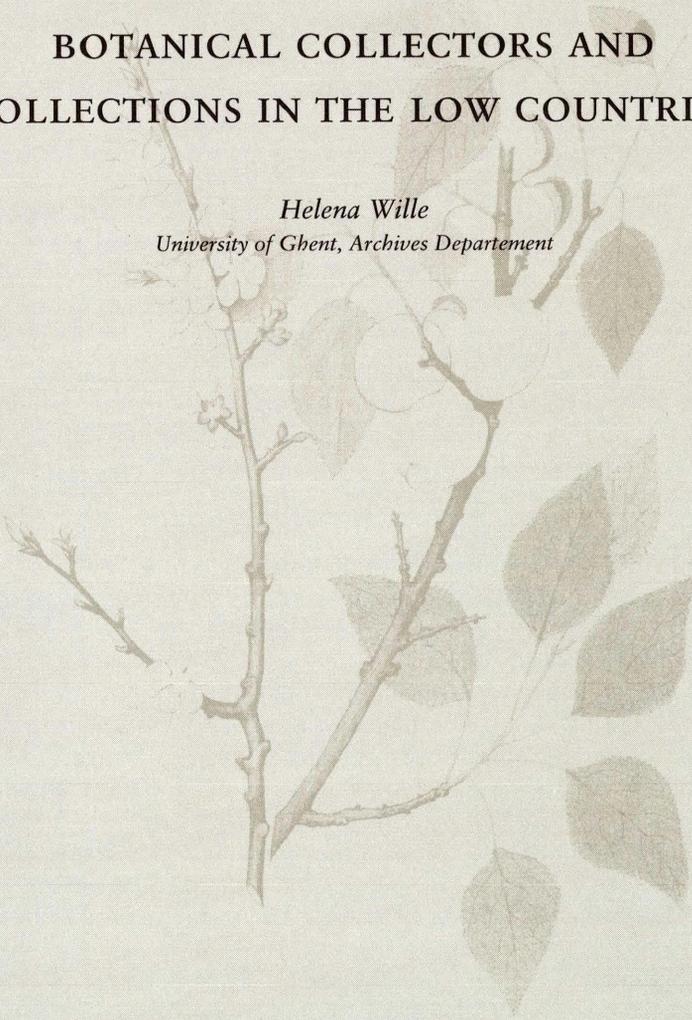


**BOTANICAL COLLECTORS AND  
COLLECTIONS IN THE LOW COUNTRIES**

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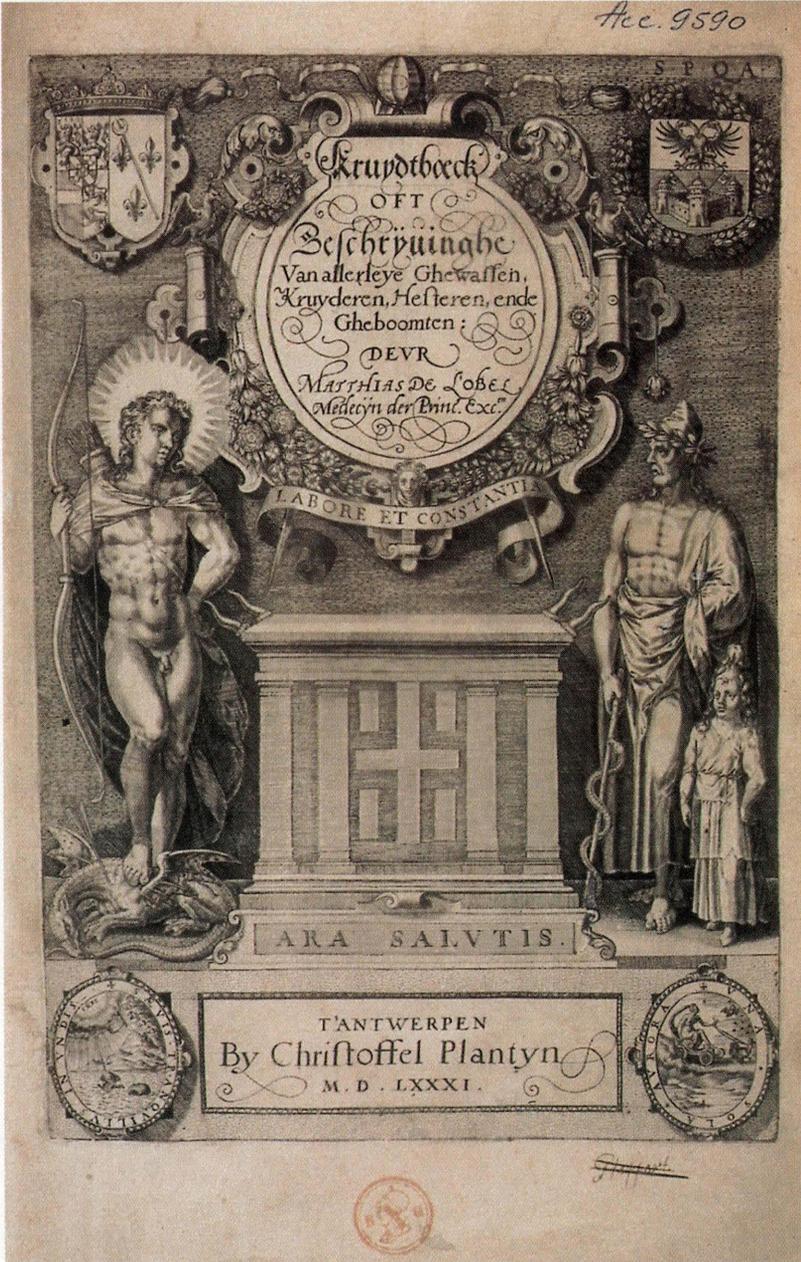


## COLLECTORS

In Renaissance Europe a growing number of people were fascinated by plants. All over Europe the collections gathered by these plant lovers became centres of a new scientific culture that was conducive to the development of botany. Their gardens, mostly full of plants, were used as a sort of depot for storage and distribution of new varieties. In these gardens all kinds of plants were introduced, collected and cultivated, so that their numbers were constantly growing. This led some plant lovers to try and catalogue the plants and find the 'natural order' that governed them. Expanded travel and comparison of different samples laid the basis for a complex network of plant lovers who exchanged information about new specimens. The social background and the accomplishments of many of the plant lovers and collectors during the Renaissance received ample treatment by several authors (Reeds, 1991; Olmi, 1992; DaCosta Kaufmann, 1993; Findlen, 1994). Unfortunately, not many of the plant collectors in the Low Countries have been studied, so that we know very little about them.

Who were these plant enthusiasts called "cruydeliefhebbers" in Flemish, what was their profession and which plants did they cultivate in their gardens? In order to reconstruct to a certain extent the history of plant collecting, letters, catalogues, lists of plants and of course printed herbals constitute indispensable sources. During the Renaissance herbals appeared all over Europe. In the Low Countries they owed much to Christophe Plantin of Antwerp. He published the works of the triumvirate of botany: Rembert Dodoens, Latinised as Dodonæus (Mechelen 1517 - Leiden 1585), Charles de l'Escluse, Latinised as Clusius (Atrecht i.e. Arras 1526 - Leiden 1609) and Mathias de Lobel, Latinised as Lobelius (Lille 1538 - Highgate 1616). Each of them, in his own way,

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succeeded in offering new perspectives for the development of botany. Dodoens set about cataloguing the indigenous flora in particular. De l'Escluse paid more attention to plant geography and was the first to study the flora peculiar to certain regions. Lobelius built on the systematic work of Dodoens. In terms of his classification, which he illustrated clearly in synoptic tables, he was ahead of most of his contemporaries.

### 1 LOBELIUS' KRUYDTBOEK (1581)

Lobelius' works, especially his *Kruydtboeck*, have an extraordinary significance in the history of plant collecting in the Low Countries. He studied medicine in Leuven and travelled abroad (Italy, England, France). He was appointed personal physician to William of Orange and later to Lord Zouche, an English plant lover. In 1581 Christophe Plantin published his *Kruydtboeck* in Antwerp. This herbal, an adaptation of his *Plantarum seu stirpium historia* (1576), came as an impressive folio volume, lavishly illustrated with 2189 woodcuts. At the end of the book, arranged in two sections, a supplement and an extensive index of plant names in Flemish, Latin, German, French, Portuguese and English was appended, followed by an index of medicines. The plant descriptions do not only make reference to classic authors, in particular Dioscorides, but also to contemporaneous plant collectors, mostly recorded as "most learned, extraordinary friend ...". A perusal of Lobelius' *Kruydtboeck* has allowed us to conclude that many of these plant collectors in the Low Countries belonged to the nobility and the civil or ecclesiastical elite.

For noblemen and patricians the ownership of a garden often amounted to a valuable asset in the game of social and political power, in which even a few women, such as Marie de Brimeu (a personal friend of Clusius), Radegonde Duquesnoy (Bruges) and Catharina van Eeckeren (Antwerp) played a modest role (table 1).

TABLE I

NOBLEMEN AND PATRICIANS	CITY	LOBELIUS' <i>Kruydtboeck</i> (1581)
Boisot, Jean	Brussels	29(11), 132, 141, 178, 591, 123, 162, 168, 146, 640
Bousbecq, Augier van	Lille	74
De Brancion, Jean	Mechelen	8, 37, 41(11), 52, 54, 90, 122(11), 141, 144, 145, 146, 147, 151(11), 152, 162, 167, 184, 202, 207, 208, 222, 249, 270, 342, 343, 344, 353, 358, 386, 459, 465, 467, 591, 597, 639, 644,

		673, 689, 697, 725, 743, 800, 804, 819, 854, 944, 953, 982
De Brimeu, Maria	Antwerp, Lier	29(II), 89, 92, 129, 154, 158, 162, 179, 202, 204, 208, 342, 651, 770
Duquesnoy, Radeconde	Antwerp	162, 177
Van Sint Omaars, Karel	Bruges	851
Marnix van St Aldegonde, Philips	Brussels	162, 207-208, 531, 753
Rym, Charles	Ghent	71, 152
Schetz, Maria	Antwerp	89, 209
Utenhove, Jacob	Ghent	74, 116, 118
Van der Delft	Antwerp, Lier, The Hague	89, 92, 105(II), 129, 151(II), 162, 168, 194, 207, 208, 209, 217(II), 222, 226, 241(II), 248(II), 338, 342, 386, 619, 639, 672, 770, 814, 815, 817, 819, 870, 919
Van Eeckeren, Catharina	Antwerp	141, 162
Van Praet	Bruges	51
Van Rye, Joris	Mechelen, Lier	40, 139, 141, 146, 151(II), 155(II), 162, 207, 208, 343, 808, 982

Collectors mentioned in Lobelius' *Kruydtboeck*

(Figures in the right column of this and the following tables refer to page numbers in the 1581 edition)

Also wealthy and learned *bourgeois* stimulated the development of botany by their delight in plants. Some of them were rich merchants; others were councillor, treasurer, registrar, bailiff, canon, professor or even painter (table 2).

TABLE II

LEARNED AND WEALTHY BOURGEOIS	PROFESSION	CITY	LOBELIUS' <i>Kruydtboeck</i> (1581)
Arsseliers, Philip	merchant	Antwerp	29(II)
Boone, Ambrosius	councillor	Brussels	106, 959
Breugel, Peeter	professor	Leuven	380, 452, 497
Coxie, Raphael	painter	Mechelen	132, 162, 177, 162, 201, 207, 208, 258
Douwe alias Voghelsanck, Jan	merchant	Antwerp	72, 97, 296
Fourmenstraux, Andries (Niclaes) de	merchant	Lille	275, 294*
Gemma, Cornelius	professor	Louvain	142, 220, 222
Lobel, Mattheus	canon	Lille	532
Martini, Willem	registrar	Antwerp	162, 202, 241
Plantin, Christophe	printer	Antwerp	158, 914
Pluym, Cornelius	treasurer	Antwerp	207, 208, 926
Quickelberghe, Pieter	merchant	Antwerp	78, 274
Roelofs, Gaspar	registrar	Leuven	54(II)
Scholier, Jeronimus	merchant	Antwerp	77(II), 785
Van Hoboken, Jan	registrar	Antwerp	152(II), 158, 241(II), 207, 208, 135, 139, 141, 152, 158, 169, 211, 344, 658, 767

Merchants and members of the free professions mentioned in Lobelius' *Kruydtboeck*

Nevertheless the practice of collecting plants in the Low Countries,

as in other regions in Europe, was first and foremost linked to the practice of medicine. Medical practitioners were the most significant group of collectors, and it is safe to say that the appearance of important plant collections in the Low Countries was closely connected to the transformation of the medical profession. Apothecaries collected specimens for professional interest. The knowledge of plants was necessary for them as an evident component of their professional activities, because plants and other products were ingredients used and sold in pharmacies. According to Findlen (1994: 246) apothecaries were the first collectors to limit their museums consciously to the natural world because of their professional interest in the subject. Collecting enhanced the status of these men, who publicised their possession of the most exotic ingredients that nature could supply (table 3).

In the Low Countries some apothecaries gained an international reputation. Thanks to Gesner's *Horti Germaniae*, published in Cordus' *Annotationes* (1561), we have some descriptions of the six hundred thriving and blossoming exotic plants in the botanic garden of Peeter van Coudenberghe (Vandewiele, 1993: 24).

TABLE III

APOTHECARIES	City	LOBELIUS' <i>Kruidtboek</i> (1581)
Beylerinck, Adriaen	Antwerp	252, 710
Coene, Jan	Antwerp	162, 651, 915
Donrez, Walerant	Lille	3, 18(II), 91, 99(II), 101, 174(II), 175(II), 188(II), 201, 219(II), 267(II), 275(II), 462, 580, 622, 940, 956, 959
Driesch, Olivier	Antwerp	99, 131, 138, 162, 170(II), 178(II), 206, 215(II), 253, 640, 770, 831, 870, 926, 946
Pennin, François	Antwerp	90, 138, 176, 311, 508, 940
Van Coudenberghe, Peeter	Antwerp	247, 273, 497, 556, 588, 710
Van Zinnich, François	Brussels	106(II), 174(II), 959
Mouton, Jean	Tournai	14, 26(II), 37, 56, 64, 65, 91, 105, 132, 137, 153, 154, 155, 157, 162, 169, 191, 253, 296, 298(II), 310, 365, 398, 474, 497, 588, 602, 604, 619, 622, 630, 640, 665, 721, 736, 750, 809, 851, 920, 926, 959, 978

Apothecaries mentioned in Lobelius' *Kruidtboek*

Also the physicians emphasised the importance of a better knowledge of the *materia medica* but from a different perspective. They collected natural specimens and plants to strengthen their status as observers of nature and practitioners of medicine. Moreover, they used their train-

ing in the *materia medica* to expand their regulation of apothecaries, just as the study of anatomy increased their supervision of surgeons and midwives (Findlen, 1994: 247) (table 4).

TABLE IV

PHYSICIANS	CITY	LOBELIUS' <i>Kruydtboeck</i> (1581)
Cobelgiers, Seger	Antwerp	272, 610
De Clerck, Hermes	Tournai	450, 546, 644
Eerssel, Lucas	Louvain	716
Espillet, Niclaes	Lille	134, 262
Favolio, Hugo	Antwerp	310, 767
Mitens	Brussels	236(II)
Monncel, Jan	Tournai	182
Ruer, Alart	Lille	97, 750
Thomas, Denys	Antwerp	105(II)
Van Maude, Davi	Antwerp	47(II), 619

Physicians mentioned in Lobelius' *Kruydtboeck*

## II WOODBLOCKS

The activity of growing new plants in the gardens was reflected in print and a large number of botanical treatises were published during the sixteenth century. These books were mostly written for an audience of plant lovers and practitioners of medicine, to whom their prefaces were addressed. The information they provided was essentially of a botanical and medical nature: names of the plants, descriptions, habitats, medicinal virtues and properties of drugs, the opinions of the Ancients, including Pliny, Galen and Theophrastus, and polyglot indices. Often medicinal glossaries were added because most of these herbals were written by physicians who were interested in the medicinal properties of the plants. The chief motive behind the books of Dodoens and Lobelius, both physicians, was medicinal. Their books were written in order to aid students and colleagues in the correct identification of plants with curative properties. Illustrations of plants were considered to be very helpful in recognising the plants.

### *The woodblock collection of the Officina Plantiniana*

It was through the copiously illustrated herbals of the threesome Dodoens, Clusius and Lobelius that the *Officina Plantiniana* in Antwerp became a centre of botanical publications. Together these three authors compiled about forty botanical treatises (De Nave, 1993). The

considerable number of woodblocks used for the illustration of these herbals remains the pride of the Plantin-Moretus Museum to this day.

#### *Woodblocks purchased by Plantin*

As was customary in the sixteenth century, Plantin did not only commission and supervise the production of a number of new botanical woodcuts, but he also purchased a large number of woodblocks that were already in circulation. In 1581 he acquired a job lot of 500 woodblocks from Van der Loe's widow, which comprised the woodcuts used by Joannes Van der Loe for the publication of Dodoens's first herbal, the *Crujdeboeck* of 1554. These woodcuts were engraved copies of the ones used in the octavo edition of Fuchs's *Primi de stirpium historia* (1545) and they were of excellent quality. In most cases the copies can only be detected by means of a magnifying glass. Most of the woodblocks show indeed only very minor differences: some line engraved slightly thicker or thinner, printed a little longer or shorter. Some plants were less precisely copied, while other small details were changed. Only in exceptional cases do the alterations strike the eye, while in two cases a flower was added to the illustration.<sup>1</sup>

These 500 illustrations were not copied mirror wise. Nissen (1966:60) speaks of "seitenrichtige" illustrations, so that it may be assumed that the tracing method was used here. This means that the drawing was fitted or stuck onto the block as a reverse image or that it was traced. Maybe the new blocks were cut from illustrations that were printed from "worn" blocks, and were made transparent by means of water or oil. In this group of woodcuts almost all hatching is missing. The lines are very fine, the contours of the plants are very clear and the illustrations were presumably meant to be coloured. The lines would then have functioned as the boundaries of the plants. According to Nissen (1966:61) and Delen (1934: 78) the illustrations of the *editio princeps* of the *Crujdeboeck* (1554) were drawn by Peeter van der Borcht and engraved by Arnold (Arnaud) Nicolai. One should however be careful with these attributions, as not one single author has thus far produced sound evidence for these claims. The presence of the monograms A and PB on the title page would seem insufficient to conclude that Arnold Nicolai and Peeter van der Borcht designed and engraved all plant illustrations of the herbal. Not one monogram can be found in the illustrations themselves and it therefore would seem unwarranted to speculate about the identity of the artists. In 1581 Plantin also purchased

250 woodblocks from the English publisher Thomas Purfoot, who had used the blocks for the publication of the *Stirpium adversaria nova* by Lobelius and Pierre de Pena in 1571, a book later published under the title *Plantarum seu stirpium historia* (1576).

*Woodblocks added by Plantin and his successors*

To the 750 woodblocks of Van der Loe and Purfoot, Plantin added another 2,847 botanical woodblocks and thus contributed to the creation of favourable conditions for the botanical sciences to flourish in the Low Countries. Arnold Nicolai, Janssen van Kampen and Anton van Leest cut most of these blocks. In these illustrations an obvious preference for more relief and plasticity is striking. The artists worked very carefully and added small fluid parallel lines, especially in stalk and leaf. The hatchings are more frequent and systematically fill the planes of leaf and stalk. Even the root was sometimes filled up with strictly parallel hatchings. The outline is strikingly heavier and the use of cross-hatching imparts to some of the illustrations a heavy, sometimes almost overloaded impression because every available square inch of the block's surface is filled up.

The iconographic care which Plantin and his successors lavished on the botanical works, combined with the high scientific level of the contributions made by Dodoens, Clusius and Lobelius, ensured that the Flemish botanical works of the day became a standard throughout Europe. Few other European printers besides Plantin had access to a comparable collection of blocks needed for the production of these impressive botanical volumes. When Plantin died in 1589 the *Officina* had acquired, through commissioning and purchase, one of the largest collections of botanical woodblocks, numbering nearly four thousand items. When in 1618 the Leiden *Officina Plantiniana* closed down, the van Ravelingen (Raphelengius) family transferred the stock of botanical woodblocks to their relations in Antwerp. It is a remarkable collection which allowed not only Plantin to publish his botanical editions, but also his successors, the Moretus and the van Ravelingen families of Antwerp and Leiden respectively: eight botanical books came off the presses in Antwerp, and four off the ones in Leiden.

Until now, Peeter van der Borcht (Antwerp 1535/40 – Antwerp 1608) has been considered the principal artist who provided the drawings for the house of Plantin. He worked for Plantin more or less continu-

ally from 1564 on. He designed the title page of Dodoens's *Cruijdeboeck* (1554) and made more than 80 drawings for the illustrations in Dodoens's *Frumentorium* (1566). For Clusius' works as well he made 52 botanical designs from fresh samples provided by the botanist of the garden of his friend Jean de Brancion. Van der Borcht also worked from dried specimens and even from rough sketches made by the botanist himself during his travels (Depauw, 1993:51).

In the field of botany the *Officina Plantiniana* succeeded in publishing *herbarii*, which through their original layout and their approach to the material, belong to that group of scientific, illustrated books that set a new trend in science. Until the mid-seventeenth century the collection continued to furnish other publishers with illustrations, a testimony to the influence it had on the herbals of that time. For the publication by Thomas Johnson in 1633 (reprinted in 1636) of *The Herball or generall historie of plantes*, a translation by John Gerarde of the *Stirpium historiae pemptades sex* (1583), 2,765 woodcuts from the Plantin collection were used. In 1647 the Plantin woodblock collection was used for the last time for illustrating Simon Paulli's *Den Danske urtebog*, published in Antwerp by Balthasar II Moretus (Lemli, 1993: 57).

### *Inventory*

Between 1618 and 1643 Franciscus II van Ravelingen made an inventory of the collection of woodblocks. He compiled two manuscripts inventorying the illustrations of plants in the botanical treatises of Dodoens, Clusius and Lobelius. These two manuscripts constitute the best source for the study of the collection of botanical woodblocks, which is stored permanently in the Plantin-Moretus Museum in Antwerp. In 1659 Balthasar II Moretus had the intention of selling the collection, but fortunately the negotiations ended in stalemate, so that the woodblocks remained in the *Officina Plantiniana*.

### III DRAWINGS

#### *Clusius: a key figure in the history of sixteenth-century botany*

Especially Clusius, more than Dodoens and Lobelius, had a wide circle of friends with a passion for plants. For the botanist who did not have his own garden or the necessary resources for the upkeep of the plant life he could import from many foreign countries, it was

the ideal solution. According to Luis Laca (1998: 135), Clusius made use of materials he received from a network of correspondents distributed throughout Europe. In Spain he kept up correspondence with two Sevillian physicians, Simon de Tovar and Juan de Castaneda, who sent him regular shipments of seeds and bulbs. But Clusius also furnished other plant collectors with plant material. Again, Lobelius' *Kruidtboeck* (1581) reveals the names of the plants Clusius sent to his best friends in the Low Countries, especially during his stay in Vienna (table 5).

TABLE V

PLANT	COLLECTOR	LOBELIUS' <i>Kruidtboeck</i> (1581)
iris lutea variegata Clusij	Jean de Brancion	90
ahouay Theveti	Jan Van der Delft	217(II)
orchis minor latifolia	Jan Van der Delft	222
calceolus Mariae	Jean de Brancion and Jan Van der Delft	386
sedum medium teretifolium	Jean de Brancion	459
scabiosa rubra Austriaca	Jean de Brancion and Jan Van der Delft	639
ptarmica Austriaca	Charles de Houchin	646
paralytica Alpina	Jean de Brancion	673
sanicula angustifolia		
viola	Jean de Brancion	725
convulvulus peregrinus Clusij	Jean de Brancion	743
periclymenon rectum	Marie De Brimeu and Jan Van der Delft	770
fructu caeruleo	Jan Van der Delft	
geranium fuscum flore livido purpurante	Joris van Rye	808
absinthium album	Jan Van der Delft	919
tussilago montana minima	Jean de Brancion	697

Plants sent by Clusius to his friends in the Low Countries

Sometimes his botanical friends would send him drawings that he could use in his publications. Working with an experienced artist was no doubt very expensive. It is therefore quite likely that Clusius sought the backing of wealthy friends to acquire illustrations. A case in point is that of the London pharmacist Jacob Garet, who sent him a drawing of the *piper caudatum* in 1590, when he was living in Frankfurt. Clusius used the drawing for an illustration in his translation of the *Aromaticum* (1593) by Garcia ab Orto. The London apothecary regularly provided Clusius with exotic fruits such as those mentioned in his *Exoticorum* (1605).

Equally remarkable are the coloured drawings, such as the study of the 'taratoufli', which is the earliest known illustration of the potato,

sent to Clusius in 1588 by Philippe de Sivry, the governor of the town of Mons, who had himself received the plants from the papal nuncio. Eventually, Clusius would use another study of the plant to illustrate his text. Philippe de Sivry was an important plant collector, who imported colourful flowering plants for his garden. He was one of Clusius' correspondents (Van den Wijngaert, 1947: 41). Some of Clusius' botanical friends stimulated the creation of sumptuous picture books, in which flowers were represented with technical brilliance by professional artists who were able to reproduce paintings with scientific subject matter.

Very interesting is the close friendship between Clusius and the Hungarian magnate Boldiszar de Batthyani (Balthasar Batthyany), who on several occasions invited the scholar to his castle in Nemet-Ujvar, and paid for the coloured illustrations Clusius needed for his study of Hungarian fungi. This collection, now in the Library of Leiden University, contains 87 watercolours of mushrooms and toadstools, made by the French miniaturist Essaye Le Gillon for Balthasar Batthyany, who was bailiff at the Viennese court. Clusius never used the watercolours as illustrations because the album was misplaced for some time in Plantin's workshop.

*The "Centuriae plantarum rariorum" of Karel van Sint Omaars*

One of the most interesting collections of botanical drawings that are attributed to Clusius and are undoubtedly connected with the woodblocks used by the *Officina Plantiniana* are the *Libri picturati* A16-31 now in the Library of Jagiellonian University, Kraków. These sixteen albums of watercolours were first discovered by Hans Wegener (1936), who attributed the collection to Clusius. We do not agree with this attribution because we find it highly improbable that Clusius, who constantly suffered from financial worries, would have had a large number of hand-coloured drawings made, of which only one third was used for the illustration of his work. Here again, the perusal of Lobelius' *Kruidtboeck* (1581) was of great help. The comparison of the watercolours with this herbal led us to a surprising discovery: the patron turned out to be Karel van Sint Omaars, and one of the principal artists Jacob van den Coornhuuse, both of whom had been lost from sight for about three centuries (Wille, 1998). We learn that the grasses in the first chapter of the *Kruidtboeck* (1581: 26) were observed by *Mijnheer de Reynoutre* and painted by *Jacques van Corenhuyse*, a highly skilful artist

in this field. *Mijnheer de Reynoutre* is, as was customary at the time, another way of writing *Charles de Saint Omer, dit de Moerbeke, seigneur de Moerkercke, Dranoutre (aka Ranoutre or Reynoutre)*, the French equivalent of *Karel van Sint Omaars*, Latinised as *Carolus a divo Odomaro*. *Jacques van Corenhuyse* is obviously the same as Jacob van den Coornhuuse.

Equally very interesting is the illustration of the “archangelica met dobbel uutghespreyde croonkens” (Lobelius, 1581:851), which was undoubtedly drawn from the watercolour on folio 19 verso in album A29 of the *Libri picturati* A16-31. In the accompanying text Jacques van Corenhuyse is named as the artist who painted the plant on the commission of Karel van Sint Omaars. It is mentioned cursorily that it was the intention of the patron to publish this illustration, a reference to the publication of the “*Centuriae plantarum rariorum*” that this plant-lover had in mind. The name of the plant collector was thus clearly mentioned.

Karel van Sint Omaars (1533-1569) owned a castle in the district of Moerkercke (Moerkerke) near Bruges. He was a man-at-arms by profession, just like Batthyani, but when the strains of war had weakened his health, he withdrew to his domain in order to devote himself entirely to art and science (Hunger, 1927: 86). According to Guicciardini (1641: 11) the nobleman owned a collection of curiosities and he had a garden laid out in which was bred every possible sort of beautiful and useful plant, both native and of foreign origin. Clusius not only helped him in arranging the garden, but also advised him in the compilation of a large illustrated book which he intended to publish as the “*Centuriae plantarum rariorum*.” We learn all this from a letter Karel van Sint Omaars sent to Clusius in 1567.<sup>3</sup>

In that same year Clusius was still staying at the castle in Moerkerke, where he was writing his Spanish flora (Clusius, 1576). Karel van Sint Omaars’s untimely death in 1569 (at the age of 36) also meant that the planned publication of his illustrated book was aborted and explains why a number of the drawings remain unfinished.

The watercolours came into the possession of Antonius Sanderus (1624:32), who according to Hunger (1927:88), bequeathed them to the Collegium Medicum in Leuven. After his death, Karel van Arenberg acquired the collection in 1595 and supplemented it with drawings of plants and flowers not found in the Low Countries. In 1663, the

90 Elector of Brandenburg and later King of Prussia, Friedrich Wilhelm, acquired the collection from Daniel Weinmann, so that it came into the possession of the Royal Library in Berlin, which was renamed the Prussian State Library in 1919. From Berlin, the collection was evacuated to Grüssau, Silesia (Poland), in 1941, after which time it disappeared, only to resurface in Kraków as late as 1977 (Whitehead, P.J.P., Van Vliet G., Stearn, W.T., 1989), where it is still preserved in the Library of Jagiellonian University as the *Libri picturati* A16-31.

In 1644, one of the last herbals was printed by Balthasar II Moretus under the title *Cruydt-Boeck*. In the commentaries of the plant descriptions (Dodoens, 1644: 512) the numerous plant collectors received no credit, although they had stimulated and practised the study of nature and played an important role in the network of scientific communication. In the text accompanying the *archangelica* (Dodoens, 1644: 512), Karel van Sint Omaars's name was no longer mentioned, so that with the passage of time his collection came to be attributed to another person, notably Clusius. Fortunately, Karel van Sint Omaars has been immortalized in the plant species *Reynoutria Hout* (Houttuyn, 1773-83: 64, 639-640). Most of the other collectors, with the exception of Peeter van Coudenberghe, recently honoured with a statue in the botanical garden of Antwerp (De Munck: 1996), remain unknown. I hope to rediscover them in the course of my continuing research on the *Libri picturati* A16-31.

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NOTES

- 1 It concerns the woodblock nr. 7628 of the MPM collection used for the illustration of the *Caltha palustris* L. in Dodoens's *Cruydeboeck* of 1554 on folio BBr and the woodblock nr. 7285 of the MPM collection used for the illustration of the *Nerium oleander* L. used for the illustration in Dodoens's *Cruydeboeck* of 1554 on folio KK4v.
- 2 Both manuscripts are still preserved in the Library of Leiden University (BPL 948 and BPL 949).
- 3 This letter, published in its entirety by F.W.T. Hunger in his bibliography of Carolus Clusius (1927-1943), is preserved in the "Codex Vulcanius 101" of the Library of Leiden University.

ILLUSTRATIONS

- ILL 1 Title page of Lobelius' *Kruidtboeck*, 1581: *Kruidtboeck oft Beschrijvinghe Van allerleye Ghewassen, Hesteren, ende Gheboomten: deur Matthias De Lobel Medecijn der Princ. Exc<sup>mo</sup> T'Antwerpen By Christoffel Plantyn, 1581*
- ILL 2 **Marrubium Hispanicum**  
Matthias Lobelius, *Kruidtboeck*, Antwerpen, Christoffel Plantin, 1581, p. 613.  
Collector: Jean Mouton (Tournai).  
Plantin-Moretus Museum Antwerp, woodblock collection nr. 4466
- ILL 3 **Scorsonera (viperaia)**  
Lobelius, *Kruidtboeck*, 1581, p. 651.  
Collector: Jan Coene (Antwerp)  
Plantin-Moretus Museum Antwerp, woodblock collection nr. 6357
- ILL 4 **Guanabanus Scaligeri**  
Lobelius, *Kruidtboeck*, 1581, p. 216.  
Collector: Willem Driesch (Antwerp)  
Plantin-Moretus Museum Antwerp, woodblock collection nr. 6864
- ILL 4B **Guanabanus van Iulius Scaliger.**  
Dodoens, *Cryudt-Boeck*, 1618 edition, p. 1419
- ILL 5 **Peruviana mechoaca**  
Lobelius, *Kruidtboeck*, 1581, p. 747.  
Collector: Peeter van Coudenbergh (Antwerp)  
Plantin-Moretus Museum Antwerp, woodblock collection nr. 4557
- ILL 6 **Solanum somniferum Clusij.**  
Botanical name: *Physalis somnifera* L. English name: *Nightshade*  
Lobelius. *Kruidtboeck*, 1581. p. 320
- ILL 7 **Mala Armeniaca**  
Libri picturati album A 20 folio 76  
Collector: Karel van Sint Omaars (Bruges)  
Library of Jagiellonian University, Kraków
- ILL 8 **Herba Doria Libri picturati Album A 18 folio 38**  
Botanical name: *Erigeron acer* L. English name: *Fleabane*  
Library of Jagiellonian University, Kraków



ILL 2



ILL 3

Guanabanus Scaligerii  
 fons Clusio.

Guanabani medulla & semina.  
 Maerck ende saet banden  
 Guanabanus.



Wij heeft h  
 inden te stellen  
 buyck de Gua  
 den Herbarijf  
 geconterseyt zij  
 werboom of  
 faden ghelijc  
 dwitackuch b  
 sinacten den  
 gheproeft hebt  
 Apoteker ende  
 Dierfch/in w  
 taer 1559. isf  
 pijshe bladeren  
 De bel

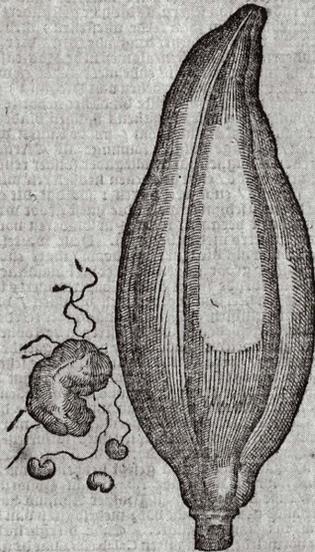
Guanabar  
 boom / met o  
 Limoenboom  
 soo groot als  
 nochtans som  
 wordt. Dese v  
 feter schubben  
 sijck de Dijnap  
 gheswollen / g  
 is / ende niet d  
 is zeer wit / en  
 fe zeer haest g

mondt smilt. Lancks volerssch ligghen groote faden ghestroopt /  
 Camwoide saedt. Dese vrucht is couw van compleme / ende zeer g

ILL 4

gt / die  
 n / ende  
 als een  
 smaec  
 sijfe die  
 Manjar  
 ep. De  
 te ghe  
 n heb  
 den ide  
 etmeer  
 it heeft  
 boven  
 / beter  
 elders  
 ht van  
 dat hij  
 elvens  
 r ach  
 n come  
 Maer  
 in dese  
 ter een  
 te leg  
 te dzy  
 r / een  
 trach  
 is den  
 mach  
 wim  
 te daer  
 inions  
 Per  
 se on  
 orden  
 smeri  
 hoven  
 Den  
 maer  
 / als  
 caep

Guanabanus van Julius Scaliger, een medefoorte van  
 Baobab oft Abavi.



Van diergelijke vrucht spreekt Thebet / in de bes  
 schryvinge van America : dan den boom daer die

ILL 4B

Peruiana Mechoaca Mechoacæ Prouincie planta Bryonie similis.



De ghy  
Bryonie is  
dan de ghe  
Cancele /  
Salsa Pari  
sche en wien  
van desen l  
ghesonden  
rijckste Epi  
crunden de  
Indien gh  
ghenaemt  
heeft cregh  
Spaignia  
leden is gheb  
de welcke u  
seyten ende  
ke onderhal  
teyne ghes  
nomen / al  
soonen van  
vint dat se  
bijue / ses of  
watersuchtig  
gmatijcke hi  
ren. De beste  
re se vande  
wt enen bo

de welcke ons ghedaen heeft in Engelland de zeer vermaerde ernde  
dicitur D. Hector Nonius die oock eenen grooten boom van dese was

ILL 5

Stapmaerck der Schape van Clusius. In Latijn/  
Solanum somniferum Clusij Hyoscyami lu  
tei foliis, ende is Somniferum Verticillatum  
Math. In Spaensh / Yerua mora que acarrea  
locra.

Peper van Surinam  
miferum



Wij ghebenct dat ick ghesien hebbe in Nederlandt inde houde vande

ILL 6

