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Sara Anne Hook, April 2022

Armitage, Simon. "Sir Gawain and the Green Knight: An Introduction." *Discovering Literature: Medieval*. www.bl.uk/medieval-literature/articles/sir-gawain-and-the-green-knight-an-introduction. Accessed 22 Mar. 2022.

A helpful overview of the poem along with images from the original manuscript. The description of the image that I will use is: "Gawain, in armour and on horseback, approaches a cave (bottom right), as the Green Knight wields his axe. The artist has portrayed a dense, grassy landscape, populated with many plants."

Antheunisse, Max. "Plantillustrations.org: How to Search, Find, and Index Botanical Illustrations." *The Botanical Artist*, Mar. 2022, pp. 32-33.

This article describes a website that allows the user to search over 300,000 botanical artworks and illustrations, including by genus and species. Although many universities and organizations, such as Butler University, have digitized and made their collections available, but the author finds special merit with the features of this website. He describes the history of indexing botanical illustration collections and why this website is so helpful in his own artistic endeavors. The article features two illustrations of *Dipsacus*, one from circa 625 AD and the other from 1581.

Birch, Helen. *Just Draw Botanicals: Beautiful Botanical Art, Contemporary Artists, Modern Materials*. London, White Lion Press, 2020.

This tiny book on botanical illustration is one of my favorites, with a short history and 193 examples of contemporary work using watercolor, oil paint, pen and ink, mixed media, pencil and colored pencil. Note the example of 3 *Squashes* on page 35, which the author describes as combining both scientific accuracy and visual appeal, using the traditional medium of watercolor. N.B.: On page 10, the author notes that botanical illustration and botanical art are not the same, albeit that the terminology is interchangeable. Note the differences between the tradition watercolor rendering, 3 *Squashes*, with the modernist *Leaves and Stones* on page 47 using textured collage.

Borroff, Marie. *The Gawain Poet: Complete Works*. New York, W.W. Norton, 2011.

Translations of five poems of the Gawain poet, along with commentary. It is helpful to examine the settings that the Gawain poet describes in these poems, including the changing seasons on page 213, Part II, of *Sir Gawain and the Green Knight*.

Buck, Jutta. "A Brief History of Botanical Art." *American Society of Botanical Artists (ASBA)*. asba-art.org/about-botanical-art/history-0. Accessed 29 Mar. 2022.

This book's 16 chapters trace the history of botanical illustration from antiquity to recent time, with a list of references and a generous number of illustrations. I particularly like this source because it features the work of Leonardo da Vinci (*Studies of Flowers* in

silverpoint from 1483) and Albrecht Durer, including his *Great Piece of Turf*, 1505 (one of my favorite pieces of art).

“Cleanness.” *Middle English Alliterative Poetry*. mediakron.bc.edu/alliterativepoetry/cleanness-1/timeline-of-poems, Accessed 27 Feb. 2022.

Illustration attributed to this website shows a skeleton grasping the arm of a man, with botanical illustration featured in the image itself as well as in the margins.

Edwards, A.S.G. “The Manuscript: British Library MS Cotton Nero A.x.” *A Companion to the Gawain Poet*. Brewer, Derek and Gibson, Jonathan, Ed. Suffolk, St. Edmundsbury Press, 1997.

A detailed description of the actual manuscript held in the British Library, including discussion and illuminations from *Pearl*, *Patience*, *Cleanness* and *Sir Gawain and the Green Knight*, along with speculation about the history of the manuscript. Many of the illustrations from this manuscript feature images of botanical art.

Fay-Salloy, Fanny. *Treasury of Hours*. Los Angeles, Getty Publications, 2005.

The English translation of *Tresor des Heures*, originally published by Desclee de Bouver in Paris, 2002. This beautiful book contains descriptions of many of the famous books of hours, psalters and other religious volumes from the 1300s to the 1600s. I have selected several examples from the 1300s to the early 1400s to examine how botanical illustration supported or enhanced the meaning of the texts and a distinct change in the style of the art at the end of the 14th century.

Fisher, Celia. *The Medieval Flower Book*. London, The British Library, 2007.

A rich and robust resource about botanical illustration during from medieval times to the early Renaissance. Descriptions, including the history, underlying meanings and uses of each specimen, are accompanied by a generous number of illustrations from the original manuscripts. The illustrations range from accurate scientific depictions of foliage, flowers, fruit and vegetables along with more fanciful renderings. The author wrote her doctoral dissertation on flowers in the borders of illuminated manuscripts and her *Flowers in Medieval Manuscripts* was published by The British Library in 2000. A weakness of this book for my research is that there are very few illustrations from English manuscripts, with most of the works being from Italian, Flemish or French sources.

Interestingly, in her Introduction: Plants in Context, Fisher describes how Chaucer lists the trees of 14th century England in “The Knight’s Tale” and lists purging plants in “The Nun’s Priest’s Tale,” observing that Chaucer’s love of gardens and his knowledge of plants is manifested in his poetry (Fisher, p. 15). Compare the image of the dandelion from this text with *Great Piece of Turf* by Albrecht Durer just two centuries later, which features dandelions.

Ford, Boris, Ed. *The Cambridge Cultural History of Britain. Vol 2. Medieval Britain*. Cambridge, Cambridge University Press, 1992.

A substantial, scholarly volume which includes discussion of illuminated manuscripts and the visual arts in medieval Britain as well as architecture, literature, drama and music. Several pages are devoted to the works of the Gawain poet.

“Gawain Poet.” *Wikipedia*. en.wikipedia.org/wiki/Gawain_Poet. Accessed 4 Feb. 2022.

Wikipedia is a starting point for research if it is used with care and supplemented with peer reviewed, credible sources. Not only does this article discuss the potential identity of the Gawain poet, but it also contains a wonderful image from the manuscript of *Pearl*, circa 1375-1400, that includes attention to botanical elements.

Hook, Sara Anne. “Haiku and Three Haiga.” digitalcommons.butler.edu/oa_grscholarship/9/. Accessed 29 Mar. 2022.

Examples of contemporary botanical art in silverpoint. Laugh and enjoy!

McCaffrey, Cheryl. “Plant Life: Botanical Sketches of Leonardo da Vinci.” *The Botanical Artist*, Mar. 2022, p. 34.

A beautiful article about the botanical sketches of Leonardo da Vinci, with commentary about the three examples featured in the article.

Normesinu, Isaac. “Patience.” *Middle English Alliterative Poetry*. mediakron.bc.edu/alliterativepoetry/patience-1. Accessed 21 Mar. 2022.

A brief discussion of *Patience*, which includes the first page of the manuscript, which is decorated with botanical imagery. Note that the poem describes in detail how Jonah hid from God in the bushes, Part IV.

“Pearl.” *The British Library*. www.bl.uk/collection-items/pearl. Accessed 29 Mar. 2022.

Source of illuminations from the original manuscript, held in The British Library.

Price, Valerie. *Botanical Illustration*. London, Bloomsbury, 2012.

Another book that I use frequently in my own study and practice of botanical illustration. The author provides a brief history of botanical illustration, which is especially popular in the British Isles, along with 10 lessons using pencil, pen and ink or watercolor, with critical commentary for each lesson.

Ravet-Haevermans, Agathe. *The Art of Botanical Drawing*. Portland, Timber Press, 2015.

This is my favorite of all the books on botanical illustration that I have owned or borrowed from the library. Pages 5-7 offer a history of botanical illustration, particularly the period when this field of scientific and artistic endeavor really “blossomed.” Illustrations are from the 1500s to the 1990s.

Abstract:

Botanical illustration did not really begin to "blossom" until the 1500s and particularly during and after the 1700s. Images from these time periods are readily available and have been studied extensively. In contrast, my presentation will focus on how trees, fruit, vegetables and flowers were depicted in the 1300s, from both a scientific and an artist perspective, paired with some more contemporary examples. My primary sources include images that accompany the work of the Gawain poet, especially *Pearl*, and a variety of illuminated manuscripts, such as psalters and books of hours, from the 1300s to the early 1400s. The presentation will consider the extent to which botanical illustration enhanced the moral and spiritual messages in the Gawain poet's poetry and other religious texts. England's rich tradition in botanical illustration continues today and its collections and educational programs are among the best in the world.