Christmas Trees in the Library: The cultivation of Christmas trees by T. S. Eliot, illustrated by David Jones (London: Faber and Faber, [1954])

Posted on December 20, 2018 by Treasures of Worcester College Library
As we prepare to close the Library for Christmas, we pick from our shelves a Christmas ‘gift’ to share with you: the 1954 Faber and Faber ‘Ariel Poem’, T. S. Eliot’s *The cultivation of Christmas trees*. Faber and Faber’s Ariel poems were two series of little booklets, each containing a single poem, bound in brightly coloured paper wrappers with the intention that they might be sent as Christmas greetings (see Ricks and McCue, *The poems of T.S. Eliot*, volume 1, page 757). The first series (of 38 titles) was published between 1927 and 1931, with a second series (of 8 poems) inaugurated in 1954 with *The cultivation of Christmas trees*.

Eliot’s *The cultivation of Christmas trees* was his sixth contribution to the Ariel series, and, with the first four poems (‘The journey of the Magi’ (1927); ‘A song to Simeon’ (1928);
‘Animula’ (1929); and ‘Marina’ (1930)), has been published as part of his *Collected poems* under the section title ‘Ariel Poems’ since 1963 (*The poems of T.S. Eliot*, volume 1, page 780). (The fifth Ariel poem by Eliot, ‘Triumphal March’, was transferred to the ‘Unfinished Poems’ section.) Although not obligatory, contributors to the series were encouraged that ‘a subject suitable for the season would be most acceptable’ (Eliot to Walter de la Mare, 20th March 1952, quoted in *The poems of T.S. Eliot*, volume 1, page 759), and Eliot certainly obliged with his rumination on the Christmas tree. The poem seeks to recapture ‘the spirit of wonder’ of the Christmas season, recalling childhood when

... the candle is a star, and the gilded angel

Spreading its wings at the summit of the tree

Is not only a decoration, but an angel.  

(lines 6-8)

We are encouraged to forget the other types of Christmas, ‘The social, the torpid, the patently commercial’ (line 3), and to focus on ‘the childish – which is not that of the child’ (line 5).
A striking feature of the Ariel pamphlets are the illustrations specially commissioned to accompany the poems. *The cultivation of Christmas trees* was illustrated by the poet-painter David Jones (1895-1974), who in 1954 was already an established artist and poet. *In Parenthesis*, an epic poem based on his months in the trenches during the First World War, had been published in 1937 with support from Eliot (*David Jones*, page 14); *The Anathemata*, a work considered by W. H. Auden as the best long poem in English of the 20th century, had followed in 1952; and in 1954 Jones was enjoying a retrospective exhibition at the National Museum of Wales (see Blond Fine Art, *David Jones 1895-1974*).

His delicate illustration for this pamphlet, depicting a wounded deer in front of a tree lit with candles, the wooded landscape partly scarred, is in line with others of his figurative
drawings from c. 1937 onwards which 'celebrate the Incarnation of Christ and His redemption of the world through his sacrifice on Calvary' (*David Jones*, page 58). Jones was also a noted calligrapher and designed an inscription for the foot of the poem, picking up line 26’s reference to St. Lucy, the saint associated with Christmas in Sweden (*The poems of T.S. Eliot*, volume 1, page 782). Although printed in black, the original was in several colours, with LVCIA in crimson and the Greek in khaki yellow water-colour (see *The painted inscriptions of David Jones*, no.34).

![Inscription at foot of poem](image)

*Translation: ‘With Lucy and all your saints into whose company admit us, bestower of forgiveness | In peace flourishing and in gentle-handed wholeness’*

The Ariel poems were made with the intention that they could be sent as gifts and it was as a gift that Worcester College Library received this item – from our Old Member (Herbert) John Paris (1912-1985), who matriculated at the College in October 1932, graduating B.Litt. in 1938. Paris followed a career in museum curatorship, first at the Walker Art Gallery in Liverpool, then at the National Gallery of South Africa, and finally as the Director of the National Army Museum in London. (It was perhaps with his curatorial experience in mind that he also left a bequest to the College which still allows us to fund conservation work on our pictures.) In his private life he was himself a poet and a posthumous collection of his work, *The mind is a sky*, was published in 1986 (and reviewed in the *College Record* for 1989 by the then Provost of Worcester Asa Briggs). In 1998, over 200 titles from his library were accessioned into the Library, forming a collection with a particular focus on poetry and art – that is, word and image, a combination nicely encapsulated in Eliot’s *The cultivation of Christmas Trees*, illustrated by David Jones.
Bibliography


Dances of Death: The Office of the Dead with a set of woodcut ‘cards’

Posted on November 2, 2018 by Treasures of Worcester College Library

We have been doing much with the Library’s collection of incunabula (15th-century printed books) recently. Following on from our participation in the Material Evidence in Incunabula (MEI) cataloguing project, which saw almost all of the College’s 31 incunabula
recorded in the MEI database (see https://data.cerl.org/mei/_search), we have held exhibitions for Old Members in August and participated in the ‘Initial Impressions’ incunabula trail with six other Oxford Colleges in October. One incunable which attracted particular attention is a fragment of 13 leaves of illustrated vellum from a French Book of Hours made for the use of Rome. The printed text is the Office of the Dead, which as the proper reading for All Souls’ Day, 2nd November, makes it a fitting choice for a blog post published on that date.

Books of Hours, volumes containing appropriate psalms and short hymns for the eight daily occasions of devotion to the Virgin, were probably the most common manuscripts of the Middle Ages, and so it is hardly surprising that Books of Hours should be among the
first printed books (see Dondi, *Printed books of hours from 15th-century Italy*, page 7). The Worcester fragments contain the Office of the Dead in Latin, the recital of which over a dead person’s coffin was believed to reduce the time the soul would spend in Purgatory (see Clemens and Graham, *Introduction to manuscript studies*, page 217). It is a work of beauty, black ink printed on vellum with red, blue and gold illumination of capitals.

![Double opening from the Office of the Dead](image)

The printed pages have extensive and intricate woodcut borders, all featuring Death as a skeleton. Indeed, they represent the Dance of Death: a series of mortals, arranged in hierarchical order, are summoned by Death to join his dance. The power of Death and the equality of all before him is powerfully expressed. The language and style of the woodcuts suggests a French place of production, and these fragments are thought to come from a Book of Hours printed in Paris around 1496-1497 by Simon le Vostre (see Rhodes, *A catalogue of incunabula…*, no. 937). This Dance of Death series in the borders of the volume can be compared with a set of woodcuts shelved with this volume.

Kept inside the Office of the Dead volume are a near complete set of 44 woodcuts illustrating the Dance of Death. With images measuring 67 x 55 mm (along the bold outer frame) at first sight they resemble playing cards. The visual language of these images is much more extensive than that found in the borders of the Office of the Dead, where only two standing individuals are ever depicted, Death and the dying. For example, we can compare the representation of the ‘Advocate’: whilst the woodcut border of the Office of the Dead simply shows a skeletal Death interrupting the advocate on a path, in the ‘card’ woodcut, four figures are represented. Here Death, holding up the hourglass, interrupts a commercial transaction between the advocate and a well-dressed man. A fourth figure, clasping his hands in prayer, looks on, inviting us to witness the corruption taking place openly in the town square (see Rublack, *The dance of death*, page 159).
In their composition and storytelling the ‘cards’ copy the *Pictures of Death* by Hans Holbein the Younger (c. 1497-1543). His particularly famous series of Dance of Death woodcuts were completed in 1526, and first published in book form as *Les Simulachres & historiées faces de la Mort* in Lyon, by the Techsel brothers, in 1538. They are known for their variety, both in backdrops (architectural exteriors and interiors) and in the figure of Death (three times presented as a woman: in the woodcuts of the Empress, Queen and Nun). The hourglass is a common feature of Holbein’s Dance of Death, which are intricate designs telling a story in a single image. This Worcester set appear to be imitations of Holbein. But can we say more?

Although they may at first sight appear like playing cards, the Worcester woodcuts are printed on both sides of the paper (i.e. on recto and verso), with the verso image

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*Dance of Death woodcut: The Merchant*
immediately following the recto image according to the traditional sequence; so, for example, the ‘Empress’ who traditionally follows the ‘Cardinal’, is printed on the reverse of the ‘Cardinal’ image. Each woodcut has an English title and Biblical quotation and the remnants of further English text underneath the image is visible in some cases (e.g. ‘The Merchant’), suggesting that they have been cut from their original setting. This manner of printing looks suspiciously like a book, and one printed for an English audience.

In the course of writing this piece, I have made the tentative identification of the Worcester set with a duodecimo volume printed in 1789 by T. Hodgson in London: *Emblems of mortality; representing, in upwards of fifty cuts, death seizing all ranks and degrees of people...* (ESTC record at http://estc.bl.uk/T139829), a digitized version of which is available at https://babel.hathitrust.org/cgi/pt?id=uiuc.2511220;view=1up;seq=71. The Worcester images correspond well with those in Hodgson’s publication, all faithfully copying the Holbein originals except the first, where an image of God in the Pope’s habit has been ‘scrupulously exchanged for another design’ (Douce, *Holbein’s Dance of Death*, page 105). Further correspondence can be found in the text just visible underneath the Worcester ‘Merchant’, which matches that in Hodgson’s edition. The frontispiece to Hodgson’s publication has even been glued to the folded paper in which these woodcuts are preserved. Based on this identification, the woodcuts are the work of John Bewick (bap. 1760, d. 1795) of Newcastle upon Tyne. From a Librarian’s perspective, we have here a true Halloween horror: a dismembered book, mutilated to focus on the illustrations.
This vandalism did, I feel sure, take place before the book entered Worcester College Library. Given the similar subject matter between these cuttings and the Office of the Dead volume with which they have always been kept, it is likely that they were bought with it.
when the volume was purchased by H. A. Pottinger, Librarian 1884-1911 (his stamp can be found on the front endpaper). There is no record of this sale, however, so this must remain a mere hypothesis, although one hopes for the discovery of a sales catalogue one day. Some further work also remains to be undertaken: the measurements of the type do not quite correspond with the copies of Hodgson I have been able to consult. I hope, therefore, to compare it soon with a copy of the edition of the same woodcuts published in Newcastle by William Charnley in 1789 (see http://estc.bl.uk/N30049). Nonetheless, in taking some time to look further at these woodcuts, we have added a little to the Library’s knowledge of this item.

Mark Bainbridge
Librarian

[Note: at present the record for the Office of the Dead is not live on the MEI database. Further research is being undertaken to understand more about this volume.]

Bibliography


Dondi, C., *Printed books of hours from fifteenth-century Italy* (Florence: Leo. S. Olschki, 2016)


‘So you have the plants of most parts of the world, contained in this garden…’

Posted on September 28, 2018 by Treasures of Worcester College Library

Philip Stephens and William Browne, *Catalogus horti botanici Oxoniensis*. Oxonii: Typis Gulielmi Hall, 1658

and


Among the thousands of items left to Worcester College Library by our former Librarian, Henry Allison Pottinger, are numerous books and pamphlets relating to both the city and University of Oxford. This month we are looking at two items from the Pottinger
collections related to the Oxford Botanic Garden – a seventeenth-century catalogue of the plants in the Garden and a nineteenth-century popular guide, which show us snapshots of the Garden at very different times in its history.

The Botanic Garden, originally called the Physick Garden, was founded by Henry Danvers, the Earl of Danby, in 1621 and is the oldest surviving botanic garden in Britain (Stephen Harris, *Oxford Botanic Garden & Arboretum*, p. x, p. ii, p. vii). The Garden was one of a number of botanic gardens founded throughout Europe in the sixteenth and seventeenth centuries. John Prest attributes this growing interest in creating encyclopaedic, academic gardens in part to the discovery of the Americas, which engendered a desire to accumulate all of the plants of the world into one place to be studied. He argues this was as much a theological as a scientific impulse – a comprehensive botanic garden in imitation of the Garden of Eden could help man to understand God as He was revealed in his creation (Prest, *The Garden of Eden*, pp. 6-10; see also Prest Chapter IV).
The *Catalogus Horti Botanici Oxoniensis* of 1658 was compiled by Philip Stephens and William Browne, based on the earlier *Catalogus Plantarum Horti Medici Oxoniensis* by Jacob Bobart the Elder, Superintendent of the Garden 1642-1679. Dr Stephens was Principal of Magdalen Hall and Browne was a Fellow of Magdalen College (R.T. Gunther, *Early British Botanists and their Gardens*, pp. 298-299). The catalogue lists Latin and English names, as well as references to the herbals of Gerard and Parkinson, for 1,889 plants in the garden (Gunther p. 299-300; Harris p. 26). There is prefatory material in English, Latin, and
Greek, including several poetic dedications celebrating the value of the work, which have been decorated with printers’ ornaments.

One of the reasons for founding botanic, or physick, gardens in this era was medical research. According to Prest, in the early modern era most plants were believed to have medicinal value and by collecting as many of them in one place as possible, physicians could hope to find cures to all ills (Prest, p. 57). This interest is reflected in Stephens and Browne’s catalogue. In the preface to the second part of the catalogue they write:

‘We cheerfully undertook this work being moved by the solicitations of students in Physick & lovers of plants... being confident it will not be only an ornament but of use also to the true Physician.’

And in his dedicatory poem at the start of the catalogue, R.I. states:

‘Your Book is one great Panax and containes
Herbs fit to heale all sores, and cure all paines’

There is also some evidence that our copy might have been owned by a medical student, or at least a reader interested in medicine: the blank flyleaves at the end are inscribed with a handwritten list of medical authors and titles.
Two centuries later, Charles Daubeny (1795-1867), Sherardian Professor of Botany, wrote a new guide, which demonstrates the changing interests in and attitudes toward the Garden. First published in 1850, the *Oxford Botanic Garden: or A Popular Guide to the Botanic Garden of Oxford* is a guidebook rather than a catalogue – he seeks only to introduce the different varieties of plants to be found there, rather than to enumerate them.
OXFORD BOTANIC GARDEN;
OR
A POPULAR GUIDE
TO THE
Botanic Garden of Oxford.

SECOND EDITION.

TO WHICH IS ATTACHED
AN ADDRESS TO THE MEMBERS OF THE UNIVERSITY.
DELIVERED ON MAY 20, 1853,
ON THE COMPLETION OF THE ARRANGEMENTS FOR RECEIVING THE FIELDING HERBARIUM IN THE ROOM SET APART FOR IT WITHIN THE
BOTANIC GARDEN, TOGETHER WITH A LIST OF THE COUNTRIES
FROM WHENCE THE PLANTS WERE OBTAINED, AND OF
THE PRINCIPAL COLLECTORS OF THE SAME.

AND ALSO
A SUPPLEMENT,
CONTAINING AN ACCOUNT OF THE BOTANICAL MUSEUM, AND
OF THE OTHER ENLARGEMENTS MADE TO THE
COLLECTIONS IN THE YEAR 1853.

CHARLES DAUBENY, M.D., F.R.S., &c.
PROFESSOR OF BOTANY AND RURAL ECONOMY IN THE UNIVERSITY OF OXFORD.

Sold at the Botanic Garden only. Price 6d.
1864.
The need for a popular guide shows a changing attitude to public engagement with the Garden. Though the Garden had theoretically been open to the public from early on, Daubeney tried to make the Garden more appealing to visitors and encouraged engagement with city gardening groups. Though his rules, which are listed in the back of the guide, suggest access was still tightly controlled (Harris, pp. 79-80, p. 89).
Another change is in the name itself – after being appointed in 1834, Daubeny began referring to the ‘Physick Garden’ as the ‘Botanic Garden’ instead, which was representative of his desire to encourage the study of botany as an academic subject in its own right, not just as an adjunct to medicine (Harris, pp. 91-92). Improving the quality and status of science education was a lifelong mission of Daubeny’s. His own academic training and research spanned chemistry, geology, medicine, and botany, and he was unusual for his time in choosing to pursue a career as an academic scientist (N. Goddard, ‘Daubeny, Charles Giles Bridle (1795–1867), chemist and botanist’, Oxford Dictionary of National Biography). In the second edition of the guide to the Garden, he appends an address made to the members of the University on the acquisition of the Fielding Herbarium, in which he extols the educational opportunities provided by the Herbarium and declares that
‘At all events, the universal feeling which prevails throughout the country at the present day with regard to the Physical Sciences, will I am sure, eventually disabuse the minds of those educated within our walls of an impression too prevalent in the University – namely, that Natural Philosophy is only of importance to members of the Medical Profession – a notion almost as unreasonable with reference to Divines, as is the converse one so common in the world at large, which assumes theological knowledge to be unnecessary for the Laity...’ (pp. 14-15)

Daubeny would certainly be gratified to see the prominent role of the sciences in the University today, as well as the continued use of the Garden for scientific research. Public engagement has also continued to be an important part of the Garden’s mission, though Daubeny may have been pained by not only the admittance, but positive encouragement, of ‘nursery-maids and children’ in the twenty-first century Garden.

Renée Prud’Homme (Assistant Librarian)

Illustration from Daubeny, Oxford Botanic Garden

Bibliography


Posted on August 31, 2018 by Treasures of Worcester College Library

William Williams, *Oxonia depicta, sive Collegiorum et aularum in inclyta Academia Oxoniensi ichnographica, orthographica & scenographica delineatio*...

[Oxford]: Published by the author, [1733]
In the holiday month of August, it is our custom to share as our treasure an ‘August Atlas’. This year we have chosen an atlas of Oxford, William Williams’ Oxonia Depicta, which contains 65 engraved double-page plates of Oxford architecture, and begins with two glorious maps of the city. (For further discussion of Oxonia Depicta, see MacCannell, Oxford: mapping the city, page 49.)
The first map we encounter is an eighteenth-century facsimile engraving of a sixteenth-century map, first published in 1588. It is the work of the estate surveyor Ralph Agas (1540? -1621) and is the product of a survey commissioned by the university in 1578 (Whitfield, Oxford in prints, page 24). Drawn contrary to modern expectations with south at the top of the map, the site of Worcester College (in 1588 still known as Gloucester Hall) can be seen in the middle of the right-hand side. It shows the city before the great building projects of the eighteenth century; the difference can be seen by comparison with the second map in the volume, William Williams' own map of 1733.
Comparing the Agas map with Williams’ own map of 1733 (also with south at top), one can see the difference in the centre of Oxford caused by the clearance of the area now called Radcliffe Square (‘Ratclif’s Square’). The late medieval and Tudor houses which had earlier stood on the site had been bought up and demolished (Whitfield, *Oxford in prints*, page 10) and the space cleared for the building of the Radcliffe Library, which would begin in 1737 (and finish in 1748). The site of Gloucester Hall is also now recognizably Worcester, with the U-shaped Chapel, Hall, and Library building marked on the map where the dilapidated buildings of Gloucester College and Hall used to stand. Worcester College was still being built in 1733, however, so it is important to note that Williams is presenting here what was planned at that date – he includes, for example, the southern range intended to replace the medieval cottages. This can be seen most clearly in Plate 58, the elevation and plan design for the front quad.
The Beaumont Street façade of the College (in the bottom half of the following print) also does not correspond with the built College; rather it is based on George Clarke’s last dated proposal (see Pistis, ‘Dr George Clarke, Nicholas Hawksmoor, and the design of Worcester College’, page 44).
George Clarke, as ever for early eighteenth-century Oxford architecture – and Worcester in particular – stands behind this volume. The copy from which these images come was Clarke’s (see the GC monogram on the title page) and Clarke, along with Worcester College Library, was a subscriber to this large folio volume, which with its carefully drawn plans and elevations was aimed squarely at architectural connoisseurs (see Whitfield, *Oxford in prints*, page 15). Williams’ map was also dedicated to George Clarke, along with his fellow Tory MP for the University Henry Hyde, Viscount Cornbury.

Williams’ volume is a beautifully illustrated work, and an important source for early eighteenth-century Oxford. Indeed, ‘the architectural pictures of ten colleges – Brasenose, Corpus, Magdalen, New, Oriel, Pembroke, Queen’s, St John’s, Trinity and Wadham – are the primary or only detailed records of how these buildings looked in the first third of the eighteenth century’ (MacCannell, *Oxford: mapping the city*, page 49).

Perhaps the most spectacular illustration is the large folding plate with its composite view of the Clarendon Building, the Bodleian Library, and the Sheldonian Theatre – new centres of university, rather than college, life.
Bibliography


An Incunable from Worcester College Library

*Posted on* July 31, 2018 *by* Treasures of Worcester College Library


We are busy preparing an exhibition in the Library this month, and so we hope readers might excuse a somewhat briefer post than usual. The exhibition, for Old Members of the College, is entitled ‘The Library’s Earliest Books’, to be understood in the sense of incunables, i.e. books from the very earliest days of printing, the ‘cradles’ (Latin plural: *incunabula*) of the printer’s skill. As this month’s treasure, we present one of these incunables: the *Decades rerum Venetarum* of Marcus Antonius Sabellicus.
The book itself is a work of the Roman scholar and historian Marcantonio da Coccia, known by the name Marcus Antonius Sabellicus. It is a historical work, the first in a series of official histories of the Venetian Republic (Chavasse, ‘The first known author’s copyright’, page 26). There is further interest in the text, in that the Venetian government granted the first known author's copyright in September 1486 to Sabellicus for this work (Chavasse, page 12). The grant of this copyright recognised 'the author's right to choose a printer' and provided 'economic protection against reprinting in Venice or Venetian territories with the extremely high penalty of five hundred ducats' (Chavasse, page 26).
The volume was printed by Andreas ‘Asulanus’ of the Torresani family. Having trained in the printing shop of the well-known printer Nicolas Jenson, Andreas Torresanus printed mostly law and liturgies, together with classics, philosophy, and history. With its exquisite illumination and fine rubricated initials, this is a work of high quality, which once belonged to the Treasurer-General of France and famous book collector, Jean Grolier de Servières (1489-1565).

In France Grolier ‘set the fashion... of collecting beautiful modern books and commissioning fine modern bindings for them’ (Bookbindings from the library of Jean Grolier, page xii). Although an 18th-century calf binding has replaced Grolier’s, his annotations, in a beautiful humanistic hand, can be found throughout the volume and his inscription beneath the colophon: “Jo. Grolierij Lugdunen et amicorum”. He has read the book very closely from cover to cover: ‘Meduocum’ has been corrected to ‘Meduacum’ using expunction (the manuscript tradition of placing dots under letters to be erased); verbs have been corrected from singular to plural; missing type has been added: on signature fii in ‘Ordelaphus’ the letters ‘delaph’ have been provided.
Grolier is not the only early owner to leave his mark, and, indeed, we can trace the volume’s ownership in the inscription beneath the colophon:
The volume was first owned by Grolier; next, it was bought in Paris on the 12th November 1672 by Richard Maitland; by 1684 it was in the possession of Benjamin Woodroffe (1638-1711), the penultimate principal of Gloucester Hall, which occupied the site of Worcester College; in 1721 it was in the Library of George Clarke (seen by his familiar ‘GC’ monogram), from whom Worcester College Library received the volume in 1736.

This is but one of Worcester’s incunables, all of which have been included in the Material Evidence in Incunabula database (MEI), thanks to the work of Hannah Ryley, Sian Witherden, James Misson, and Geri Della Rocca de Candal. More will be on display in August.

Mark Bainbridge (Librarian)
Bibliography


Orange, Lemon, or Citron? Giovanni Battista Ferrari's Hesperides

*Posted on* June 29, 2018 *by* Treasures of Worcester College Library

*Hesperides, sive, De malorum aureorum cultura et usu*

Giovanni Battista Ferrari

Rome: Herman Scheus, MDCXLVI [1646]

480 pages, folio

This month's treasure whisks us away to the seventeenth-century citrus orchards of Italy. Giovanni Battista Ferrari's *Hesperides, sive, De malorum aureorum cultura et usu* is a lavishly illustrated folio on citrus fruit, focusing primarily on taxonomy, but also covering history, folklore, cultivation, and culinary use.
Ferrari (1583–1655) was a Jesuit scholar from Siena who began his career as a professor of Hebrew and Syriac. However his focus seems to have shifted to botany and he became head gardener and horticultural consultant to the Barberini family in the 1620s (David Freedberg, *The Eye of the Lynx*, p. 38). In 1633, Ferrari published *De Florum Cultura*, which was notable for both its taxonomical ambitions and its focus on cultivating flowers for ornament rather than medicinal use, and included suggestions for garden plans and flower arrangements (Freedberg, *The Eye of the Lynx*, p. 38; Freedberg, ‘Cassiano, Ferrari and their Drawings of Citrus Fruit’, p. 49).
After this, he turned his attention to *De malorum aureorum* – ‘golden apples’, or citrus fruit. The title alludes to the eleventh labour of Hercules, which demanded he steal ‘golden apples’ from the Garden of the Hesperides. From very early on, the golden apples were depicted in art as citrus fruit (Helena Attlee, *The Land Where Lemons Grow*, p. 11). In the 1630s, together with his friend and benefactor, Cassiano dal Pozzo, Ferrari sent questionnaires to citrus growers throughout Italy asking for details of citrus fruit in their area – names, descriptions, cultivation, propagation, and uses (Attlee, *Land Where Lemons Grow*, p. 36). Copies of these questionnaires and some of the responses survive in Cassiano’s personal papers (Freedberg, ‘Cassiano, Ferrari and their Drawings of Citrus Fruit’, pp. 51-54). From the mass of information collected, Ferrari then attempted to classify the many varieties of citrus fruit reported, including hybrids and mutations. This was a monumental task. According to both Freedberg and Attlee, citrus is notoriously difficult to classify, even to this day (Freedberg, ‘Ferrari on the Classification of Oranges and Lemons’, p. 291; Attlee, *The Land Where Lemons Grow*, p. 35). Citrus can cross-pollinate between species and frequently mutates, and growers graft different varieties together to perpetuate desirable mutations (Attlee, *The Land Where Lemons Grow*, p. 35). There were also etymological issues as every region had its own names for local fruits (Attlee, *The Land Where Lemons Grow*, p. 37). Ferrari firmly separated all citrus, even hybrids, into three categories: *malum citreum* – citrons, *malum liminium* – lemons, and *malum aurantium* – oranges (Freedberg, ‘Ferrari on the Classification of Oranges and Lemons’, p. 295). Three of the books in *Hesperides* are dedicated to describing the different fruits in each category.
Ferrari was particularly interested in deformed fruit, which he termed *frutte che scherzano*, or 'joking fruit' (Attlee, *The Land Where Lemons Grow*, p.38). According to Helena Attlee, this interest was typical of citrus collectors in Renaissance and Baroque Italy. Collections of curiosities were popular among the wealthy and aristocratic and this extended to gardens, where citrus held a prominent place among collections of rare and exotic plants. Deformed fruit, such as digitated lemons, were known as *bizzarrie* and were prized specimens of these collections (Attlee, *The Land Where Lemons Grow*, pp. 7-9).

One of the most striking things about *Hesperides* is the illustrations. But these illustrations were not just for decoration, they were an integral aspect of Ferrari’s classification.
Through Cassiano, Ferrari was associated with the Accademia dei Lincei, the first modern science academy in Europe, which was founded in 1603 by Federico Cesi and counted Galileo among its members (Rea Alexandratos, ‘With the true eye of a lynx’, p. 74). The Linceans emphasised the importance of visual observation in understanding the world (Freedberg, *The Eye of the Lynx*, p. 3). To this end, several Linceans commissioned and collected detailed drawings of the natural world, from fruit and flowers, to animals, fossils, and geological specimens (Freedberg, *The Eye of the Lynx*, p. 18). Cassiano dal Pozzo’s collection was perhaps the most extensive and famous. It became known as his ‘Paper Museum’ and was widely consulted by European scholars in the seventeenth-century (Alexandratos, ‘With the true eye of a lynx’, p. 93).

Ferrari shared this interest in visual observation as a basis for classification. To classify different fruits, he studied their colour, texture, and seeds, as well as flowers and leaves.
In collecting information, Cassiano and Ferrari requested specimens and drawings of fruit whenever possible (Freedberg, ‘Cassiano, Ferrari and their Drawings of Citrus Fruit’, p. 56). In order to fully document the many varieties of citrus Ferrari identified, Hesperides contains numerous detailed botanical engravings, which often show flowers and cross-sections, as well as whole fruits. The engravings were done by Cornelius Bloemaert and were based on paintings of citrus fruit by Vincenzo Leonardi, which had been commissioned by Cassiano for the Paper Museum (Freedberg, The Eye of the Lynx, pp. 53-54).

Botanical illustrations are not the only works of art in Hesperides. Ferrari and Cassiano also commissioned allegorical images from significant artists of the day, including Nicolas Poussin, to illustrate the more literary sections of Hesperides (Freedberg, The Eye of the Lynx, p. 47). The first book of Hesperides focuses on mythology, archaeology and
ethnography surrounding citrus (Freedberg, ‘Ferrari on the Classification of Oranges and Lemons’, p. 296). Additionally as Freedberg points out, the division between sciences and arts was less pronounced in the seventeenth-century and although Ferrari attempted a scientific classification of citrus fruit, he did not scruple to provide more poetic explanations where scientific ones could not be found (Freedberg, ‘Ferrari on the Classification of Oranges and Lemons’, p. 299-305; Attlee, *The Land Where Lemons Grow*, p. 38). Several of the allegorical plates depict the arrival of citrus fruits in Italy and the others illustrate Ferrari’s own literary explanations of deformed and unusual fruit, most of which seem to be about tragic characters transforming into citrus trees (Freedberg, ‘Ferrari on the Classification of Oranges and Lemons’, p. 299; Freedberg, ‘From Hebrew and gardens to oranges and lemons’, p. 52).

Our copy of *Hesperides* belonged to our great patron George Clarke, as indicated by his bookplate and ownership marking.

Though Clarke was particularly interested in architecture, his collection spans a broad range of subjects, as was typical of an eighteenth-century gentleman’s library. So it is not surprising that he would have owned a work such as *Hesperides*, which David Freedberg describes as ‘one of the most important attempts at the classification of any single genus of fruit before Linnaeus’ (Freedberg, ‘Ferrari on the Classification of Oranges and Lemons’, p. 291).


Freedberg, David, ‘Cassiano, Ferrari and their Drawings of Citrus Fruit’ in David
The Ladies’ Flower-Garden of Ornamental Annuals. By Mrs. Loudon.

London: William Smith, 113 Fleet Street, MDCCCXL

xvi, 272 pages, folio

One of the joys of working in a historic library is when one happens upon an unexpected and surprising book on the shelves. The Ladies’ Flower-Garden of Ornamental Annuals is just such a discovery. Resting comfortably in the back corner of our book stack, The Ladies’ Flower-Garden has a shelfmark, but is not in any of our catalogues, print or online. The state of its binding suggests that it has been well used, but as a popular gardening manual aimed at women, it does not seem like something which a nineteenth-century college librarian would have acquired for the library. The only evidence of provenance is an inscription marking the book as a gift from a brother to his sister in 1845.
Neither Jacob nor Almy Gilford are known to be associated with Worcester College, so we can assume that the book likely changed hands at least once before finding its way into our collections. It is possible that it was one of the books left to the library by Henry Allison Pottinger, Librarian of Worcester from 1884-1911 and an eclectic collector, or it may have come from a later donation. Its shelfmark places it in a section that is best described as ‘miscellaneous’; a section for books that don’t seem to fit anywhere else.

For those of us without green fingers, an encyclopaedia of ornamental annuals does not inspire much excitement, but the history of the *Ladies’ Flower-Garden* and its author is also surprising. Jane Webb Loudon was born in 1807, the daughter of a businessman. She was orphaned at the age of 17 and took up writing to support herself. She wrote both fiction and educational works, but her most notable work before her marriage was *The Mummy! A Tale of the Twenty-Second Century*, published in 1827 and described as a ‘pioneering work of science fiction’ by Ann Shteir (Sarah Dewis, *The Loudons and the Gardening Press*, p. 196; Ann Shteir, ‘Loudon, Jane’, *Oxford Dictionary of National Biography*). At the centre of the plot is the ‘reanimation of an Egyptian mummy by galvanism’ and the story is filled with futuristic inventions, some of which seem to anticipate modern technology: ‘a system of air-conditioning’, air mattresses, espresso machines, steam shovels, and milking machines (John Gloag, *Mr. Loudon’s England*, p. 59). The book caught the attention of John Claudius Loudon (1783-1843), a well-known landscape gardener and horticultural writer, who reviewed it for the *Gardener’s Magazine* (of which he was editor) and sought to make the acquaintance of the author, whom he assumed to be male (Shteir, *ODNB*). Presumably he was not disappointed in the discovery that Jane was in fact female, as after meeting in February 1830, he married her within the year.
Before marrying John, Jane had no knowledge of botany or horticulture, but she threw herself wholeheartedly into the subject. She attended lectures on botany and accompanied John on tours of the country, acting as his secretary. She assisted with his publications and began writing for the *Gardener’s Magazine* (Shteir, ODNB). John Loudon was an energetic and prolific writer, but also an ambitious one and the production of his *Arboretum* (1838), an extensively illustrated, eight-volume technical work on the trees and shrubs of Britain, left the Loudons with substantial debts (Gloag, *Mr. Loudon’s England*, p. 64; Dewis, *The Loudons*, pp. 117-118). So Jane began to write her own gardening books to support the family, aimed instead at non-specialists, and more specifically, women. In 1840 she published *Instructions in Gardening for Ladies*, which sold 1,350 copies on the day of publication (Shteir, ODNB). This was followed by the *Ladies’ Flower-Garden* series (which includes volumes on ornamental annuals, bulbous plants, perennials, and greenhouse plants), *The Ladies’ Companion to the Flower-Garden* (1841), *Botany for Ladies* (1842), and *The Lady’s Country Companion, or, How to Enjoy a Country Life Rationally* (1845), among others. *The Ladies’ Companion to the Flower-Garden* sold 20,000 copies over nine editions and the *Ladies’ Flower-Garden* series has been reprinted frequently (Dewis, *The Loudons*, p. 203; Shteir,
The Ladies’ Flower-Garden of Ornamental Annuals is an encyclopaedia designed to introduce women to the variety of flowers which can be cultivated in their gardens. Each entry lists the botanical and English names of the flower, followed by descriptions, history, folklore, and instructions for cultivation. Although the book is aimed at non-specialists, Webb Loudon does not skimp on the technical aspects of botany and horticulture, instead offering a glossary of botanical terminology to help the uninitiated. It is well illustrated with colour lithographic plates, depicting groups of flowers arranged by John Lindley’s ‘Natural System’ (Webb Loudon was a devotee of Lindley, having attended his public lectures soon after her marriage). There is also a substantial bibliography at the end, to provide suggestions for further reading.
Jane Webb Loudon has been credited with making gardening into a respectable activity for middle-class women. Traditionally, gardening had been the preserve of the aristocracy and great landowners but by the early nineteenth-century, gardening was becoming a middle-class activity as well (Sue Bennett, *Five Centuries of Women & Gardens*, p. 82; for more see in particular Heath Schenker’s article ‘Women, gardens, and the English Middle Class in the Early Nineteenth Century’). Webb Loudon’s writings sought to open up the world of gardening to other women who, generally lacking the formal and scientific education given to men of their class, might find the more academic treatises on gardening inaccessible. In the introduction to *Gardening for Ladies* she writes:

‘I write this because I think books intended for professional gardeners are seldom suited
for the needs of amateurs... Having been a full-grown pupil myself, I know the wants of
others; and having never been satisfied without grasping the reason for everything that
had to be done, I am able to interpret these reasons to others.' (quoted in Bennett, *Five
Centuries of Women & Gardens*, p. 91)

She also portrayed gardening, particularly flower-gardening, as an activity eminently
suitable for ‘gently bred’ ladies. In the introduction to *The Ladies’ Flower-Garden* she writes
of growing ornamental plants:

‘...the easiness of their culture renders it peculiarly suitable for a feminine pursuit. The
pruning and training of trees, and the culture of culinary vegetables, require too
much strength and manual labour; but a lady, with the assistance of a common
labourer to level and prepare the ground, may turn a green waste into a flower-
garden with her own hands. Sowing the seeds of annuals, watering them, transplanting them when necessary, training the plants by tying them to little sticks as props, or by leading them over trellis-work, and cutting off the dead flowers, or gathering the seeds for the next year's crop, are all suitable for feminine occupations; and they have the additional advantage of inducing gentle exercise in the open air.’ (p. i)

It is clear that Webb Loudon, while progressive in her views on women's education by nineteenth-century standards, was not a radical when it came to gender roles. She believed in the value of science education for women, but also espoused the Victorian ideal of 'separate spheres', where a woman's place was in the 'private sphere' of the home, and clearly envisioned her readers as middle class women who would have male servants to do the heavy lifting of gardening (Dewis, *The Loudons*, p. 228; Schenker, 'Women, gardens...', pp. 352-354). However Heath Schenker has argued that she sought to expand the boundaries of the private sphere to include the garden as a place where women could exercise influence (Schenker, 'Women, gardens...', p. 359).
The success of her publications demonstrates that there was clearly an appetite among her peers for accessible garden writing. We will likely never know for certain how our copy of the *Ladies’ Flower-Garden* found its way to Worcester College, but it is easy to imagine its previous owners spending long winter evenings examining the beautifully coloured plates of flowers and planning for spring.

Renée Prud’Homme (Assistant Librarian)

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TheSpoiltGeneration. AricSigman. One of the merits of this book that won me over page by page is definitely its sincerity. Sincerity united to simplicity, above all by the author in confronting the issues in the book, which he experienced…

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