

DAY

THE METROPOLITAN MUSEUM OF ART
NEW YORK 28, N.Y.

June 16, 1950

Dear Dr. Francis,

I apologize most humbly
for my long delay in returning
your life of R. T. Nichol.

I wish you could write my
obituary! The chief points would
be, first, cats, second, Dioscorides,
etc, etc. I still have a photograph
of myself at the age of one, firmly
grasping a pussy-cat in my arms.

I have always regretted that I have
not the wealth or the facilities for
having a couple of chitas.

With all best wishes,

Very sincerely,

± Louisa Day

Day
THE METROPOLITAN MUSEUM OF ART
NEW YORK 28, N. Y.

CABLE ADDRESS
METMUSART

DEPARTMENT OF NEAR EASTERN ART

Apr: 14, 1950

Dear Dr. Francis,

Thank you for your note and the
enclosure, which I will certainly return in a few
days. I am afraid I do not know any Latin at
all, but I might go up to an Egyptian cat and
say Χαίρε, αἰλουρε !

Princeton loaned us the microfilm
of the Oslo 7506, which I am enjoying very
much. The manuscript itself must be very beautiful.
Of course the ideal way to publish it would be to
make a complete photographic reproduction of it!
Then if, you could not find someone like Meyuhof to
edit it, a simple English translation would go with it.
It is certainly an extremely important text; for
instance, there are illustrations of several plants
which Meyuhof said were unidentified (in his
publication of the Abridged version); certainly, with
the pictures, some botanist ought to be able to
recognize them. Then, too, the dictionary of foreign

words that follows each letter of the alphabet, is a great contribution.

By the way, did Dr. Meyerhof send you any very extensive notes on the manuscript? If not, I could send you a copy of mine. I am simply putting down the names of the plants, etc, and the numbers of the folios on which they occur, so as to have a complete list of them. And when possible I am putting down the numbers given by Dr. Meyerhof in his abridged version. Besides that, I have found about 30 plants I was interested in.

In comparison to the 12th century Arabic Dioskorides in Mashhad, I can now say that your artist must have been familiar with that, or with another copy in the same style; but there was no slavish copying from one to the other, as is the case with some Byzantine Dioskorides mss. Your artist made new and original paintings, though he shared some of the ideas common to his times. For instance, the three animals on folio 119 r and 119 verso, are 3 varieties of the beaver, *Castor* in Greek. The first looks to me something like a deer, the second, like a dog, and the third, a panther! The same three creatures appear in the same sequence in the Mashhad MS.

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Thus I feel that the two artists must have known a common artistic source. The reputed sad fate of the beaver is taken from Dioscorides; in Grunth's The Greek Herbal of Dioscorides (Oxford 1934) he is described in Book II, 26, page 99. When I send you a photograph, you will be able to see the relation.

The Hamama (Amomum) of which I send you a photograph, is illustrated in your MS on folio 179 recto. Both the Greek and Arabic names are given. Another thing that pleased me is the mandragora, folio 232 recto. Here the root is shown like any ordinary root, without following the superstitious Byzantine pictures, with a human root. I suppose the myth about the beaver was included because in the 12th century the Arabs had never seen one; but the mandragora was a common plant they all knew, so they could draw it correctly.

You may be glad to know that recently I had lunch with one of Dr. Cruikshank's daughters, Erica, now a Junior at Wellesley College. The youngest daughter Ann, is now at some school in Toronto,

and hopes to go to McGill University later. I
guess Erica your name, and maybe she is Ann with
some time set in touch with you. Erica is a very sweet,
bright, and charming young girl. She is interested in
art, and in museum work, so the next time she
comes to New York, I shall take her around to
see some people in other departments; she does not
know yet whether she prefers Greek sculpture, or
European painting! She is only twenty-one; she will
have plenty of time to make up her mind!

I hope you can read my writing;
today I sit at her desk like copying with the typewriter.
It will probably be another two
weeks before I finish with the miscellanea (our
reading machine is so ancient and so hard to
boas that there is a three rows at a time is all
my eyes can stand). But then, later, if you
would like to have it, I can send you a copy
of my notes.

With many thanks, and all best wishes,

Very sincerely,

Florence S. Day

OSLER LIBRARY,
13 April, 1950.

Miss Florence E. Day,
The Metropolitan Museum of Art,
New York, 28,
N. Y., U. S. A.

Dear Miss Day,

al
Thanks for stirring up those Princetonians.
The assistant librarian acknowledged receipt the other day,
explaining that they waited for a formal bill (which we
paid long ago), and assuming that we were worrying about
repayment not arrived!

On my rare and probably-never-again visits
to N. Y., I never fail to look in at the Museum. I venture
to enclose an account I wrote of one of your predecessors
and of my visit there to him. It may amuse you; and may I
bother you to return it? If you see anything in the Egyptian
section suggestive of old Timmie's ghost, greet it for me,
preferably in Latin.

Yours sincerely,

L. L. Z

WWF:cd
Encl:-

THE METROPOLITAN MUSEUM OF ART
NEW YORK 28, N.Y.

March 20, 1950

Dear Dr. Francis,

On March 17 I did go to Princeton, and they showed me the microfilm of Osler 7506; so it is certainly there. They brought it to me in the Rare Book Room, where I was looking at a Garrett MS on plants. I asked if I could speak to Dr. Boyd, the Librarian, about it, but they told me in hushed tones, that he was far too busy to see me. So I shall send a note to Mr. Alexander Clark, in charge of MSS in the Rare Book Room, and see if he can speak to the proper person about acknowledging it.

Mr. Clark also found out that we could borrow it by inter-library loan, so I have asked our Librarian to ask for it. I certainly thank you for having told me about this microfilm, thus I will be able to get an idea of the whole MS, as well as of the particular plants I am studying.

Yes, of course I knew Dr. Cruikshank in Beirut, and I was also very sorry to hear about his death. As a matter of fact, I was born and brought up in Beirut, as my father was Dean of the School of Arts and Sciences, as well as professor of botany. Dr. Cruikshank was an enthusiastic collector of coins and of other small antiquities, to which I was also exposed as a child. *No damage to my anatomy!*

I hope that if I prompt Mr. Clark, you will soon receive a letter of thanks from the Princeton Library!

Thank you very much for helping me. And I hope that if you ever come to New York, you will have time for a visit to this museum.

Very sincerely,

Florence E. Day

OSLER LIBRARY,
16 March, 1950.

Miss Florence E. Day,
The Metropolitan Museum of Art,
New York 28,
N. Y., U. S. A.

Dear Miss Day,

I hope that before you go to Princeton to see that microfilm of Al-Ghafiki you will make sure that it is there. I am still in the dark about its safe arrival. If you have inside information about that, please share it with me. I haven't heard from them yet!

Beirut in the '20's? Then you probably knew my friend W. D. Cruickshank, the surgeon, whose death there, about a month ago, I was sorry to read about. He served with me in France about 1917.

Yours sincerely,

L. L. F.

WFF:cd

THE METROPOLITAN MUSEUM OF ART
NEW YORK 28, N.Y.

March 14, 1950

Dear Dr. Francis,

Thank you very much for your kind letter about the Ghafiqi MS, Oslar 7506. I plan to go to Princeton to look at the microfilm of it. Perhaps they could enlarge some pages for me. That would save you the trouble of carrying the MS back and forth with armed guards, for new photographs.

And thank you, as well, for giving me permission to mention the MS in my article for Dr. Sarton, for Isis; I want to do as good a job for him as I can.

I am sorry to say that the photographs I ordered to send you have not yet been finished; I shall send them on as soon as they come. As to any other plants in your MS, what I should do is sit down and read through Ibn Baitar, who incorporated all of Ghafiqi's work in his own; but so far I have not been able to take time out for this.

My involvement with Dioscorides and Arabic botany almost makes me homesick -- it takes me back to the early 1920's in Syria, when I used to make plant-drawings, at the instigation of my father, who taught botany at Beirut. So this makes a very pleasant diversion, or digression, for one who is an art historian!

With many thanks,

Very sincerely,

Florence E. Day
Florence E. Day

OSLER LIBRARY,
7 March, 1950.

Miss Florence E. Day,
The Metropolitan Museum of Art,
New York 28,
N. Y., U. S. A.

Dear Miss Day,

I shall borrow from Ottawa that article in the Bulletin de l'Institut d'Egypte. The war probably explains why Meyerhof didn't send it to me or why it went astray.

In December I sent a microfilm of our Ghafiki MS., Osler 7506, to Dr. Julian P. Boyd, Librarian at Princeton. It was wrongly addressed, but I'm hoping to hear soon that it reached him. Perhaps you could get a look at it, either at Princeton, or by borrowing it. We could provide you with photos of the desired pictures, but only at your (considerable) expense and with a good deal of trouble to us, as the MS. is precious and has to be taken out of the building (under guard!) to be photo'd.

I have now received the photo of your hamama, but can find nothing just like it in our MS., though the style of the illustration resembles that of ours.

When I can pin down someone who reads Arabic I'll see if he can tell me where the plants in your list are represented here.

You may of course mention our MS. We have no plans for its publication, having no one here at present capable of editing it. I sincerely hope you will manage to pay us, and it, a visit.

Yours sincerely,

L. W. D.

WWF:cd

THE METROPOLITAN MUSEUM OF ART

NEW YORK 28, N. Y.

CABLE ADDRESS
METMUSART

DEPARTMENT OF NEAR EASTERN ART

February 13, 1950

Dr. W. W. Francis, Librarian
Osler Library
McGill University
Montreal, Quebec
Canada

My dear Dr. Francis,

*Roy. Can. Inst., Toronto - L.
Geol. Survey & Nat.
Museum, Ottawa
- L.P.*

Recently I read with great interest Dr. Max Meyerhof's article on the Ghafiqi MS, Osler 7506, in your Library (in : Bulletin de l'Institut d'Egypte, XXIII (1940-1941) pp.13-29, Pls.I-III). I would like to ask if I could obtain photographs of a few pages of it. This is in connection with an article Dr. Sarton has asked me to write for ISIS, about the Dioscorides MS of the Mashhad Shrine, Persia. This manuscript was recently shown here in our exhibition of Iranian art, and thus I was able to have a look at it. It is of course Mesopotamian, and I discovered that it is not thirteenth-century, as was formerly thought, but twelfth-century, and was made for Najm ad-din Alpi, the Urtuqid ruler of Mayyafariqin (1152-1176 A.D.).

Dr. Meyerhof was perfectly correct in stating that the paintings of your Ghafiqi manuscript do not resemble those of the dated thirteenth-century Mesopotamian Dioscorides manuscripts (see his Pl.I) but the cyclamen (his Pl.II, left) seems to me to have been copied from the picture of the same plant in the twelfth-century Mashhad manuscript. Under separate cover I am sending you a photograph of the hamama (Greek, Amomum); this plant might be in your Ghafiqi manuscript, as Meyerhof said that it contains letters of the first half of the alphabet. I would appreciate your opinion as to the resemblance of these plants. Further, I agree with Meyerhof that the handwriting of Osler 7506 is Mesopotamian, which would support any similarities with the twelfth-century manuscript.

I would like to ask your permission to mention the Ghafiqi MS in my article for ISIS. And as soon as possible I shall send you the few photographs we made from the Mashhad MS of plants beginning with the letters from alef to kaf. Then I would like to ask if you would be kind enough to send me, in exchange, photographs of the corresponding plants in your MS.

May I ask if you have ^{plans} for the complete publication of your Ghafiqi manuscript? I hope so, because from every point of view, art, science, and language, it is extremely important. Dr. Meyerhof's death was a terrible loss to all of these fields. If it were ever possible, I should like to come to Montreal, to make your acquaintance, and to see the manuscript as well.

With all best wishes,

Very sincerely,

Florence E. Day
Florence E. Day
Assistant Curator

الى الصفرة ناعم الملمس تنشق الغصون يشبه السذاب بسر الجته

للملح دواء قديم مائة برزاذ في الراجحة



لما في السبب العقارب اذا صمدت به مع الماذر فوج وقد ينفع لودم

ع الزبيب ووافق النساء اذا قل فرزخه ^{المطبوخ} والما المشروب فيه الجماما

Dioscorides Materia Medica MS, 12th century, Mesopotamian
The Mashhad Shrine, Persia

The hamama (Amomum)

Exhibited at The Metropolitan Museum of Art,
November 1949 - January 1950

23583

Not for publication

photo by Metropolitan Museum of Art

For Dr. W. W. Francis

Oster Library

McGill University

THE METROPOLITAN MUSEUM OF ART
NEW YORK 28, N. Y.

CABLE ADDRESS
METMUSART

DEPARTMENT OF NEAR EASTERN ART

P.S. The following is a list of the only plants
of which we had photographs made, which fall
under the letters alef to kaf:

Iris	ايرسا	ا -
Lemon	اترج	
Asaron	اسارون	
Balsam	بلسان	ب -
Oak tree	بلوط	
Amomum	ماما	ح -
Walnut tree	جوز	ج -
Plane tree	دلب	د -
Pear tree	كثري	ك -
Grape-vine	كرم	

The plant inis is given in its Greek-Syriac form in the
Dioscorides; if Ghafiqi listed it only in Arabic,
then it would be sūsan sugar, and would not be found
in your MS 7506.

Flora S. Day