antonii Musae de Herba Vellonica Liber.
Pseudopulei Herbarius. etc.
Septem 1927

Antoni Musaeus - a text of Pulegium (probably
based on Ben-Miss, in Meskates, ~~which~~ whose
source) cannot make out ~~the~~ after
body given) then he says ~~then~~ he has taken the
figures for the Codices which he calls &
filled lacunae for other sources.

Julian Annua fac 899. Seb. 250. 251
 40 ~~u.~~ Anagallis, Note Anagallide, the 1st my friend
 39 v. have 4 petals which myself a
 ΛΔΙΚΗΦΥΝΙΚΗ copy of the first copy
 no Anagallis 71

p 42
 Wellman Kreteas Abhandl. d. K.
 Senellsch. d. Viss. je Jeltinger
 Philob. - hist. d. NS II a 1897 p 22
 Hermae. XXXIII p 375
 "Vetesteris sumus fors"

p 47 Crastus
 1 to Tulliam Anicia
 Cretum pectum bord, plant seen by
 mentus: p 191 XXXV 8

the Crastus are:-
 Aristolochia macra
 " "
 Anemone
 Aphrodite
 Argemone
 Argyllona
 Scabrum
 Astera
 Anagallis
 The Crastus
 Argemone
 does not
 de 9 plants
 the names
 used as Latin
 in the text
 cent of genera
 plant names
 in common with the
 the names in the text
 Aristolochia, Anemone,
 Aphrodite, Argyllona

12 ad 10 plas
 12 ad 10 plas
 25 2
 26
 27 2
 29 2
 30 L pectum 29 v.
 31 2
 33 2
 40 2 (3, 5, 20 pectus)
 Stephanus Parm. 1462 in Jov. apluro.

Vd l. 178. 5.
 Compes.

cum
 Tulerum ex
 versabetur, donec 1569 auctore Augusto de Busbecke
 in usum Anicia Tulerumae pectus
 Constantino polito Confertus Ibidem
 medii aevi temporibus pectus nomine
 ex occidentis pectus qui Mann
 urbem saeculo XIII ex pectus
 funde in monasterio S. Iohannis
 Prodrumi sive Praecursoris a. 1406.
 in restaurandum curavit, post haec in

per 1569 in S. Iohannis Carrezaum Vienna
 A certe mentis as well as fact of pectus in the figures

1899

72

~~Something~~

~~Earl Plant Paints~~ A. Evans ~~7 Times~~
1922
Gardens Channel fruits. Times article
of the Arctic Evans ~~describing~~ describing some
paints dated 1600 D.C. in them a large number
of flowers are distinguished.

Savage S (1920)

73

p 198-9

Jacques le Moyne de Mesquies
2 serice, in W. H. Roderf's time
Fund, in Philip Sidney.

Huguenot
republicans his draw 10 poppy - very good

p 200

John White his was connected with Raleigh's ~~and~~
attempts to found a colony in Virginia. He drew
a banana infant. rep. (1585-93)
+ pineapple

p 260

cut of Plantin museum
two women employed by Plantin
near the names of two women employed by Plantin
sp. eddy & hand-colored herbaria have been found in the
archives.

p 260

The earliest known drawing of the potato plant is
to Plantin's ~~archives~~ Museum. It was seen by Charles
in 1589 & bears an inscription in his handwriting
It was mentioned in Charles Rar. Plant. Hist.
Very true & often better in form & color.

Ernen Roze. Histoire de la Pomme de Terre
Paris 1858

The printed Herbarium of Jules Planchon to Savage
found above the market's covered in
pieces of exceedingly fine lawn

p 337

The Theatrum Florae Paris 1622, is the illustration
to Label.

Savage S (1922)

74

A volume at Victoria Albert Museum
titled on the water column description
by Jacques (or Jacques) de Moyne dit
de Morques (or de Morogues) his occupation
was 15th century expert of America as an artist
& settled in London after his return, dying in 1588
These drawings are the originals of some woodcuts
in La Clef des Champs.

Wellmann, M. Kratzeas. Abhandl. 75

d. K. Gesellschaft. d. Wiss. zu Jittingen
Phil.-Hist. Klasse NF Bd II 1897-98

~~Buch~~ + 895 No. 1, 1897

P. 530, 6. 5. 74 pfer

Kidney body physion o Metamorphosis VI
figurae huiusmodi: Descondes, Phlog, Scler etc

1 He densel place, four synonyms - vertes
p4 Descondes himself acknowledges his debt to him

Phy XXV. 8
p5

More than the form - Mentus Descondes - (to secure)
later partus - was the alphabetical rearrangement

Definitely later to view than o Mentus are
for Kratzeas.

^{the} Crateuas h ^{the} "write of the same Argument" [as
 tandy the vertues - operations, & Simples] after
 a most pleasant & plausible manner (I must
 need say;) yet so, as a man could pick
 nothing almost out of it, all to see with you, but an
 infinite difficultie of the thing: for they painted
 every heerbe in their colours, & under the portraicts
 they censured & subscribed their severall
 natures & effects. But what certentie could
 there be therein? pictures (you know) are deceitfull;
 also, in representing such a number of Hearbs
 especially expressing the lively heat of Hearbs
 according to their nature as they grow, no marvelle
 if they that looked & drew them out, did
 fade & degenerate from the former picture
 original. Besides, they came far short
 to make, setting out hearbs as they did at
 one onely season (to wit, either in their flower,
 or in seed time) for they change the ~~year~~ ^{the} ~~year~~
 forme & shape 'em in quarters of the ~~year~~ ^{year} years.

Certes we shall not find a thing greater which
 our ancestors so much admired or were more
 refreshed withall, than the knowledge of Simples.

Book 25 Chapter 2.

L. G. 6.

Hugon F.W.T. (1935)

Herbar, Pseudo-Apuleus for the 9th century 77
manuscript in the Abbey of Monte Cassino
[Codex Casinensis 97] together with the first printed
edition of J. Sh. Phil. de Lagunaire [Edus Princeps
Romae 1481

Pericoma

dehymene sup than he found in ^{the mss} Monte Cassino
Hugon thinks the two Ponten mss are
copies for the ^{printed} book, can not enter mss, the same
as longer suggested.

Indubitan.

The 512 Julianus Ance is 6th cent.

Digitized by the Institute for Botanical Documentation
The 512 Julianus Ance is the earlier Decurds

XVIII Apuleus Platonius is presumably a fictitious name

XIX The Alder Pseudo Apuleus is Murray & Sydney's
Codex Vossianus 6th cent

Codex Vossianus lat Q9"

The herbar Ps Ap is nearly always found in
the independent de Herba Vellonica
attributed to Ant. Musa Court-physician of
emperor Augustus (27 BC-17 AC)

P
XX
Old Byline trans, Ps Ap Cullen 1488
[Vibellus C III] Km. 1000-1066 ADI

Dissolutes fuit f. funtens - 1478 (Latin)
by J. M. of Medemblick or Cullen near
Sienna - Greek. 1488 Aldus Manutius
at Venice. Mrs A J S Helbelink

Coburg's text revised
Mrs Helbelink in an Acad.
Den in Amsterdam 1930

p XX I
de dynamis - favocanti) P pe Sextus 18
plus sans titre au minis

He Gualtero de dynamis
Epistola cum include "a little book like
this [plate] the one day book for
teacher) Achilles" Chyron the teacher,

p XX V
Hecepta 1481 in fcan 1483-4
became a very text de dynamis chry
his deduction became a standard della Padova
was the coming man.

"as he would, I have taken pains in my
dandemen 7 wit
quoniam mei ingenii tenuitate
consequi potui operam ~~non~~ novavi
re scilicet

In the ~~Herbarium~~ *Apulei Platensis* and
Marcum Agrippam is a mixture of the
beginning of *P. Ap.* and the end of *P. Ap.* dedicated by
Ant. Musa & *Marcus Agrippa*, the
Liber de herba vettonica which he fused with
P. Ap.

XXXII
Opus Vegeti ^{from the}
opus in the printed book an *inset cut*.
In the copies *claud.* or *contingent* but
of *green* *bron* are used.

of *Arvan* ^{the legend} *Pseudo-Apulei*
Herbarum. *L. ex* *P. Apulei* (??)

XXXV
Few *manuscript* models have survived the
commitment to press / *their contents*: the
is a *rare* exception.

XXXVI
Purity of the 1481 *editio* done *negligently*
+ *ignorantly*

He *appears* to *print* book: *ms* *scale* by *rule*.
The *figures* are by no means *identical*. The *author* who
produced the *verses* for the *printed* book was
obviously *more* *competent* + *worked* *in* *more* *intelligent*
I do not feel *convinced* *that* *the* *ms* is
necessary *the* *source* *of* *print*
work *the* *an* *authority* *for* *the* *book*
some *tradition*

Singus view is that the 2 BM mss
(Additional 7063 + Additional 21115)
were ^{late 15th cent} copied for a ms at Montecassino now
lost

Hungen p XXXII. When contemporary
colours are used very green & brown are used.

Bound upon Descendants of Pley

XIX

Up to 1720 century the most widely used &
popular remedy book.

Nomen herbarie nymphæa
comb. partur. pp 2. com pp page us 3 bands v 3 81
cuck. nymphæa alba L.

93. Nomen herbarie Saxifraga ^{Saxifraga}
92 pp a ^{granulata L.} ^{laxa} ^{Drain}
with black box.

p 116. Plea serm hunc figur in dug altat.
p. 1481 for them up? for
Hunger

Hold

Digitized by Hunt Institute for Botanical Documentation

Englin mss. Cotta ^{III} ^{Englin}
Peter 1000 + 1066
Ang W Loan
Holtm 76 . Bodleian (Is the there?)
+ Harleiana 585 Brit Mus. ²⁰¹⁷ ^{was sent to K.A.}
Middle Englin Harleiana 6258⁶ Brit
Mus.

Cochayne (1864)

pLXXV

f Bibb. Cotton V bellus C'iii

2000 sep 1050 AD

C. ~~is~~ himself sep bet - w^{en} ~~1000~~ 1066

Anglo Saxon

pLXXIV

Saxon text

Bodleian Hatten 6. Same eye as Cochayne's.

Reverendes, J (1902) [Very important scholarly.]

83

pp Descartes did not know the work
of Theophrastus. Two references included
to my book let a additas.

Cap 130 $\pi\epsilon\rho\iota\ \Phi\lambda\sigma\iota\delta\lambda\omega\sigma$

Zwergbohne. Phaseolus nanus L.
Die Zwergbohne
erzeugt Wunde und Wahnungen und es schme
verdaulich. Und sie sind sehr und feiner,
so erweicht sie den Bauch. Ihre Ernte ist
zu gut.

Cap 175. $\pi\epsilon\rho\iota\ \Sigma\mu\epsilon\lambda\alpha\ \kappa\omicron\sigma$. Vertbohne
Phaseolus vulgaris. (Himmlische Phaseolus in America!!)

Cap 157. $\pi\epsilon\rho\iota\ \kappa\omicron\omicron\pi\alpha\ \nu\omicron\tau\tau\ \omicron\sigma\omicron\varsigma$
Lotus ~~orth~~ ornithopodioides L.

Cap 158. $\pi\epsilon\rho\iota\ \Sigma\omicron\Upsilon\chi\omicron\upsilon$ Sonchus oleraceus L.
Danks 2 species —
S. oleraceus L.

(Trankel & Descartes think) Descartes &
(descartes)

pr Albertus b. 1192 d 1280
Dominica

-84

Wilmms, H (1933)
pro

Zitiert in Text zu pseudo-Andoleleoneval
De Plantis
in 1254-57 in Provincial v. German province
to Dominicas to traversed the country
very directly on foot

Euseb - H F Meyer. Albertus ab Botanike

Meyer Karl Terson 1867 - Cuius edit - 7
Albertus de Vegetabilibus MD. 50.40
Albertus De vegetabilibus

new ed: 7
Munster. 1916, 1921

J Wimmer Reimbres Pflanzleben
nat Albertus Magnus Halle 1808

Conrad Gesners botanischer Nach- lass und seine Wieder-Auffindung.

Vor wenigen Wochen wurde in diesem Blatte die hoch erfreuliche Mitteilung gemacht, daß es durch weitherziges entgegenkommen der gegenwärtigen italienischen Regierung möglich wurde, den großen Teil des wissenschaftlichen Nachlasses Albrecht von Hallers, der sich bis jetzt in Italien befand, durch Tausch wieder für Bern zu erwerben. Heute soll an dieser Stelle über die Wieder-auffindung eines andern längst verloren geglaubten und für die Schweiz nicht weniger wichtigen Nachlasses berichtet werden, des botanischen Nachlasses Conrad Gesners. Die Hoffnung, diesen Nach-
lass je wieder in schweizerischen Besitz zu bringen, ist freilich leider äußerst gering.

Conrad Gesner (1530—1565), Zürcher Stadt-
arzt und Lehrer an der hiesigen Münsterschule,
wird längst als einer der Begründer der aben-
turierten, wissenschaftlichen Botanik anerkannt
und verehrt. Er war der erste, der in Zürich einen
bedeutenderen botanischen Garten angelegt, der
erste, der sich um die Erschließung der Alpenflora
verdient gemacht, der erste auch, der die größere
oder weniger große Verwandtschaft der einzelnen
Pflanzen durch Vergleichung ihrer Fruchtklappen-
organe erkannt hat. Ein allzu früher Tod — er starb
in Ausübung seines Berufes erst 49jährig an der
Pest — macht sein Vorhaben, eine große Pflan-
zenkunde herauszugeben, zunichte. Als er seinen
Tod nahe fühlte, übergab er die große Material-

sammlung zu diesem Wert seinem Freund und
Nachfolger als Stadtarzt Dr. Wolf, der sich ver-
pflichtete, die Arbeit zu Ende zu führen.

In der Folge zeigte es sich aber, daß sich Dr.
Wolf mit seinem Versprechen eine Last aufgebür-
det hatte, der er trotz gutem Willen in feiner
Weise gemächten war. Er verkaufte deshalb die
Materialiensammlung ohne eigenen Gewinn an
einen andern Freund Gesners, den Nürnberger
Arzt und Botaniker Dr. Camerarius. Auch dieser
war nicht imstande, die Arbeit auszuführen.
Darauf benutzte er einige Pflanzenbilder Gesners
zu einer eigenen Arbeit, ohne indessen ihre Her-
kunft anzugeben. Der Nachlass wurde in der Folge
weiter verkauft und gelangte schließlich um die
Mitte des 18. Jahrhunderts, beinahe 200 Jahre nach
Gesners Tod, in den Besitz des reichen Nürnber-
ger Arztes und Polihistor's Jakob Trevis.

Obgleich dieser Nachlass über 200 Jahre lang
in Privatbesitz blieb, war doch die Kunde davon nie
ganz verloren gegangen. Melchior Adam, einem
der ersten Biographen Gesners, war es wohl
bekannt, daß er sich im Besitz des Dr. Camerarius
befand; er konnte sogar den Titel angeben, unter
dem dieser das Werk erscheinen lassen wollte. Daß
der Nachlass später im Besitz J. S. Volkamers war,
wusste der nachmalige Berliner Professor Johann
Georg Sulzer von Winterthur, damals in Nagde-
burg, ebenfalls genau.

Das Interesse für Gesner war um die Mitte
des 18. Jahrhunderts rege. Der große Zürcher
Naturforscher J. Scheuchzer hatte sorgsam alles,
was er über Gesner hatte in Erfahrung bringen
können, gesammelt und aufgezeichnet. Die von ihm
verfaßte Gesnerbiographie ging leider auf dem

Wege zum Druckort verloren. Da der Autor kein
Duplikat der Arbeit besaß, mußte er diese wieder
vorn anfangen. Er kam indessen nicht mehr zu Ende
damit; seine Notizen gingen in den Besitz des
Kesseltiers Johann Georg Sulzer über, der sich
ebenfalls vorgenommen hatte, eine Gesnerbiog-
raphie zu schreiben. Die Reuausgabe von Berken
J. J. Scheuchzers nahm aber seine Zeit länger in
Anspruch als er gerechnet hatte, sodaß sein Vor-
haben nicht zur Ausführung kam. Seine Notizen
über Gesner schickte er im September 1750 an Trevis
mit folgenden Worten: „Hierbei übersende meinem
hochgeschätzten Freund die Papiere, die ich zu Ges-
ners Leben gesammelt habe. Sie werden selbst sin-
den, daß noch nichts in Ordnung ist. Ich habe seit
einigen Jahren keine Hand mehr daran gelegt.
Also weiß ich auch nicht, ob es dem Herrn Trevis
dienen wird oder nicht. Ich überlasse ihm indessen
alles nach seinem besten Belieben zu gebrauchen,
wenn etwa noch ein Gebrauch davon zu machen
wäre.“ Die ausführliche Beschreibung des Ges-
nerschen Nachlasses durch Trevis, die im zweiten
Band der *opera botanica Gesneri* abgedruckt
wurde, war ursprünglich für Sulzer verfaßt wor-
den. Auch Haller hatte sich für den Gesnerschen
Nachlass von Göttingen aus interessiert, doch lebte
er mit dem Herausgeber des Nachlasses, Professor
Schmiedel in Erlangen, nicht im besten Einverneh-
men. Schmiedel schreibt in seinen Briefen immer
wieder von dem geistigen Charakter des „misant-
thropen“ Herrn Haller.

Auf Betreiben Trevis erschien ein ziemlich klei-
ner Teil des Gesnerschen Nachlasses im Druck.
Die Herausgabe wurde wie gesagt von einem Pro-
fessor Schmiedel in Erlangen besorgt. Würdige

Zeitumstände hinderten die Fortführung des be-
nennenen Wertes.

In der Folge erschienen keine genaueren Mit-
teilungen mehr über Gesners Nachlass.

Christof Jakob Trevis (1695—1769), der in In-
terlocher Ehe lebte, verbandte sein großes Ver-
mögen auf seine Bibliothek, die er am 15. Juni
1768 durch Vermächtnis der Altdorfer Universität
schenkte. Die Trevische Bibliothek umfaßte mehr
als 37 000 Schriften in 25 000 Bänden und eine
Sammlung von mehr als 15 000 Originalbriefe
der berühmtesten Ärzte und andern Gelehrten
aus der Zeit von 1524—1769, sowie 18 000 philoso-
phische und medizinische Dissertationen. Der sau-
ber geschriebene alphabetische Bandkatalog um-
faßt allein 7 starke Folioebände. Im Jahr 1818
ging dann die Bibliothek der im Jahr 1809 auf-
gehobenen Universität Altdorf durch königlichen Be-
schluß in den Besitz der Erlanger Universitäts-
bibliothek über und mit dieser auch die Bibliothek
Trevis.

Donner, von dem die noch heute grundlegende
Biographie Gesners stammt, berichtet in seinem
1824 erschienenen Werk, der gesamte schriftliche
Nachlass Gesners, so wie Trevis ihn besaßen, sei
durch königliche Freigebigkeit für die Universitäts-
bibliothek in Erlangen angekauft worden. Er selber
hoffte, die vielen ungedruckten Briefe Gesners, die
sich in diesem Nachlass noch befinden einst heraus-
geben zu können. Vorerst sei aber der ganze Nach-
lass noch in Akten verpackt, bis ein Loskauf zur Auf-
stellung derselben eingerichtet sei.

Selbster wurde es um Gesners Nachlass völlig
still. Im Dezember 1927 fragte ich die Bibliotheks-
leitung in Erlangen an, worin der von ihr ver-

D: Bernhard Mitt, Reiterstrasse 35, Zurich II
Neue Zürcher Zeitung
29 May 1929

Dr. med. Bernhard Müll

prakt. Arzt

Krieterstraße 35 / Telefon 39.966

Sprechstunde 8 - 9 $\frac{1}{2}$, 13 - 15 Uhr

Frau Dr. Agnes A r b e r ,
Huntingdon Road / C a m b r i d g e

Sehr geehrter Frau, Beiliegend übersende ich Ihnen einen Durchschlag meiner Beschreibung des Gesnerschen Nachlasses, wie er demnächst im Druck erscheinen wird, voraussichtlich in der Vierteljahrsschrift der naturf. Gesellschaft in Zürich. Da ich aber nicht weiss, bis wann das geschehen kann, schicke ich Ihnen lieber einen Durchschlag zu beliebiger Verwendung.

Gleichzeitig danke ich Ihnen noch vielmal für die liebenswürdige Zusendung eines Separatas, die Arbeit von Prof. Ritz in Bern über Felix Platters Herbar betreffend. Vor einigen Jahren habe ich jenen Nachlass in Bern einen Nachmittag lang ansehen dürfen. Es interessierte mich vor allem, ob sich auch Gesnersches Originalmaterial darunter befindet; ich habe aber gar nichts gefunden. In Basel liegt aus Platters Nachlass ein Band mit Vogelbildern, welche Originalien zu Gesners Vogelbuch enthalten, auch wieder mindestens ein Bild von Caius aus England.

Mit ausgezeichnetener Hochachtung und freundlichen Grüßen
Ihr ergebener

Zürich, 21. Juli, 1936

B. Müll

H Kessler, H.F. (1870)

p1. The bot. garden at Cassel found - 1568 95

The author may have found a 18th century reference to the herbarium in the Vorstadt-kammer in 3 possible libraries, which was not successful, but it was eventually found in the Kunst-Schatzen under the roof in the Museum in Cassel; where in the attic *Ager agrostoides* etc. 7 no value were stored away, other herbarium was found under a heap, "als unbrauchbar bezeichneter Mineralien."

2.9.

Retzinger d. 1603 (-p12)

Retzinger's Herbarium
Title herbarium & lebendes

p13
prepared his herbarium in 1598 for his first wife
Biblothek in Göttingen.

p15-16
The other plants in herbarium
p15. He was the first
Retzinger Herbarium

the name of herbarium
p17
He leaves no open matter
the art herbarium may
in some unknown way

p16 Retzinger was not to
Italy himself; lifetime.

date from 1556
botanica & use

(Herbarium was) as
not in expression
p37. He also uses
Herbarium.

Retzinger invented
himself or got it
for some thing

when he was at
Wittulby

p 23
The herbarium consists of 3 large folio volumes 96
including altogether 746 plants. Each leaf
has one plant attached with Tischlerleims

p 24
~~Some of the~~ He wanted to give the individual plants an
appearance as true nature is possible, the
sometimes united leaves & flowers were not
being together artificially into whole.

full title Herbarium p 27
It is dated 1592

159. Ratzenberger made a second herbarium
which was preserved at } Ottra, until it
said ~~was~~ be "jünglich zerfallen"
+ unbrauchbar.

Zahn, J (1901)

97

The Jethu herbarium of Ratzembayer of 1598 is a sister collection to the Casel herbarium of 1592.

p 51
~~Remarkably complete in~~ The completeness of most examples in roots, leaves, flowers, fruits is remarkable.

The collection, as the whole well preserved.

Sometimes to ~~many~~ plants are cut up & reassembled wrongly

~~740 of us 3~~

The Casel herbarium is of 740 species, & this herbarium rather more.

p 54

Ratzembayer died in 1604

He was one of the first - I am actually the first - to make dried plants on paper in Germany. He describes it as "Herbarius vivus, & vivens" Krentschuch. This is explained by the fact that the printed & illustrated "Herbarius vivus" or "Herbarius" was familiar, & that it was necessary to stress the difference.

Roze 1898 98
Letter for Anselmus & Felix Platter 1593

"Cette aimable familiarité qui existait
à Montpellier entre nous
(French translation; see letter)"

The word *Herbarius* or ~~herbarium~~
was used as late as the 17th century (Bauhin)
of ~~the~~ *Botanicus*

Momen C 1851 Dodoes
PIX

99

6. 1517

licencié en médecine au 18^e
Land (Paris Navarre) à France Jean -
I taly ~~fr~~ ~~tal~~

Cartes 1833 Actes de (1^{er} Acad.)
^{cartes}
imperiale des curieux de la nature.
en 10 plan dessin } Dodoes.

de l'anglais. Hm / Kst - au bord
marché ; Dodoes à figures

look up Dodoes ^{Printed for}
class. p 145

Moran, C (1853)

100

p vi wals, de l'Écluse

Ce sont des livres qu'on lit et relit
entièrement et souvent quand on est
venu au monde l'amour des fleurs
dans le cœur.

p ix

Dodder Cruydt boeck us de l'Écluse
chef guide en his (ind) plants.

p ix

ments à l'année rang 7 Dodder Cruydt boeck

1554

p x x i

Garcia de Orta 6,500 venir to India
in the Vice Roy of Portugal, + found = bot.
in the Bomby. His Dealing is to
find in Bomby. also, ass-flocks,
fun menta, betel nut, le grolle, la nonne de
cayenne, la rhubarbe
Coco,

p x x ii

Report traversed by contrain wind before
embarking for Belgium in his return from Egypt,
he translated into Latin the names of the
cher eaters the fun crummi 7 la cannelle
d'Amérique, the banana, des sayars,
de la pistache de terre, de la grenadille
plus tard pamplore, du jengembre, du
jelap, du grand soleil, de la fleur de
sang devenue notre capucine, de la patate,
papes = tobacco, beume de Peru.

Moner C 1852 (cont²)

AD1

pXV

Moner's Francis Dreher ^(his comments) in the title of
the notes on farus' aromatics in India

In the history of aromatics in the Costa is
said that a pygmy, having seen the
Sensative Plant in Malabar, became mad.

pXIV

When Parmentier was only 3 years old, the
Ears of Belgium had abundant potatoes in their markets.
It was at Frankfurt, where Jacques Jaret
collected in the 16th Century, that Parmentier knew the
potato.

pXV

At Leiden there are changes made by de l'Esleux

pXVI

In 1607 de l'Esleux has a picture engraved
by VAN DER GHEYN (~~de l'Esleux~~)

(The small - ^{two} farus) ^{farus} wanted one in B.M.
lost. In B.M. [I have now seen in B.M.]

The young one is described (p xvii) as often an
original picture - the possession of M. ROTA
Copied by M. Ambrose Jardieu of Paris
[This is undoubtedly mine]

La Belgique horticole III 1853

102



appre. de. (ad. Paris)
 more round
 part low for an upl. f. etc.
 when in 1853 to present of M. P. etc.
 see known 1853

to show her up of M.
 Ambrun 2 and 2 Paris
 f. collen 7 part 7 Savons

Clarke, W A (1900)

pp vii - viii

Notes Turner's herbaria de re herbaria
novis - the starting point for an knowledge of
British plants.

p 187

Five terovals } William Turner range from
1538 & 1568 he obtain notices, 238 notes
flowering plants. Labels gives more than 80 first
records.

found fern added 182 sps (1597)

Johns fern etc added 170

Portulaca adds 28

Banksia Prodrumus gives the fern - Scottish
plants (Tuentals)

Palmar was of the record - *Meconopsis*
Cambria, *Saxifraga arborescens*, *Andros unedo*,
Malva *paludosa*, *Cypripedium Calceolus*

Label - *Parnassia*, *A. noga*, *Hydrocharis*
Segettaria *Automes*

Turner was the first record the majority of
an native plants known in his day 1548
Ladies Mantle (*Alchemilla vulgaris*) (*Zinnaria*
Herbe ii pance or two pergrass) (*Zinnaria*
memmularia) etc. His *Andros* and
numbers references to plants which he appears to have
been the first to name & distinguish.

Cinctus R 1835 Dodonius

6 Mecklin 1518

Medicinal in Suavia - Abau licentiate
1535 aged 17

Went to Jerna, Rome - Italian universities
1572 to Vienna under Maximilian II
Rudolph II

Died 1585 a-67

^{p 765}
Plantarum, horum edita commentis,
et truncaturus fratrum vnicum

can be the genuine (as is)
figs - but of the plants described by Dodonius
for the first time. seen to be taken for spurge

^{p 765}
was given his names primary
names of all the plants medical

105

Niklaus Demosag (Hett) 1936
 Aristotle
 [E.S. Tusler's translation (1913) is probably better
 Alexander (great) died in 323 B.C. At this
 time Aristotle was living in Athens probably was
 his philosophy school. ... the foundation he had been
 taken personal friend of Alexander made him an digni-
 fication, - he returned for Athens & his property ac-
 Charles - Euboea, dying in following year B.C. 322.
 On leaving Athens he made over to followers of Academy &
 Theophrastus. All the more words translated
 four years of Aristotle's corpus, to be more &
 than on genuine Aristotle in other sense, toward.

p 141
 Introduction to On Plants Aristotle in this
 These two books were not written by Aristotle in their
 original form. The original form was first translated into Arabic
 than into Latin. The present form is a translation
 from the Arabic. The present form is a translation
 an inferior translation of Aristotle. The original was of
 Furthwangler Oct 1941

Digitized by Huo Institute of Botanical Documentation

I have been reading De Plantis & it is so poor that
 it seems some time Albertus Magnus can have derived
 little from it. It must be very imperfect text; in particular
 quite meaningless
 I am not sure how far anything that seems so botanical
 worth anything.

p 143. Anaxagoras. Empedocles below that plants are
 born, pleasure desire.
 p 145 Plato said that plants & animals desire, & thus pleasure & pain
 the author of De Plantis however, talks definitely that plants have
 neither desire nor sensation.
 p 150, 151. He holds the view that the plants have no sensation
 soul as. p 157
 he says the plants were created of the seeds of animals,
 but the animals were not created of seeds of the plants.

De Plantis
 is quite found in the two ways of dividing the plant, with
 elements then seem to come after repeated division, a
 unit members into an undivided [this is Aristotle]

I. III. (p. 159) cap, fibres, veins, examples of the
 simple elements can be divided & remain the same.
 Composite elements are branches & leaves to new? Aristotle
 p. 167. applicat- of earlier plants.

"Just as in an animal there are homogeneous limbs,
 so also in plants. All the composite parts of the plant
 are like the limbs of the animal; the bark of the plant
 resembles the skin of the animal in nature, & the fibres
 correspond to the sinews of the animal. ... since the
 parts are divided into dissimilar parts, & does not
 resemble any like mud. * ... But a hand cannot be
 divided into another hand nor a root into another root, nor
 leaves into other leaves. For it is the synthesis, then makes
 them into a whole." ^{holon}

ἔν αὐτοῖς τοῖς φύλλοις ἔστιν ἡ σύνθεσις
 ἔν τῷ ἄλλοις γένεσις τῶν ἁπλοῦν
 p. 163. And when some form of plant is created, it persists in

I. III. its own constitution
 καὶ ὅταν γεννηθῆτι τὸ εἶδος φυτοῦ, μὲν εἶναι
 ἔν τῇ οὐκ εἰς ἄλλο εἶδος spring & persistence

and whenever a particular form of plant is produced, it
 persists in its own state (disposition, condition) AA. (of force)
 (constituted in its own) "equal condition"
 (ES. Foster 1886) p. 166

p. 163
 the leaves + all the similar things in plants must be
 part of it, even if such parts are long created an not
 determined, & if they gradually fall, like the horns of deer
 I. III. 20

* ES Foster gives a note that the mud is divided into
 earth matter & is divided into dissimilar parts. when it is
 divided into parts of mud, the division is
 similar parts.

De Plantis
I IV. p166
οι κλάδοι δὲ οἱ γενναμένοι ἐν τοῖς
δένδροις καὶ οἱ φλοιοὶ καὶ οἱ φῆροι
καὶ οἱ μυελοὶ οὐ γεννῶνται ἐν
μη, ἀπ' αὐτοῦ τοῦ ~~κ~~ χυμοῦ τῶν
δένδρων

This translated p167
The branches which grow on trees, the bark, the stem &
the pith are entirely created for the juice / the tree.
[clear φῆροι is wrong, barked stem;
it should be wood A-A] Although many ES texts say "branches are only found on trees. Bark comes off the pith & tree as pith is generated for moisture."
Generated water is both taken created in wild &
p167. Describes trees, shrubs & herbs, & wild &
cultivated plants.

p172. line 18
τινὲς δὲ φυτόι εἶσιν ὁ δὲ κῶξ ἡ λωτὸς μεσῆτεράν
Transl: - "some plants an entire bark - the
middle, (in) bark is mean, "some plants come entirely
cortex (the middle) " (as compared to the fibrous plant he
next speaks of.

p173
a date - palm of the leaves a fine on the bark of the
male palm is found the female palm a
or to effect a division, the fine upon joints, their
folly is prevented.
carry some the seven years the male & the female,
to on the fine uppers.

De Plantis spontaneous generation

105 C

p 189
"vapours rising when they cool down can produce the cause of the birth of herbs; for the air sinks down & bedders the spot, & from a small air the forms, seed through the power of the stars."

p 203 II III
a suitable temperature is ... an essential part of the plants' growth

p 217
leaves attract moisture - "serve as a protective covering for the fruit for the same heat of the sun"
From I deal with the soul, the plant as morphology

The second book is a somewhat confused in fact.
means less, but as general thesis is the air is the cause of plants' life in chemical & physical grounds.

p 181
"all leaves of plants there is a thin layer of moisture follows. We know that heat causes the moisture to rise, particles of water; while heat causes the moisture to rise, occurs in the season of spring. Thus the tendency of water to rain every day is on surface to combine with the air, so as to make it rise. etc etc"

De Plantis is both a good & garbled version of Theophrastus. It was Albertus Magnus's only source of Aristotle's Theophrastean botany, it means that his work was in fact almost wholly original. A.H. 12, 44

Hem - Allen, E (1928)

106

p 105.

A kind of inscription paper "The Patriot"
279 a on May 24, 1807 had an advertisement
of a Bannock Tree, a tree bearing seeds, found
near Capt. Bygones way & used in that
an - Spry garden

p 150
The bannock myth on attaining the final
discredit became known as the bannock did
Canada.

p 15
Alberts Magn ^{den} den ^{trute} to the 5 leg

Charles Alberts Magn. 2 vols 1920

Vol 4 p 1441

De Ammulebos

XXIII p 106 f

Denial 10 leg.

p xv

Rev Francis C.R. Tandan says the
all nests of Bannock geese found up to present
has been on the face, cliffs, off to present
heights - the Bredy hills, off Bannock
remained unknown until 1907. The young geese
had hatched, & scamble a fall down cliffs of some
1,200 - 4,000 feet apparently within range of
terrestrial.

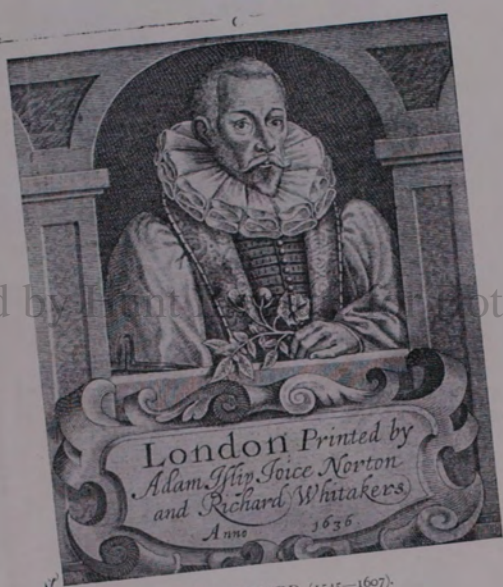
2. *Branta bernicla* (Linn.)
Branta leucopsis (Bechst.)
were probably not distinguished by older writers. Both
are winter visitors to Alaska Iles, & nests
are known near us.

Albertus magnus
K. O. P. h. 1661 v. 11
p. 108

107

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med. L.

XIII
Plate XII



JOHN GERARD (1545—1607).
[The Herball, 1636.]

Digitized by *Herbaria* Botanical Documentation

... that may
... in Mr. Heron-
... pages
... of Hanson W. A.

See also
M. Ornstein
The Role of Scandals
Lectures - the Second cent
Century - the Second cent
Chicago Press. 1928.
p104

AP 97

"Barnacles in Nature and in Myth."
By Edward Heron-Allen, F.R.S. (Oxford
University Press. 15s.)

(BY SIR WILLIAM BEACH THOMAS.)

When a man of learning writes for the fun of the thing he is generally worth reading; and Mr. Heron-Allen bears his learning more like a flower than most of his predecessors in this class. Quite unreasonably, he wanted to know what various people in various ages thought or knew about barnacles. So he determined to find out. At the cost of an intensive year's study he satisfied his yearning and has set down the results with gaiety and gusto. He makes us all enjoy knowing about barnacles, especially their place in mythology.

This queer shellfish, which covers ships, timbers, and rocks as completely and suddenly as greenfly occupy a rose leaf, starts life freely and gaily; but suddenly decides to rival Simon Stylites. Surrendering all liberty of movement, it glues, or rather cements, itself directly or by a stalk, to a solid object, and lives for the rest of its time by flourishing its legs, or feelers, like Hippocleides on the table. Its young, as innumerable as Aeschylus's "smiles of ocean," are produced, as Sir Thomas Browne would say, without the vulgar way of marriage; and that is one natural wonder to set against the invented wonders. The animals might be called "the frowns of ocean." They are an invincible nuisance to those who traffic by the sea, though certain species have value as food.

5.20. M

The credulity of man in biological matters is an engaging theme, chiefly exploited by the philologists. A merry book might be written round the Phoenix, which embalmed its father in an egg and carried him to the temple of the sun, long before it gave a title to fire insurance companies or became of the same feather as Salamanders and asbestos. Again the halcyon, the roc, and the Ho-ho all await just such a monograph as the barnacles have been accorded.

Now the central marvel of the Great Barnacle Myth is that the goose called barnacle is bred directly from the shellfish of that name. The philologists have given us a glib and easy explanation; but it is certainly true, as Mr. Heron-Allen concludes, after sifting most of the medieval evidence, that language and philology have nothing whatever to do with the association of shell-fish and bird. We may less confidently endorse his own positive belief that "the mistake arose mainly from the striking resemblance in all circumstances between (as we have seen) the feathers of a bird and the cirri—the plumose appendages of a cirripede crustacean." He is certainly one too many for the philologists, including Max Müller, but the difficulty of accepting his conclusion is that the theory of the production of the bird from a fruit—not a fish—is earlier, very many hundred years earlier; and his own final and most interesting chapter consists chiefly of an account of an almost pre-historic Cretan ossuary in which leaves are shown as giving birth to ducks. The illustrations from this, as from medieval documents, are wholly delicious. Indeed, the author almost doubles his own earlier conclusion by giving a wider explanation. The myth had its origin in Eastern symbolism, was reinforced first by man's love of the marvellous, then by some queer likenesses between the different genera; and finally was given its immense circulation by Irish priests who wanted an excuse for eating goose in Lent, and found it in the fishy origin of the bird. What a delightful mixture of causes. However true they may be, Mr. Heron-Allen's historical dissection of the "canard"—in the proper sense of that phrase—is a model of lively research. "The Golden Bough" itself is not more readable.

Digitized by Hunt

AP 98

The legend of trees over-maturity, from the time of printing have passed through these representations

AP 99

It appears that the legend some food which eaten in Lent.

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 M. Ornstein
 The Role of Sunday
 Lectures - the Sec
 Century - Univ
 Chicago - Par.
 p. 104

AP 98

... St. Christopher's Day .. Is so Good
 that, save by a rigorously high stan-
 dard, adverse criticism could find no-
 thing to say; and, even by the standard
 of perfection, I can detect only two
 flaws. One is the episode of the collar-
 stud. I must not say that collar-studs
 are not a real and indispensable fact of
 life, nor that life is unworthy of the
 use in any aspect. But it is a question
 of harmony. This might have hap-
 pened, but not thus. And the same ap-
 plication, but a solution of practical
 difficulties rather than of the spiritual
 conflict whose force and pity have
 been the heart throughout.

B

Digitized by Hun... Historical Documentation

5.20. Mr. E. HERON-ALLEN, F.R.S.—The Iconography of a Myth.

AP 98

The legend that the stalked Barnacle, *Lepas anatifera*, upon trees overhanging the water, or upon rotten timber, and, at maturity, produces a goose or duck, permeates scientific literature from the XIth to the XVIIth centuries, and since the invention of printing has been fancifully illustrated. The myth appears to have passed current in the Near East in 100 n.c., and is illustrated upon Mykenan pots; the series of lantern-slides showing these representations will be exhibited.

Nov

Review in Church Times, March 7.13.

AP 99

Under the head of Solomon's seal, which is figured, the authoress might have mentioned its medicinal use according to Gerard, "the root . . . taketh away blacke or blew spots gotten by fals or women's wilfulnesse in stumpling upon their hasty husband's lists, or such like."

It appears that the legend of the goose tree was started in order to prove some fossil which being really of the nature of a fish ought to be eaten in Lent.

Albertus Magnus
Stade 1446 v. 1. 11
§ 31. 19

107

anseres
Albertus
these birds
were sent in
Bernard L.

BARNACLES IN NATURE AND IN MYTH

By Edward Heron-Allen, F.R.S.



(DURET: 1605)

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M CM XXVIII

... their nestings...
... long remained unknown. An incident...
... being noted contributed to this book by the...
... Let this...
... Let this...
... the curious in Mr. Heron-Allen's lightly learned pages.
... reprint of Hanson Vol.

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Solomon's seal,
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them the late Professor Max Müller, to whose views I shall briefly refer (6), though this branch of the subject will not concern us to any significant extent.

In the first part of this volume I shall present the reader with a succinct account of the creatures themselves, the familiar species of Barnacle, *Lepas anatifera*, Linnæus (7), and *Balanus balanoides*, Linnæus (8), the pedunculate or stalked species thrown up on our shores adherent to logs of driftwood, and the sessile species growing upon our rocks, and so deleterious to bathers and the bottoms of ships.

It is with the Myth connected with the former of these that the second portion of this 'opus' is concerned. As will be seen in the course of the narrative, the Myth is subject to a number of smaller or larger variations, but, broadly speaking, it runs that the fruits (or leaves) of certain trees, falling into the sea (or on land), become Barnacles (or birds); or that the Barnacles themselves grow upon a tree (or upon a log, or upon ship timbers), and, when developed to a certain point, fall off into the sea and become geese (or ducks), in fact the Barnacle-geese or Brent-geese (*Branta bernicla*), the Macreuse of French writers (9). The Myth is of such hoary antiquity that Linnæus, who cannot be even remotely suspected of credulity as regards the Myth *per se*, retained the specific names *anatifera*—'the goose-bearer'—in the genus *Lepas*, and *bernicla* for the goose (10) in the genus *Anser*.

Let me dispose at once of the natural history of the bird, so far as it concerns us. It was my good fortune to number among my audience when I lectured upon this subject at Oxford in November 1926 the Rev. Francis C. R. Jourdain and Mr. B. W. Tucker. The former was good enough to favour me with the following note and his permission to reproduce it in this place, a permission of which I gladly and gratefully avail myself since it has, as will presently appear, a signi-

[Specimen page]

between 1357 and 1371 (64) he describes such a marvel among those which he witnessed in Cathay, which is—in modern English—as follows (65): 'There groweth a manner of fruit, as though it were gourds: and when they are ripe, men cut them in two, and find within a little beast in flesh and bone and blood, as though it were a little lamb without wool



FIG. 11. Sir J. Maundevile. From the edition of 1735.

(Fig. 11). And men eat both the fruit and the beast: and that is a great marvel . . . And nevertheless I told them of as great a marvel to them that is among us, and that was of the Barnakes. For I told them that in our country were trees that bear a fruit that become birds flying: and those that fall in the water live, and they that fall in the earth die: and they be right good to man's meat', and he goes on to relate (such was international jealousy even in those days) that 'hereof had they as great marvel that some of them trowed it were an impossible thing to be'.

But although we have more than one account stated

[Specimen page]

Albatrus myzus
Stade p1446 v11
§ 31.

plates long remained unknown. An inter-
esting note contributed to this book by the
Abbey of Evesham. Let
the one of
be discovered
Alan's highly
m

THE BARNACLE CANARD

BARNACLES IN NATURE AND IN MYTH. By EDWARD HERON-ALLEN. (Oxford: University Press. London: Milford. 16s. net.)

Nowadays every one is presumed to know that barnacles (when they are not spectacles, or horse-twitches, or Civil servants) are marine animals belonging, like lobsters and shrimps, to the class Crustacea. But, unlike shrimps, the barnacle, after a brief youth of freedom, fixes itself by the head to a rock or a log or other sufficiently solid object and, encasing its body in a shell of many pieces, spends the rest of its life kicking its food into its mouth with its legs. The barnacles most familiar to the seaside visitor are the little acorn-shells, with sharp shells stuck tight to the rocks, so deleterious (as Mr. Heron-Allen puts it) to the bottoms of ships and beavers. Seafarers are no less familiar with the goose-mussel, which attaches itself by a long fleshy stalk to piles and floating logs. Why this last should be called "goose-mussel" or, by Linnaeus, *Lepas anatifera*, brings us to the myth that is the subject of this book.

The converse of the Goose-barnacle is the Barnacle-geese, and the myth shows the connexion between them. Embroidered with many a variation, the thread of the story is that the goose-barnacle begins as the fruit of a tree, falls into the sea, and there develops into a bird, which hatches out from the shell as a barnacle-geese. To perceive the origin of this extraordinary fancy, one must discard the knowledge of centuries and approach some patent facts with the eye and mind of prehistoric man. Here is a log, part of a tree, fallen into the water; it bears clusters of short branches, and at the end of each is an almond-shaped swelling with a hard shell—clearly a fruit. Where the shell gapes it discloses a number of little feathers, and feathers of course grow only on a bird. No doubt the chick is on the point of hatching, and will soon fly away as a bird. What bird? Naturally some water-fowl. But we know the eggs of our birds, and in none is the shell quite like this. Stay! there is a water-bird of which no man has ever seen egg or nest. Whence it comes has been a mystery. This, then, must be the breeding manner of those strange fowl, the Black Geese. To-day the Black Geese are known as the Brent (*Branta bernicla*) and the Barnacle (*Branta leucopsis*), and it is actually the case that their nesting-places long remained unknown. An interesting note contributed to this book by the Rev. F. H. C. Mountain states that the only known breeding places of the Barnacle-geese are Spitzbergen and East Greenland, and that the discovery was first made in 1907. The eggs of the Brent were first observed in 1596 by Dutch sailors on Nova Zembla.

Mr. Heron-Allen's book has grown out of a discourse that he delivered to the Sette of Odd Volumes, in the appropriate character of Necromancer. It begins, therefore, with some account of the Cirripedes, the sub-class to which barnacles belong. This is clearly put and well illustrated; but it is disconcerting to find a Fellow of the Royal Society applying the term "symbiotic" to a barnacle and a foraminifer merely attached to the leg of another sea-creature. The collocation of the names "Huxley, Darwin, Galton, Lankester," as authorities upon the anatomy and physiology of the group may also mislead those who usually think of Francis Galton in such an association and do not realize so clearly as Mr. Heron-Allen himself that the reference is to one J. C. Galton, who wrote a popular article on these animals fifty-five years ago.

These, however, are *hors-d'œuvre*. It is when Mr. Heron-Allen begins to trace the history of the myth from medieval times to the present day that he really settles down to his task. Greatly to his own entertainment he devours a strange assemblage of authors: Giraldus Cambrensis, Albertus Magnus, Sir John Mandeville, Boethius, the two Scaligers, Dean William Turner, Gesner, Caschius, Sebastian Münster, Du Bartas, Gerard, Akrosvandus and Michael Drayton are among the better-known names. Including the moderns, he refers to about 286 writers, and it is to his credit that he has personally verified nearly all his references. Not content with copious extracts and reproductions of the curious drawings in his main text, he adds 51 pages of notes in small type. Footnotes, he explains, are his hobby, and he must dislike having them thrust out of sight instead of obtruding their erudition on the page. Since Fabius Colonna in 1592 first explained the nature of the goose-mussel, and Guettard in 1793 resolved the myth in a thoroughly scientific manner, many have attempted such a survey, but no other author has done it so exhaustively. None the less we are not yet at the end—or rather, the beginning—of the story. Following Frédéric Houssay and Sir Ray Lankester, Mr. Heron-Allen carries the connexion between trees, birds and barnacles back to Mycenaean art, and suggests a search for its origin amid the remains of yet older civilizations.

Though's Fellows of the Royal Society like Mr. Heron-Allen have discarded this old story as a "canard" (to which expression indeed it gave rise), yet, even in these islands, the Church, or a section of it, maintains the myth, since the Barnacle-geese is hatched from a nutshell, naturally it is more fish than fowl, and may, therefore, be eaten in Lent with a clear conscience; this, we are told, was still the custom in parts of Iceland down to the beginning of the War. Let this serve as one sample of the oddities that may be discovered by the curious in Mr. Heron-Allen's lightly learned pages.

New Astronomy

Oxford Books

with
antehabito
Index color
from Branta
bernicla L.

Bird Book for the Pocket
Treating of all the Regular British Species, with coloured
plates in scale and an illustrated chapter on eggs. By

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Albertus Meyers

Stade 1946 VI II
§ 31. 19

107

"bougars" or "arborum anseres"
Synonyms & signs → absurd, Albertus
- many of his species have seen these birds
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7s. 6d. net.

CITY PRESS

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108
Wegener, A. Das grosse Bilderwerk des
Carolus Clusius in der Preussischen Staatsbibliothek.
Forschungen und Fortschritte. Berlin. Jahrg.
12. N: 29. Oct. 1936 pp 374-376

(Erla Dr. K. Kerkhof, Berlin, NW 7 unter
den Linden 8. Druck. Triasdruck
Gmb II. Berlin SW 19.

Author Dr. Hans Wegener, Preussische
Staatsbibliothek, Berlin

Libri pedumati A. 16-33 in Preussische Staatsbibliothek
16 large folio volumes, 261 annul - 1856 plant
drawings in 1/2 size water colour; "im Auftrag
und unter der Aufsicht" of Carolus Clusius
manuscript notes, references to localities (mentus)

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The center of the plates were used to base word cuts
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Observations & labels - 1576. You are the
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[This is not consistent with when Clusius says
himself] that the Rare plant are the
+ some are also copied in Dalechamps
Five artists work can be distinguished

Hunger has shown that the *Muskrat's* of to 1809
translation of *Jarica da Oita* were drawn by
Peter van der Borcht, & as these were by the
the greater part of drawings in the manuscript are
same hand as the *Jarica da Oita* ones, it is clear
that ~~before~~ Peter van der Borcht was the chief
author of the drawings.

Hernandez, Fel. 5.104

cuatro libros de la Naturaleza,
y virtudes de las plantas, y animales
que estan recevidos en el uso de
Medicina en la Nueva España,
... Doctn Francisco Hernandez escrivio
en lengua Latina --- Traduzido --- por
Fr. Francisco Ximenez, --- del Convento
de S. Domingo de Mexico, Natural de la
Ville de Luna del Reyno de Aragon.
En Mexico, en casa de la Viuda de
Diego Lopez Davalos. 1615.

110

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132 cultivated ^{maize} - ^{can}
varieties, ^{long} ^{must be}
with ^{long} ^{some time}
The ^{long} ^{some time} ^{long}
no / ^{long} ^{some time} ^{long}
Mexican names. This book is clear evidence of
the

See des
110 A

Hernandez 1615

Del. 5. 10a

110A

Indiquando

Quatro libros. De la Naturaleza, y virtudes de
los plantas, y animales que estan recibidos en el
uso medicina en la Nueva España y la Indias,
y concecion, y preparacion ... en ~~to~~ que el
Doctor Francisco Hernandez escribio en lengua

Latina. ... Traduzido, y aumentado muchos
semplos, y Compuestos y otros muchos secretos
curativos, por Fr. Francisco Ximenez hyo del
Conuento de S. Domingo de Mexico, Natural de la
Villa de Lera del Reyno de Aragon.

... En Mexico, en casa de la Viuda de Diego
Lopez Davalos. 1615.

Vendese en la tienda de Diego Garudo, en la
esquina de la calle de Tacuba, y en la Porteria
de S. Domingo.

Series of autographs for Chui ^{the authors} in the beginning
Full page illustration for most books - per opposite
p 1 (often ditto preliminary matter)

So much under Mexican names done later - would be
difficult to do anything more.



M^{rs} Haber

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52, Huntingdon Road

Cambridge

Letter from Hieronymus Schott Schreiber (Pruttenus) Sittardus van Meer
(Cornel. Jans. Schömmel) 1751 p 15 letter dated 1546
delivered at Leiden Sep. 10. Sittardus van Meer
van Luthen aan Paris

Pisas esse petunt, Lucam, portum de bueneo, summis
illis caloribus et aestu maximo, aedius monte, littora
et loca radius solanbas plurimum ^{exposita} perambulans.
Vesperis deinde in hospitia mala (quibus Italiani
abundare nosti) veniunt, exhausti laboribus, quod
reperiunt, non quod volunt, avidi arripiunt. Haec
res primum famulo, qui ex Florentia pedes ierat,
febrim asperam comulavit, ita ut Romam usque
pervenire non posset, sed in Roncilion, quo vix aegre
aegro portari poterat, in hospitali manere cogeretur,
unde quo pervenerit, non petitiones expiscari
hactenus. Dubus aut tribus diebus postea quam laborare
coeperat famulus, Valerius etiam in morbum praesensum
incidit, cuius hanc fuisse occasionem ipse retulit
ex Senis profecti ad dexham perlestrandi littoris
curia deservierant, unde cum in viam redirent,
in hospitis quodam veteris cuiusdam perrugini equus
suum trahentem, alterius cuiusdam perrugini equus
calce ferit, paulo infra femur, nec fejit tamen nec
vulnus per ocreas facere potuit. Ipse etsi doleret
admodum, et reliqui, ne negligere hortarentur
nihil curam tamen, sed equum conscendens inde
discedit. Fate eodem die per colles quosdam, et
loca decliva, pluvius malefacta, pedites vix cogebantur
quod periculum esset ne cum equis caderent. Ita pedem
ex ictu laesum accendit, ac postea febris sentita est,
quae statim totum corpus ita debilitavit, ut vix
Romam usque equo partim, partim mulo in usitate
illis sportis, cura et diligentia Sittardi, deportari posset.
Paulo post reliqui etiam duo aegrum comitantur,
quorum aegrotas incipiunt, et quidem Pruttenus,
in vehementissimam febrim tertianam duplicem

inadit a qua nondum erat liberatus cum N2
ego ex Roma huc redirem, nec meo iudicio,
curari facile posset, si non esset tam robusto
corpore. Littardus leviori tertiana laborabat,
a qua statim post adventum meum liberabatur,
cum paulo quietne animose coepisset.
Wm Schreber cum Romae fuisset "omnes
res male habentes reperit".
addorbyung:-

Cardus vero eo haeserat diutius quod
ad ducem sui ex Bononia Romanam versus
non reperiret certos comites. Me vocabatur
ad hac et Colonus quidam nummis non eram instructus,
minus illi morem fererem, sed praesertim
aliquos adhuc lectiones de Urinis facere
Montanus. Tandem Littardus, et alius quidam
Pruittens, Nicolaus Friedemann, cum eo et famulo
quodam iter ingrediuntur, nec recte curo, sed per
haec loca, quae singulorum feracia, vel apud Plinium
legerat Valerius, vel ex alius audierat, et circa
Florentinam ~~tytius~~ totum illum tractum
Cornellium percurrunt.

Dud Sep-25

Albertus Magnus 1475

113

borragans vocat eo qd ex arboribus
nasci videntur -- ramis dependi

hinc oia absurda et
quia ego et multi mecum ~~scilicet~~ de iocis
videmus eos et vire et vire et pullos nutrire

(This checked to see the tree bears
fesse is refuted here)

Bauhin 1591

Jesner address

J. Bauhin

Exudito et ^{SINGULARIS} ~~et~~ ^{SPEC.} singularis ^{Iuveni} spei ✓

p95

Johanni Bauhini (Jan 24. 1560)

In lra ltra ^{quod} ^{et} ^{was} ^{culum} ^{apparet} - to modern sense

"Ornatissimo et doctissimo iuveni
^{ORNATISSIMO} ^{DOCTISSIMO} Bauhino Aug 21. 1560

p97

Johanni
IOHANNI

Joh. Bauhin address Jesner

p115

"Clarissimo ornatissimoque
viro Domino Doctori Conrado
Jesnero Oct 20. 1562

Musa. 1581



Some of 5 drugs
are embellesh
in this way

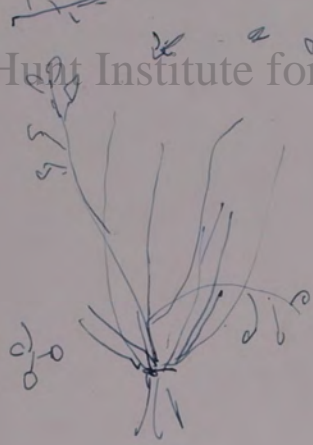
2 for 5 small
Matthioli?

Slechies

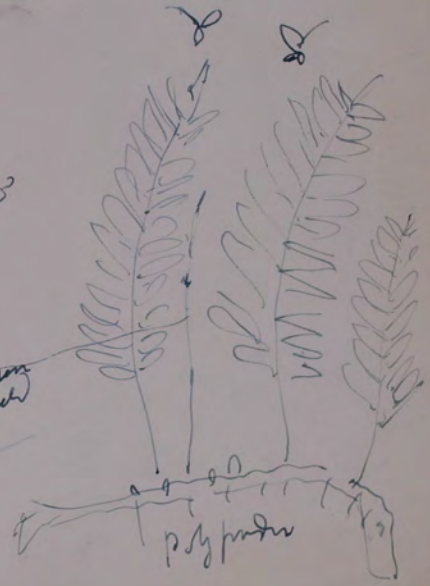
I have compared with the
1565 or there is similar
they are not identical

I think these Decarb. plants
must have a Lyons procedure
(of Democritus Matthioli
1572) but I have not
found this thoroughly

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Cypripedium



These 5 same
from 17th
Hortus
Lugd.

polytrich

Compare
Hunt mss
no. 10.37

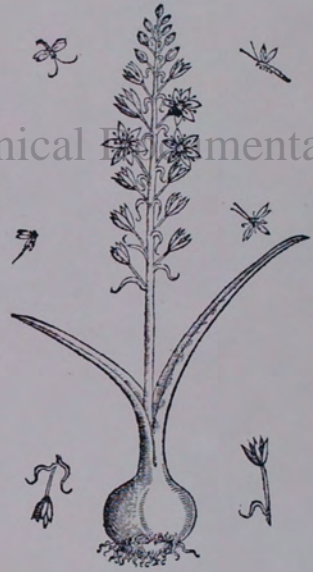
Dalmanella
fla. capitata

Dalichamp

{ 1558 *multifida* — 2 *Montoya*
Desmanthus multifida (1572) — " " *uscut.* *adl.*
Dalichamp " " " "

116

Dalichamp
1586, 7



Compare
Hue m
now my 20.37

Daléchamps

116

{ 1558 Martelli - 2 Nautages
Desmanthus Martelli (1572) - " " insect
Daléchamps " " " " add

Daléchamps
Pl. Capitea

Daléchamps
1586,)



hypo-^{is}ogon

Revised for this
without insect
in type.

Hymn, Daléchamps

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Ornithogalum majus
Mycconi

My cones.

who's
I cannot find the
flor = Martelli small
in leg. D. a. new in
Daléchamps
my 20.37

John's Jew (Syn. 3. 63. 26) 1633
Cornopus ex Codice Caesareo.

Checked for Junth - or unduly Jew of the
Julian Aeneas ms [the mention of the Jew?]
p 1190 John's Jew 1633 [add. to be added this figure + descrip]

"Craw-foot Treforde": "The figure which Dodonaeus
hath set forth out of an old Manuscript in the
Empereur's library, being a true figure of Coronopus, seems like
of the last described; or some plant very like there to
though the five leaves are each joint be not put in
such order as they should be, yet all the parts are well
expressed, according to the drawing, these times, for you shall
find few antique expressions come so neere as this
doth.

To the Reader

Digitized by Hunt Institute for Botanical Documentation

W. Turner
He was a man of good judgment & learning,
& well performed what he took in hand.

To the Reader (Beginning)

"Give me leave only to tell you, that God of his infinite
goodness & bountie hath by some Plants, bestowed
down all food, clothing, & medicine upon man (A.D. 8
this off-spring we also owe for the man part) than Prothos
shipping, infinite other things, some of this paper were
like, have seen that divers shapes, as this paper were
I write, that first from seed became Flax; then after much
vexation, tread, then cloath, where it was cut & mingled
seem the Fashions, the time: but appeared rejected, sent
aside, yet unwilling so to forsake the service of man for
when God had created it, againe it comes (as I may terme
it) the Hammer, for which it is to be employed..."

On Macer Flouder de vulbus herbarum. Johnson's "Key" 117

This work that's now carried about under
his name, is written in a rude, and somewhat
barbarous way, far different from the style of
those times when Macer lived.

I have to Mr. Juge Barles &
Cheshurst.

psds
of Clove Silbflowers (striped & spotted kinds etc)
Now I (holding in = thing not so far from me to
insist upon these accidental differences) refer such as
specific differences enough to treat of) refer such as
an admitted & those commendable and harmless &
delight survey, the ... Wake of my friend Mr. John

Particular
the garden Montrose Tully ... in Westminster, which is the
excellencie and varietie of these delights ex ceedeth all
that I have seen

"Silbflowers, Pinkes, and the like"

my
and
lines

Momordica (1569) [546. c. 10]
hard fls. plentyn 7 tette rope
with panchit when will be
line block

no Murhotus

Segunda parte 1571. Perten a Tabaco

EL Tabaco p 3



[546. b. 20]
Segunda Parte bego

in Del Tabaco y de
sus grandes virtudes

Perten a los pavo
few food

Platten. Leye (1900)

119

p¹
~~Faltun~~ Thomas 28 years young than Felix

p²: Faltun was uneducated.

James reports for the journals, to an
Barrett & T.S.) France.

L'Escluse Vapereaux (120)
 Adelsort 45
 Schwing to 120
 Wegsenhauers "Pflegeren"
 1^{te} Edition
 Anleitung zu der Pflanzkenntnis
 und derselben nützlichsten Anwendung.
 Zum I. Verlags des ~~Wegsenhauers~~ Wegsenhauers
 1774

Schwing's Tugenden in euffs
 nun, liebe Mayserknaben! Habet Ihr des
 Vergnügens, Früchte Eurer Arbeit Euren
 grossmütigen Pflegevätern, und auch dem
 Publico anzubieten. Ihr werdet in der Zeichnungskunst
 unversiehet das Illuminiren und Malen
 ist ein Theil dieser Kunst; Ihr behaltet
 wo und wie Ihr Licht und dessen Nutzen,
 anbringen müsst. Ich frage Euch theurer
 da bey der Veracht schlagend Eurer Stunden, die
 Pflegeväter, wie Quere müßige Stunden, die
 Euch selbst zu Last fallen müßten, an
 besten ausgefüllt werden können, das in die
 Vorschlag genehmiget werden, das Illuminiren
 von Euch pflanzen tabellen
 sollten.
 fünf hundert Tabellen "durch Euch,
 liebe Knaben, in Farben dargestellt

und hands used in
 Schmon. Anleitung zu der
 Wegsenhauers. 8201
 Pöschel in Wien.
 1774.
 (Mio's copy)
 (Mio's copy)
 (Mio's copy)

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